The period in which Vivaldi was perfecting his virtuoso violin technique coincided with the years in which he wrote his first instrumental compositions. In those days the first work to be printed often represented not only proof of maturity and membership of the circle of composers, but also the most corrected and perfected of a lifetime’s publications. Indeed, the first printed edition was often postponed until the composer felt he had reached the desired quality standard.

The fact that Vivaldi chose to remain within the confines of a glorious tradition implied the further challenge of dealing with the most widespread genre of the period: the trio sonata. The yardstick for all composers was clearly Corelli’s output, which comprised four ‘monumental’ collections of perfectly structured sonatas. Other composers from the Venetian had also opted to address the same model in their first works, including Antonio Caldara, Giorgio Gentili and Tommaso Albinoni. Deciding whom to publish with was also a question of great importance for young composers such as Vivaldi. In Venice there were two main music publishers, Giuseppe Sala and Antonio Bortoli, plus a number of less prominent printers. Giuseppe Salà, who was probably Venetian by birth, was active between 1676 and 1715, whereas Antonio Bortoli came into the picture in 1705 and was active there until 1764. From the outset and throughout his career, Vivaldi was fortunate in his relationship with his publishers, despite the fact that the accompanying complexity often put his patience to the test. He initially turned to the well-established Sala, entrusting him with the publication of his Op.1, but then went on to the keen and industrious Bortoli. In no time at all, however, he realised that the promotion and performance of his own works would be greatly facilitated by a printing system that no longer relied on movable type. This led him to go over to Etienne Roger, an enterprising and ambitious Dutch publisher. Vivaldi’s relationship with Roger, and following the latter’s death with his daughter Jeanne and her husband Michael-Charles Le Cène, who ultimately took over the activity, had its ups and downs. There were moments of great success and fortune (L’Estro Armonico Op.3 and La Stravaganza Op.4), followed by periods of misunderstanding, of editions that probably lacked the composer’s approval, and spurious concertos that were claimed to be original Vivaldi compositions. Although the next three works belong to this stage in the proceedings, a more collaborative, although the next three works probably lacked the composer’s approval, and spurious concertos that were claimed to be original Vivaldi compositions. Although the next three works belong to this stage in the proceedings, a more collaborative, although the next three works probably lacked the composer’s approval, and spurious concertos that were claimed to be original Vivaldi compositions. Although the next three works belong to this stage in the proceedings, a more collaborative,
point of view, since Vivaldi adopted and amended the three-move"n model established by Bonporti in his Opera VII of 1707. His use of astounding technique and brilliant tempi in many of these sonatas was to become the trademark of virtuoso composers for many years to come. Not that Vivaldi indulged in virtuoso inventiveness for its own sake: far from discouraging potential 'users' with the difficulty of his compositions, in the printed editions of his works he was always aware of what was really feasible, reserving his most audacious inventions for his own personal enjoyment and that of the circle of his virtuoso friends. These compositions enjoyed considerable popularity right from the outset, to the extent that some of the themes come to the fore in the music of Albini"n’s Op. VI, in Benedetto Marcello’s Op. 17, and in the academic borrowings by Ignazio Sieber and in Paolo Parenti’s arrangements. Vivaldi himself was particularly fond of these sonatas, weaving fragments of them into various concertos of the Estro Armonico Op. III, in the Concerto RV355 and in the Stabat Mater RV621, as the musicologist Pablo Queipo de Llano has pointed out. Moreover, there is also an explicit citation of the Prelude to Sonata X RV202 in the Domine Deus, Agnus Dei from the Gloria RV589. © Federico Guglielmo Translation: Kate Singleton

CD5+6

L'Estro Armonico Op.3

Along with the famous collection il cimento dell'aria e dell'invencione (Op.8), L’Estro Armonico (Op.3) is arguably the most important printed edition of Vivaldi’s concertos. Published in 1711 in Amsterdam by the printer Estienne Roger, the 12 concertos immediately met with great acclaim. Over the following 32 years, over 20 reprints that greatly contributed to the spread of Vivaldi’s fame in Holland, England and France. In the wake of this success, the composer’s earlier Op.1 and Op.2, respectively printed in 1705 and in 1709 by the somewhat dated Venetian printers Rottoli and Sanzio, were reprinted in Amsterdam, London and Paris in more elegant, practical editions.

In those years, as an up-and-coming violinist and composer, Vivaldi was free of ties with the Ospedale della Pietà, and would have been keen to devote himself with increased intensity to the solo concerto, a genre of composition that was much in demand, and not only in Venice. As Michael Talbot has pointed out, a great many pieces written in the first decade of the century that have only survived in manuscript form reveal how Op.3 represents, at least in part, the fruit of many years of work. For the first time Vivaldi appeared before European audiences as Violin Master at La Pietà. The frontpiece of the collection reads: L’Estro Armonico / Concerti / Consonatati / All’Altezza Reale / Di / Ferdinando III / Gran Principe di Toscana / A D Antonio Vivaldi / Musico di Violino e Maestro de’ Concerti / del Pio Ospedale della Pietà di Venezia / Opera Prima / Libro Primo / Libro Secondo / A Amsterdam / Aux dépens d’Estienne Roger Marchand Libraire / n°50–51. The dedication to Prince Ferdinando de’ Medici, son and heir of Cosimo III, Grand Duke of Tuscany, reveals the composer’s desire to work in some way with the Florentine court, but does not explain exactly what his relationship was with the heir to the Grand Duchy, for all that he was an excellent amateur musician. The fact that the Estro Armonico was the first collection of concertos to be published with a title proves that Vivaldi himself was well aware of the exceptional nature of the event. It was also the first collection of concertos to appear in two separate volumes. © Federico Guglielmo Translation: Kate Singleton

CD6+7+8

La Stravaganza Op.4

La Stravaganza Op.4 consists of works that can be considered the first true examples of the genre associated with Vivaldi: that of the concerto for solo violin. However, they also appear to be considerably more traditional and conventional than those of the previous collection, L’Estro Armonico Op.3. With the exception of Concerto No.7, and to some extent of Concerto No.8, all the works that make up Op.4 are in the well-established three-part form (fast–slow–fast) that was unfailingly adopted by various composers, from Corelli to Albinoni. Despite its distinctly less ‘extravagant’ name, L’Estro Armonico, which was published in 1711 and thus predated Op.4 by four or five years, comes across as considerably more experimental, both in the structure of the pieces and in the composition of the ensemble. As Michael Talbot has observed, what is new about Op.4 is not so much the form as the style. A certain taste for what was curious, strange and unconventional had already made its presence felt within the Baroque literary sphere, and indeed in the figurative arts in general, as well as in chamber works. Moreover, the concerto of Op.2 also had already appeared in relation to music: suffice to recall Trabaci’s Consonanze stravaganti or Carlo Farina’s Capriccio stravagante (1627). In his Op.4 Vivaldi sought to express beauty by means of what was ‘strange’, largely through the way he handled modulation and in the subtlety of melody. It was particularly in this work that he focused his interest in modulation on a wide range of fifths, going beyond the range of neighbouring keys that were used by other composers of the period to involve, for example, first the flat notes and then the sharps. Of special interest in this collection is the second movement of Concerto No.7, where the lower D sharp is boldly transformed into an flat by means of enharmonic modulation. A brilliant feature of Vivaldi’s handling of melodic ‘extravagance’ is the frequent use of the diminished third, the augmented second and the restoration of certain distinctly unusual intervals. While there is also plenty of conventional composition in these works, it is clear that the composer deliberately chose to introduce extraordinary elements throughout the collection. It could well be that many of these concertos were actually composed in the period that preceded the publication of L’Estro Armonico. Vivaldi himself suggests this in the preface to Op.3, where he tells his audience of dilettanti di musica, or amateur musicians, that a collection of ‘concertos for four instruments’ will soon be available. Given the inherent difficulties in performing L’Estro Armonico, he was evidently anxious to reassure them by announcing the imminent publication of concertos written for the smallest possible ensemble. It is thus certain that some of the concertos existed in an earlier form, and were then adjusted or updated according to requirements. As is often the case with printed collections, Vivaldi unfortunately does not seem to have kept copies of the original manuscripts handed over to the printers. Clearly this has hindered modern scholars in their efforts to pin down the precise chronology of the works. At all events, there is no doubt that La Stravaganza cannot have been published, as Rudolf Rasch has argued, before the end of 1715 or the beginning of 1716, since this was the date given in an advertisement launched by the publishers briefly mentioned in the dedication. Despite the somewhat covert soli del concerto in the two violin parts, the ideal ensemble for the Stravaganza was closer to the model of three violin parts established by Albinoni than it was to the form common in Rome, especially with Corelli and Valentini. Yet Concerto No.7 actually seems to be closer to the Corelli model, both as regards form and on account of the concerto entrusted to the two violins and the cello. For this reason we decided to devote CD7 to the works that focus on the ensemble, and CD8 to pieces that are more in the style of works in the chamber tradition. Vettor Delfino (1687–1735), to whom the collection was dedicated, was a young Venetian nobleman renowned for his skill in card games, especially those that earned him a considerable fortune. Delfino’s father was a well-known librettist connected to the Hanover court, and clearly his son was also something of a musician, since Vivaldi addresses him as ‘more of a study companion than a master’ in his somewhat cryptic dedication. The collection probably did not meet with the same degree of success as L’Estro Armonico, a situation that has not substantially changed in modern times. Yet at the time it was widely distributed and followed by a number of reprints, including an edition of a selection of the concertos, the best known of which was published by Walsh in London. The edition of II Pastor Fido published in Paris in 1737 as Vivaldi’s Op.13 was in fact an impersonation by Nicolas Chédéville and Jean-Noël Marchand. Despite their spurious nature, these works included two themes from Op.4, borrowed from Concertos Nos. 6 and 7, which clearly speaks for the acclaim the original works had enjoyed. © Federico Guglielmo Translation: Kate Singleton

CD9

Violin Sonatas and Trios Op.5

There can be no doubt that the Amsterdam editions of the concertos under the titles L’Estro Armonico Op.3 and La Stravaganza Op.4 proved to be such a success that Estienne Roger, the publisher, was encouraged to print the following three collections between 1716 and 1720. Rudolf Rasch’s detailed study of the numbering of the printer’s plates resolves many questions regarding the exact chronology of the works. As the edition itself declares, the opera quinta was published in the autumn of 1716, whereas the following collections respectively comprising 6 and 12 concertos, published as opera sesta and opera settima, came out in 1719 and 1720. It is more than likely that the actual piece number of the concertos was the work of Estienne Roger and his daughter Jeanne, who took over the family business upon her father’s death, but without Vivaldi’s consent and direct control. The fact that not one of the three collections included a dedicatory epistle would appear to support this hypothesis, not least because a frontispiece of this sort could play a feasible, reserving his most arduous inventions for his own personal point of view, since Vivaldi had an academic background in music: suffice to recall Trabaci’s Consonanze stravaganti or Carlo Farina’s Capriccio stravagante (1627). In his Op.4 Vivaldi sought to express beauty by means of what was ‘strange’, largely through the way he handled modulation and in the subtlety of melody. It was particularly in this work that he focused his interest in
the following years the composer never failed to include a dedication in the published editions of his works, from Op.8 through to Op.12. The frontispiece of Op.5 reads as follows: VI Sonate, Quattro a Violino Solo e Basso Continuo di Giovanni Vivaldi, Opera Quinta O Vero Parte Seconda del Opera Seconda... (‘Six Sonatas, four for solo violin and basso, and two for two violins and basso continuo by Antonio Vivaldi, Fifth Work, or rather the Second Part of the Second Work...’). It would seem that the composer’s intention — or more probably that of his publisher — was to indicate a degree of continuity with the series of 12 Sonatas for Violin Op.2 that Vivaldi had first published with Bortoletti in Venice around 1709, for it was these works that were reprinted by Estienne Roger in Amsterdam three years later. There are certain elements that do not tally, however: the most evident regards the instrumental ensemble, suggesting that the publisher had more say than the composer in establishing the order of the pieces in the collection. The first four sonatas (which are numbered from 13 to 16, thereby continuing from the opera seconda) are all for violin and continuo, while the next two (numbered 17 and 18) call for a different ensemble consisting of two violins and basso continuo, which were the instruments Vivaldi had chosen for his first collection, the opera prima published by Sala in Venice in 1705 and later reprinted by Roger in Amsterdam just one year before the Op.5. This highly unusual and somewhat contradictory choice could imply that Vivaldi had not even been informed of the publisher’s intentions, and that the latter had hastily collected together a number of assorted works of his own accord. Moreover, this is the first collection that does not consist of the classic 12 compositions (divided into two volumes) characteristic of Vivaldi’s earlier output, a form that was to return in two important future works: Cimento della Harmonia e dell’Invenzione and La Cetra. It is thus probable that the original idea for publishing Op.5 can be traced back to Roger, who put together available compositions with the requirements of skilled amateur musicians in mind. This is certainly what happened with the following two collections, and explains why the compositions are not overly long or excessively demanding from the technical and instrumental point of view. Indeed, on occasions they might be considered too concise or prudent, with counterpoint that tends to be relatively simple, avoiding much of the audacity of Op.2. Yet the idea of an admirably fresh and enjoyable to perform, so it is strange that they should have been so rarely recorded. The present recording is only the second ever made of the works, and the first based on the original sources and using period instruments.

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Translation: Kate Singleton

CD10
Violin Concertos Op.6

The six Concertos for five instruments that make up Antonio Vivaldi’s Op.6 were published in Amsterdam by Jeanne Roger, around 1719, about halfway through the six-year period during which she worked with her father, Estienne, in the family’s printing business. The absence of any dedication and the lack of any mention on the title page of the heading ‘maestro di cappella di camera’ for the Governor of Mantua — Prince Philip of Savoy, with whom Vivaldi operated from 1716 to 1718, implies that is a collection that was published without the involvement and perhaps even without the explicit consent of the composer. The publication is in fact littered with a particularly high number of typographical errors and as a whole is a poor copy of the works published according to the usual Vivaldian traditions. There are many irregularities, ranging from the combined number of compositions (six instead of twelve), to the criteria governing the distribution of the different keys within the volume, and the lack of uniformity in the technical and resources demanded of the soloist. It is therefore only natural to wonder how it would have been possible to create something which quite well be defined as a ‘commercial’ operation, on the crest of the wave of the wide distribution of Vivaldi’s instrumental music in the second decade of the century and of the favourable welcome given by Northern European markets to L’Estro Armonico and La Stravaganza. Was the manuscript sent to Amsterdam by the composer himself, in the form of a collection that had already been finalised? Or was the publication the result of a series of independent contributions, gathered together ad hoc by the publisher? What is certain is that Vivaldi never publically disowned the concertos (perhaps at the time there was not even any news about their publication), some of which would continue to enjoy a certain level of popularity with publishers. After 1723 Op.6 was in fact republished in full by Estienne Roger’s successor, his son-in-law Michel-Charles Le Cène, while the first two concertos in the series would be brought together in Select Harmony, published in London in 1730 by Walsh & Hare. Another point that differentiates Op.6 from previous and future collections of Vivaldi concertos is the slightness of its manuscript tradition. Only two compositions were circulating independently in this form, compared to a dozen for Op.2 and Op.5 (in all three cases, out of a total of twelve compositions). This discrepancy seems to back up the hypothesis according to which Roger based her own edition on a single source, because if the publication was the result of contributions from different sources and of different types, we would probably have found ourselves with a more obvious dissonance in manuscripts and autographs. Despite the many anomalies, Op.6 is a decisive step forward from the first two printed collections of Vivaldi’s concertos marked both by the methodical adoption of the structure of three movements (following the fast–slow–fast pattern), and by the absence of additional solo passages apart from for the principal violin, and more noticeably by the now full command of all of the elements involved in a composition following the principles of a construction with a ritornello. Concerto No.1, RV254, is most closely related (at least in terms of structure) to Albinoni’s example. The initial ritornello is made up of two passages that contain some of the elements common to all three of its sections, like the streams of demisemiquavers and the dotted rhythms so typical of a French overture. The tonal structure emphasises the role of the dominant and the subdominant (i–iv–ii) and is characterised by an occasional return to the original key. Overall, this ritornello is a particularly eloquent example of the concept of a ‘piece within a piece’ coined by Michael Talbot to indicate a musical whole capable of paraphrasing the structure of an entire movement in miniature. If we take into account the tonal passages with some level of stability, it is in fact possible to analyse the way the harmonic pattern of the initial ritornello is repeated a further four times during the movement, both in an unvaried pattern (i–iv–ii), and expanded upon (i–iv–iii–ii) or contracted (i–iv–ii). Another unifying aspect is represented by the development of the motif, which is pervasive enough to create references and harmonies between the two outer movements of the piece. In the third movement the actual paraphrase of that of the first, while the solo passages in both use a large number of the same subjects and themes. The central movement on the other hand follows Sicilian lines and includes a number of characteristics typical of a da capo aria. In Vivaldi’s era, Concerto No.2, RV259, was perhaps the best known and most popular of the whole cycle. The element that brings the whole piece together is the delicate lyricism pervading all three movements. The element that brings the whole piece together is the delicate lyricism pervading all three movements. The element that brings the whole piece together is the delicate lyricism pervading all three movements. The element that brings the whole piece together is the delicate lyricism pervading all three movements. 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RV280 uses the juxtaposition/overlapping of brief interludes by the soloist and the repeated arrangements of the tutti sections already used in RV316. Concerto No.6, RV239, is also characterised by a distinctly virtuosic violin part and the use of chord sections doubled by the oboe. The extension of the musical material included in the ritornello and the solo sections, all highly personalised. In one manuscript copy of the concerto, the oboe part is completely different from that of the printed version, perhaps because the manuscript was written from an earlier version of the concerto. The Wiesentheid copy of RV259, many of the errors that litter the Dresden manuscript also appear in the edition published by Roger. As these are almost exclusively mechanical transcription errors (and not the slips that are so common in Vivaldi’s compositions), it is very likely that the sources used by the printer and by the anonymous hands behind the manuscripts were copies. This leads to the more consistent distribution of these concertos than that of the few surviving sources would seem to suggest.

The musical content of Op.6 is very diverse overall, but coherent enough for it to be seen as an organic, unified collection, and therefore the result of an editorial strategy that could come directly from the composer. On the other hand, if Vivaldi had sent a collection of concertos to Amsterdam, it is fairly unlikely that its content was exactly the same as that of Roger’s edition. The RV316 concerto is actually a clear anomaly. However, as unlikely as it is that such a collection would contain only five works, RV318 could be an addition, or more probably a replacement made independently by the printer. It should not be forgotten that printed instrumental music was distributed through a publisher, so the possibility should not be excluded whereby some parts could have been manipulated and therefore lost some of their original elements. The modern trend to organise the works of a composer in fairly rigid categories (for example into genuine authorised works, genuine non-authorised works and non-genuine works) could therefore hardly correspond to the concrete forms that governed the production and consumption of the instrumental music printed in Europe in the early 18th century. © Alessandro Borin Translation: Syntacta Translation & Interpreting

CD11+12
Concertos Op.7
All in all, the two collections of concertos, L’Estro Armonico Op.3 and La Stravaganza Op.4, clearly proved to be such a success for the Amsterdam publisher Estienne Roger that he decided to print other collections between 1716 and 1720. R. Rasch’s detailed study of the numbering of the printer’s clichés resolves a number of doubts concerning the exact chronology of these works. As the edition itself declares, the opera quinta was published in the autumn of 1716, whereas the following collections respectively comprising 6 and 12 concertos, published as opera sesta and opera settima, came out in 1719 and 1720. It is more than likely that the actual selection of the pieces to be published was made independently by Roger and his daughter Jeanne, who took over the family business after her father’s death, but without Vivaldi’s consent and direct control. The fact that not one of the three collections included a dedicatory epistle would appear to support this hypothesis, not least because a frontispiece of this sort could play a considerable role in the financial success of a new publication. Moreover, in those very years (1718–20), Vivaldi was employed as chamber chapel master to Prince Philip of Hesse-Darmstadt, the Governor of Mantua. Since Vivaldi had been so keen to dedicate his Op.2 collection of sonatas to Frederick IV, King of Denmark, on the occasion of the sovereign’s unexpected visit to Venice a few years earlier, it is extremely unlikely that he would have lost an opportunity for dedicating a collection to so powerful a prince, especially if this allowed him to publicise his own new position. Indeed, in the following years the composer never failed to include a dedication in the published editions of his works, from Op.8 through to Op.12.

Unlike the frontispiece of the opera quinta, that of Op.7 once again mentions Vivaldi’s name in connection with his positions at the Pietà. The text reads as follows: “Concerti a Cinque Stromenti, tre Violini, Alto Viola e Basso Continuo di D. Antonio Vivaldi, musico di Violino, e Maestro de Concerti del Pio Osipale della Pietà di Venezia, Libro Primo (Libro Secondo) uno è con Oboe... (Concertos for Five Instruments, three Violins, Alto Viola and Bass Continuo by D. Antonio Vivaldi, violinist and Master of Concerts at the Pio Osipale della Pietà in Venice, Book One (Volume Two) is with the Oboe.)”

As many eminent Vivaldi scholars have pointed out, this particular work, like the two previous collections of instrumental pieces printed in Amsterdam, was published without the composer’s direct approval or control. In this case the 12 concertos are divided into two homogenous collections that both begin with an oboe concerto, and continue with five violin concertos. The inclusion of the two oboe concertos is certainly related to the growing popularity of the instrument, and its increasingly important role for solo performance. A few years earlier Roger himself had published a first collection of concertos for one or two oboes (Albinoni, Op.7), and in 1717 had printed a sort of anthology of oboe concertos by various composers (Sammartini, Marcello, Valentini). Although the Ryom catalogue originally included the two Op.7 oboe concertos, in recent years they have been removed from the list of original works. They feature in this recording at the end of CD12 for their documentary value. R. Rasch’s meticulous study of the scores of these two concertos and his comparative analysis of Vivaldi’s many extant manuscript compositions for the oboe have definitively demonstrated that the two works are not authentic. Indeed, Rasch argues that at least half the pieces published in Op.7 are of dubious authenticity, and C. Fertonani maintains that some of the manuscripts acquired by Roger were not supplied by Vivaldi himself, but by third parties. It is likely that Vivaldi provided the publisher with enough material for a single volume of six concertos, and that Roger independently decided to publish two more volumes, including unauthorised works from other European sources and compositions that were not actually by Vivaldi. The concerto RV354, for instance, is defined in the Manchester manuscript version as ‘bad and not by Vivaldi’. All in all, there were slightly different manuscript versions of five of the Op.7 concertos in circulation. In particular they were often simplified in form, or tended to have different central movements. Although we have no written evidence that Vivaldi was irritated by his Amsterdam publisher’s unscrupulous behaviour, for the following five years he certainly kept his distance from Roger, only returning to him for the publication of Il Cimento dell’Armonia e dell’Invenzione.

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Translation: Kate Singleton

Il Cimento Op.8
Il Cimento dell’Armonia e dell’Invenzione was published towards the end of 1725. Although the collection was dedicated to Count Wenzel von Morzin, the expenses for the entire edition were ultimately covered by the publisher Michael-Charles Le Cène, who had inherited Roger’s publishing concern in Amsterdam. A letter written to Count Roero di Guarena suggests that the collection had in fact already been largely edited for a couple of years. Moreover, from the dedication in the frontispiece it is clear that certain of the concertos, in particular the four of Le Stagioni (The Seasons), were well known before they reached publication, which speaks for a well-established relationship with Morzin. The opera ottava unites what was probably the most consistent and ‘representative’ group of Vivaldi concertos. They comprise a mixture of works that may or may not have been deliberate. The assortment embodies the traditional canons of imitation of nature, a homage to the ‘French style’, a certain theatrical dimension, and an astute commercial awareness of the importance of certain titles and references that had little to do with music, but certainly responded to the tastes and passions of the times. The title itself was enough to arouse curiosity in potential buyers of the period. In general, the representative selection of one may be considered a sort of official portrait of Vivaldi’s concertos and last movements, while the central movements are entrusted with the expression of additional images.

It is not easy to add anything meaningful or interesting to what has already been said to support the argument (and indeed recorded) about The Four Seasons. This explains why I have chosen to focus on certain aspects of L’Arte dell’Arco’s interpretation of the works rather than provide notes on the pieces themselves. L’Arte dell’Arco had already recorded the works with CPO in 2002, in a version based on a hypothetical performance by Count Morzin’s virtuosissima orchestra. This meant rewriting the solo parts (or accompaniment) for wind instruments. At the time I felt that the desire to achieve ‘naturalness through artifice’ had urged musicians interpreting The Four Seasons to go well beyond the limits of the work itself. For some time these pieces had become a launching pad for young virtuoso players, and the tendency was still on the increase, as a flurry of unscrupulous commercial operations involving every sort of adaptation and arrangement went to show. When we came to address the scores afresh for Brilliant’s new, comprehensive recording project, we thus decided to rethink our overall approach, to make it as lively and bold as possible, but without ever veering towards exhibitionism. In my mind, the decision to perform ‘in real parts’, in accordance with the fruits of R. Maunder’s studies, has helped us recover the desired simplicity of gesture and transparency of sound, thereby revealing the underlying structure for so long buried beneath a heavy load of ornamentation and excess. La Tempesta di Mare (Storm at sea) is a magnificent revelation of nature (arguably the finest of Vivaldi’s various works in the genre), while Il Piccolo (Pleasure) belongs to the series depicting emotions, or what were then referred to as ‘human passions’. La Caccia (The Hunt) returns to the rural setting already suggested in Autunno (Autumn), but with a deeply

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introspective adagio that skillfully divides the two, more monochromatic outer sections. Two of the Op.8 concertos allow for optional performance, either with the violin or the oboe. In this circumstance we are left to entrust the solo part to the wind instrument since the ‘earlier versions’ (RV454 and RV449) both called for the solo part to be played by the oboe. Indeed, the instrument is particularly well suited to the tessitura of this composition and the absence of extreme virtuoso passages. Little wonder, then, that it should create a marked contrast with the three most virtuoso scores of the whole collection, Nos. 7, 8 and 11. Concerto No.7 (RV424) also exists in a version dedicated to the German virtuoso violinist Pisendel, currently kept in the Dresden library, but this latter work contains a number of differences. The second movement of the concerto was to feature again in the central movement of the flute concerto Op.10 No.6. Concerto No.8 (RV332), on the other hand, comprises two remarkable arioso passages in cadenza that invest the third movement with heady virtuoso energy, while No.11 (RV210) is wide-reaching, solemn and celebratory, with solo passages that delve into the technical and expressive potential of the violin. In this it can be likened to the grand concertos ‘con cadenza’, such as ‘Grosso Mogul’ and the early Concerto per la Solennità della S. Lingua di S. Antonio in Padua. As with La Caccia, where the composer added an introspective central movement to separate two movements that were too similar in colour, so in this concerto the introduction of a Largo of minimalist duration, ensemble and technique serves to achieve the height of poetry.

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Translation: Kate Singleton

CD15+16

La Cetra Op.9

La Cetra (meaning cittern, or lyre) is a title that was adopted for various collections of music, both before and following Vivaldi’s Op.9. In 1673 Legrenzi called his collection of various Opus Oratorio the title La Cetra, and Vivaldi’s two collections (one printed in 1727 and the other in manuscript form of 1728) were followed in 1738 by Alessandro Marcello’s collection of concertos for one and two oboes. The 12 concertos for solo violin, Op.9, that were published in 1725 under the title La Cetra, included a frontispiece bearing the following declaratory description: La Cetra, Concerti Consacrati alla Sacra, Cesarea, Cattolica, Real Maestà di Carlo VI Imperatore e terzo Re delle Spagne, di Bohemia, di Ungaria, etc. etc. etc da D.Antonio Vivaldi, Musico di Violino, Maestro del Pio Ospitale della Città di Venetiæ et Maestro di Capella di Camera di S.A.S. Il Signore Filippo Cesare Fertonani and Federico Maria Sardelli have argued that Op.10 may also have been the first printed collection of concertos for solo flute. That said, however, the compositions are not actually ‘original’, in the sense that five of the concertos (Op.10 Nos. 4 to 8) were composed a decade earlier in a chamber version with the recorder, and only one concerto (RV435 – Op.10 No.4) would seem to have been specially composed for the publication, given the fact that no earlier versions have come down to us. It could be said, however, that Vivaldi had little time for composing new works in the period in which the publishing project came to the fore, but it is more likely that he opted to rely on works of proven success and quality that only required adapting and arranging.

The first three concertos in the series, La tempesta di mare, La notte and il ghiaccio, are versions that call for the flute accompanied by the oboe, the bassoon and the violin (two violins and a bassoon in the specific case of La notte), while the last two concertos, which derive directly from concertos RV442 and 101, feature extensive use of thematic material from coeval or slightly earlier operas. Vivaldi’s interest in the transverse flute did not end with the collection, as a dozen or so other compositions reveal. A catalogue published in 1759 also lists four other pieces with evocative titles: La Francia, La Spagna, L’Inghilterra and Gran Mogol. It was the researcher Andrew Woolley who rediscovered this latter work in 2010, in the National Archives of Scotland in Edinburgh. The Op.10 marked an important development for the instrument and was evidence of the success given that younger composers, including Hasse and Quantz himself, immediately began to focus their attention on the ‘new’ version of the flute.

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Translation: Kate Singleton

CD18+19


Vivaldi had a fairly problematic relationship with publishing throughout his life, even though the printed editions of his works must have contributed to his widespread fame. At the outset, he turned to two, somewhat-dated traditional printers in Venice, respectively entrusting his Op.1 and Op.2 to Bortol and Sala. Then in 1709 he decided to go over to Estienne Roger, the Amsterdam-based publisher whose techniques were considerably more advanced. Following two enormously successful collections, L’Estrò Armonico Op.3 and La Stravaganza Op.4, published in direct accordance with the composer, Roger evidently felt it behooved him to take advantage of Vivaldi’s fame by publishing three collections hastily put together, in all probability without the composer’s supervision. This decision must have undermined his relationship with Vivaldi, however, because no more of his scores were offered for publication for the following five years. Something similar would seem to have taken place a decade later as well, around 1728–9, when Michel-Charles Le Cène, the publisher who had taken over the company, printed it Cimento dell’Armonia e dell’Invenzione and La Cetra, along with three ‘small’ works consisting of Concertos for Flute (Op.10) and Violin (Opp. 11 and 12). As with the Opp. 5, 6 and 7 mentioned previously, here again the three collections were underwritten directly by the publishers. Little wonder, then, that it should create a marked contrast with the three most virtuoso scores of the whole collection, Nos. 7, 8 and 11. Concerto No.7 (RV424) also exists in a version dedicated to the German virtuoso violinist Pisendel, currently kept in the Dresden library, but this latter work contains a number of differences. The second movement of the concerto was to feature again in the central movement of the flute concerto Op.10. Clearly these publications, which reveal various differences of content, were more commercial in intent. An advertisement that appeared in the Gazette d’Amsterdam on 2 September 1729 suggests that Op.11 and Op.12 were published at pretty much the same time. Based on his studies of the extant copies and the stock listed in the publisher’s inventory, the Vivaldi scholar Rudolf Rasch has argued that the opera decima may also have been published in the same period. During the first two decades of the 18th century, German and French composers had written a great deal for the single-keyed flute, although this output was relegated to the sphere of chamber music and did not contemplate the concerto as such.

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previously, here again the three collections were underwritten directly by the publisher, and printed without dedicatory epitaphs. Furthermore, they also comprised pieces that had been adapted or rearranged on the basis of earlier versions, especially the Flute Concertos Op.10. Clearly these publications, which reveal various differences of content, were more commercial in intent. An advertisement that appeared in the Gazette d’Amsterdam on 2 September 1729 suggests that Op.11 and Op.12 were published at pretty much the same time. It may well be, however, that this time the composer himself selected the concertos that made up the collections.

