

Piotr Wilk

The Venetian Instrumental Concerto During Vivaldi's Time



Volume 21

Eastern European Studies
in Musicology

Edited by Maciej Gołąb



PETER LANG

It is the first monograph in which the concertos of all composers active in this field in the Republic of Venice in the years 1695–1740 are methodically discussed. The Venetian instrumental concerto from Vivaldi's time is portrayed here through an extensive and thorough survey of the most complete and representative musical material that allowed for the making of conclusions as to its typology, form, style and technique. The concertos discussed here include 974 works by fifteen composers active in Venice, Brescia, Bergamo and Padua. Such an approach not only gives an exhaustive but also a more objective view on the history of the Baroque concerto in its Venetian variant. It shows Vivaldi's work in a new and broad context, which allows us to better understand its unique character.

Piotr Wilk is a Polish musicologist, associate professor in the Institute of Musicology of the Jagiellonian University. He specialises in the history of Baroque instrumental music. In this regard, he published pioneering critical editions of Uccellini and Subissati sonatas, along with a monograph on sonata for solo violin in seventeenth-century Italy.

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Table of Contents

Introduction	11
The aim and scope of the work	13
The subject and timeframe of the work	13
Variants, pasticcios and hybrids, transcriptions	16
Variants	16
Pasticcios and concerto hybrids	18
Transcriptions	19
The intention and reception of the Venetian concerto and the centres of its cultivation	20
Editorial note	35
Chapter I The genre	37
1. Definition and typology of the Baroque instrumental concerto	37
2. Criteria of typology	42
3. A tendency to mix styles and genres	43
4. Conclusions	45
Chapter II Forces and texture	49
1. Types of forces, nomenclature and local traditions	49
2. One instrument to a part or more?	58
3. Scoring and textural preferences	69
4. The relations between soloists and tutti	76
5. The concerto versus the ensemble sonata and the operatic sinfonia	90
6. The concerto in relation to the solo sonata, cadenzas and capriccios	104
7. Instrumental idiom and virtuosity	117

Chapter III Form	139
1. The tradition of Corelli and Torelli; the tempo scheme and dimensions of the concerto	139
2. Three-movement forms	143
3. Forms with four or more movements	148
4. The shaping of quick movements	155
The form of opening movements	155
The shaping of finales	157
The forms of quick inner movements	159
5. Types of shaping in slow movements	159
Middle movements in the QSQ scheme	160
Slow movements in different parts of a concerto	163
6. The question of ‘concerto allegro’	164
‘Unconventional’ Vivaldi	168
The exceptional character of Albinoni	179
The conservative Gentili	187
The experiments of Giulio Taglietti	192
The Marcello brothers	196
The dazzling Facco	200
The originality of Veracini	205
The Vivaldian Tessarini	207
Locatelli’s Venetian episode	211
The pre-Classical Tartini	216
 Chapter IV Style	 225
1. Polyphony	225
2. The influence of cantata and opera	238
3. Illustrative and programme elements and extra-musical inspirations	252
The case of Vivaldi	253
The case of Tartini	273

4. Dance elements	274
5. Individual style	280
Giulio Taglietti (1660–c.1724)	280
Luigi Taglietti (1668–c.1744)	286
Giorgio Gentili, <i>Faion</i> (1669–1737)	288
Alessandro Marcello, Eterio Stinfalico (1669–1747)	294
Francisco José De Castro, <i>Accademico Formato</i> (<i>fl.</i> 1695–1708)	298
Carlo Antonio Marino (1670–1735)	301
Tomaso Albinoni (1671–1751)	304
Giacomo Facco (1676–1753)	309
Antonio Vivaldi, <i>Il Prete Rosso</i> (1678–1741)	313
Benedetto Marcello, <i>Driante Sacreo</i> (1686–1739)	329
Pietro Gnocchi (1689–1775)	332
Carlo Tessarini (1690–1766)	334
Francesco Maria Veracini (1690–1768)	339
Pietro Locatelli (1695–1764)	347
6. Borrowings and similarities of technique	351
7. The question of a ‘Venetian school’	363
 Conclusion	 367
 Appendices	 377
 Bibliography	 461
 INDEX OF NAMES	 523

Introduction

The concerto is one of the most important genres of instrumental music. Created around the turn of the eighteenth century by Italian composers and cultivated continuously to the present day, it has undergone many profound stylistic changes over that time. Despite the quite sizeable literature dealing with the Baroque concerto,¹ our knowledge remains fragmented and far from satisfactory, and in light of the increasingly easy access to sources, existing theses often become outdated. Given the advanced research over several decades into the output of Antonio Vivaldi, it might seem that our knowledge of the concerto in the Republic of Venice during his times would have been considerably expanded in relation to the pioneering studies of the early twentieth century. Yet we know little today about concertos by such Venetian composers as Carlo Antonio Marino, Giorgio Gentili, Giulio and Luigi Taglietti, Francisco José De Castro, Giacomo Facco, Pietro Gnocchi and even Alessandro and Benedetto Marcello. In most cases, we do not know exactly the contents of the sources transmitting their works.²

Contemporary musicology is still lacking a monograph offering a systematic and comprehensive presentation of the history of the instrumental concerto in the Republic of Venice, both in Venice itself and in the cities of the terra firma. During the eighteenth century, the Venetian state was the most productive and inspirational centre for concerto output, thanks not just to the rich output of Antonio Vivaldi, but also to the work of Tomaso Albinoni, Carlo Tessarini and Giuseppe Tartini. Written on Venetian soil

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- 1 Research into the Baroque concerto was initiated more than one hundred years ago by Arnold Schering in *Geschichte des Instrumentalkonzerts bis auf die Gegenwart*. The only integral study of this subject is Arthur Hutchings's *The Baroque Concerto*. An important contribution to our knowledge of the subject has been made by Margherita Canale Degrassi, Minos Dounias, Albert Dunning, Paul Everett, Cesare Fertonani, Walter Kolneder, Thomas Roeder, Eleanor Selfridge-Field, Michael Talbot, Abraham Veinus and Chappel White (see Bibliography). A watershed in detailed studies occurred in the new millennium thanks to Jehoash Hirshberg and Timothy McVeigh (*The Italian Solo Concerto*), Richard Maunder (*The Scoring of Baroque Concertos*) and Agnese Pavanello (*Il 'concerto grosso' romano*).
 - 2 Attempts have been made to rectify this situation in the following articles: Wilk, 'Giulio Taglietti'; Wilk, 'Cechy weneckie'; Wilk, 'W cieniu Vivaldiego.'

were concertos by Francesco Maria Veracini and Pietro Locatelli (Op. 3), and Johann David Heinichen, Johann Georg Pisendel and Jan Dismas Zelenka studied the genre there before popularising it in Germany. Like Venetian opera, the Venetian concerto enjoyed a global reputation, popularised by numerous publications issued by Dutch, British and French publishers. The Venetian concerto exerted a great influence over eighteenth-century culture, as can be gauged from the repertoire of musical colleges and academies of those times in such distant centres as Stockholm, Uppsala, Leufsta Bruk and even Mexico City.

In the leading monographs devoted to the Baroque concerto, the question of output on territories belonging to the Republic of Venice does not lie at the centre of scholars' attention; it is often merely signalled or treated in the margins. The lack of more detailed studies concerning the Baroque concerto is due to the great number of musical sources requiring study, their dispersal in many archives around the world, difficult access and the still small number of contemporary sheet music publications. Although in the few monographs devoted to selected Venetian composers of Baroque concertos (Vivaldi, Albinoni, Tartini, Tessarini), their concertos are subjected to detailed analysis, there is still a keenly felt lack of synthesising studies covering the fullest and most representative list of composers active in this field.

Existing detailed studies of concertos written in the Republic of Venice during the Baroque are fragmentary and incomplete, and all the conclusions drawn on the subject are marked by errors and extensive simplifications. That is due to the narrowing of the scope of research to works by just a few composers seen as emblematic: Vivaldi, Albinoni and Tartini. Yet even their concertos are discussed either in isolation or in comparison with other equally famous representatives of the European, not Venetian, Baroque, such as Arcangelo Corelli, Johann Sebastian Bach and George Frideric Handel. Concertos by other composers active in La Serenissima at that time, if noted at all, are not subjected to penetrating study, which precludes them from broader comparative analysis.

One serious obstacle to comprehensive analysis of the wide repertoire of Baroque concertos is the lack of a suitable corpus of modern sheet music editions. That inconvenience concerns even well-known composers (e.g. Tartini). Many modern editions are poor performance editions, produced with no care to transmit the text in accordance with the source situation, and instead with a sense of obligation to adapt the source to modern-day performance conventions. Some twentieth-century editions not only fall short of the norms of a critical edition, but completely distort the source

text and mislead their users (e.g. Ettore Bonelli's edition of Benedetto Marcello's Op. 1).³

The aim and scope of the work

The aim of the present work is to offer a comprehensive presentation of concerto output on the territory of the state which during the Baroque was the most productive and most distinguished musical centre in this domain. The instrumental concerto created in the Venetian Republic of Vivaldi's day and age is shown here by means of a complex and thorough analysis of the fullest and most representative musical material available, facilitating conclusions with regard to typology, form, style and technique. A work on this scale gives a global and more objectivised view of the history of the Venetian Baroque concerto. It allows one to distinguish more or less accomplished composers and to indicate the stylistic links, similarities and differences between composers and centres.

Hence in this monograph I will present concertos written both in Venice itself and in other centres of the Venetian Republic. Not content with profiles of selected representatives of the instrumental concerto from *La Serenissima*, I will also discuss all the composers whose works have come down to us, without exception. The present work is the first study of the Venetian Baroque concerto on such a large scale. It required many years' research in European libraries and the time-consuming preparation of scores from source material preserved almost entirely in the form of single parts.

Addressing such a broad subject and analysing so much extant source material, mostly unpublished, it was essential to limit the thematic scope. Hence, I have not studied in detail composers' biographies, the reception and influence of particular works, the purpose for which they were written, or complex questions relating to authorship, variants, sketches and transcriptions. Those issues are briefly discussed in the Introduction, Chapter IV and the Appendices.

The subject and timeframe of the work

The present work deals with concertos by Venetian composers born, trained and active in different centres of the Republic of Venice. The studied material also covers concertos by the Florentine composer Francesco Maria Veracini, who began and continued writing concertos during his time in Venice (1711

3 See Bibliography, Source Material, 4. Contemporary Editions.

to 1712 and 1716 to 1717) and was clearly influenced by Vivaldi and Albinoni. His concertos (A 1, D 2, Bb)⁴ were published together with works by Albinoni, Vivaldi, Tartini and Alessandro Marcello. Also added, on a similar basis, to the corpus of works subjected to detailed analysis was Pietro Locatelli's *L'arte del violino*, Op. 3. This citizen of the Republic of Venice, born and partly trained in Bergamo, developed his compositional style while in Rome, before travelling a great deal and ultimately settling in Amsterdam. Of his numerous concertos, only those from Op. 3 display distinct Venetian features; written during his time in Venice (1723–1727), they were dedicated to a Venetian patrician with whom he was on friendly terms. Although *Pensieri adriarmonici*, Op. 1 was written when Giacomo Facco was working outside Venice, these concertos are also treated to detailed analysis, on account of their distinct Venetian features, revealed not only in the title of the set.⁵

In researching the history of the instrumental concerto in Venice, it was essential to make a suitable selection of the source material. Not all works called *concerto* are examples of the genre which is now defined as the instrumental concerto, while many sonatas and sinfonias bear features of a concerto. Some works by Albinoni (Op. 7 No. 4) and Vivaldi (e.g. RV 111a, 112, 116, 148, 168, 192) are defined as concertos in some sources and as sinfonias in others. In seeking the origins of the instrumental concerto in Venice, also studied for the purposes of the present work were such sets as Giovanni Legrenzi's *Sonate a due, tre, cinque, e sei*, Op. 8 (Venice 1671), Giulio Taglietti's *Concerti e sinfonie a tre*, Op. 2 (Venice 1696), Domenico Zanata's *Concertini da camera e sonate da chiesa*, Op. 3 (Venice 1696) and Giorgio Gentili's *Concerti da camera a tre*, Op. 2 (Venice 1703). The works contained in those sets are either typical seventeenth-century sonatas in multiple movements or dance suites. Moreover, most of them are scored for trio, which enables us to rule them out of our main sphere of interest. Concerto features are displayed, meanwhile, by some four- and five-part works from Carlo Antonio Marino's *Sonate a tre et a cinque*, Op. 3 (Amsterdam 1697) and *Sonate a tre et quattro*, Op. 6 (Amsterdam 1701), which is why they are subjected to detailed analysis.

The timeframe adopted for this work covers the years from 1695 to 1740. Those dates were established on the basis of thorough analysis of the broad repertoire of concertos generally regarded as Baroque, written from the beginnings of the genre up to around the mid eighteenth century. That analysis showed that

4 Numbering of Veracini's concertos after Hill, *The Life and Works*.

5 Wilk, 'Cechy weneckie.'

an important liminal date in output of this type is 1740, when Europe departed from the practice of performing concertos with a single instrument in each part in favour of multiplying the forces.⁶ Additionally, that date coincides with Vivaldi's departure from Venice and his sudden death in Vienna, in 1741. In March 1740, at the Ospedale della Pietà, during a ceremony held for the Saxon prince Frederick Christian, concertos by Vivaldi were performed for the last time. In May that year he sold more than twenty new concertos, and there is nothing to indicate that he composed any new ones before his death. The 1730s also saw the end of the golden age in the publishing of concertos by Venetian composers. It was then that concertos by Albinoni, Alessandro Marcello and Tartini were published. Vivaldi published his last works with opus number in 1729, and single concertos by him subsequently appeared in anthologies issued during the 30s. The concertos by Baldassare Galuppi, preserved in manuscripts dated to the years 1740–1768, and the concertos by Tessarini, written in France, the United Kingdom and the Netherlands and published after 1740, belong to a different musical era. The opening date of our period relates to the beginnings of the concerto in the Republic of Venice, since that is the dating of Tomaso Albinoni's youthful concerto *CoI*.⁷ In 1696, by joining Arte dei Sonadori and taking part in the traditional Christmas concert at the Basilica of San Marco, Vivaldi began the documented part of his musical career.⁸ In 1697 Carlo Antonio Marino's sonatas *a cinque*, bearing all the hallmarks of early instrumental concertos, were published in Amsterdam.

The source base comprises modern editions of scores, facsimiles, old music prints and manuscripts. Of the more than 970 concertos dealt with in this work, most of them have not been published in our times; for the purposes of analysis, it was necessary to make my own transcriptions and draw on transcriptions from several master's dissertations (see Bibliography). Preparing the scores of the entire unpublished sheet music exceeds the capacities of a single scholar, due to the quantity and dispersal of the sources. Hence when producing transcriptions, I confined myself mainly to concertos with opus number, manuscripts being used to a lesser extent. This concerns mainly concertos by Tartini and Tessarini, the dating of which is yet to be resolved, although we know that these two composers were active after 1740. It was necessary to

6 That is the principal thesis presented by Richard Maunder in *The Scoring*, 362.

7 Cf. 'Thematisches Verzeichnis von Albinonis Instrumentalwerken,' in Talbot, *Albinoni*, 102.

8 Talbot, *The Sacred Vocal Music*, 44.

confine myself to their published works, since that enabled me to adhere to the timeframe of 1695–1740. In the case of many manuscripts, we are dealing with the transmission of compositions that are in variant form, arranged, incomplete or of dubious authorship. Detailed analysis of this group may in future form the subject of a separate monograph, of a different scope.

Variants, pasticcios and hybrids, transcriptions

Compared to the instrumental repertoire of the Seicento (canzonas, toccatas, ricercars, capriccios, sonatas and suites), the number of extant sources containing Venetian instrumental concertos from the first half of the eighteenth century is impressive. While from the seventeenth century, it is mainly printed sources that are extant, with a very small number of manuscripts, preserved from the eighteenth century, besides prints, are a large number of manuscripts, including autographs. Concertos by composers discussed in the present work are held in the form of prints and manuscripts in dozens of archives in Europe and the US (Bibliography).

Thus, we are dealing not only with a large number of sources, but also with various types of source. In many instances, a single work is transmitted in several copies, both printed (authorised and unauthorised) and manuscript, not infrequently in the form of an autograph manuscript. Comparison of such a vast amount of source material reveals the existence not only of many copies of the same work, but also of its variants, hybrid versions, pasticcios and transcriptions.

Variants

The output of the clear majority of composers whose works are examined in the present study has come down to us without variants, which we only have in the case of concertos by Vivaldi, Albinoni, Tassarini and Tartini, each of whom left a quite large number of works. As regards the number of compositions preserved in variant form, the concerto output of Vivaldi leads the way, as is understandable given its overall size and the great popularity of his works in eighteenth-century Europe. Among his almost 550 extant concertos, 57 possess one variant or more written by the composer himself.⁹ These variants are

9 Scoring variants not produced by Vivaldi are not separately numbered in the Ryom catalogue. They are included in square brackets in Appendix 13. Where there exist several of Vivaldi's own scoring variants, these are marked with an asterisk.

of a dual nature, and the 57 compositions concerned are divided almost in half in this respect. The first type comprises 25 concertos, written in two formal variants (see Appendix 13). The variants differ in just one movement – generally a middle movement, less often one of the outer movements. The other type, represented by 32 concertos, features variant forces, with the original, usually a chamber concerto, adapted as a concerto for one or more soloists; in other instances, it is just the solo instrument which is altered. In the case of the violin concerto RV 179, it has an equivalent in the concerto a due cori RV 581. With regard to the variants where the forces differ, besides the actual change to the performance apparatus, Vivaldi sometimes had to make textural and tonal adaptations, but not as far-reaching as with transcriptions. Unlike formal variants, one Vivaldi concerto may have more than two variants with different forces (e.g. RV 98, 433 and 570 *La tempesta di mare*; RV 447 and 448 and 470), but in most instances we can speak of pairs of corresponding compositions (Appendix 13). Besides Vivaldi's own adaptations in terms of forces, we also have adaptations of his concertos made for the purposes of the Dresden ensemble by Pisendel, Heinichen and Zelenka. Not counting the straightforward multiplication of instruments performing a particular part, their interference was confined to the addition of wind instruments (oboes, bassoons, flutes, recorders, horns) to concertos originally for strings. A large number of Vivaldi's own scoring variants result from a lack of time to write new works, linked to the wish to provide such excellent instrumental ensembles as the Venetian ensemble of the Ospedale della Pietà and the Hofkapelle in Dresden with works of various type making use of the rich set of instruments for which they were renowned. A lack of time may also account for the fact that Vivaldi, for the purposes of his opus 10 – the first ever publication containing concertos for flute and strings – took as many as five of the six works included in the set (Op. 10 Nos. 1–3, 5–6) from among his chamber concertos and recorder concertos (RV 90, 98, 101, 104, 442).

There are few Albinoni concertos with structural variants (VII, 10b, *Co2a*, *Co2b*) or scoring variants (VII, 4a, VII, 10a, *Co2a*, *Co2b*). These variants are held in the Sächsische Landesbibliothek – Staats und Universitätsbibliothek in Dresden, the Universitetsbibliotek in Uppsala and the Universitetsbiblioteket in Lund. As with the Vivaldi works, three concertos (Op. 7 Nos. 4, 10, *Co2*) were enriched in the Dresden copies with parts of wind instruments (two oboes and bassoon). In two works (Op. 7 No. 10 and *Co2*), structural changes were made to the original, involving a change of the motto of the ritornello (VII, 10b) and the addition or replacement of various passages of a couple of bars each (*Co2a*, *Co2b*). None of

these adaptations were made by the composer; they were carried out for the purposes of the Dresden Hofkapelle and the university ensemble in Uppsala. Their nature indicates the secondary status of the Swedish sources in relation to their Dresden counterparts. Variants are just as scarce in the concerto output of Tessarini (Tes3, 5, 8, 9, 23). These are structural variants involving a different distribution of the proportions within a particular movement (differences in bars), different tonal plans (Tes8, 9 and 23) and melodic changes in the opening ritornello (Tes3 and 5). In light of the adaptations of concertos by Vivaldi and Albinoni, it is interesting that in none of the ten concertos by Tessarini held in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden are the forces altered (Bibliography). Also in the case of variants of 14 Tartini concertos, we are probably dealing with the composer's own structural changes, although here the differences are expressed in the form of different movements (one or even two in the case of concertos D 2, 14, 23), usually middle movements (D 2, 12, 14, 21, 23, 30, 83, 96, 118, 119, 124), less often the first (D 14, 70, 116) or final movement (D 2, 23).

Pasticcios and concerto hybrids

In exceptional cases, after the fashion of operatic practice, concertos were composed entirely of fragments of works by different composers, along the lines of a pasticcio. In relation to concertos by Venetian composers of the period under consideration, such a situation occurs three times. The most spectacular example of a concerto pasticcio is a manuscript held at the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden under the shelf-mark Mus.2389–O-42a, dated to 1720–1736. Probably Pisendel or the copyist Johann Gottfried Grundig compiled a four-movement concerto from works by three composers. The composer of the first movement Largo has not been identified, but it could have been one of the composers of the Dresden ensemble (Pisendel, Heinichen, Zelenka). The second and third movements of the pasticcio constitute the first and second movements of Vivaldi's Concerto RV 172a, and the fourth movement is the finale of Tessarini's Concerto Tes4. The second concerto pasticcio has come down to us in MS Instr.mus.i hs.63:17, held at the Universitätsbibliothek in Uppsala, dated to c.1745. It is not known if we owe its composition to the then conductor of the university orchestra in Uppsala, Hinrich Christoph Engelhardt, or to the copyist Joachim Daniel Gudenschwager. If it was not one of them, then someone from their milieu placed the middle movement of Joseph Riepel's Concerto RiWV 335 between

the outer movements of Vivaldi's Concerto RV 335, known from the British edition under the title *The Cuckow*.

When a concerto comprises movements that appear in other concertos by the same composer, we speak of a musical hybrid. We find such solutions particularly often in the concertos of Vivaldi: as many as 16 of his concertos are hybrid works (see Appendix 14). One such hybrid is Benedetto Marcello's Concerto C 791, from Mus.ms.13548/2, held at the Staatsbibliothek zu Berlin, dated to 1729. This work consists of three movements, the first two from the Concerto in F major, Op. 1 No. 8 and the finale from the Concerto in F major, Op. 1 No. 4.

The Concerto in B flat major from ms.n.63, held in the Archivio di Stato in Verona, represents an intermediate form between pasticcio and hybrid. Its first movement is the Allegro which opens Tartini's Concerto D 122, the middle movement comes from his Concerto D 78 and the Allegretto finale is by Carlo Giuseppe Toeschi.

Transcriptions

Venetian concertos from the period in question have also been the subject of many transcriptions for keyboard instruments (organ or harpsichord) 'with' or 'without' string accompaniment (Appendix 15). Johann Sebastian Bach transcribed as many as twelve works, ten of which are Vivaldi concertos from Opp. 3, 4 and 7, with the other two by the Marcello brothers. Bach's transcriptions are highly creative arrangements of the Venetian originals, scored for harpsichord or organ solo or for four harpsichords and strings. To a commission from Prince Johann Ernst von Sachsen-Weimar, and in agreement with Bach, in 1713–1714 Johann Gottfried Walther added new composers to the register of Venetian maestri, adapting for organ four string concertos by Albinoni, Gentili and Giulio Taglietti.¹⁰ The string concertos from Albinoni's Opp. 2 and 5 also have harpsichord transcriptions in British sources, produced by an anonymous musician. Vivaldi's Concerto Op. 3 No. 5 was transcribed for keyboard instrument by Francis Hopkinson, one of the first North American composers.¹¹ The fact that in Germany, the UK and the US as many

10 In his autobiography, quoted by Johann Mattheson, Walther writes about the prince's obsession with Vivaldi's concertos and the more than seventy-eight concertos by various Italian masters transcribed for him. See Mattheson, *Grundlage*, 389.

11 Kintzel, 'Vivaldi in colonial America.'

as 19 concertos by four Venetian composers have been preserved in the form of keyboard transcriptions, and in the arrangements of Bach and Walther they form the clear majority among works by Italian masters, attests to the great popularity of the Venetian concerto beyond Italy and even across the ocean.

The intention and reception of the Venetian concerto and the centres of its cultivation

During the period 1695–1740, the Republic of Venice extended from the provinces of Bergamo, Brescia, Verona, Vicenza, Feltre, Belluno, Cadore and Friuli in the north to Dalmatia, Albania, the Ionian archipelago and the Peloponnese island of Cythera in the south (Map 1).¹² At that time, the Venetian state was inhabited by more than three million people, and Venice, Padua, Brescia and Bergamo were among its most important musical centres, where the instrumental concerto was cultivated (Map 2). That order reflects the quantitative contribution made by those cities to the overall number of extant Venetian concertos, which totals 974 works by fifteen composers (see Appendix 1). Concerto output is led by Venice, where, even before Vivaldi's arrival on the music scene, the first concertos were being written by Tomaso Albinoni, Giorgio Gentili and the Marcello brothers, and at the same time as Vivaldi by the now less familiar figures of Giacomo Facco and Carlo Tessarini. All in all, nearly 80 per cent of the concertos composed in the Republic come from Venice itself; that is, 747 works by nine composers. No other city in the world at that time could compete with Venice in this respect.¹³

The reason for that state of affairs was the work carried on in the capital of the republic by several institutions with rich musical traditions (Map 3). As regards the concerto, the most distinguished centre of its cultivation was without doubt the Ospedale della Pietà, where Vivaldi held various functions intermittently between 1703 and 1739. There is no doubt that Vivaldi composed the most concertos for this female music conservatory and its female virtuosi, specialising in a great variety of instruments, who were famed

12 Szyszkowski, 243.

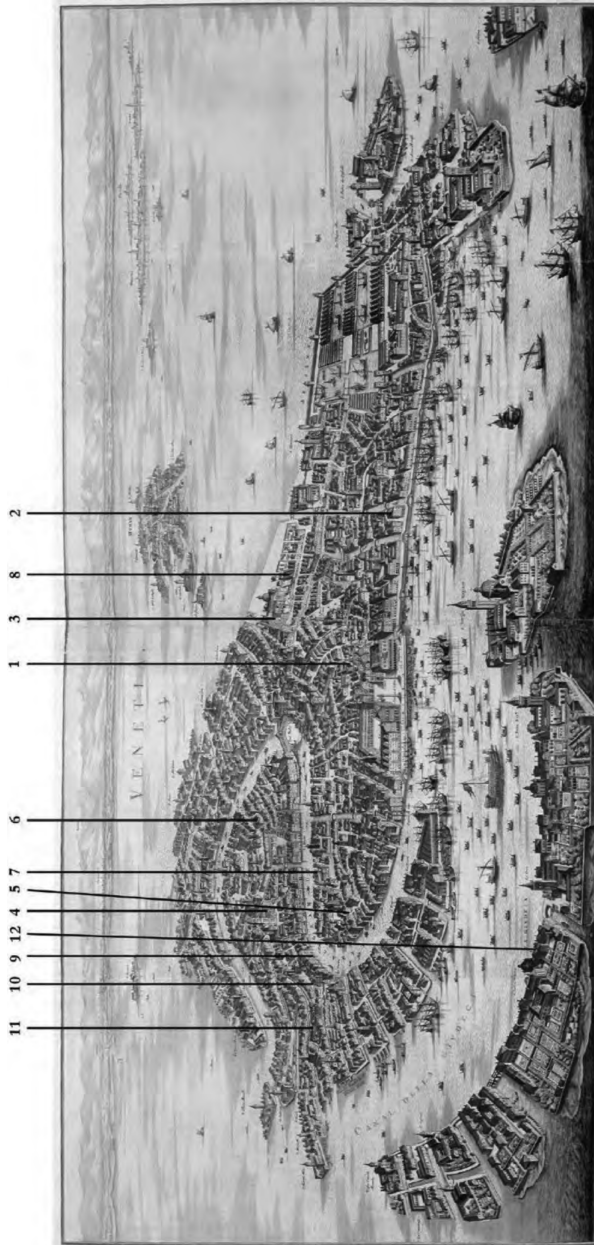
13 Concertos were equally popular and accessible in Amsterdam, where Italian works were published on a mass scale, but that city made little creative contribution to the genre. The most outstanding Dutch composer of concertos, Count Unico Wilhelm Wassenaer, worked on his family estates in The Hague and Twickel.



Map 1: The Venetian dominions during the first half of the eighteenth century



Map 2: The Venetian terra firma, with the main centres for the cultivation of the concerto. Illustration based on Joan Blaeau's *Grooten Atlas Veneto* (Amsterdam 1662)



Map 3: Venues where concertos were performed in Venice. Illustration from Joan Blaeu's *Atlas Maior* (Amsterdam, 1672)

- | | | |
|--|--|--------------------------|
| 1. Basilica of San Marco | 5. Palazzo Marcello | 9. Palazzo Giustinian |
| 2. Ospedale della Pietà | 6. Palazzo Mocenigo | 10. Palazzo Foscari |
| 3. Ospedale dei Mendicanti | 7. Teatro Sant'Angelo | 11. Palazzo Zenobio |
| 4. Basilica of Santa Maria
Gloriosa dei Frari | 8. Ospedale dei Derelitti
(Ospedaletto) | 12. Accademia dei Nobili |

across Europe.¹⁴ A year after he was taken on there, the Venetian periodical *Pallade Veneta*, modelled on the French *Mercure Gallant*, reported that a ‘symphony of instruments’ of remarkable harmonies and innovative ideas resounded on Sunday Vespers in May from all the corners of the church.¹⁵ In another, equally famous, orphanage-conservatory, the Ospedale dei Mendicanti, violin was taught by Vivaldi’s father, Giovanni Battista, and also by Giorgio Gentili, known as Faion, composer of at least twenty-five concertos. Carlo Tessarini, known for the publication of didactic works and for many concertos, taught at the Ospedale dei Derelitti (the so-called Ospedaletto). All three, Vivaldi, Gentili and Tessarini, were also, at various times, violinists with the music chapel of the Basilica of San Marco – the most important and most prestigious musical institution in the Republic of Venice. According to the *Pallade Veneta*, at the beginning of the eighteenth century, solemn masses and vespers there, with the participation of the doge, sometimes featured 100 instruments, divided into choirs.¹⁶ During the eighteenth century, the practice of performing solo sonatas during the Elevation at Christmas and Easter, initiated at San Marco’s in the previous century, turned into the custom of playing a violin concerto. From 1693 to 1731, that was among the duties performed by Gentili.¹⁷ At Christmas Anno Domini 1711 and 1712, he was replaced as soloist by Francesco Mario Veracini, residing in Venice at that time. Veracini’s *Concerto a otto stromenti* was also performed at the Basilica of Santa Maria Gloriosa dei Frari in Venice on 1 February 1712, to mark the coronation of Emperor Charles VI.

Also important for the presentation of concertos were opera houses. The most outstanding composers in the genre – Albinoni and Vivaldi – were heavily involved in the opera houses as composers of operas, instrumentalists and impresarios.¹⁸ Associated with Vivaldi’s Teatro San Angelo was Giorgio Gentili, who performed his instrumental works there and worked as an impresario.¹⁹ Many composers of the Venetian concerto (Gentili, Marino, Albinoni, Vivaldi, Tessarini and Tartini) were engaged

14 Particularly well known are concertos for Anna Maria and Chiara.

15 See Selfridge-Field, *Pallade*, 252.

16 *Ibid.*, 285.

17 See Wilk, ‘W cieniu Vivaldiego.’

18 Vivaldi worked mainly at the Teatro San Angelo, and sporadically at the Teatro San Moise and Teatro San Samuele. Albinoni staged his operas in all the opera houses of Venice.

19 Selfridge-Field, *A New Chronology*, 269, 284.

by operatic orchestras from a young age, probably not only to accompany singers. However, there is little concrete evidence of the practice of performing concertos during entr'actes or at the end of an opera or oratorio. According to an account by Johann Friedrich Armand von Uffenbach, in March 1715, at the Teatro San Angelo, at the end of Luca Antonio Predieri's opera *Lucio Papirio*, Vivaldi astounded the audience with his playing in high positions in the solo cadenza of a concerto.²⁰ Two years earlier, in June 1713, Vivaldi was applauded for his solo playing during the interval of his own now lost oratorio *La vittoria navale*. It is highly likely that he was playing a violin concerto on that occasion.²¹ We know that Prince Frederick Augustus II, during his stay in Venice in 1716–1717, heard concertos after operas staged at the Teatro San Giovanni Grisostomo, but we do not know who composed them.²² Given the dedication, the year the manuscript was prepared and the fact that it is held in the Sächsische Landesbibliothek – Staats- und Universitätsbibliothek in Dresden, they could have been concertos from Gentili's Op. 6. The performance of concertos in the breaks between acts of an opera or parts of an oratorio is confirmed by testimony from other European cities: concertos by Handel and Veracini were played in such circumstances at the Queen's Theatre, Opera of the Nobility and Drury Lane Theatre in London.

From the point of view of the functioning of the instrumental concerto in Venetian musical life, particularly valued today are accounts of the numerous noble *accademie* in the city, in the sense of both ad hoc concerts and also institutionalised societies promoting various forms of art. There is one description of an 'academy' held in July 1716 at the palace of Alvise and Pisana Mocenigo to mark the visit of Prince Frederick Augustus II, Elector of Saxony. Performing in that concert were Francesco Maria Veracini and the young Giuseppe Tartini, for whom the event had significant consequences: he developed a complex about his abilities as a violinist and so went to Fano for further training.²³ Also performing in that concert were members of the electoral Cammer Musik, Johann Georg Pisendel, Johann David Heinichen and Jan Dismas Zelenka, who later popularised the Venetian model of the concerto in Dresden. The Marcello brothers, who belonged to the Venetian

20 See Preussner, *Die musikalischen Reisen*, 67; Talbot, *Vivaldi*, 42.

21 Talbot, *The Sacred Vocal Music*, 154.

22 See Żórawska-Witkowska, *Muzyczne podróże*, 26.

23 Hill, 'Veracini in Italy.'

patrician class, were members and directors of numerous academies, including the Accademia degli Animosi, the Venetian branch of the famous Roman Accademia Arcadia, and the Accademia Albrizziana. They also organised occasional 'academies' at their family mansion on Fondamenta Nuove. It cannot be ruled out that they used their own concertos for those events, as the concerto was the most fashionable genre at that time.²⁴ Benedetto Marcello's Concertos, Op. 1 are dedicated to Paolina Zenobio Donato, daughter of Verità Zenobio and wife of Antonio Donato, both Venetian patricians, in whose homes they could have been performed. We know that Benedetto Marcello and Tartini were guests of an academy in the palace of Girolamo Giustiniani. Tartini taught violin to his son, Girolamo Ascanio, but there is no information about the repertoire performed there. Leads to performances of concertos in Venetian 'academies' may be provided by other dedications. Albinoni's Concertos, Op. 7 are dedicated to the Venetian nobleman Giovanni Donato Coreggio, godfather to one of the composer's sons and a violinist with the Accademia Filarmonica in Venice. Vivaldi's *La stravaganza*, Op. 4 is dedicated to another *nobile veneto*, the composer's pupil Vettor Delfino, whose relative, one Leonardo Delfino, was a violinist at the Accademia Filarmonica and godfather to one of Albinoni's children. Thus, we may assume that concertos by Albinoni and Vivaldi were played at that Venetian academy, established in 1711, to which hundreds of high-born music lovers belonged. The concerto as a genre was made for performance in the numerous academies being established at that time, as is evidenced by the repertoire of noble colleges and academies in many cities of eighteenth-century Europe. It remains a matter of speculation as to where Pietro Locatelli's Concertos, Op. 3, written during his stay in Venice from 1723 to 1727, were performed. That set was dedicated to the Venetian aristocrat Girolamo Michiel Lini, who, like the composer, hailed from Bergamo. From the foreword to that set, we learn that Locatelli lived in his mansion on the Canal Grande, and concertos were played to Lini's satisfaction during some important ceremonies with a large and excellent orchestra (see Appendix 4, item 3) It is unlikely that the venue was Lini's palace. As Albert Dunning suggests, they could have been performed at the Basilica of San Marco, one of the four famous orphanage-conservatories, or the Accademia dei Nobili, which celebrated the return

24 Four concertos by Alessandro preserved in MS Cod. It.IV.573(=9853) at the Biblioteca Nazionale Marciana were part of the repertoire played in the Roman academy of Princess Maria Livia Spinola Borghese in 1712.

home of the distinguished patron and connoisseur of new music Cardinal Pietro Ottoboni with a special serenata.²⁵

The capital of the Most Serene Republic of Venice also hosted the grand celebrations of feast days important to the foreign powers who maintained embassies there. To a commission from the French ambassador Vincent Languet de Gergy, music for birthdays, the king of France's marriage or another member of his family was provided several times by Vivaldi. Besides a few serenatas (*Gloria e Himeneo*, *La Senna festeggiante*, *L'unione della Pace e di Marte*), he probably performed some of his ripieno concertos held in the Paris Conservatory (MS Ac. e4. 346 a-d). Gentili's Concertos, Op. 5 are dedicated to the British ambassador Count Charles Edward Montagu, a great music lover, subscriber to the Royal Academy of Music and supporter of the Queen's Theatre. We do not know, however, in what circumstances they were performed. It should also be mentioned that composers of Venetian concertos worked for or sought the protection of Spanish rulers. In July 1739, Vivaldi led an orchestra at the palace of the Spanish ambassador to Venice in a performance to mark the wedding of the infante Philip and the French princess Marie-Louise-Elisabeth. Two sets of concertos – Albinoni's Op. 5 and Facco's Op. 1 – are dedicated to the viceroy of Sicily, Carlo Filippo Antonio Spinola Colonna, Marquis de los Balbases, who lived in Venice from 1695 to 1700. Albinoni dedicated his Concertos, Op. 10 to the Spanish army general Lucas Fernando Patiño, who captured Naples from the Habsburgs during the War of Polish Succession. For Vivaldi, who dedicated to the duke his debut set of concertos *L'estro armonico*, Op. 3,²⁶ the frequent visits to the Venice opera house made by the Grand Duke of Tuscany Ferdinando III represented an opportunity to seek ducal protection. With the dedication of his Op. 9, meanwhile, Vivaldi sought the favour of Emperor Charles VI Habsburg, to whom he personally presented the manuscript during their meeting in Trieste.

In terms of the number of extant concertos, Padua was the second most important centre for concerto output in the Venice Republic. Yet it owes that position solely to the work of Giuseppe Tartini. We have no information to suggest that in Padua – besides the Basilica of San Antonio and, as we may assume, the composer's home and the university – there was any special atmosphere favouring the cultivation of the concerto.²⁷ At San Antonio's, concertos were

25 Cf. Albert Dunning, 'Preface,' in Locatelli, *L'arte del violino*, lxxviii-lxxii.

26 Referring to the duke's name, Albinoni and Gentili also dedicated their Op. 3 to him.

27 See Dounias, *Die Violinkonzerte*; Canale Degrassi, 'Destinazione.'

heard at Mass and Vespers. In February 1712, before Tartini was taken on there, his virtuosic violin concerto *Per la solennità della S. lingua di S. Antonio di Padova*, RV 212 was performed there by Vivaldi. Tartini's concertos were also played during the annual processions in honour of the city's patron (13 June). They may also have been in the repertoire of the Accademia dei Ricovrati, to which the composer belonged. It is also possible that they were performed at the Teatro degli Obizzi or during the ceremony Pia Aggregazione di S. Cecilia.

During the sixteenth century, Brescia was second only to Venice in the cultivation of instrumental music in La Serenissima. It was home to outstanding composers of canzonas and sonatas (e.g. Cesario Gussago, Biagio Marini and Giovanni Battista Fontana) and instrument makers, Vivaldi's father, Giovanni Battista, was a Brescian, and Benedetto Marcello spent the last years of his life there. The most distinguished centre for the cultivation of the instrumental concerto was the Jesuit Collegio dei Nobili di San Antonio Viennese, where the brothers Giulio and Luigi Taglietti taught, their pupils including Francisco José De Castro. That college was one of the leading institutions of higher education in the Venetian Republic, even attracting young nobles from beyond Italy. During the musical *accademie cavalleresche* held there, pupils were roped in to perform concertos, sinfonias, suites and sonatas. The concertos by the Taglietti brothers were written for those allegorical, theatricalised ballets or for the Accademia dei Formati attended by the college's most outstanding graduates. In his foreword to *Concerti accademici*, Op. 4, De Castro states that these works were written to be performed *da accademia, da chiesa* and *da teatro*. One important ecclesiastic venue for the performance of concertos was the Oratorio della Pace of the Philippine fathers. The Taglietti brothers were employed there, and for the feast of Candlemas in 1711 both Vivaldis (father and son) were brought in from Venice as additional violinists. Inventories of the Oratorians' music chapel show that its repertoire included the Concertos, Opp. 4 and 11 by Giulio Taglietti.²⁸ Concertos by the now forgotten Pietro Gnocchi were written for the Cathedral of Santa Maria Assunta and the Orfanelle della Pietà in Brescia.²⁹ It is also possible that they were played at the palace of the composer's pupil and patron, Duke Faustino Lechi.

Bergamo, which lay on the periphery of the Republic of Venice, was the hometown of the Albinoni family. From the beginning of the eighteenth century, due to its policy of neutrality and the War of Spanish Succession, Bergamo was dogged by a continuous stream of foreign troops plundering the city.

28 See Crosatti, *La vita*, 282–284.

29 See *Sei Concerti per archi di Pietro Gnocchi*, XII.

With that in mind, it is no wonder that compared to the city's great contribution to the development of musical output during the seventeenth century, when it attracted composers of the calibre of Alessandro Grandi, Tarquinio Merula, Giovanni Legrenzi, Maurizio Cazzati and Pietro Andrea Ziani, in the eighteenth century it was noted solely as the city where Pietro Locatelli was born and educated and where the now undeservingly forgotten Carlo Antonio Marino worked. The main musical institution of Bergamo was the chapel of the Basilica of Santa Maria Maggiore.³⁰ During the seventeenth century, instrumental output flourished there, and numerous canzonas and sonatas were composed. Around the turn of the eighteenth century, that tradition was continued with distinction by Marino, who wrote orchestral sonatas and his first concertos for the Sacra Orchestra, as the Bergamasque ensemble was called. The fact that this outstanding and versatile composer was continually forced to seek employment as a musician with the operatic orchestras of Turin, Milan and Piacenza, before ultimately securing a chapel-master post worthy of his talents at Crema Cathedral, best accounts for the relatively small number of concertos (13) written by him in Bergamo.³¹ The manuscripts of three of his concertos held in the collection of Cardinal Pietro Ottoboni (now in Manchester) could have found their way there by the intermediary of his pupil, Pietro Locatelli.

The phenomenon of the exceptionally rich concerto output of the Republic of Venice during Vivaldi's day meant that La Serenissima influenced other music centres of late Baroque Europe in that respect. The Venetian seed flourished most fully in Saxony and other German states. Of crucial significance in this respect was the European grand tour made by the Saxon Elector Prince Frederick Augustus II and his stay in Venice in 1716–1717. Although the prince himself was perhaps more interested in opera and operatic singers, thanks to the musicians of the Cammer Musik that accompanied him on his Venetian sojourn, who were fascinated by the Venetian concerto, the genre soon came to dominate the repertoire of the Dresden ensemble. The figure responsible for the favourable reception afforded the Venetian concerto in Dresden was Johann Georg Pisendel, leader of the Königlich-Polnische und Kurfürstlich-Sächsische Kapelle. It was thanks to his purchases of a great deal of sheet music, his large-scale personal copying of music and his close friendship with Antonio Vivaldi that by 1740 the Dresden ensemble had a huge collection at its disposal, numbering 165 Italian concertos, including unique works by Vivaldi,

30 Palermo, 'La musica' (Lucca 1995).

31 Firrincieli, 'Carlo Antonio Marino.'

Albinoni, Benedetto Marcello, Gentili, Tessarini, Veracini and Tartini.³² It was probably via the intermediary of the Dresden court that copies of Venetian concertos spread widely across Germany, thanks to which many German composers were able to explore the secrets of the Venetian form without any need to travel to Italy. It is possible that Dresden was the source of the copies on which Johann Sebastian Bach and Johann Gottfried Walther based their keyboard transcriptions of unpublished concertos by Albinoni, Vivaldi, Marcello, G. Taglietti and Gentili (Bach first visited Dresden in 1717). Besides the court of Count Rudolf Franz Erwein von Schönborn in Wiesentheid, Dresden contributed to 'Vivaldi fever' and to the greater popularity in Germany of Vivaldi's concertos than those of Corelli, whose cult developed in England and France. One of the many manifestations of that was the use of only concertos by Venetian masters (Tessarini's Op. 1 Nos. 2, 8, 11 and 12, Albinoni's Op. 9 Nos. 8 and 10, Vivaldi's Op. 7 No. 2) in Telemann's intermezzo *Pimpinone*, staged in September 1725 at the Oper am Gänsemarkt in Hamburg.

The Dresden court's contribution to popularising the Venetian concerto across Europe was matched by printing presses in Amsterdam, known as the Venice of the North. It was usually thanks to them that the musical nobles and burghers of Central and Northern Europe could acquaint themselves easily with this repertoire. A series of publications inaugurated in the late seventeenth century by Estienne Roger and continued by his daughter Jeanne, as well as by Michel Charles Le Cène, Pierre Mortier and Gerhard Frederik Witvogel, shows the birth of the genre in sonatas *a quattro* and *a cinque* by Marino and a range of varieties in concertos by the Taglietti brothers, Albinoni, Vivaldi, Alessandro Marcello, Facco, Tessarini and Tartini. Only the concertos of Gentili, Benedetto Marcello and Gnocchi attracted no interest among Dutch publishers and consequently did not appear in bootleg editions in London. Concertos were played in theatres, at universities, in aristocratic mansions, in the homes of the rich burgher class and at inns in Amsterdam, Rotterdam, Groningen, Arnhem and Nijmegen. We know that Vivaldi's Concerto RV 562a was performed for the centenary of the Schouwburg Theatre in Amsterdam, Locatelli organised concerts at his Amsterdam home, and Tessarini gave concerts at such venues as the *collegium musicum* in Arnhem and the De Keizerskroon inn in Amsterdam. The tastes of transalpine audiences also bore a considerable influence on the style of some works with opus number by Albinoni, Vivaldi and Alessandro Marcello. Compared to their concertos preserved in manuscript, one notes here a certain

32 Pozzi, 'Studio.'

restraint in the virtuosic display in favour of solutions making it possible for a wider range of musical *dilettanti* to perform. The most virtuosic concertos by Locatelli, although published in Amsterdam, document his work for a Venetian patron.

More moderate was the reception of the Venetian concerto in Italy. Some Bolognese composers modelled their output on Vivaldi: Giuseppe Matteo Alberti, Francesco Onofrio Manfredini and Giuseppe Antonio Brescianello. One notes influences from Albinoni and Vivaldi in concertos by Francesco Maria Veracini and Pietro Locatelli (Op. 3). Concertos from Albinoni's Op. 2 and Vivaldi's Opp. 6–7 may have been heard at the court of the Duke and Governor of Mantua, where they were employed at the time of their publication. Rome was faithful more to the models of Corelli, even though the Venetian-born Cardinal Pietro Ottoboni and Duchess Maria Livia Spinola Borghese were Vivaldi's protectors during his stay in the Eternal City. Preserved in Ottoboni's collection (the Manchester Concerto Partbooks) are many concertos by Vivaldi, including manuscripts of *Le quattro stagioni* and concertos by other Venetian composers: Carlo Antonio Marino, Giuseppe Tartini and Tomaso Albinoni.³³ They were probably performed at Ottoboni's palace and at the Church of San Lorenzo in Damaso of which he was protector.³⁴ Carlo Tessarini, both as an itinerant musician and when holding musical positions in various Italian cities, could have performed his concertos at Urbino cathedral, theatres in Rome and Naples, and above all the Accademia degli Anarconti in Fano, where he was *direttore perpetuo*.

Concertos by Giulio Taglietti, Albinoni, Benedetto Marcello, Vivaldi, Facco, Tessarini and Tartini are held in great number in Swedish archives. That is the effect of the great interest taken in them by various eighteenth-century Swedish music institutions and by music lovers of noble birth. In Stockholm, they made up the repertoire of the Utile Dulci academy of Baron Patrick Alströmer, active from 1766 to 1786. It is possible that earlier, during first public concerts in Sweden, they were performed by the leader of the court orchestra, Johann Helmich Roman. Concertos from the Universitetsbiblioteket in Uppsala and Lund were played by the *collegium musicum* (Kungliga Akademiska Kapellet) of Uppsala University, led from 1727 to 1764 by Hinrich Christoph Engelhardt.³⁵ In the years 1746–1757, many concertos copied by Sven Hof belonged to the repertoire of the school orchestra of the Katedralskolan in Skara, while concertos

33 See Everett, *The Manchester Concerto Partbooks*.

34 Talbot, 'Vivaldi and Rome.'

35 See Kjellberg, 'The Düben Family,' 15–17.

from Leufsta Bruk come from the collection of the musical family of Baron Charles De Geer – an industrialist active there in the early eighteenth century.

The demand for concertos by Venetian composers in England was quite low. There, it was rather Corelli who was lauded, and works by his pupils and imitators were readily played. The reason why Handel's friend Charles Jennens ordered, in 1740, the purchase of a manuscript collection of 95 concertos by Italian masters (the Manchester Concerto Partbooks) was no doubt the fact that the collection had belonged to the repertoire of the ensemble of Corelli's protector, Cardinal Ottoboni, who had just died. It would appear that many Englishmen shared Charles Avison's highly critical opinion of the compositional art of Vivaldi and Tassarini.³⁶ Unlike their Amsterdam counterparts, London publishers issued few opuses by Albinoni (only Op. 2), Vivaldi (only Opp. 3–4) and Tassarini (only Op. 1), and they did not publish any concertos by Gentili, the Tagliettis, the Marcellos, Marino or Tartini. We know that Tassarini played his concertos at Hickford's Room in London during the 40s and possibly also at Ruckholt House, while Veracini performed not just in theatres, but also at the Foundling Hospital, modelled on the Venetian orphanages.

'Vivaldi fever' also reached France, albeit somewhat tardily. It was subsequently exploited by Vivaldi's greatest imitator from his native Venice: Carlo Tassarini. Parisian publishers only took an interest in the music of Vivaldi and Tassarini during the 1740s, and the musical milieu of Paris reserved particular esteem for Vivaldi's Concertos, Op. 8, including his famous *Le quattro stagioni*. From the third decade of the eighteenth century onwards, a number of composers wrote under the clear sway of Vivaldi's concertos: Joseph Bodin de Boismortier, Michel Blavet, Jacques Aubert, Michel Corrette, Jean-Marie Leclair and Jacques-Christophe Naudot. The Bibliotheque nationale de France is in possession of unique manuscripts of concerti ripieni by Vivaldi and also the Fonds Blancheton, with concertos by Vivaldi and Tassarini that form just a small part of the collection of fifty concertos by Italian masters copied during the 30s and 40s for the court of Pierre Blancheton, a parliamentarian from Metz.³⁷

Given the very close musical contacts, over several centuries, between Venice and Vienna, one is surprised at the scant proportion of Venetian concertos preserved in Austrian archives. The combined collection of the Österreichische

36 Avison, *Essay*, 42.

37 See De La Laurencie, *Inventaire*.

Nationalbibliothek and the library of the Gesellschaft der Musikfreunde in Vienna contain manuscripts of just twenty-two concertos by Vivaldi, three by Albinoni, two by Giulio Taglietti and one by Tessarini, as well as prints of Albinoni's Op. 2, Vivaldi's Op. 12 and Tartini's Op. 1. The majority of those modest holdings, forming part of the Estensische Musikalien, came to the imperial capital during the nineteenth century from the collection of Marquis Tomaso degli Obizzi, residing in Catajo, near Padua. This aristocrat, from the family of the dukes of Modena, purchased his collection from the Paduan cellist Nicolo Sanguinazzi, who in turn had earlier come into possession of the music stock of the Venetian collector Zorzini.³⁸ Thus, the modest Austrian sources do not reflect even the repertoire played and collected in the empire. We also have no concrete descriptions of performances of Venetian concertos from Vienna or elsewhere in Austria at our disposal. Characteristic here is the example of a handwritten copy of Vivaldi's concertos *La cetra*, Op. 9 which the composer personally presented to Charles VI when they met in Trieste in September 1728. Although that copy has come down to us (A-Wn, Mus.Hs.15996), no one in the Hofkapelle took the trouble to purchase – be it only for the sake of comparison – the printed version of that collection published the previous year, also dedicated to the emperor, but which contains different concertos. Vivaldi's tragic death in Vienna and anonymous burial in a collective grave for the poor clearly demonstrates the lack of interest shown in his music in the imperial capital. Judging by the orchestral output of Georg Muffat, Benedikt Anton Aufschneider and Johann Joseph Fux, in Austria, as in England, it was the model of Corelli's concertos that was preferred, as is indicated by sinfonias by the Venetian composer Antonio Caldara, deputy chapel-master at the imperial court.³⁹

Only from Bohemia, then part of the empire, do we have abundant evidence of interest in Vivaldi's music. In April 1719, the composer sold several dozen unidentified compositions to Count Wenzel von Morzin (Václav Morzin), of Prague, whose family hailed from the Venetian region of Friuli. Five years later, he dedicated to the count *Il cimento dell'armonia e dell'inventione*, Op. 8, from the print of which we learn that Vivaldi bore the honorific title of *maestro di musica in Italia* of the count's ensemble. Unfortunately, no

38 Seifert, 'Vivaldi in the "Este" Music Collection of the Österreichische Nationalbibliothek, Vienna,' in Fanna and Talbot (eds), *Antonio Vivaldi*, 184.

39 It is telling that his only concerto is held in a German, rather than Austrian, collection (D-WD, Ms. 508).

musical items or any inventory of that ensemble have survived, but besides Op. 8 and Concerto RV 496, known from their dedications, Vivaldi could have sold Morzin above all concertos for his beloved bassoon (e.g. RV 473 and 500). Such members of the count's orchestra as Anton (Antonín) Reichenauer and Christian Gottlieb Postel clearly modelled their concertos on Vivaldi.⁴⁰ Besides visiting the court of Count Morzin, during his stay in Prague in 1730, Vivaldi met other admirers of his talent: Count Franz Anton von Sporck (František Antonín Špork), in whose Prague theatre he staged his operas and possibly played concertos, and Count Johann Joseph von Wrtby (Jan Josef z Vrtby), for whom he composed the trios RV 82 and 85 and the Lute Concerto RV 93. In 1723, for the coronation of Charles VI as king of Bohemia, Giuseppe Tartini travelled to Prague, where he spent three years as chapel-master to Count Franz Ferdinand Kinsky. At the same time, he also worked for Duke Philipp Hyacinth von Lobkowitz (Lobkowitz), for whom he apparently composed six concertos. Around 1736, Tessarini was leader of the court ensemble of Cardinal Wolfgang Hannibal von Schrattenbach in Brno. Thus, concertos by the most outstanding Venetian composers were played in Bohemia.

Thanks to Giacomo Facco, who from 1700 to 1720 was court composer to the viceroy of Sicily, Don Carlo Filippo Antonio Spinola Colonna, and then violin teacher to the king's children and court violinist of the Capilla Real in Madrid, the Venetian model of the concerto also found its way into the dominions of the Spanish Crown. Facco's *Pensieri adriarmonici*, Op. 1 was probably performed in concerts at Spinola Colonna's palaces in Naples, Palermo, Messina and Madrid, and possibly at the royal court of the Bourbons. During the first half of the eighteenth century, works by Vivaldi from his Opp. 3, 4, 8 and 9 were also performed in chamber concerts and during the liturgy in Spain.⁴¹

Concertos by Facco were probably in the repertoire of the female orphanage Colegio de San Ignacio de Loyola Vizcaínas in Mexico City, where one complete copy of their print has been preserved.⁴² Recent research suggests that concertos by Vivaldi were played in the US during the second half of the eighteenth century in private and public concerts in Charleston, Williamsburg and Philadelphia.⁴³

40 Kapsa, 'Account Books,' 618.

41 See Lombardia, 'Two Springs.'

42 Wilk, 'Cechy weneckie,' 127.

43 Kintzel, 'Vivaldi in colonial America.'

Editorial note

The material basis for the present work consists of eighteenth-century music prints and manuscripts, their facsimile editions and a small number of modern editions.⁴⁴ Where modern sheet music editions are entirely lacking or do not meet the criteria of critical editions, the transcriptions of musical examples included in this work are based directly on eighteenth-century sources. Quotations in foreign languages are cited verbatim; orthography has not been modernised. Unless otherwise stated, all translations of foreign-language texts are mine. I employ library abbreviations in accordance with RISM standards. A full list of cited archives appears at the start of the Bibliography. Wherever there exist thematic catalogues of the works of a given composer, I cite the catalogue numbering. With regard to the citing of concertos by Tartini, Dounias's numbering is used (D), being the most popular. Canale Degrassi catalogue numbers (GT) are given only when a particular concerto is not included by Dounias. Similarly, concertos by Tassarini are cited with the numbering of the McVeigh and Hirshberg catalogue (Tes), and in the case of works not included there, I give the numbering of the Besutti catalogue (BCT), not yet widely known. In respect to concertos with opus number by Albinoni, the Marcello brothers, Tartini, Tassarini and Vivaldi, the opus number takes precedence over the catalogue number. That shows the reader when cited works are held solely in manuscript and when they were published during the composer's lifetime.

In the present work, I have adopted a short notation referring precisely to specific sections or movements of a work. In this notation, the title (e.g. *La notte*) or exact number of a concerto (e.g. Op. 1 No. 1) is followed, after an oblique, by the specific movement of the work, given in small Roman numerals.

44 Cf. Bibliography. Sheet music, 1. Manuscripts, 2. Old prints, 3. Facsimile editions, 4. Contemporary editions.

Chapter I The genre

1. Definition and typology of the Baroque instrumental concerto

The concerto has posed more problems for music theorists and musicologists seeking to describe it systematically than most other musical genres. Debate over the etymology of the word *concerto* lasted for many long years, before it was ultimately resolved that the term arose during the sixteenth century out of the words *conserto* and *concento*, and that its meaning embraced both the combining of parts in a larger ensemble and also the rivalry and contrasting of various components.¹ As we know from history, the term *concerto* originally defined various genres of music: vocal (motets, madrigals), vocal-instrumental (psalms, cantatas) and instrumental (canzonas, sonatas, sinfonias), only acquiring its specifically instrumental connotations around the turn of the eighteenth century. The terms *concerto*, *concertato* and *concertante* became hugely popular during the Baroque, which swapped the Renaissance tendency to achieve a harmonious sound of all the parts (*conserto*) for the principal of concerting; that is, employing, in various ways, contrasts of forces, texture, dynamics, key, and so on (*concerto*). During the first half of the seventeenth century, the term *concerto* was used much more often for vocal or vocal-instrumental works based on concertato technique. In this, the instrumental concertos of Adam Jarzębski were among the exceptions.² Not infrequently, meanwhile, the adjectival form *concertato* accompanied sonatas (e.g. Dario Castello's *Sonate concertate in stil moderno, libro primo, secondo*, Venice 1621, 1629; Tarquinio Merula's *Canzoni overo sonate concertate per chiesa*, Op. 12, Venice 1637).

Thus, from when can we speak of the instrumental concerto in the narrow, generic sense of the word? And how should that genre be defined? Well, the beginnings of the instrumental concerto are linked to the moment when sonatas and sinfonias were scored for an ensemble divided into an orchestra (*concerto grosso/ripieno*) and soloists (*concertino*).³ The first works of this type are considered to have been seven-part sinfonias and sonatas by Alessandro Stradella

1 See Giegling, 'Concerto'; Boyden, 'When is a Concerto not a Concerto?'; Hall Jr., 'Italian "concerto"'; Keys, 'The Etymology.'

2 Jarzębski, *Canzoni e concerti a due, tre e quattro voci*.

3 See Hutchings, 'Concerto.'

and Arcangelo Corelli, written in Rome from 1675 onwards. However, that definition of an instrumental concerto as a work with a division into soloists and tutti meant that the origins of the *concerto grosso* were sought much earlier, during the second decade of the seventeenth century, in *sinfonias* and *sonatas a due cori*, in a rondo form, by Francesco Usper Sponga and Massimiliano Neri – Venetian successors to Giovanni Gabrieli.⁴ No one was able to indicate a convincing line of development to rule out those ‘premature’ examples of the *concerto grosso*; the notion of the instrumental concerto was slightly altered, being now defined as a work intended for performance by an orchestra.⁵ If we assume that an instrumental concerto is essentially linked to the practice of multiple performers in particular parts, besides some works by Stradella, Corelli and Torelli, about which we have documented evidence that they were performed orchestrally, we can assign to this genre few works bearing the term *concerto* written during the first half of the eighteenth century. That is because, as Richard Maunder has convincingly shown, at least until 1740 the European norm was to perform concertos with a single instrument in each part, precisely the same way as sonatas were played.⁶ We occasionally encounter an orchestra in our present-day understanding of the word from the second half of the seventeenth century onwards, usually within the context of performances embellishing grand court and church solemnities, not infrequently in the open air, in such centres as Paris, Rome and Bologna.⁷ Institutionalised orchestras only began to be formed a hundred years after the appearance of the first works now regarded as instrumental concertos.

The element of rivalry between a soloist or soloists and an ensemble – an element raised to crucial status – also fails to sufficiently distinguish a concerto from a sonata, *sinfonia* or *suite*, since many concertos do not set any groups of instruments against one another. Among the first examples of such concertos, we can mention Giuseppe Torelli’s *Sinfonie à tre e concerti à quattro*, Op. 5 (Bologna 1692) and *Concerti musicali a quattro*, Op. 6 Nos 1–5, 7–9 and 11 (Amsterdam, Augsburg 1698), Lorenzo Gregori’s *Concerti grossi a più*

4 Mishkin, ‘The Italian Concerto;’ Apel, ‘The Italian Violin Music;’ Usper Sponga, ‘Sinfonia prima,’ in *Compositioni armoniche*; Neri, ‘Sonata decima quarta,’ in *Sonate da sonarsi*.

5 See Talbot, ‘Concerto;’ Talbot, ‘The Italian concerto.’

6 See Maunder, *The Scoring*, 1–14.

7 See Zaslav, ‘When Is an Orchestra Not an Orchestra?;’ Spitzer, ‘The Birth of the Orchestra;’ Hansell, ‘Orchestral Practice;’ Schnoebelen, ‘Performance Practices;’ Arnold, ‘Orchestras;’ Selfridge-Field, ‘Italian Oratorio.’

stromenti, Op. 2 Nos. 2, 7 and 9 (Lucca 1698), Tomaso Albinoni's *Sinfonie e concerti a cinque*, Op. 2 (Venice 1700), Artemio Motta's *Concerti a cinque*, Op. 1 (Modena 1701), Albinoni's *Concerti a cinque*, Op. 5 (Venice 1707), the even-numbered works in Giuseppe Matteo Alberti's *Concerti per chiesa e per camera ad uso dell'accademia*, Op. 1 (Bologna 1713), Albinoni's *Concerti a cinque*, Op. 7 Nos. 1, 4, 7 and 10 (Amsterdam 1715) and Francesco Manfredini's *Concerti a due violini, e basso continuo obligati, e due altri violini, viola, e basso di rinforzo ad arbitrio*, Op. 3 Nos. 1–4 (Bologna 1718). Faced with classifying the concertos of Albinoni, Michael Talbot noted that the essence of the concerto was not the juxtaposing of an orchestra with soloists (the contrast of solo–tutti per se), but the presence in an ensemble of a dominant part featuring particularly 'energetic writing' (usually violino I, sometimes also violino II or violini unisoni).⁸

We can arrive at a more accurate definition of the essence of the concerto by pointing to texture: it is different to that which held sway in seventeenth-century canzonas, sonatas and sinfonias; it is homophonic, with a single melodic line to the fore, to which the parts of the accompanying ensemble were subordinated. The new type of texture to the concerto, particularly in relation to instrumental genres cultivated earlier, which were dominated by a more linear voice-leading, can be seen most clearly in sets which juxtapose sonatas with the first concertos: in Torelli's *Sinfonie à tre e concerti à quattro*, Op. 5 (Bologna 1692) and Albinoni's *Sinfonie e concerti a cinque*, Op. 2 (Venice 1700). Sonatas and sinfonias in four or more parts for trumpet(s) and strings, homophonically shaped and as yet tentatively called concertos in the sources,⁹ were being written from the 1660s for the hall-type basilica of San Petronio in Bologna, characterised by its huge cubic capacity. They were composed by Maurizio Cazzati (*Sonate à due, trè, quattro, e cinque con alcune per tromba*, Op. 35, Bologna 1665), Giuseppe Torelli, Giuseppe Maria Jacchini, Domenico Gabrieli and Petronio Franceschini. Manuscripts of those works held in the San Petronio archive show that at least from the 1680s onwards they were played with multiple instruments (up to seven in I-Bsp, MS.D.10.13) in each part by an ensemble numbering up to 42 players (e.g. I-Bsp, MS.D.5.6). Thus, we may regard Bologna sonatas and sinfonias for strings and trumpet(s) as the

8 See Talbot, *Tomaso Albinoni*, 100: 'The essence of the concerto lies in the energetic writing for the dominant part (usually the first violin but on occasion the second violin), not in solo–tutti contrast as such.'

9 Among the 36 Torelli manuscripts held at San Petronio in Bologna, we find the term *concerto* in approximately 0.2 per cent of works.

first instrumental concertos, which additionally meet the criterion of orchestral performance. At the beginning of the eighteenth century, their style was transplanted to undivided string ensembles in various centres of the Venetian Republic, whereas in Rome composers cultivated a more contrapuntally conceived concerto grosso, closer to the seventeenth-century sonata.

Not all the sonatas for multiple instruments written after 1660 possess features characteristic of the concerto, even though they occasionally contain solos on selected instruments (violin, viola, cello), as we discover from analysis of such sets as Gioseffo Maria Placuzzi's *Suonate a duoi, a tre a quattro, a cinque, & otto Instrumenti*, Op. 1 (Bologna 1667), Giovanni Battista Vitali's *Sonate a due, tre, quattro, e cinque stromenti*, Op. 5 (Bologna 1669), Giovanni Legrenzi's *Sonate a due, tre, cinque, e sei Stromenti*, Op. 8 (Bologna 1671), Giovanni Bononcini's *Sinfonie a 5. 6. 7. e 8 istromenti, con alcune a una e due trombe*, Op. 3 (Bologna 1685) and *Sinfonie da chiesa a quattro*, Op. 5 (Bologna 1687), and Elia Vannini's *Sinfonie a tre, due violini, e violoncello col suo basso continuo, e la violetta ad libitum*, Op. 1 (Bologna 1691), to confine ourselves to Bolognese editions from that period. Similarly, not all the works written after 1660 and defined in the sources as concertos can be regarded as concertos; examples include Francesco Prattichista's *Concerti armonici di correnti, e balletti a tre*, Op. 1 (Bologna 1666), Marco Uccellini's *Sinfonici concerti brevi, è facili*, Op. 9 (Venice 1667), Giuseppe Torelli's *Concertino per camera a violino, e violoncello*, Op. 4 (Bologna 1688), Giovanni Bononcini's *Concerti da camera a tre, due violini e violone, con il basso continuo per il cembalo*, Op. 2 (Bologna 1685), Domenico Zanata's *Concertini da camera e sonate da chiesa*, Op. 3 (Venice 1696), Giulio Taglietti's *Concerti e sinfonie a tre*, Op. 2 (Venice 1696), Pirro Albergati's *Concerti varii da camera a trè, quattro, e cinque*, Op. 8 (Modena 1702), Giuseppe Antonio Aldrovandini's *Concerti a due, violino e violoncello, ò tiorba*, Op. 4 (Bologna 1703), Giorgio Gentili's *Concerti da camera a tre*, Op. 2 (Venice 1703), Francesco Manfredini's *Concertini per camera a violino, e violoncello, o tiorba*, Op. 1 (Bologna 1704) and Giovanni Maria Casini's *Concerto degli stromenti a quattro*, Op. 6 (Florence 1706). In all these publications, we find either multi-movement chamber sonatas and dance suites or short sinfonias of the character of an introduction to a larger vocal or instrumental composition.

Talbot's definition of the concerto, emphasising the energetic writing for a dominant part within an ensemble (divided or not), allows it to encompass the great stylistic wealth of the Baroque concerto and to preclude works based on the more linear counterpoint that was characteristic of the seventeenth-century canzona and sonata. Yet the history of the Baroque concerto did not proceed according to a scenario typical of the evolutionist's standpoint, whereby a gradual

emancipation of the newly created concerto from its links to the canzona, sonata, suite or sinfonia was followed by its 'crystallisation' (e.g. in the output of Vivaldi) into its pure and self-contained form, which was subsequently taken up during the Classical era. Still in the eighteenth century, we have a small group of works which are termed 'concerto' in some sources but 'sonata' or 'sinfonia' in others, and that is not just indicative of a lack of awareness of the stylistic differences between those genres or of local nomenclative preferences; it reflects more complex processes, such as the deliberate mixing of genres.¹⁰

In terms of the type of scoring, form and style, the Baroque concerto displays much greater variety than the concerto of any other musical era. That variety and ingenuity of approaches continues to cause many problems for scholars researching this genre. Getting to grips with its stylistic riches was a problem for the leading music thinkers of the late Baroque: Johann Mattheson,¹¹ Johann Gottfried Walther,¹² Johann Adolf Scheibe¹³ and Johann Joachim Quantz.¹⁴ They essentially distinguished two kinds of Baroque concerto: the solo concerto and the concerto for many soloists (*concerto grosso*). Such a typology was also advanced at the beginning of the nineteenth century by Heinrich Christoph Koch.¹⁵ A hundred years later, Arnold Schering added to both types the concertosymphony,¹⁶ which in the middle of the last century Manfred Bukofzer renamed the orchestral concerto (*concerto ripieno*).¹⁷ Such a concerto was discussed by Jean-Jacques Rousseau.¹⁸ Today, various typologies of the Baroque concerto are employed, better or worse suited to the evidence presented by extant musical sources.¹⁹ Yet none of those typologies fully conveys the stylistic wealth characteristic of this genre. Very often, one generic term assumes different meanings

10 See Zohn, 'The sonate auf concertenart'; Brook, 'The "Symphonie Concertante": An Interim Report'; Brook, 'The Symphonie Concertante: Its Musical and Sociological Bases.'

11 Mattheson, *Das neu-eröffnete Orchestre*, 173–174; Mattheson, *Der vollkommene Capellmeister*, 234n.139.

12 Walther, *Musicalisches Lexicon*, 179.

13 Scheibe, *Der Critische Musikus*, 630–641.

14 Quantz, *Versuch*, 294.

15 Koch, *Musikalisches Lexikon*, 350–351.

16 Schering, *Geschichte*, 24.

17 Bukofzer, *Music in the Baroque Era*, 222–227.

18 Rousseau, *Dictionnaire*, 112.

19 This issue is discussed more broadly in Wilk, 'On the question of the Baroque instrumental concerto typology,' and in chapter I of the Polish edition of this book, *Wenecki koncert*, 51–81.

depending on the scholar, or an endless stream of new terms are introduced for types that have long since been defined, which does not enhance our understanding of what is already a complex problem.

2. Criteria of typology

A fundamental criterion taken into account in all typologies of the Baroque concerto is that of scoring, yet performance apparatus was treated very flexibly during that era. From the point of view of forces, we can distinguish five main types of Baroque concerto: *a quattro* (*a 4*), *a cinque* (*a 5*), *a sei* (*a 6*), *a sette* (*a 7*) and *a otto* (*a 8*). In each of these types, however, we encounter various arrangements of the parts and various types of interaction between them (see Appendix 5, Tables 2–6). One is also prompted to use caution when classifying concertos according to forces by instances – by no means infrequent – where the specification of forces does not tally with the actual number of parts or published partbooks.

Neither the type of scoring nor the form of a work tells us a great deal about the type of concerto; they merely indicate characteristic technical possibilities. In this respect, huge ingenuity was shown by Baroque composers. Carlo Antonio Marino, Giorgio Gentili, Giulio Taglietti, Giacomo Facco, Francesco Bonporti, Angelo Ragazzi and Francesco Durante, among others, very often combine features of several types of concerto in a single work, making it difficult to ascribe compositions to a particular genre (see Appendix 5, Tables 2–3).

The ascription of a concerto to a particular type is determined not by forces or form, but by the principle governing the interaction of the parts. If most of the movements in a concerto are dominated by a single soloist, then we perceive it as a solo composition. If different soloists (alone or together) appear in different movements of a concerto, we are dealing with a concerto grosso. If, meanwhile, a concerto is lacking soloists and the principal, most energetic melody is performed by various instruments (often in unison, always as part of a tutti), then we can regard that work as an orchestral concerto (*concerto ripieno*). Yet does this third type of Baroque concerto belong to the concerto genre at all? And how does it differ from a sinfonia?

Reading definitions of the symphony in the writings of Mattheson,²⁰ we learn that these works served as introductions to vocal works *da chiesa*, *da camera*

20 Mattheson, *Das neu-eröffnete Orchestre*, 171–172; Mattheson, *Der vollkommene Capellmeister*, 234.

and *da teatro*. Thus, a characteristic feature of the symphony was a subordinate function in relation to larger vocal-instrumental works (operas, cantatas, masses, vespers). Only Scheibe mentions symphonies being played as self-contained works, but we do not know if he identified them with orchestral concertos, as his description is lacking in detail.²¹

Scheibe was probably thinking of symphonies which many Baroque composers sometimes termed *concerti ripieni*, *concerti a quattro* or *concerti a più stromenti*, and we call orchestral concertos. One good example of how ambivalently this type of concerto was described in eighteenth-century sources is the output of Vivaldi. Of the more than sixty violin concertos he wrote (RV 109–169, 786, 801, 802), as many as seventeen are titled *sinfonia* (RV 111a, 112, 116, 122, 125, 131, 132, 135, 137, 146–149, 162, 168, 786, 801), two *concerto ripieno* (RV 115, 158), two are defined in one partbook as *concerto* and in another as *sinfonia* (RV 134, 140), and his concerto RV 146 appears in one source as a *concerto* (D-SW1, I-Nc, N-T), and in others as a *sinfonia* (D-DI). The fact that the terms *concerto* and *sinfonia* were used in alternation during the eighteenth century in reference to a concerto is also attested by the definition of the concerto in Rousseau's *Dictionnaire de musique* and by the label *symphonie concertante* given in France to many Italian works originally termed *concerto grosso*.²²

3. A tendency to mix styles and genres

Besides 'symphony,' another term sometimes used by eighteenth-century composers as a synonym of 'concerto' was 'sonata.' We may treat the occurrence of this term around the turn of the eighteenth century in relation to works satisfying all the criteria of the concerto as a manifestation of the enduring seventeenth-century tradition without a separate generic name for works shaped in this way. Such examples include sonatas with trumpet by Cazzati, Torelli, Jacchini, Franceschini and Domenico Gabrieli, written in Bologna from the 1660s, as well as Carlo Antonio Marino's Sonatas, Op. 3 Nos. 9–12 and Op. 6 Nos. 7–12, published in the years 1697–1701, and Tomaso Albinoni's *Sonata a sei con tromba (Sol)* and *Sonata III (Si3a)* from Roger's anthology *VI. Sonates ou Concerts à 4, 5 & 6 Parties. Composées par Mrs. Bernardi, Torelli & autres fameux Auteurs, Livre Premier* (Amsterdam 1710).

21 Scheibe, *Der Critische Musikus*, 304–310.

22 See Brook, 'The Symphonie Concertante: Its Musical and Sociological Bases,' 138.

The vacillation of many composers, copyists and publishers over whether to use the term *concerto* or *sonata* for certain works written during the first half of the eighteenth century is a completely different phenomenon, resulting from the deliberate mixing of two styles. A tendency to mix genres was one of the characteristics of the late Baroque. We can observe this process already during the last quarter of the seventeenth century in the hybridisation of the sonata and the suite (*vide* sonatas by Corelli). Sometimes used in relation to hybrids of sonata and concerto was the term *sonaten auf concertenart*, introduced by Johann Adolf Scheibe – the only theorist who noted and described this phenomenon.²³ It concerns works scored, like a sonata, for an ensemble with one instrument per part or even for solo instrument, works which Vivaldi called *concerti da camera* (RV 87–108), in which, within the three-movement agogic model characteristic of the concerto, formal and textural solutions taken both from the concerto and from the sonata were introduced (ritornellos, rondos, forms with motto, repetitive forms, da capo, fugal, imitative, variation and dance forms, the primacy of one melodic line over others, solo passages of selected instruments and a tendency for virtuosity). Besides Vivaldi, the most prolific composers of chamber concertos of this type were German and French composers, including Johann Sebastian Bach, Georg Philipp Telemann, Johann Gottfried Walther, Johann David Heinichen, Johann Joachim Quantz, Jan Dismas Zelenka, Carl Heinrich Graun, Christoph Graupner, Joseph Bodin de Boismortier, Jacques-Christophe Naudot, Jean-Marie Leclair and Michel Corrette. In some sources, as well as the terms *concerto* and *sonata*, such works are called quintets, quartets or trios.²⁴ Experimentation in this strand of chamber concerto output was mined by such composers as Haydn and Mozart in their quartets and quintets.

The mixing of features of the concerto and the sonata in a single work caused great difficulty with their classification and naming in both the eighteenth and the twentieth century. After Vivaldi, such works have come to be described today as *concerti da camera*, *chamber concertos* or *Kammerkonzerten*. Since many collections with the term *concert[in]o da camera* in the title (e.g. Torelli's Op. 4, Bononcini's Op. 2, Zanata's Op. 3, Albergati's Op. 8, Gentili's Op. 2 and Manfredini's Op. 1) contain usually sonatas or suites, and Quantz's *Kammerkonzert* also does not concern a hybrid of sonata and concerto,²⁵ some

23 See Scheibe, *Der kritischer Musikus*, 675–678; Zohn, 'The sonate auf concertenart.'

24 Zohn, 'The sonate auf concertenart.'

25 Quantz employed this term for a solo concerto.

writers proposed calling works of this type *concerti senza orchestra*, *concerti senza ripieno* or *Concerti für Kammerensemble*.²⁶

Mixing genres was frequent also during the second half of the eighteenth century. As Barry Brook indicates, the *symphonie concertante*, incredibly popular in France during the period 1770–1830, was a fusion of solo concerto, *concerto grosso*, divertimento and symphony (*concerto ripieno*).²⁷ Scored for orchestra and soloists (between two and nine), it differed from the *concerto grosso* in its lighter character, its form (usually in two movements, one of them in sonata, rondo or variation form), the limiting of solo–tutti exchanges and the use of solely major keys.

A completely different manifestation of late Baroque tendencies to mix styles and genres is the use within a single concerto of techniques characteristic of its different varieties: solo, *concerto grosso* and *concerto ripieno*. In such a concerto, we find a different principle governing the interaction between the parts in each of the movements: a single soloist in one movement, for example, with several soloists in another and an undivided ensemble in a third. When it is difficult to indicate the main principle governing the interaction of parts in a concerto, that work should be regarded as an example of mixed style and be termed a mixed concerto. No existing typology distinguishes a separate type covering this important and popular genre of Baroque concerto (see Appendix 5, Tables 1–4). It occurs particularly often in the output of Venetian composers: Giorgio Gentili, Giulio and Luigi Taglietti, Carlo Antonio Marino, Giacomo Facco, Benedetto Marcello and Pietro Gnocchi.

4. Conclusions

Analysis of the substantial corpus of musical sources inclines one to propose a new typology of the Baroque concerto,²⁸ which takes suitable account of the stylistic riches of this genre and covers all its types cultivated during the Baroque. Thus, we can distinguish the following: 1. solo concerto; 2. multiple concerto; 3. concerto without soloists; 4. chamber concerto; 5. polychoral concerto and 6. mixed concerto.

26 See Ohmura, 'I "concerti senza orchestra";' Zohn, 'The sonate auf concertenart.'

27 See Brook, 'The "Symphonie Concertante": An Interim Report;' Brook, 'The Symphonie Concertante: Its Musical and Sociological Bases.'

28 This typology was first proposed in my article 'On the question of the Baroque instrumental concerto typology.'

According to this typology, the solo concerto is a work for one soloist and accompanying ensemble with one or more performers to each part.²⁹ The term 'multiple concerto' (Ger. *Gruppenkonzert*) should be understood as covering works with one instrument or multiple instruments per part exemplifying the Roman *concerto grosso*, with the ensemble divided into *concertino* and *ripieno*,³⁰ as well as ensemble concertos with more than one soloist, including double and triple concertos (Ger. *Doppel-Trippekonzert*).³¹ A concerto without soloists may be scored for orchestra (It. *concerto ripieno*) or for an ensemble with one instrument per part; in both cases, none of the instruments is treated soloistically (see Examples 2.6, 3.4, 4.3, 4.17e, 4.33).³² A concerto for an ensemble of soloists without the accompaniment of a string quartet is an example of the chamber concerto (It. *concerto da camera*, Ger. *Sonata auf Concertenart*). Unlike the sonata, this concerto is based on the same principles as the concert with orchestra (three movements, ritornello allegro, division into solo(s) and tutti). A chamber concerto may be scored for an ensemble with one instrument per part and with one or more soloists (see Example 2.17b),³³ or for a solo instrument without accompaniment.³⁴ The polychoral concerto, cultivated very rarely, is for a soloist or soloists with multiple accompanying groups.³⁵ In the mixed concerto, which was extremely popular during the Baroque era, all the types of concerto could be freely mixed together.³⁶

29 E.g. G. Torelli, Op. 8 Nos. 7–12; A. Vivaldi, Op. 4, 6, 8, 9; G. Tartini, Op. 1–2; P. Locatelli, Op. 3; C. Tessarini, Op. 1, 3; J. J. Quantz, QV 5.1–281; J. S. Bach, BWV 1041–1042; J. M. Leclair, Op. 7, 10.

30 E.g. A. Corelli, Op. 6; P. Locatelli, Op. 1; G. Muffat, *Armonico tributo*; G. F. Handel, Op. 3 and 6.

31 E.g. G. Torelli, Op. 8 Nos. 1–6; G. P. Telemann, TWV 53–54; J. S. Bach, BWV 1043, 1044, 1061; A. Vivaldi, concertos *con molti stromenti* RV 449–479.

32 E.g. A. Vivaldi, *concerti ripieni* RV 109–169; G. Torelli, Op. 5; T. Albinoni, Op. 2, Op. 5, Op. 7 Nos. 1, 4, 7, 10, Op. 9 Nos. 1, 4, 7, 10, Op. 10 Nos. 1–7, 9–11; B. A. Aufschnaiter, Op. 4.

33 E.g. A. Vivaldi, RV 87–108; G. P. Telemann, TWV 40:202–203, 42:A9, 42:C3, 42:D14, 42:E6, 42:G1, 42:g12, 43:d2, 43:Es1, 43:F2/52:F5, 43:g2, 43:g3, 43:g4, 43:G6, J. B. de Boismortier, Op. 15.

34 E.g. organ and harpsichord concertos by J. G. Walther and J. S. Bach BWV 592–597, BWV 971–987.

35 E.g. concertos *a due cori*: G. Torelli, I-Bsp, MS.D.9.3; A. Vivaldi, RV 581–585; G. F. Handel, HWV 332–334; G. H. Stölzel, *Concerto grosso a quadro chori*, D-GO1, Mus.2|o 101/3.

36 E.g. L. Gregori, Op. 2; A. Motta, Op. 1; B. Marcello, Op. 1; G. Gentili, Op. 5, 6; G. Bergonzi, Op. 2; F. Manfredini, Op. 2; G. Taglietti, Op. 8, 11; G. Mossi, Op. 3;

Chronologically speaking, the earliest to be cultivated was the concerto for multiple soloists. Sonatas and sinfonias by Stradella and Corelli with the ensemble divided into *concertino* and *concerto grosso* were written from the second half of the 1670s onwards. The 1690s brought the first concertos without soloists (Torelli's Opp. 5–6) and mixed concertos (Gregori's Op. 2). At the beginning of the eighteenth century, Torelli (Op. 8), Benedetto Marcello (Op. 1) and Vivaldi (Op. 3) published the earliest solo concertos. Chamber and polychoral concertos were first composed during the 1710s by Vivaldi. With regard to the Republic of Venice, the most frequently cultivated form was the solo concerto (63 %), well ahead of the concerto without soloists (13.4 %), mixed concerto (12 %) and multiple concerto (9 %). Chamber concertos (2 %) and polychoral concertos (0.6 %) represent a very small proportion of the extant concerto output from La Serenissima; their sole representative was Vivaldi.

In Vivaldi's day, the concerto originally conceived as a chamber work was quite freely transformed into a solo or multiple concerto, with one instrument or more instruments per part. Examples of this practice include variant versions of some concertos by Vivaldi, concertos by Manfredini and Alessandro Marcello allowing for the removal or the addition, according to the *ad libitum* principle, of several instruments,³⁷ and the expansion of string sections and the addition of wind instruments in some concertos by Vivaldi, Albinoni and Tartini preserved in sources held in Dresden and Padua.

G. Valentini, Opp. 7, 9; G. Facco, Op. 1; F. A. Bonporti, Op. 11; A. Ragazzi, Op. 1; M. Masciti, Op. 7; J. S. Bach, *Brandenburg Concertos*, BWV 1046–1051; H. Albicastro, Op. 7; U. W. van Wassenaer, *VI concerti armonici*; J. D. Heinichen, concertos in D-D1, Mus. 2398–O-2 and Mus. 2398–O-7.

37 The possibility of performing the concertos from Manfredini's Op. 3 in many variant ways is indicated on the title page and in the foreword; see Appendix 4, item 4.

Chapter II Forces and texture

1. Types of forces, nomenclature and local traditions

Besides the six stylistic types distinguished in the previous chapter, we can also divide Baroque concertos into various scoring types, bearing in mind that a specific kind of concerto does not necessarily entail a particular set of forces, and vice versa. Of the five main scoring types found in the Baroque concerto (*a 4*, *a 5*, *a 6*, *a 7*, *a 8*), most often employed in the Venetian Republic were two of them: *a quattro* and *a cinque*. Venetian composers sporadically cultivated also the concerto *a sei* (Gnocchi, Giulio Taglietti's Op. 11), *a sette* (Vivaldi's Op. 3) and *a otto* (Tartini's Op. 2), and also, in the case of occasional works (Veracini's D1 and Vivaldi's RV 556, 558, 562, 562a) and compositions labelled either *con molti stromenti* (RV 555–560, 562, 568–574, 576–577, 579) or *in due cori* (Vivaldi's RV 581–585), concertos for larger ensembles numbering up to 17 obligato instruments and a four-part string section (2 vni, vla, vc and bc).

The *a quattro* ensemble (2 vni, vla, vc, bc) was clearly preferred by all the Brescian composers. Only Giulio Taglietti's Op. 8 is scored for *a cinque* ensemble (3 vni, vla, vc, bc), which was favoured by Venetian composers. Despite the term *a cinque* used in the title of that opus, Taglietti appears to cater here more to Bolognese than Venetian preferences with regard to forces, since he includes an additional part *violino primo di rinforzo*, which together with the *violino terzo* behaves similarly to the *violini primo* and *secondo di ripieno* in the concertos of Torelli and Manfredini (see Appendix 5, Table 2). The forces in Taglietti's opus 8 concertos (3 [+1¹] vni, vla, vc and bc) and the way in which the violin parts are treated also remind us a great deal of solutions from his *Concerti a quattro*, Op. 11 (2 [+2] vni, vla, vc and bc). Thus, we are dealing here with the reinforcing of an *a quattro* ensemble with two violins treated as ripienists – a procedure characteristic of Bolognese composers. Another Brescian composer, Francisco José De Castro, employs a wholly original type of *a quattro* ensemble, without viola, but enhanced with an oboe or trumpet part (ob/tr, 2 vni, vc and bc). Among Venetian composers, the *a quattro* type of concerto was cultivated – quite consistently and with his own ideas – by Giorgio Gentili. In his Op. 5 Nos. 1, 4, 7 and 10, he uses an ensemble of three violins, cello and basso continuo (3 vni, vc and bc), while in Op. 5 Nos. 2, 5, 8, 9 and 11 and

1 A digit in square brackets denotes a ripieno part.

throughout Op. 6 he employs the standard ensemble for such forces of four string instruments, but strengthened by a ripieno violin part (2 [+1] vni, vla, vc and bc). Such forces were not used by any other composer of the Venetian Republic. After Gentili, we encounter it in works by Neapolitan composers.² In Venice, a standard *a quattro* ensemble without ripienists (2 vni, vla, vc and bc) was regularly employed by Vivaldi, who reserved it for his more than 60 concertos without soloists, which in various sources are also known as *sinfonias* or *concerti ripieni* (RV 109–168, 786, 801). The term *a 4* also appears on the title page of Vivaldi's Op. 8, but that was clearly an error on the publisher's part, since all the works in that opus, including the famous *Quattro stagioni*, are scored for an ensemble *a cinque* (3 vni, vla, vc and bc), and the set was published in six part books (see Bibliography). Wholly exceptional, meanwhile, is the example of Albinoni's concertos Op. 7 Nos. 1, 4, 7 and 10, which although termed *a cinque* on the title page of the set, as indeed are all his concertos with opus number, were actually scored for strings *a quattro* without soloists (2 vni, vla, vc and bc). It would appear that in this instance the lack of one violin part was decided by the publisher, Estienne Roger, who wished to save on the printing costs, since besides the quartet of strings and basso continuo he also had to publish two books for obligato oboes (seven partbooks in total, see Bibliography). In his Op. 9, scored for the same forces, Albinoni made sure that his new publisher, Charles Le Cène, printed three violin books, in accordance with his *a cinque* forces (cf. Bibliography). An *a quattro* scoring (2 vni, vla, vc and bc) also appears in the sonatas, Op. 6 Nos. 7–12, two manuscript sonatas (S-L, Saml.Engelhart 490,³ GB-Lbl, Add. 34267) and a concerto (GB-Mp, Ms. 580Ct51 vv.1–2, 4, 6, item 24) by Carlo Antonio Marino, although that Bergamasque composer also used an *a cinque* ensemble in other works.

For Venetian composers, most characteristic was a concerto *a cinque* with three violins, viola, cello and basso continuo (3 vni, vla, vc and bc). Those are the forces in most of the concertos by Albinoni (Opp. 7, 9, 10), the Marcello brothers, Vivaldi, Facco and Tessarini, and also in the concertos written by Veracini and Locatelli (Op. 3) during their time in Venice (see Appendix 1; Appendix 5, Table 3). The Venetian type of *a cinque* concerto was also cultivated

2 Cf. Giuseppe Avitrano, *Sonate a quattro*, Op. 3 (Naples, 1713); Angelo Ragazzi, *Sonate a quattro*, Op. 1 (Rome, 1736).

3 The Sonata in B flat major, contrary to the title given in the source (*Sonata a quarto* [sic], *violin primo, violino secondo, viola, e violoncello per il organo, da Carlo Marino, opera sesta*), does not coincide with any of this composer's sonatas Op. 6 Nos. 9–12 or with the concerto in B flat major from MS GB-Mp, Ms. 580Ct51, vv. 1–4, 6, item 27.

in Padua by Tartini and in Bergamo by Marino (Op. 3 Nos. 9–12, two concertos in GB-Mp, Ms. 580Ct51, vv. 1–4, 6, items 23–24). Yet before that specifically Venetian concerto ensemble took shape, composers there employed an *a cinque* ensemble with two violins and a pair of violas (2 vni, 2 vle, vc and bc), modelled on seventeenth-century sonatas by Giovanni Legrenzi. A disposition with two violas can still be found in early concertos by Albinoni (Op. 2, Op. 5), Vivaldi (Op. 3) and Gentili (Op. 5 No. 12). Yet the introduction of a pair of violas, playing *divisi* (Albinoni's Opp. 2 and 5, Gentili's Op. 5, Vivaldi's Op. 3 Nos. 2, 3, 7, 10, 11) or *unisono* (Vivaldi's Op. 3 Nos. 1, 4, 5, 6, 8, 9, 12) is accompanied by a suitable reinforcing of the violins, through the addition to the pair of violins of a *ripieno*-type part (*violino de concerto* in Albinoni's Opp. 2 and 5, *violino di ripieno* in Gentili's Op. 5, *violino terzo* or *violino quarto* in Vivaldi's Op. 3).

With regard to *a sei* forces, in both the examples from Brescia (Gnocchi, Giulio Taglietti's Op. 11), we are really dealing with an *a quattro* ensemble, strengthened by two *ripieno* violin parts, in accordance with the Bolognese practice initiated by Torelli.⁴ Not without significance is the fact that Taglietti published his Op. 11, by way of exception, in Bologna, where works by Gnocchi were also well known, as is documented by words of acknowledgement addressed to him by Giovanni Battista Martini.⁵ We also find an *a sei* ensemble in Locatelli's concertos Op. 3 Nos. 9–12, but in that instance it does not reflect Bolognese influences, since instead of four violins, viola, cello and basso continuo, the composer employs three violins, two violas, cello and basso continuo (3 vni, 2 vle, vc and bc), thereby referring clearly to the forces in Albinoni's concertos Opp. 2 and 5 (2 [+1] vni, 2 vle, vc and bc). Further examples of *a sei* concertos are double concertos by Vivaldi (RV 505–548, 764–775, 781), mostly scored for a four-part string ensemble (2 vni, vla, vc and bc) and a pair of solo violins, but also for two flutes, oboes, horns, two cellos, mandolins, trumpets and violins with organ, with cello, with oboe, oboe with bassoon or lute with viola d'amore (55 works in total!).⁶

An *a sette* ensemble rarely occurs in the Venetian concerto; it employed only by Vivaldi. The example of his concertos *L'estro armonico*, Op. 3 is rather unusual

4 Cf. Giuseppe Torelli, Op. 8 (1709), Francesco Manfredini, Op. 3 (1718). Similarly published in Bologna were concertos by the Roman composers Giuseppe Valentini (Op. 7, 1710, Op. 9, 1724) and Giovanni Mossi (Op. 3, 1719).

5 The second and last Bolognese publication of concertos by Venetian composers is Francisco José De Castro's Op. 4.

6 The list of *a sei* concertos is completed by Albinoni's sonata *SoI* for trumpet and five-part string ensemble (A-Wn, E. M. 96).

and far from obvious. Although that set was published in eight partbooks, as appropriate for works *a sette*, the disposition of the parts varies depending on the work and does not resemble the arrangement characteristic of the Roman concerto grosso – three-part concertino (2 vni, vc) plus four-part ripieno (2 vni, vla, vc) and basso continuo. Four concertos (Nos. 1, 4, 7 and 10) are scored for four violins obligato, two violas, cello and b.c. (4 vni, 2 vle, vc, bc), but in two of them (Nos. 1 and 4) the violas play unisono, and so we are really dealing with a six-part ensemble (*a sei*). In the concertos for two violins obligato (Nos. 2, 5, 8 and 11), the *violino terzo* and *violino quarto* parts serve as *violini ripieni*, doubling the two soloists when the tutti comes in, which in effect gives an *a cinque* ensemble bolstered by the ripienists, in the arrangement 2 [+2] vni, 2 vle, vc and bc.⁷ In concertos Nos. 5 and 11, however, the violas play unisono, which gives a typically Bolognese *a quattro* ensemble, enhanced by the ripienists (2 [+2] vni, 1 [+1] vla, vc and bc). Similarly in the concertos for solo violin (Nos. 3, 6, 9 and 12), the *violino terzo* and *violino quarto* function as ripieno parts; additionally, in three concertos (Nos. 6, 9 and 12), the violas play unisono, which in effect gives a reinforced *a quattro* or *a cinque* (No. 3) ensemble. Also belonging to *a sette* concertos are triple concertos by Vivaldi (RV 551, 554, 561, 570) with string accompaniment (2 vni, vla, vc and bc).

An *a otto* ensemble is signalled on the title page of Tartini's concertos Op. 2, but their publisher, Witvogel, was clearly violating the principle of not including the basso continuo part in the nomenclature of the forces. That set was published in eight partbooks, as in the case of *a sette* works. Besides the *violino principale*, we also find here *violino primo* and *secondo* parts, suitably strengthened by two *violini ripieni* parts, joined by viola, cello and basso continuo (cf. Bibliography). Hence Tartini's Op. 2 concertos would be the second example of *a sette* concertos after Vivaldi's Op. 3, this time employing a somewhat different set of instruments (five violins, one viola). Yet this set is really scored for the *a cinque* forces characteristic of the Venetian concerto (3 vni, vla, vc and bc), reinforced by two ripieno violins (3 [+2] vni, vla, vc and bc). Completely different is the case of Veracini's concerto D1, intended for a service on the occasion of Charles VI's coronation as emperor, which in the Viennese manuscript bears the title *Concerto a otto stromenti* (A-Wn, Mus. Hs.17569. 6 Mus), but should rather be termed *a dieci*, since it is preserved in eleven partbooks: *prima tromba*, *seconda tromba*, *primo oboe*, *secondo oboe*,

7 An ensemble of two violins, two violas and cello with b.c. was used already in seventeenth-century Venetian sonatas, e.g. in G. Legrenzi's Op. 8 (Venice, 1669).

primo violino solo, secondo violino, terzo violino, violetta, contrabasso, timpano, organo. The pair of trumpets and oboes usually play in parallel thirds, so what we really have here is a five-part wind-percussion ensemble (2 tr, 2 ob., timpani) superimposed onto a typically Venetian *a cinque* ensemble (3 vni, vla, vc and bc). An *a otto* ensemble also features in Vivaldi's concertos for four soloists and string quartet (RV 553, 559, 560, 564, 575).

The Venetian composer who systematically wrote for forces larger than *a cinque* was Vivaldi, as is attested to by his double concertos, concertos for multiple soloists (*con molti strumenti*) and concertos for two choirs with soloists. These works were intended for special religious or secular solemnities, as is suggested by such titles as *per la solennità di S Lorenzo* (RV 556, 562) and *per la SS Assunzione di Maria Vergine* (RV 581 and 582) and evidence that some of them were performed during celebrations in honour of princes and kings visiting Venice (e.g. RV 558). Others, including those furnished with the note *per l'orchestra di Dresda* or *p[er] S[ua] A[ltezza] R[eale] di Sas[soni]a* (RV 576, 577) were written by Vivaldi with the Grosse Capell- und Cammer-Musique of Dresden in mind. The concertos RV 581 and 582 for solo violin and two four-part string ensembles graced one of the most important state feast days in Venice: Assumption Day. The concerto for strings, violin, two oboes, two horns and bassoon obligato RV 574 was probably written for the court of Duke of Guastalla Giuseppe Maria Gonzaga.⁸ The concerto for strings, violin, two oboes and two horns obligato RV 562 was intended for the feast day of the patron of the Benedictine monastery of San Lorenzo in Venice, its version with timpani (RV 562a) was played in Amsterdam to mark the centenary of the Schouwburg Theatre, and concerto RV 556 for strings, two oboes, two clarinets, two recorders, two violins and bassoon obligato was written for the church of San Lorenzo in Damaso in Rome.

Completely different from Venetian traditions and highly original in terms of scoring is Alessandro Marcello's collection *La cetra*. Although the title clearly refers to similarly entitled Venetian sonatas by Legrenzi, Op. 10 (1673) and concertos by Vivaldi, Op. 9 (1727), and this set, as befitting *a cinque* concertos, is published in six partbooks (cf. Bibliography), in terms of forces, Marcello is closer to German than Venetian practice, since we have here a concerto for 15 wind and string instruments playing unison as part of a quite unusual four-part ensemble of soprano and tenor instruments with basso continuo accompaniment:

8 See Fertonani, *La musica strumentale di Antonio Vivaldi*, 573.

- S1 – oboe or *flauto traverso primo* and *violino principale* [2]
 S2 – oboe or *flauto traverso secondo* and *violino principale* [2]
 S3 – two first ripieno violins [2]
 S4 – two second ripieno violins [2]
 T – *primo violoncello con due violette* [3]
 Bc – *secondo violoncello, violone, fagotto, cembalo* [4]

While the six concertos from *La cetra* were published in Augsburg in 1738, Alessandro Marcello also employed similarly mixed string-wind ensembles (10, 12 and 15 instruments) in four concertos preserved in a Venetian manuscript (I-Vnm, Cod.It.IV.573), dated Rome 1712. Eleanor Selfridge-Field notes even that those concertos could have represented the second, unpublished, part of *La cetra*,⁹ as would appear to be confirmed by their numbering and the order in which they appear in the manuscript: *Concerto [Settimo] di flauti*, *Concerto Ottavo*, *Concerto [Nono] di Alessandro Marcello*, *Concerto Decimo*.

The clear minority of publications by Venetian composers contain concertos for various scoring types, with sets normally comprising concertos for the same ensemble. If in the case of Luigi Taglietti's *Concerti a quattro e sinfonie a tre*, Op. 6 we are dealing with a mixture not so much of types of ensemble (*a tre*, *a quattro*) as of genres (concertos *a quattro* and sonatas *a tre*),¹⁰ in Gentili's Op. 5 the composer includes concertos both *a quattro* and *a cinque*. In addition, he gives two variant dispositions for each scoring type. In a *quattro* ensemble: three violins, cello and basso continuo (Nos. 1, 4, 7 and 10) or two violins, ripieno violin, viola, cello and b.c. (Nos. 2, 5, 8, 9 and 11). In a *cinque* ensemble: three violins, ripieno violin, viola, cello and basso continuo (Nos. 3 and 6) or two violins, ripieno violin, two violas, cello and basso continuo (No. 12). In his debut set *L'estro armonico*, Op. 3, in an *a sette* concerto (4 vni, 2 vle, vc and bc), Vivaldi employs essentially three types of concerto: for solo violin (Nos. 3, 6, 9, 10), for two violins (Nos. 2, 5, 8, 11) and for four violins (Nos. 1, 4, 7, 10). In five concertos (Nos. 1, 2, 7, 10 and 11), he occasionally adds an obligato cello to those soloists. In his concertos Opp. 7 and 9, Albinoni juxtaposes string concertos *a quattro* (Op. 7 Nos. 1, 4, 7, 10) and *a cinque* (Op. 9 Nos. 1, 4, 7 and 10), concertos for strings and solo oboe (*a cinque* in Op. 7 Nos. 3, 6, 9, 12; *a sei* in Op. 9 Nos. 2, 5, 8, 11) and concertos for strings and two solo oboes (*a sei* in Op. 7 Nos. 2, 5, 8, 11; *a sette* in Op. 9 Nos. 3, 6, 9, 12). In Francisco José De Castro's *Concerti*

9 Selfridge-Field, *Venetian Instrumental Music*, 270.

10 This is another example of Brescian composers taking Torelli as their model, specifically his *Sinfonie a tre e concerti a quattro*, Op. 5 (Bologna, 1692).

accademici a quattro, the last concerto carries the annotation *Concerto ottavo a cinque* and is scored for trumpet, oboe, two violins, cello and basso continuo. Locatelli's *L'arte del violino*, Op. 3, written in Venice, consists of eight concertos *a cinque* (3 vni, vla, vc and bc) and four concertos *a sei* (3 vni, 2 vle, vc and bc). Contrary to the title *Sei concerti a cinque e sei stromenti*, all of Tartini's concertos from Op. 1 *libro primo* adhere to an *a cinque* disposition (3 vni, vla, vc), the same as his concertos from Op. 1 *libro secondo*, and they are published in six partbooks (a double *Organo e Violoncello* book, as in Vivaldi's Opp. 4, 6–12 and Tessarini's Opp. 1 and 4).¹¹

Considering the scoring of the concertos written in the Venetian Republic, we may assign works for strings alone, with or without soloists, to the most frequently cultivated type. Thanks to Vivaldi, Tartini and Tessarini, the concerto for solo violin and four-part string accompaniment (2 vni, vla, vc) with basso continuo is among the most numerous represented (more than 450 works, half of all the extant concertos from the Venetian Republic). An *a quattro* string ensemble is also clearly dominant among concertos without soloists. An exceptional work in this group is Alessandro Marcello's *Concerto di flauti*, D 945 (I–Vnm, Cod. It.IV. 573.3) for a consort of recorders (SATB) playing unisono with registrally matching violins and violas *con sordini* and a cello, probably written for the Accademia Arcadia in Rome. Among string instruments, the second soloist after the violin is the cello, often not specifically identified as such. Besides the more than 30 unequivocally solo concertos for this instrument (Vivaldi's RV 398–424, 787, 788, GT 1.2.D.01, Tartini's A.01), the cello often has solos in concertos for solo violin or for two, three and four violins and in mixed concertos. This usually occurs in early concertos *a quattro* and *a cinque* written in the first and second decades of the eighteenth century. Examples here include concertos by the Taglietti brothers, Benedetto Marcello, Francisco José De Castro, Giorgio Gentili and Giacomo Facco, as well as Vivaldi's Opp. 3 and 4. The viola d'amore appears only exceptionally in the role of a solo string instrument (Vivaldi's RV 392–397).

After the violin and the cello, the instrument most often appearing in the role of a soloist in Venetian concertos is the oboe. It appears in more than 40 solo and double concertos by Albinoni (Op. 7 Nos. 2–3, 5–6, 8–9, 11–12, Op. 9

11 Dutch and English publishers quite often altered the original nomenclature of forces in their (not always authorised) editions of sonatas and concertos by Italian masters, as is evidenced by editions of Corelli's trio sonatas and Tartini's concertos from Opp. 1 and 2.

Nos. 2–3, 5–6, 8–9, 11–12) and Vivaldi (RV 446–458, 460–465, 534–536, 781). As one of many soloists or as an accompanying instrument, it also appears in 50 concertos by De Castro (Op. 4), Alessandro Marcello (*La cetra*, D 942–4), Veracini (D1) and Vivaldi (RV 87–88, 90, 94, 95, 97–99, 101, 103, 105, 107, 543, 548, 554–557, 559, 560, 562, 563, 566, 568–574, 576, 577, 579). Thanks to Vivaldi, the Venetian Republic is the only musical centre that left us with the vast number of almost 40 concertos for solo bassoon (RV 466–504). Like the oboe, this instrument also appears frequently as one of many soloists (RV 86, 88, 90–92, 94–98, 100, 101, 103–106, 545, 556, 557, 564a, 566, 568, 570, 573, 576, 577, 801) and very rarely performs basso continuo (concertos by A. Marcello). Other wind instruments for which at least several dozen solo concertos were written in the Venetian Republic (more than 40) are the flute (Vivaldi's RV 426–440, 783; Tartini's GT 1.3.D.01, D.02, F.01, G.01, G.02, G.03, G.04; Tessarini's BCT 48) and the recorder (Vivaldi's RV 441–445, Alessandro Marcello's D 945), which is also used in 16 concertos for various soloists (Vivaldi's RV 87, 88, 94, 101, 105, 533, 555–558, 566, 570, 572, 576, 577, 585).¹²

In concertos written in the Venetian Republic, usually in occasional works composed for the chapel of the Ospedale della Pietà or the Dresden Hofkapelle, used very rarely for colouristic purposes were also such obligato instruments as trumpet (Vivaldi's RV 547, Tartini's D 28), horn (Vivaldi's RV 97, 538, 539, 562, 562A, 568, 569, 571, 574, Tartini's D 27, D 28, D 39, GT 1.1.F.15), chalumeau (Vivaldi's RV 555, 579, 558, 779), clarinet (Vivaldi's RV 556, 559, 560), mandolin (Vivaldi's RV 425, 532, 558), lute/theorbo (Vivaldi's RV 93, 540, 556, 558), viola da gamba (Vivaldi's RV 555, 579), organ (Vivaldi's RV 541, 542, 554, 554A, 584, 585, 766, 767, 774, 775, 793) and harpsichord (Vivaldi's RV 555, 572, 780).

With regard to the choice of instruments playing the basso continuo, it is clear that in the Venetian Republic up to 1740, composers honoured the seventeenth-century custom of using a single instrument for that part, and occasionally forgoing a harmonic instrument altogether (e.g. 25 Tartini concertos from I-Pca, D.VII.1904: D 4, 5, 7, 8, 10, 13, 16, 21, 23, 38, 41, 47, 50, 52, 61, 65, 69, 75, 76, 79, 86, 88, 93, 108, 114). As in the seventeenth-century sonata, the cello part is one

12 Some Venetian concertos are preserved in German and Swedish archives in variants with additional wind instruments. Specified in addition to or in place of a violin part are parts for flute (E.g. Albinoni's concertos Op. 7 No. 4 in S-Skma, ObA-R and *Mi 22* in D-RH, Ms 9) and for oboe (E.g. Albinoni's concerto *Mi 24* in D-HRD, FÜ 3607a), and also added were horns (E.g. Tartini's concertos D 21, 32, 47 and 49 in D-B). Some works have come down to us solely in a version for wind instruments (E.g. Albinoni's concerto *Mi 3* for trumpet, three oboes and two bassoons in D-HRD FÜ 3715a).

of the obligato parts and does not belong to the ‘continuo group.’ In order to economise, many Amsterdam publishers issued prints with a common book for cello and organ, with figuring, entitled *Violoncello e Organo* (e.g. Vivaldi’s Op. 4, 6–12, Tessarini’s Op. 1, Op. 4, Tartini’s Op. 1), in two copies – one for the organist (or harpsichordist), the other for the cellist. At times, however, the two copies differed in the number of pages, when solo passages departing from the line of the basso continuo (in such instances unfigured) were assigned to the cello (e.g. Vivaldi’s Op. 8 No. 4/ii Winter). The participation of a harpsichord, not an organ as suggested by the name of the partbook, is confirmed by performance markings such as *cembalo*, *senza cembalo* and *basso per il cembalo* included in partbooks and in manuscript equivalents of published concertos.¹³ Only in individual cases is the use of organ suggested by the nature of a basso continuo part or by the performance markings (e.g. Marino’s Op. 3 and Op. 6, G. Taglietti’s Op. 11, L. Taglietti’s Op. 6, B. Marcello’s Op. 1, Vivaldi’s Op. 4 No. 4).

In Vivaldi’s Op. 3, which has an enlarged cast of violins and violas, a separate, unfigured book was published for cello and a figured book marked *Violone e cembalo*. In this instance, after the fashion of Bolognese concertos, with more than one instrument per part, it was possible for a harpsichord to be doubled by a bass violin, an 8’ instrument, and not by the 16’ double bass.¹⁴ The use of bass violin is also required by Giulio Taglietti in concertos from his Opp. 8 and 11, but in the concerto Op. 8 No. 10 it should be replaced by cello, and in Op. 11 the orbo may be used instead. When the term *senza cembalo e il violone pizzicato* appears in the second movement of Albinoni’s concerto Op. 9 No. 7 or *cembalo senza contrabasso* in the first movement of his concerto Op. 10 No. 1, it probably refers to the cello and not the bass violin, let alone the double bass (publisher’s error).¹⁵ The use of a double bass ‘automatically’ doubling a harpsichord is out of the question in these and most other cases, since basso continuo often plays an octave lower than obligato cello, which with the use of a 16’ double bass would

13 Amsterdam publishers (Roger and Le Cène) display a characteristic nonchalance with regard to the nomenclature of basso continuo parts. In prints of works by Albinoni, Vivaldi, Facco, Tartini and Tessarini, they usually call the partbook *Organo*, while it is clear from the title of the set and the performance markings that a harpsichord is intended. In the case of Tartini’s Op. 2, Witvogel applied the reverse procedure, using *Organo* in the title and *Cembalo* in the basso continuo partbook.

14 By 8’ instrument, I understand a bass playing approximately within the octave C-B, while a bass playing in CC-BB is deemed to be 16.’ Cf. Bonta, ‘Terminology,’ 32.

15 See Maunder, *The Scoring*, 58–59.

give a two-octave gap between cello and double bass. Among the whole body of material analysed in the present work, evidence of the use of double bass comes from concertos by Tartini, Locatelli and Alessandro Marcello scored for multiple instruments per part. The example of Tartini's concertos is particularly interesting in that there, where the line of the continuo part is performed by double basses, the composer completely abandons harpsichord or organ (e.g. D 4, 7, 8, 38, 41, 47, 50, 65, 88, 114).

2. One instrument to a part or more?

The chamber performance of concertos with one instrument per part was practised during the Baroque more often than seems apparent to us today. Such is indicated very clearly by thousands of copies of old music prints and manuscripts preserved in various European archives. Only in some music centres was the orchestral performance of concertos practised on a regular basis as early as the first decades of the eighteenth century.¹⁶ In the archive of the chapel of the Basilica of San Petronio in Bologna, manuscripts of concertos, sometimes still known as sonatas or sinfonias, have been preserved in a form containing between two and as many as eight partbooks for particular parts.¹⁷ The first autograph manuscripts of Giuseppe Torelli of this type date from 1692, with further autographs, besides Torelli, containing works by Giuseppe Jacchini, Domenico Gabrieli and Giovanni Antonio Perti, produced between 1695 and 1755.

The other centre, besides Bologna, where orchestral performances of concertos were an everyday occurrence was the court of the Saxon elector in Dresden. The rich music archive of the Dresden chapel contains hundreds of

16 Schnoebelen, 'Performance Practices.' The practice of regular performances of instrumental music with more than one instrument per part dates back to the times of Jean-Baptiste Lully and his *Les vingt-quatre violons du Roy*, but that concerns stage works and ballets (suites).

17 Cf. Giuseppe Torelli, 12 sonatas (I-Bsp, MS.D.4.17–18, MS.D.5.3, MS.D.5.8–9, MS.D.6.3, MS.D.6.5–6, MS.D.7.4, MS.D.10.1, MS.D.10.13, MS.D.10.16), 26 sinfonias (I-Bsp, MS.D.4.16, MS.D.5.2, MS.D.5.6, MS.D.5.11, MS.D.6.1–4, MS.D.6.7–9, MS.D.7.1–3, MS.D.7.6, MS.D.8.1, MS.D.8.3–6, MS.D.9.1, MS.D.9.8, MS.D.10.2, MS.D.10.11, MS.D.10.17), 9 concertos (I-Bsp, MS.D.4.12, MS.D.4.14–15, MS.D.5.4, MS.D.7.8, MS.D.8.2, MS.D.9.2–3, MS.D.9.7); Domenico Gabrieli, 6 sonatas (I-Bsp, MS.D.11.3–7, MS.D.11.9), 3 concertos (I-Bsp, MS.D.11.2); Giuseppe Jacchini, 2 sonatas (I-Bsp, MS.D.12.4, MS.D.12.7), 1 sinfonia (I-Bsp, MS.D.12.8); Giacomo Antonio Perti, 8 sinfonias (I-Bsp, MS.D.3.4, MS.D.3.7–8, MS.D.3.10–11, MS.D.4.2–3, MS.D.10.14).

concertos by Italian and German composers; in some of them, additional stands were specified for particular parts. Above all, parts of oboes, horns, trumpets, flutes/recorders and bassoons were added in Dresden to Italian concertos originally for strings, including many concertos from Venice. The wind instruments usually doubled the string parts, but Pisendel, Zelenka and Heinichen not infrequently added independent obligato wind instruments, and that sometimes entailed the necessity to balance their powerful sound with additional stands of strings.¹⁸ We also know that the Dresden ensemble performed operas with eight first and second violins, four violas and cellos, two double basses and a harpsichord, not counting other occasionally added basso continuo instruments or obligato winds. Despite these obvious traces of the practice of performing with multiple instruments per part, Ortrun Landmann convincingly argues that concertos were mainly performed in the Dresden chapel by chamber forces, one to a part, which was not caused merely by a lack of a suitable large *Chambre de Musique*, not founded until 1734, but also by the fact that this genre belonged primarily to the sphere of *da camera* music.¹⁹

Outside Bologna, concertos were played in Italian cities with more than one instrument to a part only during large religious or secular solemnities, as is confirmed by occasional descriptions, chronicles and diaries, and in some instances also iconography. The biggest number of such sources come from Rome, where sonatas and concerti grossi by Corelli were being performed orchestrally

18 E.g. Albinoni's concerto Op. 7 No. 4 is preserved as a *Sinfonia* in D-d1, Mus.2199-N-3 with double first and second violins and bass, an additional pair of oboes and a bassoon. Albinoni's concerto *Co2*, originally published in Roger's anthology (cf. Appendix 1), is written out as a *Concerto grosso* in D-D1 Mus.2199-O-2a in 15 parts with an added pair of oboes, five violins, two violas, three bass viols, double bass and two harpsichords. Added to Albinoni's concerto *Co4* in D-D1, MUS.2199-O-3 were two oboes and two recorders doubling the violins. Albinoni's concerto *Co5* in Mus.2199-O-10 is reinforced with double first and second ripieno violins and a double b.c. part. Vivaldi's concerto *a cinque* Op. 11 No. 5 in D-D1, Mus. 2389-O-47a has as many as 19 parts, with the first and second violins strengthened threefold and the viola and cello twofold, and also added are two oboes, two horns, a bassoon and ripieno basses. The concerto *a cinque* RV 319 in D-D1, Mus. 2389-O-86° has 11 parts, with an additional two oboes, bassoon and two harpsichords. Added to Vivaldi's concerto Op. 3 No. 7 in D-D1, Mus.2389-O-100 were two ripieno violins. Added in concerto RV 212 in D-D1, Mus.2389-O-74 were two oboes and one first violin stand. Concertos by Tassarini and Tartini are preserved in Dresden without any additional parts.

19 Cf. Landmann, 'The Dresden Hofkapelle,' 28.

already in the 1680s.²⁰ There is no such evidence from the Venetian Republic. Limoijn de Saint-Didier, who was living in Venice at that time, notes that operatic sinfonias were not particularly significant there, as they were played with just the modest accompaniment of lutes, theorboes and harpsichords. The accounts of the Teatro SS. Giovanni e Paolo list only ten instrumentalists, half of which were string instrument players, the others being three harpsichordists and two theorbists.²¹ The lack of orchestral performance of stage music is confirmed also by iconographic research into Venetian operatic practice of the seventeenth and eighteenth centuries.²² Musical, archive, literary and iconographic sources suggest that Venetian music *da chiesa*, *da teatro* and *da camera* was not performed orchestrally during the seventeenth or early eighteenth century.²³ Pictures showing orchestras comprising girls from the Ospedale della Pietà or Ospedale dei Derelitti date from no earlier than the second half of the eighteenth century.²⁴ With the exception of Tartini, no concerto by a Venetian composer has come down to us in Italian sources with more than one instrument per part. Even Veracini's occasional concerto from 1712 performed at Santa Maria Formosa during a solemn mass for the coronation of Charles VI as emperor has only one part for each of the 11 instruments performing it.²⁵ Also without more than one instrument per part are Vivaldi's concertos RV 540, 552 and 558 and sinfonia RV 149, performed on 21 March 1740 at the Ospedale della Pietà during the solemn serenata *Il coro delle muse* in honour and in the presence of the Saxon Prince-Elector Frederick Christian, which belong to a manuscript entitled *Concerti con molti strumenti*, presented to the prince at that time.²⁶ Although the concerto RV 558 is scored for 11 instruments obbligato

20 Cf. Muffat, foreword to the *Auserlesener mit Ernst- und Lust-gemengter Instrumental-Music*; Spitzer, 'The Birth,' Hostrup, 'Orchestral Practice.'

21 See Saint-Didier, *La Ville*, 419; Arnold, 'L'Incoronazione di Poppea,' 176–178.

22 Wolff, 'Oper,' 31.

23 See Zaslav, 'When Is an Orchestra?', 488.

24 See Francesco Battaglioli, fresco *Concert in a Venetian Orphanage* in the Villa Pisani, Strà, Sala della Musica (c.1750); Francesco Guardi, painting *Venetian Gala Concert for Grand Duke Paul* (January 1782) in the Alte Pinakothek, Munich; Gabrielle Bella, *Concert at the Procuratie* and *The Investiture of a Nun at San Lorenzo*, both paintings in the Galleria Querini-Stampalia, Venice, c.1779–1792.

25 Cf. A-Wn, Mus.Hs.17569.6 Mus: *prima tromba, seconda tromba, primo oboe, secondo oboe, primo violino solo, secondo violino, terzo violino, violetta, contrabasso, timpano, organo*.

26 This set is held in the Dresden Landesbibliothek under the shelf-mark D-D1, Mus.2389–O-4. Its full title reads as follows: *CONCERTI | con molti Istromenti |*

(2 recorders, 2 theorboes, 2 mandolins, 2 chalumeaux, 2 *violini in tromba marina*, cello) and string quartet (2 vni, vla, vc) with basso continuo (a total of 15 instruments), the source does not indicate that any of the parts was reinforced with an additional instrument.

The first of two indications encouraging performers to double parts comes from Francisco De Castro, active in Brescia. On the third page of his *Concerti accademici a quattro*, Op. 4 (Bologna 1708), in *Intenzione dell'autore*, he states this clearly:

The author, introducing one wind instrument into the sonatas of this opus, meant for them to be played with the multiplication of the string instruments, in such a way that the oboe or trumpet not appear solely between two single violins, as resulted [from the notation]. [...] In addition, he gave these sonatas the title *Concerti accademici* because, on account of the style employed, they cannot be called chamber sonatas due to the multitude of instruments which are required in accordance with the author's intention; neither are they church [works], since, with the exception of the fourth concerto, they seem better suited to an academy or theatre.²⁷

This composer was a member of the Accademia dei Formati attached to the Collegium Nobilium di San Antonio Viennese in Brescia, where the brothers Giulio and Luigi Taglietti taught for years. From sources describing musical practices at the academy and the college itself, we know that ensembles numbering even more than 40 instruments were used there.²⁸ However, none of the concertos by Brescian composers has come down to us with multiple instruments per part, even the concertos of Pietro Gnocchi dating from c.1740. Gnocchi's concertos do have the parts of two ripieno violins, as we find in Giulio Taglietti's

Suonati dalle Figlie del Pio Ospitale della Pietà | avanti | SUA ALTEZZA REALE | Il Serenissimo | FEDERICO CRISTIANO | Principe Reale di Polonia, et Elettorale di Sassonia. | MUSICA | di D. Antonio Vivaldi | Maestro de Concerti dell'Ospitale sudetto. | In Venezia nell'Anno 1740.