Among the Op.11 concertos there are two pieces (RV202 Op.11 No.5 and RV277 Op.11 No.2) that were also included in La Cetra (Vivaldi’s manuscript score of 1728, presented directly to the Holy Roman Emperor Charles VI). Moreover, there are also various manuscript versions of other concertos, though they do not entirely tally with the printed edition, as well as the oboe concerto that concludes the series. What is remarkable about the Op.12 concertos – only two of which are kept in the Turin archive – is the inclusion of a concerto for strings with no solo part: the only one of its sort in Vivaldi’s entire printed works. Something may have gone amiss on this occasion as well, though perhaps the most likely explanation, vindicated by something Vivaldi said to an English woman he met in 1733, is that the composer decided to suspend the publications because he hoped for better returns at a later date through direct sales of his scores.

The musical quality of the compositions of this latter period is particularly noteworthy. By this time in his full maturity, Vivaldi was highly receptive to the appeal of the new galant taste, enriched by his experience with opera, and sensitive to discussion with the discori. He was already, at least in the central movements that often grew in length, adapting tempi that were less hurried and more varied, with unusual rhythmical figurations typical of the new taste. Moreover, the solo parts became extremely demanding, especially in the Op.11 concertos and two of the Op.12 concertos, to the extent that amateur musicians would have found them almost impossible to play.

Manuscript versions reveal that concertos Nos. 1 and 4 of Op.11 were part of the endowment of solo works created for Anna Maria, a young virtuoso student at the Ospedale della Pietà. Likewise noteworthy is the sixth and last oboe concerto, which had featured as a violin concerto in La Cetra (printed edition of 1727). Although it was published later, the arrangement for oboe is considered the original version of this concerto. Another outstanding work is the Concerto RV277 (Op.11 No.2), known as Il favorito, possibly on account of Charles VI’s appreciation of it, or because it was particularly dear to the composer himself. The Op.12 concertos may also have been compiled somewhat hastily, given the presence of two consecutive concertos (Nos. 5 and 6) in the same key, which would have been unusual for Vivaldi at the time. The inclusion of the concerto ripieno for strings without a solo part is also strange, since it is unique in Vivaldi’s printed works. At all events, the presence of the admirable fugue in the last movement certainly confuses the conviction that Vivaldi had little feeling for this genre of composition.

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Translation: Kate Singleton

CD20-22
Complete Oboe Concertos
It is more than likely that Vivaldi’s earliest concertos for wind instruments were those he composed for the oboe. The Pietà documents reveal a specific interest on his part for the instrument, mentioning the names of a succession of master oboists: Ignazio Rion, Ludwig Erdmann and Ignazio Sieber, as well as Onofrio Pernati, who had previously been a member of the San Marco orchestra. However, it was probably not one of these musicians who inspired Vivaldi to write for the oboe, but instead the German soloist Johann Christian Richter, who was in Venice along with his colleagues Pisandel and Zelenka in 1716-1717, in the entourage of Prince Frederick Augustus of Saxony. As C. Fertonani has suggested, Vivaldi probably dedicated the Concerto RV455 ‘Saxony’ and the Sonata RV53 to Richter, who may well have been the designated oboist for the Concerto RV447 as well, since this work also called for remarkable virtuoso skill.

There is no doubt that the earliest published oboe concertos in the Venetian area were Albinoni’s Op.7 (1715).1 As for Vivaldi’s published works, the two oboe concertos included in his Op.7, written around 1716-1717, can be considered his earliest datable compositions. As M. Talbot has pointed out, they are stylistically-speaking highly reminiscent of the Telemann concertos, and arguably have more in common with the concertos ‘for’ oboe, à la Albinoni, than they do with the concertos ‘for’ oboe that were later to become the focus of his attention. It is thus probable, claims A. Borin, that the publisher Roger was so keen to repeat the success he had enjoyed with the Albinoni compositions that he was unwilling to wait for Vivaldi to hand in his original compositions, and instead compiled a number of pieces that he could already lay his hands on.

This would mean that the concertos included in the later Op.8 were the first original works by Vivaldi to appear in the coeval printed edition. All the critical editions used for this new complete recording were made by P.L. Fabreotti, on the basis of meticulous comparisons with period manuscripts, printed scores and parts. Ten of the 21 oboe concertos attributed to Vivaldi once belonged to the composer’s own personal archive and are now kept at the Biblioteca Nazionale in Turin. They comprise the concertos RV447, 448, 450, 451, 453, 454, 455, 455, 456, 457, 461 and 463. Five of these were printed for publication in Amsterdam by the famous printers Roger and Le Cène – two in Op.7 (RV446 and 465), two in Op.8 (RV449 and 454) and one in Op.11 (RV460) – along with another (RV456) that belonged to the Harmonia Mundi collection printed in London in 1726 by the publisher Walsh. Four other concertos have come down to us in manuscript form, all of them currently kept in Sweden: three in Lund (RV446, 458, 462) and one in Upsala (RV452). Finally, there are two more concertos kept in German archives – one in Dresden (RV184) and the RV459 fragment in Wiesentheid.

The Turin manuscripts are universally recognised as being authentic, whereas Italian Vivaldi specialists agree that the two concertos published in Op.7 and the RV459 fragment are spurious. Doubts have also been expressed concerning the Lund concertos as well as Concerto RV456, although no convincing arguments regarding who might have composed these works instead have so far come to the fore. Our decision to include the questionable compositions to derive such as Leonhard Vinci, Nicolò Porpora and Leonardo Leo. At the same time, he also had to face the appearance on the scene of a new generation of violinists, particularly Giuseppe Tartini and Pietro Locatelli. He was thus more sensitive to harmony, especially in the central movements that often grew in length, adopting tempi that were less hurried and more varied, with unusual rhythmical figurations typical of the new taste. Moreover, the solo parts became extremely demanding, especially in the Op.11 concertos and two of the Op.12 concertos, to the extent that amateur musicians would have found them almost impossible to play.

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Translation: Kate Singleton

94840 Vivaldi Edition
To record Vivaldi’s complete oboe concertos on original instruments has been a wonderful challenge. Unlike other composers of the same period, Vivaldi used the oboe in an open-minded and occasionally unconventional manner, and the number of existing concertos is only just within the technical limits of the instrument. In this sense, the brilliant virtuoso arias followed by heart-rending cantabile episodes typical of his operas have provided us with an especially stylistic model. For Vivaldi’s musical genius is distinctly theatrical – a fact that today’s soloist has to take into account – and, in a certain sense, each movement in a concerto is like the aria in an opera in which the characters typical of the Commedia dell’Arte encounter one another, express love and disagreement, and occasionally even quarrel.

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Translation: Kate Singleton

CD23-26 Complete Concertos

Antonio Vivaldi was born in Venice on Sunday 4 March 1678, shortly after a terrible earthquake that devastated the city, leaving death and destruction in its wake. At the time it seemed as though the city was ill fated, the Most Serene Republic having lost much of its political, economic and cultural power and influence. Yet despite this adversity, music remained a vital part of the city’s activities. The Doge’s Chapel, the Confratellanitazioni of the ‘major’ and ‘minor’ schools, the parish churches and convents, the charitable institutions that provided the poor with some degree of assistance, and indeed the numerous theatres and aristocratic salons all resounded with intense musical activity that was acknowledged and admired throughout Europe. One such wittness is Vivaldi. On 8 May 1703 the Ospedale of St. Maria della Visitazione or della Pietà, an orphanage ‘open to foundlings of unknown birth on account of human weakness or violence, where Venetians … could see fit to make up for physical and moral human suffering by providing under the same roof musical amenities by way of a most efficacious medicine and comfort’. Here Vivaldi was appointed maestro di violino for a yearly income of around 100 ducats. In the works printed at his behest by the publisher Sala, Vivaldi described himself as ‘… don Antonio Vivaldi, violinist, Venetian teacher, who summates the two aspects of his busy life: teaching and composition. It is not always clear which of these two activities predominated. Certainly the presentation of the Trio Sonatas, a genre that was very widespread at the time, along with numerous concertos, paved the way for the teaching post at the Ospedale della Pietà in 1703. And when he later obtained the position as maestro de’ concerti, Vivaldi could indulge his passion for the concerto, no doubt in keeping with a temperament that was more fervent than meditative or ascetic.

No longer tied to the basso numerato tradition or to that of two violins playing in fuga or canon together, the concerto potentially embodied the ‘flair and brilliance’ of a new way of using instruments, both in the form of a dialogue between soloist and ensemble, and for the purposes of teaching. This new approach to composition drew numerous ‘counsellors, experts in music’ to Venice from all over Europe, bent on acquiring whatever was new so that they could return to their homelands with music that would dazzle the court of potential patrons. To obtain the desires of princes and composers. One case in point was J.S. Bach, no less, who was particularly sensitive to what was going on in Venice. The innovative transformation of the trio sonata and the concerto grosso into a proper concerto was an instrument of solo virtuosity that Vivaldi, at least on account of the improvement of new instruments built in Cremona, whereby changes in bow construction and in the strings allowed for sounds that were slow and melodious, but also much richer in harmonics. In keeping with these developments, performance technique also progressed, as though it were competing with virtuoso vocal exploits. Vivaldi’s cello concertos belong to the decades in which technical and instrumental developments contributed to the gradual obsolence of the traditional approach to playing the large viol and the viola. The Byrom catalogue comprises 36 concertos: 27 for solo cello, one for two cellos, three for violin and cello, two for two violins and cello, one for one violin and two cellos, and two for two violins and two cellos. This variety of solo instrument combinations not only reflects how Vivaldi favoured both instruments, but also a lively, extravagant musical vein that comes to the fore in virtuoso passages with plenty of arpeggios (even in the higher and lower registers), in the protracted use of scales, in serried rhythm, and in the distribution of simple or contrasting subjects unified by key. Although it is not possible to date the individual concertos precisely, it is interesting to note that between the single scores belonging to the Von Schönborn library and those of the Turin collection there is a progression, from pieces that can be easily performed by the viola da gamba to fast movements with few double notes to compositions featuring frequent use of staccato, intervals and the use of two strings in sequences of rapid semiquavers leading to increasingly high notes. Yet the essential elements of the cello concertos are the rhythm and melody, which provide fascinating insights into the composer’s own character. For listeners, the variety and interplay of rhythm, the emphatic use of ostinato, the contrasting values of the instrumental ensemble, and the taste for syncopation, as well as for ternary and binary form, are immediately recognisable as features belonging to Italian music; compositional ideas that Vivaldi had in particular. As the earliermonic style of secular and church music began to wane, melody came into its own with increasing use of arpeggio, progression, augmentation, and ornamental and rhythmical variation. All of these compositional techniques are distinctly contributed to the ‘colour’ of the concertos: the deep sounds of the cello, especially in certain adagios, resound in the listener’s inner ear like a passionate, impelling voice. This is no longer the descriptive musicality of the Four Seasons, but an emanation of hidden mystical individuality.

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Translation: Kate Singleton

CD27-29 Concertos for small ensemble

During the 19th century, Antonio Vivaldi was practically unknown; although his name appeared in some specialist reference works, his music was unfamiliar to most performers and listeners, and it was only a revival of interest in J.S. Bach that led to his compositions being rediscovered. Bach had transcribed a number of Vivaldi’s concertos, adopting them as formal models, and musicologists and historians began to suspect that an analysis of the German composer’s source of inspiration might be revealing. Little did they imagine that this would lead to the rediscovery of one of the greatest composers in the history of Western music. Although the first reliable studies were made in the early 1900s, it was in the period leading up to World War II that interest in Vivaldi became widespread; by 1945, he had become one of the most popular and frequently performed composers. The universal appeal of his compositions may lie in their attractively incisive nature and characteristic easiness on the ear. During Vivaldi’s lifetime, opera was the primary musical genre in Italy, but other forms – including the sonata da chiesa and sonata da camera – were beginning to enjoy a distinct status. As these genres were adopted by European composers, they gave rise to new instrumental forms, namely the trio sonata, the concerto for solo instrument and strings. Compositions that required only a small number of instrumentalists proved highly popular, due to their suitability for performance at the European courts. Vivaldi was particularly sensitive to the demands of performers and patrons, and his operas, concertos and chamber works drew acclaim from far afield, well beyond the confines of Italy. Essential to Vivaldi’s compositional output was the genre of the concerto. Thanks to his considerable experience with the concerto grosso, he had little difficulty in adapting the solo concerto, as originally established by Torelli, to include two or more soloists in counterpoint with the orchestra. The chamber concerto, however, was a further development, featuring a group of soloists without an orchestra. Original manuscripts of these compositions kept in Dresden reveal the extent to which Vivaldi favoured this form, and how well it was received abroad. Vivaldi’s chamber concertos are written for three, four or five instruments, with movements that usually follow the pattern of the traditional concerto: Allegro – Adagio – Allegro. To obtain the desired contrasts of timbre, Vivaldi gave wind instruments, particularly the recorder, oboe and bassoon, a prominent role, interweaving their parts and occasionally using them to accompany the violins and basso continuo. Vivaldi was skilled at disguising a solo movement among different parts; the recorder is frequently used as a solo instrument, the violin plays a significant role in Concertos RV91, 94 and 96, while the bassoon comes into its own in the opening of Concerto RV105. The Concerto in G minor RV107 closes with a chaconne, which is built on an eight-note basso ostinato; Vivaldi uses an inventive series of variations to contrast different timbres and create a striking alternation between virtuoso playing and poignantly melancholic melodies. The Concerto in D RV95 ‘La pastorella’, on the other hand, features a lively, bucolic first movement, with a rhythm that evokes a rustic dance, somewhat similar to the initial Allegro of the ‘L’autunno’ (Autumn) concerto of The Four Seasons.

The chamber concertos feature ritornello played by the complete ensemble, while solo sections bring to the fore the virtuosity and timbre of individual instruments. The textures of ritornellos often resemble contemporary sonatas for three instruments, a genre that can be considered a middle ground between chamber and orchestral music, as the Sonatas RV58 and RV86 illustrate. Although Vivaldi had used similar instrumentation in his chamber concertos, it is in the Sonata in A minor RV86 for recorder, bassoon and continuo that the virtuoso potential of both instruments is explored in depth. The work takes its structure from the sonata da chiesa; for the basso continuo, alternating first and second campi, with concerto-style elements in both Allegro passages. In the Largo cantabile, the recorder is treated as a soloist, accompanied by a series of broken chords played by the bassoon. The melodic dialogue that results is so intense and skillfully constructed that this work stands out as one of the most beautiful trio sonatas in the history of Baroque music.
Vivaldi’s chamber concertos were not to remain an isolated experiment; other composers tried to blend the form of the concerto with the instrumentation of a small ensemble. J.S. Bach, as stated earlier, was particularly inspired by Vivaldi’s approach. However, he also transcribed some of Vivaldi’s concertos for the keyboard, and he composed a harpsichord concerto known as the Italian Concerto, in which a wealth of technical devices are used to create contrast and dialogue between the soloist and ensemble.

CD30

Otto concerti soleni

Ofton Antonio Vivaldi’s immense corpus of concertos, only a very small number have titles linking them to particular festive or solemn occasions. These include the famous concertos ‘Per la Solenità di San Lorenzo’ (RV286, RV556 and RV562) and ‘delta L. S. di L. Antonio in Padua’ (RV212), the two concertos for double orchestra ‘Per la Santissima Assunzione di Maria Vergine’ (RV581 and RV582), the Concerto funebre (RV797), and even, in a way, the programmatic ‘La caccia’ (Op 8 No.10, RV362). However, given the central role played by music in 18th-century Venetian social life – in both the secular and the religious sphere – it seems obvious that many of Vivaldi’s concertos that have survived until today would have been written with a possible festal or ceremonial performance in mind, depending on their musical characteristics.

In Vivaldi’s instrumental language, solemnity is usually denoted by the presence of an introduction – generally speaking in a slow tempo and scored for the full ensemble – which is followed immediately by the usual three movements. This is true of the abovementioned ‘San Lorenzo’ concertos, the Concerto funebre and, albeit in a two-movement structure, the two wonderful ‘Al Santo Sepolcro’ works, RV130 and RV169 (a sonata and a sinfonia respectively). This four-movement format, which is in accordance with the traditional structure of the sonata da chiesa (church sonata), although with no indication of the actual intention behind our programme, however, is the Concerto funebre, RV579, the diverse origins of whose musical constituents make it a genuine model of recycling. This sumptuous concerto in B flat major for solo violin, oboe, chalumeau, 3 violas da gamba, strings and continuo, presumably composed for a funeral service held at the Ossepdale de la Pietà in Venice, opens with the sombre sinfonia from Act III, scene 12 of the opera Tito Manlio, RV738 (music originally designed to set the scene for the protagonist’s walk to the scaffold) and closes with a pair of movements, suitably adapted and transposed, from the Concerto for strings, RV123. Between these two admirably recycled movements, the spiritual essence of the work, Vivaldi placed a pair of movements presumably composed for the occasion, an Allegro poco pucoc – the only movement to feature the solo violin – and an ethereal Adagio for the full ensemble. The Concerto funebre is a consummate pasticcio which, at the same time as illustrating the composer’s legendary creative flair, is also perfectly suited to the gravity of the occasion for which it was composed.

The pasticcio model of the Concerto funebre and many other Vivaldi concertos sparked my interest, from both a philological and a musical point of view, in the idea of returning to the Baroque pastiche tradition in order to put together eight solemn concertos based on various of the composer’s works. This was common practice for the Dresden court orchestra under the leadership of the virtuoso violinist Johann Georg Pisendel, who studied for a while under Vivaldi, as can be seen in the various options (apparently rewritten or arranged by Pisendel including an ornamentation in RV212 and RV562, RV564a, RV565b and RV571. Therefore, and in accordance with 18th-century practice, the pastiches on this album comprise a mix of reworked original materials and newly written passages. For example, in the case of various movements from solo concertos which have been converted into concerto ripieni – the first movements of RV197 (R) and RV316 (R), the fast movements of RV185 (R), the first two movements of RV134 (R), all except the third of RV192 (R), and the finale of the Sinfonia, RVAnh. 85 – the solo episodes had to be replaced by new orchestral material, either thematic or episodic, depending on the model in question, the aim being to give the new compositions an organic and structural coherence. The opposite modus operandi came into play, meanwhile, when original orchestral writing had to be reworked for two solo violins, as was the case with the first three movements of the Concerto in G minor, RV155 (R). In other cases, such as that of the finale of that same work, adapted from the first movement of the Violin Concerto, RV319 (music Vivaldi himself reused to open the Salve Regina, RV318), or the finale of RV247 (R), the reconstruction consisted of incorporating a second solo violin to works originally designed for a single violin. It is also worth noting here that two of the pastiche movements were newly composed on the basis of Vivaldi originals – the third movement of RV155 (R) and the initial Allegro of the Concerto for two violins, RV247 (R) – and, albeit in a two-movement structure, the first two movements of RV134 (R), RV155 (R), RV185 (R), RV197 (R) and RV247 (R) – and there are also many fugatos and other contrapuntal procedures to be found throughout these works. Equally notable is the ‘cyclical’ thematic unity given to Concertos, RV155 (R), RV197 (R) and RV316 (R), all of which, somewhat in the manner of 17th-century canzonas, present thematic elements that reappear in all subsequent movements, both quoted and paraphrased. Some key examples of this are the omnipresent repeated-note theme in RV155 (R), the minor-third motif in RV197 (R), and the theme (introduced by a descending fourth) that characterizes the movements of RV316 (R) in G minor. Further, more subtle traces of thematic integration – so much to Vivaldi’s taste – can also be heard in the marked chromaticism of all three movements of RV134 (R), the ascending octave interval at the start of the third of RV134 (R), the sinfonia from the Concerto for strings in G minor, RV155 (R), the eigth movement from the previous work and the first two double fugato – in all likelihood an original Vivaldi piece – in Sonata
obbligato mandolin accompanies the protagonist, Giuditta, with unison plucked violins, to colour the aria’s expression of the frailty of human life. Vivaldi was also among the first to offer the mandolin a solo role in instrumental ensembles. The instrument was a central character in traditional mandolin with six courses, tuned G2 – B2 – E3 – A3 – D4 – G4. This CD presents Vivaldi’s innovative work in this field.

Vivaldi composed the trios RV82 and RV85 during his stay in Prague in 1730–1731. The manuscripts of these compositions, now kept in the Mauro Foà collection of the Biblioteca Nazionale Universitaria of Turin, were written on Bohemian paper and bear the autograph dedication to ‘Sua Eccellenza Signor Conte Wrtbitt.’ Music lover and patron, Johann Joseph von Wrtbitt (1669–1734) of the Habsburg Circle and governmental offices: royal governor, president of the Court of Appeals and hereditary treasurer. Besides maintaining a small private orchestra, he was an amateur lutenist; Vivaldi probably met him during the performances of the Farnace or Agrippa staged in Franz Anton von Sporck’s Prague theatre, of which Wrtbitt was a patron.

Since the two trios are numbered respectively in the autograph manuscripts as the second and fifth (or third), RV82 and RV85 may represent what is left of a larger body of work, possibly comprising six pieces. The choice of the term trio is unusual for Vivaldi: it identifies a sub-genre of the three-movement sonata a tre, characterised by reduced virtuosity and by relatively simple and linear harmony. Vivaldi’s late style is everywhere evident in the use of binary form (a repeat of the theme in the second part of the movement), the precise expressive markings (like ‘Allegro non molto’ for the first movement of RV82 and ‘Andante molto’ for RV85), the ‘gallant’ style and the strictly functional bassline. The interaction between the violin and guitar is characterized by the ‘Andante molto’ section. The lute offers the lutenist plenty of opportunities to shine with improvised flourishes – in the Andante molto of RV85. Vivaldi’s usual diatonic for two solo instruments and basso continuo. The lute, treated essentially as a monodic instrument, always holds the principal role, while the violin mostly doubles the melodic line an octave higher, or presents it in a simpler form. Vivaldi offers the lutenist plenty of opportunities to shine with improvised flourishes – in the Andante molto of RV85. The final movement presents a much rarer example of dialogue between lute and violin, and in the Larghetto of RV82 the violin joins the continuo line. As rough as it may seem on paper, such modest violin writing is nonetheless effective and functional. The richness of the lute’s harmonics contrives to fill the gap in register between lute and violin, so much so that they may sometimes seem to be playing an octave apart, and at other times in unison. The D minor Concerto RV840 was performed at the Pietà on the evening of 21 March 1740, to mark a visit by Prince Friedrich Christian, Elector of Saxony. This delicate and intimate concerto exploits the possibilities of contrast between polyphonic writing for the viola d’amore and monody for the lute. The outer movements largely shun dialogue in favour of imitation and parallel motion. The central Largo in F major offers the stage to a melancholy cantabile for the viola d’amore, accompanied only by the violins and strummed chords on the lute. The subsidiary role of the strings in the D major Concerto RV93 also shows the care Vivaldi took not to drown the lute. In the fast movements, the first part contains an initial ritornello, a solo episode and a reprise of the ritornello; the second part encloses two solo episodes within three ritornelli. While the violin combines the first violin and cello parts (in the ritornelli), in the episodes it is substituted more or less by the basso continuo. 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The C major Concerto RV425 could have been written for the Venetian Ospedale della Pietà (where the mandolin was played, among others, by the renowned and versatile instrumentalist Anna Maria) or perhaps it was commissioned by a noble amateur such as the Marchese Guido Bentivoglio. In a letter of 26 December 1736, Vivaldi asks Bentivoglio if ‘anymore he pleases himself with the mandolin.’ This concerto certainly bears the hallmarks of Vivaldi’s late style in the prominence of the outer parts (while the viola, for instance, is reduced to simple passagework or doubling the bass line an octave higher). In the solo episodes of the fast movements, the mandolin is accompanied either by basso continuo or by solo cello, while in the central Largo, the soloist’s dotted apoggiaturas are punctuated by the accompaniment on alternate beats of the bar. The character of the orchestral ritornelli seems to flow directly from the idiom of the plucked instrument, being based on series of repeated notes or stepwise melodic sequences. Vivaldi noted that the ritornello “can also be done with all the violins pizzicato” – a suggestion adopted by the composer in the finale of this recording – which further stresses the degree of imitation between soloist and orchestra and brings the timbral character of a music box. The G major Concerto RV532 was almost certainly written for the young ladies of the Pietà and is characterized by a stronger formal structure, as well as a greater independence of invention in the solo parts. The two mandolins are accompanied in various ways: by union violins and viola, solo organ and (in the central Andante) plucked violins and violas – all to maximize the varied instrumental timbres of his ensemble and the roles of his soloists, whether playing with each other or against the orchestra.
The Concerto RV780 began life as a concerto for violin and cello (RV546), after which Vivaldi added the heading that identified the part of the "Violoncello obbligato" with the wording "all'inglese," and then "o Cembalo." Rather than a phantom 'violoncello all'in glese', the first mention of the cembalo obbligato in RV542 are among the few compositions by Vivaldi we know of that were identified no fewer than 478 works bearing the title "Concerto", of which 329 are concertos for solo instrument accompanied by string orchestra and continuo, the violin concertos alone numbering 220. Incomplete as they may be, these figures give some idea of the difficulty of attempting even a superficial analysis of the, "concerto" form in Vivaldi's oeuvre. The variety of structures employed in proportion to their numbers; and though certain progress has been made in recognising and classifying the compositional styles of the Venetian master, we often find that these "rules" have in fact been laid aside in this or that composition. It must also be remembered that the development of Vivaldi's style is closely related to the definition and consolidation of a form that finds its roots in works by a slightly earlier generation of composers such as Torelli and Albinoni. As Vivaldi's career as a composer went on, in fact, we see considerable changes in both form (structure) and in musical invention. Vivaldi's music was greatly admired by his contemporaries; the large number of imitators of his style who flourished while he was still alive bears witness to his popularity, as does the esteem in which a musician such as Quantz held the composer. Of his style who flourished while he was still alive bears witness to his popularity, as does the esteem in which a musician such as Quantz held the particular lack of interest in the harpsichord and organ as solo instruments, whether in sonatas or concertos? The fact is that Vivaldi's position was anything but eccentric or isolated, but completely in line with the compositional styles of the Venetian master, we often find that these "rules" have in fact been laid aside in this or that composition. It must also be remembered that the development of Vivaldi's style is closely related to the definition and consolidation of a form that finds its roots in works by a slightly earlier generation of composers such as Torelli and Albinoni. As Vivaldi's career as a composer went on, in fact, we see considerable changes in both form (structure) and in musical invention. 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capacity of the soloist and of the contrast generated between the body of sound of the orchestra and the more agile, brilliant display of the "solo" violin. This becomes particularly clear if we observe the regularity of Corelli's solution which, while producing a fascinating effect of light and shade, also creates a certain monotony. Vivaldi, on the other hand, even in instrumental situations similar to those of Corelli, continually explores the structure of the "solo" in new ways, employing the instruments of the "concertino" not only all-together, but also individually or in different pairs, thus achieving a greater variety of timbre and instrumental colour. It was from the example of Benedetto Marcello, on the other hand, that Vivaldi took the expressive, cantabile slow movement style that unfolds in a single, uninterrupted melodic line accompanied sometimes by the upper strings without continuo, at others by the basso continuo alone.

We clearly cannot hope to make even a summary description of Vivaldi's work in these few lines. Those interested in a more detailed analysis should refer to the excellent works written on the subject, especially to that by Talbot. It is not possible to pigeonhole Vivaldi's style: his art is free of preconceived ideas and continually stimulated by an extraordinary creative spirit which seems to need space and freedom of action. In our opinion such considerations are also valid for the intelligent recovery and expressive re-creation of his music. The right path to follow to reach an understanding of Vivaldi is indicated by a Frenchman, the Abbé Raguenet, who, in his "Parallèle" of 1702, sparked off a well-known "querelle", by praising Italian musicians for their genius, their capacity to entertain, fascinate, enchant and move the listener. The Concerto for strings and continuo RV445 is one of a series of so-called "concerti ripieni" or "sinfonie". There is, in fact, a difference between the "sinfonia" and the "concerto": the former seems closer in style to the opera (frequent use of unison violin runs, generally following the voice), while in the so-called "concerti", Vivaldi devotes more energy to true four-part writing, a choice determined above all by the lack of a solo instrument. Thus we find in this concertino part writing of polyphonic inspiration, rich and expressive in sinfonia. The first movement is built upon three short solo interludes, and is the only one without a soloist. Here, as in the G minor concerto for strings, Vivaldi gives more emphasis to the horizontal aspect of the solo violin accompanied by violins and viola alone, without basses. This concerto, too, closes with a gigue movement. The last work on the concerto number two, the solo violin continues and concludes with the "Estro Armonico". Its popularity was indeed considerable, and it was transcribed by Bach for organ solo, together with other works of the same collection. With its brilliance of style, this concerto is the embodiment of the Vivaldi concerto, impassioned and not without a certain extravagance.

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CD38
Bassoon Concertos
Even from a preliminary examination of the Vivaldi's vast opus, it is hard not to notice how many concertos he composed for the bassoon. The Red Priest wrote 37 (plus two, only part of which are extant), considerably more than those for better known instruments like the flute and the oboe. In spite of efforts on the part of numerous musicologists, no one has been able to establish satisfactorily what inspired Vivaldi to devote so much of his time to an instrument that, until the beginning of the 18th century, was usually part of the basso continuo or, at best, had the obbligato part in arias in operas like Handel's Pena Tiranna. Manuscripts show that one of these concertos, RV502, is dedicated to the Abbé Giuseppe Biancardi, who worked in Venice at the beginning of the 18th century. Another concerto, RV496, is dedicated to Count Morzin, an Austrian aristocrat who, a few years later, employed the young Franz Joseph Haydn as a servant. It is a more elaborate work than the previous concerto and, in modern terminology, is safe to presume that most of these concertos were composed for the girls of the Ospedale della Pietà, the charitable institution where Vivaldi worked from 1703 to 1709 and 1711 to 1718. This supposition was endorsed by Charles de Brosses, who wrote in a letter that the bassoon was one of the instruments he heard the figlie (girls) play. The type of bassoon Vivaldi wrote the concertos for is still uncertain. At the end of the 17th and the beginning of the 18th centuries, the bassoon underwent many important changes in its construction, that considerably increased its technical abilities and tone colour. If we look at the playing range – C1 to G3 - in the opening Presto of Concerto RV495, it would seem that Vivaldi had the two-key bassoon in mind. In other concertos, such as RV471, the Venetian composer was probably writing for the more advanced bassoon with three keys. Vivaldi certainly knew the instrument well, and wrote virtuoso passages and movements in elegant vein for this, the lowest wind instrument. More than any other composer, he bestowed the bassoon with a kind of double personality: on the one hand he saw it as a wise dispenser of elevated thoughts and profound insights, like those of Pataolone in Goldoni's plays, on the other he considered it a melodious voice, which was lively and colourful, and seemed to prefigure the modern piccolo. The "durezze e tratti" concerto in G minor, RV487, is a late 18th century concerto in which Rossini's Almaviva is the inaccessible peak. Vivaldi's writing of his bassoon concertos - particularly the later ones - is innovative and extends beyond the usual ritornello form, which he often modified very effectively. This is true, for example, of the Concerto in G minor RV487, sometimes performed with a tense Allegro full of urgency, in which the bassoon provides a marvellous
contrast to the undulating excitement of the strings. This movement, in which there is an anticipatory hint of Mannheim School techniques, followed by an Andante Molto, languorous and slightly melancholy in character. This is followed by a lively, virtuoso Allegro. A similar tendency returns creatively in the other four concertos in minor keys on this CD. Those in the major keys, particularly RV472 in C major, are full of joye de vivre and extraordinarily rich melodies that extract the solo instrument.