- 27 Francisco José De Castro, *Concerti accademici*, 3: 'Avendo l'Autore intrecciato uno Strumento di fiato nelle Sonate di quest'Opera, sarebbe sua intenzione, che fossere sonate con molteplicità di Strumenti di Arco; giacche tra due soli Violini non puo comparire, come dovrebbe, o un Oboe, o una Tromba. [...] Ha poi posto in fronte a queste Sonate il titolo di *Concerti Accademici*; imperocche, se si consideri lo stile, che ha tenuto, non sono da dirsi Sonata da Camera, attesa la molteplicità di Strumenti, che secondo l'intenzione del medemo Autore, vi si richiede; non sono ne meno da Chiesa; perche, toltone il Concerto Quarto, gl'altri tutti sembrano a lui piu tosto da Accademia, o da Teatro.' The whole passage is reproduced in Appendix 4, item 1.
- 28 Cf. Bizzarini, 'Diffusione.'

Op. 11, dedicated to the *principe* of the Brescian college, Giorgio Coraffani. In publishing his Op. 4 in Bologna, De Castro probably wished to keep to the new Bolognese practice inaugurated by Torelli in 1692, when in the foreword to his *Sinfonie à tre e concerti à quattro*, Op. 5 he urged ensembles to use multiple instruments per part in concertos, and in his *Concerti musicali*, Op. 6, from 1698, he encouraged them to be played with three or four instruments per part (cf. appendix 4, items 5–6). The list of instrumentalists of the Brescian college playing the music for the school three-act spectacle *Il delfino in cielo* in 1697, taken from published works by Francisco José De Castro, appears to confirm triple violins and double cellos.²⁹

The remarks made by De Castro and Torelli tally perfectly with concertos by Alessandro Marcello, also written for (unspecified) academies. In his collection *La cetra*, from 1738, published in Augsburg, like Torelli's Op. 6, each of the six parts is performed by several string and wind instruments. In addition, the composer includes lengthy hints regarding the number and kind of instruments doubling particular parts in a disposition not encountered in Venice: 2 [+2] vni, vc and bc (cf. Appendix 4, item 2). According to Marcello, these double concertos can be played one-to-a-part by four violins, cello and basso continuo, of which two violins serve as soloists and the other two as ripienists. With the maximum forces, comprising 15 instruments, each of the two principle violins can be doubled by oboe or flute, there should be two violins to each ripieno part, the tenor-alto part is intended for cello and two violas, and the bass line should be performed by cello, bassoon, double bass or harpsichord. Precisely placed markings such as *Violino solo*, *Senza oboe*, *Anco oboe*, *Senza Cembalo* and *Tutti* inform us exactly when a given instrument should play solo, remain silent or back other instruments. Marcello employed a similar principle for the doubling of parts in a concerto with wind and string instruments in 1712, in four works from MS I-Vnm, Cod.It.573 (D 942–5), possibly intended for the Roman academy of Livia Spinola Borghese or the Venetian Accademia degli Animosi. In his experiments with timbres, this time Marcello combines in a single part two soprano recorders with two violins *con sordino*, two alto and tenor recorders with two violas *con sordino* and bass recorder with cello (*Concerto di flauti* D 945) or else reinforces each of

29 Appearing in the show were 6 violinists, 2 cellists, 1 theorbist, 5 psalterists, 4 spinettists and 4 guitarists. In addition, solos on violin and tromba marina were played by one Lorenzo de Castro. See *Il delfino*, 11–13.

the two solo oboes or flutes with three violins (*Concerto ottavo* D 942, *Concerto decimo con l'eco* D 944). Against the background of the extant concerto output of the Venetian Republic, Marcello's concertos occupy an exceptional position in terms of scoring. They faithfully reflect German and Austrian traditions, perfectly corresponding to Dresden sources and to performance remarks included by Georg Muffat in his *Armonico Tributo* and *Außerlesener Instrumentl-Musik*.³⁰

It is unclear how Pietro Locatelli wished his concertos Op. 3 from 1733 to be performed. From the foreword we learn that they were played in the presence of the set's dedicatee, Girolamo Michiel Lini, by a large and select orchestra (cf. Appendix 4, item 3). The set was published in six partbooks, appropriate for a *cinque* concertos. In none of the archives where it was held were suitable copies made, as was the custom in some music societies playing concertos with multiple instruments to a part. Le Clerc's reissue of 1742 (RISM L 2607), however, is preserved in two copies at the Bibliothèque nationale in Paris, which may suggest performance with at least two instruments per part.³¹ A number of remarks placed in the partbooks of the first edition also indicate that we are dealing here with works in which a given part was played not by one, but by two instrumentalists. In the viola book, in concertos Nos. 9–12, Locatelli used the term *Alti* and wrote the parts of the two *divisi* violas on a double system. A passage from concerto No. 2 (bars 13–14) suggests that the viola part was played by two instruments in other concertos as well. The marking *in doi violini* in the part of the first violins in concerto No. 11 (bars 76–79) and a passage in the second violins in concerto No. 9 (bars 111–114) show that these parts were also played by two musicians sitting at a single stand, in accordance with the modern-day practice (Example 2.1). As Richard Maunder states, the concertos from Locatelli's *L'arte del violino* were played by a soloist (*Violino solo*), two first violins (*Violino primo*), two second violins (*Violino secondo*), two violas (*Alto*), a cello (*Violoncello solo*), double bass (*Basso*) and two harpsichords.³²

30 See Muffat, 'Armonico Tributo.'

31 Locatelli, *L'arte del violino*, F-Pn, Richelieu L-15333 and Richelieu L-11060.

32 See Maunder, *The Scoring*, 204.

Largo

Violino solo/I

Violino II

Alto

Violoncello solo

Basso

solo

tutti

solo

tutti

5 4 3 7 7

Example 2.1: a) P. A. Locatelli, *Concerto*, Op. 3 No. 2/ii, bars 12–15.

Allegro

Violino solo

Violino I

Violino II

Alto

Vc. Solo/
Basso

in doi Violini

Piano

Piano

7

b) P. A. Locatelli, *Concerto*, Op. 3 No. 12/iii, bars 76–79.

The image shows a musical score for P. A. Locatelli's Op. 3 No. 9/iii, bars 111-114. The score is in 8/8 time and marked 'Allegro'. It features five staves: Violino solo, Violino I, Violino II, Alti, and Vc. Solo/Basso. The Violino solo part is marked 'solo' and 'tutti'. The Violino II part is marked 'solo' and 'tutti'. The Alti and Vc. Solo/Basso parts are marked 'tutti'.

c) P. A. Locatelli, Op. 3 No. 9/iii, bars 111–114.

The most tangible examples of concertos performed orchestally in the Venetian Republic concern the approximate period 1721–1770, when Tartini was concertmaster of the ensemble at the Basilica of San Antonio in Padua. The Biblioteca Antoniana, where the ensemble's repertoire is held, has 100 of its concertos (including more than 60 autograph manuscripts), among which as many as 36 are works with multiple instruments per part, numbering from 9 to 24 partbooks (concertos D 6, 9, 11, 14, 22, 24, 26, 27, 30, 31, 38, 39, 42, 45, 48, 51, 66, 75, 76, 78–81, 83, 87, 97, 98, 100, 101, 103, 105, 106, 110, 119, 122, 125).³³ Besides this, in eight concertos (D 10, 21, 47, 50, 61, 86, 93, 118), Tartini requires the participation of two ripieno violins, which brings to mind his Op. 2 and a practice employed already in the early decades of the eighteenth century both in the Venetian *a quattro* concerto (Gentili's Op. 5 and Op. 6, Giulio Taglietti's Op. 11) and *a cinque* concerto (Albinoni, Op. 2 and Op. 5, Giulio Taglietti's Op. 8, see Appendix 5, Tables 2 and 3). Also among the more than 40 manuscripts with Tartini concertos held in the Biblioteca Comunale in Ancona, we find several

33 See I-Pca, D.VI.1892/1–2, D.VII.1902/45, 46, 51–54, 57, 59, 61, 64–66a, 71, 74, 85, 89, 93, D.VII.1904/7, 8, 19–21, 23, 25, 26, 29–32, 35, 36, 39–41, 44.

with parts of two ripieno violins or with two instruments per part.³⁴ Tartini's other concertos from Padua (little over half of them) and those held in other archives (including Dresden), have come down to us in a form that indicates a chamber mode of performance one-to-a-part. Given that some manuscripts of Tartini concertos were produced during a period that goes beyond the timeframe adopted in the present work, it should be firmly stressed that in Vivaldi's day the clear majority of the studied musical material speaks in favour of regarding one-to-a-part as the most typical way of performing Venetian concertos. That is also indicated by the way in which the markings *solo*–*tutti* are employed in those concertos.

As Richard Maunder's research has shown, during the first half of the eighteenth century, the marking *solo* was mainly of a warning character, informing the musicians playing a given part that at this point his melody was particularly exposed or that he ought to play more softly, so as not to drown out the other soloist. They were not instructions as to where the ripienists should fall silent.³⁵ The markings *solo* and *sol*i were most often not cancelled by *tutti*, since the soloist was playing with everyone else anyway and did not share a stand with another musician. Looking at Venetian concertos from this angle, it should be stated that sometimes the markings *solo*, *sol*i and *tutti* do not appear at all throughout a set of works, irrespective of the type of concerto we are dealing with, be it *solo*, for multiple soloists or without soloists (e.g. Albinoni's Op. 2, Op. 5, Op. 7, Marino's Op. 3 and Op. 6, G. Taglietti's Op. 4, concertos by Gnocchi). Their use by composers and publishers is most often inconsistent and confusing, and many twentieth-century publishers, convinced that all Baroque concertos were performed orchestrally, also added their own erroneous interpretations (see Introduction). Often in a set, the term *solo* always accompanies the actual performance by a soloist without any accompaniment or with only b.c., but sometimes also when he plays a figured melody against the background of all the members of the ensemble, while in analogous places such a marking may be absent (e.g. Gentili's Opp. 5 and 6, G. Taglietti's Opp. 8 and 11, Facco's Op. 1, Vivaldi's RV 402, 416 and 420). Not infrequently in one and the same set or even work, the marking *tutti* appears as a cancellation of *solo*, while

34 E.g. concertos D 14 (I-AN, Ms. Mus. T-6), D 22 (I-AN, Ms. Mus. T-9), D 23 (I-AN, Ms. Mus. T-10), D 86 (I-AN, Ms. Mus. T-27), D 118c (I-AN, Ms. Mus. T-38), D 125 (I-AN, Ms. Mus. T-39).

35 See Maunder, *The Scoring*, 9–10, 159.

elsewhere that function is carried out by *forte* (e.g. Gentili's Opp. 5–6, Albinoni's Op. 10, Facco's Op. 1, concertos by A. Marcello) or else there is no cancellation at all (e.g. Vivaldi's Opp. 3, 4), but sometimes *solo* markings appear directly one after another, without *tutti*, even after just a few bars (e.g. G. Taglietti's Op. 11). Similarly with the term *soli*, at times there is a lack of consistency even within the same work, where it is wrongly replaced by an ordinary *solo* (e.g. Gentili's Op. 6 No. 2, Albinoni's Op. 10) or else *piano* appears in the accompaniment parts instead of *solo* (e.g. Facco's Op. 1). In Venetian concertos, the terms *solo*, *soli* and *tutti* serve as instructions not for the ripienists, but for the concertmaster. Hence they appear most consistently in his part. This is understandable insofar as the concertmaster was responsible for leading the whole ensemble; he performed not only in his solos, but also in tutti sections. If these markings were to serve as instructions for any ripienists, added according to the principle of some unwritten convention and playing from the same stand as the soloists, then they ought to be precise, as in the case of orchestrally conceived concertos. We find consistency in this respect in Pietro Locatelli's Op. 3, which – as his only set belonging to the Venetian tradition of Vivaldi's era – was intended for performance by two musicians playing from a single stand. In this instance, we must not forget that Locatelli's musical talent developed far from the Venetian Republic, and his *L'arte del violino* was published at a time when he had already been working permanently in Amsterdam for several years.

The presence of separate ripieno parts in eight published sets by Albinoni (Opp. 2 and 5), Gentili (Opp. 5 and 6), Giulio Taglietti (Opp. 8 and 11), Tessarini (Op. 3) and Tartini (Op. 2) and some manuscripts of Tartini and Gnocchi is further proof that Venetian concertos were generally played one-to-a-part, and when a suitable strengthening of the parts was intended, additional partbooks were appended or, more rarely, this was suggested in performance remarks (as with De Castro and A. Marcello). In accordance with the practice of those times, described by Rifkin, Parrott and Maunder, ripieno parts were played by one instrument.³⁶ The task of *violini di ripieno* (Gentili, Tartini), sometimes called *rinforzo* (G. Taglietti, Gnocchi, Tartini) or *de concerto* (Albinoni's Opp. 2 and 5), was not limited solely to doubling *violino primo* parts, but sometimes involved also enriching the texture with an additional, independent voice (e.g. Albinoni's Opp. 2 and 5, Gentili's Op. 5, G. Taglietti's Op. 8).

36 See Rifkin, 'Bachs Chor,' Parrott, 'Bach's chorus,' Maunder, *The Scoring*.

A one-to-a-part disposition is also indicated by the way in which the books for melodic bass and basso continuo were published. In Vivaldi's Op. 4 Nos. 7–12, Tartini's Op. 1 Nos. 1–12, Tessarini's Opp. 1 and 4 and anthologies Nos. 3–5, 8 and 9 (numbering after Appendix 2), Roger, Le Cène and Witvogel published two copies of a book entitled *Organo e violoncello* or *Violoncello e cembalo* (Tessarini's Op. 4). If these concertos were generally regarded as works performed with multiple instruments per part and two musicians played from one book, the publishers would not have needed to incur the cost of printing the same partbook twice.³⁷ Paradoxically, however, that procedure was dictated precisely by a wish to economise, since instead of engraving a separate book without figuring for a cello and a figured bass for *Organo*, as they did in the case of Vivaldi's Op. 3, Tessarini's Op. 3 and Tartini's Op. 2, they now contented themselves with engraving just one book, which they printed twice. In this version, a print was ready to use without the need to make any copies, since these concertos were played one-to-a-part.

An interesting example of works orchestrally conceived (a lack of ritornello or fugal forms, a slow harmonic rhythm, a lack of soloists), but published as if they were to be played one-to-a-part, are Tessarini's *Concerti a più istrumenti*, Op. 3 (see Bibliography). These are *concerti a quattro* (2 [+1] vni, vla, vc and bc), strengthened only in the second and eighth by an additional *violino primo di ripieno* part, due to the short, ornamental solos of the *violino primo*. If we assume that these works were performed by multiple instruments per part, the ripienist's part would be superfluous, since it could be replaced by suitable *solo-tutti* remarks in the *violino primo* book, particularly since such a need arose in only two works. Yet Le Cène proceeded here in accordance with a publishing tradition reaching back to the edition of Albinoni's concertos, Op. 2 (1700) and allocated a separate partbook to the ripienist, since his melody, in places marked *solo/piano*, *tutti/forte*, departed considerably from the *violino primo* part (Example 2.2). In the individual partbooks of Tessarini's Op. 3, each of the ten *concerti ripieni* bears the name *sinfonia*; this resembles a similar terminological dualism that occurs in the case of some concertos without soloists by Vivaldi and Albinoni (cf. chapter I). In accordance with the title, Tessarini's Op. 3 contains concertos for multiple instruments, so works without soloists played probably one-to-a-part.

37 The fact that a bass book was published twice also undermines the still widespread opinion of the 'automatic' doubling of a keyboard instrument by a cello or double bass.

The image displays a musical score for five instruments: Violino I, Violino I ripieno, Violino II, Viola, and Violino Cembalo. The score is written in G major (one sharp) and 3/4 time. The first system covers bars 22-27. The Violino I and Violino II parts feature a melodic line with triplets and slurs. The Violino I ripieno part is marked 'piano' and plays a sustained harmonic accompaniment. The Viola part is also marked 'piano' and plays a similar accompaniment. The Violino Cembalo part provides a bass line. The second system starts at bar 25, showing further development of the melodic and harmonic material. The score includes various musical notations such as slurs, triplets, and dynamics.

Example 2.2: C. Tessarini, Concerto, Op. 3 No. 8/i, bars 22–27.

3. Scoring and textural preferences

Richard Maunder demonstrates, based on a very broad repertoire, that orchestral performances of concertos only began to become widespread after 1740.³⁸ Before that date, we find remarks about the need for multiple instruments per part mainly in sets of concerti grossi (see Appendix 5, Table 1), more rarely in a *quattro* and a *cinque* concertos (see Appendix 5, Tables 2 and 3), and ripieno parts are also occasionally added to them (e.g. Gentili, G. Taglietti, Albinoni, Bergonzi, Ragazzi, Tessarini, Tartini). Whether or not a given concerto was conceived as an orchestral or chamber

38 Maunder, *The Scoring*, 1–14; Maunder and Holman, ‘The accompanist,’ 637.

work is sometimes reflected in its texture and the way in which the instruments are treated. According to Quantz, the two types can be distinguished from the opening ritornello. A concerto for large forces is characterised by a greater emphasis on harmony than on melody, frequent unisons and a slow harmonic rhythm, whereas a concerto for reduced forces is marked by a quicker harmonic rhythm and a lively, cheerful melody.³⁹ Maunder adds that in chamber concertos the texture is denser than in orchestral concertos, and even when a soloist is playing, his part may be counterpointed by several independent parts.⁴⁰ While the texture of orchestral concertos exemplifies the dominance of continuo homophony, in chamber concertos polyphony and fugal writing appear more often. In practice, however, at least in the case of Venetian concertos, those proportions are not so obvious or discernible as Maunder suggests.

Remembering that most of the compositions analysed in the present work were performed one-to-a-part, it should be stated that in some of them we do indeed note a tendency for the texture to be thickened (e.g. Albinoni, Op. 5, B. Marcello, Op. 1; Gentili, Op. 5; G. Taglietti, Op. 8; Gnocchi); in others, meanwhile, one is struck by the great simplicity and transparency of the texture (e.g. Albinoni, Opp. 2, 7, 9 and 10; Vivaldi, Opp. 3–12; Marino, Veracini, Facco, Tessarini, Tartini, A. Marcello, Locatelli). While composers professionally linked to ecclesiastical institutions (Marino, Gentili, G. Taglietti, Gnocchi) display a greater tendency to thicken texture, composers linked to the theatre and to private patronage (Albinoni, Vivaldi, Facco, Locatelli) simplify it considerably. Some composers (e.g. the Marcello brothers, Gnocchi) refer distinctly to the finest traditions of seventeenth-century instrumental counterpoint, modelling the texture of their concertos on ensemble sonatas by Legrenzi and Corelli. Others (e.g. Albinoni, Vivaldi, Facco, Tartini) are not impartial to employing a modern-type polyphony, occasionally splicing elements of fugue, canon or free imitation into a ritornello form. All of them try out in their concertos, with greater or lesser success, a modern, homophonic model of concertato texture.

Contrary to Quantz's indications, in concertos with a simpler texture, thanks to the unisono of the violin parts, it is not the vertical, harmonic element that comes to the fore, but the linear, melodic element, and the melodies are usually lively and cheerful (Example 2.3).

39 Quantz, *On Playing the Flute*, Chapter XVIII, § 32.

40 Maunder and Holman, 'The accompanist,' 642.

Allegro

Violino I Principale

Violino I

Violino II

Alto viola

Violoncello

Organo

Example 2.3: G. Facco, Concerto, Op. 1 No. 4/i, bars 1–5.

Concertos with a thicker texture more rarely employ unisono and more often adhere to a solemn, distinguished mood (Example 2.4).

Largo

Violino I/
Violino di ripieno

Violino II

Violino III

Alto

Violoncello

Basso continuo

Example 2.4: G. Gentili, Concerto, Op. 5 No. 3/i, bars 1–5.

In his *concerti ripieni*, widely regarded today as orchestral (e.g. RV 119, 120, 123, 124, 134, 143, 152, 153, 157), Vivaldi more often employs a thick contrapuntal and fugal polyphony than in his *concerti da camera*, scored only for soloists (e.g. RV 90, 92, 93, 95, 97, 103, 104, 105, 106). Quantz's conception is also not borne out with regard to harmonic rhythm. In the ritornello of the first movement, it can be slower or quicker than the ritornello of the finale of the same concerto, e.g. in Tessarini in Op. 1 Nos. 3, 5, 7 (quick or moderate opening movement, slow final movement), so it is difficult on that basis to assess whether a given concerto was intended for orchestral or chamber performance (Example 2.5).

Example 2.5: a) C. Tessarini, Concerto, Op. 1 No. 7/i, bars 1–3.

b) C. Tessarini, Concerto, Op. 1 No. 7/iii, bars 1–7.

Sometimes when a ritornello proceeds in a quick harmonic rhythm, the composer simplifies its texture, introducing three violins unisono (Example 2.6). Thus, texture and harmonic rhythm are not good criteria for assessing whether a Venetian concerto was played orchestrally or one-to-a-part.

Example 2.6: T. Albinoni, Concerto, Op. 5 No. 8/i, bars 1–3.

A slow harmonic rhythm, a distinguished character and the primacy of harmony over melody can be seen better in concertos for more than five parts, especially in Vivaldi's *concerti con molti strumenti* and *con due cori* (e.g. RV 555, 556, 566, 568, 569, 571, 574, 576, 577, 582, 583, 585) and in Veracini's so-called 'Coronation' Concerto, D1 (Example 2.7, Example 2.8). Those concertos were indeed intended for a large ensemble, but the increased number of instruments performing them did not result from the use of multiple instruments per part, only from the actual number of independent parts (more than ten), performed one-to-a-part.

The clear majority of the concertos discussed in the present work possess a relatively quick harmonic rhythm with chord changes every crotchet. A certain slowing down, meanwhile (chord changes every minim or semibreve), can be seen in some concertos by Tartini (e.g. D 15, 45, 46, 55, 58, 59, 60, 62, 71, 73, 85, 124) and Tessarini (e.g. Op. 1 Nos. 2, 8, 11, 12, Op. 3 Nos. 2–4, 7, 9–10), which one may associate with their likely performance by an ensemble with multiple instruments per part (Example 2.8). It should be remembered that

these compositions were the work of the youngest generation of composers in La Serenissima and were written during the third decade of the eighteenth century, so close to our cut-off date of 1740, indicated by Maunder as the start of the era of orchestral performances.

Vivaldi's two-choir concertos (RV 581–585, 793) may disappoint listeners with regard to the exploitation of the possibilities latent in the use of polychoral technique, so well established in the Venetian musical tradition from at least the times of Willaert. In Vivaldi's two-choir concertos, unlike his vocal-instrumental works, when the two choirs are combined, the corresponding parts of each of them double each other. The composer always employs a four-part writing. When one of the choirs pauses, the four-part texture remains. Vivaldi most often also avoids the antiphonal dialoguing of the choirs, with the second choir tending to act as a ripieno choir boosting the volume of sound rather than as an independent choir. He treats the two choirs most interestingly in the youthful *Concerto in due cori con flauti obligati*, RV 585, dated to around 1709, the autograph manuscript of which was taken to Dresden by Pisendel. He distinguishes between the choirs in terms of the forces in the obligato parts (choir I: 2 vni, 2 rec, vc; choir II: 2 vni, 2 fl, vc, org.), which in each ensemble are accompanied by a four-part string ensemble (2 vni, vla, vc) and basso continuo. The obligato first violins from the first choir serve as the main soloist, while the second choir is distinguished by the part of the organ, which, besides solo episodes, executes a basso continuo. Vivaldi often juxtaposes the two choirs to echo one another and sometimes varies the forces, as in the concertos for multiple soloists, by introducing an increasing number of soloists.

Andante moderato

The image displays two musical score excerpts. The top excerpt is a full orchestral score for the first system of Example 2.7, marked 'Andante moderato'. The instruments listed on the left are Oboe I, II; Tromba I, II; Timpani; Violino I, II, III; Viola; Contrabbasso; and Organo. The Oboe, Tromba, and Timpani parts are marked with a rest symbol. The Violino I, II, and III parts begin with a forte (*f*) dynamic and play a rhythmic pattern of eighth notes. The Viola, Contrabbasso, and Organo parts are marked with a rest symbol. The bottom excerpt is a detailed view of the string parts, showing the Violino I, II, III, Viola, Contrabbasso, and Organo parts. The Violino I, II, and III parts play a rhythmic pattern of eighth notes, while the Viola, Contrabbasso, and Organo parts play a rhythmic pattern of quarter notes. The dynamic is marked as *f* for all parts.

Example 2.7: F. M. Veracini, *Concerto a otto stromenti*, D 1/i, bars 1–8.

4. The relations between soloists and tutti

Of the more than 970 extant concertos written in the Venetian Republic before 1740, the clear majority (almost 700) feature a soloist or multiple soloists. The way in which soloists are highlighted in relation to the accompanying ensemble displays great ingenuity and a range of approaches; some solutions are linked strictly to the type of concerto. In mixed concertos, the parts of the solo or leading (ornamenting) instruments are often led against the discreet accompaniment of all the strings, and their turns are usually short, confined to several bars (e.g. Marino's Op. 3, Op. 6, Gentili, Op. 5, Albinoni's Op. 2, Op. 5, concertos by the Marcello and Taglietti brothers). In concertos for one or more soloists, the solo sections most often feature an accompaniment reduced to cello and b.c., and they can last up to several dozen bars (e.g. Vivaldi's Opp. 8–12, Locatelli's Op. 3, Tessarini's Op. 1, Tartini's Opp. 1–2).

Chronologically speaking, a discreet accompaniment of strings in a *piano* dynamic and chordal texture, interspersed by rests, should be regarded as the oldest type of accompaniment to soloists. It first appears in sonata-concertos by Marino and concertos by Albinoni, written in the seventeenth century, and then in the early sets by the Taglietti brothers, Gentili and Benedetto Marcello from the first decade of the eighteenth century (Example 2.8). In these works, sections where the *violino principale* is highlighted using diminution do not serve structural ends, but are merely ornamental, so it is not surprising that in these cases we are not yet dealing with ritornello forms typical of the solo concerto. While Marino, in his concertos from the Ottoboni collection (the so-called Manchester Concerto Partbooks), prefers solos, Albinoni, in all the sets published over the course of 36 years (Opp. 2–10), clearly betrays a preference for an accompaniment of strings (2 vni, 1 or 1 vlc, vc) with basso continuo. During the period when, thanks to Vivaldi, popularity had been gained in Venice by a concerto in which the soloist was accompanied usually by basso continuo alone, Albinoni consistently preferred less drastic contrasts of forces.

The image displays a musical score for C. A. Marino's Sonata, Op. 3 No. 12/i, bars 1-6. The score is divided into two systems. The first system is marked "Allegro" and includes staves for Violino I, Violino II, Violino III, Viola, Violoncello, and Organo. The second system is marked "Presto" and includes staves for Violino I, Violino II, Violino III, Viola, Violoncello, and Organo. The organ part includes figured bass notation.

Allegro

Violino I

Violino II

Violino III

Viola

Violoncello

Organo

Presto

Figured bass notation for the organ part in the first system: 6 4, 6 4, 6 7 4, 6 4, 6 4.

Figured bass notation for the organ part in the second system: 4, 6 7 4, 4, 4, 4.

Example 2.8: C. A. Marino, Sonata, Op. 3 No. 12/i, bars 1-6.

The case of Albinoni's concertos requires some explanation, since, as already indicated, they are quite difficult to classify in generic terms; in the musicological literature, they are sometimes referred to as string concertos and elsewhere as violin concertos. Those difficulties result from a misunderstanding over their chamber character. Most of these works possess three violin parts (with the exception of Op. 7 and the oboe concertos from Op. 9), with one of those parts intended for the concertmaster and defined as *violino primo* (Opp. 2, 5 and 7) or *violino principale* (Opp. 9 and 10). That part stands out from the ensemble with its livelier and more ornamented melody. With the exception of the second movement of Concerto Op. 5 No. 2, never in any of Albinoni's concertos does the concertmaster play solo with basso continuo, but most often against the whole four-part ensemble.

Although in the first edition of the string concertos from Op. 9 one seeks in vain the terms *solo* and *tutti*, contemporary publishers, without noting this in their revision commentaries, have inserted those terms at the places where the concertmaster's part stands out with diminution against the remaining parts, thereby suggesting that we are dealing with concertos for solo violin.⁴¹ As in the concertos from Opp. 2, 5 and 7, these passages, although more striking and ornamental, discharge decorative, and not structural functions (Example 2.9).

Albinoni introduced a concertmaster part highlighted with diminution against an accompaniment reduced to two violins, two violins with viola or quartet without basso continuo only in the even-numbered concertos from Op. 10. Yet here too, in half of the works (Nos. 2, 4, 6), these solos are short and not of a structural character; only in three concertos (Nos. 8, 10 and 12) do they resemble the solo episodes from violin concertos by Vivaldi, Tassarini and Tartini, by dint of which we may perhaps regard these works as solo (Example 2.10).⁴²

41 See Tomaso Albinoni, *Concertos*, Op. 9 Nos. 1, 4, 10, ed. Walter Kolneder (Eulenburg, 1973).

42 Again, we find a lack of discernment, precision and consistency in a contemporary edition of Op. 10. The Concerto No. 2 is defined as a violin concerto, Nos. 4, 6, 8 and 9 as concertos for violin and strings, and No. 12 as a concerto for *violino principale* and strings. In addition, the publisher swapped the original numbering of concertos 9 and 10. See Tomaso Albinoni, *Concertos*, Op. 10/2, 4, 6, 8, 9, 10, 12, ed. Walter Kolneder (Adliswil, 1992–1999).

Violino I principale

Violino I de concerto

Violino II

Viola

Violoncello/
Cembalo

6 6 6 6/5 6

14

6 6 6 6 4 5

Example 2.9: T. Albinoni, Concerto, Op. 9 No. 1/i, bars 11–16.

Violino principale

Violino I

Violino II

Viola

Violoncello

Contrabbasso

77

Example 2.10: T. Albinoni, Concerto Op. 10 No. 8/i, bars 70–73.

The presentation of soloists against an accompaniment of all the strings did not disappear with the introduction of the Vivaldian model of the concerto, although, Albinoni excepted, this type of accompaniment was employed by fewer and fewer composers. We find it sporadically in the early sets by Vivaldi (Op. 3 No. 10/ii, Op. 4 Nos. 2 and 4), Facco (Op. 1 No. 3/i) and Tessarini (Op. 1 No. 2/ii), always in string concertos. By way of exception, it is applied in concertos for solo wind instruments, examples of which include Vivaldi's oboe concerto RV 455, dated to 1712–1715, and Veracini's 'Coronation' Concerto D1. In concertos by composers of an older generation (e.g. Gentili's Op. 5 No. 2/v, No. 3/iii, G. Taglietti's Op. 8 No. 7/I, Op. 11 Nos. 8/i), in accompaniments of this type, one is particularly struck by the not infrequent procedure of increasing the number of accompaniment parts while momentarily rendering one of the ripieno parts independent (Example 2.11).

The musical score for Example 2.11 is a string concerto by G. Gentili, Op. 5 No. 3/iii, bars 1-4. The tempo is marked 'Presto' and the time signature is 2/4. The key signature is one sharp (F#). The score consists of six staves: Violino I, Violino ripieno, Violino II, Viola, Violoncello, and Basso continuo. The Violino I part is a melodic solo line, while the other parts provide accompaniment. A fermata is placed over the final measure of the first staff.

Example 2.11: G. Gentili, concerto, Op. 5 No. 3/iii, bars 1–4.

Another type of accompaniment, the polar opposite of the one described above, involving the highlighting of soloists against only a bass (cello, basso continuo or both), was introduced and consistently employed in Venice by Vivaldi, beginning with his youthful concertos from *L'estro armonico* and *La stravaganza*. The composer took this model probably from Torelli, with whom he could have studied in Bologna between 1700 and 1703.⁴³ Already in the Bolognese trumpet sonatas by Cazzati from the 1670s, and then in similar works by Jacchini, D. Gabrieli and Torelli, the trumpet solos were forged solely against a bass accompaniment. Thanks to concertos by Torelli, and then Vivaldi, this type of accompaniment was widely adopted in the violin concerto, where it would henceforth hold sway, as evidenced by Venetian works by Vivaldi, Facco, Tessarini, Tartini, Veracini and Locatelli. A change in preference in this respect is also visible in the work of older composers – Gentili and G. Taglietti. Compared to his concertos from Op. 5 (1708), in his Op. 6 (1716), Gentili distinctly expands the solo episodes and now presents them mainly against a bass-only accompaniment. A similar tendency, albeit not so strongly defined, can be noted when comparing Opp. 4 and 8 (1705, 1710) and Op. 11 (1713) by Giulio Taglietti.

In Venetian concertos written at the beginning of the 1710s, the so-called *bassetto* type of accompaniment was developed. In passages without basso continuo, in the melodic line of the low-sounding parts of violin or violin-viola accompanying the soloist, this involved the imitation of phrases typical of a harmonically conceived bass. Sometimes these passages are even written in the bass clef, and the violinists are obliged to transpose them by an octave to the lowest register available to them. We first find this way of accompanying in Vivaldi's debut set *L'estro armonico* (e.g. Op. 3 Nos. 5/ii, 6/ii, 8/ii) and in manuscripts of concertos by Alessandro Marcello (e.g. *Concerto ottavo*, D 942/i), dated to 1711–1712. Vivaldi in particular became fond of a violin *bassetto* and introduced it into cantilena middle movements of various concertos, for violin, viola d'amore, mandolin and wind instruments (e.g. RV 552/ii, 455/ii, 532/ii, 540/ii). We find this accompaniment not infrequently in Tessarini (e.g. Tes20/ii) and Tartini (e.g. Op. 2 Nos. 2/ii, 6/ii, D45/ii). At times, in order to distinguish accompaniment parts from that of the soloist and obtain colouristic effects, composers introduce in middle movements an accompaniment in a *pizzicato* or *spiccato* articulation, additionally employing violin-viola unison (Example 2.12).

43 From that period, we have no biographical information about Vivaldi; we know only about his drawn-out priestly studies, interrupted by numerous musical journeys.

After an accompaniment of all the strings and of a bass alone, the third most frequently occurring type is the accompaniment of two violins with viola, with just two or three violins more rarely employed. The composer who experimented the most with various types of accompaniment was Facco. In his 12 string concertos from Op. 1, he tested out nearly all the possible permutations for accompanying a solo violin, from tutti without basso continuo, through two violins with viola, violin with viola, cello with viola, cello alone and viola alone to violin alone and basso continuo alone. Similarly Alessandro Marcello, in one work, in successive solo episodes, seeks to alter not just the soloists (two oboes or two violins), but also the accompaniment model, from cello unison with two violas, through second violins playing *bassetto* instead of basso continuo, to the lack of any accompaniment at all (*La cetra*, D 945).

With regard to the history of the solo concerto, particularly noteworthy are the sparse examples of the soloist being treated in a way that presages the Classical concerto. In the clear majority of works discussed in the present work, in accordance with a practice typical of the Baroque concerto, the soloist does not stop playing when the tutti come in, but plays unisono with one of the parts of the whole ensemble (usually with the *violino primo*). During the second half of the eighteenth century, that principle changed, with the soloist no longer treated as one of the members of the ensemble, but as a virtuoso-individualist set against the orchestra. Thus, henceforth the soloist always pauses when the tutti enters. In the Venetian concerto, we first find this way of treating the soloist in Giulio Taglietti's Op. 8 (1710), but it is not of the character of a considered, repeated principle, but merely of a one-off experiment (Example 2.13).

Allegro

Violino I

Violino I ripieno
Violino II, III

Viola

Violoncello

Organo

Adagio e Affettuoso. Solo

6

The image shows a musical score for G. Taglietti's Concerto, Op. 8 No. 5/i, bars 7-12. The score is written for a soloist and a tutti ensemble. The soloist part (top staff) begins at bar 7 with a melodic line in the right hand and a bass line in the left hand. The tutti part (bottom three staves) enters at bar 10 with a more complex texture, including a right-hand part with sixteenth-note patterns and a bass line with eighth-note patterns. The tempo is marked 'Allegro'.

Example 2.13: G. Taglietti, Concerto, Op. 8 No. 5/i, bars 7–12

The idea of standing the soloist down when the tutti comes in, allowing him to rest or gather his strength for the sometimes virtuosic passages to follow, was probably drawn from vocal repertoire, and above all from operatic arias and solo motets, which are sometimes termed vocal concertos.⁴⁴ Thus, we should not be surprised that, apart from the isolated example from Taglietti, this kind of relationship between soloist and tutti, if at all introduced, concerned mainly concertos for solo wind instruments, in which a genuine need to calm the breathing could have arisen, as with a vocalist. Albinoni, highly experienced in

⁴⁴ See Arnold, 'Vivaldi's Church Music,' 67.

operatic music, regularly has his oboists pause in the tutti parts of his concertos for one or two solo oboes from Opp. 7 and 9, while in analogous places in his concertos for strings from Opp. 2–10, the *violino principale*, even when treated as a privileged ornamental part, always plays against the tutti or in unison with the *violino primo*.

In similar fashion, Alessandro Marcello stands down the oboe at tutti entries in the rapid passages of his best-known Concerto in D minor, D 935. Less consistent in this respect is Vivaldi – equally experienced in vocal virtuosity as Albinoni. In some concertos for solo wind instruments, he allows the soloist to not play with the tutti, while in others he treats him as a violinist concertmaster. Vivaldi's hesitation can be seen mainly in relation to the oboe; in concertos for bassoon or flute, meanwhile, the soloist always plays with the tutti. An interesting example of Vivaldi's different treatment of oboist and bassoonist soloists is provided by comparison between the concerto for solo oboe RV 450 and its bassoon version RV 471. Both works were written in the mid 1730s; it is difficult to state which version was the original, although oboe versions were generally based on earlier works for bassoon (e.g. RV 448, 457, 463; RV 470, 485 and 500).⁴⁵ In the bassoon concerto RV 471, the bassoon plays in all the tutti entries; in analogous places of the corresponding oboe concerto RV 450, meanwhile, the oboe is silent. Vivaldi treats the oboist similarly in the concerto RV 461, while in RV 447 and RV 455 the oboe always plays with the tutti, sometimes even when it has solo episodes! We observe analogous inconsistencies in concertos for solo string instruments. In these works, the soloists usually play in tutti ritornellos, while in the concerto for viola d'amore and lute RV 540, the solo instruments are silent in those places. The composer was still clearly experimenting in this area, and there is no discernible moment in his output where he switches to a system of excluding the soloist from tutti passages. Although the first works in which the soloist pauses in ritornellos date from the last years in his oeuvre (1734–1741), during that period as well, as in most of his concertos, Vivaldi proceeds in accordance with Baroque practice, having the soloists play in the tutti.

The most widespread model in the disposition of solo and tutti sections, irrespective of the type of form displayed by a given concerto movement,

45 See Everett, 'Vivaldi's Paraphrased Oboe Concertos,' 204–208; Fertonani, *La musica strumentale*, 425.

involves beginning and ending a section with the tutti and introducing solos within it. Based on this principle is the ritornello form typical of the concerto, in which there are always more tutti than solo passages. Composers in the Venetian Republic not infrequently break with that model, beginning a movement with a solo entry. It should be emphasised, however, that those cases date from an early period and concern concertos written before 1720. Solo entries beginning concerto movements can be found particularly often in the work of Giulio Taglietti (Opp. 8 and 11), Benedetto Marcello (Op. 1), Albinoni (Op. 5, Co4), Gentili (Opp. 5–6) and Vivaldi (Op. 3). These composers begin both quick and slow movements in this way. Depending on the form of the concerto, they may be movements from I to V, and in most cases, they are not ritornello movements.

Examining Venetian concertos with regard to the number and length of solo passages in particular movements, one notes a great variety of solutions, depending on the composer, the type of concerto and the form of a given movement. In the case of Vivaldi, Tartini, Tessarini and Locatelli, it is not difficult to point to distinct preferences, yet many composers experimented in this area on such a scale that it is impossible to find some constant tendencies in their work. In one movement, we find anything between one and a dozen or so solos divided by tutti entries, not counting the instances where the material of a ritornello is distributed among short *solo-tutti* dialogues, with the aim of suitably energising the expression. The greatest number of solo passages appear in quick movements, regardless of whether they are in ritornello form or not. There are ten and more solos in a single movement in concertos by Benedetto Marcello, Gentili, Albinoni and Vivaldi written before 1720 (e.g. Gentili, Op. 6 No. 8/iii, Albinoni Co4, Vivaldi, Op. 3 No. 3/ii, B. Marcello, Op. 1 Nos. 4/ii, 7/iv, 11/ii). After that date, the number of solos in Venetian concertos is limited to no more than four or five (e.g. Albinoni, Op. 9 Nos. 7/i, iii, 10/i, iii, Op. 10 Nos. 4/i, 12/i; Tessarini, Op. 1, No. 2/i, iii), exceptionally six (e.g. Tartini, Op. 1 Nos. 4/I, 9/i).

In the rich output of Vivaldi, in the quick movements of solo concertos, he generally introduces three (e.g. Op. 8) or four solos (e.g. Opp. 3, 4, 7, 12). In early concertos, that number may reach eight (e.g. Op. 3 No. 1/i) and even ten in a single movement (e.g. Op. 3 No. 3/ii, RV 535/i), whereas in late concertos we note a distinct tendency to limit the number of solos to three (e.g. RV 273, 540 and 552), often linked to an increase in the dimensions of the solos and of the opening ritornello. In the concerto output of Tartini, the second largest behind Vivaldi's, in the quick movements of early concertos, we usually find four or five solos (e.g. Opp. 1–2); in late concertos, meanwhile, the composer reduces their number to three or even two (e.g. D 45), like Vivaldi, with an appropriate

increase in their length. However, the auditory impression of the actual number of solos in Tartini's early concertos is different, since the composer readily weaves one- and two-bar solo interludes into the flow of a ritornello, thereby obtaining the effect of the complete dominance of the solo element (Example 2.14). In concertos by Tessarini and in Locatelli's Op. 3, in the outer movements, we most often find three solos. If Vivaldi, Tartini, Tessarini and Locatelli conduct tutti-solo dialogues in slow movements, they generally introduce one or two solos (e.g. Vivaldi, Op. 3 Nos. 1/i, 8/ii, 9/ii, 12/ii, Op. 4 Nos. 1/iii, 3/ii, Op. 8 No. 8/ii, RV 484/ii; Tartini, Op. 1 Nos. 5, 7-12, Op. 2 Nos. 3-5; Tessarini, Op. 1 Nos. 1, 4, 5, 8; Locatelli, Op. 3).

The image shows a musical score for G. Tartini's Concerto Op. 1 No. 9/iii, bars 98-108. The score is in G major and 3/4 time. It features five staves: Violino principale, Violino I, Violino II, Viola, and Violoncello/Organo. The music alternates between tutti (f) and solo (p) sections. Bars 98-103 are tutti (f). Bars 104-108 are solo (p) for the Violino principale, with tutti (f) for the other instruments. The score includes dynamic markings (f, p) and articulation marks (accents, slurs).

Example 2.14: G. Tartini, Concerto Op. 1 No. 9/iii, bars 98-108

The longest solos include those in solo concertos by Vivaldi, Tartini, Locatelli and Tassarini. In extreme cases, not counting capriccios, they cover between 40 and 90 bars (e.g. Vivaldi, Op. 8 Nos. 5/iii, 8/iii, RV 319/iii, RV 199/iii, RV 273/iii, RV 532/iii, RV 540/I, iii; Tartini, D 45/iii, D 88/iii; Tassarini, Op. 1 No. 7/iii; Locatelli, Op. 3 Nos. 5/iii, 9/iii, 12/iii). Considerably shorter are the solos in concertos for multiple soloists and mixed concertos by Gentili, Marino, the Tagliettis, De Castro, the Marcellos, Albinoni, Vivaldi, Veracini and Facco. They usually number between a few and 30 bars. The process of the departure from the mixed concerto typical of the early decades of the eighteenth century in the direction of the solo concerto that held sway after 1725 is perfectly illustrated by the concertos of Gentili. Compared to his Op. 5 (1708), his concertos from Op. 6 (1716) display an increase in the size and significance of solo episodes, a reduction in the number of soloists and the introduction of solos in all the movements of a concerto. The prevailing trend in the Classical concerto, meanwhile, appears to be presaged by the works of Tartini and Locatelli, in which solo passages take up considerably more bars than *ritornello tutti*s.

5. The concerto versus the ensemble sonata and the operatic *sinfonia*

Prior to the appearance of the first concertos during the last quarter of the seventeenth century, the most important and most abundantly written genre of instrumental music was the sonata. Yet in terms of texture and the techniques for deploying an ensemble, composers of the Venetian instrumental concerto took their principal models not only from the rich repertoire of sonatas, but also from operatic *sinfonias*. In this area, the contribution made by the Venetian Republic was beyond compare, and it remained the leading centre for many decades of the seventeenth century. Over the course of more than a century, beginning with the *canzonas* and sonatas of Giovanni Gabrieli, Massimiliano Neri, Francesco Uesper Sponga (for 3–22 parts), through concertato sonatas by Dario Castello, Giuseppe Scarani, Biagio Marini and Giovanni Legrenzi (for 1–5 parts), to operatic *sinfonias* by Claudio Monteverdi, Francesco Cavalli, Marco Antonio Cesti and Carlo Francesco Pollarolo, the models of the interplay between instruments in various dispositions of parts (from solo to polychoral works) took shape and a specifically instrumental type of melodic writing was considerably developed. While sonata output was dominated by linear part-writing, often imitating the counterpoint of parts on an equal footing combined with concertato technique, in operatic *sinfonias*, particularly towards the end of the seventeenth century, composers favoured a simpler type of texture (2–4

parts), with the clear dominance of one melody over the parts accompanying it. This simplified texture of the sinfonia, defined as continuo homophony, was derived from secular vocal music of the end of the seventeenth century, developing straight out of opera or cantata arias. All these features, sometimes interestingly mixed in a single work, appear in the concertos discussed here with various intensity depending on the composer, the centre, the set of works and the period of time.

Passing over the multi-movement forms typical of the sonata (more on which in chapter III), on which, besides Gentili, Benedetto Marcello and early Vivaldi, mainly composers working outside Venice (Marino, the Taglietti brothers, De Castro, Gnocchi) based their compositions, powerful manifestations of the influence of the sonata tradition included a clear predominance of concertos scored for homogeneous string ensembles, with two or three violin parts and one or two viola and cello parts. Yet this is not a tendency typical of the concertos by Venetian composers alone, since strings were clearly preferred in concertos written across the whole of Italy. In the Venetian Republic, the string concerto was cultivated by all the composers discussed in the present work, while extant sources show that as many as six of them never wrote a concerto for wind, plucked string or keyboard instruments (Marino, the Taglietti brothers, Benedetto Marcello, Gentili and Facco). Particularly noteworthy here are *concerti ripieni* by Vivaldi (RV 109–111, 111a, 112–169, 786, 802), called sinfonias in some sources, and concertos by Albinoni (Op. 2, Op. 5, Op. 7 Nos. 1, 4, 7, 10, Op. 1 Nos. 1, 4, 7, 10 and Op. 10 Nos. 1, 3, 5, 7, 9, 11), Giulio Taglietti (Op. 4), Tessarini (Op. 3) and Gnocchi. In all these works, there are no soloists. The composers deliberately employ the whole ensemble here, as does Marino in his sonatas *a quattro* and *a cinque* from Opp. 3 and 6, only occasionally highlighting the part of the concertmaster or the cellist in semiquaver figurations against a crotchet or quaver chordal accompaniment from the rest of the strings.

Not by accident do we also find in these concertos other manifestations of the influence of the seventeenth-century ensemble sonata. These works very often adhere to a linear counterpoint worthy of Legrenzi or Corelli. In this respect, the concertos of Gnocchi are closer even to the sonata trios of Corelli than to his concertos from Op. 6, which are marked by a lighter texture. The prevalence of linear texture in Gnocchi's concertos may result from the fact that throughout his professional life he was a church chapel-master. We can also observe a more conservative approach and a tendency for older textural solutions in the works of other composers working solely for the Church. Echoes of Corellian counterpoint in the form of chains of suspensions in slow movements and fugal quick

movements can also be distinctly heard in concertos by Gentili and Giulio Taglietti, composers also closely linked to ecclesiastical institutions. Strongly influenced by the trio sonatas of Corelli was the Op. 1 set of Benedetto Marcello, who could allow himself full creative independence. Also in the works of this educated patrician, we find both fugal allegros and a dense contrapuntal texture in adagios (e.g. Op. 1 Nos. 1, 2, 4, 5, 9, 12). While in his Op. 2 Albinoni clearly distinguishes *sinfonias* from concertos, basing the former on polyphonic and fugal counterpoint and on the forms of the *sonata da chiesa*, and in three-movement concertos employing continuo homophony, in subsequent sets of concertos he more boldly introduces a polyphonic texture, even of four and five independent parts, not avoiding closing fugues (e.g. Op. 5 Nos. 1–12, Op. 9 Nos. 4, 10, Op. 10 Nos. 3, 9). In the academies for which these works were intended, the composer was clearly still appreciated for his contrapuntal proficiency, and not for his innovation and virtuosity. Such demands were certainly made by the Marquis Don Carlo Antonio Spinola, to whom Albinoni dedicated his Op. 5 and Facco his Op. 1, since both those composers employ dazzling fugal finales. The decision taken by Vivaldi, who eschewed polyphony beyond strictly religious works, to introduce fugues, canons and ostinato variations – absent from his other concertos – in his *ripieni* concertos indicates that the Red Priest wished to stress that these works belonged to the finest sonata traditions. These concertos, although not published during the composer's lifetime, are among the finest in his oeuvre. It is not known whether they were played in academies or in a liturgical context.⁴⁶

Composers drew particularly often on the rich traditions of the seventeenth-century ensemble sonata in terms of texture in their concertos for multiple soloists with or without the accompaniment of strings. This can be clearly seen in the equal treatment afforded the obligato parts (e.g. violins I and II and cello) in concertos by Gentili, Giulio Taglietti, Albinoni, Facco and Vivaldi (Opp. 3–4), when they conduct an intense concertato exchange of short and long motifs, as if echoing, or when they counterpoint the melody of the leader. This is also visible when, after the fashion of concertato sonatas by Dario Castello and Biagio Marini, first one soloist is introduced, then the others, and only afterwards do they dialogue with one another in increasingly short figurations, lead the melody in parallel thirds or play off one another in blocks of parts (Example 2.15).

46 See Fertonani, *La musica strumentale*, 512–518.

18 *solo*

Violino I

Violino ripieno

Violino II

Viola

Violoncello

Basso continuo

21

Adagio

Violino I principale

Violino I

Violino II

Alto viola

Violoncello

Organo

Example 2.15: a) G. Gentili, Concerto, Op. 5 No. 8/i, bars 18–24
 b) G. Facco, Concerto, Op. 1 No. 11/ii, bars 1–2.

Such relations between the parts in a concerto are the best proof that they were performed one-to-a-part. Occasionally, even the part of the ripienist joins in the playing of the equal-weighted solo parts, thickening the texture for a while and increasing the actual number of parts (Example 2.16).

Example 2.16: G. Taglietti, Concerto, Op. 11 No. 4/i, bars 40–42.

Sometimes one of the movements of a concerto gives the impression of being lifted in its entirety from a trio sonata (Example 2.17a). A similarity to sonatas *a 3* and *a 4* is particularly strong in Vivaldi's *concerti da camera* (e.g. RV 87–108), where the lack of a string ensemble accompanying the soloists or even a basso continuo part means that the solo instruments play here a dual role – as both soloist and ripienist. In these works, the relations between the parts involve continual concertato playing, full of textural contrasts. Here the composer avoids the unison playing that is characteristic of most of his concertos, since he cannot allow even one part to lose its independence (Example 2.17b). Some of these chamber concertos (e.g. RV 88, 91, 96, 98, 100, 103, 107) could be just as well called sonatas, trios or quartets, as was practised by Telemann and Quantz, for example, in the case of similarly conceived works.⁴⁷

⁴⁷ See Zohn, 'The Sonate auf concertenart.'

The image shows a musical score for three instruments: Violino principale, Violino II, and Violoncello. The tempo and mood are marked as "Adagio. Solo". The score is divided into three systems. The first system (bars 142-145) shows the Violino principale playing a melodic line with a fermata, while the Violino II and Violoncello provide accompaniment. The second system (bars 146-149) features a "solo" section for the Violino principale and a "tutti" section for the Violino II and Violoncello. The third system (bars 150-154) includes a "piano" marking for the Violino principale and a "tutti" marking for the Violino II and Violoncello. The score concludes with a double bar line.

Example 2.17: a) G. Gentili, Concerto, Op. 6 No. 10/iii, bars 142–154

Allegro

Flauto traversiere

Oboe

Violino

Fagotti

Cembalo

Example 2.17: b) A. Vivaldi, Concerto, RV 107/i, bars 1–6.

Besides three-movement form and dance elements, another important contribution made by the Italian operatic *sinfonia* to shaping the instrumental concerto was the model of a simple homophonic texture, adopted mainly by composers active in the field of opera (Albinoni, Vivaldi, Veracini, Facco) and by younger composers (Tessarini, Tartini, Locatelli). The primacy of a single well-wrought catchy melody over the other parts was often underscored by means of two or three parts leading it in unison, generally the *violino principale* with the *violino primo* and/or *violino secondo*. The masters who sometimes overused this device included Vivaldi and Albinoni, who normally employed it to emphasise the motto of a ritornello or the entrance of a fugue's theme. Some composers more strongly rooted in the sonata tradition conducted experiments in this area (e.g. G. Taglietti, Opp. 8, 11, Gentili, Op. 6), sometimes leading to

even caricatural results, when a unison ritornello was played by all or nearly all the parts or when its melody was overly diffuse and unattractive (Example 2.18). Besides the reduction of texture by means of violins playing in unison, sometimes joined together in a single bundle were the parts of violins with violas, violas with cellos or violins with basses (through unison or octave doublings), which enabled a composer to employ a three- or even two-part writing within a five-part tutti. Another kind of unison playing is the doubling of string parts by the parts of wind instruments, a practice readily employed only by Alessandro Marcello and in some versions of Vivaldi concertos preserved by Johann Georg Pisendel in Dresden collections. This ‘German’ mannerism was not designed to simplify or rarefy the texture, but it enabled a composer to suitably increase the forces of a concerto and enrich the colouring of an ensemble with a new quality.

The image shows a musical score for G. Gentili's Concerto, Op. 6 No. 11/i, bars 1-15. The score is in 3/4 time and marked 'Allegro'. It features three staves: Violino principale (Violino I ripieno and Violino II), Alto violini, and Violoncello/Cembalo. The first system (bars 1-6) shows a unison melody for the violins, with the label 'unisoni' below the staff. The second system (bars 7-12) features a 'solo' section for the Violino I ripieno part. The third system (bars 13-15) is marked 'tutti' and shows a more complex texture with multiple parts. Fingerings and bowings are indicated throughout the score.

Example 2.18: G. Gentili, Concerto, Op. 6 No. 11/i, bars 1-15.

According to Benedetto Marcello's irreverent hints 'for those who compose music,' Venetian operatic composers employed an accompaniment without a bass ground, the function of which (*bassetto*) was discharged by violins unisono or violas *ad libitum*.⁴⁸ Given the frequent inspirations from operatic music visible in concertos by Vivaldi – the principal addressee of Marcello's critical remarks – it is not surprising that he introduced this type of accompaniment not only in his operatic arias, but also in the slow movements of concertos modelled on those arias (e.g. Op. 3 Nos. 5/ii, 6/ii, RV 532/ii, 540/ii, 552/ii, a clarinet *bassetto* in RV 556/iii). In order to inform musicians that in a particular movement he was treating their parts not as melodic, but as fundamental, Vivaldi notated them sometimes in the bass clef, and the musicians, on reading a remark such as *senza cembalo* or *I violini suonano il basso senza bassi*, were obliged to transpose by a suitable octave to registers proper to their instruments (e.g. RV 333, 455). In *Il favorito* RV 277, Vivaldi dispensed with an accompaniment of bass instruments in all the solo passages, while *Il riposo* RV 270 is one of the first concertos in history to be deprived of a basso continuo, with the role of harmonic filling assumed here solely by string instruments. As already indicated (Example 2.12), besides Vivaldi, a violin-violata *bassetto* was also employed in concertos by Tessarini and Tartini, and even by Albinoni (Op. 10) and Alessandro Marcello.

The several decades of experimentation with the texture of various instrumental ensembles among Venetian composers of sonatas bore impressive fruit in eighteenth-century concerto output. Such composers as Giulio Taglietti, Albinoni, Vivaldi, Facco, Veracini, Tartini and Locatelli display a great facility and sense of proportion in differentiating texture through the playing of blocks of parts (Example 2.15b), reducing or increasing the actual number of parts not only according to the principle of opposition solo/soli–tutti, but also in a subtler, more fluent way, by introducing, even for just a moment, unison, rendering ripieno parts independent (Example 2.19) or employing an opposition between homophony and polyphony.

48 Marcello, *Il teatro alla moda*, 17.

107 **Presto**

Violino I

Violino I di rinforzo

Violino II

Violino III

Viola

Violone

Organo

110

Example 2.19: G. Taglietti, Concerto, Op. 8 No. 4/iii, bars 107–110.

The arsenal of these procedures also cover the following areas: instrumentation, where the use of a given instrument combined with another is dictated by considerations of characteristic colouring or sonority; articulation, where playing *con sordino*, *pizzicato* or *legato* allows for interesting sound effects; dynamics, where, as a result of suitably selected markings, a composer obtains a wide range of dynamic shades and effects (Example 2.20).

Andante

Due Flauti soprani
Una violetta sordina

Due Flauti contralti
Una violetta sordina

Due Flauti bassi
Una violetta sordina

Flauto
Basso e
Violoncello

Example 2.20: a) A. Marcello, Concerto, D 945/i, bars1–6

Largo
La pioggia.
(E) *Passar al fisco i di quiriti e contenti* *Mentre la pioggia fuor bagna ben orn.*

Violino principale
Violino I
Violino II
Viola
Violoncello (solo)
Basso continuo

Pizzicati forte
Pizzicati forte
pp con l'arco
Sempre molto forte
Sempre piano

7

Example 2.20: b) A. Vivaldi, Concerto, Op. 8 No. 4/ii, *L'inverno*, bars 1–3

Larghetto

Violino I

Violino II
arpeggio sempre legato come stà

Violino III
arpeggio sempre sciolto

Violino IV
forma di arpeggio sempre legato com stà

Viola I
sempre piano

Viola II
sempre piano

Violoncello
sempre forte

Example 2.20: c) A. Vivaldi, Concerto, Op. 3 No. 10/ii, bars 16–17

The image displays a musical score for Example 2.20, consisting of two systems of staves. The first system includes staves for Violino principale, Violino I, Violino II, Viola, Violoncello, and Basso continuo. The second system includes staves for Violino I, Violino II, Viola, Violoncello, and Basso continuo. The score features various dynamic markings such as *f*, *p*, and *pp*, and includes figured bass notation for the Basso continuo. The first system shows a forte (*f*) dynamic, while the second system shows a piano (*p*) and pianissimo (*pp*) dynamic. The Basso continuo part includes figured bass notation: 6, 9, 6/5, 9, 6, 6 in the first system, and 6, 6/5, 6, 6/5 in the second system. The second system also includes a *[solo]* marking above the Violino I staff.

Example 2.20: d) G. Facco, Concerto, Op. 1 No. 2/i, bars 9–15

Particularly innovative and ingenious in his deployment of instruments in concertos is Vivaldi, who not only used an extremely rich and colourful range of instruments, but was the only composer to employ as many as 12 dynamic shades, as we can see from such markings included in his autograph manuscript as *pianissimo*, *piano molto*, *piano assai*, *mezzo p[iano]*, *p[iù] p[iano]*, *piano*,

mezzo forte, *un poco forte*, *f[orte]*, *f[orte] molto*, *più f[orte]* and *ff*. They are often placed next to one another, giving the effect of *crescendo* or *decrescendo* (e.g. *p*, *pp*, *pianissimo*), supposedly first introduced by Mannheim composers.⁴⁹ Although one searches in vain for similar examples in the prints and manuscripts of concertos by other Venetian composers, which are dominated by the use of the markings *f* and *p*, sometimes also *pp*, or even a complete lack of dynamic signs, the example of Facco's Op. 1 No. 2, in which the composer obtains *decrescendo* by juxtaposing *forte*, *piano* and *piano pianissimo*, suggests that such nuances were familiar in Venice, although they were not always written out as scrupulously as in Vivaldi.

6. The concerto in relation to the solo sonata, cadenzas and capriccios

During the seventeenth century, with the advent of the long and fruitful domination of the violin in the musical life of Italy and the whole of Baroque Europe, sonatas for solo violin became the focal point for all the most outstanding violinist-composers. It was in the seventeenth-century violin sonata that a self-contained violin idiom was developed, with its melodic writing rendered independent of vocal models, and violin-specific motivic writing, articulation and technique, as broadly perceived, taking shape.⁵⁰ Once eighteenth-century violin virtuosi took a keen interest in the newly developed concerto, sonata output receded into the background, yet every virtuoso at that time not only possessed violin sonatas in his repertoire, but had to tackle that genre as a composer, and before writing his first concertos. The fact that the violin sonata, as a well-defined genre rooted in a long Italian tradition, represented a kind of classic item with which one should begin one's compositional career is attested to by the output of the leading eighteenth-century violinists active in Venice: Vivaldi, Tartini and Tessarini. It was to the solo sonata that those virtuosi devoted their debut publications (Opp. 1–2). This genre was cultivated also by most composers of the Venetian Republic whose concertos are discussed in the present work (Marino, Gentili, G. Taglietti, Albinoni, B. Marcello, Veracini, Locatelli, Vivaldi, Tessarini, Tartini). Some of them had as many concertos as sonatas in their oeuvre (Tartini, Tessarini, Locatelli).

49 Walter Kolneder writes about this in greater length in his monograph *Antonio Vivaldi: His Life and Works*, 65–68.

50 See Wilk, *Sonata na skrzypce solo*, 144–188.

For the composers of the first violin concertos, the solo violin sonata represented a kind of testing ground, on which many ideas relating to violin texture, bowing and the appropriate highlighting of the soloist against the basso continuo were tried out before being used in solo episodes in concertos. They also took formal ideas from sonatas, as evidenced by the concertos in four or more movements by Marino, Gentili, G. Taglietti, B. Marcello and even Vivaldi (Opp. 3–4). These composers employed well-known formal schemata from the sonata da chiesa, including fugal movements and movements in imitative counterpoint. In many concertos, generally (though not only) the middle movements give the impression of being lifted straight out of a violin sonata. This concerns examples of a whole movement being scored for solo violin and basso continuo or for violin and cello obbligato, where in the texture it is easier to find analogies with typical seventeenth-century violin monody or with the violin-cello duet (Gentili, Op. 5 Nos. 4/ii, 7/iii, G. Taglietti, Op. 8 No. 9/ii) than with the eighteenth-century concerto (Example 2.21).

That composers could use in their concertos entire sections from earlier composed sonatas is best seen from the example of Vivaldi's concerto RV 212a, the middle movement of which is identical to the third movement of his violin sonata RV 22. A very distinct relict of the repertoire of the seventeenth-century violin sonata is the shaping of a whole concerto movement in accordance with the *moto perpetuo* principle. Such movements were first introduced into the violin concerto by Torelli, and in the Venetian Republic they were used particularly often by Albinoni (e.g. Op. 2 Nos. 2/ii, 6/ii, Op. 5 Nos. 6/ii, 9/ii, 12/ii). They usually take the form of motoric, continuous playing by the soloist in conventional semiquaver figurations against the discreet accompaniment of bass or strings (Example 2.22a). In the seventeenth-century violin sonata *a 1* or *a 2*, just as frequently used were virtuosic semiquaver chordal figurations in the violin against a bass pedal point (e.g. Corelli's Op. 5 No. 1/i). We can find them in concertos by Gentili (e.g. Op. 5 No. 9/i) and Giulio Taglietti (Op. 8 No. 3/I, Example 2.22b).

Allegro

Violino I

Basso continuo

Allegro. Violino e violoncello soli

Violino I

Violoncello

Basso continuo:

2 2 4 3

The image displays two systems of musical notation. The first system, labeled 'Allegro', features a Violino I part with a melodic line and a Basso continuo part with a rhythmic accompaniment. The second system, labeled 'Allegro. Violino e violoncello soli', shows the Violino I and Violoncello parts playing a complex, rhythmic pattern together, while the Basso continuo part provides a steady accompaniment. The Basso continuo part in the second system includes fingerings: 2, 2, 4, 3.

Example 2.21: a) C. A. Marino, Concerto in D major, v, bars 1–6
 b) G. Gentili, Concerto, Op. 5 No. 4/ii, bars 1–8.

Allegro e piano

Violino I
Violino II
Violino III
Violoncello
Basso continuo

Violino I
Violino II
Violino III
Violoncello
Basso continuo

Allegro. Solo

Violino I
Basso continuo

Violino I
Basso continuo

Violino I
Basso continuo

Example 2.22: a) G. Gentili, Concerto, Op. 5 No. 1/iv, bars 1–8, *moto perpetuo*
 b) G. Gentili, Concerto, Op. 5 No. 9/i, bars 1–9, *toccata* figuration against a pedal point.

Composers also drew readily from the rich tradition of the Italian violin sonata in solo cadenzas played before the last ritornello of the tutti.⁵¹ That practice, impressively developed during the nineteenth century, dated back to the early decades of the eighteenth century, when the first violin concertos were being written. Like singers in operatic arias of the late Baroque, soloists in the first instrumental concertos felt obliged to introduce – at the point of the cadence that ended a movement or a whole work – improvised or notated virtuosic solo passages without accompaniment of varying length. It was in these places that composers (and performers) dazzled most with innovative and virtuosic technical effects, surprised listeners with unexpected harmonic changes and fanciful chromaticism. The peak achievements in this area include cadenzas and capriccios by Locatelli, Vivaldi and Tartini. As Philip Whitmore has noted, the capriccio appears only in the rapid outer movements of a concerto, most often in finales, whereas a cadenza was introduced in both quick and slow movements.⁵² While capriccios were reserved solely for the endings of movements, cadenzas could appear at different points in a movement, even in the middle of it, in order to emphasise a chosen harmonic caesura. A capriccio occurred mainly in violin concertos, whereas the cadenza, derived from vocal practice, appeared in works for various solo instruments. While the capriccio was characterised by a highly instrumental idiom and a tendency for modulations and metrical changes, cadenzas more often adhered to cantabile melodic writing and more stable harmonies, and they were generally ametrical. Most capriccios are not thematically linked with a given movement, whereas cadenzas do not depart from a movement's character.

In light of the material studied in the present work, the first documented solo cadenzas should be regarded as the inserts of several bars for solo violin in the concertos Op. 5 by Gentili, published in 1708. In no instance do these places carry a relevant performance marking such as *cadenza* or *capriccio*, just an ordinary *solo*, as in solos accompanied by basso continuo or other instruments. Interestingly, the composer introduces them quite regularly, but not at the end of quick movements, as we observe in Vivaldi and Locatelli, but in slow movements (e.g. Op. 5 Nos. 1/i, 5/iii, 6/iv, 7/i, 8/iii, 10/iii, 11/i, 12/iii). The length of these sections and the place there are introduced bring to mind Quantz's remarks on

51 In Vivaldi's day, the last solo passages, often improvised and without accompaniment, were known as *cadenze* or *capriccia*. Since those terms were not synonymous and signified different kinds of display on the part of the soloist, when I have in mind both one and the other, I will employ the term 'cadenza.'

52 Whitmore, 'Towards an Understanding.'

cadenzas for voice and for wind instruments, which ought not to be longer than allowed by a single breath.⁵³ In his concertos from Op. 6, dated 1716, Gentili occasionally expands those cadenzas to a dozen bars or so and introduces them at the end of both slow and quick movements (No. 2/ii, No. 4/I, No. 6/I, No. 7/I, No. 9/ii). Again, those places do not carry any marking other than *solo*. Examining the harmonic context in which Gentili's cadenzas function, one notes that sometimes he introduces them after a cadence to the tonic, at other times after a cadence suspended on the dominant. Thus, from a harmonic point of view, some of them appear to be superfluous, and the work could end earlier, so the cadenzas clearly discharged primarily an ornamental role. This is particularly clear in the concerto Op. 5 No. 5, the third movement of which ends not with a tutti, but with a solo cadenza, after which the next movement begins (Example 2.23).

The image displays a musical score for a solo cadenza. The top section shows the first four staves: Violino I, Violino II, Viola, and Violoncello. The Violino I part contains a melodic line with slurs and ties, while the other instruments play sustained chords. The bottom section, starting at bar 93, shows the solo cadenza for Violino I, with the word 'solo' written above the staff. The other instruments are silent during this section.

Example 2.23: G. Gentili, Concerto, Op. 5 No. 5/iii, bars 87–97.

53 Quantz, *On Playing the Flute*, chapter XV, 'Of Cadenzas,' § 17.

Some doubt as to whether these solos should indeed be regarded as among the first documented concerto cadenzas may be aroused by the fact that in many analogous places Gentili builds such passages on a basso continuo or cello accompaniment (e.g. Op. 5 Nos. 1/iii, 6/i; Op. 6 Nos. 3/i, 4/iii, 5/iv) and that sometimes he introduces unaccompanied solos, and very elaborate solos as that, within a movement as well (e.g. Op. 6 No. 6, bars 181–188, No. 7, bars 124–170). Yet Gentili's cadenzas differ from ordinary solo episodes in the highly fantastical and oddly chromaticised melodic line, creating the impression of a notated improvisation. These form one of the distinguishing features of Gentili's concertos compared to similar works by Marino and the Taglietti brothers.

Another, rather peculiar, example of the popularity of improvised solo cadenzas is Francesco Maria Veracini's 'Coronation' Concerto D 1, performed by him during a solemn mass at the Franciscan church of Santa Maria Formosa in Venice on 1 February 1712. In the quick outer movements, in one of the inner solo episodes (S3) of the *Primo violino solo* part, there appear a few (movt III) or a dozen or so (movt I) empty bars and the remark *A capriccio del I violino*, after which the manuscript gives the continuation of the solo, now against a basso continuo (movt I) or a string interlude (movt III) dividing up the solo (Example 2.24). As with Gentili, these capriccios are suggested sometimes after a cadence on the dominant (movt I) sometimes on the tonic (movt III). Even though other soloists also appear in this concerto, the element of improvised solo is reserved for the concertmaster (Veracini himself). Unlike the cadenzas and capriccios of Gentili, Vivaldi, Tartini and Locatelli, Veracini's improvisations were not placed before the final tutti, but almost half-way through a movement (bars 124–138, bars 132–137). Thus, employing Whitmore's definition, with Veracini, despite the term *capriccio*, we are really dealing with a cadenza.

In the very rich concerto output of Vivaldi, solo cadenzas or virtuosic capriccios can be found only in 16 unpublished works (RV 179a, 208, 212(a), 213a, 219, 235, 268, 278, 292, 340, 507, 556, 562, 581, 582, 583), some written out carefully, while others are suggested by a suitable annotation placed by a pause – *qui si ferma à piacimento poi segue* (RV 208, 340, 582). Some of them come from autograph manuscripts (RV 208, 212, 235, 268, 278, 507, 556, 562, 583), while others are from manuscripts dedicated to trusted violinist friends: Johann Georg Pisendel (RV 212, 219, 292, 340) and Anna Maria from the Ospedale della Pietà (RV 179a, 213a, 581, 582). Most of these cadenzas are included in concertos for solo violin, but they also occur in

The image displays a musical score for Example 2.24, consisting of two systems of staves. The first system includes staves for Oboe I, II; Tromba I, II; Violino I solo and Violino II, III; Viola; Contrabbasso; and Organo. The music is in a key with one sharp (F#) and a common time signature. The first system shows a melodic line in the strings and woodwinds, with a section labeled "à capriccio del primo violino" starting around bar 120. The second system, starting at bar 125, features a dense, rhythmic texture with sixteenth-note patterns in the upper staves and a more active bass line.

Example 2.24: F. M. Veracini, Concerto, D1/i, bars 123–140.

concertos for two violins (RV 507), for multiple soloists (RV 556, 562) and for two choirs (RV 581–3), always in the violin part alone. Vivaldi usually introduces them in finales, sometimes at the end of both outer movements (e.g. RV 208, 212). They cover from 25 to more than 120 bars, and the ones from concertos RV 212, 268, 340, 507, 581 and 583 take the form of self-contained miniatures, like works within a work, inserted before the last ritornello (Facsimile 1).

According to extant sources, the first concerto in which Vivaldi introduced a cadenza was the *Concerto fatto per la solennità della S. Lingua di S. Antonio in Padua*, RV 212, which he played himself at St Antonio's basilica in Padua on 15 February 1712 on the Feast of the Tongue of Saint Anthony. Further examples of his concertos with cadenzas date from the years 1713–1731, and five of them are linked to religious solemnities. The concerto RV 208, written c.1713, bears



Facsimile 1: A. Vivaldi, cadenza from Concerto, RV 212/iii, Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, MS Mus. 2389–O-24.

the name *Grosso Mogul* on the title page of the manuscript from Schwerin. In Vivaldi's day, that name was associated with the world's biggest known diamond, kept in the treasury of the emperor of India in Delhi. It could be that the German copyist, Peter Joachim Fick, by referring to the famous diamond, wished to highlight the great value of the Red Priest's work. The Turin autograph manuscript, devoid of that title, includes the abbreviation *LDBV*, which can be read as *Laus Deo Beataeque Virgini*, which indicates that RV 208 could have been intended for some Marian feast. The fact that the two-choir concertos RV 581 and 582, dating from the years 1720–1725, carry the annotation *Per la SS Assontione di Maria Vergine* may indicate that this was the most important state feast in the Venetian Republic: Assumption Day (15 August). The concertos RV 562 and 556, dated to 1716 and 1719, carry the title *per la solennità di S. Lorenzo*. The first of these two works was probably played by Pisendel at the Benedictine monastery of San Lorenzo in Venice on the monastery's patron

saint's day, 10 August, probably without cadenzas, which are preserved only in Turin, or was performed for that occasion at the Ospedale della Pietà. The second was intended for the Roman church of San Lorenzo in Damaso, the titular cardinal of which was the Venetian Pietro Ottoboni.⁵⁴ Besides these examples, ordinary solo episodes may sometimes have the character of solo cadenzas in Vivaldi. In the Presto from the concerto Op. 9 No. 5, RV 358, each of the four solos is a kind of study-like exercise in a selected technical problem (arpeggio, legato) or figurational pattern.

Giuseppe Tartini used cadenzas and capriccios in at least 21 of his more than 150 violin concertos (D 15, 18, 29, 39, 43, 45–48, 55, 60, 71, 73, 75, 81, 85, 88, 89, 90, 91, 93) and one cello concerto (Concerto in D major GT 1.2.D.01). According to Whitmore, Tartini introduced them only during the first period in his oeuvre, that is, before the year 1740.⁵⁵ Few of them are notated (e.g. D 46/iii, 55, I, iii, 60/iii, 91/I, GT 1.2.D.01/I, iii), and most of them are merely suggested. Some of them appear only in a finale (e.g. D 18, 71, 73, 88, 91) or in the middle movement and the finale (D 93), while others occur in all the movements (D 29, 45 and GT 1.2.D.01). Since in such situations the composer is very inconsistent in his use of the terms *cadenza*, *capriccio* and *ad libitum*, after both a cadence to the tonic and a cadence suspended on the dominant, it is difficult today to state unequivocally when he wanted a short cadenza and when he was looking for an elaborate, fanciful capriccio. The notated passages marked in such various ways number between four and more than 50 bars. One characteristic feature of Tartini's capriccios, distinguishing them from those of other composers of the Venetian Baroque, is their thematic link to the ritornello. At the end of some of them, the composer further intended the *ad libitum* performance of a short, improvised cadenza (e.g. D 46/iii, 55/iii). In his posthumously published *Traité des agréments de la musique* (Paris, 1771), he presented models of cadenzas, and wrote about them as follows:

This sort of *cadenza* partakes at the present time more of the nature of a *capriccio* than a *cadenza* [i.e. an ornamental cadence] because today every singer and player feels entitled to lengthen it and with such diverse expression that it is surely unreasonable to call

54 See Fertonani, *La musica strumentale*, 474.

55 See Whitmore, 'Towards an Understanding,' 51. A capriccio does appear, however, in the first movement of the cello concerto GT 1.2.D.01 held in the Gesellschaft der Musikfreunde in Vienna (A-Wgm, A 423, ms. IX 33952), dated by Marco Vanscheeuwijck to the 1660s. See Vanscheeuwijck, 'In Search,' 6.

it *cadenza*, but better to say *capriccio*, since the *capriccio* can be prolonged at will and can consist of separate parts and of different sentiments and different tempi.⁵⁶

Undoubtedly among the most famous Baroque concerto cadenzas are those by Pietro Locatelli in *L'arte del violino*, Op. 3, published in 1733. In each of the 12 violin concertos contained in that collection, in the outer movements, before the last ritornello, the composer includes lengthy caprices of impressive technical demands and dimensions (from 42 to 190 bars). According to the content of the title page of that collection, these 24 caprices are to be performed *ad libitum*. In 20 of them, a special symbol appears before the music denoting that the movement may be ended in that place without the need to perform the caprice. Indeed, those 20 instances concern situations where the ritornello preceding the capriccio ends on the tonic, and there is no need to continue the movement. In the other four cases (Op. 3 Nos. 1/i, 3/iii, 6/i and 9/i), the caprice cannot be left out, as they are placed after a cadence suspended on the dominant and represent an element essential to the proper closing of the ritornello form. Besides this, at the end of each of the carefully written-out caprices, Locatelli included a pause with the term *cadenza*, suggesting at that place the addition of the performer's own improvised cadenza. Thus, in Locatelli's Op. 3 concertos, the difference between capriccio and cadenza seems clear. The former is a lengthy, highly fanciful, and sometimes internally contrasted solo cadenza, similar to the finest cadenzas from Vivaldi's concertos and presaging those of the Classics and Romantics. The latter, as the conclusion of an elaborate capriccio, had to be short and concise, and not as virtuosic. In relation to the material of the movements in which they occurred, the caprices from Locatelli's Op. 3 are examples of entirely independent works placed within another work. As their further fortunes show, they functioned splendidly in musical life for many generations to come as self-contained, extremely virtuosic etudes, giving rise to the new genre of the solo violin caprice in the works of Paganini and his imitators (e.g. Wieniawski). Only the Caprice No. 17 from the first movement of the Concerto No. 9 constitutes an integral component of a ritornello form, since its beginning repeats the material of the first ritornello (bars 84–103), and its continuation serves as a solo episode (bars 103–146), which is followed by the tutti that brings the ritornello to a close (bars 147–156). Thus, Locatelli proceeds here similarly to Tartini (Example 2.25).

56 English translation in Boyden, *The History*, 465.

Capriccio

[Violino solo]

84

87

91

94

97

100

Example 2.25: P. A. Locatelli, Concerto, Op. 3 No. 9/i, bars 84–103, *Capriccio* 17.

Given Tessarini's great activeness both in the field of violin sonatas and concertos and also as a violin teacher, one may wonder at the less than modest evidence of the introduction of cadenzas in his concertos. In the finale of the concerto *Tes*33 (BCT 44/I), dated to 1725–1730, a cadence to the tonic is followed by the remark *qui si ferma a piacimento* (cf. D-D1, Mus. 2451–O-4), encouraging the concertmaster to improvise – in the Vivaldian way – a suitable cadenza. We gain an idea of how that cadenza might have looked from the finale of the Concerto in A major, Op. 1 No. 12, where before the last ritornello, just after a cadence to the tonic, beneath the term *ad libitum*, Tessarini included a 23–bar solo of the *violino principale* without any accompaniment (bars 131–153). In this instance, we are dealing with *bariolage*-type figuration, underscoring the root of the dominant and two-note parallel thirds on the tonic (Example 2.26).

The musical score consists of five staves. The top staff is for the Violino principale, starting at bar 130 with a trill (tr) and a solo section. The second staff is for Violino I, the third for Violino II, and the fourth for Viola. The bottom staff is for Violoncello/Organo, with a 7/5 time signature change indicated below the staff. Bars 131–133 show the first violin playing a cadenza, with the instruction 'Violino principale ad libitum'. Bars 134–141 show a continuous sixteenth-note pattern in the first violin, with a first ending bracket (1) at the end.

Example 2.26: C. Tessarini, Concerto, Op. 1 No. 12/iii, bars 130–141.

From the first page of the second book of Tessarini's handbook of violin playing, entitled *Grammatica di musica* (Rome, 1741), we learn that the author understood a *cadenza* as a short, non-mensural solo cadence of a few bars embellishing a transition from dominant to tonic. Hence in the concertos described above we would be dealing rather with a capriccio. In comparison with caprices by Locatelli, Tartini and Vivaldi, this capriccio from Tessarini's Op. 1 No. 12/iii is short and technically quite straightforward. The stylistic features of Tessarini's published concertos indicate that he addressed them mainly to well-trained amateur musicians, not to virtuosos. The concertos preserved in manuscripts, although slightly more difficult, suggest that for this composer the aesthetic of classical moderation and melodic beauty were more important than dazzling the listener with Baroque pyrotechnics. In terms of the quality of solo cadenzas in concertos and the frequency with which they were used, the Venetian Republic was a pioneering centre and led the way for many decades. It should be remembered, however, that these virtuosic improvised inserts certainly lay on the margins of concerto output and were not universally employed. Most of them were linked to concertos played during religious and state solemnities, where the audience assembled in the great churches of La

Serenissima was huge and influential and offered an opportunity for composers to gain or consolidate celebrity and a lofty status among musicians, and thereby ensure themselves of higher emoluments in the future. As we may conclude from the satire written by Benedetto Marcello – a violinist and composer of concertos – not everyone in Venice took a liking to those solo cadenzas:

The concertmaster, when he has an obbligato accompaniment to an aria, should always push the tempo and never play in time with the singer. At the end of the aria he should display a never-ending cadenza – seemingly improvised but in reality carefully worked out at home – with arpeggios and passages in double stops.⁵⁷

7. Instrumental idiom and virtuosity

From the point of view of the technical demands made on the player, concertos for violin are among the most highly developed and most difficult. This is understandable in that many of them were composed for this instrument throughout the seventeenth century, gradually expanding its technical possibilities. One of the greatest achievements of the seventeenth-century solo sonata in the shaping of the violin idiom was to expand the violin's compass, thanks to the bold exploration of high registers. While the violin sonatas of Marco Uccellini and Carlo Ambrogio Lonati reached up to g^3 and b^3 (eighth position),⁵⁸ violin concertos written a few decades later by Vivaldi and Locatelli required playing by the bridge. This is not only shown by extant sheet music, but also clear from a statement made by Johann Friedrich Armand von Uffenbach, who in February 1715 heard Vivaldi at the Teatro San Angelo as 'His fingers almost touched the bridge, so that there was hardly any room left for the bow. He played a fugue on all four strings with such speed that everybody was startled.'⁵⁹

In the closing cadenza of the concerto *per la solennità della S. Lingua di S. Antonio in Padua*, RV 212, Vivaldi leads a figuration in fourteenth position, reaching a^4 , which perfectly accords with Uffenbach's description. The boldest in the area of playing by the bridge was Locatelli, who published a record of his special skills, whereas Vivaldi's most virtuosic concertos are preserved in manuscript alone. In caprice 22 in the finale of his Concerto, Op. 3 No. 11, Locatelli leads a scale figuration in seventeenth position, reaching up to c^5 , so a third higher than Vivaldi (Example 2.27)! This is the absolute pinnacle of the violin's range, only exceeded by whistles of indefinite pitch.

57 B. Marcello, 'Il teatro,' Part II, pp. 88–89.

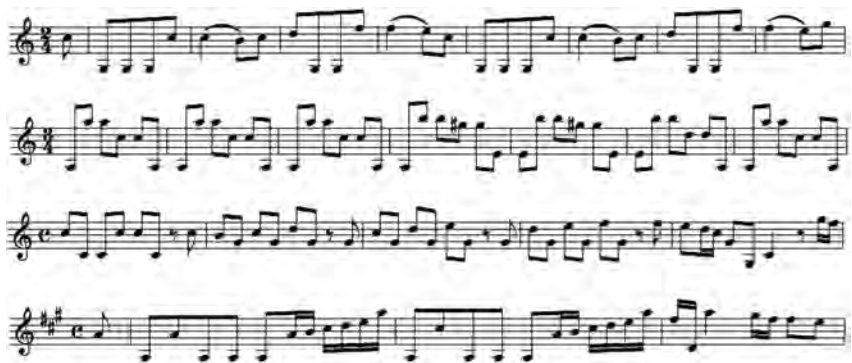
58 See Wilk, *Sonata*, 148, 157.

59 Quoted in Boyden, *The History*, 377.

The image displays two sections of a musical score, each consisting of seven staves. The first section, labeled '8va', covers bars 40 to 53. The second section, labeled '8va' and '5va', covers bars 182 to 205. The music is written in a treble clef with a key signature of one sharp (F#). The notation is highly rhythmic, featuring a dense pattern of eighth notes with various accidentals (sharps and naturals) and slurs. The first section ends with a final cadence in bar 53. The second section ends with a final cadence in bar 205.

Example 2.27: a) A. Vivaldi, Concerto, RV 212/iii, cadenza, bars 40–53
b) P. A. Locatelli, Concerto, Op. 3 No. 11/iii, *Capriccio* 22, bars 182–205.

So the limits of the violin's compass were determined in the domain of the Venetian violin concerto before 1740. Yet the clear majority of composers active in the Venetian Republic did not experiment to such an extent as Vivaldi and Locatelli. Such violin virtuosi as Veracini, Tartini, Tassarini and Marino stayed within the bounds of seventh position (up to *a*³), rarely exceeding that limit, and only insignificantly (Tartini – ninth position in the cadenza of Op. 2 No. 6/iii). This situation also tallies with the fact that Tassarini, in his violin playing handbook *Gramatica di musica*, confined himself to describing just seven positions. His example was followed by Tartini, Geminiani and Leopold Mozart, on whose handbooks generations of violinists active during the second half of the eighteenth century were trained.⁶⁰ The other composers whose concertos are discussed in the present work required playing up to sixth position (Facco, B. Marcello), fifth position (Gentili, Albinoni in Op. 10) or no higher than third position (G. Taglietti, De Castro, A. Marcello, Gnocchi). Compared to seventeenth-century violin playing, much bolder use was also made in Venetian concertos of the instrument's lowest registers. The G string is generally touched on in rapid figurations, where it assumes the role of a pedal or is used for rapid changes of register, as a foundation for larger leaps of more than two octaves or as the line of a *bassetto* accompaniment. Particularly noteworthy are the quite frequent instances where the G string was used in the mottos of ritornellos by Vivaldi, Albinoni and Tassarini (Example 2.28).



- Example 2.28:** a) A. Vivaldi, Concerto, Op. 8 No. 6/iii
 b) A. Vivaldi, Concerto, RV 397/i
 c) T. Albinoni Concerto Co2/i
 d) C. Tassarini, Concerto, Tes33/i.

60 Tartini, *Regole*; Geminiani, *The Art*; L. Mozart, *Versuch*.

In comparison to the seventeenth-century sonata repertoire, in concertos, composers more often used multi-stops, although not on a scale comparable to the achievements of such Austrian and German violinist-composers as Johann Heinrich Schmelzer, Heinrich Ignaz Franz Biber and Johann Walther. In the violin output of Vivaldi, the biggest in terms of the number of extant concertos, we see a change of approach to multi-stops from the debut sets of Opp. 3 and 4, in which the composer does not use them at all (except for Op. 4 No. 5), to the famous *Le quattro stagioni* and subsequent publications, in which the multi-stop playing is never as advanced as in the concertos preserved in manuscript. Although – as we learn from Uffenbach's comments quoted above – Vivaldi coped excellently with polyphonic multi-stop playing, in his concertos we rarely find examples of it (e.g. the first cadenza in RV 212), which may be linked to the fact that he avoided all fugal forms in his violin concertos. When he does introduce linearly conceived parts, he does so in ripieno concertos, where there were no soloists and it was inappropriate to highlight the multi-stop playing of any particular part of the equally weighted ensemble. An analogous change to Vivaldi in his approach to the question of multi-stops can be observed also in the violin concertos of Albinoni. In his first two sets of concertos (Opp. 2 and 5), they are lacking, but they begin to appear, albeit timidly, in his subsequent sets (Op. 7 No. 10, Op. 9 No. 7, Op. 10 Nos. 8–12, *Co2*). The demands made by Albinoni are very limited, which is linked to the type of concerto that he cultivated. These are not violin concertos, but string concertos (type 3), with an occasionally highlighted part of the concertmaster, not a soloist. Similarly conservative with regard to the introduction of multi-stop playing were Marino, Facco and Tessarini, in whose concertos we find multi-stops used solely as chords underscoring key notes or bringing a cadenza to a close. Gentili also altered his approach to multi-stops, since one seeks them in vain in his Op. 5, but in Op. 6 he even allows himself to polyphonise (e.g. Op. 6 No. 3). Younger-generation violinists – Veracini and Tartini – introduce multi-stops without bounds, beginning with their debut compositions. They use two-note parallel thirds particularly often, but they are also rather averse to linear writing. In that area, the most distinctive voice was that of Locatelli, in the caprices from his Op. 3, although his technique does not venture beyond solutions familiar from the fugues in Corelli's violin sonatas, Op. 5 (e.g. Op. 3 Nos. 9/i, iii, 12/i). Multi-stops are not employed at all by Taglietti, De Castro, Gnocchi and the Marcello brothers, which is no doubt linked to the type of concerto which they cultivated (mixed concertos, *concerti grossi*).

A kind of hidden multi-stop playing is the arpeggio, particularly when performed in small rhythmic values and at a quick tempo. It demands of the

violinist the same skill in holding complicated chords as in the execution of multi-stops. In this area, the greatest inventiveness was displayed by Vivaldi, Locatelli and Tartini, although this type of figuration also appears in Tessarini, Gentili and Marino, and it is even used widely in his last set (Op. 10) by the conservative Albinoni. An arpeggio is often notated in abbreviated form as a multi-stop, which is accompanied by an illustration of how to execute it, with or without the term *arpeggio* (Example 2.29).

Example 2.29: P. A. Locatelli, Concerto, Op. 3 No. 8/i, *Capriccio* 15, bars 72–83, original notation and written out.

Also linked to the technique of multi-stopping is *bariolage*, tentatively inaugurated towards the end of the seventeenth century in the violin sonatas of Arcangelo Corelli and Carlo Ambrogio Lonati. In Venetian concertos, this technique was successfully developed by Gentili, Marino and G. Taglietti and honed to perfection by Vivaldi, Locatelli and Tartini (Example 2.26).

In order to facilitate the execution of some chords that were too difficult or even impossible to obtain with the normal violin tuning, or in order to enhance the sound qualities of the principal key through an altered tuning, scordatura was sometimes introduced. This practice, involving a departure from the normal violin tuning of GDAE, was particularly developed during the seventeenth century by Austrian composers – Johann Heinrich Schmelzer and Heinrich

Ignaz Franz Biber. In the domain of the Venetian instrumental concerto, it was employed only by Vivaldi, and in just five of his violin works: *Concerto con violino senza cantin* RV 243, *Concerto con violini d'accordatura diversa* RV 343, Op. 9 No. 6, RV 348, Op. 9 No. 12, RV 391 and *Concerto in due cori con violino scordato* RV 583.⁶¹ The fact that in Italy scordatura was associated with the habits of the Viennese court is best conveyed by examples from the set *La cetra*, Op. 9, dedicated to Emperor Charles VI, in which Vivaldi suitably highlighted the concertos with retuned violins, placing them at the end of *libro primo* and *secondo*.⁶² He used the tuning $a e^1 a^1 e^2$ in the Concerto in A major, Op. 9 No. 6, and $b d^1 a^1 d^2$ in the Concerto in B minor, Op. 9 No. 12. These tunings clearly emphasise the principal key of those works. Vivaldi proceeded in the same way in three other concertos, in all instances employing a hand-grip notation rather than one giving the actual sound.

The repertoire of Venetian instrumental concertos gives many examples of the masterful bowing and *legato*, *staccato*, *spiccato*, *portato*, *con legno* and *pizzicato* articulation displayed by some composers. During the period discussed in this work, articulation signs were not yet being employed in a systematic and normalised way. Vivaldi, for example, adopts a wide range of approaches to this problem. In his published concertos, there are few markings of this sort; in some of his manuscripts, they are much more numerous, while in others there are none at all. There are many possible reasons for this, one of which was certainly a lack of time when writing or copying out a work, as is also shown by the hurried handwriting and short notation of many elements of a work. It would appear that crotchets in a moderate *Allegro* tempo should be played with a light *staccato*, in order to clearly separate one note from another; if the requirements differ, Vivaldi gives the terms *arcate lunghe*, *con arco attaccato alle corde* or *attaccato alla corda* (RV 297 *L'inverno*, RV 199 *Il sospetto*). Appearing above some notes in concertos by G. Taglietti, Vivaldi, Tessarini, Tartini and Locatelli are dots, horizontal lines or triangular accents, but it is not always clear if the composer wants *staccato*, *spiccato*, *portato* or perhaps *détaché*. Sometimes four-quaver or semiquaver repeated notes with dots appear beneath a single legato slur, which may indicate a fleeting *spiccato*, *tremolo*, vibration or the now

61 Tartini used scordatura in his sonata *Pastorale*, A16, which closes the set of *Sonate e una pastorale*, Op. 1 (Amsterdam, 1734).

62 Seventeenth-century Italian violinists proceeded in a similar way, introducing scordatura into sonatas that were dedicated to Emperor Leopold I (Lonati) or were a record of their work at German courts (Marino).

forgotten, but practised until at least the early seventeenth century, *tremolo con arco*, or vibration with the bow.⁶³ Even where there is a lack of relevant articulation markings in the music, such composers as Marino, Giulio Taglietti, Albinoni, Benedetto Marcello, Vivaldi, Tartini and Gnocchi suggest the use of a suitable articulation in agogic-expressive markings such as *Adagio e staccato*, *Allegro spiccato*, *Andante staccato* and *Largo e puntato*.⁶⁴ Similarly introduced by means of verbal markings are *pizzicato* and *con legno*. Vivaldi's mastery and ingenuity in employing articulation is evidenced by examples where he superimposes different kinds of articulation simultaneously for similar figures in different voices, which gives interesting colouristic effects (Example 2.20bc).

With regard to the ornamentation that appears in the music under consideration, here too one can hardly speak of any coherent system of short markings of standard figures, although such ornaments as the trill, mordent and grace note are generally marked unambiguously, regardless of the composer and the source. In respect to ornamentation in the Venetian instrumental concerto, one notes a fundamental change towards the end of the 1710s, under the sway of the *galant* aesthetic. Concertos by Tessarini, Locatelli and Tartini are larded with *appoggiature*, trills, triolets and dotted and Lombardy rhythms typical of that style (Example 2.30). Gallantry of this sort does not appear, meanwhile, in concertos by Marino, Gentili, the Tagliettis, De Castro, Benedetto Marcello, Veracini and Gnocchi. In the output of Vivaldi, they increase from Op. 9 onwards (1727), while in Albinoni they appear most distinctly from his Op. 10 onwards (1736). Just how important the art of ornamentation was for Tartini's generation can be gauged from the fact that this composer devoted one of his published theoretical works to the subject: *Traité des agréments de la musique* (Paris, 1771).

63 For a description of this technique, see Wilk, *Sonata*, 180–181.

64 Cf. Marino's Concerto in D major/i, Concerto in E major/ii; G. Taglietti's Op. 8 No. 1/i; Albinoni's Op. 7 No. 1/ii; B. Marcello's Op. 1 No. 1/i, Op. 1 No. 2/i, iii, No. 3/i, No. 5/iii, No. 6/ii, iv, No. 7/i, No. 9/ii, iv, No. 10/i, No. 11/i, No. 12/iv; Vivaldi's Op. 3 No. 1/ii, No. 2/i, No. 11/ii, iv, RV 581, 583; Gnocchi's No. 6/ii.

The image shows a musical score for a violin concerto by P. A. Locatelli. It consists of six staves of music, numbered 54 to 71. The notation includes various dynamics such as *Fia*, *Solo*, *tutti*, and *For*. There are also performance markings like *tr* (trill) and *tr* (trill) with a vertical line. The score is written in a single system with a repeat sign at the end.

Example 2.30: P. A. Locatelli, Concerto, Op. 3 No. 3/i, bars 54–71.

Considerations of the use of the violin idiom in Venetian concertos should end with remarks concerning an unconventional treatment of the violin suggested by relevant performance markings. The parts of the soloist in three violin concertos by Vivaldi (RV 221, 311, 313) are marked as *violino in tromba*, and in the concerto for multiple soloists RV 558, *violini in tromba marina*. These remarks refer not to the use of some variety of violin or its replacement with a trumpet, but to the imitation of the sound of a tromba marina, an instrument widely used in Italy in teaching on account of its capacity to produce a wide range of harmonic tones.⁶⁵ Thus, it is likely that with this remark Vivaldi wanted to encourage violinists to play harmonics, just as the remark *violino senza cantin* in the concerto RV 243 warned against playing on the E string.⁶⁶

65 Playing on the tromba marina was taught in the seventeenth century at the Jesuit Collegio dei Nobili in Parma. See Pajerski, *Marco Uccellini*, 61. It is believed that this instrument was also taught at the Ospedale della Pietà.

66 See Selfridge-Field, 'Vivaldi's Esoteric Instruments.'

Examining the technical demands placed on other string instruments, one notes that the level of the violin is attained by some concertos for cello and for viola d'amore, and some of them even include solo cadenzas (e.g. RV 424). Unlike the violin, which during the period under discussion was already an instrument with established dimensions and tuning, the term *violoncello* covered several of its varieties, and the cello repertoire was also widely played on the viola da gamba. In reference to more than 30 concertos for solo cello or for cello in a group of multiple soloists written in the Venetian Republic up to 1740, a fundamental question that performers and musicologists should explore today is that of the variety of cello suitable for a particular concerto, since not all those works can be played on the so-called Baroque cello. During the eighteenth century, the name *violoncello* was usually understood to mean a four-string instrument tuned in fifths C-G-d-a or C-G-d-g, but also in use were its five- and six-string varieties with a fifth-fourth tuning and a smaller four- or five-string instrument tuned an octave lower than the violin (G-d-a-e' or C-G-d-a-e'), sometimes called the *violoncello da spalla*, *violoncino* or *violoncello piccolo*. The most productive composer of concertos not just for the violin, but also for the cello was Vivaldi. Some of his cello concertos (RV 402, 416, 420) are his oldest dated concertos in general, written around 1708, before the publication of his debut set *L'estro armonico*, Op. 3 (1711). These and other cello concertos by Vivaldi (RV 402, 405, 407, 415, 416, 420, 422, 423) are held in the Musikbibliothek des Grafen von Schönborn in Wiesentheid. The composer wrote them between 1708 and 1714 to a commission from an amateur cellist, Count Rudolf Franz Erwein von Schönborn. The part of the cello (probably a *violoncello da spalla*) is still devoid here of multi-stops and complicated arpeggio figurations, and its compass reaches no higher than c² (RV 405). Similarly modest technical demands are betrayed by the concertos RV 401, probably written for Rome, and RV 399, written for a hitherto unidentified amateur from across the Alps. Most of Vivaldi's cello concertos, however, were composed after 1720 for the Ospedale della Pietà, where two famous professors taught this instrument: Antonio Vandini, a future colleague of Tartini in the ensemble at the basilica of San Antonio in Padua, and Bernardo Aliprandi. In the concertos RV 401, 406, 408, 413, 414, 418, 421 and 424, the level of demands in terms of playing technique is comparable to that of the most virtuosic violin concertos. They require skill in playing in high registers (up to f²), the execution of complicated figurations and chords, and also a highly differentiated articulation and rich ornamentation. The concertos RV 418 and 424 are among the most difficult cello works of the period, even entailing the need to use a capo tasto (or thumb position), to make it easier to obtain a position. In most of his cello

concertos, Vivaldi uses multi-stops sparingly and exploits open strings in motifs, arpeggios and quick figurations with a feel for the specificities of the instrument.

Far lesser demands are made of the soloist in the two cello concertos by Tartini, both intended for Antonio Vandini – *suonatore di violoncello, di viola e di violoto* of the Basilica of San Antonio in Padua. In the early Concerto in A major, GT 1.2.A.01, written probably after 1735, the composer employs the compass $A-b^1$; in the late Concerto in D major, GT 1.2.D.01, dated to the 1760s, comparable in technical terms to his violin concertos, in one of the two solo cadenzas, Tartini expands that compass to D . Given the evident fifths tuning of the instrument for which they are scored, in both these works we should rule out the possibility of the cello being replaced by viola da gamba. In the title of the Concerto in D major, however, we read that it is to be played *p[er] viola con quartetto e deu corni accompagn.*, which, combined with the texture and motivic writing of the two concertos and the titles Vandini gave to them, inclines one to suppose that Tartini had in mind not an ordinary cello, but a smaller variety, normally used in solo music, most commonly known as the *violoncello da spalla*.⁶⁷ In the Concerto in A major, better would be its variety tuned an octave lower than the violin ($G-d-a-e^1$), and in the Concerto in D major a five-string instrument tuned $D-G-d-a-d^1$.

The eight concertos by Vivaldi in which viola d'amore appears in the role of soloist (RV 392–397) or as one of several soloists (RV 97, 540) were written after 1720 with two artists in mind: his most outstanding pupil from the Ospedale della Pietà in mind, Anna Maria (RV 97, 393–396, 540), and his good friend Johann Georg Pisendel, concertmaster of the Dresden Hofkapelle (RV 392, 397). Five of them (RV 97, 393–395, 540) are scored for an instrument in the normal tuning ($d-a-d^1-f^1-a^1-d^2$). In the other three works, the composer used scordatura: $d-a-d^1-f\ sharp^1-a^1-d^2$ in RV 392, $e-a-c^1-e^1-a^1-e^2$ in RV 397, $e-a-c\ sharp^1-e^1-a^1-e^2$ in RV 396. The demands are similar to those placed on the violin, with a compass ranging from a to e^3 , but due to the specificities of the six-string instrument, tuned in fifths, fourths and thirds, Vivaldi introduced much more chordal playing and more multi-stops making use of the resonance of the metal bourdon strings. When he arranged RV 393, 395 and 396 for violin (RV 769, 770, 768), he eliminated the playing in low registers and considerably reduced the number of multi-stops.

Far fewer works were written for viola da gamba in the Venetian Republic during the period under discussion than in the seventeenth century, although

67 See Vanscheeuwijck, 'In Search,' 19.

it was certainly still in use, as can be seen from three concertos by Vivaldi, sonatas by Benedetto Marcello⁶⁸ and evidence that playing on different varieties of this six-string instrument was still being taught at the Ospedale della Pietà.⁶⁹ The participation of two (soprano) and three (two soprano and one bass) violas da gamba in the concertos for multiple soloists RV 555 and RV 579 is signalled by the composer with the marking *viole all'inglese*. The enigmatic *violoncello all'inglese* of concerto RV 546, used in relation to the instrument sharing the soloist's role with the cello, also relates to the viola da gamba (tenor). The fact that in all these cases those *viole all'inglese* appear not solo, but in pairs, duets and trios, and that they are introduced more for colouring than for virtuosic effect is the best evidence that the golden age of the viola da gamba had already passed.

Another instrument that was going out of use in Venice was the lute. Vivaldi included it in three concertos (RV 93, 540, 556), and in just one of them as the only soloist (RV 93). This chamber concerto for lute, two violins and basso continuo, dedicated to Count Jan Josef Vrtba, probably dates from the time of Vivaldi's sojourn in Prague in 1730. The lute part is notated here in the treble clef an octave higher than its actual sound, and the lute is treated as a melodic instrument with a discant-alto register. The composer places similar demands on the lute in the Largo e cantabile movement of the concerto for nine soloists RV 556, where it appears against a pair of clarinets playing *bassetto*, and in the double concerto for lute, viola d'amore and strings *con sordini* RV 540, in the slow movement of which the lute gracefully accompanies, in arpeggiated figures, the viola leading the melody. Both RV 556 and RV 540 were written for special occasions: the former for the Feast of St Laurence, the latter for an academy in honour of the Saxon elector Frederick Christian. The use of the rarely employed lutes, clarinets and violas d'amore was designed to emphasise the exceptional character of these works and of the solemnities which they graced. In all the concertos with lute, the composer was more interested in exploiting its specific sound qualities than its technical capabilities. In terms of texture and the demands made on the lutenist, these works do not even come close to the works of the famous lutenist of the Dresden court Sylvius Leopold Weiss, since they

68 Marcello, *VI sonate a tré*.

69 Violas da gamba appear in many compositions written for this orphanage by Vivaldi. In the recitative 'Summe astrorum creator' and the aria 'In somno profundo' from the oratorio *Juditha triumphans* RV 644, he even used a five-part viola da gamba ensemble.

were probably intended for a completely different variety of lute, that is, its older type, tuned in fourths, or a soprano lute more reminiscent of a mandora. It is unlikely that Vivaldi demands a great deal of the two theorboes obligato in his concerto for multiple soloists RV 558, which besides very short solos within the compass $B-b^1$, usually double the line of the basso continuo.

Vivaldi was one of the first composers of concertos for mandolin. In his times, this instrument was already well known, but in Italy alone there were several versions, in use: the *mandolino padovano*, *mandolino lombardo* and the best-known today, the Neapolitan mandolin with metal strings plucked with a plectrum. It ensues from both the notation and the compass ($b-d^3$) used in the concertos RV 425 for solo mandolin with strings and RV 532 and 558 for two mandolins in a group of soloists that the composer had in mind the small Paduan variety with five gut strings arranged singly or doubly in the tuning $b-e^1-a^1-d^2-g^2$, played with a plectrum. The concertos RV 425 and 532 could have been written around 1736 for the Marquis Guido Bentivolio of Ferrara, while RV 558 was probably played by Anna Maria with the strings of the Ospedale della Pietà during the above-mentioned academy in honour of Frederick Christian in March 1740. Those concertos make use of the specific properties of the instrument: as with the lute, Vivaldi does not use chordal playing here, but he emphasises the melodic and figurational qualities of the mandolin. These works are among the finest of their day; in RV 558, the mandolins may be replaced by a pair of chalumeaux.

At the start of the eighteenth century, the oboe was a widely known instrument and had been employed for many decades in France and Germany. In the Venetian Republic, it became established towards the end of the seventeenth century, when the Milanese oboist Onogrio Penati was employed in the ensemble of San Marco and then at the Ospedale della Pietà.⁷⁰ During the period when oboe concertos were being written in Venice by Albinoni, Vivaldi and Alessandro Marcello, many foreign oboe professors were employed there, among whom the most likely performer of those concertos – alongside Penati – should be regarded as the German Ignaz Sieber.⁷¹ The concerto RV 455, bearing the curious inscription *p[er] Sas[soni]a*, was probably intended for the oboist of the Dresden ensemble, Johann Christian Richter. In quantitative terms,

70 Bernardini, 'The Oboe.' In Venetian operas, the oboe began to appear at least from 1692, as we learn from the score of Giacomo Antonio Perti's *Furio Camillo* and Carlo Francesco Pollarolo's *Onorio in Roma*.

71 See Talbot, *Tomaso Albinoni*, 164.

concertos for solo oboe, two solo oboes and oboe treated as one of multiple soloists (more than 90 works in total) occupy second place after violin concertos. The concertos for solo oboe or two solo oboes from Albinoni's Op. 7 (1715) are the first examples in the history of the genre to have been published. It is possible, however, that some of Vivaldi's oboe concertos preserved in manuscript were written earlier. Such composers as Alessandro Marcello and Vivaldi most often place similarly high demands on the oboe as on the violin; in some of Vivaldi's oboe concertos (e.g. those from Opp. 7 and 8), the oboe can even be replaced by violin, while in RV 543 it plays unison with a solo violin. In Vivaldi's concertos for multiple soloists, the oboe, like the violin, has its own solo episodes in the middle movements. The oboe is treated completely differently by Albinoni, who models his parts on vocal parts and takes greater advantage of the instrument's lyrical rather than motoric potential. As in his string concertos, the oboist does not dominate in Albinoni, but behaves as an equal member of an *a cinque* ensemble, who is only given the lead in terms of melody and expression. In his figurations, Albinoni sometimes imitates the idiom of the clarino trumpet. In the concertos of De Castro, the oboe can even be replaced by the trumpet, and in Veracini's concerto D 1, the pair of oboes is treated on a par with the pair of trumpets. Judging by the compass of Venetian oboe concertos, it is clear that the Venetians clearly avoided low registers, and within the typical range of the Baroque variety of this instrument (c^1-d^3), they most often descended no lower than f^1 . Playing in the oboe's higher registers certainly enabled this instrument to be better highlighted against the whole string orchestra. The oboe parts of some concertos on a more amateur level of technical demands (e.g. Vivaldi's Op. 7 No. 1 RV 465 and Op. 7 No. 7 RV 464) are confined to an even narrower compass (f^1-b^2), while many of Vivaldi's 21 oboe concertos are of dubious authorship (RV 446, 452, 456, 458, 464, 465). Four works (RV 448, 450, 457, 463) are arrangements of earlier bassoon concertos (RV 470, 471, 485, 500). Compared to the bassoon versions, the oboe is treated less virtuosically, has a narrower compass, fewer leaps and switches between registers, and the arpeggio figures are simplified, while its cantabile qualities and ornamentation are enhanced.

After the violin, the bassoon is the solo instrument for which Vivaldi wrote the most solo concertos (39), and it also appears in around 30 concertos for multiple soloists, both with and without string quartet accompaniment. The clear majority of those works were written after 1720, probably for the ensemble of the Ospedale della Pietà, where, according to the testimony of Charles de Brosse, the pupils played on the bassoon. The concerto RV 502 was dedicated to the Venetian bassoonist Giuseppino Biancardi, RV 496 to Count Václav

Morzin of Prague, for whom RV 473 and 500 and other bassoon concertos were probably also composed. The high demands placed on the bassoon part indicate that Vivaldi did not have in mind an ordinary musician accustomed to the backing of a basso continuo, but an outstanding virtuoso instrumentalist playing on a Johann Christoph Denner instrument with two or three keys (e.g. RV 477 and 485). The Venetian tradition of bassoon virtuosity dates back to the early seventeenth century, when the head of the wind section at the basilica of San Marco, Dario Castello, and the Veronese bassoonist in the service of the Habsburgs, Giovanni Antonio Bertoli, published several collections of sonatas with a soloistically treated bassoon part. It is hardly surprising that a hundred years after the publication of the first solo bassoon sonatas, Vivaldi was requiring much more of bassoonists than of flautists or oboists. He employs a wide compass from *B flat*₁ to *a*¹, making splendid use of this instrument's capacity for quick register changes, giving the illusion of polyphonic playing. He introduces long and quick figurations and frequent leaps, but he also excellently leads it in cantilena (e.g. RV 501). The part of bassoons executing a basso continuo in some concertos by Alessandro Marcello and Vivaldi do not highlight the instrument's idiom at all.

During the period under discussion, increasing popularity was gained on the European music scene by the flute, which in Italy was known as the *flauto tedesco*, indicating the place from where the first flute virtuosi active on the Apennine Peninsula hailed. Up to the 1720s, no concertos were written for this instrument, and the main representative of this genre, Johann Joachim Quantz (1697–1773), who composed around 300 flute concertos, was only beginning his career – as an oboist.⁷² It is difficult to ascertain today whether his concertos were written before or after Vivaldi's concertos. The instrument termed *flauto* in Italian scores of those times denoted the recorder. Flautists usually adapted violin or oboe repertoire for their needs. Examples of the use of this practice by composers discussed in the present work probably include the Concerto in D major for flute by Tessarini (BCT 48) – on account of the compass, which was probably originally conceived for the violin – and concertos by Alessandro Marcello in which the flutes doubled by violin could have been replaced by oboe or left out entirely. Features of a violin idiom are shown by two concertos for flute by Tartini (GT.1.3.G.03 and GT1.3.G.04) – works of dubious authorship.

72 The Concerto in E minor (D-SW1, Mus.1253) by Quantz's teacher Pierre-Gabriel Buffardin and Concerto in A minor (D-KA/Mus.Hs.49) by Michel Blavet are dated to the years 1740–1765.

After 1720 the flute began to supplant the recorder. It was then, during his stay in Italy (1724–1727), that Quantz swapped the oboe for the flute, and the above-mentioned Venetian oboe professor Ignaz Sieber also became a flautist. In 1728 the former was taken on as a flautist by the Dresden ensemble, and the latter by the Ospedale della Pietà. A year later, Vivaldi's Op. 10 was published in Amsterdam. That was the first ever print comprising entirely concertos for flute. All these facts enable us to understand why a large part of the Venetian concertos for the increasingly fashionable flute were originally composed with the recorder in mind. Of Vivaldi's 18 concertos for flute (RV 426–440, 783, 784, 805), only six do not have earlier variants for recorder; another five works were based on concertos for other instruments. The only concerto newly composed from Vivaldi's pioneering Op. 10 was No. 4, RV 435. Reworked from versions for recorder were such striking *da camera* concertos as *Il gardellino*, RV 90 (Op. 10 No. 3 RV 428), *La tempesta di mare*, RV 98 (Op. 10 No. 1, RV 433) and *La notte*, RV 104 (Op. 10 No. 2, RV 439). Vivaldi wrote concertos including recorder from the earliest years of his career (e.g. RV 585 for four recorders in two choirs, RV 91, 107) and solo concertos for that instrument from at least 1720 (RV 441–445). Those works sometimes refer to a pastoral style (e.g. RV 95, 441), but in the level of virtuosity they compare also with violin concertos and employ a quite broad compass of f^1 – f^3 . Concertos for flute, as largely derivative works, are not generally virtuosic pieces exploiting the specific technical properties of that instrument. Many of them can also be performed on recorder without any adaptation. Among the most difficult, requiring playing over the range d^1 – f^3 , are RV 429 and Op. 10 No. 1 *La tempesta di mare* RV 433, originally the *concerto da camera* for recorder RV 98, also reworked as the concerto for multiple soloists (fl, ob, fg, vn) RV 570. Three concertos (RV 443–445) intended for *flautino* – a soprano variety of the recorder – require playing over the compass c^2 – f^1 . In the tutti passages, where the soloist plays with violin, Vivaldi sometimes forgets himself and has him play below that instrument's lower limit (down to e^1). Alessandro Marcello does the same in his concertos, bidding the flute descend to a (e.g. *Concerto Decimo con l'eco*, D 944). In one of his concertos preserved in manuscript, Alessandro Marcello employs a whole family of recorders (CATB), doubled by violins and violas *con sordino* in a manner that adheres to the standards of the seventeenth and even sixteenth century (*Concerto di Flauti* D 945).

In the repertoire studied in the present work, the forces of three concertos for multiple soloists include the chalumeau, marked in Italian *salmò* or *salmòè* (RV 555, 558, 579). In all these instances, the instrument in question is the tenor chalumeau of Johann Christoph Denner, and not, as Eleanor

Selfridge-Field supposed, its bass (RV 558) or discant (RV 555, 579) variety.⁷³ The misunderstanding resulted from an unfamiliarity with a principle practised quite often by Vivaldi: when given instruments, irrespective of their kind or register, executed a *bassetto*-style accompaniment, the composer notated those passages in the bass clef, leaving the relevant octave transpositions to the musicians' intelligence. Thus, Vivaldi required the use of the same instruments which Georg Philipp Telemann and Christoph Graupner used in their concertos; a chalumeau in F should be used in RV 579 (due to the required compass of *f-b flat*⁴) and an instrument in G in the other concertos (compass *g-d*²). In all these concertos, the composer used the chalumeau as an important colouristic element, as is particularly evident in the *Concerto funebre* RV 579, where it plays with a mute. In RV 555, the chalumeau appears in the role of a bass concertino for the pair of recorders, trumpets, soprano viols or oboe. Besides the brief solo passages played by the pair of chalumeaux in RV 558, these parts usually double the bass voice. Playing on the chalumeau was taught at the Ospedale della Pietà from 1706 by Ludwig Erdmann, and Vivaldi first used this instrument as an obligato instrument in 1716 in his oratorio *Juditha triumphans* RV 644, whereas the concertos with chalumeau were not written until after 1725.

Vivaldi was one of the first composers to write concertos with the use of clarinet (RV 559, 560 and 556) – an instrument that came into widespread use after 1716, thanks to the modifications made by Johann Christoph Denner. In light of the most recent research,⁷⁴ the thesis whereby the terms *claren* and *clarinet* employed in these works and in the oratorio *Juditha triumphans* RV 644 denoted clarino trumpet cannot be upheld. Parts thus marked indicate that Vivaldi was using a two-key clarinet in C (all the concertos are in C major). The composer sometimes treated this instrument like the chalumeau, entrusting it with the role of a bass in solo violin passages (RV 556). He made excellent use of the dual nature of the clarinet's timbre, which sounds good in the low register *f-f*¹ and in the high *c*²–*c*³, avoiding the notes between them and entrusting the leading of the solo melody to the first clarinet, playing high, against the low-sounding *bassetto* of the accompanying second clarinet (RV 560/iii). Vivaldi also displays thinking in terms of a specific timbre when linking a pair of clarinets with two obligato oboes (e.g. RV 559/ii).

73 Selfridge-Field, 'Vivaldi's Esoteric Instruments,' 337.

74 See Fertonani, *La musica strumentale*, 461; Talbot, *The Sacred Vocal Music*, 433.

The tonal capacities of natural brass instruments were still very limited at the start of the eighteenth century. Consequently, no solo concertos were written for them in the Venetian Republic during the period in question, with one sole exception: Vivaldi's concerto RV 537 for two trumpets in C, written after 1725, probably for the orchestra of the Ospedale della Pietà. In works with the use of trumpets and horns, it was impossible to deviate beyond the keys of C and D, which prevented a whole concerto being scored for such an instrument, making it necessary to shorten solo passages and ritornellos. As in the Bolognese trumpet sonatas and sinfonias of the last quarter of the seventeenth century (Cazzati, Torelli, Jacchini, D. Gabrieli), in the concerto RV 537 for two trumpets with strings, the solo instruments fall silent in the modulating middle movement; Vivaldi took this movement from the string concerto RV 110. With regard to the trumpet's harmonic tones, in this concerto, the composer did not employ the third or fourth, and the fifth appears only once; Vivaldi uses a total of eleven notes in this work: c^1 , e^1 , g^1 , c^2 , e^2 , f^2 , $f\ sharp^2$, g^2 , a^2 , b^2 and c^3 . He used the same instruments later in the finale of the concerto for multiple soloists RV 555. In light of the frequent use of trumpets in D in vocal-instrumental works, one wonders at the lack of any solo concertos for that variety of trumpet. It is possible that a pair of such instruments could have replaced the oboes in some of Vivaldi's concertos for multiple soloists (RV 563 and 781). Veracini used trumpets in D in his 'Coronation' Concerto D 1 from 1712, where he joins a pair of them in concertino with the kettle drums and treats them like two oboes, giving them numerous solos in parallel thirds. A pair of trumpets in D were also used once by Tartini in his violin concerto D 28, adding two horns to the mix as well.

Used slightly more often in this repertoire were natural horns in F. They appear in nine concertos by Vivaldi (RV 97, 538, 539, 562(a), 568, 569, 571, 573 and 574) and eight by Tartini (D 15, 21, 24, 27, 28, 32, 39, GT 1.1.F.15).⁷⁵ Although they were not introduced at the Ospedale della Pietà until 1747 and at San Marco's in 1765, they were played occasionally at Venetian opera houses and grand concerts.⁷⁶ Vivaldi first came across these instruments, originally used for hunting, during his service in Mantua at the court of Duke Philip von Hessen Darmstadt (1718–1720) or a couple of years earlier. He certainly furthered his knowledge of them in Dresden and Prague, where they were more

75 The horns parts were probably only added to the concertos D 27 and 39 during the 1780s by Tartini's pupil Giulio Meneghini. See Luison, 'Orchestral Ensembles,' 81–82.

76 The use of trumpets, horns and kettle drums in churches was banned by Pope Innocent XII (1691–1700), and that proscription was upheld by Benedict XIV (1740–1758).

popular than in Venice.⁷⁷ For Dresden, he wrote the concertos RV 562, 568, 569, 571 and 574. In accordance with current practice, both Vivaldi and Tartini always used a pair of horns; in solo episodes, Vivaldi most often combined them with a bassoon in a three-part concertino (e.g. RV 97, 568, 569, 571 and 174). He had an excellent understanding of the specific properties of this instrument and sometimes treated horns in a way that presaged the widespread practice of the era of the Viennese Classics, as is best evidenced by the aria 'Nell'intimo del petto il dolce e caro affetto' from his opera *Farnace*, RV 711, staged at the Teatr San Angelo in Venice in 1727. Instead of typically Baroque fanfare motifs (impossible due to the natural harmonics, at odds with the chosen key), the composer had the horns play here, against the background of strings and in the foreign key of C minor, long pedal points furnished with a remark encouraging the musicians to play in unison in a *piano* dynamic and to take breaths in alternation, so as not to interrupt the sound.⁷⁸ We find similar pedal points from horns in the early concerto RV 569, dated to around 1717, yet Vivaldi generally proceeds in standard fashion in his concertos, having the horns perform triadic motifs or octave leaps or leading them in figurations in parallel thirds (Example 2.31). The composer notates horn parts in various ways: in RV 97 and 538, where he does not go beyond the twelfth harmonic, he has them transpose down by an octave (notated in the *g* clef);⁷⁹ in other situations, where they reach the thirteenth harmonic, he employs a transposition down by a fifth, and when reaching the eighteenth harmonic he does not use transposition. In RV 574, the horn part is originally described as *trombon da caccia*, which inclined Walter Kolneder to treat this work as the only example in Vivaldi's concertos of the use of trombone.⁸⁰ The Dresden copy of this concerto names only *corni da caccia*, since those were the instruments really intended here.⁸¹ The horns in RV 562 were probably added by Pisendel. The variant of this concerto, RV 562a, with kettle drums added by an anonymous composer, graced the celebrations of the centenary of the Schouwburg Theatre in Amsterdam on 7 January 1738.

77 The horn parts in concerto RV 562, dated to 1712–1717, were probably added by Pisendel.

78 *Questo pedale del corno non deve mai mancare, per tanto devono suonare due corni unisoni e sempre piano affine uno lascia prendere fiato all'altro.*

79 Walter Kolneder, in *Antoni Vivaldi* (140), suggests that these parts were written for horn in high F and notated in accordance with the actual sound.

80 See *ibid.*, 141.

81 During the early period of this instrument's use in Italy, it was often called a *tromba di caccia*, as is evidenced by the scores of Neapolitan composers. See Porpora, *Concerto Grosso Ex F#*; Porpora, *Mitridate in Roma*.