CD39 Flute Concertos

These compositions by Vivaldi together with the better-known concertos of Op.10, constitute the body of extant works which the “Red Priest” dedicated to the transverse flute. The instrument referred to by Vivaldi and his Italian contemporaries with the French word traversier or traversière was nothing other than the flute which the Hottertemps modified in the second half of the 17th century and which rapidly came into fashion towards the end of Louis XIV’s reign. In Italy, where the violin was at this time enjoying an ever-increasing popularity as a solo instrument, the more delicate and gallant traversier did not inspire great interest except among a few devotees. At about the 1720s, when a flute was required, the Italians made do with the older recorder, the Flauto italiano par excellence. And looking closely at the history of the flute, it is precisely with Vivaldi that one finds tangible signs that the transition from the recorder to the traversiere had indeed occurred. Having decided towards the end of the 1720s to publish a collection for the flute (the first of its kind; perhaps as a result of attractive pressures on the part of Le Cène), Vivaldi borrowed generously from a series of chamber works composed previously for the recorder and quickly reworked them into concertos for transverse flute and strings. Thus we process a particularly rich source of musical treasures, the first four concertos of Op.10, dispersively designated a Flauto traverse, and published in 1728. Yet while the extremely scrupulous Locatelli was carefully and sincerely exploring the most hidden resources of the flute idiom, and the meticulously polishing his Op.2, the quick and astute Vivaldi rather hurredly set out to mask those small masterpieces known as concerti da camera (including the celebrated Del Gardelino, La note, and La tempest di mare), in order to resell them (making use of his shrewd commercial talents) at a particularly felicitous moment on the musical market. Thus, beyond the pruning of a few notes from certain rather repetitive melodic figures, the inclusion of a new adagio for La tempest, and the transposition up a step of the far-from-comfortable adagio in F minor taken from the concerto in F major, this re-elaboration does not even slightly approach an idiomatic writing style in these concertos – works which were, and remain, incongruous to the musical language of the transverse flute.

The opening concertos – the fourth, which was composed expressly (or had been perhaps recently written) with precise attention paid to the characteristics of the instrument, but the presence of this work contributes, from a stylistic point of view as well to highlight further the pastiche-like nature of the collection. In addition to the concertos of Op.10 which, as we have seen, had little more to do with the violin and the idiom at its best: openings with the theme in octaves (RV429), in syncopation (RV436), with the three typical repeated chords as in a Sinfonia Avanti l’opera (RV427), etc. Here the flute, always perfectly at ease, passes from cantabile phrases typical of its nature to virtuosic arpeggios and leaps in imitation of violin playing, without, however, being overtaxed, as in the concerto for flute alone – a sign not only that the author was more aware of the technical possibilities of the instrument, but also that the style was moving toward that simplification which would lay the ground for classical tastes. The concerto for two flutes (RV533), finally, seems to belong to the Red Priest’s last period, marked by the Concerto con molti instrumenti: here, far from any virtuosic temptation, it is the taste for instrumental color and the playful exchange among the parts which prevails, all thanks to the usual, Tiepolo-esque cleanness of the Vivaldian brush stroke.

Vivaldi: the renovated flute

The Ryom catalogue of compositions by Vivaldi lists seventeen solo concertos for transverse flute. Nonetheless, for reasons beyond mere cataloguing, this number needs to be re-evaluated. These seventeen works include a concerto all traces of which have been lost (RV784); a spurious concerto, that is, a reworking for recorder (RV430) by Graupner of a violin concerto; in itself, in our present state of knowledge, the concertos from Op.10 (RV428, 433, 434, 437, 439) which cannot objectively be considered as works for the traversiere, aside from the fact that they were published under that title for purely commercial reasons. We are thus left at the present unexcavated concerto RV431 and RV435. One may presume that the former is lacking the central slow movement, th e latter both the prelude and the concluding sections. In any case, the stylistic distance between the two orchestral tutti sections, testifies to the last developments of a Vivaldian musical language. Finally, the concerto in G major (RV436) carries in the Largo the indication violini over the line of the accompaniment (although written in bass clef as Vivaldi was wont to do when entrusting to the violins the part of a bassetto). This indication was later cancelled out by pen, leading modern editions and performances to entrust the part to the continuo. A copy in separate parts preserved in Berlin also confirms the trail of the missing concerto, which has been restored in this recording. As to the character and the style of these works, it is worth nothing that they present all the distinctive elements of the Vivaldian idiom at its best: openings with the theme in octaves, syncopation, with the three typical repeated chords as in a Sinfonia Avanti l’opera (RV427), etc. Here the flute, always perfectly at ease, passes from cantabile phrases typical of its nature to virtuosic arpeggios and leaps in imitation of violin playing, without, however, being overtaxed, as in the concerto for flute alone – a sign not only that the author was more aware of the technical possibilities of the instrument, but also that the style was moving toward that simplification which would lay the ground for classical tastes. The concerto for two flutes (RV533), finally, seems to belong to the Red Priest’s last period, marked by the Concerto con molti instrumenti: here, far from any virtuosic temptation, it is the taste for instrumental color and the playful exchange among the parts which prevails, all thanks to the usual, Tiepolo-esque cleanness of the Vivaldian brush stroke.
CD40
Concertos for multiple instruments
Already in the first decade of the eighteenth century, Vivaldi showed a fine sensibility for the various instrumental timbres and their weight of combinations. He, more than any of his Italian contemporaries, left a great number of works composed for diverse and highly imaginative combinations of wind and string instruments (consider, for example, his Concerto RV97 for viola d'amore, two oboes, two horns, bassoon and continuo). The source of this florid and multiform inspiration can be nonetheless traced back not only to the composer's own personal tastes, but especially to his good fortune to have worked for an institution disposed to the use of timpani is justifiable. The Concerto RV576 for His Royal Highness the Elector of Saxony (entitled Concerto it 10 obligati in the Dresden copy) testifies to the great interest in Vivaldi's music which Pisenel aroused in the court orchestra in Dresden. Yet despite Vivaldi's dedication to the artistic Friedrich August, as well as the assiduous efforts on the part of his student to spread his fame, the Venetian composer was never invited to court, whereas the younger Veracioli had already been called into service there. Even without the dedication, one could guess the destination of this work from the convincing musical clue of its widespread - indeed excessive - use of octave doublings. It was well-known that Prince Friedrich August was a great lover of musical artifice and eccentricity, and in bowing to his peculiar tastes, Veracioli composed an entire movement in unison (Ouverture nr. 4, 4th movement). Vivaldi, who had always made great use of unison writing, thus was able to see the entire movement of the solo oboe of this concerto in this extravagant fashion, in an effort to please the prince. Even if Vivaldi himself is entirely responsible for the work, even to the point of indicating the oboe, flute, or the violin. The Concerto RV566 for two oboes, two bassoons, two violins and strings is, for both its plasticity and its freshness of invention, one of the finest works composed for a large chamber ensemble. The tutti of the third movement is a variant in a minor key of the tutti from the first movement of the Concerto for recorder RV434 (same as RV442), while the chromatic section reappears in three other works: RV84, RV95 and RV270. This is not in itself unusual: all of the other concerto recorded here contain material borrowed from earlier works, and indeed one can say that three fourths of Vivaldi's entire production are closely intertwined by themes and fragments which continuously crop up in his music. The Concerto for two horns and strings RV538 is one of two solo concerti which Vivaldi wrote for this pair of instruments. Since Vivaldi composed eight other concerti in addition to these two solo horn parts, he may well be considered an enthusiastic pioneer of the instrument. For while it was previously used in the orchestra merely for colour in order to evoke hunting scenes or to suggest a certain atmosphere, with Vivaldi it becomes a large force of ear, an instrument of soloistic mastery. The various idiomatic individuality of each of the solo instruments.

The Concertos on this recording
Two different versions of the Concerto grosso a 10 strumenti RV562a are known. One (RV562b) is extant both in separate parts prepared by the court violinist Pisenel in order to enrich the repertoire of the orchestra in Dresden, and in an autograph fragment held in Turin. The other (RV562a) is a manuscript in an unknown hand belonging to a collection of ten concerti, all of which were performed in Amsterdam on 7 January 1738 on the occasion of the hundredth anniversary of the Schoburg theater. The chronicles of the festivities cites Vivaldi as Compositore van't Munzij (“composer of the music”) at the head of a group of local instrumentalists, a fact which might suggest that Vivaldi had made a special trip to the Dutch capital for the occasion. This theory has recently come under criticism by Luc Van Hasselt and Kees Vlaardinghbroek, who present solid, albeit not entirely decisive, arguments. It still remains to be explained why Vivaldi’s name appears at the top of a list of those present (Namen der Muzikanten, i.e., “names of the musicians”), if he was not in fact in Amsterdam at the time and if his music was instead sent or re-elaborated by others without his knowledge. Regardless of the outcome of this controversy, the fact remains that the Concerto RV562a is a wonderfully rich, elaborate and ostentatious work, and entirely suitable to the festive occasion. In the Amsterdam version, as opposed to that from Dresden, the timpani also play a role, providing an element of solemnity and forming a solo trio of hunting horns; these, however, are not written out in the Vivaldi autograph, and are clearly placed only in the Dresden copy. The other concerto, RV576 for His Royal Highness the Elector of Saxony in an autograph fragment held in Turin, is another fine example of the orchestral style of Vivaldi's time, despite its fragmentary state, which is not completely clear. The Cadence Smith translation: © Federico Maria Sardelli
speaking in its own particular idiom, and achieving a definition of character quite similar to personae in a well-written play. Here, again as in RV562a, the principal violin plays the starring role, and is thus responsible for sustaining the listener's interest and most of the operatic interest in the opera, the music, one might well assume that Vivaldi wrote it for himself, or perhaps for one of his most brilliant students, such as Anna Maria nicknamed 'Dal Violin'. It is a pity that we are firm believers in the historical uselessness of drawing parallels among the arts, for otherwise we would be very tempted to recognize in some of Tiepolo's frescoes the most faithful visual translation of these Concerti per molti istromenti.

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translation: Candace Smith

CD42

Opera Overtures

>All the same, the whole of Europe stands before my name and reputation after the 94 operas I have composed.' With this legitimate expression of pride, in the midst of a heartfelt supplication addressed to Marquis Guido Bentivoglio on 2 January 1739, the elderly composer offers his own tally of the operas he had composed. Now, if we were to verify some of Vivaldi's other statements of this tenor – for instance, his mention to Holdsworth that he had published 17 editions (and not 12), or to Bentivoglio that his house cost him 200 ducat a year (and not 136) – we would tempted to mistrust this figure. But it is all very well for posterity to sift through the surviving documents and make such calculations on behalf of those who can no longer give us explanations. And in all fairness we should also allow for the fact that, were Vivaldi to give a key-plan and the facts, he would perhaps tell us that 17 is an exact reckoning of the single books in which his collections are divided, or that the number 94 includes not only the operas that are today dispersed, but also all the reworkings and pasticcios that he put together or was somehow involved in. In all after, such activities were just as much a part of the opera composer's official business as anything else. But whatever the exact figure, of this vast output which ranges from Ottone in Villa in 1713 to Rosmira Fedele in 1739, today we have evidence of only 47 operas. Of these, only 31 have survived as musical sources. And of these, 14 are complete, 8 incomplete and 9 fragmentary. The systematic production of 18th-century opera being what it was (a system nourished by insatiable demand and subject to the appetites of fashion or sudden collapses of public favour), the opera composers always had to be ready to tackle the changing needs of performance: that is, by providing new arias and new recitatives, by adapting new texts to old compositions, and by revising old materials or re-stitching together either their own works or those of other composers. After all, the musical materials from operas that had already been staged were viewed as a kind of treasury, a source that could be freely tapped to meet any possible requirement. If anything, the sinfonias or opera overtures were subjected to even more swapping and changing. Only 15 of the sinfonias in Vivaldi's oeuvre can be with certainty be linked to the actual titles staged; and of these, two belong to a quasi-theatrical work [the serenata La Senna Festeggiante] and one is the piece that opens the third act of the heroica pastorale opera La Fida Ninfa. This last work, a singular "sea storm", deserves special attention, for it is not an overture, but a prelude to the third act of the dramma pastorale that inaugurated the Teatro Filarmonico of Verona. For the occasion Vivaldi reworked a musical idea he had already successfully developed as concertos for transverse flute (RV570, RV4435) and violin (RV253, RV309), but this time with the addition of horns. The clamour of these instruments together with the impetuous string writing make it a masterpiece of colour and descriptive eloquence. Wind instruments are present also, however, in the two sinfonias to La Senna Festeggiante, a serenata composed in 1726 for the French ambassador in Venice, count Vincent Languet: here the score also specifies "due flauti o piú" and "due oboi o piú", in unison with the violins. If to modern ears, accustomed to the subsequent development of the opera sinfonia, the works of this period might well seem excessively cramped by the drastic harmonic and formal conclusion that betrays their origin as a resonant signal to command the attention of a distracted audience, an acquaintance with Vivaldi's works should invite us to revise our opinions. In spite of the customary single fact that, we stability, Vivaldi's sinfonias are astonishingly successful in freeing the entire orchestra from the real novelty of his sinfonias. With their remarkable expressive power and unashamedly sentimental tunes, enveloped in an atmosphere of nostalgic melancholy that none of his contemporaries could evoke with such mastery, these pieces surely acted as an effective signal for even the most unruly audiences.

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translation: Candace Smith

CD43

Sonatas and Trios arr. for recorder(s)

The most famous works from Vivaldi's inexhaustable catalogue merit repeated re-examination, providing, as they do, such scope for exploring new aspects and new meanings. But many of the less well-known or youthful works also have exceptional power and a variety of 'effects'. Such is the case with the sonatas included on this recording, which provide a good example of the variety and originality of the young Vivaldi's musical style. Almost 270 years after the composer's death, his music retains a remarkable and enduring power and capacity to surprise and beguile the listener. The works given here are original sinfonias that were originally drawn from operas whose sinfonia has been separated from one manuscript so as to be attached to the beginning of another. In this first complete recording of the sinfonias, in the cases where the same work was used for different operas, I have chosen to present exclusively the version that appeared for the first time. For example, the sinfonia to Ercule sul Termodonte is found recorded just once: as the sinfonia to Armida, with which it first appeared five years earlier than with Ercole. There was only one controversial case. The first two movements of the sinfonia to Farnace were performed from the carnival of 1722 until 1738, are identical to those for Dorilla, first performed in the autumn of 1726. Apparently this would suggest that the Dorilla sinfonia was reused for Farnace, with a substitution of the last movement only. But in fact the situation of the sources is much more complex, for our Farnace score relates to a performance of 1731; that for Dorilla to a revival of 1734. Hence, since it is impossible today to identify the sinfonias used for the first performances of these two operas, we have preferred to observe the chronology of the surviving sources. A complete text of every sinfonia is recorded, while the third movement of that to Dorilla (none other than the famous theme of the "Spring" concerto, astutely employed also in the opera's opening chorus) is added as an appendix. In the cases in which the substitution of movements and their circulation from one opera to another also entailed changes in musical substance, all the variants have been recorded. Hence we have recorded not only the middle movement of the sinfonia to Il Giustino as well as the variant version reused later for La Senna, but also the final movements of Sena and Farnace, which are typically superficially identical. The second movement of the opera sinfonias is that of the concerto with fourpart writing for strings. However, it was customary for oboes, when available, to take part in the performance as well: so when the score permitted it, oboe doubling has been reinstated. In three cases only did Vivaldi choose to write concertante parts for wind instruments: for two oboes - alongside the two violins principali - in Ottone in Villa; and for two horns in Bajazet and the "Tempesta di Mare" of La Fida Ninfa. This last work, a singular "sea storm", deserves special attention, for it is not an overture, but a prelude to the third act of the dramma pastorale that inaugurated the Teatro Filarmonico of Verona. For the occasion Vivaldi reworked a musical idea he had already successfully developed as concertos for transverse flute (RV570, RV4435) and violin (RV253, RV309), but this time with the addition of horns. The clamour of these instruments together with the impetuous string writing make it a masterpiece of colour and descriptive eloquence. Wind instruments are present also, however, in the two sinfonias to La Senna Festeggiante, a serenata composed in 1726 for the French ambassador in Venice, count Vincent Languet: here the score also specifies "due flauti o piú" and "due oboi o piú", in unison with the violins. If to modern ears, accustomed to the subsequent development of the opera sinfonia, the works of this period might well seem excessively cramped by the drastic harmonic and formal conclusion that betrays their origin as a resonant signal to command the attention of a distracted audience, an acquaintance with Vivaldi's works should invite us to revise our opinions. In spite of the customary single fact that, we stability, Vivaldi's sinfonias are astonishingly successful in freeing the entire orchestra from the real novelty of his sinfonias. With their remarkable expressive power and unashamedly sentimental tunes, enveloped in an atmosphere of nostalgic melancholy that none of his contemporaries could evoke with such mastery, these pieces surely acted as an effective signal for even the most unruly audiences.

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translation: Candace Smith

94840 Vivaldi Edition 14
Sonata in C minor (Lund MS) RV74: This is one of the few trio sonatas by Vivaldi held in manuscript in separate parts at the Universitätsbibliothek in Lund. It undoubtedly dates from a more mature period in the composer’s career (it was written around the mid-1720s), and may have been commissioned by some foreign purchaser with very demanding musical tastes. The piece is one of the clearest examples of the new type of sonata form, combining the four-movement pattern of the church sonata with the more stylized binary-form dance movements of the chamber sonata. It is one of the most attractive and difficult works on this CD, and it engenders relaxed, inventive works of serene mastery. Here the fast movements although in reality the third movement is no more than a link between the Allegro and the concluding Sarabanda.

Sonata in C RV61: This sonata opens by following the sober, classic Corellian model to the letter, but soon a need to break free from such patterns, together with Vivaldi’s characteristic restlessness, emerges, unsettling the sequence of harmonies and turning them wayward at times. For this performance of the C major sonata we have used the highest recorded on the disc, a pair of violins in C. The sonata is in four movements although in reality the third movement is no more than a link between the Allegro and the concluding Sarabanda.

Sonata in E minor RV67: This sonata is in four movements, to which we have added an abbreviated final ‘double’. The first known edition was published in Venice in 1705 by Sala, but this was seemingly preceded by an edition from 1703; the piece is certainly one of Vivaldi’s earliest works.

Sonata in B flat RV46: This is an adaptation of a solo sonata for cello held in the Bibliothèque nationale in Paris in the edition entitled ‘VI Sonates, violoncello cello col basso’ published in the city by Le Clerc-Boivin around 1740. The sonata exploits practically the entire range of the instrument, up to the very top, where it is hard to make the notes speak. The third movement, where the recorder deliberately avoids the upper octave, has considerable pathos, where the solo instrument, accompanied by the solo theorbo, creates a magical atmosphere.

Folia in G minor RV63: The 20 variations that make up this piece show Vivaldi measuring up to the model of his ideal teacher, Corelli. The perfect variations he writes may spring from Corellian roots, but the composer’s distinctive personality fully emerges, in a demonstration of the Red Priest’s compositional prowess. Here we have used a pair of recorders, the most commonly used in the Baroque period. The technical demands are considerable in places, but the results are never less than gratifying for both the player and listener.

CD44+45 Complete Cello Sonatas: The nine Cello Sonatas of Antonio Vivaldi have established themselves as among the most popular of all Baroque works for the cello. Like so many sonatas of the period these were written down as a melody line and a bass; and though many solutions have been suggested and tried, such as the use of an organ, theorbo or a guitar, the bass is most often realized for the cello. In all probability, however, these nine works are only a portion—perhaps a small portion—of the number of sonatas he actually wrote for the instrument. Vivaldi’s known output of music is very large, but no-one seems to have appeared in print without his participation and perhaps (without his knowledge), and the manuscripts containing cello sonatas that we have owe their survival to luck rather than careful preservation.

For the technical demands are considerable in places, but the results are never less than gratifying for both the player and listener. © Lorenzo Cavasanti Translation: Kenneth Chalmers
movements tend to be dance-like, sometimes with rustic and jocular undertones, and sometimes with quirky, asymmetrical phrasing, while the slow movements are calmly melodic in conception. © Malcolm MacDonald

CD46
Sonatas and Trios for Flute
Antonio Vivaldi made a significant contribution to the development of flute repertoire in the first half of the 18th century, both within his home city of Venice and disseminated across Europe, even though the role he played has not always been fully appreciated. Yet Vivaldi composed much original music for the recorder and the transverse flute. He was at the core of an intense exchange of adaptations and personal loans, of transcriptions by other authors, according to a common practice which produced a number of collections of “choice pieces by the greatest Authors fitted to the German [transverse] Flute”. A few compositions for flute have survived as unsigned manuscripts but carrying his name, although some musicologists have debated their authenticity. Nonetheless, these works are associated with original productions, or at least belong to Vivaldi’s stylistic influence. This CD contains a collection of works for flute and thorough bass, and two flutes and thorough bass, catalogued among Vivaldian works according to the latest scholarly research. According to the ancient practice of the “recercata” – the free execution of a prelude by the soloist before the actual beginning of the piece – the sonatas RV48 and 51 both open with a prelude, respectively extracted from a composition by the Italian violinist Nicola Matteis, active in England between the 17th and 18th centuries, and a prelude from the player Sylvius Leopold Weiss (RV51). In RV51, which belongs with other original works of Vivaldi (such as the Sonata RV27 for violin, edited as op.2 no.1 in 1709), a recitative is added (originally for voice, from the Serenata a tre RV58) as an introduction to the second half of this sonata, which in its diffuse cantabilità approaches the vocal style of the Cantata. A recording of “Spring” from The Four Seasons is at the centre of the CD. This concerto is the first of the famous “Four Seasons”, which enjoyed extraordinary fame during Vivaldi’s life. The arrangement, testifying to the persistent success of Vivaldi’s concerto, made almost into a myth just a few decades after his death, is due to the intelligent curiosity and the refined musical sensitivity of Jean-Jacques Rousseau, who published it in 1775, thus proving his talent for translating the language of the violin into idiomatic music for solo flute. The two sonatas for two flutes and thorough bass (RV80, RV80D), in tripartite concert form, are examples of a genre to which Vivaldi was particularly devoted between 1728 and 1730, a period during which there were documented contacts between the Venetian composer and Duke Carl Ludwig Friedrich von Mecklenburg-Strelitz, an enthusiastic flute amateur, who was at the time visiting Venice. The development of the thorough bass is carried on the thread of the amazing ability of the performers to improvise. The concerto on this recording consists of an Italian harpsichord and a chest organ, in a variety of combined and alternate roles, to guarantee a wide range of rich, deep sounds, where the flute, alone or in a pair, may stand out from the melody or perfectly merge with it. © Doron, Univ. di Padua Translation: Roberta Bruni

CD47
Oboe Sonatas
The catalogue of Vivaldi’s works compiled by Peter Ryom reveals a great number of solo concertos (13 for oboe, three for two oboes, three for violin and oboe, one for flute and bassoon, one for oboe and cello, plus all the chamber concertos), but only one solo sonata (in C minor RV53) for a single oboe, and two for two oboes (in G minor RV81 and in C major based on a continuo by Handel). It would thus appear that Vivaldi tended to shun chamber works. The scholar Michael Talbot points out that whereas the concertos were composed for the orphan girls at the Ospedale della Pietà, and have thus come down to us as a coherent collection despite the vicissitudes of history, the sonatas were often composed as commissions for private patrons, which made them more subject to loss and dispersion over time. Until recently the sole surviving oboe sonata seemed to be RV53 in C minor, a virtuoso work of great harmonic complexity that was dedicated to the great Dresden obist, Johann Christian Richter (1689–1744), who played in the orchestra conducted by Johann Georg Pisendel (1687–1755), himself a violinist and composer who also commissioned and purchased a number of Vivaldi concertos. Of the 12 Vivaldi Sonatas ‘For Pisendel’, kept in Dresden and all catalogued as works for violin, only four are signed. Furthermore, two of these (in G minor RV28 and in B flat major RV34) stand out from the others for length, style and double strings, and lend themselves easily to adaptation for the oboe. Given the fact that the first, second and third movements of the Sonata in G minor consist of two sections with ritornelli that Vivaldi himself parodied down considerably, I decided for performance purposes to bring the melody back to the fore by eliminating all the embellishments, along the lines of the continuo, using Vivaldi’s original version only for the ritornell. The Sonata in C RV48, whose manuscript is kept in Cambridge, is also part of a collection of sonatas for violin or flute. Based on the reproduction of the original manuscript published by Spes, the flautist and musicologist M. Castellani has pointed out that the limited range of the work and the use of a bottom C sharp suggest that it would have been better suited to the oboe. Flutes of the period did not have a C sharp key, whereas this was the lowest note on the oboe used at the spedale della Pietà. On the bell of the two extant instruments, built by Johann Christian Denner in the early 1700s, there are four resonance holes, two more than usual, which raised the lowest note by a semitone. The Sonata in G minor RV51, kept in Leipzig and ostensibly written for the flute, also occupies the lower register. The choice of pitch, dark but brilliant in tone, also suggests that Vivaldi originally had an oboe in mind. The Sonata in C minor RV53, defined by Vivaldi himself as a solo, was discovered around 1860 at the Court Chapel in Dresden, in a cupboard devoted, it was thought, to various obscure Italian composers (of which Vivaldi would have been one at the time). This proved to be a cache of great importance, since it also contained 83 violin concertos by Vivaldi! A particular feature of the opening Adagio of RV53 is the contrast Vivaldi makes between the incessant leaping rhythm of the continuo and the cantabile line of the oboe. The fourth movement brings another contrast between the continuo, in 3/4 time, and the melody of the oboe, in 6/8, in a Gigue which reuses a theme from Vivaldi’s opera L’Incoronazione di Dario. The last piece in this recording is the Sonata in G minor RV58, derived from the collection known as Il pastor fido Op.13, which is now thought to be by Nicolas Chédéville. Although sonatas of this period did not have certain French characteristics, including a choice of instruments that includes the musette, the final sonata of the collection uses themes already used by Vivaldi and is more Italian in style. © Paolo Pollastrì
Translation: Kate Singleton

CD48
Il Pastor Fido
By the end of the 16th century, Italy was showing signs of literary as well as political decadence: the cultural axis of Europe was heading westwards towards England, and north towards France and Spain, and south towards England, largely thanks to the flow of riches from the Americas. Giovanni Battista Guarini, who was active in the late Renaissance and early Baroque age, moved away from the prevailing classical models, allowing for the taste of the audience to prevail over that of the author, and embracing the fact that the spread of printing brought in its wake not only wider audiences and demand but also the commercialisation of fashion and literature. It was within this perspective that more widespread wealth also accounted for a decrease in the importance of aristocratic patronage. In the years following 1580, Guarini wrote what he himself described as a ‘pastoral tragicomedy’, Il Pastor Fido (‘The Faithful Shepherd’), which he published in 1590. There were two minor performances of the work before the author decided to direct a lavish production in Mantua, at the Gonzaga court, in 1598. Il Pastor Fido was extremely popular with audiences, and for reasons that are now far removed from modern-day parameters: the fact that an aristocratic society identified with certain archetypes, which became self-perpetuating precisely because they were reassuring. There are two reasons for adding these considerations to a booklet accompanying a release of Vivaldi’s music: one regards the fact that a collection of his compositions shared the name Pastor Fido; and the other concerns the permanence in both periods of a widespread phenomenon that is not easy to grasp for present-day audiences. Guarini’s work was so popular that, according to Salvador Rosa, ladies used to take the volume to church with them and consider it part of the service. The book certainly enjoyed enormous success, with at least 100 reprints. Many madrigalists, including Giaches de Wert, Claudio Monteverdi, Sigismondo D’India, Alessandro Grandi, Tarquinio Merula and Heinrich Schütz, were attracted and inspired by the work, which later became the core of an opera of the same name by George Frideric Handel. The six sonatas on this recording also derive from that original Pastor Fido. At one time thought to be by Antonio Vivaldi, today they are attributed to the French composer Nicolas Chédéville (the younger), who was connected with the circles of Jacques Hotteterre, the oboist and music player who also composed a number of collections of chamber music, as well as teaching and building musical instruments. It is a known fact that towards the end of the 1730s the success of Vivaldi’s music was beginning to wane in Italy, whereas in France it continued to enjoy wide acclaim, especially among the Parisian audience. The Bykowsky’s violonista signatures, the Le Clerc brothers published 13 editions of his works, both in their original forms and in variously arranged versions. Moreover, illustrious musicians such as Joseph Bodin de Boismortier, Michel Blavet, Michel Corrette and Nicolas Chédéville turned their hands to transcribing the works inspired by Vivaldi’s style, or circulating transcriptions and arrangements of
his compositions. Despite this, towards the beginning of 1730 various personal and financial vicissitudes persuaded Vivaldi to give up publishing his music and to focus on the potentially more profitable business of selling manuscript versions of his concertos. Following Le Cène’s publication of his Op.12 in 1729, no further collection was printed for distribution until the Op.13, which took the Parisian scene by storm ten years later. It was curious that this should have taken place in a city in which Vivaldi had no direct contacts, or even a publisher. In 1790 Philippe Lescat unearthed an illuminating document dated 1749 that clarified once and for all the hitherto controversial attribution of the famous Op. 13 Pastor Fido. The fallacy had lasted over 250 years, from the appearance at Madame Boivin’s music shop in Paris of a series of sonatas whose frontispiece was as follows: IL PASTOR FIDO | Sonates, | POUR | La Musette, Viole, Flûte, Hautbois, Violon, | Avec La Basse Continue. | DEL SIG.R | ANTONIO | VIVALDI | Opera XIII. | prix en blanc 6.8 | [decorative emblem] | A PARIS | Chez M.e Boivin M.e de rue S.Honoré à la Règle d’Or. | Avec Privilege du Roy. So how did the spurious edition come about? A certain skill is required to compose a work that can hoodwink the entire gamut of listeners and players for over two and a half centuries. Clearly Chedeville had the ability not only to turn the arias and minuets into the galant style, but also to create convincingly solid, creative counterpoint. The Pastor Fido is indeed largely his work: he borrowed subjects from Vivaldi and other composers, and developed them as far as possible in the same musical idiom. The commercial success of the edition lay in Vivaldi’s name, in the Italian style, and in the fact that the less than two-octave span of the melody line made the work suitable for a range of instruments. © Mariagrazia Liberatoscioli Translation: Kate Singleton CD49 Sonata and Concerto for Flute and Bassoon This recording is intended as a sort of projection of the “vocal” resources of wind instruments. That is to say, these sonatas evoke remarkable resources of expressive communication, and the wind instruments employed here attempt to draw inspiration from the model of the human voice, with all of its vast possibilities. Already the most famous of sixteenth-century treatises, by Ganassi, encouraged the performer to follow this precept: “you must know how all instruments in regard to and in comparison with the human voice are unworthy, and thus we must force ourselves to imitate them.” Vivaldi had at his disposal excellent female instrumentalists, and the possibility of utilizing above all the flute, bassoon and oboe as a sort of projection of human characters was irresistible for an opera composer such as he. Indeed, the specter of the tonalities employed perfectly and profoundly embraces, in our opinion, the communicative resources of the voice. These include the vivacious, brilliant, and yet cantabile and evocative attitude of the recorder, which, thanks to its diverse means of articulation, can at times suggest the idea of the spoken word. The melancholy and slightly decadenct sound of the bassoon, on the other hand, playfully presents its more animated and virtuosic side. Thus Vivaldi creates an almost theatrical personification of the instruments which, surrounded by their diversity and uniqueness, echoes those theatrical affects so fashionable in Venice. For this very reason, we as players hope to guide the listeners in this direction, initiating the approach recommended by our authoritative European predecessors from past centuries in their writings about Vivaldi in 1714, J. Quantz stated in his biography: “It was at this time in Pirna that I saw for the first time the concertos of Vivaldi with my own eyes. These pieces, composed in a heretofore-unknown genre, made a great impression upon me. I took advantage of the occasion and procured a respectable number of them. Later, the marvellous ritornellos of Vivaldi served me as an example of perfection.” And Charles de Brosses writes in his celebrated travels to Italy: “In Venice, the people flock to the theatre, immersed in a climate of ecstasy and affect. The music. The adagio is ennobled by a rare cantabile treatment of the two high voices: they appear almost human, a sort of vocal projection of the spoken word. The orchestra maintains a great sense of balance between the solos and the tutti, in concentrated form, since the ripieno effect is inevitably present whenever you hear episodes which are vaguely Spanish in flavour, with an extraordinary use of rhythms and a variety of articulations which give it an air of extreme virtuosity.” The Sonate a Flauto, Aubois e Fagotto (as it appears in the autograph copy held in the Biblioteca Nazionale of Turin) is particular in that it does not explicitly indicate the use of a harmonic instrument for the continuo. This fact does not, however, preclude such a solution. In our recording, nonetheless, we have attempted to underline the sober and effusive character which accompanies the two upper voices with the isolated continuo. In spite of, or perhaps because of this choice, one notes even more the meticulous care taken with a phrasing which must sustain the articulation of the two upper voices. The flute and oboe at times play as equals, but more often it is the flute which takes the lead, while the oboe reiterates and underlines particular moments. Certain musicologists have found in this piece a sort of concerto grosso in concentrated form, since the ripieno effect is inevitably present whenever the oboe enters. The entire game is skillfully played by Vivaldi as he maintains a great sense of balance between the solos and the tutti, in effect creating a hybrid and intriguing vision of chamber and orchestral music. The adagio is ennobled by a rare cantabile treatment of the two high voices: they appear almost human, a sort of vocal projection of the world of the theatre, immersed in a climate of ecstasy and affect. The concerto concludes, finally, with a gay allegro based on a chromatic descending incipit played by means of the oboe and the flute, and thus the theme progresses to the oboe. The theme then develops in a perspective of rhythmic figures moving in parallel thirds, which isolate the movement as a typically brief and vivacious movement from a concerto. © Paolo Tognon Translation: Candace Smith CD50 Concertos transcribed for organ by J.S. Bach Like many composers throughout history, Johann Sebastian Bach frequently borrowed from himself and paid tribute to other composers by transcribing their works for other instruments. It therefore comes as no surprise that his voluminous oeuvre for solo organ should include transcriptions of both his own concertos for solo keyboard and of instrumental concertos by such colleagues as Vivaldi. The present CD’s offers listeners an opportunity to discover new facets of Bach’s extraordinary compositional imagination. While the works to be heard on this recording are surely enhanced by the majestic sonorities of the organ, the essence of the music is the galvanizing quality of its inherent energy: what Elena Barshi describes as “its striving for transcendence.” Convinced that “the music must be allowed to speak for itself in all its glory”, she was intent on achieving an interpretation that would reveal the natural timbres of the registers and bring out the structural clarity and brilliance of the score – the latter consists of the magnificently resonant voices (7-second echo) of the churches in which they played. Ms. Barshi has also taken up the Baroque tradition herself and prepared an organ arrangement of Bach’s Concerto for Four Harpsichords and Orchestra (BWV1066c), which for the first time in Pirna that I saw for the first time the concertos of Vivaldi with my own eyes. These pieces, composed in a heretofore-unknown genre, made a great impression upon me. I took advantage of the occasion and procured a respectable number of them. Later, the marvellous ritornellos of Vivaldi served me as an example of perfection.” And Charles de Brosses writes in his celebrated travels to Italy: “In Venice, the people flock to the canal to hear music with great arbor as if it were the first time ... Vivaldi is an old man gifted with a prodigious vigor in creating. I have heard him boast that he can compose a concerto, with all its parts, faster than it would take a copyist to transcribe it.” The three sonatas for flute and continuo stand out for their melodic fluidity. They also highlight an instrumental texture in which the role of the soloist is drawn with an almost human, a sort of vocal projection of the spoken word. The adagio is ennobled by a rare cantabile treatment of the two high voices: they appear almost human, a sort of vocal projection of the world of the theatre, immersed in a climate of ecstasy and affect. The concerto concludes, finally, with a gay allegro based on a chromatic descending incipit played by means of the oboe and the flute, and thus the theme progresses to the oboe. The theme then develops in a perspective of rhythmic figures moving in parallel thirds, which isolate the movement as a typically brief and vivacious movement from a concerto. © Paolo Tognon Translation: Candace Smith
playing with herself in the multitrack recording as “something like flying through space with at least six voices continually weaving around your inner self. Or like plunging into a waterfall of sound with passages cascading around you as you whirl through a perilous dance.”