Allegro

The musical score is arranged in two systems. The first system contains the parts for Oboe I, Oboe II, Bassoon, Horn I, Horn II, Violin I, Violin II, Viola, and Cello/Double Bass. The second system contains the parts for Flute I, Flute II, Clarinet, Bassoon, Horn I, Horn II, Violin I, Violin II, Viola, and Cello/Double Bass. The tempo is marked 'Allegro'. The score shows the first eight bars of the piece, with dynamic markings of piano (*p*) and forte (*f*) alternating in the woodwinds and strings. The horns have a 'soli' section starting in bar 5. The bassoon and strings play a rhythmic pattern of eighth notes.

Example 2.31: A. Vivaldi, Concerto RV 569/I, bars 1–8.

A keyboard instrument appears in an obligato part extremely rarely, in just seven concertos from the whole of the repertoire under analysis, and never as the only soloist. In the case of RV 541, 542, 766 and 767, we are dealing with double concertos for violin and solo organ with string quartet and b.c. In RV 554 and its version RV 554a, that duet is joined by an oboe, while in RV 585 the organ is only one of six obligato parts of the second choir. On just one occasion, a harpsichord appears in the role of an obligato instrument, or rather a pair of harpsichords, in RV 555 for 17 soloists and strings. In all these works, Vivaldi does not use an idiom characteristic of keyboard instruments but has the organ or harpsichord dialogue with the violin in typically violinistic figures played with the right hand against a bass line assigned to the left. This treatment of a solo keyboard instrument is highly reminiscent of the relations between the obligato organ and solo violin in Biagio Marini's *Sonata per l'organo e violino o cornetto*, Op. 8 and between the spinet and violin in Girolamo Frescobaldi's *Toccata per spinettina e violino* – works written a hundred years before Vivaldi's concertos.⁸² Hence RV 541 and 542 differ little from the concertos for two violins; RV 766 and 767 are alternative violin versions of the double concertos RV 510 and 765; in the slow movement of RV 554, the organ can be replaced by a second violin; in RV 585, the main soloist of the second choir is an organ dialoguing in the solo episodes most often with the solo violin of the first choir.

During the first half of the eighteenth century, Venetian composers were also known to use an alternative main scoring and replace one set of instruments with another; this practice was characteristic of seventeenth-century instrumental composition, where the idioms of many instruments were still so poorly developed that a given work could be played on various instruments without the need to make any adaptations. In Vivaldi and Alessandro Marcello, the performance markings placed in a given concerto inform us that sometimes the part of an oboe can be replaced by flute (e.g. A. Marcello's *La cetra*), the part of a flute by violin (RV 104), a flute-oboe duet by two violins (e.g. RV 90), and a duet of chalumeaux by a pair of mandolins (e.g. RV 558). Further evidence of the alternative status and affinity of the parts of some instruments comes with the versions for different forces of some concertos, e.g. the concerto in G minor *La notte*, RV 104 for flute or violin, two violins, bassoon and b.c. has a version in Op. 10 No. 2 RV 439 for flute with string quartet and b.c. and a version in B flat major RV 501 for bassoon, string quartet and b.c.; concertos Op. 11 No. 6

82 Biagio Marini was a violinist from Brescia who worked for many years in Venice. See Wilk, *Sonata*, 12–14.

RV 460 for oboe and strings with b.c. is a version of the violin concerto Op. 9 No. 3 RV 223; the flute concerto RV 438 is a version of the cello concerto RV 414. Not by accident do two concertos from Vivaldi's Op. 8 in which the solo violin can be replaced by an oboe (Op. 8 No. 9 RV 332/RV 454, No. 12 RV 178/RV 449) display a more oboe texture; they are lacking multi-stops and extensive arpeggios, while there is more figuration with an anchored note and cantilena melodies. Similar features are displayed also by the violin part in the concerto Op. 12 No. 2 RV 244, which may suggest the existence of an earlier oboe version of this concerto.

Chapter III Form

1. The tradition of Corelli and Torelli; the tempo scheme and dimensions of the concerto

In the area of form, the instrumental concerto displayed a strong link to the Baroque sonata and its typical structural solutions from the very beginning. Thus, in the first works which we regard today as concertos – works by Alessandro Stradella, Arcangelo Corelli, Lorenzo Gregori and Giuseppe Torelli written during the last quarter of the seventeenth century – we easily find the form of the sonata da chiesa or sonata da camera. Before Giuseppe Torelli, Tomaso Albinoni and Antonio Vivaldi first proposed the three-movement model of concerto form in the early decades of the eighteenth century and ultimately consolidated that form, which was adopted by composers of subsequent eras, it seemed that a sonata and suite format with four or more alternately slow and quick movements would reign in the concerto as well. The great renown and influence enjoyed in European composition by Corelli, regarded by Burney as the leading composer of concertos, alongside Torelli,¹ meant that many of his imitators in this field (e.g. Georg Muffat, Charles Avison, Henrico Albicastro, George Frideric Handel, Unico Wilhelm van Wassenaer) and also his Roman colleagues and pupils (Giuseppe Valentini, Giovanni Mossi, Antonio Montanari, Pietro Locatelli, Francesco Geminiani) built most of their concertos on the basis of the Corellian form in four movements slow-quick-slow-quick (SQSQ). Interestingly, none of Corelli's Op. 6 *Concerti grossi* is in four movements; these are examples of the expansion of this form to six, seven and even nine movements. The popularity of Corelli's formal model in the concerto was so great that for the purposes of the present chapter we may use the term 'the Corelli tradition' for this phenomenon. Outside Rome, this tradition was cultivated for a particularly long time in England and the Netherlands, before ceasing entirely after 1740.

The second type of form to the Baroque concerto that ultimately ousted the Corellian model is in three movements quick-slow-quick (QSQ), like the Italian operatic overture. Forged in Bologna by Torelli and continued by his colleagues, it was particularly popular in the Venetian Republic, Germany and France (e.g. concertos by Giuseppe Matteo Alberti, Francesco Manfredini, Tomaso

1 Burney, *A General History of Music*, 434.

Albinoni, Antonio Vivaldi, Johann Sebastian Bach, Johann Georg Pisendel, Johann Joachim Quantz, Jean-Marie Leclair, Joseph Bodin de Boismortier), and it also served as the model for the concerto form up to the twentieth century. Many composers of Baroque concertos drew freely on the traditions of both Corelli and Torelli, not coming out clearly on the side of either one (e.g. Pietro Locatelli, Georg Philipp Telemann, Johann David Heinichen). The influence and rivalry of these two currents can also be observed in the concerto cultivated in the Venetian Republic. In the repertoire discussed in the present work, around 80 per cent of concertos written up to 1740 are in three movements, and only 20 per cent are in four or more movements. Thus, the preferences of Venetian composers in this area were unequivocal already during the first decades of the eighteenth century, as evidenced by Albinoni's Opp. 2 and 5, Vivaldi's Opp. 3 and 4, Luigi Taglietti's Op. 6 and Giulio Taglietti's Op. 11 (see Appendix 7).

The Venetian concertos of the period under discussion differ from one another in terms of dimensions (see Appendix 8). Irrespective of the number of movements, the shortest among them number between 60 and 80 bars (e.g. Albinoni's Op. 2 No. 3, L. Taglietti's Op. 6 Nos. 1 and 2, De Castro's Op. 4 No. 5), and the longest from 400 to 600 bars (e.g. Albinoni's Op. 9 No. 10, Vivaldi's Op. 12 No. 1, Facco's Op. 1 No. 4, Tartini's Op. 1 No. 10). The average concerto runs from 200 to 300 bars. The shortest include concertos written at the very start of the eighteenth century (Albinoni's Op. 2, L. Taglietti's Op. 6), and the longest include those written in the 30s (Tartini's Op. 2, Locatelli's Op. 3). Exceptional works in terms of dimensions are the concertos from Locatelli's *L'arte del violino*, Op. 3, which, together with the two caprices that accompany each of them, can last even more than 900 bars (e.g. Op. 3 No. 12). Given such a wide range of sizes to concertos, the length of particular movements can vary between a dozen and a few hundred bars. A special case consists of movements numbering just a few bars. These are most often middle movements of a modulating, transitional character, lasting from seven to nine bars, which bring to mind the middle movement of Johann Sebastian Bach's Third Brandenburg Concerto (e.g. Albinoni's Op. 2 Nos. 1, 3–5, Op. 5 Nos. 1, 4, Op. 7 No. 1, Tessarini's Op. 1 No. 6, Vivaldi's Op. 8 No. 10) or movements of the character of an introduction to the opening Allegro (e.g. Locatelli's Op. 3 Nos. 4–6) or a rapid finale (e.g. B. Marcello's Op. 1 Nos. 6 and 12, Vivaldi's Op. 3 No. 7).

Interesting in relation to the dimensions of the concertos under discussion are the remarks of Quantz, who based most of his hints concerning the writing of concertos on familiarity with the works of Vivaldi. In § 40 of Chapter XVIII in his *Versuch*, he recommends that a three-movement concerto not last longer

than 15 minutes, with five minutes allotted to the first movement, five or six to the second and three or four to the finale.² This German theorist and composer of around 300 flute concertos quite aptly noted that it is better when a listener feels a concerto to be too short than too long. While most of Vivaldi's concertos, regardless of the period and the number of movements, meet this criterion, lasting on average around ten minutes (from seven to 15 minutes), concertos in four and more movements by Gentili, Giulio Taglietti and Marino approach 20 minutes, and three-movement concertos by Tartini and Locatelli even reach up to 30 minutes, so twice as long as postulated by Quantz (e.g. Tartini's Op. 2 No. 2, Locatelli's Op. 3 No. 12). The shortest works of the repertoire under discussion last around four minutes (e.g. Albinoni's *CoI*, L. Taglietti's Op. 2 Nos. 1, 2, 5, Op. 5 Nos. 1, 4, 9, Op. 6 Nos. 1, 2), so shorter than some sonatas by Corelli and operatic arias by Albinoni and Vivaldi.

In the late Baroque instrumental concerto, the differentiation of tempo by means of the mensural markings of sixteenth-century *integer valor notarum* notation was ultimately abandoned in favour of suggestions derived from verbal agogic-expressive markings. The material under discussion does not allow us to point to any distinct line of development or unequivocally orientated trend in this area. With regard to the range of agogic-expressive markings employed, the most modest were concertos by composers of the youngest generation: Tessarini, Veracini and Locatelli (see Appendix 7). These composers, who could hardly be termed conservative, use *Largo*, *Adagio* or *Grave* for slow tempi and *Allegro*, *Allegro assai* or *Presto* for quick tempi. Such a narrow range of markings, encountered already in the seventeenth-century sonatas of Corelli's day, is characteristic only of the early concertos by Gentili and Albinoni. Thus, in the use of agogic-expressive terms, there was no evolution leading to the expansion of the number of markings or the clarification of their meaning, and it is hard to discern any local preferences. This aspect depended entirely on the individual needs and sensibilities of a given composer. The greatest range of agogic-expressive markings was employed by niche composers who left few works: the Marcello brothers, De Castro and Gnocchi. In the first decade of the eighteenth century, besides the customary five terms (*Grave*, *Adagio*, *Largo*, *Allegro* and *Presto*), they used *Larghetto*, *Andante*, *Andantino*, *Cantabile*, *Moderato*, *Vivace*, *Spiritoso*, *Prestissimo*, *Tempo giusto* and clarifying expressions such as *Andante spiritoso*, *Presto ma non molto*, *Allegro ma non presto*, *Largo assai*, *Grave andante* and *Andante moderato*. These composers

2 See Quantz, *On Playing the Flute*, chapter XVIII, § 40.

were active members of various august academies, and it is possible that a sort of fashion for the use of a rich palette of agogic-expressive terms held sway in those environments. In the concertos by Giulio Taglietti, who, like De Castro and Gnocchi, composed for Brescian academies, we even find the marking *Grave affettuoso* (Op. 8 No. 9).

Vivaldi set great store by the suitably precise indication of tempo and character, as we learn from corrections or addenda written on his manuscripts such as *assai, molto, con moto, poco, ma non troppo, ma non molto, ma d'un mezzo tempo* and *più ch'è possibile*. He combines them with the customary *Adagio, Grave, Largo, Allegro* and *Presto*, and he occasionally uses also *Grave. Recitativo* (e.g. RV 208), *Allegro ma poco poco* (RV 581) and *Minuetto* (e.g. RV 136, 447). In his published concertos, the range of markings is reduced, but still broad compared to other composers. From his debut Op. 3 set of concertos onwards, he constantly uses *Allegro assai, Andante* and *Larghetto*. Added in his Op. 4 are *Cantabile* and *Spiritoso e non presto*, in Op. 7 *Grave assai*, in Op. 8 *Allegro non molto* and *Adagio molto*, and in Op. 12 *Allegro molto moderato* (see Appendix 7).

Exceptional with regards to the agogic element are Locatelli's concertos from Op. 3, in which the composer employs the tempo *Andante* 11 times in place of the customary *Allegro*. This would appear to be linked to the highly virtuosic character of these works. The replacement of quick outer movements with a more moderate tempo was necessitated by the quick, fiendish technical demands placed on the soloist.

A relic of the seventeenth-century practice familiar from sonata output is the internal agogic and metrical contrasting of movements. This generally occurs in the middle movements of a concerto (e.g. Vivaldi's Op. 3 Nos. 10 and 11, Op. 7 No. 5). The three-phase agogic disposition of the second movement *Adagio-Presto-Adagio* is readily employed in his early concertos, after the fashion of Torelli, by Albinoni (e.g. Op. 2 Nos. 2 and 6, Op. 5 Nos. 3, 6, 9, 12). Sometimes a changeable tempo and metre hold sway in an opening movement (e.g. L. Taglietti's Op. 6 No. 4, G. Taglietti's Op. 8 No. 7, Vivaldi's Op. 4 No. 8, Op. 9 No. 5), less often in a third movement (e.g. Marino's Concerto in E major).

We find a remnant of the old mensural system in the form of a 3/2 metre in the work of conservative composers still clearly writing in accordance with seventeenth-century norms: the Taglietti brothers, Gentili, Marino, De Castro and Benedetto Marcello. Sometimes the old measures are introduced deliberately, for archaic effect, as exemplified by the *Fuga alla breve* in 4/2 that constitutes the second movement of Tartini's four-movement Concerto Op. 1 No. 1 and the extremely odd 12/16 in the finale of Benedetto Marcello's Concerto

Op. 1 No. 3. The repertoire under analysis does not show any gradual expansion of the range of metres employed or any specific tendencies or changes in preference with regard to metres. In the earliest concertos (Albinoni, Gentili, the Taglietti brothers, De Castro and Vivaldi), frequently used are the 2/4 and 3/8 metres characteristic of the *style galant* of the 20s and 30s. In finales, 6/8, 12/8 and 3/4 metres not infrequently appear. The metrical unity of movements is adopted as a matter of principle. Composers normally try to use a different metre for each movement. Rare are the instances where all the movements have the same metre (e.g. Gentili's Op. 5 No. 8, Albinoni's Op. 5 Nos. 1–2, 8, 11, G. Taglietti's Op. 8 No. 5). While composers most often use duple metres in opening movements, with 4/4 particularly to the fore, in finales they generally use the triple metres 3/4, 3/8, 6/8 and 12/8, as well as 2/4. In middle movements they use 3/2, 3/4, 2/4, 4/4 or ϕ . Those tendencies accord perfectly with Quantz's instructions on how to compose concertos.³

2. Three-movement forms

The three-movement concerto form was cultivated in the Venetian Republic mainly by 'modernist' composers, who were associated primarily with secular patrons, composing for opera houses or enjoying a degree of professional independence: Albinoni, Vivaldi, Facco, Tessarini, Veracini, Locatelli and Alessandro Marcello. That group also includes Tartini and the Taglietti brothers, who worked in ecclesiastical institutions, didactically and for academies. Since this model clearly dominated in La Serenissima in quantitative terms, we are entitled to associate the notion of the 'Venetian concerto' with its three-movement form. A key role in the popularisation of this formal model in Venice was played by Albinoni, who employed it with the utmost consistency from his first concertos, written in the seventeenth century (*CoI*), until his last, published in 1736. In that he was more resolute than even Torelli and Vivaldi. The latter, thanks to the great number of his three-movement concertos, consolidated only this model in Venice, although more than once (and not just in his early concertos) he also employed a Corellian form in four or five movements (e.g. Op. 3 Nos. 2, 4, 7, 11, Op. 4 Nos. 7 and 8, Op. 12 No. 4, RV 286, 535, 556, 562a). Tartini, Locatelli, Facco and Giulio Taglietti also occasionally composed concertos in four or more movements (e.g. Tartini's Op. 1 No. 1, Locatelli's Op. 3 Nos. 4–6, Facco's Op. 1 No. 10, G. Taglietti's

3 See Quantz, *On Playing the Flute*, chapter XVIII, § 33.14, § 34, § 38.

Op. 8 Nos. 1, 3, 60). Locatelli, as a pupil of a Roman centre, employed a concerto in four or more movements from his debut Op. 1 set, returning to it in his Op. 4 and Op. 7. His brief turn to three-movement form in his Op. 3, dedicated to a Venetian patrician, can be treated as an obvious influence of the output of Venetian composers (one of many). Thanks to his time spent in Venice, Francesco Mario Veracini, a native of Florence who composed under the distinct influence of Corelli, cultivated solely the Venetian, three-movement type of concerto. Giulio Taglietti gradually came around to Torelli's form when moving from the works in four or more movements in his Opp. 4 and 8 to a consistently employed three-movement form in Op. 11 (see Appendix 7). By way of comparison, Gentili, who composed in Venice, under the eyes of Albinoni and Vivaldi, so to speak, began to compose his first three-movement concertos in his Op. 6, but of the 12 concertos in that set, only five are in three movements. Three-movement form appealed even less to Benedetto Marcello (Op. 1 No. 8), even though his brother Alessandro remained consistently faithful to it.

Although in the Venetian Republic the three-movement concerto form consisted largely of two quick movements separated by a slow movement (QSQ), minor deviations and experiments did occur. The most peculiar among them include concertos comprising three quick or increasingly quick movements: Allegro-Allegro-Allegro in Gentili's Op. 5 No. 4, Andante-Allegro-Presto in D 945 and Andante spiritoso-Allegro-Presto in D 942 by Alessandro Marcello. The QSQ model is not infrequently disturbed by concertos in which the middle movement is divided into sections of contrasting tempo and sometimes also metre (e.g. Albinoni's *Co1*, Op. 2 No. 2, Op. 5 Nos. 3, 6, 9, 12, Vivaldi's Op. 3 No. 10). We also find a three-phase middle movement, consisting of the sequence *Adagio-Presto-Adagio*, often used in Albinoni's early concertos, and also found in concertos and sinfonias by Giuseppe Torelli (e.g. Op. 8 Nos. 4, 9, 11, *Sinfonie* G 4, G 9). The sequence QSQ is rarely disrupted by the agogic contrasting of the opening movement, where an *Adagio* is added to the opening *Presto* (Vivaldi's Op. 9 No. 5) or the composer presents a sequence of sections *Andante-Presto-Largo-Presto* (L. Taglietti's Op. 6 No. 4).

The middle movement usually adheres to a key that contrasts with the principal key, which is emphasised by the outer movements. In Venetian concertos, composers employed keys with a maximum of four chromatic signs in their signature (sharps or flats). Quantz wrote that the listener's ear is accustomed to hearing in a middle movement a change of mode of the principal key, the relative, subdominant or dominant key or the mediant and submediant key. He

considered it inelegant for a composer to surprise the listener with other keys.⁴ Most composers of the Venetian Republic obtain a tonal contrast between movements primarily through a change of mode, with the dominant or relative key, but some of them often refrain entirely from changing the key (e.g. Vivaldi's Op. 3 Nos. 2, 5, 9, 10, Op. 4 Nos. 1, 2, 5, Op. 8 Nos. 2, 9, Op. 12 No. 1, RV 93, 199, 393, 397, Tessarini's Op. 1 Nos. 3, 10, 12, G. Taglietti's Op. 8 No. 9, A. Marcello's D 942). Quite rarely, the clear minority of composers introduce in the middle movement (1) the key of the major or minor mediant (e.g. Albinoni's Op. 5 No. 12, Vivaldi's Op. 8 No. 6, RV 447, G. Taglietti's Op. 11 No. 4), (2) the submediant, not in a relative relationship to the concerto's main key (Facco's Op. 1 No. 9), (3) the subdominant (e.g. Vivaldi's Op. 8 No. 7, RV 319, Tessarini's Op. 1 No. 2, Locatelli's Op. 3 Nos. 8, 11) or (4) the minor dominant in a major-mode principal key (e.g. Locatelli's Op. 3 No. 10). Most experimental in the tonal contrasting of a movement were Vivaldi and Locatelli, who surprise the listener by introducing a middle movement in the key of the second degree (Vivaldi's RV 552), the diminished submediant (e.g. Locatelli's Op. 3 No. 9) or the diminished seventh degree (e.g. Vivaldi's Op. 8 No. 4 *L'inverno*).⁵

While the clear majority of composers use a 4/4 metre for the first movement of a three-movement concerto (written as C), a duple metre (4/4 or 2/4) or triple metre (3/4, 3/2, less often 3/8 or 12/8) for the second movement and a triple metre (3/8, 6/8, 12/8) or more rarely a duple 2/4 for the finale, Vivaldi, who liked to break with convention, often sets an opening movement in 3/4, 3/8 or 2/4, a middle movement in 12/8 and a finale in 9/8, not encountered in the work of his colleagues (e.g. Op. 3 No. 1, Op. 4 Nos. 3, 6, Op. 7 No. 8, Op. 8 Nos. 2, 9, 10, Op. 12 No. 1). He also frequently inverts the metrical order postulated by Quantz, giving the first two movements in triple metres – 3/4 and 12/8 respectively – and the finale in 2/4 (e.g. Op. 4 Nos. 10, 11, RV 151, 319), or bases all the movements on triple or duple metres (e.g. Op. 4 Nos. 3, 12, RV 533). In

4 See Quantz, *On Playing the Flute*, chapter XVIII, § 35.

5 The middle movement of Locatelli's Concerto in G major, Op. 3 No. 9 is clearly set from the beginning in E flat major (two flats in the key signature). The whole of the small ritornello form (R1–S1–R2–S2–R3) proceeds on the tonal plan I–V–I in the key of E flat major, with only the last three bars leading to a cadence closing the movement on a chord in G minor, that is, the parallel key to the concerto's main key. In Vivaldi's Concerto in F minor (four flats in the key signature), Op. 8 No. 4 (*L'inverno*), the whole of the middle movement is in E flat major from beginning to end (three flats in the key signature).

his extremely rich concerto output, we find essentially all the possible combinations of duple and triple metres (e.g. RV 103, 392, 393, 397, 461, 447, 533).

The outer movements of Venetian concertos most often adhere to a ritornello form or its simpler variant – the motto form (instead of a repeated tutti period, only the opening phrase, or ‘motto,’ is repeated). That is most often the design of solo concertos and concertos for multiple soloists by Vivaldi, Tessarini, Veracini, Tartini and Locatelli and of some concertos by Albinoni (Op. 7 No. 8, Op. 9 Nos. 1, 7, Op. 10 Nos. 2, 3, 5, 8–12), Giulio Taglietti (Op. 11 Nos. 1, 4) and Facco (Op. 1 Nos. 4, 8). In some concertos by Tartini and in Locatelli’s Op. 3, all three movements display a ritornello form, with the middle movement a shorter form, reduced to two or three solos and adhering to a slow tempo and a different key to the principal key (e.g. Tartini’s Op. 1 Nos. 3, 7, 9, 10, 11, Op. 2 Nos. 1, 3, 5, D 29, D 93, Locatelli’s Op. 3 Nos. 1–4, 7–11). Such solutions were also employed by Tessarini, Vivaldi, Veracini and Facco, but those composers used them very rarely (e.g. Tessarini’s Op. 1 Nos. 5 and 8, Vivaldi’s RV 484, Veracini’s D 2, Facco’s Op. 1 No. 4), clearly preferring, in a middle movement, forms comprising a single solo entry surrounded by tuttis, often ABA, a uniform, strophic AA’ or through-composed forms with a soloist playing from the very beginning against the discreet accompaniment of a reduced ensemble, as was practised also by Tartini and to a limited extent by Albinoni, Locatelli and Giulio Taglietti (e.g. Tartini’s Op. 1 Nos. 2, 4, 5, 6, 8 and 12, Op. 2 No. 4, Locatelli’s Op. 10 Nos. 8 and 12, Op. 3 No. 12, G. Taglietti’s Op. 11 No. 4). Exceptionally, middle movements were given a two- or three-phase reprise form (e.g. Albinoni’s Op. 9 No. 7, Op. 10 Nos. 2, 4 and 7, Vivaldi’s Op. 8 Nos. 7, 10, 12, RV 93, 103, 116, 329, 393, 532, 552, Tartini’s Op. 2 Nos. 2 and 6) or the form of variations against an ostinato bass (e.g. Vivaldi’s Op. 4 No. 12, Op. 9 No. 3, RV 112, 113, 172 and 583).

In principle, if not all the movements, then at least the two outer movements or even only the opening Allegro of Venetian concertos adhere to a motto or ritornello form. That convention is broken by few composers, generally those who were particularly sceptical about the virtues of ritornello form and the clear highlighting of soloists (e.g. Albinoni’s Op. 2 Nos. 2, 3, Op. 5 Nos. 2, 9, *CoI*, L. Taglietti’s Op. 6 Nos. 1–5) or who cultivated a mixed concerto (G. Taglietti’s Op. 11 Nos. 3, 5, 8, 10, Gentili’s Op. 5 No. 4). Exceptionally, Vivaldi also forgoes ritornello forms in his opening movements, but that applies to just some of his concertos without soloists (e.g. RV 116, 121, 151, 157). When the first movement is not a motto or ritornello form, it usually assumes a binary reprise form, arch form with irregular repeats of selected themes or through-composed form, or exceptionally a variation form (Vivaldi’s RV 157). Even when the opening

Allegro has a binary reprise form A:||:A':||, breaking all schemata, Vivaldi's creative inventiveness enables him to impart the features of ritornello form to such a structure (e.g. RV 93/i).

In place of a motto or ritornello form in the third movement, a fugue with between three and five statements may appear. We encounter fugal finales in mixed concertos and concertos without soloists by Albinoni (Op. 5 Nos. 1–12, Op. 9 Nos. 4 and 10, *Co4*, *Co5*), Facco (Op. 1 Nos. 1–3, 5–7, 11–12), Giulio Taglietti (Op. 8 No. 4, Op. 11 No. 3), Vivaldi (e.g. RV 120, 123, 124, 152, 153) and Alessandro Marcello (e.g. D 945). After the fashion of Torelli, such Venetian composers as Facco and Vivaldi combine fugal technique with ritornello form, giving imitative statements of the subject to tutti ritornellos and the function of modulating bridges to solo or ensemble episodes (e.g. Facco's Op. 1 Nos. 7, 11–12, Vivaldi's Op. 7 No. 9, Op. 8 No. 11, RV 120, 124, 500). In Vivaldi's ripieno concertos, the opening movement is sometimes fugal (e.g. RV 119, 134, 143), as in mixed concertos by Gentili (Op. 5 No. 4, Op. 6 No. 8). After motto, ritornello and fugal form, the finales of Venetian concertos often adhere to a binary reprise form of a dance character. Such finales generally occur in mixed or chamber concertos or concertos without soloists (e.g. Albinoni's Op. 2 Nos. 1, 3–5, Op. 1 Nos. 1, 4, 7, Op. 10 Nos. 1, 4, 6, Vivaldi's RV 93, 116, 134, 151, Facco's Op. 1 No. 9), more rarely in concertos with soloists (e.g. A. Marcello's D 942, D 944). Occasionally, composers inserted a motto or ritornello form into a binary reprise form (e.g. Albinoni's Op. 10 Nos. 3, 7, Vivaldi's Op. 4 No. 3, Op. 6 No. 3, RV 93, 301, 407, 423). Equally rarely, the finales of three-movement concertos were given a variation form grounded on an ostinato bass, usually of the *ciaccona* or *passacaglia* type. Such movements are found in concertos without soloists and in chamber concertos (e.g. Albinoni's Op. 2 No. 6, Vivaldi's RV 107, 114, 157). One extremely interesting example, presaging similar solutions from the Classical era, is the Minuet finale of Vivaldi's Oboe Concerto RV 447, which takes the form of a theme with three variations, with a contrast of mode in the last variation. Vivaldi employs analogous solutions in the finales of his Cello Concerto RV 406 and Bassoon Concerto RV 473, which, together with RV 447, belong to the late period in his oeuvre. The finale of the chamber concerto RV 101, also reworked as Op. 10 No. 6, is a series of six variations based on the preceding Largo slow movement. The schema-breaking Vivaldi, linking two movements of a concerto with shared material, employs here, not for the first time, solutions characteristic of mature works of a cyclic type.⁶

6 Vivaldi similarly links the outer movements of the concertos RV 143 and 157. The head motif of the subject of the fugue that opens RV 143 returns as a motto in its

In a limited number of solo concertos, in relation to ritornello forms and one variation form (RV 447/iii), Vivaldi and Tartini employ a simple *da capo* or *dal segno* form, having the first ritornello or part of it performed at the end (e.g. Vivaldi's RV 393/i, iii, 397/iii, Tartini's Op. 1 No. 1/iii, No. 3/i). An identical effect is often achieved without that customary short form of notation in other concertos by Vivaldi, Tessarini and Tartini (e.g. Vivaldi's RV 461/i, iii, 532/iii, 533/iii, 535/iii, 540/i, 552/i, iii, Tessarini's Op. 1 No. 1/i, iii, No. 2/iii, No. 3/i, No. 4/i, iii, No. 5/i, iii, No. 6/i, iii, No. 7/i, iii, No. 8/iii, No. 9/i, iii, No. 10/i, No. 11/iii, No. 12/i, iii, Tartini's Op. 1 No. 7/iii).

The kind of form used in a given concerto movement depends above all on the type of concerto. In concertos for one soloist and for multiple soloists, the most common forms are ritornello and motto – if not in all the movements, then at least in the first. These forms were best suited to the presentation of soloists in interaction with the rest of the ensemble. In *ripieno* concertos, they occur most seldom, although Albinoni and Vivaldi were capable of employing them appropriately. Better suited to this type of concerto were fugal, variation and binary dance forms. The last appear often in chamber concertos, which also readily employ ritornello forms, as they are concertos for one soloist or multiple soloists, only without string accompaniment. In mixed and polychoral concertos, composers used the richest palette of formal solutions, depending on what basic concerto types were combined in them.

While Albinoni, through his resolute consistency, made the three-movement form the dominant model in Venice from the moment the concerto was born, later taken up and developed by the most outstanding composers of La Serenissima, it was Vivaldi's masterful development of ritornello form in all types of Baroque concerto which meant that, thanks to the great popularity of his concertos in Germany and other northern European countries, the three-movement form became the main form of this genre for several centuries to come.

3. Forms with four or more movements

Concertos comprising more than three movements, representing the minority of the material under analysis (20 per cent), were cultivated in the Venetian Republic by composers who generally played in church ensembles throughout

finale. The theme of the variations on an ostinato bass in the first movement of RV 157 returns in the imitative finale.

their life (Gentili, Marino, Gnocchi) or performed in various musical academies (De Castro, B. Marcello). Such concertos were also sporadically written by Vivaldi (e.g. Op. 3 Nos. 2, 4, 7, 11, Op. 4 Nos. 7, 8, Op. 10 No. 2, Op. 12 No. 4, RV 97, 104, 129, 258, 286, 390, 501, 535, 556, 579, 581), Facco (e.g. Op. 1 No. 10), Tartini (Op. 1 No. 1). Locatelli (Op. 3 Nos. 4–6) and Giulio Taglietti (Op. 8 Nos. 1, 3, 6–8). Departures from the three-movement form preferred by these composers were usually caused by the liturgical or occasional intention of concertos (Vivaldi's RV 286, 556, 562 *per la solennità di S. Lorenzo*, RV 581 *per la SS Assunzione di Maria Vergine*, *Concerto funebre* RV 579), intentional archaism (Vivaldi's *concerto madrigalesco* RV 129), an illustrative function (Vivaldi's RV 104, 439, 501 *La notte*) or a conscious reference to the Corellian tradition, sometimes linked to the addressee of a set or a given work (e.g. Vivaldi's Op. 3 Nos. 2, 4, 7 and 11, RV 535). The thesis that multi-movement concertos were written by Vivaldi at the start of his career (e.g. Op. 3 Nos. 2, 4, 7 and 11, Op. 4 Nos. 7 and 8), when he was supposedly still influenced by Corelli, is not borne out by the facts, since where the need arose he wrote such concertos throughout his life, including in his last period (e.g. Op. 10 No. 2, Op. 12 No. 4, RV 390, 535, 579). Benedetto Marcello, a well-known admirer of Corelli and member of the Arcadia Academy who was resistant to the latest musical novelties, including the output of Vivaldi, only once used the form preferred by Albinoni and Vivaldi in his debut Op. 1 set, basing the 11 other concertos on the Roman tradition. All his concertos preserved in manuscript, however, show that he succumbed to the influence of the Torellian tradition and wrote three-movement concertos.

The Venetian concertos of the group under discussion include works in four,⁷ five⁸ and six movements,⁹ as well as Marino's wholly exceptional seven-movement Concerto in D major. These concertos,¹⁰ based on the form of the seventeenth-century sonata da chiesa, were often written with liturgical

7 Cf. B. Marcello's Op. 1 Nos. 1–4, 6, 10, 11, Gentili's Op. 5 Nos. 8–9, 11–12, Op. 6 Nos. 1, 3, 10, 11, Marino's Op. 6 Nos. 10 and 11, Concerto in B flat major and Concerto in E major, De Castro's Op. 4 Nos. 2–8, G. Taglietti's Op. 8 Nos. 1, 3, 6 and 8, Vivaldi's Op. 3 Nos. 2, 4, Op. 4 Nos. 7–8, Op. 12 No. 4, RV 97, 129, 258, 286, 390, 535, 556, 562, 579, 581, Facco's Op. 1 No. 10, Locatelli's Op. 3 Nos. 4–6, Tartini's Op. 1 No. 1.

8 Cf. B. Marcello's Op. 1 Nos. 5, 9, 12, Gentili's Op. 5 Nos. 1–3, 5–7, 10, Op. 6 Nos. 4–7, Marino's Op. 3 No. 11, Op. 6 No. 9, De Castro's Op. 4 No. 1, G. Taglietti's Op. 8 No. 7, Vivaldi's Op. 3 Nos. 7, 11, RV 501 *La notte*.

9 Cf. Vivaldi's Op. 10 No. 2 *La notte* and its version RV 104, Marino's Op. 3 No. 12.

10 See Appendix 7.

requirements in mind, so they adhered to a plainer style and employed counterpoint of an older type. In the whole of the repertoire under analysis, not a single instance of a multi-movement concerto modelled on the form of the Corellian sonata da camera was found. Although there are single dance movements and reprise-structure movements characteristic of suites, they occur both in multi-movement forms and in three-movement works.

For the most part, concertos in more than three movements by Venetian composers adhere to the four-movement tempo scheme characteristic of Corelli's trio sonatas, in which a slow movement is followed by a quick movement (SQSQ). In this respect, Corelli's most faithful pupil was Gnocchi, all of whose concertos adhere to that pattern. Most of the multi-movement concertos by Benedetto Marcello (Op. 1 Nos. 1–5, 7, 10, 11), Vivaldi (Op. 3 Nos. 2, 4, Op. 4 No. 7, Op. 12 No. 4, RV 97, 129, 286, 390, 535, 556, 562, 579 and 581), De Castro (Op. 4 Nos. 2–8) and Marino (Concertos in B flat major and in E major), and also all the four-movement concertos by Facco (Op. 1 No. 10) and Locatelli from his Op. 3 (Nos. 4–6), follow the SQSQ sequence. In Locatelli's case, short opening Andante movements of between six and ten bars show that he really only added a moderately slow introductory movement to a three-movement form. Wholly original and isolated examples of a four-movement tempo scheme are the concertos Op. 4 No. 8 by Vivaldi (QQSQ) and Op. 1 No. 1 by Tartini (QSSQ).

Analysis of the character and length of movements and of the way they are linked shows that a five-movement tempo sequence of the QSQSQ type, which appears in Gentili, De Castro, Benedetto Marcello and Vivaldi (Gentili's Op. 5 No. 2, De Castro's Op. 4 No. 1, B. Marcello's Op. 1 Nos. 6, 9, 12, Vivaldi's Op. 3 Nos. 7, 11), may be understood as an enhancement of the model of the Corellian four-movement SQSQ form with an opening Allegro (the example of B. Marcello's Op. 1 Nos. 6 and 12) or as a camouflaged three-movement QSQ pattern to which two short introductory movements were added (the example of Vivaldi's Op. 3 No. 11). In two instances, we are dealing with very short modulatory and transitional slow movements separating the three main quick movements (Vivaldi's Op. 3 No. 7 and Marcello's Op. 1 No. 9). The only examples of a pure five-movement form in which all the movements possess a distinctive character are concertos by Gentili (Op. 5 No. 2), De Castro (Op. 4 No. 1) and Vivaldi (RV 501 *La notte* SQSQ).

While in three-movement form Vivaldi displayed incomparable flexibility and ingenuity, in forms with more movements, the greatest creativity was shown by Gentili, who in two sets alone employed as many as eight tempo schemes: SQSQ (Op. 5 Nos. 11, 12), QSQSQ (Op. 5 Nos. 8, 9, Op. 6 Nos. 10, 11), QQSS (Op. 6 No. 3), SQSQQ (Op. 5 Nos. 1, 5, 7, Op. 6 No. 7), QSQSQ (Op. 5 No. 2),

SQSQ (Op. 5 Nos. 3, 6), QSQQ (Op. 5 No. 10, Op. 6 Nos. 4, 5) and QQSSQ (Op. 6 No. 6). Only Marino managed to add two new patterns: SQSSQQ (Concerto in D major) and QSQSQQ (Op. 3 No. 12). The composers of concertos with more than three movements employ a distinctly wider range of agogic-expressive markings than composers specialising in three-movement concertos. Only the concertos of Vivaldi can compare in this respect with the works by Benedetto Marcello and Gnocchi.

In concertos with four or more movements, as in three-movement concertos, usually one inner movement (sometimes two) adheres to a key different from the main key. In the seventeenth-century sonata da chiesa, it was the second Adagio (so the third, penultimate, movement) that was tonally contrasting. Such a solution was also largely adopted by composers of four- and five-movement Venetian concertos.¹¹ In concertos numbering more than four movements, it is often two inner movements that are tonally contrasting.¹² Forms without tonal contrast between movements belong to the minority in this group of concertos.¹³ As in three-movement concertos, the key to which tonally contrasting movements most often adhere is the relative,¹⁴ and less often (according to the frequency of occurrence) the key of the dominant,¹⁵ subdominant¹⁶ and submediant.¹⁷ These keys are also recommended by Quantz in relation to the three-movement concerto. Thus, compared to the range of contrasting keys in the inner movements of concertos of this model, the range of keys in concertos with

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- 11 E.g. Gnocchi's No. 1–6, Gentili's Op. 5 Nos. 8, 9 and 12, Op. 6 Nos. 3, 4 and 6, B. Marcello's Op. 1 Nos. 1, 3, 5, 7 and 11, Vivaldi's Op. 4 No. 11, Op. 10 No. 2, RV 104, Facco's Op. 1 No. 10, Locatelli's Op. 3 Nos. 5–6, G. Taglietti's Op. 8 Nos. 1, 3, 6–8, Tartini's Op. 1 No. 1.
 - 12 E.g. Gentili's Op. 5 No. 1/iii–iv, No. 5/iii–iv, No. 6/iii–iv, No. 7/ii–iv, No. 10/iii–iv, Op. 6 No. 5/iii–iv, Vivaldi's Op. 3 No. 7/ii, iv, Marino's Concerto in D major/iv, vi.
 - 13 E.g. Gentili's Op. 5 No. 11, Op. 6 Nos. 1, 10, Vivaldi's Op. 3 Nos. 2, 4, RV 501, Marcello's Op. 1 Nos. 4, 10, Locatelli's Op. 3 No. 6, Marino's Concerto in B flat major, Concerto in E major.
 - 14 E.g. Gnocchi's Nos. 1, 3, 6, Gentili's Op. 5 Nos. 1, 5–8, 10, Op. 6 Nos. 5–7, Vivaldi's Op. 3 No. 7, B. Marcello's Op. 1 Nos. 1, 3, 6–8, Facco's Op. 1 No. 10, Tartini's Op. 1 No. 1.
 - 15 E.g. Gentili's Op. 5 Nos. 1, 12, Op. 6 Nos. 3–5, Marcello's Op. 1 No. 11, G. Taglietti's Op. 8 No. 3.
 - 16 E.g. Gnocchi's No. 4, Locatelli's Op. 3 No. 5.
 - 17 E.g. Gnocchi's Nos. 2 and 5, Locatelli's Op. 3 No. 4.

more movements is narrower. Many tonally contrasting movements are of such a modulating character that it is impossible to discern a single dominant key.¹⁸

Compared to the concertos of the group discussed previously, in concertos with more than three movements, composers employed the same metres, although, due to the more conservative style of these compositions, old-type metres are more often used, such as 3/2 and *alla breve*. This is most clearly evident in the works by Gentili, Marino and Benedetto Marcello. In these concertos, the first movement adheres to a triple metre (3/2, 3/4, 6/8, 12/8) much more often than in three-movement concertos, examples of which we find in Benedetto Marcello (e.g. Op. 1 Nos. 1, 2, 4, 5, 9 and 10), Vivaldi (e.g. Op. 3 Nos. 4, 7, 11, Op. 4 No. 8), Gnocchi (Nos. 1, 5, 6) and Locatelli (Op. 3 Nos. 4–6). This practice does not correspond to Quantz's recommendations, but his instructions concern three-movement concertos. In most cases, however, as in three-movement concertos, opening movements in duple metres (4/4, 2/4, *alla breve*) are followed by movements in triple metres (3/2, 3/4, 3/8, 6/8, 12/8). Finales are generally in triple metres, 2/4 or ϕ .

In terms of the choice of forms in the movements of concertos with more than three movements, we find a stronger influence from the tradition of the seventeenth-century sonata than from the new concerto genre. This is manifest above all in the rarer occurrence of *motto* and *ritornello* forms, and the more frequent introduction of fugal forms. Since in concertos with four or more movements, composers employ far more tempo schemes than in three-movement concertos, and such a concerto can begin either with a sequence of slow then quick movements (e.g. SQSQ or SQSQQ) or the reverse (e.g. QQSQ or QSQSQ), it is impossible to point to any clear general principles linking the disposition of forms to the position of a movement in a work. In this group of concertos, *ritornello* forms appear in some works by Giulio Taglietti (Op. 8 Nos. 1, 6–8), Vivaldi (Op. 3 Nos. 2, 4, Op. 10 No. 2, RV 104), Locatelli (Op. 3, Nos. 4–6), Facco (Op. 1 No. 10), Tartini (Op. 1 No. 1), Gentili (Op. 6 No. 11), Marino (Concerto in D major) and Benedetto Marcello (Op. 1 No. 9).

Motto forms less mature than *ritornello* forms with regard to the possibilities for rhetorical play between *ritornello* *tuttis* and solo episodes are employed by Gentili (e.g. Op. 5 No. 8, Op. 6, Nos. 4, 5, 10), Marcello (Op. 1 Nos. 6, 8, 10) and G. Taglietti (Op. 8 No. 3). Both *ritornello* and *motto* form, depending on the agogic type of concerto, can occur in any movement from one to five,

18 E.g. Gentili's Op. 5 Nos. 3 and 9, B. Marcello's Op. 1 Nos. 2, 9 and 12, G. Taglietti's Op. 1 Nos. 1, 6 and 8.

and sometimes in two or three movements of the same work (e.g. Gentili's Op. 6 No. 4, G. Taglietti's Op. 8 No. 1, Vivaldi's Op. 3 Nos. 2, 4, B. Marcello's Op. 1 Nos. 6, 8 and 9). Similarly, fugues, canons and imitative forms are sometimes introduced in ones or twos in movements from one to five in concertos by Gentili (e.g. Op. 5 Nos. 1–3, 5–8, 12, Op. 6 Nos. 1, 6, 7, 11), Benedetto Marcello (e.g. Op. 1 Nos. 1, 4, 5, 9, 12), Gnocchi (Nos. 1–6), Vivaldi (Op. 3 No. 11, RV 579, 129), Giulio Taglietti (e.g. Op. 8 No. 8), Facco (Op. 1 No. 10) and Tartini (Op. 1 No. 1). In four-movement forms, in accordance with the Corellian tradition, fugues appear in second and/or fourth place (e.g. Gnocchi's Nos. 1, 3 and 4, Marcello's Op. 1 No. 1, Facco's Op. 1 No. 10, Gentili's Op. 5 Nos. 8, 12, Op. 6 Nos. 1, 11, Vivaldi's RV 129, 579). As in some three-movement concertos, it sometimes occurs that fugal technique is embedded in a ritornello form, as we note in Gentili (e.g. Op. 6 Nos. 4, 5) and Vivaldi (RV 579).

From the tradition of the seventeenth-century sonata and suite, composers of multi-movement concertos adopted the models of a slow through-composed form based on modulating chains of suspensions, dense contrapuntal texture, sometimes series of modulating chords, not infrequently employing chromatics,¹⁹ a quick form of the *moto perpetuo* or *perfidia* type involving unbroken, generally semiquaver, figuration from the soloist or of several instruments in unison against a discreet chordal accompaniment,²⁰ or all kinds of two- or three-part dance or non-dance reprise forms of the type A:||:A²:||, A:||:B:||, A:||:B A²:||.²¹ It sometimes occurs that whole chunks of Venetian multi-movement concertos, numbering even several successive movements, are lifted straight from a solo or duet sonata. In such instances, the ensemble is reduced to basso continuo and one or two soloists, which dialogue with each other in concertato or imitative exchange or lead toccata figurations against a pedal point.²² A sequence of quick movements, if they are not a fugue, fugato, canon or ritornello form, are based on the principle of an alternation of tutti and solo sections close to that of

19 E.g. Gentili's Op. 1 Nos. 1, 5, Op. 6 Nos. 5, 7; Gnocchi's Nos. 1–3, 6; Vivaldi's Op. 3 Nos. 4/iii, 7/ii, iv, 11/ii; B. Marcello's Op. 1 No. 11.

20 E.g. Gentili's Op. 5 Nos. 1, 3, 5–8, 10, 11, Op. 6 Nos. 1, 3–7, 11; G. Taglietti's Op. 8 No. 7; Facco's Op. 1 No. 10.

21 E.g. Gentili's Op. 5 Nos. 1, 2, 6, 7, 9, 10, 12, Op. 6 Nos. 3, 4, 7, 10; G. Taglietti's Op. 8 Nos. 3, 6; B. Marcello's Op. 1 Nos. 2, 3, 7.

22 E.g. Marino's Concerto in D major/ii–vi; Gentili's Op. 5 Nos. 7/iii, 9/i, Op. 6 No. 6/iii; G. Taglietti's Op. 8 No. 1/iii.

a ritornello, but not as consistently employed and not built on such a dynamic tonal plan and on the legible recurrence of a motto.²³

The kind of forms used to forge the movements of multi-movement concertos is linked to a considerable extent to the type of style employed in those works. Since concertos in this group belong largely to the type without soloists or to the mixed type, that entails the rarer occurrence of ritornello or motto forms, which were developed for the purposes of the solo and grosso concerto. Such composers as Gnocchi and De Castro do not employ motto or ritornello forms at all, as their concertos are entirely devoid of soloists. These forms appear primarily in solo and grosso concertos,²⁴ and to a moderate extent in mixed concertos.²⁵ When ritornello and motto forms cannot be used in the quick movements of a multi-movement concerto, due to the lack of soloists, composers willingly turn to fugal technique. Strophic forms and two- or three-phase reprise forms taken from the suite tradition occur with similar frequency regardless of the number of movements in a concerto. Composers more often employ highly modulatory, short and transitional slow movements or Corellian linear, dissonant Adagios.

The conservative model of the multi-movement Baroque concerto, taken from the tradition of the seventeenth-century sonata and less suited to the increasingly far-reaching expectations that soloists' virtuosity would be highlighted, did not stand the test of time. After 1720, in the Venetian Republic, only Gnocchi remained faithful to it. Attempts to adapt this form to new requirements were made at the start of the eighteenth century by Gentili, Giulio Taglietti, Benedetto Marcello, De Castro and Marino. While these musicians, with the exception of the last two, ultimately changed their preferences and during the 1710s began writing three-movement concertos (Gentili without any great success), modernist composers (Vivaldi, Locatelli, Tartini and Facco), if they did turn to the form of the multi-movement concerto, for various reasons (the demands of the liturgy, the tastes of a particular patron or academy), did so along the lines of conscious archaism or stylisation after the fashion of the Roman *stile da chiesa* or *osservato*. The hallmarks of such stylisation are also borne by the concertos written by Gnocchi around 1740. The degree of

23 E.g. Facco's Op. 1 No. 10; Vivaldi's Op. 3 No. 7; B. Marcello's Op. 1 Nos. 7, 12; Marino's Concertos in B flat major and in E major.

24 E.g. Vivaldi's Op. 3 Nos. 2, 4, Op. 4 Nos. 7, 8, Op. 10 No. 2, Op. 12 No. 4; Locatelli's Op. 3 Nos. 4–6; Tartini's Op. 1 No. 1; Gentili's Op. 6 No. 11; G. Taglietti's Op. 8 No. 7; Marino's Concerto in D major.

25 E.g. G. Taglietti's Op. 8 Nos. 1, 6 and 8; B. Marcello's Op. 1 No. 9.

their resistance to the considerable Venetian achievements in the domain of the concerto suggests that we are dealing here with a kind of tribute paid to the Corellian tradition in a sea of concertos representing a creative development of Torelli's concept.

4. The shaping of quick movements

As already stated, in concertos with three movements and with four or more movements, the kind of form used to forge particular movements depends largely on where they occur in the overall formal plan of a work. In both varieties of concerto, composers normally observed the scenario whereby more complicated structures were introduced at the start of a work, when the listeners' receptiveness was still fresh, open to novelty, and their senses keen and alert. In further movements of a concerto, composers generally sought to introduce simpler, more accessible forms, of a more transparent design and lighter in character. Due to the multitude of examples, reaching up to 1000 compositions, the repertoire analysed in the present work inevitably shows that Venetian composers, in the design of particular movements of their concertos, took advantage of the many possibilities afforded them by the existing tradition and by their own creativeness.

The form of opening movements

A Venetian concerto most often opens with an Allegro movement in motto or ritornello form. Both forms were developed specifically for the needs of the concerto, and the first examples appear in concertos written by Torelli and Albinoni around the turn of the eighteenth century. At that same time, related forms, although different on account of the contrasting tasks and specificities of the music conveying the verbal text, were developed in the operatic aria.²⁶ The motto form was really like a prototype for the ritornello form developed somewhat later; we may treat it as a simplified model of ritornello form. While a ritornello form is based on the repetition of the internally contrasted tutti period that opens a concerto, in which we can distinguish at least two segments (most often three and sometimes more), the motto form offers the repetition of

26 A repeated motto or ritornello was also used in the motto, da capo and dal segno aria, but the motto could be introduced first by the vocalist, and the whole form displayed different design, tonal plan and rhetorical strategies. See Hirshberg and McVeigh, *The Italian Solo Concerto*, 54.

just the idea that opens the ritornellos, known as the motto or the Vordersatz, according to the nomenclature of Wilhelm Fischer that is currently adopted in English-language musicology.²⁷ As in ritornello form, the tutti segment (motto) that is repeated like a rondo passes through different keys as the motto form unfolds before returning, at the end of a movement, to the principal key. The tonal plan of a motto or ritornello form, usually consisting of at least four phases, is arched, which means that between the first and last tutti the motto or ritornello is repeated in two different keys. In the second, oscillatory, variant of the tonal scenario of forms thus shaped, in the middle recurrences of the motto or ritornello, one can sometimes return to the tonic, which makes this whole construct similar to a rondo. Yet unlike the rondo refrain, besides the repetition of the motto or ritornello in different keys, forms with motto or ritornello differ from rondo forms also in the fact that the motto, and especially the ritornello, can be altered in successive statements in a different way too (e.g. by modifying the melody or rhythm, shuffling the segments, making cuts, etc.). Depending on the design of the motto or ritornello, these segments can be tonally open or closed. We speak of open segments when the motto or ritornello ends on the dominant. That effect of tonal suspension means that in the following solo section it is possible to pass more quickly into new keys more distantly related to the tonic than the dominant. In mottos or ritornellos which end on the tonic, it is only the solo passages inserted into them that are required to modulate to the key of the dominant, relative or other key. While in closed mottos or ritornellos these elements affirm a given key, and solo episodes take them into new tonal regions, in their open equivalents the tasks set before tutti and solo segments are sometimes reversed.

Albinoni, despite using ritornello form in operatic arias and oboe concertos, employed mottos in the Allegros opening his string concertos consistently over four decades.²⁸ Forms with motto also open several concertos by Giulio Taglietti (Op. 8 Nos. 1, 4, 5, 10, Op. 11 Nos. 4, 6, 9), although in others he employed ritornello forms. Motto forms occasionally begin concertos by Benedetto Marcello (Op. 1 Nos. 6, 9), Gentili (Op. 5 No. 8, Op. 6 Nos. 2, 10), Facco (Op. 1 Nos. 2 and 12) and even Vivaldi (Op. 3 No. 1, RV 397). All told, with the exception of more than 40 concertos by Albinoni, motto forms appear in the opening movements

27 Fischer, 'Zur Entwicklungsgeschichte,' Talbot, *The Concerto Allegro*; Hirshberg and McVeigh, *The Italian Solo Concerto*.

28 E.g. Op. 2 Nos. 1, 4–6, Op. 5 Nos. 1, 3–8, 10–12, Op. 7 Nos. 1, 4, 7, 10, Op. 9 Nos. 1, 4, 7, 10, Op. 10 Nos. 1–12, *Co1/i*, *Co2/i*, *Co4/i*, *Co5/i*.

of more than ten concertos written during the first two decades of the eighteenth century.

Venetian concertos begin far more often with a quick movement in ritornello form. This form was employed the earliest, most consistently and with the greatest inventiveness by Vivaldi, and it appears in his oldest concertos, dated to the 1700s (RV 402, 416, 420). He even used it, with minor modifications, in his concertos without soloist and chamber concertos. In his debut set, *L'estro armonico*, Op. 3 (1711), of all the three-movement concertos, only the first opens with a motto form, while in the other works, as in his subsequent sets and in concertos preserved in manuscript, ritornello form reigns undivided. Thanks to Vivaldi and his numerous works, a ritornello opening to a concerto became the standard solution, employed not only in the Venetian Republic (cf. concertos by Facco, Tessarini, Tartini), but also in that part of Europe which remained under the sway of his style.

Besides motto and ritornello form, we also occasionally find fugal forms in the quick opening movements of Venetian concertos. They occur in concertos without soloists and in mixed concertos (e.g. Vivaldi's RV 134, 143; Gentili's Op. 5 Nos. 2, 4). In concertos with soloists, Vivaldi sometimes combines a fugue in the opening movement with ritornello form (e.g. RV 201, 557). The opening allegros of ripieno concertos, without soloists, sometimes display an ABA' arch design, which in auditory reception makes them particularly akin to those ritornello forms in which the last ritornello is a literal repeat of the first.²⁹ Venetian composers rarely try to fill the opening movement of a concerto with homogeneous musical material, lending them variation form shaped in different ways (e.g. Vivaldi's RV 157, B. Marcello's Op. 1 No. 12).

Only exceptionally does a concerto begin with a quick through-composed movement (e.g. Marino's Op. 3 No. 11; Vivaldi's RV 121), a reprise movement (e.g. Albinoni's Op. 2 No. 3; A. Marcello's D 944) or a movement shaped according to the *moto perpetuo* principle (e.g. Gentili's Op. 6 No. 3, Marino's Op. 6 Nos. 9, 10). In all these cases, we are dealing with ripieno or mixed concertos.

The shaping of finales

Ritornello form is used just as frequently in finales as at the beginning of concertos. This solution was preferred by Vivaldi, Tessarini, Locatelli and Tartini, and also sporadically by Albinoni, Giulio Taglietti, Benedetto Marcello, Facco

29 E.g. Gentili's Op. 5 No. 10; Marino's Op. 3 No. 12; G. Taglietti's Op. 11 No. 3; Vivaldi's RV 116, 151.

and Veracini. The clear majority of their concertos end with a ritornello movement, often based on dance rhythms. Far less often, the function of a finale is fulfilled by a movement in motto form (see concertos by Albinoni, Benedetto Marcello, Vivaldi) or in an arch form that is neither a ritornello nor a motto form (see concertos by Tessarini, Tartini).

With regard to frequency of occurrence, second behind ritornello form are finales using fugal technique. Particularly distinctive in this respect are the concertos from Albinoni's Op. 5, where the composer employs a fugal finale in all the works. Fugues also round off his concertos, Op. 9 Nos. 4 and 10, as well as *Co4* and *Co5*. Facco, in his Op. 1, ends as many as eight of the 12 concertos with a fugue (Op. 1 Nos. 1–3, 5–7, 11–12). The frequent occurrence of fugal finales in Albinoni's Op. 5 and Facco's Op. 1 may be linked to the preferences of the dedicatees of those two sets: the Marquis Don Carlo Filippo Antonio Spinola Colonna. In keeping with the Corellian tradition, fugal or canonic finales are also employed in their multi-movement concertos by Gnocchi (Nos. 1, 3, 4, 6) and Benedetto Marcello (Op. 1 Nos. 1, 4, 5). A fugue also ends Alessandro Marcello's *Concerto di flauti*, D 945. Vivaldi, who, as we know, employed fugal technique very rarely, mainly in religious works, used it in finales mainly in several ripieno concertos (RV 120, 123, 124, 152, 153). He also employed it by way of exception to close a chamber concerto (RV 95 *La pastorella*), a violin concerto (Op. 7 No. 9, Op. 8 No. 11), an oboe concerto (RV 463), a bassoon concerto (RV 500) and a concerto for various soloists (*Concerto funebre*, RV 579).

The third type of structure that most often brings a Venetian concerto to a close is a binary reprise form of the type A:|:A':||, A:|:B:| or A:|:B A':||, taken from the suite tradition. Built in this way are finales in dance rhythms (of the courante, gigue, minuet or barcarolle type) and non-dance rhythms ending concertos by Giulio Taglietti (e.g. Op. 8 Nos. 2, 3, Op. 11 Nos. 6, 8), Gentili (Op. 5 Nos. 2, 6, 7, Op. 6 Nos. 2–5, 7, 10, 12), Albinoni (Op. 2 Nos. 1, 2, Op. 7 Nos. 1, 4, 7, Op. 10 Nos. 1, 6), Marino (Op. 3 No. 12, Op. 6 No. 9), Benedetto Marcello (Op. 1 Nos. 2, 3, 8–10), Vivaldi (e.g. RV 93, 116, 151), Luigi Taglietti (Op. 6 Nos. 1, 2), De Castro (Op. 4 Nos. 5 and 8), Alessandro Marcello (D 942, D 944), Facco (Op. 1 No. 9) and Tartini (Op. 1 No. 5).

Far less often, composers employ variation form, through-composed form and form shaped according to the *moto perpetuo* principle in the finales of their concertos.³⁰

30 Examples include Albinoni's *Co1*/iii, Op. 2 No. 6/iii, Vivaldi's RV 157/iii, RV 447/iii and G. Taglietti's Op. 11 No. 2/iii (variation form); Gentili's Op. 6 No. 9, Marino's

The forms of quick inner movements

In three-movement concertos, passing over completely isolated examples (Gentili's Op. 5 No. 4, A. Marcello's D 942, D 945), quick inner movements are entirely absent. In concertos with four or more movements, a quick inner movement may appear between second and sixth place (e.g. Marino's Concerto in D major). In such cases, Venetian composers most often employ a fugue, canon or polyphonically shaped form. In the area of fugue, Gentili stands out: of his 24 extant concertos, he used a fugue in the second or third movement 15 times.³¹ Also clearly influenced by Corelli was Gnocchi, who in the second movement of each of his concertos employed a fugue, a canon or free imitation. An equally frequent inclination towards a fugal inner movement is manifest in the concertos by the Marcello brothers.³² Ritornello forms, forms with motto and arch forms close to the ritornello model appear in the quick inner movements of Venetian concertos extremely rarely.³³ Composers much more often make use in these places of a form based on the *moto perpetuo* derived from the seventeenth-century sonata³⁴ or of dance- and non-dance binary reprise forms.³⁵ They most seldom employ through-composed forms.³⁶

5. Types of shaping in slow movements

The element of rivalry between a single soloist or multiple soloists and the rest of the ensemble, the juxtaposing of different groups and the contrasting of texture and virtuosity, constitutive of the concerto genre, were best expressed in quick movements. Slow movements were given an entirely different task. In

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- Concerto in B flat major, G. Taglietti's Op. 11 No. 9, Gnocchi's No. 2 and Vivaldi's Op. 3 No. 7 (through-composed form); Gentili's Op. 5 No. 8/iv, Op. 5 No. 11/iv, Op. 6 No. 1/iv, Op. 6 No. 10/iv, Op. 6 No. 11/iv, Facco's Op. 1 No. 10/iv (*moto perpetuo* form).
- 31 See Op. 5 Nos. 1/ii, 2/iii, 3/ii, 5–8/ii, 12/ii, Op. 6 Nos. 1/ii, 4/ii, 5/ii, 6/iii, 7/ii, 10/ii, 11/ii.
- 32 E.g. the second movements of A. Marcello's D 945 and D 942; B. Marcello's Op. 1 Nos. 1, 2, 9, 12.
- 33 E.g. Vivaldi's Op. 3 Nos 2/ii, 4/ii, 7/iii; Marino's Op. 3 No. 11/ii, the second movements of the Concertos in D major and in B flat major; B. Marcello's Op. 1 No. 4/ii, Op. 1 No. 6/iii.
- 34 E.g. Gentili's Op. 5 Nos. 1/iv, 5/iv, 6/iii, 7/iv, 10/iv, Op. 6 Nos. 4/iv, 5/iv, 7/iii; Marino's Op. 3 No. 12/iii, v, Op. 6 No. 12/ii.
- 35 E.g. Marino's Op. 6 No. 10/iii, Concerto in D major, movt v; Gentili's Op. 5 Nos. 9/iv, 11/ii; B. Marcello's Op. 1 Nos. 3/ii, 7/ii.
- 36 E.g. Gentili's Op. 5 Nos. 9/ii, 10/ii; Marino's Op. 3 No. 11/iv.

Venetian concertos, both in three movements and in four movements, slow movements usually display a strong expressive contrast with quick movements. This contrast is achieved not only through the agogic element, but also through the tonal, textural, rhythmic and melodic aspects. Slow movements do not generally adhere to the principal key. In three-movement concertos, that became the rule, but in multi-movement concertos a new key is introduced only in middle movements, not in opening movements. The element of tonal contrast is sometimes confined here solely to constant modulations, where it is impossible to define the key of a particular movement. Usually, however, a slow movement adheres to a strictly defined key. To strengthen the contrast with the other movements adhering to the principal key, composers lead slow movements in a key of a different mode. Additionally, in slow movements, they more often introduce chromaticism and rich harmonies. Sometimes the slow movements of concertos discharge the role of a bridge between quick movements, capturing the listener's attention rather more. In such instances, they are sometimes reduced to a few bars and take the form of a chain of modulating chords, paving the way for a quick movement. When a composer wants to retain the listener's attention for a longer time in a slow movement, he takes advantage of a variety of forms that enable him to highlight the melodic (cantilena) and harmonic aspects to a greater degree than the motoric and virtuosic elements, reserved for quick movements.

Middle movements in the QSQ scheme

The slow movements in Venetian three-movement concertos assume various forms. Yet no formal idea is as common as the ritornello form is in outer movements. Composers display great flexibility and inventiveness. A certain influence on the type of form to a middle movement is exerted by the dimensions and character of the outer movements. When they are more elaborate and virtuosic, then shorter, simple and cantilena interludes are more effective. Otherwise, composers allow themselves even quite elaborate and complex forms. In solo concertos for multiple soloists and mixed concertos, quite a large group consists of slow movements adhering to a small ritornello form, otherwise known as *Kirchenaria*,³⁷ where the soloist has two solo episodes surrounded by three ritornellos (R1–S1–R2–S2–R3). Compared to the forms of the concerto allegro, middle movement ritornellos are short, often monothematic and serve merely as an ornamental frame for the soloist's entries. Forms of this type are

37 See J. W. Hill, *Baroque Music*, 416–417.

most often employed by such masters of ritornello form as Tartini,³⁸ Locatelli,³⁹ Vivaldi,⁴⁰ Tessarini,⁴¹ Facco (Op. 1 No. 11/ii) and Veracini (D2/ii). Occasionally they also use ritornello form with three solo episodes.⁴²

Most abundantly represented is a form in which the solo passages are framed by tutti sections at the beginning and the end (R-S-R). This may display the design ABA, ABA' or a through-composed ABC. The popularity of this model is due to the fact that it continued a division familiar from the outer movements, but due to the lack of inner ritornellos and episodes, rendering the flow of the music more dynamic and presupposing the repetition of the initial material in different keys, it enabled all the attention to be turned towards the soloist's passages. Such song forms were modelled on operatic ariosos and songs; hence not infrequently in these movements we find the term *cantabile*. They are of the character of a lyrical siciliana, with a da capo form appearing only once (Vivaldi's Op. 6 No. 1/ii). The greatest number of examples of R-S-R forms are provided by the output of Vivaldi,⁴³ Tessarini,⁴⁴ Tartini⁴⁵ and Giulio Taglietti.⁴⁶ A completely different type of song form with tutti ritornellos are middle movements with the three-phase design ABA,' with a middle section contrasting in terms of tempo and texture, and sometimes also metre and key. The outer tutti sections, adhering to a chordal texture and in a slow *Adagio* tempo, form the framework to a clearly distinct *Presto* inner section, which to a discreet accompaniment from the whole ensemble leads in the concertmaster's part to a continuous *moto perpetuo* type semiquaver figuration. Often all the sections of this three-phase form are highly modulating. Particularly fond of such forms was Albinoni,⁴⁷ but they also occur occasionally in Vivaldi (e.g. Op. 3 No. 10/ii), Giulio Taglietti (Op. 8 No. 6/i) and Locatelli (Op. 3 No. 12/ii).

Another very numerous group consists of middle movements adhering to a one-section form shaped in various ways. Such forms are most often based on the principle of the evolutionary development of the opening phrase. That phrase

38 E.g. Op. 1 Nos. 3/ii, 7/ii, 9–11/ii, Op. 2 Nos. 3/ii, 5/ii, D 93/ii.

39 E.g. Op. 3 Nos. 1–4/ii, 7–11/ii.

40 E.g. Op. 3 No. 1/ii, Op. 4 No. 2/ii, RV 484/ii.

41 E.g. Op. 1 Nos. 5/ii, 8/ii.

42 E.g. Facco, Op. 1 No. 4/ii, Tartini, Op. 2 No. 1/ii, D 29/ii.

43 E.g. Op. 3 Nos. 4/ii, 8–9/ii, 12/ii, Op. 4 Nos. 3/ii, 6/ii, Op. 8 No. 8/ii, Op. 9 No. 10/ii, Op. 12 No. 2/ii, RV 226/ii, 273/ii, 392/ii, 413/ii, 444/ii, 447/ii, 461/ii, 474/ii, 761/ii.

44 E.g. Op. 1 Nos. 1/ii, 3–4/ii, 7/ii, 10/ii.

45 E.g. Op. 1 Nos. 5/ii, 8/ii, 12/ii.

46 E.g. Op. 11 Nos. 3–4, Op. 11 Nos. 7–8/ii.

47 E.g. Op. 2 Nos. 2/ii, 6/ii, Op. 5 Nos. 3/ii, 6/ii, 9/ii, 12/ii.

is usually of a highly songful and vocal character (sometimes accompanied in Vivaldi by the term *cantabile*) and is presented in the solo part against a b.c., several selected instruments (often *bassetto*) or less often a discreet tutti accompaniment. Many such movements are cantilena ariosos and duets⁴⁸ or sicilianas;⁴⁹ others, of a more serious character, seem to presage the *preghiera* from the nineteenth-century concerto (e.g. Tartini, Op. 1 No. 6/ii). In some concertos, a strophic AA' structure can be distinguished within arioso one-section forms.⁵⁰

The through-composed type of shaping to a one-section form is visible in movements for solo part and b.c. which create the impression of having been lifted straight out of a violin sonata,⁵¹ ensemble movements without the participation of soloists⁵² and, in the case of antiphonal dialoguing (S-T-S-T, etc.), solo sections with tutti.⁵³ Sometimes such a dialoguing between soloist and tutti assumes the form of an instrumental recitative;⁵⁴ in the case of Vivaldi's *Grosso Mogul* concerto RV 208, the through-composed middle movement is even designated *Grave recitativo* (Example 4.12b). A through-composed form is also possessed by movements of a modulating character, which can even be elaborate cadences of a few bars, involving the statement of a series of modulating chords,⁵⁵ or more elaborate structures, including even songful ariosos.⁵⁶

48 E.g. Vivaldi's Op. 3 Nos. 5–6/ii, Op. 4 No. 1/ii, 11/ii, Op. 7 No. 8/ii, Op. 8 Nos. 6/ii, 11/ii, RV 199/ii, 450/ii, 455/ii, 471/ii, 397/ii, 533/ii; Albinoni's Op. 5 No. 2/ii, Op. 10 Nos. 5–8/ii, 12/ii; Tessarini's Op. 1 No. 2/ii, 11/ii, Tes20/ii; Facco's Op. 1 Nos. 1/ii, 12/ii; B. Marcello's Op. 1 No. 8/ii.

49 E.g. Vivaldi's Op. 3 No. 4/ii, Op. 8 No. 6/ii; Albinoni's Op. 5 No. 11/ii.

50 E.g. Albinoni's, Op. 10 No. 1/ii; Vivaldi's Op. 8 Nos. 1/ii, 2/ii, 4/ii, Op. 9 No. 7, RV 237, 352.

51 E.g. Gentili, Op. 6 Nos. 8–9/ii; G. Taglietti, Op. 8 No. 9/ii, Op. 11 No. 9/ii; Vivaldi, Op. 4 No. 5/ii, Op. 8 No. 9/ii, RV 398/ii; Tartini, Op. 1 No. 4/ii; Tessarini, Op. 1 No. 9/ii; Locatelli, Op. 3 No. 12/ii.

52 E.g. Albinoni, Op. 9 Nos. 4/ii, 10/ii, Op. 10 Nos. 9–11/ii; Vivaldi, Op. 8 No. 3/ii, RV 121/ii; L. Taglietti, Op. 6 Nos. 1/ii, 5/ii.

53 E.g. Albinoni, Op. 5 Nos. 5/ii, 8/ii; G. Taglietti, Op. 8 No. 4/ii, Op. 11 No. 4/ii; Facco, Op. 1 No. 5/ii; Vivaldi, Op. 3 No. 3/ii; B. Marcello, C 784/ii.

54 E.g. L. Taglietti, Op. 6 No. 2/ii; G. Taglietti, Op. 8 No. 4/ii, Op. 11 No. 4/ii; Facco, Op. 1 Nos. 3/ii, 5/ii, 6/ii; Vivaldi, Op. 8 No. 5/ii, Op. 10 No. 1/ii, RV 208/ii.

55 E.g. Albinoni, Op. 2 Nos. 1/ii, 3/ii, 5/ii, Op. 5 Nos. 1/ii, 4/ii, 7/ii, Op. 7 No. 1/ii; Vivaldi, RV 151/II; L. Taglietti, Op. 6 No. 3/ii.

56 E.g. Albinoni, Op. 7 Nos. 7/ii, 8/ii, 10/ii, Op. 9 No. 1/ii; G. Taglietti, Op. 8 Nos. 2/ii, 5/ii, Op. 11 Nos. 1–2/ii, 5/ii, 10/ii; Facco, Op. 1 Nos. 3/ii, 7–10/ii; Vivaldi, RV 110/ii, 114/ii, 151/ii, 129/ii, 270; Gentili, Op. 6 No. 2/ii.

The middle movements of Venetian concertos rarely feature repetitive binary forms of the type A:||:A³:|| or A:||:B:|, and the variant A:||:A³:||:B:| appears only once, in Tartini (Op. 2 No. 6/ii).⁵⁷ We find the middle form A:||:B:| only in Vivaldi, Tartini and Gentili.⁵⁸ Variation form was employed only by Vivaldi,⁵⁹ and it assumes the guise of ostinato variations against chromatically falling basses or ciaccona and passacaglia formulas. The composer employs this type of design both in solo concertos and in ripieno concertos. Most rarely employed in the middle movement of concertos was a form based on linear counterpoint and fugal technique.⁶⁰

Slow movements in different parts of a concerto

Slow movements in multi-movement concertos draw a great deal on the sonata tradition. Hence, unlike the slow middle movements in three-movement concertos, we usually encounter here Corelli-inspired initial linear Grave movements, Largo movements based on chains of suspensions, progressions and dense harmony,⁶¹ and less often cantilena arioso-type Adagio movements.⁶² Many inner slow movements in multi-movement concertos are of a transitional, bridge character, and they are sometimes confined to just a few bars.⁶³ Some of them are of a recitative character (e.g. G. Taglietti, Op. 8 No. 7/iv).

Clearly most numerous here are through-composed forms, sometimes periodically shaped, based on a homophonic texture highlighting the melody of the

57 E.g. Vivaldi's E.g. Op. 3 No. 2/ii, Op. 8 Nos. 7/ii, 10/ii, 12/ii, RV 93/ii, 329/ii, 393/ii; Locatelli's op. 3 nos 5–6/ii; A. Marcello, *Concerto decimo*/ii; Veracini D 1/ii; G. Taglietti, Op. 4 No. 1/ii; Tessarini, Op. 1 No. 12/ii; Tartini, Op. 1 No. 2/ii.

58 E.g. Tartini, Op. 1 No. 1/iii, Op. 2 No. 2/ii, D 45/ii; Vivaldi, RV 552/ii, 532/ii, 540/ii; Gentili, Op. 6 No. 12/ii.

59 E.g. Op. 4 No. 12/ii, Op. 9 No. 3/ii, RV 112, 113, 172, 583.

60 E.g. Albinoni, Op. 10 No. 3/ii; Vivaldi, RV 319/ii; A. Marcello, D 945/ii.

61 E.g. Gentili, Op. 5 Nos. 1/i, 5/i, Op. 6 Nos. 5/iii, 7/iii, 9/iii; Gnocchi, concertos Nos. 1–3/i, 6/i, iii; B. Marcello, Op. 1 No. 11/i; De Castro, Op. 4 Nos. 2/iii, 3/i, iii, 5/i.

62 E.g. Vivaldi, Op. 3 No. 11/iv; B. Marcello, Op. 1 No. 10/iii.

63 E.g. Gentili, Op. 5 Nos. 3/iv, 9/iii, 11/iii, 12/iii, Op. 6 No. 3/iii; G. Taglietti, Op. 8 No. 8/iii; B. Marcello, Op. 1 Nos. 1–2/iii, 6/ii, iv, 9/iv, 11/iii, 12/ii, iv; De Castro, Op. 4 Nos. 2/i, 4/i; Marino, Op. 3 No. 11/iii, Op. 6 No. 9/ii, iv, Concerto in D major/i; Facco, Op. 1 No. 10/iii; Vivaldi, Op. 3 Nos. 7/ii, iv, 11/ii.

uppermost parts, which occasionally enter into a dialogue with other parts or with the tutti. Forms of this type occur in the work of all the composers writing multi-movement concertos: Marino,⁶⁴ Gentili,⁶⁵ De Castro,⁶⁶ Giulio Taglietti,⁶⁷ Gnocchi⁶⁸ and Benedetto Marcello.⁶⁹ In some concertos by Gentili and Giulio Taglietti, we find a through-composed form with *moto perpetuo*⁷⁰ or *toccata*⁷¹ shapings that refer to the tradition of the seventeenth-century violin sonata. More regular forms of the AB⁷² or ABA'BA" type (Facco's Op. 1 No. 10/i) represent a very small percentage.

6. The question of 'concerto allegro'

One of the key works for contemporary research into the form of the Baroque concerto was Michael Talbot's two-part article 'The Concerto Allegro,' published in *Music & Letters* in 1971.⁷³ Talbot was the first, and for many years the only, author to place the precise cognition of the formal processes and strategies shaping the Allegro of the Baroque concerto at the centre of his attention. In accordance with the evolutionistic spirit of those times, he sought to show how such composers as Corelli, Torelli, Albinoni and Albicastro gradually arrived at the concept of the mature ritornello form that Vivaldi presented in his debut set of concertos, *L'estro armonico*, Op. 3 (1711). More importantly, he pointed to certain crucial, and hitherto unnoticed, internal mechanisms (dynamic tonal plan, repetition of initial material) and structural elements governing the ritornello form of the Baroque concerto (open and closed periods, the ternary construction of the ritornello) and, freely using the term 'concerto allegro' in this context, he effectively alluded to the notion of the sonata allegro, already well established in the musicological dictionary.

64 E.g. Op. 3 No. 12/iv, Op. 6 No. 10/iii, Concerto in B flat major/iii, Concerto in E major/iii.

65 E.g. Op. 5 Nos. 1/iii, 2/ii, iv, 3/i, 5/iii, 6/i, iv, 8/iii, 10/iii, 11/i, 12/i, Op. 6 Nos. 1/i, 7/i, 11/iii.

66 E.g. Op. 4 Nos. 1/ii, iv, 4–5/iii, 6/i, iii, 7/i, iii, 8/i, iii.

67 E.g. Op. 8 Nos. 1/i, 3/iii, 6/ii, iii, 8/i.

68 E.g. Nos. 1/iii, 2–3/iii, 4/i, iii, 5/i, iii.

69 E.g. Op. 1 Nos. 1–2/i, 3/i, iii, 4/i, iii, 5/iii, 7/iii, 9/ii.

70 E.g. Gentili, Op. 6 No. 1/iv; G. Taglietti, Op. 8 No. 6/i.

71 E.g. G. Taglietti, Op. 8 Nos. 3/i, 7/i.

72 E.g. Marino's Op. 3 No. 12/ii, Op. 6 No. 12/i; Gentili's Op. 6 No. 4/iii.

73 Talbot, 'The Concerto Allegro,' 8–18, 159–172.

Worthy continuators of the line of research initiated by Talbot, now in the new millennium, proved to be Jehoash Hirshberg and Simon McVeigh. In his article 'The Making of a Ritornello Movement: Compositional Strategy and Selection in Tassarini's "Opera prima"',⁷⁴ Hirshberg presented an innovative method for analysing ritornello forms, which he applied on a wide scale together with McVeigh in the extensive monograph *The Italian Solo Concerto, 1700–1760: Rhetorical Strategies and Style History*.⁷⁵ That method involved setting in order the basic components of ritornello form in connection with the tonal processes governing them and proposing a new cohesive nomenclature for those components. That nomenclature allowed the authors to analyse the opening movements – Talbot's 'concerto allegros' – of 800 solo concertos by Italian composers writing in the years 1700–1760 and to produce a statistical representation of them. Noting a certain regularity of formal approaches in Baroque concerto allegros, through analogy with formal components distinguished in analysis of the sonata allegro (exposition, development, reprise, themes, bridges, epilogues, codas), Hirshberg and McVeigh proposed the following abbreviations: R1 denoting an opening ritornello on the tonic, M for a motto, that is, a repeated motif opening a ritornello form, S1 for a solo episode modulating to the key most closely akin to the principal key of a concerto (the 'secondary key'), R2 for a ritornello in the secondary key (V in a principal major key, III or v in a principal minor key⁷⁶), S2 for a solo episode modulating from the secondary key to a peripheral key, R3 for a ritornello in a peripheral key, S3 for a solo episode modulating from a peripheral key to the tonic, R4 for a closing ritornello on the tonic, S4 for a solo episode on the tonic, R1a-S1a for a ritornello combined with a solo leading to another ritornello on the tonic, R1b-S1b for the further part of a ritornello on the tonic combined with a solo leading to the secondary key, R2a-S2a and R2b-S2b analogously to R1a-S1a and R1b-S1b, but in relation to the secondary key, R3a-S3a and R3b-S3b analogously to R1a-S1a and R1b-S1b but in relation to a foreign key, R4a-S4–R4b for a closing ritornello divided by a non-modulating solo episode, both of them on the tonic, and RT and ST for an internal ritornello or a solo on the tonic.

74 Hirshberg, 'The Making.'

75 Hirshberg and McVeigh, *The Italian Solo Concerto*, 372.

76 In this work, in accordance with the German system of markings of major and minor keys (B flat major, B flat minor), by means of big and small Roman numerals, distinction was made between the mode of keys or of chords built on successive degrees of the scale. For example, V denoted a chord or major key on the fifth degree, v a minor chord on the fifth degree.

Additionally, in their method for describing ritornello forms, Hirshberg and McVeigh repeatedly use terminology previously employed by Wilhelm Fischer, with his *Vordersatz* to define the first idea of a ritornello, which Talbot called a motto, *Fortspinnung* as motivic work and *Nachsatz* as a coda, or else Talbot's term *hiatus* for a ritornello's entrance into a new key not prepared by a modulation. To the arsenal of those terms, they also add the 'false reprise,' denoting a recapitulation of R1 not on the tonic, but in a different, unexpected, key.

The method of Hirshberg and McVeigh distinguishes four phases in every ritornello form, the outer two of which are built on the tonic, with the second adhering to the secondary key and the third to a foreign key. Irrespective of the actual number of tutti and solo sections in each concerto allegro as thus understood, there will always be four ritornellos and four solo episodes. Although understanding the virtues of using a uniform system for designating formal components in the analysis of a large number of concertos and its usefulness in statistical and comparative research, in light of the repertoire studied in the present work, Hirshberg and McVeigh's system seems confusing, inappropriate and ineffective, since it does not allow us to precisely and convincingly describe many forms which do not fit the a priori assumed four-phase structure of the concerto allegro. This method is essentially based on an illusory conviction, similar to the concepts of Igor Stravinsky, Walter Kolneder and Michael Talbot,⁷⁷ whereby Vivaldi, as a classic of ritornello form, employed a limited number of formal schemes, which were replicated in his countless concertos. Interestingly, Hirshberg and McVeigh, in the final conclusions of their monograph,⁷⁸ overthrow Kolneder's thesis, developed to a limited extent in Talbot's article, according to which Vivaldi's concertos in major keys were based on the tonal schemes I-V-vi-I, I-V-iii-I or I-V-vi-iii-I and in minor keys on the sequence i-III-v-i. The results of analysis of several hundred concertos by the Red Priest presented in their monograph show that not a single one of the works realises those schemes 100 per cent, and we must remember that Hirshberg and McVeigh analysed only the first movements of his concertos. Studying in the present work Venetian concertos by other composers overlooked by Hirshberg and McVeigh (Giulio Taglietti, Facco), it is equally difficult to find any confirmation of those two authors' conviction regarding the four-phase tonal plan that supposedly holds sway in concerto allegros. Many forms of Venetian concertos cannot be

77 Stravinsky and Craft, *Conversations*, 76; Kolneder, *Antonio Vivaldi*, 55; Kolneder, *Die Solokonzertform*, 38; Talbot, 'The Concerto Allegro,' 12–13.

78 Hirshberg and McVeigh, *The Italian Solo Concerto*, 300.

convincingly conveyed by means of Hirshberg and McVeigh's schemes.⁷⁹ Hence in the present work ritornellos and solo episodes will be numbered in accordance with their actual quantity, and not their belonging to one of four imagined tonal areas.

Analysis of instrumental concertos written in the Venetian Republic from the advent of the genre up to 1740 clearly shows that ritornello form is the absolutely dominant form, above all in opening allegros, but also in finales, and even in middle movements. The predominance of this form in all three movements is affirmed theoretically in Quantz's instructions relating to the composing of a concerto.⁸⁰ While in concertos by Vivaldi, Tassarini, Facco and Veracini ritornello form most often serves to forge only the outer movements, in Tartini and Locatelli it usually holds sway in all the movements. Considering only the opening movements of Venetian concertos, we can state that around 83 per cent of them adhere to ritornello or motto form. Given such a high percentage of the recurrence of this formal model in the opening Allegro, it seems justifiable to employ Talbot's term 'concerto allegro' in relation to the concertos discussed in the present work. This term will be understood as meaning a ritornello form occurring in the first movement of a concerto.

79 Even the exemplary analysis of Vivaldi's Op. 9 No. 2 presented by Hirshberg and McVeigh in the first chapter of their study (pp. 6–11) shows how far their system of designations distorts the actual picture of ritornello form. In the first movement of that concerto, Vivaldi employs five tutti and four solo episodes, which are superimposed onto a six-phase tonal plan: I-V-I-iii-vi-I. R1 and R5 adhere to the key of the tonic, R2 to the key of the dominant, R3 is modulating (iii-ii), and in R4 we have the phenomenon of a false reprise, where the motto is first shown on the vi degree and then on the tonic, so the whole of R4 has just as unstable a tonal character as R3. It does not contain modulation, only another phenomenon of late Baroque harmony described by Talbot, that is, harmonic *hiatus*, which was sometimes used instead of modulation to change key. Such harmonic hiatus occurs in every *da capo* aria when section B, ending on the relative key or on a key not related to the principal key, is followed without modulation by a return of section A on the tonic. In the interpretation of Hirshberg and McVeigh, the statement of the motto on vi in Vivaldi's Concerto, Op. 9 No. 2/i belongs to R3b (they ascribe the tonal plan iii-ii-vi to the scheme R3a-S3-R3b), after which, without a solo episode, a two-bar R4a immediately enters on the tonic. The pattern R1-S1-R2-S2-R-3-S3-R4-S4-R5, based on a simple sequence of tutti and solo, in which, in accordance with the general tendency of the era, tonally unstable are the inner ritornellos R3 and R4, is interpreted by Hirshberg and McVeigh as R1-S1-R2-S2a-ST-S2b-R3a-S3-R3b-R4a-S4-R4b. They rendered a simply perceived form convoluted and interpretatively opaque.

80 See Quantz, *On Playing the Flute*, chapter XVIII, § 31–41.

‘Unconventional’ Vivaldi

Since Vivaldi is generally regarded as a classic of ritornello form and, alongside Torelli, its first representative, a detailed discussion of the ritornello schemes employed in Venetian concertos should begin with his works. Significantly, the Vivaldi concertos regarded as his oldest possess maturely conceived ritornello forms (e.g. RV 402, 416, 420).⁸¹ Although their ritornellos are not yet as elaborate as in later concertos, the thematic material that recurs as the form unfolds in various keys is consistently linked to tutti passages, and the new contrasting and figural material is reserved for solo sections. Thus, there ensues the strict linkage between changes in texture (tutti-solo) and structural changes (ritornello-episode) that is characteristic of ritornello form. While in the ritornello opening movement of his early concerto RV 420, as in Op. 3 No. 10/i, Op. 4 No. 8/i, Op. 8 No. 4/iii and the non-ritornello Op. 1/i, iii, No. 7/iii and RV 535/ii, Vivaldi begins a movement with a solo segment, in the clear majority of his concertos a ritornello form always opens with a tutti section, that is, the first ritornello (R1). While in his most popular set, the debut concerto opus *L'estro armonico*, Op. 3, two concertos do not have ritornello forms in any of the movements (Op. 3 Nos. 7, 11),⁸² in subsequent publications those forms always appear in the opening movement and usually in the outer movements of all the concertos, and sometimes in all the movements (e.g. RV 484). A similar situation occurs in the clear majority of Vivaldi's concertos preserved in manuscript (the exception being the concerti ripieni). Kolneder's thesis that the ritornellos in Vivaldi's concertos served to consolidate a key and the solo episodes to alter a key⁸³ was ultimately dispelled by Hirshberg and McVeigh, who gave a number of examples of the reverse situation, where ritornellos modulated and solo episodes adhered to the same key.⁸⁴ Besides this, it should be emphasised that Vivaldi usually proceeds in an unpredictable way: within a single work, some ritornellos are contained in a closed period and confirm the key (usually R1, R2 and the last), while others modulate (usually R3 and subsequent inner

81 Karl Heller ('Die deutsche Überlieferung') dates these works to 1708–1709. Federico Maria Sardelli ('La misteriosa mano') considers that they were written much later.

82 Hirshberg and McVeigh overlook the obvious ritornello form in concertos 4 and 10. See Hirshberg and McVeigh, *The Italian Solo Concerto*, 77. In concerto 1, such a form appears only in the middle movement, on principle not considered by those two authors.

83 Kolneder, *Antonio Vivaldi*, 55.

84 Hirshberg and McVeigh, *The Italian Solo Concerto*, 301.

ritornellos). A similar thing occurs with successive solos: some of them modulate, while others are tonally stable. Detailed analysis of Vivaldi's concertos shows that he used all the combinations and rhetorical possibilities provided for him by the potent dialectic concealed in ritornello form. The non-schematic character of Vivaldi's formal procedures compared to the schematic way of proceeding displayed by his imitators is best conveyed by Talbot's sentence: 'Vivaldi is a deviant Vivaldian.'⁸⁵

L'estro armonico, Op. 3 contains some of Vivaldi's earliest concertos, written during the 1700s. Possibly with the set's dedicatee in mind – Grand Duke Ferdinand III of Tuscany – Vivaldi decided to include here works representing not just his own original formal concepts, but also others referring stylistically to works by a more feted concerto composer, and so one perhaps closer to the duke's heart – Arcangelo Corelli. As a result, some of the concertos are in four or five movements (Nos. 2, 4, 7 and 11), while some have no ritornello forms (Nos. 7 and 11). *L'estro armonico* is the only set in Vivaldi's oeuvre characterised by a certain instability or wealth of formal ideas. Paradoxically, that probably accounts for the great popularity it achieved across Europe. Here Vivaldi appears to experiment a great deal in the area of form. In the very first concerto in D major, neither of the outer movements employs ritornello or motto form, although both are based on the alternation of solo and tutti sections (S and T) within dynamic tonal plans (I-V-vi-iii-VII-V-I, I-V-iii-V-I-V-I). He introduces a small ritornello form (R1–S1–R2–S2–R3) on the tonal plan i-V-I, meanwhile, in the middle movement that separates those two (in B minor). What is more, the seven-bar opening ritornello (R1) comprises three components (3+2+2 bars), corresponding to those of mature ritornello forms. We find similar three-phase ritornellos in Op. 3 Nos. 2/ii, 6/i, iii, 9/i and 12/i, iii. The ritornellos from the outer movements of the concerto Op. 3 No. 6 may even be regarded as exemplary, textbook examples of the three-phase construction of a mature ritornello, consisting, within a period closing on the tonic, of a motto, a development (*Fortspinnung*) and a conclusion (coda) (Example 3.1).

85 See Talbot, 'The Concerto Allegro,' 170.

The image displays two musical excerpts from Vivaldi's Concerto, Op. 3 No. 6. The first excerpt, 'Allegro', consists of three staves. The first staff is marked 'Molto' and 'Development'. The second staff is marked 'Conclusion'. The third staff is marked 'Solo'. The second excerpt, 'Presto', also consists of three staves. The first staff is marked 'Molto' and 'p'. The second staff is marked 'f Development'. The third staff is marked 'Solo' and 'Conclusion'.

Example 3.1: a) A. Vivaldi, Concerto, Op. 3 No. 6/i, bars 1–12
 b) A. Vivaldi, Concerto, Op. 3 No. 6/iii, bars 1–30.

In accordance with Quantz's recommendations,⁸⁶ in seven cases (Op. 3 No. 3/i, iii, No. 4/iv, No. 5/i, No. 8/iii, No. 9/iii, No. 12/i), the ritornellos consist of two ideas, and in no concerto are the tonal plans of the ritornello movements identical. In three concertos (Op. 3 Nos. 2/iv, 8/i, 10/iii), R1 is in four parts, which augurs the multi-sectional ritornello structure typical of later concertos by Vivaldi, Tassarini, Locatelli and Tartini (Example 3.2). Some R1s even extend to more than 20 bars, which is also characteristic of mature ritornello forms (e.g. Op. 3 Nos. 4/iv, 6/iii, 8/i, 10/iii, 12/iii). Already in his Op. 3, Vivaldi treats R1 as a reservoir of the finest thematic ideas for tutti interventions arranged in such a way that with successive tutti entries (R2, R3, R4, etc.) the composer can freely shorten this material, rearrange its component parts or combine

⁸⁶ See Quantz, *On Playing the Flute*, chapter XVIII, § 33.8, § 38.

them with new ideas.⁸⁷ In this debut set, the composer sporadically entrusts inner ritornellos (R3 and R4) with introducing new thematic material,⁸⁸ something that he practised throughout his life.⁸⁹ One interesting case is that of the concerto Op. 3 No. 3/i, in which all the inner ritornellos (R2–4) are modulating and the solo episodes (S1–4) are tonally stable. As befitting a musical debut, in Op. 3 we also find examples of less felicitous ideas not continued in subsequent publications. Superfluous with regard to the dynamic of formal development is the repeat of the whole of R1 as R2 in the concerto Op. 3 No. 5/i. Vivaldi is also inconsistent in Op. 3 No. 12/i, where R1 modulates to the dominant, then S1 is immediately followed by an R2 adhering to the tonic (see Appendix 9, item 1).



Example 3.2: A. Vivaldi, Concerto, Op. 3 No. 2/iv, bars 1–13.

Besides these innovative solutions, we also find in Op. 3 plenty of examples of formal experiments and traces of Vivaldi modelling his work on solutions tried by Albinoni, who in the concerto was active before Vivaldi. Op. 3 No. 5/iii and No. 10/i adhere to a form with motto. Albinoni was a consistent advocate of that form. The forms of concertos Op. 3 Nos. 4/ii, 5/i, iii, 6/i, iii, 8/i, iii, 10/ and 12/i are based on an oscillating tonal plan typical of Albinoni, in which the key of the tonic returns every so often as the form unfolds and is not ascribed to the final tutti, as in most composers' concertos. Vivaldi employed an oscillating tonal plan for ritornello forms occasionally in Op. 8, but he most often relied on an arch plan, in which only the outermost ritornellos adhere to the principal

87 E.g. Op. 3 Nos. 2/ii, iv, 3/i, 6/i, iii, 8/i, iii, 9/i, iii, 10/iii, 12/i, iii. Karl Heller, in *Antonio Vivaldi* (p. 65), illustrates this taking concerto RV 369 as his example, and Michael Talbot, in *Vivaldi* (p. 121), taking the example of concerto RV 442.

88 E.g. Op. 3 Nos. 3/iii, 5/i, 6/i, iii, 8/i, iii, 9/iii, 12/iii.

89 E.g. Op. 4 Nos. 4/i, 5/i, Op. 7 No. 8/iii, Op. 8 Nos. 5/iii, 11/i, Op. 12 No. 1/i.

key. Vivaldi twice grafted into ritornello form the addition of a coda at the end of a motto form that is customary in concertos by Albinoni (Op. 3 Nos. 2/ii, 12/iii).⁹⁰ Also recalling procedures often employed by Albinoni are the repeating of R1 and solo episodes (S2–4) built against a tutti accompaniment in Op. 3 No. 3/iii, as well as the juxtaposition of mottos in different keys without a suitable modulation (*hiatus*) in R1 of Op. 3 No. 5/i and in R3 and R4 of Op. 3 No. 12/i. In Op. 3 Nos. 5/i, 8/ and 10/i, Vivaldi exceptionally draws on the principal of the *Devisenarie*, earlier employed by Benedetto Marcello in Op. 1 No. 8/i. The material of S1 is repeated after R2 in its entirety or at the beginning of S2 (see Appendix 9, items 2–4). Albinoni did not use this procedure until his oboe concertos in Opp. 7 and 9, while Vivaldi did not return to it after Op. 3.

After *L'estro armonico*, in subsequent publications and unpublished concertos, Vivaldi did not alter his approach to ritornello form in any fundamental way, continuing to maintain a strong thematic and textural contrast between ritornellos and solo episodes. He still, depending on the expressive needs, liked to surprise listeners by altering the disposition of components and employing a rich palette of tonal plans. His creative strength is best expressed in small, at times subtle, details of micro-architecture: every ritornello form is different, despite the similar overall premises. In Op. 4 No. 8/i, he employs, for example, two different mottos, one for a ritornello and the other for a solo episode. In Op. 4 No. 4/i, the main motto is counterpointed in R2 by a motif which then serves as the motto in R3. In Op. 4 No. 3/i, in R2, without modulation, the composer juxtaposes successive mottos on the tonic, submediant, supertonic and dominant, and in Op. 4 No. 3/iii the motto is shown in R3 successively on degrees iii, ii and I, and the outermost ritornellos (R1 and R4) have an arch form with a motto at the beginning and the end. In the finale of concerto, Op. 4 No. 3, the ritornello form is enclosed quite unusually within a binary reprise form, R1:|:R2–S1–R3–S2–R4:|, but the 19–bar section A (R1) does not end on the dominant, as in ordinary reprise forms, but on the tonic (R2 begins, however, on the dominant). In this movement, Vivaldi also broke with the principle of the alternation of tutti and solo sections, since after R1 he immediately brings in R2 without a linking solo episode S1. Such a fusion of ritornello form

90 Wholly erroneous is Hirshberg and McVeigh's interpretation of the form of Op. 3 No. 2/ (*The Italian Solo Concerto*, 79), about which they write that the recapitulation does not begin until S4 and is given entirely to the solo episode. In actual fact, four bars before the entry of S4, R4 comes in on the tonic, being a repeat of R1 but without the motto. The thematic material of S4 is entirely new, so apart from the key of the tonic it does not recapitulate anything.

with binary reprise form was often employed after 1740 in concertos by Tartini and his pupils: Maddalena Lombardini Sirmen and Felice Giardini.⁹¹ Vivaldi tested different variants of this combination from his Op. 3 No. 3/iii (1711), in which R1, closing on the dominant, is repeated, but the S1–R2–S2–R3–S3–R4–S4–R5 that follows it is not (form A: ||A' ||), to RV 93 (c.1730), where in both the outermost movements he employed the form R1–S1: ||:R2–S2–R3–S3–R4: || (see Appendix 9, items 5–6).⁹²

In Op. 8 the ritornello forms of some concertos are subordinated to an extra-musical narrative (programme elements in *Le quattro stagioni*, illustrative in *La tempesta di mare*, *La caccia*), which renders them less vivid and legible than in non-programme concertos. In Op. 8 No. 2/i *L'estate*, R2 begins with a theme taken from S1, after which it ends with the closing idea of R1 in a new metre (3/8); similarly the beginning of R3 is thematically linked to S2, before bringing in completely new material, on which the closing R4 is built (see Appendix 9, item 7). Vivaldi also introduces new themes in R2, R6 and R7 of the stormy finale of that concerto. The finale of Concerto, Op. 8 No. 4 *L'inverno* begins with a 20–bar S1, by dint of which the composer inverts the natural order to the textures of the ritornello form. The R4 that brings this movement to a close is again based on completely new thematic material, introduced in the S4 that precedes it (see Appendix 9, item 8). The demands of musical rhetoric in the illustrative concerto Op. 8 No. 5 *La tempesta di mare* mean that the ritornello movement I, ending on the dominant, passes *attacca* into the modulating movement II, which in turn, ending on the dominant of the relative key, to which it was heading (C minor), leads *attacca* into the finale. Be it for the purposes of the musical narrative illustrating a storm or out of a simple surge of inventiveness, in the movement that ends this concerto, after the remarkably homogeneous R1, which cannot be broken down into constituent elements, it is only R2, adhering to the dominant, that introduces what appear to be further parts of the opening ritornello. New themes are also added by R4 and the ornamental coda that ends the concerto (see Appendix 9, items 9–10). Possibly on account of its title, *Il piacere*, concerto Op. 8 No. 6 was given almost exemplary ritornello forms. In both the outer movements, all the ritornellos are tonally stable, the expansive solo episodes modulate, giving tonal plans (I–vi–iii–I–V–I and I–V–vi–I) close to those which Kolneder regarded as continually repeated clichés,

91 See White, *From Vivaldi to Viotti*, 69 ff.

92 Albinoni, in the finales of his late concertos, also employed similar solutions in a motto form, repeating either M1 (Op. 9 No. 1/iii) or the whole opening period of the tutti (E.g. Op. 10 No. 3/iii, No. 7/iii).

and the closing ritornello is built on the second idea of R1, as Quantz postulated in his treatise.

In the concertos from Opp. 3 and 4 alone, one already notes all the types of motto characteristic of Vivaldi: a) the hammer motif, involving a threefold striking of chords, usually T-D-T;⁹³ b) a motto based on repeated octave leaps;⁹⁴ c) a motto with the leap of a minor sixth;⁹⁵ d) a fanfare motto or one on broken chords (Example 3.3).⁹⁶



Example 3.3: a) A. Vivaldi, Concerto, Op. 4 No. 5/i

b) A. Vivaldi, Concerto, Op. 3 No. 6/i

c) A. Vivaldi, Concerto, Op. 4 No. 6/i

d) A. Vivaldi, Concerto, Op. 4 No. 1/i

Vivaldi usually introduces these mottos in homophonic texture, often employing violin unison, but sometimes a motto is imitative or fugal (e.g. Op. 8 No. 11/i, iii, RV 319/i). The presence of a motto in all the ritornellos strengthens the listener's sense of formal transparency; the tutti section in which the motto is recalled carries greater weight in the process of building tension between what is repeated and ensemble and what is new and solo. Vivaldi normally tries to mark every ritornello with a motto. Sometimes, however, in middle ritornellos, he forgoes statements of a motto in favour of other ideas taken from R1 or introduces new ideas. The effect of a motto is particularly strong when, after

93 E.g. Op. 3 No. 8/i, Op. 4 No. 5/i, No. 12/i.

94 E.g. Op. 3 No. 5/i, Op. 4 No. 4/i.

95 E.g. Op. 4 No. 4/iii, No. 6/i.

96 E.g. Op. 3 No. 10/i, iii, No. 12/i, iii, Op. 4 No. 1/i, No. 5/iii, No. 7/i, No. 8/i, No. 11/i.

middle ritornellos marked by its absence, it appears together with the return of the tonic (e.g. Op. 8 No. 5/iii); in such instances the motto strongly marks the entry into the phase of the recapitulation of the principal key (see Appendix 9, item 10). Vivaldi tends to avoid such situations, since in reception they lend the whole form a character close to da capo repeat. The effect of a da capo aria may also arise when a motto's entry on the tonic in the recapitulation is not prepared by the modulation of the solo episode that precedes it, but occurs suddenly, like an harmonic hiatus (e.g. RV 350). When R1 has an arch form with a motto shown at the beginning and the end (see Appendix 9, item 11), in subsequent ritornellos, depending on his needs, Vivaldi more often employs the middle idea of R1, sparingly recalling the motto (e.g. Op. 3 No. 9/i), or else allows the motto to dominate the work entirely (e.g. Op. 8 No. 9/iii). In subsequent ritornellos, Vivaldi most often modifies the motto slightly; very rarely does he refer to the motto in solo episodes (e.g. Op. 3 No. 6/i, iii), trying not to link them thematically with the ritornellos. In major keys, the motto usually always appears in R2 and less often in subsequent ritornellos, except for the last; in minor keys, the reverse occurs. Sometimes, the themes opening R1 bear all the hallmarks of a catchy motto, but Vivaldi refrains from repeating them in the subsequent ritornellos (e.g. RV 367/i, 372/i, 492/i).

The ritornellos opening Vivaldi's concertos are usually built from several elements, most rarely from the two described by Quantz (motto and conclusion⁹⁷), most often from three (motto, development and conclusion⁹⁸); in later concertos they can even number as many as seven independent ideas,⁹⁹ arranged, in accordance with the *style galant*, from short phrases of one and a half to two bars. Not all those ideas are used further into a work. Sometimes they are linked in pairs, according to the principle aabbcc, etc, recalling mature periodic structures of the Classical era (e.g. Op. 4 No. 2/i, Op. 8 No. 10/i, iii). The elaborate R1 ritornellos of late concertos can take up one-third of a whole ritornello form (e.g. Op. 1 No. 1/i). Vivaldi rarely has R1 repeated at the end of a work with the remark *da capo* (RV 393/i, iii, 397/iii).

Thanks to the principle of strong textural and thematic contrasting between tutti ritornellos and solo episodes that Vivaldi employs, we rarely find examples

97 E.g. Op. 3 Nos. 3/i, iii, 4/iv, 5/i, 8/iii, 9/iii, Op. 4 No. 4/i, Op. 7 No. 8/i, Op. 8 Nos. 1/i, iii, 3/i, 6/i, 10/iii, RV 93/iii, 319/i, 329/i, 397/i, iii, 413/i, 484/ii.

98 E.g. Op. 3 Nos. 2/ii, 6/i, iii, 12/iii, Op. 4 Nos. 1/i, 5/iii, 6/i, iii, Op. 8 Nos. 1/i, 5/i, 7/i, iii, 8/i, 9/i, Op. 12 No. 1/i, iii, RV 199/i, 392/iii, 393/iii, 413/iii, 455/iii, 533/iii.

99 E.g. RV 273/i, 450/i, 471/i, 540/i, 552/i.

of thematic linkage between them in his concertos. If it does occur, then it is only between R1 and S1 (e.g. Op. 3 No. 6/iii, RV 398/i, 413/i, 447/i, 484/i). Sometimes, when those sections seem to contrast strongly with one another, on closer analysis it may turn out that the opening motif of S1 serves, for example, to fill out of the characteristic leaps of the motto of R1 (e.g. Op. 12 No. 2/i). In the concertos from *Le quattro stagioni*, exceptional due to the subordination of the ritornello form to a narrative function suggested by sonnets, Vivaldi thematically links solo episodes with neighbouring ritornellos exceptionally often. In Op. 8 No. 2/i *L'estate*, the theme from S1 is taken up at the beginning of R2 and the theme from S2 at the start of R3; in Op. 8 No. 4/iii *L'inverno*, the last tutti section of R4 is built on a theme taken up from the solo episode S4 that precedes it. While inner ritornellos are most often modified versions of R1, and in addition generally employ its most important part – the motto – there are generally no thematic similarities whatsoever between successive solo episodes. The exception in this respect is Op. 10 No. 6/i, in which S2 is a repeat of S1 in a new key. Also rare are cases where in middle and closing ritornellos Vivaldi does not use the material of R1 at all (e.g. Op. 3 No. 3/iii, 5/i, Op. 8 No. 2/i).

In Vivaldi's concertos, R1, regardless of its length and the number of elements, usually adheres to the principal key and constitutes a period closed by a distinct cadence to the tonic. Rarely, and generally in early concertos, the composer employs also modulating R1 sections, which close on the dominant (e.g. Op. 3 No. 3/iii, 4/ii, 10/iii, 12/i, Op. 8 No. 8/i, RV 344/i). This enabled him to more quickly reach keys more distantly related to the tonic, and thereby sometimes increase the number of keys visited to three or more (e.g. Op. 3 No. 3/iii, Op. 8 No. 8/i) or reduce the dimensions of a movement, since the return of the tonic could occur earlier (e.g. Op. 3 No. 3/iii) or introduce an oscillatory tonal plan to a movement, with several returns to the tonic (e.g. Op. 3 No. 4/ii, 12/i). The opening ritornello was not confined to the role of a treasure trove of thematic ideas from which the composer drew freely over the course of a work; sometimes its rich tonal plan meant that it constituted something like a 'work within a work.'¹⁰⁰ The composer usually emphasises in R1 the principal key, since all the sections of the ritornello are closed distinctly on the tonic (e.g. Op. 3 No. 2/ii, 6/i, Op. 4 No. 4/i, Op. 8 No. 4/iii); from time to time, the tonic alters its mode (e.g. Op. 8 No. 9/iii) or one of the inner ideas ends on the dominant (Op. 3 No. 3/i, 5/i, Op. 4 No. 1/i, 2/i, 3/iii, 5/iii). Elsewhere, an R1 that clearly concludes with a strong cadence to the tonic may include sections modulating or even adhering to different keys more

100 Attention was first drawn to this phenomenon by Talbot; see *Vivaldi*, 110–111.

or less distantly related to the principal key (e.g. Op. 3 No. 2/iv, Op. 4 No. 3/i, 6/iii, RV 273/iii, 329/iii, 397/i, iii, 461/i, 471/i, 582/iii). The dynamic tonal scheme of an opening ritornello may even be just as rich as the sequence of modulations throughout a whole movement, and when the two plans converge (e.g. RV 54/i), Talbot's conception of R1 as a work within a work becomes more convincing.¹⁰¹ Yet an elaborate R1 need not be marked by a rich tonal plan. One example of Vivaldi's characteristic lack of schematicism in shaping ritornello forms is when he imparts a simple I-V-I tonal plan to an opening ritornello that makes up around one-third of the whole movement (e.g. Op. 11 No. 1/i).

The main tonal principle governing the ritornello forms in Vivaldi's concertos is a constant modulation from a tonic shown at the beginning to its recapitulation at the end of a movement. Usually between these two areas reserved for the tonic, the composer continually introduces new keys, repeating none of them in successive ritornellos and episodes. Since the tonal plan of such a movement assumes, in a graphic layout, a form similar to a circle, Michael Talbot, and other scholars in his wake, termed it a 'circuit scheme.'¹⁰² The opposite of such an arching tonal plan is Talbot's 'pendulum scheme,' in which the tonic returns every so often within a ritornello form. Vivaldi used a pendulum scheme only rarely, mainly in early concertos from Opp. 3 and 4.¹⁰³ Kolneder's false and distorting thesis, reiterated in the highly influential *The New Oxford History of Music*, according to which all of Vivaldi's concertos were based on two tonal schemes (I-V-vi-I in the major and i-v-III-I in the minor),¹⁰⁴ is not borne out by the music itself. Comparison of the tonal plans used in particular concertos of a given set already shows its erroneousness (see Appendix 9, items 1–5, 11). In reality, of the more than 550 extant concertos by Vivaldi, we can distinguish more than 100 tonal schemes of movements adhering to ritornello form. In those tonal plans, we can distinguish certain groups according to the sequence of successive keys. Among the most interesting and most surprising are the tonal plans of concertos in minor keys,¹⁰⁵ in which Vivaldi never employs

101 In RV 540/i, this convergence is not perfect, and we may speak more of a paraphrase, since R1 is built on the plan i-v-III-I, and the whole of the movement on i-III-v-i.

102 See Talbot, 'The Sacred Vocal Music,' 128–129; Hirshberg and McVeigh, *The Italian Solo Concerto*, 13–15.

103 E.g. Op. 3 Nos. 2/iv, 4/ii, 5/i, iii, 6/i, iii, 8/i, iii, 12/i, Op. 4 No. 3/i, iii, Op. 8 No. 1/i, iii.

104 See Kolneder, *Antonio Vivaldi*, 55; Kolneder, 'Die Solokonzertform,' 38.

105 E.g. i-v-VII-i in Op. 8 No. 4/i; i-v-VII-iv-VI-vii-i in Op. 11 No. 2, i-III-iv-VI-VII-v-i in Op. 12 No. 1/iii, i-III-v-iv-i in RV 103/i.

the key of the II degree, since the triad built upon it is a diminished chord. In relation to the larger number of concertos in major keys, we can distinguish within them the greatest variety of tonal plans. The most numerous group consists of schemes in which the key of the tonic is followed by the key of the dominant.¹⁰⁶ The second most common group is that in which the second key, after the tonic, is the key of the mediant;¹⁰⁷ in the third most frequent group, the second key is that of the submediant;¹⁰⁸ in the fourth, the key of the subdominant;¹⁰⁹ in the fifth, the key of the supertonic;¹¹⁰ in the sixth, the second key of the leading tone.¹¹¹ In concertos in major keys, Vivaldi employs most often eight schemes: I-V-vi-I, I-V-iii-I, I-V-iii-vi-I, I-V-vi-iii-I, I-vi-iii-I, I-iii-vi-I, I-V-vi-ii-I and I-V-ii-vi-I (ordered according to frequency of occurrence). In concertos in minor keys, he most often uses the following seven tonal plans: i-v-III-i, i-III-iv-i, i-III-v-i, i-III-v-iv-i, i-v-iv-i, i-v-VI-i, i-iv-VI-i, i-v-VII-i (order as above).

The tonal plans given above can appear in every movement of a concerto, and it is impossible to discern any relationship between the position of a movement in a concerto and the occurrence within it of particular tonal schemes. Vivaldi generally retains the principle, postulated by Quantz, of building each ritornello movement on different tonal plans.¹¹² It is extremely rare for two movements of a concerto to be based on the same models of modulation (e.g. RV 398/i, iii). Modulations to new keys occur most often in solo episodes; if they do occur in a tutti section, it is usually the penultimate ritornello (e.g. Op. 4 No. 3/iii, 5/i, iii, 6/iii, RV 273/i, iii, 413/iii, 447/i, 471/i, iii, 484/i, 532/i, iii, 540/iii). However, Vivaldi's great creative inventiveness means that he sometimes puts the listener's habits to the test and inverts the order that is natural for ritornello form, giving a modulating function to the ritornellos and the function of stabilising the key to the solo episodes (e.g. Op. 3 No. 3/i, Op. 4 No. 3/i, iii, Op. 8 No. 4/iii, 9/i, iii, RV 93/iii, 220/i). Besides a modulation reached by means of the often-elaborate progressions characteristic of Vivaldi, a new key can also

106 E.g. I-V-vi-I, I-V-vi-iii-I, I-V-iii-I, I-V-iii-vi-I, I-V-vi-ii-I, I-V-ii-vi-I, I-V-iii-V-I, I-V-IV-vi-I, I-V-II-iii-I, I-V-I; i-v-VI-i, i-v-III-i, i-v-III-iv-i, i-v-III-iv-VI-i, i-v-iv-i, i-v-iv-VI-i, i-v-VII-i, i-v-i.

107 E.g. I-iii-vi-I, I-iii-V-I, I-iii-V-vi-I, I-iii-I, I-iii-V-ii-I, i-III-v-i, i-III-iv-i, i-III-v-iv-i, i-III-iv-VI-i, i-III-iv-VI-v-i.

108 E.g. I-vi-iii-I, I-vi-IV-I, I-vi-ii-iii-I, I-vi-I, I-vi-iii-V-I, i-VI-iv-I.

109 E.g. I-IV-ii-vi-I, i-iv-VI-i, i-iv-v-i, i-iv-VI-v-i, i-iv-III-i.

110 E.g. I-ii-vi-iv-I, I-ii-vi-iii-I, I-ii-vi-V-I.

111 This last group (I-vii-I) is represented by just one form: RV 250/i.

112 See Quantz, *On Playing the Flute*, chapter XVIII, § 38.

be introduced suddenly, after a harmonic hiatus. Particularly noteworthy are instances where this practice is linked to multiple statements of a motto on different degrees of the scale (e.g. Op. 3 No. 3/iii, Op. 4 No. 3/i, Op. 12 No. 1/i) or to the marking in this way of the recapitulation of the tonic (e.g. RV 190/i, 350/i, 386/i, 413/i, Op. 9 No. 2/i). When the last solo episode prepares the return of a ritornello on the tonic (the recapitulation), but instead a strong tutti entry, emphasised with a motto, occurs in a different key, we can speak of a 'false' reprise (e.g. Op. 9 No. 2/i, Op. 12 No. 1/i, RV 252/i). In this situation, the return of the tonic usually occurs within the same ritornello.

In late Vivaldi concertos, one notes the thematic enhancement of R1, which is lent a mosaic through-composed structure made up of small one- or two-bar cells, some of which do not return in any ritornello (e.g. RV 273, 450, 471, 540, 552). In late works, the number of ritornellos and solo episodes is also limited to four and three respectively, which is often accompanied by the impoverishment of the tonal plan in the direction of the sequence I-V-I and the lengthening of the recapitulation. These phenomena were subsequently continued in concertos by Tartini and presaged the form of Classical concertos. During the late period in his oeuvre, in the 1730s and 40s, Vivaldi sometimes employed pre-Classical forms, when, for example, in both the outer movements of the chamber concerto RV 93, he repeats the combination R1–S1 ending on the dominant and R2–S2–R3–S3–R4 returning to the tonic (see Appendix 9, item 6). One characteristic feature of his concertos in every period of his oeuvre is his unconventional and quite exceptional ingenuity in the shaping of ritornello form.

The exceptional character of Albinoni

Although, from the point of view of the possibilities for shaping tutti returns, motto form gives a composer considerably fewer possibilities than ritornello form, and in terms of rhetorical strength the tension between solo and ensemble sections acts far more weakly on the listener, Albinoni, in all his sets, deliberately avoids the use of ritornello form. This is hard to comprehend in any way other than as a well-considered and judicious choice, since – like Vivaldi – he employed a variety of ritornello forms in his operatic arias and followed the technical advancements of his day.¹¹³ Since Albinoni, unlike Vivaldi, does not wish to overexpose the soloists, usually giving the concertmaster's part short, ornamental (not structural) solos, which, in addition, are played largely against the accompaniment of the whole ensemble, he did not really need a form so

113 See Solie, 'Aria Structure.'

strongly differentiating between the functions of soloist and ensemble as ritornello form. His concertos belong to a different type than the works of Vivaldi. Albinoni cultivates above all the concerto without soloists, the string concerto. In terms of formal solutions, his works are closer to Vivaldi's ripieno concertos than to his solo and grosso concertos. Albinoni employed ritornello form only in 15 oboe concertos: Op. 7 Nos. 2–3, 6, 8–9, 11–12 and Op. 9 Nos. 2–3, 5–6, 8–9, 11–12.

In the movement that opens the concerto in D major *Col* – one of the oldest among those analysed in the present work – Albinoni employs a form taken from seventeenth-century sonatas and sinfonias for trumpet by Bolognese composers (Cazzati, Torelli, Jacchini). Despite the continuous exchange between sections that are clearly solo and ensemble – wholly exceptional in his concerto output – this movement is not a ritornello form; nor is it a form with motto, typical of this composer. Yet one notes here the crystallising of procedures employed by Albinoni in later concertos. This form is clearly dominated by a two-bar opening idea (divided into a one-bar solo segment and a one-bar ensemble), which is then led on the dominant and the supertonic before returning at the end to the tonic. This idea cannot be regarded as a typical motto, since it does not possess the features essential to the motto; it is too figurational. As in the motto and ritornello forms of Albinoni's later concertos, an initial period, closed in bar 16 on the tonic, is followed by a repeat of the 'motto' on the tonic, then immediately on the dominant and, to the listener's surprise, in the key of E major, after which further modulation is carried out to the mediant, and in the third period a return to the tonic, before the fourth period, adhering entirely to the tonic, begins again with the 'motto' (see Appendix 9, item 12).

Five years after composing *Col*, Albinoni published his Op. 2 (1700), in which, in four of the six concertos, he employed motto form: Op. 2 No. 1/i, 4/i, 5/i and 6/i. All these works display a clearly defined leading idea, recalling mottos from Vivaldi's concertos (e.g. the hammer motif in Op. 2 No. 4/i). The composer based two concertos (Nos. 1 and 5) on the tonal plan I-V-vi-I, singled out by Kolneder as typical of Vivaldi's ritornello forms in major keys. Despite the ostensible similarities, this plan is used completely differently by Albinoni, since unlike Vivaldi he avoids a division into tutti ritornellos and solo episodes. Here, the switch to a new key takes place in a tutti, according to the principle of a simple repeat of the motto in different keys (e.g. Op. 2 No. 1/i, 4/i), or in a bridge section *e*, also played by the tutti (e.g. Op. 2 No. 1/i, 5/i; see Appendix 9, items 13–14). In concertos Nos. 4 and 6, Albinoni employs the same form with motto, only on a pendulum tonal plan (I-V-I-vi-I-V-iii-ii-I in No. 4/i; I-V-I-vi-I

in No. 6/i).¹¹⁴ In all four concertos from Op. 2, despite the differences in tonal plans, Albinoni employs similar three- or four-period forms with motto, numbering around 50 bars and ending with a coda. Albinoni employed his most elaborate form, not departing from those used in his later concertos, in Op. 2 No. 4/i (see Appendix 9, item 13), arranged for organ by Johann Gottfried Walther (LV 126). Here the motto is stated ten times and, as in *Col*, it is presented in different keys in sets of three, one next to the other. Although in this concerto, as in few of his later works in the genre, Albinoni highlighted the soloists (violin, cello) several times in the sections c, d, e, d' and f, their turns, as always, are accompanied by the whole ensemble; they do not serve a modulating or structural function, but are of a merely ornamental character. In the concertos Op. 2 Nos. 2 and 3, there are no motto or ritornello forms.

Further progress in the use of the motto form can be seen in Op. 5, where it always appears in the opening movement, while the finales of all the concertos are reserved for fugal technique. These forms are longer than in Op. 2, numbering between more than 30 and more than 90 bars. They are characterised by thematic homogeneity, and sometimes, besides the motto, there appear only one or two contrasting ideas (e.g. Op. 5 No. 2/i, 9/i, 11/i). In Op. 5 No. 11/i, a one-bar motto holds sway over nearly the whole movement, giving in effect a variation form, in which thematic contrast appears only at the end. In many concertos, the period opening the Allegro is repeated at the end, which gives the illusion of a da capo form. After the fashion of his Op. 2 concertos, however, Albinoni likes to end a work with a coda and introduces completely new thematic material at the end of every concerto. As in Op. 2, short segments of a couple of bars highlighting one or two instruments against the tutti (violin, two violins, cello, cello with violin) are merely of an ornamental, not structural, character. Albinoni introduces them smoothly (Example 3.4), in an unpredictable way, in different phases of the form's development, never during a modulation from tonic to dominant.

114 Table 3.5 in Hirshberg and McVeigh's *The Italian Solo Concerto* (p. 62), representing the formal scheme of concerto Op. 2 No. 4/i, shows once again the unreliability of the analytical method adopted by them. First, in relation to non-ritornello form, in which there are no real solo episodes or ritornellos, they wrongly employ the terms R and S. Secondly, since in every form of concerto allegro the authors distinguish only four tonal phases (tonic, secondary key, foreign keys, tonic), the formal scheme of Albinoni's concerto Op. 2 No. 4/i acquires with them the remarkably convoluted form R1-S-R2-RT-R3a-R/S-R3b-RT-R3c-R/S-R3d-R4a-S-R4b (see Appendix 9, item 13).

The image displays a musical score for T. Albinoni's Concerto, Op. 5 No. 3/i, bars 15-19. The score is arranged in two systems. The first system (bars 15-17) includes staves for Violino I, Violino I de concerto, Violino II, Viola I, Viola II, and Violoncello/Basso continuo. The second system (bars 18-19) includes staves for Violino I, Violino I de concerto, Viola I, Viola II, and Violoncello/Basso continuo. The key signature is one sharp (F#) and the time signature is 3/4. The score shows a pendulum tonal plan with various chordal textures and melodic lines.

Example 3.4: T. Albinoni, Concerto, Op. 5 No. 3/i, bars 15-19

In Op. 5, the composer reveals his preference for a pendulum tonal plan. Only the allegro of the concerto Op. 5 No. 8/i is built on an arching modulation plan I-V-iii-vi-I. In Op. 5, Albinoni employs a very limited range of tonal plans. In major keys, he introduces the sequence I-V-I-vi-I (Op. 5 Nos. 1-3/i, 10/i) or its variants I-V-IV-vi-iii-I (Op. 5 No. 6/i, 8/i), I-VI-I-iii-vi-I (Op. 5 No. 4/i) and I-V-I-iii-V-I (Op. 5 No. 12/i). In minor keys, he employs i-III-i (Op. 5 No. 5/i, 7/i), i-v-i-III-I (Op. 5 No. 9/i) and the more elaborate i-vi-i-III-i-v-i-III-VII-iv-i-v-i (Op. 5 No. 11/i).

In major keys, the composer very quickly passes to the dominant; sometimes, immediately after the initial motto, he repeats it on the V degree (e.g. Op. 5 No. 3/i, 8/i, 11/i).¹¹⁵ The tonal plan of the Allegro is not copied in the closing fugue.

In Opp. 7 and 9, we see a certain dualism in the approach to form, resulting from the fact that some of the concertos are scored for string ensemble, as in Opp. 2 and 5, while others are concertos for one or two oboes. While in the string concertos one notes the continuation of formal ideas from Opp. 2 and 5, that is, the consistent avoidance of ritornello form in favour of motto form, in the oboe concertos, Albinoni employs forms that may be called ritornello forms. That change of formal premises was probably dictated by a change of leading instruments, since in Op. 10, where there are no oboes, the composer returned to a formal model familiar from his string concertos. In Opp. 7 and 9, Albinoni treats the oboe differently than the violin and the cello in his concertos from Opp. 2 and 5. Like a singer in operatic arias, the oboe falls silent when the tutti plays, but when the oboe plays solo, its part is clearly highlighted and discharges the structural functions of a modulating solo episode. Albinoni's oboe concertos provide the best proof that he was perfectly familiar with the premises and virtues of Vivaldian ritornello form and could freely apply it when he so wished. Yet he did so only in relation to concertos which he scored for a mixed wind-string ensemble. With regard to the ritornello formula for the shaping of a movement, exceptional for Albinoni, it should be stressed that the composer proceeded here in a completely different way than Vivaldi. First, his ritornellos are short and concise, comprising two or three components, and the equally succinct ritornello forms (around 60 bars) employ a very limited set of themes. Secondly, the solo episodes are generally based on the same material, which serves as a second motto (cf. Op. 7 No. 8; Appendix 9, item 15). Thirdly, in his concertos for two oboes, Albinoni treats them essentially like a single soloist, always leading them together, often in parallel thirds. Fourthly, unlike in Vivaldi's concertos, the demands placed on the soloists are very modest. In his 15 oboe concertos,¹¹⁶ Albinoni often relies on the principle of the operatic *Devisenarie*, where S1 uses a motto that adheres to the tonic; only in S2 does he depart from the material of R1 and introduce a new key. Also based on vocal models are the solo episodes. Sometimes he blurs the boundary between solo and tutti in their continuous

115 Vivaldi proceeded in the same way in his early ritornello forms, e.g. Op. 3 No. 5/i, Op. 4 No. 1/i, 3/i.

116 The concerto Op. 7 No. 5 has neither ritornello nor motto form.

dialoguing towards the end of a movement, when he modulates around the circle of fifths to foreign keys (e.g. Op. 9 No. 9/i, 12/i). As in Opp. 2 and 5, a whole movement is often rounded off with a coda (e.g. Op. 7 No. 8/i, Op. 9 No. 6/i).

As regards the motto form in eight string concertos included in Opp. 7 and 9, compared to earlier works of this type, one notes a slight increase in the number of themes (e.g. Op. 7 No. 7/i, 10/i, Op. 9 No. 10/i). Sections with an ornamental leading of the concertmaster's part are occasionally extended to a dozen or so bars (Op. 7 No. 10/i, Op. 9 No. 1/i, iii, 4/i, 7/i, 10/i) and contain a more demanding figuration (e.g. in chords), and motto forms may appear in both the outer movements (e.g. Op. 9 Nos. 1, 7). Besides this, Albinoni proceeds in a similar fashion as in his earlier sets, altering the key not by means of solo episodes, of which there are none, but through a series of mottos stated in different keys. Only in Op. 9 No. 4/i and No. 7/i, iii – after the fashion of ritornello forms – does the modulation take place within a section highlighting the concertmaster's part (see Appendix 9, item 16). Again, often at the end of a movement, we find a reprise of the opening period, giving the impression of a da capo form (e.g. Op. 7 No. 7/i, Op. 9 No. 1/i, 7/iii, 10/i). In both motto forms and ritornello forms, Albinoni readily employs a pendulum tonal plan. As in his Opp. 2 and 5, the composer uses a quite limited range of modulating plans. The scheme I-V-I-vi-I, with its shortened or lengthened variants (I-V-I-V-iii-I-vi-I in Op. 7 No. 4/i; I-V-I-vi-V-iii-I in Op. 9 No. 1/i; I-V-iii-vi-I in Op. 9 No. 1/iii; I-V-I in Op. 7 No. 10/i), is repeated most often both in the allegros opening a concerto and in the finales, regardless of whether we are dealing with ritornello form or motto form. In minor keys, Albinoni emphasises the relative key and employs a wealth of tonal plans: i-III-i-v-VII-iv-i in Op. 9 No. 8/i and i-III-i-iv-VI-I in Op. 9 No. 2/i.

The *Concerti a cinque*, Op. 10 are the last works in this genre in Albinoni's oeuvre. Despite the unquestionable influences of the *style galant* in terms of melody, ornamentation and phrasing, with regard to form they do not differ from the concertos of Opp. 2, 5, 7 and 9. Between the forms of the concertos from Op. 10 and Op. 2 there is not really any difference. Over the 40 years that passed since the composing of *Col*, we do not note any change of conception in Albinoni, any approach to new solutions, and in particular he has not come around to ritornello form. He remained utterly resistant in this area to the influence of Vivaldi. With only two exceptions, in no work from Op. 10 did he use ritornello form. In all the works, he employs the same form that he first used in Op. 2 (cf. No. 6/i, iii; Appendix 9, item 17). As in Op. 9, only on a wider scale, motto forms now appear not in one, but in both outer movements (Op. 10

Nos. 2, 5, 8–12). Figurational sections highlighting the soloists (concertmaster, cellist, or two or three violins 'with' or 'without' cello) are introduced in different places or do not appear at all (e.g. Op. 10 No. 1/i, 5/iii, 7/i, iii, 9/i, iii, 11/i, iii). Compared to his Opp. 7 and 9, Albinoni increased their dimensions to more than 30 bars (Op. 10 No. 8/ii, 12/iii) and reduced the accompaniment, yet despite this (with the exception of Nos. 8 and 12) he did not entrust them with the functions of solo episodes modulating to new keys. The composer insistently introduces new keys by means of series of repeats of a motto. One innovation is the use of a motto in sections with reduced forces, which considerably blurs any structural opposition between solo and tutti. Interestingly, immediately after such a 'solo' presentation of a motto, Albinoni introduces the motto in the tutti in a new key (e.g. Op. 10/i, iii). A motto can also appear instead of an ordinary coda (e.g. Op. 10 No. 1/i, 8/iii, 12/iii). Compared to earlier sets, the opening period is now sometimes more elaborate, and can number more than 20 bars (e.g. Op. 10 No. 4/i, 7/i), and a whole movement more than 100 bars (e.g. Op. 10 No. 2/iii, 4/i, 5/iii, 8/iii, 9/iii, 10/iii, 11/i, iii, 12/iii). As in Op. 9 No. 1/iii, in the finale, the first period is sometimes repeated (see Op. 10 No. 3/iii; Appendix 9, item 18), or a whole form with motto is inscribed within a binary reprise form (No. 6/iii, No. 7/iii), as is sometimes the case in Vivaldi's late concertos (e.g. RV 93).

A separate comment is required in relation to the two concertos (Op. 10 Nos. 8 and 12) in which Albinoni introduces for the first – and probably only – time in both outer movements a ritornello form in a violin concerto. This is not a model adopted from Vivaldi, but a wholly original model still bearing traces of the motto form typical of Albinoni (see Appendix 9, items 19 and 20). In the opening movement of the concerto Op. 10 No. 8, described extensively by Hirshberg and McVeigh, one notes too many inconsistencies and similarities to procedures employed in the concertos from Opp. 2 and 5 to regard this form as a mature ritornello form.¹¹⁷ Contrary to what Hirshberg and McVeigh claim, S1 (bars 10–13) does not modulate 'from' and 'to' III, but is held on the tonic. Only in the second entry of the concertmaster (bars 17–33) do we have a change of key from the tonic to the relative (this is S1 for Hirshberg and McVeigh), but this occurs because the soloist repeats the tutti that opens the period, in which Albinoni obtains this 'modulation,' as usual, through the straightforward repetition of the motto on the mediant. In the concertmaster's third turn (bars 38–57), the composer again introduces a repeat of the motto, but in the opposite

117 Hirshberg and McVeigh, *The Italian Solo Concerto*, 173, 180.

tonal direction (from III to i). One could hardly regard such tonal changes as modulations characteristic of mature solo episodes, let alone compare them to procedures employed by Vivaldi, Tessarini, Locatelli and Tartini. In addition, the disposition of the tutti and solo sections with regard to the thematic material and the tonal functions they fulfil is inconsistent. In mature ritornello form, statements of the motto coincide with tutti sections, and in solos the motto, if it does appear, is modified. Meanwhile, in Op. 10 No. 8/i, S3 (bars 38–57) begins with an entry of another version of section c, which from the beginning of the concerto has been closely linked only with the soloist (the soloist's motto), after which, still within a solo, 'modulating' tutti mottos are introduced. Examining this form from the point of view of the procedures employed by Albinoni in his other string concertos, it is clear that he divided up his typical scheme for a motto form quite artificially and mechanically between solo and tutti sections. In the string concertos, those modulating mottos in S2 and S3 were always played by the tutti, and only in secondary themes (the equivalents of idea c) did the composer highlight against the tutti the figured melody played by the concertmaster. In the finale of Op. 10 No. 8, also adhering to a ritornello form, Albinoni proceeded slightly differently, but again inconsistently. This time he clearly modulates S1 (bars 20–57) to the relative key without a simple transposition of the motto taken from R1. Yet after R2, which is a repeat of the opening period on the mediant, when S2 ought to come in (bars 75–85), the composer again employs the motto played first on III and immediately afterwards on the tonic, only now, despite the term *solo* placed in the *violino principale*, this passage is played by the tutti. It is only after the return to the key of the tonic that the true solo episode modulating to the dominant begins (section f, bars 85–105), in reduced forces and signalled with the term *solo* in the cello (see Appendix 9, item 21). We also find similar inconsistencies and traces of an artificial, awkward application of procedures employed in motto forms in both the ritornello forms of the concerto Op. 10 No. 12/i, iii.

The form of concertos *Co2*, *Co4* and *Co5*, preserved only in manuscript, dated to the years 1715–1717, does not depart in any respect from the form of the published works. They all open with a motto form but differ in the design of the finale: *Co4* and *Co5* end with a fugue, like Op. 5 Nos. 1–12 and Op. 9 Nos. 4 and 10, while *Co2* concludes with a binary reprise form, like Op. 7 Nos. 1, 4 and 7. In these concertos, Albinoni often (up to eight times) repeats the motto in different keys, always in tutti sections and twice at the end instead of a coda (*Co2*, *Co4*), and he also picks out ornamental sections with a figurational part for the concertmaster against the tutti or with a reduced accompaniment. The tonal plans of the movements with motto and ritornello movements in Op. 10 and *Co2*,

Co4 and *Co5* are identical or similar to those from earlier opuses. Albinoni's fondness for pendulum schemes means that the tonic is heard for most of the time, and of secondary keys he visits those on the dominant, mediant and sub-mediant. Only in six instances does he employ an arch model of modulations, without a return of the tonic within a movement (Op. 10 No. 1/i, 3/iii, 5/i, 11/i, 12/iii, *Co2/i*).

On account of the specific formal features of Albinoni's concertos, some scholars avoid using terminology related to ritornello form. They draw attention to certain fixed principles governing these forms. Martin Shapiro regards them as four-part structures consisting of an opening, a central phase, a reprise and a coda.¹¹⁸ Michael Talbot, meanwhile, distinguishes five phases: 1. a closed period cadencing on the tonic; 2. an open period with a motto on the tonic and the dominant, cadencing on V; 3. an open period with motto on the dominant and the tonic, leading to a cadence on vi, which may be followed by a modulatory link to the key of the reprise, which can also be reached after an harmonic hiatus; 4. a reprise; 5. a coda.¹¹⁹ John Solie does not share those terminological objections, proposing the following scheme: 1. a ritornello opening on the tonic; 2. an idea opening a ritornello on the tonic; 3. a section on the dominant introduced by the opening idea; 4. an episode using the opening idea, leading through the tonic to the relative key; 5. a transitional episode leading back to the tonic; 6. a reprise of the opening ritornello; 7. a coda.¹²⁰

The conservative Gentili

Just as many reservations with regard to ritornello form as Albinoni were manifested by Gentili. It would appear that he did not fully understand its potential. One barrier here could have been his musical training and the fact that he belonged to the milieu of musicians working mainly for the Church. His concertos from Op. 5 show that, enamoured of the achievements of Corelli, in 1708 he was not familiar even with motto form, or else he was unable or reluctant to use it. In his Op. 6, from 1716, Gentili clearly tries to make up for lost time, but the effect is very poor. He lacks a feel for the form and the ability to suitably distribute the proportions between solo and ensemble, modulating and tonally stable, virtuosic and lyrical. As a result, Gentili's concertos are clearly inferior to similar works by Vivaldi and Albinoni.

¹¹⁸ Shapiro, 'The Treatment,' 34–42.

¹¹⁹ Talbot, 'The Concerto Allegro,' 164–165.

¹²⁰ Solie, 'Aria Structure,' 36–37.

In the area of form, in his debut set of concertos, Op. 5, Gentili employs essentially the same norms as in his trio sonatas from Opp. 1–4. Some features of motto form can be discerned in his concerto, Op. 5 No. 8/i. Compared to other concertos from that set, the opening movement of the *Concerto ottavo* is of an experimental character. It begins with a sentence of three and a half bars presented in unison by cello and b.c., concluding with a bar-and-a-half response from the tutti, which is the hammer motif familiar from concertos by Vivaldi and Albinoni, written out for a semiquaver tremolo (Example 3.5). The whole movement is based essentially on the alternation between these two ideas, slightly modified, consistently distributed between solo and tutti and following the tonal plan I-V-I-IV-II-V-I (see Appendix 9, item 22). Sections a and b act as a constantly recurring motto split into solo and tutti. When Gentili changes the instruments performing solo to violin (section c, c' in bars 12, 13–14) and to two violins with cello (section c" in bars 18–26), he introduces the only ideas contrasting with the motto.

Example 3.5: G. Gentili, Concerto, Op. 5 No. 8/i, bars 1–5.

In Op. 6, Gentili continues his efforts in motto form in a more decisive manner. In Op. 6 No. 2/i, a two-bar tutti motto – another example of the hammer motif – is repeated over the course of the work in different keys and in different variants, regularly interspersed with solo sections from violin, two violins and Roman concertino (2 vni + vc). Also added to the tutti passages are new ideas, which as the work unfolds become ever more

numerous and increasingly blur the form's transparency. Nevertheless, the last variants of the motto appear up to the end of the movement. While a motto usually appears separately, particularly striking is the use of a series of mottos in a modulating progression in the third tutti ritornello, triggering associations with a similar practice used to reach new keys in the concertos of Albinoni (Example 3.6).

The image displays a musical score for G. Gentili's Concerto, Op. 6 No. 2/i, specifically bars 14 through 21. The score is written for a full orchestra and includes the following parts: Violino principale, Violino I di ripieno, Violino II, Alto, Violoncello, and Cembalo. The music is in G major and 3/4 time, marked 'Motto'. The first system (bars 14-17) shows the initial entry of the motto. The second system (bars 18-21) shows the motto being repeated and then modulating to a new key, indicated by a key signature change to one sharp (F#) in the second measure of the system. A rehearsal mark '4 3#' is placed at the end of the second system.

Example 3.6: G. Gentili, Concerto, Op. 6 No. 2/i, bars 14–21.

Gentili's tendency to use the frequent exchange of short tutti and solo segments is also evident in his other motto forms: in Op. 6 No. 4/i and Op. 6 No. 12/i. A respectively three- and four-bar tutti motto is also interleaved with short solos and appears in different keys up to the end of the movement (Op. 6 No. 12/i) or towards the end gives way to new themes (Op. 6 No. 4/i). In concerto Op. 6 No. 10/i, the composer builds and deploys his motto differently, but this form can still not be regarded as a typical ritornello form. The short opening movement (59 bars) is built from two solo sections and three tutti ritornellos. The opening five-bar tutti (T1) is based on a two-bar motto, its development and its conclusion, thereby resembling the three-phase ritornellos in early concertos by Vivaldi and Albinoni. After a strong cadence to the tonic that concludes S1, a general pause is followed by the introduction of T2 immediately on the dominant. A tutti beginning with a motto modulates to the relative key and is again closed by a distinct cadence with a general pause. Instead of another solo, another variant of the motto immediately enters in the relative key. The whole of T2 ends on the dominant, to which S2 also adheres, and the return to the tonic is delayed until the last statement of the motto in T3 (see Appendix 9, item 23).

A very interesting case is the opening movement of the concerto Op. 6 No. 11/i. Here the composer rather unfortunately imitates the style of Vivaldi, employing an uncharacteristic elaborate four-bar motto based on a sequence, played in unison by the whole ensemble in a suitable bass octave doubling (Example 2.18). Throughout this movement, in all the tutti interjections, Gentili consistently repeats only this unerringly unison motto, always adding to it a different ending of a couple of bars (not in unison). Given that binary construction of the tutti theme, in accordance with Quantz's definition,¹²¹ we may regard it as a ritornello and the whole movement as a ritornello form, particularly since all the tutti sections are based always on the melody of the ritornello, and all the solo episodes on contrasting material (see Appendix 9, item 24). Although this form does not display a division of the sentences into modulating solo episodes and ritornellos stabilising the keys (in R5, à la Albinoni, the motto is shown first on VI and then on III), that was also how many masters of ritornello form proceeded, with Vivaldi to the fore. We find Gentili's second ritornello form, similarly built, but more obvious, in the first movement of the concerto Op. 6 No. 9/i. Here R1 numbers 23 bars, and the three-bar motto is another compositional variation on the theme of the hammer motif.

121 See Quantz, *On Playing the Flute*, chapter XVIII, § 33.8.

Gentili employed ritornello forms somewhat more frequently in combination with fugal technique. As in the fugal finales of Albinoni's concertos Op. 9 Nos. 4 and 10, but unlike in the fugues from his own Op. 5, in Op. 6 Gentili introduced solo episodes into the fugue seven times. Compared to motto form, fugal technique enabled him to build longer tutti sections, which due to the repetition of the same theme and the imitative texture more clearly contrast with the changing solo passages. Forms of this type with a fugal ritornello (Example 3.7) can be found in the concertos Op. 6 Nos. 3–7/ii, 8/i and 11/ii. The ritornello-fugal form of Op. 6 No. 11/ii is even exemplary, as it ascribes a modulating function to the solo episodes and a stabilising function to the tutti ritornellos. While in motto forms and non-fugal ritornello forms Gentili employs exclusively a pendulum tonal plan, sometimes highly elaborate and rich in secondary keys,¹²² movements representing a fusion of ritornello form and fugal form are generally dominated by an arch model of modulation.¹²³

Gentili's more seldom use of motto forms and ritornello forms results from the fact that he failed to cast off the technical habits characteristic of Corelli's generation. Paradoxically, his finest concertos are those which are based on the norms that held sway in the seventeenth-century sonata. He is best in ritornello form when the ritornellos are fugal. When he tries to write in a new homophonic concerto style, the works are weak, strange and unconvincing. In only some of the Op. 6 concertos does Gentili cultivate a solo concerto; in the clear majority of works, he mixes elements of the solo and grosso concerto with the ensemble concerto without soloists. Most composers of mixed concertos were deeply rooted in the tradition of Corelli, who, as we know, did not know either ritornello or motto form.

122 E.g. I-V-I-IV-ii-I-V-I-IV-VIIIdim.-V-IV-V-ii-III-V-IV-I in Op. 6 No. 2/i; i-III-i-V-II-IV-VII-III in Op. 6 No. 11/i; i-III-i-III-i-v-iv-III-v-III-VII-V-i in Op. 6 No. 4/i.

123 E.g. i-v-III-VII-i in Op. 6 No. 5/ii, i-V-VII-III-i in Op. 6 No. 11/ii.

Andante

Violino principale

Violino I di ripieno

Violino II

Alto viola

Violoncello

Cembalo

6
5

3

6
5

Example 3.7: G. Gentili, Concerto, Op. 6 No. 8/i, bars 1–8

The experiments of Giulio Taglietti

In many respects, the concertos of Giulio Taglietti are similar to those of Gentili. Yet Taglietti employs a mixed type of concerto on a much greater scale; hence we find ritornello forms even more rarely in his output. His works show that, despite writing far from Venice, he was familiar with the concerto ideas of Albinoni and Vivaldi. Most visible are influences from Albinoni: in his Op. 8

No. 4/i, Taglietti clearly paraphrases the material of R1 from Albinoni's Op. 2 No. 4/i. He also frequently uses unison mottoes, three-phrase ritornellos and codas and blurs the boundaries between solo and tutti.

Taglietti employs motto forms, close even to ritornello forms, already in his debut set of concertos. The opening movement of the concerto Op. 4 No. 1 begins with an 18-bar tutti, in which a three-bar motto is repeated, à la Albinoni, on the dominant and accompanied each time by a different ending, which is then used separately in subsequent tutti sections (see Appendix 9, item 25). The episodes of a couple of bars each that are introduced between successive tutti sections highlight the concertmaster always against a discreet tutti accompaniment, and the whole movement is based on a pendulum tonal plan I-V-I-V-I-vi-V-I, which also reminds one of the habits of Albinoni. The material of the episodes is also sometimes repeated, which lends the form cohesion. In Op. 8, Taglietti uses a motto form 11 times (Op. 8 Nos. 1/ii, 2/i, 3/ii, 4/i, 5/i, ii, 6/ii, 7/iii, 8/ii, 9/iii, 10/i), including twice in Op. 8 No. 5/i, ii, while in Op. 11 it appears only three times (Op. 11 Nos. 4/i, iii, 9/i). Op. 8 No. 5/i, ii represents a special case, since it concerns two neighbouring quick movements of a four-movement concerto. The five-bar motto of the first Allegro is paraphrased in the second allegro, and the relationship between the two movements is like that between a theme and its variations. In the shorter (29 bars) first movement, the motto is stated three times on the tonal plan I-V-I and is interspersed with two modulating solo episodes. The longer (83 bars) second movement shows the motto six times on the tonal plan I-V-ii-V-iii-I, and besides the first three solo episodes, further into the work, the composer introduces with this function the dialoguing of different groups within the tutti.

The motto forms from Giulio Taglietti's Op. 8 and 11, compared to the same forms in Albinoni, are more vivid and clear, since the material of the episodes is better separated from the tutti ritornellos thanks to strong textural contrasts, and in Op. 8 No. 5/i, the solo episodes even carry the separate agogic-expressive marking *Adagio*. Besides episodes based on the dialoguing of different groups, Taglietti also employs evident solo sections. Generally speaking, however, Taglietti's solos are just as short as those from Corelli's concerti grossi, and sometimes in successive sections they employ the same material, which represents something like a second motto (e.g. Op. 8 No. 1/ii, 7/iii). The tutti sections of the concertos from Op. 8 are equally short, usually lasting six or seven bars, in two or three sections. Thanks to a greater textural contrasting, the motto forms in Taglietti are very similar to ritornello forms. Like Albinoni, Taglietti still uses tuttis for modulation, not solos, generally relying on the simple repetition of the motto in a new key (e.g. Op. 8 Nos. 1/iv, 2/i, 8/ii). By way

of exception, Taglietti introduces for this purpose in Op. 11 No. 4/iii a new tutti theme, not derived from the opening ritornello. In repeating it subsequently with a similar function as a third tutti (T3), he gives the form what might be termed two complementary ritornellos, where one (with motto) serves to consolidate the key and the other to modulate (see Appendix 9, item 26). In the first movement of Op. 4 No. 4, modelled on Albinoni's Op. 2 No. 4/i, Taglietti also experiments, introducing S1 immediately after motto M1, and then the second part of the ritornello, only showing the whole ritornello after S2. By repeating the M1–S1 pair at the end, he obtains a da capo effect, frequent in concertos by Albinoni. In Op. 8 No. 7/iii, after the initial clear joint action of T1 and T2 with S1 and S2 and a T3 that modulates to the tonic, the boundaries are blurred between solo and tutti sections, which in this phase of the form was also characteristic of Albinoni, Locatelli and Tartini.

As regards ritornello or similar forms, in the whole of Taglietti's concerto output, we can speak of just four such examples (Op. 8 No. 1/iv, Op. 11 Nos. 1/i, iii, 2/i, 7/i). Such a form first appears in the finale of the Concerto in E flat major, Op. 8 No. 1, but this is not a pure kind of mature ritornello form with a well-defined, catchy motto, multipartite ritornello and distinctly contrasting, modulating solo episodes. Although we have here three ritornellos (see Appendix 9, item 27), the 24-bar R1 could hardly be described as well designed, since after a bar-and-a-half motto (a motif of three hammer blows – TDT), a two-phase, rather curious development (*Fortspinnung*) ends with a cadence on a dominant inserted into the dominant, that is, on the supertonic with the major mode (F major – already consolidated earlier over the space of eight bars). The inserted dominant resolves deceptively on iii (G minor) in the following solo episode S1, which then ends with quite a weak cadence on the dominant (B flat major), after which R2 comes in, but without a motto. The next solo episode, S2, is a variant of the modulating S1, beginning on ii (F minor) and ending on iii (G minor). Also modulating is R3, in which the outermost components of R1 (from G minor to B flat major) are repeated and all the ideas of R1 are shown once again, this time on the tonic and with a solo coda (see Appendix 9, item 27). In the whole of this form, the weakest link is the last section of R1, which is not a component part of a ritornello, as occurs in the concertos of Vivaldi, but serves Taglietti solely for modulation. As a modulating section, it could be entrusted to the soloist, but the composer also treats solo sections in a thematic way, employing the same material in both of them. Thus, despite the elaborate R1, repeated over the course of the work in versions shortened in different ways, the finale of the concerto Op. 8 No. 1 resembles a form with motto, to which a modulating tutti bridge (section c) was added.

Shaped in a different fashion are the forms of the outer movements of the concerto that opens Taglietti's Op. 11. In Op. 11 No. 1/i, iii we can speak of fully-fledged ritornello forms. The seven-segment R1 of the first movement, expanded to 20 bars, is based on a similar tonal plan to that of the movement as a whole (I-V-II-vi-V or I-V-II-vi-I). Thus, we are dealing here with the phenomenon of a 'work within a work' described by Talbot in relation to Vivaldi's mature ritornello forms.¹²⁴ Although the three solo segments are very short and similar to one another, they are clearly separated from the ritornellos and introduce new material. In the finale of this concerto, which is also an example of mature ritornello form (the 16-bar R1), the solos are longer and more diverse, and in line with Quantz's recommendations¹²⁵ the whole form is based on a different tonal plan than the opening allegro (here I-iii-V-I). Taglietti's tendency to combine multiple soloists and groups of instruments (the influence of Corelli's concerti grossi) means that the ritornello form of concerto Op. 11 No. 2/i is not as clear as the two described above (see Appendix 9, item 28). After a well-defined two-part R1 and a cadence on the tonic, the composer introduces S1 surrounded by short tutti segments, which contrast with the ritornello through their reduced texture and the dialoguing between groups of instruments. Similarly built is also the second episode S2. The advantage of these contrasting solo episodes, apart from their changing texture and different soloists, is that they both modulate, leaving the function of stabilising the key to the ritornellos. Another example of the type of concerto affecting the clarity of ritornello form is the opening movement of the concerto Op. 11 No. 7. This has the scheme R1-S1-R2-S2-R3, with S2 lacking a distinct contrast of texture, since Taglietti employs blocks of instruments within the tutti (the dialoguing of two groups of second violins against the rest of the instruments). In addition, this form creates the impression of being devoid of the first solo episode, since after a three-phase ritornello, consisting of a motto, its development and its conclusion, ending on the dominant, the composer does not introduce S1 but repeats the whole of R1 from beginning to end on the dominant. Thus, we can speak here of a missed opportunity to follow Vivaldi's lead and introduce legible criteria for the interaction of tutti and solos within a transparent formal scheme. Instead of that, by repeating the whole of the ritornello on the dominant without the solo separating the two ritornellos, Taglietti betrays his attachment to procedures typical of Albinoni, who – as we know – cultivated the *ripieno*, not solo, concerto.

124 See Talbot, *Vivaldi*, 110–111.

125 See Quantz, *On Playing the Flute*, chapter XVIII, § 38.

Taglietti, following Albinoni's lead, ends both motto and ritornello forms on a couple of occasions with a coda (e.g. Op. 8 Nos. 5/ii, 6/ii, 9/iii, Op. 11 Nos. 1/i, 2/i, 9/i) and sometimes obtains an effect close to da capo (Op. 8 Nos. 1/iv, 4/i, 9/i, 10/i, Op. 11 No. 2/i). In the motto forms from Opp. 4 and 8, the composer sometimes employs a pendulum tonal plan, typical of Albinoni (e.g. Op. 4 No. 1/i, Op. 8 Nos. 1/ii, 4/i, 7/ii). In Op. 11, however, all the motto forms and ritornello forms are built on arch plans. In the tonal plans of Taglietti's concertos in major keys, one is particularly struck by the frequent instances of a change of mode in secondary keys from natural minor to major.¹²⁶ They do not result from the use of a Picardy third in the closing chord, but are consolidated over a lengthy passage using appropriate accidentals. These changes may be interpreted as a remnant of thinking in terms of the modal system, which gave Taglietti more freedom in this respect than the major–minor system. In concertos with two motto or ritornello movements (Op. 8 No. 1/ii, iv, Op. 11 No. 1/i, iii), the composer always employs two different schemes of modulation for each of the movements. The range of tonal schemes is not as rich as in Vivaldi; in both major and minor keys, Taglietti always first modulates to the dominant, but then the possibilities vary.¹²⁷

The Marcello brothers

As patricians, the Marcello brothers did not work for any patron or musical institution. In their creative choices, they were entirely free, subject only to the musical tastes of the environments in which they moved (academies). The concerto was not the principal genre which they cultivated, so we should not be surprised that their works stand slightly outside the main current of similar output. The clear majority of their concertos date from a relatively early period in the cultivation of the genre – the first decades of the eighteenth century. They both refer quite clearly to the Corellian tradition; hence their concertos are almost entirely lacking in forms with motto, let alone ritornello forms.

None of the 12 concertos included in Benedetto Marcello's Op. 1 possess a ritornello form. He comes closest to it in Op. 1 No. 8/i, but in this instance we

126 E.g. I-V-II-VI-II-V-I-V-I in Op. 8 No. 1/ii, I-V-II-VI-II-I-V-I in Op. 8 No. 4/i, I-V-II-VI-V-II-V-II-V-I in Op. 8 No. 6/i, I-V-VI-II-VI-I-V-I in Op. 8 No. 7/iii, I-V-II-vi-I in Op. 11 No. 1/i.

127 E.g. I-V-vi-IV-V-I in Op. 8 No. 9/i, i-v-III-i in Op. 8 No. 10/i, I-V-II-vi-I in Op. 11 No. 1/i.

can speak at most of a form with motto.¹²⁸ In the opening movement of the eighth concerto, *nota bene* the only one in the entire set in three movements, the composer employs a catchy two-part tutti of just four bars, underscored by the violins in unison. The two-bar motto of this tutti (T1) is probably taken up as a *Devise* by the concertmaster (his part is lost), after which the next tutti (T2) answers it with the second idea of T1, closing on the tonic. The following eight-bar S2 modulates to the dominant, on which, just for a moment, the tutti again shows the motto (T3). Another solo modulates to the tonic, on which T4 introduces new material, modulating to the relative key. In S4 the lost solo part is built on a sequentially set motto placed in the cello and b.c., modulating to the tonic, on which the second idea of T1 is quoted in T5 and T6. S5, which separates them, with a likely concertmaster figuration à la Albinoni, is played entirely against the strings without b.c. (see Appendix 9, item 29).¹²⁹ The form of this movement is very concise and transparent, but the composer does not proceed consistently, assigning a modulating function now to solo episodes, now to tutti segments. A tutti usually employs the material of T1, but here too Marcello makes an exception, when he introduces new material in T4. As befitting a motto form, the tutti segments are very short, usually two bars long, and employ a small number of themes.

A more complex form is displayed by the finale of the concerto Op. 1 No. 9, in which, besides a strategy typical of ritornello form, the composer uses a binary reprise form. The finale begins with an impressive three-part tutti, Handelian in style, which would be perfectly suited to a ritornello, but as the finale unfolds, Marcello does not treat it as befitting a ritornello form. The opening part, covering the sequence T1–S1–T2–S2–T3–S3–T4–S4, closes on the relative key to the principal key. In the second part, there are as many as eight elements, only with the solo and tutti segments in reverse order (S5–T5–S6–T6–S7–T7–S8–T8). Since S5 opens in the relative key, it may be treated as a continuation of S4, but the composer begins it with a motto, which is followed by the further components of T1. In this way, both the repeated parts begin

128 Hirshberg and McVeigh (*The Italian Solo Concerto*, 66–67), in discussing this concerto, once use the term *motto* and elsewhere *ritornello form*.

129 Hirshberg and McVeigh (*The Italian Solo Concerto*, 67) give a completely different formal scheme, suggesting that we are dealing here with a ritornello form. The places in which they place the marking M show that they regard as a motto not only the opening idea, but also the second idea, which brings T1 to a close. This completely blurs the distinction between motto and ritornello and prevents an unequivocal interpretation of what is ritornello form and what is motto form.

with the same 11-bar period, only it is led in the tutti in the first movement and solo in the second (vn and vc). While in the first part the second component of T2 is repeated as T3, in the second part the material of what could have been a ritornello is repeated once in S6 (in accordance with the reversed order to the sequences) and once in T7 and T8. With the exception of a single return of the opening material (not even the motto), the first part is arranged according to the principle of through-composed form. The second movement is more reminiscent of a motto form or even a ritornello form, only inconsistently realised, since after S6 Marcello breaks with the order imposed on the use of the initial material at the start, giving it first to the soloists and then, from T7 onwards, to the whole ensemble (see Appendix 9, item 30). Thus, the finale of Op. 1 No. 9 is neither a ritornello form nor a motto form, but a reprise form with elements of one and the other. A similar binary reprise structure is displayed by the finale of Op. 1 No. 8, except in this instance it is more transparent and shows distinct features of motto form. The four-bar motto returns in S1–3 and in the closing T4, and the material of the other ideas of T1 is used in the remaining sections.

We find truly ritornello forms in the outer movements of Benedetto Marcello's Concerto in D major, C 784, preserved in manuscripts in Uppsala and Dresden.¹³⁰ This work was written probably after Op. 1; the manuscripts are dated to around 1716–1717. Within forms numbering between 93 and 230 bars, the composer employs here elaborate multipartite ritornellos covering 14 and 23 bars, and extensive solo episodes that reach up to 45 bars (S7 in the finale). The ritornellos are clearly separated from the solo episodes with strong cadences, and also with contrasting thematic material. A remnant of the practice of repeating the tutti's material in the solos, characteristic of the concertos from Op. 1, can be seen only at the start of the finale, when S1 begins by embellishing the motto of R1. Both in the Op. 1 concertos and in C 784, Marcello reveals a tendency to employ simple pendulum tonal plans: I-V-I-vi-I in Op. 1 No. 8/i; I-V-I-vi-I-IV-I in Op. 1 No. 9/v; I-V-I-V-I-V-I and I-V-vi-I-V-ii-I in C 784/i, iii.

We can speak of a concerto allegro to an even lesser extent in the case of concertos by Alessandro Marcello. This composer almost completely ignores motto and ritornello forms. Generally speaking, in the quick movements of his concertos, he employs binary reprise forms, fugues and fugatos, or else variously shaped forms based on one or two ideas, distributed between solos and tuttiis or

130 This concerto was completely ignored by Hirshberg and McVeigh (*The Italian Solo Concerto*, 66–67, 181–183).

even without that division but with ordinary *forte-piano* dynamic contrasts. His best-known Oboe Concerto in D minor, D 935, arranged by Johann Sebastian Bach for harpsichord (BWV 974), is an example of motto form. The opening tutti (T1) is built according to the three-phase plan of the finest ritornellos; it possesses a motto, its development and an ornamental ending (Example 3.8).

Example 3.8: A. Marcello, Concerto, D 935/i, bars 1–4

The whole of this three-bar section serves as a motto. Its material recurs many times only in tutti parts as the quite mosaic-type form unfolds. The first movement of Concerto D 935 numbers just 61 bars, and it is divided into as many as 15 solo and tutti sections. The shaping of the solo oboe passages is of a developmental character; hence in the solo entries we are dealing with the processing of the initial material. Marcello begins his most famous concerto in the manner of a *Devisenarie*. The idea introduced in S1 is then developed in S2 and in S4. Section S3, meanwhile, introduces a second solo idea, which is only developed towards the end of the work in S6–T7–S7–T8 (see Appendix 9, item 31). In the oboe's solos, the material of T1 is never processed, while some tutti sections take up themes introduced by the soloist (e.g. T3, T7–8).

The Moderato movement that opens the double concerto D 939 has similar dimensions to that of D 935 (64 bars), which may be surprising, since this concerto was published in *La cetra* (as No. 4) in 1738. Leaving aside the question of the actual date this work was written, the Concerto in E minor, D 939 may be regarded as a small ritornello form, consisting of two modulating solo episodes and three ritornellos. This form is quite unusual for the standards of the concerto allegro. It is more reminiscent of the small ritornello forms included in slow

middle movements. It employs a very limited range of themes: R2 is a literal repeat of R1, only in the key of the dominant; S2 is also a transposed version of S1 with a change of soloist from first violinist to second. The solo episodes are very distinctly separated from the ritornellos, but Marcello blurs the textural contrast, introducing tutti interjections in solo endings. The whole work is more easily expressed by the scheme a b a' b' c. In both the oboe concerto D 935 and the double concerto D 939, the composer employs a Vivaldian model with an arch tonal plan: i-III-v-i in D 935 and i-v-ii-i in D 939.

The dazzling Facco

Giacomo Facco, forgotten and overlooked in contemporary studies of the Baroque concerto,¹³¹ was a composer well versed and skilled in this genre, even though after 1700 he left Venice to work in the dominions of the king of Spain. He left only 12 concertos published under the significant title *Piensieri adriarmonici*, Op. 1 and two in manuscript, all of them written before 1720. Trained in the Republic of Venice, Facco makes distinct allusions in his concertos to the works of Vivaldi and Albinoni; in various aspects, these works also display similarities to concertos by Gentili and Giulio Taglietti.¹³² With the exception of Op. 1 No. 10, all are in three movements and begin with a typical concerto allegro, in which Facco mostly employs ritornello forms, and only three times motto form (Op. 1 Nos. 3/i, 5/i, 12/i). He also introduces ritornello forms in finales (Op. 1 Nos. 4 and 8) – in all the movements (Op. 1 Nos. 4 and 11) or only in the outer movements (Op. 1 Nos. 7, 8, 11 and 12). Like Vivaldi, Gentili and Albinoni, Facco is capable of successfully combining ritornello and fugal form, as attested to by the finales of three concertos (Op. 1 Nos. 7, 11 and 12). He uses motto forms only in concertos without soloists (Op. 1 No. 3/i) or of the mixed type (Op. 1 Nos. 5/i, 12/i); ritornello forms dominate in his solo concertos (Op. 1 Nos. 4, 7, 8 and 11).

Facco, like Vivaldi and Locatelli, when introducing a ritornello form in slow middle movements, employs a scheme confined to two (Op. 1 No. 11/ii) or three solo episodes (Op. 1 No. 4/ii). In ritornello allegros, he proceeds in various ways: in the concertos Op. 1 Nos. 1–6, published in his first book (1716), he introduces four and five solo episodes; in Op. 1 Nos. 7–12, published later (1719), he reduces that number to two or three. The only example where he employs as many as seven solo sections concerns a motto form in Op. 1

131 He is ignored by Hutchings, Talbot, Maunder, and Hirshberg and McVeigh.

132 See Wilk, 'Cechy weneckie,' 121–141.

No. 12/i. Facco's concerto allegros are generally lengthy movements, numbering from more than 100 to almost 300 bars (Op. 1 No. 4/i). As in Vivaldi, the ritornellos differ from one another, ranging from a dozen bars or so to multipartite forms covering more than 30 bars (e.g. Op. 1 Nos. 7/i, 11/iii). Solo episodes are also very diverse, from a few bars in forms with motto to extensive ritornello forms numbering almost 60 bars (e.g. Op. 1 No. 4/i). Ritornellos are sometimes built with phrasing every two bars, as in Tartini and Locatelli.

Ritornello form, particularly in concertos Nos. 1–7, is treated quite experimentally by Facco. Sometimes lengthy inner ritornellos modulate, and whole movements create the impression of having been deprived of some solo episodes in favour of two ritornellos in different keys placed next to one another (e.g. R2 on the dominant alongside R3 in the relative in Op. 1 No. 7/i). Sometimes the first half of a form is very clear and proceeds according to the sequence R1–S1–R2–S2, after which the arrangement R3–R4 is introduced in the second half, without S3 (e.g. Op. 1 No. 8/iii). Like Vivaldi and Albinoni, Facco often introduces new material in the penultimate ritornello (e.g. Op. 1 No. 11/i). Most of these experiments stem from the fact that, unlike Tessarini, Tartini and other composers cultivating only the solo concerto, Facco likes to mix the different types of concerto, passing smoothly from a style characteristic of the solo concerto to a style from the concerto ripieno or grosso.

One highly original and interesting work is the concerto Op. 1 No. 4, which shows very well the individual features of the composer's technique, but also his references to the habits of his Venetian colleagues. All his movements are built according to the principle of ritornello form, each on a different tonal plan. The schemes of modulations and key sequences in which a ritornello is presented in Facco's concertos reveal the anachronistic nature of the method employed by Hirshberg and McVeigh. Were we to employ their method of presenting the results of analysis of ritornello forms, the first movement of Op. 1 No. 4 would have to be rendered by means of the following scheme:

Function	R1	R2	S3 (no S1)	R3a	S2	R3b	S2 (second time)
Bars	1–25	25–35	35–55	55–65	65–118	118–128	128–154
Key	i→	III→	VII	VII→	IV→	VI→	III→
R2 (second time)		ST	R4a	S4	R4b		
154–164		164–222	222–244	244–274	274–289		
IV→		I-i	i	i	i		

In the opening movement of Facco's Concerto in C minor, Op. 1 No. 4, according to the method employed by Hirshberg and McVeigh, there is no S1, since there is no solo episode that modulates from the tonic to the secondary key (the relative or the subdominant). The first episode is in B flat major, so a foreign key (a 'peripheral' key in the authors' nomenclature), so according to Hirshberg and McVeigh it should be given the number three! The ritornello that follows, the second in order, must also be regarded as the third, since it modulates from a foreign key. Thus, the first solo episode is not the first, only the third, and the second ritornello is not the second, but the third. Taking things further, since the real second solo episode is in the key of the subdominant (with a change of mode), it ought to be labelled S2, because in Hirshberg and McVeigh's nomenclature the subdominant belongs to keys related to the principal key of the given ritornello movement, so those introduced already by S1, consolidated in R2 and relinquished in S2. The third solo episode should also be marked as S2, since in it the composer builds a modulation from the relative key. The fourth ritornello modulates from the secondary key (of the subdominant), so employing Hirshberg and McVeigh's method it should be marked as R2. This would be the second such case, since a related key first appeared in a tutti immediately after R1. Facco based the fourth and longest solo, numbering 57 bars, on the tonic; in addition, for the first few bars he leads it in C major, so using Hirshberg and McVeigh's designations we have here not S4 but ST, since the solo episode returns to the tonic before its recapitulation in the closing phase of the movement. In that case, in Hirshberg and McVeigh's nomenclature, the fifth ritornello, the fifth solo and the sixth ritornello all receive the number 4, since they belong to the fourth and final tonal phase, which contains a return to the tonic. Since for those two authors S4 can only occur after R4, the penultimate solo episode cannot be regarded here as the fourth, even though the recapitulation of the principal key already occurs here.

The discrepancies between the actual state of affairs and the interpretation of Op. 1 No. 4/i according to the nomenclature of Hirshberg and McVeigh are so great that we must remind ourselves here of how the form of this movement actually looks – how many ritornellos and solo episodes it really contains. Its scheme may be presented as follows.

Function	R1		S1	R2	S2	R3	S3	R4	S4	R5	S5	R6	coda	
Themes	M(a) b	a1	c	a2	d	a3	e	a4	f	a5	g	a6	h	
Bars	10	15	10	19	10	52	10	25	10	57	10	42	6	9
Tonality	i	I→	III→	VII	VII→	IV→	iv→	III→	IV→	I→	i	i	i	

Some very interesting phenomena arise within this transparent sequence of ritornellos and episodes. Although the elaborate and quite convoluted tonal plan to this movement develops in an arch, compared to the standard solutions, it features a reversal of the tonal roles of the ritornellos and episodes. With the exception of R5 and R6, all the ritornellos are modulating, and most of the solo episodes tonally stable (S1, S4, S5). One distinguishing feature of this movement is the continuous modulation of most of the constituent parts of the form. This allows the composer to build a form of more than 280 bars in which, despite the repetition of the relative and subdominant keys, those keys are always presented in a different texture: in tutti and in solo (R1 and S3; S2 and R4). Another original solution is the contrasting of the modes of the subdominant and tonic in solo episodes (S2 and S4). The repetition on III of an idea that began in the first ritornello (section a1) lends this movement tonal impetus, making it possible to build an extensive plan of modulations. It would appear that Facco is referring here to Albinoni, who normally introduced a related key very quickly, before any interjection from the soloist. Yet while Albinoni did this within a motto form, through the simple transposition of the motto, Facco prepares a tonal change through a suitable modulation in the previous section. Another fundamental difference lies in the fact that Albinoni just as quickly returns to the tonic, employing a pendulum model of modulation, while Facco – after the fashion of Vivaldi – develops his tonal scheme according to an arch plan. The similarity to Albinoni's practice in the first movement of Op. 1 No. 4 can be seen in the way the soloist is always highlighted against the discreet accompaniment of the tutti. Yet here again a difference occurs between the two composers, since the short interjections from the concertmaster in Albinoni's concertos serve a purely ornamental function, not coinciding with a change of thematic material, while Facco, in his Op. 1 No. 4/i, builds some of the longest solo episodes, which thanks to the introduction of new material serve an important structural function.

While the middle movement of Op. 1 No. 4, adhering to the relative key, has a very clear pattern of sections (R1–S1–R2–S2–R3–S3–R4) on the tonal plan I–V–iii–V–I, the concerto allegro finale again proves very interesting (see Appendix 9, item 32). The expansive (29 bars) and internally contrasted opening ritornello is reminiscent of Vivaldi. As in the opening movement, it is of an open character, since it ends not on the tonic but on the dominant. This enables the composer to more quickly reach keys more distant from the tonic, and, after a remarkably long modulating first solo episode (49 bars), R2 begins on the VII degree. At this point, Facco begins to surprise the listener, introducing a 67-bar central ritornello, which seems to have been taken from

a ripieno, not solo, concerto. R2 begins with a repeat of the greater part of R1 on VII and ends with a motto on the subdominant. Given the close relationship between B flat major and F minor, it is unclear why, in the middle phase of this vast tutti passage, the composer still modulates to the dominant, in which he introduces more than 30 bars of new material. At the end of the movement, another elaborate ritornello appears, and here we are dealing with a procedure more typical of concertos without soloist or mixed concertos than solo concertos. After the fashion of Albinoni, Facco presents the motto successively on the tonic, relative and dominant, before following the presentation of the further parts of R1 with more new material, and at the end recalling the motto once again on the tonic. Thus, throughout this form the composer inverts the normal order of things, since R1, customarily the longest section, becomes the shortest; instead of curtailing the inner and closing ritornellos, he extends them with superfluous modulations, new thematic material or a statement of the motto on the plan i-III-v-i. In this way, all the listener's attention is focussed on the ensemble, and not the soloist, who has just two entries over the course of 228 bars.

The procedures employed in motto forms in the opening movements of the concertos Op. 1 Nos. 3, 5 and 12 remind one of solutions used by Giulio Taglietti and Benedetto Marcello. Particularly noteworthy here is the form of the last concerto in the set. In Op. 1 No. 12/i, Facco shows off his skills in employing multiple soloists, frequent contrasts of texture and techniques for introducing joint action and rivalry between different instruments. Apart from the viola, every instrument of the five-part ensemble has its solo here. In order to achieve this, the composer needed seven solo episodes, which appears to have motivated his decision to replace the ritornello with a motto (see Appendix 9, item 33). The motto is always linked to the playing of the whole ensemble; only once – with the recapitulation of the tonic – does the composer employ new material in the tutti, postponing the statement of the motto till the very end. His use of repeated material does not concern the tutti alone, since shared figurations also link S1 with S3 and S2 with S5. The whole form is built on a Vivaldian arching tonal plan (I-V-iii-V-vi-I), showing Facco's tendency for returning over the course of a work to secondary keys already previously visited.

In terms of modulatory schemes, Facco is one of the most interesting composers of the Venetian Republic. His techniques are far from standard. Although he usually begins a change of key with the dominant or relative (in both the major and the minor), it is difficult to guess where his creative fantasy will take him next. Remarkably often, he emphasises the key of the VII degree

in the tonal plan of a movement,¹³³ while never employing the key of the II degree.¹³⁴ Within a work, he likes to play with changes to the mode of the key of the tonic, mediant, subdominant or dominant (e.g. Op. 1 Nos. 1/i, 4/i, iii, 6/i, 7/i). He displays a tendency to employ elaborate tonal plans, encompassing as many as eight changes in an arch plan (e.g. i-III-v-VII-iv-VII-III-V-I in Op. 1 No. 1/i) and 11 in a pendulum plan (e.g. I-V-I-V-iii-I-V-vi-I-V-I in Op. 1 No. 2). In his concerto allegros, Facco uses a wealth of procedures and formal models, from motto forms recalling similar forms employed by Albinoni and Giulio Taglietti to mature ritornello forms as in Vivaldi and Tessarini. The individuality of Facco's concerto forms lies in his skilful mixing of elements of solo, ensemble and grosso concerto.

The originality of Veracini

In all of his five concertos, usually in both the outer movements, Veracini employs ritornello forms (concertos D1, D2, A1, A2, Bb). Yet compared to Venetian composers, these forms are quite unusual, since the composer usually bases them on very simple pendulum tonal plans in which the principal key sounds the longest and the range of secondary keys is very limited, confined to the key of the dominant, submediant and supertonic. Additionally, in these forms, the solo episodes present a poor thematic contrast with the ritornellos, since Veracini either bases S1 on the material of the ritornello or employs, throughout a whole work, in both tuttis and solos, similar motivic material based on broken chords and on a simple, sparing texture within a predominantly almost Classical homophony. Hence even when a dozen or so sections can be distinguished over the course of a work, they are perceived as similar and variant sections in relation to one another. Veracini's ritornello forms are highly Baroque in expression, and the element of contrast is not as far-reaching as in Vivaldi, confined mainly to the aspect of forces: the juxtaposing of tutti and solo. In his concertos, we find two-bar phrasing typical of the mature works of Tessarini and Tartini, with frequent repeats along the lines of dynamic echoing. Like Tartini, Veracini prefers to divide those cells between tutti and solo even in ritornellos, blurring even more the boundary between the material

133 E.g. i-III-v-VII-iv-VII-III-V-i in Op. 1 No. 1/i; i-III-VII-IV-VI-IV-i in Op. 1 No. 4/i; i-V-VII-IV-i in Op. 1 No. 4/iii; I-V-I-III-VII-IV-I in Op. 1 No. 6/i.

134 Of course, a major chord on II does occur as part of the tonicalisation of the dominant, but only for a moment (see Op. 1 No. 4/iii); Facco does not build any themes in the key of the II degree.

belonging to the ritornello and to the episode. The composer usually introduces five or six ritornellos and four or five solo episodes; in smaller ritornello forms, there are just two solos (e.g. D2/iii).

An exceptional concerto, as it is the only one scored for a large wind-string ensemble, is a work about which we can say for certain that it was written by Veracini for Venice and performed there in 1712, namely concerto D1. In the outer movements, the composer employs ritornello forms that are characteristic of his composition technique (see Appendix 9, items 34–35). In terms of length, one notes the clear predominance of solo passages, which take up 71 per cent of the whole first movement and 62 per cent of the finale. The ritornellos are tonally stable, and the solo episodes modulate. Most of the ritornellos are based on the tonic; only R3 is of a modulating character in the finale (see Appendix 9, item 35). In both forms, Veracini employs a pendulum tonal scheme: I-V-I-V-ii-I-V-I in the first movement, I-V-I-V-vi-ii-V-I in the finale. In the first movement ritornellos, the composer for the most part bases them on a motto; only in the last tutti does he employ just the second idea of R1 – a procedure which a few decades later was recommended by Quantz.¹³⁵ The ritornellos of the finale are more contrasted thematically, since in R2 and R3 Veracini introduces entirely new ideas. In the first movement, S3 and S4 are linked by common material; in the finale, some fragments of S1 recur in S4. Given the occasional character of this concerto (solemnities held in Venice in connection with the coronation of Charles VI) and the multitude of solo instruments, the two forms are very expansive, extending over 237 and 282 bars respectively, and the solo episodes number more than eighty bars (S1 in the finale).

Within this context, the form of the opening movement of the concerto D2 is on a miniature scale, covering just 56 bars. Yet Veracini managed to include in it three solo episodes, which take up 53 per cent of the whole movement. When we add to that the frequent interjections of the soloist in the ritornello passages, we obtain an example of the domination of the solo element over the tutti that is characteristic of Veracini's concertos. The opening ritornello is split up here into two-bar tutti and solo segments, a division that is sustained in R2–4 as well. In this way, within this short ritornello form, the soloist actually intervenes eight times, and the boundaries between ritornello and solo episode are blurred. In the finale, the composer adopts the reverse tactic, introducing one-bar tutti interjections into solo episodes, although this does not eliminate the continual domination of the soloist. Both the forms of the concerto D2

135 See Quantz, *On Playing the Flute*, chapter XVIII, § 33.8.

are based on rather poor pendulum tonal schemes, the composition of which, besides the principal, dominant and relative keys, includes only the key of the II degree (I-V-I-V-I-V-II-I in movt I, I-V-I-V-vi-I in the finale). In all his concertos, Veracini seeks to avoid distant tonal centres. In the first movement of concerto D2, despite R1 ending on the dominant, S1 does not modulate further, but returns to the tonic, S2 paves the way for the entry of R3 on the dominant, and S3 consolidates the tonic for good. Only towards the end of R3 does the composer surprise us momentarily with a statement of the motto in E major (bars 40–41). The tonal plan of the opening allegro of the concerto A2 is decidedly bipolar, since, within a form similar to that of the first movement of D2, Veracini employs only tonic and dominant. R1 and S1 are built on the plan I-V-I, R2 on I-V, S2 entirely on the dominant, and R3–S3–R4 on the tonic. Such dominant-tonic tonal plans to ritornello movements would only become characteristic of the late concertos of Tartini, written after 1740. With Veracini, they appear already during the 1710s.

The Vivaldian Tessarini

After Vivaldi and Tartini, the greatest number of concertos in the Venetian Republic were written by Tessarini. This composer was also a great advocate of ritornello form, which he employed generally in the outer movements of his concertos and sometimes throughout a whole work (e.g. Op. 1 Nos. 5, 8). Tessarini imitates Vivaldi like none of his colleagues composing in Venice or on *terra firma*. This is visible particularly in his motivic writing, rhythms and textures, but also in the architectonics of his works. He largely employs a unison motto with octave leaps¹³⁶ or a hammer motto.¹³⁷ These are not carbon copies of familiar mottos of Vivaldi, but Tessarini's own ideas inspired by them. Hirshberg and McVeigh distinguish also a third type of motto, most characteristic of Tessarini, involving the filling-out of larger intervallic leaps with passing notes.

In the construction of a ritornello, Tessarini avoids imitation and polyphony to a greater extent than Vivaldi. His ritornellos are entirely dominated by homophony, the mottos are generally presented by all the violins in unison and, compared to Vivaldi, there is more regular phrasing. Tessarini's ritornellos are usually expansive and in multiple parts, in extreme instances numbering almost

136 E.g. Op. 1 Nos. 3/i, 6/i, 10/i, 11/i, Op. 4 No. 10/i, Tes9/i, Tes11/i, Tes12/i, Tes26/i, Tes33/i, Tes42/i.

137 E.g. Op. 1 Nos. 6/i, 8/i, Tes31/i, Tes39/i.

50 bars (e.g. Op. 1 Nos. 7/iii, 9/iii, 11/iii, 12/iii). Contrary to Vivaldi, however, Tessarini does not treat them as treasure troves of ideas to be freely used in successive tutti passages, but in the middle ritornellos R2–4 he introduces new themes, taking at most the motto from R1 (see Appendix 9, item 36).¹³⁸ A motto sometimes returns within or at the end of an elaborate ritornello (see Appendix 9, item 37).¹³⁹ Even with multi-theme R1 sections, the composer likes to repeat them in their entirety at the end of a movement, thereby imparting an arch shape to a work (see Appendix 9, items 37–38). The last ritornello is generally a literal repeat of the first, but the composer does not use a short form of notation here with the terms *da capo* or *dal segno*, preferring to write it out in full (e.g. Op. 1 No. 9/i, iii; Appendix 9, item 37). Sometimes a whole R1 is repeated not only at the end, but also in the middle, as R3 (e.g. Op. 1 Nos. 10/iii, 11/i, Tes20/iii; Appendix 9, item 39). In this context, the ritornello that closes the first Allegro of the concerto Op. 1 No. 2 is exceptional, since it is not a repeat of R1 or even of the motto, but introduces entirely new material (see Appendix 9, item 36). This creates the impression of a hastily finished work, since the recapitulation of the tonic occurs precisely in this last tutti passage, so the motto stated on the plan i-V-iii-vi never returns to the tonic. This work is also noteworthy for the linking of the two outer movements with similar mottos (Example 3.9) and the modulating character of all the component parts except for R1.

In Tessarini's concertos, the solo episodes are usually very clearly separated from the ritornellos both by cadences and by means of a contrast of texture. Extremely rare are solo interjections of a couple of bars in ritornellos and short tutti segments in the episodes (e.g. Op. 1 Nos. 2/i, 9/i). The number of solo episodes in Tessarini's concerto allegros varies a great deal, from two (e.g. Nos. 1/i, 4/iii, 5/ii, 8/ii) to five (e.g. Op. 1 Nos. 5/i, 9/i), with three or four solos most common. They are usually short, lasting several bars, but occasionally they stretch to as many as 70 bars (e.g. Op. 1 No. 7/iii). Generally speaking, in solo episodes, Tessarini introduces new material, not linked to R1; exceptionally, S1 begins with a paraphrase of a motto (e.g. Op. 1 Nos. 1/i, 11/i), or all the solos begin with an arrangement of a motto (e.g. Op. 1 No. 3/i). Unlike Vivaldi, in Tessarini's concertos, S1 very often does not modulate to a related key (the dominant in the major, the relative in the minor), but adheres to the tonic, and a tonal change is not prepared until S2 or R2 (see Appendix 9, items 36–39).¹⁴⁰

138 E.g. Op. 1 Nos. 2/i, iii, 3/i, iii, 5/i, iii, 7/i, 8/i–iii, 9/i, 10/i, 11/iii, 12/i, iii, Tes20/i, iii.

139 E.g. Op. 1 Nos. 2/iii, 4/i, 5/i, 9/iii, 11/iii, 12/iii.

140 E.g. Nos. 1/iii, 5/i, iii, 7/i, 8/i, iii, 9/i, iii, 10/i, iii, 11/i, iii, 12/i, iii.

The image displays two systems of musical notation for a concerto. The first system is titled 'Allegro assai' and the second 'Allegro'. Both systems are in 3/4 time and B-flat major. The instruments are Violino principale, Violino I, Violino II, Alto viola, and Organo e Violoncello. The first system shows the Violino I and II parts with slurs and accents, and the Alto viola and Organos playing a steady bass line. The second system shows a more active Violino I and II part with slurs and accents, while the Alto viola and Organos continue with a steady bass line. Dynamics are marked 'f' (forte) and fingering '6' (first finger) is indicated at the beginning of the Organos part in both systems.

Example 3.9: a) C. Tessarini, Concerto, Op. 1 No. 2/i, bars 1–6
 b) C. Tessarini, Concerto, Op. 1 No. 2/iii, bars 1–4

Solo episodes are usually of a modulatory character, and ritornellos affirm the key; by way of exception, the composer inverts those relations in Op. 1 No. 5/i. When an element of tonal instability is introduced in a ritornello, it assumes the form of a modulating penultimate ritornello¹⁴¹ or immediate repeats of a motto in different keys in R2 or the last ritornello, as is characteristic of Albinoni (see Appendix 9, items 36–39).¹⁴²

141 E.g. Op. 1 Nos. 1/iii, 2/i, iii, 4/i, iii, 5/i, iii, 6/i, 7/i, iii, 8/i, iii, 9/i, 12/iii.

142 E.g. Op. 1 Nos. 9/i, iii, 10/i, iii.

Although Tessarini was not averse to using pendulum tonal schemes (e.g. Op. 1 Nos. 5/i, 8/i, 9/i, iii), two-thirds of his ritornello forms are built on the arch tonal model typical of Vivaldi. Yet Tessarini does not experiment in that area like his mentor, most often employing a I-V-vi-I plan (e.g. Op. 1 Nos. 3/i, iii, 4/i, 5/iii, 6/i, iii, 10/i, iii, 11/i, iii). In minor keys, none of the schemes comes to the fore; the composer first of all modulates to the relative key and avoids the dominant. The modulation schemes of his concertos in minor keys are usually different variants of a i-III-i arrangement, enhanced with the keys of the VI and IV degrees.¹⁴³ By way of exception, Tessarini employs an elaborate, multi-phase tonal plan, in which passages in the keys on II, III, IV VI and VII appear,¹⁴⁴ and even on the diminished second degree.¹⁴⁵ The example of the tonal plan of Op. 1 No. 8/i (I-ii-I-vi-V-I) again shows the unreliability of the method proposed by Hirshberg and McVeigh, since it unfolds entirely contrary to their premise that the first modulation always leads to the dominant. In Tessarini's concertos, one notes a diminishing of the role played by foreign keys in favour of the principal and dominant keys.¹⁴⁶ The greatest amount of space is occupied by the tonic, then the dominant (in the major) or the relative (minor), and the other keys are shunted into the regions of the penultimate ritornello and solo episode. This feature, visible to an even greater extent in the concertos of Veracini and the late concertos of Tartini, presaged a procedure characteristic of the concerto of early classicism.¹⁴⁷ The best example of such a tonic-dominant polarisation in the tonal plans of Tessarini's ritornello forms are the outer movements of Op. 1 No. 10. In movement III, the key of the tonic is adhered to by R-S1-R and partly by S2 and R4, the key of the dominant by R3 and partly S3, which paves the way for the entry of the motto on vi at the start of R4 (bars 156–161), according to the principle of a false reprise. A similar tonal disposition, only with a greater participation of the dominant (in R3–S3–R4), is displayed by the first movement of this concerto, enhanced with the pair S4 and R5 (see Appendix 9, items 37–38). Tessarini does not heed the principle recommended by Quantz of differentiating between the tonal plans in outer movements. Many times, he

143 E.g. i-III-i, i-VI-III-i in Op. 1 No. 1/i, iii, i-III-iv-VI-i in Tes14, i-III-VI-i in Op. 1 No. 7/iii.

144 E.g. i-III-V-v-VII-i in Op. 1 No. 1/i, I-V-ii-V-iii-III-vi-III-I in Op. 1 No. 2/i.

145 E.g. i-III-iv-VI-IIdim.-III-i in Tes16/i.

146 This tendency was also shown by Hirshberg, comparing the concertos Op. 1 Nos. 5 and 10 with their earlier versions in manuscript. See Hirshberg, 'The Making.'

147 See White, *From Vivaldi to Viotti*, 69–78.

introduces identical sequences of keys in both movements (e.g. Op. 1 Nos. 3, 6, 9–12). Yet there are instances where even all three ritornello movements are built on different tonal schemes (e.g. Op. 1 Nos. 5/i, 8/i). As in Vivaldi, the elaborate opening ritornello sometimes has the character of a 'work within a work,' when its tonal plan determines the sequence of modulations throughout a whole movement (e.g. Op. 1 No. 9/iii; Appendix 9, item 37).

Locatelli's Venetian episode

The collection *L'arte del violino*, Op. 3 occupies an exceptional place in the concerto output of Locatelli, not just on account of its performance aspect and the presence of twenty-four solo violin caprices. It is the only such distinct example of the composer's robust turn in the direction of Venetian formal solutions. Locatelli not only departs here from the Roman four-movement model in favour of a three-movement scheme, but he bases the organisation of particular movements on principles developed and perfected by Vivaldi. Only in the concertos from Op. 3 does Locatelli employ ritornello form on such a broad scale. It seems that prior to the publication of this set, he was wholly unfamiliar with it, since he used it in none of the concerti grossi from his Op. 1, and in subsequent publications he preferred Roman solutions. It must be said that Locatelli adopted an overly meticulous approach to the Venetian lesson, probably seeking to outstrip master Vivaldi himself. The way in which he copes with ritornello form arouses admiration for his composition technique, ingenuity and independence, but also fails to challenge Vivaldi's superiority. The ambition of this Bergamo-born citizen of La Serenissima meant that in his passion for plumbing the secrets of Vivaldi's form he lost a sense of proportion.

With the exception of three concertos (Op. 3 Nos. 5, 6 and 12), Locatelli used ritornello form to build all his movements. Such solutions were not alien to Vivaldi, Facco, Tessarini and Tartini, but they concerned a small group of their concertos. Such a large contribution of small and large ritornello forms to shaping an entire concerto lowers its appeal somewhat, exposing the listener to boredom with the dialectic of a continuous exchange of tutti and solo. Yet Locatelli exaggerated far more on the level of particular movements. Although the ritornello forms of Venetian concertos did expand down the years, the dimensions of Locatelli's compositions are truly enormous. Even the small forms included in middle movements, reduced to two solo passages, can number more than 140 bars (e.g. Op. 3 No. 3/ii). And the forms of quick movements, in the extreme example of the finale of the concerto Op. 3 No. 12, even extend to more than 630 bars! The ritornellos themselves are already very large, normally stretching

to over 30 bars, but some of them are twice as long (64 bars in Op. 3 No. 9/iii, 53 bars in Op. 3 No. 12/iii). The solo episodes are sometimes monstrously long; not counting the caprices, they can number more than 200 bars (e.g. Op. 3 No. 12/iii). Some caprices (e.g. Nos. 1, 5, 11, 23, 24) are longer than whole movements or than a three-movement concerto by more than one Venetian composer. One extremely long example is caprice 11 from the first movement of Op. 3 No. 6, numbering 190 bars. Due to those proportions, Locatelli's concertos are two or even more times longer than the works of other Venetian composers in this genre. In this respect, only some of Tartini's concertos can rival them.

Locatelli's ritornellos can number from two to eight ideas, yet like Tessarini he introduces new themes in inner ritornellos (e.g. Op. 3 Nos. 1/i, 2/i, 3/i, iii, 8/i, 10/i, iii, 11/i, iii, 12/i). He generally proceeds like Vivaldi and in further ritornellos employs only a motto or selected elements of R1, shortening it freely (e.g. Op. 3 Nos. 2/i, 3/iii; Appendix 9, item 40). Sometimes the penultimate ritornello is a repeat of the first, after which a capriccio and the last ritornello appear (e.g. Op. 3 Nos. 2/iii, 5/iii). In these cases, the composer allows performers to omit the caprice with the last ritornello. Locatelli also introduces a repeat of R1 at the end of a movement, after the caprice in the finale of Op. 3 No. 3 – then the caprice had to be performed. After the Venetian fashion, he presents mottos in violin unison; in the concertos Op. 3 Nos. 1/i and 9/i, he employs the characteristic hammer motif. Only in Op. 3 No. 12 does the ritornello begin with a bass unison, subsequently repeated by the tutti. In the way he shapes and develops a motto, Locatelli clearly refers here to Vivaldi (Example 3.10). He moulds his ritornellos in a way that is typical of the *style galant*, employing one- and two-bar phrasing, visible also in late concertos by Vivaldi, Veracini, Tessarini and Tartini (e.g. Op. 3 Nos. 1/i, 2/i, 3/i, 4/ii, 5/ii, iv, 6/ii, 8/i, 9/i, 10/i, ii).

The image shows a musical score for two instruments: Violoncello solo and Basso. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'organo tempo' and the dynamics are 'f'. The score consists of two systems. The first system shows bars 1 through 5. The second system shows bars 6 through 10. Bar numbers 6, 7, 7, 7, 17, and 12 are indicated below the staves. The music features rhythmic patterns of eighth and sixteenth notes.

Example 3.10: P. Locatelli, Concerto, Op. 3 No. 12/i, bars 1–10

The quick movements of Locatelli's Op. 3 concertos usually feature three or four solo episodes, with two in the middle movements. In S1, the composer not infrequently refers to the motto or even further components of R1 (e.g. Op. 3 Nos. 1/i, 2/i, iii, 3/ii, 4/i, 10/iii). He very often introduces interjections from solo violin or a Roman concertino in R1 (e.g. Nos. 2/iii, 3/iii, 4/i, ii, 6/iii, 7/iii, 8/i, iii, 9/i, 11/i) or in the last two ritornellos (e.g. Nos. 2/iii, 3/iii, 7/iii, 8/iii). In Op. 3 No. 6, the motto is first presented by the soloists, and by the tutti only from R2. Also in solo episodes, Locatelli occasionally introduces tutti interludes (e.g. Op. 3 Nos. 9/i, 12/i, iii). All these procedures lead to the blurring of the boundaries between ritornello and solo episode. One extreme example of this phenomenon is the first movement of Op. 3 No. 9, where in S2 the composer introduces a tutti passage before beginning the caprice that immediately ensues with a repeat of a large part of R1, and only then passing into the actual solo episode S3 (see Appendix 9, item 41). In this concerto, from the very beginning, Locatelli breaks with the conventions of ritornello form, when, after a characteristic hammer motif lasting less than a bar, he introduces a five-bar response from the soloists forming a Roman concertino, familiar from the concertos of Corelli. Only in the last ritornello is the motto entirely shown in the tutti. Also the borderline between R1 and S1 is unclear, since immediately before the strong cadence to the tonic that ends R1 in bar 28, from bar 20 the solo violinist intervenes twice. The lack of a distinct entry of the second solo episode, meanwhile, is caused by the fact that R2 ends with a five-bar concertino from the motto shown in the relative key, and the entry of the material of S2 in bar 51 is accompanied from the outset by tutti interjections. As a result, in this form, we find a quite smooth oscillation between tutti and solo, not coinciding with the structural divisions. This phenomenon may be treated as a manifestation of the Roman formation of Locatelli's technique. In three concertos (Op. 3 Nos. 7/ii, 8/ii, 11/ii), Locatelli even adopts a smooth transition from one movement to another, since the middle movement ends not on the tonic, but on the dominant.

The elaborate opening ritornellos display all the hallmarks of Talbot's 'work within a work,' although the composer does lead them according to different tonal plans than those used in the movement as a whole. In general, a related key is introduced already in R1, through the simple repetition of a motto or subsequent ideas on the dominant or the III degree (e.g. Op. 3 Nos. 1/i, iii, 2/i-iii, 3/ii, iii, 6/i, 9/i, iii, 11/i). After the concertos by Gentili, Giulio Taglietti, Facco, Veracini and Tessarini, the ritornello forms of Locatelli are further examples of the unreliability of the analytical method propounded by Hirshberg and McVeigh, since the clear majority of penultimate ritornellos

adhere not to foreign keys, but to the tonic or the dominant. According to their nomenclature, Locatelli's concertos are lacking R3, since a transition to keys reserved by them for R3 occurs already in R2. While the scheme of the opening movement of Op. 3 No. 2 presented by Hirshberg and McVeigh – R1–S1–R2–R3–S2(ST)–R4a-Capriccio–R4b – places S2 after R3 and suggests a false reprise almost at the beginning of the work (in R2–R3),¹⁴⁸ in the remaining dozen or so cases the effect of employing such criteria of description blurs even more strongly the logic behind the unfolding of the form and leads to even greater ambiguities.

Locatelli's ritornello forms prove that R2 does not always adhere to the dominant or the mediant and R3 to other keys. A division into modulating solo episodes and tonally stable ritornellos also occurs rarely in his work (e.g. Op. 3 Nos. 2/iii, 4/iii, 5/iii). Most often, he modulates many components of a ritornello form, so that the recapitulation of the tonic occurs before the entry of the capriccio. One good example of continuous modulation is the first movement of the Concerto in G minor, Op. 3 No. 6, in which R1 ends on the dominant so that S1 can begin immediately in the relative key and end on its own dominant (F major). To the surprise of listeners anticipating excursions into new tonal regions in R2, we return to the dominant (not the tonic, as Hirshberg and McVeigh claim¹⁴⁹) and henceforth, up to R4, the form oscillates between the tonic and the dominant (see Appendix 9, item 42). The originality of the tonal procedures in the concertos from *L'arte del violino* are also clearly evident in the tonal plan of the second movement of the Concerto in C major, Op. 3 No. 5, in which Locatelli appears to superimpose a modulation plan characteristic of the principal key, realised in ritornellos (I-V-(V)V-I), onto a plan for tonal changes proper to the key of C minor (i-VII-v), realised by the solo episodes. As a result, the composer obtains here the quite interesting and rich modulation scheme I-i-V-II-VII^{dim}.-v-I, with a subtle play of modes of the tonic and dominant and harmonic hiatuses between R2 and S2 (D major and B flat major). These phenomena are accompanied by a change of key signatures in S1 and S2. Locatelli proceeds in a similar way in the middle movement of Op. 3 No. 3, based on the plan I-i-V-VII^{dim}.-V-I.

148 Cf. herein Appendix 9, item 40, with Hirshberg and McVeigh, *The Italian Solo Concerto*, Table 9.6.

149 See *ibid.*, 210.

In the tonal plans of his ritornello movements, Locatelli likes to employ unprepared changes of key and contrasts of mode. He introduces hiatus à la Albinoni through the direct, simple repetition of a motto in a new key¹⁵⁰ or simply begins a new section in a new key.¹⁵¹ Locatelli was particularly fond of using a change of mode for tonal contrast, as he employs it also on a higher level between the keys of the outer movements and the middle movement of the concertos Op. 3 Nos. 1–3, and in a camouflaged way between the middle movement and the finale of the Concerto in G major, Op. 3 No. 9. He tries to cover up the extravagance of the fact that the middle movement of this concerto adheres to the key of E flat major (two flats in the key signature) with a coda ending on G minor. In this way, at the edges of the two movements, only a contrast of mode between the parallel keys arises. The composer also alters the mode of the middle movement of the Concerto in F major, Op. 3 No. 10 from the expected C major to C minor (two flats in the key signature).

So the tonal plans of Locatelli's Op. 3 concertos are very interesting and original. They are dominated by pendulum schemes: e.g. Nos. 1/i, iii, 2/i, ii, 3/i, iii, 6/i, 7/i, 8/i, 9/i, iii, 10/iii, 11/i, ii, 12/i, iii. The tonal schemes of middle movements are different to those of outer movements; only in Op. 3 No. 4 are all three ritornello forms built on the same sequence of keys (I-V-I). Tonic-dominant schemes, of both the arching and pendular variety, still occur rarely (e.g. Op. 3 No. 4/i–iii, 10/iii), but they already presage the direction taken by Tartini and some of his pupils. In terms of unconventional tonal solutions, Locatelli tries to keep pace with Vivaldi. In his concertos adhering to major keys, one is particularly struck by the twofold participation of the key of the diminished VII degree.¹⁵² The seventh degree appears naturally in the modulation schemes of concertos in minor keys,¹⁵³ but also in the concerto allegro of the last concerto, Op. 3 No. 12, entitled *Il labirinto armonico. Facilis aditus, difficilis exitus* (I-V-I-V-iii-VII-V-I). Besides these unconventional tonal centres, in Locatelli's ritornello forms, we can expect modulations to every key. In concertos in both minor and major keys, the composer employs the

150 E.g. V and VII in R2 of Concerto, Op. 3 No. 2/i, V and vi in R2 of Op. 3 No. 9/i, I and V in Op. 3 Nos. 1/iii, 9/i.

151 E.g. combining D major with B flat major between R2 and S2 in Op. 3 No. 5/i and between R1 and S1 in Op. 3 No. 6/i; a change of mode between R1 and S1 in Op. 3 Nos. 3/ii, 5/i.

152 E.g. I-i-V-VII-dim.-V-I in Op. 3 No. 3/ii, I-i-V-II-VII-dim.-v-I in Op. 3 No. 5/i.

153 E.g. i-V-VII-V-iv-V-i in Op. 3 No. 2/i, i-V-VII-V-i-V-i in Op. 3 No. 6/i, i-V-VI-VII-V-II-i in Op. 3 No. 8/iii.

keys of degrees ii/II, iii/III, IV and vi/VI. One extreme example of passing through keys built on all the degrees of the principal key of D major is *Il labirinto armonico*, in the opening movement of which Locatelli employs the scheme I-V-I-V-iii-VII-V-I, in which one is struck by the S2 section on the VII degree (C sharp major). In the finale, within a long R1 (53 bars), the composer visits five keys, and he adds new ones in further sections. The elaborate tonal scheme of this movement is lacking only that VII degree from the opening movement: I-V-I-IV-V-iii-vi-V-I-V-II-I-V-I. Locatelli's rich tonal and harmonic language received a remarkably severe and rather unjust assessment from Charles Avison, the composer of the first English concertos. In his *Essay on Musical Expression* (London 1752), he spared no words of criticism even for Handel, and he placed Locatelli's music on the lowest rung of the hierarchy of works alongside Vivaldi and Tassarini.¹⁵⁴

The pre-Classical Tartini

The last representative of the Baroque Venetian concerto to employ ritornello form widely in his works was Tartini. In his approach, this form is far from the prototypes of Vivaldi. Tartini significantly redefined the role of its constituent parts, guided by different aesthetic premises. Confining ourselves to published works alone, it should be stated that his ritornello forms are the least Baroque of all those discussed thus far. Tartini dazzles with contrasts, surprises and experimentation far more rarely than his predecessors. He limits the number of themes in ritornellos and relies more on reworking one or two ideas than on sequencing numerous contrasting sections. He also reduces the number of keys visited, heading towards the polarised dominant-tonic tonal plans characteristic of early Classical concertos. Thanks to that, his forms are quite homogeneous, transparent and restrained in their expression. Tartini works far more schematically and is more predictable than Vivaldi and other Venetian composers.

Ritornello forms generally appear in the outer movements of his concertos; works with three ritornello movements comprise one-third of his published works (Op. 1 Nos. 3, 7, 10, 11, Op. 2 Nos. 1, 3, 5). The ritornellos of Tartini's concertos are expansive, but not exaggeratedly so: they usually number around 20 bars, with the longest lasting 40 bars (e.g. Op. 1 Nos. 4/i, 8/iii). Even in the longest forms, Tartini does not employ more than four ideas,

¹⁵⁴ Avison, *An Essay*, 42.

most often confining himself to two, and in three works employing just one theme (Op. 1 Nos. 11/i, 12/i, Op. 2 No. 2/i). As in the concertos by Tessaroni and Locatelli and in late works by Vivaldi, Tartini usually employs cells lasting between one and four bars. Unlike in his colleagues' works, Tartini's phrasing far more often assumes the form of a periodicity presaging Classical style. There are plenty of repeats, constant reshaping and sometimes even antecedent-consequent relations (Example 3.11). Compared to the output of other composers discussed in the present work, the monothematic R1 sections are quite a phenomenon and may be treated as a manifestation of a nascent classicist aesthetic. In some concertos, those harbingers are clearer still, when in R1 the entry of a new key coincides with the introduction of a second idea (e.g. Op. 2 No. 1/i).

Like Vivaldi, Tartini employs some constantly repeated types of motto. Besides the hammer motifs and octave leaps used by many composers, he developed his own mottos, which he replicated with relish in different variants.¹⁵⁵ He most often used mottos based on broken chords or scale progressions or with a melody that circled around a selected note (Example 3.12). Although Tartini did not combine fugal with ritornello technique, as did Vivaldi, Albinoni, Gentili and Facco, he sometimes used an imitatively treated motto (e.g. Op. 1 No. 4/iii, Op. 2 No. 2/i, iii). The motto not only winds through all the ritornellos, but also through all the solo episodes, which usually begin by reiterating the motto. This way of proceeding affects our sense of the cohesion and monothematic character of the whole form. In inner ritornellos, Tartini rarely forgoes the stating of the motto or decides to introduce new material (e.g. R2–4 in Op. 1 Nos. 7/i, 10/i, 11/iii, Op. 2 No. 5/iii). When employing the material of a motto in S1 and S2, he relinquishes the motto in R3. The material of R1 generally recurs in all the ritornellos. In his Op. 1, Tartini includes a fivefold literal repetition of the opening ritornello at the end (e.g. Op. 1 Nos. 1/iii, 3/i, 6/iii, 7/iii, 11/ii), which is also twice accompanied by the term *dal segno* (Op. 1 Nos. 1/iii, 3/i), while in the other cases the whole material is written out again. In the last tutti passage, Tartini usually reworks the initial material or simply rejigs or compresses the ideas of R1. He normally complies with Quantz's injunction to use the closing ideas of R1 in the last ritornello (see Appendix 9, item 44), but he ends one-third of his published works with a motto (see Appendix 9,

155 A list of the types of motto is presented by Hirshberg and McVeigh in *The Italian Solo Concerto*, 286–287.

Allegro assai

The image shows a musical score for G. Tartini's Concerto, Op. 1 No. 12/iii, bars 1-17. The score is in 3/8 time and D major. It features five staves: Violino principale, Violino I, Violino II, Viola, and Organo e Violoncello. The first system (bars 1-8) is marked 'f' (forte). The second system (bars 9-17) is marked 'p' (piano). The score includes various musical notations such as slurs, accents, and dynamic markings.

Example 3.11: G. Tartini, Concerto, Op. 1 No. 12/iii, bars 1-17

item 43).¹⁵⁶ Sometimes the reprise of R1 on the tonic is distributed between the last two ritornellos in such a way that the beginning of R1 is presented in the penultimate ritornello and its ending in the last.

Usually in outer movements Tartini introduces three or four solo episodes; the exceptions include forms with five (Op. 1 No. 7/i) and even six solos (Op. 1 No. 9/i). In middle movements, we find only two episodes. In six cases, the whole of the penultimate episode or its second phase takes the form of an improvised or notated cadenza or capriccio (Op. 1 Nos. 8/iii, 1-12/iii, Op. 2

¹⁵⁶ E.g. Op. 1 Nos. 3/iii, 11/i, 12/i, Op. 2 Nos. 1/i-iii, 2/i, 3/iii.

The image displays seven staves of musical notation. The first staff is in 2/4 time, marked '(Allegro)', and features a melodic line with eighth-note patterns. The second staff, also in 2/4 time and marked 'Allegro', shows a similar melodic line. The third staff is in 2/4 time, marked 'Allegro', and is divided into two parts for 'I Viol.' and 'II Viol.'. The fourth staff is in 3/4 time, marked 'Allegro', with a melodic line. The fifth staff is in 2/4 time, marked 'Allegro', with a melodic line. The sixth staff is in 2/4 time, marked 'Allegro', with a melodic line. The seventh staff is in 2/4 time, marked 'Allegro assai', with a melodic line.

Example 3.12: a) G. Tartini, Concerto, Op. 2 No. 2/i

b) G. Tartini, Concerto, Op. 2 No. 6/i

c) G. Tartini, Concerto, Op. 1 No. 1/i

d) G. Tartini, Concerto, Op. 1 No. 2/iii

e) G. Tartini, Concerto, Op. 1 No. 3/i

f) G. Tartini, Concerto, Op. 1 No. 10/i

g) G. Tartini, Concerto, Op. 1 No. 10/iii

Nos. 1/iii, 6/iii). The thematic contrast between the material of the ritornello and the solo episodes is blurred, since the latter usually begin with the motto of the ritornello. Solos rarely employ completely different material; if Tartini follows Vivaldi's lead here, it is only in forms with a monothematic R1 (Op. 1 No. 11/i). Yet his aspiration to suffusing a whole work with the opening theme is so strong that even in a monothematic R1, such as we find in the first movement of Op. 1 No. 12, the first and second episodes refer clearly to the motto. Up to the appearance of the second idea in bar 112, this form even creates the impression of a variation encompassing the sequence R1–S1–R2–S2 and a large part of R3. This second theme, although similarly rhythmised to the first, coincides

with the return to the tonic and holds sway till the end of R3 and throughout S3. If Tartini had not decided to recall the motto in the final tutti (R4), the whole form would clearly have two phases based on two themes (see Appendix 9, item 43).¹⁵⁷ The solo episodes are sometimes separated from the ritornellos with rests, which, along with the dominance in a work of a single theme (motto), was probably designed to draw attention to the contrast of texture.

The example of the third ritornello of the concerto Op. 1 No. 12/i, shredded into 13 two- and four-bar cells sequenced tutti-solo, provides a good illustration of the blurring of the correlation between structural divisions and contrasting of texture that characterises Tartini's concertos. The solo interpolations in a ritornello and tutti interjections in solo episodes considerably blur the transparency and perception of the ritornello form in auditive reception, and they also disrupt the logic behind the division of the roles played by the soloist and the tutti ensemble that is typical of Vivaldi's concertos. The introduction of solo parts in ritornellos occurs not only in closing ritornellos, but in all ritornellos, beginning with R1.¹⁵⁸ The break with the overriding principle governing ritornello form is still understandable when Tartini is employing a limited number of themes. But in his concertos, the disjunct between structural divisions and the disposition of tutti and solo passages occurs also in cases where R1 has multiple themes and the solo episodes introduce contrasting material. This is illustrated by the minuet finale of Op. 1 No. 9, in which the recapitulation of the tonic in bar 148 is suitably marked by a statement of the motto, only not in a tutti but in a solo. The contrast in texture and the entry according to the hiatus principle (iii-I) draw the listener's attention to that reprise of R1, only here the natural order for ritornello form is inverted. Immediately after the soloist's entry with the motto, Tartini introduces further elements of R1, now in a tutti, now in a solo. The whole form begins to lose its distinctness more or less after R3, when instead of a suitably long S3 episode the soloist's passages are divided by short tutti interventions with material of R1 (see Appendix, item 44). At this stage in the form's development, it is impossible to convincingly distinguish larger sections, although given the modulating character of the whole fragment from R3 up to bar 148, one might venture an interpretation counting

157 This cannot be compared in any way, of course, to the thematic dualism of the sonata allegro.

158 E.g. Op. 1 Nos. 5/i, 6/i, 8/i, iii, 8/iii, 11/i, ii, 12/i, Op. 2 Nos. 1/i, iii, 2/i, 3/i, iii, 4/i, 5/i, 6/i.

all the solo and tutti segments it contains to S3, ending with a statement of the motto on the tonic still prior to the entry of the final tutti (R4).

The frequent introduction of solo interjections within a ritornello, combined with the important role given to the soloist in the recapitulation,¹⁵⁹ means that in Tartini's concertos the solo part distinctly dominates. Its passages take up proportionately more space than the tuttis on a scale not found in the work of other composers discussed in the present work. While in the early concertos of Vivaldi the solo episodes represent between one-third and one-half of the duration of the work, rising to 56 per cent in his late concertos, in the published concertos of Tartini, not including capriccios, the percentage is 59, rising in later works to 70.

Tartini's ritornellos are most often built according to the 'work within a work' principle, which means that the first modulations to related or foreign keys take place in R1 (e.g. Op. 1 No. 1/i, Op. 2 No. 2/i). However, the tonal plans of R1 do not usually coincide entirely with the modulation throughout a movement, but rather indicate the main directions to the modulation. For example, in the concerto allegro of Op. 2 No. 2, the tonal plan of R1 is I-V-vi-I, while the scheme of the whole movement is I-V-vi-I-vi-iii-V-I. In the first movement of Op. 1 No. 1, the plan of the whole movement is enhanced compared to R1 (i-V-i-III-i) only with a contrast of the mode of the dominant (i-V-v-III-i).

Besides blurring the connection between tuttis and solos on one hand and structural divisions on the other, Tartini also alters the tonal functions of ritornellos and solo episodes. Modulations can occur in R2 (e.g. Op. 1 No. 7/i, Op. 2 Nos. 1/iii, 3/i, iii, 4/i), in R3 (e.g. Op. 1 Nos. 1/iv, 12/i, iii, Op. 2 Nos. 1/iii, 3/i, 4/i, 5/iii) or in R2 and R4 (e.g. Op. 1 No. 4/i). Generally, however, R2 sections are tonally stable and adhere to the dominant or the mediant, and a modulating function falls to R3. The exceptions include forms in which, except for R1, all the components modulate before the recapitulation (e.g. Op. 1 Nos. 2/i, 7/iii, Op. 2 Nos. 1/iii, 3/i, iii, 4/i).

In almost every concerto from Opp. 1 and 2, Tartini employed a pendulum tonal plan at least once, in both major and minor keys.¹⁶⁰ In later works, the pendulum model loses its primacy in favour of an arch model.¹⁶¹ The tonal plans of early concertos are often elaborate and contain many changes. Among the most original are I-V-vi-V-ii-iii-vi-iii-I in Op. 1 No. 4/i and i-III-iv-v-iv-VII-i

159 The soloist is treated in a similar way in the concerto allegro of Locatelli's Op. 3 No. 9, discussed in detail above; see Appendix 9, item 41.

160 E.g. I-vi-I-vi-I in Op. 1 No. 6/iii; I-V-ii-I-vi-iii-I in Op. 1 No. 9/iii; I-V-iii-V-iii-V-vi-IV-vi-I in Op. 2 No. 1/iii; i-III-i-iv-v-VII-iv-vi-v-i in Op. 2 No. 2/iii.

161 See Hirshberg and McVeigh, *The Italian Solo Concerto*, 291–292.

in Op. 1 No. 7/iii. Unlike Vivaldi, Tartini likes to return to keys he has already previously reached, even when it is not the tonic.¹⁶² Sometimes those returns result in a symmetrical plan: I-Vi-I-vi-I in Op. 1 No. 6/iii; I-V-vi-VI-I in Op. 1 No. 11/ii; i-V-III-V-I in Op. 2 No. 1/ii. Tartini usually organises all the ritornello movements on different tonal plans, the exception being Op. 1 No. 3, where both the outer movements are built according to the same plan I-V-vi-I. Unlike other Venetian composers, Tartini generally emphasises the return to the tonic at the end of a work with a hiatus between the ending of a solo episode and the beginning of a ritornello. The recapitulation of the tonic occurs suddenly after a cadence on III (e.g. Op. 1 Nos. 7/i, 9/iii, 12/iii; in Op. 2 Nos. 1/i, 2/i, 4/i, 5/i, 6/i, iii) or on vi (e.g. Op. 1 Nos. 8/i, 11/iii, Op. 2 No. 2/iii). This is like a distant echo of the recapitulation characteristic of Albinoni, where a motto on the tonic is repeated immediately after its presentation in a different key. The return to the tonic during the closing phase of a work is sometimes moved by Tartini increasingly towards the middle; as a result, he often confirms the principal key already before the penultimate ritornello.¹⁶³ In Tartini's early concertos, this shift does not necessarily mean an impoverishment of the work's tonal plan, since the composer then introduces more keys in the preceding solo episode and an earlier ritornello (e.g. Op. 1 Nos. 8/i, 10/iii, 11/i, iii, Op. 2 No. 1/i). Twice in Opp. 1–2 Tartini employs the tonal plan I-V-ii-I (Op. 1 No. 5/i, Op. 2 No. 6/iii), with the characteristic sequence ii-I. He often repeats this scheme in later concertos, and although the combination ii-I does occur in concertos by Albinoni (e.g. Op. 2 No. 4/i, Op. 9 No. 7/iii), Vivaldi (Op. 4 Nos. 2/iii, 10/iii, Op. 8 No. 4/iii), Giulio Taglietti (e.g. Op. 8 No. 5/ii), Tessarini (Op. 1 No. 8/i) and Locatelli (Op. 3 Nos. 7/i, 10/ii, 12/iii), it never appears in such a scheme. For Tartini, it became one of his hallmarks.

The ritornello forms of Tartini's concertos exemplify the growing dimensions characteristic of the 1720s and 30s and still visible in the late concertos of Vivaldi, Tessarini and Locatelli, while at the same time limiting the number of independent ideas and imparting a cohesive, almost monothematic character to the whole of the form. In his later concertos, Tartini curbed their dimensions

162 E.g. I-V-vi-V-ii-iii-vi-iii-I-V-I in Op. 1 No. 4/i; I-V-(ii)-vi-iv-I-vi-I-V-I in Op. 1 No. 8/iii; I-V-ii-iv-vi-ii-I-III-I in Op. 1 No. 12/iii; I-V-iii-V-iii-V-vi-I-vi-I in Op. 2 No. 1/iii; i-III-i-iv-v-VII-iv-vi-v-i in Op. 2 No. 3/iii.

163 E.g. Op. 1 Nos. 2/i, iii, 3/iii, 4/iii, 6/i, 7/i, 8/i, iii, 11/i, iii, Op. 2 Nos/ 1/i, 3/i, 4/i, 5/i, 6/i, iii.

somewhat, but he also reduced the number of components to three ritornellos and two solo episodes, arranged on simple three- and four-phase tonal plans (I-VI-I, i-III-I, I-V-ii-I, I-V-vi-I, i-v-III-i). When he repeats such a sequence, R1-S1:||-R2-S2-R3:||, he ineluctably approaches the forms employed in the early Classical sonata and symphony. Yet the early concertos from Opp. 1 and 2 show how the composer departed from the main Baroque postulates of dazzling with expressive contrasts in the direction of Classical moderation and predictability.

Chapter IV Style

1. Polyphony

In the instrumental concerto, as soon as it appeared in the output of Torelli, Stradella, Corelli and Albinoni, polyphony was clearly avoided in favour of homophony. This is most potently illustrated by the debut sets of Torelli (Op. 5 from 1692) and Albinoni (Op. 2 from 1700), in which those composers included – alongside homophonic concertos – polyphonically conceived sonatas, called here *sinfonias*. The new genre of the instrumental concerto differed from the seventeenth-century sonata in that it was dominated by a simple, transparent texture exposing a single melodic line (sometimes played by several parts in unison) against subordinate accompaniment parts. Even with such a great master of counterpoint as Corelli, in the concertos from his Op. 6, one notes his abandonment of the fugal technique that appears in his trio sonatas in favour of concertato technique based on so-called continuo homophony. It should come as no surprise, therefore, that the clear majority of concertos written in the Venetian Republic are also works dominated by homophony. Its unquestioned primacy results mainly from the fact that, with the relinquishing of the model of multi-movement form that was characteristic of the seventeenth-century sonata, in which at least one quick movement was fugal and the slow introduction was suffused with linearly conceived syncopated dissonances, Venetian composers adopted from the Italian operatic overture (*sinfonia*) not only the three-movement form, but also its characteristic simple, transparent homophonic texture, catchy melodies and lively dance rhythms. Yet faced with this new style, based on the dominance of continuo homophony, there was no lack of composers who either still adhered to the style of the previous century and their attachment to textural solutions familiar from the *sonata da chiesa* or else introduced polyphony into the three-movement concerto form on account of its liturgical functions or the preferences of a patron or academy. In the domain of the Venetian instrumental concerto, the part played by polyphony is particularly great in works devoid of the solo element – in *ripieno* concertos or in mixed concertos, in which at least one movement is devoid of soloists.

A linearly dense texture, embellished with chains of suspensions, a melodic and harmonic language more modal than major–minor, and sometimes unexpected chromatic phrases – all of these elements appear more frequently in the work of those composers who remained under the sway of Corelli's style

(Gnocchi, Gentili, Marino, the Marcello brothers). His greatest imitator was the cleric Pietro Gnocchi, a long-serving chapel-master and organist of Brescia cathedral. Despite their late dating (c.1740), his concertos resemble four-movement trio sonatas scored for a larger ensemble. Here the composer sparingly introduces elements of solo playing through sporadic interjections from a four-part concertino consisting of two violins, viola and cello. The second and last movements of Gnocchi's concertos are fugues and canons, while the slow movements feature chains of syncopated dissonances of the 9–8, 7–6 and 4–3 type characteristic of the works of Corelli (e.g. No. 1/i), chromatic counterpoint (e.g. 6/i), imitation (e.g. Nos. 2/i, 3/iii) or contrastive polyphony (e.g. Nos. 3/i, 4/i, 5/i). The composer even retains linear forms in his third movements, which Corelli usually kept in note-against-note counterpoint.

Echoes of Corelli's polyphonic style can be heard just as often in the concertos of Gentili, who, like Gnocchi, spent his whole life working for ecclesiastic institutions and also preferred multi-movement forms (e.g. Op. 5 Nos. 1/i, 5/i, Op. 6 Nos. 2/ii, 5/ii, 7/i, iii, 8/ii, 9/ii). In his contrapuntal slow movements, Gentili usually introduces short solos, sometimes with a curiously chromaticised melodic contour. Exceptionally, a Corellian counterpoint can also be heard in the slow movements of concertos by Benedetto Marcello (e.g. Op. 1 Nos. 1–3/iii, 5/i, iii, 6/iv, 8/iii) and even Albinoni (Op. 10 No. 3/ii).

An entirely different case of the introduction of linearly shaped passages occurs with the concertos by Vivaldi, who is known to have been rather reluctant to use polyphony even in sacred vocal works. Passing over all examples of the use of canon or fugue, the use of polyphony in his concertos is confined mainly to works without soloists and does not bear the hallmarks of the imitation of Corelli. In some of his ripieno concertos, instead of ritornello forms based on continuo homophony, Vivaldi introduces freely shaped movements with imitative counterpoint (e.g. RV 128/iii, 156/iii) or chromatic counterpoint (e.g. RV 156/i) or employs the essentially linear technique of ostinato variation (e.g. RV 114/iii, 157/i, 172/ii; Example 4.1). An exceptional work that is entirely devoid of homophony and suffused with dense *contrappunto osservato* is the *Concerto madrigalesco* RV 129. Here Vivaldi employs distinct archaism, keeping all four movements of the concerto in an austere, vocally conceived counterpoint, with frequent dissonances and chromaticism. Given the style, expressive character and form, typical of the *sonata da chiesa* (SQSQ), this work is closer – despite its title – to sacred works than to a madrigal. The fugue from the second movement of the concerto appears in the second 'Kyrie eleison' from the Kyrie RV 587.

Ciaccona

Example 4.1: A. Vivaldi, Concerto, RV 114/iii, bars 1–8

The use of fugal and canonic technique in the Venetian concerto is just as rare as contrastive polyphony and free imitation. Of the more than 970 works discussed in the present work, fugues, fugatos and canons appear more than 90 times, in some concertos even in two movements. The leading composer in this respect proves to be Vivaldi, which is surprising given his well-known distance with regard to polyphony, but understandable given the large number of his concertos. Vivaldi employs strict imitation and fugal technique not only in ripieno concertos,¹ but also in concertos for multiple soloists,² solo concertos and chamber concertos.³ Vivaldi's best-known fugue is the third movement *Allegro* (69 bars) from the Concerto in D minor, Op. 3 No. 11, based on a theme taken from Benedetto Marcello's Concerto in E minor, Op. 1 No. 2/ii (Example 4.2). This clear borrowing cannot be treated as a 'sin of youth' or a manifestation of the limited creative inventiveness of a composer taking his first steps in the concerto. Comparison of the two corresponding movements of the concertos by Marcello and Vivaldi shows rather the superiority of the latter in this musical polemic with regard to polyphonic techniques.

1 E.g. RV 119/i, 120/iii, 123/iii, 124/iii, 129/ii, iv, 134/i, 143/i, 152/iii, 153/iii.

2 E.g. Op. 3 No. 11/i, iii, RV 557/i, 579/iv.

3 E.g. Op. 7 No. 9/iii, Op. 8 No. 11/i, iii, RV 319/i, 463/iii, 500/iii, RV 95/iii.

Allegro

Violino I

Violino II

Violino III

Violino IV

Viola I, II

Violoncello

Violone e cembalo

7 7 7 7 7 7 7 $\frac{1}{2}$ 6 7 6

Vivace probable entry of the violino principale

[Violino principale]

Violino I

Violino II

Viola

Violoncello

Organo o Cembalo

Example 4.2: a) A. Vivaldi, Concerto, Op. 3 No. 11/iii, bars 1–4
 b) B. Marcello, Concerto, Op. 1 No. 2/ii, bars 1–4

Vivaldi does not quote Marcello's theme, but suitably transforms it, imparting to it a greater expressive force and contrapuntal potential. The similarity essentially boils down to just the head motif. Marcello's theme is shorter, of the *sogetto* type; Vivaldi expands it, imparting to it the features of an *andamento*. What is more, Marcello's Vivace movement (45 bars) is not even fugal. The imitative leading of the subject with the lost *violino principale* part, if it existed, ends in the eighth bar, giving way to free motivic work based on the presentation of the subject in parallel thirds, in progression and in a concertato exchange between the *violino principale*, viola and cello. After bar 18, this theme will return only once, in bars 29–31, in a free imitation that falsely signals a fugal writing. The proposition of Vivaldi, a composer eight years older than Marcello, is far more interesting and musically mature, so it is not surprising that it induced Johann Sebastian Bach – the great master of polyphony – to arrange the whole work for organ (BWV 596). The fugue from Vivaldi's Op. 3 No. 11/iii has three statements (bars 1–20, 29–44, 52–69), interspersed with two solo episodes from the concertino that refer to the subject (bars 21–29, 44–51). The second statement is modulating; here the composer alters somewhat the melody of the theme and bases the whole of the fugue on the dynamic and quite interesting tonal plan i-v-iv-i, whereas Marcello employs only the relations i-V-i. Thus, Vivaldi's fugue resembles a lesson given to the young Venetian patrician on how not to waste good themes. Benedetto Marcello exacted his revenge with the pamphlet *Il teatro alla moda* (Venice 1720), in which he mocked the Red Priest's operatic style.

For the opening of the same concerto, Op. 3 No. 11, Vivaldi also used a striking canon of the two violins in *Allegro*. He employed canon less often than fugal technique. Presented canonically is the falling chromatic motto in the finale of the *da camera* concerto RV 103 (bars 1–8), and a canon appears for a moment in the part of the two violins in RV 120/i (bars 23–27) and in all four parts in RV 143/i (bars 11–13).

Vivaldi also exceptionally employs a two-theme fugue (*Concerto madrigalesco*, RV 129/ii, 169/ii) or a fugue based on a chromatic theme (RV 134/i, 169/ii) and rarely links fugal technique with ritornello form (e.g. Op. 8 No. 11/i, iii, RV 319/i). One very interesting example of this last procedure is the 214-bar finale of the concerto Op. 8 No. 11, in which only a four-bar motto is given a fugal treatment over 16 bars in the 31-bar R1. Given that the first movement of Op. 8 No. 11 is designed in a similar way, the proportion of fugal technique in this work is surprisingly large for a Vivaldi solo concerto. The convergence of its solo episodes with concertos intended for religious solemnities, RV 208 (Assumption Day) and RV 212 (St Anthony of Padua), allows us to link

it also to some religious context. In the case of the *alla breve* fugue from the concerto, Op. 7 No. 9/iii, from an unauthorised set, it is believed that this fugue, like the whole concerto, could have been the work of a Bolognese imitator of Vivaldi's style: Giuseppe Matteo Alberti.⁴

In terms of the number of fugal movements occurring in concertos, second behind Vivaldi is Gentili.⁵ However, given that eighteen instances of the use of fugue concern just 24 concertos, the frequency with which Gentili uses fugal technique is the greatest among all the Venetian composers of the period in question. It would be hard not to link this to his many years' work at the Basilica of San Marco and his cultivation above all of the multi-movement concerto, still based distinctly on sonata models. This composer twice used a two-theme fugue, but unlike Vivaldi, who introduces the themes simultaneously, Gentili does so consecutively (Op. 5 No. 2/iii, 4/i, 8/ii). In contrast to Vivaldi, the themes of Gentili's fugues are in an old style, still displaying plenty of motivic writing typical of the canzona, and even the motet;⁶ only exceptionally – always in opening allegros – does he introduce themes with a modern melodic contour (e.g. Op. 5 Nos. 2/i, 4/i, Op. 6 No. 8/i), and these are generally his most interesting fugues (e.g. Op. 5 No. 2/i, Op. 6 No. 8/i). The fugue from the allegro that opens the concerto Op. 5 No. 2 is in a binary reprise form, in which the first part ends on the dominant after an incomplete exposition and the second part features two statements of the subject, one on the dominant, the other on the tonic. In the concerto Op. 5 No. 4, the fugue from the first movement is given in two statements divided by solo episodes *a 4* and *a 1*, after which a short *Adagio* cadence (bars 53–55) is followed by a coda based on the second theme, presented in *stretto* and *Andante* (bars 55–66). The fugue that opens the concerto Op. 6 No. 8 is in ritornello form: the whole of R1 is taken up by an exposition with a short bridge to S1; R2 (bars 25–38) and R4 (bars 82–103) are the second and third complete statements of the subject; R3 (bars 45–52), meanwhile, introduces new thematic material. A couple of times, Gentili employs a countersubject in the fugal movements of his concertos (e.g. Op. 5 Nos. 3/ii, 6/ii) or fugato (e.g. Op. 5 No. 3/ii, Op. 6 Nos. 1/ii, 4/ii, 10/ii) and introduces long solo episodes (e.g. Op. 6 Nos. 7/ii, 11/ii). The fugues and fugatos from Op. 5 usually number around 50 bars, while those from Op. 6, thanks to the introduction of

4 See Fertonani, *La musica strumentale*, 316–317.

5 E.g. Op. 5 Nos. 1/ii, 2/i, iii, 3/ii, 4/i, 5/ii, v, 6–8/ii, 12/ii, Op. 6 No. 1/ii, 4–7/ii, 8/i, 10–11/ii.

6 E.g. Op. 5 Nos. 1/ii, 2, iii, 3/ii, 5/ii, v, 6/ii, 7/ii, 8/ii, 12/ii, Op. 6 Nos. 1/ii, 4–7/ii, 11/ii.

long solo episodes, with four statements, can even extend to more than 170 bars (e.g. Op. 6 No. 7/ii).

After Vivaldi and Gentili, we find the most fugues in concertos by Albinoni (Op. 5 Nos. 1–12/iii, Op. 9 Nos. 4/iii, 10/iii, *Co4*–5/iii). From the point of view of style, attractiveness of themes and functioning within the form of a modern, three-movement concerto, Albinoni's fugues are among the finest. He always places them in the finale, thanks to which the concerto gains a striking conclusion. In order to achieve this, Albinoni does not use an *alla breve* metre and refined *stile antico* counterpoint in his fugues, but simply polyphony of the newest kind, married to concertato technique, in a triple metre (3/4, 3/8, 6/8), and based on catchy dance themes. The fugal finales of the concertos from Op. 5 are often captivating with their Handelian vigour and lightness (e.g. Nos. 1–3/iii, 7/iii, 12/iii), so it is hardly surprising that in eighteenth-century Europe this set enjoyed a popularity comparable to that of Vivaldi's *L'estro armonico* (Example 4.3).⁷ It is hard to understand why, in his later opuses, the composer entirely abandoned the idea of a fugal conclusion to concertos, given that he was so successful at it. His fugues from Op. 5 are the longest of the concerto's three movements, numbering from 40 to 155 bars, and there are between three and five statements with coda. They are usually based on very simple tonal plans (I-iii-I, I-V-I, I-vi-I), and the finale of concerto Op. 5 No. 10 is even entirely non-modulating. Albinoni twice returned to the concept of a fugal finale: in the penultimate set of his concertos (Op. 9 Nos. 4/iii, 10/iii), and in the concertos *Co4* and *Co5*, dated to a similar period. When employing tutti in the fugues from Op. 5, only occasionally divided by one-bar ornamental solos from the two violins in unison, between successive statements of the subject he introduces longer episodes highlighting the playing of the concertmaster against the discreet accompaniment of the rest of the ensemble. That is because, in the fugal finales of these four late concertos, Albinoni employed – after the fashion of Torelli – a fusion of ritornello and fugal form. Also in this case, the composer obtained a highly attractive conclusion to a work: the impressive finale of the concerto Op. 9 No. 10 numbers 230 bars.

7 This is evidenced by numerous reprints and reissues, as well as handwritten copies preserved in Venice, Bologna, Paris, London, Oxford, Cambridge, York, The Hague, Uppsala, Lund, Wiesentheid, Washington, Los Angeles, Rochester and Ann Arbor.

The image displays a musical score for T. Albinoni's Concerto, Op. 5 No. 12/iii, bars 1–8. The score is in 3/4 time and marked "Allegro". It features six staves: Violino I, Violino I di concerto, Violino II, Alto viola, Tenore viola, and Violoncello/Contrabbasso. The first system shows the beginning of the piece with a forte dynamic. The second system, starting at bar 5, shows a more complex texture with various ornaments and dynamics. The bottom of the second system includes figured bass notation: 4 3 6 4 3 6 6 6 6 6.

Example 4.3: T. Albinoni, Concerto, Op. 5 No. 12/iii, bars 1–8

We find ten fugues and canons in concertos by Gnocchi. In keeping with the Corellian tradition, Gnocchi introduces them in the quick movements of his four-movement forms: fugues appear six times (Nos. 1/ii, 3/ii, iv, 4/ii, 5/ii, 6/iv), canons three times (Nos. 1/iv, 2/ii, 4/iv). The fugal movements are quite expansive and can even number up to six statements with coda (e.g. Nos. 1/ii, 3/ii, iv). Gnocchi employs a single theme, and when it belongs to the *andamento* type, it can be accompanied by one or two countersubjects (e.g. Nos. 3/iv, 5/ii, 6/iv). The

themes of the fugues belong to the old melodic type, closer to *stile antico* norms (Example 4.4).

Example 4.4: P. Gnocchi, Concerto, VI/iv, bars 1–6

The tonal plans of Gnocchi's fugues are very rich (e.g. I-vi-V-I-IV-vi-V-I in No. 1/ii; I-vi-IV-ii-iii-V-IV-vi-I in No. 6/iv). Within a single work, the composer is capable of stating the theme in six different keys, and in a single modulating statement he sometimes shows the theme in as many as three different keys. Fugues and canons are the longest movements in Gnocchi's concertos, numbering even more than 130 bars (e.g. Nos. 4/iv, 6/iv). While in fugal movements the composer does not introduce any contrasts of texture, in canonically shaped movements the constant interplay between tutti segments, which act as ritornellos, and the two-part canons that separate them, functioning as solo episodes, resembles a principle familiar from ritornello form. In the finale of Concerto I, that similarity is most distinct, since three canons occur within four ritornellos, and the third canon is built on a new theme. In the other two cases, canons open a movement, and the order to the sequences is inverted.

In the deployment of fugal technique, Facco clearly followed in Albinoni's footsteps. In the concertos from the first book of his Op. 1, he employs a closing fugue of string tutti (cf. Op. 1 Nos. 1–3, 5–6), whereas in the second book,

published a couple of years later, he combines a closing fugue with ritornello form, even introducing solo episodes lasting several dozen bars (cf. Op. 1 Nos. 7, 11, 12). Only in one concerto, displaying the four-movement form of a Corellian sonata da chiesa – Op. 1 No. 10 – does a fugue appear in the second movement. As with Albinoni, Facco's fugues usually adhere to triple metres and have between three and five statements with a coda. Yet the themes of his fugues are not as interesting, often closer to Legrenzi than to Handel. The form of his fugal movements is also less transparent, blurred by the presence of quite extensive modulating bridges and an overly elaborate coda. Unlike Albinoni, Facco builds his fugues on a rich modulating plan with three or four tonal centres.⁸ The theme in expositions is usually stated in four parts, and in the concerto Op. 1 No. 10/ii, it appears in its last statement in inversion. The most attractive fugues are those with the light dance rhythms of a mazurka (Op. 1 Nos. 2/iii) or a gigue (Op. 1 No. 12/iii).

Fugal technique was employed six times by Benedetto Marcello in his debut set of concertos, Op. 1. In four-movement works, he places fugues or fugatos – after the fashion of Corelli – in the second or fourth movement (e.g. Op. 1 No. 1/ii, iv, 4/iv, 5/iv), while in five-movement concertos, they appear in the central movement (e.g. Op. 1 Nos. 9/iii, 12/iii). In his fugal movements, Marcello continually experiments, now building a form in which three statements with coda are clearly divided with solo episodes (e.g. Op. 1 No. 1/ii), now blurring that logical correlation between structural divisions and contrasts of texture (e.g. Op. 1 No. 4/iv, 5/iv, 12/iii) or else entirely forgoing continued fuguing in favour of concertato technique (fugato in Op. 1 No. 1/iv). In two-theme fugues, the composer either introduces the second theme only in the second part of the fugue (Op. 1 No. 5/iv) or gives the exposition of the second theme immediately after the exposition of the first, and thus states the themes in alternation (Op. 1 No. 9/iii). Marcello's fugues are built from two, three or four statements, sometimes rounded off with a coda, or they are divided into two phases and can pass *attacca* into the next movement (Op. 1 No. 9/iii). In these early works, the composer displays a sound command of counterpoint and is capable of freely combining imitation with concertato technique. His themes are elaborate *andamentos*, modelled on the finest masters (Example 4.5); Marcello readily presents them in stretto (e.g. Op. 1 Nos. 1/iv, 4/iv, 9/iii) or accompanied by countersubjects (e.g. Op. 1 No. 1/ii, 5/iv, 12/iii). Devoid of dance-like elements (with the exception of the 184-bar *Prestissimo spiritoso* from Op. 1 No. 4/iv), Marcello's fugues are closer to Roman than Venetian style.

8 E.g. i-III-iv-i in Op. 1 No. 1/iii; I-V-ii-iii-I in Op. 1 No. 2/iii; I-vi-iii-V-I-V-I in Op. 1 No. 12/iii.

The image displays a musical score for the first eight bars of the second movement of the Concerto in G major, Op. 1 No. 1/ii by Baldassarre Marcello. The score is in 3/4 time and marked 'Allegro'. It features five staves: Violino principale (Violino I), Violino II, Alto viola, Violoncello, and Organo o Cembalo. The music is a fugal movement, with the subject first appearing in the Violino I part. The score shows the initial entries of the subject in various parts, including the Viola and Cello, and the beginning of the imitative texture.

Example 4.5: B. Marcello, Concerto, Op. 1 No. 1/ii, bars 1–8

The few fugues in the concertos of his brother Alessandro betray influences from the Arcadian Academy: they are considerably lighter in expression, shorter and more freely formed. In the typically pastoral *Concerto di flauti* (D 945), the fugal second movement covers just 25 bars, the *andamento* subject (bars 1–3) is presented from the top to the bottom part in such a way that the alto reply already cuts off its third segment (bars 4–5), and the entry of the tenor is doubled in parallel thirds by the bass (bars 9–10), after which the composer employs imitation with pairs of parts in parallel thirds before recalling the subject in its entirety at the end in the tenor (bars 20–22). The ensuing finale is also a fugue, this time much longer (56 bars), with three statements and a coda. The *andamento* dance theme (bars 1–5) is accompanied by two countersubjects; in subsequent statements, the subject and the counterpoints undergo minor modifications and enter in stretto. The fugue

from the second movement of the *Concerto ottavo* (D 942) is also short (41 bars), and Marcello treats the form here in a very flexible way, with a 14-bar exposition followed by a solo episode that separates it from three more statements, in which the subject is shown now in the tutti, now between two soloists (bars 28–32). Irregular fugal writing also occurs in the first movement of Concerto I from *La cetra*.

Fugal technique was used to an even lesser extent by the Taglietti brothers. We find traces of it really only in the work of Giulio, although his technique should rather be deemed imitative. He always employs imitation in unison, and never presents the theme in all the voices as part of a statement, only in two parts, after which he passes into a new key. In the finale of the concerto Op. 8 No. 5, he used a quite interesting procedure, where just two parts conduct something like an imitation of the theme (first *violini primi*, then *violino secondo*) and the countertheme (first *violino secondo*, then *violini primi*), which complement one another, acting like antecedent and consequent. In addition, this exchange of plans is accompanied by countersubjects. Such imitations, taking place over just three or four bars, within quite a large movement (83 bars), are conducted as many as 11 times on the tonal plan I-V-I-V-I-ii-vi-iii-I-V-I. Between their statements, musical material derived from them is developed in a moderately linear way, often passing into a concertato texture, thanks to which there is no resemblance here to a fugal movement. Developed along similar lines is the finale of Op. 11 No. 3: the themes imitated in unison between only the two *violini principali* are shown on the tonal plan I-V-IV-vi-I. More freedom still is shown by Giulio Taglietti in the finale of Op. 8 No. 8, since in the parts of the four violins he now leads the theme with the countertheme (bars 1–4, 44–44), now the first theme in imitation (bars 6–11, 33–35) or without imitation (bars 27–29). Between these statements, it is concertato dialogues between blocks of parts within a homophonic texture that dominate in expressive terms.

Given that Tartini worked for many years in the chapel of St Anthony's basilica in Padua, one is surprised at the complete lack of fugal movements in his concertos. Only in the second movement of his first concerto (exceptional on account of its four-movement form) contained in his debut Op. 1 set does the composer introduce a 70-bar *Fuga alla breve*, played by the tutti. Squeezed in between the movements of a normally three-movement violin concerto, it sounds artificial and unconvincing, as if the composer wanted to prove to any critics that he had a sound command of the art of counterpoint; it is not surprising that he never returned to such ideas. He also made no attempt to combine ritornello form with fugal form, after the fashion of Torelli, Albinoni or Vivaldi. The four-part fugue from the concerto Op. 1 No. 1/ii, adhering to an austere motet style and 4/2 metre, has four statements separated by modulating bridges. In the penultimate

statement, the chromatic theme is shown in two keys (C minor and B flat major), which gives the fugue's overall tonal plan the form i-V-iv-III-i. Tartini displays an excellent command of fugue technique, occasionally thickening the texture with false entries of the subject. On account of the wholly different style and texture, precluding the participation of a soloist, this fugue creates the impression of a contrapuntal exercise forced into a solo concerto.

Fuga alla breve

The image shows the first system of a musical score for 'Fuga alla breve' by G. Tartini. The title 'Fuga alla breve' is centered above the staves. The score is for five parts: Violino principale, Violino I ripieno, Violino II, Viola, and Violoncello Organo. The music is in 3/4 time and features a chromatic theme in C minor and B-flat major. The first system shows the beginning of the piece, with the Violino principale and Violino I ripieno parts playing the main theme, while the other instruments provide harmonic support.

Example 4.6: G. Tartini, Concerto, Op. 1 No. 1/ii, bars 1–7

Locatelli coped much better in this respect in his concerto Op. 3 No. 9, in the final movement of which he quietly wove a substantial fugato (70 bars), in the form of a solo capriccio (Example 4.7). Although the subject of the fugato is not in any way derived from a ritornello, the composer introduced it in a solo

episode reserved by definition for the most fantastical ideas. This sole example of his use of fugal technique in *L'arte del violino* incidentally shows the possibilities for executing fugal writing on a solo violin.



Example 4.7: P. Locatelli, Concerto, Op. 3 No. 9/iii, bars 1–15

2. The influence of cantata and opera

Stage music exerted a great influence over the style of the Venetian instrumental concerto. The distinctive, energetic ritornellos of the outer movements with a melody led in unison in the strings and a clear, sparing two- or three-part texture in continuo homophony were lifted by concerto composers straight out of operatic sinfonias and arias. The influence of operatic and cantata arias is seen most clearly in the slow cantilena movements of their concertos. After all, opera was the most prominent and prestigious genre in the Venetian Republic, the genre to which even the most outstanding representatives of the concerto – Vivaldi and Albinoni – submitted. Those composers devoted most of their musical activity to writing stage music and cantatas, and also to instructing suitably trained singers in the requirements of their works – singers who sometimes became members of their families.⁹

⁹ Albinoni, who ran a prosperous singing school, married the operatic soprano Margherita Raimondi, and Benedetto Marcello wed one of his best pupils, Rosanna Scafi, who was only allowed by her husband to display her outstanding vocal capacities within the circles of aristocratic academies. His most outstanding pupil, Faustina Bordoni, was apparently seduced by his brother Alessandro. Of the many vocalists to have been trained by Vivaldi, the greatest celebrity was undoubtedly gained by Anna Girò, who was even regarded by some as his love.