© Elena Barshai

Act I

Teuzzone incites his soldiers to battle and comforts Zelinda, who fears for the outcome of this unfair fight, and indeed, despite his acts of valour, Teuzzone is defeated and taken prisoner. Cino and Sivenio would like to have him immediately put to death, but Zidiana hesitates to sign Teuzzone’s death warrant. She finally decides to put off the execution while summoning the condemned man to a last meeting, at which Zelinda will be secretly present. Teuzzone, disdainful of his awaiting fate, rejects the amorous advances which his young step-mother now openly makes. Finally, aware of Zelinda’s presence, he is unable to hide his own feelings for her, thus increasing the jealous wrath of Zidiana. Nonetheless, the prince remains indifferent and is taken back to prison, claiming that he would rather die than succumb to blackmail. At this point, the emperor, whose pride is wounded, is prepared to sign Teuzzone’s death warrant when Zelinda, in a last desperate attempt to save him, offers to give him up and even to persuade him to marry Zidiana. Surprised by such abnegations, Zidiana agrees to another postponement of the execution and begins once again to hope.

Act II

Cino, although suffering some remorse for his actions, is now confident of the proximity of Teuzzone and his own royal title as Zidiana’s husband. The latter arrives at the very moment, and the two accomplices immediately engage in a furious duel. At the sound of arms, Zidiana rushes in and attempts to calm the two rivals with a surprising twist which, after a multitude of sights and tragic episodes, conclude with a happy ending and wedding bells. At this time, thanks to the studies of orientalists (especially French ones such as Jacques Martin and Father de la Halle), the fashion of the chinoiseries began to take hold, and would continue throughout the entire Age of Enlightenment, leaving practically no one untouched by its charms: not only Leibniz and Voltaire, but also the gardeners of Potsdam, the potter makers of Saxony or Capodimonte, the architects and decorators of Munich, the silversmiths of Munich, the weavers of Paris and Venice. And even musicians such as Vivaldi, Paisiello or Gluck...

Accompanied by an usually rich orchestration, complete with such special effects as timpani soloists, the heroic and beautiful princesses in this story fall in love, launch conspiracies, wage wars, and curse their fate, all within the context of fluid arias and ariettas (now tender, now ardent and inextak which is as fascinating as its music – the protagonists do not invoke the Gods on Olympus, but rather the deity Amida (the Buddha of ‘Infinite Light’). They speak, moreover, of polygamy and of the cult of their ancestors, of oracles, of solemn funeral rites and of human sacrifices, in a blend which is as inexact as it is fascinating, and which denounces the hasty appropriation of the exotic setting for purposes of spectacular effect, a bit like what the screenwriters of Hollywood would do two and a half centuries later.

Overture

Act I

Dying as a victor on the battlefield, the emperor Tronconce leaves his son Teuzzone as inheritor to the throne. But Tronconce, with his young widow, Zidiana, rather than renounce her sovereign power, considers remarrying Teuzzone himself, for whom she bears a secret passion dating to before her marriage. Meanwhile, however, she hides herself nearby in order to watch the proximity of Teuzzone’s death and his own royal wedding with Zidiana, while summoning the condemned man to a last meeting, at which Zelinda, a Tartar princess, renew their vows of love and fidelity. As soon as the ceremony, when all preparations for the executions have been completed, Cino intervenes. Pretending to want to pronounce the death sentence, he instead reads to the people and the army assembly there Tronconce’s true testament. At this point the general Argonte, Tartar prince and friend to Zelinda, enters with his troops and arrests the traitors. The generous Teuzzone, having recovered the throne, pardons everyone (except the unrepentant Sivenio, who is instead sentenced to life imprisonment), and offers to Zelinda his hand in marriage, amidst the jubilation of his subjects.

© Carlo Vitali
Translation: Candace Smith

Act IV

The first revival in Vicenza in modern times of Ottone in villa, in the form of concert performances given between 20 and 22 June 2008 as part of the 17th edition of the ‘Settimane Musicali al Teatro Olimpico’ festival, represented the fulfilment of a long-held wish in the city. Vicenza had in fact been the location of Vivaldi’s double debut as opera and oratorio composer in 1713, when Ottone in villa was performed at the Teatro di Vicenza on 17 May, and La vittoria novella at the Chiesa di S. Corona on 18 June (the victory of the title being that of the Christian forces over the Turks at Lepanto in 1571). After that distant date, apart from a (rather abbreviated) production at the Teatro Dolfin in Treviso in October 1729, Vivaldi’s first dramma per musica fell into total oblivion. In 1991, the Teatro La Fenice in Venice scheduled the opera, but because of financial cuts it was never staged. The overture has since been recorded a couple of times, but it was not until 1997 that the opera received its first complete recording. The opera is semi-comic, with a plot consisting of episodes of vice left unpunished and virtue unrewarded, involving disguises, infidelity, sexual ambiguity, lies, pretence and concealment. The setting is a ‘delightful’ villa near the walls of Rome, which the Emperor Ottone (Otho) has chosen for his entertainment. Domenico Lalli’s libretto is a simplified version of that of an older opera, Messalina, which had been performed in
Venice in 1680, with music by Carlo Pallavicino. The narrative is entirely reserved for the passages of recitative, while all the emotional tension is directed into the arias, almost all of them in the three-part da capo form. Some arias for more than one voice use the older, learned imitative style, and pastoral elements are brought into play, in the echo aria in Act Two, Scene 3, for example, which calls for 2 flutes and 2 violins on stage. In 1703 Vivaldi began his relationship with the Ospedale della Pietà, one of the four orphanages for girls in Venice. At first he was employed as a violin teacher, then of ‘viola all’inglesse’, and later as maestro di concerto. It was a relationship that, with a few interruptions, was to last for the greater part of his life. On 30 April 1713, Vivaldi obtained permission from the administrators of the Pietà to ‘be able to move from this city for one month, for the exercise of his skills’. When he arrived in Vicenza, he was 35 years old, and could no longer consider himself a young man. He was, however, famous for his active musical career, both as a performer and composer. Indeed, his collections of music for different instrumental combinations published in Venice in 1705 and 1709 and in Amsterdam in 1709 and 1711 were circulated widely throughout Europe. All that has survived of Lo vittorio navale is a copy of the libretto and a wealth of documentation of the public performance, but Ottone has been more fortunate: the libretto has survived (in three copies), as has the score, which is held in the Biblioteca Nazionale di Torino. It is perfectly possible that Vivaldi was asked by the administrators of the Teatro di Vicenza and the fathers of the church of S. Corona to take full responsibility for the performances. This would have covered everything from choosing the libretto for the opera to composing the music, employing the orchestral players and engaging singers whom he knew personally and respected. After his sad return, Vivaldi took on the role of theatrical impresario on a regular basis: in the autumn of 1714 he staged his Orlando finto pazzo at the Teatro S. Angelo in Venice, and employed two of the sopranos he had already engaged for Ottone in Vicenza. Anna Maria Giusti, known as ‘La Romanina’—who played Cleonilla in the first opera—and the Vicenza-born Margherita Facciolli, who played Tullia/Ostilio. The other members of the cast in Vicenza were Diana Vico (Ottone), the castrato Bartolomeo Bartoli (Caio Sillo) and the Roman Gaetano Morsis (Denvor). None of the singers was the first rank, although Diana Cico, the ‘vetusta di Venezia’ would later be leading the Italian theatres, in Munich and most notably in Handel’s company at the King’s Theatre in London. The castrato Bartolomeo Bartoli later made frequent appearances in theatres in Venice, Rome, Milan, Bologna and Munich. As far as the orchestra is concerned, it can be assumed that the players—almost all of whom were active in the Venetian opera houses—performed in both the opera and the oratorio. The forces that Vivaldi asks for in his first opera, replicated exactly in this modern performance, are three first violins, three seconds, a viola, two viollette, violone, two oboes, two flutes and harpsichord. Vivaldi probably directed the opera from the violin. This was the case in the oratorio one month later in S. Corona, where ‘with his miraculous violin he performed a pastoral interlude and then played an echo piece between our great organ and his violin, which was hugely applauded, followed by a fugue for all which led to cheers from every member of the audience’. It is no coincidence that in Caio Sillo aria (Scene 4) Vivaldi used a new texture. Before the final bars of the concluding ritornello he writes ‘stop here, ad lib., then carry on’, to allow a solo violinist to perform a cadenza. The list of players reads, for the violin ‘four visitors, that is, Sig. Antonio Vivaldi, maestro de’ concerti in the Pietà in Venice, his first violin and two other violinists of his company, the excellent Sig. Gaetano [Meneghetti], of Vicenza, and his pupil Bartollett’, on viola ‘the very fine Sig. Bortolo of Venice’ and on the violone ‘Sig. Momolo, a visitor, famous at the Opera’. Given the circumstances of its first performance, Ottone could not be a work of massive proportions: there is no chorus and only five singers, few stage effects, and a small orchestra of strings with two oboes and two flutes (which never appear in the same number because, as was customary, they were played by the same musicians). One law of the Repubblica Serenissima was that provincial cities could not operate more than two theatres. In the case of Vicenza, the Teatro Olimpico, designed and built in a very short time, the new theatre was inaugurated in the Carnival season of 1712. It took its name from its location on Contrà delle Grazie, and the new theatre was considered ‘very grand and rightly claimed by singers to be the most harmonious in Italy’. A few months after the inauguration, Vicenza was struck by an epidemic of the plague, and at the same time, because of suspicions of heresy, was visited by the Holy Inquisition. However, none of this prevented the Teatro delle Grazie from beginning a busy and successful period as an opera house. For almost 70 years the theatre was the centre of the city’s social life, the Teatro di Piazza and Teatro dell’Olimpico offering no competition whatsoever. Its activities came to an end in 1783 when, once again, a raging fire destroyed it completely. For a long time it was thought, inaccurately, that the First performance of Ottone was given in the Teatro di Piazza. However, between 1711 and 1719, the building was in decline, and opera seasons were anything but a regular occurrence. Ottone in villas, performed at the Teatro delle Grazie on 15 May 1713 is not, however, the only Vivaldi opera to have been given in Vicenza, although it is the only one to have survived. In 1720, the Teatro delle Grazie was again the location for the performance of Gl’inganni per vendetta, while another lost Vivaldi opera, Arbatare o de parti, marked the revival of the musical season at the rival Teatro di Piazza in 1719.

Vivaldi’s autograph score, the only surviving source of the music, was clearly written for the original performance in 1713 and then reworked for the subsequent production of 1729: sections of recitative were cut or transposed into different keys and many arias were removed, although the texts of the new arias are missing. The edition used for this recording follows the 1713 version, although some of the cuts in the recitative as they appear in the second version have been followed.

Synopsis

ACT ONE

The setting of the opera is the country villa of the Roman Emperor Ottone, with pleasant gardens surrounded by tree-lined avenues, pools and fountains. Ottone is madly in love with the beautiful Cleonilla, who, at the beginning of the opera, declares herself determined to ‘gather flowers to adorn her breast’. Although the Emperor is in love with her, she admits to finding it difficult to resist the appeal of any young man who takes her fancy. One of her former lovers is Caio Sillo, but he has recently been replaced in her affections by her new pageboy, Ostilio. Cleonilla declares to Caio that she still loves him, but aside she reveals that she now finds Ostilio much more attractive. Ottone arrives, anticipating the pleasure of putting away affairs of state out of his mind in this lovely setting, but Cleonilla provokes him by declaring that he cannot truly love her since he spends so little time with her. Ottone asks Caio to help him to cure her of her jealousy, while Caio is amazed at how guileful the Emperor is. At this point, Tullia enters. Formerly betrothed to Caio, she has followed him disguised as a man, and is none other than Ostilio. ‘Ostilio’ asks Caio if he still remembers having betrayed poor Tullia. Although Caio notices the extraordinary resemblance between the page and Tullia, he does not guess the truth; he declares that his new love for Cleonilla has put all thoughts of Tullia out of his mind, and in the subsequent aria he questions the merits of constancy, as love without variety becomes a burden. ‘Ostilio’ contemplates vengeance. The scene changes to where Cleonilla is bathing. As she emerges from the water, she continues to provoke Ottone, but the two are interrupted by Decio, Ottone’s faithful counsellor, who tells the Emperor that Rome is complaining about his absence. Ottone is unconcerned, but after he has left, Cleonilla questions Decio to find out what is being said about her in Rome. Decio does not approve of her immodesty, and in his aria, whose text is a replacement for the one found in the 1713 printed libretto, he tells her that she is deceiving herself if she believes that the love of a king can compensate for the lack of true honour. After Decio has gone, ‘Ostilio’ arrives and Cleonilla immediately declares her love for him. ‘Ostilio’ accepts this declaration in order to have vengeance on Caio, and encourages Cleonilla to swear faithful love to him and declare her dislike of Caio. Caio has been listening, in hiding, and is appalled; he determines to reveal the disloyalty of ‘Ostilio’ to the Emperor, and ends the act with an impassioned aria describing his jealousy and bitter grief.

ACT TWO

In a blossoming sunken garden, Decio warns Ottone that Cleonilla will be his downfall, since Rome is full of nobles who made his name known to have. Ottone’s eyes are opened and in a typical 18th-century programmatic aria he compares his turbulent state of mind to the crashing waves of a storm at sea. Decio reveals that he deliberately held back from the Emperor the information that his rival is Caio, but will not
explain to the latter what it is that has so upset Ottone. Caio, apparently left alone, reflects on his unhappiness, but is overheard by the concealed Tullia, who answers him like an echo. This echo, which declares it to be the voice of an unhappy spirit, torments Caio, whose feelings of sorrow are depicted in a short accompanied recitative followed by an echo aria. At this point, "Ostilio" steps forward and sings of the conflict between the ‘two tyrants’ in his heart, indignation and love. The scene moves to a rustic pavilion where Cleonilla is admiring herself in a mirror. Caio enters, but his declarations of love are casually rejected. Caio gives her a letter which declares his feelings, but just as Cleonilla is about to read it, Ottone arrives and snatchers it from her. In it he reads that Caio is his rival, but Cleonilla tells him that Caio has simply given the letter to her to pass it on to the person it is actually addressed to, Tullia, who betrays him. The credulous Ottone believes her, and Cleonilla adds to the deceit by writing a second letter — her personal appeal to Tullia — which she asks Ottone to deliver. Decio arrives with more news of plotting in Rome, but Ottone now refuses to hear a word against Cleonilla, and calls for Caio. He rebukes the faithless Caio, who first believes that he has been exposed, but then realises, to his great relief, that Ottone is angry not because he has discovered his correspondence with Cleonilla, but simply because Caio has asked for Cleonilla’s help instead of approaching his Emperor directly. Left alone, Caio is struck by Cleonilla’s cunning, while in the final scene of the act, the desolate ‘Ostilio’ asks Cupid to come to his aid.

**ACT THREE**

On a secluded, shady path, Decio once again tries to persuade Ottone of the danger that is waiting for him in Rome, but in his arià the Emperor decoys him by promising, which we know Vivaldi to have written, that he will find happiness in love. Decio forecasts Ottone’s imminent downfall, since love in a ruler is a sign of weakness, but he is interrupted by the arrival of Cleonilla and Caio. She continues to take no notice of the latter’s approaches, and "Ostilio" appears, he directs her in alternation of words of love to him and words of rejection to Caio. Caio pretends to follow her advice and leave, but in reality he hides. Cleonilla continues to declare her love for ‘Ostilio’, who encourages her in his aria, while simultaneously revealing, aside, that she is making a mistake. The sight of the two embracing sends Caio into a rage, and, brandishing a knife, he attacks ‘Ostilio’. Cleonilla’s cries summons Ottone and Decio, who demand an explanation from Caio. He describes the scene that he has just witnessed — Cleonilla and ‘Ostilio’ embracing and kissing — and the scandalized Emperor orders him to finish the deed and kill the traitor.

However, ‘Ostilio’ offers to justify himself, and removing his disguise surprises rapidity, expressing his desire to see Caio and Tullia married, and the mandolin, the transience of time; the viola d’amore, feminine resources of each instrument: trumpets and timpani are used to portray the emperor’s unity, embodied by the high priest Ozias. Coincidentally, in those years, when the position of Maestro di Coro had become vacant (between the departure of Gasparini in 1713 and the appointment of Pietra Grua in 1719), Vivaldi, then Maestro de’ Concerti at the Ospedale della Pietà, was also entrusted with composing sacred music for use by the institution. Thus the task of celebrating in music the triumph of Venice fell to Vivaldi. Conservative and avant-garde at the same time, the Pietà taught and featured the newest and most unusual instruments on the musical scene: thus the variegated orchestra of Juditha included the newborn clarinet alongside the now obsolete viola da gamba (called “Viole all’inglese”, or English viols), and the viola d’amore appeared next to the rare chalumeau. In order to express in music the magnitude of the celebratory event, Vivaldi chose to exploit all the shades of the extraordinary palette of timbres offered by the Pietà: recorders, oboes, clarinets, chalumeau, trumpets, timpani, organ, mandolin, viola d’amore, four theorboes, five viola da gembas, and strings, in addition to the five vocal soloists and choir. Of the four oratorios which we know Vivaldi to have written, Juditha is the only one surviving. We cannot, for example, know whether Moyres Deus Pharaohin, performed at the Pietà in 1714, called for equally colorful forces. The libretto by Cattedo, divided into two parts, opens with a brief prologue of several arias and recitatives, and the arias of the first part are written in accordance with a clearly operatic model. The choruses (five in all) comment on the action, now in the guise of ferocious Assyrian soldiers (Chorus militum pugnantium in Acie cum Timpano Bellico), now as virgins of Bethulia, at first most loyal (Chorus virorum in Bethuliam) and later joyous (Chorus exaltantium Virginum pro Juditiae triumpha). Vivaldi makes use of the sequence of arias as a means of presenting the qualities and expressive resources of each instrument: trumpets and timpani are used to portray warlike fury; the chalumeau, a turreted, taut viol; the recorders, the evening breeze; the clarinets, festive joy; the oboe and organ, amorous entreaty; the mandolin, the transience of time; the viola d’amore, feminine sweetness; the viola da gembas, the ice-cold tension which precedes a murder. All five protagonists of the drama were impersonated by women, as was customary at the Pietà. These virtuose, known only by their first names, were Caterina (Juditha), Apollonia (Holofernes), Barbara (Vagaus), Silvia (Abra), and Giulia (Ozias). Of these five singers, it was Signora Barbara who received the most difficult and virtuosic arias, exercising the same prerogatives as an operatic prima donna.

**Notes on the performance**

The brightly colored instrumental forces called for by Juditha Triumphant has always created difficulties both for those musicians who have endeavored to perform the oratorio and for those scholars who have attempted to publish a printed edition. The principal reason lies in the identity of the rare instruments which Vivaldi commended allegorically in his oratorio, Juditha Triumphant. On 7 August 1716, in the midst of this siege, the text of the oratorio Juditha was approved by the inquisition. In this libretto, written in an elegant Latin by Jacopo Cassetti, a nobleman who had already authored other oratorio librettos, the references to the temporal political events are strongly evident. Indeed, the allegories concealed in the text are explicitly revealed by a note which follows the list of personages: Carmen Allegoricum / Proeaeum est Bellum; Aememinantur & hostes: / ADRA JUDITHA EST, & social ABRA FIDES / Bethlehem ECLESSA, OZIAS summscum Sacrodos, / Christiadum Coetus, Virgineumque Decus / Rex turcarum Holofernes, Dux Eunuchus, & omnis Hinc Vitrix VENETUM quam bene Classis erit. And should this clear exegesis not suffice, the author has the priest Ozias say that Bethulia, liberated from the Assyrians, is none other than Venice itself, victorious like a neoteric Juditha: Moyses Deus Pharaonis, / consolare urbis nimmus offertere forventurae semper invicta. / Ita decreto aeterno / Veneti maris urbeb / inioiamtet discern. / Sic in Asia Holoferni impio tyranno / Urbis vero glorio Dei semper munia / erit nova Juditha. Thus the biblical-and somewhat risque-tale of Judith and Holofernes offers the literary material for a daring political statement: Bethulia/Corfù, besieged by a Holofernes/Ali Pascìa, is triumphantly liberated by Judith/Venice who, thanks only to the tardy but decisive alliance with Austria, becomes (in the allegorical geometry of the oratorio) the symbol of Christian unity, embodied by the high priest Ozias. Coincidentally, in those years, when the position of Maestro di Coro had become vacant (between the departure of Gasparini in 1713 and the appointment of Pietra Grua in 1719), Vivaldi, then Maestro de’ Concerti at the Ospedale della Pietà, was also entrusted with composing sacred music for use by the institution. Thus the task of celebrating in music the triumph of Venice fell to Vivaldi. Conservative and avant-garde at the same time, the Pietà taught and featured the newest and most unusual instruments on the musical scene: thus the variegated orchestra of Juditha included the newborn clarinet alongside the now obsolete viola da gamba (called “Viole all’inglese”, or English viols), and the viola d’amore appeared next to the rare chalumeau. In order to express in music the magnitude of the celebratory event, Vivaldi chose to exploit all the shades of the extraordinary palette of timbres offered by the Pietà: recorders, oboes, clarinets, chalumeau, trumpets, timpani, organ, mandolin, viola d’amore, four theorboes, five viola da gembas, and strings, in addition to the five vocal soloists and choir. Of the four oratorios which we know Vivaldi to have written, Juditha is the only one surviving. We cannot, for example, know whether Moyres Deus Pharaohin, performed at the Pietà in 1714, called for equally colorful forces. The libretto by Cattedo, divided into two parts, opens with a brief prologue of several arias and recitatives, and the arias of the first part are written in accordance with a clearly operatic model. The choruses (five in all) comment on the action, now in the guise of ferocious Assyrian soldiers (Chorus militum pugnantium in Acie cum Timpano Bellico), now as virgins of Bethulia, at first most loyal (Chorus virorum in Bethuliam) and later joyous (Chorus exaltantium Virginum pro Juditiae triumpha). Vivaldi makes use of the sequence of arias as a means of presenting the qualities and expressive resources of each instrument: trumpets and timpani are used to portray warlike fury; the chalumeau, a turreted, taut viol; the recorders, the evening breeze; the clarinets, festive joy; the oboe and organ, amorous entreaty; the mandolin, the transience of time; the viola d’amore, feminine sweetness; the viola da gembas, the ice-cold tension which precedes a murder. All five protagonists of the drama were impersonated by women, as was customary at the Pietà. These virtuose, known only by their first names, were Caterina (Juditha), Apollonia (Holofernes), Barbara (Vagaus), Silvia (Abra), and Giulia (Ozias). Of these five singers, it was Signora Barbara who received the most difficult and virtuosic arias, exercising the same prerogatives as an operatic prima donna.
Balanced in terms of key, metre, tempo, scoring and treatment of the orchestra. The handling of the choral empha- 
sises stark contrasts, ranging from homophonic pages full of tension (at times exploring the very limits of the vocal possibilities) to passages in the "fugato" style. 

The opulent, balanced, and harmonically expressive idiom of Vivaldi's "Osteria" is strikingly present in the performances of the "Sinfonia alla ritirata". The opening movements, characterized by their expressive and noble style, are followed by a series of contrasting sections, each with its own unique character. The chorus, led by the maestro di coro, moves fluidly between the sections, creating a seamless flow that enhances the overall emotional impact of the work. The performances demonstrate a deep understanding of the music, with each singer contributing their individual talent to create a cohesive and compelling musical experience. The ensemble's coordination and the maestro's guidance are evident in the precision and emotional depth of the singing. This highlights the dedication and skill of both the performers and the maestro, making this recording a tribute to the genius of Antonio Vivaldi and the enduring legacy of his compositions.
demonstrates in his cantatas the ability to apportion affects with balance and efficacy; he provides himself a skilful painter of the most diverse moods, and gifted (to perhaps a greater extent than any of his contemporaries) with the instinct for brilliant invention for brilliance in the text. Vivaldi employed the same anonymous text, *Amor hai vinto*, in two different cantatas (making minor textual changes between the two): RV651 for soprano and continuo (presented on this recording), and the cantata RV683 for continuo and strings. The cantata for soprano exists in an unicum manuscript (not an autograph), preserved in the Biblioteca Nazionale of Turin. On the basis of an analysis of the drawing of the staves, as well as the presence in the text of the verse “Gelido in ogni vena/scorrer mi sento il sangue”, taken from Siroe by Metastasio which was staged for the first time in Venice in 1726, Michael Talbot suggests that year as the term post queim establishing the date of composition for both of the cantatas. Moreover, the handwriting of the copyist of RV651 is identical to that found in other works by Vivaldi datable to around 1726, a fact which would confirm Talbot’s hypothesis. Vivaldi’s setting of this text, in both cases, is wonderfully inspired. The first aria, of intense pathos, is set over a traditional chromatic bass (somewhat like the undulating movement of the “river” mentioned in the text). The cantata *Arcadiangallant character of the text, providing the singer with melodies of elegance and graceful virtuosity in the triplet sequences. The cantata *Aure, voi non siete* (RV662) can be dated between 1718 and 1720, when the composer was in the service of Prince Philipp of Hessen-Darmstadt. This is documented by the handwriting of the copyist and the paper, both characteristics which link RV652 to the cantata *O più non piu* (RV685), composed and annotated the appointment of the new bishop of Mantua in 1719, and to a substantial group of other cantatas dating from these same years. The manuscript, like others copied under Vivaldi’s direct control, contain autograph additions, cuts and modifications. The aria of this cantata is particularly interesting in its monody, aimed at evoking through a continuous series of eight-notes the undulating movement of the “river” mentioned in the text. The cantata RV654, *Elivra, anima mia*, is another of Vivaldi’s Mantuan works and, like the previous one, has come down to us in a non-autograph version with many annotations by the composer. The text sets the general tone of languid pathos, while the first aria is a fine example of invention over a traditional chromatic bass (somewhat like *Amor hai vinto*). Other noteworthy elements of this cantata include the arioso passage of the second recitative. The cantata *Nel partir da te mio caro* (RV661) is a curious example of composing hastily to meet a deadline: the autograph manuscript, niddled with both textual and musical corrections, together with the partly completed handwriting of a certain urgency in completing the work in time for a scheduled performance. The cantata, in trappit form, opens with an aria which, though monotone in appearance, is nevertheless enchanting. Despite being later in the same month, Vivaldi publish a good three-fourths of the music in the relative minor in order to unleash a continuous and heartrending series of cantabile progressions which are wonderfully expressive. As in the case of the concertos RV156 and RV157, entirely fashioned upon the repetition of a simple harmonic progression, here again Vivaldi seems to fall back intentionally, perhaps not of haste but perhaps instead as a deliberate choice - upon a stylistic model which, albeit structurally elementary and repetitious, is unquestionably fascinating and pleasing to the listener. Finally, the cantata *Se ben vivono senza* (RV664), extant in an autograph manuscript, is technically the most difficult of the works presented here and was certainly written for a soprano with excellent diction and agility. The opening aria, in gallant style, is highly ornamented and provides a look at a manner of singing of utmost refinement. The second aria presents a truly pyrotechnic panorama of virtuosic vocal devices, including continuous scales of triplets broken up by sequential leaps which are often syllabic. Bars 35-44 are, in this sense, an astounding tongue twister which once again confirms the high quality of singers available to Vivaldi. In the cantata “Sì levai dal pensier” (RV665), extant in an unicum manuscript copy presented today in Turin, there are autograph indications made by the composer himself who serve to arrange this composition. The alto voice: Vivaldi takes advantage of the second work to a succeed performer. The cantata as a whole is an example of perfect formal balance and an exercise of felicitous invention. The poetic text, typically Arcadian in its romantic skirmishes between nymphs and shepherds, offers an atypical setting in the text. Vivaldi presents a typically Arcadian romantic theme, which breaks away from the simplicity of a pastoral dream world eternally inhabited by breezes, songbirds, and carefree nymphs named Silvia and Eurilia. This text gives the composer the opportunity to experiment with dramatic innovations in order to describe the chilling and terrifying silence of a nocturnal vision.
Vivaldi, who had already brilliantly painted night scenes in his three concertos entitled La Notte, and had addressed the drama of death in his Concerto Funèbre and the two works dedicated to the Holy Sepulchre, offers in this cantata another grand display of stylized expressivity. The cantata Gemi l'onda che parte dal fonte (RV657), is without question one of Vivaldi’s most difficult cantatas from a technical stand point. The virtuoso singer must possess exceptional agility and formidable breath control. This work is found in two manuscripts: the original autograph copy in Turin, and a second copy with autograph indications in Dresden, which is certainly an adaptation made the composer for a less accomplished singer. The Turin manuscript, upon which we have based this recording, makes every possible demand on a singer’s agility. Indeed, the brandishing of her ability to execute triplets, leaps, syncopations, trills and arpeggios — in both the first and the second aria — almost seems to have been Vivaldi’s primary goal in composing this cantata. The cantata Indamo cerco la tortorella (RV658) can be dated toward the end of the 1720s, and is extant in an unicum written in the hand of the composer's father. A relatively short piece, this cantata consists of two similarly melancholy arias: the ternary meter and the pervasive chromatic themes produce a well-balanced albeit decisively static work. In order to highlight this subdued and grievous character, the cantata consists of two similarly melancholy arias: the ternary meter and the pervasive chromatic themes produce a well-balanced albeit decisively static work. In order to highlight this subdued and grievous character, the ringing sound of the harpsichord has been eliminated, leaving the cello and theorbo alone on the basso continuo. The cantata La farfalletta s’aggira allume (RV660) is quite successful in the manner in which the music closely adheres to the words and character of the text. Extant in an unicum autograph preserved in Turin, La farfalletta s’aggira allume is an excellent example of Vivaldi’s fresh inventiveness. In the opening aria, the four sixteenth-notes (the first is an upbeat) in the bass is wonderfully efficacious in its suggestion of the uncertain and vivacious fluttering of the butterfly; this character has been appropriately underlined on this recording by entrusting the part to the harpsichord and guitar alone. As always, Vivaldi manages to stylize the most intense images with great elegance, as in the second aria where the poet-butterfly sees “the night rise in the sky, and in shadowy horror, every splendor which shines on us languish” (“sorgere la notte in cielo / e in tenebroso errore / languire ogni splendor ch’a noi riluce”). Eschewing excessively dramatic tones, Vivaldi chooses to portray a scene of calm and serenity, which is only broken by the rapid descending thirty-second-notes, obviously symbolizing the fall of the poor butterfly. Lungi dal vago volto RV680, and All’ombra di sospetto RV678, are the only cantatas by Vivaldi which call for an concertante instrument alongside the vocal part, i.e., a violin and a transverse flute, respectively. Both were copied by the most authoritative scribe employed by Vivaldi, most likely his father, Giambattista. Lungi dal vago volto seems to have been part of a group of cantatas ordered by Vivaldi himself, if [as is the case for RV652 and 665] the numberings are in the composer’s own hand. With a wealth of affects and expressive shades, the cantata is unconventional already in the opening recitative. The phrase “mi pendo, / corro, mi fermo, ridi e sospiro, […] / ardo gelo, contento e tormentato” inspires the composer to describe a multitude of affects with vivacious colours and a broad harmonic palette. Similarly, in the first aria mournful sequences of descending dotted notes are used to express pain, while flourishes of repeated notes with trills illustrates songbirds. The violin is drawn into a passionate dialogue with the voice in the first aria and shines in a festive section employing double stops in the final aria. The cantata Vengo e voi, luci adorate RV682, arrancred for strings and continuo, seems to belong to Vivaldi’s last Period, that is to say, about 1733. Evidence for this may be found in the both the compositional style and the manuscript itself. Its form of Aria-Recitative-Aria is more in keeping with the structure of the concerto than with the traditionally four-part form of the so-called “double” cantata (Rec.-Aria-Rec.-Aria). A glance at Vivaldi’s late production reveals a particularly felicitous sense of invention. Here the combined use of triplets and Lombard rhythms gives great elegance to the music, leaning toward the stile galant. In his adherence to a stylistic evolution (an adherence unacknowledged even by his contemporaries), Vivaldi brought to the empty formulas of an increasingly stereotypical musical language a distinctively expressive and captivating vein. The second aria features a compositional device particularly dear to the composer: the insistent repetition of a pedal point in the highest voice while the lower parts elaborate their own design. This curious “legedemain” had already been employed in the fourth movement of the Concerto per la Solennita di S. Lorenzo, RV286, and elsewhere, but it had never assumed the obsessive and ultimately grotesque perseverance which it has in this cantata. Here, for the entire duration of the aria, the second violins repeat the same note in syncopation, as if to symbolize the constancy of a desperate lover. The study of Vivaldi’s music always presents new surprises. Bound together in a mistakenly identified fascicle, the cantata Tremori al braccio RV799, has become an unexpected addition to the composer’s catalogue, thanks to the research conducted by Olivier Fournés in the archives of the Gesellschaft der Musikfreunde in Vienna. Copied by his father Giambattista, the cantata raises no question of authenticity. The text, particularly rich in affects and dolorous expressions, offers Vivaldi the occasion to compose quite an unusual opening recitative, starting with three repeated trills symbolizing the tremori al braccio (the shaking arm). The two arias stand apart as examples of the composer’s extraordinary inventiveness and are both introduced by extremely lovely bass lines. The sorrowful character of the entire poetic text inspired Vivaldi to adopt a meditative pace marked by the indications “Andante” and “Largo”, and to employ chromatic themes broken by reaps.

Translation: Candace Smith
SUNG TEXTS

CD51-53
CD1
Il Teuzzone
Musical drama by Apostolo Zeno (1706)
Music by Antonio Vivaldi (1719)
First performance: Mantua, Teatro Arciducale, carnevale 1719

Characters:
TRONCONE, emperor of China, tenor
TEUZZONE, his son, soprano
ZIDIANA, young widow of Troncone, alto
ZELINDA, tartar princess, alto
CINO, prime minister, soprano
SIVENIO, general, bass
EGARO, captain of the guards, alto
ARGONTE, general (tartar prince), tenor

The action takes place in the capital of the Chinese Empire, at an undefined time

ACT I
Scene I
Camposanto illuminato di notte. Padiglione reale ove sta Troncone ferito, appoggiato a grand'asta. La musica, Chinese Empire, at an undefined time

TRONCONE
2. Nostro, amici, è il trionfo. Ingo ribelle appoggiato a grand'asta.

ACT II
Scene I
Padiglione, Cino, Sivenio

EGARO
5. Come suol la navicella tra le Sirti e la procella sospirar l'amato lido, tal si lagna il tuo bel cor.

Scene II
padiglione piangendo, poi Egaro

ZIDIANA
9. Quai fien queste?

Scene III
padiglione piangendo, poi Egaro

SIVERINO
13. Non ascriver, s'io tacqui, il tacer mio

Scene IV
padiglione, Cino, Zidiana

ZIDIANA
17. Se perdi in un momento e regno, e sposo.

Scene V
padiglione, Zidiana, Troncone

EGARO
21. Tu primo l'opra disponi, offri, prometti.

Scene VI
padiglione, Troncone, Cino, Sivenio

ZIDIANA
25. E per Teuzzon di sdegno.
sposo e re abbraccerò, regina e sposa.
7. Tu, mio vezzoso, diletto sposo, mi si fede, e con sesta.
Mio sia quel core, e del nemico destin crudelmente l’ira e il furore non mi spaventa. (do capo)

Scene IV
Sivenio e Cino
SIVERINO
8. Signor, te appunto io qui attendea.
CINO
Gran duce!
SIVERINO
Poss’io scoprirmi alla tua fede?
CINO
Qual assalto, o mio cor!
SIVERINO
Pensa, e trionfa d’un inutil timore; e soddisfa egualmente nel tuo illustre destin l’odio e l’amore. 9. In trono assiso ben vince amore con frede e core fiera belta’; e s’egli prega, pregando lega la crudeltà. Di quel nemico trionferà fe lusinghiera non più sincera, dando l’assalto con cuor di smalto che fingerà. (do capo)

Scene V
Cino solo
CINO
10. Innocenza, ragion, correi che ancora in quest’alma regnaste; ma s’orda deggio in sacrificio offrirvi l’amboz, l’amore e la vendetta, perdonatemi pur: mi sono a core, più che i vostri trofei, le mie ruine, e m’i siete tiranne, e non regime. Taci per poco ancora, ingratro cor spietato, e lascia che favelli di fido amante il cor. Al bel che l’innamora ritornai costante, tanto più grato amante quanto più traditor. (do capo)

Scene VI
Luogo de’ sepolcri.
TEUZZONE
Allor ch’è vuoto il soglio, sai che non basta al più vicino erede il titolo del sangue. Vuol la legge, e vuol l’uso il titolo del sangue. Sai che non basta al più vicino erede ne addita il modo.
CINO
Seguo i miei voti, e preveniamo i mali.
SIVERINO
E’ vero; ma impotente è l’odio nostro.
CINO
a gran colpa imputò l’amor del padre. Teuzzone, suo figlio, ci riguardò come nemici, e in noi noi regnammo con lui. Teuzzon, suo figlio, è periglio comun: molti e molti anni del re l’infesta morte
SIVERINO
nel segreto il mio onor. Parla, t’ascolto.
CINO
Il mio sia quel core, e son contenta.
ZELINDA
sposo e re abbraccerò, regina e sposa.
CINO
(trionfante)
ZELINDA
vieni sposa, ed accresci ombre avite, ombre immortali, d’onorar non vi sdegnate.

Scene VII
Teuzzone, Zidiana, Cino, Sivenio, Egaro Papoii e soldati cinesi dalla città con insigne reali, spoglie guerriere, stendardi, ombrelle.
CORO:
12. Dagl’Elisi ove posate risorgete, alme reali, e il maggior de’ vostri figli, ombre avite, ombre immortali, d’onorar non vi sdegnate.
TEUZZONE
Perché l’ora più fausta al tuo riposo splenda, o mio genitore, arda e consumi queste la viva fiamma figlie di puro sol candide perle.
ZIDIANA
io vi getto l’amare memorie del mio amore.
CINO
Ed io le ricche spoglie de’ tuoi trionfi.
SIVERINO
Io d’oro... Io d’ostro...
ZELINDA
Ed io le ricche spoglie de’ tuoi trionfi.
TEUZZONE
Io d’oro...

Scene VIII
Zidiana, Sivenio e Cino
SIVERINO
...sparge la vampa...
EGARO e il sacrificio onoro.
CORO:
Da g’il Elis ove posate risorgete, alme reali, e il maggior de’ vostri figli, ombre avite, ombre immortali, d’onorar non vi sdegnate.

Scene IX
Zidiana, Sivenio e Cino
SIVERINO
(piano, a Zidiana)
...
CINO
Per una sorte onde m’invidii il Cielo
cader senza tua colpa io non potrei.

ZIDIANA
Viva Zidiana, viva.

CORO:
Ubbidisco, o regina, e adoro il cenno.

TEUZZONE
A chiare note, Zidiana?

(legge)
`Noi, della Cina imperator, Troncone,
che non abbia a pentirsi
l’amor paterno e le speranze vostre?
Ah, che solo m’esclude
l’amor paterno e le speranze vostre?
E voi lo soffrite? Il Cielo,
protettor di ragione e d’innocenza,
lo soffrirete? Il Cielo,
per non solite vie tentar conviene
in che errai? Quando offesi
la chiarezza del sangue,
l’altro perfidia; e ch’io lo soffra? E voi
la chiarezza del sangue,
l’altro perfidia; e ch’io lo soffra? E voi
Ah, che solo m’esclude
l’amor paterno e le speranze vostre?
Ah, che solo m’esclude
l’amor paterno e le speranze vostre?
E voi lo soffrite? Il Cielo,
protettor di ragione e d’innocenza,
lo soffrirete? Il Cielo,
per non solite vie tentar conviene
in che errai? Quando offesi
la chiarezza del sangue,
l’altro perfidia; e ch’io lo soffra? E voi
la chiarezza del sangue,
l’altro perfidia; e ch’io lo soffra? E voi
Ah, che solo m’esclude
l’amor paterno e le speranze vostre?
Ah, che solo m’esclude
l’amor paterno e le speranze vostre?
SIVERINO
Il tuo primo periglio è la pietade.
Iti veloci ad eseguire il cenno.

Scene XII
Zelinda e suddetti

ZELINDA
19. Fermate, iniqui, e non osate a’ danni
del vostro re volger le spade e l’ire.
E tu, donna, se brami
regnar felice, or non voler che il regno
da una colpa cominci.

CINO
(a parte)
Che ardir!

EGARO
(a parte)
Che volto!

SIVERINO
O tu, che così cotanto,
non so se d’ira o da follia sospinta,
parla: chi sei?

ZELINDA
Tal sono,
che risponder non degnio ad uom sì iniquo.

SIVERINO
Non la esenti al castigo
sì funesti presagi a’ miei trionfi.

ZELINDA
Un empio è mezzo vinto.

TEUZZONE
Non è ceder vendette il maturarle.

ZELINDA
E che! Vuoi tu che ceda?

TEUZZONE
Ferma, ché se vuoi regno io te l’arreco;
A vincere o morire. Addio, mia cara.

TEUZZONE
Senza me dove, o sposo?

ZELINDA
O Dei! Zelinda?

TEUZZONE
2. Ove, o prence, fra l’armi?

ZELINDA
La ragione combatte e serve il Cielo.

Andiam: più che al cimento
cadere al fasto i mal rapiti allori.
e, trofeo di virtù, veggio di fronte
già dal vostro valor domo l’inganno
se meco siete: io veggio
Ho vinto, fidi, ho vinto,
l’usato valore.
si mostri, mie schiere,
asino vegli. Cino,
tu osserva il prence, e quanto
egli tenta previeni; indi le pompe
di questo giorno a noi sì sacro, in cui
egli tenta previeni; indi le pompe
devo il colpo anche del vanto.
Valle, ed ai me costanti
tu del campo fedel conferma i veri.
Della reggia in difesa
e un placido seren
tutto so, tutto vedo, e l’opra mia
son vergine diletta,
de chiaro saprai s’altro più tema il mio
che di Teuzzon la morte e la ruina.

ZELINDA
Regna sovra i tuoi sensi, e sei regina.

ZELINDA
Ah, che dentro di noi
freme il nostro tiranno.

TEUZZONE
2. Di trombe guerriere
si mostrì mie schiere, l’usato valore.
Ho vinto, fidi, ho vinto,
se meco siete: io veggio
già dal vostro valor domo l’inganno
e, trofeo di virtù, veggio di fronte
cader al fasto i mal rapiti allori.
Andiam più che al cimento
vi so scorta al trionfo. Al vostro zen
la ragione combattere e serve il Cielo.

Scene XII
Zelinda e Teuzzone

ZELINDA
Mio core, io non m’inganno; una rival
scopra nella regina,
è mai con pace una rival si trova.
Ma non sarei si amante
se non fossi gelosa. In traccia io vado
del mio Teuzzon. Lontano
dai cari lacci onde m’avvenne amore
non sa vivere il core.

ZELINDA
Ah, sìn pietosa, o donna,
al più forte ragion di mie speranze,
ché quanto caro sei, tanto sei fitto.

SIVERINO
22. Non paventa guarnire le cadute
chi, fedele seguire d’amore,
vanta in petto coraggio e valor.
E se cade, cadendo da forte,
l’avversa sua sorte
contra con fasto,
è [mai] tene di morte l’orror.
(do capo)

Scene XIII
Zidiana e Zelinda

ZIDIANA
23. Tu, s’egli è ver che tanto
giungi addentro ne’ cori, e tanto vedi,
chiaro saprai s’altro più tema il mio
che di Teuzzon la morte e la ruina.

ZELINDA
Regna sovra i tuoi sensi, e sei regina.

ZELINDA
Ah, che dentro di noi
freme il nostro tiranno.

ZELINDA
Impotente ragion!

ZELINDA
Ragione imperi, ed il tiranno è vinto.

ZELINDA
Ferma, ché se vuoi regno io te l’arreco;
A vincere o morire. Addio, mia cara.

TEUZZONE
2. O prence, fra l’armi?

ZELINDA
A vincere o morire. Addio, mia cara.

ZELINDA
Rendi...

ZIDIANA
Che?

ZELINDA
Seegg!

ZIDIANA
Amor, Zidiana, il regno.

ZELINDA
Bacì, e sposarti?

ZELINDA
(a parte)
O silenzio, o sposato
vergognoso e loquace!
Và, digli... Ah, che assai diss!
S’intende un cor, quando sposare e taco.

ZELINDA
Rendi...

ZIDIANA
Che?

ZELINDA
Seegg!

ZIDIANA
Amor, Zidiana, il regno.

ZELINDA
Bacì, e sposarti?

ZELINDA
(a parte)
O silenzio, o sposato
vergognoso e loquace!
Và, digli... Ah, che assai diss!
S’intende un cor, quando sposare e taco.

Scene XIV
Zelinda sola
TEUZZONE
Ed il Cielo?
ZELINDA
Non sempre
la parte ch'è più giusta è la più forte.
TEUZZONE
Ma un'ignorabile vita è sol mia morte.
ZELINDA
Morte vuoi? Vanne pur, crudele, oh Dei!
TEUZZONE
Piange Zelinda; o barbari nemici,
le vostre vene mi pagheran quel pianto.
ZELINDA
Ma signor, poiché nulla
ti rimuove dall'armi, almen permetti
che anche pugnino teco
I Tartari mici fidi e pugni Argonte;
e fra i rischi e le stragi
fida ti seguirà la tua Zelinda.
Su, mi si rechi elmo, lorica e brando.
Ei vive,
ma volte in lui l'armi, gli tolgon le difese, e non l'ardire.
ZELINDA
Cadrà se tardi... Ah, nol soffrir...
ZIDIANA
Viene, teneri affetti. Egaro, 
và, riedi al campo, i cenni miei vi reca: 
salvesi il prence, e basti
ch'ei prigioniero al mio poter si renda; 
cosi pietà m'impone.
EGARO
(piano a Zidiana)
E non amore?
ZIDIANA
(piano ad Egaro)
Tu l'arcano ne sai, salva il mio core.
(Egaro piano)
ZIDIANA
E non amore?
EGARO
Parto veloce.
Scene VII
Zelinda e Zidiana
ZIDIANA
Vuoi ch'io libera parli e senza inganno?
ZELINDA
Che dirò?
ZIDIANA
Non tacer ciò che serve ad irritarmi.
ZELINDA
...vuol armi ed ire? All'ire, all'armi!
ZIDIANA
Teuzzon...
ZELINDA
Le dirò?
ZIDIANA
Non ascolta ragion sdegno ch'è cieco.
ZELINDA
Qual pietà per Teuzzon, qual turbamento?
ZIDIANA
E sprezzata sarò per altra amante?
ZELINDA
Chi avanza di cimento e l'orrore?
ZIDIANA
Teuzzon...
ZELINDA
...vuol armi ed ire? All'ire, all'armi!
ZELINDA
Non ascolta ragion sdegno ch'è cieco.
Il tuo sia da regina: odimi, e poi
serba l'ire, se puoi.
ZELINDA
No, mio ben, nel sari.
Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
vallerà spirto amoroso
e se vuol la morte mia
del destìo la tirannia,
verrà spirto amoroso
o, di questa già scarco inutil salma,
O tornerò con la corona in fronte
tu a combatter coi voti, ed io con l'armi.
No, mio ben, nel sari.
Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
vallerà spirto amoroso
e se vuol la morte mia
del destìo la tirannia,
verrà spirto amoroso
o, di questa già scarco inutil salma,
O tornerò con la corona in fronte
tu a combatter coi voti, ed io con l'armi.
No, mio ben, nel sari.
Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
vallerà spirto amoroso
e se vuol la morte mia
del destìo la tirannia,
verrà spirto amoroso
o, di questa già scarco inutil salma,
O tornerò con la corona in fronte
tu a combatter coi voti, ed io con l'armi.
No, mio ben, nel sari.
Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
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del destìo la tirannia,
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e se vuol la morte mia
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e se vuol la morte mia
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O tornerò con la corona in fronte
tu a combatter coi voti, ed io con l'armi.
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Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
vallerà spirto amoroso
e se vuol la morte mia
del destìo la tirannia,
verrà spirto amoroso
o, di questa già scarco inutil salma,
O tornerò con la corona in fronte
tu a combatter coi voti, ed io con l'armi.
No, mio ben, nel sari.
Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
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Otornerò con la corona in fronte
più degno ad abbracciarti,
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e se vuol la morte mia
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Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
vallerà spirto amoroso
e se vuol la morte mia
del destìo la tirannia,
verrà spirto amoroso
o, di questa già scarco inutil salma,
O tornerò con la corona in fronte
tu a combatter coi voti, ed io con l'armi.
No, mio ben, nel sari.
Tu resti, io vado;
tu a combatter coi voti, ed io con l'armi.
Otornerò con la corona in fronte
più degno ad abbracciarti,
e, di questa già scarco inutil salma,
vallerà spirto amoroso
e se vuol la morte mia
del destìo la tirannia,
verrà spirto amoroso
o, di questa già scarco inutil salma,
O tornerò con la corona in fronte
tu a combatter coi voti, ed io con l'armi.
EGARO 9. Sospeso il tuo comando
a’ tuoi guerrieri in su la man feroce
la morte di Teuzzon; l’hai prigioniero.
Ma troppo importa il far ch’ei cada estinto
a Sivenio ed a Cino.

ZIDIANA
E’ in balia del mio amore il suo destino.
Và, tu ne sii custode,
e dall’odio il difendi e dalla frode.

EGARO 10. La gloria del tuo sangue
vedo che oppressa langue
d’una morte all’orror
aspra e spietata.
Forse pietoso amore
aspra e spietata.
d’una morte all’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO 12. Qui tosto il reo si guidi
CINO
Tutto abbiam vinto, amico, e pur non posso
vincere i miei rimorsi.

SIVERINO
Dei regnar, dei gauder, e hai cor si vile?
CINO
Aver ci basti un innocente oppresso;
nol vogliamo anche estinto.

SIVERINO
Manca ancor la miglior gemma, e questa,
questa sarà...

ZIDIANA
La testa sua?
SIVERINO
Che?
SIVERINO
Di Teuzzon la testa.

SIVERINO 13. Teuzzon, rendasi questo
CINO
gora per tema un tradimento?
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mia innocenza, e poi giustizia attendo.
SIVERINO
Se nol salva l’amor...
ZIDIANA
Generosa virtù!
SIVERINO
Tuo ufficio, Egaro, sia
render ragione a tribunal sì iniquo.

SIVERINO
Voi, che del vuoto soglio
son infrante le leggi, a’ voti estremi
tu ne reca, se n’hai, le tue discolpe.
TEUZZONE
Ma decreto sì indegno,
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Iniquo,
CINO
Non mancano al poter giammai pretesti;
non pensar che comando
tia sopra di me la mia sciagura.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Ma troppo importa il far ch’ei cada estinto
a Sivenio ed a Cino.

SIVERINO
scrivasi, Egaro,
SENE VI
Ma troppo importa il far ch’ei cada estinto
A voi m’appello dalla legge iniqua.

CINO
Tu ne reca, se n’hai, le tue discolpe.

EGARO
Tu segna ancor l’alto decreto.

CINO
O Numi!

TEUZZONE
Duci, soldati, popoli, a voi parlo.
A voi m’appello dalla legge iniqua.

SIVERINO
Teuzzon, per te del regno
son infante le leggi, a’ voti estremi
del genitor disubbidisti, il sacro
giuramento a sprezzar circa ti mosse
avità d’impero;
ribel l’armi impugnasti, e i nostri acciarì
fuman per te di civil sangue ancora.

TEUZZONE
La gloria del tuo sangue
E’ in balia del mio amore il suo destino.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
CINO
La testa sua?

SIVERINO
E’ usurpatrice.
TEUZZONE
Chi dare il può, questo poter ci diede.

SIVERINO
E’ tua regina,
E’ in balia del mio amore il suo destino.

TEUZZONE
E’ in balia del mio amore il suo destino.

SIVERINO
Perfido! Che il mio core
si allontani, che l’orror
vedo che oppressa langue
al tuo giudice innanzi.

SIVERINO
Di mio amore, regina...
CINO
Tu impallidisci e tremi?
SIVERINO
Egaro,
si riconduca alla prigion primiera.
Poco là duraràn le tue ritoré,
ché a disioiré verrà, verrà la morte.

TEUZZONE
14. Sì, ribelle anderò, morirò;
ma più fiero verrò dall’abisso
animando a battaglia, a vendetta
ogni mostro, ogni furia, ogni cor.
Empio duol che mi serpi nel seno,
scaglia pur la fatale saetta
a finire il mio acerbo dolor.

SIVERINO
Convien purirlo;
e purirlo di morte
che sia pubblica e grave al par del fallo.

SIVERINO
20. Contumace alle leggi,
ribelle alla corona,
é convinto Teuzzon.

ZIDIANA
Giusta sentenza!

ZELINDA
Ma...

ZIDIANA
Ma... scriveresti?

ZELINDA
Non è tempo ancora
Depone la sentenza sul tavolino.

ZELINDA
Respiro.

SIVERINO
Traendo forse...

ZELINDA
Vanne, pria che il di cada
il foglio segnerò. Chi siede in trono
questa aver puote autorità sui rei.

SIVERINO
Troppa...

ZELINDA
Và, già intendei i sensi miei.

Scene XV
Zidiana e Zelinda

ZIDIANA
Qui mi si guidi, e ne sia scorta Egaro
per le vie più segrete.

ZELINDA
Che far risolvi?
ZIDIANA
Ei sia,
in così avversa sorte,
arbitro di sua vita e di sua morte.
Tu là ascosa sarai,
testimon de’ suoi sensi.

ZELINDA
(forte):
Ma del caro tuo prence?

ZIDIANA
Qui mi si guidi, e ne sia scorta Egaro
per le vie più segrete.

ZELINDA
Che far risolvi?
ZIDIANA
Ei sia,
in così avversa sorte,
arbitro di sua vita e di sua morte.

ZELINDA
Respiro.

SIVERINO
Egaro,
si riconduca alla prigion primiera.
Poco là duraràn le tue ritoré,
ché a disioiré verrà, verrà la morte.

TEUZZONE
14. Sì, ribelle anderò, morirò;
ma più fiero verrò dall’abisso
animando a battaglia, a vendetta
ogni mostro, ogni furia, ogni cor.
Empio duol che mi serpi nel seno,
scaglia pur la fatale saetta
a finire il mio acerbo dolor.

SIVERINO
Convien purirlo;
e purirlo di morte
che sia pubblica e grave al par del fallo.

ZELINDA
Giusta sentenza!

ZELINDA
(alla parte)
Scellerato ed empio.

SIVERINO
Sivenio e suddette

ZELINDA
(alla parte)
Che vuoi di più, superbo mio pensiero?
Per te son traditor, empio, infedele.
Ma alfin, per un bel volto
che prigionier mi rese,
caro è il delitto, amabile la frode.

ZELINDA
(alla parte)
Chi non è in libertà ragion non ode.

ZELINDA
Nel suo carcere ristretto,
pien d'affetto,
la cicala cantando va.

ZELINDA
(alla parte)
Custodi, a me si rechi
onde il foglio vergar.

ZELINDA
Dov'è il tuo amore?

ZELINDA
(alla parte)
La tua pietà, morto il compiango.

ZELINDA
(alla parte)
Ahimé, perduta
ho il caro ben[ei].

ZELINDA
Che far risolvi?

ZELINDA
Ei sia,
in così avversa sorte,
arbitro di sua vita e di sua morte.
Tu là ascosa sarai,
testimon de’ suoi sensi.

ZELINDA
(alla parte)
Che pensi?
Forse ti spiece, o pur disperi - o Dio! -
ch’io possa trionfar dell’amor mio?

ZELINDA
22. Guarda in quest’occhi, e senti
ciò che ti dice il cor.
Se ben il labbro tace,
il core, ch’è loquace,
geme pel tuo dolor.

ZELINDA
Ma...
Scene XVI
Zidiana, Egaro; poi Teuzzone, e Zelinda nascosta

ZIDIANA
23. Due seggi qui.

EGARO
Reina, eccoti il prence.

ZIDIANA
Seco mie lascia, e ad ogni passo intanto si divieti l’ingresso... O Dei, l’arresta. Egaro... Ah!, qual rossore?

EGARO
O d’amar lascia, o ardisci; ché a chi perde un felice momento, non resta del piacer che il pentimento.

ZIDIANA
S’ami dunque, e s’ardisca.

TEUZZONE
E che? Il morto tuo sposo è il tuo martoro?

TEUZZONE
(a parte)
Stelle! Numi! Che ascolto? (forte:)
Ah, ti scorti
ti fu genitor, chi a te fu sposo.

ZIDIANA
E amando in te ciò che di lui ci resta
in che, dimmi, l’offendo? E’ tanto eccesso
che sia amante del figlio
chi del padre fu sposa, e non mai moglie?
Caro amor mio..

TEUZZONE
Zidiana, usa altri sensi, o alla prigion men riedo.

ZIDIANA
Si, altri sensi userò, ma quelli, ingrato, che mi detta il dolor d’un tuo disprezzo. Su, conosci, o crudel, dopo il mio amore
tutt’anco il mio furore. Regina e vincitrice
ho ragione, e leggi, leggi quel foglio, e vedi
qual mano irriti e quale amor disprezzi.

TEUZZONE
(a parte)
L’alma i suoi mali a tollerar s’avvezzi.

ZIDIANA
Non mi lascia temer salda costanza,
la stessa man da cui ti credi oppresso.

TEUZZONE
Non ti sia grave, o prence,
non resta del piacer che il pentimento.

ZIDIANA
Spettacolo e trionfo ai miei nemici?

TEUZZONE
A tuo sollievo stendo
the idea si cancelli.

ZIDIANA
Eh, ti scordasti
(forte:)
Stelle! Numi! Che ascolto?

TEUZZONE
...la tua innocenza.

ZIDIANA
...il viver tuo ...

TEUZZONE
Mai spergiuro sarò per vil timore.

ZIDIANA
Se nol puote il mio amore, il tuo periglio.

TEUZZONE
Lo faccia,
nei mei ci giudica oppresso.

ZIDIANA
Non giunge a tanto il tuo poter.

TEUZZONE
Quest’idea si cancelli.

ZIDIANA
E parli a chi non t’ode?

TEUZZONE
Non giunge a tanto il tuo poter.

ZIDIANA
Se nol puote il mio amore, il tuo periglio.

TEUZZONE
Mai spergiuro sarò per vil timore.

ZIDIANA
Ne sarà prezzo il trono mio...

TEUZZONE
L’aborro.

ZIDIANA
...il viver tuo ...

TEUZZONE
Più la mia fe m’è cara.

ZIDIANA
...la tua innocenza.

TEUZZONE
Al Cielo
n’apparten la difesa.

ZIDIANA
Meglio ancor pensa, ancora
questo momento alla pietà si doni.
Fa tu la tua sentenza: o morte, o soglio.

TEUZZONE
Torno a’ miei ceppi, e tu soscrivi il foglio.

Scene XVII
Zidiana e Zelinda

ZIDIANA
Eh, ch’io gli accenti allora a te volgea
(a parte)
e non è questo un dir ch’io speri, o caro?

TEUZZONE
(_guardando Zelinda)
Ehr, ch’io gli accenti allora a te volgea
attrae verso Zelinda,
non apparten la difesa.

ZIDIANA
Zidiana e Zelinda
**ZIDIANA**
Dove! Me ’l chiedi? L’èrre ei proverà d’unà beltà schernita.
(Scrive)

**ZELINDA**
Scampo non veggo più per la sua vita.

**ZIDIANA**
Segnato è il foglio; ei morirà.

**ZIDIANA**
Ei mi sprezzò.

**ZELINDA**
Ma al primo assalto vuoi che ti ceda un cor? Nuovi ne tenta.

**ZIDIANA**
Espormi al disonor d’altro rifiuto?

**ZELINDA**
Fa che a Teuzzon mi si conceda il passo, e ’l disporrò al tuo amor.

**ZIDIANA**
Tanto prometti?

**ZIDIANA**
Sì. Tu sospendi intanto la morte sua.

**ZIDIANA**
Custodi, nella prigion diasi a costei l’ingresso. Ma se m’inganni?

**ZELINDA**
Ogni pietà s’esiglia; siano ancor co’ suoi giorni i miei recisi.

**ZIDIANA**
Risorgete, speranze!

**ZELINDA**
(A parte) Ahi, che promisi!

**ZIDIANA**
Ritorna a lusingarmi la mia speranza infida, e Amor per consolarmi già par che scherzi e rida, volando e vezzeggiando intorno a questo cor. Ma poi, sebben altero, il pargoletto arciero già fugge e lascia l’armi a fronte del mio amor.

**ZIDIANA**
Già disposti i miei fidi per unirsi al destin del caro sposo, nulla più resta all’opra; ma sen viene Cino: prima ch’io vada al carcere fatal, giovi usar seco l’arte. Un credulo amor si disinganni, e dell’evento abbi la cura il Cielo.