The most numerous connections with operatic music occur in the concertos of Vivaldi. Johann Joachim Quantz even accused him of yielding too far to opera in his concertos. Reinhard Strohm, an expert on Vivaldi's stage works, distinguished three kinds of self-borrowing. The first type comprises similarities between arias and the outer movements of concertos, which share the opening ritornello; the second type covers similarities between the slow movements of concertos and the melodies of arias, tailored to a specific type of verse in such a way as to convey the words; the third type involves the interchangeability of descriptive scenes given to instruments in an opera with concertos of an illustrative character.¹⁰ Strohm's table of connections between operas and concertos is of a cursory character and does not exhaust the subject. Those direct borrowings worked both ways. In composing a new concerto, Vivaldi sometimes drew on the material of operatic arias or sinfonias he had previously composed, while on other occasions he quoted excerpts from his concertos in an opera. This area still requires further enhanced research, which far exceeds the scope of the present work, above all establishing the chronology to the composing of particular works. Dating Vivaldi's concertos, most of them preserved in manuscript, is far more difficult than indicating the composition dates of operas. Nevertheless, given our present state of knowledge, it is worth mentioning the most interesting links between his concertos and operas, thereby supplementing somewhat the findings of Strohm and Fertonani.¹¹

Only once does it occur that an entire concerto is based on operatic material. The first movement of the idyllic concerto for recorder RV 442 has its prototype in the aria 'Ti sento, sì ti sento' (I, 14), from the opera *La costanza trionfante de gl'amori* RV 706 (1716) or *Teuzzone* RV 736 (1718), the middle movement derives from the aria 'Se lascio mai d'amare' (II, 16), from *Nerone fatto cesare* RV 724 (1715) or *La virtù trionfante dell'amore (Tigrane)* RV 740 (1724), and the finale from the aria 'Sentire che nel sen' (I, 7), from *Orlando finto pazzo* RV 727 (1714). Since the concerto Op. 10 No. 5 is a version of RV 442 for flute, it also has the same operatic prototypes. In RV 387 only two movements have their equivalents in operatic arias, both from the same opera. The first movement derives from the aria 'La cervetta' (III, 7), from *Il Giustino* RV 717 (1724), on which are based also the allegros that open the concertos RV 189 and 376. The middle movement of RV 387, meanwhile, appears in the aria 'Vedrò con mio diletto' (I, 8), also from *Il Giustino*. Vivaldi also paraphrased the melody of

10 Strohm, *The Operas of Antonio Vivaldi*, 100–101.

11 Cf. *ibid.*; also Fertonani, *La musica strumentale*.

this dramatic aria in an interesting way in the slow movement of Op. 9 No. 5, in which it appears not after the suggestive ritornello, but after the opening section, deceptively reminiscent of a *recitativo accompagnato*. Also built on arias from *Il Giustino* are the outer movements of the concerto RV 189: the first movement on 'La cervetta' (III, 7) and the finale on 'Per voi soave' (II, 5).

In other instances, Vivaldi employs operatic material only in one movement of a concerto. Particular attention is due here to quotations from his best-known arias, which he used in various operas and were widely copied in eighteenth-century anthologies. One of them is the aria 'Amato ben tu sei la mia speranza' (I, 12), from *La verità in cimento* RV 739 (1720), *La Candace* RV 704 (1720) and *Ercole sul Termodonte* RV 710 (1723). The composer based the whole middle movement of his violin concerto *Il sospetto* RV 199 (c.1720) on this aria, which he then paraphrased in the first movement of the concerto *Amato ben* RV 761 (c.1723). Given the close dates of composition between the concerto RV 199 and the aria, the question arises as to which came first – the aria or the concerto movement? Analysing the two examples, it is difficult to state unequivocally: the cantilena melody is undoubtedly first played in the aria by the violins and only then taken up by the alto, and with certain essential reductions resulting from compass limitations. Vivaldi included similarly shaped songful melodies in many concertos, vocal prototypes for which have not (yet) been identified. The concerto RV 761 was written during Vivaldi's time in Rome, in connection with a staging there of his *Ercole*, which also includes the aria 'Amato ben.' The composer dedicated that work to Cardinal Ottoboni. Yet here Vivaldi proceeds differently than in RV 199, since he paraphrases only the melody of the aria in the first solo episode, and in a quick movement, of a completely different character.

Among other examples of arias lifted wholesale into a concerto, one should mention 'Se correndo in seno,' from the operas *Armida regina di Ponto* (III, 6) RV 700 (1716) and *Scanderberg* RV 732 (1718), which forms the basis for the whole middle movement of RV 146/i, and also 'Dell'aura al sussurrar' (I,1), from *Dorilla in Tempe* RV 709 (1726) and *Il Giustino* RV 717 (1724), used in the opening allegro of Op. 8 No. 1. The aria 'Come l'onda' (II, 1), from *Ottone in villa* RV 727 (1713), is quoted faithfully in the finale of RV 571 and paraphrased in RV 99/iii. Vivaldi also makes use in his concertos of movements of overtures and operatic sinfonias. The material of the concerto ripieno RV 111 wholly coincides with the material of two overtures: the outer movements are the same as the corresponding sections of the overture to *Il Giustino* RV 717 (1724) and the middle movement is shared with the overture to *La verità in cimento* RV 739 (1720). The slow movement of the concerto RV 117 has the same slow

movement as the *sinfonia* for *Senna festeggiante* RV 693 (1726) and shares its finale with the overture to *Farnace* RV 711 (1731). The material from the funeral *sinfonia* that accompanies Titus as he proceeds to his execution (III, 12) from *Tito Manlio* RV 738 (1719) returns in the first movement of the *Concerto funebre* RV 579 (c.1725).

Confining ourselves to ritornellos alone, it is worth mentioning the aria 'Scocca dardi l'altero tuo ciglio' (II, 7), from *Griselda* RV 718 (1735), the ritornello of which appears also in the concertos RV 450/i, 471/i and 501/iii. The ritornello of the aria 'Parto contenta' (III, 1), from *Tito Manlio* RV 738 (1719), appears in the chamber concerto *La pastorella* RV 95/i, while the ritornello from the aria 'Un tenero affetto' (I, 2), from *La verità in cimento* RV 739 (1720), occurs in RV 107/i. We also note an affinity between the ritornellos of the arias 'Senti l'aura' (II, 8), from *Il Giustino* RV 717 (1724), and RV 349/iii, and 'Solo quella guancia bella' (I, 3), from *La verità in cimento* RV 739 (1720), and RV 159/i. The characteristic ritornello of the opening Allegro of the concerto Op. 8 No. 1 *La primavera* RV 269 (c.1720) is used many times by Vivaldi: first in the *sinfonia* *La Fortuna in macchina* (I, 5), from *Il Giustino* RV 717 (1724), then in the chorus 'Dell'aura al sussurrar' (I, 1), from *Dorilla in Tempe* RV 709 (1726), and in the opening scene of *L'Alvida, regina de'Goti* RV 696 (1731) (Example 4.8). The ritornello that opens concerto RV 177 is identical to the tutti that commences the overture to *L'olimpiade* RV 725 (1734). The ritornellos of the 'storm' concertos RV 98, 253 and 433 display considerable similarity to the aria 'Sorge l'irato nembo' (III, 3), from *Farnace* RV 711 (1727), and also from *Orlando [furioso]* RV 728 (1727) and *L'Atenaide* RV 702 (1729).

Among the less spectacular similarities, one can mention the motto of the ritornello that opens the concerto Op. 8 No. 4 *L'inverno* RV 297 (c.1720), which recurs in the aria 'Gelido in ogni vena' (II, 6), from *Farnace* RV 711 (1727) and *Siroe re di Persia* RV 735 (1727). The opening motif of the initial Largo of the concerto *La notte* RV 104 is repeated at a quicker tempo in the aria 'Nel profondo cieco mondo' (I, 5), from *Orlando furioso* RV (1714) and *Lan Candace* RV 704 (1720). Vivaldi employed the material of the aria 'Quel usignuolo' (III, 9), from *Arsilda regina di Ponto* RV 700 (1716) and *Farnace* RV 711 (1738), in the cadence of the concerto *Il rossignuolo* RV 335a.

Allegro
(A) *Gian' la primavera*

Violino principale
Violino I
Violino II
Viola
Violoncello
Basso continuo

Allegro

Soprano
Alto
Tenore
Basso

CORO

Del - l' au - ra al sus - sur - rar, del - fon - da al mor - mo - rar, del - fon - da al mor - mo - rar, can -
 Del - l' au - ra al sus - sur - rar, del - fon - da al mor - mo - rar, del - fon - da al mor - mo - rar, can -
 Del - l' au - ra al sus - sur - rar, del - fon - da al mor - mo - rar, del - fon - da al mor - mo - rar, can -
 Del - l' au - ra al sus - sur - rar, del - fon - da al mor - mo - rar, del - fon - da al mor - mo - rar, can -

Example 4.8: a) A. Vivaldi, Concerto *La primavera*, Op. 8 No. 1/i, bars 1–4
 b) A. Vivaldi, *Dorilla in Tempe* RV 709, chorus ‘Dell’aurora al sussurar’ (I, 1), bars 1–3

Such frequent exchanging of musical material between Vivaldi’s concertos and operas is understandable, given that the composer, like Handel, usually played his concertos during opera entr’actes. For the listener, it must have been quite an interesting experience to recognise, in various parts of a concerto, extracts from an opera only just heard or a reminder of Vivaldi’s most popular aria melodies from works staged earlier. With regard to the concertos of Albinoni, no direct borrowings from his operas, cantatas or other works have as yet been established.¹²

12 See Talbot, *Tomaso Albinoni*, 73–74.

The influence of opera and cantata, and of vocal music in general, on the concertos of Tartini is a much more complex issue than in the case of Vivaldi. This aspect of Tartini's output has not yet been subjected to any systematic or detailed study.¹³ Quantz was highly critical of Tartini's style, accusing him of a complete lack of feel for cantilena and of departing in his melodic writing from vocal songfulness in favour of simple and ordinary motifs more suited to popular than serious music.¹⁴ A completely different opinion on Tartini's style was expressed by John Mainwaring in his *Memoirs of the Life of the Late George Frederic Handel*, writing that his melodic style was thoroughly vocal and that the passages which do not venture beyond the compass of a voice are written as if intended to be sung.¹⁵ Charles Henri de Blainville, too, classified his style as 'cantabile,' and not 'sonabile.'¹⁶ Tartini himself apparently advised his pupils: 'per ben suonare bisogna ben cantare.'

Although he wrote neither operas nor cantatas, as he was convinced that vocal music was entirely different to instrumental music and that composers should specialise, he did write almost 30 sacred vocal works for one to five parts. Additionally, in 39 movements of his concertos (see Appendix 12) and a similar number of sonata movements, Tartini included poetical mottos in Italian, suggesting that he was inspired by vocal music.¹⁷ Some concerto movements are even furnished with a dozen or so lines of verse. Interestingly, in concertos that were either published or made available to a wider audience, the composer wrote out those mottos and verse by means of a numerical cipher. This composer, who sharply criticised Vivaldi for mixing vocal with instrumental idiom, himself composed in accordance with a method adopted in vocal music – no wonder he tried to hide it.¹⁸ In shaping melodic lines, Tartini sought to convey the natural prosody and intonation of the poetical text of the mottos which he chose as his model, so he wrote as if for a vocalist.¹⁹ After making all that effort, he must have been all the more hurt by Quantz's unfavourable assessment.

13 See Felici, 'Non suona, canta su'l violino.'

14 Quantz, *On Playing the Flute*, chapter XVIII, 'How a Musician and a Composition Are to Be Judged,' § 59, 324–325.

15 Mainwaring, *Memoirs*, 183.

16 Blainville, *L'esprit*, 7.

17 In 2013, Guido Viverit of Padua University discovered three new mottos in the autograph manuscripts of the concertos D 59/ii and D 70/i and in a sketch for an unknown concerto (the motto read 'Ritorna al prato il fior, ritorna dolce amor e me consola'). I am sincerely grateful to him for sharing this information with me before the publication of his article.

18 See Brosses, *Lettres historiques*, 243.

19 Cesare Fertonani draws attention to this in 'Antonio Vivaldi,' 35–36.

In respect to Tartini's drawing on other people's musical material, Roberto Leydi found a similarity between the middle movement of the Sonata in A major B.A11, furnished with the title 'Aria del Tasso,' and the tune of a song of the Venetian gondoliers, who had been singing passages from *Gerusalemme liberata* to the light of the moon since at least the sixteenth century.²⁰ Minos Dounias, meanwhile, showed a considerable similarity between the first movement of the concerto D 50, not accompanied by any motto, and the duet 'Inflamatus' from Pergolesi's *Stabat Mater*.²¹ Since Tartini used a quotation or paraphrase of vocal melodies in these two instances, it is highly likely that he did so more often. Detailed, extensive research into this question exceeds the bounds of the present work.²²

Besides the above examples of links between Venetian concertos and opera-cantata repertoire, less direct, but indisputable, influences of aria, arioso and even recitative can be discerned in a great many works. Such inspiration from vocal monody, and even the singing of castrati, is evident in the output of the pre-eminent Italian violinists of the seventeenth century: Marco Uccellini, Giovanni Antonio Pandolfi-Mealli and Giovanni Bonaventura Viviani.²³ It is hardly surprising that concerto composers in the eighteenth-century also sought to balance instrumental virtuosity with references to solo vocal music. Such a phenomenon concerns above all solo concertos for various instruments, as well as works for multiple soloists and *concerti di camera*. The middle movement of a concerto was reserved for cantilena, and it usually featured also a reduction of the accompaniment to one or two parts. While in quick outer movements it was primarily virtuosity and the instrumental idiom that were emphasised, the slow middle movement was supposed to contrast with that not only in its tempo, key and character, but also in its more vocally shaped melodic writing.

We find the most numerous examples of cantabile style deeply rooted in the opera-cantata output of the early decades of the eighteenth century again in the concertos of Vivaldi. The agogic markings of the middle movements in his concertos are most often accompanied by the remark *cantabile*.²⁴ The middle

20 See Leydi, 'Erminia monta,' 423–424.

21 See Dounias, *Die Violinkonzerte Giuseppe Tartinis*, 125.

22 Subtle similarities to music by Giovanni Bononcini and Alessandro Scarlatti can be found in the concertos D 2 and D 46. See Wilk, 'Poetical mottos.'

23 See Wilk, *Sonata*, 139–140.

24 E.g. Op. 3 Nos. 5–6/ii, Op. 4 No. 1/ii, Op. 8 No. 6/ii, Op. 7 No. 8/ii.

movement of the concerto Op. 11 No. 3 even bears the title *Aria. Andante*. These references on Vivaldi's part to opera-cantata style resemble a simple song, *siciliana*, *aria* or *arioso*, with a strophic AA' form, sometimes with repetition. They have no *tutti ritornellos* and are based on an accompaniment most often reduced to just b.c. or two instruments.²⁵ Elsewhere, an *arioso* is framed by *tutti*, giving a three-phase T-S-T scheme, not infrequently in ABA form.²⁶ The cantilena middle movements of Vivaldi's late concertos sometimes take the form of an elaborate *aria* or *duet*, with *ritornellos* interspersed with two solo episodes;²⁷ the middle *Grave* of the concerto Op. 6 No. 1 even has the form of a *da capo aria*, in which the soloist's 'strophes' are separated by cello *ritornellos*.

Although Albinoni had a great gift for creating attractive cantilena melodies,²⁸ in his concertos, he clearly eschewed such clear-cut references to operatic style as made by Vivaldi – his rival in the fields of opera and concerto. That reticence is due also to the fact that the clear majority of his concertos are works without soloists. Many of the middle movements, in which composers usually referred to *cantabile* style, are scored for an undivided *tutti* ensemble and are of a modulatory character. Even in the oboe concertos from Opp. 7 and 9, Albinoni does not try to model the writing on an *aria*, even though he treats this instrument like a vocalist, having it pause in the *ritornellos*. In the concertos for two oboes, he treats the two soloists as one instrument playing always in double-stops, not exploiting the possibilities for dialoguing as in an operatic duet. He comes closest to the style of the operatic *Devisenaria* in the middle movement of the concerto Op. 9 No. 2, in which the three oboe passages are surrounded by four *ritornellos* in an ABA form. A *ritornello* seemingly lifted from an *aria* also appears in the opening *allegro* of the concerto without soloists Op. 9 No. 10, but the concertmaster's figurational episodes are far from vocal models. The greatest similarity to Vivaldian *cantabile* movements is displayed by the middle movement of the concerto Op. 10 No. 12.

25 E.g. Op. 3 Nos. 5–6/ii, Op. 4 No. 1/ii, 3–4/ii, 11/ii, Op. 7 No. 11/ii, Op. 8 No. 1/ii, 4/ii, 9/ii, 10/ii, 12/ii, Op. 9 No. 1/ii, 7/ii, Op. 10 No. 2/ii, 6/ii, Op. 11 No. 3/ii, 4/ii, RV 93/ii, 94/ii, 352/ii.

26 E.g. Op. 3 No. 8/ii, 9/ii, 12/ii, Op. 8 No. 6/ii, 11/ii, Op. 9 No. 2/ii, 3/ii, 8/ii, 10–11/ii, Op. 10 No. 5/ii, Op. 11 Nos. 1–2/ii, 5–6/ii, Op. 12 Nos. 1–2/ii, 6/ii.

27 E.g. Op. 9 No. 4/ii, 9/ii, Op. 10 No. 4/ii, Op. 12 No. 5/ii.

28 E.g. Op. 5 No. 2/ii, 5/ii, 8/ii, 11/ii, Op. 7 No. 3/ii, 5–6/ii, 11–12/ii, Op. 9 No. 3/ii, 5–6/ii, 8–9/ii, 11–12/ii, Op. 10 No. 1/ii, 6/ii, 8/ii, Co4/ii.

Comparing Tartini's concertos to those by Vivaldi and Albinoni, it is hard to disagree with Quantz's opinion that the great *maestro delle nazioni* was incapable of forging beautiful cantilena. Paradoxically, the most songful and closest to an aria are those sections in which he attempts to imitate Vivaldi. The first section of the siciliana Largo cantabile from the concerto Op. 1 No. 1/iii may even be regarded as a paraphrase of the slow movements of Vivaldi's concertos *Il gardellino* RV 90/ii and *La pastorella* RV 95/ii (Example 4.9a). The style of the slow movements in Tartini's concertos is more reminiscent of a Romantic preghiera than a Baroque aria (Example 4.9b).

Also not a 'singer' was Tassarini, even though he was clearly influenced by Vivaldi and carefully imbued the melodies of the slow movements of his concertos with *galant* ornamentation. A similarly weaker cantilena appears in the remarkably virtuosic Op. 3 concertos by Locatelli. Although in the famous concerto *Il pianto d'Arianna*, Op. 7 No. 6 he makes clear reference to operatic style, in the slow movements of the concertos from *L'arte del violino* in general he is incapable of even forging a suitable mood in R1, and his melodies in the slow episodes are artificial and overly violinistic. He comes closest to the operatic aria in this set in the dramatic concerto Op. 3 No. 11/ii, resembling a parlante aria, which heralds the later *Pianto d'Arianna*, and in the somewhat Neapolitan siciliana from the concerto Op. 3 No. 9 (Example 4.10).

Largo

Violino principale

Viola I, II

Adagio

Violino principale

Violino I
ripieno

Violino II

Viola

Organo o
Violoncello

6 7 6 7 16 17

Example 4.9: a) G. Tartini, Concerto Op. 1 No. 1/iii, bars 1–9
 b) G. Tartini, Concerto, Op. 1 No. 6/ii, bars 1–4

Violino solo

Violino I

Violino II

Viola I

Viola II

Violoncello

Basso continuo

8

solo

6

5

6

5

7

6

9

8

9

8

10

Example 4.10: P. Locatelli, Concerto, Op. 3 No. 9/ii, bars 8–11

The middle movements of Veracini's concertos betray the experience of an opera composer who knows how to build beautiful violin cantilenas and siciliana ariosos in short ritornello forms with two solo episodes (e.g. D 2/ii, A1/ii, Bb). Facco – the composer of the first operas in Spanish, as well as Italian operas, serenades, cantatas and oratorios – also successfully transferred his vocal artistry to the slow movements of concertos. Although they are dominated by modulatory forms, closer to recitative than to aria, echoes of his rich, but largely lost, output for the stage can be heard in more than half of his concertos.²⁹ One is particularly struck here by the distinctly Vivaldian siciliana from the concerto Op. 1 No. 9/ii and the graceful cantilena violin-cello duet from the concerto Op. 1 No. 12/ii.

The concerto output of the Marcello brothers is essentially lacking distinct references to the style of operatic arias, with one outstanding exception: the Adagio from Alessandro Marcello's Oboe Concerto D 935. This 40-bar movement is one of the most beautiful examples of Baroque instrumental cantilena: it triggers associations with the finest cantabile and portamento arias, and charms one with the simplicity of its sentimental opening phrase and ensuing semiquaver reply, repeated in a falling progression against a constant string accompaniment (Example 4.11). The Larghetto from the concerto D 943, meanwhile, resembles a *Devisenarie*. The opening sentence shown in the solo oboe is then taken up by the tutti and developed in section A, which recurs at the end after a tonally and expressively contrasting section B. Yet this all occurs within the tutti, and the only solo part is confined to the opening seven bars of the motto. Among the works of Benedetto Marcello, we can speak of similarities to an aria only in the case of the Adagio cantabile movement of Concerto Op. 1 No. 10/iii. This adheres to the style of a vocal duet (here for cello and violin); unfortunately, the lack of the violin part makes it impossible to make a full appraisal.

29 E.g. Op. 1 No. 1/ii, 4/ii, 6/ii, 8/ii, 9/ii, 11/ii, 12/ii.

Adagio

Oboe

Violino I

Violino II

Viola

Violoncello
Organo

Piano

Piano

5

10

Example 4.11: A. Marcello, Concerto D 935/ii, bars 1–13

We find no reference to the style of operatic arias in the concertos by the Taglietti brothers, Marino, Gentili, De Castro and Gnocchi. Their output does contain, however, a couple of movements of a character close to recitative.³⁰ Built on long bass notes are short phrases with sudden harmonic twists, chromaticism and large intervallic leaps (Example 4.12a). Such recitative phrasing against b.c. alone (*secco*) or in dialogues with several instruments (*accompagnato*) also occurs in concertos by composers active in the fields of cantata and opera.³¹ The most obvious example of the imitation of recitative is the middle movement of Vivaldi's concerto *Grosso Mogul* RV 208, suggestively entitled *Grave. Recitativo* (Example 4.12b).

The image displays two musical examples. Example 4.12a, titled "Grave. Solo", features a Violino I part with a melodic line characterized by chromaticism and large intervallic leaps, and an Organo part providing a bass line with long, sustained notes. Example 4.12b, titled "Grave Recitativo", features a Violino principale part with a similar melodic style and a Basso part with long, sustained bass notes. Both examples are in 3/4 time and G major.

Example 4.12: a) G. Taglietti, Concerto Op. 8 No. 7/iv, bars 1–8
b) A. Vivaldi, Concerto RV 208/ii, bars 1–4

30 E.g. G. Taglietti, Op. 8 No. 4/ii, 7/iv, Op. 1 No. 4/ii, L. Taglietti, Op. 6 No. 2/ii, Gentili, Op. 5 No. 1/i, iii, 5/i, iii, 6/i, iv, 7/i, iii, 9/iii, 10/iii, 11/i, 12/iii; Op. 6 No. 1/i, 4/iii, 5/ii, 7/i.

31 E.g. Facco, Op. 1 No. 2/ii, 3/ii; Vivaldi, Op. 8 No. 5/ii, Op. 9 No. 5/ii, Op. 10 No. 1/ii.

We know from sources that concertos by such composers as Vivaldi, Albinoni, Giulio Taglietti, Tessarini, Veracini and Locatelli were played in theatres, so it is not surprising that composers sometimes clearly referred to operatic style. Yet even when it is difficult to find any reference to stage music, it could have been used in entr'actes. Such is clearly suggested by the example of Georg Philipp Telemann's comical intermezzos *Pimpinone oder Die ungleiche Heirat* and *Das herrschsüchtige Cammer-Mädgen* TWV 21:15, staged on 27 September 1725 at the Oper am Gänsemarkt in Hamburg. Tessarini's concertos Op. 1 Nos. 8 and 12 were performed there before and after the first intermezzo, Albinoni's concertos Op. 9 Nos. 8 and 10 before and after the second intermezzo, and Tessarini's Concerto Op. 1 No. 2 or Vivaldi's Op. 7 No. 2 before the third intermezzo, while Tessarini's concerto Op. 1 No. 11 was played at the end of the whole opera.³² It is not known whether Albinoni made similar use of concertos in the autumn of 1708 in the premiere of his *Pimpinone* at the Teatro San Cassiano in Venice. By that time, the composer had already published two sets: Opp. 2 and 5.

3. Illustrative and programme elements and extra-musical inspirations

A wholly exceptional phenomenon, not only in music of the Italian Baroque, is the presence in a concerto of illustrative or even programme elements. In a few dozen Venetian concertos written before 1740, we have an actual programme in the form of poetical sonnets (Vivaldi's *Le quattro stagioni*, Op. 8 Nos. 1–4), a scenario suggested by the title of a concerto and its movements (Vivaldi's *La notte* RV 104, 439, 501), a title given to the concerto as a whole³³ or an accompanying poetical motto.³⁴ All instances of the use of sound painting and programme are confined to the output of a single composer: Vivaldi. The titles of Tartini's concertos indicate more complicated examples of extra-musical inspirations and require separate explanation.

In the domain of instrumental music of the Italian Baroque, mature examples of sound painting occur long before Vivaldi,³⁵ but they always remained in the

32 See D-B. Mus/ms. 21779.

33 Vivaldi's RV 90, 98, 163, 180, 199, 234, 253, 271, 309, 335, 335a, 362, 363, 428, 433, 570.

34 Tartini's D 2, 12, 14, 17, 21, 25, 44, 46, 48, 56, 66, 67, 70, 73, 78, 82, 83, 96, 98, 107, 110, 118, 124, 125.

35 E.g. Carlo Farino's *Capriccio stravagante* (1627), Marco Uccellini's *Aria nona L'emenfrodito*, with the subtitle *Maritati insieme la gallina e cucco fanno un bel concerto* (1642).

margins of compositional output. Vivaldi's predilection for illustrative music is linked to his strong involvement in the world of opera, where he was obliged to use purely instrumental effects to forge a suitable mood, portray a character or a protagonist's mental state or convey specific sounds from the setting. Even his sole extant oratorio, *Juditha triumphans* RV 644, strikes one – in the context of the oratorio output of his times – with the wealth and variety of methods for musical illustration. Vivaldi's transferral of theatrical means to the concerto was criticised in Italy (by Tartini) and in England (by Geminiani and Avison), while it was admired in France, where his *Quattro stagioni* enjoyed huge success. In Italy, the excessive mixing of theatrical and instrumental styles was rather frowned upon; hence few Italian composers followed Vivaldi's lead. We can mention here only Lorenzo Gaetano Zavateri, Pietro Locatelli and Francesco Durante.³⁶

The case of Vivaldi

Among the 60 or so Vivaldi concertos given additional titles, there are 22 works of an undeniably illustrative or programmatic character, some of which have come down to us in variants for different forces: *La tempesta di mare* in four variants (RV 98, RV 253 or Op. 8 No. 5, RV 433, RV 570), *La notte* in three (RV 104, RV 439 or Op. 10 No. 2, RV 501), *Il gardellino* in two (RV 90, 428 or Op. 10 No. 3). To this we should add one violin concerto that has a variant with altered middle movement. In the London edition of 1717, it is entitled *The Cuckow* (RV 335), while in the manuscript it is preserved as *Il rossignuolo* (RV 335a). These concertos can be divided into three strands and three types, of which the first consists of the famous programmatic *Le quattro stagioni*, the second may be called *concerti della natura*, and the third *le humane passioni* (see Appendix 10). In a rather obvious way, Vivaldi imitates the sounds of birds (nightingale, cuckoo, goldfinch, turtle dove), insects (flies, gadflies), mammals (dogs, boars),

36 Clearly imitating Vivaldi, Zavateri included in his *Concerti da chiesa e da camera*, Op. 1 (Bologna 1735) two concertos marked *Teatrale* (Nos. 7 and 9), one *A tempesta di mare* (No. 12) and one *A pastorale* (No. 10). Locatelli, in his *VI concerti*, Op. 7 (Leiden, 1741), published the grand ten-movement concerto *Il pianto d'Arianna*, which creates the impression of a large opera scene, but devoid of stage directions. Durante's 'concerto ottavo' *La Pazzia* (I-Vc, Torrefranca Ms.B. 4), meanwhile, with its unpredictable and continuous changes of expressive character in the opening movement, is designed to convey the state of madness.

instruments (post horn and hunting horn, conch, bagpipes), atmospheric phenomena (wind, storm, rain, snow and lightning) and also the sounds of rustic amusement and the clamour of the hunt. He also uses suitably selected musical means to convey the passage of the night and its changing moods, as well as a variety of human affects (pleasure, suspicion, anxiety, repose, love). The composer either illustrates here a number of precisely described changing phenomena (the narrative type) or just one (the onomatopoeic type), or else he uses a work's title to suggest associations with a particular emotional state, mood and character (the suggestive type).

The remaining titles of his concertos point to their occasional intentions,³⁷ the use of a special technique,³⁸ a paraphrase of a well-known operatic aria (*Amato bene* RV 761) or a place in the hierarchy of composer or public (*Il favorito* RV 277).³⁹ In the case of the Christmas concerto RV 270, one of ten such works written by Italian masters in Vivaldi's times,⁴⁰ the composer added

37 *L[aus] D[eo] B[eataeque] V[irgini]* RV 208, *solennità della S. Lingua di S. Antonio in Padova* RV 212, *Il ritiro* RV 256, *il Santissimo Natale* RV 270, *solennità di S. Lorenzo* RV 286, *Il ritiro* RV 294 and 294a, *solennità di S. Lorenzo* RV 556 and 562, *Concerto funebre* 579, *SS Assunzione di Maria Vergine* RV 581 and 582.

38 *Il Proteo o sia il mondo al rovescio* RV 544 and 572, *L'ottavina* RV 763, *Concerto madrigalesco* RV 129.

39 In concertos RV 544 and 572, the wording 'Proteus, or the world upside-down' derives from the fact that in the solo episodes the normal notation of the violin part above the bass part was inverted. See Ossi, 'Musical representation.' The title *L'ottavina* from the concerto RV 763 indicates the need to play the solo episodes an octave higher than written, and the adjective *madrigalesco* was understood by Vivaldi to mean the dense and austere counterpoint that he used in his concerto RV 129. The term *ritiro* was used for the feast of the nuns taking the veil, solemnly celebrated in Venice. The titles of two violin concertos – *Il Carbonelli* RV 366 and *Grosso Mogul* RV 208 – do not come from Vivaldi. The former indicates the name of the famous violinist Stefano Carbonelli, who worked in England; the latter is the name of the largest and most famous diamond at that time.

40 Cf. Giuseppe Valentini's *Sinfonia*, Op. 1 No. 12 (Rome 1701), Giuseppe Torelli's *Concerto* Op. 8 No. 6 'per il Natale' (Bologna 1709), Arcangelo Corelli's *Concerto* Op. 6 No. 8 'per la notte di Natale' (Amsterdam 1713), Francesco Onofrio Mandredini's *Concerto* Op. 3 No. 12 (Bologna 1718), Pietro Locatelli's *Concerto* Op. 1 No. 8 (Amsterdam 1721), Gaetano Maria Schiassi's *Concerto* Op. 1 No. 12 'Pastorale per il S.S.mo Natale di nostro Sig. Jesu' (Amsterdam 1727), Lorenzo Gaetano Zavateri's *Concerto* Op. 1 No. 10 'A Pastorale' (Bologna 1735), Angelo Ragazzi's *Sonata* Op. 1 No. 12 (Rome 1736), Giuseppe Sammartini's *Concerto* Op. 5 No. 6 (London 1747) and Tartini's concertos D 38 and D 94.

the name *Il riposo* ('repose'), which reflects its calm character, allowing us to ascribe this concerto to the 'suggestive' type defined above.

Vivaldi's illustrative concertos were written during the second and third decades of the eighteenth century. Besides the 20 that have come down to us (RV 309 only fragmentarily), we know that the composer wrote also others with such titles as *La Francia*, *La Spagna* and *L'Inghilterra*.⁴¹ Knowing Vivaldi's gift for marketing, we should assume that he gave some titles merely in order to tickle the fancy of potential clients. In his rich concerto output, titles of the suggestive type, intended to trigger specific impressions and images, could have been given to many other works. It is significant that the composer only wrote his first illustrative concertos after his operatic debut in 1713 (*La tempesta di mare* RV 253, 1716; *The Cuckow* RV 335, 1717). He no doubt hit on ideas for illustrative concertos while setting new opera libretti to music, as is suggested by the exchange of ready-made clichés for portraying the night, a storm and birdsong between concertos and operatic arias.⁴² It is highly likely that concertos with illustrative titles formed the repertoire played by Vivaldi during the entr'actes in operas. That would explain their frequent reference to theatrical style. Some of those concertos could also have been written for French audiences, more accustomed to all manifestations of the mimetic properties of the art of sound than Italian, German and English audiences. We know that Vivaldi often worked for French ambassadors in Venice, particularly after the publication of his famous *Le quattro stagioni*. From 1725 to 1727 he performed in Venice three serenades (*La Gloria e Imeneo* RV 687, *La Senna festeggiante* RV 693 and *L'unione della Pace e di Marte* RV 694). In 1735 he was even awarded the title of honorary chapel-master to François III, Duke of Lorraine, and around that time his concertos and pastiches in the style of Nicolas Chédeville's *Il pastor fido*, Op. 13 (1737) began to be published in Paris.⁴³

41 These titles are known from the catalogue of the Dutch bookseller Nicholaas Selhof. Cf. Fertoni, *La musica strumentale*, 138.

42 E.g. 'Nel profondo cieco mondo' (I, 5), from *Orlando* RV 728, 'Ombre vane, ingiusti orrori' (III, 5), from *Griselda* RV 718, 'Sorge l'irato nembo' (II, 4), from *Orlando* RV 728, 'Come l'onda' (II, 1), from *Ottone in villa* RV 729, 'Agitata da due venti' (II, 2) and 'Dopo un'orrida procella' (III, 6), from *Griselda* RV 718, 'Non tempesta che gli alberi sfronda' (II, 11), from *Fida ninfa* RV 714, 'Quel usignuolo' (III, 9), from *Arsilda regina di Ponto* RV 700 and 'Quell'usignuolo' (II, 4), from *Farnace* RV 711.

43 It could be that in the summer of 1722, Vivaldi was in France with a delegation of Venetian musicians for the coronation of Louis XV. See Heller, *Antonio Vivaldi*, 144.

The *imitazione della natura* aesthetic was familiar to some Venetian landscape artists, above all Vivaldi's contemporary Marco Ricci (1676–1730), who also worked as a theatre set designer, including at the Teatro San Angelo, where the composer staged most of his operas.⁴⁴ If we compare Vivaldi's illustrative concertos with the subjects of paintings and drawings by Ricci, we note so many similarities between them that the latter's works can in all probability be treated as sources of inspiration for the Red Priest's work (see Illustrations 1–3).⁴⁵ Ricci also drew on musical themes, as is evidenced by paintings now in various private collections, such as *Nicola Haym at the Harpsichord*, *Rehearsal of the Opera 'Camilla' at the Haymarket Theatre* and *Rehearsal of the opera 'Pyrrhus and Demetrius' at the Haymarket Theatre*.

44 He prepared the sets for such works as Giovanni Porta's *Amor di figlia* (1716), Domenico Lalle's *Pentimento generoso* (1719), Giacomo Gabrieli's *L'Amalasuunta* (1719), Leonardo Vinci's *Siroe re di Persia* (1726) and Nicola Porpora's *Siface* (1726). See Nadali, 'Del disegno.'

45 E.g. *Ships in a Gale* at the Indianapolis Museum of Art, *Stormy Region* at the Szépművészeti Múzeum in Budapest, *Paysage nocturne fantastique* at the Musée des Beaux-Arts in Brest, *Winter Landscape* at the Gemäldegalerie in Dresden, *Stormy Landscape* at the Fondazione Zeri and *Pastoral Landscape* at the Metropolitan Museum of Art in New York. Ricci returned to Venice for good in 1716, where he committed suicide in 1730. Those were the years when Vivaldi's composed his illustrative concertos.



Illustration 1: Marco Ricci, *Fishing Boats in a Storm*, Paul Getty Museum, Los Angeles.



Illustration 2: Marco Ricci, *A Wooded Landscape with Huntsmen*, Royal Collection, London.



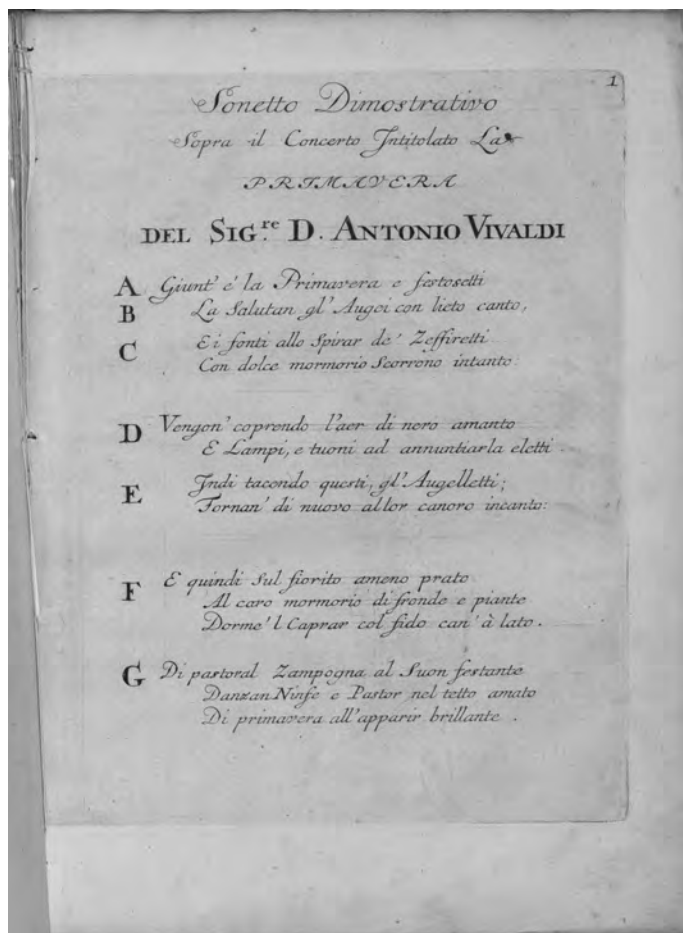
Illustration 3: Marco Ricci, *Paysage nocturne fantastique*, Musée des Beaux-Arts, Brest.

Undoubtedly the most famous work, not only among the illustrative concertos, but in Vivaldi's entire oeuvre, is the cycle of four concertos entitled *Le quattro stagioni*, published in Amsterdam in the collection *Il cimento dell'armonia e dell'invenzione* towards the end of 1725. This is the sole example of Vivaldi concertos that can be classified as programme music. The programme is provided by the text of four sonnets describing various delights and phenomena accompanying the four seasons of the year. Although these sonnets are anonymous, given their rather amateurish standard and the numerous expressions from Venetian dialect, they may have been written by Vivaldi himself. The concordance between the poetical text and the musical narrative is so strong that there can be no question here of the composer being guided by commercial considerations when giving the titles to the four concertos. In these works, Vivaldi scaled the heights of musical mimesis; hence he placed them at the very start of *The Contest between Harmony and Invention*, with which he perhaps wished to explain himself to the critics for his remarkable commitment to the aesthetic of the imitation of nature. In this

collection, he included seven illustrative concertos (Op. 8 Nos. 1 *La primavera*, 2. *L'estate*, 3. *L'autunno*, 4. *L'inverno*, 5. *La tempesta di mare*, 6. *Il piacere*, 10. *La caccia*).

The concertos of *Le quattro stagioni* were written around five years before their publication for the court of Count Václav Morzin in Prague, of whose Italian ensemble Vivaldi was the honorary leader. These works were preserved not only in print, but also in manuscripts belonging to the chapel of Cardinal Pietro Ottoboni in Rome (the Manchester Concerto Partbooks), dated to the 1720s. With regard to the idea and the programme, it is difficult to point to any specific source. There are certain similarities with John Milton's poems 'Allegro' and 'Il penseroso,' from 1631 and 1632, which Handel set to music in 1740, but it is unlikely that Vivaldi was familiar with those works.⁴⁶ It would seem that he might have been inspired by some works of art, probably by Marco Ricci. In both the manuscript and the print, the composer included a sort of key to interpreting particular parts of the poetical programme at specific points in the score. To the left of selected lines from the sonnets, he placed capital letters which he then introduced at appropriate points in the musical text (Facsimiles 2–4). In the printed version, besides the letters, he also quotes in the music a corresponding passage from the verse and adds further clarification in the form of such headings as 'Il canto degl'uccelli' (*La primavera*, bar 13), 'Languidezza per il caldo' (*L'estate*, bar 1), 'Ballo e canto de' villanelli' (*L'autunno*, bar 1) and 'Orrido vento' (*L'inverno*, bar 12), so that the player will know exactly what they are imitating. Examining how those letters translate into the form of particular concertos, it is clear that quick movements are described by larger passages from a sonnet, even two quatrains (e.g. *La primavera*, *L'estate*), whereas in the slow movements Vivaldi sets the text of just one tercet or even just its part (see Appendix 11).

46 That hypothesis is argued by Paul Everett in *Vivaldi: The 'Four Seasons'*, 77–79.



Facsimile 2: Sonnet accompanying A. Vivaldi's concerto *La primavera*, Op. 8 No. 1, from the Le Cène first edition, Paris, Bibliothèque nationale

La Primavera
 Sonetto dimostrativo
 Copia il Concerto intitolato la Primavera
 Composizione
 del Sign. Dr. Gio: Vivaldi

A Primavera, e la Primavera, e l'estate
B La salute, gli auguri con lieta pace
C E i fonti, alle spire de zefirei,
 con talce, mormora, e sonora pace

D Vengon coprendo l'aria di neve ammasso
 E tempi, e tempi ad annunziata pace
E Indi scendo questi gli augellei
 Forman di nuovo ad far sonare pace

F E quindi sul fior, ameno l'ora
 Al core, mormora di lorde e rime
 dorme il caprar, al fida core di pace

G Di Pastoral, campegna il core, fidente
 Danza stringe, l' Pastor, nel core amato
 Di Primavera all' apparir bilante

Facsimile 3: Sonnet accompanying A. Vivaldi's concerto *La primavera*, Op. 8 No. 1, Manchester Music Library, Ms 580 CT 51, volume 6

2

Violino Principale
A Giuni, e la Primavera

CONCERTO I

Allegro

Piano

Forte B Canto di gl'Vecelli

Piano

La saluton gli Auga con lieto canto

e Partosotti

Tutti

Si fogni allo spiras de Zeffiretti

Scorrono i font

Con dolce mormoria Scorrono in tanto Piano

D Tuoni, Neugon coprendo

Forte L' aer di nero amanto E Campi e Tuoni ad annuntiarla elette

Solo

The image shows a page of handwritten musical notation for the Violino principale part of Vivaldi's Concerto I, Op. 8 No. 1, 'La Primavera'. The page is numbered '2' in the top left corner. The title 'Violino Principale' is written in a large, elegant script, followed by 'A Giuni, e la Primavera'. Below this, 'CONCERTO I' is written in a bold, blocky font. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The dynamics range from 'Piano' to 'Forte'. There are several sections of music, some with lyrics in Italian. The notation includes various ornaments, slurs, and articulation marks. The handwriting is clear and consistent throughout the page.

Facsimile 4: Page of the *Violino principale* part with the opening of A. Vivaldi's concerto *La primavera*, Op. 8 No. 1, from the *Le Cène* first edition, Paris, Bibliothèque nationale

Although the extra-musical element was of crucial significance in Vivaldi's work, it did not have any considerable effect on the form of his concertos. For the musical depiction of each of the four seasons, Vivaldi used a three-part form with characteristic ritornello structures in the quick outer movements and strophic (AA') or one-part structures in the slow middle movements. The main weight of the musical characterisation of a given season rests on the opening ritornello (R1). In the slow episodes, the composer generally represents various phenomena described in the sonnets, but sometimes, in accordance with the needs of sound painting, this division is blurred and we find literal illustrations of scenes portrayed in the poetical text in tutti passages as well (e.g. letters C and D in *La primavera*, D in *L'estate*, C, G, H, L, M and N in *L'inverno*) or in the tutti's adoption of the soloist's onomatopoeic material (e.g. *L'estate*, bars 49–51). In the concertos of *Le quattro stagioni*, Vivaldi, as usual, adopts an ingenious and flexible approach to the principles governing ritornello form. For the purposes of musical narrative, he does not overuse a motto, but introduces plenty of new material not deriving from the opening ritornello in subsequent ritornellos. Sometimes he introduces agogic contrasts within a ritornello section (e.g. movt I of *L'autunno*, movt III of *L'inverno*) and inverts the natural succession of solo and tutti passages (the finale of *L'inverno*). It is hardly surprising that the ritornello forms of the outer movements of the concertos from *Le quattro stagioni* are among the most irregular in his oeuvre.

The works are in different keys, which were not chosen by chance, since Vivaldi linked the ethos of a given key with a specific character or mood which he saw as evoked by a particular season. *La primavera* is in E major, which in his system is reserved for a mood of peace, sweetness and love. Due to his congenital asthma, it is likely that the hot summer months held rather negative associations for him, since in *L'estate* he used the key of G minor, with which he usually depicted feelings of fear, anger or excitement. *L'autunno* is dominated by the key of F major, natural for the hunting horn and customarily reserved for portraying hunting or bucolic scenes. Vivaldi employed the key of F minor from *L'inverno* rarely, in relation to sombre affects of sadness, suffering and alarm. The tonal plans and relations of the movements of the concertos comprising *Le quattro stagioni* are not particularly rich or original, with the exception of *L'inverno*, in which the middle movement adheres to E flat major, while the outer movements are built on the plans i-VII-I and i-v-III-i-ii-VII-i.

Le quattro stagioni provide the fullest evidence of Vivaldi's musical genius in the area of painting in sound. The works in this cycle are a treasure trove

of the ideas which the composer drew on when writing other illustrative concertos and stage works. He was familiar with the melodic types characteristic of various species of bird (Example 4.13a), knew how to convey the rush of a stream (Example 4.13b), the flashing and crackling of lightning (Example 4.13c), a light breeze (Example 4.13d), a sudden northern wind (Example 4.13e) and a raging gale (Example 4.13f), and even clumsy skating on ice (Example 4.13g) and the chattering of teeth in cold weather (Example 4.13h).

B Canto degli Uccelli
solo
forte
e festoietti
La slatan gl'augei con lieto canto
riti

Example 4.13: a) A. Vivaldi, Concerto *La primavera*, Op. 8 No. 1/i, Violino principale, bars 14–29

Allegro, e tutto sopra il canto
B Il Cucco Scioglio il Cucco la voce

Example 4.13: A. Vivaldi, Concerto *L'estate*, Op. 8 No. 2/i, Violino principale, bars 31–37

C La tortorella
Canta la tortorella e'l gardellino
solo

Il gardellino

Example 4.13 A. Vivaldi, Concerto *L'estate*, Op. 8 No. 2/i, Violino principale, bars 58–76

C Scorrono i fonti
E fonti allo spirar de' zeffiretti con dolce mormorio scorrono intanto

Piano

Example 4.13: b) A. Vivaldi, Concerto *La primavera*, Op. 8 No. 1/i, Violino principale, bars 31–39

D Tuoni
Vengon' coprendo l' aer di nero amanto e lampi e tuoni ad annunziar eletti

solo

Example 4.13: c) A. Vivaldi, Concerto *La primavera*, Op. 8 No. 1/i, Violino principale, bars 44–47

D Zeffiretti dolci
Zeffiro dolce spira

Pianissimo *Piano* *Pianissimo* *Piano* *Pianissimo*

Example 4.13: d) A. Vivaldi, Concerto *L'estate*, Op. 8 No. 1/i, Violino principale, bars 78–87

Vento Bona
ma cortese. Muove Bona improvviso al tuo vicino

Forte

Example 4.13: e) A. Vivaldi, Concerto *L'estate*, Op. 8 No. 2, Violino principale, bars 90–98

Tuona e fulmina il ciel

e grandineosa Tronca il capo alle spiche e a' grani altri

Example 4.13: f) A. Vivaldi, Concerto *L'estate*, Op. 8 No. 2/iii, Violino principale, bars 6–13

C *Batter de' piedi per il freddo*
Correr battendo i piedi ogni momento

Example 4.13: g) A. Vivaldi, Concerto *L'inverno*, Op. 8 No. 4/i, Violino principale, bars 22–25

D *Batter li denti*
E per soverchio gel batter i denti

Example 4.13: h) A. Vivaldi, Concerto *L'inverno*, Op. 8 No. 4/i, Violino principale, bars 47–48

In the slow movements, thanks to the differentiation of the melodic plans, realised on different dynamic planes and by means of changing articulation, Vivaldi, like an artist distributing objects in different plans of a painting, was capable of superimposing a dog's barking onto the sound of rustling leaves and a melody conveying a shepherd's daydreaming (Example 4.14a) or mixing the echoes of a storm with the buzzing of flies and the tune of a resting herdsman (Example 4.14b) or showing a sweet siciliana melody illustrating snug warming by a hearth against the sound of rain falling outside the window (Example 2.20b).

Largo
F E quindi sul fiorito aereo prae; *Il capreo che dorme* *Al caro mormorio di frondi e piante;* *Dorme 'l capreo sul fido orai al lato*

Violino principale: *Mormorio di frondi e piante*
pp sempre

Violino I: *pp sempre*

Violino II: *pp sempre*

Viola: *Il cane che grida*
Si dese suonare sempre molto forte e stappato

Example 4.14: a) A. Vivaldi, Concerto *La primavera*, Op. 8 No. 1/ii, Violino principale, bars 1–3

The image displays two staves of musical notation. The top staff is labeled 'Adagio' and includes the instruction 'F. Thylis alle membra lassu il suo riposo'. It features a Violino I part with 'Mosche e mossoni' and a Violino II part with 'p'. The bottom staff is labeled 'Presto' and includes the instruction 'Tuoni' and 'f'. It features a Violino I part with 'f' and a Violino II part with 'f'. The score is for a concerto by A. Vivaldi, Op. 8 No. 2/ii, bars 1-4.

Example 4.14: b) A. Vivaldi, Concerto *L'estate*, Op. 8 No. 2/ii, bars 1-4

This masterful use of texture, dynamics, tone colouring, melody and rhythm for the musical illustration of poetry results from the accumulation in the texts of the sonnets of a great many different images, which were to be conveyed by means of music. In the remaining illustrative concertos, where, instead of a programme rich in a variety of scenes, Vivaldi gives merely a suggestive title indicating a single image (*La tempesta di mare*, *La pastorella*, *La caccia*, *Alla rustica*), instrument (*Il corno di posta*, *La conca*), species of bird (*The Cuckow*, *Il*

rossignuolo, Il gardellino) or emotional state (*Il piacere, Il sospetto, L'inquietudine, Il riposo, Lamoroso*), the range of means of musical illustration is much more limited, and in technical terms such works do not depart greatly from concertos without characteristic titles.

Midway between the cycle *Le quattro stagioni* and the 18 concertos furnished only with a suggestive title stand the concertos entitled *La notte* (RV 104, 439 and 501). Two of them (RV 104, 439) are variant works. The original version was probably the chamber concerto in G minor RV 104, preserved in an autograph manuscript dated to around 1720, scored for flute or violin, two violins, bassoon and b.c. Its version for the full forces of flute with two violins, viola, cello and b.c. is the concerto RV 439, published as Op. 10 No. 2. A completely different concerto, departing from the flute concertos in its key (B flat major), solo instrument (bassoon) and form (the lack of one middle movement), is RV 501, written after 1725. Besides the title *La notte*, these concertos share a mini scenario (see Appendix 11), suggested by the titles of the successive movements (*Fantasma, Il sonno, Sorge l'aurora*). In a few tableaux, it shows the states in which a person experiences the night, from illusions and fears aroused with the fall of darkness, through sleep, to the arrival of the dawn, freeing the person from nightmares. This scenario creates the impression of merging, in a single work, various motifs depicted in the nocturnal paintings of Sebastian and Marco Ricci. Vivaldi also showed various ways of illustrating sleep in the cycle *Le quattro stagioni*. In the concertos *La notte* RV 104/439, he employed a passage illustrating sleeping drunks ('*Ubbriachi dormenti*') from the middle movement of the concerto *L'autunno*, in which chord members are gradually introduced in long notes in *con sordini* strings against an arpeggiated harpsichord accompaniment. The way in which the night is portrayed in the flute concertos *La notte* is similar to that in which the composer depicts the world of the dark underworld and spirits in some operatic arias, the finest example of which is the aria 'Nel profondo cieco mondo' (I, 5), from *Orlando* RV 728, in the same minor key and beginning with the same motto. That dark motto (Example 4.15), built of dotted rhythms and a rising scale, acts like the leitmotiv of the *La notte* concertos, as it recurs several times in various movements. The bassoon concerto is less dramatic in expression, on account of the major key – counterbalanced by the dark tones of the bassoon – and the less suggestive way in which the mood is forged. In contrast to the flute concertos, all its movements adhere to a principal major key.



Example 4.15: A. Vivaldi, Concerto *La notte*, RV 104, bars 1–6

Unlike in *Le quattro stagioni*, the form of the concertos RV 104, 439 and 501 is divided into five (RV 501) and six movements. Due to the subject matter of the *La notte* concertos, they do not begin with the customary Allegro, but with a Largo, which splendidly draws the listener into the atmosphere of nocturnal quietude. From the very beginning, the composer employs a continuous succession of short segments in *Largo* and *Presto*, so we are essentially dealing here with an unbroken whole built on oppositions between slow and quick movements. There is a slightly stronger caesura between the fourth and fifth movements of the concertos RV 104/439 and between the third and fourth movements of the concerto RV 501, which shows that the formal skeleton of these three concertos was the familiar three-part disposition with a slow middle movement (here *Largo. Il sonno*). Most of the movements of the *La notte* concertos are through-composed structures; in the second movement of the bassoon concerto and the fourth movement of the flute concertos, Vivaldi used a small ritornello form, and only the finales of all three works have a regular ritornello form.

Another subject frequently addressed in Vivaldi's illustrative concertos, and also in Marco Ricci's paintings, was the storm. Here, the composer could also have drawn inspiration from the paintings of Pieter Mulier, known as Pietro Tempesta or *Il Cavalier Tempesta*, since he specialised in depicting storms at sea. Among the four concertos bearing this title, three (RV 98, 433, 570) are variant settings of the same chamber original, *Tempesta di mare*, RV 98. The second storm concerto, *La tempesta di mare* RV 253 (Op. 8 No. 5), written during the same period (1716–1717), was published by Vivaldi in the famous Op. 8, immediately after *Le quattro stagioni*. Preserved fragmentarily is also a third concerto with the title *Il mare tempestoso* RV 309. We also find the illustration of a storm in the concertos *La primavera* RV 269, *L'estate* RV 315 and *L'inverno* RV 297 and in the sinfonia *Tempesta di mare* (III, 11), from the opera *La fida ninfa* RV 714, as well as in many motet and operatic arias, e.g. *In turbato mare irato* RV 627, *Sum in medio tempestatum* RV 632, 'Sorge l'irato nembo' (II, 4), from *Orlando* RV 728, and 'Agitata da due venti' (II, 2), from *Griselda* RV 718.

All of Vivaldi's 'storm' concertos are of a virtuosic character and are scored for various soloists. In RV 98, it is the flute that is soloistically treated, but the

composer also demands a great deal of the oboe and violin. In RV 570, he has four different soloists (flute, oboe, bassoon and violin) playing against strings and b.c., while in RV 433 (Op. 10 No. 1) and RV 253 there is just one soloist (flute and violin respectively). In all these concertos, the stormy squalls are illustrated only in the quick outer movements, by means of procedures familiar from *Le quattro stagioni*: motifs in small rhythmic values (semiquavers and demisemiquavers), tremolo and scale motifs, with a modulatory slow middle movement serving as a temporary lull in the virtuosic tempest.⁴⁷ As in the *La notte* concertos, Vivaldi passes smoothly here between movements (*attacca*), in order to lend the work a cohesive narrative unity. The ritornello that ends the first movement is built on the dominant, and the middle movement, in a key that contrasts with the principal key, similarly ends on its dominant.

In the outer movements of the concertos illustrating the song of the goldfinch (*Il gardellino* RV 90, 428), nightingale (*Il rossignuolo* RV 335a) and cuckoo (*The Cuckow* RV 335), Vivaldi makes use of the same archetypes as in *La primavera* and *L'estate*. The middle movements of the birdsong concertos, meanwhile, are among the most beautiful examples of cantilena in concertos to have ever been written – not only by Vivaldi. Particularly outstanding here is the siciliana from *Il gardellino* RV 90. All these concertos are solo and for violin. The chamber concerto RV 90 was originally conceived as a work for solo recorder or flute, oboe, violin, bassoon and b.c., but the flute and oboe may be replaced by two violins. Its version RV 428, published as Op. 10 No. 3, does not offer that alternative. The name *The Cuckow* was given to RV 335 by the English publisher Daniel Wright. However, in this concerto, Vivaldi imitates not the song of the cuckoo, which he clearly did in the first solo episode of *L'estate* RV 315, but that of the nightingale, with the outer movements coinciding with those from *Il rossignuolo* RV 335a. In the *Il gardellino* concertos, onomatopoeic motifs appear in the opening ritornello, and they are subsequently used in all the solo episodes. In addition, at the end of the finale, the composer quotes the motto of the preceding movements, lending the work cyclical cohesion. The solo episodes of the concertos *Il rossignuolo* and *The Cuckow* display considerable similarities to the arias 'Quel usignuolo' (III, 9), from *Arsilda regina di Ponto* RV 700, and 'Quell'usignuolo' (II, 4), from *Farnace* RV 711.

The concertos *La caccia* RV 362 (Op. 8 No. 10), *Il cornetto di posta* RV 363 and *Conca* RV 163 are linked by the shared key of B flat major and motivic

47 In *Concerto a tempesta di mare* (1735) by Vivaldi's Bolognese imitator Lorenzo Gaetano Zavateri, a similar middle movement bears the title *Navicella in calma*.

writing that conveys the specific properties of playing on horns (hunting and post) and a conch. Here Vivaldi keeps within a compass reduced to an octave and a few harmonics filling it out. In *Conca* RV 163 and *Il cornetto da posta* RV 363, the thematic material of the first movement is repeated throughout the concerto, lending it features of a cyclical structure. The short and simple ripieno concerto *Conca* RV 163 was written during the composer's stay in Bohemia, where a conch with mouthpiece had been played since pagan times to chase away rain and hail, thereby protecting the crops. The modest sound capacities of this instrument, expressed in frequent octave leaps, and storm motifs, characteristic of Vivaldi, appear in the concerto's opening movement and recur in the following movements. In the violin concerto *La caccia* RV 362, Vivaldi employs similar motivic writing to that used in *L'autunno* RV 293, from the same collection. In the concertos *La pastorella* RV 95 and *Alla rustica* RV 151, the composer uses the same range of figures and motifs employed to portray rustic and pastoral scenes in *Le quattro stagioni*. While in the chamber concerto *La pastorella*, scored for two alternative sets of instruments (strings or winds), the composer conveys a rustic character with a light texture and dance rhythms in the outer movements and an idyllic pastoral mood with a charming siciliana in the middle movement, in the ripieno concerto *Alla rustica* he clearly imitates the style of folk music, introducing frequent melodic repetitions and simple tonic-dominant tonal plans in all the movements, as well as a triple-time pulse, reminiscent of the tarantella, in the opening movement, and also rather awkward modulations in the middle movement and Lydian fourths in the finale.

In the violin concertos with titles conveying human affects (*Il piacere* RV 180, *Il sospetto* RV 199, *L'inquietudine* RV 234, *Il riposo* RV 270, *L'amoroso* RV 271), we are no longer dealing with musical onomatopoeia or the illustrating of specific scenes and tableaux, but at most with the forging of a suitable mood. Each of these works, consisting of regular ritornello forms in the outer movements and strophic or through-composed forms in the middle movements, if deprived of the title, could have functioned according to the same principles as most of Vivaldi's concertos, not arousing our suspicions about the message of particular extra-musical content. That does not mean, of course, that the titles given to them are not borne out in the tonal image. In all the movements of *L'amoroso* RV 271, the composer employs a graceful cantilena and a highly ornamental melodic line, clearly avoiding virtuosity. Throughout *L'inquietudine* RV 234, he uses agitated rhythms and impulsive dynamics to forge the titular mood, and the dotted motifs of the middle movement resemble the passages illustrating nocturnal horrors in the *La notte* concertos. Vivaldi paints the completely opposite mood in *Il riposo* RV 270, portraying a peaceful, idyllic Christmas

stable, through the use of mutes, the forgoing of a b.c. and the complete elimination of virtuosity. The concerto *Il piacere* RV 180 charms the listener with the elegance of its ritornellos, the symmetry of its melodic line and the graceful mood of its siciliana. The use of the material of the atmospheric aria ‘Amato ben tu sei la mia speranza,’ appearing in several Vivaldi operas, in the middle movement of *Il sospetto* RV 199 provides a key to understanding the reasons for the titular suspicion as uncertainty as to the feelings of a person beloved. In all these concertos, Vivaldi employs very subtle means of suggestiveness, not imposing a mood or a set of feelings, and listeners unaware of their titles could no doubt put forward a range of interpretations.

The case of Tartini

We have no extant concerto or any trace of such a concerto in inventories that would indicate that Tartini wrote illustrative or narrative works. Nevertheless, the part played by extra-musical inspirations in his concertos is very strong and still poorly researched.⁴⁸ At least nine items are lacking for a full list of the textual sources of the mottos for Tartini’s concertos (see Appendix 12, items 1, 8–10, 13, 16, 18, 24 and 25). Summing up the discoveries made thus far, one may state that the poetical mottos of Tartini concertos come from opera libretti by Pietro Metastasio (to music by Johann Adolf Hasse, Nicola Porpora and Antonio Gaetano Pampani), Apostolo Zeno (to music by Antonio Caldara, Giuseppe Sellitta or Baldassare Galuppi), Pietro Pariati (to music by Johann Joseph Fux), Silvio Stampiglia (to music by Giovanni Bononcini), Giovanni Pietro Candi (to music by Riccardo Broschi), Grazio Braccioli (to music by Vivaldi) and Giovanni Domenico Pioli and Giuseppe Papis (to music by Alessandro Scarlatti). The authors of texts taken from cantatas by Alessandro Scarlatti (D 46/ii, D 52/ii, D 56/iii, D 70/ii, D 125/ii), Benedetto Marcello (D 14/iid, D 70/ii), Giovanni Bononcini (D 48/ii, D 70/ii), Baron Astorga (D 118/ii), Agostino Steffani, Giuseppe Millico, Domenico Natale Sarri and Pietro Antonio Gall (D 70/ii) have not yet been identified, although Marcello is presumed to have written his own cantata texts. On account of the content and style of their wordings, some texts accompanying

48 See Brainard, ‘Tartini and the Sonata;’ Ruffatti and Pietrabiasi, ‘Motti Tartiniani;’ Durante, ‘Tartini and his Texts;’ Zattarin, ‘“Vidi in sogno un guerrier;”’ Wilk, ‘Poetical mottos.’ The well-known anecdote according to which the violin sonata *Il trillo del Diavolo* (B.g.5) was inspired by a dream comes from *Voyage d’un François en Italie* (Paris 1769) by the French astronomer Jérôme Lalande.

Tartini concertos (D 2/i, D 17/iii, D 67/ii) could have come from sacred works not known to us today. The composer liked to write various prayers and moral maxims in his notebooks.

A few times, the same text or its variant is used in different concertos, in both slow and quick movements (see Appendix 12). Some mottos from concertos appear also in sonatas.⁴⁹ Minos Dounias considers that Tartini introduced mottos into his concertos only in the second period in his oeuvre, falling in the years 1735–1750.⁵⁰ Recent research, taking also sonatas into account, extends that practice to his entire oeuvre, and its first examples are dated to at least as early as 1730.⁵¹

Comparison of different movements from various concertos and sonatas furnished with the same poetical lines indicates that Tartini, in the area of these subtle musical-literary relations, experimented considerably, and it cannot be persuasively demonstrated that he was concerned merely with subordinating the melodic line to the metre and prosody of the literary text. He often used poetical mottos to help him set a particular mood. Tartini did not attempt – as in madrigals, and as Vivaldi did – to literally illustrate the meaning of the words, but preferred to convey the appropriate atmosphere and the affect which a given text aroused in him. Where Vivaldi was more epic in his illustrative and programmatic concertos, Tartini seeks to be lyrical in his works furnished with poetical mottos. The best-known manifestation of Tartini's tendency to compose under the sway of external, non-musical impulses is his *Sonata Il trillo del diavolo* (B.g.5) – supposedly documenting a dream in which he heard the devil playing the violin.

4. Dance elements

An important feature of Venetian concertos written up to 1740 is the complete lack of suite forms. None of the works adheres to the form of the Corellian

49 'Se mai saprai' in concertos D 2, 110, 124 and in sonata B.D6; 'Staggion bella' in concertos D 98, 14 and sonatas B.E7, jB3; 'La mia filli' in concertos D 25, 66 and sonatas B.d3, a3, E7; 'Lascia ch'io dica addio' in concerto D 125 and sonatas B.C5, D3, E2, F4; 'Quando mai' in concerto D 70 and sonatas B.E1, G2, h1; 'Se tutti i mali miei' in concerto D 83 and sonata B.E2.

50 Dounias, *Die Violinkonzerte Giuseppe Tartinis*, 89–98.

51 See Brainard, 'Tartini and the Sonata,' 391; Ruffatti and Pietrabiasi, 'Motti Tartiniani,' 390.

sonata da camera, as was sometimes the case in concertos by Roman, Austrian, German and English composers (e.g. Stradella, Corelli, Locatelli, Alessandro Scarlatti, Muffat, Telemann, Heinichen, Handel and Geminiani). The reason for that state of affairs was not the dominance of the model of the three-movement form of the concerto, since there are no dance suites in the group of multi-movement works either. Composers writing in the Venetian Republic simply did not transfer suite forms to the concerto, which does not mean that their concertos are devoid of any dance elements. Dance metres and rhythms were used frequently, but they are normally linked to concertato technique and ritornello form. There are no dances in their pure form, and among dance terms we find only Minuetto, on rare occasions (Vivaldi's RV 136/iii, 447/iii; Tessarini's Op. 3 No. 6/iii), a *Danza pastorale* at the beginning of the finale of *La primavera* RV 269 and a *Ballo e canto de' villanelli* opening *L'autunno* RV 293.

Dance elements usually appear in final movements, many of which adhere to the binary reprise forms typical of suite works and the triple metres 3/8, 6/8, 12/8 and 3/4, but dance rhythms hold sway just as often in ritornello forms. A decidedly dance character is displayed only exceptionally by first and second movements (e.g. Marino's Op. 3 No. 11/i, Tessarini's Op. 3 No. 8/i and Vivaldi's RV 151/i, 152/ii). In the dance movements of concertos, Venetian composers normally employ extensive stylisation, and it is impossible to point to pure dance formulas. If they do turn to well-known dances, they are most often the *correnti* and the *gighe*.⁵² One interesting and isolated phenomenon is a sort of playing with two rhythmic types of gigue in the finales of Luigi Taglietti's concertos Op. 6 Nos. 1 and 5. Here the composer superimposes a triple-time rhythm in 12/8, typical of the Italian variety of this dance, onto dotted rhythms in a duple metre, characteristic of its original English form (Example 4.16).⁵³

52 Examples of *correnti* include Gentili's Op. 5 No. 4/iii and 10/iv, Albinoni's Op. 2 No. 2/iii, Facco's Op. 1 No. 9/iii and Tartini's Op. 1 No. 1/iv. We find *gighe*, for example, in Gentili's Op. 5 No. 2/v, Op. 6 No. 3/iv, 6/v, Marino's Op. 6 No. 9/iii and Concerto in D major/v, Albinoni's Op. 2 No. 1/iii and Op. 10 No. 6/iii, G. Taglietti's Op. 8 No. 2/iii, 3/iv and Op. 11 Nos. 6/iii and 8/iii, L. Taglietti's Op. 6 No. 1/iii, Vivaldi's RV 93/iii, 105/iii, 108/iii, 45/iii and 532/iii, Tessarini's Op. 1 No. 3/iii and Tartini's Op. 1 No. 2/iii.

53 We find a similar procedure in Angelo Berardi's *Canzone seconda 'Il mondo va in giro'* from his *Sinfonie a violino solo*, Op. 1 (Bologna 1670).

The image shows a musical score for five instruments: Violino I, Violino II, Alto viola, Violoncello, and Organo. The tempo is marked 'Allegro'. The key signature is one sharp (F#) and the time signature is 3/8. The music features a rhythmic pattern of eighth and sixteenth notes. A finger number '6' is written below the first measure of the Organ part.

Example 4.16: L. Taglietti, Concerto Op. 6 No. 1/iii, bars 1–3

Minuet rhythms are employed quite frequently (Example 4.17a),⁵⁴ whereas sarabande rhythms (Example 4.17b)⁵⁵ appear just as rarely as gavotte rhythms (Example 4.17c);⁵⁶ allemande rhythms – on account of their slow tempo and distinguished, opening character – are entirely absent. Used sporadically are the rhythms of a barcarolle (Example 4.17d)⁵⁷ and tarantella (Example 4.17e),⁵⁸ and in the finale of concertos by Tartini (e.g. Op. 1 No. 7/iii, 10/iii) one hears echoes of folk dances from Istria (Example 4.17f).

54 E.g. Marino's Op. 6 No. 9/v, Vivaldi's Op. 3 No. 7/v, RV 136/iii, 406/iii, 447/iii, 473/iii, Tartini's Op. 1 No. 9/iii and Tessarini's Op. 3 No. 6/iii.

55 E.g. Vivaldi's Op. 8 No. 1/iii, Tartini's Op. 1 No. 4/iii.

56 E.g. Gentili's Op. 5 No. 1/v.

57 E.g. A. Marcello's No. 8/ii, Vivaldi's RV 152/ii, Albinoni's Op. 10 No. 1/iii.

58 E.g. Vivaldi's RV 151/i, Tessarini's Op. 3 No. 8/iii.

Allegro

Violino principale

Violino I

Violino II

Viola

Organo e Violoncello

f

f

f

f

f

7

Example 4.17: a) G. Tartini, Concerto Op. 1 No. 9/iii (minuet), bars 1–5

Allegro

Danza pastorale

G Di pasera! zampagna al suo foianse Danzan' stife e puzari nel terro a man Di primavera all'apport

Violino principale

Violino I

Violino II

Viola

Violoncello
Basso continuo

p

p

p

p

p

p

con sordine

con sordine

tr

p

p

Example 4.17: b) A. Vivaldi, Concerto *La primavera*, Op. 8 No. 1/iii (sarabanda), bars 1–4

Presto

Violino I
Violino II
Viola
Violoncello
Contrabbasso

Example 4.17: e) A. Vivaldi, Concerto *Alla rustica* RV 151/i (tarantella), bars 1–3.

Allegro assai

Violino principale
Violino I
Violino II
Viola
Organo e Violoncello

Example 4.17: f) G. Tartini, Concerto, Op. 1 No. 7/iii, bars 1–6.

Along with dance rhythms, composers generally introduce a periodic type of phrasing with distinct cadences every two, three or four bars and frequent phrase repeats. We find two or three movements of a dance character in a single concerto in works by Marino (e.g. Op. 3 Nos. 11–12, Op. 6 No. 9) and Alessandro Marcello (*La cetra*), while they do not appear at all in concertos by Gnocchi. The greatest number of dance elements in ritornello forms are used by Vivaldi and Tartini.

5. Individual style

Despite occasional mutual references and borrowings, nearly every one of the composers discussed in the present work was a strong musical personality with his own individual compositional style. Some went down in history as outstanding representatives of the Baroque concerto, while others fell into oblivion – not always justly. In order to understand why the works of some composers enjoyed greater or lesser success during their lifetime, and even after their death, it is worth familiarising ourselves with the individual style of their compositional craft. To that end, the concerto output of each of them will be more closely characterised according to a chronology resulting from their date of birth.

Giulio Taglietti (1660–c.1724)

The oldest, most outstanding and most productive representative of the concerto cultivated in Brescia, and at the same time in the whole of the Venetian Republic, was the elder of the Taglietti brothers, Giulio. Alongside Corelli, Torelli and Albinoni, he was a precursor of the genre, writing his first concertos during the seventeenth century. Of his concerto output, only 31 works have survived, 30 of which were published during the composer's lifetime in three sets of ten (Opp. 4, 8 and 11), while two are written in manuscripts, one of them being an organ arrangement of Op. 8 No. 8 produced by Johann Gottfried Walther.⁵⁹ Like the Marcello brothers, the Tagliettis belonged to the nobility, but their family had fallen on hard times and the Taglietti brothers were forced to work as musicians and teachers at the Jesuit Collegio dei Nobili di San Antonio Vienesese and the Oratorio della Pace in Brescia. There is much to suggest that their concertos were written with those Brescian institutions in mind.⁶⁰

59 Walther, *Concerto del Sign.r Taglietti*, manuscript Mus.ms. 22541 of the Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Musikabteilung, Berlin.

60 For more on this subject, see Wilk, 'Giulio Taglietti i jego koncerty,' 551–553.

Giulio Taglietti's *Concerti e sinfonie a tre*, Op. 2 were the first Venetian publication to contain the word *concerto* in their title solely in reference to instrumental music. Published by Giuseppe Sala in 1696, they attracted interest from foreign publishers, as evidenced by Amsterdam and London editions issued by Estienne Roger and Daniel Wright in 1699 and 1735. With this collection, Taglietti clearly referred to Giuseppe Torelli's *Sinfonie a tre e concerti a quattro*, Op. 5 (Bologna 1692), since six concertos adhere to the then new homophonic style, while four sinfonias are polyphonically shaped. Unlike Torelli's Op. 5, both the concertos and the sinfonias of Taglietti are scored for the same trio forces. On the Venetian first edition of this set, the works are defined by the publisher as *Sonate a 3*, and that is how they should be treated. The set consists of trio *da chiesa* sonatas (sinfonias) and *da camera* sonatas (concertos), numbering between two and seven movements. Torelli, whose lead Taglietti was clearly following, also published chamber sonatas under the name concerto in his *Concerti da camera a due violini e basso*, Op. 2 (Bologna 1686).

Published in Venice around 1705, probably by Giuseppe Sala, were Giulio Taglietti's *Concerti o capricci a quattro*, Op. 4, clearly referring to Torelli's *Concerti musicali a quattro*, Op. 6 (Augsburg and Amsterdam, 1698). This print is lost, and we know about it today solely from Roger's Dutch reprint (*édition corrigée trez exactement sur la partition*), *Concerti a quattro con viola obligata a beneplacito*, Op. 4, dated 1709. This time we are dealing with genuine concertos, ten in number.⁶¹ These works, like Torelli's concertos from Opp. 5 and 6, are scored for *a quattro* forces, with two violins, viola, cello and organ. According to RISM T 35, Roger's publication is missing an additional viola part referred to in the title as *viola obligata a beneplacito*, but analysis of the texture of these concertos suggests that the set is complete and that the composer in this instance had in mind the extant viola part and allowed for the possibility of the whole set being performed *a tre*, without the viola, like the concertos from Op. 2. Unlike in Torelli's Op. 6, Taglietti did not include any indications in his set suggesting that these works be performed with more than one instrument per part. Analysis of the extant parts of the string quartet and organ rules out the possibility that a missing *viola obligata a beneplacito* part was a soloist's part or an optional *ripieno* viola part, given that there is no allowance made in the set for ripienists in the melodically dominant violin parts. Apart from a very short solo from the first violin in the concerto Op. 4 No. 8, one seeks

61 Under the entry 'Giulio Taglietti' in *The New Grove*, xxiv:927, Robin Bowman and Peter Allsop wrongly give the number of works contained here as eight.

in vain *Solo* and *Tutti* markings in this set that might indicate when ripienists should pause and when they should play. As in Albinoni's Opp. 2 and 5, in the concertos from Taglietti's Op. 4, it is parts consistently scored for the full forces that clearly dominate; only the opening allegros sometimes highlight the concertmaster's part with diminution, but always against the background of the whole ensemble. In stylistic terms, the concertos from Op. 4 are highly reminiscent of Torelli's Opp. 5 and 6, which are dominated by continuo homophony and short forms of lucid construction. In six works, the composer employs a three-movement form; the other four display the four-movement form of the Corellian *sonata da chiesa*. In the opening allegros, Taglietti introduces motto or ritornello forms, the through-composed middle movements number from ten to 20 bars, and the finales are binary reprise structures based on dance rhythms.

Giulio Taglietti published another set of concertos in Venice with Giuseppe Sala in 1710 as *Concerti a cinque*, Op. 8 (see Facsimile 5). It was dedicated to Pietro Zanardi, Count of Virgiliana and other estates near Mantua, who may have studied at the Collegio de' Nobili in Brescia and could have maintained at his residence an ensemble capable of performing these concertos. Unlike Op. 4, the concertos of Op. 8 belong to the *a cinque* type, not used by Torelli, but characteristic of Venetian composers. This set is scored for three violins, viola, violone (replaced by cello in Op. 8 No. 10) and organ. In addition, after the fashion of Gentili's Op. 5 concertos, published two years earlier, the composer included one ripieno violin part, which occasionally supports the part of the first violin. The presence of this part proves that the Op. 8 concertos were conceived as music to be played one-to-a-part. The *violino primo di rinforzo* doubles the first violin, pauses when the *violino primo* plays solo against the rest of the ensemble and discreetly accompanies the concertmaster with the rest of the ensemble, simplifying the line of the first violin to a simple harmonic accompaniment. Particularly noteworthy, however, are the instances where Taglietti makes refined use of the ripienist for a sort of dynamic-spatial game by means of alternating figuration in changing configurations of two violins playing in unison (Example 4.18).

Example 4.18: G. Taglietti, Concerto Op. 8 No. 4/iii, bars 111–114

With the exception of the concerto Op. 8 No. 10, where the cello takes the lead, the unquestioned soloist in Op. 8 is the concertmaster (*violino primo* part). In sections marked *Solo*, the first violin is usually highlighted with diminution against a discreet tutti accompaniment, as in Op. 4. Particularly striking is the treatment of the concertmaster in the outer movements of Op. 8 No. 2/iii and 5/i, where, as in later Classical concertos, he pauses in the ritornellos and plays only in the episodes (Example 2.13). Such a solution was used after Taglietti only by Albinoni and Vivaldi in some oboe concertos.

As in Op. 4, Taglietti hesitates over which formal model to use, since half of the Op. 8 concertos are in three movements, four concertos are in four movements and one is in five (see Appendix 7). In quick movements, the composer employs motto or ritornello form (the opening movements of each concerto), binary, reprise or fugal form (finales). The slow movements are usually tonally contrasting and display a through-composed structure (in three-movement concertos); sometimes they are in multiple sections of a modulating character (in multi-movement works). Compared to Op. 4, the concertos from Op. 8 are much longer, up to 300 bars. They all belong to the mixed type of concerto, in which movements shaped according to the principle of the solo, grosso or ripieno concerto are juxtaposed with one another. Besides solo episodes given

8 VIOLINO PRIMO: 8

CONCERTI A CINQUE

QUATTRO VIOLINI, E VIOLA, COL VIOLONE, VIOLONCELLO,
E BASSO CONTINUO.

CONSACRATI
ALL' ILLVSTRISSIMO SIGNOR

PIETRO ZANARDI DEL SACRO ROMANO IMPERO

CONTE DELLA VIRGILIANA
POLESINE, PALVDANO, E PONTE
MOLINO & Co.

DA
Giulio Taglietti
OPERA OTTAVA.



IN VENETIA: da Gioseppè Sala. MDCCX.

Vandone & S. Gio: Grisollini: All'Insegna del Re David: CON LICENZA DE SVPERIORI

Facsimile 5: Title page of Giulio Taglietti's *Concerti a cinque*, Op. 8 (Venice 1710), Wiesentheid, Musiksammlung der Grafen von Schönborn-Wiesentheid

to the concertmaster or the cellist, Taglietti introduces movements with two or three soloists; this role is taken by single or double violin 'with' or 'without' cello, or by the cello with the viola (e.g. Op. 8 No. 10/i). The composer often plays different parts or blocks of parts against each other, most often opposing the two first violins with the pair of second and third violins, but also with only the second violin or the viola.

The *Concerti a quattro con suoi rinforzi*, Op. 11, published in Bologna in 1713, were reissued in Amsterdam in 1716. The set was dedicated to Giorgio Coraffani of Cephalonia, head of the Jesuit college in Brescia and of the Accademia de' Formati attached to it, and probably a pupil of Taglietti's. Thus, the concertos of this set represented college repertoire, and the composer himself probably played the role of concertmaster. Unlike Op. 4, this time the composer adopts the Bolognese principle of augmenting the *a quattro* forces with two ripieno violin parts. Despite the use of the term *principale* in reference to the first and second violins, Op. 11 contains not double, but solo concertos, scored, as in Opp. 4 and 8, for a dominant concertmaster part (*violino primo principale*). Contrary to the apparent differences in forces between Op. 8 and Op. 11, both sets are scored for the same ensemble, comprising four violins, viola, violone and organ, and all the violin parts are treated in the same way in both sets. The *violino secondo principale* behaves like the *violino secondo* from Op. 8, the *violino secondo di rinforzo* like the *violino terzo* from Op. 8, and the *violino primo di rinforzo* discharges the same functions in both sets. Unlike Op. 8, however, occasionally in the Op. 11 concertos, each of the four violins plays a separate part, which creates the impression in some passages of there being five or six parts (Example 2.16). Compared to Op. 8, the part of the *violino primo principale* is distinctly highlighted only against the bass accompaniment, as in the violin concertos from Vivaldi's Op. 3, published two years earlier. These solo passages are more frequent and longer than in Op. 8, but they are not infrequently of a merely ornamental, not structural, character. In contrast to Op. 8, the concertos of Op. 11 have one soloist, which may be interpreted as Taglietti's succumbing to the influence of Vivaldi's violin concertos.

By contrast to Opp. 4 and 8, in the concertos from Op. 11, the composer employs only three-movement forms. Quick and slow movements are shaped in a similar way, but instead of motto and ritornello forms, Taglietti more often uses arch forms. In terms of length, the Op. 11 concertos cover up to 190 bars and are only slightly longer than the concertos from Op. 4. With regard to texture, as in Opp. 4 and 8, it is continuo homophony that dominates, with polyphony and fugue appearing very rarely. On a lesser scale than in Op. 8, the composer employs opposing blocks of parts. In accordance with the designation of the scoring type (*a quattro*), it is a four-part writing that dominates, often reduced, thanks to the unison playing of the violins, to three- and even two-part. In Op. 11, Taglietti again provides examples of a mixed type of concerto, but while in Op. 8 he combined elements of solo, grosso and ripieno concerto, now he blends in a single work only elements of the solo and ripieno concerto. Although in Op. 11 we have a single soloist, these works cannot be regarded as

violin concertos, as the composer tries to maintain a balance between passages scored for the soloist and for the whole ensemble – some finales or middle movements are reserved for tutti alone.

After the fashion of Corelli's trio sonatas, all three of Taglietti's sets (Opp. 4, 8 and 11) comprise concertos in various major and minor keys, and their order in the set is never repeated (C d D e E F g G A B flat in Op. 4; C D E flat E F g G a A B flat in Op. 8; c C d D E F G a A B flat in Op. 11). The demands placed on the principal violin parts are moderate, adapted to the abilities of the members of the Jesuit college, and not virtuoso soloists. The solo parts are dominated by semiquaver figuration based on progression, familiar from the concertos of Corelli and Albinoni. Taglietti does not employ multiple stops, uses a relatively narrow violin compass ($g-d^3$) and rarely introduces *arpeggio* or *bariolage*.

Writing on the peripheries of the main music centres, this composer developed his own original style, which was highly regarded especially beyond Italy, as is indicated by reprints of Opp. 2, 4 and 11 and the documented admiration of the Amsterdam publisher Pierre Mortier, who rated him on a par with Corelli. Giulio Taglietti's concertos belong – alongside the works of Gentili – to typical examples of a mixed concerto, characteristic of the early decades of the eighteenth century. In the treatment of the principal violin parts, one notes a vacillation between the concept of a (*ripieno*) string concerto with an ornamental part for a concertmaster playing always with the tutti and the premises of the violin concerto developed by Vivaldi, with a genuine and structurally crucial part of a soloist performing only against a bass accompaniment.

Luigi Taglietti (1668–c.1744)

Also working in the same musical institutions of Brescia as Giulio Taglietti was his younger brother, Luigi. Giulio was a violinist, while Luigi was *maestro del violoncello e della tromba marina*. That profession is reflected in his sonatas for cello and his concertos with a soloistically treated cello part. The extant concerto output of Luigi Taglietti is very modest, confined to just five works from the collection *Concerti a quattro e sinfonie a tre*, Op. 6, published in Venice by Giuseppe Sala in 1708 and twice reissued in Amsterdam by Estienne Roger (1709) and Pierre Mortier (1710). His *Concerti a 4*, Op. 3, published in Venice in 1702, scored for the same forces, are lost.

Referring to Torelli's Op. 5, Albinoni's Op. 2 and his own brother Giulio's Op. 2, in his Op. 6, Luigi Taglietti juxtaposed five works in each of two genres (concerto, sinfonia). The concertos are scored for string quartet (2vni, vla, bc) with b.c.; the sinfonias are for two violins, cello and b.c. – the typical forces of

a trio sonata. Apart from the scoring, the concertos differ from the sinfonias in form and style. All the concertos are examples of the three-movement form characteristic of the Venetian concerto, also present in three sinfonias (Nos. 1, 2, 4), whereas the *Sinfonia terza* and *Sinfonia quinta* are based on the four-movement form of the Corellian sonata da chiesa. While the concertos are dominated entirely by continuo homophony, the sinfonias also contain polyphony. The finales of all the sinfonias are fugal, while in the other movements we find imitative or contrastive polyphony, and in the slow movements, linearly shaped chains of suspensions characteristic of Corelli; here, homophonic movements are in the minority, while the sinfonias are also lacking any solo elements.

In the area of concerto form, Luigi Taglietti is still experimenting, which during the first decade of the eighteenth century frequently occurred with other precursors in the genre as well. The concertos Op. 6 Nos. 1–3 are very short works, numbering no more than 80 bars (*vide* Albinoni's Op. 2), whereas concertos Op. 6 Nos. 4 and 5 are twice as long, despite the use of the same three-movement form and similar formal solutions in the particular movements. The exception is the form of the longest concerto, Op. 6 No. 4, numbering 169 bars. This work consists of three quick movements, and the first of them is divided into eight agogically contrasting sections (*Andante-Presto-Largo-Presto-Largo-Presto-Largo-Presto*). The opening movements of all the concertos, with the exception of Op. 6 No. 4 (a multi-sectional form), are motto or arch forms; also built in a similar way are the finales of concertos Op. 6 Nos. 4 and 5. The third movements of the concertos Op. 6 Nos. 1 and 2 are binary dance structures with a reprise, while the finale of Op. 6 No. 3 is a *moto perpetuo* with a *violino primo* part highlighted with diminution against the whole ensemble. With the exception of Op. 6 No. 4, the slow middle movements are short (from six to 13 bars) and chordal; they are of a transitional, modulatory character or adhere to a different key than the principal key underscored in the outer movements. The middle movement of Op. 6 No. 4 is quick and based on a dialogue between the two violins against the accompaniment of the rest of the ensemble. One interesting procedure, possibly resulting from the academic intention of the set, is the twofold use of polymetre and polyrhythm in the finales of Op. 6 Nos. 1 and 5, where Taglietti superimposes onto one another two rhythmic varieties of the gigue: the English in a duple metre with dotted rhythms and the Italian in 12/8 with triplet rhythms (see Example 4.16).

Despite the presence in the title of the concertos Op. 6 Nos. 1, 3 and 4 of the term *con violoncello obbligato*, this part is soloistically treated also in the last concerto. Four works from this set can be regarded as among the first ever concertos for solo cello; only the concerto Op. 6 No. 2 belongs to

the ripieno type. Taglietti still uses the term *solo* inconsistently: sometimes it appears in the parts of the violins when they are not really playing solo, only dialoguing against the tutti, whereas the cello's frequent solo passages against b.c. or with viola accompaniment do not carry the appropriate term *solo*. The demands placed on the cello part are not great but do exceed those familiar from Giuseppe Jacchini's *Concerti per camera a tre e quattro strumenti, con violoncello obbligato*, Op. 4 (Bologna 1701). In keeping with the style that held sway also in the earlier violin and cello concertos by Vivaldi, the solo cello passages are confined to a few bars of semiquaver figurations, only rarely making use of the specificities of the instrument. Taglietti does not introduce playing in high registers or multiple stops. In a single movement with motto, there are usually two short cello solos (between one bar and six bars), but in the mosaic opening movement of Op. 6 No. 4 there are four, and in the finale of the last concerto as many as eight.

Compared to the concerto output of the first decade of the eighteenth century, Luigi Taglietti's Op. 6 comes across as an interesting and somewhat innovative set. The composer is even more robustly in favour of three-movement form and the solo concerto than his brother Giulio, early Vivaldi and Gentili. He also wrote the first Venetian cello concertos at the same time as Vivaldi. Besides the concertos of his brother Giulio and Francisco José De Castro, his Op. 6 attests to the high standards of instrumental playing at the Jesuit college in Brescia.

Giorgio Gentili, *Faion* (1669–1737)

Of the concerto output of Gentili, 25 works have come down to us, of which only 12 were published during the composer's lifetime as *Concerti a quattro e cinque*, Op. 5 (Venice 1708). Another dozen works have survived in a decorative clean manuscript prepared for print as *Concerti a quattro*, Op. 6 (Venice 1716), and one concerto, not belonging to either of those sets, has been preserved in an organ transcription by Johann Gottfried Walther from around 1713–1714 (LV 130).⁶² Although Gentili was the oldest Venetian composer writing concertos, his first set devoted to them was published later than Albinoni's Opp. 2 and 5 and at almost the same time as the Op. 1 of Benedetto Marcello, a composer younger by nearly a generation. As indicated by the title of Op. 5, this print contains concertos for two types of forces: four or five parts with b.c. Yet the contents of the set display a much greater wealth of solutions in this respect: with an *a quattro* scoring, Gentili

⁶² See Appendices 1–3, 15 and Bibliography.

introduces an ensemble consisting of either three violins and cello with b.c. or two violins, viola and cello with b.c. additionally backed by a *violino [primo] ripieno* part. The *a cinque* concertos may be intended for an ensemble of either three violins, viola and cello with b.c. or two violins, two violas and cello with b.c. In both cases, those instruments are always backed by a violin ripienist. The way in which these concertos for changing forces are arranged in the set betrays a concept similar to that employed in Vivaldi's Op. 3 *L'estro armonico*, since Gentili's opus 5 consists of a four-fold sequence of groups of three concertos, the first of which is written for *a 4* comprising three violins, cello and b.c., the second for *a 4* consisting of two violins, viola, cello and b.c. with additional *violino ripieno*, and the third is a concerto *a 5* with three violins, viola, cello and b.c., also backed by *ripieno* violin. The logic and transparency of this arrangement is broken by the concerto No. 9, which ought to be *a 5* but is *a 4*, and the concerto No. 12, in which a second viola is used instead of a third violin (see Table 4.1).

Table 4.1: Arrangement of Gentili's Op. 5 concertos according to forces

Concerto	Scoring type	Instrumentation	Additional part
1	a 4	3 vni, vc, bc	
2	a 4	2 vni, vla, vc, bc	violino [I] ripieno
3	a 5	3 vni, vla, vc, bc	violino [I] ripieno
4	a 4	3 vni, vc, bc	
5	a 4	2 vni, vla, vc, bc	violino [I] ripieno
6	a 5	3 vni, vla, vc, bc	violino [I] ripieno
7	a 4	3 vni, vc, bc	
8	a 4	2 vni, vla, vc, bc	violino [I] ripieno
9	a 4	2 vni, vla, vc, bc	violino [I] ripieno
10	a 4	3 vni, vc, bc	
11	a 4	2 vni, vla, vc, bc	violino [I] ripieno
12	a 5	2 vni, 2 vle, vc, bc	violino [I] ripieno

So five times Gentili uses an *a quattro* scoring with two violins, viola, cello and b.c. previously encountered in Lorenzo Gregori's *Concerti grossi a più strumenti*, Op. 2 (Lucca 1692), Giuseppe Torelli's *Concerti musicali*, Op. 6 (Augsburg 1698) and Henrico Albicastro's *XII Concerti a quattro*, Op. 7 (Amsterdam 1703), and in the Venetian Republic subsequently employed by all the composers from Brescia and by Vivaldi in his *concerti ripieni* without soloists. On three occasions in Op. 5, Gentili uses *a cinque* forces in varieties with one or two violas, typical of concertos written in Venice. What distinguishes

his concertos from the works of all the composers discussed in the present work is the presence of an *a quattro* scoring with three violins and cello with b.c., more characteristic of sonatas than concertos. Only for this group of four works does the composer not employ a ripienist part. Using an ensemble with two violas, Gentili referred to the Venetian sonata tradition of Giovanni Legrenzi, the former chapelmaster of two musical institutions, in which Gentili himself also worked: the Basilica of San Marco and the Ospedale dei Mendicanti. At the time Op. 5 was published, the use of two violas was slowly going out of fashion. Albinoni used this ensemble only in the concertos from Op. 2 (1700) and Op. 5 (1707), while they are absent from Benedetto Marcello's Op. 1 (1708) and Giulio Taglietti's Op. 8 (1708), and the last examples of such forces come from Vivaldi's debut set *L'estro armonico*, Op. 3 (1711). In 1716, when Gentili was preparing his *Concerti a quattro*, Op. 6 for print, those forces were rarely used in the Venetian Republic, where the preference was clearly for *a cinque* concertos with three violins, viola, cello and b.c. As in Op. 5, in the concertos from Op. 6, Gentili employs an additional ripieno first violin part. Comparing these works with the *a cinque* concertos of Benedetto Marcello, Albinoni, Vivaldi, Facco, Tessarini, Veracini, Locatelli and Tartini, however, we see no differences in the forces and the mutual relations between the parts. They all employ an ensemble consisting of three violins, one part of which, variously called – *violino primo di ripieno* by Gentili, *violino primo di concerto* by Albinoni and *violino primo* by the others – derives from the *violino principale* part, doubles it, simplifies its line or pauses when that part is treated soloistically.

The concertos from Opp. 5 and 6 are differentiated not only in terms of forces, but also with regard to style. That results from the use of different techniques for the instruments' interaction within a given set of forces (without viola, with one viola or two violas, with two or three violins, 'with' or 'without' ripieno violin). Gentili's works represent a perfect example of the mixed concerto, in which, in a single work, movements shaped according to the principles of a solo concerto appear alongside movements that are entirely devoid of soloists and/or movements with more than one soloist. While the Op. 5 concertos are dominated by a mixture of elements typical of the solo concerto and the ensemble concerto without soloists, the Op. 6 works are dominated by a combination of solo concerto and concerto grosso. In those movements of a given concerto in which multiple soloists appear, they do not form – after the fashion of the Roman *concerti grossi* of Stradella and Corelli – a cohesive concertino group, that is, a block of parts performing always together, dialoguing antiphonally with the tutti. The soloists are continuously changing here with regard to their number (*a uno, due, tre*, and even *quattro*) and type (violin, cello, violin with cello, two violins, two violins

with cello, three violins, three violins with cello, two violins, viola with cello). In the Op. 6 concertos, the proportion of movements without soloists is very small; the composer usually employs one soloist or more in a movement. In these concertos, we also see clearly that they were written after Vivaldi's Op. 3. In place of the short, ornamental solos from Op. 5, Gentili introduces in Op. 6 elaborate solo episodes, sometimes even virtuosically shaped.

There is also a big difference in style between the concertos of Op. 5 and Op. 6. Opus 5 is still strongly rooted in seventeenth-century traditions, whereas in Op. 6 one already sees distinct influences from the style of the early eighteenth century. With the exception of a single three-movement concerto in Op. 5, the composer employs four- and five-movement forms typical of seventeenth-century sonatas, in which he introduces, in various configurations, sequences of contrapuntal or modulating slow movements, intertwined with quick fugal or dance movements or of a *moto perpetuo* type. We find the same formal solutions in his trio sonatas from Op. 1 (1701) and Op. 4 (1707). Gentili also treats the solo passages of one instrument or several instruments in a similar way to Op. 5; they never discharge structure functions, only ornamental. In the sole example of a three-movement form in Op. 5 (No. 4), instead of a model typical of the Italian overture or of concertos by Albinoni, Gentili employs an experimental form with three quick movements. In his Op. 6, one already sees the influence of concertos by Albinoni and Vivaldi. As many as four works have a three-movement form with quick outer movements and a slow middle movement (Op. 6 Nos. 2, 8, 9 and 12), and the Concerto in A major preserved in a transcription by Walther is designed in a similar way. In the Op. 6 concertos, Gentili introduces for the first time a motto or ritornello form, and not only in three-movement forms, but also in four- and five-movement works. Compared to Op. 5, where the works number between 120 and 200 bars, in Op. 6 the composer increased the size of a concerto to 335 bars. In tutti sections, he also departed from the typically sonata-like four- and five-part texture that still holds sway in Op. 5, in the direction of a three-part writing with a characteristic unison in the violins, underscoring the ritornello motto. While in the Op. 5 concertos – after the fashion of Albinoni – Gentili highlights the concertmaster's part with diminution in quick figurations against the rest of the ensemble, in Op. 6 he imitates more Vivaldi, even introducing highly elaborate solo episodes accompanied solely by cello and b.c. or even unaccompanied. Compared to the concertos from Op. 5, in Op. 6 the composer more often gives the role of unquestionable soloist to the *violino principale*.

Neither of the sets is based on any pre-set tonal order. In Op. 5 some keys are repeated, while in Op. 6 each concerto is in a different key, but the order of the

keys does not follow any logical plan (e.g. according to the closeness of the relationship, around the triad or according to mode). With regard to the range of keys employed, Gentili does not depart from those used by Corelli and Torelli. With the exception of E major in the concerto Op. 5 No. 11, he does not use a key with more than three signs in the signature. He employs the seventeenth-century system of key signatures (one sharp missing in G major, A major and E minor and one flat missing in C minor, G minor, D minor and B flat major), which is only sometimes linked to the presence of Mixolydian or Aeolian elements. The slow middle movements of concertos, if not of a modulating character, are written in the relative, dominant or mediant.

In his concertos, Gentili shows a lack of skill in the distribution of proportions. The principal means of shaping form are progressions and fugal writing. In the sonatas, when he uses those means to build movements of up to forty bars, the works are sufficiently concise that the listener is not bored by an overly long form. The same cannot be said of his concertos, particularly those from Op. 6, where movements can number far more than 100 bars. Forgoing repeating forms (reprise, motto or ritornello form) and variation forms, Gentili often constructs fugues that are overly diffuse (e.g. Op. 6 No. 3/ii, 4/ii, 5/ii, 11/ii) and drawn-out progressions that sound artificial and are rather eccentric with regard to their tonal plan (e.g. Op. 5 No. 7/ii, Op. 5 No. 8/iv, Op. 5 No. 11/ii, iv, Op. 6 No. 8/i, Op. 6 No. 12/i). In those Op. 5 concertos in which, in terms of the distribution of formal proportions, Gentili adheres to solutions tried and tested in his sonatas, those works match the standard of works by Corelli, Gregori, Valentini and Giulio Taglietti. The concertos from Op. 6 are rather irritating in their exaggeration and the pretentiousness of their large dimensions, achieved by means of obsolete and insufficient formal means.

Gentili's concertos are a perfect example of how even quite a solid compositional training, but one too strongly rooted in technical models from the seventeenth century, was not enough to write works as artistically attractive as the concertos by his Venetian colleagues with experience in opera and cantata – Albinoni, Vivaldi, Benedetto Marcello and Facco. Although Gentili displays a sound command of fugal technique, constructing forms that number from two to four statements of one theme or multiple themes, the themes of his fugues are still rooted in the canzona tradition and lack the melodiousness, rhythmic strength and conciseness of the fugues by Albinoni, Vivaldi, Benedetto Marcello and Facco (Example 4.19). Compared to his Venetian rivals, in his forging of themes, Gentili is clearly lacking the ability to make use of a periodic type of shaping and of dance rhythms.

Allegro

The musical score consists of five staves. The top staff is Violino I, which is mostly silent. The second staff is Violino II, which plays a rhythmic pattern of eighth and sixteenth notes. The third staff is Violino III, which plays a similar rhythmic pattern. The fourth staff is Violoncello, and the fifth staff is Basso continuo. The Basso continuo line includes figured bass notation: 2, 5 6, 6, 4 3# #, 7 6, 9 8, 4 2.

Example 4.19: G. Gentili, Concerto, Op. 5 No. 7/ii, bars 1–7

It is curious, given the rich Venetian traditions, that Gentili very rarely and reluctantly draws on the benefits offered in terms of concertato technique by rondo, motto and ritornello forms. His attempts to follow that path in Op. 6 sometimes give a rather caricatural result, triggering associations with the content of some of Benedetto Marcello's barbs addressed at Vivaldi. The form of the Allegro that opens the concerto Op. 6 No. 11 is ritornello, but it is based on a very weak ritornello, since Gentili reduced the texture to one-part writing, having all the instruments play in unison or double each other at an octave (Example 2.18). When analysing his concertos, one gains the impression that Gentili either was unable or did not wish to employ the modern type of eighteenth-century texture

which we now call continuo homophony; he was clearly lacking that experience in opera and cantata. This assertion is borne out by the quite felicitous and convincing ritornello form in the second movement of the same concerto, Op. 6 No. 11. Here, by exception, Gentili combines the ritornello principle with fugue, so the role of the ritornello is taken not by a homophonically shaped, multi-phase period consisting of a motto, its development and a cadence, but by a fugal statement of a canzona theme, divided up by elaborate solo episodes.

The demands placed on the violin soloist are high, considerably beyond that which we find in concertos by Albinoni, the Marcello brothers, Facco, the Taglietti brothers, De Castro, Gnocchi and Marino. Within a compass ranging from *g* to *f*³, the composer employs a wealth of bowing techniques (*arpeggio*, *bariolage*, *portato* and *staccato*), as well as multiple stops and polyphonic playing. Compared to Vivaldi, Tessarini, Facco and Tartini, however, his violin technique is used in a rather unimaginative way. Particularly striking in the slow movements are the short solo violin cadences of a curious and eccentric chromaticism, often over-used by Gentili, with a characteristic diminished seventh chord.

Although there are traces of Gentili's links with the Teatro Sant'Angelo, where he worked as an impresario in 1727 and where one of his Op. 3 *Capricci da camera* was played in Girolamo Polani's opera *Creso tolto a le fiamme* (1705),⁶³ it is unlikely that his concertos were performed at any theatre. Given their style, a more suitable venue for them was the Basilica of San Marco, in the ensemble of which he played the violin for several decades, or the Ospedale dei Mendicanti, where he taught instrument playing. In light of the dedications of his Opp. 5 and 6, the composer himself regarded them as works worthy of the courts of the British ambassador Charles Montagu and the Polish prince Frederick Augustus II.

Alessandro Marcello, Eterio Stinfalico (1669–1747)

Compared to the concertos by all the composers active in Venice, including his brother Benedetto, the works of Alessandro Marcello are highly original and independent of local influences; they might even seem to have been written far from Venice. Only 12 of his concertos have come down to us, of which six were published in the set *La cetra* in Augsburg in 1738 and one – the Oboe Concerto in D minor, D 935 – was published in Jeanne Roger's anthology *Concerti a cinque* (Amsterdam 1717, see Facsimile 6). This last concerto, now his best known, was once ascribed to his brother Benedetto or to Vivaldi, and Johann

63 See Madricardo and Rossi (ed.), *Benedetto Marcello*, 69; Selfridge-Field, *A New Chronology*, 269.

Sebastian Bach transcribed it for harpsichord (BWV 974). At the same time, it is Alessandro's most Venetian concerto, scored for a *cinque* scoring characteristic of that centre, with a single well-defined soloist. It displays a motto form in the first movement with a typical Devisenarie-style opening, a captivating solo arioso in the middle movement and a lively finale that alternates between solo and tutti. Here Marcello employs a simple homophonic texture, reduced to a three-part writing by means of doubling.



Facsimile 6: Title page of Jeanne Roger's anthology *Concerti a cinque* (Amsterdam, 1717), Stockholm, Kungliga Musikaliska Akademiens Bibliotek

Shaped in a completely different way are his other concertos, both those from *La cetra* and those preserved in manuscript. They bear more French and German than Venetian features; at the same time, they are the only concertos by a Venetian composer dominated to such an extent by suite style. As Eleanor Selfridge-Field has rightly noted, they are characterised by stylistic cohesion, suggesting that they were written during the same period – at the beginning of the 1710s.⁶⁴ Alessandro Marcello's four concertos from the manuscript Biblioteca Marciana Cod.it.IV.573 are written together with his cantatas *La lontananza* and *Irene sdegnata* and his aria 'Ecco l'aurora' for Farinelli. This entire document is dated 28 May 1712, Rome, so it comes from a period when Marcello was living in the palace of Princess Maria Livia Spinoli Borghese and working at the Accademia Arcadia in Rome. All ten concertos from this manuscript display forces and instrumentation similar to those from *La cetra*, published in 1738. They are written for four parts, scored for mixed wind-string forces with ripieno instruments, are stylistically homogeneous and possess a numbering that appears to be a continuation of the numbering of the printed edition. They are all in three movements and dominated by binary forms and dance rhythms; only occasionally does Marcello introduce light and elegant fugues and ritornello forms. They are concertos of a mixed type, where the composer combines elements of the concerto without soloists with the Roman-type concerto grosso (but normally with two, rather than three, instruments in the concertino role: oboe with flute or violin).⁶⁵ The solo passages are very short, usually of an ornamental, not structural, character, and the same material is often divided – as in Corelli – into tutti and solo, with phrases and sentences repeated in contrasting *forte* – *piano* dynamics. Only D 939/i has a ritornello form, and there the two solo episodes (for a pair of oboes) are longer, of a similar size as in the oboe concerto D 935. The only things that distinguish these ten concertos from *da camera* sonatas are the three-movement form and the larger forces.

The musical language of these ten mixed concertos by Alessandro Marcello clearly adheres to the *galant* style. There are many French-style and Lombardian dotted rhythms, trills and grace notes (Example 4.20). The composer often employs lively dance motifs, repeats of phrases and sentences with the effects of a dynamic echo and a reduced homophonic texture within binary repeat

64 See Selfridge-Field, *Venetian Instrumental Music*, 270–271.

65 The word *grosso* appears before the number of the *Concerto decimo con l'eco*, D 944 in MS I-Vnm, Cod.it.IV.573.

forms, thanks to which his concertos are the closest to the suite or the orchestral overture out of all those discussed herein. Forces multiplied to ten, 12 and 15 musicians, with doubled pairs of oboes or flutes with violins and cellos with violas, reflects not only German tastes (see place of publication) and French tastes (see the minuet in D 941/i and D 942–943/ii, and the French overture in D 936/i and D 943/i), but also Arcadian tastes. As a member of the Arcadia academy in Rome, Marcello always signed all his collections, including *La cetra*, with his Arcadian pseudonym, *Eterio Stinfalico*. From the preface to *La cetra*, it is clear that these concertos were intended for the academy, while the best example of the realisation of the aesthetic concepts of Arcadia and of its Venetian branch, the Accademia degli Animosi, of which he was head, is the *Concerto di flauti* D 945 for seven recorders and strings con sordino. Alessandro Marcello's concertos are the least Venetian among all those analysed in the present work; in terms of style, they are closer to the orchestral suits of Handel than to the concertos of Vivaldi.

The image shows a musical score for Example 4.20, A. Marcello, Concerto, D 943/ii, bars 1-11. The score is in 3/4 time and features four staves. The top staff is for Oboe (with Violin I), marked 'Larghetto' and 'oboe solo'. The second staff is for Violin II, marked 'pizz.'. The third staff is for the First Violoncello (with 2 Violas), marked 'pizz.'. The bottom staff is for the Cembalo, Violone, Violoncello, and Fagotto, marked 'senza cembalo'. The score includes various performance markings such as 't.' (tutti), 'tutti', and 'senza cembalo'.

Example 4.20: A. Marcello, Concerto, D 943/ii, bars 1–11

Francisco José De Castro, *Accademico Formato* (fl. 1695–1708)

The *Concerti accademici à quattro*, Op. 4 (Bologna 1708) by the mysterious *Accademico Formato* are ascribed today to the Jesuit Francisco José De Castro, a native of Seville.⁶⁶ We know that this composer wrote trio suites published in Bologna in 1695 entitled *Trattenimenti armonici da camera a tre*, Op. 1, while he was still a pupil of the Jesuit college of San Antonio Vienesese in Brescia. Since De Castro described himself on the title page of this set as *Accademico Formato*, and only he used that name in musical publications at that time, it is assumed that he also wrote the eight *Concerti accademici*, Op. 4. It could be that while in the novitiate he used his own surname, then after ordination he preferred to remain incognito. An inventory of the Philippine fathers from the Oratorio della Pace in Brescia included, under the name Castrognolo (a combination of Castro and spagnolo), the now lost *Sonate da chiesa a tre*, Op. 2, published in Bologna around 1697, while in the preface to *Concerti accademici*, Op. 4, their composer declares that he dedicated his Op. 3 to the dedicatee of Op. 4, Carlo Da Persico, who was a fellow member of the Accademia dei Formati attached to the Jesuit college in Brescia.⁶⁷ In 1697 they both took part in the chivalrous play *Il delfino in cielo*, staged at the Colegio dei Nobili in Brescia – De Castro as composer, and Da Persico as an actor and cellist.⁶⁸

In the context of the concerto output produced in the Venetian Republic, Francisco José De Castro's Op. 4 holds an exceptional place, on account of its clearly defined intention and forces. From the title and preface we know that these works were written with an academy or theatre in mind, and the composer's intention was that the string parts be played more than one to a part.⁶⁹ The *Concerti accademici*, Op. 4 are also the only published Venetian concertos in which a trio string scoring (2 vni and vc) was reinforced with oboe and/or trumpet. In these concertos, we are dealing with a peculiar *a quattro*

66 See Russell, 'Castro, Francisco José de.' It is possible that this composer, after training in Brescia, served at the Florentine court under the name Franciscus de Castris (d. 1724), as J. G. Walther writes in *Musicalisches Lexicon*, 147.

67 No other sets dedicated to this person have been found apart from the *Concerti accademici*, Op. 4.

68 The music for this play came from the published works of Francisco José De Castro. See *Il delfino in cielo ovvero Il dilettevole e l'arduo superato dalla virtù delfina, dramma fantastico d'azioni cavalleresche consecrato all'immortal merito dell'illustrissimo et eccellentissimo signor Nicolo Delfin capitano di Brescia da signori Convittori del Collegio de Nob. di S. Antonio diretto da' PP. Della Compagnia di Gesu* (Brescia: Giovanni Maria Rizzardi, 1697), 12.

69 Only in the case of the concerto Op. 4 No. 4 did the composer declare that the work was close to a style that was suitable for the Church. See Appendix 4, item 1.

scoring with oboe instead of viola. An exceptional type of *a cinque* scoring comprising oboe, trumpet, two violins, cello and harpsichord is used in the concerto that brings the set to a close (Op. 4 No. 8). The parts of the oboe and trumpet do not serve here to double the melodically dominant violins but are treated as independent parts that enter into imitative or concertato dialogue with the strings or even possess their own solos of several bars.⁷⁰

De Castro still clearly relies on solutions typical of the seventeenth-century ensemble sonata (trio and for larger forces). With the exception of the five-movement concerto Op. 4 No. 1, all the works are in four movements, in line with the model established by Corelli. His influence is also audible in the melodic, harmonic and textural layers. In the slow movements, De Castro employs contrastive or imitative polyphony or counterpoint syncopated with frequent harmonic suspensions, and in quick movements he uses fugue or imitation with moderate concertato technique (Example 4.21). In none of the concertos do we find formal solutions of a newer type (motto or ritornello form), and as a thematic binder the composer employs imitation, fugue and a simple concertato arrangement of a theme in selected parts (in oboe or cello with two violins, two violins with one another). Many quick movements are built on tremolo themes, often employed also by the Taglietti brothers.

The *Concerti accademici*, Op. 4 belong to the ripieno type (Op. 4 Nos. 3, 6) and the mixed type of concerto (Op. 4 Nos. 1, 2, 4, 5, 7, 8), in which movements with full scoring without solos are mixed with movements for multiple soloists (oboe, trumpet, violin, cello and two violins). None of the concertos is a solo concerto (oboe, trumpet or violin), nor is the *Concerto primo co'l violoncello obbligato*, which certainly represents a nod to the cello-playing dedicatee of the set. In its second movement, the cello does have an 11-bar solo, but together with the first violin, which in the third movement plays only its own solo; the other movements are dominated by fugue and imitation, making all the parts equal, as in a sonata or a ripieno concerto. Both the cello alone and the first violin, on a couple of occasions, play lively, ornamental figuration against the tutti, as in the concertos of Albinoni. The cello part is treated inconsistently: now it participates on an equal footing in imitative or concertato exchanges with the other parts; now it acts solely as accompaniment. De Castro often employs a string concertino. The concerto Op. 4 No. 7 opens with a *Largo assai* of a dozen bars or so that is entirely given over to a duet of violins without b.c., and Op. 4 No. 8 opens with

70 Held in the Österreichische Nationalbibliothek in Vienna under the name [Franciscus] de Castris, in MS E.M. 76, is a trio *Sonata a 2 oboe dal Pare de Castris della Compagnia di Gesu*, where a pair of oboes with cello are treated as parts of equal importance.

a three-bar *Grave* for two violins with cello and b.c. The wind instruments do not play in the slow movements of most of the concertos (Op. 4 Nos. 3–8). The technical demands placed on all the instruments are not great, so the concertos could certainly have been performed by the pupils of noble colleges and academies. In terms of style, the *Concerti accademici*, Op. 4 display many similarities to Francisco José De Castro's *Trattenimenti armonici*. Compared to the works of the Taglietti brothers, who were associated with the same musical institution where De Castro trained and worked, they are conservative works.

The image shows a musical score for F. J. De Castro's Concerto, Op. 4 No. 8/iv, bars 1-6. The score is in 3/8 time and D major. It features six staves: Tromba, Oboe, Violino I, Violino II, Violoncello, and Cembalo. The first system (bars 1-3) is marked 'Vivace'. The Tromba and Oboe parts play a rhythmic pattern of eighth notes. The Violino I and II parts are silent. The Violoncello and Cembalo parts play a simple harmonic accompaniment. The second system (bars 4-6) continues the rhythmic pattern in the Tromba and Oboe parts, with the Violino I and II parts still silent. The Violoncello and Cembalo parts continue their accompaniment. The score ends with a double bar line and the number '6' below the Cembalo staff.

Example 4.21: F. J. De Castro, Concerto, Op. 4 No. 8/iv, bars 1–6

Carlo Antonio Marino (1670–1735)

Today, Marino is seen as the only composer from Bergamo active in the domain of the Baroque concerto. Although preserved in manuscripts at Manchester Public Library are only three of his concertos (in the Manchester Concerto Partbooks, Ms. 580Ct51 vv.1–4, 6), similar generic features are also displayed by some of his sonatas *a quattro* and *a cinque* appended to his *Sonate a tre et a cinque*, Op. 3 (Amsterdam 1697) and *Sonate a tre et quattro*, Op. 6 (Venice 1701). Four five-part sonatas for three violins, viola, cello and b.c. from Op. 3 (Nos. 9–12) can be regarded even as the oldest examples of works with features of the concerto from the territory of the Venetian republic, since the Dutch print was a reissue of the original Venetian edition of c.1693. In these sonatas, we see a distinct departure from the formal and textural solutions typical of the trio sonata of Corelli's times, but we do not find here markings of the *solo* and *tutti* type or remarks concerning the need for more than one instrument per part such as were included in those times in the first concertos by Torelli. Only Op. 3 No. 10 has a four-movement form with a sequence of tempi typical of the sonata da chiesa (SQSQ); in the other three works, Marino experiments in the area of form – each of the sonatas has a different number of movements (from three to six) and a different tempo scheme. Sonata Op. 3 No. 9 has the three-movement form characteristic of the Venetian concerto (QSQ), but the finale is divided into *Adagio-Presto-Allegro* sections passing into one another *attacca*.

In terms of texture, the Sonatas, Op. 3 Nos. 9–12 depart most strongly from the models typical of the seventeenth-century trio sonata. With the exception of the fugal allegro that opens Op. 3 No. 9, reminiscent of the fugal finales of Albinoni's later Op. 5 concertos, Marino clearly prefers continuo homophony of three violins with melody to the fore and with mainly ornamental solos from the first violin. As in Albinoni's concertos, the soloist usually plays semiquaver figurations against a discreet tutti accompaniment, but he sometimes plays only with bass and is juxtaposed with the rest of the ensemble (Op. 3 No. 11/ii, v, Op. 3 No. 12/ii, vi). When the contrasting of solo and tutti segments is accompanied by a connection between one musical idea from a tutti with another from a solo, this form comes very close to the motto or ritornello form familiar from later concertos by Albinoni and Vivaldi (Example 4.22). Besides the elements of solo concerto, the five-part sonatas from Marino's Op. 3 also betray thinking in terms of the concerto grosso, since the composer occasionally introduces short solos from the cello or two violins (e.g. Op. 3 No. 11); in this type of writing, the tutti repeats the same musical material as the solos.

The image displays a musical score for Example 4.22, C. A. Marino, sonata, Op. 3 No. 11/ii, bars 1-6. The score is in G major and 3/4 time, marked "Allegro". It features six staves: Violino I, Violino II, Violino III, Viola, Violoncello, and Organo. The Violino I part has a "solo" marking. The Violoncello and Organo parts have fingering numbers (6, 6, 4, 3, 6, 6) under the first six bars. The second system shows a "rit[ardando]" marking and a "solo" marking for the Violino I part. The bottom staff of the second system has fingering numbers (6, 4, 3, 6, 7, F#, F, b) under the first six bars.

Example 4.22: C. A. Marino, sonata, Op. 3 No. 11/ii, bars 1-6

The six four-part sonatas for two violins, viola, cello and b.c. from Op. 6 (Nos. 7-12), compared to those five-part sonatas from Op. 3, are stylistically uneven and more conservative. The first two (Op. 6 Nos. 7 and 8) are still strongly rooted in the tradition of the Corellian trio sonata, with frequent use of polyphony and all the parts of equal weight; in Op. 6 No. 7 the quick

movements are even fugal. Whereas Marino lends the sonatas Op. 6 Nos. 1–6 the four-movement form of a sonata da chiesa, in all the sonatas *a quattro* from this set the composer again experiments, employing between two and five movements, and within movements, agogically differentiated multi-sectional structures (e.g. Op. 6 No. 8/ii, No. 11/i). In none of the works does he even come close to solutions reminiscent of motto or ritornello form. Yet the Sonatas Op. 6 Nos. 9–12 are dominated by homophonic texture, with virtuosic figurations from the *violino primo* against the rest of the ensemble, and in Op. 6 No. 9/iii, as in a Vivaldian *concerto con molti strumenti*, he successively introduces solos from the first violin, second violin and cello.

Marino's concertos were copied for the needs of the Roman ensemble of Cardinal Pietro Ottoboni around 1720. Each of them is an example of a different type of concertato writing: the Concerto in E major for three violins, viola, cello and basso continuo (*a cinque*), bearing the annotation *con due violini obbligati*, is a double concerto. The Concerto in B flat major, scored for the same forces, is a concerto for solo violin, and the Concerto in D major for two violins, viola, cello and basso continuo (*a quattro*) belongs to the mixed type, in which movements without soloists are juxtaposed with movements for one (violin) or multiple soloists (violin and cello). One feature common to these works is the four-movement form based on the tempo scheme characteristic of the sonata da chiesa (SQSQ). This pattern was broken in a rather artificial way in the Concerto in D major. Before the Allegro finale, the composer placed three strongly contrasting movements: (4/4) Largo, (12/8) Allegro and (4/4) Allegro, which create the impression of being lifted from some duet sonata for violin and cello. Compared to earlier *a quattro* and *a cinque* sonatas, all these works are clearly dominated by homophonic texture, and the solo passages are very clearly marked by a reduction of forces and a change of thematic material; they are also much longer, stretching up to several dozen bars (42 bars in the finale of the Concerto in B flat major). Marino now employs motto and ritornello forms and forms close to them, and he introduces three solo episodes in quick movements and between one and three in slow movements. Recalling fugal quick sonata movements are the imitative themes of the ritornellos. Compared to the sonatas from Opp. 3 and 6, the solo violin parts are much more difficult and often require playing in high registers, executing a semiquaver arpeggio, chordal playing and polyphonic playing in multiple stops.

Given the likely date of composition (1720), Marino's concertos are quite tardy works compared to what Albinoni, Vivaldi and Tessarini were writing in this genre in the Venetian Republic. On the other hand, Marino employs formal and textural solutions and types of concertato writing visible also in works by

composers born in the 1660s: Gentili and the Taglietti brothers. Both in the four- and five-part sonatas from Opp. 3 and 6 and in the concertos, he marks himself out with a fully individual musical language, rich and interesting composition technique and the ingenious use of ensemble and soloists.

Tomaso Albinoni (1671–1751)

Albinoni is a key figure in the history of the Venetian instrumental concerto. Everything began with Albinoni, who wrote the earliest works of this type. The dogged consistency with which he promoted the three-movement, five-part and homophonic model of concerto meant that this new genre gained great popularity in Venice and inspired composers of the calibre of Vivaldi and Veracini. His first essays in this area, undertaken during the 1690s, clearly refer to the Bolognese sonatas, sinfonias and concertos of Torelli, both with trumpet and with strings alone. Albinoni published his last concertos in the 1730s, so he was active in this domain for almost 40 years. Despite the great stylistic changes that occurred over that period in the field of the concerto, Albinoni did not essentially alter his original creative concepts. He is both a musical visionary and modernist (around the turn of the century) and a conservative convinced of his youthful choices (from the 1720s onwards). In Albinoni's concertos, we do not see, even to a small degree, any influences from his younger, highly talented colleagues Vivaldi and Tartini. Between Op. 2, from 1700, and Op. 10, from 1736, we do not really note any progress or dramatic changes of style – under the sway of or in reaction to Vivaldi's highly popular formal model, for example. Albinoni clearly stuck to the formal and stylistic concepts which he elaborated at the start of his career. That does not mean that there are no differences between the five sets published over the course of those 36 years. The composer was not deaf to the general stylistic changes arising during the first half of the eighteenth century, including the new *style galant* aesthetic, but in fundamental questions concerning form, texture, scoring, treatment of particular instruments and their mutual relations, he did not depart from the original solutions employed in his first opuses.