**CINO**
2. Quanto costi al mio riposo, empia brama, ingiusta sperne! Sorte infida e amor geloso mi spaventa e mi dà pena.

**ZELINDA**
Cino...

**ZELINDA**
Vergine sagga.

**ZELINDA**
Errai; dovea dirsi Signore, e Re?

**CINO**
Bene a me incerto.

**ZELINDA**
Sì. Tu sospendi intanto la morte sua.

**CINO**
Bene a me incerto.

**ZELINDA**
In breve accrescerà sangue innocente i diletti all’amore, i fregi agl’ostri. I detti tuoi mi fan confuso e lieto. I detti tuoi mi fan confuso e lieto.

**CINO**
Ogni pietà s’esiglia; siano ancor co’ suoi giorni i miei recisi.

**ZELINDA**
La tua beltà ci fa rivali. Ma se m’inganni?

**SIVERINO**
(à parte) Quel favellar! Ti turbai?

**SIVERINO**
(à parte) Morrà Teuzzon; di che ho timor? Sì, parlo libero e franco. Sono già mio possesso il talamo ed il trono.

**CINO**
Son tuo possesso?

**SIVERINO**
Tanto promise al mio valor la tua regina.

**CINO**
Sivenio, con la vita ceder solo poss’io le mie speranze; né dei miei scherni altero andrai.

**SIVERINO**
Cotesti imperti dono a un disperato affetto, e all’antica amistà l’èrre perdono.

**CINO**
Che perdon? Che amistà? Sì, qui decida la tua spada e la mia chi di scettro e d’amor più degno sia.

**ZIDIANA**
5. Principi, onde tant’ire? E qual furore vi spinge all’armi?

**SIVERINO**
(à due) Amore.

**ZIDIANA**
(A parte) Ohimè!

**CINO**
La tua beltà ci fa rivali.

**SIVERINO**
Ed or rivalità ci fa nemici.

**CINO**
Sol la morte dell’uno fia riposo dell’altro.

**ZIDIANA**
S. Principi, onde tant’ire? E qual furore vi spinge all’armi?

**SIVERINO**
(à parte) Amore.

**ZIDIANA**
(A parte) Ohimè!

**CINO**
La tua beltà ci fa rivali.

**SIVERINO**
Ed or rivalità ci fa nemici.

**CINO**
Sol la morte dell’uno fia riposo dell’altro.

**SIVERINO**
E questo ferro...

**ZIDIANA**
Tanto su gl’occhi miei? Più di rispetto alla vostra sovrana. (à parte:) Ahì, che far deggio?

**SIVERINO**
Orsù, tutta, o regina, la mia ragion nel tuo piacer rimetto.

**CINO**
Vi assento.

**SIVERINO**
Or di’: con qual mercé ti piace ricompensar della mia fede il zelo?
CINO Conferma a lui che tua bontà compagno teco m’elese ad impor leggi al mondo.

ZIDIANA Dirò. Cino... Sivenio...

(a parte:) Io mi confondo.

SIVERINO Che più tacer, regina?

CINO La mia felicità che più sospendi?

ZIDIANA A te, non niente, Cino, giurai d’amarti; a te, non nego, non ti soffro. Zidiana.

CINO Ma come?

SIVERINO Deggio gli affetti miei, del par gli avrete. Ad entrambi del pari pari è il grado, la gloria, il zel, l’amore. non sarò a voi; d’entrambi Io qui spergiura. Datevi pace.

ZIDIANA Non intendo!

CINO Sì...

SIVERINO né fu il labbro mendace. Cino, giurai d’amarti; A te, non nego, Zidiana.

(a due) Dirò. Cino... Sivenio...

CINO Scene V Prigione sotterranea Teuzzone, poi Zelinda

TEUZZONE Zelinda? O Numi! Ed è pur vero che ancora ti rimiri e ti abbracci, anima mia?

ZELINDA A che m’asticci, amor? Teuzzone, io vengo...

TEUZZONE Zelinda! O Numi! Ed è pur vero che ancora ti rimiri e ti abbracci, anima mia?

ZELINDA Ohimè!

ZELINDA Tua più non mi chiamar; questa si ceda sospirata fortuna ad altra amante, o si ceda più tosto alla tua vita. Vivi, e benché d’altrui, vivi felice.

TEUZZONE Io d’altra?

ZELINDA Sì, ben veglio che il tuo cor si fa gloria d’essermi fido ne’ respiri estremi. Ma te n’assolvo.Un gran timor tel chiede: nulla paventò più che la tua fede.

TEUZZONE Caro mio ben, quanto più m’ami infido, tanto meritò più ch’io sia fedele. Questo è il sol tuo comando che non ha sul mio cor tutto il potere. Perdonami un errore ch’è gloria mia: se non son di Zelinda io vuol morire.

ZELINDA Ahimé!

TEUZZONE Parla; se posso, ubbidirò.
ZELINDA
Zidiana, o m’ami, e ’l puoi.

ZELINDA
Ii dei
se morir più tardi e con più scorno?
T’amo più di me stesso,
ma più dell’onor mio non posso amarti.

ZELINDA
Crudel, più non s’oppone
ma più dell’onor mio non posso amarti.

ZELINDA
Coronato di fiori
donar pace al suo cuor,
E tua amor, crudo il Cielo,
pur resistere non so.

SCENE VII
L’aura, l’erba, l’onda, il fiore
festeggiamo un sì bel dì.

ZELINDA
Ah, che dirà?

ZELINDA
Tu abissi i lumi, e chiude
trarrei da un vile inganno,
se non morir più tardi e con più scorno?
T’amo più di me stesso,
ma più dell’onor mio non posso amarti.

ZELINDA
Il momento già passa.

 TEUZZONE
N’uso in mio pro. Zidiana,
prefio dell’amor tuo quella ti resti usurpata corona,
che l’autrui frode a me dal crin divelse.
E tu, che hai dei miei casi,
tanta pietà, vanne, ti prego, vanne
alla dolce mia sposa
col suo bel nome
io chiederò.

 ZELINDA
Ei si confonde.

SCENE VIII
1. Zidiana e Zelinda
2. Perdito, ingrato, ciò che chiedi avrai.
3. Egaro, alà!

 ZELINDA
1. Dille che il viver mio
viene alla tomba, ed in quel punto istesso
col rimembrar la pura fè, che meco
resta pur qui fra l’ombre, e custodisci
l’idea di mie vendette.

 ZIDIANA
Resta pur qui fra l’ombre, e custodisci
l’idea di mie vendette.

ZELINDA
Eglio! O l’arte intendo.
Tu quella sei ch’inspira il Ciel?
Tu quella...
Basta, sovroneggi tutte
l’empie tue frodi all’amor mio tradito,
e nel tuo sen nol lascerò impunito.

ZELINDA
Armiam, tu d’ira, io di fermezza il petto.

ZELINDA
Già libero e discolto
tengo dal lacci il core,
or che fuggita sono
dalla rete crudel del Dio d’amore.
15. Io sembro appunto
quell’augelletto,
che allìn scampò
da quella rete,
che ritrovò
nascosta tra le fronde.

TEUZZONE
Eglio e detti
va l’inganno,
se nel passato impegno
se nol rimbomba
su quel core,
perché il mondo partorì.

ZELINDA
E Àgaro, volando va.

TEUZZONE
E Àgaro e detti
va l’inganno,
se nel passato impegno
se nol rimbomba
su quel core,
perché il mondo partorì.

ZELINDA
L’aura, l’erba, l’onda, il fiore
festeggiamo un sì bel dì.

ZELINDA
Tu abissi i lumi, e chiude
traverro da un vile inganno,
se non morir più tardi e con più scorno?
T’amo più di me stesso,
ma più dell’onor mio non posso amarti.

ZELINDA
Tu abissi i lumi, e chiude
trarrei da un vile inganno,
se non morir più tardi e con più scorno?
T’amo più di me stesso,
ma più dell’onor mio non posso amarti.

ZELINDA
Perdito, ingrato, ciò che chiedi avrai.
3. Egaro, alà!

TEUZZONE
Finger? No! S’è viltà mano all’onore,
s’è perfidia, all’amore.
Questo non posso, e quel non dego.

ZELINDA
E morte,
qui scelgo.

ZELINDA
Perdito, ingrato, ciò che chiedi avrai.
3. Egaro, alà!

SCENE VIII
Egaro e detti

EGARO
Regina...

ZELINDA
Io scuoterò.

ZIDIANA
E morte,
qui scelgo.

ZIDIANA
Tempo non v’è. Qui morte o vita...

TEUZZONE
E morte,
morte qui scelgo.

ZELINDA
(a parte)
Anima mia, sii forte.
CORO: Liete voci, amiche trombe, festeggiamo un si bel di. Di sue glorie il Ciel rimbombe poiché il mondo partorì.

CINO Al Nume che, in crearlo sotto il manto ferin di vil giumento, il suo immenso poter chiuse e coperse, alzata è l’ara.

ZIDIANA Al sacrificio illustre stien le vittime pronte, e pronto il ferro.

SIVERINO In Teuzzon cada il reo.

EGARO (a parte) D’ingiustizia e d’amor fiero trofeo.

ZIDIANA Tu leggerai la sua condanna, o Cino.

CINO E l’empio si stordisca al suo destino.

Scene XII

TEUZZONE fra le guardie, e li suddetti

TEUZZONE 18. Spettacoli funesti! Si fissa in voi senza terrore il guardo.

SIVERINO Per meritar pietade in van sei forte.

ZIDIANA Ma con che spaventarti avrà la morte. (ad Egaro:) Eseguscasil il cenno.

EGARO (a parte) L’empietà e la virtù pugnar qui denno.

ZIDIANA Ed è in costei ben giusto che di vindice Astrea cadan le pene.

TEUZZONE Come?

CINO (a parte) A Dio, cura!

CINO N’apro il regio impronto: or voi, popoli qui raccolti, udite, udite.

EGRARO Ma chi fia l’empio, e il traditor punite.

CINO (legge) “Sangue, virtù, dovere voglion che dopo noi regni Teuzzone. Il nostro erede ei solo sia. Troncone.”

ZELINDA Come?

TEUZZONE Che?

ZIDIANA Amato bene! (s’abbracciano)

SIVERINO Chi morrà anch’essa.

TEUZZONE Perfido! Ah, Cinesi Temasi in si bel sangue il rischio vostro. Questa è Zelinda; si Zelinda è questa, del tartaro monarca indita figlia, quella che a me promessa...

SIVERINO Che più? Siasì qual vuole. Qui èma, qui si condanna, e mora anch’essa.

CINO (a parte) Fiero cor!

EGARO (a parte) Dura legge!

TEUZZONE Or tutta cede la mia costanza; io ti vedrò morire, ed io sarò cagion della tua morte?

ZELINDA Priva di te, mia vita, come viver potrei?

SIVERINO Non più dimore.

TEUZZONE Si, vi basti ch’io vivo e mi si renda il trono; faccia le mie vendette il mio perdono.

EGARO O d’eroica pietade incito vantol!

ZELINDA O d’eccelsa virtù ben raro esempio!

ARGONTE Dell’orrendo misfatto la cagion si punisca nel traditor Sivenio.

TEUZZONE Ei sol s’arresti, e in cieca torre al suo destin si serbi.

SIVERINO Trammi dal petto il core, ch’io non pavento, e ognor sarò qual fui. T’odiasi, t’aborro, e sin dal crudo Averno verrà a turbarti i sonni, ombra d’orrore e tuo nemico eterno. (parte)

EGARO Feroce cor!

ZIDIANA Indegno è di tue grazie il mio fallire.

TEUZZONE Omai si ponghino in oblio le andate offese; è tanta la mia felicità, ch’ella m’opprime. Ma di questa ne siete parte e cagione, principessa e sposa.

ZELINDA Dolce mio ben! (s’abbracciano)

TEUZZONE Quanto ti deggio, o Cino!

ZIDIANA Ohimè, che miro!

AGRONTE Gli’ L’ora s’affreni. A voi sol basti dell’inganno il trionfo.

TEUZZONE Sì, vi basti ch’io vivo e mi si renda il trono; faccia le mie vendette il mio perdono.

EGARO O d’eroica pietade incito vantol!

ZELINDA O d’eccelsa virtù ben raro esempio!

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ZELINDA Dolce mio ben! (s’abbracciano)

TEUZZONE Quanto ti deggio, o Cino!
CINO
Se de’miei falli, o sire, l’idea cancelli, io tutta
n’ho da te la mercede.

TEUZZONE
In questo cor ricevi un segno del mio affetto,
e il premio del tuo amor, della tua fede.

CORO:
In sen della virtute, contrario Ciel, tu puoi
versar da’ lumi tuoi la crudeltà.
Ché il barbaro destino, ripieno di rossor,
all’occhio bel. Chi giunge al tuo core?

OTTONE
In Villa

CD1
Sinfonia
1 Allegro

Sinfonia
CD54+55

OTTONE
(Men di Cesare amante, l’idea cancelli, io tutta
la crudeltà.

CORO: L’onor de’ cenni tuoi
adempit saran da la mia fede.
(Quanto Cesare è sciocco, e tutto credo!)

OTTONE
11 Par tormento, ed è piacer,
il veder l’amato oggetto
nel sospetto e nel timor.
È piacer, perché si vede
quanto amante è in lei la fede,
quanto fido è in lei l’amor.
Par tormento, etc.

OTTONE
(Quanto Cesare è sciocco, e tutto credo!)

OTTONE
10 Più fido amante, e chi mirò giarramai?
Ogni picciol momento
ché al suo fianco io non son, s’adombrà,
e credo che d’amara già lasci.

CAIO
Tanto fa chi ben ama.

OTTONE
Andr’io l’adoro,
e pur di lei più che sicuro io vivo.
Ma tu che spesso, o Caio,
hai di servirla il sì distinti onore,
togli dal suo bel core
quell si freddo timor di gelosia.

CAIO
L’onor de’ cenni tuoi
adempit saran da la mia fede.
(Quanto Cesare è sciocco, e tutto credo!)

OTTONE
12 Quanto di donna amante
sagace è il cor per ingannare altrui
oggi solo in Cleonilla ogn’un l’apprenda.
(Tullia entra.)

TULLIA
Caio, fra queste erbette
forse vai rimembrando
di Tullia sventurata
forse vai rimembrando
Caio che spesso, o Caio,
hai di servirla il sì distinto onore,
togli dal suo bel core
quell si freddo timor di gelosia.

CAIO
Allor che le tue voci, Ostilio, ascolto,
e il tuo volto rimiro, e gli atti,
cosi di Tullia io le fattezze ammirò,
che se uomo non fossi,
Tullia ti crederei; perciò m’è forza,
sempre che teco io parlo
sentir del primo amor sovente il tarlo.

TULLIA
Ma se questo ti punge, o dimmi, oh Dio,
perché fido non torni a consolarla?

CAIO
Forza di nuovo foco il primo estinse.
Ma a che tanto di quella
sempre sul labbro tuo
deggiò sentir qual difensore il nome?

TULLIA
Sopra l’altra il pensier mi punge il seno.
(On, che già mi discropo, o vengo meno!)
CAIO
Che posso io far, se più di lei non curo?
Forse in questo momento, 
quaranta del suo duol, 
lieta consola
il passato martir con altro amante.

TULLIA
Questo giomai non fia, che ognun costante 
più che tradita ell’è, ti serba amore.

CAIO
13 Chi seguir vuol la costanza, 
se non varia il suo goder. 
perch’Amor si fa tormento, 
l’adorar sol un oggetto, 
or tradisce il suo piacer.

TULLIA creduta Ostilio sola

CAIO
Più che tradita ell’è, ti serba amore.

Questo giammai non fia, che ognun costante
TULLIA
lieta consola 
guarita del suo duol, 
Forse in questo momento, 
Che posso io far, se più di lei non curo?

CAIO
Con l’amor,
punirò l’infedeltà. 
col martir di gelosia, 
E nel sen de l’incostante, 
arti e vezzi usar saprà.

TULLIA

CAIO
15 Con l’amor di donna amante, 
e poi mori, crudel, di gelosia. 
perché teco qual’era ella non sia:
Io per darti un tormento in parte eguale 
e qual giovin garzon solo mi siegue.
al volto mio, benché da te negletto; 
ch’io ben la mia vendetta or ti preparo.
d’una perversa donna, 
siegui pure l’amore 
14 Ah! Traditor t’intendo:

DECIO

TULLIA

CAIO

TULLIA

CAIO

DECIO

TULLIA

CAIO

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ATTO II

Scena 1
(Delizioso recinto di verdi piante sotto vaga collina con speco erboso, e con laghetto in mezzo, per diporto imperiale, con varii sedili d’erbe d’intorno (Decio ed Ottone)

DECIO
26 Spirito Signor son io dal zelo del tuo onor, da la mia fede, a dir ti quel che di ridir pavento.

OTTONE
Favella pur, qual tema può raffrenarti il labbro?

DECIO
Il dirsi, ch’esser ponno cagion del tuo dolore.

OTTONE
Quest’io non curo, allora che al carattere eccelso che splende in me, enta può darsi, e scrorno.

DECIO
Già che tu me ’l comandi, Cesare, io ti disvelo, che colei che t’ami fabbrà del precipizio tuo.

OTTONE
Per qual ragion?

DECIO
Son giunte (scusa Signor) son giunte al colmo le lascive sue forme a gl’occhi altrui; Roma ne spara, e tutti dicon: Cesare è cieco, che siegue una vil donna, un empio mostru.

OTTONE
Che ascolto! e che tu parli?

DECIO
Empia forse è colei, perché tropp’ama chi deve amar?

OTTONE
Anzi perché dimostra tropp’amare chi non deve.

OTTONE
E chi sia questi?

DECIO
Chi? ridir non saprei, che folto è strappati pur quel cor, se quel m’offese.)

OTTONE
Che, che tant’è il mio dover. (Il tuo grave dolor compensi il mio.)

DECIO
Per qual ragion?

OTTONE
Egl’è tradito.

DECIO
28 A Cesare tradito io dir non volli, che Caio è il suo rival; bastino i miei ricordi acciò più canto i mancamenti ei veda, che tant’è il mio dover. Caio qui giunge. (Caio entra.)

CAIO
Decio, qual duol funesto del nost’Imperator contrista il volto?

DECIO
Perché tanto mi chiedi!

CAIO
Perché la fè, l’onor tanto richiede.

DECIO
Anch’io servo fedel di Ottone sono.

CAIO
Il tuo desio pago render non posso.

DECIO
E perché mai?

CAIO
Perché la fè, l’onor tanto richiede.

DECIO
Anch’io servo fedel di Ottone sono.

CAIO
Il tuo desio pago render non posso.

DECIO
Che dirai d’Otton?

CAIO
E che dirai d’Otton?

DECIO
Egli’è tradito. 29 Che giova il trono al Re, per l’altrui falli. perde il suo gran splendor ne’ suoi vassalli?

CAIO
Egli’è tradito. 29 Che giova il trono al Re, per l’altrui falli. perde il suo gran splendor ne’ suoi vassalli?

DECIO
E che dirai d’Otton?

CAIO
E che dirai d’Otton?

DECIO
29 Che giova il trono al Re, per l’altrui falli. perde il suo gran splendor ne’ suoi vassalli?

CAIO
E che dirai d’Otton?

DECIO
E che dirai d’Otton?

94840 Vivaldi Edition 38
CAIO
30 Parli Decio che vuol, ch’a me non cale udir ciò ch’èi favella: io qui m’asido non per cercar riposo,
ma sol per favellar col mio dolore.

TULLIA
(ascosta)
Pena, smania, t’adira o traditore!

CAIO
Qual dal colle vicin voce rimbomba,
e traditor mi chiami?

TULLIA
Quella che abbandonata anche pur t’ama.

CAIO
Chi tu ingrato tradisti, or ti favella.

TULLIA
Chi m’ama, or dunque, un traditor m’appella?

CAIO
Quella ch’abbandonata anche pur t’ama.

Pena, smania, t’adira o traditore!

(Scena 3)

TULLIA
(quali eco)
Senti... senti...

CAIO
L’ombre, etc.

TULLIA
(quali eco)
Senti... senti...

CAIO
Senti, senti? ahi quale erro, quale afferro, qual timor sento in me!
Povera la mia fe!
Non merti per mercé tanti tormenti.

TULLIA
(quali eco)
Menti, menti.

CAIO
L’ombre, l’aure, etc.

TULLIA
(Scena 4)
(Caio, poi Tullia da ”Ostilio” che finge di giungere a caso in quel luogo)

TULLIA
(quali eco)
(a casa in quel luogo)

CAIO
1 Qual duolo, o Caio, frenetico ti rende?

TULLIA
Ah!, rival sclerato, io ben conosco dag’attu’ tuoi,
qual gran piacer ti reca, ma non viver sì lieto, ancor t’aspetta unire alla tua gioia il mio tormento.

CAIO
1 Qual duolo, o Caio, frenetico ti rende?

TULLIA
Ahi, rival scelerato, io ben conosco dag’attu’ tuoi,
qual gran piacer ti reca, ma non viver sì lieto, ancor t’aspetta unire alla tua gioia il mio tormento.

CAIO
(Scena 5)
(Tullia sola)

TULLIA
3 Disperato è l’infido, e in vano io cerco di renderlo pentito del tradimento suo;
ma già che nulla di conforto m’avanza,
di renderlo pentito del tradimento suo;
la crudel gelosia perciò parmi sentir ciò che non sento.
Ah, che dal dolor mio nasce il timor,
ché del disprezzo tuo degno mi rendi?

CAIO
Infida, or già che sola io qui ti veggo,
dimmi qual falla io feci, che del disprezzo tuo degno mi rendi?

TULLIA
Forse in me più non vedi...

CAIO
Troppo ardito favelli, e troppo chiedi.

TULLIA
Dunque in oblio ponesti...

CAIO
Ancor non odi, che ascoltanti non voglio!

TULLIA
E quell’amore, che un tempo a me portasti...

CAIO
Taci, e parti ti dico, e tanto basti.

TULLIA
(Scena 6)
(Caio esce)

CLEONILLA
Tanto m’imponi, oh Dio!

CAIO
Ma già che ubbidienza io sol ti deggio,
el mio rossore nasce sol dal mio sdegno.

TULLIA
La crudel gelosia perciò parmi sentir ciò che non sento.

CAIO
Ah!, rival scelerato, io ben conosco dag’attu’ tuoi,
qual gran piacer ti reca, ma non viver sì lieto, ancor t’aspetta unire alla tua gioia il mio tormento.

CAIO
(Scena 7)
(Caio esce)

CLEONILLA
Tanto comando.

CAIO
Ma già che ubbidienza io sol ti deggio,
el mio rossore nasce sol dal mio sdegno.

TULLIA
La crudel gelosia perciò parmi sentir ciò che non sento.

CAIO
Ah!, rival scelerato, io ben conosco dag’attu’ tuoi,
qual gran piacer ti reca, ma non viver sì lieto, ancor t’aspetta unire alla tua gioia il mio tormento.

CAIO
(Scena 8)
(Caio esce)

CLEONILLA
Tanto comando.

CAIO
Ma già che ubbidienza io sol ti deggio,
el mio rossore nasce sol dal mio sdegno.

TULLIA
La crudel gelosia perciò parmi sentir ciò che non sento.

CAIO
Ah!, rival scelerato, io ben conosco dag’attu’ tuoi,
qual gran piacer ti reca, ma non viver sì lieto, ancor t’aspetta unire alla tua gioia il mio tormento.

CAIO
(Scena 9)
(Caio esce)

CLEONILLA
Tanto comando.

CAIO
Ma già che ubbidienza io sol ti deggio,
el mio rossore nasce sol dal mio sdegno.

TULLIA
La crudel gelosia perciò parmi sentir ciò che non sento.

CAIO
Ah!, rival scelerato, io ben conosco dag’attu’ tuoi,
qual gran piacer ti reca, ma non viver sì lieto, ancor t’aspetta unire alla tua gioia il mio tormento.

CAIO
(Scena 10)
(Caio esce)

CLEONILLA
Tanto comando.

CAIO
Ma già che ubbidienza io sol ti deggio,
el mio rossore nasce sol dal mio sdegno.
Tu vedrai, io l'amante, io la fedel.
che sei tu l'ingannatore,
con tuo rossore
e dirai
s'io ti mancai,
8 Tu vedrai,
e di renderlo a lui fia tuo l'impegno.
ecco, il foglio già scrivo, io te 'l consegno;
Per farti più palese il tuo gran fallo,
Che gelosia? Ma ferma.
CLEONILLA
La gelosia...
OTTONE
(Già nel teso mio laccio egli è inciampato!) Ah, che nol merti, ingrato.
CLEONILLA
Se tanto è ver, mio bene, perdon ti chieggo.
OTTONE
pentita del suo errore,
d'una tua favorita il gran commando,
acciò vedendo l'infida donna sua
ella ha donato il core, in questo foglio
ch'egli, ben certo al fin che ad altro amante
Or sappi ancora
CLEONILLA
da sua bocca il racconto.
OTTONE
che Tullia un giorno diede
Tu sai le promesse,
(All'inganno, o mio cor.) Tiranno ascolta.
CLEONILLA
Qual difesa puoi far? parla ch'io taccio.
OTTONE
troppo indegno è il tuo labbro,
CLEONILLA
Dunque infedel tu sei? Caio è il rivale?
per non farmi sentir sì rio tormento,
Ma se pure il mio duol non può cangiarti,
ch'abbandoni il mio amor per altro amante?
questo foglio per me. Dimmi che feci,
chiederti la cagione, almen ti parli
"Già che campo non ho del mio disprezzo
(Franco svegliati, o cor, quanto più sai.)
FINISCE di scrivere, e dà il foglio ad Ottone.)
CLEONILLA
Eccoti il foglio, e mira,
se fida, o disleal, cruda son' io.
(Scaltro trionfi pur l'inganno mio!)
10 Povera fedeltà, che giova il tuo candor,
se un fiero traditor
poi non ti crede.
Vanne piangendo, va,
e ch'hai saper vorrà
Povera fedeltà, etc.
(Cleonilla esce.)
Scena 9
(Decio ed Ottone)
OTTONE
11 Ah Decio, i tuoi ricordi
troppo mi fer geloso.
DECIO
Che cos'è che mal può recarti?
OTTONE
il creder cose
che a me dan scorso, ed a Cleonilla offesa.
DECIO
 Eh Signor...
OTTONE
Mio fedele,
pria che d'altro mi parli, a me ne venga
tosto qui Caio.
OTTONE
Il tuo gran cenno adempio.
DECIO
Il tuo gran cenno adempio.
(Ottone per troppo amor reso è già scempio.)
12 Ben talor favella il Cielo
(Decio ed Ottone)
OTTONE
Del suo pronto pensiero: io, che l'intesi
fin messagier mi fè l'istesso Augusto
al rimedio pensò; con trama industre
era del mio dolor. Ma pure al fine
ch'ella al certo pentita
forse in leggendo il foglio mio, nel punto
15 Quanto Cleonilla è scaltra! ella fu colta
Scena 10
(Ottone con le due lettere in mano leggendo
quella
di Cleonilla, e poi Caio)
OTTONE
13 Oh! qual error fec'io,
la mia bella fedel credere infida.
Leggasi ciò che scrive. (leggge)
“Di Cesare l'amata a Tullia scrive.
Caio di te si lagna; e un mio comando
vuol che a suo pro qual nostro servo adopri,
perché l'antico amor tu non offendi,
pensa, che tu morrai se non m'intendi.”
(Caio entra.)
CAIO
Cesare, al tuo commando ecco qui sono.
OTTONE
Molto lagnar di te mi deggio, o Caio!
CAIO
Signor, che mai ti feci?
OTTONE
Ciò che tu non dovevi.
CAIO
io mi confondo. (Se scoperto è il mio amor,
dove m'asconderò?)
OTTONE
Sai che Cesare sono,
benché tu poco stimi il mio gran poter.
CAIO
Favella, o Sire. (Il rimorso crudel mi fa morire.)
OTTONE
Leggi, quest'è tuo foglio?
CAIO
(Chi, Dei, son perduto?)
OTTONE
Il tuo rossore già convinto ti rende.
CAIO
(O che dolore!)
OTTONE
Parla: tu non rispondi!
CAIO
(Ah mio destino!
A perdere il respiro io son vicino!)
OTTONE
Non è fuor di ragione il tuo spavento;
mentre a Cleonilla chiedi
quell'aita al tuo amor, ch'al tuo Regnante
chieder solo dovresti!
Ma il perdon pur vo darti. Eccoti il foglio,
e non andare da Lui, ch'ella te compiacerti a Tullia scrive.
Contesto sei?
(Ottone abr i due fogli a Caio, e Caio legge
quello di
Cleonilla.)
CAIO
Signor pur troppo.
OTTONE
Sol però ti ricorda,
che Cesare qui regna, e all'or che d'altro
ne sento dolore e pietà.
Mi mostri il tuo amor, che a me non son
Ciò che mal può recarti?
OTTONE
il creder cose
che a me dan scorso, ed a Cleonilla offesa.
DECIO
Ah Signor...
OTTONE
Mio fedele,
pria che d'altro mi parli, a me ne venga
tosto qui Caio.
OTTONE
Il tuo gran cenno adempio.
DECIO
Il tuo gran cenno adempio.
(Ottone per troppo amor reso è già scempio.)
12 Ben talor favella il Cielo
(Decio ed Ottone)
OTTONE
Del suo pronto pensiero: io, che l'intesi
fin messagier mi fè l'istesso Augusto
al rimedio pensò; con trama industre
era del mio dolor. Ma pure al fine
ch'ella al certo pentita
forse in leggendo il foglio mio, nel punto
15 Quanto Cleonilla è scaltra! ella fu colta
Scena 10
(Ottone con le due lettere in mano leggendo
quella
di Cleonilla, e poi Caio)
OTTONE
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la mia bella fedel credere infida.
Leggasi ciò che scrive. (leggge)
“Di Cesare l'amata a Tullia scrive.
Caio di te si lagna; e un mio comando
vuol che a suo pro qual nostro servo adopri,
perché l'antico amor tu non offendi,
pensa, che tu morrai se non m'intendi.”
(Caio entra.)
CAIO
Cesare, al tuo commando ecco qui sono.
OTTONE
Molto lagnar di te mi deggio, o Caio!
CAIO
Signor, che mai ti feci?
OTTONE
Ciò che tu non dovevi.
CAIO
io mi confondo. (Se scoperto è il mio amore,
dove m'asconderò?)
OTTONE
Sai che Cesare sono,
benché tu poco stimi il mio gran potere.
CAIO
Favella, o Sire. (Il rimorso crudel mi fa morire.)
OTTONE
Leggi, quest'è tuo foglio?
CAIO
(Chi, Dei, son perduto?)
OTTONE
Il tuo rossore già convinto ti rende.
CAIO
(O che dolore!)
OTTONE
Parla: tu non rispondi!
CAIO
(Ah mio destino!
A perdere il respiro io son vicino!)
OTTONE
Non è fuor di ragione il tuo spavento;
mentre a Cleonilla chiedi
quell'amata al tuo amor, che al tuo Regnante
chieder solo dovresti!
Ma il perdon pur vo darti. Eccoti il foglio,
e tu non andare da Lui, ch'ella te compiacerti a Tullia scrive.
Contesto sei?
(Ottone abr i due fogli a Caio, e Caio legge
quello di
Cleonilla.)
CAIO
Signor pur troppo.
Io sembro appunto,
ei si confonde.
se del passato rischio
dove rivolga il piè,
pur timido non sa
volando va;
solo soletto,
Che se ben sciolto
nascosa tra le frondi.
che ritrovò
da quella rete,
16 Io sembro appunto
campai dal rischio; oh fortunato inganno!
scosso dal grave affanno,
più non parlar d’amor, non
17 TULLIA
Scena 12
(Tullia entra sola.)
Ah, che non vuol sentirmi il traditore.
Ah, che non vuol sentirmi il traditore.
20 Tutto sprezzo, e trono, e impero,
Tutto sprezzo, e trono, e impero,
21 Già di Ottone preveggo
l’imminente caduta;
ei più non odo, o vede
i Fidi avvissi miei, né il gran periglio:
un’infida sua donna
stolido, e cieco il rende: ah, se potessi
fargli chiaro vedere il suo gran scorso,
forse in se stesso un di faria ritorno:
ma in questo ascoso loco
Caio, con l’infedele, il piè rivolge!
Cesare io vuol avvisar, che forse io sparo,
far che de l’onta sua pur vegga il vero.
22 L’esser amante
colpa non è,
ma in un regnante
si fa difetto,
si fa viltà.
Che un rego core
tal più non è,
se d’amor amore
servo si fà.
L’esser amante, etc.
(Decio esce.)