Nearly all of Albinoni's 60 extant concertos were published during his lifetime; only four have come down to us in manuscript alone (*Co1*, *Co2*, *Co4* and *Co5*), and one is lost (*Co3*). The first, youthful concerto, *Co1*, was written around 1695 under the distinct influence of Torelli's trumpet sonatas and concertos. This work is in three movements, with the quick opening movement involving the frequent repetition of a two-bar motto in different keys, the middle movement in three phrases, with a slow chordal *Adagio* broken up by

a figurative *Presto*, and the finale is a dance reprise form. *CoI* is scored for five string instruments (3 vni, vla, vc) with b.c., among which the composer clearly distinguishes with diminution the part of the concertmaster, here still called the *violino principale*, but normally the *violino primo*. The composer repeats all these solutions in form and scoring in his subsequent published works.

Also following Torelli's lead, in the *Sinfonie e concerti*, Op. 2 from 1700 – his debut set of concertos, and at the same time the first publication containing Venetian concertos – Albinoni, besides six concertos, includes six sinfonias (sonatas da chiesa). He distinguishes the concertos from the sonatas above all through a three-movement form and homophonic texture. There are still plenty of binary and reprise structures here, typical of the movements of the sonata da camera, but as concerto allegros we find the motto forms characteristic of Albinoni (Op. 2 No. 1/i, 4–6/i), and in middle movements a three-phase ABA' form (e.g. Op. 2 No. 2/ii, 6/ii) – both used for the first time in *CoI*. None of the concertos belongs to the solo or grosso type; they are all examples of the string concerto typical of Albinoni, with an ornamental concertmaster part. They contain plenty of the periodic phrasing and dance rhythms typical of the suite.

His next set of concertos – Op. 5, published in 1707 – comprised works in just one genre. As in Op. 2, Albinoni still retained here an ensemble consisting of two violins, two violas, cello and b.c., as well as ripieno violin, marked as *Violino di concerto*. The ripienist's task was to reinforce the motto led by the violins in unison. The presence of two violas, marked as alto and tenor viola, manifests the continuation of the Venetian tradition reaching back to the second half of the seventeenth century. In later concertos, in accordance with newer trends, the composer confines himself to a single viola. An innovation compared to previous concertos is the presence of a fugue in the final movements of all 12 concertos. These fugues are based on modern themes with a highly attractive melodic contour and robust rhythms; they are not too long and represent the perfect conclusion to each concerto. In the areas of form, texture, and harmonic and tonal language, the composer does not depart from the solutions present in Op. 2. He would never return to the highly persuasive concept of a three-movement string concerto rounded off with a fugue; we find compositions of that type occasionally in the concerti ripieni of Vivaldi. Both Op. 2 and Op. 5 became highly popular, as can be gauged from the numerous reissues in Venice, Amsterdam and London (see Appendix 2). At the time, this repertoire was an interesting novelty on the publishing market – with his concertos, the composer clearly satisfied the tastes and demands of a broad public, as evidenced by the numerous copies preserved in archives across Europe. None of Albinoni's subsequent sets enjoyed such a good reception.

In his next three sets, published over the period 1715–1736, Albinoni did not alter the basic formal and textural principles behind his concertos, only the scoring and the melodic language. Opp. 7 and 9 are the only sets in his oeuvre to employ a variety of forces. In line with the Venetian practice relating to sets containing concertos for various forces (cf. Gentili's Op. 5 from 1708 and Vivaldi's Op. 3 from 1711), each of them consists of four groups of three concertos each: a string concerto without soloists (Nos. 1, 4, 7, 10), a concerto for solo oboe with strings and a concerto for two solo oboes with strings. In Op. 7, the order of the concertos for solo oboe and for two oboes was inverted, such that each string concerto is followed first by a concerto for two oboes and then by a concerto for solo oboe. Thus, in both sets we are dealing with solo concertos, double concertos and concertos without soloists. The oboe concertos from Op. 7, published in 1715, are the first printed examples of the genre in history. The change of the customary homogeneous string forces to a string-wind ensemble also influenced the change of formal premises. Unlike in the string concertos, where the part of the concertmaster violinist occasionally, only in short passages of an ornamental character, stood out with diminution against the accompaniment of the rest of the ensemble, the use of a wind instrument, the sound of which contrasted strongly with the strings, inclined Albinoni to use ritornello form for the first time in a concerto. The oboe is treated by the composer in a similar way to the vocal part in operatic arias: the participation of this instrument is confined only to solo episodes; even in the melodic writing and phrasing, the composer seems to be thinking in vocal terms, not exploiting the idiomatic sound properties of the oboe and not demanding any exceptional technical proficiency of the soloist.

In the concertos from Op. 9, published in 1722, we note a moderate influence of the *style galant* on the melodic writing and ornamentation; the composer also returns to the idea of a fugal conclusion, successfully tested in Op. 5. This time, however, his fugue finales from Op. 9 Nos. 4 and 10 are mature fusions of fugal and ritornello form with distinctly highlighted solo episodes from the *violino principale*. A similar combination of fugue and ritornello form had been used earlier by Gentili and Vivaldi, but the source of inspiration for Albinoni could also have been Torelli, whose works he had taken as a model in his early concertos. In the Op. 9 concertos, the composer demands considerably more of the concertmaster than in his previous sets; multiple stops now appear frequently in this part. He also considerably expands the dimensions of works, from more than 100 bars in Opp. 2–7 to between 300 and 400, or even more.

Albinoni published his last set of concertos at a time when the generation of Tessarini, Tartini and Locatelli had already come to the fore. Unlike his

previous sets, Op. 10 was not reissued. Although the composer clearly tries here to employ a language typical of the 1730s, his attachment to now obsolete formal concepts, avoidance of ritornello forms and use of a type of concerto without a clearly defined soloist were no doubt factors in the lack of broader interest attracted by these works. Even in the twentieth century they were long overlooked, as few copies have been preserved, and only in less prominent archives. In the concertos from Op. 10, Albinoni again demonstrates his great melodic talent, his themes are suffused with motivic writing typical of the mature *style galant*, and there are plenty of appoggiaturas, grace notes and triplets. Particularly ornamental is the part of the concertmaster, which is now shaped in a highly virtuosic way. In most instances, however, we still cannot speak of violin concertos.

Only in the concertos Nos. 8, 10 and 12 does Albinoni free himself from the dictates of his youthful convictions and allow the violinist to play against a reduced accompaniment in solo episodes lasting between ten and 20 or more bars. These three works may be seen as the sole examples of a violin concerto in the composer's entire oeuvre; in the concertos Nos. 8 and 12, he even used ritornello form, to which he was normally so averse. Thus, it is only in this last set, in the face of the undisputed dominance of the violin concerto in the output of composers from Venice and beyond, that Albinoni bowed to the fashion, expectations and habits of the publishing market. Besides excursions in the direction of the solo concerto, in concertos Nos. 1–5, the composer introduces short sections for two violins with cello, which remind one of the concertino interjections in Roman concerti grossi. In the outer movements of Op. 10 No. 11 (in the mottos, but above all in the concertmaster's chordal playing), he clearly imitates guitar style (Example 4.23); this was probably a subtly concealed nod in the direction of the set's dedicatee, Don Lucas Fernando Patiño, the Spanish general who a year before the set's publication had freed Naples from Habsburg rule.

Example 4.23: T. Albinoni, Concerto, Op. 10 No. 11/i, bars 61–65

Albinoni's concertos enjoyed widespread and unwaning popularity in transalpine lands (Germany, the Netherlands, the United Kingdom, Sweden and France) and were highly influential on European composers. Johann Gottfried Walther transcribed for organ his Op. 2 Nos. 8 and 10, an anonymous composer transcribed for harpsichord his Op. 5 No. 10 (see Appendix 15), and judging by the b.c. part of the concerto Op. 2 No. 4 written in the hand of J. S. Bach, the famous cantor of Leipzig also had them in his repertoire. In terms of form, Albinoni remains a highly original composer, deliberately avoiding any influences from Vivaldi and his ritornello forms built on arching tonal plans. Instead of that, he consistently promotes his own model of forms with a motto repeated on a pendular plan, with frequent returns to the tonic. History came out on Vivaldi's side. His idea was better suited to the needs of the solo concerto, which in the peak years of their work dominated the concert scene of northern Italy. Throughout his life, however, Albinoni deliberately avoided writing solo concertos, preferring the type of the ensemble concerto without soloists. Yet in that domain as well he remains a highly original composer. His works stand mid-way between the typical concerto ripieno and the solo concerto, since the concertmaster's part in his string concertos clearly stand out from the other instruments, and in Opp. 7–10 it even occasionally has short, non-structural 'solos.' These concertmaster solos can appear at any point in a concerto allegro; they never introduce a modulation from the tonic to the dominant or the mediant, which in solo concertos was the principal task of the first solo episode.

In the area of melodic writing, Albinoni's concertos can easily be mistaken for those of Vivaldi: both composers betray distinct influences from opera and from melodic types characteristic of the operatic aria, be it in the lively, energetic ritornellos of the outer movements or the cantilena of middle movements. Albinoni's particularly distinct mottos led in unison can be confused with their equivalents in Vivaldi (cf. *Co2* and *RV Anh.7*). In terms of texture, Albinoni adopts two different lines. On one hand, as befitting an experienced composer of operas and cantatas, he is a consummate master of continuo homophony, and that is the texture of most of his concertos. On the other hand, he clearly avoids solo texture, usually presenting a principal melodic line against a discreet four-part string accompaniment, sometimes chordal, other times shaped in a more linear manner. He is also not averse to imitative polyphony, but not that of the *stile osservato*, rather the newer, lighter style, based on fashionable, often dance, themes. The demands he makes of the instrumentalists are not excessive: Albinoni clearly avoids virtuosity. In his concertos, short solos are given to different parts: principal violin, first or second violin, cello, oboe or two oboes. The most popular were his early concertos, which any amateur string quintet could play with harpsichord accompaniment, while less popularity (if any) was enjoyed by those which required more refined or professional musicians. In the history of the Venetian concerto, Albinoni occupies the same position as Corelli in Rome and Torelli in Bologna – the position of a pioneer of the genre, who inspired Vivaldi, Giulio Taglietti, Facco, Veracini and Tessarini.

Giacomo Facco (1676–1753)

Although Facco lived a long way from his Venetian homeland and composed for Spanish patrons, his concertos bear features which clearly situate them within the sphere of Venetian influences. The fantastical title of his only published set, *Pensieri adriarmonici*, Op. 1 (Facsimile 7), possibly alluding to Giulio Taglietti's *Pensieri musicali*, Op. 6 (Venice 1707), already gives us a clue about what musical tradition the composer is referring to. On the title page of his set, Facco describes himself as *Musico veneto*, which leaves us in no doubt as to his musical affinities. The whole of his extant concerto output comprises just 13 works, 12 of which were published in two books of six as Op. 1; there is also a manuscript concerto in F major held in the Universitetsbiblioteket in Lund (Saml.Kraus 62), which is not identical to the Concerto in F major, Op. 1 No. 6.

V. - 1669 - 1719
R. 11

PENSIERI ADRIARMONICI

O uero

*Concerti à cinque. Tre Violini, Alto Viola,
Violoncello, & Basso per il Cembalo.*

Consecrati

ALLI ECCELLENZA

Del Signor

DON CARLO FILIPPO ANTONIO SPINOLA

Colonna

*Marchese de' lor Balibuzzi, Duca del Serto Rocca D'iperuzzi, e Pontino
Baron de' Girona, Fondatario de' Pentecuroni, Carabuceto, Montebello,
Montemarsino, e Palermo, Gran Arcontonario del Supremo Consiglio
d' Italia, Consigliero di Stato di Sua Maestà Cattolica, e suo
Gonfilihuomo di Camora, Castellano del Castel nouo di Napoli, Cavagliero
del Ordine di San Giacomo, Grande di Spagna &c.*

Da

GIACOMO FACCO

Musico Veneto, e Servitore attuale

DI SUA ECCELLENZA

OPERA PRIMA

Libro Primo



A AMSTERDAM
Chez Jeanne Roger

N° 269
M: 1719

Facsimile 7: Title page of Giacomo Facco's *Pensieri adriarmonici*, Op. 1 (Amsterdam 1716–1719), Stockholm, Kungliga Musikaliska Akademiens Bibliotek

All of Facco's concertos are scored for typically Venetian *a cinque* forces with three violin parts, one viola, one cello and basso continuo. In the clear majority of works, the *violino principale* part is that of an indisputable soloist, which does not mean that all these concertos belong to the solo type. Like Marino, Gentili and Giulio Taglietti, Facco often employs a mixed type. Besides that, his Op. 1 also includes concertos without soloists and for multiple soloists. Of

the 12 concertos, as many six belong to the mixed type, in which the composer employs technique characteristic of the solo concerto in some movements, and of the ensemble concerto without soloists in others (Op. 1 Nos. 1, 2, 5, 6, 9) or juxtaposes movements scored for multiple soloists with movements for a single soloist (Op. 1 No. 12). Four concertos are of the solo type (Op. 1 Nos. 4, 7, 8, 11), and two are concertos without soloist (Op. 1 Nos. 3, 10). In the final concerto of *Pensieri adriarmonici*, the role of soloist, besides the concertmaster (*violino principale*), is taken by musicians performing the first violin and cello parts.

With the exception of the four-movement Op. 1 No. 10, all of Facco's concertos are in three movements, arranged in accordance with the model established at the start of the eighteenth century by Albinoni and perpetuated by Vivaldi. The clear majority of the opening movements are ritornello forms, less often motto forms. Although Facco clearly draws here on the accomplishments of Vivaldi, he cannot be regarded as an ordinary imitator, since in the area of ritornello form he displays many original ideas, both in the design of the ritornello and in tonal plans. His ritornellos are elaborate and multipartite, as in the mature concertos of Vivaldi, Locatelli and Tartini.

After the fashion of Albinoni and Vivaldi, the motto of a ritornello is often underscored in unison by all the violins. Facco also introduces ritornello forms in finales, most often in combination with fugal technique; only in two cases are all the movements of a concerto ritornello forms (Op. 1 Nos. 4, 11), which was a favourite pattern of Tartini and Locatelli. The slow movements usually display a through-composed form, of an aria or recitative character, or else the form of tonally modulating and contrasting structures, reminiscent of the middle movements of concertos by Vivaldi. In these movements, Facco draws on his rich experience as a melodist active mainly in opera, cantata, serenata and oratorio.

In the concertos without soloists, as in Albinoni's string concertos, the concertmaster part sometimes stands out with diminution against the tutti, but passages with a prominent *violino principale* never serve a structural role but are merely ornamental; they are not the equivalents of solo episodes in ritornello form. With the exception of the ripieno concertos (Op. 1 Nos. 3 and 10), Facco introduces a great deal of concertato dialoguing among various instruments within an *a 2-5* texture, sometimes juxtaposing blocks of parts consisting of three violins on one side and viola with cello on the other. In this, he appears to be referring to the old Venetian *cori spezzati* technique (Example 2.15b). In terms of the treatment of the solo parts (violin and cello), Facco's concertos do not belong among the virtuosic or similar works by Vivaldi, Tartini or Locatelli. Nevertheless, at the time of their publication, this was more refined music than the concertos of Albinoni, Benedetto Marcello, Francisco José De

Castro or the Taglietti brothers, addressed to truly seasoned musicians. The composer has the violinist play in sixth position, with difficult multiple stops, frequent arpeggios and *bariolage*. In addition, he introduces typically Venetian echo effects and frequent dynamic shading, including a decrescendo effect (see Example 2.20d).

Although published under the same title, Facco's concertos from the two books of Op. 1 differ somewhat in stylistic terms and could be regarded as separate sets. Within a particular book, each work adheres to a different key; only B flat major occurs twice, but in two different books (Concertos, Op. 1 Nos. 2 and 12). In the *libro secondo* (Concertos Nos. 7–12), published around three years after the *libro primo*, the composer experiments more. The earlier concertos (Nos. 1–6) are more similar to one another in style; with the exception of the solo concerto Op. 1 No. 4, they all belong to the mixed type. In the second book, meanwhile, Facco employs concertos in as many as four types: solo (Nos. 7, 8, 11), without soloists (No. 10), solo mixed with ripieno (No. 9) and solo mixed with grosso (No. 12). While the concertos from *libro primo* are in three movements, with a concerto allegro in first place, a fugal finale and a through-composed form in the middle movement (only Op. 1 No. 4 consists of three ritornello forms), the concertos from *libro secondo* are in three and four movements (Op. 1 No. 10), and in their particular movements the composer introduces a variety of formal types. The first movements can be motto, ritornello or multi-sectional forms, finales are usually a fusion of ritornello and fugue form, but there are also A:||:BA' reprise form (Op. 1 No. 9) and *moto perpetuo* (Op. 1 No. 10). The middle movements are through-composed or ritornello forms, with a fugue only appearing in the second movement of Op. 1 No. 10. In the concertos of both books, there are plenty of movements in triple time; only the opening allegros are always in duple time, and middle movements and finales usually introduce a triple metre. The finales, even when based on fugal technique, are of a virtuosic dance character.

In his concertos, Facco displays considerable inventiveness, original ideas and a facility for using the latest formal and textural solutions elaborated by Torelli, Albinoni and Vivaldi. His works display most technical similarities to the concertos of Vivaldi: distinct multipartite themes in the design of ritornellos, the unison underscoring of mottos, the highlighting and treatment of soloists. He may have taken the idea for motto form and fugal finales based on lively and modern themes from Albinoni, whereas the solo passages jazzed up with chromatics, the preference for tremolo *tuttis* and the concertato texture within tutti sections allow us to refer Facco's concertos to similar works by Gentili and Giulio Taglietti.

Antonio Vivaldi, *Il Prete Rosso* (1678–1741)

Among the composers discussed in the present work, the concerto output of Vivaldi is not only the most numerous, but he is also among the greatest in the history of the genre. Vivaldi published 96 concertos in nine opuses (Opp. 3–4, 6–12) and seven anthologies (see Appendix 2, items 1–4, 6, 8, 9), some of which are unauthorised publications (e.g. Opp. 6–7, 11–12) or contain works of dubious authorship (e.g. Op. 7 Nos. 1, 4, 7, 9). Yet the published concertos represent just 17.5 per cent of all his extant works of this kind (548). During the 1730s, Vivaldi, already widely known to the European music environment, deliberately stopped publishing his works, seeing the potential for greater profit from selling his manuscripts. Among the oldest are the cello concertos RV 402, 416 and 429, copied around 1708 to a commission from Count Rudolph von Schönborn; the last date from 1740 (e.g. RV 273, 540, 552). Thus, Vivaldi wrote concertos throughout his life, for only a slightly shorter time than Albinoni. Most of his published sets contain concertos of different types and for different forces. Besides solo concertos (Opp. 4, 6–8, 10–12), we also find works for multiple soloists (in Opp. 3 and 9) or without soloists (only one such work: Op. 12 No. 3); among the published violin concertos, there are also oboe concertos (in Opp. 7, 8 and 11). Only Opp. 4, 6 and 10 are homogeneous sets with regard to forces, containing only violin works or only flute compositions (Op. 10). The greater number of concertos preserved in manuscript (452 works) show that Vivaldi cultivated all the types of Baroque concerto: solo, for multiple soloists, without soloists, chamber, polychoral and mixed.

Already in his first concertos, Vivaldi provides evidence of an impressive maturity of compositional craftsmanship and a carefully devised, innovative (for those times) and highly fruitful formal concept which, in a logical and rhetorically convincing way, regulated the relations between the soloist(s) and the rest of the ensemble, linking changes in scoring to a contrast of thematic material. Mature ritornello form, which is what we are discussing here, first appears in the outer movements of his oldest concertos, RV 402, 416 and 420, and then in the concertos of his debut Op. 3 set, although there Vivaldi clearly avoids it in works based on Roman models (Op. 3 Nos. 7 and 11). Not by accident is it in these two Op. 3 concertos that Vivaldi also employs, by way of exception, a multi-movement model of concerto form, whereas he normally uses a three-movement form. Already in his oldest concertos, in the solo episodes, the composer shows the soloist only against the basso continuo, which distinguishes him from Albinoni, Marino and the Taglietti brothers. His original idea, applied in his earliest works, was to introduce solo cantilena middle movements which have a simple strophic form or a small ritornello form and are modelled on the operatic

aria. Beginning with Op. 4, ritornello forms hold sway in all the concertos in the opening allegros and generally in the finales as well. The consistency with which Vivaldi cultivated this model of concerto, and above all its great attractiveness, meant that in Venice it was adopted by Facco, Tessarini, Veracini, Locatelli and Tartini, and further afield by many Italian, German and French composers. For Vivaldi, the concerto was the genre in which his musical temperament and his creative inventiveness and fantasy were most fully realised and in which he surpassed his contemporaries, showing the way forward for future generations.

Unlike Torelli and Albinoni, in the concert output of Vivaldi, we cannot point to any youthful period, in which he took his first tentative steps or tested out various technical solutions in this genre. From the very first works, both published and unpublished, this composer employed his own original model, which he applied throughout his life. This does not mean, however, that Vivaldi did not alter his style. Certain phases of change can be distinguished in his concerto output, resulting from the need to adapt his musical language to the fashion prevailing at a particular time. The elements which underwent the most distinctive changes were melody, motivic writing, the shaping of the musical sentence, figuration and ornamentation. The early concertos, written before 1720, like the works by the other pioneers of this genre (Torelli, Corelli, Albinoni, Marino, Gregori), are dominated by simple, lively fanfare melodic writing, the ritornello themes are often underscored by the violins in unison, and in the solo parts it is a semi-quaver, sometimes rather schematic, figuration that prevails, not requiring any exceptional ability on the part of the instrumentalist. In the concertos written during the 1720s, one notes the clear influence of the *style galant*, manifest in a tendency for a periodic shaping of melody, often its ornamentation, greater rhythmic contrasting and the introduction of fantastical, increasingly difficult, figuration. This period brought the greatest number of illustrative and virtuosic works. The concertos from the 30s were not published during Vivaldi's lifetime. These are longer works, of refined taste. Compared to the earlier works, they display a reduction in the number of ritornellos and solo episodes, but an increase in their dimensions. Opening ritornellos become expansive, multi-thematic structures of several dozen bars, based on a dynamic tonal plan, on which a whole movement is built. In later concertos, the composer employs multiple short themes, and through the use of rich means of expression and the ingenious use of articulation, dynamics and tone colour, he enhances their dramatic shaping. These works are examples of the peak achievements in the genre, some of the most outstanding concertos of the Baroque era. Paradoxically, they were not widely known and appreciated during the composer's lifetime and immediately after his death, and indeed they are still undervalued today.



Facsimile 8: Title page of Antoni Vivaldi's *L'estro armonico*, Op. 3 (Amsterdam 1711), Paris, Bibliothèque nationale

Vivaldi published his first set of concertos, *L'estro armonico*, in 1711 (Facsimile 8), after the concerto publications of Albinoni, Benedetto Marcello, Gentili, De Castro and the Taglietti brothers. He painstakingly prepared his debut, opting for an expensive publication, numbering eight partbooks, not in Venice, but with the Amsterdam firm of Estienne Roger. The concertos from *L'estro armonico* (RV 549, 578, 310, 550, 519, 356, 567, 522, 230, 580, 565, 265) soon gained great popularity and recognition throughout Europe. J. S. Bach arranged six of them (Nos. 3, 8–12) for solo harpsichord, organ or four

harpsichords with strings (BWV 593, 596, 972, 976, 978, 1065). Be it on account of the musical preferences of the set's dedicatee, Prince Ferdinand III Medici, or the debut character of Op. 3, the compositions from this set are among the least typical concertos by Vivaldi. The composer placed here works that refer to the traditions of various musical centres: Venice, Bologna and Rome. The clear majority of them are three-movement concertos adhering to the agogic plan employed by Albinoni, and all of them possess two viola parts, which we only encounter in early Venetian concertos. In the concertos Op. 3 Nos. 2, 4, 7 and 11, the composer employed four- and five-movement form, which in turn was typical of the Roman concertos of Giuseppe Valentini and Corelli. In addition, in Op. 3 Nos. 2 and 11, Vivaldi used two violins with cello in the role of soloists and sometimes employed them like a Roman concertino; he also distinguished such a group in Op. 3 No. 7 for four violins and cello. In the first and third movements of Op. 3 No. 11, he employs canon and fugue, thereby referring clearly to Corelli. The concertos for four obligato violins (Op. 3 Nos. 1, 4, 7, 10), exceptional in Vivaldi's oeuvre, were written under the sway of Valentini's Op. 7, published the previous year in Bologna. In the multi-movement concertos from Op. 3, Vivaldi generally avoids using the ritornello forms that were characteristic of his entire output but were not known to Corelli and Valentini. Before the appearance of Vivaldi's Op. 3, such forms had been used only by Torelli, as is splendidly illustrated by his Op. 8, published two years earlier in Bologna. This exceptionally eclectic character to the concertos from Vivaldi's debut set is best conveyed by its title, *L'estro armonico* ('Musical inspiration').

Of all Vivaldi's publications, Op. 3 is also the most diverse in terms of scoring. We find here solo works, double works, and works for four and five obligato instruments. In this respect, *L'estro armonico* is reminiscent of Gentili's Op. 5 and anticipates the ordering of the concertos for various forces from Albinoni's Opp. 7 and 9.

The twelve concertos are arranged here in four groups of three works differentiated in terms of the number of solo instruments. A concerto for four obligato violins always occurs in first place in such a trio, and in three instances the cello is also soloistically treated. The second place is occupied by a concerto for two violins 'with' or 'without' obligato cello, and the third place is always reserved for a violin concerto (see Table 4.2). In each of these three types of scoring, Vivaldi manipulates the parts of the third and fourth violins and the second violas in various ways, treating them now as independent parts, now as ripieno parts, which results respectively in a thickening or simplification of the texture. The most Venetian and most Vivaldian in this

set are the concertos for solo violin. In the other concertos, the composer creatively modifies Roman and Bolognese models. The demands placed on the obligato parts are not very high; they resemble those from Albinoni's *Opp.* 2 and 5 and Torelli's *Op.* 5.

Table 4.2: Scoring used in Vivaldi's *Op.* 3

Concerto	Obligato parts	Number of parts	In ripieno role
1	1–4 vni, vc	4vni, 2 vle, vc, bc	vla II
2	1–2 vni, bc	4vni, 2 vle, vc, bc	vn III, vn IV
3	1 vn	4vni, 2 vle, vc, bc	vn III, vn IV
4	1–4 vni	4vni, 2 vle, vc, bc	vla II
5	1–2 vni	4vni, 2 vle, vc, bc	vla, II, vn III, vn IV
6	1 vn	4vni, 2 vle, vc, bc	vla, II, vn III, vn IV
7	1–4 vni, vc	4vni, 2 vle, vc, bc	vn III, vn IV
8	1–2 vni	4vni, 2 vle, vc, bc	vla II
9	1 vn	4vni, 2 vle, vc, bc	vla II, vn IV
10	1–4 vni, vc	4vni, 2 vle, vc, bc	
11	1–2 vni, vc	4vni, 2 vle, vc, bc	vla II
12	1 vn	4vni, 2 vle, vc, bc	vla, II, vn III, vn IV

Vivaldi's next set (announced already in the preface to *Op.* 3), *La stravaganza*, *Op.* 4, did not enjoy such popularity as *L'estro armonico*, but it was also reissued several times (see Appendix 2, item 14). Compared to *Op.* 3, it contains concertos that are closer to the composer's personal style (RV 383, 279, 301, 357, 347, 316, 185, 249, 284, 196, 204, 298); this is also the only set of his concertos dedicated to a Venetian patron – the patrician Vettor Delfino, who was his pupil. Although *La stravaganza* was published in Amsterdam in 1716, we learn from the preface to *Op.* 3 that the concertos it includes could have been written in 1710 or 1711. This earlier dating of the works from *Op.* 4 is confirmed by their style, which does not depart from the style of the violin concertos from *Op.* 3. *La stravaganza* consists entirely of violin concertos – the genre most numerous represented in Vivaldi's concerto output. We still hear echoes of Roman influences, so evident in his debut set. The concerto *Op.* 4 No. 7 is in four movements, following the tempo scheme typical of Corellian sonatas da chiesa. In the second movement, Vivaldi skilfully combines ritornello with fugal form; in the finale, he employs a Roman concertino of two violins and cello. In *Op.* 4 Nos. 1, 4, 7, 9

and 11, besides the *violino di concertino*, also sometimes soloistically treated are the *violino secondo* and *violoncello* parts. These works mix elements of the solo concerto, the concerto for multiple soloists and the concerto without soloists, which allows us to regard them as concertos of the mixed type. In this respect, Vivaldi seems to refer to the concertos of Gentili; also reminiscent of his senior colleague's style is the nine-bar opening of Op. 4 No. 8 with a chromaticised solo violin part against a b.c.

Giving this publication the title *La stravaganza* ('Extravaganza') was another marketing ploy on the part of composer or publisher, since in terms of style these works are not very far removed from those of Op. 3, and there are no illustrative elements. Although, compared to Op. 3, the violin compass is expanded in the solo episodes, up to g^3 , and the composer employs playing in high registers, arpeggios and even double stops (Op. 4 No. 5), Op. 4 is still dominated by rather schematic semiquaver figuration, characteristic of early concertos addressed mainly to high-born musical amateurs, and not professionals. One could certainly say about these concertos that they are another set revealing Vivaldi's exceptionally rich creative inventiveness, sometimes surprising both listener and performer. Certainly extravagant here are some of the harmonic and melodic solutions. In the 23-bar S1 finale of Op. 4 No. 2, Vivaldi builds, around the circle of fifths, modulation from E minor to F minor and back up to A minor, and in bars 7–8 of the third movement of Op. 4 No. 7 he introduces an enharmonic step in the bass from *d sharp* to *e flat*, which is accompanied by a corresponding change in the harmony from a *d sharp*⁷ diminished seventh chord to an E flat major triad (Example 4.24). In the violin solo that opens Op. 4 No. 8, the composer repeatedly uses a diminished third and fourth (*e flat-c sharp*, *f-c sharp*, *b flat-g sharp*), and in the middle movement of Op. 4 No. 9 an augmented second (*g sharp-f*, *c sharp-b flat*).

The two sets published by Jeanne Roger in 1719 and 1720, respectively as Op. 6 and Op. 7, were not authorised by Vivaldi, as is evidenced by the numerous printing errors, the few concordances in manuscripts and autographs, and the lack of a dedication, a preface and a mention on the title page of his post as chapel-master at the court of the governor of Mantua. The concertos assembled in Opp. 6 and 7 come from many sources, some of unknown provenance, and some of them are of dubious authorship. This fact attests to the increased demand among transalpine audiences for Vivaldi's concertos, caused by the great popularity of Opp. 3 and 4. Paradoxically, however, the works from Op. 6 (RV 324, 259, 318, 216, 280, 239) constitute more typical examples of Vivaldi concertos than those from *L'estro armonico* and *La stravaganza*. They are all in

The image displays a musical score for A. Vivaldi's Concerto, Op. 4 No. 7/iii, bars 6-9. The score is arranged in two systems. The first system (bars 6-7) includes staves for Violino principale, Violino I, Violino II, Viola, Violoncello, and Organo. The second system (bars 8-9) includes staves for Violino I, Violino II, Viola, Violoncello, and Organo. The Violino II part features 'tutti' and 'solo' markings. The Organo part includes figured bass notation: 7 4, 7 1, 7 4, 5, 5 3, 6, 6 3, 4.

Example 4.24: A. Vivaldi, Concerto, Op. 4 No. 7/iii, bars 6–9

three movements, with ritornello forms in the outer movements (with the exception of the binary finale of Op. 6 No. 3) and short ritornello or through-composed forms in the middle movements. The concertos of this set belong to the type that is most numerously represented in Vivaldi's oeuvre, namely, the violin concerto where the part of the *violino principale* dominates in all three movements. The middle movements of Op. 6 Nos. 1, 2 and 6 are as if lifted

from solo sonatas, with the violin forging a lyrical cantilena against basso continuo alone. In the slow movements of Op. 6 Nos. 3–5, the composer introduces a dialoguing between short tutti segments and ornamental solo passages. As many as four out of the six works are in minor keys (Nos. 1, 3, 5 and 6), which does not occur in any of Vivaldi's authorised sets. In terms of violin technique, these concertos represent a very uneven level. The demands made in Op. 6 No. 3 are quite low, as in Op. 3; in Op. 6 Nos. 1, 2 and 4, the composer introduces playing in high positions and double stops, as in Op. 4, while the last two concertos are utterly virtuosic works.

Unlike Op. 6, the concertos from Op. 7 (RV 465, 188, 326, 354, 285, 374, 464, 299, 373, 294a, 208a, 214) are for varying forces: the first work in each of the two books is scored for solo oboe, and the others are violin concertos. Of the 12 concertos included in the set, as many as five are of questionable authorship (Op. 7 Nos. 1, 4, 6, 7 and 9); they all represent a very uneven artistic standard, resulting from the unauthorised compilation made by the publisher. In the oboe concertos, the soloist is treated in too amateurish a fashion for Vivaldi. The concerto Op. 7 No. 4 carries the remark *cattivo e non di Vivaldi* ('poor and not by Vivaldi') in the Manchester manuscript, while the concerto allegro and finale of Op. 7 No. 9 are highly reminiscent of the style of Giuseppe Matteo Alberti. The concertos assembled in Op. 7 come from different years: the oldest is Op. 7 No. 5, written around 1710.⁷¹ Op. 7 No. 8 and a version of Op. 7 No. 11 were arranged for harpsichord and solo organ by J. S. Bach around 1714 (respectively BWV 973 and 594).⁷² Among the finest, most virtuosic and perhaps newest works by Vivaldi acquired by Jeanne Roger for this set are Op. 7 Nos. 10 and 11, which are versions – written in the years 1713–1717 – of RV 294 *Il ritiro* and RV 208 *Grosso Mogul*.

Historically the most important after the debut Op. 3, the set of 12 concertos published under the fantastical title *Il cimento dell'armonia e dell'inventione* ('The contest between harmony and invention'), Op. 8, was published by Michel Charles Le Cène of Amsterdam towards the end of 1725, so nine years after the last authorised set of his concertos (Facsimile 9). This set was dedicated to the Czech count Wenzel von Morzin, whom the composer visited in 1730. We learn from the dedication that Vivaldi bore

71 See Fertonani, *La musical strumentale*, 317.

72 Bach arranged for organ RV 208 *Grosso Mogul*, whereas Op. 7 No. 11 contains his version of RV 208a with a different middle movement and without the striking virtuosic cadenzas in the outer movements.

the honorary title *Maestro di musica in Italia* of the count's Prague-based ensemble and that the famous *Quattro stagioni*, published here under the numbers 1–4, were already long since familiar to the dedicatee. They were probably to be found among the several dozen now lost compositions sold to the count in April 1719. The concertos from Op. 8 (RV 269, 315, 293, 297, 253, 180, 242, 332, 236, 326, 210, 178) have numerous concordances in autographs dated to the years 1716–1720. Among the oldest are the six works collected in the first book. Their ritornellos are shorter and simpler in design, and the figurations in the solo episodes are more schematic, with semiquaver motion dominating, as in Opp. 3 and 4. In the concertos from the *libro secondo*, one sees the first influences of the *style galant*, manifest most clearly in the melodic writing, making greater use of triplets, grace notes and trills. As in Opp. 3 and 7, *Il cimento dell'armonia*, Op. 8 is a heterogeneous set with regard to scoring, since we find among the violin concertos two (Op. 8 No. 9 RV 236/454 and Op. 8 No. 12 RV 178/449) in which the violin may be replaced by oboe (they are accompanied by the remark: *Questo concerto si può fare ancora con l'haubois*). Op. 8 No. 9 was originally composed for oboe, as was probably Op. 8 No. 12.⁷³

The works from Op. 8 on one hand represent the mature concerto style emblematic of Vivaldi, free from any outside influences; on the other hand, among all his published works, they occupy an exceptional place, since more than half of them are illustrative and programme works, including such musical masterworks of the Baroque as *Le quattro stagioni*. In the first book, all the concertos carry descriptive titles (1. *La primavera*, 2. *L'estate*, 3. *L'autunno*, 4. *L'inverno*, 5. *La tempesta di mare*, 6. *Il piacere*); in the second book, only the tenth concerto has such a title: *La caccia*. Although the concertos are subordinated to an illustrative-narrative function, Vivaldi does not alter the fundamental formal and textural premises on which his Opp. 3, 4, 6 and 7 were based. All the concertos in Op. 8 are in three movements, with ritornello forms in the outer movements and through-composed or strophic forms in the middle movements. They all also belong to the same *a cinque* type with regard to scoring, the most characteristic of the Venetian concertos of the first half of the eighteenth century. They are all solo concertos, with the soloist clearly dominant in each of the three movements. In the concertos from *Il cimento dell'armonia*

73 See Fertonani, *La musica strumentale*, 354–356.

IL CIMENTO DELL'ARMONIA
E DELL'INVENTIONE
CONCERTI
a 4 e 5
Consacrati
ALL' ILLUSTRISSIMO SIGNORE
*Il Signor Vencaslao Conte di Marzin Signore Ereditario
di Hohenelbe Lomniz, Tschista Krzmetz Kowitz Doubek
et Sovoluska, Cameriere Attuale, e Consigliere di*
S. M. C. C.
DA D. ANTONIO VIVALDI
*Maestro in Italia dell' Illustris^{mo} Signor Conte Sudetto,
Maestro de Concerti del Pio Ospitale della Pietà in Venetia,
e Maestro di Capella da Camera di S. A. S. il Signor
Principe Filippo Langravio d' Hussia Darmistath.*
OPERA OTTAVA
Libro Secondo
AMSTERDAM
Spesa di MICHELE CARLO LE CENE
Libraio N.º 521

Facsimile 9: Title page of Antonio Vivaldi's *Il cimento dell'armonica a dell'invenzione*, Op. 8 (Amsterdam 1725), Paris, Bibliothèque nationale

e dell'invenzione, Vivaldi demonstrates the force of his talent, fantasy and creativity even more distinctly than in the preceding sets. He gave the genre a more dramatic expressive character and an illustrative-narrative function, and he set out a new direction for its development, which few composers were willing or able to follow. In this set, Vivaldi employs, like no other composer of concertos, distinctly operatic means of musical expression.

The next publication of authorised concertos by Vivaldi bears the title *La cetra* and the ninth opus number (RV 181, 345, 334, 263, 358, 348, 359, 238, 530, 300, 198, 391). This set was published in the late autumn of 1727 by Le Cène of Amsterdam with a dedication to Emperor Charles VI. The serious printing errors (e.g. the omission of the last ritornello of Op. 9 No. 6/i) and the fact that in September 1728, during an encounter in Trieste, Vivaldi personally presented the emperor with a handwritten copy of this set attest to the fact that the composer not only did not see any proofs of the print, but did not possess it at all.⁷⁴ The manuscript version of *La cetra* differs entirely from the printed version: with the exception of the common concerto RV 391 (Op. 9 No. 12), it comprises 11 completely different works, including RV 277 (No. 11) and RV 202 (No. 3), which were later published as Op. 11 Nos. 2 and 5. The print of Op. 9 consists of 11 violin concertos and one for two violins (Op. 9 No. 9). The concertos which end the first and second books (Op. 9 Nos. 6 and 12) are scored for solo violin in scordatura, which should be interpreted as an obvious nod in the direction of the Austrian violin tradition, where that technique was employed particularly often (e.g. sonatas by Biber and Schmelzer).⁷⁵ The concertos of Op. 9, both the published works and those preserved in the decorative Viennese manuscript, were written under the clear sway of the *style galant*, which manifests itself above all in the melodic layer (more ornaments) and motivic layer (triplets, Lombardy and dotted rhythms, the use of short, two-bar cells). These works are also a good example of Vivaldi's mature style, characterised by a greater proportion of virtuosic means (playing in high registers, numerous multiple stops, arpeggios, *bariolage*), while the expressive aspect is also enhanced (more lyricism and pathos compared to Opp. 3–4, 6–8, dynamic shading, textural contrasts, richer and denser harmonies). The four-movement Op. 9 No. 5, enhanced with an opening Adagio, shows that even in the late period of his output, Vivaldi did not stop experimenting in the domain of form.

The concertos from Opp. 10–12, published by Le Cène in three sets of six in 1729, were compiled from different works written earlier by Vivaldi. The composer did not produce these compilations, and none of the sets has a suitable

74 Op. 9 is not preserved in any Italian library. A handwritten version is held in the Österreichische Nationalbibliothek in Vienna under the shelf-mark Mus.Hs.15996. See Bibliography.

75 Similarly, in 1701 Carlo Ambriogio Lonati employed scordatura in sonatas dedicated to Emperor Leopold I. See Wilk, *Sonata na skrzypce solo*, 156.

dedication. The costs and risk of their publication were borne entirely by the publisher. Opus 10 (RV 433, 439, 428, 435, RV 434, 437) was the first ever publication of concertos for flute, but five of the six works are arrangements of earlier chamber concertos with recorder, produced either by Vivaldi himself or by someone working with the publisher. These works depart considerably from Op. 9, still reflecting the style of the 1710s. In contrast to Op. 10, homogeneous in terms of scoring, the concertos from Op. 11 (RV 207, 277, 336, 308, 202, 460) and Op. 12 (RV 317, 244, 124, 173, 379, 361) contain works for different forces, with violin concertos to the fore. Op. 11 No. 6 is scored for solo oboe with violins, and Op. 12 No. 3 is a string concerto without soloists – Vivaldi's only ripieno concerto published during his lifetime. All the concertos from Opp. 10–12 are assembled from quite random works, differentiated not only in terms of scoring, but also style and artistic level. Among the finest, actually dating from the 1720s, are the concertos from Op. 11. With their supreme virtuosity, refined taste, elegance and beautifully shaped cantilena, particularly distinguished here are Op. 11 No. 2 *Il favorito* and Op. 11 No. 5, which also appear in the above-mentioned manuscript of *La cetra*. In Op. 12 (RV 317, 244, 124, 173, 379, 361), Vivaldi's late, mature style is represented solely by No. 5; the others seem to have been written earlier. The demands placed on the violin part are not very great. In terms of style, these concertos are reminiscent of Opp. 4, 6 and 7. Opus 12 resembles a summary of Vivaldi's concerto output to date; it is also his last publication.

The finest and most interesting concertos were never published during the composer's lifetime. This group is dominated numerically by concertos for violin and for multiple soloists, but also not published were any of the chamber concertos, ripieno concertos (except Op. 12 No. 3, RV 124), concertos for double orchestra or concertos for various solo instruments (cello, bassoon, viola d'amore, mandolin, harpsichord). Among the most interesting and most virtuosic violin concertos, dating from the years 1726–1727, are the works dedicated to Vivaldi's best pupil, Anna Maria, from the Ospedale della Pietà, admired throughout Europe (RV 179a, 213a, 248, 267a, 270a, 286, 308, 343, 349, 363, 366, 387, 393, 397, 581, 582, 763, 771–775). Some of them (*Fondo Esposti*) found their way into a musical book entitled *Anna Maria* (I-Vc, Correr Busta 55.1, see Bibliography), together with concertos by Mauro d'Alay and Giovanni Francesco Brusa, also dedicated to her, while the others, including two scored for viola d'amore (RV 393 and 397), are scattered around other collections in Venice and Turin (see Bibliography). The finest concertos without soloists (RV 114, 119, 121, 127, 133, 136, 150, 154, 159, 160, 164) can be found in a collection of 12 works bought probably during the 1720s by the French ambassador to Venice Jacques-Vincent Languet, comte de Gergy (F-Pc Ac. E⁴. 346 a–d). In the remaining concertos

written during the last decade of his life (e.g. 177, 186, 191, 222, 235, 251, 258, 273, 278, 282, 288, 295, 296, 330, 367, 375, 386, 389, 390, 447, 461, 471, 484, 540, 552), Vivaldi achieves the pinnacle of musical depth and refined taste. Here the virtuosity is subordinated to the function of dramatic expression, the melodic writing is full of elegantly adorned lines, and the motifs are highly *galant*, with a greater number of pauses and shorter progressions (Example 4.25).

The image displays a musical score for Example 4.25, A. Vivaldi, Concerto, RV 273/i, bars 17-20. The score is arranged in two systems. The first system (bars 17-18) includes staves for Violino principale, Violino I, Violino II, Viola, Violoncello, and Cembalo. The Violino principale part features a complex, ornamented melodic line with trills and grace notes. The Violino I and II parts play a rhythmic accompaniment of eighth notes, marked with dynamics *f* and *p*. The Viola, Violoncello, and Cembalo parts play a steady eighth-note bass line, marked with dynamics *f*. The second system (bars 19-20) continues the Violino principale part with further ornamentation and the other instruments continue their accompaniment.

Example 4.25: A. Vivaldi, Concerto, RV 273/i, bars 17–20

As always, still at the end of his life, Vivaldi was surprising audiences with his fantasy and his creative use of rhythm, articulation, dynamics and tone colour; the harmonies became richer, the textures denser and the opening ritornellos expanded to the dimensions of self-contained movements. Some of Vivaldi's late concertos already presage the style of Viotti.

Most numerous in Vivaldi's concerto output are solo concertos. Of his 373 works of this type, the largest group comprises violin concertos (253 works, 77 of them published during the composer's lifetime). These works are some of the most virtuosic and ingenious works, in which the composer's musical personality is most fully expressed. He performed most of them himself, while some of them were written with his most gifted pupils and outstanding violinists of the day in mind (Anna Maria and Chiara della Pietà, Giovanni Stefano Carbonelli). Only the published concertos were intended for a wider audience. Vivaldi was the only Italian composer of the first half of the eighteenth century to write solo concertos for many different instruments: 39 for bassoon, 29 for cello, 23 for flute or recorder (including six published works), 21 for oboe (five published), six for viola d'amore, and one each for mandolin and harpsichord. Many of them were meant for pupils and teachers at the Ospedale della Pietà (Anna Maria, Teresa, Chiara, Antonio Vandini, Bernardo Aliprati, Giuseppina Biancardi, Onofrio Penati, Ignaz Sieber) or for fellow musicians from the Dresden Hofkapelle and musical patrons (Johann Georg Pisendel, Johann Christian Richter, Guido Bentivoglio d'Aragon, Rudolf Franz Erwein von Schönborn).

Within the group of concertos for multiple soloists with strings, one can distinguish 52 double concertos and 33 concertos for more than two soloists. In the role of solo instruments, Vivaldi employs, besides violin, also cello, viola da gamba, viola d'amore, lute, theorbo, mandolin, oboe, clarinet, chalumeau, bassoon, horn, trumpet, organ and harpsichord. In these concertos, besides a handful of exceptions from Op. 3, Vivaldi does not treat the group of soloists like a Roman concertino but employs the same formal and textural solutions as in his solo works. With the exception of several concertos published in Op. 3 (Nos. 1, 2, 4, 7, 10, 11), the works from this group were not published during the composer's lifetime. They were intended mainly for the ensemble of the Ospedale della Pietà and the Dresden Hofkapelle – two of the most outstanding orchestras of the day, with great forces at their disposal. Among the 52 double concertos, 28 are concertos for two violins and ten are works for two identical obligato instruments (oboes, trumpets, horns, cellos, mandolins); in the others, the solo parts are performed by two different instruments (violin and

cello, violin and organ, violin and oboe, viola d'amore and lute, oboe and bassoon). The 33 works for more than two soloists (between three and 17), which Vivaldi termed *concerti per molti stromenti* (Facsimile 10), are – compared to the solo and double concertos – examples of a less schematic approach to ritornello form. Here, the participation of the soloists is not confined to solo episodes – their short passages also appear within ritornellos. The freedom and inventiveness with which the composer combines a great variety of bowed and plucked string instruments, wind instruments and keyboard instruments yield interesting sound effects, presaging solutions employed by the Classics. In Italian instrumental music of the first half of the eighteenth century, Vivaldi's concertos for multiple soloists were unique works; in Germany, this type of concerto was more popular than the solo concerto.



Facsimile 10: Title page of Antonio Vivaldi's *concerti con molti stromenti*, Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, MS Mus.2389–O-4

The group of string concertos without soloists numbers sixty works, only one of which was published while the composer was alive (Op. 12 No. 3, RV 124). With the exception of the two-movement *Concerto madrigalesco* (RV 129) and the *Sinfonia al Santo Sepolcro* (RV 169), all the concertos in this group are in three movements. Due to the lack of solo instruments, ritornello forms occur here less often, and in a suitably modified form. Although the same work in different sources can be described as a *concerto ripieno*, *concerto a quattro* or *sinfonia*, one discerns in Vivaldi certain stylistic differences between a concerto and a sinfonia. The concertos are often in polyphonic style and employ a full four-part, linearly-shaped texture. In the outer movements, the composer introduces fugues or freely treated ritornello forms, consisting of between three and five sections, where elaborate, modulating tutti episodes come to the fore and the short ritornellos function as open periods. Introduced in the middle movements are linearly-shaped ostinato variations, binary, reprise or through-composed forms, and modulating chains of chords. On account of their contrapuntal style, the concertos could be used during the liturgy. The sinfonias (with the exception of RV 169) are dominated by homophony and a three-part texture, thanks to frequent violin unison. The opening allegros display a simple ritornello or da capo form, the short and songful middle movements are in one or three sections, and the dance finales are binary forms. On account of their stylistic features, some sinfonias (e.g. RV 112, 122, 131, 135, 140, 146) could function as operatic overtures or introductions to serenatas. In eliminating solo and virtuosic elements from his ripieno concertos and placing greater emphasis on cohesive form, transparent texture, rich harmony and the full sound of the string ensemble, Vivaldi approaches in these works the orchestral style of the early Classics.

The chamber concerto is represented in Vivaldi's oeuvre by twenty-three works; none of them was ever published during the composer's lifetime. Vivaldi gave the name *concerto da camera* to concertos scored solely for soloists without string accompaniment, and sometimes without b.c. In terms of scoring, these works show no difference from sonatas for three to six melodic instruments 'with' or 'without' b.c., but stylistically they belong clearly among the concertos. In a way that is typical of the genre, they are built from three movements, with ritornello forms in the outer movements and a songful, generally one-section or strophic, middle movement. Here the ritornello sections are performed by all the soloists, who in the solo episodes appear singly or in groups, in accordance with the principles employed by Vivaldi in his solo concertos and concertos for multiple soloists with the accompaniment of a four-part string ensemble. Compared to other concertos, the *concerti da camera* are usually shorter,

employ a smaller number of themes and are based on simple tonal plans, yet they often require virtuosic technical abilities of the performers and make use of the specific properties of particular instruments in the areas of tuning, articulation and expression. The concertos from this group are scored for a great variety of ingeniously combined string-wind or solely wind forces. Besides violin, Vivaldi also uses here cello, viola d'amore, flute, recorder, oboe, bassoon and horn. Some works have alternative scoring, the b.c. part is not usually figured, and some have illustrative titles. Vivaldi's chamber concertos are a unique phenomenon in the instrumental output of the Italian Baroque, representing an innovative type of chamber music that presages Classical chamber works.

The concertos for double orchestra with soloists form the smallest group, comprising just six works (RV 581–585, 793). None of them was published during the composer's lifetime. These works were played by the ensemble of the Ospedale della Pietà. Although ostensibly continuing the tradition of Venetian polychoral output, they create the impression of being originally works for one orchestra written out for two performance ensembles. Here Vivaldi treats the soloists (violin, cello, pair of violins, organ, recorder) in a similar way as in his solo concertos (RV 581–583) or concertos for multiple soloists (RV 584, 585, 793). There are also not many more examples of Vivaldi mixing different types of concerto in a single work (solo, for multiple soloists, without soloists). Only eleven works may be regarded as mixed, hybrid concertos (Op. 3 Nos. 4, 7, 10, Op. 4 No. 8, Op. 8 No. 3, RV 98, 100, 103, 155, 319, 535).

Vivaldi's concerto output, the biggest with regard to the number of extant works, is also the richest in stylistic terms. No other composer from Venice or anywhere else in eighteenth-century Italy or indeed Europe could compare with him in this domain. And few composers were gifted with such great fantasy and such a brilliant feel for the specific rhetorical possibilities latent in this musical genre. Adopting a three-movement formal model for the concerto from Torelli and Albinoni, Vivaldi improved it, skilfully distributing the proportions, clearly defining the different functions of tutti and solo and suitably varying the expressive aspect of a work. It was mainly on the basis of Vivaldi's works that Quantz prepared the instructions on writing a concerto that he published in his *Versuch einer Anweisung die Flöte traversiere zu spielen* eleven years after Vivaldi's death (Berlin 1752).

Benedetto Marcello, *Driante Sacreo* (1686–1739)

Alessandro Marcello's younger brother began his public compositional work with a set of 12 concertos. His *Concerti a cinque con violino solo e violoncello*

obbligato, Op. 1 (Venice 1708) appeared before Vivaldi's *L'estro armonico*, in the same year as De Castro published his Op. 4, Gentili his Op. 5 and Luigi Taglietti his Op. 6. Besides these twelve debut works, preserved without the solo violin part, we also have in manuscript six other concertos, dated to the years 1716–1760. Between the concertos from Op. 1 and the concertos preserved in manuscript, one notes fundamental stylistic differences. In general terms, in the concertos from Op. 1, the 22-year-old *nobile veneto dilettante di contrappunto*, as the composer described himself on the title page of the set, took Corelli as his model, although he could not have been familiar with Corelli's *Concerti grossi*, Op. 6, not yet published,⁷⁶ while in the later concertos, preserved in manuscript, he followed the path set out by Vivaldi, which he ridiculed in the satire *Il teatro alla moda* (Venice 1720).

The Op. 1 concertos are dedicated to Paolina Zenobio Donato, daughter of the Venetian patrician Verità Zenobio, who in 1692 married Antonio Donato. We may assume that these works were performed at her palace. In his Op. 1, Marcello displays his familiarity with the sonatas of Corelli and a distinct inclination for linear counterpoint. The clear majority of these works possess the four-movement form of a sonata da chiesa, in three cases supplemented with a quick opening movement (Op. 1 Nos. 6, 9, 12). Only Op. 1 No. 8 displays the three-movement form that was typical of the Venetian concerto. The way in which Marcello distributes the thematic material between the tutti and the soloists (violin and/or cello) is similar to that in Corelli's Op. 6. The soloists present the same themes in alternation with the tutti, which can be seen both in homophonically-conceived movements and in fugues, in which statements of the subject in the (lost) solo violin part, only against a countersubject in the cello, discharge a similar function to the solo episodes in ritornello form, after which further statements of the theme are given by the tutti. By thus omitting to link contrasting forces with a change of thematic material, the composer obtains a very homogeneous or even quasi-variation form (Op. 1 No. 10/iv, No. 12/i, v).

Within a single movement, Marcello usually introduces only two or three solos of a couple of bars each, but there are also movements in which the S and T exchange is more frequent and can even number ten segments of this kind (e.g. Op. 1 No. 4/ii). Benedetto Marcello's youthful concertos create the impression of being projects for solo (violin) sonatas or duet (violin and cello) sonatas

76 Marcello could have heard them in Rome, but there is no evidence that he visited the Eternal City before 1708.

for orchestra. The composer employs similar formal solutions as in a sonata or a suite, only rarely approaching the model of motto or ritornello form (e.g. Op. 1 No. 6/i, iii, v, 8/i, 9/v, 10/iv). Yet he shows a great facility in concertato technique, introducing dialogue between various instruments of the whole ensemble.

He makes his first, awkward attempts at underscoring themes by means of violin unison, characteristic of Albinoni and Vivaldi. Yet he does display in these themes the talent of a skilful melodist (Example 4.26, and his mottos are occasionally almost as attractive as those of Vivaldi (e.g. Op. 1 No. 8/i) and Handel (e.g. Op. 1 No. 9/v, 12/v).



Example 4.26: a) B. Marcello, Concerto, Op. 1 No. 8/i
b) B. Marcello, Concerto, Op. 1 No. 9/v

The lack of a concept for an effective form suitably emphasising the dialectical play between soloists and tutti, the artificiality of many progressions and the curious harmonic progressions still betray Marcello's immature compositional craftsmanship in this youthful debut set. The composer copes best in fugal movements, in which he even won over Johann Sebastian Bach, who transcribed his Concerto in E minor, Op. 1 No. 2 for harpsichord (BWV 981, in C minor).

All six concertos preserved in manuscript (C 780b, C 783, C 784, C 791, C 797, C 798) are in three movements and in a form that is characteristic of Venice. None of them comes from Italian archives, and the authenticity of some of them may be questioned. The concerto C 791, dated to c.1760, is a musical hybrid combining the first two movements of Op. 1 No. 8 with the finale of Op. 1 No. 4, C 783 (*ante* 1740) shares the second and third movements with C 784, and C 798 (second half of the eighteenth century) is the only work for solo flute in Marcello's concerto output. The works of the most secure authorship include C 784 and C 797, preserved in the Dresden Landesbibliothek, which were copied by Pisendel in person

and by an anonymous Italian scribe c.1716 or later. In these concertos, Marcello employs ritornello forms and shapes their themes in Vivaldian fashion (e.g. C 784/i), but compared to the master of concerto form, he displays a lack of consistency and of skill in the distribution of proportions. The number of solo episodes varies, but they are numerous compared to Vivaldi, Facco, Tessarini, Locatelli and Tartini, reaching up to five or even seven sections, numbering between four and forty-five bars. Compared to Op. 1, Marcello demands far more of the soloist, with the violinist playing sometimes virtuosic arpeggios, *bariolage* and double stops without any accompaniment, with the compass reaching up to *a*³. The concerto C 797 is a double concerto, with the soloist roles given to two violins, which in the second movement join with a viola in a Roman concertino broken up by tutti sections. In his later concertos, the composer abandons his attachment to a dense and polyphonic texture in favour of three- and even two-part continuo homophony with a characteristic unison of three violins.

A full assessment of the eighteen concertos by Benedetto Marcello is thwarted by the fact that the twelve works published in Op. 1 are lacking the most important solo violin part, and the authenticity of half of the concertos preserved in manuscript is rather dubious. The situation in which this robust critic of Vivaldi abandoned in his concertos the models of Corelli in favour of the solutions employed by the victim of his satire is further evidence of the persuasive force and aptness of the solutions devised by the ridiculed *Aldiviva* (Vivaldi).

Pietro Gnocchi (1689–1775)

The rich oeuvre of Gnocchi, which is only now being discovered, includes twelve concertos preserved in two manuscript sets held in the libraries of the conservatory and the seminary in Brescia. Both sets contain six concertos scored for the same *a sei* scoring, consisting of four violins, viola, cello and basso continuo. While the concertos by De Castro and the Taglietti brothers are known to have been written in the environment of the Jesuit college of San Antonio Vienese in Brescia, it is difficult to unequivocally establish the genesis and intention of Gnocchi's concertos. For more than fifty years, this outstanding composer, historian, geographer and linguist was chapel master of Brescia cathedral. Although he was a priest, he had no links to the Jesuit Collegio dei Nobili, and the cathedral ensemble did not possess forces enabling it to perform his concertos.⁷⁷ Given their retrospective style, more suited to a church

⁷⁷ See Gnocchi, *Sei concerti*, XLIII.

and strongly contrasting with the style of the concertos by De Castro and the Taglietti brothers, it is unlikely that they were written with the Jesuit college in mind. They could have been composed for the Philippine brothers' Oratorio della Pace, the Orfanelle della Pietà orphanage or some private patron with a keen interest in the *stile osservato*, such as his pupil Count Faustino Lechi.⁷⁸

In terms of style, Gnocchi's concertos are essentially post-Corellian sonatas da chiesa, with an ensemble bolstered by additional violins and viola. They are all in four movements, in the sequence typical of Corelli's da chiesa sonatas. They are dominated by an austere, refined counterpoint and a linearly-shaped four-part texture – stylistically close to the *stile antico* (the frequent presence of canon and fugue, all four parts of equal weight). The slow movements are shaped as in Corelli's trio sonatas, through-composed, with a predominance of syncopated counterpoint with numerous suspensions, imitation or concertato dialoguing between two selected parts (2 vni, vn and vla) against a linear accompaniment from the rest of the parts. In the quick movements, Gnocchi employs fugue or canon. Sometimes sections in which two selected parts (2 vni, vla and vc) are led in canon against a basso continuo are ingeniously interspersed with tutti passages, thanks to which they serve as solo episodes in a ritornello form.

Despite the identical scoring, the two books differ in the treatment of the violin parts. In the set entitled *Sei concerti per due violini, due violini di rinforzo, viola, violoncello e basso continuo* (I-BRc, Fondo Brusa 17a-f – parts; I-BRs, MS 40/I-VIII – score), the parts of the two ripienists double the two basic violin parts of the *a quattro* forces. The composer plays subtly with the ripienists, now increasing, now decreasing the volume of sound of the whole ensemble; the ripienists never serve to thicken the texture and increase the number of parts. In *Sei concerti per quattro violini, viola, violoncello e basso continuo* (I-BRc, Fondo Prezioso 1-A-18 – parts; 1-A-18 f – score), the violins have more or less independent parts, thanks to which the texture oscillates between four-, five- and six-part. The equal treatment of the parts results in very active viola and cello parts, and the cello part often emancipates itself from the basso continuo line. Sometimes the composer abandons the b.c. accompaniment and employs just the string quartet, treated like a Roman concertino. In his concertos, he relinquishes an overly soloistic treatment of the obligato parts, and he also distinctly avoids all virtuosity. In terms of the technical difficulties imposed on the violinists, these works do not depart from the level of Corelli's trio sonatas. In the area of

78 The fact that the manuscripts of Gnocchi's concertos belonged to the collection of the Lechi family is pointed out by Toscani in Gnocchi, *Sei concerti*, XLIV.

scoring, Gnocchi is far removed from Venetian influences and clearly follows the model of string concertos *a sei* published in Bologna. Four violins, two of which bear the designation *di rinforzo* or *ripieno*, were employed by Giuseppe Torelli in his Op. 8 (1709), Giuseppe Valentini in his Op. 7 (1710), Giulio Taglietti in his Op. 11 (1713) and Francesco Manfredini in his Op. 3 (1718). In melodic terms, Gnocchi's concertos display influences from the *style galant* in the sparingly led triplet and syncopated motifs, grace notes and trills; hence these works may be dated to the 1730s or 40s.⁷⁹ Within the context of Brescian output, Gnocchi's concertos come across as highly original and isolated works. This composer does not even refer to the types of concerto cultivated by De Castro and the Taglietti brothers (mixed, solo with a predominance of continuo homophony), but follows his own path, clearly rooted in the Corellian tradition.

Carlo Tassarini (1690–1766)

The large output of this composer, in many different genres, is not yet well known. Until recently, there were not even any monographic studies.⁸⁰ One fundamental obstacle encountered by anyone wishing to gain better knowledge of Tassarini's concerto output lies in establishing the complete number of his extant works in this genre. The difficulty derives from the fact that in the group of works published under Tassarini's name, the authorised sets number 24 items, and the unauthorised sets 14. There are many instances of two different sets being published under the same opus number.⁸¹ Although in 2004 Simon McVeigh and Jehoash Hirschberg subjected Tassarini's concertos to detailed analysis and even cataloguing, the resultant catalogue (Tes) soon became obsolete. The authors not only left out the ripieno concertos from Op. 3, possibly regarding them as *sinfonias*, but also failed to take account of other sets and of some manuscript sources. According to Paola Besutti's opera omnia catalogue (BCT), a

79 None of the manuscripts transmitting Gnocchi's concertos is dated, and the publisher of six of them makes no attempt to give even an approximate date of composition. See Gnocchi, *Sei concerti*.

80 That state of affairs changed with the joint work of three authors: Paola Besutti, Roberto Giuliani and Gianandrea Polazzi, *Carlo Tassarini da Rimini*.

81 This applies to authorised opuses in respect to unauthorised opuses, and also to unauthorised opuses in relation to one another. Unauthorised sets published in Amsterdam and London use the same opus numbers for works in different genres. That was probably caused by Le Cène's use of the term *opera* instead of *libro*, which no doubt appeared on the manuscripts which he had at his disposal. In that material, each genre (concerto, sonata, suite) was numbered separately in successive books.

total of 89 concertos by Tessarini have come down to us. Confining ourselves to the timeframe adopted in the present work, we may estimate the number of concertos written by Tessarini before 1740 to be fifty-three, of which thirty-one were published in three opuses (Opp. 1, 3, 4) and one anthology (*Harmonia mundi II*), with the remaining twenty-two works preserved in manuscript.

Tessarini's first concertos (Tes15, Tes17, Tes23), dated to the years 1716–1717, are preserved in manuscripts prepared by Pisendel for the Dresden Hofkapelle. These concertos, in a slightly altered version, were published in 1724 by Charles Le Cène as Op. 1 Nos. 1, 2 and 5. The *Concerti a cinque*, Op. 1 (BCT 30, 31), also pirated by John Walsh of London three years later (BCT 30–31a, 30–31b), include twelve violin concertos for typically Venetian *a cinque* forces (3 vni, vla vc and bc). The viola part was probably prepared not by the composer, but by someone hired by the publisher. Poorly woven into the texture of the ensemble, it was written in a mechanical way on the basis of the figuring of the b.c. part, the line of which it frequently doubles at a tenth, sometimes in dissonance with the violin parts. Tessarini himself, in his *Il maestro e dicepolo*, Op. 2 (Urbino 1734), stated categorically that the *Concerti a cinque*, Op. 1 were published in the Netherlands and England without his permission. Yet the presence of earlier concordances at the Sächsische Landesbibliothek in Dresden and King's College Cambridge (BCT 30a, 30b, 31d) and stylistic features of these works do not undermine their authorship. The unauthorised publication of Op. 1 did not prevent Tessarini subsequently working with Le Cène, who also published the concertos from Opp. 3 and 4.

All the concertos from Op. 1 are in three movements, and they all have ritornello forms evidently modelled on Vivaldi in the outer movements, with a distinct contrast of texture and thematic material. Exceptionally, short ritornello forms also appear in the middle movement of a concerto (Op. 1 Nos. 5, 8). The second movements, as in concertos by Vivaldi, usually take the form of a single solo section framed by the tutti or a through-composed or strophic structure with the soloist highlighted against the discreet accompaniment of a reduced ensemble. Vivaldi's influence on these concertos was so great that Tessarini may be regarded as his only Venetian pupil. Those influences are most evident in the motivic writing, often based on broken octaves, anacrusis figures and syncopation, underscored in unison by the three violins. As in Vivaldi, the opening ritornellos of the concertos from Tessarini's Op. 1 are in multiple sections, of a 'work within a work' design. This composer also clearly avoids linear texture and dense counterpoint in favour of a simple, transparent and occasionally three-part continuo homophony.

Yet, Tessarini cannot be regarded as an ordinary imitator of Vivaldi, since the number of his own original ideas enabled him to free himself from that

bond and lent his concertos individual traits. Even in highly elaborate opening ritornellos, Tessarini does not employ Vivaldi's principle of treating them as a reservoir of ideas to be freely used in subsequent tutti sections, but allows himself to introduce, in further ritornellos, thematic material that is either new or so modified that it acquires a new expressive quality. Tessarini also uses da capo form, modulating ritornellos and tonally stable solo episodes far more often than Vivaldi, and the technical demands placed on the violinist are not as great as in the concertos by the Red Priest (Example 2.26). Although we do find passages requiring playing in multiple stops and in seventh position, it is a quite schematic semiquaver figuration that dominates, more reminiscent of solutions familiar from Albinoni's Opp. 2 and 5 concertos than Vivaldi's Opp. 6 and 7. The Tessarini concertos assembled by Le Cène are in various keys, with major keys more frequent, yet G major, D major, B flat major and A minor are repeated in the *libro primo* or *libro secondo* and throughout the set.

The second unauthorised set of Tessarini concertos – *Concerti a più stromenti con violino obbligato e due violini, alto viola, violoncello e cembalo*, Op. 3 – was also published by Le Cène, in 1730, and it was reissued four years later by Walsh. It carries the publisher's dedication to the secretary of the city of Amsterdam, Harman Berewout (1693–1751), from which we can deduce that the printing costs were covered by that representative of an Amsterdam merchant family. This set, published in one book, contains ten ripieno concertos for two violins, *violino primo di ripieno* (only for Op. 3 Nos. 2 and 8), viola and cello with harpsichord. Contrary to the entry on the title page describing the part of the first violin as *violino obbligato*, and thereby suggesting that Op. 3 is a collection of concertos for solo violin, we are dealing here with typical *concerti a quattro* without soloists (2 vni, vla, vc, bc), reinforced in two works by a ripieno violin part. Hence, as with Vivaldi's *concerti ripieni*, also known as *sinfonie* in different sources, the publisher consistently employs the term *sinfonia* in relation to Tessarini's Op. 3 in the partbooks.

As in Op. 1, all the concertos from Op. 3 are in three movements. Analogously to Vivaldi's *concerti ripieni*, the type of concerto without soloists employed here entails a lack of ritornello forms. The opening allegros are in da capo form, arch form (ABA') or binary form (AB), the middle movements are in strophic form (AA') or binary form (AB) or are reduced to just a few bars of modulating chord chains (Op. 3 Nos. 2, 4, 6 and 9), lending them the character of a momentary bridge between the outer movements, while the finales are binary, reprise and dance forms, the Concerto, Op. 3 No. 6 ending with a minuet in 3/8 and *Presto*. The repeats of a section in the finales of the concertos, Op. 3 Nos. 2 and 7 follow the principle of suite doubles. Although these concertos belong to the ripieno type of concerto, in the opening allegros of four works, the *violino primo* part

has only one short entry in section A, which in Op. 3 Nos. 2, 7 and 10 are signalled with the marking *solo*, where it is distinguished with diminution against a discreet tutti accompaniment. Also in the first movement of Op. 3 No. 6, a semi-quaver figuration is led by the cello, and the harpsichord has the marking *tasto solo*. All these entries are of an ornamental character, enlivening the musical narrative. Besides a single work (Op. 3 No. 6), these concertos are in major keys; as in Op. 1, some keys occur more than once (G major, D major). Also as in the Op. 1 concertos, the themes of the *concerti ripieni* from Op. 3 betray the influence of Vivaldi. Besides the type of concertato writing (no soloists) and the scoring (*a quattro* with *violino primo di ripieno*), the two sets by Tessarini differ in terms of style. In Op. 3, the composer employs a very simple and lucid three-part texture, occasionally reduced to two-part writing by means of violin unison and octave doublings between viola and bass. The forms of these works are smaller, simpler and more transparent, as are their tonal plans. The violin melodies are clearly dominated by a light and elegant *style galant* motivic writing (Example 4.27).

Allegro

The musical score is presented in four staves. The top staff is for Violino I (Violino I di ripieno), the second for Violino II, the third for Viola, and the bottom for Cembalo/Violoncello. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked **Allegro**. The score shows the first 12 bars, with a repeat sign at the beginning. The bottom staff includes figured bass notation: 6, 6, 4, 6, 5, 4, 6, 6, 6.

Example 4.27: C. Tessarini, Concerto, Op. 3 No. 8/i, bars 1–12

The next set of Tessarini concertos was published by Le Cène of Amsterdam in 1736. The publisher gave it the opus number 4 and the title *La stravaganza*, thereby referring distinctly to Vivaldi's similarly titled Op. 4 Concertos from 20 years before. Tessarini must have authorised it, since the set is dedicated to Cardinal Wolfgang Hannibal von Schrattenbach, at whose court in Brno the composer was working as concert master at that time. Yet unlike Vivaldi's works, Tessarini's *La stravaganza* is generically heterogenic, containing overtures, partitas, sinfonias and concertos for various forces, played probably by the cardinal's ensemble.⁸² The set is arranged very carefully and divided into two corresponding halves: 1. overtures (Nos. 1, 7), 2. concertos for solo violin or oboe (Nos. 2, 8), 3. suites, called partitas (Nos. 3, 9), 4. concertos for two violins (Nos. 4, 10), 5. sinfonias (Nos. 5, 11) and 6. violin concertos (Nos. 6, 12). All the concertos are in three movements and are based on similar formal and technical solutions to those of Op. 1 (ritornello forms in the outer movements, clearly distinguished solo episodes, avoidance of polyphonic texture, frequent unison of three violins, moderate virtuosity from the soloists); the solo parts of the concertos in which the violin can be replaced by an oboe (Nos. 2 and 8) are less virtuosic and more cantilena in the melodic layer. The sinfonias (Nos. 5 and 11) are short and expressively simple three-movement *concerti ripieni*, adhering to the style of the Op. 3 concertos. In all the concertos from Tessarini's Op. 4, as in his Opp. 1 and 3, one hears distinct influences from Vivaldi, both in the formal procedures and in the motivic writing. Compared to the previous sets, the composer succumbs to the *style galant* to an even greater extent, and the melodies of the ritornello themes are more ornamental, elegantly crafted from short cells.

Tessarini's concertos cannot be discussed without reference to Vivaldi, whose influence is obvious in the areas of form, texture and motivic writing. Yet Tessarini, like other Venetian composers, never wrote concertos of an illustrative or programme character or as many different types of concerto. As a representative of a younger generation, he also naturally and boldly employs *galant* style, and his melodic writing displays more ornamentation and the use of short phrases broken up with rests. Compared to Vivaldi, his concertos are marked by greater transparency of form and texture, moderation in the use of suggestive means of expression and a simpler scheme of tonal relations. In stylistic terms, Tessarini's works perfectly illustrate the transition from the Baroque aesthetic towards the early Classical; they represent a bridge between the Baroque and Classical concerto.

82 In her catalogue, Paola Besutti assigns all these works to the concerto genre. See Besutti, Giuliani and Polazzi, *Carlo Tessarini da Rimini*, 347.

Francesco Maria Veracini (1690–1768)

Veracini's concerto output is rather scant, particularly given his reputation as one of the most outstanding virtuosi of his day. Only five concertos have come down to us (D 1, D 2, A 1, A 2, Bb), and there is nothing to suggest that he wrote any more. Three were published in anthologies during the composer's lifetime (D 2, A 1, Bb), two of them more than once (A 1, D 2), and two are preserved in manuscript (D 1 and A 2). It would appear that Veracini only came across this genre during his first sojourn in Venice (1711–1713). On his twenty-second birthday, 1 February 1712, he personally performed, at the Basilica of Santa Maria Gloriosa dei Frari in Venice, a grand concerto (D 1) in honour of the recently crowned emperor of the Holy Roman Empire, Charles VI, and his newly appointed ambassador to Venice. That Concerto in D major is the oldest example of this genre in his output and his only *a 10* concerto (2 tr, 2 ob, timp. 5–part strings). It is preserved in a decorative manuscript entitled *Austriaco laureato Apollini* (Österreichische Nationalbibliothek, Mus. S.17569. 6 Mus), which also contains four motets and a concerto by Fernando Antonio Lazzari and a concerto by Giovanni Perroni, performed during a solemn mass. In terms of style and technique, Veracini's concerto clearly outstrips similar works by the basilica's chapel master Lazzari and the future imperial cellist Perroni. Played during the post-Communion prayer, it belongs to the type of concerto for multiple soloists, which are violin, a pair of oboes and a pair of trumpets with timpani.

The concerto D 1 is an exceptional work, not just in the oeuvre of Veracini, but also against the background of Venetian concerto output of that time. As a native of Florence, trained on the models of Corelli, Veracini employs a three-movement form typical of Venice, not Rome, with distinctly exposed solo episodes from three groups of soloists (a pair of trumpets with timpani, a pair of oboes with violin, violin with b.c.). It is not only the augmented string-wind forces with timpani that are exceptional for the time of this work's composition, but also the huge size of this concerto (575 bars) and the presence of improvised violin cadenzas. There is no evidence that works of this type were being written in Venice before 1712. In concerto D 1, less than a year before the publication of Vivaldi's debut set *L'estro armonico*, Veracini is freely wielding ritornello form and varying it with string interjections within solo episodes played by wind instruments, in which he considerably anticipates the practice from the 30s and 40s familiar from concertos by Vivaldi, Locatelli and Tartini. The solemn character of this concerto means that its melody is suffused with fanfare motifs and spread chords, which, with the simple dominant-tonic harmony, sounds in places like an early Classical work (Example 4.28).

29

Trombe

Timpani

Violino solo

Violino I

Violino II

Viola

Busso

Organo o Cembalo

33

Example 4.28: F. M. Veracini, Concerto, D 1/iii, bars 29–37

In his four later concertos, Veracini clearly takes Vivaldi as his model, to such an extent that the concertos D 2 and A 2 were even assumed to be works by the Red Priest (respectively RV Anh.9, Anh.14). All four are scored for typically Venetian *a cinque* string scoring (3 vni, vla, vc and bc), with a soloistically treated *violino principale* part. The concertos A 1 and D 2, written at a time when the composer was working at the Dresden court, were published in anthologies by Jeanne Roger: *Concerti a cinque* in 1717 (No. 7) and *VI Concerti a 5 stromenti* in 1719 (No. 2). In terms of style, they are not far removed from the works by Albinoni, Alessandro Marcello and Vivaldi which accompany them in those publications. Compared to the early concerto D 1, they are half as long, the ritornello forms are not always clearly distinguished, the boundaries are sometimes fluid between ritornello and solo episode, the soloist is presented, after the fashion of Albinoni, against a tutti accompaniment, and the repetition of the themes in successive episodes means that they assume functions reserved for ritornellos.

The concertos A 2 and Bb are dated to the 30s, when Veracini was again living in London. There are no known later works by him in this genre. He may have played concertos A 2 and Bb in 1741 between the acts of Handel's *Acis and Galatea* or a year later at Drury Lane. The concerto Bb was published in 1736 in Witvogel's anthology *VI Concerti a cinque stromenti*, alongside works by Vivaldi and Tartini, and A 2 is preserved in a manuscript at the Mecklenburgische Landesbibliothek in Schwerin (Mus. 5537). Both are distinctly in the *style galant*, and there are still audible Venetian influences, yet the composer experiments with ritornello form, simplifying its tonal plan to two tonic-dominant areas and making it similar to a rondo by introducing successive ritornellos in the key of the tonic. In the solo episodes, he introduces a discreet string accompaniment without b.c. (A 2) or second violin alone (Bb).

Following the promising, youthful and highly original concerto D 1, Veracini yielded too much to the influences of Albinoni and Vivaldi to fully express his individual style, which was a creative processing of inspirations from the music of various European centres. This genre clearly did not appeal to him to such an extent as the sonata, in which he achieved true mastery.

Giuseppe Tartini (1692–1770)

Among the composers of the Baroque concerto, Tartini is second only to Vivaldi in terms of the number of published works – around 159. Yet that output causes quite a headache for scholars. Only a small part of it was published during the composer's lifetime, while the clear majority of the works are preserved in manuscript. The question of the dating of Tartini's concertos has yet to be satisfactorily resolved, since none of the autographs carries a date, and the composer often

returned to earlier composed works, altering and correcting them, and replacing movements with newly composed ones, as a result of which many concertos have variant versions. In 1935 Minos Dounias – the only scholar to have analysed Tartini's concertos comprehensively and in detail – proposed three periods for his output (the first from 1721 to 1735, the second from 1735 to 1750, the third from 1750 to 1770) and arbitrarily ascribed particular works to those periods. Our increasingly enhanced knowledge of a broader range of repertoire from Tartini's day than that known to Dounias inclines one to extreme caution in that regard, if not to rejecting his propositions entirely. A decade or so after the composer's death, the great music historian and expert on his oeuvre, Charles Burney, noted only one stylistic caesura, falling in the year 1744, after which Tartini changed his style for one 'graceful and expressive'.⁸³ Since it is impossible today to state precisely how many Tartini concertos were written within the timeframe adopted in the present study (up to 1740), conclusions regarding his style are confined solely to works published during the composer's lifetime. Their dating is less problematic than that of the autograph manuscripts – they were all published before 1740.

In the years 1727–1740, Tartini published nineteen works with publishers in Amsterdam and London (See Appendix 2),⁸⁴ eighteen of which were issued in three sets of six works as *Sei concerti a cinque e sei stromenti*, Op. 1, *libro primo* (Amsterdam: Le Cène, 1727 – concertos D 85, 55, 60, 15, 58, 89), *Sei concerti a cinque stromenti*, Op. 1, *libro secondo* (Amsterdam: Le Cène, 1729 – concertos D 111, 91, 59, 71, 88, 18) and *VI concerti a otto stromenti*, Op. 2 (Amsterdam: Witvogel, 1734 – concertos D 73, 2, 124, 62, 3, 46), and concerto D 1 in the anthology *VI concerti a cinque stromenti* (Amsterdam: Witvogel, 1736). The concertos Op. 1 Nos. 1 and 3 (D 85 and D 60) were also published again by Walsh in his anthology *Select harmony. Fourth collection* (London 1740). On the basis of the watermarks in the Dresden manuscripts transmitting some of the concertos from Op. 1 (D 55, 58, 85, 89), they are dated to the years 1720–1725. All of Tartini's published concertos are scored for string quintet (3 vni, vla, vc) and basso continuo – the most popular scoring for concertos written in the Venetian Republic.⁸⁵ With the exception of the four-movement Op. 1 No. 1 (D 85),

83 See Burney, *A General History*, 446.

84 Four concertos (Anh. III–VI) from the *Sei concerti a cinque stromenti a violino principale, violino primo e secondo, alto viola, organo e violoncello, opera prima libro terzo, delli sigr. Giuseppe Tartini e Gasparo Visconti* (Amsterdam: Michel Charles Le Cène, 1728) are of dubious authorship.

85 Added to the string quintet in the concertos D 21, 27, 28, 32, 39, 49 and 51, in both the autograph manuscripts and the copies, were a pair of horns or horn with oboe,

all the concertos are in three movements and based on the agogic scheme proposed at the beginning of the eighteenth century by Albinoni and consolidated by Vivaldi. Tartini is one of the most outstanding continuators of the Vivaldian model of the solo concerto. Vivaldi's influences are manifold, and most strongly felt in the areas of form, texture, the relationship between soloist and ensemble, and the tonal organisation of a work.

All of Tartini's published concertos are dominated by ritornello form, present not only in outer movements, but also in some middle movements. In this respect, Tartini went even further than Vivaldi. In quick movements, he most often introduced four solo episodes, with two in slow movements. In five concertos from the first book of Op. 1 (D 85, 55, 15, 58, 89), as with Vivaldi, the slow movements are of a repeat, arch or through-composed binary form, but from the second book of Op. 1 onwards, Tartini displays a tendency to use a short ritornello form in that place. One characteristic feature of the ritornello forms in quick movements is the frequent interchange of short *solo* and *tutti* sections in the third and further ritornellos or the presence of short tutti interjections of a single bar within the third solo episode, which considerably blurs the Vivaldian clarity of division into solo episodes and ritornellos. Within the context of the output of composers of the Venetian Republic, Tartini's concertos are among the most elaborate, numbering on average around 400 bars and often exceeding 500 bars. In fourteen quick movements, particularly in finales, after the fashion of Vivaldi, Tartini introduces virtuosic cadenzas for the soloist, numbering several dozen bars, which are either written out or signalled for improvisation. All of his published concertos are clearly dominated by *style galant* melodic writing, full of ornaments (trills, appoggiaturas, grace notes), triplets, dotted and syncopated rhythms and sudden contrasts of mode. The composer often employs regular phrasing every four bars, and to shape his themes he uses two- and one-bar motifs according to the pattern 2+2 or 1+1+2. In contrast to the concertos by Gnocchi and Locatelli written around the same time, Tartini does not show any pretensions to *stile osservato*. The exception is the seventy-bar second movement of Concerto, Op. 1 No. 1, entitled Fuga alla breve, quite artificially appended to the standard form of a three-movement concerto. Interestingly, in a manuscript version of this concerto that predates the printed version (D-D1, Mus.2456-O-1,6a), the fugal movement is absent. Tartini's concertos are ruled indivisibly by continuo homophony, with absolute

or else horn with a pair of trumpets and timpani. Also preserved are two flute concertos (F 383, 418).

melodic primacy given to the soloist. The composer usually employs a four-part writing, the themes of ritornellos are underscored by a unison of just two violins, and in the solo episodes, the violinist can play without any accompaniment, as in the concertos of Veracini, or against the discreet accompaniment of between one and four instruments.

All of Tartini's published concertos belong to the early period in his oeuvre, although it should be remembered that at the time of their publication the composer was already in his thirty-fifth year. In terms of melodic writing, however, these concertos display plenty of shortcomings, with rather angular and less than subtle lines in which the composer wishes at all costs to showcase his splendid mastery of violin technique at the expense of the cantilena which is so characteristic of the Italian style. Those features, sometimes encountered in truly youthful works, are rather jarring in the output of a mature composer. Also indicative of poor taste and a rather blatant pretentiousness is the insertion in the middle of the concerto Op. 1 No. 1 of a vast, archaic-sounding fugue, which destroys not only the proportions of the form, but also the stylistic coherence of this composition (see Example 4.6).⁸⁶ Compared to Venetian concerto output, Tartini's melodic style is original in its quasi-folk simplicity and roughness, and the solo part is suffused with quite artificially sounding, virtuosically shaped but slightly overlong figurations, rather study-like in their expression. Not without reason did Quantz, who had an excellent knowledge of the concerto output of his day, issue a very harsh verdict on this style,⁸⁷ and Tartini himself seems to have noticed his own limitations, elaborating his very own method of composing melodies through inspirations from the texts of cantata and operatic arias set to music by such masters of cantilena as Alessandro Scarlatti, Johann Adolf Hasse, Giovanni Bononcini and Benedetto Marcello. When Tartini imitates vocal style or paraphrases a Vivaldi *siciliana* and *arioso* in the middle movements of Op. 1 No. 1 or Op. 2 No. 2, he comes close to the finest models.

Between the concertos from Op. 1 and Op. 2, one notes certain stylistic differences, although Dounias ascribes both sets to the first period in Tartini's oeuvre. Unlike Op. 2, in his Op. 1, Tartini several times employs a *dal segno* or

86 It is possible, of course, that this unfortunate idea came from the publisher, not Tartini, although the fact that shortly after the publication of his first set of concertos the composer also published his second book of opus 1 with Le Cène tends to suggest that he trusted him completely.

87 See Quantz, *On Playing the Flute*, chapter XVIII, § 59.

arch ritornello form, in which the last ritornello is a repeat of the first (Op. 1 No. 1/iv, No. 3/i, No. 6/iii, No. 7/iii). Compared to the multi-thematic ritornellos of Vivaldi, with Tartini there is a strikingly great thematic homogeneity to ritornellos and even entire movements. While in the concertos from the *libro primo* of Op. 1 the composer is still employing ritornellos consisting of more than three ideas, those from the *libro secondo* of Op. 1 and from Op. 2 display a predilection for two- and even one-theme ritornellos (Op. 1 No. 7/i, iii, No. 9/i, No. 11/i, iii, No. 12/i, iii, Op. 2 No. 1/i, iii, No. 2/i, No. 3/iii, No. 6/i). Tartini did not only curtail the number of themes in ritornellos, but by repeating a motto in successive solo episodes he lent considerable thematic uniformity to a whole movement, thereby blurring the thematic contrasts between *solo* and *tutti*. In order to avoid monothematic movements, he sometimes decided not to begin middle ritornellos with a motto or else introduced new thematic material in them (e.g. Op. 1 No. 7/i, No. 9/i, Op. 2 No. 2/iii, No. 4/i, iii). Particularly interesting is the example of the two-theme opening movement of Op. 1 No. 12, where a single theme, developed in evolutionary fashion on a tonal plan I-V-vi-I, clearly dominates in the first two ritornellos and solo episodes and in the middle of the third ritornello, only after which, following a return to the tonic in bar 112, does Tartini introduce a second theme, developed in the last solo, and the whole movement ends with a return of the first theme in the final tutti (Example 4.29).

Example 4.29: a) G. Tartini, Concerto, Op. 1 No. 12/i, 'theme 1,' bars 1–6

III

Violino principale *tutti*

Violino I *tutti*

Violino II *tutti*

Viola *tutti*

Organo e Violoncello *solo* *tutti*

4 3 6 5 4 6 5

III

solo *tutti* *tutti* *tutti* *tutti*

solo *tutti*

6 4 6 7 6 4 6 7 6 4 3

Example 4.29: b) G. Tartini, Concerto, Op. 1 No. 12/i, 'theme 2,' bars 111-119

In the concertos from Op. 2, the homogeneity of individual movements is even greater than in Op. 1. In the middle movements of Op. 2 No. 1 and Op. 2 No. 4 – despite the thematic material being distributed respectively between three solo episodes and one solo episode and four and two tutti segments – given the almost complete monothematicity (in Op. 2 No. 1/ii, only S2 introduces new thematic material), we can speak of a form close to variation, and not ritornello or arch. The concertos Op. 2 Nos. 1, 2 and 6 (D 73, 2, 46) are the only published works in this genre in which Tartini places poetical mottos by particular movements. Yet such mottos also accompany the manuscript version of Op. 2 No. 3 (D 124/ii) and Op. 1 No. 9 (D 59/ii, see Appendix 12), which means that in the composition process he employed them during the early period in his oeuvre. Compared to Op. 1, in the Op. 2 concertos, the composer sought to reduce somewhat the demands placed on the violin part (e.g. Op. 2 No. 5) and presents a much finer brand of virtuosity. There is less study-like artificiality in the soloist's melody, and more care taken to give it suitable expression. Tartini limits harmonic figurations, playing in multiple stops and *bariolage*, in favour of scale passages and melodies with an attractive contour.

Based solely on Tartini's published concertos, one already notes the germs of techniques which gradually led to the transformation of the Baroque model of this genre into the Classical violin concerto. The composer employs a new melodic language, based on short motifs developed in symmetrical two- and four-bar phrases, and makes widespread use of the simple repetition of phrases and motifs, but he also continually modifies them. The movements of his concertos are homogeneous and expressively uniform structures, in which, thanks to the limiting of the number of themes and their switching between *solo* and *tutti*, the theatrically dramatic expression typical of Baroque concertos is softened, by means of the thematic and textural wealth of the ritornellos and the strong contrasts between ritornellos and solo episodes. This phenomenon is also accompanied by a tendency to simplify the form and its tonal plans, and in later concertos it leads to a tonic-dominant dualism and the limiting of the number of solo episodes to two.

Pietro Locatelli (1695–1764)

Besides Veracini, Locatelli was the second composer from outside Venice to tackle Vivaldi's concerto model and develop it in a creative way. Whereas Veracini acquainted himself with Vivaldi's works from the years 1711–1716 while in Venice, Locatelli composed under the sway of Vivaldi's works written during the 1720s. Trained in Rome on concertos by Corelli and his likely teacher Giuseppe Valentini, Locatelli only became closely familiar with the

Venetian concerto in the years 1723–1727, when he was residing and performing at the palace of the Venetian patrician Girolamo Lini. In the preface to his most famous work, *L'arte del violino*, Op. 3, dedicated to Lini and published by Le Cène in Amsterdam in 1733, he mentions having performed the twelve concertos it contains in Lini's presence with the accompaniment of a large ensemble (Facsimile 11).



Facsimile 11: Title page of Pietro Locatelli's *L'arte del violino*, Op. 3 (Amsterdam 1733), Paris, Bibliothèque nationale

This set was published in a manner that is typical of Venetian *a cinque* concertos, in six partbooks (3 vni, vla, vc, bc), but the notation of the parts of the two violas in the concertos, Op. 3 Nos. 9–12 and some of the performance markings suggest that Locatelli was accompanied by an orchestra with double violins and violas, one cello, double bass and harpsichord. Unlike other concertos by this composer (Opp. 1, 4 and 7), the works from Op. 3 are in three movements, in accordance with the model typical of Venice. The short *Largo* sections ending on the dominant which are inserted before the opening allegro of Op. 3 Nos. 4–6 should be treated as ornamental introductions closely linked to that model, and not as slow first movements characteristic of concertos by Corelli and Valentini. Besides this specific ‘Roman’ way of opening a concerto with a slow movement, ritornello forms typical of Venice hold sway in Op. 3 not just in the outer movements, but throughout a work in general. Only the middle movements of Concertos, Op. 3 Nos. 5, 6 and 12 are in binary or arch forms. Such a dominance of ritornello forms cannot be found even in the output of the pre-eminent representatives of the Venetian concerto – Vivaldi and Tartini.

The concertos from *L'arte del violino* show that, in writing for a Venetian patron, Locatelli wanted not so much to subordinate the works to Venetian stylistic norms as to tackle the Venetian model of the concerto and develop it according to his own ideas. Compared to other Italian and European centres, the Venetian Republic was the most important centre for the composing of concertos for solo violin. Having acquainted himself with the latest violin concertos by Vivaldi and Tartini, written while he was living in Venice, Locatelli took from them the custom of inserting an elaborate, virtuosic caprice at the end of quick movements, sometimes called a cadenza or fantasia. Compared to the cadenzas of Vivaldi or Tartini, the caprices from *L'arte del violino* are considerably more extensive, lasting up to 190 bars, and are longer than the movement (Op. 3 No. 6/iii) in which they appear. Locatelli's caprices also outstrip the cadenzas of Vivaldi and Tartini in terms of the demands made of the soloist. The degree of virtuosity which they present stands at the pinnacle of the art of violin at that time, which was not surpassed for almost 100 years to come, until the publication of Niccolò Paganini's *24 Capricci*, Op. 1 (Milan 1820).

Locatelli adopted from Vivaldi and Tartini a custom that was typical of the concertos from the 20s, whereby a work opened with a very elaborate, multi-stranded ritornello, based on a rich tonal plan, which anticipated the tonal scenario of the entire movement (Talbot's concept of a ‘work within a work’). In this respect as well, Locatelli outdid his Venetian colleagues – his initial ritornellos are among the longest, numbering often more than 40, and even 60, bars (e.g. Op. 3 No. 9/iii). Essentially all the elements of ritornello form are expanded in Op. 3,

which makes these works among the longest in the history of the Baroque violin concerto. One extreme example of this is the concerto that closes the set (Op. 3 No. 12), numbering 959 bars!⁸⁸ In accordance with the title that accompanies this concerto, *Il labirynto armonico. Facilis aditus, difficilis exitus*, Locatelli passes here through keys built on all the degrees of the principal key of D major.

In his Op. 3 concertos, Locatelli also took care that extremely virtuosic passages be counterbalanced by refined, elegant cantilena. Not only in middle movements, but also in some solo episodes, he introduces a highly songful and lyrical type of melody, sometimes requiring equally virtuosic skill in purely intonational playing in high registers. The melodic writing of his concertos is suffused with features highly typical of the *style galant*: appoggiaturas, grace notes, Lombardy rhythms, triplets and short phrasing (Example 4.10).

Finales are usually in dance rhythms. Yet the texture is not as simple and transparent as in the *galant* concertos of Vivaldi, Tassarini and Tartini; mottos played in unison, in the style of Albinoni and Vivaldi, are rare here (e.g. Op. 3 No. 12/i). In the solo episodes, Locatelli does not avoid polyphony, and in caprice 18 from concerto Op. 3 No. 9/iii, he even introduces fugato, which may be interpreted as an echo of his studies in Rome. Such an interpretation is all the more justified given that in the ritornello of the opening movement of this concerto, containing a threefold hammer motif typical of Vivaldi, Locatelli inserts segments of a Corellian concertino, as if wishing to show that he was capable of freely combining the Venetian and Roman styles.⁸⁹ The concertos from *L'arte del violino* emanate a richness of harmony: in the modulating solo episodes in particular, Locatelli likes to surprise the listener with sudden, unprepared and unexpected harmonic changes. The tonal plans of the concertos of Locatelli, as in Vivaldi, are among the most interesting of the Baroque era. The multitude of keys that he visits, the sudden tonal changes, the contrasts of mode, the non-standard references of the middle movements in relation to the outer movements – besides the harmonic and textural means, these are all important elements in rendering the musical narrative more dramatic.

History has been very unfair to *L'arte del violino*, although it cannot be said that this work has fallen into oblivion, as occurred with concertos by Vivaldi and many others. Le Cène's remarkably voluminous edition, numbering

88 The longest concertos by Vivaldi and Tartini extend to more than 500 bars.

89 Echoes of Corelli's solo sonatas, meanwhile, can be heard in the middle movements of the concertos Op. 3 Nos. 5 and 6. We also find an example of the insertion of a short segment in the style of a Roman concertino in R1 in the Allegro that opens Vivaldi's concerto RV 232 (bars 11–15).

around 300 pages, was reissued in Paris (1742, 1781), and despite the huge price, for those times, of 25 florins, it aroused great interest, as can be gauged from the large number of copies preserved in archives in Europe and America. Yet the musical worth of the concertos themselves were soon perceived solely in the striking, breathtaking caprices appended to them, which others began to copy and publish separately.⁹⁰ The nineteenth century, with its cult of the genius and of virtuosity, did the greatest damage in this respect. Still today, the significance and worth of *L'arte del violino* is often reduced to just the 24 caprices. Yet the concertos included in Op. 3 are highly refined in terms of style and composition technique, worthy of the most demanding ears of the aristocratic, rather than bourgeois, concert halls of late Baroque Europe. Born in Bergamo, which belonged to the Venetian Republic, and trained in Rome, Locatelli was even capable of making direct allusions to Vivaldi and Albinoni, while not renouncing his Roman training. In the concertos from *L'arte del violino*, he not only shows that was he a consummate master of the Venetian idiom of the violin concerto, but also creatively develops it in a new direction that was ahead of his time.

6. Borrowings and similarities of technique

With regard to the widespread practice – particularly during the Baroque – of borrowing and using material previously composed, more common in concertos by Venetian composers are instances of self-borrowing. It is very rare that composers make use of their colleagues' ideas. One might mention here, of course, the similarity between the mottos of concertos in G minor by Albinoni (Op. 9 No. 8/i) and Vivaldi (Op. 12 No. 1/i) (Example 4.30). Albinoni's oboe concerto was published in 1722, Vivaldi's seven years later, in 1729. The lack of an autograph manuscript in the Turin collection and of any copies suggesting an earlier dating means that we must assume that Vivaldi made use of material from Albinoni's concerto, and not the other way around.⁹¹

90 E.g. manuscripts in the Bibliothèque nationale in Paris (Vm⁷ 1686) and the Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Mus.ms. 15861 (under the name of Pietro Nardini) and Mus.ms. 21134 (under the name of Johann Antonin Stamitz), and the prints *Etudes élémentaires du violon dédiés à J. G. Cartier* (Paris: Cousineau père & fils, [1800]) and *Caprices intitulés l'Art du Violon composés par P. Locatelli. Nouvelle édition dédié aux mânes de J. B. Viotti* (Paris: J. Frey, [1824]).

91 Preserved in the Staatsbibliothek zu Berlin is a copy of this concerto made from Le Cène's print (D-Bds, Mus.ms. 22395/15).

Allegro

Violini

Example 4.30: a) T. Albinoni, Concerto, Op. 9 No. 8/i, bars 1–10

Allegro

Violini

Example 4.30: b) A. Vivaldi, Concerto, Op. 12 No. 1/i, bars 1–26

Vivaldi also took the theme for the fugue in his Concerto in D minor, Op. 3 No. 11/ii from Benedetto Marcello's Concerto in E minor, Op. 1 No. 2/ii (Example 4.2). Yet never did Vivaldi quote material taken from works by his Venetian colleagues in a straightforward manner; he elaborates it creatively, imparting a completely different form to it and altering the harmony and texture. In the case of the striking similarity between the mazurka theme of the fugue from Faccio's concerto Op. 1 No. 2/iii with the dance ritornello of the chorus of Holofernes' soldiers 'Plena nectare non mero' from Vivaldi's *Juditha triumphans*, RV 644, it is difficult to say who, if anyone, made use of the other's idea (Example 4.31).

Allegro

2 Clarini

Violoncello

Organo

2 Clarini

Violino I

Violino II

Viola

Violoncello

Organo

2 Clarino

Cantor

Alto

Tenore

Basso

Violino I

Violino II

Viola

Violoncello

Organo

Ple - na ne - ctare non me - ro

Ple - na ne - ctare non me - ro

Ple - na ne - ctare non me - ro

Ple - na ne - ctare non me - ro

Example 4.31: a) A. Vivaldi, *Juditha triumphans*, chorus 'Plena nectare,' bars 1–21

Allegro assai

The image shows a musical score for six instruments: Violino I principale, Violino I, Violino II, Viola, Violoncello, and Organo. The tempo is marked 'Allegro assai'. The score is in 3/8 time and B-flat major. The Violino I principale and Violino I parts have melodic lines with eighth notes and slurs. The Violino II, Viola, Violoncello, and Organo parts are mostly rests, indicating they are not playing in this section.

Example 4.31: b) G. Facco, Concerto, Op. 1 No. 2/iii, bars 1–15

Facco's concerto was published in 1716, although there are also later datings,⁹² and Vivaldi's oratorio was premiered the same year but not published. Up to 1713 Facco was in service at the court of the Spanish viceroy in Naples, Palermo and Messina, then at the royal court in Madrid, but there his work is not documented until 1720. Thus, the composer could have heard Vivaldi's *Juditha*

⁹² See Annibale Centrangolo's entry 'Giacomo Facco' in *The New Grove*, 505.

before publishing the first book of his *Pensieri adriarmonici*, Op. 1. Given the dance character of the themes, it is Vivaldi's version that seems more original, but it cannot be ruled out that the two composers both drew on the material of some dance or song that was popular in Venice at the time.

Another obvious borrowing is the opening Allegro of Giulio Taglietti's Concerto in G major, Op. 8 No. 4 (1710), based on a motto and its development that is evidently borrowed from the first movement of Albinoni's Concerto in G major, Op. 2 No. 4 (1700) (Example 4.32). The differences include the fact that Taglietti interwove a five-bar violin solo between Albinoni's motto and its development. The melodic and tonal similarity, and even the agreement in the number of the two concertos suggest that Taglietti wanted the source of his inspiration to be easily identifiable.

Allegro

The image displays a musical score for the first four bars of the opening of T. Albinoni's Concerto, Op. 2 No. 4. The score is written for a full orchestra and basso continuo. The instruments listed on the left are Violino I, Violino de concerto, Violino II, Viola I, Viola II, Violoncello, and Basso continuo. The music is in G major (one sharp) and 3/4 time, marked 'Allegro'. The first four bars show the initial melodic motifs for each instrument. The Violino I and Violino de concerto parts play a similar melodic line, while the other instruments provide harmonic support. The score ends with a double bar line and the number '6' below it, indicating the end of the excerpt.

Example 4.32: a) T. Albinoni, Concerto, Op. 2 No. 4/i, bars 1–4

Allegro

Violino I (principale) *p* [solo]

Violino I di rinforzo *p*

Violino II *p*

Violino III *p*

Tenore viola *p*

Violone *p*

Organo 6 6 *p* 6

5

9 [tutti]

8 6 5 7 6 5 # 6 6 6 6 6 5 #

Example 4.32: b) G. Taglietti, Concerto, Op. 8 No. 4/i, bars 1–12

As regards a composer's repeated use of his own musical ideas, this was certainly done by Albinoni, Tessarini and Tartini, but the true master in this domain was Vivaldi. It is impossible here to enumerate all the instances of his self-borrowing; some of them have already been mentioned in discussion of his illustrative works and the influences of opera on his concertos. Vivaldi employed certain clichés, such as motifs of sleep, birdsong, a storm or cantilena sicilianas, in many concertos and vocal works. Suffice it to mention the distinct similarities between 'Ubriachi damenti' from the middle movement of *L'autunno* RV 293, on one hand, and parts of 'Il sonno' from the concertos *La notte* RV 104/v, 439/v and 501/iv, and the ritornello of the aria 'Sonno, se pur sei sonno' (III, 1), from *Tito Manlio* RV 738, on the other. The solo passage inserted into the ritornello of the concerto *Il gardellino* RV 90 (bars 13–21), illustrating the singing of a finch, resembles solo passages from *The Cuckow* RV 335/i (bars 17–26) and from both *La primavera* RV 269 (bars 13–27, 59–65) and *L'estate* RV 315/i (bars 72–77). We encounter semiquaver storm motifs not only in the relevant movements of *L'estate* RV 315/iii, *L'inverno* RV 297/i and *La tempesta di mare* RV 253/i, but also in works devoid of illustrative titles, such as the concerto RV 177/i and the overture to *L'olimpiade* RV 725/i. Songful sicilianas adorn many Vivaldi concertos (e.g. Op. 4 No. 3/ii, Op. 8 No. 6/ii), but those from *Il gardellino* RV 90/ii and *La pastorella* RV 95/ii are identical to each other. Rarely does the composer proceed so mechanically as in the case of the outer movements of the concertos RV 582 (i, iii) and RV 210 (i, iii), which have common solo episodes.

Analysis of concertos written in the Venetian Republic reveals, in some instances, certain technical similarities between particular composers, which are sometimes of the character of distinct mutual imitation. Composers like Gnocchi, Gentili, Marino and the Marcello brothers wrote under the clear influence of Corelli. Besides a tendency to use multi-movement forms and fugal technique, as already mentioned in this chapter and the last, this influence manifests itself in slow movements through the introduction of a series of suspensions in a thick linear texture⁹³ or a continuous modulation within a chordal texture,⁹⁴ and in quick movements through the frequent use of short solo and tutti segments in alternation⁹⁵ or the juxtaposing of a Roman concertino

93 E.g. Gnocchi's Nos. 1–2/i, 6/iii; Gentili's Op. 5 No. 1/i, Op. 6 No. 8/ii; B. Marcello's Op. 1 No. 3/iii.

94 E.g. Marino's Op. 3 No. 11/iii; B. Marcello's Op. 1 No. 1/iii, 6/ii, 11/iii, 12/iv.

95 E.g. Marino's Concerto in B flat major and Concerto in E major; B. Marcello's Op. 1 No. 4/ii, 6/i, iii, v, 7/ii, iv, 8/i, 10/ii, 11/ii, iv; A. Marcello's *La cetra*, Nos. 2/i, iii, 3/iii, 4/iii, 5/iii, 6/i, iii, D 942/iii, D 944/i.

(two violins and cello) with the rest of the ensemble.⁹⁶ Even such great musical individualities as Albinoni, Vivaldi and Tessarini appear to imitate the composition techniques of Corelli, but they tend to do so in their early works. In his concertos from Opp. 2, 5 and 7, Albinoni likes to end a slow movement with a Phrygian cadence, characteristic of Corelli's sonatas, and sometimes even introduces a concertino (Op. 5 No. 5/ii). Vivaldi, in his Op. 3 No. 7/iii, twice quotes a fragment of the gavotte from Corelli's Op. 5 No. 10, and Tessarini, rather averse to linearism, uses characteristic chains of syncopated dissonances and Phrygian cadences in his Op. 1 No. 3/ii and 4/ii. Echoes of concertos by Torelli, the second pioneer in the genre, can be heard above all in Albinoni and Vivaldi: besides the dominance in their output of the three-movement concerto form, they also mastered to perfection the art of composing distinctive, catchy mottos and successfully combined fugal technique with ritornello form.⁹⁷ Vivaldi was also the first Venetian composer to adopt from his senior Bolognese colleague the model of ritornello form with solo episodes strongly distinguished through the use of a clear cadence and textural contrast.

With regard to manifestations of mutual influences, imitation or similarities of technique noted among Venetian composers, they are numerous, and an uninitiated listener can sometimes struggle to recognise whether he is dealing with a concerto by Vivaldi, Albinoni, Facco or Tessarini, or Gentili, Marino or the Taglietti brothers. The oldest of the Venetian composers discussed in this work, Giulio Taglietti, refers in his Op. 8 No. 6 to Albinoni, basing the slow opening movement on the three-phase tempo scheme typical of his younger colleague, with a *Presto* middle section of a *moto perpetuo* type, and ending the second movement, in motto form, with a coda, such as we frequently find in Albinoni. He models the motto with broken octaves from the concerto Op. 8 No. 8/ii, meanwhile, on similar ritornello themes in Vivaldi. Gentili, too, in his last set, Op. 6, clearly strives to keep pace with the modernists who have burst onto the Venetian concerto scene. Unwilling or unable to make use of a more refined and elaborate progression, in order to change key, he adopted from Albinoni the method of modulating mottos, involving the immediate repetition of the principal theme in different keys (e.g. Op. 6 No. 2/i, 11/i). With varying success, he tries to imitate Vivaldi in the area of his characteristic unison mottos, ritornello forms and clearly distinguished, expansive solo episodes (e.g. Op. 6 No. 9/i, 11/i). Marino often makes use, in his five-part sonatas and concertos, of

96 E.g. Marino's Op. 6 No. 9/iii; Locatelli's Op. 3 No. 9/i.

97 E.g. Albinoni's Op. 9 No. 4/ii, 10/iii, *Co4*/iii, *Co5*/iii; Vivaldi's Op. 8 No. 11/i, iii, RV 319/i, 463/iii, 500/iii.

a quasi-solo texture characteristic of Albinoni, involving the highlighting of the concertmaster's part with diminution in a semiquaver *moto perpetuo* against a crotchet chordal accompaniment from the rest of the ensemble (Op. 3 No. 12/iii, v, Op. 6 No. 9/i, 10/i, iv, 12/i, ii), and in motto form the return of the opening period at the end of a movement (e.g. Op. 3 No. 11/ii, v, Concerto in D major/ii).

Even Vivaldi, in his early concertos, employs solutions typical of Albinoni, when beginning his concertos Op. 3 Nos. 5, 8 and 10 in Devisenarie style, employing motto form in the finale of Op. 3 No. 5 and pendulum tonal plans and 'modulating' mottos in Op. 3 No. 12/i, iii. Echoes of technique characteristic of Albinoni can also be heard in Op. 4 No. 1/i. After R1 closes with a distinct cadence, instead of passing immediately into S1, as he normally did, Vivaldi shows the motto on the dominant, just as Albinoni did from his Op. 5 onwards. The concerto model from Albinoni's Op. 5 was also employed by Facco in his Op. 1 No. 5. This work is devoid of soloists in the outer movements, its opening movement is a motto form on a simple pendulum tonal plan, and the third movement is a fugue. The theme of the fugal finale of his concerto Op. 1 No. 1 resembles its equivalent in the finale fugue of Albinoni's Op. 5 No. 4, while the theme of the fugue in gigue rhythm of the concerto Op. 1 No. 12/iii is similar to the finale of Albinoni's sinfonia Op. 2 No. 6/iv or concerto Op. 5 No. 10. Yet on the motivic, melodic and formal planes, Facco's concertos more often betray influences from Vivaldi, as evident in the similarity between the ritornellos of Facco's concertos Op. 1 Nos. 1/i and 9/i and Vivaldi's Op. 4 No. 1/i and Op. 3 No. 6/i, the dominance of ritornello forms with the soloists clearly distinguished and the style of the Vivaldian sicilianas in the middle movements of the concertos Op. 1 Nos. 9, 11 and 12. The motto of the ritornello of Op. 1 No. 4/i could have come from some *di ira* aria by Vivaldi: its melody is highly reminiscent of the less bellicose aria 'Sentire che nel sen' (I, 7), from *Orlando finto pazzo* RV 727, and 'Serenò il cielo' (I, 1), from *Ercole sul Termodonte* RV 710 (Example 4.33).⁹⁸ Facco, working far from his homeland, publishing his concertos under the meaningful title *Pensieri adriarmonici*,⁹⁹ used reminiscences from concertos not only by Albinoni and Vivaldi, but also by Gentili and Giulio Taglietti, as we find in the Allegro which opens the last concerto in the set (Op. 1 No. 12/i), with a tremolo motto and short episodes, occasionally highlighting the violin, and other times the cello or a violin-cello duet or two violins.

98 Vivaldi staged *Ercole sul Termodonte* in Rome in 1723, after the publication of Facco's Op. 1. He composed the aria 'Serenò il cielo d'ogni' specially for this opera. *Orlando finto pazzo* was staged in 1714.

99 For a detailed analysis of this set, see Wilk, 'Cechy weneckie.'

2 Flauti
Violini

Alto viola

Antiope

Se-re-no il cie-lo do-gni ste-lis fer-ba in-do-ra l'et-er-a in-do-ra, e già con Flo-ra

Basso continuo

Example 4.33: a) A. Vivaldi, *Ercole sul Termodonte*, RV 710, duet between Martesia and Antiope, bars 12–18

Allegro

Violino I principale

Violino I

Violino II

Alto viola

Violoncello

Organo

♯ ♯ 6♯ 6 6/5 ♯

Example 4.33: b) G. Facco, *Concerto*, Op. 1 No. 4/i, bars 1–5

Also writing under the sway of Vivaldi was Tessarini, as is evident not only in the areas of form, texture and tonal plans, but above all in the melodic contour of the mottos that open his concerto allegros (Example 4.34). Locatelli also sometimes refers to Vivaldi's style in his 'Venetian' set *L'arte del violino*, Op. 3. Besides the domination of three-movement form and ritornello forms already in the conclusion of R1 in the concerto Op. 3 No. 1/i (bars 28–29), exceptional in his oeuvre, he introduces a unison codetta, typical of the Red Priest, inserts passages of a Roman concertino in the R1 of the concerto allegro Op. 3 No. 9/i,



- Example 4.34:** a) C. Tessarini, Concerto, Op. 1 No. 6/i
 b) C. Tessarini, Concerto, Op. 1 No. 12/i
 c) C. Tessarini, Concerto, Op. 1 No. 4/i

as Vivaldi habitually did (e.g. Op. 9 No. 4/i, RV 232/i, 481), and the theme of the ritornello that opens Op. 3 No. 12 could easily be mistaken for a work by Vivaldi (Example 3.10). After all, such was the case with violin concertos by Veracini. His concertos A 1 and D 2 were long ascribed to Vivaldi, as works of uncertain authorship (respectively Anh.14 and Anh.9).¹⁰⁰ Even in the early concertos of Tartini, one easily finds examples of the imitation of Vivaldi in the themes of ritornellos and their progressive development and phrasing, and also in cantilena middle movements (e.g. Op. 1 No. 1/ii, Op. 2 No. 2/ii, 4/ii, 6/ii). The ritornello of the concerto Op. 1 No. 4/i could even be taken for a paraphrase of its equivalent from the finale of Vivaldi's famous *Grosso Mogul* concerto RV 208/iii.

The widespread occurrence during the era of Vivaldi and Handel of frequent self-borrowings and a sort of recycling of the best musical ideas is nowadays unjustly regarded as expressive of a paucity of inventiveness or even as a phenomenon bordering on plagiarism. This is curious in that today, in our highly technological musical culture, employing samplers, mixers and musical pastiche, we draw to an even greater extent than before on whole fragments of existing compositions. The highly simplistic contemporary view of the problem of direct and indirect musical borrowing, imitation and ordinary stylistic allusion takes no account of a tradition present in music history from at least mediaeval times, when pre-composition material, at first from an anonymous predecessor then, from the late Middle Ages on, from a composer known by name, was used in new works as an expression of the development of tradition, of respect, tribute or admiration, or simply an admission of affinity and a community of musical taste. Eighteenth-century composers were perfectly capable of distinguishing plagiarism, that is, attributing to oneself the composition of

¹⁰⁰ See Ryom, *Répertoire*.

works by one's musical colleagues, from the quotation or re-use of one's own, tried and tested ideas, as is evidenced, for example, by the investigation linked to Giovanni Bononcini's attributing to himself, in London, of the authorship of Antonio Lotti's madrigal *In una siepe ombrosa*. The right of his Venetian colleague to that work was defended by Gentili, among others, signing, in 1731, a certificate of authorship, which was then sent to the Academy of Ancient Music, where the whole dispute arose.

7. The question of a 'Venetian school'

In discussing the concerto output of the Venetian Republic, a centre that contributed so much to the genre, one cannot avoid the question of a 'Venetian school.' The notion of a school of composition presupposes the existence of a certain succession of masters and pupils and the presence in their works of common technical features. Yet in the case of the clear majority of the composers discussed in the present work, we know neither who their teachers were nor whether they had their own pupils, and if so who they were (such is the case with Marino, Gentili, Albinoni, the Marcello brothers, Facco, Tessarini, the Taglietti brothers and Gnocchi). We do not even know the names of the teachers of the most outstanding representative of the Venetian concerto – Vivaldi. He could have been taught the rudiments of music and violin by his father, Giovanni Battista Vivaldi, a violinist at San Marco's, teacher at the Ospedale dei Mendicanti and composer of at least one opera, *La fedeltà sfortunata*, mentioned in Fr Coronelli's *Guida de' forestieri* as one of the most outstanding Venetian violinists of the early eighteenth century. We can only speculate as to the young Antonio's other teachers. Taking into account the break that he took between the deaconry and his ordination between 1700 and 1730 and the fact that he performed with his father during that period in Turin (1701), it is assumed that Vivaldi furthered his musical studies at that time with Lorenzo Francesco Somis.¹⁰¹ Given that a youthful portrait of the composer is preserved in the archives of Bologna Conservatory and that there are some technical similarities between his early concertos and the works of Torelli, it is also possible that he studied with that composer, who at that time returned to Bologna for good. We know more about Vivaldi's pupils, but none of them is among the group of composers of Venetian concertos discussed in the present

101 See Talbot, *The Sacred Vocal Music*, 49–50.

work (Daniel Gottlieb Treu, Johann Friedrich von Uffenbach, Johann Georg Pisendel, Anna Maria or Chiara della Pietà).

Veracini studied in Florence with his uncle, Antonio Veracini, and also with Giovanni Maria Casini and Francesco Feroci, while Tartini, after graduating from the Jesuit college in Capodistria, took lessons in composition from Bohuslav Matěj Černošský in Assisi, so those musicians were not pupils of masters active in the Venetian Republic. Although Francisco José De Castro did study at the same college in Brescia where the Taglietti brothers taught, it was probably before they were taken on there, and we learn from the preface to his Op. 1 that he considered himself to be a pupil of Paris Francesco Alghisi. Only in the case of Carlo Antonio Marino and Locatelli can we speak of some master–pupil relationship, since as a boy Locatelli could have taken violin lessons from Marino at the school attached to the Basilica of Santa Maria Maggiore in Bergamo. Yet of crucial significance for his compositional craftsmanship were the years of his studies in Rome with Giuseppe Valentini. Thus, in light of the latest factographic research, none of the composers discussed in the present work can be certainly linked to a master–pupil kind of relationship. Just a handful of composers were working in the same musical institutions around the same time: Gentili, Veracini and Tessarini in the ensemble of San Marco's in Venice, Veracini and Tartini at Alvise and Pisana Mocenigo's academy in Venice, the Marcello brothers at the *degli Animosi*, Arcadia, Borghese and Marcello academies, De Castro and the Taglietti brothers at the *Collegio dei Nobili* in Brescia. Yet this had no effect on any common stylistic choices.

Comparing features of composition technique, in some cases, of course, we can point to certain similarities between Albinoni and Vivaldi (distinct ritornello themes, influences of opera-cantata melody), Vivaldi and Tessarini (a predilection for simple homophonic textures and distinctive ritornello forms), and the Taglietti brothers, Marino and Gentili (influences from the polyphonic and concertato ensemble sonata, a tendency to write mixed concertos and concertos for multiple soloists), but in such fundamental elements as melody, harmony, tonal language, form and texture, each of these composers employs his own original, unique language. Although listeners today have become accustomed to a highly superficial reception of music, especially music without words, and on first coming into contact with these works will not notice any great stylistic differences, for example, between the concertos of Albinoni and Vivaldi, after listening in greater length and depth, to say nothing of contact with the scores, he or she will have to admit that each of them followed his own path, and what we initially perceive as identical or close results from the common musical language of their times, and not from simple imitation. Albinoni is certainly

linked to Vivaldi through a great creative activeness in the field of stage music, which is reflected in the succinct and distinctive themes opening their concertos in the manner of an operatic aria; both composers also published dozens of concertos with the same Dutch publishers. Admittedly, Albinoni's first concertos appeared more than a decade before Vivaldi's concerto debut, but in the work of the latter we note certain solutions familiar from Albinoni's works in just a handful of early concertos (the presence in Op. 3 of two violas in the ensemble, motto forms and pendulum tonal plans to the movements); in most of his works, Vivaldi employs a different type of form, texture and treatment of the instruments. Although his model of concerto allegro form was rhetorically more effective, persuasive and logical, and his concertos enjoyed greater recognition in Venice and beyond, Albinoni never adopted that model, resolutely keeping to his own solutions.

In conclusion, it should be stated that each of the composers studied here was a great creative individuality, distinguished from others thanks to his own style and musical imagination. There is no justification in this case for speaking about any school of composition.

Conclusion

Considering instrumental concertos by composers active in the Republic of Venice up to 1740, we can distinguish certain features characteristic of that centre. In quantitative terms, the concerto output of La Serenissima is among the greatest, several times larger than that of such leading musical centres as Rome, Bologna, Naples, Milan, Dresden, Berlin, London and Paris. On the territory of the Venetian Republic, all six types of Baroque concerto were cultivated: solo concertos were clearly the most common (63 %), then there is a big gap to concertos without soloists (13.4 %), mixed concertos (12 %) and concertos for multiple soloists (9 %), with only a very small percentage of chamber concertos (2 %) and polychoral concertos (0.6 %). In the history of the concerto, a citizen of Venice, namely, Vivaldi, inscribed his name as the first composer of chamber and polychoral concertos. In accordance with the practice of those times, on the territory of the state of Venice, one type of concerto was quite freely transformed into another, as is evidenced by variant notations of some of his works in the form of chamber or solo concertos or concertos for multiple soloists.

Certain works by the composers who left the biggest number of concertos (Vivaldi, Tartini, Albinoni, Tassarini) have come down to us in variant, hybrid and pasticcio notation. Concertos by Gentili, Giulio Taglietti, Albinoni, Vivaldi and the Marcello brothers have been the subject of many transcriptions for keyboard instruments produced outside Italy.

Although the six types of Baroque concerto were cultivated in the Venetian Republic for various types of scoring, it is the solo *a cinque* concerto for solo violin, two violins, viola, cello and generally harpsichord basso continuo that clearly dominates. Regardless of the type, the most concertos were written for a homogenous string ensemble, with only six out of fifteen composers employing mixed scoring with wind instruments (Vivaldi, Albinoni, Alessandro Marcello, De Castro, Tartini, Veracini). The majority of extant concertos are scored for 1–17 obligato parts ‘with’ or ‘without’ the accompaniment of string quartet (2 vni, vla, vc) and with harpsichord basso continuo. In Venetian concertos, the part of the figured bass was rarely intended for organ, and double basses and violone only reinforced it in concertos with ripieno parts and with more than one instrument per part.

In accordance with the tendency that held sway up to 1740, confirmed by the source research conducted by Richard Maunder and to some extent also

by iconography (see Facsimile 12), most Venetian concertos were written with one-per-part performances in mind, with only a few scored for smaller orchestral ensembles with more than one instrument to a part (De Castro, Alessandro Marcello, Tartini, Locatelli). The expansion of the strings or the addition of wind instruments, noted in the case of some concertos by Vivaldi, Albinoni and Tartini, is the result of those works being adapted to the needs of the Dresden chapel, and in the case of Tartini to the ensemble of the Basilica of San Antonio in Padua, and probably not until after 1740.



Facsimile 12: Giuseppe Tartini (2), Pietro Antonio Locatelli (4), Giuseppe Sammartini (3), Salvatore Lanzetti (5) and Domenico Scarlatti (1) on an anonymous brochure entitled *Concert Italien. Le chat de Cafarelli chantant une parodie Italienne* (Paris, c.1753)

In their violin concertos, Vivaldi, Tartini and Locatelli reached heights of violin technique not surpassed until the works of Paganini. The Venetian Republic was a place where the first ever solo concertos for oboe, flute or recorder, bassoon, mandolin, cello, viola d'amore and solo-treated chalumeau, clarinet, horn, trumpet, viola da gamba, lute, theorbo, harpsichord and organ were written. In this respect, no other state on the Apennine Peninsula could

compete with Venice, and in Europe really only the Saxon Electorate with its capital in Dresden.

Among Venetian composers, the outstanding figure in terms of the number and variety of instruments he used, as well as the feel for their specific techniques and sound qualities, was unquestionably Vivaldi. Comparing his concertos with the works of other composers, it is hard not to agree with Marc Pincherle's opinion regarding the distinguished, virtuosic leading of the orchestra by Vivaldi.¹ His many years' work with the ensemble of the Ospedale della Pietà and collaboration with the Dresden Hofkapelle – the finest orchestras of his day – enabled him not only to introduce lofty technical demands in relation to some instruments (violin, cello, viola d'amore, bassoon and recorder), but also to employ new instruments which had only just been introduced into art music (flute, chalumeau, clarinet, horn, mandolin), instruments that were rare in his times (viola d'amore, lute) and older instruments that were no longer widely used (viola da gamba, recorder, theorbo). Since the repertoire under discussion is clearly dominated by string ensembles, Vivaldi's concertos for other instruments often represent our only source of information about the state and level of development of their idiom during his day. Vivaldi advanced violin texture considerably, and alongside Locatelli and Tartini he may be named as the figure who did the most to help develop late Baroque violin technique. A no less important historical role was also played by his concertos for mixed string-wind ensemble, both in *da camera* versions and *con molti stromenti*. In these works, the composer displays great sensitivity and intuition with regard to timbre, enabling him to suitably highlight the specific colours of many instruments and to superimpose particular colours onto others in an ingenious way, as when a flute plays against the background of two different ostinato motifs, one in a bassoon part, the other arpeggiated and performed by violin and oboe in alternation (e.g. RV 88/ii) or when a violin embellishes in rapid arpeggio figurations the cantilena of a recorder on an ordinary bassoon ground (e.g. RV 94). Many of Vivaldi's ideas in the area of tone colouring originally arose under the sway and for the purposes of stage music. This operatic way of making use of the rhetorical sound properties of a particular instrument is evident, for instance, in his bassoon and cello concertos, in which the composer additionally combines their specific low, melancholy sound with the minor keys in which these works are most often set. A distinguished display of timbral sensitivity and original inventiveness in this area is provided by the concertos *La notte* RV 104 and *La*

1 Pincherle, *Vivaldi*, 100–105.

tempesta di mare RV 253, as well as the concerto RV 97, in which Vivaldi has viola d'amore, two oboes and horns play with mutes.

Many of the solutions introduced by Vivaldi into the concerto for mixed string-wind forces anticipated the orchestration of Classical concertos. Particularly striking is his introduction of a pair of horns, oboes, chalumeaux or clarinets, to which he gives long pedal points, often with trills, which form a background to the figuration of violins or flutes. Another innovative procedure was to lead short motifs through oboes and clarinets against arpeggios in the violins and long-held parallel thirds in the flutes (see RV 556, 569, 571, 579). The concerto RV 555 is one of the examples of his most inventive approach to instrumentation. Besides strings (2 vni, vla, vc), we also have here seventeen solo instruments: three violins, two violette inglesi (soprano violas da gamba), two cellos, two recorders, oboe, chalumeau, two harpsichords and, in the finale, two trumpets. The crowning moment in his art of employing a multi-instrumental scoring of soloists against a background of strings is the concerto RV 558, scored for eleven obligato instruments, selected according to balanced proportions between bowed and plucked string instruments and wind instruments. These groups are represented by sets of instruments in high and low registers: two violins *in tromba marina* with cello, mandolins with theorboes, and recorders with chalumeaux. Those soloists are introduced with surprise effect: the composer does not employ them in a schematic way, being guided above all by the sonorities produced by their various configurations. Sometimes, despite the use of even ten soloists, Vivaldi distinctly favours the *violino principale* part, which is the only recipient of a whole solo episode, and even a closing cadenza (e.g. RV 556, 562, 569, 571, 574).

The concerto cultivated in the Venetian Republic is most often a three-movement work in which ritornello form or a form with recurring motto dominates on the lower structural level. One characteristic formal feature of Venetian concertos is the lack of suite forms, although dance elements (not dances) are present in outer movements – both ritornello and binary reprise movements. Compared to the concerto output of other musical centres, the violin concerto, quantitatively predominant in the Venetian Republic, is distinguished in terms of the rhetorical force of the textural contrasts between solo and tutti sections. Not only the illustrative and programme works of Vivaldi, but also concertos by Giulio Taglietti, Gentili, Marino, Facco, Tessarini and Locatelli are some of the extreme examples of typically Baroque theatricality, employing very strong expressive contrasts. Compared to their Roman or Bolognese predecessors, the composers of the Venetian Republic considerably reinforced the role of the soloist, giving an important structural role to solo

episodes, expanding them or sometimes investing them with elements of virtuosity of the highest calibre. One Venetian invention that was widely adopted in the concerto output of late Baroque and early Classical Europe was the introduction before the last ritornello of virtuosic and elaborate solo cadenzas without any accompaniment – seemingly borrowed from stage practice.

The most outstanding figure, who created the most influential model of the form of the Venetian concerto, was Vivaldi. It was he who invented ritornello form as a medium that most aptly conveyed the dialectic of conflict between what was ensemble and repeated in the concerto and what was solo and changeable. His consistent use of three-movement form, combined with his great creativity and non-schematic approach to ritornello form, meant that those forms would long remain models adopted in concertos not only by his Venetian colleagues, but throughout Europe. In addition, like no other composer discussed in the present work, Vivaldi was gifted with an excellent sense of proportion on every structural level of a work. His ritornellos are neither too long nor too short, too complicated nor too dull, and his solo episodes cannot be accused of being drawn-out or lacking ideas. Individual movements have carefully balanced proportions of duration with regard to one another and to the whole of a work.

Also highly distinguished in the domain of the form of the Venetian concerto were Tartini and Locatelli. Not only did they creatively develop Vivaldi's concepts, but they also introduced their own innovations and marked out directions that were taken in the future. Such composers as Albinoni, Veracini and the Marcello brothers, not entirely convinced by Vivaldi's invention, contented themselves with their own ideas and experiments or attempts at reconciling the traditions of Corelli (multi-movement, non-ritornello form) and Torelli (three-movement ritornello forms). Giulio Taglietti, Facco and Tessarini kept pace with the best, assimilating Vivaldi's modern formal solutions, while Marino, Gentili, De Castro, Luigi Taglietti and Gnocchi wrestled with the seventeenth-century sonata tradition that weighed upon them, only occasionally breaking free from it.

The composers of the concertos discussed here worked under the influence of a great variety of musical styles and genres. In their works, we find reflections of church, chamber and stage style.² The tendency for polyphony and imitation

2 The distinction of these three basic styles (*stylus ecclesiasticus, cubicularis, theatralis seu scenecus*) was first introduced by Marco Scacchi in a letter to Christoph Werner (probably written in Warsaw in 1647, now lost, copy in D-Hs). It was then taken up by Angelo Berardi in *Ragionamenti musicali* (Bologna 1681) and propagated in the

technique (canon and fugue) characteristic of church style is visible primarily among composers who worked for the Church for many years (Gentili, Gnocchi, Marino), but also with the Marcello brothers, who belonged to the aristocracy and did not hold any musical positions. Also visible in the work of these composers are influences from the sonatas of Corelli (form, texture, counterpoint, harmony), written mainly for the needs of academies run in the palaces of princes of the Catholic Church. On account of the large number of extant concertos by Vivaldi, it is in his works that fugal movements most often appear, although in concertos with titles undoubtedly indicating performance in churches (e.g. RV 212, 270, 286, 556, 581, 582), there are no such examples.

The clear majority of concertos by Venetian composers belong to the chamber type. Not only are these works scored mostly one-to-a-part, but they are dominated by continuo homophony, dance rhythms and simple, transparent texture, often confined to three- or even two-part writing.

The concertos written in Venice, as in no other musical centre during the first half of the eighteenth century, were clearly influenced by opera and cantata (works by Vivaldi, Albinoni, Facco, Tartini, Locatelli). The presence of elements of theatre style is manifest in the direct borrowing of the material of entire movements from existing operatic arias and sinfonias (Vivaldi) and in the imitation of opera-cantata style in the distinctive themes of ritornellos, the cantilena melodies of solo parts (Vivaldi, Albinoni, Facco, Tartini) and the attempts to convey the prosody of poetical mottoes taken from an opera libretto, ascribed to particular movements (Tartini). Manifestations of the influence of theatre style also include all the programme, narrative and illustrative concertos (Vivaldi), utterly exceptional in the concerto output of the period in question, and concertos conveying a particular affect, character and mood, suggested by a title or a poetical motto (Vivaldi, Tartini).

One specific feature that distinguishes Venetian composers from others is the fact that, while referring to such musical genres as the sonata, operatic sinfonia, cantata and opera, the Venetians clearly eschew references to the suite. The clear majority of concertos written in the Venetian Republic during the period under discussion exemplify the complete dominance of continuo homophony. Few composers (Gnocchi, the Marcello brothers, Locatelli) showed a tendency

eighteenth century by Johann Mattheson in *Das beschützte Orchestre* (Hamburg 1717), *Der vollkommene Capellmeister* (Hamburg 1739) and *Grundlage einer Ehren-Pforte* (Hamburg 1740).

for polyphony and the *stile osservato*, while fugal technique was employed only occasionally by Gentili, Marino, Albinoni, Giulio Taglietti, Facco and Vivaldi.

In keeping with the spirit of the times, some composers cultivate a sort of recycling of their best ideas (Vivaldi, Albinoni, Tartini), while borrowings from the works of their colleagues occur rarely and are never of the character of plagiarism, but rather creative arrangements or musical polemics (Vivaldi, Giulio Taglietti, Facco). With regard to stylistic influences, most frequently imitated were the styles of Vivaldi (Gentili, Tessarini, Facco, Locatelli, Veracini, Tartini) and Albinoni (Vivaldi, Giulio Taglietti, Facco).

Each of the composers discussed here developed his own original style, sometimes more or less similar in certain aspects (texture, form, melody) to that of his colleagues (Vivaldi, Albinoni, Facco, Tessarini). In the case of composers active in the concerto genre for several decades (Albinoni, Vivaldi), one notes a certain change in style, resulting above all from a wish (or necessity) to adapt to prevailing stylistic changes occurring in Italian music of the first half of the eighteenth century. That change is most strongly manifest in melodic language. Under the sway of the *style galant*, these composers changed the way they shaped themes from longer phrases covering many bars towards one- or two-bar cells. They also introduced numerous appoggiaturas, ornaments, grace notes, triplet motifs and dotted or Lombardy rhythms. Younger-generation composers (Tessarini, Tartini, Locatelli) employed elements of this style already in their first essays in the concerto genre.

Neither the features of the music discussed here nor the factography allow us to point to any group of composers who forged a school of composition. Although in the concertos written in the Venetian Republic it is possible to indicate certain features that occur most often, it would be an exaggeration to speak of a Venetian school of composition. In light of the known facts, the composers discussed here cannot be linked in master-pupil relations; most of them were associated with a great variety of musical centres and institutions, some of them learned privately and never occupied any musical posts (the Marcello brothers, Albinoni). Each of the composers discussed possesses a fully individual and original style of composition. Among these 15 creative individualities, particularly distinguished is the figure of Vivaldi, not only with regard to the impressive number of concertos that he composed, but also on account of their lofty qualities and prominent place in the history of the genre. In the person of Vivaldi, Venice had a composer who left us more than half of the entire concerto output of that centre (548 works). No other composer in history even came close to such a result. It would seem that Vivaldi was the only composer in the history of the genre to cultivate all the types of Baroque concerto

(solo, for multiple soloists, without soloists, chamber, polychoral, mixed). His concertos were also highly popular beyond the Alps, but interest was also shown in the works of other composers writing in the Venetian Republic (Albinoni, the Marcello brothers, Facco, Tessarini, Veracini, Tartini). That is evidenced by descriptions of performances and the contents of the archives of various music ensembles and institutions of Dresden, Stockholm, Uppsala, Skara, London and Paris.

Given the enduring and keen fascination with Venetian opera at the imperial court in Vienna and the presence there of many outstanding composers originally from the Venetian Republic, particularly curious is the lack of interest in the Venetian concerto among the Austrians. That is borne out not only by the dearth of concertos by Venetian composers preserved in Austrian archives (see Bibliography) and the lack of information indicating their performance by the imperial ensembles, but also by the very modest number of dedications to the emperor himself (Vivaldi's Op. 9) or to various dignitaries representing the empire (Albinoni's Op. 2, Giulio Taglietti's Op. 8, Vivaldi's Op. 8).

* * *

Aware of the necessary limitations of the present work, in order to enhance our knowledge of the concerto cultivated in the Venetian Republic during Vivaldi's times, it would be worth in the future undertaking further detailed and large-scale research. First and foremost, sheet music should be published in critical editions. This postulate concerns not only works by composers not widely known at present (Marino, Gentili, the Taglietti brothers, De Castro), often unjustly labelled *kleiner Meisters*, but also the mostly unpublished concertos of such composers as Tartini and the poorly published concertos of Albinoni and Vivaldi. The state of our knowledge of the place of the concerto in the musical life of La Serenissima and of the biographies of numerous lesser-known composers is highly unsatisfactory and still requires a great deal of source research. It is also worth scrupulously tracing the presence of concertos by Venetian composers in archives around the world, studying how and when those works found their way into a particular library or belonged to the repertoire of local ensembles or music societies or formed part of private collections. A huge question for the coming decades will certainly be to take up philological studies concerning the different extant variants of concertos by Venetian composers. Interesting conclusions and relations may be revealed by wide-ranging comparative research into the opera-cantata output of Vivaldi, Albinoni, Facco, the Marcello brothers and Veracini and its possible direct influence on specific works by those composers. Finally,

more extensive comparative research into the concerto output of Venetian composers with concertos by composers belonging to other centres active in this area (e.g. Dresden, Bologna, Naples, Paris) may show up instances of borrowing or influence. Yet none of this research can be conducted individually, without the collaboration of many specialist musicologists, archivists and historians.

Appendices

Appendix I. Composers, centres, number of extant concertos and their intention

Venice

Composer	Extant concertos (publications and manuscripts)	Number	Function
Giorgio Gentili (1669–1737)	<i>Concerti a quattro e cinque</i> , Op. 5, Venice 1708	12	Venice: basilica of San Marco, Ospedale dei Mendicanti, Teatro S. Angelo
	<i>Concerti a quattro</i> , Op. 6, Venice 1716, MS <i>D-DI</i> concerto in MS <i>D-B</i> , c.1716–1725	12	
	Total:	1	
		25	
Alessandro Marcello (1669–1747)	<i>La cetra</i> , Augsburg 1738	6	Venice: Accademia degli Animosi
	[D 935] in <i>Concerti a cinque</i> , Amsterdam 1717 concertos in MSS in <i>I-Vm, D-SWI, S-Skma</i> , c.1712–1740	1	Rome: academies at Borghese Palace, Accademia Arcadia
	Total:	5	Stockholm: Utile Dulci academy
		12	
Tomaso Albinoni (1671–1751)	<i>Sinfonie e concerti a 5</i> , Op. 2, Venice 1700	6	Venice: opera houses; Accademia Filarmonica
	<i>Concerti a 5</i> , Op. 5, Venice 1707	12	Mantua: court of Duke C. F. Gonzaga
	<i>Concerti a 5</i> , Op. 7, Amsterdam 1715	12	Rome: court of Card. P. Ottoboni
	<i>Concerti a 5</i> , Op. 9, Amsterdam 1722	12	Naples/Palermo: court of viceroy of Sicily, C. F. A. Spinola Colonna
	<i>Concerti a 5</i> , Op. 10, Amsterdam 1736	12	Dresden: court of Augustus II and III
	[Co 2] in <i>Concerti a cinque</i> , Amsterdam 1717 concertos in MSS <i>A-Wln, D-DI, S-L, S-Uti, CH-Zz</i> , c.1695–1740	1	Stockholm: Utile Dulci academy
		5	Uppsala: university orchestra
		60	

Composer	Extant concertos (publications and manuscripts)	Number	Function
Giacomo Facco (1676–1753)	<i>Pensieri adriarmonici</i> , Op. 1, book I, Amsterdam 1716 <i>Pensieri adriarmonici</i> , Op. 1, book II, Amsterdam 1719 concerto in MS S-L, c.1713–1750	6 6 1	Palermo/Messina: court of viceroy of Sicily, C. F. A. Spinola Colonna Madrid: court of Philip V Stockholm: Utile Dulci academy Uppsala: university orchestra Skara: school orchestra Mexico: Colegio de San Ignacio de Loyola Vizcaínas
	Total:	13	
Antonio Vivaldi (1678–1741)	<i>L'estro armonico</i> , Op. 3, Amsterdam 1711 <i>La stravaganza</i> , Op. 4, Amsterdam 1716 <i>VI concerti a cinque stromenti</i> , Op. 6, Amsterdam 1719 <i>Concerti a cinque stromenti</i> , Op. 7, Amsterdam 1720 <i>Il cimento dell'armonia</i> , Op. 8, Amsterdam 1725 <i>La cetra</i> , Op. 9, Amsterdam 1727 <i>VI concerti a flauto traverso</i> , Op. 10, Amsterdam 1729 <i>Sei concerti a violino principale</i> , Op. 11, Amsterdam 1729 <i>Sei concerti a violino principale</i> , Op. 12, Amsterdam 1729	12 12 6 12 12 6 6 6	Venice: Ospedale della Pietà, Teatro S. Angelo, Accademia Filarmonica Brescia: Oratorio della Pace Padua: basilica of San Antonio (RV 212) Mantua: court of Prince P. von Hesse-Darmstadt Rome: court of Card. P. Ottoboni, San Lorenzo in Damaso Dresden: court of Augustus II and III Prague: court of Duke Morzin and Count Vrba Amsterdam: Teatr Schouwburg
	[RV 276] in <i>Concerts à 5, 6 & 7 instruments</i> , Amsterdam 1715 [RV 195] in <i>VI concerts a 5 & 6 instrumens</i> , Amsterdam 1716 [RV 220, 275, 364] in <i>Concerti a cinque</i> , Amsterdam 1717 [RV Anh.15] in <i>VI concerti a 5 stromenti</i> , Amsterdam 1719 [RV 335] in <i>Two celebrated concertos</i> , London 1720 [RV 456] in <i>Harmonia mundi II</i> , London 1728	1 1 3 1 1 1	

Composer	Extant concertos (publications and manuscripts)	Number	Function
	[RV 189, 341] in 6 concerti a cinque stromenti, Amsterdam 1735 [RV 179, 513] in VI concerti a cinque stromenti, Amsterdam 1736 [RV 364a] in L'élite des concerto italiens, Paris 1750 concertos in MSS <i>F-Tn</i> , <i>F-Vc</i> , <i>F-Vm</i> , <i>F-Nc</i> , <i>D-Dl</i> , <i>GB-Mp</i> , <i>F-Pn</i>, c.1700–1740 Total:	2 2 1 451 548	Venice: academies in palaces of Marcello, Zenobio, Donà Dresden: court of Augustus II and III Stockholm: Utile Dulci academy
Benedetto Marcello (1686–1739)	<i>Concerti a cinque</i> , Op. 1, Venice 1708 (no vn solo) concertos in MSS <i>S-Uu</i> , <i>S-Skma</i> , <i>D-B</i> , <i>D-Dl</i> , <i>GB-Lbl</i> , c.1705–1739 Total:	12 7 19	Venice: basilica of San Marco, Ospedale dei Derelitti Urbino: cathedral of Santa Maria Assunta Fano: Accademia degli Anarconti London: Ruckholt House, Hickford's Room Amsterdam: hotel De Keizerskroon Rotterdam: Grote Concertzaal in de Bierstraat Arnhem: Collegium Musicum Brno: court of Card. W. H. von Schratzenbach
Carlo Tessarini (1690–1766)	<i>Concerti a cinque</i> Op. 1, Amsterdam 1724 [Tes 1] in <i>Harmonia mundi II</i> , London 1728 <i>Concerti a più strumenti</i> , Op. 3, Amsterdam 1730 <i>La stravaganza</i> , Op. 4, Amsterdam 1736 concertos in MSS <i>D-Dl</i> , <i>D-SWI</i> , <i>F-AN</i> , <i>S-Skma</i> , <i>S-Uu</i> , <i>F-Pn</i> , <i>GB-Ckc</i> , <i>HR-Dsmb</i> , c.1716–1749 Total:	12 1 10 8 22 53	Venice: Santa Maria Gloriosa dei Frari, basilica of San Marco, academies in Mocenigo palace Dresden: court of Augustus II and III London: opera houses, <i>Foundling Hospital</i> Uppsala: university orchestra
Francesco Maria Veracini (1690–1768)	[A 1] in <i>Concerti a cinque</i> , Amsterdam 1717, <i>Select harmony</i> , <i>Fourth collection</i> , London 1740 [D 2] in VI concerti a 5 stromenti, Amsterdam 1719 [Bb] in VI concerti a cinque stromenti, Amsterdam 1736 concertos in MSS <i>A-Wn</i> , <i>D-SWI</i> , c.1712–1735 Total:	1 1 1 2 5	Venice: basilica of San Marco, Ospedale della Pietà, academies in Lini palace, Accademia dei Nobili
Pietro Locatelli (1695–1764)	<i>L'arte del violino</i> , Op. 3, Amsterdam 1733 Total: Venice total:	12 12 747	

Brescia

Composer	Extant concertos (publications and manuscripts)	Number	Function
Giulio Taglietti (1660–c.1724)	<i>Concerti a quattro</i> , Op. 4, Venice c.1699 (lost) Amsterdam 1709	10	Brescia: Collegio de' Nobili di San Antonio, Accademia dei Formati, Oratorio della Pace
	<i>Concerti a cinque</i> , Op. 8, Venice 1710	10	
	<i>Concerti a quattro</i> , Op. 11, Bologna 1713, Amsterdam 1716	10	
	Total:	30	
Luigi Taglietti (1668–c.1744)	<i>Concerti a quattro e sinfonie a tre</i> , Op. 6, Venice 1708	5	Brescia: Collegio de' Nobili di San Antonio
	Total:	5	
Francisco José De Castro (fl. 1695–1708)	<i>Concerti accademici a quattro</i> , Op. 4, Bologna 1708	8	Brescia: Collegio de' Nobili di San Antonio, Accademia dei Formati
	Total:	8	
Pietro Gnocchi (1689–1775)	<i>Concerti per quattro violini, viola, violoncello e basso continuo</i> , Brescia c.1740, MS. <i>F-BR</i> , <i>F-Gl</i>	12	Brescia: cathedral of Santa Maria Assunta, Orfanelle della Pietà
	Total:	12	
	Brescia total:	55	

Bergamo

Composer	Extant concertos (publications and manuscripts)	Number	Function
Carlo Antonio Marino (1670–1735)	<i>Sonate a 3 e 5</i> , Op. 3, Amsterdam 1697 (Nos. 9–12)	4	Bergamo: basilica of Santa Maria Maggiore Crema: cathedral of Santa Maria Assunta Rome: court of Card. P. Ottoboni
	<i>Sonate a 3 e 4</i> , Op. 6, Venice 1701 (Nos. 7–12)	6	
	concertos in MSS <i>GB-Mp</i> , c.1720	3	
	Bergamo total:	13	

Padua

Composer	Extant concertos (publications and manuscripts)	Number	Function
Giuseppe Tartini (1692–1770)	<i>Sei concerti a cinque e sei</i> , Op. 1, book I, Amsterdam 1727	6	Padua: basilica of San Antonio, Accademia dei Ricovrati
	<i>Sei concerti a cinque</i> , Op. 1, book II, Amsterdam 1729	6	Venice: academies in palaces of Mocenigo, Giustinian,
	<i>VI concerti a otto</i> , Op. 2, Amsterdam 1734	6	Foscarini
	concertos in MSS <i>I-Pca</i> , <i>I-Nc</i> , <i>I-AIn</i> , <i>F-UDc</i> , <i>F-Pc</i> , <i>US-BEm</i> , <i>GB-Mp</i> , <i>D-B</i> , <i>S-Skma</i> , <i>S-Uu</i> , <i>A-Wgm</i> , <i>A-Wn</i> , <i>D-Df</i> , <i>D-SWl</i> , c.1722–1770	141	Prague: courts of Prince Lobkowitz and Count Kinsky Paris: Concert Spirituel Stockholm: Utile Dulci academy
	Padua total:	159	
	All centres total:	974	

Appendix 2. Publications with Venetian instrumental concertos from the years 1697–1791¹

Item no.	Composer	Title of set	Publishers	Place and year of publication, reissues, RISM
1.	Carlo Antonio Marino	<i>Sonate a 3 e 5</i> , Op. 3	Estienne Roger	Amsterdam 1697, RISM M 689
2.	Tomaso Albinoni	<i>Sinfonie e concerti a cinque</i> , Op. 2	Giuseppe Sala Estienne Roger John Walsh, Peter Randall, Joseph Hare John Walsh, Peter Randall	Venice 1700, 1702, 1707, RISM A 703–704 Amsterdam 1702, 1709, RISM A 706, A 705 London 1709, RISM A 707 London c.1720, RISM A 708
3.	Carlo Antonio Marino	<i>Sonate a 3 e 4</i> , Op. 6	Giuseppe Sala Estienne Roger	Venice 1701, RISM M 692 Amsterdam 1706, RISM M 693
4.	Giulio Taglietti	<i>Concerti a quattro</i> , Op. 4	Giuseppe Sala (lost) Estienne Roger	Venice c.1705 Amsterdam 1709, RISM T 35
5.	Tomaso Albinoni	<i>Concerti a cinque</i> , Op. 5	Giuseppe Sala Estienne Roger Michel Charles Le Cène Pierre Mortier	Venice 1707, 1710, RISM A 722–723 Amsterdam 1708, 1715, RISM A 724–725 Amsterdam 1715, 1725, RISM A 726–727 Amsterdam 1710, RISM A 728
6.	Luigi Taglietti	<i>Concerti a quattro</i> , Op. 6	Giuseppe Sala Pierre Mortier Estienne Roger	Venice 1708, RISM T 48 Amsterdam 1710, RISM T 49 Amsterdam 1709, RISM T 50
7.	Giorgio Gentili	<i>Concerti a quattro e cinque</i> , Op. 5	Antonio Bortoli	Venice 1708, RISM G 1583

¹ The closing date of 1791, although outside the timeframe adopted in this book, concerns reissues of sets published before 1740.

Item no.	Composer	Title of set	Publishers	Place and year of publication, reissues, RISM
8.	Benedetto Marcello	<i>Concerti a cinque</i> , Op. 1	Giuseppe Sala	Venice 1708, RISM M 443
9.	Francisco José de Castro	<i>Concerti accademici a quattro</i> , Op. 4	Peri	Bologna 1708, RISM A 222
10.	Giulio Taglietti	<i>Concerti a cinque</i> , Op. 8	Giuseppe Sala	Venice 1710, RISM T 40
11.	Antonio Vivaldi	<i>L'estro armonico</i> , Op. 3	Estienne Roger John Walsh, Joseph Hare Estienne Roger, Michel Charles Le Cène Mickepher Rawlins John Young Le Clerc	Amsterdam 1711, RISM V 2201–2202 London 1715, 1717, 1732, RISM V 2204, 2206, 2209 Amsterdam after 1723, RISM V 2203 London 1725–1728, RISM V 2208 London before 1730, RISM V 2207 Paris c.1745, 1748, 1751, RISM V 2211–2213
12.	Giulio Taglietti	<i>Concerti a quattro</i> , Op. 11	Silvani Jeanne Roger	Bologna 1713, RISM T 41 Amsterdam 1716, RISM T 42
13.	Tomaso Albinoni	<i>Concerti a cinque</i> , Op. 7	Estienne Roger Estienne Roger, Michel Charles Le Cène	Amsterdam 1715, 1715, RISM A 733–734 Amsterdam 1725, RISM A 735
14.	Antonio Vivaldi	<i>La stravaganza</i> , Op. 4	Estienne Roger Estienne Roger, Michel Charles Le Cène John Walsh, Joseph Hare John Young; John Walsh	Amsterdam 1716, RISM V 2214 Amsterdam after 1723, RISM V 2215 London 1728, RISM V 2216 London 1730, 1732, RISM V 2217–2218
15.	Antonio Vivaldi	<i>The cuckow</i> (RV 335)	John Longmann & co.	London 1717, RISM V 2239
16.	Giacomo Facco	<i>Pensieri adriarmonici</i> , Op. 1 book I	Jeanne Roger	Amsterdam 1716, RISM F 48

Item no.	Composer	Title of set	Publishers	Place and year of publication, reissues, RISM
17.	Giacomo Faccio	<i>Pensieri adriarmonici</i> , Op. 1 book II	Jeanne Roger	Amsterdam 1719, RISM F 48
18.	Antonio Vivaldi	<i>Concerti a cinque stromenti</i> , Op. 6	Jeanne Roger Estienne Roger, Michel Charles Le Cène	Amsterdam 1719, RISM V 2221 Amsterdam after 1723, RISM V 2222
19.	Antonio Vivaldi	<i>Two celebrated concertos</i> (Op. 4 No. 5, RV 335)	John Jones John Walsh, Joseph Hare John Walsh	London 1720, RISM V 2236 London 1720, RISM V 2237 London 1730, RISM V 2238
20.	Antonio Vivaldi	<i>Concerti a cinque stromenti</i> , Op. 7	Jeanne Roger Michel Charles Le Cène	Amsterdam 1720, RISM V 2223 Amsterdam after 1723, RISM V 2224
21.	Tomaso Albinoni	<i>Concerti a cinque</i> , Op. 9	Jeanne Roger Michel Charles Le Cène	Amsterdam 1722 RISM A 739 Amsterdam 1725 RISM A 738
22.	Carlo Tessarini	<i>Concerti a cinque</i> , Op. 1	Michel Charles Le Cène John Walsh, Joseph Hare	Amsterdam 1724, RISM T 580 London 1727, 1733, 1745, 1749, RISM T 581
23.	Antonio Vivaldi	<i>Il cimento dell'armonia</i> , Op. 8	Michel Charles Le Cène Le Clerc	Amsterdam 1725, RISM V 2225 Paris 1739, 1743, 1748, RISM V 2226--2228
24.	Antonio Vivaldi	<i>La cetra</i> , Op. 9	Michel Charles Le Cène	Amsterdam 1727, RISM V 2229
25.	Giuseppe Tartini	<i>Sei concerti a cinque e sei</i> , Op. 1 book I	Michel Charles Le Cène	Amsterdam 1727, RISM T 233
26.	Antonio Vivaldi	<i>VI concerti a flauto traverso</i> , Op. 10	Michel Charles Le Cène	Amsterdam 1728, RISM V 2230
27.	Antonio Vivaldi	<i>Sei concerti a violino principale</i> , Op. 11	Michel Charles Le Cène	Amsterdam 1729, RISM V 2231
28.	Antonio Vivaldi	<i>Sei concerti a violino principale</i> , Op. 12	Michel Charles Le Cène	Amsterdam 1729, RISM V 2232
29.	Giuseppe Tartini	<i>Sei concerti a cinque</i> , Op. 1 book II	Michel Charles Le Cène	Amsterdam 1729, RISM T 235

Item no.	Composer	Title of set	Publishers	Place and year of publication, reissues, RISM
30.	Antonio Vivaldi	<i>Three celebrated concertos</i> (Op. 4 Nos. 1, 9, 11)	Daniel Wright, John Young	London before 1730, RISM V 2240
31.	Antonio Vivaldi	<i>Select harmony</i> (Op. 6 Nos. 1–2, Op. 7 Nos. 3, 8, 10–12, Op. 8 Nos. 7–8, Op. 9 Nos. 1–2, RV 338/RV Anh.65)	John Walsh, Joseph Hare	London 1730, RISM V 2234
32.	Carlo Tessarini	<i>Concerti a più strumenti</i> , Op. 3	Michel Charles Le Cène John Walsh	Amsterdam 1730, RISM T 584 London 1734 not in RISM
33.	Pietro Locatelli	<i>L'arte del violino</i> , Op. 3	Michel Charles Le Cène Des Lauriers Mme Boivin, Le Clerc Sr. Hué	Amsterdam 1733, RISM L 2605 Paris 1781, RISM L 2606 Paris 1742, RISM L 2607 Paris 1791, RISM L 2608
34.	Giacomo Facco	<i>A select concerto</i> (Op. 1 No. 1)	John Walsh	London 1734, RISM F 49
35.	Giuseppe Tartini	<i>VI concerti a otto</i> , Op. 2	Gerhard Frederik Witvogel	Amsterdam 1734, RISM T 237
36.	Tomaso Albinoni	<i>Concerti a cinque</i> , Op. 10	Michel Charles Le Cène	Amsterdam 1736, RISM A 740
37.	Carlo Tessarini	<i>La stravaganza</i> , Op. 4	Michel Charles Le Cène	Amsterdam 1736, RISM T 587
38.	Alessandro Marcello	<i>La cetra</i>	Johann Christian Leopold	Augsburg 1738, RISM M 420
39.	Antonio Vivaldi	<i>L'élite des concerto italiens</i> (RV 364a)	Mme Boivin, Le Clerc	Paris 1750, RISM V 2241

Anthologies					
Item no.	Composers and works	Title of set	Publishers	Place and year of publication	
1.	Antonio Vivaldi (RV 276)	<i>Concerts à 5, 6 et 7 instruments [...] composez par messieurs Bitfi, Vivaldi et Torelli</i>	Estienne Roger	Amsterdam 1715	
2.	Antonio Vivaldi (RV 195)	<i>VI concerts à 5 et 6 instruments composez par messieurs Mossi, Valentini et Vivaldi</i>	Jeanne Roger	Amsterdam 1716	
3.	Antonio Vivaldi (RV 220, 364, 275) Tomaso Albinoni (Co 2) Alessandro Marcello (D 935) Francesco Maria Veracini (A 1)	<i>Concerti a cinque [...] del (sic) signori G. Valentini, A. Vivaldi, T. Albinoni, F.M. Veracini, G. St. Marritin, A. Marcello, G. Rampin, A. Predieri</i>	Jeanne Roger Michel Charles Le Cène	Amsterdam 1717 Amsterdam 1730	
4.	Antonio Vivaldi (RV Anh.15) Francesco Maria Veracini (D 2)	<i>VI concerti a 5 stromenti [...] del sig. F.M. Veracini, A. Vivaldi, G. M. Alberti, Salvini e G. Torelli</i>	Jeanne Roger Michel Charles Le Cène	Amsterdam 1719 Amsterdam 1720	
5.	Giuseppe Tartini (Anh.III-VI)	<i>Sei concerti a cinque stromenti [...] della sigr. Giuseppe Tartini é Gasparo Visconti</i>	Michel Charles Le Cène	Amsterdam 1727	

Anthologies			
6.	Antonio Vivaldi (RV 456) Tomaso Albinoni (Mi 14, Mi 19) Carlo Tessarini (Tes1)	<i>Harmonia mundi. The 2nd collection, being VI concertos in six parts for violins and other instruments. Collected out of the choicest works of Vivaldi, Tessarini, Albinoni, Alberti, never before printed</i>	John Walsh, Joseph Hare London 1728
7.	Giacomo Facco (Op. 1 No. 1)	<i>Select harmony, third collection. Six concertos in seven parts, for violins, and other instruments compos'd by sigr. Geminiani, and other eminent Italian authors</i>	John Walsh London 1734
8.	Antonio Vivaldi (RV 189, 341)	<i>6 concerti a cinque stromenti [...] d'alcuni famosi maestri, libro primo</i>	Gerhard Frederik Witvogel Amsterdam 1735
9.	Antonio Vivaldi (RV 179, 513) Giuseppe Tartini (D 1) Francesco Maria Veracini (Bb)	<i>VI concerti a cinque stromenti [...] d'alcuni famosi maestri comme [sic] di Angello [sic] Maria Scaccia, Francesco Maria Veracini, Antonio Vivaldi, Bernardo Polozzo e Giuseppe Tartini</i>	Gerhard Frederik Witvogel Amsterdam 1736

Anthologies		
10.	Giuseppe Tartini (D 85, 60) Francesco Maria Veracini (A 1)	John Walsh London 1740
<i>Select harmony, fourth collection. Six concertos in seven parts [...] compos'd by Mr. Handel, Tartini and Veracini</i>		

Appendix 3. Biographical notes for composers of concertos in chronological order

Composer	Date and place of birth and death	Musical training	Place of employment, position, membership of academies	Oeuvre (concertos in bold)
Giulio Taglietti	c.1660, Brescia – c.1724, Brescia	Brescia?	1695–1713, Collegio dei Nobili, Brescia, <i>maestro del violino</i> 1702–1713, Oratorio alla Pace, Brescia, violinist Accademia dei Formati, Brescia	Prints Op. 1 <i>Sonate da camera a tre</i> , Bologna 1695 Op. 2 <i>Concerti e sinfonie a tre</i> , Venice 1696, Amsterdam c.1698–1699, London c.1734–1735 Op. 3 <i>Arie da suonare</i> , Venice c.1697–1698 (lost), Amsterdam c.1700 Op. 4 Concerti, Venice c.1699, Amsterdam 1709 Op. 5 <i>Divertimento musicale di camera a tre</i> , Venice 1706, Amsterdam 1709 Op. 6 <i>Pensieri musicali</i> , Venice 1707 Op. 7 <i>Sonate a violino e basso</i> , Venice 1709 (lost) Op. 8 Concerti a cinque, Venice 1710 Op. 9 <i>Sonate da camera</i> Venice 1710 (lost) Op. 10 <i>Arie da suonare</i> , Venice 1711 (lost) Op. 11 Concerti a quattro con suoi rinforzi, Bologna 1713, Amsterdam 1716 Op. 12 <i>Pensieri da camera</i> , Venice 1714 (lost) Op. 13 <i>Sonate ... per camera</i> , Bologna 1715

Luigi Taglietti	1668, Brescia – c.1744, Brescia	Brescia?	1697–1714, Collegio dei Nobili, Brescia, <i>maestro del violoncello e tromba marina</i> 1702–1713, Oratorio alla Pace, Brescia, cellist Accademia dei Formati, Brescia	Manuscripts concerto Op. 8 No. 8 (LV135) in transcription by J. G. Walther; concerto Op. 4 No. 1 , 2 concertos <i>a tre</i> ; <i>Pensieri musicali ad uso d'arie cantate a tre voci in partitura</i> ; 2 oratorios (lost) Prints Op. 1 <i>Sonate da camera a tre</i> , Bologna 1697 Op. 2 <i>Sonate a tre</i> , Venice 1700 (lost) Op. 3 <i>Concerti a quattro</i> , Venice 1702 (lost) Op. 4 <i>Sonate a violino e violoncello</i> , Venice 1707 Op. 5 <i>Concertini e preludi con diversi pensieri e divertimenti a cinque</i> , Venice 1708 Op. 6 Concerti a quattro e sinfonie a tre , Venice 1708, Amsterdam 1709
Giorgio Gentili <i>Faion</i>	?1669, Venice – 1737? Venice	Venice, San Marco?	1689–1731, San Marco, Venice, violinist 1702–1717, Ospedale dei Mendicanti, Venice, <i>maestro di istromenti</i> 1727, Teatro Sant'Angelo, Venice, impresario	Manuscripts 10 cello sonatas Prints Op. 1 <i>Sonate a tre</i> , Venice 1701 Op. 2 <i>Concerti da camera a tre</i> , Venice 1703 Op. 3 <i>Capricci da camera a violino e violoncello o cimbalò</i> , Venice ante 1706 Op. 4 <i>Sonate a tre</i> , Venice 1707 Op. 5 Concerti a quattro e cinque , Venice 1708 Manuscripts Op. 1; Op. 2; Op. 6 Concerti a quattro , Venice 1716; concerto (LV130) in transcription by J. G. Walther; 2 sonatas
Alessandro Marcello <i>Eterio Stinifalco</i>	24 VIII 1669, Venice – 17 VII 1747, Venice	<i>Collegio de'</i> Somaschi a <i>San</i> <i>Antonio di</i> Castello, Venice	Accademia degli Animosi Accademia della Crusca Accademia Arcadia Accademia Filarmonica Accademia Albrizziana	Prints <i>Cantate di Eterio Stinifalco</i> , Venice 1708 Concerto D 935 in Concerti a cinque, Amsterdam 1717 La cetra di Eterio Stinifalco, Augsburg 1738 <i>Suonate a violino solo di Eterio Stinifalco</i> , Augsburg 1738 Manuscripts pastorale <i>Gli amanti fedeli</i> (lost), 6 cantatas, 4 concertos (D 942–5) , concerto D 935 (BWV 974) in transcription by J. S. Bach; 3 sonatas, 3 sonatas (lost)

Francisco José De Castro <i>Accademico Formato</i> , Jesuit	c.1670, Seville – ?	1690–1695, Collegio dei Nobili, Brescia, studies with P. F. Alghisi	Accademia dei Formati, Brescia	Prints Op. 1 <i>Trattamenti armonici da camera a tre</i> , Bologna 1695 Op. 2 <i>Sonate da chiesa a tre</i> , Bologna 1697 (lost) azione cavalleresca <i>Il delfino in cielo</i> , Brescia 1697 (music from Opp. 1–2) Op. 4 <i>Concerti accademici a quattro</i>, Bologna 1708 Manuscripts oboe sonata
Carlo Antonio Marino	10 IX 1670, Bergamo – 13 IX 1735, Crema	Bergamo, G. Marino (father), 1681–1684 Santa Maria Maggiore (choir), cleric	1683–1707, cathedral of Santa Maria Maggiore, Bergamo, violinist 1690–1702, hired operatic violinist in Milan, Turin, Piacenza 1709–1735, cathedral of Santa Maria Assunta, Crema, chapelmaster	Prints Op. 1 <i>Sonate da camera a tre</i> , Bologna 1687 Op. 2 <i>Balletti, correnti, gigue, e minuetti diversi a tre</i> , Venice 1692 Op. 3 <i>Suonate a tre et a cinque</i>, Venice 1693 (lost), Amsterdam 1697 Op. 4 <i>Cantate a voce sola</i> , Venice 1695 Op. 5 <i>Suonate alla francese a tre</i> , Venice 1699, Amsterdam 1700 Op. 6 <i>Sonate a tre et a quattro</i>, Venice 1701, Amsterdam 1715 Op. 7 <i>Suonate da camera a tre</i> , Venice 1704, Amsterdam 1715, 1730 Op. 8 <i>Sonate a violino solo</i> , Venice 1705, Amsterdam 1705 cantata No. 4 in <i>Cantate a una e due voci con tromba e flauti</i> , e senza, Amsterdam 1702 <i>Accademia detta in lode del F. Donada</i> , Milan 1709 (lost) Manuscripts 3 concertos , 29 sonatas, chiaccona
Tomaso Albinoni	8 VI 1671, Venice – 17 I 1751, Venice	probably studies with G. Legrenzi, Venice?	his own singing school, Venice 1700 honorary patronage of Ferdinando Carlo Gonzaga, Duke of Mantua	Prints Op. 1 <i>Suonate a tre</i> , Venice 1694, 1704, Amsterdam 1697, 1715, 1725 Op. 2 <i>Sinfonie e concerti a cinque</i>, Venice 1700, 1702, 1707, Amsterdam 1702, 1709, London 1709, 1720 Op. 3 <i>Balletti a tre</i> , Venice 1701, 1704, 1706, Amsterdam 1702,

<p>Giacomo Facco</p>	<p>1676, Marsango, near Padua– 16 XI 1753, Madrid</p>	<p>Padua? Venice?</p>	<p>1700, Venice, Teatro San Cassiano, violinist 1700–1720, Naples, Palermo,</p>	<p>1710, 1722, London 1702, 1717, 1726 Op. 4 <i>Cantate a voce sola</i>, Venice 1702 Op. 4 <i>Sonate da chiesa</i>, Amsterdam 1707, 1708, London 1710 Op. 5 <i>Concerti a cinque</i>, Venice 1707, 1710, Amsterdam 1708, 1710, 1715, 1715, 1725 Op. 6 <i>Trattamenti armonici per camera</i>, Amsterdam 1710, 1712, London 1718 Op. 7 <i>Concerti a cinque</i>, Amsterdam 1715, 1715, 1725 Op. 8 <i>Balletti e sonate a tre</i>, Amsterdam 1722, 1722 Op. 9 <i>Concerti a cinque</i>, Amsterdam 1722, 1725 Op. 10 <i>Concerti a cinque</i>, Amsterdam 1736 <i>Sonate a violino solo</i>, Amsterdam 1717 cantata No. 3in <i>Cantate a una e due voci con tromba e flauti, e senza</i>, Amsterdam 1702 concert Co2 in <i>Concerti a cinque</i>, Amsterdam 1717 <i>simfonia Si3a in VI Sonates ou concerts a 4, 4 & 6 parties</i>, Amsterdam 1709 <i>simfonia Si4 in Six ouvertures for violins</i>, London 1724 <i>Six sonates da camera</i>, Paris 1740 Manuscripts 53 operas, 4 serenades, 2 oratorios, 48 cantatas, mass, magnificat (lost), 4 concertos (Co1, Co3 lost, Co4, Co5), 2 concertos (LV126–7) in transcriptions by J. G. Walther, 2 concertos (Op. 2 No. 12, Op. 5 No. 10) in anonymous transcriptions. 7 <i>sinfonias (Si2–9)</i>, 45 <i>sonatas</i></p>
			<p>Prints <i>Penstieri adriarmonici overo concerti a cinque</i>, Op. 1, book I, Amsterdam 1716, book II, Amsterdam 1719</p>	

<p>Antonio Vivaldi <i>Il Prete Rosso</i>, priest</p>	<p>4 III 1678, Venice – 27 or 28 VII 1741, Vienna</p>	<p>before 1696, Venice, studies with G. B. Vivaldi (father) 1701–1703, Venice, probably studies with F. Gasparini 1701, Turin, probably lessons with L. Somis 1701, Bologna, probably lessons with G. Torelli</p>	<p>Messina, Madrid, chapelmaster to Don Carlo Filippo Antonio Spinola Colonna, marquis <i>de los Balbasses</i>, viceroys of Sicily 1720–1753, violinist with the Capilla Real in Madrid, violinist of the Teatro del Buen Retiro in Madrid and the Teatro del Reale Sitto in Aranjuez, teacher to kings of Spain: Louis I, Charles III and Ferdinand VI Bourbon</p>	<p>Concerto Op. 1 No. 1 in Select harmony. Third collection, London 1734 Manuscripts 5 operas (3 lost), 3 serenatas (1 lost), 2 dialogi (lost), 13 cantatas, 9 concertos, 10 sinfonias, 5 suites, 2 sonatas for 1–2 cellos</p>
			<p>1703–1709, 1711–1718, 1723–1729, 1735–1739, teacher of violin and viol, choirmaster, concertmaster, composer, Ospedale della Pietà, Venice 1718–1720, chapelmaster <i>da camera</i> to the imperial governor, Prince Philipp von Hesse-Darmstadt, Mantua 1696–1697, San Marco, Venice 1701, Turin 1711–1712, Oratorio della Pace, Brescia 1712, San Antonio, Padua 1713, Santa Corona, Vicenza, hired solo violinist, operatic violinist</p>	<p>Prints Op. 1 <i>Suonate da camera a tre</i>, Venice 1705 Op. 2 <i>Sonate a violino, e basso</i>, Venice 1709 Op. 3 <i>L'estro armonico</i>, Amsterdam 1711 RV 267 in <i>Concerts à 5, 6 & 7 Instrumens</i>, Amsterdam 1715 Op. 4 <i>La stravaganza</i>, Amsterdam 1716 Op. 5 <i>VI Sonate</i>, Amsterdam 1716 RV 195 in <i>VI concerti à 5 & 6 Instrumens</i>, Amsterdam 1716 RV 220, 275, 364 in <i>Concerti a cinque</i>, Amsterdam 1717 Op. 6 <i>VI concerti a cinque</i>, Amsterdam 1719 RV Anh.15 in <i>VI concerti a 5 stromenti</i>, Amsterdam 1720 Op. 7 <i>Concerti a cinque</i>, Amsterdam 1720 RV 335 and Op. 4 No. 5 in <i>Two celebrated concertos</i>, London 1720 Op. 8 <i>Il cimento dell'armonia e dell'invenzione</i>, Amsterdam 1725 Op. 9 <i>La cetra</i>, Amsterdam 1727 RV 456 in <i>Harmonia Mundi. The 2nd collection</i>, London 1728 Op. 10 <i>VI concerti a flauto traverso</i>, Amsterdam 1729 Op. 11 <i>Sei concerti</i>, Amsterdam 1729 Op. 12 <i>Sei concerti</i>, Amsterdam 1729 RV 189, 341 in <i>6 concerti a cinque stromenti</i>, Amsterdam 1735 RV 179, 513 in <i>VI concerti a cinque stromenti</i>, Amsterdam 1736</p>

<p>Benedetto Marcello <i>Drivante Sacro</i></p>	<p>24 VII 1686, Venice – 24 VII 1739, Brescia</p>	<p>before 1703, <i>Collegio de' Somaschi a San Antonio di Castello</i>, Venice 1703–1707, Venice, studies with F. Gasparini and A. Lotti</p>	<p>Accademia Arcadia Accademia Filarmonica, Bologna</p>	<p><i>VI Sonates, violoncello solo col basso</i>, Paris 1740 RV 364a in <i>L'élite des concerto italiani</i>, Paris 1750 Manuscripts 5 mass movements, 23 psalms, 4 magnificats, 17 motets, 9 introductions, 11 hymns, sequences, antiphon, 4 oratorios (3 lost), 41 cantatas, 8 serenatas, 37 operas, 16 pasticcios, 57 sonatas, 451 concertos, 10 concertos (BWV 593–594, 596, 972–973, 975–976, 978, 980, 1065) in transcriptions by J. S. Bach</p>
<p>Pietro Gnocchi, priest</p>	<p>27 II 1689 Alfianello, near Brescia – 9 XII 1775, Brescia</p>	<p>1712–1713, Santa Maria Assunta, Brescia (choir), after 1713, Venice, studies probably with A. Biffi</p>	<p>before 1723, member of the court of Duke Eugenio di Savoia, Vienna 1723–1775, Santa Maria Assunta, Brescia, chapelmaster, organist, teacher 1745–1750 Orfanelle della Pietà</p>	<p>Prints Op. 1 <i>Concerti a cinque</i>, Venice 1708 Op. 2 <i>Suonate a flauto solo</i>, Venice 1712 <i>Canzoni madrigalesche e arie</i>, Bologna 1717 <i>Estro poetico-armonico</i>, Venice 1724–1726 <i>VI sonate a violoncello</i>, Amsterdam 1732 <i>Six solos for a violoncello</i>, London c.1733 <i>Sei sonate a tre</i>, Amsterdam 1734 Manuscripts 4 oratorios, 9 masses (1 lost), 8 motets, 5 misereres, 4 antiphons, 3 graduals, 3 offertories, 2 psalms, 2 magnificats, 1 hymn, 1 lamentation of Jeremiah (lost), 1 lesson for Easter Week (lost), 7 operas, 380 cantatas, 7 concertos, 7 sinfonias, 41 sonatas, 34 minuetts</p>
<p>Pietro Gnocchi, priest</p>	<p>27 II 1689 Alfianello, near Brescia – 9 XII 1775, Brescia</p>	<p>1712–1713, Santa Maria Assunta, Brescia (choir), after 1713, Venice, studies probably with A. Biffi</p>	<p>before 1723, member of the court of Duke Eugenio di Savoia, Vienna 1723–1775, Santa Maria Assunta, Brescia, chapelmaster, organist, teacher 1745–1750 Orfanelle della Pietà</p>	<p>Prints <i>Messe concertate</i>, Brescia 1740 <i>Salmi brevi per tutto l'anno</i>, Brescia 1750 Manuscripts 70 masses, 8 vespers, 3 responsories, 2 offertories, 2 litanies, 12 magnificats, 6 misereres, hymns, motets, sequences, 8 <i>canzonette scherzose</i>, 12 concertos, 14 sonatas</p>

Carlo Tessarini	1690, Rimini – 1766, Amsterdam	Rimini? Venice?	<p>1720–1735, San Marco, Venice, violinist 1723–1730, Ospedale dei Derelitti, chapelmaster 1733, 1738, 1743, 1750, 1757 Santa Maria Assunta, Urbino, violinist c.1744–1737, concertmaster to Cardinal Wolfgang Hannibal von Schrattenbach, Brno 1740, Teatro di Valle, Rome, violinist 1747, concertmaster at Ruckholt House and Hickford's Room, London 1744, Paris 1746, 1760, Amsterdam 1747, 1761–1762, 1766, Arnhem 1757, Frankfurt 1761–1762, Nijmegen 1765, Rotterdam, hired solo violinist, concertmaster of Accademia degli Anarconti, Fano</p>	<p>Prints Op. 1 Concerti a cinque, Amsterdam 1724 Testi w Harmonia mundi II, London 1728 Op. 1 <i>Sonate</i>, Venice 1729 Op. 3 Concerti a più strumenti, Amsterdam 1730 Op. 1 <i>6 Sonate a 3</i>, Amsterdam 1732 Op. 2 <i>6 Allettamenti da camera</i>, Amsterdam 1732 Op. 2 <i>Il maestro e discepolo, divertimenti da camera</i>, Urbino 1734 Op. 4 La stravaganza, Amsterdam 1736 Op. 2 <i>XII Solos</i>, London 1736 Op. 2 <i>XII Sonate</i>, Amsterdam 1636 Op. 3 <i>XII Sonate</i>, Amsterdam 1736 Op. 4 <i>Sei sonate a 3</i>, Amsterdam 1737 Op. 5 <i>6 Divertimenti da camera</i>, Amsterdam 1737 Op. 5 <i>Sonate allettamenti da camera</i>, Paris 1738 Op. 8 <i>Sonate</i>, Paris 1738 Op. 3 <i>Allettamenti da camera</i>, Rome 1740 Op. 4 <i>Trattenimenti</i>, Urbino 1742 Op. 5 <i>Sonate a tre da camera</i>, Fano 1743 Op. 6 <i>Sei trio</i>, Paris 1744 Op. 7 <i>Sinfonie</i>, Paris 1744 Concerti a 5 con violino obbligato, Paris 1745 <i>Il piacer delle dame, facile ar-iete instrumentali</i>, Paris 1745 Op. 8 <i>Sonate</i>, Paris 1747 Op. 9 <i>Sonate da camera e chiesa</i>, Paris 1747 Op. 10 Contrasto armonico, Paris 1748 Op. 11 <i>Introduzioni a 4</i>, Paris 1748 Op. 12 <i>Sonate</i>, Paris 1749 Op. 13 <i>Allettamenti armonici a 4</i>, Paris 1749 Op. 14 <i>VI sonate</i>, Paris 1748 Op. 15 <i>Trattimento musicale</i>, Paris 1750 Op. 16 <i>Sonate</i>, Paris 1753 <i>L'arte di nuova modulazione</i>, Paris 1762 <i>VI Sonates</i>, Paris 1763 <i>Pantomime</i>, Paris 1763</p>
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<p>Francesco Maria Veracini</p>	<p>I II 1690, Florence – 31 X 1768, Florence</p>	<p>Florence, studies with A. Veracini (uncle), composition studies with G. M. Casini, F. Feroci</p>	<p>1717–1722, virtuoso to the elector of Saxony, Augustus I, Dresden 1755–1768, San Pancrazio, Florence 1758–1768, San Michele Bertoldi, Florence, chapelmaster 1711–1712, San Marco, Venice 1712, Santa Maria Gloriosa, Venice 1714, Queen's Theatre, London 1715, court of the elector of the Palatinate, Johann Wilhelm, Düsseldorf 1716, Palazzo Mocenigo, Venice 1733–1738, 1741–1745, Opera of the Nobility, King's Theatre, Drury Lane, London, hired solo violinist</p>	<p>Op. 18 <i>VI grand ouverture a 4</i>, Paris 1764 Op. 19 <i>VI grand ouvertur a 4</i>, Paris 1764 Op. 20 <i>VI grand sinfonie a 4</i>, Paris 1765 Manuscripts approx. 49 concertos, c.38 sonatas, 8 sinfonias and ouvertures, <i>Coro di Pescatori</i></p>
				<p>Prints concert A 1 in Concerti a cinque, Amsterdam 1717 concert D 2 in VI Concerti a 5 stromenti, Amsterdam 1719 Op. 1 <i>Sonate a violino solo e basso</i>, Dresden 1721 concert Bb in VI concerti a cinque stromenti, Amsterdam 1736 <i>The favourite songs in the opera call' d Adriano</i>, London 1736 <i>The favourite songs in the opera call' d Rosalinda</i>, London 1744 Op. 2 <i>Sonate accademiche a violino solo</i>, London 1744 Manuscripts 2 masses (lost), 2 motets (lost), Te Deum (lost), vespers (lost), 4 operas (1 lost), 8 oratorios (lost), 9 cantatas, 27 sonatas, <i>Dissertazioni</i> [...] <i>sopra l'opera quinta del Corelli</i>, 2 concertos (D I, A 2), 6 ouvertures</p>
<p>Giuseppe Tartini</p>	<p>8 IV 1692, Pirano, Istria – 26 II 1770, Padua</p>	<p>before 1708, monastery school in Capodistria, 1710–1713, probably studies with B. M. Černošský in</p>	<p>1714, Ancona 1717–1718, Fano, hired operatic violinist 1721–1723, 1726–1770, San Antonio, Padua, concertmaster</p>	<p>Prints Op. 1 Sei concerti a cinque e sei, book I, Amsterdam 1727 concert D-Anh.III–VI in Sei concerti a cinque, Amsterdam 1728 Op. 1 Sei concerti a cinque, book II, Amsterdam 1729 Op. 1 <i>VI sonate</i>, Amsterdam 1732 Op. 1 <i>Sonate e una pastorale</i>, Amsterdam 1734 Op. 2 VI concerti a otto, Amsterdam 1734</p>

	Assisi	<p>1723–1726, chapelmaster to Count Franz Ferdinand Kinsky, Prague 1727–1770, his own Scuola delle nazioni, Padua</p> <p>concerto D 1 in VI concerti a cinque, Amsterdam 1736 concertos D 85 and D 60 in Select harmony, fourth collection, London 1740 Op. 2 <i>VI Sonate</i>, Amsterdam 1743 Op. 2 <i>Sonate</i>, Rome 1745 <i>Nouvelle étude ... par Mr. Pétronio Pinelli</i>, Paris 1747 Op. 4 <i>Sonates</i>, Paris 1747 Op. 5 <i>Sonates</i>, Paris 1747 Op. 6 <i>Sei sonate</i>, Paris 1748 Op. 7 <i>Sonate</i>, Paris 1748 Op. 8 <i>Sei sonate a tre</i>, Paris 1749 <i>XII Sonatas</i>, London 1750 <i>VI Sonate</i>, book I–II, Amsterdam 1755 <i>L'arte del arco</i>, Paris 1758 Op. 9 <i>Sei sonate</i>, Paris 1763 4 sonatas in J.B. Cartier, <i>L'art du violon</i>, Paris 1798 Manuscripts 20 <i>Canzoncine sacre</i>, 4 sequences, 3 misereres, <i>Salve Regina</i>, 117 concertos, 15 sinfonias, 245 sonatas</p>
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Pietro Antonio Locatelli	3 IX 1695, Bergamo – 30 III 1764, Amsterdam	Probably studies with L. Ferronati and C. A. Marino in Bergamo, studies with G. Valentini in Rome, lessons with F. M. Veracini in Florence	1710–1711, Santa Maria Maggiore, Bergamo, violinist 1714, violinist to Duke Caserta Michelangelo Caetani 1717–1723, patronage of Card. Pietro Ottoboni, San Lorenzo in Damaso, Rome, violinist 1725, virtuoso to the imperial governor, Prince Philipp von Hesse-Darmstadt, Mantua 1723–1727, Venice, patronage of G. M. Lini 1727, Munich 1728, Berlin, Frankfurt, Kassel, hired solo violinist 1729–1764, Amsterdam, lessons and concertos in his own home	Prints Op. 1 <i>XII concerti grossi a quattro e a cinque</i> , Amsterdam 1721 Op. 2 <i>XII sonate a flauto traversiere solo e basso</i> , Amsterdam 1732 Op. 3 <i>L'arte del violino. XII concerti</i>, Amsterdam 1733 Op. 4 <i>Parte prima: VI introduzioni teatrali; parte seconda: VI concerti</i> , Amsterdam 1735 Op. 5 <i>Sei sonate a tre</i> , Amsterdam 1736 Op. 6 <i>XII sonate a violino solo e basso</i> , Amsterdam 1737 Op. 7 <i>VI concerti a quattro</i> , Leiden 1741 Op. 8 <i>X sonate</i> , Amsterdam 1744 Op. 9 <i>Sei concerti a quattro</i> , Amsterdam 1762 (lost) Manuscripts <i>Sinfonia composta per l'esequie della sua donna che si celebrarono in Roma</i> , sinfonia (lost), 8 concertos (5 lost), 7 sonatas (6 lost)
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Appendix 4. Excerpts from sources

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Francisco José de Castro, *CONCERTI | ACCADEMICI | A' QUATTRO*, | *Cioè un' Oboè, due Violini, e Violone, con la parte per il Cembalo*, | Consecrati all'Illustrissimo Signore | *CARLO DA PERSICO* | *Dall'Accademico Formato.* | *OPERA QUARTA.* | *IN BOLOGNA, ALL'INSEGNA DELL'ANGELO CUSTODE*, | *Per li Peri. 1708. Con Licenza de' Superiori.*

[ENG Academic concertos in four parts, namely, oboe, two violins and violone, with harpsichord part, dedicated to the Most Illustrious Sire Carlo da Persico of the Accademico Formato, Op. 4, in Bologna, at the sign of the Guardian Angel, by the Peris, 1708, with licence of the superiors.]

INTENZIONE DELL'AUTORE. Avendo l'Autore intrecciato uno Strumento di fiato nelle Sonate di quest'Opera, sarebbe sua intenzione, che fossereo sonate con molteplicità di Strumenti di Arco; giacchè tra due soli Violini non può comparire, come dovrebbe, ò un Oboè, ò una Tromba. Fà di più riflettere à Dilettanti un suo artificio, che potrebbe à prima vista parere una innavvertenza poco degna di scisa. Dice dunque di non avere à bella posta osservata la lodevole costumanza di cambiare Tono in ogni Sonata, come ogn'altro pratica, ed'egli stesso giudicò di dover praticare nelle altre trè sue Opere. La ragione si è, perchè hà voluto, che alcuni di tali Concerto possano essere sonati da una Tromba in mancanza dell'Oboè. In oltre hà giudicato di tenersi à certi Toni, che pajono più familiari; e ciò, affine di non incomodare con maggiori difficoltà la parte dell'Oboè. Hà poi posto in fronte à queste Sonate il titiolo di *Concerti Accademici*; imperochè, se si consideri lo stile, che hà tenuto, non sono da dirsi Sonata da Camera, attesa la molteplicità di Strumenti, che secondo l'intenzione del medemo Autore, vi si richiede; non sono ne meno da Chiesa; perchè, toltone il Concerto Quarto, gl'altri tutti sembrano à lui più tosto da Accademia, ò da Teatro.

ENG THE AUTHOR'S INTENTION. The author, having introduced one wind instrument into the sonatas of this opus, meant for them to be played with multiple string instruments; in such a way that the oboe or trumpet not appear between two individual violins, as it ought to [according to the notation]. More reflection on the part of music lovers is required by a procedure which at first glance might appear to be an inadvertence unworthy of mention. Thus, he says not to employ in accordance with one's own discernment the laudable custom of altering the key in each sonata, as is usually practised, and as he himself admits to using in his other three opuses. The reason for this is the

wish that some of these concertos might be playable on a trumpet, for the lack of an oboe. In addition, he leaves it to the performers' judgment as to whether to dwell on certain notes which seem more familiar, with the purpose of not burdening the oboe part with greater difficulties. He has also given these sonatas the title *Concerti accademici* for the reason that, when one considers the style employed, they cannot be called chamber sonatas on account of the multitude of instruments which, in accordance with the author's intentions, are required; nor are they church [works], since, with the exception of the Fourth Concerto, they seem more suited to an academy or a theatre.

2.

Alessandro Marcello, *LA CETRA*. | *CONCERTI* | *DI ETERIO STINFALICO*, | *Academico Arcade*, | *PARTE PRIMA*. | *Publicati* | *DA GIOVANNI CHRISTIANO LEOPOLD* | *IN AUGUSTA* | *Cum Gratia et Privilegio Sacrae Caesar. Majestatis*. [1738] [ENG The cittern. Concertos by Eterio Stinfalico, Arcadian Academic, first part, published by Johann Christian Leopold in Augsburg with the grace and privilege of His Holy Majesty the Emperor. (1738)]

AGLI AMATORI Questi Concerti sono disposti in maniera tale, che possono eseguirsi in ogni Academica. Per fare il loro intiero effetto, richiedo due Oboe o Traversiere; sei Violini; due Violette; due Violoncelli; un Cembalo; un Violone, et un Fagotto o Bassone. Avvertendo però, che in mancanza d'Oboe, o Traversiere, devono supplire I due Violini Principali, aggiungendone due altri per loro compagni. Si dividono in sei Libri separati, cioè Oboe primo, o Traversiere col Primo Violino principale avvertendo che il Solo va Sonato o dall'Oboe o Traversiere, overo dal Violino Principale conforeme sarà scritto et il compagno deve tacere. Oboe secondo, o Traversiere col secondo Violino principale, et il Solo si deve sonar come sopra. Due Violini Primi di Ripieno. Due Violini Secondi di Ripieno. Primo Violoncello con due Violette, et il solo va Sonato da chi appartiene. Cembalo; Violone; secondo Violoncello, e Fagotto.

ENG For enthusiasts. These concertos are arranged in such a way that they can be performed in every academy. For full effect, I require two oboes or flutes, six violins, two violas, two cellos, harpsichord, double bass and bassoon. Should there be no oboe or flute, however, the two principal violins should suffice, supplemented by two others to accompany them. The concertos are divided into six separate partbooks: the first oboe or first flute with the first principal violins, where the solo will be played by the oboe or the flute or the principal violin, in accordance with what is written, and the instrument sharing a part with it should pause; the second oboe or second flute with the second principal

violin, and the solo should be played as above; the two first ripieno violins; the two second ripieno violins; the first cello with two violas, where the solo will be played by the specified instrument; harpsichord, double bass, second cello and bassoon.

AVVERTIMENTO Benchè questi Concerti richiedano tutti li sudetti Quindici Stromenti per fare l'intiero effetto secondo l'Idèa del Autore; nonostante per maggior facilità benchè con minor riuscita si possono eseguire senza li Oboe, o Traversiere, con soli sei Violini, et anco con quattro almeno, come pure con un Solo Violoncello Principale, quando non vi fossero le Violette, nè il secondo Violoncello; e così viceversa a misura delli Stromenti che fossero nell'Academia. Si raccomanda solo, che siano eseguiti esattamente tali quali né più né meno come son scolpiti; e che tutte le Note dei Bassi siano toccate nel Loco ove sono, mentre li Oboe, o Traversiere devono toccare all'8° alta le Note che non hanno alla Bassa et alcune anco meglio Lasciarle; che li Piani, e Forti, siano distantissimi, dipendendo dal'lesatezza dell'esecuzione la migliore o peggior riuscita.

ENG CAUTION. Although these concertos, in order to fully obtain the effect intended by the composer, require all fifteen specified instruments, nevertheless, for greater facility, albeit with less success, they may be performed without oboe or flute, only with the six violins, and even just four, and also by one principal cello, if there are no violas or a second cello, and thus vice versa depending on the instruments at the academy's disposal. It is only recommended that they be performed precisely as they are made formed, no more and no less, and that all the bass notes be played at the indicated points, while the oboes or flutes should play an octave higher the notes which they do not have in the bass, and some are also better omitted, so that the *piano* and *forte* be as far removed from one another as possible, since the better or worse effect depends on the precision of execution.

3.

L'ARTE DEL VIOLINO. | XII CONCERTI | Cioè, Violino solo, con XXIV Capricci | *ad Libitum*, che si potrà finire al | *Segno*. Violino Primo, Violino | Secondo, Alto, Violoncello Solo, è Basso. | Dedicati | ALL'ILL.MO ET ECC.^{MO}, SIG.^{RE} IL SIG.^{RE} | GIROLAMO MICHIEL' LINI | *Patricio Veneto* | di | **PIETRO LOCATELLI** | *da Bergamo* | OPERA TERZA | AMSTERDAM | a Spesa di MICHELE CARLO LE CENE | *con Privilegio No. 572 (573)*. [1733] [ENG The art of violin. 12 concertos for solo violin with 24 caprices *ad libitum* which may end at the sign. First violin, second violin, viola, solo cello and bass, dedicated to the Most Illustrious

and Most Excellent Sire, Mister Girolamo Michiel Lini, Venetian patrician, by Pietro Locatelli of Bergamo, opus 3, Amsterdam, printed by Michel Charles Le Cène, authorised, plate no. 572 (573) (1733)]

ILL.^{mo} ET ECCELLENT.^{mo} SIGNORE L'honore che hò ricevuto nel mio soggiorno in Venezia d'essere stato sempre benignamente accolto in Casa di Vostra Eccellenza, mi obbliga a testificare la mia riconoscenza con il presente divoto officio di gratitudine, nel dedicarle questi miei Concerti, tanto più che S'è Lei degnata di venire ad udirli, e compatirli, quando in coteste famosissime fontioni, con quella valorosa e senza pari numerosissima Orchestra sono stati da me posti in essecutione. Non giudico necessario d'implorare l'autorevole Patrocinio di Vostra Eccellenza, a quaste mie fatiche, quali elleno si siano; poiche gli Huomini Grandi giudicano sul vero; Là dove della critica de Presuntuosi, ò di chi non hà voce in Capitola non sene deve far conto. Bensi supplico L'Eccellenza Vostra di continuare a me la sua stimatissima Protezione; Con che augurandole dal Cielo ogni maggiore e più desiderabile felicità, mi dedico per sempre, DI VOSTRA ECCELLENZA Umill:^{mo} Devot:^{mo} et Oblig:^{mo} Servitore PIETRO LOCATELLI

ENG MOST ILLUSTRIOUS AND EXCELLENT SIRE, the honour that befell me during my sojourn in Venice, to be always warmly welcomed in Your Excellency's home, obliges me to betoken my recognition through the present devoted office of gratitude and to dedicate to you these concertos of mine, particularly since you deigned to come and listen to them when, during those glorious solemnities, they were performed, under my leadership, by that excellent and incomparably numerous orchestra. I see no need to beg for suitable support from Your Excellency for these endeavours of mine, such as they are, since great men base their judgment on the truth. It is not worth noting the criticism of presumptuous or unentitled persons. And yet I ask Your Excellency to maintain his most noble protection over me. Thereby wishing you every great and most desirable happiness from heaven, I commend myself to you forever, Your Excellency, your humblest, most devoted and most obliged servant, Pietro Locatelli.

4.

CONCERTI | *A due Violini, e Basso* | *Continuo obligati*, | *E due altri Violini, viola, e Basso* | *Di rinforzo ad arbitrio*, | CON UNA PASTORALE PER IL SANTISSIMO NATALE | DEDICATI ALL'ALTEZZA SERENISSIMA | DI ANTONIO I. | *Principe di Monaco, Duca* | *Del Valentinese, Pari* | *Di Francia, &c.* | DA FRANCESCO MANFREDINI | ACCADEMICO FILARMONICO DI

BOLOGNA | *Opera Terza.* | *In Bologna, per Giuseppe Antonio Silvani sotto le Scuole all'Insegna* | *Del Violino. 1718. Con licenza de' Superiori, e Privilegio.* [ENG Concertos for two violins and basso continuo and two other violins, viola and bass for support at one's discretion, with a Christmas pastoral, dedicated to His Serene Highness Anthony I, Prince of Monaco, Duke of Valentin, peer of France, etc., by Francesco Manfredini, Philharmonic Academic of Bologna, Op. 3, in Bologna, by Giuseppe Antonio Silvani at the sign of the violin school, 1718, with licence and privilege of the superiors.]

CORTESE LETTORE Questi concerti, benché si devono sonare con tutte le sette parti, e potendo ancora, raddoppiare le parti di rinforzo, niente dimeno per universale comodità si possono ancora sonare a tre sole parti, cioè con li due Violini obligati, & il Basso Continuo; Servati d'avviso, e vivi felice.

ENG Gracious Reader, these concertos, although intended for all seven parts, which may also be doubled by additional parts, solely for general convenience, may be played also by just three parts, that is, by two solo violins and basso continuo. Make use of this advice and live happily.

5.

SINFONIE A' TRE | E CONCERTI A' QUATTRO | CONSECRATI | *Alla Serenissima Altezza Elettorale* | DI | GIOVANNI GUGLIELMO | *Per la gratia di Dio Conte Palatino del Rheno, Arcitesoriere, | & Elettore del Sacro Rom. Imperio, Duca di Bauiera, | Giuliers, Cleues, e Berghes, Co. di Veldents, | Sponheim, della Marca, Rauensberg & | Moers, Signore di Rauenstein, &c.* | DA **GIUSEPPE TORELLI** VERONESE | ACCADEMICO FILARMONICO. | OPERA QUINTA. | IN BOLOGNA M.DC.LCXII. | *Per Gioseffo Micheletti. Con licenza dei superiori.* [ENG Three-part symphonies and four-part concertos dedicated to His Serene Highness the Elector Johann Wilhelm, by the grace of God, Prince of Rhineland-Palatinate, Chief Treasurer and Elector of the Holy Roman Empire, Duke of Bavaria, Giuliers, Cleves and Berghes, Count of Veldents, Sponheim, Marchia, Ravensberg and Moers, Lord of Ravenstein, etc. by Giuseppe Torelli the Veronese, Philharmonic Academic, opus 5, in Bologna 1692, by Gioseffo Micheletti, with licence of the superiors.]

AVVERTIMENTO A CHI LEGGE. Questa mia Quint'Opera che ora ti presento o' Cortese Lettore consiste in sei Sinfonie a' tre, e sei Concerti a' Quattro: Se ti compiacci suonare questi Concerti non ti sia discaro moltiplicare tutti gl'Instrumenti, se vuoi scoprire la mia intentione. Compatisci, e vivi felice.

ENG CAUTION FOR THE READER. This, my fifth work, that I present to you here, dear Reader, consists of six three-part symphonies and six four-part

concertos. If it will please you to play these concertos, may it not seem infelicitous to you to increase the number of instruments, if you wish to discover my intentions. Please indulge me, and live happily.

6.

CONCERTI MUSICALI | CONSEGRATI ALL' | Altezza Serenissima Elettorale | di | MADAMA | SOFFIA CHARLOTTA, | ELETTRICE | di | BRANDEMBURGO, | Della Casa Elettorale di Bronsuic è Luneburgo; | Duchessa di Prussia, e di Magdeburgo; Cleve, Julia, | Berga, Stetino, Pomerania, Cassovia, e de Vandali, in | Silesia, Crosne, Burgravia di Norimberga, Principessa | di Halberstat, Mindia, e Camin, Contessa di Hoen- | zollern, e Ravensberg, Ravenstein, | Lauenburg e Butau &c. | Dà | **GIUSEPPE TORELLI**, | Veronese Accademico Filarmonico, e Maestro del Con- | certo del A. S. il Margravio di Brandemburgo Anspach &c. | OPERA SESTA. | IN AUGUSTA, | Apprèso Lorenzo Kroniger & Eredi del Teofilo Goebelio, | per Gio. Christof. Wagner, | 1698 [ENG Musical concertos dedicated to Her Serene Electoral Highness Madam Sophie Charlotte, Electress of Brandenburg, of the house of the electors of Brunswick and Lüneburg, duchess of Prussia, Magdeburg, Cleves, Julia, Berg, Szczecin, Pomerania, Kashubia and the Vandals, in Silesia, Krosno [Odrzańskie], burgravine of Nuremberg, princess of Halberstat, Mindia and Camin, countess of Hohenzollern and Ravensberg, Ravenstein, Launburg and Büttau, etc., by Giuseppe Torelli, the Veronese, Philharmonic Academic, concertmaster to His Serene Highness the Margrave of Brandenburg and Ansbach, etc., opus 6, in Augsburg, at [the firm of] Lorenzo Kroniger and the heirs of Teofilo Goebelio, by Johann Christoph Wagner, 1698.]

Cortese Lettore. Eccoti la sesta impressione delle mie deboli fatiche: cinque sono passate sotto il torchio nell'Inclita Città di Bologna (già fù mia stanza) è questa ardisco di fartela comparire nella famosa Città di Augusta. Ti avverto, che se in qualche Concerto troverai scritto solo, dourà esser suonato da un solo Violino; Il Rimanente poi fa duplicare le parti etiamdio trè ò quattro per strumento, che così scoprirai la mia intenzione, e vivi felice.

ENG Dear Reader. Here is the sixth edition of my feeble efforts; five were printed in the splendid city of Bologna (my former home), and this one I make so bold as to present to you in the famous city of Augsburg. I warn you that if you notice the inscription 'solo' in a concerto, it should be played by just one violin; you may augment the remaining parts by giving them three or four instruments, and thereby discover my intentions, and live happily.

Appendix 5. Types of forces and their treatment

Table 1: Examples of major sets of *concerti grossi*^a

Composer	Title of set	Dating	Forces and their treatment, remarks
L. Gregori	<i>Concerti grossi a più strumenti</i> , Op. 2	Lucca 1698	2 vni, vla, vc, bc Nos. 1, 3, 4, 5, 6, 8, 10: mixed Nos. 2, 7, 9: orch. soli: 2 vni, 2 vni and vc multiple instr. to a part
G. Torelli	<i>Concerti grossi</i> , Op. 8	Bologna 1709	4 vni, vla, vc, bc. Nos. 1–6: double (2 vni soli) Nos. 7–12: sol. (vn) multiple instr. to a part
G. Valentini	<i>Concerti grossi a 4 e 6 strumenti</i> , Op. 7	Bologna 1710	4 vni, vla, vc, bc Nos. 1–12: mixed concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc multiple instr. to a part
A. Corelli	<i>Concerti grossi</i> , Op. 6	Amsterdam 1714	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc multiple instr. to a part
P. Locatelli	<i>Concerti grossi a 4 e 5 [sic]</i> , Op. 1	Amsterdam 1721	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vla, vc grosso: 2 vni, vla, vc, bc
F. Geminiani	<i>Concerti grossi</i> , Op. 2, Op. 3	London 1732	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vla, vc grosso: 2 vni, vc, bc
G. F. Handel	<i>Concerti grossi</i> , Op. 3	London 1734	4 vni, 1–2 vla, 1–2 vc, bc Nos. 1–4, 6–12: gros. Nos. 5: orch. concertino: 1–2 vni, 1–2 vc, 1–2 ob/fl, 1–2 fg grosso: 2 vni, 1–2 vle, 1–2 vc, bc
P. Castrucci	<i>Concerti grossi</i> , Op. 3	London 1736	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc multiple instr. to a part

(continued on next page)

Table 1: Continued

Composer	Title of set	Dating	Forces and their treatment, remarks
G. F. Handel	<i>Twelve grand concertos in seven parts</i> , Op. 6	London 1740	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc multiple instr. to a part
^a The following abbreviations are used in the tables: gros. – concerto grosso; instr. – instruments; orch. – orchestral concerto; sol. – solo concerto.			

Table 2: Examples of sets of *concerti a quattro*

Composer	Title of set	Dating	Forces and their treatment, remarks
G. Torelli	<i>Concerti musicali</i> , Op. 6	Augsburg 1698	2 vni, vla, vc, bc Nos. 1–5, 7–9, 11: orch. Nos. 6, 10 and 12: solo (vn) multiple instr. to a part
H. Albicastro	<i>XII Concerti a quattro</i> , Op. 7	Amsterdam c.1703	2 vni, vla, vc, bc Nos. 1–12: mixed soli: vn, 2 vni, 2 vni and vc, 2 vni, vla and vc
F. J. de Castro	<i>Concerti accademici</i> , Op. 4	Bologna 1708	2 vni, ob/tr, vc, bc Nos. 2–3, 5–8: orch. Nos. 1, 4: solo (vn, vc) multiple instr. to a part
G. Gentili	<i>Concerti a quattro e cinque</i> , Op. 5	Venice 1708	3 vni, vc, bc; 3 vni (+1), vla, vc, bc; 2 (+1) vni, vla, vc, bc; 2 vni (+1), 2 vle, vc, bc Nos. 1–12: mixed soli: vn, 2 vni, 2 vni and vc additional part vn ripieno (+1)
L. Taglietti	<i>Concerti a quattro e sinfonie a tre</i> , Op. 6	Venice 1708	2 vni, vla, vc, bc Nos. 1–5: mixed soli: vc, vla, vn

Table 2: Continued

Composer	Title of set	Dating	Forces and their treatment, remarks
G. Bergonzi	<i>Sinfonie da chiesa e concerti a quattro</i> , Op. 2	Bologna 1708	2 (+2) vni, vla, bc Nos. 1–6: mixed soli: vn, 2 vni additional parts vn I and II ripieno (+2)
F. Manfredini	<i>Sinfonie da chiesa</i> , Op. 2	Bologna 1709	2 vni, vla, vc, bc Nos. 1–12: mixed soli: 1–2 vni, vc
G. Taglietti	<i>Concerti a quattro</i> , Op. 11	Bologna 1711	2 (+2) vni, vla, vc, bc Nos. 1–10: mixed soli: vn, 2 vni additional parts vn I and II ripieno (+2)
G. Gentili	<i>Concerti a quattro</i> , Op. 6	Venice 1716	2 (+1) vni, vla, vc, bc Nos. 1–12: mixed soli: vn, 2 vni, 2 vni and vc additional part vn ripieno (+1)
A. Vivaldi	<i>Concerti a 4 e 5</i> , Op. 8	Amsterdam 1725	3 vni, vla, bc Nos. 1–12: sol. (vn)
A. Zani	<i>Concerti da chiesa a quattro</i> , Op. 2	Cassalmaggiore 1729	2 vni, vla, vc, bc Nos. 1–12: sol. (vn)
F.A. Bonporti	<i>Concerti a quattro</i> , Op. 11	Trent 1735	2 (+1) vni, vla, (vc), bc Nos. 1–10: mixed soli: vn, vc, vn and vc additional part vn ripieno (+1)
L. G. Zavateri	<i>Concerti da chiesa e camera</i> , Op. 1	Bologna 1735	3 vni, vla, bc Nos. 1, 3, 5, 7, 9: orch. Nos. 2, 4, 6, 8, 10: vn solo
A. Ragazzi	<i>Sonate a quattro</i> , Op. 1	Rome 1736	3 vni, vc, bc; 2 (+1) vni, vla, vc, bc Nos. 1, 4, 7, 10: orch., Nos. 2, 5, 8, 11: mixed Nos. 3, 6, 9, 12: sol. (vn) additional part vn ripieno (+1)
F. Durante	<i>Concerti a quartetto</i>	Naples c.1750	2 vni, vla, vc Nos. 1–8: mixed soli: vn, vla, vc, 2 vni, 2 vni and vla

Table 3: Examples of sets of *concerti a cinque*

Composer	Title of set	Dating	Forces and their treatment, remarks
C. A. Marino	<i>Suonate a tre & a cinque</i> , Op. 3	Amsterdam 1697	3 vni, vla, vc, bc Nos. 11, 12: sol. (vn)
T. Albinoni	<i>Sinfonie e concerti a cinque</i> , Op. 2	Venice 1700	2 (+1) vni, 2 vle, vc, bc Nos. 1–6: orch. additional part vn ripieno (+1)
A. Motta	<i>Concerti a cinque</i> , Op. 1	Modena 1701	2 vni, 2 vle, vne, bc Nos. 1–4, 6–8, 9, 10: orch. Nos. 5 and 9: mixed soli: vn and vla, 2 vni and vla
T. Albinoni	<i>Concerti a cinque</i> , Op. 5	Venice 1707	2 (+1) vni, 2 vle, vc, bc Nos. 1–12: orch. additional part vn ripieno (+1)
G. Taglietti	<i>Concerti a cinque</i> , Op. 8	Venice 1708	3 (+1) vni, vla, vc, bc Nos. 1–10: mixed soli: vn, 2 vni additional part vn ripieno (+1)
B. Marcello	<i>Concerti a cinque</i> , Op. 1	Venice 1708	3 vni, vla, vc, bc Nos. 1–12: mixed soli: vn, vn and vc, vn pr., vn I, vn II, vla, vc lost part vn principale
G. M. Alberti	<i>Concerti per chiesa e per camera</i> , Op. 1	Bologna 1713	3 vni, vla, vc, bc Nos. 1, 3, 5, 7, 9: sol. (vn) Nos. 2, 4, 6, 8, 10: orch.
T. Albinoni	<i>Concerti a cinque</i> , Op. 7	Amsterdam 1715	2 vni, 1–2 ob, vla, vc, bc Nos. 1, 4, 7, 10: orch. Nos. 2, 5, 8, 11: double (2 ob) Nos. 3, 6, 9, 12: sol. (ob)
A. Vivaldi	<i>La stravaganza</i> , Op. 4	Amsterdam 1716	3 vni, vla, vc, bc Nos. 1–12: sol. (vn)
G. Facco	<i>Pensieri adriarmonici</i> , Op. 1	Amsterdam 1716	3 vni, vla, vc, bc Nos. 1–12: mixed soli: vn, vc, vn and vc, 2 vni and vc
A. Vivaldi	<i>VI concerti a cinque</i> , Op. 6	Amsterdam 1719	3 vni, vla, vc, bc Nos. 1–6: sol. (vn)
A. Vivaldi	<i>Concerti a cinque</i> , Op. 7	Amsterdam 1720	3 vni, vla, vc, bc Nos. 1–6: sol. (vn)

(continued on next page)

Table 3: Continued

Composer	Title of set	Dating	Forces and their treatment, remarks
T. Albinoni	<i>Concerti a cinque</i> , Op. 9	Amsterdam 1722	2–3 vni, 1–2 ob, vla, vc, bc Nos. 1, 4, 7, 10: orch. Nos. 2, 5, 8, 11: sol. (ob) Nos. 3, 6, 9, 12: double (2 ob)
A. Vivaldi	<i>VI concerti a flauto traverso</i> , Op. 10	Amsterdam 1729	fl, 2 vni, vla, vc, bc Nos. 1–6: sol. (fl)
T. Albinoni	<i>Concerti a cinque</i> , Op. 10	Amsterdam 1735	3 vni, vla, vc, bc Nos. 1–12: orch.
A. Marcello	<i>La cetra</i>	Augsburg 1738	2 (+2) vni, vc, bc Nos. 1–6: mixed soli: vn, 2 vni/ob/fl, vla/vc additional parts vn ripieno (+2) 2 ob or fl double 2 vni principali 2 vle double vc bc = vc, fg, vne, cemb

Table 4: Examples of sets of *concerti a sei*

Composer	Title of set	Dating	Forces and their treatment, remarks
G. Torelli	<i>Concerti grossi</i> , Op. 8	Bologna 1709	2 (+2) vni, vla, vc, bc Nos. 1–6: 2 vni soli Nos. 7–12: vn solo parts vn I and II ripieno (+2)
G. Valentini	<i>Concerti grossi a 4 e 6</i> , Op. 7	Bologna 1710	2 (+2) vni, vla, vc, bc Nos. 1–12: mixed soli: vn, 2 vni, 2 vni and vc parts vn I and II ripieno (+2)
U. W. van Wassenaer	<i>VI concerti armonici</i>	The Hague 1715	4 vni, vla, vc, bc Nos. 1–6: orch. Nos. 3–4: mixed soli: vn, vc, vn and vc
F. Manfredini	<i>Concerti a 2 violini e basso continuo obligati, e due altri violini, viola, e basso di rinforzo ad arbitrio</i> , Op. 3	Bologna 1718	2 (+2) vni, vla, vc, bc Nos. 1–4: orch. Nos. 5–8: vn solo Nos. 9–12: 2 vni solo parts vn I and II ripieno (+2)
G. Mossi	<i>VI concerti a sei istromenti</i> , Op. 3	Amsterdam 1719	2 (+2) vni, vla, vc, bc Nos. 1–3, 5–6: mixed Nos. 4: orch. soli: vn, vn and vla, 3 vni, 2 vni and vc parts vn I and II ripieno (+2)
G. Valentini	<i>X concerti</i> , Op. 9	Amsterdam 1724	2 (+2) vni, vla, vc, bc Nos. 1, 3, 8–10: mixed Nos. 2, 4–7: orch. soli: vn, 2 vni parts vn I and II ripieno (+2)
M. Mascitti	<i>Sonate a violino solo e basso e quattro concerti a 6</i> , Op. 7	Amsterdam 1727	2 (+2) vni, vla, vc, bc Nos. 1–4: mixed soli: vn, vn and vc, 2 vni parts vn I and II ripieno (+2)
P. Gnocchi	<i>Sei concerti per due violini, due violini di rinforzo, viola, violoncello e basso continuo</i>	Brescia c.1740	2 (+2) vni, vla, vc, bc Nos. 1–6: mixed or orch. soli: vn and vla, vla and vc, 2 vni parts vn I and II ripieno (+2)

Table 5: Examples of sets of *concerti a sette*

Composer	Title of set	Dating	Forces and their treatment, remarks
A. Vivaldi	<i>L'estro armonico</i> , Op. 3	Amsterdam 1711	1–4 vni, 1–2 vle, vc, bc Nos. 1, 4, 7, 10: 4 vni solo Nos. 2, 5, 8, 11: 2 vni solo Nos. 3, 6, 9, 12: vn solo
A. Corelli	<i>Concerti grossi</i> , Op. 6	Amsterdam 1714	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc
F. Geminiani	<i>Concerti grossi</i> , Op. 2, Op. 3	London 1732	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vla, vc grosso: 2 vni, vc, bc
G. F. Handel	<i>Twelve grand concertos in seven parts</i> , Op. 6	London 1740	4 vni, vla, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc
A. Scarlatti	<i>VI concerts in seven parts</i>	London c. 1740	4 vni, vla, 2 vc, bc Nos. 1–6: gros. concertino: 2 vni, vc grosso: 2 vni, vla, vc, bc

Table 6: Examples of sets of *concerti a otto*

Composer	Title of set	Dating	Forces and their treatment, remarks
P. Locatelli	<i>XII concerti grossi a quattro e a cinque</i> , Op. 1	Amsterdam 1721	4 vni, 2 vle, 2 vc, bc Nos. 1–12: gros. concertino: 2 vni, vla, vc grosso: 2 vni, vla, vc, bc
G. Tartini	<i>Concerti a otto</i> , Op. 2	Amsterdam 1734	3 (+2) vni, vla, vc, bc Nos. 1–6: sol. głosy vn I and II ripieno (+2)
F. Geminiani	<i>Concerti grossi [...] composti dalle sonate a violino e basso dell'opera IV</i> , [Op. 4]	London 1743	4 vni, 2 vle, 2 vc, bc Nos. 1–6: gros. concertino: 2 vni, 2 vle, vc grosso: 2 vni, vc, bc
F. Geminiani	<i>Concerti grossi composti a 3, 4, 5, 6, 7, 8 parti reali</i> , Op. 7	London 1748	4 vni (+3), 2 vle, 2 vc, bc concertino: 2 vni, vla, vc grosso: 2 vni, vla, vc, bc głosy fl I and II, fg concertino (+3)

Appendix 6. Relationship between type of concerto and scoring

Solo concerto

- a 4* – e.g. G. Gentili Op. 5, G. Taglietti Op. 11
- a 5* – e.g. G.M. Alberti Op. 1, A. Vivaldi Opp. 4, 6–12
- a 6* – e.g. G. Torelli Op. 8, G. Mossi Op. 3
- a 7* – e.g. A. Vivaldi Op. 3
- a 8* – e.g. G. Tartini Op. 2

Concerto for multiple soloists

- a 4* – e.g. L. Gregori, G. Taglietti Op. 11
- a 5* – e.g. G. Gentili Op. 5, G. Facco Op. 1, F. Bonporti Op. 1
- a 6* – e.g. G. Torelli Op. 8, G. Mossi Op. 3
- a 7* – e.g. A. Corelli Op. 6, F. Geminiani Opp. 2–3
- a 8* – e.g. P. Locatelli Op. 1, F. Geminiani [Op. 4]

Concerto without soloists

- a 4* – e.g. G. Torelli Op. 6, F. Bonporti Op. 11
- a 5* – e.g. T. Albinoni Opp. 2, 5, 7, 9, 10, A. Motta Op. 1, G. M. Alberti Op. 1
- a 6* – e.g. F. Manfredini Op. 3, G. Valentini Op. 9
- a 7* – e.g. G. Valentini Op. 7, Handel Op. 3

Chamber concerto

- a 3* – e.g. A. Vivaldi RV 89, 91–93, 100, 102, 103, 106, 108
- a 4* – e.g. A. Vivaldi RV 87, 88, 90, 94, 95, 98, 99, 101, 104, 105, 107
- a 5* – e.g. A. Vivaldi RV 96
- a 6* – e.g. A. Vivaldi RV 97, 751

Polychoral concerto

- a 7* – e.g. A. Vivaldi RV 581–583
- a 8* – e.g. A. Vivaldi RV 793
- a 10* – e.g. A. Vivaldi RV 584
- a 17* – e.g. A. Vivaldi RV585

Mixed concerto

- a 4* – e.g. C. A. Marino Op. 6, G. Gentili Op. 6, G. Taglietti Op. 4, L. Taglietti Op. 6, F. J. de Castro Op. 4, A. Ragazzi Op. 1
- a 5* – e.g. C. A. Marino Op. 3, B. Marcello Op. 1, G. Gentili Op. 5, G. Taglietti Op. 8, G. Facco Op. 1
- a 6* – e.g. G. Taglietti Op. 11

Appendix 7. The form of concertos written in the Venetian Republic in major sets

Composer	Set	Number of concerto, movements							Key	
		1	2	3	4	5	6	7		
G. Gentili	<i>Concerti a quattro e cinque</i> , Op. 5, Venice 1708	1. Grave	Allegro	Grave e piano	Allegro e piano	Allegro e piano	Presto			C major
		2. Allegro	Largo	Allegro	Grave	Allegro				F major
		3. Largo	Allegro	Allegro e piano	Grave	Allegro e piano	Presto			D major
		4. Allegro	Allegro	Allegro						G major
		5. Adagio	Allegro	Adagio	Allegro e piano	Allegro e piano	Presto			B minor
		6. Adagio	Allegro	Presto e piano	Grave e piano	Allegro				C major
		7. Adagio	Allegro	Grave	Allegro	Presto				A minor
		8. Allegro	Allegro	Adagio	Allegro					G major
		9. Allegro	Allegro	Adagio e staccato	Allegro					D major
		10. Presto	Allegro	Adagio	Allegro e piano	Presto				A minor
		11. Adagio e piano	Allegro	Adagio	Allegro					E major
		12. Adagio	Allegro	Largo e piano	Allegro					A major
<i>Concerti a quattro</i> , Op. 6, Venice 1716 (MS)	1. Grave	Presto	Larghetto	Presto					F major	
	2. Allegro	Adagio	Allegro						A major	
	3. Allegro	Allegro	Adagio	Adagio					C major	
	4. Allegro	Allegro	Adagio	Allegro	Presto				G minor	
	5. Allegro	Allegro	Grave	Allegro	Presto				D minor	

A. Marcello		6. Allegro	Allegro	Adagio	Largo	Presto		A minor
		7. Adagio	Allegro	Grave	Allegro	Presto		B minor
		8. Andante	Grave	Presto				B flat major
		9. Allegro	Adagio	Allegro				E minor
		10. Allegro	Allegro	Adagio	Presto			G major
		11. Allegro	Allegro	Grave	Allegro			C minor
		12. Allegro	Grave	Allegro				D major
	D 936 <i>La cetra</i> , Augsburg 1738	1. Allegro assai	Larghetto	Vivace				D major
	D 937 <i>La cetra</i> , Augsburg 1738	2. Allegro assai	Moderato	Spiritoso, ma non presto				E major
	D 938 <i>La cetra</i> , Augsburg 1738	3. Andante larghetto	Adagio	Presto				B minor
	D 939 <i>La cetra</i> , Augsburg 1738	4. Moderato	Largo appoggiato	Allegro				E minor
	D 940 <i>La cetra</i> , Augsburg 1738	5. Moderato	Larghetto staccato	Presto, ma non molto				B flat major
D 941 <i>La cetra</i> , Augsburg 1738	6. Allegro	Larghetto	Vivace				G major	
D 945 <i>Concerto di flauti</i> , I-Vnm	7. Andante	Allegro	Presto				G major	
D 942 <i>Concerto ottavo</i> , I-Vnm	8. Andante spiritoso	Allegro	Presto				A major	
D 943 <i>Concerto di A. Marcello</i> , I-Vnm	9. Allegro	Larghetto	Andante ma non presto				F major	
D 944 <i>Concerto decimo</i> , I-Vnm	10. Andante	Larghetto	Spiritoso				B flat major	
D 935 <i>Concerto a cinque</i> , Amsterdam 1717	Andante spiccato	Adagio	Presto				D minor	

<i>Sinfonie e concerti a cinque,</i> Op. 2. Venice 1700	1. Allegro assai	Adagio	Allegro assai					F major	
	2. Allegro	Adagio- Presto- Adagio	Allegro					E minor	
	3. Allegro assai	Adagio	Allegro					B flat major	
	4. Allegro	Adagio	Allegro					G major	
	5. Allegro	Adagio	Allegro					C major	
	6. Allegro assai	Largo-Presto- Adagio	Allegro					D major	
	1. Allegro	Adagio	Allegro					B flat major	
	2. Allegro	Largo	Allegro					F major	
	3. Allegro	Adagio- Presto- Adagio	Allegro					D major	
	4. Allegro	Adagio	Allegro					G major	
	5. Allegro	Adagio	Allegro					A minor	
<i>Concerti a cinque, Op. 5,</i> Venice 1707	6. Allegro	Adagio- Presto- Adagio	Allegro					C major	
	7. Allegro	Adagio	Allegro					D minor	
	8. Allegro	Adagio	Allegro assai					F major	
	9. Allegro	Adagio- Presto- Adagio	Allegro					E minor	
	10. Allegro	Adagio	Allegro					A major	
	11. Allegro	Adagio	Allegro					G minor	
T. Albinoni									

T. Albinoni	<i>Concerti a cinque</i> , Op. 7 Amsterdam 1715	12. Allegro	Adagio- Presto- Adagio	Allegro					C major
		1. Allegro	Adagio e staccato	Allegro assai					D major
		2. Allegro	Adagio	Allegro					C major
		3. Allegro	Adagio	Allegro					B flat major
		4. Allegro	Adagio	Allegro					G major
		5. Allegro	Adagio	Allegro					C major
		6. Allegro	Adagio	Allegro					D major
	<i>Concerti a cinque</i> , Op. 9, Amsterdam 1722	7. Allegro	Adagio	Allegro					A major
		8. Allegro	Largo	Allegro					D major
		9. Allegro	Adagio	Allegro					F major
		10. Allegro	Adagio	Allegro					B flat major
		11. Allegro	Adagio	Allegro					C major
		12. Allegro	Adagio	Allegro					C major
		1. Allegro	Adagio	Allegro					B flat major
2. Allegro e non presto	Adagio	Allegro					D minor		
3. Allegro	Adagio	Allegro					F major		
4. Allegro	Adagio	Allegro					A major		
5. Allegro	Adagio	Allegro					C major		
6. Allegro	Adagio	Allegro					G major		
7. Allegro	Andante e sempre piano	Allegro						D major	

VI concerti a cinque, Op. 6, Amsterdam 1719	1. Allegro	Grave	Allegro					G minor	
	2. Allegro	Largo	Allegro					E flat major	
	3. Allegro	Adagio	Allegro					G minor	
	4. Allegro	Adagio	Allegro					D major	
	5. Allegro	Largo	Allegro					E minor	
	6. Allegro	Largo	Allegro					D minor	
	Concerti a cinque, Op. 7, Amsterdam 1720	1. Allegro	Adagio	Allegro					B flat major
		2. Allegro	Largo	Allegro					D major
		3. Allegro	Grave	Presto					G minor
		4. Allegro	Adagio	Allegro					A minor
		5. Allegro	Grave- Adagio-Grave	Allegro					F major
		6. Allegro	Largo	Allegro					B flat major
7. Allegro		Largo	Allegro					B flat major	
8. Allegro assai		Largo cantabile	Allegro					G major	
Il cimento dell'armonia, Op. 8, Amsterdam 1725	9. Allegro	Grave	Alla breve					B flat major	
	10. Allegro	Adagio	Allegro					F major	
	11. Allegro	Grave	Allegro					D major	
	12. Allegro	Grave assai	Allegro					D major	
	1. Allegro	Largo	Allegro					E major	
	2. Allegro non molto	Adagio	Allegro					G minor	
	3. Allegro	Adagio molto	Presto					F major	
	4. Allegro non molto	Largo	Allegro					F minor	

A. Vivaldi											E flat major	
	5. Presto	Largo	Allegro								C major	
	6. Allegro	Largo e cantabile	Presto									
	7. Allegro	Largo	Allegro								D minor	
	8. Allegro	Largo	Allegro								G minor	
	9. Allegro	Largo	Allegro								D minor	
	10. Allegro	Adagio	Allegro								B flat major	
	11. Allegro	Largo	Allegro								D major	
	12. Allegro	Largo	Allegro								C major	
	La cetra, Op. 9, Amsterdam 1727											C major
	3. Allegro non molto											A major
	4. Allegro non molto											G minor
5. Adagio-Presto											E major	
6. Allegro											A minor	
7. Allegro											A major	
8. Allegro											B flat major	
9. Allegro spiccato											D minor	
10. Allegro molto cantabile											B flat major	
											G major	

VI concerti a flauto traverso, Op. 10, Amsterdam 1729	11. Allegro	Adagio	Allegro					C minor
	12. Allegro non molto	Largo	Allegro					B minor
	1. Allegro	Largo	Presto					F major
	2. Largo	Presto. <i>Fantasma</i>	Largo	Presto	Largo. <i>Il sonno</i>	Allegro		G minor
	3. Allegro	Cantabile	Allegro					D major
	4. Allegro	Largo	Allegro					G major
Sei concerti a violino principale, Op. 11, Amsterdam 1729	5. Allegro non molto	Largo e cantabile	Allegro					F major
	6. Allegro	Largo	Allegro					G major
	1. Allegro	Largo	Allegro					D major
	2. Allegro	Andante	Allegro					E minor
	3. Allegro	Largo e cantabile	Allegro					A major
	4. Allegro	Largo	Allegro					G major
Sei concerti a violino principale, Op. 12 Amsterdam 1729	5. Allegro	Andante	Allegro					D minor
	6. Allegro	Largo e cantabile	Allegro					G minor
	1. Allegro	Largo	Allegro					G minor
	2. Allegro	Larghetto	Allegro					D minor
	3. Allegro	Grave	Allegro					D major
	4. Largo e spiccato	Allegro molto moderato	Largo	Allegro				C major
A. Vivaldi	5. Allegro	Largo	Allegro					B flat major
	6. Allegro	Largo	Allegro					B flat major

G. Facco	<i>Pensieri adriarmonici</i> , Op. 1, Amsterdam 1716	1. Allegro	Adagio	Allegro						E minor
		2. Allegro assai	Grave staccato	Allegro assai						B flat major
		3. Allegro assai	Adagio	Allegro assai						E major
		4. Allegro	Grave	Allegro						C minor
		5. Allegro	Grave	Allegro						A major
		6. Allegro	Adagio cantabile	Allegro						F major
		7. Allegro	Adagio	Allegro						C major
		8. Allegro	Adagio	Allegro assai						D major
		9. Allegro	Adagio	Allegro						A minor
		10. Adagio- Presto assai- -Adagio	Allegro assai	Adagio	Allegro assai					E flat major
		11. Allegro	Adagio	Allegro assai						G major
		12. Allegro	Adagio	Allegro						B flat major
B. Marcello	<i>Concerti a cinque</i> , Op. 1, Venice 1708	1. Grave e staccato	Allegro	Largo	Presto					D major
		2. Adagio staccato	Vivace	Adagio staccato	Prestissimo					E minor
		3. Adagio e staccato	Allegro vivace	Adagio	Presto					E major
		4. Largo	Presto vivace	Adagio	Prestissimo spiritoso					F major
		5. Adagio	Allegro	Adagio e staccato	Allegro a tempo giusto					B minor
		6. Allegro assai	Largo e staccato	Allegro a tempo giusto	Largo Allegro vivace					B flat major

P. Locatelli	<i>L'arte del violino</i> , Op. 3, Amsterdam 1733		1. Allegro	Largo	Allegro					D major
		2. Andante	Largo	Andante						C minor
		3. Andante	Largo	Vivace						F major
		4. Largo	Andante	Largo	Andante					E major
		5. Largo	Andante	Adagio	Allegro					C major
		6. Largo	Andante	Adagio	Vivace					G minor
		7. Andante	Largo	Allegro						B flat major
		8. Andante	Largo	Allegro						E minor
		9. Allegro	Largo	Allegro						G major
		10. Allegro	Largo, Andante	Andante						F major
G. Taglietti	<i>Concerti a quattro</i> , Op. 4, Venice 1705		11. Allegro	Largo	Andante					A major
		12. Allegro	Largo	Allegro						D major
		1. Allegro	Grave	Presto						D major
		2. Allegro	Grave e spiccato	Allegro						E minor
		3. Largo	Allegro	Largo						D minor
		4. Allegro	Grave	Presto						G major
		5. Allegro	Grave	Presto						E major
		6. Allegro e spiritoso	Grave	Presto						F major
		7. Posato e adagio	Presto	Adagio	Allegro	Adagio	Grave			G minor
		8. Adagio	Presto e solo	Prestissimo	Adagio	Allegro	Grave	Presto		A major
	9. Adagio	Presto	Adagio	Allegro	Grave	Presto			B flat major	
	10. Allegro	Grave	Presto						C major	

G. Taglietti	Concerti a cinque, Op. 8, Amsterdam 1710		1. Largo e puntato	Allegro	Grave	Allegro					E flat major
			2. Allegro	Grave	Allegro						C major
			3. Adagio	Allegro	Grave	Presto					A major
			4. Allegro	Grave	Presto						G major
			5. Allegro	Allegro	Grave	Allegro					F major
			6. Grave	Allegro	Grave	Allegro					D major
			7. Grave-Andante	Grave	Allegro	Grave	Allegro				A minor
			8. Grave	Allegro	Grave	Allegro					B flat major
			9. Allegro	Grave affettuoso	Presto						E major
			10. Allegro	Grave	Allegro						G minor
G. Taglietti	Concerti a quattro, Op. 11, Bologna 1713		1. Allegro	Grave	Allegro						B flat major
			2. Allegro	Grave	Allegro						D major
			3. Allegro	Grave	Allegro						A major
			4. Allegro	Grave	Allegro						F major
			5. Allegro	Grave	Allegro						C major
			6. Allegro	Grave	Allegro						A minor
			7. Allegro	Grave	Allegro						D minor
			8. Allegro	Grave	Allegro						G major
			9. Allegro	Grave	Allegro						C minor
			10. Allegro	Grave	Allegro						E major

Appendix 8. Length of concertos (in bars), taking major sets as examples

Composer	Set	Average length in set	Average length over sets
G. Taglietti	<i>Concerti</i> , Op. 8 (1710)	187	167
	<i>Concerti</i> , Op. 11 (1713)	147	
L. Taglietti	<i>Concerti</i> , Op. 6 (1708)	103	103
G. Gentili	<i>Concerti</i> , Op. 5 (1708)	151	206
	<i>Concerti</i> , Op. 6 (1716)	262	
A. Marcello	<i>La cetra</i> , Op. 1 (1738)	142	142
F. J. De Castro	<i>Concerti accademici</i> , Op. 4 (1708)	110	110
C. A. Marino	concertos in D major, B flat major, E major (1720)	289	289
T. Albinoni	<i>Concerti</i> , Op. 2 (1700)	118	195
	<i>Concerti</i> , Op. 5 (1707)	162	
	<i>Concerti</i> , Op. 7 (1715)	151	
	<i>Concerti</i> , Op. 9 (1722)	321	
	<i>Concerti</i> , Op. 10 (1736)	225	
G. Facco	<i>Pensieri adriarmonici</i> , Op. 1 (1716–1719)	353	353
A. Vivaldi	<i>L'estro armonico</i> , Op. 3 (1711)	234	280
	<i>La stravaganza</i> , Op. 4 (1716)	279	
	<i>Concerti</i> , Op. 7 (1720)	241	
	<i>Il cimento dell'armonia</i> , Op. 8 (1725)	269	
	<i>Concerti</i> , Op. 12 (1729)	378	

Composer	Set	Average length in set	Average length over sets
B. Marcello	<i>Concerti</i> , Op. 1 (1708)	216	216
P. Gnocchi	<i>Concerti</i> (1740)	223	223
C. Tassarini	<i>Concerti</i> , Op. 1 (1724)	262	262
F. M. Veracini	D 1, D 2, A 1, A 2, Bb (1712–1735)	354	354
G. Tartini	<i>Concerti</i> , Op. 1 (1727–1729)	418	402
	<i>Concerti</i> , Op. 2 (1734)	386	
P. Locatelli	<i>L'arte del violino</i> , Op. 3 (1733)	510	510

Appendix 9. Formal schemes

Legend

T	-	tutti section
S	-	solo section
R	-	ritornello
M	-	motto
abc...	-	successive musical ideas
I, V, iii,	-	keys on successive degrees of the principal key; capital letters for major keys, small letters for minor keys
vi		
:::	-	reprise
→	-	modulation

1. Antonio Vivaldi, Concerto in E major, Op. 3 No. 12/i RV 265, Allegro

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5						
Themes	a (M)	a1	b	a2	a3	c	a4	a5	d	e	f	a6	a7	g	a8
Bars	3	2	2	9	2	12	2	3	6	2	23	2	3	13	4
Tonality	I→	V→	I	→	vi	I	→	IV→	V	I→	V→	I			

2. Antonio Vivaldi, Concerto in A major, Op. 3 No. 5/i RV 519, Allegro

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5					
Themes	a (M)	a1	b	c	a	a1	b	c	e	f	g	h	i	h1
Bars	3	3	3	6	3	3	3	6	3	5	7	2	12	8
Tonality	I	V	I	V	I	V	I	V	I	V	I	V	I	I

3. Antonio Vivaldi, Concerto in A minor, Op. 3 No. 8/i RV 522, Allegro

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5	S5	R6	S6	R7	S7	R8								
Themes	a (M)	b	c	d	e	d1	e1	f	b1	g	h	i	a1	i1	c1	e2	a	i2	b	c2	i3	d1	
Bars	3	5	3	6	3	11	2	4	3	2	4	3	7	4	3	3	7	5	3	7	4	7	4
Tonality	i					→ III	→	III	→	iv	→	i	→	i	→	V	→	V	→	i			

4. Antonio Vivaldi, Concerto in B minor, Op. 3 No. 10/i RV 530, Allegro

Function	S1	R1	S2	R2	S3	R3	S4	R4	S5	R5	S6	R6	S7	R7		
Themes	a (M)	a	b	a1	b1	c	d	e	a2	b2	f	g	c1	h	a3	d1
Bars	4	4	3	4	4	4	4	9	4	12	5	9	4	25	2	5
Tonality	i	→	V	→	i	→	V	→	i	→	V	→	v	→	i	

5. Antonio Vivaldi, Concerto in G major, Op. 3 No. 3/iii RV 310, Allegro

Function	R1	:	S1	R2	S2	R3	S3	R4	S4	R5			
Themes	a (M)	b	c	a1	b1	d	a2	a3	b2	e	f	g	h
Bars	7	7	28	7	6	32	8	7	6	10	8	9	17
Tonality	I	→	V	→	vi	→	iii	V				→	I

6. Antonio Vivaldi, Concert in D major RV 93/i, Allegro

Function	R1	S1: :R2	S2	R3	S3	R4:				
Themes	a (M)	b	c	d	e	a1	f	a2	g	d1
Bars	3	2	5	1	12	3	14	2	7	3
Tonality	I		→	V		→	vi	I		

7. Antonio Vivaldi, Concerto in G minor, Op. 8 No. 2/i *L'estate* RV 315, Allegro non molto

Function	R1	S1	R2	S2	R3	S3	R4					
Themes	a (M)	b	c	d	d1	c1	e	e1	f	c2	g	f1
Bars	11	9	10	18	3	6	19	12	20	6	39	20
Tonality	i						→	v			→	i

8. Antonio Vivaldi, Concerto in F minor, Op. 8 No. 4/iii *L'inverno* RV 297, Allegro non molto

Function	R1	S1	R2	S2	R3	S3	R4
Themes	a (M)	b	a1 c	d	a2	e	c1
Bars	11	7	4 4	12	5	12	8
Tonality	i			→	VII	→	i

9. Antonio Vivaldi, Concerto in E flat major, Op. 8 No. 5/i *La tempesta di mare* RV 253, Presto

Function	R1	S1	R2	S2	R3	S3	R4
Themes	a (M)	b	c	d	a1 e	f	a2 a3 g a4 b
Bars	9	2	5	24	4 8	15 7	4 10 4 2
Tonality	I		→	V→vi	iii	→	I → V

10. Antonio Vivaldi, Concerto in E flat major, Op. 8 No. 5/iii *La tempesta di mare* RV 253, Presto

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5	S5	R6	
Themes	a (M)	b	c	d	e	f	a1 c1	g	h	i	a2 j	c2 e1 k
Bars	18	58	9	3	5	17	13	9	43	21	35	5 15 8 5 30
Tonality	I			→	V→II	→	iii	→	I	→	V	→I

14. Tomaso Albinoni, Concerto in C major, Op. 2 No. 5/i, Allegro

Function	M	M	M	M	M	coda						
Themes	a	b	a1	c	d	a2	e	e1	a3	b1	f	g
Bars	4	4	4	5	2	4	4	8	4	3	8	3
Tonality	I	→	V				→	vi→	I			

15. Tomaso Albinoni, Concerto in D major, Op. 7 No. 8/iii, Allegro

Function	R1	S1	R2	S2	R3	S3	R4			
Themes	a (M)	b	c	a1	b1	c1	a2	c2	a3	b2
Bars	2	4	4	2	2	6	3	10	2	6
Tonality	I	→	V		→	vi	→	I		

16. Tomaso Albinoni, Concerto in A major, Op. 9 No. 4/i, Allegro

Function	M	M	M	M	M	M	coda								
Themes	a	a	b	c	a	d	a1	e	a	f	g	a	b	c1	h
Bars	4	4	5	7	4	17	4	15	4	12	4	4	5	5	9
Tonality	I			V		→	I	→	vi→	I					

20. Tomaso Albinoni, Concerto in B flat major, Op. 10 No. 12/i, Allegro

Function	R1	S1	R2	S2	R3	S3	R4	S4	coda
Themes	a (M)	b c d	a1 e	a2 a3 f	g	h	i	a b c d j	k
Bars	5	2 2 3 5	7 2 3 11	3 11 3	13 5	5 2 2 3 8	4		
Tonality	I		→ V	I →vi	→V	→iii	→ I		

21. Tomaso Albinoni, Concerto in G minor, Op. 10 No. 8/iii, Allegro

Function	R1	S1	R2	S2	R3	S3	R4
Themes	a (M)	b c a1 d	e a2 b1 c1	a3 a4 f	g	a5 b2 c2	h a6
Bars	8	8 4 8 4	25 8 8 4	5 6 20 9	8 8 4	12 6	
Tonality	i		→ III	i	→ V	i	

22. Giorgio Gentili, Concerto in G major Op. 5 No. 8/i, Allegro

Function	S1	T1	S2	T2	S3	T3	S4	T4	S5	T5	S6	T6	S7	T7+S
Themes	a	b a	b a1 b1	a2 b1 c	a3 c1	a4 c2	a							
Bars	3.5	0.5 3.5	0.5 1	0.5 1	0.5 1	0.5 1	4 9	9						
Tonality	I		→ V		I	→ IV	→ II	→V	I					

23. Giorgio Gentili, Concerto in G major, Op. 6 No. 10/i, Allegro

Function	T1	S1+T	T2	S2	T3
Themes	a (M)	b	a1	a2	a3
Bars	5	6	14	5	25
Tonality	I		V→iii	→V	I

24. Giorgio Gentili, Concerto in C minor Op. 6 No. 11/i, Allegro

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5	S5	R6						
Themes	a (M)	b	c	a1	d	a2	e	f	a3	g	h	a4	g1	a5	i	a	
Bars	4	3	7	5	7	4	2	4	4	4	4	4	4	3	5	23	4
Tonality	i	→ III	→ i	→ V	v	→ ii	→ IV	→ VII	→ III	→ i							

25. Giulio Taglietti, Concerto in D major, Op. 4 No. 1/i, Allegro

Function	T1	S1	T2	S2	T3	S3	T4	S4	T5	S5	T6	S6	T7	S7	T8						
Themes	a (M)	b	a1	c	d	b1	a2	b2	e	b3	f	b4	d1	b5	e1	c2	f1	a3	b6	d2	b7
Bars	3	5	3	6	8	1	3	1	4	2	5	1	2	1	2	4	2	3	3	2	2
Tonalnoć	I	V	→ I	→ V										→ I	→vi	→ V	→ I				

26. Giulio Taglietti, Concerto in F major, Op. 11 No. 4/iii, Allegro

Function	T1	S1	T2	S2	T3	S3	T4
Themes	a (M)	b	c	a1	b1	c1	b2 a2
Bars	9	5	13	8	5	10	5 9
Tonality	I		→	V		→	I

27. Giulio Taglietti, Concerto in E flat major Op. 8 No. 1/iv, Allegro

Function	R1	S1	R2	S2	R3	S3	
Themes	a (M)	b	c	d	b1	c1	d1 a1 c2 a b c3 coda
Bars	1.5	4.5	18	13	5	23	13 4 15 1.5 4.5 5 7
Tonality	I		→II	→	V	→vi	ii→ iii→ V→ I

28. Giulio Taglietti, Concerto in D major, Op. 11 No. 2/i, Allegro

Function	R1	S1+T	R2	S2+T	R3							
Themes	a (M)	b	c	d	e	a1	b1	c1	f	a	b	g
Bars	4	7	4	2	2	4	4	7	10	7	4	7 3
Tonality	I		→	II	→	V		→				I

29. Benedetto Marcello, Concerto in F major, Op. 1 No. 8/i, *Vivace e presto*

Function	T1	S1	T2	S2	T3	S3	T4	S4	T5	S5	T6	
Themes	a (M)	b	a?	b	c?	a	d?	e	a1	b	f?	b
Bars	2	2	2	2	8	2	8	8	10	2	8	2
Tonality	I				→	V	→	I	→	vi	→	I

30. Benedetto Marcello, Concerto in F major, Op. 1 No. 9/v, *Prestissimo*

Function	T1	S1	T2	S2	T3	S3	T4	S4:	S5	T5	S6	T6	S7	T7	S8	T8			
Themes	a b c d?	b	e?	f	g?	h	i?	a b c j	a b c k	l?	b c m?	b	c						
Bars	4 4 3 14	4	5	3	5	4	8	4 4 3 8	4 4 3 3	6	4	3	5	4	3				
Tonality	I	I	I	I	V	→	I	→	vi	vi	→	I	→	IV	IV	→	I	I	I

31. Alessandro Marcello, Concerto in D minor, D 935, *Andante e spiccato*

Function	T1	S1	T2	S2	T3	S3	T4	S4	T5	S5	T6	S6	T7	S7	T8
Themes	a (M)	b c d	b c d	e e1	f	a b1 c1 d2	b c g	b c f1	f2	f3	f4				
Bars	1	1 1 1	1 1 3	2 3	7	1 1 1	1 8	1 1 11	1 1 4	4	4	3			
Tonality	i	i	i	i	i	→	III	III	→	v	v	→	i	i	i

32. Giacomo Facco, Concerto in C minor, Op. 1 No. 4/iii Allegro

Function	RI	SI	R2	S2	R3
Themes	a (M)	b c d e	a1 b1 c1 f f1	a2 g a3 a4 a5 b2 c2 h a6	
Bars	8	7 4 10 49	8 7 3 17 24	8	22 5 5 7 7 5 8 8
Tonality	i→v	(V)v→ VII	→ V	(V)v→ iv→ i i	III v i

33. Giacomo Facco, Concerto in B flat major, Op. 1 No. 12/i Allegro

Function	M	S1	M	S2	M	S3	M	S4	M	S5	M	S6	T	S7	M	
Themes	a	b	a1	c	a2	b1	a3	d	a4	c1	e	a5	f	g	h	a6
Bars	4	10	4	9	3	12	3	15	3	5	11	3	5	4	6	3
Tonality	I		→	V	→	iii	→	V	→	vi	→	I				

34. Francesco Maria Veracini, Concerto a otto D 1/i, Allegro moderato

Function	RI	SI	R2	S2	R3	S3	R4	S4	R5	Coda
Themes	a (M)	b c c1 c2	a1 d a2 e f g a3 e1 b1 h							
Bars	12	6 14 13 24	14 26 14 30 24 24 9 15 10 10							
Tonality	I	→ V→ (V)V→ I	→ V	→ ii	→ I→ V→ I					

35. Francesco Maria Veracini, Concerto a otto D I/iii, [Allegro moderato]

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5
Themes	a (M)	b c	b1 d e	d1 f	d2 e1 g h	i j k l	m n o a1	b2 p	p1 r a2
Bars	36	125	12 44	8 3	8 6 22	11 6 13 15	10 13 4	8 26	8 4 6 16 21
Tonality	I	→ V	→ I	→ V	→ I	→ V	→ vi	→ ii	→ V → I → V → I

36. Carlo Tessarini, Concerto in F major, Op. 1 No. 2/i Allegro assai

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5
Themes	a (M)	b c d	a1 a2 e f	g a3	h a4	i j			
Bars	11	7 6 21	11 6 6 6	17 17	29 11	21 10			
Tonality	I	→	V → ii	→ V	→ iii	→ III	→ vi	→ III	→ I

37. Carlo Tessarini, Concerto in A minor, Op. 1 No. 9/iii Allegro

Function	R1	S1	R2	S2	R3	S3	R4	S4	R5=R1
Themes	a (M)	b a1 c d e	f g a1 a2	b1 a3	h a4 b2	i a5 b3	a6 j		
Bars	4	6 6 6 16	3 5 15	4 3 3 6	18 4 12	15 4 5 8	21 48		
Tonality	i	III	→ v	→ i	III	→ i	→ v	→ i	

38. Carlo Tessarini, Concerto in D major, Op. 1 No. 10/i Allegro

Function R1 **S1 R2** **S2 R3** **S3 R4 S4 R5**
 Themes a (M) a1 b c d e a2 f g a3 h i d1 j a4 a5 b c d
 Bars 4 3 4 4 5 10 3 4 11 3 2 9 4 13 3 3 4 4 5
 Tonality I V I → V → I → V → vi I → V → I

39. Carlo Tessarini, Concerto in D major, Op. 1 No. 10/iii Allegro

Function R1 **S1 R2** **S2 R3** **S3 R4**
 Themes a (M) b c d e a1 f g a2 b1 c1 d1 h a3 a b c d
 Bars 9 4 5 9 27 7 5 35 9 4 5 9 27 5 9 4 5 9
 Tonality I → V → vi I

40. Pietro Locatelli, Concerto in C minor, Op. 3 No. 2/i Andante

Function R1 **S1 R2** **S2 R3 S3 Capriccio R4**
 Themes a (M) b a c d e f a1 a2 g h i j a k l a c d e
 Bars 2 2 4 7 3 16 2 2 3 2 4 29 2 2 84 2 4 7 3
 Tonality i III i → V VII → vi i → V i

41. Pietro Locatelli, Concerto in G major, Op. 3 No. 9/i Allegro

Function R1 **S1 R2** **S2 S/T T R3 Capriccio S3 R4**
 Themes a (M) a1 b c d e a2 a3 f g h i a4 a5 b c j a b1
 Bars 6 6 2 6 8 11 6 6 5 18 6 3 6 6 2 6 42 6 4
 Tonality I V → I → V vi → V → I V → III → I

Appendix 10. Programme and illustrative concertos by Antonio Vivaldi

Item no.	Concerto	Title	Strand	Type		
1.	RV 269 Op. 8 No. 1	<i>La primavera</i>	<i>Le quattro stagioni</i>	narrative		
2.	RV 315 Op. 8 No. 2	<i>L'estate</i>				
3.	RV 293 Op. 8 No. 3	<i>L'autunno</i>				
4.	RV 297 Op. 8 No. 4	<i>L'inverno</i>				
5.	RV 104, 439 (Op. 10 No. 2)	<i>La notte</i>	<i>Concerti della natura</i>	onomatopoeic		
6.	RV 501	<i>La notte</i>				
7.	RV 98, 433, 570	<i>Tempesta di mare</i>				
8.	RV 253 (Op. 8 No. 5)	<i>La tempesta di mare</i>				
9.	RV 309	<i>Il mare tempestoso</i>				
10.	RV 90, 428 (Op. 10 No. 3)	<i>Il gardellino</i>				
11.	RV 335	<i>The cuckow</i>				
12.	RV 335a	<i>Il rosignuolo</i>				
13.	RV 362 (Op. 8 No. 10)	<i>La caccia</i>				
14.	RV 363	<i>Il cornetto di posta</i>				
15.	RV 163	<i>Conca</i>				
16.	RV 151	<i>Alla rustica</i>				
17.	RV 95	<i>La pastorella</i>				
18.	RV 180	<i>Il piacere</i>			<i>Le humane passioni</i>	suggestive
19.	RV 199	<i>Il sospetto</i>				
20.	RV 234	<i>L'inquietudine</i>				
21.	RV 270	<i>Il riposo</i>				
22.	RV 271 (Op. 9 No. 10)	<i>L'amoroso</i>				

Appendix 11. Scenarios of narrative concertos by Antonio Vivaldi

Concert	Text accompanying the score	Letter	Movement
<i>La primavera</i>	Giunt'è la primavera e festosetti	A	Allegro
	La salutan gl'augei con lieto canto	B	
	E i fonti allo spirar de' zeffiretti	C	
	Con dolce mormoio scorrono intanto		
	Vengon coprendo l'aer di nero amanto	D	
	E lampi, e tuoni ad annuntiarla eletti		
	Indi tacendo questi, gl'augelletti	E	Largo
	Tornan di nuovo al lor canoro incanto		
	E quindi sul fiorito ameno prato	F	
	Al caro mormorio di fronde e piante		Allegro
	Dorme 'l caprar col fido can' à lato		
	Di pastoral zampogna el suon festante	G	
	Danzan ninfe e pastor nel tetto amato		
Di primavera all'apparir brillante.			
<i>L'estate</i>	Sotto dura staggion dal sole accesa	A	Allegro non molto
	Languè l'huom, languè 'l gregge, ed arde il pino		
	Scioglie il cucco la voce, e tosto intesa	B	
	Canta la tortorella e 'l gardellino	C	
	Zeffiro dolce spira, mà contesa	D	
	Muove borea improvviso al suo vicino		
	E piange il pastorel, perche sospesa	E	Adagio
	Teme fiera borasca, e 'l suo destino		
	Toglie alle mambra lasse il suo riposo	F	
	Il timore de' lampi, e tuoni fieri		
E de mosche, e mossoni il suol furioso!			