Scena 3
(Cleonilla e Caio)
CLEONILLA
23 Cerchi in van ch’io t’ascolti.
CAIO
Dimmi almen la cagion del tuo rigore.
CLEONILLA
Il passato periglio
forse non bene ancora
saldò la tua ferita?
CAIO
Anzi, l’accrebbe,
più assai, col fiero stral di gelosia.
CLEONILLA
Se la tua non guarì, saldò la mia.
24 No, per te non ho più amore, no,
ti basti sol casi.
Piangi nel tuo dolor,
ciò che la pietà del cor
per te spari.
No, per te non ho più amore, ecc.

Scena 4
(Tullia creduta Ostilio, Cleonilla e Caio)
TULLIA
25 Cleonilla.
CAIO
(Oh che dolore!)  
CLEONILLA
Ostilio, appunto
desiava il mio cor di rivederti.
TULLIA
Al tuo cenno qui sono.
CAIO
(Lo già son morto!)  
TULLIA (in segreto a Cleonilla)  
Non mancarmi di fè!

Sciogliti, e crudi, e ben,  
Non mancarmi di fè!
CLEONILLA
(astringendola o seder seco)

Ah, taci!

TULLIA
Il negar d’ubbidirti
temerario sarìa: ecco m’assido.

CLEONILLA
Oh qual gioia, a te presso, io sento in seño!

TULLIA
Da e eccelso favor resto confusa.
(Quando nel suo pensier resta delusa!)

CAIO
Ostilio.

OTTONE
Caio nascosto, non potendo soffrire la fortuna
al mio scampo, fedel m’apre le porto!

CLEONILLA
(Propizia sorte, s’inginocchia avanti Ottone)

CAIO
Ah Cesare, me prima ascolta:
io qui ne venni
chiamato sol dalla mia fè, che volle
vendicare il tuo affronto.

CLEONILLA
Io saprò dirsi
l’infamie del suo cor.

CAIO
Signor ten prieo
prima sentir da me l’ingiurie tue.

OTTONE
Parta: che sarà mai?

CAIO
Cleonilla l’infedele in questo istante
amoreggiar l’indegno Ostilio io vidi:
Quante carezze, e quante…

OTTONE
Immobil sono!

DEcio
(Oh quanto vili di Roma è fatto il trono!)

OTTONE
Eh, taci!

CLEONILLA
E poi che mora.

TULLIA
Prima, Augusto, m’ascolti,
che vendicato il torto mio pur sia:
prima sentir da me l’ingiurie tue.

CAIO
Ah, se cangio pensier tu ben vedrai!
O strano evento, o inopinato giorno!

CLEONILLA
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.

OTTONE
Ah mio diletto…

CAIO
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.

CLEONILLA
Intanto l’accarezzi, la strinsi,
sol perché donna ell’era.

OTTONE
Dunque perdon, o cara,
aperti doppio error con cui t’offesi, e cerco
perdon di quanto oprai.

CLEONILLA
Intanto l’accarezzi, la strinsi,
sol perché donna ell’era.

OTTONE
Dunque perdon, o cara,
aperti doppio error con cui t’offesi, e cerco
perdon di quanto oprai.

CAIO
Dopo il furore,
di scusar il mio error pur spero ancora!

TULLIA
Grande è il contento,
Grande è il piacer.

OTTONE
Qual stravaganza è questa?

CAIO
O Ciel, che veggo?

DEcio
O quanto impensato è il destin.

CLEONILLA
(Ottone e Decio sopraggiungono al rumore)

OTTONE
Da sì eccelso favor resto confusa.

DEcio
Ah, se cangio pensier tu ben vedrai!
O strano evento, o inopinato giorno!

CAIO
Di Cesare scusar, e dimmi che mai ti è sorto
che in vil manto ascosa Tullia si stava?

CLEONILLA
O Ciel, che veggo?

DEcio
O quanto impensato è il destin.

CLEONILLA
Intanto l’accarezzi, la strinsi,
sol perché donna ell’era.

OTTONE
Dunque perdon, o cara,
aperti doppio error con cui t’offesi, e cerco
perdon di quanto oprai.

CAIO
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.

OTTONE
Ah mio diletto…

CAIO
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.

CLEONILLA
Intanto l’accarezzi, la strinsi,
sol perché donna ell’era.

OTTONE
Dunque perdon, o cara,
aperti doppio error con cui t’offesi, e cerco
perdon di quanto oprai.

CAIO
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.

OTTONE
Ah mio diletto…

CAIO
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.

CLEONILLA
Intanto l’accarezzi, la strinsi,
sol perché donna ell’era.

OTTONE
Dunque perdon, o cara,
aperti doppio error con cui t’offesi, e cerco
perdon di quanto oprai.

CAIO
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.

OTTONE
Ah mio diletto…

CAIO
Ah Cesare, me prima ascolta:
la tua grand’opra, e l’infedel qui svena.
Scene 2
(Caio and Cleonilla)

CLEONILLA
5. Caio...
(Enter Caio.)

CAIO
Cleonilla, are you alone?

CLEONILLA
Oh, how it rejoices
my heart to pick these pretty flowers
to adorn my breast
with a posy of sweet perfumes.

CAIO
Ah, there you are mistaken. These flowers
can only display their beauty in the grass,
but once in your white bosom
they lose their charm and are not what they were.

CLEONILLA
Your usual flattery
to cajole my love.
I love you, and let it suffice
that my heart will always be yours and yours alone.
(Ah, but Ostilio is so much more attractive.)

CAIO
7. But here comes Caesar.

CLEONILLA
With my wond'ring wiles
I shall feign a jealous love for him alone.

(Come, summon up your honeyed words, my heart!)

Scene 3
(Ottone enters. Caio and Cleonilla)

OTTONE
8. Cleonilla, I come to you so that amidst this peaceful solitude
I may forget the burden of imperial cares
and enjoy your beauty more.

CLEONILLA
Caesar, why lie? Do you suppose I do not notice
the veil of oblivion you have drawn
over the dear image of your early love?

OTTONE
What undeserved complaints! What frenzied speech to come from your dear lips!

CLEONILLA
You think I cannot see, ye gods,
how little time you spare me
for my heart to express its tenderness!
When you loved me,
forgetting all your cares, whole days
you spent with me to soothe the pangs
of your tender love.

OTTONE
My dear, my precious one,
believe me when I say my heart
beats faster when I see your sparkling eyes.

CLEONILLA
Ah, Caesar, you are dissembling,
for you no longer love me truly as before.
Beloved, if you would end my pain,
show me more affection.
You know that my spirit
when assured of your true love.
Beloved, etc.
(Exit Cleonilla.)

Scene 4
(Caio and Ottone)

OTTONE
10. Has there ever been a truer lover?
Every second
that I am not beside her, she takes umbrage,
and believes that I love her no more.

CAIO
That is typical of one who deeply loves.

OTTONE
I adore her, too,
and yet I would not dream of doubting her.
But you, Caio, who frequently have
the great privilege of serving her,
pluck from her gentle heart
that so chilling fear of jealousy.

CAIO
Honoured by your commands,
I shall obey them loyally.
(How foolish Caesar is, how credulous!)
since I am already plotting my revenge.
She is now besotted with my looks, although you disregard them, and pursues me as if I were a boy.
I, to make you suffer in some measure as I have suffered, shall devote myself to her so that she will cease her attentions to you, then die, you heartless man, of jealousy.
15. My love, being that of a loving woman, will teach my heart and soul the wiles and skills to employ. And I'll put the fickle heart on the rack of jealousy to punish the faithless one.
My love, etc.

Scene 7
(The scene changes to a circular bathing-pavilion with a 'campaign bed' beside it, set in the middle of a pretty myrtle grove; a waterfall in the background.
Cleonilla, emerging from her bath, and Ottone who is holding her hand; later Decio)

OTTONE
16. How I love, my dearest, to see your garments clinging to your white limbs in such sweet disorder and so sparsely that I know not if it is to conceal them or provide pleasure for my eyes that they caress your beauties.
CLEONILLA
If they are as pleasing to you as you say, then tell me, why do you no longer love them?
(Enter Decio.)

DEcio
I bow to Cleonilla, worship the great Ottone.
OTTONE
Decio, what news?
DEcio
Rome, sire, is not happy at being deprived of your presence.
OTTONE
So Rome envies me because, for a few brief moments, I am enjoying a pleasant respite here?
CLEONILLA
Perhaps that chimes in with your own desire.
OTTONE
Let Rome fret; I'm staying with my love. Remain here, Decio, for the moment, while I write to the Senate.
DEcio
I obey. (How his infatuation clouds his judgement!)
OTTONE
17. Let Rome fret and fume over the absence of her ruler. Let her fret: I'm staying with my love. Her eyes' majestic fringe of lashes is all the insignia loving Caesar needs, nor have I ever wanted any other.
Let Rome fret, etc. (Exit Ottone.)

Scene 8
(Decio, Cleonilla, later Tullia disguised as Ostilio)

CLEONILLA
18. I am extremely curious to know, Decio, what they are saying about me in Rome, and if the city appreciates the love I have for my king.
DEcio
Maybe to say that Rome is singing your praises would require the skills of the flatterer, not those of a faithful servant.
CLEONILLA
What have I done to deserve reproach?
DEcio
It is your lasciviousness that is so vile.

TULLia
Here is your robe I have brought to cover you.

CLEONILLA
Just in time.
(To Decio)
We'll continue our discussion, my friend, in a more convenient place.

DEcio
At your august command, I take my leave.

CLEONILLA
For the moment, all you need say to those who seek to tarnish my reputation is that although I am not yet upon the throne, I am loved by the ruler of Rome.

DEcio
19. You are living in a fool's paradise if you refuse to face the truth. Once lost, the glory of purity cannot be restored by the love of a king. You are living in a fool's paradise, etc.

(Clear Decio.)

Scene 9
(Cleonilla and Tullia as Ostilio)

CLEONILLA
20. Hand me my robe, dear boy; love is writ upon your face.

(Tullia puts the robe around Cleonilla.)

TULLia
Tease me, for that is your prerogative.

CLEONILLA
Ah, it is no jest to comment on your remarkable good looks.

TULLia
Please, do not make me blush.

CLEONILLA
Alas, I am too susceptible to such a becoming blush. But tell me, my friend, can I trust you with a secret?

TULLIA
You only have to tell me to keep it to myself, and I shall obey.

CLEONILLA
But consider well, for if you betray me you will die.

TULLia
Do not insult me further, for I know what honour requires.

CLEONILLA
Then I can tell you that I love you, and ever since the first moment I looked into your eyes, I have been consumed remorselessly with desire.

TULLIA
Ye gods, what an honour you confer upon me!
Can I believe this is true?

CLEONILLA
Ah, charming boy, my heart is all yours from today.

TULLia
This will certainly be my revenge.

CLEONILLA
Of what? Tell me...

TULLIA
Ciao...

CLEONILLA
Go on.

TULLia
He adores you, and is jealous of your dear love.

CLEONILLA
Oh, how foolish you are! Even though I once found him attractive, he could never have roused such fierce passion in my heart.

TULLIA
But still...

CLEONILLA
Hush, say no more. I give you my word that I will hold Caio in scorn; she who loves you assures you of this.

TULLIA
Oh, sweet assurance! How happy it has made me!

CLEONILLA
But that you may never doubt my love, as faithful as I said, I will swear an oath. Love with his trusty hand will record the solemn promise I make, the oath I swear, to adore none but Ostilio, to be faithful to him, and hold Caio in abhorrence for as long as I live.

21. I swear that faith, that love, that faith I will bear in my heart, and be your constant lover evermore. Do not doubt my resolution to love you evermore, and though wounded.
by the brilliant ruby
of your lips,
shall still adore you, doubt it not.
Do not doubt... I swear that faith
shall still adore you, doubt it not.

Scene 10
(Caio, who has overheard this oath while in hiding,
and Tullia)

CAIO
22. 'Hold Caio in abhorrence for as long as I live?
Ah, what have I done to deserve this?

TULLIA
(Caio overheard.
So, since thy heart hath offended me, pluck it out.)

CAIO
Ostilio, don't go away.

TULLIA
I cannot stay.

CAIO
Just for a moment...

TULLIA
I must go where I must go.

CAIO
I know, alas, what you imply. Oh God!

Scene 11
(Caio alone)

CAIO
24. 'Hold Caio in abhorrence for as long as I live?
Is Ostilio my rival? Then Ostilio will pay for making me suffer.
Ah, before I die I shall at least reveal to Caesar, hell, the world and heaven,
a treachery so vile this very day.
25. Jealousy, you have made me suffer pains worse than those of hell.
But before I can take my revenge, let me not die, no, no,
from this cruel, bitter grief. Jealousy, etc.

ACT II

Scene 1
(A shady sunken garden designed for imperial recreation at the foot of a gentle slope, with a grassgrown cavern and with a small pool in the middle surrounded by turf seats. Decio and Ottone)

DEcio
26. I am urged, my lord,
by concern for your honour and by my own loyalty
to say something I yet fear to say.

OTTONE
Speak freely, what fear is it that puts
curb upon your tongue?

DEcio
The fear of saying things that may grieve you.

OTTONE
I care not for that, unless it cast
upon the sublime reputation
in which I glory, shame or scorn.

DEcio
Since you so command me, Caesar, I must warn you
that the woman you love so much will be the architect of your downfall.

OTTONE
In what way?

DEcio
The point has come
(forgive me, my lord) where her wanton behaviour
has exceeded all bounds in public opinion. Rome speaks ill of her, and all
are saying: Caesar is blind,
loves a worthless woman, a prodigy of wickedness.

OTTONE
Come, come! What are you saying? Is she wicked because she loves too greatly
the man she should love?

DEcio
Rather because she apparently loves too greatly those she should not.

OTTONE
And who may they be?

DEcio
Who? I cannot say exactly, since the swarm of lovers
around her is so numerous
with whom she is always exchanging favours, looks and words incompatible with her honour.

OTTONE
So, what must I do to be certain beyond all doubt
that I have been wronged, that she is at fault?

DEcio
Keep her under secretive surveillance.

OTTONE
Decio, you astound me, and what was once repose
is now more turbulent
than ocean waves whipped up by an angry wind.
27. Like a wave with yawning trough, high crest
whipped up by winds and storms, goes shuddering,
screeching over the ocean's bosom...
So my heart,
asailed by dreadful fear,
in turmoil, in ferment, moans,
twists and turns
and, racked by jealousy, knows not how its peace may be restored.
Like a wave, etc.

Scene 2
(Decio alone, then Caio)

DEcio
28. I decided not to tell the deceived Caesar
that Caio is his rival. My warning should be sufficient to alert him
to her failings, and I was bound in duty to do no less.
Caio is coming this way.

CAIO
Decio, what grief has made
the emperor look so sad?

DEcio
What a question to ask!

CAIO
This very moment I saw him looking exceedingly disturbed; and you,
because you are always at his side, surely know
the reason.

DEcio
I cannot satisfy your curiosity.

CAIO
Why ever not?

DEcio
A matter of my loyalty, my honour.

CAIO
I too am Ottone's loyal servant.

DEcio
Caio, you think too highly of yourself.
All I'm going to say, and I have no regrets about saying it...

CAIO
But what can you tell me about Ottone?

DEcio
He's been deceived.
29. What good is his throne to a king
if he cannot trust
those who serve him?
Even the victor's bay
can lose its splendid
through the wrongdoing of others.
What good is his throne to a king etc.

Scene 3
(Caio, deep in thought, sits on one of the seats. Tullia,
disguised as Ostilio, approaches to listen to what he
has to say; concealing herself in the cavern, she replies
to him like an echo without his being aware of her presence.)

CAIO
30. Decio can say what he likes, I don't have to listen
to him. I shall sit here,
not to rest, but to indulge my misery.
TULLIA (from her hiding-place) Suffer, rant and rage, you deceiver!
CAIO Whose was that voice coming from the nearby slope and calling me a deceiver?
TULLIA She who, though abandoned, loves you still.
CAIO Who loves me yet now calls me a deceiver?
TULLIA She whom you deceived speaks to you now.
CAIO Speaks to me now? How come, since only to Tullia have I broken my word?
TULLIA She asks you why you wronged her so.
CAIO What phantom, what shade is this that asks why I deceived her?
TULLIA An unhappy spirit, and that am I.
CAIO And that am I? Who are you? Come, reveal yourself.
TULLIA From my grief.
CAIO The fickle one is she who gives to others that which she once gave me! But whence, oh God, comes so sad a sound?
TULLIA From my grief.
CAIO Ah, it is my grief that speaks, that is why I seem to hear that which I hear not.
CAIO The pain of jealousy is addling my brain: I dream, I fantasize, and such darkness has overtaken me that I am sunk in despair.
TULLIA My revenge is your tortured soul.
CAIO 31. The shadows, the breezes, and even the stream must be echoing my pain, since only they, oh God, are present here.
TULLIA (as an echo) Hear... hear... CAIO The shadows, etc.
TULLIA (as an echo) Hear... hear...

CAIO Hear, hear? Alas, what terror, what anguish, what fear pervades me! Poor constancy! You have not deserved such persecution.
TULLIA (as an echo) You lie, you lie.
CAIO The shadows, the breezes, etc.

Scene 4
(Caio, then Tullia, as ‘Ostilio’, who pretends that she has come to this spot quite by chance)
TULLIA 1. What grief, O Caio, has provoked this frenzy?
CAIO Ah, villainous rival, I know what you are doing, what pleasure it gives you to compare your joy with my torment. But your happiness is misplaced, for soon you will be struck by the full force of my revenge. 2. To your beloved I shall reveal the lack of faith in your heart. I shall be unrelenting, and deem it an expression of love to be cruel. To your beloved, etc.

(Scene 4 continues)

Scene 5
(Tullia alone)
TULLIA 3. The deceiver is desperate, and in vain I seek to make him repent his deception; but since I have no other prospect of consolation, my hopes must rest in his grief. 4. Two tyrants have I in my heart, one is indignation, the other, Love. The first one bids me take revenge, while the other tells me to wait, for some day the deceiver will repent the error of his ways. Two tyrants, etc.

Scene 6
(Change of scene. A rustic lodge furnished with a dressing table and mirror. Cleonilla is admiring herself in the mirror as Caio approaches.)
CLEONILLA 5. My face looks happy, not because rare gems and blooms adorn my noble brow, but because the broken hearts of unlucky lovers are its sole adornment.
CAIO Faithless woman, now that we’re alone, will you tell me what sin have I committed to provoke your displeasure? Perhaps you no longer see in me...
CLEONILLA You are too forward, and you expect too much.
CAIO So you have forgotten...

CLEONILLA You still refuse to understood that I do not wish to listen to you!
CAIO And the love that once you felt for me...
CLEONILLA Be quiet, be off, I tell you, and that’s enough.
CAIO That is too cruel, oh God!
CLEONILLA That is my command.
CAIO So if I owe you nothing but obedience, at least read my legitimate complaints set out in this letter, cruel woman. (He hands her the letter and leaves singing the aria that follows.)
6. Read at least, O faithless tyrant, in this letter stained with tears, about my constancy, your cruelty. And if your cruelty continues, may men praise me for my constancy, revile you for the evil you have done. Read at least, etc.

(Scene 6 continues)

Scene 7
(Cleonilla reading Caio’s letter, then Ottone)
CLEONILLA 7. Whatever has Caio written here? His suffering does not touch me in the least. I’ll read the letter. (Enter Ottone.)
OTTONE (snatching the letter from her hand) What letter is this?
CLEONILLA How can Caesar stoop to so base an act? (If I lose my nerve now, all is lost!)
OTTONE What a frown, and how pale you have become! Ah, treachery is afoot.
CLEONILLA My confusion comes from anger, nothing else. (Be bold, my heart!)
OTTONE Let’s see what we have here.
CLEONILLA Read it, then take issue not with my wrongdoing but your own.
OTTONE (reading) ‘Unhappy Caio to his adored one, greetings.’ Caio is your lover?
CLEONILLA Read to the end, then you will have your answer. (Be as bold and alert, O heart, as you can be.)
OTTONE (reading on)

'Since it is not possible for me to ask you why you despise me, let this letter speak to you in my stead. Tell me, what have I done that you forsake my love for that of another? Since my suffering cannot change your mind, put me out of my atrocious torment by stabbing me in the heart, I ask no more.'

So you are unfaithful to me? Caio is my rival? Have you deceived me? Ah, Rome is not mistaken in describing you as wanton and me simply blind.

CLEONILLA

Such speech is unworthy of you since it rails against my love.

OTTONE

How can you defend yourself? Speak, for I'll keep quiet.

CLEONILLA

(Be wily, O my heart.) Listen, you tyrant. You know of the promise once given by Tullia to Caio, to be his wife.

OTTONE

I often heard him speak of it.

CLEONILLA

So, to continue, he, having finally ascertained that she had given her heart to another man, wrote this letter censuring her, and passed it to me so that I too could write to her, to the end that his faithless lady, seeing that I, your favourite, so commanded her, might repent her misconduct and obey me by returning to her first love.

OTTONE

If that is the case, my love, I ask your pardon.

CLEONILLA

Ah, you do not deserve it, ungrateful man. (He has fallen into my trap!)

OTTONE

Jealousy...

CLEONILLA

What jealousy? But stay. To make your big mistake the clearer to you, I shall write the letter at once, give it to you, and you will be responsible for delivering it.

OTTONE

I shall see if I have erred, if I have been unfaithful. And will admit, to your shame, that you have been the deceitful one, I the lover, the faithful one. You shall see, etc.

(She begins to write.)

Scene 8

(Decio enters as Cleonilla is writing. Ottone stands waiting)

DECHO

9. Caesar, I foresee perfidious Rome plotting secretly against you if you do not return soon to your seat of government.

OTTONE

Please, do not compound the pain of one whose heart feels nothing but the smart of jealousy.

DECHO

My lord, I would not wish...

(Cleonilla finishes writing and hands the letter to Ottone.)

CLEONILLA

Here is the letter, now see if I am faithful, or disloyal and cruel. (May my shrewd ploy win the day!)

OTTONE

10. Poor constancy, what good is your purity if a cruel deceiver does not believe you? Go weeping on your way, go, and to those who ask how you have been rewarded, tell them that tears and disgrace are all your recompense. Poor constancy, etc.

(Exit Cleonilla.)

Scene 9

(Decio and Ottone)

OTTONE

11. Ah Decio, your report made me overly jealous.

DECHO

How could that harm you?

OTTONE

It made me believe things that have shamed me and insulted Cleonilla.

DECHO

Come, my lord...

OTTONE

My friend, before you say any more, tell Caio to come and see me immediately.

DECHO

I will obey your august command.

OTTONE

12. Very often heaven speaks through the heart of a loyal servant to the benefit of a powerful monarch. But by the agency of hell, duty is often mistaken for deceit and a great devotion disregarded. Very often heaven speaks, etc.

(Exit Decio.)

Scene 10

(OTTONE holding both letters and reading that written by Cleonilla, then Caio)

OTTONE

13. Oh, how mistaken I was in believing my beloved to be unfaithful! Let me read what she has written. (he reads) 'The beloved of Caesar to Tullia. Caio complains about you; and my command is that you treat him well as our loyal servant, so that you do not wrong a long-standing love. Believe me, you will die if you do not heed me.'
Scene 11
(Caio alone)

CAIO
15. How shrewd Cleonilla is! She must have been caught reading my letter, perhaps at the very point when my grief had undoubtedly made her change her mind. But even so she thought of a way out, and cleverly she even got Caesar himself to bring me the message devised by her quick wit. I, who had believed him to be angry and upset, was safe. Oh, what a lucky ploy!
16. I am just like a bird that has escaped from a net that had been hidden amongst the branches, etc. Who, once free and all alone, can fly away, yet he is timid and does not know where to go because his recent peril has left him confused. I am just, etc.

(Exit Caio.)

Scene 12
(Tullia enters alone.)

TULLIA
17. Ah, the deceiver will not listen to me. 18. My suffering spirit, incite me to revenge alone, speak no more of love, no etc. But how can I — oh God! — break the arrow in my heart since I adore the one responsible? My suffering spirit, etc.

ACT III
Scene 1
(A peaceful walk with secret nooks hidden from view by foliage. Ottone and Decio)

DECIO
19. My lord...

OTTONE
Leave me in peace; if you must speak to me, speak only of my beloved.

DECIO
At least give some thought to your safety, to your dangerous position. In Rome...

OTTONE
What can they do in Rome?

DECIO
Plot to take your life, your power.

OTTONE
I would be a coward if I feared such a thing.

DECIO
Ah, it is not cowardice to take steps to avoid your own downfall. I speak to you as a loyal and faithful servant.

OTTONE
Decio, if you would please me, leave me be. I'm going to see my love.

DECIO
Ah, you are making a rod for your own back.

OTTONE
20. I care for nothing, not my throne nor empire, just as long as I can be happy in the enjoyment of my love. You who know my mind so well, do not try, with cowardly anxieties, to destroy my happiness. I care for nothing, etc.

(Scene Ottone.)

Scene 2
(Decio alone)

DECIO
21. I foresee Ottone's imminent downfall; he no longer hears or sees my loyal advice or his own deadly danger. This false woman of his has softened his brain and blinded him. Ah, if only I could make him see the ignominy of his situation, perhaps he might come to his senses some day. But here to this secluded spot comes Caio with that wanton woman! I shall go and tell Caesar, then, hopefully, he will see for himself how he is shamed.

22. To be a lover is no crime, but where a ruler is concerned it is a failing, a sign of weakness. For a royal heart is royal no longer if to an impure love it makes itself a slave. To be a lover, etc.

(Scene Decio.)

Scene 3
(Cleonilla and Caio)

CLEONILLA
23. I am deaf to your pleas.

CAIO
Tell me at least the reason for your hardness.

CLEONILLA
Has our recent peril still not completely healed the wound in your heart?

CAIO
On the contrary, it has exacerbated it considerably with the sharp tooth of jealousy.

CLEONILLA
If it didn't heal you, it cured me. 24. No, I no longer love you, no, and that's all I can say. Weep if you grieve, but pity for you has gone from my heart. No, I no longer love you, etc.

(Scene 4)
(Tullia enters as Ostilio. Cleonilla and Caio)

TULLIA
25. Cleonilla.

CAIO
(Oh how painful!)

CLEONILLA
Ostilio, you are just the person I was longing with all my heart to see.

TULLIA
I am here at your command.

CAIO
(I might as well be dead!)

TULLIA (aside to Cleonilla)
Keep faith with me!

CAIO
(stepping up close to Cleonilla)
I must speak to you!

CLEONILLA (aside to Tullia)
Do not doubt me, my love. (to Caio)

TULLIA (aside to Cleonilla)
Do not listen to him if you love me!

CAIO (to Cleonilla, who refuses to listen to him)
But I must tell you...

CLEONILLA (to Tullia)
I shall keep faith with you! (to Caio)

TULLIA (to Cleonilla)
I cannot listen to you.

CAIO
Before I obey you, listen...

TULLIA (aside to Cleonilla)
Give me, before I go, a gleam of hope.

CLEONILLA (to Caio)
I demand obedience. (to Tullia)

TULLIA (to Cleonilla)
Wait a moment.

CAIO (to Cleonilla)
How pitiless is your heart!

CLEONILLA (to Caio)
Regone! Say no more! (to Tullia)

Lips I adore!

CAIO
I am going, since that is what you want. (But I shall conceal myself near at hand. Jealousy prompts me so to do that I may see more clearly that which kills me.)

(As he sings, he goes to hide.)

26. Look into my eyes, and hear what my lips are saying, the words of love they utter. Gaze upon my suffering, and then, with a sigh, soothe my pain. Look into my eyes, etc.

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Scene 5
(Cleonilla and Tullia as Ostilio)

CLEONILLA
27. All the charms that Love possesses
i see reflected in your eyes.

TULLIA
Ah, my adored one! If you see
Love in my face and upon my brow,
do you not know why?

CLEONILLA
Tell me, my dear one.
Sit here beside me for a while.

TULLIA
Ah! Suppose someone
were to see me!

CLEONILLA
(pulling her down onto the seat beside her)
Oh, hush!

TULLIA
To disobey you
would be foolhardy. I'll sit down.

CLEONILLA
Oh what joy to be near you!

TULLIA
Such high regard confuses me.
(What a big mistake she's making!)
28. What sweet contentment
I feel
with your arm
gently encircling me
and clasping me to your breast,
your sweet love.
(You're making a mistake.)

Less happy
is the little ship
escaping at last
from a violent storm
and finding shelter
and safe haven
with nothing more to fear,
than my heart
on your soft bosom
closely clasped,
rejoicing, thrilling,
burning with love
and without a care.
(How you deceive yourself!)

Scene 6
(Caio, in hiding, unable to bear the sight of his rival's success, emerges, dagger in hand, intending to kill 'Ostilio'.)

CAIO
29. (I can bear this no longer. In one instant
of violent rage I'll avenge
both Ottone's and my betrayed love!
Die, base perjurer!
(rushing at 'Ostilio' intending to kill him.)

CLEONILLA
Ah, villain!
How dare you show such violence
in my presence?

CAIO
Caesar having been mocked,
I must indeed avenge the betrayal of his love.

TULLIA
Kill me, I'll not stop you, you deceiver!

CAIO
You shall have your wish.

CLEONILLA
Guards, come to our help!
Kill this brazen traitor!

TULLIA
Ingrate, your dagger doesn't frighten me.

Final Scene
(Ottone and Decio enter, alarmed by the altercation.)

OTTONE
30. Caio in a rage — and whatever is he doing,
O ye Gods?

DEIO
So you have indeed been wronged, my lord!

CLEONILLA
Caesar, I want revenge!
The wretch tried...

CAIO
Ah, Caesar, hear me first:
I came here
only out of loyalty to you, that spurred me
to avenge your wounded honour.

CLEONILLA
I can tell you all about
the baseness of his heart.

CAIO
My lord, I beg you,
let me first explain how you have been ill-used.

OTTONE
Speak. What is this all about?

CAIO
Not two minutes ago I saw the faithless Cleonilla
making love to the wretch Ostilio.
What kissing and cuddling...
Oh, she's unfaithful, ah,
and that's why I wanted, for the sake of your honour,
and my glory, to kill her pretty boy
in front of her.

OTTONE
I'm flabbergasted!

DEIO
(How low the throne of Rome has fallen!)

CLEONILLA
(Now's the time for guile, for rage, for tears.)
weeping
Ah, my love...

OTTONE
Quiet, cruel lady, hide yourself; and you, O
Caio,
accomplish your great purpose, and slay the traitor.

CAIO
I am all obedience.

(He turns on Tullia, dagger upraised.)

TULLIA
First, Caesar, hear me,
and then I am content to die.

OTTONE (to Caio)
Stay your hand!
i wish to hear his excuses,
and then he shall die.

CLEONILLA
(I still hope to explain away my guilt!)

(Tullia kneels before Ottone, removing her disguise.)

TULLIA
Unconquered sovereign of Rome
and of the world,
Cleonilla is innocent. All I cherish in my heart
is the noble flame of constancy;
'tis Caio who is the faithless one, the deceiver.
Ah Caesar, here you see
what man it was your lover was caressing.
I am an unhappy creature
in love with a cruel deceiver
who abandoned me; from you I ask
vengeance for my wrongs.
Judge if I deserve anything but compassion and
pardon,
now that I am no longer Ostilio, but Tullia.

OTTONE
What madcap scheme is this?

CAIO
Dear heaven, what is all this?

DEIO
What surprises fate springs on us!

CLEONILLA
(Kind fate,
to save my skin, has given me a way out!)

OTTONE
So, as you are Tullia, arise; and it is my wish
that you shall marry Caio,
who, if he once doubted your fidelity,
must now recognize his mistake.
But why, my lady, did you say nothing
about Tullia being concealed in man's attire?