Concert	Text accompanying the score	Letter	Movement
	Ah che pur troppo i suoi timor son veri	G	Presto
	Tuona e fulmina il ciel e grandinoso		
	Tronca il capo alle spiche e a' grani alteri.		
<i>L'autunno</i>	Celebra il vilanel con balli e canti	A	Allegro
	Del felice raccolto il bel piacere		
	E del liquor di bacco accesi tanti	B	
	Finiscono col sonno il lor godere	C	
	Fà ch'ogn'uno tralasci e balli e canti	D	Adagio molto
	L'aria che temperata dà piacere		
	E la stagion ch'invita tanti e tanti		
	D'un dolcissimo sonno al bel godere		
	I cacciator alla nov' alba à caccia	E	Allegro
	Con corni, schioppi, e canni escono fuore		
	Fugge la belva, e seguono la traccia	F	
	Già sbigottita, e lassa al gran rumore	G	
	De' schioppi e canni, ferita minaccia		
	Languida di fuggir, mà oppressa muore.	H	
<i>L'inverno</i>	Aggiacciato tremar trà nevi algenti	A	Allegro non molto
	Al severo spirar d'orrido vento	B	
	Correr battendo i piedi ogni momento	C	
	E pel soverchio gel batter i denti	D	
	Passar al foco i di quieti e contenti	E	Largo
	Mentre la pioggia fuor bagna ben cento		
	Caminar sopra 'l giaccio, e à passo lento	F	Allegro
	Per timor di cader gersene intenti	G	
	Gir forte, sdruzzioiar, cader à terra	H	
	Di nuovo ir sopra 'l giaccio e correr forte	I	

Concert	Text accompanying the score	Letter	Movement
	Sin ch'il giaccio si rompe, e si disserra	L	
	Sentir uscir dalle ferrate porte	M	
	Sirocco, borrea, e tutti i venti in guerra		
	Ques'è 'l verno, mà tal che gioia apportte.	N	
<i>La notte</i>	RV 104/439	RV 501	
	Largo	Largo-Andante molto	
	<i>Fantasmì. Presto</i>	<i>Fantasmì. Presto</i>	
	Largo-Andante (RV 104) / Largo (RV 439)		
	Presto	Presto-Adagio	
	<i>Il sonno. Largo</i>	<i>Il sonno</i>	
	Allegro	<i>Sorge l'aurora. Allegro</i>	

Appendix 12. Concordances of the mottos from Giuseppe Tartini's concertos

Item No.	Concerto/Movt	Motto	Concordance (opera titles unless otherwise stated)
1.	D.2/i	<i>Torna ritorna o mia dolce speranza o dolce mio conforto sebben tu mi voi morto io t'amo ancora</i>	none
2.	D.2/ii	<i>Se mai saprai [che il ciel crudele]</i>	<i>Etearco</i> , II, 6 (1707) S. Stampiglia/G. Bononcini
3.	D.2/iii	<i>Il di senza splendor la notte senza orror prima vedrai</i>	<i>Orlando finto pazzo</i> , III, 3 (1714) G. Braccioli/A. Vivaldi
4.	D.12/ii	<i>Felice età dell'oro, bella innocenza antica, quando al piacer nemica non era la virtù</i>	<i>Demofonte</i> , II, 8 (1733) P. Metastasio/A. Caldara
5.	D.12/iiib	<i>Misero pargoletto</i>	<i>Demofonte</i> , III, 5 (1733) P. Metastasio/A. Caldara
6.	D.14/ii	<i>Per pietà bell'idol mio non mi dir, ch'io son ingrato infelice e sventurato abbastanza il ciel mi fa</i>	<i>Ariarerse</i> , I, 3 (1730) P. Metastasio/J. A. Hasse
7.	D.14/iid	<i>Stagion bella</i>	cantata <i>Stagion bella</i> (A339) Anonym/B. Marcello
8.	D.14/iii	<i>Tornami lieto in volto anima del mio core toglimi quel dolore che mi trafigge</i>	none
9.	D.17/ii	<i>Spiegata ch'ha la rete sotto le verdi fronde, il cacciator s'asconde e dolce suona</i>	none
10.	D.17/iii	<i>Torna ritorna o bella mia speranza</i>	none
11.	D.21/iii	<i>Il crudel [non son io]</i>	<i>Ariarerse</i> I, 1 (1730) P. Metastasio/J. A. Hasse
12.	D.25/ii	<i>La mia Filli [il mio bel foco]</i>	<i>Canzonetta II</i> from <i>Canzonette e cantate</i> (1727) P. Rolli
13.	D.44/i	<i>Torna al torna</i>	none
14.	D.44/ii	<i>Ombra diletta anch'io [Ombra fedele anch'io]</i>	none ? <i>Idaspe</i> , II, 11 (1730) G. P. Candi/R. Broschi

Item No.	Concerto/Movt	Motto	Concordance (opera titles unless otherwise stated)
15.	D.46/ii	<i>Al mare al bosco al rio io cerco l'idol mio e non lo trovo</i>	cantata <i>Al mare</i> (ante 1714) Anonym/A. Scarlatti
16.	D.48/i	<i>Volgetemi pietoso un guardo più amoroso, o luci, belle sì, ma troppo fiere</i>	none
17.	D.48/ii	<i>Rondinella vaga e bella, che dal mar faccia tragitto, lascia il nido e all'aere infido fida il volo e la speranza</i> [<i>Rondinella vaga e bella, che dal mar fece tragitto al suo nido serba fido il pensier, giunta in Egitto</i>]	none ? cantata <i>Rondinella</i> (ante 1720) Anonym/G. Bononcini or F. Mancini
18.	D.51/ii	<i>Tortorella bacie</i>	none
19.	D.52/ii	<i>Al mare al bosco al rio io cerco l'idol mio e non lo trovo</i>	cantata <i>Al mare</i> (ante 1714) Anonym/A. Scarlatti
20.	D.56/ii	<i>Bagna le piume in Lete o placido sonno, e me le spargi in volto, e me le spargi in sen</i> [<i>Bagna le piume in Lete placido sonno, e me ne spargi il ciglio</i>]	none <i>Il duello d'Amore e di Vendetta</i> (1700) F. Silvani / M. A. Ziani
21.	D.56/iii	<i>Se a me non vieni, se a te non torno, e qual con torto</i>	cantata <i>Quanti affanni ad un core</i> (ante 1730) Anonym/A. Scarlatti
22.	D.59/ii	<i>O pecorelle mie fuggite il rio perché col pianto mio s'avelenò</i> [<i>Pecorelle che pasceate, non bevete a questo rio perché col pianto mio s' intorbido.</i>]	none ? cantata <i>Pecorelle che pasceate</i> (A248) Anonym/B. Marcello
23.	D.66/ii	<i>La mia Filli il mio bel foco</i>	<i>Canzonetta II</i> from <i>Canzonette e cantate</i> (1727) P. Rolli
24.	D.67/ii	<i>Misera anima mia</i>	none
25.	D.70/i	<i>Senti la Tortorella</i>	none

Item No.	Concerto/Movt	Motto	Concordance (opera titles unless otherwise stated)
26.	D.70/ii	Quando mai [sarà quel giorno] Quando mai [tornerai] Quando mai [troverò d'Amor nel regno] Quando mai [verrè gli labbr]i Quando mai [verrà quel dì] Quando mai [verrà quel giorno] Quando mai [delle mie pene crudo arciero] Quando mai [di luce adorno] Quando mai [tiranno Amore] Quando mai [negli amor miei] [Quanto mai felici siete innocenti pastorelle, che in amor non conoscete altra legge che l'amor]	? cantata <i>Quando mai</i> (A273) Anonym/B. Marcello ? cantata <i>Quando mai</i> (A274) Anonym/B. Marcello ? cantata <i>Quando mai</i> (1705) Anonym/A. Scarliatti ? cantata <i>Quando mai</i> (1702) Anonym/B. Bononcini ? cantata <i>Quando mai</i> (1690-99) A. Guidi/A. Steffani ? <i>Estro poetico-armonico</i> (1724) G. A. Giustiniani/B. Marcello ? cantata <i>Quando mai</i> (ante 1740) Anonym/D. N. Sarri ? cantata <i>Quando mai</i> (ante 1760) Anonym/P. A. Gallo ? cantata <i>Quando mai</i> (ante 1740) Anonym/E. Astorga ? <i>Atace</i> , I, 8 (1697) P. d'Averara/F. Gasparini ? <i>Ezio</i> , I, 7 (1728) P. Metastasio/N. Porpora
27.	D.73/ii	Se regna in sù quest'alma il tuo sembante vieni a regnar ancor sovra il mio trono	<i>Costanza e fortezza</i> , I, 5 (1723) P. Pariati/J. J. Fux
28.	D.78/ii	Se per me [sentite amore non piangete di mia sorte]	<i>Nitocri</i> , III, 14 (1733) A. Zeno, D. Lalli/G. Sellitto
29.	D.82/ii	So che pietà non hai	<i>Catone in Utica</i> , I, 3 (1731) P. Metastasio/J. A. Hasse
30.	D.83/i	Moro che pena [Oh Dio che pena]	none ? <i>Artaserse</i> , I, 5 (1730) P. Metastasio/J. A. Hasse
31.	D.83/ii	Se tutti i mali miei [io ti potessi dir]	<i>Demofonte</i> , II, 6 (1733) P. Metastasio/A. Caldara
32.	D.96/ii	A rivi a fonti a fiumi correte, amare lagrime, sin tanto che consumi l'acerbo mio dolor [Correte a rivi a fiumi amare lagrime tolto da me lo sposo]	None ? <i>Venceslao</i> , IV, 8 (1725) A. Zeno/A. Caldara
33.	D.98/ii	Stagion bella	cantata <i>Stagion bella</i> (A339) Anonym/B. Marcello
34.	D.107/ii	Se per me sentite amore	<i>Nitocri</i> , III, 14 (1733) A. Zeno, D. Lalli/G. Sellitto
35.	D.110/ii	Se mai saprai [che il ciel crudele]	<i>Etearco</i> , II, 6 (1707) S. Stimpiglia/G. Bononcini

Item No.	Concerto/Movt	Motto	Concordance (opera titles unless otherwise stated)
36.	D.118/ii	<i>Non legnarti se più non t'amo, non legnarti se non sei degli occhi miei la bella face che più non piace</i> <i>Non legnarti se più non [sei]</i>	none ? cantata <i>Clorinda s'io t'amai</i> (ca 1710) Anonym/E.-Astorga
37.	D.118/iib	<i>Non sospirar, non piangere o caro di questo animo, tormento dolce, amabile, che mi trafigge il cor</i> <i>Non sospirar non piangere [madre infelice]</i> <i>Non sospirar non piangere [ch'avvro di te pietà]</i>	none ? <i>Sesostri re</i> d'Egitto, II, 4 (1742) A. Zeno, P. Pariati/G. Sellitto or (1758) A. Zeno, P. Pariati/B. Galuppi ? cantata <i>Del suo fedel e taci turno ardore</i> (1730–1749) Anonym/G. Bononcini
38.	D.124/ii	<i>Se mai saprai che il ciel crudele</i>	<i>Etearco</i> , II, 6 (1707) S. Stampiglia/G. Bononcini
39.	D.125/ii	<i>Lascia ch'io dica addio [al caro albergo mio, al praticello]</i>	<i>L'amor volubile e tiranno</i> , I, 5 (1709) G. D. Pioli, G. Papis/A. Scarlatti

Appendix 13. Variants of concertos by Vivaldi, Albinoni, Tessarini and Tartini

Composer	Item no.	Formal variants		Scoring variants		
Antonio Vivaldi	1.	RV 111	RV 111a	RV 90	RV 428	
	2.	RV 172	RV 172a	RV 98	RV 433	RV 570
	3.	RV 179	RV 179a	RV 99	RV 571*	
	4.	RV 181	RV 181a	RV 104	RV 439	
	5.	RV 192	RV 192a	RV 139	RV 543	
	6.	RV 198	RV 198a	RV 178	RV 449	
	7.	RV 208	RV 208a	[RV 202]		
	8.	RV 212	RV 212a	[RV 212]		
	9.	RV 213	RV 213a	RV 223	RV 762	
	10.	RV 224	RV 224a	[RV 319]		
	11.	RV 263	RV 263a	RV 334	RV 460	
	12.	RV 267	RV 267a	RV 381	RV 528	
	13.	RV 270	RV 270a	RV 393	RV 769	
	14.	RV 275	RV 275a	RV 395a	RV 770	
	15.	RV 285	RV 285a	RV 396	RV 768	
	16.	RV 294	RV 294a	RV 414	RV 438	
	17.	RV 314	RV 314a	RV 430	RV 275a	
	18.	RV 316	RV 316a	RV 434	RV 442	
	19.	RV 335	RV 335a	RV 437	RV 101	
	20.	RV 364	RV 364a	RV 450	RV 471	
	21.	RV 383	RV 383a	RV 454	RV 236	
	22.	RV 395	RV 395a	RV 457	RV 485	
	23.	RV 554	RV 554a	RV 463	RV 500	
	24.	RV 562	RV 562a	RV 470	RV 447	RV 448
	25.	RV 564	RV 564a	RV 510	RV 766	
	26.			RV 518	RV 335	
	27.			RV 544	RV 572	

Composer	Item no.	Formal variants			Scoring variants		
	28.				RV 546	RV 780	
	29.				RV 548	RV 764	
	30.				RV 765	RV 767	
	31.				RV 781	RV 563	
	32.				RV 581	RV 179	
Tomaso Albinoni	1.	VII, 10	VII, 10b		VII, 4	VII, 4a	
	2.	<i>Co2</i>	<i>Co2a</i>	<i>Co2b</i>	VII, 10	VII, 10a	
	3.				<i>Co2</i>	<i>Co2a</i>	<i>Co2b</i>
Carlo Tessarini	1.	Tes3	Tes5				
	2.	Tes8	Tes9				
	3.	Tes23	Tes23[a]				
Giuseppe Tartini	1.	D 2	D 2[a]				
	2.	D 12	D 12[a]				
	3.	D 14	D 14[a]				
	4.	D 21	D 21[a]				
	5.	D 23	D 23[a]				
	6.	D 30	D 30[a]				
	7.	D 70	D 70a				
	8.	D 83	D 83[a]				
	9.	D 96	D 96[a]				
	10.	D 116	D 116a				
	11.	D 118	D 118[a]				
	12.	D 119	D 119[a]				

Appendix 14. Hybrid concertos and pasticcios

Concerto/Manuscript/ Movement	Item no.	Composer	Concerto/ Movement
RV 110/ii	1.	Antonio Vivaldi	RV 537/ii
RV 126/ii	2.		RV 153/ii
RV 181a/iii	3.		RV 183/iii
RV 212a/ii	4.		RV 22/ii
RV 224a/ii	5.		RV 772/ii
RV 229/ii, iii	6.		RV 755/ii, iii
RV 242/ii	7.		RV 101/ii, RV 437/ii
RV 263a/iii	8.		RV 762/iii
RV 284/i	9.		RV 285/i, RV 775/i
RV 291/ii	10.		RV 357/ii
RV 314/ii	11.		RV 17a/iii
RV 383a/i	12.		RV 381/i
RV 516/ii	13.		RV 71/ii
RV 582/ii	14.		RV 12/i
RV 768/i, iii	15.		RV 396/i, iii, 744/i, iii
RV 790/i, iii	16.		RV 372/i, iii
C 791/i	1.	Benedetto Marcello	Op. 1 No. 8/i
C 791/ii			Op. 1 No. 8/ii
C 791/iii			Op. 1 No. 4/iv
D-Dl, Mus.2389–O-42a/i	1.	Anonym	?
D-Dl, Mus.2389–O-42a/ii		Antonio Vivaldi	RV 172a/i
D-Dl, Mus.2389–O-42a/iii		Antonio Vivaldi	RV 172a/ii
D-Dl, Mus.2389–O-42a/iv		Carlo Tessarini	Tes4/iii
S-Uu, Instr.mus.i hs.63:17/i	2.	Antonio Vivaldi	RV 335/i
S-Uu, Instr.mus.i hs.63:17/ii		Joseph Riepel	RiWV 335/ii
S-Uu, Instr.mus.i hs.63:17/iii		Antonio Vivaldi	RV 335/iii

Concerto/Manuscript/ Movement	Item no.	Composer	Concerto/ Movement
I-VRas, ms.n.63/i	3.	Giuseppe Tartini	D 122/i
I-VRas, ms.n.63/ii		Giuseppe Tartini	D 78/ii
I-VRas, ms.n.63/iii		Carlo Giuseppe Toeschi	?

Appendix 15. Transcriptions of concertos by Venetian composers

Item no.	Original	Transcription
1.	A. Vivaldi Concerto in G major, Op. 3 No. 3 RV 310	J. S. Bach Harpsichord Concerto in F major, BWV 978
2.	A. Vivaldi Concerto in A major, Op. 3 No. 5 RV 519	F. Hopkinson Harpsichord Concerto in A major, US-Phu faC7. 7777. A837c v.12
3.	A. Vivaldi Concerto in A minor, Op. 3 No. 8 RV 522	J. S. Bach Organ Concerto in A minor, BWV 593
4.	A. Vivaldi Concerto in D major, Op. 3 No. 9 RV 230	J. S. Bach Harpsichord Concerto in D major, BWV 972
5.	A. Vivaldi Concerto in B minor, Op. 3 No. 10 RV 580	J. S. Bach Concerto for 4 harpsichords and strings in B minor, BWV 1065
6.	A. Vivaldi Concerto in D minor, Op. 3 No. 11 RV 565	J. S. Bach Organ Concerto in D minor, BWV 596
7.	A. Vivaldi Concerto in E major, Op. 3 No. 12 RV 265	J. S. Bach Harpsichord Concerto in C major, BWV 976

Item no.	Original	Transcription
8.	A. Vivaldi Concerto in B flat major, Op. 4 No. 1 RV 381	J. S. Bach Harpsichord Concerto in G major, BWV 980
9.	A. Vivaldi Concerto in G minor, Op. 4 No. 6 RV 316	J. S. Bach Harpsichord Concerto in G minor, BWV 975
10.	A. Vivaldi Concerto in G major, Op. 7 No. 8 RV 299	J. S. Bach Harpsichord Concerto in G major, BWV 973
11.	A. Vivaldi Concerto in D major RV 208 <i>Grosso Mogul</i>	J. S. Bach Organ Concerto in C major, BWV 594
12.	T. Albinoni Concerto in G major, Op. 2 No. 8 (4)	J. G. Walther Organ Concerto in F major LV 126
13.	T. Albinoni Concerto in C major, Op. 2 No. 10 (5)	J. G. Walther Organ Concerto in B flat major LV 127
14.	T. Albinoni Concerto in D major, Op. 2 No. 12 (6)	Anonym Harpsichord Concerto in D major, GB-Lbl Add.71209
15.	T. Albinoni Concerto in A major, Op. 5 No. 10	Anonym Harpsichord Concerto in A major, GB-Lbl Add.71209
16.	A. Marcello Concerto in D minor D 935	J. S. Bach Harpsichord Concerto in D minor, BWV 974
17.	B. Marcello Concerto in E minor, Op. 1 No. 2	J. S. Bach Harpsichord Concerto in C minor, BWV 981
18.	G. Gentili – lost	J. G. Walther Organ Concerto in A major LV 130
19.	G. Taglietti Concerto in B flat major, Op. 8 No. 8	J. G. Walther Organ Concerto in B flat major, LV 135

Appendix 16. Table of concordances of catalogue numbers of Tessarini concertos

Hirshberg and McVeigh (Tes)	Besutti (BCT)
Tes1	BCT 39/VI
Tes2	BCT 35/IV
Tes3	BCT 24/III
Tes4	BCT 47/I
Tes5	BCT 46/I
Tes6	BCT 10/II
Tes7	BCT 30/IV
Tes8	BCT 31/X
Tes9	BCT 31/X
Tes10	BCT 34/IV
Tes11	BCT 23/III
Tes12	BCT 48/I
Tes13	BCT 35/II
Tes14	BCT 45/I
Tes15	BCT 30/I
Tes16	BCT 23/II
Tes17	BCT 30/II
Tes18	BCT 35/VI
Tes19	BCT 24/I
Tes20	BCT 53/I
Tes21	BCT 55/I
Tes22	BCT 30/III
Tes23	BCT 30/IV
Tes24	BCT 34/VI
Tes25	BCT 10/III

Hirshberg and McVeigh (Tes)	Besutti (BCT)
Tes26	BCT 43/I
Tes27	BCT 58/I
Tes28	BCT 60/I
Tes29	BCT 31/XII
Tes30	BCT 24/II
Tes31	BCT 64/I
Tes32	BCT 23/I
Tes33	BCT 44/I
Tes34	BCT 10/I
Tes35	BCT 31/VII
Tes36	BCT 31/IX
Tes37	BCT 54/I
Tes38	BCT 30/VI
Tes39	BCT 31/VIII
Tes40	BCT 31/XI
Tes41	BCT 34/II
Tes42	BCT 59/I

Bibliography

Sheet music

Library abbreviations

A-Sch:	Schlägl, Prämonstratenser-Stift, Bibliothek
A-ST:	Stams, Zisterzienserstift, Bibliothek und Musikarchiv
A-Wgm:	Wien, Gesellschaft der Musikfreunde
A-Wn:	Wien, Österreichische Nationalbibliothek
B-Bc:	Bruxelles, Conservatoire Royal de Musique
C-Tu:	Toronto, University of Toronto, Faculty of Music
CH-Bu:	Basel, Universität Basel, Öffentliche Bibliothek, Musikabteilung
CH-Gc:	Genève, Conservatoire de Musique, Bibliothèque
CH-Zz:	Zürich, Zentralbibliothek
CH-Zjacobi:	Zürich, Privatbibliothek Dr Erwin Reuben Jacobi
CS-Bm:	Brno, Moravské zemské muzeum, oddělení dějin hudby
D-Bds:	Berlin, Deutsche Staatsbibliothek, Musikabteilung
D-Bhm:	Berlin, Universität der Künste, Universitätsbibliothek
D-Bsb:	Berlin, Deutsche Staatsbibliothek
D-Dl:	Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek
D-DS.:	Darmstadt, Universitäts- und Landesbibliothek, Handschriften- und Musikabteilung
D-HRD:	Arnsberg-Herdringen, Schloßbibliothek, Bibliotheca Fürstenbergiana
D-LEb:	Bach-Archiv, Leipzig
D-Lüh:	Lübeck, Stadtbibliothek, Musikabteilung
D-Mbs:	München, Bayerische Staatsbibliothek, Musikabteilung
D-MT	Metten, Abtei Metten, Bibliothek
D-MÜs:	Münster, Santini-Bibliothek im Bischöflichen Priesterseminar
D-MZsch:	Mainz, Schott
D-NBss:	Neuburg an der Donau, Studienseminar, Bibliothek
D-DO:	Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
D-RH:	Rheda, Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek

- D-ROu: Rostock, Universität Rostock, Universitätsbibliothek,
Fachgebiet Musik
- D-Rtt: Regensburg, Fürst Thurn und Taxis Hofbibliothek und
Zentralbibliothek
- D-SWl: Schwerin, Mecklenburgische Landesbibliothek
- D-WD: Wiesentheid, Musiksammlung der Grafen von
Schönborn-Wiesentheid
- F-BO: Bordeaux, Bibliothèque municipale
- F-Dc: Dijon, Bibliothèque du Conservatoire
- F-Lm: Lille, Bibliothèque municipale
- F-LYm: Lyon, Bibliothèque municipale
- F-Pa: Paris, Bibliothèque de l’Arsenal
- F-Pc: Paris, Conservatoire National de Musique (w F-Pn)
- F-Pmeyer: Paris, Collection André Meyer
- F-Pn: Paris, Bibliothèque nationale
- F-Ppincherle: Paris, Collection Marc Pincherle
- Fin-Aa: Turku, Åbo Akademis Bibliotek
- GB-Cfm: Cambridge, Fitzwilliam Museum
- GB-Ckc: Cambridge, Rowe Music Library, King’s College, University
of Cambridge
- GB-Cpl: Cambridge, Pendlebury Library of Music, Faculty of Music,
University of Cambridge
- GB-Cu: Cambridge, University Library
- GB-DRc: Durham, The Cathedral Library
- GB-Lam: London, Royal Academy of Music, Library
- GB-Lbl: London, British Library
- GB-Lcm: London, Royal College of Music
- GB-Mp: Manchester, Central Public Library, Henry Watson Music
Library
- GB-Ob: Oxford, Bodleian Library
- GB-Ooc: Oxford, Oriel College Library
- GB-Ouf: Oxford, Oxford University, Faculty of Music Library
- GB-Y: York, Minster Library
- HR-Dsmb: Dubrovnik, Samostan Male braće
- I-AN: Ancona, Biblioteca Comunale “Luciano Benincasa”
- I-BGc: Bergamo, Civica Biblioteca, Archivi Storici Angelo Mai
- I-BGi: Bergamo, Civico Istituto Musicale Gaetano Donizetti,
Biblioteca

- I-BRC: Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
- I-BRS: Brescia, Archivio musicale del Seminario Vescovile Diocesano
- I-Bsp: Bologna, Basilica di S. Petronio, Archivio Musicale
- I-Bc: Bologna, Civico Museo Bibliografico Musicale
- I-Gl: Genova, Conservatorio di Musica "Nicolo Paganini," Biblioteca
- I-Mc: Milano, Biblioteca di Conservatorio di Musica Giuseppe Verdi
- I-Nc: Napoli, Conservatorio di Musica "S. Pietro a Majella," Biblioteca
- I-Pca: Padova, Basilica del Santo, Biblioteca Antoniana
- I-Tn: Torino, Biblioteca Nazionale Universitaria
- I-TScon: Trieste, Conservatorio statale Giuseppe Tartini
- I-UDc: Udine, Biblioteca civica V. Joppi
- I-VRas: Verona, Archivio di Stato di Verona
- I-VIb: Vicenza, Biblioteca Civica Bertoliana
- I-Vc: Venezia, Conservatorio di Musica "Benedetto Marcello," Biblioteca
- I-Vnm: Venezia, Biblioteca Nazionale Marciana
- J-Tma: Tokyo, Musashino Ongaku Daigaku
- MEX-Msi: Mexico City, Colegio de San Ignacio de Loyola Vizcaínas (brak skrótu w RISM)
- NL-Au: Amsterdam, Universiteitsbibliotheek
- NL-DHgm: Den Haag, Gemeentemuseum Den Haag
- NL-DHk: Den Haag, Koninklijke Bibliotheek
- NL-Uim: Utrecht, Instituut voor Muziekwetenschap der Rijksuniversiteit
- S-HÄ: Härnösand, Murberget Länsmuseet Västernorrland
- S-L: Lund, Universitetsbiblioteket
- S-LB: Leufsta Bruk, Privatsammling De Geer
- S-LI: Linköping, Stiftsbiblioteket i Stadsbiblioteket
- S-SK: Skara, Stifts- och landsbiblioteket
- S-Skma: Stockholm, Kungliga Musikaliska Akademiens Bibliotek
- S-St: Stockholm, Kungliga teaterns bibliotek
- S-Uu: Uppsala, Universitetsbiblioteket
- SK-J: Svätý Jur, Okresný archív Bratislava-vidiek

- US-AA: Ann Arbor, MI, William L. Clements Library, University of Michigan
- US-BEm: Berkeley, University of California at Berkeley, Music Library
- US-CA: Cambridge, MA, Harvard University, Harvard College Library
- US-CHua: Charlottesville, VA, University of Virginia, Alderman Library
- US-LAuc: Los Angeles, CA, University of California, William Andrews Clark Memorial Library
- US-NH: New Haven, CT, Yale University, Music Library
- US-NYfuld: New York City, NY, James J. Fuld private collection
- US-NYp: New York City, NY, New York Public Library at Lincoln Center, Music Division
- US-PHu: Philadelphia, PA, University of Pennsylvania Libraries
- US-R: Rochester, NY, Sibley Music Library, Eastman School of Music, University of Rochester
- US-U: Urbana, IL, University of Illinois at Urbana-Champaign, Music Library
- US-Wc: Washington, Library of Congress
- US-Wgw: Williamsburg, VA, Colonial Williamsburg Research Department, historical collection

1. Manuscripts

Beneath a library abbreviation, listed before a colon is the shelf-mark of a source. Where there exists a thematic catalogue of a given composer's works (see Bibliography. Thematic Catalogues) and a particular work has been identified, the colon is followed by the catalogue number; otherwise, only the number of concertos contained in the source is given, with important comments in parentheses.

ALBINONI, TOMASO

A-Wn

EM.110. a-c Mus: 3 concertos (not noted in RISM)

CH-Zz

AMG XIII 1066 & a-d (Ms.801): *Co2*

AMG XIII 1067 & a-c (Ms.802): *Mi10*

D-B

Mus.ms. 22541: II, 8, II, 10 (organ arrangements by J. G. Walther), LV 126, 127

D-DI

- Mus.2199-N-3: VII, 4a
Mus.2389-N-7b: VII, 10
Mus.2199-O-5: VII, 10
Mus.2199-O-2a: *Co2b*
Mus.2199-O-2,1: *Co2b*
Mus.2199-O-3: *Co4*
Mus.2199-O-3a: *Co4*
Mus.2199-O-4: *Co5*
Mus.2199-O-10: *Co5*
Mus.2199-N-4: *Mi2*
Mus.2199-O-11: *Mi10*
Mus.2404-O-6: *Mi28*

D-HRD

- Fü 3715a: *Mi3*
Fü 3729a/1: *Mi23*
Fü 3601a: *Mi24*
Fü 3607a: *Mi30*

D-LEb

- Go.S.301: BWV Anh.1:23/Anh.3:189

D-Mbs

- Mus.ms. 13105: II, 4
Mus.ms. 13105: VII, 3

D-RH

- Ms 10: *Mi8*
Ms 9: *Mi22*
Ms 8: *Mi28*

F-Pn

- Mus. Vm/7. 4805: V, 7

GB-Lbl

- Add. 54573: VII, 1-12
Add. 71209: II, 12 and V, 10 (keyboard arrangements)
R.M.19.a.8.: IX, 4, IX, 7
GB-Mp
Ms. F501Aj23: IX, 3, IX, 4, IX, 6, IX, 7, IX, 8, IX, 12

I-Nc

Rari 1.6/D. 20/1–3: II, 1–12 (autograph manuscripts)

S-L

Saml.Engelhart 1: *Co2a*

Saml.Wenster L:11: *Co2a*

Saml.Engelhart 379: II, 1

Saml.Engelhart 244: II, 7

Saml.Engelhart 407: II, 10

Saml.Engelhart 423: V, 5

Saml.Engelhart suppl.: VII, 5

Saml.Engelhart 42: VII, 11

Saml.Kraus 72: *Mi27*

S-SK

231:15.: VII, 4

S-Skma

2 VA-R: VII, 3

ObA-R: VII, 4

S-Uu

Instr. mus. i hs. 12:7: VII, 10b

Instr. mus. i hs. 12:8: V, 4

Instr. mus. i hs. 12:9: V, 11

Instr. mus. i hs. 12:10: *Mi15*

Instr. mus. i hs. 12:11: VII, 10b

Instr. mus. i hs. 63:20: V, 10

FACCO, GIACOMO

S-L

Saml.Engelhart 186: Op. 1 No. 6

Saml.Engelhart 222: Op. 1 No. 5

Saml.Engelhart 413: Op. 1 No. 1

Saml.Kraus 62: Concerto in F major

Saml.Kraus 81: Op. 1 No. 6

Saml.Kraus 87: Op. 1 No. 10

Saml.Kraus 89: Op. 1 No. 4

S-SK

231:1-2.: Op. 1 No. 4, Op. 1 No. 6

GENTILI, GIORGIO

D-B

Mus.ms. 22541: *Concerto del Sig.r Gentili, appropriato all' Organo da J. G. Walther*, LV 130

D-DI

Mus.2160-O-01: [12] *Concerti à quattro | Consacrati | all'Altezza | di | Federico Augusto | Principe Reale di Polonia | et | Eletorale di Sassonia | da | Giorgio Gentili Veneto | Opera | Sesta | 1716*

GNOCCHI, PIETRO

I-BRc

Fondo Brusa 17a-f: *Sei concerti per due violini, due violini di rinforzo, viola, violoncello e basso continuo* (book A, parts)Fondo Prezioso 1-A-18 – 1-A-18 f: *Sei concerti per quattro violini, viola, violoncello e basso continuo* (book B, autograph manuscript, score)

I-BRs

MS 40/I-VIII: 6 concertos (book A, autograph manuscript, score and parts)

I-GI

M.5.33.17: concerto no. 5 (book A)

JARZĘBSKI, ADAM

D-Bds

Bohn Ms.mus.111.: *Canzoni e concerti a due, tre e quattro voci cum basso continuo* [.].1627

MARCELLO, ALESSANDRO

D-SWI

Mus.3530: a version of concerto Z 799 (dated 1717)

I-Vm

Cod.It.IV.573 (=9853): 4 concertos: D 940, D 942-3, D 945 (dated 1712)

MARCELLO, BENEDETTO

D-B

Mus.ms. 13548/1: concerto C 780b (dated to c.1760)

Mus.ms. 13548/2: concerto C 791 (dated to c.1760)

D-Dl

Mus.2416-O-1: concerto C 784 (dated to c.1716-1717)

Mus.2416-O-3: concerto C 797 (dated to c.1716-1717)

GB-Lbl

Add. 31579: concerto C 783 (dated to before 1740)

I-Vm

Cod. It. IV-980 (=10762): *Concerti a cinque con violino solo e violoncello obbligato* Op. 1, 1708

S-Skma

FbO-R: concerto C 798 (dated to c.1750-1799)

S-Uu

Instr. mus. i hs. 55:2: concerto C 784 (dated to c.1735)

MARINO, CARLO ANTONIO

GB-Mp

Ms. 580Ct51 vv.1-4, 6: 3 concertos (dated to c.1720)

PORPORA, NICOLA

B-Bc

2301: *Mitridate in Roma*, dramma per musica

S-L

Saml.Kraus 82: *Concerto Grosso Ex F# a 8 stromenti, Violino Primo, Violino Secondo, Hautbois Primo, Hautbois Secondo, Tromba di Caccia Primo, Tromba di Caccia Secondo, Alto Viola coll Basso*

TAGLIETTI, GIULIO

SK-J

H-607: *Concerto 10* [Op. 2].

S-SK

231:14: Op. 4 No. 1

A-Wn

EM.137. a-b Mus: 2 concertos a 3 [Op. 2]

D-B

Mus.ms. 22541: Op. 8 No. 8 as *Concerto del Sign.r Taglietti, appropriato all' Organo da J. G. W[alther]*, LV135

TARTINI, GIUSEPPE

A-Sch

20: GT 1.1.F.21

A-ST

M III 2ba: GT 1.1.D.32

A-Wgm

A 423, ms. IX 33952–54: 3 concertos: D 71, 86, GT 1.2.D.01

A-Wn

E.M. 139.Mus.

B-Bc

12221: D 120

B-Br

Ms [I] 19786 Mus: D 29

CH-Bu

kr IV 345 (Ms.305): D 53

D-B

Mus. Ms. 21635/4, 7, 10, 13, 20, 23, 28, 32, 35, 38, 40, 41, 44, 47, 54, 57, 65, 68,
71, 74, 77, 88, 96, 100, 110, 116, 119, 130, 133, 134, 136, 141: 31 concertos: D
11, 7, 8, 2, 36, 24, 35, 37, 19, 31, 28, 20, 21, 32, 43, 44, 53, 50, 51, 47, 49, 66, 84,
78, 98, 110, 106, 122, 119, 120, 118

D-Dl

Mus.2456–O-1,1: D 16

Mus.2456–O-1,2: D 55

Mus.2456–O-1,3: D 116

Mus.2456–O-1,4: D 89

Mus.2456–O-1,5: D 58

Mus.2456–O-1,6: D 85

Mus.2456–O-1,6a: D 85

Mus.2456–O-15: D 89

Mus.2456–O-15a: D 89

Mus.2456–O-16: D 1

D-DO

Don Mus.Ms. 1911–2: 2 concertos GT 1.1.A.27, D 105

D-Mbs

Mus.ms. 3645: GT 1.1.C.17

D-MT

Mus.ms. 229: D 6

D-Müs

SANT Hs 4119–21: D 55, 78

D-MZsch

b.s.: D 81

D-RH

Ms 760: D 32

D-ROu

Musica Saec.XVIII.60: GT 1.1.A.24

D-SW1

Mus.4736/3: D 69

Mus.5367–70: four concertos: D 52, 74, 85, 92

F-AG

122(1–5): D 9

F-Pn

D 11219–26: 8 concertos: D 2, 46, 61, 62, 73, 76, 78, 93

D 11232: D 17

Ms. 951: 3 concertos: D 24, 69, 100

Ms. 2202: D 15

Ms. 9793/01–20: 20 concertos: D 9, 13, 33, 34, 37, 47, 49, 63, 75, 84, 90, 91, 95,
97, 98, 102, 104, 114, 121, 125

Ms. 9794/01–20: 20 concertos: D 6, 11, 24, 30, 35, 36, 39, 45, 53, 54, 68, 71, 78,
80, 83, 84, 86, 112, 118, 120

Ms. 9795/02–45: 43 concertos: D 5, 7, 8, 14, 19, 20, 22, 23, 24, 26, 27, 28, 31, 32,
38, 41, 42, 44, 48, 50, 52, 65, 66, 70, 76, 77, 79, 61, 64, 69, 81, 86, 87, 99, 100,
101, 103, 106, 108, 110, 112, 113, 119

GB-Cfm

Mu.ms.68: 6 concertos: D 1, 29, 60, 85, GT 1.1.F.14, a.08.

GB-Mp

Ms. 580Ct51: 3 concertos: D 55, GT 1.1.E.10, GT 1.1.F.14

HR-Sk

LXII-754: D 14

I-AN

Ms. Mus. T-1-42: 42 concertos: D 2, 6, 7, 11, 12, 14, 19, 20, 22-24, 28, 31-33, 37, 40-42, 44, 47, 51-52, 63, 66, 69, 78-79, 84, 86, 88, 90, 93, 100, 110, 112-114, 118a, 125

Ms. Mus. T-60: D Anh.4

Ms. Mus. T-60: D 51

I-BGc

N.C.7.7-10: 4 concertos: D 88, 5, 107, 45

I-GI

SS.b1.3. (H 8): 3 concertos: D 63, 105, GT 1.1.D.33

I-Mc

Da camera ms. 26/4: GT 1.1.F.15

I-Nc

MS.9936-39: GT 1.3.F.01

M.S.9940-42: GT 1.1.F.16

M.S.9943-47: GT 1.1.F.17

M.S. 9948-53: D 85

M.S.9954-59: GT 1.1.A.25

M.S. 9960-64: D 124

M.S. 9965-69: D 55

M.S. 9970-76: D 55

M.S.9977-81: GT 1.1.Bb.10

M.S. 9982: D 116

M.S. 9989-98: D 111

M.S.9999-10004: GT 1.1.Bb.11

M.S. 10005-10010: GT 1.1.F.18

M.S.10011-10020: GT 1.1.C.16

M.S.10021-25: GT 1.1.Bb.09

M.S.10026-30: D 58

M.S.10031-35: GT 1.1.E.10

M.S.10036-37: 11 concertos: D 5, 15, 21, 52, 74, 78, GT 1.1.D.30, E.11, G.17, A.26, Bb.12

I-Pca

D.VI.1892/1-4: 4 concertos: D 22, 35, 49, 103

D.VI.1893: 2 concertos: GT 1.1.E.10, G.15

D.VI.1896/01a-h: 1 concerto

D.VI.1896/02a-b: 1 concerto

D.VII.1902/45–104: 49 concertos: D 1, 2, 6, 9, 12, 14, 15, 16, 17, 18, 21, 23, 24, 25, 29, 30, 31, 40, 42, 48, 53, 54, 57, 60, 63, 64, 66, 67, 70, 72, 78, 82, 83, 84, 88, 91, 96, 98, 99, 104, 107, 109, 110, 115, 116, 118, 122, 123, 125

D.VII.1904/3–44: 39 concertos: D 4, 5, 7, 8, 10, 11, 13, 21, 23, 26, 27, 38, 39, 41, 47, 50, 52, 61, 65, 69, 75, 76, 79, 80, 81, 86, 87, 90, 93, 97, 100, 101, 105, 106, 108, 112, 114, 119, 120

D.VII.1908–1909/a-b: 2 concertos: D 28, GT.1.1.F.15

D.VII.1932: GT 1.2.A.01

I-TNc

M7401: D 14

I-TScon

28532–37: 5 concertos: D 50, 63, 79, 99, 125

I-UDc

Ms. 3270–77: 9 concertos: D 3, 4, 20, 21, 25, 32, 48, 52, 121

Ms. 3286: D 120

Ms. 3360: D 122

Ms. 3378–80: 3 concertos: D 6, 61, 113

Ms. 3462–65: 4 concertos: D 28, 53, 86, 99

I-Vc

Correr, Busta 113.4: D 100

Correr, Busta 116: D 85

Correr, Busta 118.1: D 100

Correr, Busta 49.4: 3 concertos: D 7, 65, 99

Correr, Busta 53.2: 2 concertos: D 7, 53

Correr, Busta 55.1: D 85

Correr, Busta 71.6: GT 1.1.Bb.13

I-VEas

Malaspina ms.n.62: 25 concertos: D 5, 11, 14, 22, 30, 31, 35, 36, 53, 68–70, 70a, 78, 84, 87, 91, 97, 100, 104, 105, 108, 120–122

S-Skma

Alströmer saml.: 5 concertos: D 52, 69, 90, 105, 120

FbO-R: 2 concertos D 73, 74

VO-R: 8 concertos: D 21, 73, 78, 87, 110, 114, 120, GT 1.1.G.19

S-Uu

Gimo 291–4: 4 concertos: GT 1.3.D.01, D.02, G.01, G.02

US-BEm

Italian MS 827–950: 126 concertos (dated 1723–1770): D 97, 100, 102, 104, 106, 107, 112, 113, 110, 48, 50, 41, 45, 47, 119, 123, 125, 4, 84, 65, 54, 56, 20, 13, 9, 8, 14, 37, 31, 30, 27, 26, 79, 40, 94, 99, 101, 103, 111, 114, 122, 6abc, 5, 91, 86, 87, 88, 83, Anh.7, 66, 67, 64, 51, 55, 58, 61, 21, 22, 17, 12, 9, 5, 33, 29, 23, 19, 24, 81, 78, 75, 73, 99, 109, 108, 114, 42, Anh.IV, 44, 121, 120, 118, 116a, 86, 82, 79, 7, 70, 68, 69, 63, 53, 59, 15, 17, 19, 23, 12, 11, 38, 32, 33, 35, 36, 34, 29, 28, 80, 78, 77, 76, 39

US-Wc

M1011.T2 Case: D 9

M1012.T22P Case: D 4

M1112.T37 Case: 7 concertos: D 16, 43, 58, Anh.2, Anh.3, GT 1.1.F.19, a.07

TESSARINI, CARLO

A-Wn

EM.142. Mus: *Concerto del Sigr. Tessarini*

D-Dl

Mus.2451–O-1: Tes15 (Op. 1 No. 1), Tes17 (Op. 1 No. 2), Tes23 (variant of Op. 1 No. 5)

Mus.2451–O-2: Tes26

Mus.2451–O-3: Tes24 (Op. 4 No. 6)

Mus.2451–O-4: Tes33

Mus.2451–O-5: Tes14

Mus.2451–O-6: Tes5

Mus.2451–O-7: Tes 4

Mus.2389–O-42a: Tes4 and RV172a (pasticcio)

D-RH

Ms 794: 12 concertos Op. 1

D-SW1

Mus.5414: Tes4, Tes12

F-Pn

Rés. F. 446 (Fonds Blancheton): Tes20, Tes37

GB-Ckc

Ms 231–232: Tes9 (variant of Op. 1 No. 10 Tes8), Tes21

Ms. 235–237: Tes27, Tes42, Tes28

GB-DRc

MS M157: fragments of 4 concertos: Op. 1 Nos. 2, 8, 9, 12

HR

Dsmb/80/2046: 1 concerto

I-AN

Ms. Mus. 66–67, 93: 3 concertos

S-HÄ

No shelf-mark: Tes35

S-L

Saml.Engelhart 277: Tes20

Saml.Engelhart 297: concerto in E minor

S-Uu

Instr. mus. i hs. 60:3: Tes 31

US-BEm

MS 957: 5 concertos

VERACINI, FRANCESCO MARIA

A-Wn

Mus.Hs.17569. 6 Mus: D 1

D-DI

Mus. 2413–0–1: D 2

D-SW1

Mus.5537: A 2

S-L

Saml.Kraus 93: A 2

S-SK

231:5: D 2 (RV Anh.9)

VIVALDI, ANTONIO

A-Wn

Mus.Hs.15996: *La Cetra*. [12] *Concerti Consacrati alla Sacra Cesarea Cattolica Real maesta di Carlo VI [. . .] l'anno 1728* (RV 360, 189, 202, 286, 391, 526, 183, 322, 203, 271, 277, 520)

EM.148.a-g, EM.149: 8 concertos (incl. RV 113, 781, 382)

A-Wgm

IX. 8285: RV 11

D-B

Mus.ms.22394/1: RV 132

Mus.ms.22395: RV 578, RV 310, RV 356, RV 230, RV 522, RV 565, RV 580, RV 265, RV 567, RV 550, RV 549

Mus.ms.22395/1–3: RV 239, RV 324, RV 216, RV 280, RV 259, RV 318, RV 464, RV 465, RV 188, RV 285a, RV 208a, RV 373, RV 214, RV 374, RV 326, RV 354, RV 294a, RV 299, RV 315, RV 269, RV 178, RV 180, RV 332, RV 362, RV 293, RV 242, RV 236, RV 253, RV 297, RV 210

Mus.ms.22395/5–9: RV 436, RV 310, RV 348, RV 358, RV 359, RV 530, RV 198a, RV 300, RV 238, RV 391, RV 263a, RV 345, RV 334, RV 181a, RV 358, RV 300, RV 391, RV 348, RV 530, RV 345, RV 263a, RV 359, RV 238, RV 198a, RV 181a, RV 334, RV 359

Mus.ms.22395/15: RV 336, RV 317, RV 460, RV 519, RV 173, RV 207, RV 277, RV 244, RV 308, RV 202, RV 379, RV 361

Thulemeier n. 232: RV 381

D-DI

Mus.2–O-1,1: RV 326

Mus.2389–N-1 (1–2): RV 135, RV 140

Mus.2389–N-2 (1–3): RV 122, RV 146, RV 147

Mus.2389–N-3: RV 162

Mus.2389–O-4 (1–4): RV 149, RV 540, RV 552, RV 558

Mus.2389–O-9–10: RV 96, RV 107

Mus.2389–O-42–71: RV 172, RV 172/1–2, RV 340, RV 242/1, RV 237, RV 568, RV 202/2a, RV 568/1, RV 568/3, RV 571, RV 571, RV 571, RV 508, RV 345, RV 344, RV 506, RV 240, RV 240, RV 521, RV 521, RV 370/1, RV 326/2, RV 370, RV 299, RV 224, RV 224a, RV 228, RV 228, RV 228, RV 179, RV 267, RV 213, RV 213, RV 253, RV 362, RV 379, RV 379, RV 349, RV 189, RV 189, RV 582, RV 582, RV 239, RV 252, RV 314, RV 314, RV 314a, RV 578

Mus.2389–O-73–86: RV 363, RV 212/1, RV 212/2a, RV 205/2, RV 212/3, RV 212, RV 205, RV 212/2b, RV 170, RV 241, RV 585, RV 199, RV 292, RV 207, RV 246, RV 397, RV 177, RV 177, RV 392, RV 219, RV 319

Mus.2389–O-88–98: RV 384, RV 323, RV 184, RV 262, RV 298, RV 569, RV 569, RV 562, RV 302, RV 294a, RV 542, RV 507, RV 507

Mus.2389–O-100–108: RV 567, RV 260, RV 260, RV 198, RV 285, RV 226, RV 329, RV 229, RV 245, RV 341

Mus.2389–O-110–115: RV 422, RV 259, RV 343, RV 369, RV 358, RV 328

- Mus.2389–O-117–123: RV 195, RV 196, RV 551, RV 388, RV 366, RV 366, RV 202, RV 205, RV 205
- Mus.2389–O-125–126: RV 576, RV 383
- Mus.2389–O-151–153: RV 237, RV 329, RV 225
- Mus.2389–O-155–161: RV 279, RV 294a, RV 294a, RV 574, RV Anh.18/1, RV 364/1, RV 364a/1, RV 519,
RV 364a, RV 564a
- Mus.2727–O-1: RV 206
- Mus.4155–O-1: RV 225
- D-DS
- Mus.Ms.411/1: RV 275a, RV 430
- D-SW1
- Mus.349/16: RV 783
- Mus.5563–5575: RV 230, RV 364, RV 208, RV 339, RV 206, RV 210, RV Anh.108, RV 377, RV 146, RV 214, RV 286, RV 404, RV 429
- D-WD
- 768–778: RV 259, 402, 405, 407, 415, 416, 420, 422, 423, 459, 547
- F-Pc
- Ac. e⁴. 346 a-d: 12 concertos: RV 114, 119, 121, 127, 133, 136, 150, 154, 157, 159, 160, 164
- D.10.778: RV 523
- Res. 446 (Fonds Blancheton): 3 concertos (incl. RV 762)
- VM7 – 2513: 3 concertos
- GB-Lam
- Ms. 90: RV 519
- Ms. 143: RV 510, 765–767
- GB-Mp
- Ms. 580Ct51: 24 concertos, incl. RV 90, 95, 189, 234, 270, 286, 294, 302, 314, 349, 354, 761–764
- BRm710.5Cr71: 10 concertos (Op. 3 No. 12, Op. 4 Nos. 3–7, 10–12, Op. 9 No. 12)
- I-AN
- Ms. M. 39: RV 335a
- I-Nc
- M.S. 11144–11149: RV 348

M.S. 11150–11154: RV 204

M.S. 11155–11160: RV 286

M.S. 11161–11167: RV 146

M.S. 11168–11174: RV 256

M.S. 11175–11180: RV 567

I-Vc

Correr Busta 55.1: RV 179a, RV 213a, RV 248, RV 267a, RV 270a, RV 286, RV 308, RV 349, RV 363, RV 366, RV 581, RV 582, RV 763, RV 771–775

Correr Busta 77.2: RV 786–788, RV Anh.91

Torre Franca Ms.A. 2–18: RV 506, RV 240, RV 521, RV 370, RV 299, RV 224, RV 228, RV Anh.104, RV 267, RV 213, RV 349, RV 176, RV 582, RV 252, RV 172, RV 363, RV 212, RV 170, RV 241

Torre Franca Ms.A. 23–33: RV 199, RV 292, RV 246, RV 397, RV 177, RV 392, RV 219, RV 319, RV 323, RV 184, RV 262

Torre Franca Ms.A. 35–52: RV 302, RV 294a, RV 542, RV 383, RV 507, RV 260, RV 285, RV 329, RV 229, RV 245, RV 340, RV 422, RV 343, RV 369, RV 328, RV 237, RV 195, RV 196

Torre Franca Ms.A. 54–56: RV 388, RV 366, RV 205

Torre Franca Ms.A. 60: RV 341

Torre Franca Ms.A. 62–65: RV 226, RV 314, RV 314a, RV 260/2, RV 314/2, RV 314a/2

Torre Franca Ms.A. 67–70: RV 341/2, RV 302, RV 226/1–2, RV 256

I-Tn

Giordano 28: RV 243, 343, 401, 425, 508–512, 516, 524, 525, 529, 532, 541, 544, 546, 547, 551, 561, 564, 575, 584, 780

Giordano 29: RV 110, 115, 117, 123, 124, 138, 143, 153, 154, 156, 161, 150, 153, 154, 156, 181, 187, 208, 212, 212a, 226, 233, 271, 331, 349, 362, 372

Giordano 30: RV 109, 118–119, 126, 127, 136, 157, 159, 164, 167, 171, 183, 207, 219, 248, 257, 314, 328, 332, 336, 370, 379, 387, 505

Giordano 31: RV 87–88, 90–95, 98–101, 103–108, 313, 427, 429, 431, 432, 436, 438, 440–445, 457, 474, 478, 481, 484, 485, 497, 498, 501, 533, 537–539, 559, 560, 569, 570, 574

Giordano 34: RV 129, 151, 234, 270, 367, 534, 548, 555, 581, 582

Giordano 35: RV 155, 163, 186, 278, 282, 288, 330, 352, 380, 373, 500, 507, 523, 531, 768

Foà 29: RV 97, 221, 311, 391, 393–397, 399, 400, 403, 406, 408–14, 418, 419, 421, 422, 424, 514, 515, 517, 527, 553, 554, 554a, 583, 769, 770

- Foà 30: RV 120, 121, 128, 140–142, 145, 152, 158, 191, 251, 263, 286, 327, 350, 372, 562
- Foà 31: RV 131, 134, 165, 177, 254, 258, 268, 289, 333, 367, 389, 390
- Foà 32: RV 139, 236, 447, 448, 450, 451, 454, 455, 461, 463, 468, 470–472, 475, 477, 479, 482, 483, 487–496 499, 502–504, 535–536, 543, 545, 557, 566, 576, 577, 579
- NL-Au
- Kamer I.Z.2. RV 562a
- S-L
- Saml.Wenster L:8, L14: concerto in F major, RV 315
- Saml.Engelhart 133, 190, 238, 284, 369, 386, 393, 412, 426, 435, 461: RV 462, RV 275, RV 446, RV Anh.106, RV 458, RV 214, RV 294, RV Anh.65, RV 301, RV 434, RV 310
- Saml.Kraus 85, 88, 94, 146, 205: RV Anh.65, RV 195, RV 519, RV 458, RV Anh.103
- S-Skma
- FbO-R: RV 426, 436
- Fl. konserter.Rar: RV 89
- VO-R: RV 356, RV 358, 519
- Ob-R: RV Anh.102
- S-Uu
- Instr. mus. i hs. 61:6b: RV 452
- Instr. mus. i hs. 61:7: RV 528
- Instr. mus. i hs. 61:7a: RV Anh.107
- Instr. mus. i hs. 62:10: RV 462
- Instr. mus. i hs. 63:17: RV 335

2. Old prints

a) monographic

ACCADEMICO FORMATO – see FRANCISCO JOSÉ DE CASTRO

ALBINONI, TOMASO

Sinfonie e Concerti a cinque, due Violini, Alto, Tenore, Violoncello, e Basso, consecrati all'Altezza Serenissima di Ferdinando Carlo Duca di Mantova, Monferrato, Guastalla e Carloville &c. da Tomaso Albinoni Musico di Violino dilettante Veneto servo della medema Serenissima Altezza. Opera seconda. In Venetia, da Giuseppe Sala, 1700.

Partbooks (7): Violino primo, Violino de concerto, Violino secondo, Alto Viola, Tenore Viola, Violoncello, Basso Continuo.

RISM A 703–708

Repositories: A-Wn, CH-Zz, D-WD, D-Dlb, D-Mbs, D-Rtt, F-Pc, F-Pn, GB-Ckc, GB-Cu, GB-Lbm, I-Bc, NL-DHgm, S-LB, S-Skma, US-BEm, US-U, US-Wc

Concerti a cinque, Due, Tre Violini, Alto, Tenore, Violoncello e Basso per il Cembalo, Consacrati all' Eccellenza del Signor D. Carlo Filippo Antonio Spinola Colonna Marchese de los Balbases, Duca del Sesto, Grande di Spagna etc. Da Tomaso Albinoni Musico di Violino, dilettante Veneto. Opera Quinta. In Venetia, da Giuseppe Sala, 1707.

Partbooks (7): Violino primo, Violino de concerto, Violino secondo, Alto Viola, Tenore Viola, Violoncello, Basso Continuo.

RISM A 722–728

Repositories: CH-Zz, D-WD, F-Pc, F-Pn, GB-Ckc, GB-Lbm, GB-Ob, GB-Y, I-Bc, I-Vc, NL-DHgm, S-L, S-LB, US-AA, US-LAuc, US-R, US-Wc

Concerti a cinque con violini, oboè, violetta, violoncello e basso continuo consacrati all' ill' mo & ecc. mo sig. Gio. Donato Coreggio Nobile Veneto da Tomaso Albioni Musico di Violino opera settima, libro primo (secondo). A Amsterdam Chez Estienne Roger Marchand Libraire No. 361 (362). [1715]

Partbooks (7): Haubois Primo, Haubois Secondo, Violino Primo, Violino Secondo, Alto Viola, Violoncello, Basso Continuo.

RISM A 733–735

Repositories: CH-Zz, D-Bds, D-WD, F-Pn, GB-Cu, GB-Lbm, S-L, S-LB, S-Ll, US-AA, US-Wc

Concerti a cinque con violini, oboe, violetta, violoncello, e basso continuo. Consacrati all' altezza sereniss. ma elettorale di Massimiliano Emanuele duca dell' alta e della bassa Baviera e del Palatinato superiore, elettore del Sac. Rom. Imp. conte palatino del Reno, landgravio di Leuchtemberg &c. opera nona. A Amsterdam, Michel Charles Le Cène, No. 494 (495). [1722]

Partbooks (8): Oboe Primo, Oboe Secondo, Violino Primo Principale, Violino Primo de Concerto, Violino Secondo, Violetta Alto, Violoncello, Basso Continuo.

RISM A 738–739

Repositories: D-MÜs, F-Pc, GB-Cu, GB-Lbm, I-Nc, S-L, S-St

Concerti a cinque con violini, violetta, violoncello e basso continuo. Consacrati a S. E. del Sig: Don Luca Ferdinando Patigno, marchese del Castelar, caualgiere dell' ordine di S. Giago comendatore di Beas, e di Alange nel

*medesimo ordine, tenente generale degl'eserciti di S. Maesta' cattolica, **opera decima**. Amsterdam, Michel Charles Le Cène, No. 581. [1736]*

Partbooks (6): Violino Primo principale, Violino Primo di concerto, Violino Secondo, Alto, Violoncello, Organo.

RISM A 740

Repositories: F-Pmeyer, NL-Ulm, S-LB

FACCO, GIACOMO

*Pensieri Adriarmonici overo Concerti à cinque, Trè Violini, Alto Viola, Violoncello, e Basso per il Cembalo Consecrati All'eccellenza del Signor Don Carlo Filippo Antonio Spinola Colonna Marchese de los Balbasses, Duca del Sesto Rocca Piperozzi, e Peutime. Baron de Ginosa, Feudatario de Pontecurone, Casalnoceto, Montebello, Montemarsino, e Paderno, Gran Protonotario del Supremo Consiglio d' Italia, Cosigliero di Stato di Sua Maestà Cattolica, e Suo Gentilhuomo di Camera, Castellano del Castal novo di Napoli, Cavaglero del Ordine di San Giacomo, Grande di Spagna &c.^a. Dà |Giacomo Facco Musico Veneto, e Servitore attuale Di Sua Eccellenza, **opera prima**, libro primo (secondo), A Amsterdam, Chez Jeanne Roger, No. 469 (477). [1716 (1719)]*

Partbooks: (6): Violino Primo Principale, Violino Primo, Violino Secondo, Alto Viola, Violoncello, Organo

RISM F 48

Repositories: B-Bc, MEX-Msi, S-L, S-Skma

FRANCISCO JOSÉ DE CASTRO

*Concerti accademici à quattro, coè un'oboè, due violini, e violone, con la parte per il cembalo, consecrati all'illustrissimo signore Carlo da Persico dall'Accademico Formato. **Opera quarta**. In Bologna, all'insegna dell'angelo custode, per li Peri 1708, con licenza de' superiori.*

Partbooks (5): Violino primo, Violino secondo, Oboè ò tromba, Violoncello, Cembalo.

RISM A 222

Repository: I-Bc

GENTILI, GIORGIO

Concerti a quattro, e cinque consacrati a sua eccellenza il signor conte Carlo di Manchester Ambasciatore straordinario di Sua Maestà la Regina della Grande Bretagna &c.&c.&c. Alla Serenissima Repubblica di Venezia da

Giorgio Gentili Veneto, Opera Quinta. In Venezia, MDCCVIII. Appresso Antonio Bortoli, Con licenza de' superiori.

Partbooks (7): Violino primo, Violino secondo, Violino Terzo, Violino di ripieno, Alto, Violoncello, Basso continuo

RISM G 1593

Repositories: D-WD, GB-Lbl, I-Bc

LOCATELLI, PIETRO

L'Arte del violino. XII Concerti Cioè, Violino solo, con XXIV Capricci ad Libitum, che si potra Finire al segno. Violino primo, Violino secondo, Alto, Violoncello solo è Basso. Dedicati All'Ill.mo et Ecc.mo, Sig.re il Sig.re Girolamo Michiel' Lini, Patricio Veneto, di Pietro Locatelli, da Bergamo, Opera terza. Amsterdam, A spesa di Michele Carlo Le Cène, No. 572 (573).

Partbooks (6): Violino Solo, Violino Primo, Violino Secondo, Alto, Violoncello Solo, Basso.

RISM L 2605–2608

Repositories: B-Bc, C-Tu, CH-Bu, F-BO, F-Pn, GB-Ckc, GB-Lbl, I-BGi, NL-DHgm, NL-Lu, NL-Uim, S-St, US-NYp, US-Wc, USSR-MI

MARCELLO, ALESSANDRO

La Cetra. Concerti di Eterio Stinfalico, Parte prima. Augusta [1738] Johann Christian Leopold

Partbooks (6): Oboe Primo ò Traversiere, col Violino Principale; Oboe Secondo, ò Traversiere col Violino Principale; Due Violini Primi di Ripieno; Due Violini Secondi di Ripieno; Primo Violoncello, con due Violette; Cembalo, Violone, Secondo Violoncello, è Fagotto.

RISM M 420

Repositories: D-As, D-SWI

MARCELLO, BENEDETTO

Concerti, a cinque, Con Violino Solo e Violoncello Obbligato, di, Benedetto Marcello, Nobile Veneto, Dilettante di Contrappunto, Consacrati, All'Illustrissima et Eccellentissima Signora Paolina Zenobio Donado, Opera Prima, In Venetia, da Giuseppe Sala, MDCCVIII Con Licenza de' Superiori.

Partbooks (6): Violino Principale (lost), Violino Primo, Violino Secondo, Alto Viola, Violoncello, Organo o Cembalo.

RISM M 443

Repository: I-Vc

MARINO, CARLO ANTONIO

Suonate a tre, et a cinque doi, e tre violini, viola, et violoncello obligato, col basso per l'organo da Carlo Antonio Marini. Musico di violino nel'insigne capella di S. Maria Maggiore di Bergamo, Opera terza, a Amsterdam, chez Estienne Roger, No. 248 [1697]

Partbooks (6): Violino Primo, Violino Secondo, Violino Terzo, Alto Viola, Violoncello, Organo.

RISM M 689

Repositories: CH-Zz, F-Pn

Sonate a tre et quattro, doi Violini, Viola e Violoncello con il Basso per l'Organo. Consecrate All Illustrissimo, et Eccellentissimo Signor Polo Renier, di Carlo Marini Musico di Violino nel Insigne Capella di Sancta Maria Maggiore di Bergamo. Opera sesta. In Venetia. Da Giosepe Sala M.D.CCI.

Partbooks (5): Violino Primo, Violino Secondo, Alto Viola, Violoncello, Organo.

RISM M 692–693

Repositories: D-WD, F-Pn

MUFFAT, GEORG

Auserlesener mit Ernst- und Lust-gemengter Instrumental-Music Erste Versammlung. Passavii, Typis Viduae Mariae Margarethae Höllerin, M. DCCI.

Partbooks (8): Violino Primo Concertino, Violino Secondo Concertino, Violino Primo Concerto grosso, Violino Secondo Concerto grosso, Viola Prima Concerto grosso, Viola Seconda Concerto grosso, Violone e Cembalo Concerto grosso, Basso Continuo e Violoncino Concerto grosso

RISM M 8132

Repository: A-Wn

NERI, MASSIMILIANO

Sonate da sonarsi von varij stromenti a tre sino a dodeci. Opera seconda. Venezia, stampa del Gardano; appresso Francesco Magni, 1651

Partbooks (7): Canto Primo, Canto Secondo, Alto, Tenore, Basso, Quinto, Basso Continuo

RISM N 403

Repository: PL-WRu

TAGLIETTI, GIULIO

Concerti a quattro con viola obbligata a beneplacito di Giulio Taglietti. Opera quarta. Édition corrigée trez exactement sur la partition par Estienne Roger, A Amsterdam, Chez Estienne Roger marchand libraire [1709]

Partbooks (5): Violino Primo, Violino Secondo, Viola, Violoncello e Organo.

RISM T 35

Repositories: D-Ru, S-Uu

Concerti a cinque, quattro Violini e Viola, Violone, Violoncello, e Basso Continuo. Consacrati All'Illustrissimo Signor Pietro Zanardi del Sacro Romano Impero Conte della Virgiliana Polesine, Paludano e Ponte Molino & c. Da Giulio Taglietti, Opera ottava. In Venetia, da Giosepe Sala. MDCCX.

Partbooks (7): Violino Primo, Violino Primo di rinforzo, Violino Secondo, Violino Terzo, Viola, Violone, Organo.

RISM T40

Repository: D-WD

Concerti a quattro con suoi rinforzi, Consagrati all'Illustrissimo Signor Giorgio Coraffani della Ceffalonia, Prencipe del Collegio de' Nobili di S. Antonio di Brescia, L'Anno M.D.CC.XIII., Da Giulio Taglietti, Opera undecima. In Bologna, Per li Fratelli Silvani, Con licenza de' Superiori.

Partbooks (7): Violino Primo principale, Violino Secondo principale, Violino Primo di rinforzo, Violino Secondo di rinforzo, Alto Viola, Violone o Tiorba, Organo.

RISM T 41

Repositories: D-Mbs, D-NBss, F-Pc, F-Pn, I-Bc

TAGLIETTI, LUIGI

Concerti a quattro, due Violini, Viola, Violoncello obbligato, e Basso Continuo, e Sinfonie a tre da Luigi Taglietti, Opera Sesta. In Venezia, da Giosepe Sala. MDCCVIII.

Partbooks (5): Violino Primo, Violino Secondo, Alto Viola, Violoncello, Organo.

RISM T 48–49

Repositories: D-WD, F-Pn, GB-Lam, S-L

TARTINI, GIUSEPPE

Sei Concerti a Cinque e Sei Stromenti, a Violino Principale, Violino Primo di Ripieno, Violino Secondo, Alto Viola, Organo e Violoncello, Del Signor

Giuseppe Tartini di Padoua, Opera Prima, Libro Primo, Raccolti da me. Amsterdam, Michel Charles Le Cène, No. 536 [1727]

Partbooks (6): Violino Principale, Violino Primo di Ripieno, Violino Secondo, Alto Viola, Organo e Violoncello (2x).

RISM T 233

Repositories: A-Wn, CH-Zjacobi, D-Bhm, D-RH, GB-Lbl, GB-Lcm, GB-Ouf, S-L, S-LB, S-Skma, US-BEm, US-CHua, US-CHNf, US-NH

Sei Concerti a Cinque Stromenti, a Violino Principale, Violino Primo e Secondo, Alto Viola, Organo e Violoncello, Composti e Mandati Per il Signor Giuseppe Tartini di Padoa, Opera Prima, Libro Secondo. Amsterdam, Spesa di Michele Carlo Le Cène, No. 548 [1729]

Partbooks (6): Violino Principale, Violino Primo, Violino Secondo, Alto Viola, Organo e Violoncello (2x).

RISM T 235

Repositories: A-Wn, B-Bc, CH-Zjacobi, D-Bhm, D-RH, GB-Lbl, GB-Lcm, GB-Ouf, NL-Uim, S-LB, S-Skma, US-NH, US-Wc

VI Concerti a Otto Stromenti, a Violino Principale, Violino Primo, Violino Secondo, Violino Primo de Ripieno, Violino Secondo de Repieno, Alto Viola, Organo, e Violoncello obligato, Del Signor Giuseppe Tartini di Padoua. Opera Seconda. Stampate a Spese di Gerharo Federico Witvogel. A Amsterdam, No. 26. [1734]

Partbooks (8): Violino Principale, Violino Primo, Violino Secondo, Violino Primo di Ripieno, Violino Secondo di Ripieno, Alto Viola, Violoncello, Cembalo.

RISM T 237

Repositories: D-Mbs, D-RH, GB-Lbl, S-LB, S-Skma, US-Wc

TESSARINI, CARLO

Concerti a Cinque Con 3 Violini, Violetta, Violoncello ò Basso Continuo. Da Carlo Tassarini di Rimini, Virtuoso di Violino, Presentamente in Venetia, Opera Prima, Libro Primo (Secondo), A Amsterdam, chez Michel Charles Le Cène, No. 513 (514). [1724]

Partbooks (6): Violino Principale, Violino Primo, Violino Secondo, Alto Viola, Organo e Violoncello (2x).

RISM T 580–581

Repositories: CH-Zz, D-Mbs, GB-Lbl, GB-Lcm, GB-Mp, NL-DHgm, S-LB, US-NYp, US-Wc

Concerti a Piu Istromenti Con Violino Obligato, e Due Violini, Alto Viola, Violoncello e Cembalo, Del Signr. Carlo Tessarini, Opera Terza, A Amsterdam, chez Michel Charles Le Cène, No. 559. [c.1732]

Partbooks (5): Violino Primo, Violino Primo di ripieno (Nos. 2 and 8), Violino Secondo, Alto Viola, Cembalo/Violoncello.

RISM T 584

Repositories: D-Bds, Fin-Aa, GB-Lbl, GB-Lcm

La Stravaganza, Divisa in Quattro Parti, e Composta D'Overture, di Concerti Con Oboe, di Partite, Concerti a Due Violini Obbligati, Sinfonie e Concerti con Violino Obligato a Cinque, cioè tre Violini, Alto Viola e Basso, di Carlo Tessarini, Opera Quarta, Libro Primo, Amsterdam, Spesa di Michele Carlo Le Cène, No. 585 (587). [1736]

Partbooks (6): Violino Principale, Violino Primo, Violino Secondo, Alto Viola, Violoncello e Cembalo (2x).

RISM T 587

Repositories: GB-Lbl, I-Nc

USPER SPONGA, FRANCESCO

Composizione armoniche, nelle quali si contengono, motetti, sinfonie, sonate, canzoni & capricci a 1.2.3.4.5.6.7. & 8. Voci. Con basso continuo. Et in fine la battaglia a 8. per cantar è sonar, **Opera terza**, In Venetia M DC XIX. Appresso Bartolomeo Magni.

Partbooks (9): Canto, Alto, Tenore, Basso, Quinto, Sesto, Settimo, Ottavo, Basso Continuo

RISM U 118

Repository: PL-Kj

VIVALDI, ANTONIO

L'Estro armonico, concerti consacrati all'altezza reale di Ferdinando III gran prencipe di Toscana da d. Antonio Vivaldi, musico di violino e maestro de concerti ed pio Ospedale della Pieta di Venezia, opera terza, libro primo (secondo). A Amsterdam, auz depens d'Estienne Roger, No. 50 (51). [1711]

Partbooks (8): Violino primo, Violino secondo, Violino terzo, Violino quarto, Alto primo, Alto secondo, Violoncello, Violone e cembalo.

RISM V 2201-2213

Repositories: B-Bc, CH-Gc, D-Dl, D-LEm, D-Mbs, D-RH, D-SWl, F-Dc, F-Lm, F-Lym, F-Pa, F-Pc, F-Pn, GB-Ckc, GB-Cfm, GB-Cpl, GB-Cu,

GB-DRc, GB-Lam, GB-Lcm, GB-Lbl, GB-Mp, GB-Ob, GB-Ooc, I-Bc, I-BGi, I-VIb, S-Skma, S-St, US-CA, US-NH, US-NYfuld, US-PHu, US-R, US-U, US-Wc, US-Wgw

*La stravaganza. Concerti consacrati a sua eccellenza il sig. Vettor Delfino, nobile veneto da d. Antonio Vivaldi, Musico di violino, e maestro di concerti del pio Ospitale della Pietà di Venetia, **opera quarta**, libro primo (secondo). A Amsterdam, chez Estienne Roger & Le Cène, no. 399 (400). [1716]*

Partbooks (6): Violino di concertino, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x).

RISM V 2214–2218

Repositories: CS-Bm, D-DI, F-Pc, F-Ppincherle, GB-Lam, GB-Lbl, GB-Lcm, GB-Cfm, I-Bc, S-L, US-Wc

*VI concerti à cinque stromenti, tre violini, alto viola e basso continuo di d. Antonio Vivaldi, musico di violino, e maestro di concerti del pio Ospitale della Pietà di Venetia, **opera sesta**. A Amsterdam, chez Jeanne Roger, No. 452 [1719]*

Partbooks (6): Violino primo principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x).

RISM V 2221–2222

Repositories: CS-Bm, F-Pn, F-Ppincherle, GB-Lbl, GB-Lcm, S-L

*Concerti a cinque stromenti, tre violini, alto viola e basso continuo di d. Antonio Vivaldi, musico di violino, e maestro di concerti del pio Ospitale della Pietà di Venetia, **opera settima**, libro primo (secondo). A Amsterdam, chez Jeanne Roger, No. 470 (471). [1720]*

Partbooks (6): Violino primo principale (Haubois w nr 1, 7), Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x).

RISM V 2223–2224

Repositories: CS-Bm, D-RH, F-Pn, GB-Lbl, GB-Lcm, NL-Uim, S-L, S-LB

*Il Cimento dell'armonia e dell'inventione. Concerti a 4 e 5, consacrati all'illustrissimo signore, il signor Venceslao, conte di Marzin, signore ereditario di Hohenelbe, Lomniz, Tschista, Krzinetz, Kaunitz, Doubek, et Sowluska, cameriere attuale, e consigliere di S.M.C.C. da d. Antonio Vivaldi, maestro in Italia dell'illustrissimo signor concte sudetto, maestro de' concerti del pio Ospitale della Pietà in Venetia, e maestro di capella da camera di S.A.S. il signor principe Filippo Langravio d'Hassia Darmistath, **opera ottava**, libro primo (secondo). A Amsterdam, spesa di Michele Carlo Le Cène, No. 520, (521). [1725]*

Partbooks (6): Violino principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x)

RISM V 2225–2228

Repositories: B-Bc, D-Dl, D-RH, D-ROu, F-B, F-Pa, F-Pc, F-Pn, F-Ppincherle, GB-Cfm, GB-Lbl, GB-Ob, I-Bc, J-Tma, NL-Uim, S-LB, S-Skma, US-BEm, US-CA, US-Wc, USSR-Mk

*La Cetra. Concerti consacrati alla sacra cesarea cattolica real maesta di Carlo VI, imperadore e terzo re delle Spagne, di Bohemia, di Ungaria &c., &c., &c., da d. Antonio Vivaldi, musico di violino, maestro del pio Ospitale della citta di Venetia e maestro di capella di cámara di S.A.S. il sig.r principe Filippo Langravio d'Hassia [sic] Darmistaht [sic]. **Opera nona**, libro primo [secondo]. A Amsterdam, spesa di Michele Carlo Le Cène, No. 533 (534). [1727]*

Partbooks (6): Violino primo, Violino secondo, Violino terzo, Alto viola, Organo e violoncello (2x).

RISM V 2229

Repositories: D-RH, D-ROu, F-Ppincherle, GB-Cfm, GB-Lbl, NL-DHgm, S-Skma, S-St, US-Wc

*VI concerti a flauto traverso, violino primo e secondo, alto viola, organo e violoncello di d. Antonio Vivaldi, musico di violino, e maestro di concerti del pio Ospitale della Pietà di Venetia, **opera decima**. Amsterdam, A spesa di Michele Carlo Le Cène, No. 544. [1728]*

Partbooks (6): Flauto traverso, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x).

RISM V 2230

Repositories: D-RH, F-Pc, F-Ppincherle, GB-Cfm, GB-Lbl

*Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello di d. Antonio Vivaldi, musico di violino, e maestro di concerti del pio Ospitale della Pietà di Venetia, **opera undecima**. Amsterdam, A spesa di Michele Carlo Le Cène, No. 545. [1729]*

Partbooks (6): Violino principale (Hautboy in No. 6), Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x).

RISM V 2231

Repositories: D-RH, F-Pc, F-Ppincherle, GB-Cfm, GB-Lbl

*Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello di d. Antonio Vivaldi, musico di violino, e maestro di concerti del pio Ospitale della Pietà di Venetia, **opera duodecima**. Amsterdam, A spesa di Michele Carlo Le Cène, No. 546. [1729]*

Partbooks (6): Violino principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x).

RISM V 2232

Repositories: A-Wgm, D-RH, F-Pc, GB-Cfm, GB-Lam, GB-Lbl, J-Tma

b) anthologies

*Concerts à 5, 6 et 7 instrumens, dont il y en a un pour la trompette ou le haubois, composez par Messieurs Bitti, **Vivaldi** et Torelli. Dediez à Monsieur Leon d'Urbino. A Amsterdam, chez Estienne Roger, no. 188 [1715]*

Partbooks (7): Violino primo, Violino secondo, Violino terzo, Violino secondo di ripieno, Alto viola, Violoncello, Organo

RISM B/II s. 146

Repositories: F-Pn, GB-Lbl, GB-Ob

*VI Concerts à 5 et 6 instrumens composez par messieurs Mossi, Valentini et **Vivaldi**. A Amsterdam, chez Jeanne Roger, no. 417 [1716]*

Partbooks (7): Violino primo, violino secondo, Violino primo ripieno, Violino secondo ripieno, Alto viola, Violoncello, Organo

RISM B/II s. 146

Repositories: B-Bc, F-Pn

*Concerti a cinque, con violini, oboè, violetta, violoncello e basso continuo, del [sic] signori G. Valentini, **A. Vivaldi**, **T. Albinoni**, **F.M.Veracini**, G.St. Martin, **A. Marcello**, G. Rampin, A. Predieri, libro primo [secondo]. A Amsterdam, chez Jeanne Roger [Michel Charles Le Cène], no. 432 (433) [1717, 1730]*

Partbooks (6): Violino primo principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x)

RISM B/II s. 143

Repositories: D-Dl, GB-Lbl, NL-DHgm, S-Skma, D-Mbs

*VI Concerti a 5 stromenti, 3 violini, alto viola e basso continuo del sign. **F. M. Veracini**, **A. Vivaldi**, G. M. Alberti, Salvini e G. Torelli. A Amsterdam, chez Jeanne Roger (Michel Charles Le Cène), No. 448 [1719, 1720]*

Partbooks (6): Violino primo principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x)

RISM B/II s. 144

Repositories: B-Bc, F-Pn, S-Skma

*Select harmony, Third collection, Six Concertos in seven parts, for violins, and other instruments compos'd by sigr. Geminiani, and other eminent Italian authors [**Giacomo Facco**], London, Printed for John Wals, No. 506. [1724]*

- Partbooks (6): Violino Primo principale, Violino Primo, Violino Secondo, Alto Viola, Violoncello, Organo
RISM B/II, s. 145
Repositories: D-LÜh, GB-Ckc, GB-Lam, GB-Lbl, GB-Lcm, US-AA, US-Wc
*Sei concerti a cinque stromenti, a violino principale, violino primo e secondo, alto viola organo e violoncello, opera prima, libro terzo delli signori **Giuseppe Tartini** é Gasparo Visconti, Michel Charles Le Cène, No. 537. Amsterdam [1727]*
- Partbooks (6): Violino principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x)
RISM T 236, RISM B/II s. 144
Repository: NL-DHgm
*Harmonia Mundi. The 2nd collection, Being VI Concertos in Six Parts for Violins and other Instruments. Collected out of the choicest Works of **Vivaldi, Tessarini, Albinoni, Alberti**, never before Printed. London, printed for John Walsh & Joseph Hare [1728]*
- Partbooks (6): Violino Primo principale, Violino Primo, Violino Secondo, Alto Viola, Violoncello, Organo
RISM II/B – not listed
Repository: GB-Lbl
Select harmony. Third collection. Six Concertos in seven parts, for violins, and other instruments compos'd by sigr. Geminiani, and other eminent Italian authors. London, printed for J. Walsh, no. 506 [1734]
- Partbooks (7): Violino primo concertino/primo/principale, Violino primo ripieno/primo/Hautboy secondo, Violino secondo concertino/secondo/Hautboy primo, Violino secondo ripieno/Hautboy secondo, Alto viola, Basso ripieno/Violoncello concertino/Violoncello, Basso continuo/Organo
RISM B/II s. 145
Repositories: D-LÜh, GB-Ckc, GB-Lam, GB-Lbl, GB-Lcm, US-AA, US-Wc
*6 Concerti a cinque stromenti a violino principale, violino primo, violino secondo, alto viola, organo e violoncello d'alcuni famosi maestri come di **Antonio Vivaldi**, Bernardo Polazzo, Gasparo Visconti e Lorenzo Rossi, libro primo, imprime aux daperas de Gerhard Fredrik Witvogel. Amsterdam no. 35 [1735]*
- Partbooks (6): Violino principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x)
RISM B/II – not listed

Repository: NL-DHk

VI Concerti a cinque stromenti a violino principale, violino primo, violino secondo, alto viola, organo e violoncello d'alcuni famosi maestri comme [sic] di Angelo Maria Scaccia, Francesco Maria Veracini, Antonio Vivaldi, Bernardo Polozo e Giuseppe Tartini, libro secondo, imprime aux daperas de Gerhard Fredrik Witvogel. Amsterdam no. 48 [1736]

Partbooks (6): Violino principale, Violino primo, Violino secondo, Alto viola, Organo e violoncello (2x)

RISM B/II s. 144

Repository: US-AA

Select Harmony. Fourth collection. Six concertos in seven parts for violins and other instruments compos'd by Mr Handel, Tartini and Veracini, London. Printed for I. Walsh, no. 682 [1740]

Partbooks (6): Violino Primo principale, Violino Primo, Violino Secondo, Alto Viola, Violoncello, Organo

RISM II/B s. 145

Repositories: GB-Lbl, GB-Lcm, GB-Ob, US-Wc

3. Facsimile editions

MARCELLO, ALESSANDRO

La cetra. Concerti. Parte prima, Performers' Facsimiles 233
(New York: Performers' Facsimiles, 2004)

TARTINI, GIUSEPPE

IV concerti a Violino o flauto traversiero con violini obligati, ripieni, viola e basso (D 50, D 74), Monumenta musicae revocata 4 (Florence: Scelte, 1986)

TESSARINI, CARLO

Concerto a 5 per flauto traversiere, due violini, violetta e basso continuo (Tes4), Flauto traversiere 9 (Florence: Scelte, 1986)

VIVALDI, ANTONIO

L'estro armonico. Concerti. Op. 3 (RV 549, 578, 310, 550, 519, 356, 567, 522, 580, 565, 265), Performers' Facsimiles 103 (New York: Performers' Facsimiles, 1992)

La Stravaganza concerti. Opera quarta (RV 383a, 279, 301, 357, 347, 316a, 185, 249, 284, 196, 204, & 298), Performers' Facsimiles 250
(New York: Performers' Facsimiles, 2005)

- VI Concerti à cinque stromenti, tre violini, alto viola e basso continuo, opera sesta* (RV 324, 259, 318, 216, 280, 239) (Huntingdon: King's Music, 1988)
- Concerti à cinque stromenti, tre violini, alto viola e basso continuo, opera settima* (RV 465, 188, 326, 354, 285a, 374, 464, 299, 373, 294a, 208a, 214) (Huntingdon: King's Music, 2004)
- Il cimento dell'armonia e dell'inventione. Concerti a 4 e 5. Opera ottava* (RV 269, 315, 293, 297, 253, 180, 242, 332, 362, 210, 178, 449), Performers' Facsimiles 3 (New York: Performers' Facsimiles, 1991)
- La Cetra, Op. 9* (RV 181a, 345, 334, 263a, 358, 348, 359, 238, 530, 300, 198a, 391) (Huntingdon: King's Music, 1988)
- VI concerti a flauto traverso, violino primo, e secondo, alto viola, organo e violoncello. Opera decima* (RV 433, 439, 428, 435, 434, 437), Performers' Facsimiles 203 (New York: Performers' Facsimiles, 1999)
- VI concerti a flauto traverso, opera decima. Versioni manoscritte Torino, Bibl. Naz. Univ., Giordano 31* (RV 98/570, 104, 90, 442, 101), Archivum Musicum, Vivaldiana 1 (Florence, 2002)
- Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello, opera undecima* (RV 207, 277, 336, 308, 202, 460), (Huntingdon: King's Music, 1988)
- Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello. Opera duodecima* (RV 317, 244, 124, 173, 379, 361), (Huntingdon: King's Music, 1988)
- Fac-simile di un autografo di Antonio Vivaldi* (RV 342) (Siena: Olga Rudge, 1947)
- Quattro concerti autografi della Sächsische Landesbibliothek di Dresda* (RV 224, 240, 260, 585) (Siena: Olga Rudge, 1949)
- Due concerti manoscritti della Sächsische Landesbibliothek di Dresda* (RV 552, 558) (Siena: Olga Rudge, 1950)
- Concerti con molti istromenti* (RV 149, 540, 552, 558) ed. Karl Heller, Musik der Dresdener Hofkapelle 1 (Leipzig, 1978)
- Concertos. Musique de chambre pour hautbois et divers instruments* (RV 87, RV 97, RV 103), ed. Michel Giboureau, Collection Dominantes, (Courlay: Fuzeau, 1996)
- Concertos pour flûte à bec* (RV 92, 108), ed. Susi Möhlmeier and Frédérique Thouvenot, Collection Dominantes (Courlay: Fuzeau, 1996)
- Concertos pour flûte à bec* (RV 94, 95, 101, 105), ed. Michel Giboureau, Collection Dominantes (Courlay: Fuzeau, 1998)
- Concertos pour flûte a traversiere* (RV 88, 90, 98, 99, 107), ed. Michel Giboureau, Collection Dominantes (Courlay: Fuzeau, 1999)

Concertos pour flûte a traversiere (RV 91, 100), ed. Michel Giboureau,
Collection Dominantes (Courlay: Fuzeau, 2005)

Concertos pour flûte a traversiere (RV 96, 104, 106), ed. Michel Giboureau,
Collection Dominantes (Courlay: Fuzeau, 2005)

4. Contemporary editions

ALBINONI, TOMASO

Sinfonie e concerti Op. 2, ed. W. Kolneder (Nos. 1, 3, 5, 7, 9, 11), H. Bergmann
(Nos. 2, 4, 6, 8, 10, 12), Tomaso Albinoni 1671–1751 Gesamtausgabe der
Instrumentalmusik, series ed. W. Kolneder and H. Bergmann (Adliswil,
Zurich: Kunzelmann, 1982–1983, 1993–1994, 1999–2002)

Concerti a cinque Op. 5, ed. W. Kolneder, Tomaso Albinoni 1671–1751
Gesamtausgabe der Instrumentalmusik, series ed. W. Kolneder,
H. Bergmann (Adliswil, Zurich: Kunzelmann, Eulenburg, 1976,
1987–1991)

Concerti a cinque Op. 7, ed. W. Kolneder, Tomaso Albinoni 1671–1751
Gesamtausgabe der Instrumentalmusik (Adliswil, Zurich: Eulenburg,
1975–1977)

Concerti a cinque Op. 9, ed. W. Kolneder, Tomaso Albinoni 1671–1751
Gesamtausgabe der Instrumentalmusik (Adliswil, Zurich: Eulenburg,
1973–1979)

Concerti a cinque Op. 10, ed. W. Kolneder, Tomaso Albinoni 1671–1751
Gesamtausgabe der Instrumentalmusik, series ed. W. Kolneder (Adliswil,
Zurich: Eulenburg, Kunzelmann, 1974, 1992–1993, 1995–1999)

*Concerti per Violino senza numero d'opus. Vol. I-III: Concerto in Re maggiore,
Co 1, Concerto in Do maggiore, Co 2, Concerto in Sol maggiore, Co 4
per Violino principale, 2 Violini, Viola e Basso*, ed. Fabrizio Ammetto
(Bologna: Ut Orpheus, 2002)

Konzert A-Dur, für Violine, Streichorchester und Basso continuo [Co 5], ed.
F. Wanek and H. May, Concertino 3 (Mainz: Schott, 1974)

Concerto a cinque Op. V, No. 5 für Streicher, ed. F. Kneusslin, Für Kenner und
Liebhaber 3 (Basel: Kneusslin, 1954)

Concerto Op. IX nr 2 für Solo-Oboe und Streicher d-moll, ed. F. Kneusslin, Für
Kenner und Liebhaber 7 (Basel: Kneusslin, 1955)

Concerto a cinque Op. IX, No. 7 für Solo-Violine und Streicher D-Dur, ed.
F. Kneusslin, Für Kenner und Liebhaber 49 (Basel: Kneusslin, 1973)

Tomaso Albinoni Four Concertos for stringed instruments, Op. V. Nos. 8 & 10, Op. VII. Nos. 7 & 10, ed. M. L. Shapiro, Series of early music 10 (Bryn Mawr, PA: Theodore Presser, 1976)

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1. Monographic discs

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INDEX OF NAMES

A

Alay, Mauro d' 324
Albergati, Pirro 40, 44
Alberti, Giuseppe Matteo 31, 39,
139, 230, 320, 386, 387, 407, 411
Albicastro, Henrico 47, 139, 164,
289, 405
Albinoni, Tomaso 11, 12, 14-20,
25-27, 29-33, 35, 39, 43, 46, 47, 50,
51, 54-57, 59, 65-70, 73, 76, 78-81,
86-88, 90-92, 96, 98, 104-106,
108, 119-121, 123, 128, 129, 139-
149, 155-158, 161-164, 171-173,
179-197, 200, 201, 203-205, 209,
215, 217, 222, 225-227, 231-234,
236, 238, 242, 245, 246, 252, 275,
276, 278, 280, 282, 283, 286-288,
290-292, 294, 299, 301, 303-309,
310, 311-317, 329, 331, 336, 341,
343, 350-352, 355, 358-360,
363-365, 367, 368, 371-374, 377,
382-387, 390, 407, 408, 411, 414,
415, 428, 434-437, 453, 454, 457
Aldrovandini, Giuseppe
Antonio 40
Alghisi, Paris Francesco 364, 390
Aliprandi, Bernardo 125
Allsop, Peter 281
Alströmer, Patrick (Baron) 32
Anna Maria della Pietà 24, 110,
126, 128, 324, 326, 364
Apel, Willi 38
Aragon, Guido Bentivoglio d'
(Marquis) 326
Arnold, Denis 38, 60, 86
Ask, Sven-Olof 5
Astorga, Emanuel,
Giacchino, Cesar

Aubert, Jacques 33
Aufschnaiter, Benedikt
Anton 33, 46
Avison, Charles 32, 139, 216, 253
Avitrano, Giuseppe 50

B

Bach, Johann Sebastian 12, 19, 30,
44, 46, 47, 140, 199, 229, 295, 308,
315, 320, 331, 389, 393, 456, 457
Battaglioli, Francesco 60
Bella, Gabrielle 60
Benedict XIV (Pope) 133
Berardi, Angelo 275, 371
Berewout, Harman 336
Bergonzi, Giuseppe 46, 69, 406
Bernardini, Alfredo 128
Bertoli, Giovanni Antonio 130
Besutti, Paola 35, 334, 338, 458, 459
Biancardi, Giuseppino 129, 326
Biber, Heinrich Ignaz Franz 120,
122, 323
Bizzarini, Marco 61
Blainville, Charles Henri de 243
Blancheton, Pierre 33, 473
Blavet, Michel 33, 130
Boismortier, Joseph Bodin de 33,
44, 46, 140
Bonelli, Ettore 13
Bononcini, Giovanni 40, 44, 244,
273, 344, 363, 449-452
Bonporti, Francesco Antonio 42,
47, 406, 411
Bonta, Stephen 57
Bordoni, Faustina 238
Borghese, Maria Livia Spinola
(Princess) 26, 31, 62, 296
Bowman, Robin 281

Boyden, David Dodge 37, 114, 117
 Braccioli, Grazio 273, 449
 Brainard, Paul 273, 274
 Brescianello, Giuseppe Antonio 31
 Brook, Barry Shelley 41, 43, 45
 Broschi, Riccardo 273, 449
 Brosse, Charles De 129, 243
 Brusa Giovanni Francesco 324, 333
 Buffardin, Pierre-Gabriel 130
 Bukofzer, Manfred 41
 Burney, Charles 139, 342

C

Caldara, Antonio 34, 273, 449, 451
 Candi, Giovanni Pietro 273, 449
 Carbonelli, Giovanni
 Stefano 254, 326
 Casini, Giovanni Maria 40,
 364, 395
 Castello, Dario 37, 90, 92, 130
 Castro, Francisco José de
 (also: Franciscus de Castris) 9,
 11, 28, 49, 51, 54, 55, 56, 61, 62, 67,
 90, 91, 119, 120, 123, 129, 140–143,
 149, 150, 154, 158, 163, 164, 251,
 288, 294, 298–300, 311, 312, 315,
 330, 332–334, 364, 368, 371, 374,
 380, 383, 390, 398, 405, 411, 426,
 428, 478, 480, 509
 Castro, Lorenzo de 62
 Castrucci, Pietro 404
 Cavalli, Francesco 90
 Cazzati, Maurizio 29, 39, 43, 82,
 133, 180
 Černohorský, Bohuslav
 Matěj 364, 395
 Cesti, Marco Antonio 90
 Cetrangolo, Anibal Enrique 5
 Charles VI (Emperor) 25, 28, 33,
 34, 52, 60, 122, 206, 323, 339
 Chédeville, Nicolas 255
 Chiara della Pietà 24, 326, 364

Colonna, Don Carlo Filippo
 Antonio Spinola (Viceroy of
 Sicily) 27, 34, 158, 377, 378, 392
 Coraffani, Giorgio 62, 285
 Coreggio, Giovanni Donato 26
 Corelli, Arcangelo 12, 30–32, 38, 44,
 46, 47, 55, 59, 70, 91, 92, 121, 139,
 140, 141, 144, 149, 159, 163, 164, 169,
 187, 191, 213, 225, 226, 234, 275, 280,
 286, 287, 290, 292, 296, 299, 301,
 302, 309, 314, 316, 317, 330, 332–334,
 339, 347, 349, 350, 358, 359, 371, 372,
 395, 404, 410, 411
 Coronelli (Father) 363
 Corrette, Michel 33, 44
 Craft, Robert 166
 Crosatti, Remo 29

D

Degrassi, Margherita
 Canale 11, 28, 35
 Delfino, Leonardo 26
 Delfino, Vettor 26, 317
 Denner; Johann Christoph 130–132
 Donato, Antonio 26, 330
 Dounias, Minos 11, 28, 35, 244,
 274, 342, 344
 Dunning, Albert 11, 27
 Durante, Francesco 42, 253, 406
 Durante, Sergio 5, 273

E

Engelhart, Hinrich
 Christoph 18, 32, 50
 Erdmann, Ludwig 132
 Everett, Paul 11, 31, 87, 259

F

Facco, Giacomo 11, 14, 20, 30, 31,
 34, 35, 42, 45, 47, 50, 55, 57, 70,
 71, 81, 82, 84, 90–93, 96, 98, 103,

- 119, 120, 143, 146, 147, 149, 150,
152–154, 156–159, 161–163, 166,
167, 200–205, 211, 213, 217, 233,
234, 249, 251, 290, 292, 294, 309–
312, 314, 332, 354, 359–361, 363,
370–374, 378, 383, 384, 385, 387,
391, 407, 411, 421, 428, 441
- Fanna, Francesco 33
- Farinelli (Carlo Maria Michelangelo
Nicola Broschi) 296
- Felici, Candida 243
- Ferdinando III (Grand Duke) 27
- Feroci, Francesco 364, 395
- Fertonani, Cesare 11, 53, 87, 92,
113, 132, 230, 239, 243, 255,
320, 321
- Fick, Peter Joachim 112
- Firrinchieli, Alberto 29
- Fischer, Wilhelm 156, 166
- Fontana, Giovanni Battista 28
- Franceschini, Petronio 39, 43
- François III (Duke of Lorraine) 255
- Frederick Augustus II (Elector of
Saxony, the Polish prince) 25, 26,
29, 294
- Frescobaldi, Girolamo 136
- Frederick Christian (Elector of
Saxony, the Polish prince) 15, 60,
127, 128
- Fux, Johann Joseph 33, 273, 451
- G**
- Gabrieli, Domenico 39, 43, 58,
82, 133
- Gabrieli, Giacomo 256
- Gabrieli, Giovanni 38, 90
- Gallo, Pietro Antonio 451
- Galuppi, Baldassare 15, 273, 452
- Geminiani, Francesco 119, 139, 253,
275, 387, 404, 410, 411
- Gentili, Giorgio 11, 14, 19, 20,
24, 25, 27, 30, 32, 40, 42, 44–46,
49–51, 54, 55, 65–67, 69–71, 76,
81, 82, 88, 90–93, 95–97, 104–110,
119–121, 123, 141–144, 146, 147,
149–154, 156–159, 162–164,
187–192, 200, 213, 217, 226, 230,
231, 251, 275, 276, 278, 282, 286,
288–294, 304, 306, 310, 312, 315,
316, 318, 330, 358–360, 363, 364,
367, 370–374, 377, 382, 389, 405,
406, 411, 412, 428, 437, 438, 457
- Gergy, Jacques-Vincent Languet de
(Comte) 27, 324
- Giegling, Franz 37
- Girò, Anna 238
- Giuliani, Roberto 334, 338
- Giustiniani, Girolamo Ascanio 451
- Giustiniani, Girolamo 26
- Gnocchi, Pietro 11, 29, 30, 45, 49,
51, 61, 66, 67, 70, 91, 119, 120, 123,
141, 142, 149–154, 158, 159, 163,
164, 226, 232, 233, 251, 280, 294,
332–334, 343, 358, 363, 371, 372,
380, 393, 409, 426, 429
- Gonzaga, Giuseppe Maria 53
- Grandi, Alessandro 29
- Graun, Carl Heinrich 44
- Graupner, Christoph 44, 132
- Gregori, Lorenzo 38, 46, 47, 139,
289, 292, 314, 404, 411
- Grundig, Johann Gottfried 18
- Guardi, Francesco 60
- Gudenschwager, Joachim Daniel 18
- Gussago, Cesario 28
- H**
- Hall, Robert Anderson Jr. 37
- Hallberg, Håkan 5
- Handel, George Frideric 12, 25, 32,
46, 139, 197, 216, 231, 234, 242,
243, 259, 275, 297, 331, 341, 362,
388, 404, 405, 410, 411
- Hansell, Sven Hostrup 38

Hasse, Johann Adolf 273, 344,
449, 451
Haydn, Joseph 44
Hedel, Kia 5
Heinichen, Johann David 12, 17, 18,
26, 44, 47, 59, 140, 275
Heller, Karl 168, 171, 255
Hessen Darmstadt, Philip von
(Duke) 133
Hill, John Walter 14, 26, 160
Hirshberg, Jehoash 11, 35, 155, 156,
165–168, 172, 177, 181, 185, 197,
198, 200–202, 207, 210, 213, 214,
217, 221, 458, 459
Hof, Sven 32
Holman, Peter 69, 70
Hostrup, Hansell Sven 60
Hrabia, Stanisław 5
Hutchings, Arthur 11, 37, 200

I

Innocent XII (Pope) 133

J

Jacchini, Giuseppe Maria 39, 43, 58,
82, 133, 180, 288
Jarzębski, Adam 37, 467
Jennens, Charles 32

K

Kapsa, Václav 34
Keys, A. C. 37
Kinsky, Franz Ferdinand
(Count) 34, 381, 396
Kjellberg, Erik 32
Koch, Heinrich Christoph 41
Kolneder, Walter 11, 78, 81, 104,
134, 166, 168, 173, 177, 180

L

Lalande, Jérôme 273
Lalli, Domenico 451

Landmann, Ortrun 59
Lanzetti, Salvatore 368
Laurencie, Lionel de La 33
Lazzari, Fernand Antonio 339
Le Cène, Michel Charles 30, 50, 57,
68, 260, 262, 320, 323, 334–336,
338, 342, 344, 348, 350, 351,
382–386, 401
Lechi, Faustino (Duke) 29, 333
Leclair, Jean-Marie 33, 44, 46, 140
Le Clerc 63, 383–385
Legrenzi, Giovanni 14, 29, 40, 51–
53, 70, 90, 91, 234, 290, 390
Leopold I (Emperor) 122, 323
Leydi, Roberto 244
Lini, Girolamo Michiel 27, 63, 348,
397, 400, 401
Lobkowitz, Philipp Hyacinth von
(Duke) 34, 381
Locatelli, Pietro Antonio 12, 14,
26, 27, 29, 31, 46, 50, 51, 55, 58,
63, 65, 67, 70, 76, 82, 88–90, 96,
98, 104, 108, 110, 114–124, 139–
146, 149–152, 154, 157, 161–163,
167, 170, 186, 194, 200, 201,
211–217, 221, 222, 237, 238, 246,
248, 252–254, 275, 290, 306, 311,
314, 332, 339, 343, 347–351, 359,
361, 364, 368–373, 379, 385, 397,
400, 401, 404, 410, 411, 424, 429,
443, 444
Lonati, Carlo Ambrogio 117, 121,
122, 323
Lotti, Antonio 363, 393
Louis XV (King of France) 255
Luison, Tommaso 133
Lully, Jean-Baptiste 58

M
Madicardo, Claudio 294
Mainwaring, John 243
Mancini, Francesco 450

- Manfredini, Francesco Onofrio 31,
39, 40, 44, 46, 47, 49, 51, 139, 334,
401, 402, 406, 409, 411
- Marcello, Allesandro and
Benedetto, brothers 11, 19, 20, 26,
32, 35, 50, 70, 76, 90, 120, 141, 159,
196, 226, 249, 280, 294, 358, 363,
364, 367, 371–374
- Marcello, Alessandro 11, 14, 15, 30,
31, 47, 53–56, 58, 62, 63, 67, 70,
82–84, 87, 97, 98, 100, 119, 128–
131, 136, 143–145, 147, 157–159,
163, 198–200, 249, 250, 276, 280,
294–297, 341, 358, 367, 368, 377,
385, 386, 389, 399, 408, 413, 428,
440, 457
- Marcello, Benedetto 11, 13, 19, 26,
28, 30, 31, 45–47, 55, 57, 70, 76,
88, 91, 92, 98, 104, 105, 117, 119,
123, 127, 140, 142, 144, 149–154,
156–159, 162–164, 172, 196–198,
204, 226–229, 234–236, 238, 249,
273, 288, 290, 292–294, 311, 315,
329–332, 344, 352, 358, 379, 383,
393, 407, 411, 422, 429, 440, 449,
450, 451, 455, 457
- Marie-Louise-Elisabeth (the French
princess) 27
- Marini, Biagio 28, 90, 92, 136
- Marino, Carlo Antonio 11, 14, 15,
25, 29–32, 42, 43, 45, 50, 51, 57,
66, 70, 76, 77, 90, 91, 104–106,
110, 119–123, 141, 142, 149–154,
157–159, 163, 164, 226, 251, 275,
276, 280, 294, 301–303, 310, 313,
314, 358, 359, 363, 364, 370–374,
380, 382, 390, 397, 407, 411,
427, 428
- Martini, Giovanni Battista 51
- Masciti, Michele 47
- Mattheson, Johann 19, 41, 42, 372
- Maunder, Richard 11, 15, 38, 57, 63,
66, 67, 69, 70, 74, 200, 367
- McVeigh, Simon 11, 35, 155, 156,
165–168, 172, 177, 181, 185, 197,
198, 200–202, 207, 210, 213, 214,
217, 221, 334, 458, 459
- Meneghini, Giulio 133
- Merula, Tarquinio 29, 37
- Metastasio, Pietro 273, 449,
451, 512
- Millico, Giuseppe 273
- Milton, John 259
- Mishkin, Henry G. 38
- Mocenigo, Alvise Giovanni 26, 364
- Mocenigo, Pisana 26, 364
- Montagu, Charles Edward 27, 294
- Montanari, Antonio 139
- Monteverdi, Claudio 90
- Mortier, Pierre 30, 286, 382
- Morzin, Wenzel von (Václav
Morzin) 34, 130, 259, 320, 378
- Mossi, Giovanni 46, 51, 139, 386,
409, 411
- Motta, Artemio 39, 46, 407, 411
- Mozart, Leopold 119
- Mozart, Wolfgang Amadeus 44
- Muffat, Georg 33, 46, 60, 63,
139, 275
- Mulier, Pieter 270
- N**
- Nadali, Marta 256
- Nardini, Pietro 351
- Naudot, Jacques-Christophe 33, 44
- Neri, Massimiliano 38, 90
- O**
- Ohmura, Noriko 45
- Ottoboni, Pietro (Cardinal) 27, 29,
31, 32, 76, 113, 240, 259, 303, 377,
378, 380, 397

P

Paganini, Niccolò 114, 349, 368
 Pajerski, Fred Mitchum 124
 Palermo, Paola 29
 Pampani, Antonio Gaetano 273
 Pandolfi-Mealli, Giovanni
 Antonio 244
 Papis, Giuseppe 273, 452
 Pariati, Pietro 273, 451, 452
 Parrott, Andrew 67
 Patalas, Aleksandra 5
 Patiño, Don Lucas Fernand 27, 307
 Pavanello, Agnese 11
 Penati, Onofrio 128, 326
 Pergolesi, Giovanni Battista 244
 Perroni, Giovanni 339
 Persico, Carlo da 298, 398
 Perti, Giacomo Antonio 58, 128
 Philip (Infante) 27
 Pietrabiasi, Maddalena 273, 274
 Pincherle, Marc 369
 Pioli, Giovanni Domenico 273, 452
 Pisendel, Johann Georg 12, 17, 18,
 26, 30, 59, 74, 97, 110, 112, 126,
 134, 140, 326, 331, 335, 364
 Placuzzi, Gioseffo Maria 40
 Polani, Girolamo 294
 Polazzi, Gianandrea 334, 338
 Pollarolo, Carlo Francesco 90, 128
 Porpora, Nicola 134, 256, 273, 451
 Porta, Giovanni 256
 Postel, Christian Gottlieb 34
 Pozzi, Paola 30
 Prattichista, Francesco 40
 Predieri, Luca Antonio 25, 386
 Preussner, Eberhard 25

Q

Quantz, Johann Joachim 41, 44, 46,
 70, 72, 94, 108, 109, 130, 131, 140,
 141, 143–145, 151, 152, 167, 170,

174, 175, 178, 190, 195, 206, 210,
 217, 239, 243, 246, 329, 344

R

Ragazzi, Angelo 42, 47, 50, 69, 254
 Raimondi, Margherita 238
 Reichenauer, Anton (Antonin) 34
 Ricci, Marco 256–259, 269, 270
 Ricci, Sebastian 269
 Richter, Johann Christian 128, 326
 Riepel, Joseph 18, 455
 Rifkin, Joshua 67
 Rincón d' (Baron) 273, 451, 452
 Roeder, Michael Thomas 11
 Roger, Estienne 30, 43, 50, 57, 59,
 68, 281, 286, 315, 382–384, 386
 Roger, Jeanne 30, 294, 295, 318, 320,
 341, 383, 384, 386
 Roman, Johann Helmich 32
 Rossi, Franco 294
 Rousseau, Jean Jacques 41, 43
 Ruffatti, Alessio 273, 274
 Russell, Craig H. 298
 Ryom, Peter 16, 362

S

Sachsen-Weimar, Johann Ernst von
 (Prince) 19
 Saint-Didier, Alexandre-Toussaint
 Limojin de 60
 Sala, Giuseppe 281, 282, 286,
 382, 383
 Sammartini, Giuseppe 254, 368
 Sanguinazzi, Nicolò 33
 Sarri, Domenico Natale 273, 451
 Scacchi, Marco 371
 Scalfi, Rosanna 238
 Scarani, Giuseppe 90
 Scarlatti, Alessandro 244, 273, 275,
 344, 410, 450, 451, 452
 Scarlatti, Domenico 368

- Scheibe, Johann Adolf 41, 43, 44
 Schering, Arnold 11, 41
 Schiassi, Gaetano Maria 254
 Schmelzer, Johann Heinrich 120,
 121, 323
 Schnoebelen, Anne 38, 58
 Schönborn, Rudolf Franz Erwein
 von (Count) 30, 125, 284, 313, 326
 Schrattenbach, Wolfgang Hannibal
 von (Cardinal) 34, 338, 379, 394
 Seifert, Herbert 33
 Selfridge -Field, Eleanor 11, 24, 25,
 38, 54, 124, 132, 294, 296
 Selhof, Nicholaas 255
 Sellitta, Giuseppe 273
 Shapiro, Martin 187
 Sieber, Ignaz 128, 131, 326
 Sjöblom, Åsa 5
 Solie, John E. 179, 187
 Somis, Lorenzo Francesco 363, 392
 Spitzer, John 38, 60
 Sporck, Franz Anton von
 (also: Špork, František Antonin,
 Count) 34
 Stamitz, Johann Antonin 351
 Stampiglia, Silvio 273, 449, 451, 452
 Steffani, Agostino 273, 451
 Stölzel, Gottfried Heinrich 46
 Stradella, Alessandro 37, 38, 47,
 139, 225, 275, 290
 Stravinski, Igor 166
 Streubeuhr, Christinne 5
 Strohm, Reinhard 239
 Szyzkowski, Waclaw 20
- 312, 313, 315, 332–334, 359, 363,
 364, 374, 382
 Taglietti, Giulio 11, 14, 19, 28–31,
 33, 40, 42, 45, 46, 49, 51, 57, 61,
 65–67, 69, 70, 81, 82, 84, 86, 88,
 91, 92, 94, 96, 98, 99, 104, 105,
 119–123, 140–147, 149, 151–154,
 156–159, 161–164, 166, 192–196,
 200, 204, 205, 213, 222, 236, 251,
 252, 275, 280–286, 290, 292, 309,
 310, 312, 334, 355, 356, 359, 360,
 367, 370, 371, 373, 374, 380, 382,
 383, 388, 406, 407, 411, 425, 428,
 438, 439, 457
 Taglietti, Luigi 11, 45, 54, 57, 61,
 140–142, 144–146, 158, 162, 251,
 275, 276, 286–288, 330, 371, 380,
 382, 389, 405, 411, 426, 428
 Talbot, Michael 11, 15, 25, 31, 33,
 38–40, 128, 132, 156, 164–167,
 169, 171, 176, 177, 187, 195, 200,
 213, 242, 349, 363
 Tartini, Giuseppe 11, 12, 14–16, 18,
 19, 25, 26, 28, 30–35, 46, 47, 49, 51,
 52, 55–60, 65–70, 73, 76, 80, 82,
 88–90, 96, 98, 104, 108, 110, 113,
 114, 116, 119–123, 125, 126, 130,
 133, 134, 140–143, 146, 148–154,
 157, 158, 161–163, 167, 170, 173,
 179, 186, 194, 201, 205, 207, 210–
 212, 215–222, 236, 237, 243, 244,
 246, 247, 252–254, 273–277, 279,
 280, 290, 294, 304, 306, 311, 314,
 332, 339, 341–347, 349, 350, 358,
 362, 364, 367–369, 371–374, 381,
 384–388, 395, 410, 411, 427, 429,
 444, 449, 453, 454, 456
 Telemann, Georg Philipp 30, 44,
 46, 94, 132, 140, 252, 275
 Teresa della Pietà 326
- T**
 Taglietti, Giulio and Luigi
 (brothers) 11, 28, 30, 32, 45, 55,
 61, 76, 90, 91, 110, 123, 142, 143,
 236, 251, 280, 294, 299, 300, 304,

- Tessarini, Carlo 11, 12, 15, 16,
18, 20, 24, 25, 30–35, 46, 50,
55–57, 59, 67–70, 72, 73, 76, 80–83,
88–91, 96, 98, 104, 115, 116,
119–123, 130, 140, 141, 143, 145,
146, 148, 157, 158, 161–163, 165,
167, 170, 186, 201, 205, 207–213,
216, 217, 222, 246, 252, 275, 276,
290, 294, 303, 306, 309, 314, 332,
334–338, 350, 358, 359, 361–364,
367, 370, 371, 373, 374, 379, 384,
385, 387, 394, 422, 429, 442, 443,
453–455, 458
- Toeschi, Carlo Giuseppe 19, 456
- Tomaso degli Obizzi (Marquis) 33
- Torelli, Giuseppe 38–40, 43–44, 46,
47, 49, 51, 54, 58, 62, 82, 105, 133,
139–144, 147, 155, 164, 168, 180,
225, 231, 236, 254, 280–282, 286,
289, 292, 301, 304–306, 309, 312,
314, 316, 317, 329, 334, 359, 363,
371, 386, 392, 402–405, 409, 411
- Toscani, Claudio 333
- Treu, Daniel Gottlieb 364
- U**
- Uccellini, Marco 40, 117, 124,
244, 252
- Uffenbach, Johann Friedrich
von 25, 117, 120, 364
- Usper Sponga, Francesco 38, 90
- V**
- Valentini, Giuseppe 47, 51, 139, 254,
292, 316, 334, 347, 349, 364, 386,
397, 404, 409, 411
- Vandini, Antonio 125, 126, 326
- Vannini, Elia 40
- Vanscheeuwijck, Marc 113, 126
- Veinus, Abraham 11
- Veracini, Antonio 364
- Veracini, Francesco Maria 12–14,
24–26, 30–32, 49, 50, 52, 56, 60,
70, 73, 75, 81, 82, 90, 96, 98, 104,
110, 111, 119, 120, 123, 129, 133,
141, 143, 144, 146, 158, 161, 163,
167, 205–207, 210, 212, 213, 249,
252, 290, 304, 309, 314, 339–341,
344, 347, 362, 364, 367, 371, 373,
374, 379, 386–388, 395, 397, 423,
429, 441, 442
- Versaci, Roberto 5
- Vinci, Leonardo 256
- Vitali, Giovanni Battista 40
- Vivaldi, Antonio 11–20, 24–35,
41, 43, 44, 46, 47, 49–57, 59–61,
66–68, 70, 72–74, 76, 80–82,
86–92, 94, 96–98, 101–105, 108,
110–137, 139–154, 156–159, 161–
164, 166–180, 183–188, 190, 192,
194–196, 200, 201, 203–205, 207,
208, 210–212, 215–217, 219–222,
226–231, 236, 238–246, 249, 251–
256, 258–277, 279, 280, 283, 285,
286, 288–294, 297, 301, 303–306,
308, 309, 311–332, 335–339, 341,
343–345, 347, 349–355, 358–365,
367–374, 378, 383–387, 392,
406–408, 410, 411, 416–418, 420,
428, 430–434, 445, 446, 449, 453,
455–457
- Vivaldi, Giovanni Battista 24,
28, 363
- Viverit, Guido 243
- Viviani, Giovanni Bonaventura 244
- W**
- Walsh, John 335, 336, 342, 382–385,
387, 388
- Walther, Johann Gottfried 19, 30,
41, 44, 46, 120, 181, 280, 288, 291,
298, 308, 389, 391, 457
- Wassenaer, Unico Wilhelm van
(Count) 20, 47, 139, 409
- Weiss, Sylvius Leopold 127
- Werner, Christoph 371

- White, Chappel 11, 173, 210
Whitmore, Philip 108, 110, 113
Wieniawski, Henryk 114
Wilk, Piotr 11, 14, 24, 35, 41, 104,
117, 123, 136, 200, 244, 273, 280,
323, 360
Willaert, Adrian 74
Witvogel, Gerhard Frederik 30, 52,
57, 68, 341, 342, 385, 387
Wolff, Hellmuth Christian 60
Wright, Daniel 271, 281, 385
Wrtby, Johann Joseph von (also: Jan
Josef z Vrtby, Count) 34
- Z**
- Zanardi, Pietro 282
Zanata, Domenico 14, 40, 44
- Zappalà, Pietro 5
Zaslaw, Neal 38, 60
Zattarin, Alessandro 273
Zavateri, Lorenzo Gaetano 253,
254, 271, 406
Zelenka, Jan Dismas 12, 17, 18,
26, 44, 59
Zeno, Apostolo 273, 451, 452
Zenobio, Verità 26, 330
Zenobio Donato, Paolina 26, 330
Ziani, Pietro Andrea 29, 450
Zohn, Steven 41, 44, 45, 94
Zorzini (collector) 33
- Ž**
- Žórawska-Witkowska, Alina 25

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