CLEONILLA
All the time I was kissing and embracing her
because she was a woman.
(Now I see the error of my ways
and will a purer life.)

OTTONE
So forgive me, dearest,
the double misconception that offended you; I
ask
pardon for what I did.

CLEONILLA
Ah, if I change my mind, you'll know it!

DEIO
What strange goings-on, who would have
thought it!

CAIO
My darling, I embrace you, and ask you to
consign
bad memories of my failings to oblivion.

TULLIA
If faith has won the day, I ask no more.

Chorus: Caio, Tullia, Ottone, Cleonilla and
Decio
CAIO
31. Great and heartfelt
is the satisfaction
when from torment
joy emerges.

ALL
Great is the satisfaction, etc.

CAIO
After the fury
of a storm at sea,
the calm seems even lovelier
to the sailor.

ALL
After the fury, etc.

END OF THE OPERA

CD56+57
Juditha Triumphans
VAGAUS
O servi volate,
Et Domino meo
Vos mensas parate
Si proxima nox,
Invito Holofereni
Cantemus alterni.
Honoris, amoris
Sit consors nox [vox].

VAGAUS
Tu quoque hebraica ancilla
In nostro gauclio tanto
Eris in corde tuo laeta, et tranquilla.

ABRA
Quam audacter discurrat
Non minus servus suo Domino nequam.
Properemus Juditha: ubique semper
Tecum sperans in Caelis
Properemus Juditha: ubique semper
Non minus servus suo Domino nequam.

JUDITHA
Venio Juditha, venio: animo fave,
Abra amata,
JUDITHA
Ero Dominae meae socia fidelis.
Tecum sperans in Caelis
Properemus Juditha: ubique semper
Non minus servus suo Domino nequam.

PARS ALTERA

OZIAS
Summi Regis in mente
Mihi sunt alta arcana: hostis Tyranni.
Bellatoris iniqui
Prope, caelo favente,
Fata extrema prodeo.

Deus Abraam
Exercitum Deus es, potens in bello,
Tuo nominem inimicam
Virtute dexterae tuae dissipa Gentem.
Te supplices precamur:
Tibi gloria
Sit diligentium mea tua virtus.
O Sydera, O stellae,
Sit diligentium te nova victoria.

HOLOFERNES
Nox in umbra dum surgit,
Radiante in hostem
Sed tu pulcra Juditha
Radiante in mare sol lumine cadit;
Nox in umbra dum surgit,
Et Duce ablato ria gens peribit.

AD NOCTEM

Si Dominus dormit
Spirate;
Deh gratae
Umbrae carae, aurae adoratae
Hic in tentorio stantes,
Huc accurrite, o servi: huc Abra veni,
Consurgam. Vestro Duci
Accensus mero
Sed quid video! Holofernes
Et cara tibi sunt munera pacis.

In pace bone Deus cuncta tu facis,
Si pax solarium est nostri moeroris.
In pace anima mea tu cuncta spera,
Nec amplius bella sint causa doloris.
In pace semper stat laetitia vera,
Et in Bethulia fax surgeat amoris.
Et pax regnet sincera,
Vivat in pace.

JUDITHA
Extincta, amor per te viva in pace.
Vivat Gloria Judithae, et belli face
Et calicem sumendo
Tormenta mentis tuae fugiant a corde,

HOLOFERNES
Tibi dona salutis
Tibi dona salutis
Prosit: bibendo
Tibi dona salutis

JUDITHA
Extincta, amor per te viva in pace.
Vivat Gloria Judithae, et belli face
Et calicem sumendo
Tormenta mentis tuae fugiant a corde,

HOLOFERNES
Haec in crastinum serva: Ah, nisis vere
Esse ignem sentio amorem,
Si nisis sentio in me viscera ardere.

JUDITHA
Tanti caloris aestum
Tempera strenue Dux, flammas evita...

HOLOFERNES
Uror...

JUDITHA
Longe ibo...

HOLOFERNES
No, cara Juditha.
Noli o cara teadoras
Voto Ducis non favere,
Et suspiria amniae amantis
Saltatem disce non horreor.

HOLOFERNES
Prosit: bibendo
A te salatem spero,
Et si tu amabiles,
Tua salus ero.

CHORUS
Plena nactare non mere
Aurea populi almi amores
Myrto et rosis coronate.
Aurea pocula almi amores
Plena nectare non mero

VAGAUS
Tua salus ero.
Et si tu amabis me,
Prosit: bibendo

HOLOFERNES
Tibi dona salutis
Tibi dona salutis
Prosit: bibendo
Tibi dona salutis

HOLOFERNES
Prope, caelo Dux
Laetitia, et belli face
Extincta, amor per te viva in pace.

JUDITHA
Vivat in pace.

JUDITHA
Extincta, amor per te viva in pace.
Vivat Gloria Judithae, et belli face
Et calicem sumendo
Tormenta mentis tuae fugiant a corde,

HOLOFERNES
Tibi dona salutis
Tibi dona salutis
Prosit: bibendo
Tibi dona salutis

JUDITHA
Vivat in pace.

JUDITHA
Extincta, amor per te viva in pace.
Vivat Gloria Judithae, et belli face
Et calicem sumendo
Tormenta mentis tuae fugiant a corde,

HOLOFERNES
Tibi dona salutis
Tibi dona salutis
Prosit: bibendo
Tibi dona salutis

JUDITHA
Extincta, amor per te viva in pace.
Vivat Gloria Judithae, et belli face
Et calicem sumendo
Tormenta mentis tuae fugiant a corde,

HOLOFERNES
Tibi dona salutis
Tibi dona salutis
Prosit: bibendo
Tibi dona salutis

JUDITHA
Extincta, amor per te viva in pace.
Vivat Gloria Judithae, et belli face
Et calicem sumendo
Tormenta mentis tuae fugiant a corde,
Impii, indigni Tiranni
Superbus in me.
Sic exeat
Non amplius sit
Si jacet immersus
In somno profundo
Imbelli dextrae meae robur extolle.
Adiuva nos in prece, et culpas tolle,
Qui Deborae pugnanti vim dedisti,
Qui Jaheli victori,
Potens in Mundo Deus,
Clemens in Caelo Pater,
Ad imaginem tuam nos fecisti,
Et tibi ut servi essem
Qui de nihilo jam cuncta eduxisti,
Summe Astrorum Creator,
JUDITHA
Jam pergo, postes claudo,
Vexat amantem
Animam nimium
Et brevis morae
Sed poena barbarae,
Ut ego fervida
Mater expectat,
Raptam a gelido
Progeniem noto
ABRA
Et mox victricem me tacita attende.
Impedi viatores,
Nil ultra: claude fores,
JUDITHA
Salus et vita.
Et tibi, o mea Juditha
Cuncta fauste succedant.
ABRA
Et suspirata tandem hora victoriae.
En tempus nostrae gloriae,
Bene venisti, o fida,
JUDITHA
Et sic amori tuo locum concedo.
Jam festinans discedo,
Sed huc ancilla venit,
Et poenas cordis tui tu consolari.
Potes cum Duce tuo sola laetari,
Et hic pulcra Juditha
Mensas tollo,
Bene in thalamo quiescat,
VAGAUS
Exaudiat pietas Dei suspiria et vota.
Reges qui regit,
JUDITHA
Et hostium domararem tu domasti.
Quae fortunata es tu vaga Matrona,
Sit placida mens.
Stet tacita gens.
A cura tam gravi
In somno suavi
Sit placida mens.
Quae fortunata es tu vaga Matrona,
Quae de tam strenuo Duce triumphasti,
Et hostium domararem tu domasti.
JUDITHA
Faetx de Caelo Rex,
Reges qui regit,
Et cordi mei devota
Exaudiat pietas Dei suspiria et vota.
VAGAUS
Bene in thalamo quiescat,
Mensas tolli,
Et hic pulcra Juditha
Potes cum Duce tuo sola laetari,
Et poenas cordis tui tu consolari.
Sed huc ancilla venit,
JUDITHA
Et tibi, o mea Juditha
Cuncta fauste succedant.
Il ciel tuona e balena,
urtando, urtando va.

Il bel labbro cli Climene.

Cantatas for Soprano I
CD63:

Recitativo

Il ciel tuona e balena,
mar tutt’é in tempesta,
porta non vede o sponda,
approdar non sa.

3. Recitativo

In quel strano e confuso
vortice di pensieri
la mia mente s’aggira?
Or’e in calma, or s’adira,
e dove ancor si fermi non risolve.
Or s’in sasso, or in polve
vorria cangiarsi. Oh Dio! Ma di che mai,
ma di che ti quereli
cor increclulo, infido?
Di che ti lagni ahimé!
Forse non sai
che nel seno di Clori hai porto, hai lido!

5. Recitativo

Elvira, anima mia

Elvira, anima mia
mirami se lo puoi,
Elvira, anima mia

6. Aria

Il bel labbro cli Climene.

cher ti quereli

tra il mormorio de’ baci ebro di gioia,
tra li soavi lacci,
de’ più teneri affetti

7. Aria

Passo cli pena in pena
come la navicella
ch’è questa e in quell’altr’onda
urtando, urtando va.

9. Aria

Passo cli pena in pena

10. Aria

Passo cli pena in pena

11. Recitativo

Infelsbe Dalsio, ove tra queste
un giorno tanto a me care foreste,
Ovunque io volga il guardo,
irontro a rio tormento.

12. Aria

Partirò, ma vedrai quanto,

13. Aria

Partirò, ma vedrai quanto,

14. Recitativo

Parto mio ben da te, io parto, addio,

15. Aria

Parto mio ben da te, io parto, addio,

nell’afflito mio sen e nel cor mio.

Aure, voi più non siete

9. Recitativo

Aure, voi più non siete

cosi soavi e care,
nel vostre ombre, o faggi,
sebran più così amene,
or che da voi n’andò la mia Climen.

10. Aria

Tio confido il pianto mio,

Giunto allor che’tu sarai
ove alberga n’andate,
questi sospiri miei a lei portate

11. Recitativo

Infelsbe Dalsio, ove tra queste
un giorno tanto a me care foreste,
Ovunque io volga il guardo,
irontro a rio tormento.

12. Aria

Partirò, ma vedrai quanto,

13. Aria

Partirò, ma vedrai quanto,

14. Recitativo

Parto mio ben da te, io parto, addio,

15. Aria

Parto mio ben da te, io parto, addio,

nell’afflito mio sen e nel cor mio.

Aure, voi più non siete

9. Recitativo

Aure, voi più non siete

cosi soavi e care,
nel vostre ombre, o faggi,
sebran più così amene,
or che da voi n’andò la mia Climen.

10. Aria

Tio confido il pianto mio,

Giunto allor che’tu sarai
ove alberga n’andate,
questi sospiri miei a lei portate

11. Recitativo

Infelsbe Dalsio, ove tra queste
un giorno tanto a me care foreste,
Ovunque io volga il guardo,
irontro a rio tormento.

12. Aria

Partirò, ma vedrai quanto,

13. Aria

Partirò, ma vedrai quanto,

14. Recitativo

Parto mio ben da te, io parto, addio,

15. Aria

Parto mio ben da te, io parto, addio,

nell’afflito mio sen e nel cor mio.

Aure, voi più non siete

9. Recitativo

Aure, voi più non siete

cosi soavi e care,
nel vostre ombre, o faggi,
sebran più così amene,
or che da voi n’andò la mia Climen.

10. Aria

Tio confido il pianto mio,
16. Aria

T’intento si mio cor

Ah, che d’Amore
cio se ne a trionfar vuole
ad ogni più fero cor crudo ed ingrate;
se e di quei bei lumi al doppio sole
resister seppi, io creder ben dovea,
quando adombrato il vidi
dal fosco eclipci di quell’o scuro pianto,
pianto che su quegli occhi appai di amar,
dell’amore di Lidia
testimonio non finto,
quale amoroso incanto
di Lidia volle amante
questo mio cor già debellato e vinto.

17. Recitativo

Se ben vivono sen’alma

Ah, sempre invano il dio d’amore
m’allevi a vei il core,
ma col vanto d’un bel pianto
ad amar poi lo sforzò.

18. Aria

Placido zeffiretto

Troppo puro quelle stille
nel cader da due pupille,
né petade a una bellete
in quel duol negar si può.

19. Aria

Se ben vivono sen’alma

Qui tra il erbe e il rio
Era la notte quando i suoi splendori
tra tutti e lo riso.
La bella Silvia, tanto da me amata,
ora siete al mio cor di gioia e riso.
La verità e di amore
splende serena e bella
quell’amorosa stella
ch’ai nostro core si diele soave calma
col fare di nost’alme una sola alma

20. Recitativo

Odi che contro te simili accenti,
che son tradimenti
mancò quel rigor ch’avea nel sen risetto,
ma col volto lusinghier.

21. Aria

Nella tua guarir amorosa
la bellezza sta del laggio
e il verme del rio
col cure di nostr’alme una solo alma

CD63

Cantate sopra il

Si levi dal pensiero RV665

Ah, che d’Amore
è il sempre a trionfar vuole
ad ogni più fero cor crudo ed ingrate;
se e di quei bei lumi al doppio sole
resister seppi, io creder ben dovea,
quando adombrato il vidi
dal fosco eclipci di quell’o scuro pianto,
pianto che su quegli occhi appai di amar,
dell’amore di Lidia
testimonio non finto,
quale amoroso incanto
di Lidia volle amante
questo mio cor già debellato e vinto.

94840 Viviani Edition

53
15. Aria
Duri marmi ch’è mio bene in voi stessi custodite, deh, mi dite se vi regna in lei pietà.
O per dar più crude pene all'afflitta anima mia di voi sia dura più sua crudeltà.
2. Recitativo
Sfogando in questa guisa l'amoroso cordoglio ch’è core gli strugge, senza poter veder la sua adorata, sconsolato partissi dopo lunga dimora perché sorge l'Aurora. Parti, ma con speranza di veder quell'oggetto per cui stava in tormenti, e partendo proruppe in questi accenti.

17. Aria
Se non potei mirar le luci del mio sol ditelli voi per me che fido l'amo nel vostro favelar udirà il mio gran duol. Mesta si lagna, piange e sospira, all'aure sparge tutto il suo duol.
4. Aria
Indarno cerca il tortorello RV659
di rimirarti la tortorella amante,
Poiché tale, se tento di far ritorno a te, Tisi adorato, più lontano mi guida il crudo fato io pur piango e sospiro qual tortorello amante, ma vuò sperar ch’un giorno di tormentarmi più stanco il destino, lascerà che ritorini a te vicino.

6. Aria
La sola speme di rimarirti e ritrovarti qual ti lasci ai me fedel, tempra l'affanno crudo e tiranno di lontananza fiera e crudel.

8. Recitativo
Silvia, tu quella sei, di qualità si adorna, che conviene al cor per le impiegar tutto il suo bene. De’ tuoi beg’occh’al lume, di tue guance al bel fiore, di tue bellezze al sole, volo, seguo, m’aggiro qual Clizia, qual ape e qual farfalla, attonito in amar taccio ed ammiro. Ma lascia ch’in mercé di quell'affetto che per te serbo in petto, mi strugga a’ tuoi splendori veghigliando il tuo volto, mentre adorar quel bel ch’è in te è raccolto. Vedrò con nero velo sorger la notte in cielo di in tenebroso orrore languir ogni splendor ch’a noi riluce. Ma in te non vedrai mai perder de’ vaghi rai l’insolito fulgore che sempre nel mio cor più bel traluce.

Lungi dal vago volto RV680
10. Recitativo
Lungi dal vago volto della mia bella Elvira Viver non posso. Oh Dio! È pur crudo destín per mio tormento or mi condanna a pascolar l’armento. Ma qual da lungi ammira non distinta belizde il guardo mio pastorella che viene? Temo d’errar, mi perdo, corro, mi fermo, rido e sospiro ad un, ardo, gelo, contento e tormentato. Mi sembra alia divisa, non mi par al sembiante; deh per pietaed Amor, amico cielo, sciogl il mio bel sol la nube, il velo.
11. Largo
Augelletti, voi col canto queste veline impreziosite, ed io posso sol col pianto consolare il mio dolor. Fate voi che dolore incante con amor o con pietaed, chiamì al bosco il mio tesor.

12. Recitativo
Allegrezza, mio core, ch’al fin giunse alia meta l’aida mia pupilla: ti riconosc, o bella, ti rigrege, mio bene, l’abbraccio, pastorella. Perdona, o cara, a’ miei sospesi affetti, perché errante pastor veder non suole tra queste ombrose frondi aperto il sole.

13. Allegro
Mi stringerai sì, sì, ti riveggio, mio bene, ch’al fin giunse alia meta l’aida mia pupilla: ti riconosc, o bella, ti rigrege, mio bene, l’abbraccio, pastorella. Perdona, o cara, a’ miei sospesi affetti, perché errante pastor veder non suole tra queste ombrose frondi aperto il sole.

14. Larghetto
Vengo a voi, luci adorate RV682 Vengo a voi, luci adorate, per dar tregua a tante pene e ritorno ad adorarvi. Benchè siate tanto ingrate, care luci del mio bene, io lasciar non vo’ d’amarvi.

15. Recitativo
Portando in sen l’ardor che m’accende un giorno, idolatra fedel a voi ritorno. Ma se tosto pietoso, ristoro da voi non date al mio gran foco, datemi almen la morte: perché troppo insopprimente martire vivere nel foco e non poter morire.

16. Allegro
Sempre penare senza speranza è un gran tormento, occhi tiranni. Nè val sperare dalla costanza un sol momento in tanti affanni.
Tremori al braccio RV799

17. Recitativo
Tremori al braccio e lagrime sul ciglio,
sospiri al labbro, al volto mio pallore
in sua muta favella
parlan teco, o mia bella, ed a quel core
che quest’anima adora
l’avviso del mio amor non giunse ancora?
Perché le mie catene
so strascinar con arte, acciò il rumore
non si senta de’ ceppi
che mi stringono il core,
il ciglio del mio ben non le rimira;
e perché tace il labbro,
Amor sen’ ride e non m’intende Elvira.

18. Andante
Quando chiami dolce e cara
quell’auretta che respiri,
tu favelli a’ miei sospiri,
ma quel core non lo sa.
Perché sono le rugiade
che tu baci sull’erbette
sconosciute lagrimette,
non m’impetran pietà.

19. Recitativo
Ah no, mia cara Elvira,
ch’una fiamma sì grande
sepolta non può star nell’alma mia.
lo t’amo, ed è si forte
questo puro amor mio
che se di te non penso,
o che vivo non sono o non son io.

20. Largo
Quello che senti, o bella,
scherzare intorno al sen
è figlio del mio amor,
é un mio sospir.
Ti priea, e pur non sa
s’amore o crudeltà
speri dal tuo bel cor
il mio martiro.
Full Tracklist

CD1

Trio Sonatas Op.112 Suonate da camera a Tre, Due Violini e Violone o Cimbalo (Venice, 1705)

Sonata No.1 in G minor RV73
1. I. Preludio: Grave 1'46
2. II. Allemanda: Allegro 2'01
3. III. Adagio 1'22
4. IV. Capriccio: Allegro 0'45
5. V. Gavotta: Allegro 1'47

Sonata No.8 in D minor RV64
6. I. Preludio: Largo 2'42
7. II. Corrente: Allegro 2'05
8. III. Grave 1'51
9. IV. Giga: Allegro 2'10

Sonata No.5 in F RV69
10. I. Preludio: Largo 1'25
11. II. Allemanda: Presto 1'01
12. III. Corrente: Allegro 1'26
13. IV. Gavotta: Presto 0'46

Sonata No.10 in B flat RV78
14. I. Preludio: Adagio 2'05
15. II. Allemanda: Allegro 2'39
16. III. Gavotta: Presto 1'28

Sonata No.6 in D RV62
17. I. Preludio: Grave 1'22
18. II. Corrente: Allegro 1'55
19. III. Adagio 1'42
20. IV. Allemanda: Allegro 1'21

21 Sonata No.12 in D minor RV63 ‘Follia’
9'33

Total time: 43'25

L’Arte dell’Arco
Federico Guglielmo violin I
Glaucio Bertagnin violin II
Francesco Galligioni cello
Roberto Loreggian harpsichord/chamber organ
Ivano Zanenghi theorbo
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<td><strong>Sonata No.9 in A RV75</strong></td>
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<td>2. II. Adagio</td>
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<td>3. III. Allemanda: Allegro</td>
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<td>4. IV. Corrente: Presto</td>
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<td><strong>Sonata No.7 E flat RV65</strong></td>
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<td>5. I. Preludio: Largo</td>
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<td>6. II. Allemanda: Allegro</td>
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<td>7. III. Sarabanda: Andante</td>
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<td>8. IV. Giga: Presto</td>
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<td><strong>Sonata No.3 in C RV61</strong></td>
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<td>9. I. Adagio</td>
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<td>10. II. Allemanda: Allegro</td>
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<td>11. III. Adagio</td>
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<td>12. IV. Sarabanda: Allegro</td>
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<td><strong>Sonata No.4 in E RV66</strong></td>
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<td>13. I. Largo</td>
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<td>14. II. Allegro – Adagio</td>
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<td>15. III. Allemanda: Allegro</td>
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<td>16. IV. Sarabanda: Largo</td>
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<td>17. V. Giga: Allegro</td>
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<td><strong>Sonata No.11 in B minor RV79</strong></td>
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<td>18. I. Preludio: Andante</td>
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<td>19. II. Corrente: Allegro</td>
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<td>21. IV. Gavotta: Presto</td>
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<td><strong>Sonata No.2 in E minor RV67</strong></td>
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<td>22. I. Grave</td>
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<td>23. II. Corrente: Allegro</td>
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<td>24. III. Giga: Allegro</td>
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<td>25. IV. Gavotta: Allegro</td>
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<td><strong>Total time: 43'38</strong></td>
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**L’Arte dell’Arco**

Federico Guglielmo violin I
Glauco Bertagnin violin II
Francesco Galligioni cello
Roberto Loreggian harpsichord/chamber organ
Ivano Zanenghi theorbo
CD3
Violin Sonatas Op.2 12 Sonate a Violino e Basso per il Cembalo
(Venice, 1709)
Sonata No.2 in A RV31
1 I. Preludio a capriccio: Presto – Adagio – Presto – Adagio –
   Presto 1’03
2 II. Corrente: Allegro 1’53
3 III. Adagio 0’52
4 IV. Giga: Allegro 2’28
Sonata No.3 in D minor RV14
5 I. Preludio: Andante 4’35
6 II. Corrente: Allegro 2’06
7 III. Adagio 1’08
8 IV. Giga: Allegro 1’40
Sonata No.4 in F RV20
9 I. Andante 2’13
10 II. Allemanda: Allegro 2’02
11 III. Sarabanda: Andante 2’25
12 IV. Corrente: Presto 2’33
Sonata No.6 in C RV1
13 I. Preludio: Andante 4’04
14 II. Allemanda: Presto 1’26
15 III. Giga: Allegro 2’07
Sonata No.1 in G minor RV27
16 I. Preludio: Andante 2’41
17 II. Giga: Allegro 1’57
18 III. Sarabanda: Largo 2’47
19 IV. Corrente: Allegro 2’02
Sonata No.11 in D RV9
20 I. Preludio: Andante 3’13
21 II. Fantasia: Presto 1’40
22 III. Gavotta: Allegro 1’22
Total time: 48’30
Federico Guglielmo violin
L’Arte dell’Arco
Francesco Galligioni cello
Roberto Loreggian harpsichord/chamber organ
Michele Pasotti theorbo/baroque guitar
CD4

Violin Sonatas Op.2 12 Sonate a Violino e Basso per il Cembalo
(Venice, 1709)

Sonata No.8 in G RV23
1. I. Preludio: Largo 3'23
2. II. Giga: Presto 2'05
3. III. Corrente: Allegro 1'28

Sonata No.9 in E minor RV16
4. I. Preludio: Andante 2'58
5. II. Capriccio: Allegro 1'25
6. III. Giga: Allegro 2'32
7. IV. Gavotta: Presto 0'39

Sonata No.12 in A RV32
8. I. Preludio: Largo 4'05
9. II. Capriccio: Presto 1'24
10. III. Grave 1'18
11. IV. Allemanda: Allegro 2'31

Sonata No.7 in C minor RV8
12. I. Preludio: Andante 1'44
13. II. Allemanda: Allegro 2'30
14. III. Corrente: Allegro 1'45

Sonata No.10 in F minor RV21
15. I. Preludio: Largo 2'56
16. II. Allemanda: Allegro 2'03
17. III. Giga: Allegro 1'57

Sonata No.5 in B minor RV36
18. I. Preludio: Andante 2'39
19. II. Corrente: Allegro 2'33
20. III. Giga: Presto

Total time: 43'17

Federico Guglielmo violin
L’Arte dell’Arco
direction: Marco Forti
Francesco Galligioni cello
Roberto Loreggian harpsichord/chamber organ
Michele Pasotti theorbo/baroque guitar
Recorded in collaboration with
CDS

L'estro armonico, Concertos Op.3 12 Concerti Consacrati
all'Altezza Reale di Ferdinando III Gran Principe di Toscana
(Amsterdam, 1711)

Concerto No.10 in B minor RV580 for 4 violins, cello, strings and
basso continuo
1 I. Allegro 3'17
2 II. Largo 0'51
3 III. Larghetto – Adagio – Largo 1'14
4 IV. Allegro 3'09

Concerto No.1 in D RV549 for 4 violins, strings and basso
continuo
5 I. Allegro 2'58
6 II. Largo e spiccato 2'04
7 III. Allegro 2'23

Concerto No.5 in A RV519 for 2 violins, strings and basso
continuo
8 I. Allegro 2'43
9 II. Largo 1'36
10 III. Allegro 2'26

Concerto No.7 in F RV567 for 4 violins, cello, strings and basso
continuo
11 I. Andante 2'26
12 II. Adagio 0'53
13 III. Allegro 2'21
14 IV. Adagio – Allegro 2'15

Concerto No.8 in A minor RV522 for 2 violins, strings and basso
continuo
15 I. Allegro 3'13
16 II. Larghetto e spiritoso 3'15
17 III. Allegro 2'59

Concerto No.4 in E minor RV550 for 4 violins, strings and basso
continuo
18 I. Andante 1'56
19 II. Allegro assai 2'04
20 III. Adagio – Allegro 2'37

Federico Guglielmo solo violin & concertmaster (solo I)

Total time: 46'57

L'Arte dell'Arco
Elisa Citterio violin (solo II: Nos. 5, 8 & 10; solo III: Nos. 1 & 4; solo
IV: No.7)
Rossella Croce violin (solo II: Nos. 1 & 4; solo III: No.7; solo IV:
No.10)
Esther Crazzolara violin (solo II: No.7; solo III: No.10; solo IV: Nos.
1 & 4)
Enrico Balboni Davide Zaltron violas · Francesco Galligioni cello
(solo: Nos. 7 & 10)
Paolo Zuccheri violone/double bass · Roberto Loreggian
harpsichord/chamber organ
Michele Pasotti theorbo/baroque guitar
CD6

L'estro armonico, Concertos Op.3 12 Consacrati all'Altezza Reale di Ferdinando III Gran Principe di Toscana (Amsterdam, 1711)

Concerto No.9 in D RV230 for violin, strings and basso continuo
1 I. Allegro 2'05
2 II. Larghetto 3'33
3 III. Allegro 1'58

Concerto No.2 in G minor RV578 for 2 violins, cello, strings and basso continuo
4 I. Adagio e spiccato 1'23
5 II. Allegro 2'15
6 III. Larghetto 2'13
7 IV. Allegro 2'32

Concerto No.12 in E RV265 for violin, strings and basso continuo
8 I. Allegro 3'18
9 II. Largo 3'19
10 III. Allegro 2'42

Concerto No.6 in A minor RV356 for violin, strings and basso continuo
11 I. Allegro 2'40
12 II. Largo 1'55
13 III. Presto 2'23

Concerto No.11 in D minor RV565 for 2 violins, cello, strings and basso continuo
14 I. Allegro 0'39
15 II. Adagio e spiccato – Allegro – Adagio 3'14
16 III. Largo e spiccato 2'22
17 IV. Allegro 2'22

Concerto No.3 in G RV310 for violin, strings and basso continuo
18 I. Allegro 2'01
19 II. Largo 2'07
20 III. Allegro 2'00

Total time: 47'15

Federico Guglielmo solo violin & concertmaster (solo I)
L'Arte dell'Arco
Rossella Croce violin (solo II: No.11) · Esther Crazzolara violin (solo II: No.2)
Isabella Bison violin · Enrico Balboni, Davide Zaltron violas
Francesco Galligioni cello (solo: Nos. 2 & 11)
Paolo Zuccheri violone/double bass · Roberto Loreggian harpsichord/chamber organ
Michele Pasotti theorbo/baroque guitar
**CD7**

**La stravaganza, Violin Concertos Op.4 12 Concerti Consacrati a Sua Eccellenza il Sig. Vettor Delfino Nobile Veneto (Amsterdam, 1716)**

**Concerto No.1 in B flat RV383a** for violin, strings and basso continuo

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
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<tbody>
<tr>
<td>I. Allegro</td>
<td>2'56</td>
</tr>
<tr>
<td>II. Largo e cantabile</td>
<td>3'04</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>2'23</td>
</tr>
</tbody>
</table>

**Concerto No.11 in D RV204** for violin, strings and basso continuo

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>2'34</td>
</tr>
<tr>
<td>II. Largo</td>
<td>1'36</td>
</tr>
<tr>
<td>III. Allegro assai</td>
<td>1'47</td>
</tr>
</tbody>
</table>

**Concerto No.9 in F RV284** for violin, strings and basso continuo

<table>
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<tr>
<th>Movement</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>2'37</td>
</tr>
<tr>
<td>II. Largo</td>
<td>2'06</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>2'06</td>
</tr>
</tbody>
</table>

**Concerto No.4 in A minor RV357** for violin, strings and basso continuo

<table>
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<th>Movement</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>2'52</td>
</tr>
<tr>
<td>II. Grave e sempre piano</td>
<td>2'16</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>2'39</td>
</tr>
</tbody>
</table>

**Concerto No.7 in C RV185** for violin, strings and basso continuo

<table>
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<tr>
<th>Movement</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>I. Largo</td>
<td>2'14</td>
</tr>
<tr>
<td>II. Allegro</td>
<td>1'58</td>
</tr>
<tr>
<td>III. Largo</td>
<td>1'38</td>
</tr>
<tr>
<td>IV. Allegro</td>
<td>1'55</td>
</tr>
</tbody>
</table>

**Concerto No.2 in E minor RV279** for violin, strings and basso continuo

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>4'08</td>
</tr>
<tr>
<td>II. Largo</td>
<td>2'12</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>3'01</td>
</tr>
</tbody>
</table>

Total time: 46'22

Federico Guglielmo *solo violin & concertmaster*

L'Arte dell'Arco

Esther Crazzolara (concertino: Nos. 1 & 11), Alessia Pazzaglia (ripieno) *violin I*

Isabella Bison (concertino: Nos. 1, 4 & 7), Mauro Massa (concertino: No.9),

Andrea Vassalle (ripieno) *violin II - Olga Arzilli viola - Luigi Puxeddu cello*

Mauro Zavagno *violone/double bass - Davide Pozzi harpsichord/chamber organ*

Luca Marconato *theorbo/baroque guitar*
CD8

La stravaganza, Violin Concertos Op.4 12 Concerti Consacrati a Sua Eccellenza il Sig. Vettor Delfino Nobile Veneto (Amsterdam, 1716)

**Concerto No.12 in G RV298** for violin, strings and basso continuo
1. I. Spiritoso e non presto 2'29
2. II. Largo 3'15
3. III. Allegro 3'25

**Concerto No.8 in D minor RV249** for violin, strings and basso continuo
4. I. Allegro 2'34
5. II. Adagio – Presto – Adagio 1'23
6. III. Allegro 3'22

**Concerto No.5 in A RV347** for violin, strings and basso continuo
7. I. Allegro 3'24
8. II. Largo 2'07
9. III. Allegro 3'12

**Concerto No.10 in C minor RV196** for violin, strings and basso continuo
10. I. Spiritoso 2'49
11. II. Adagio 2'08
12. III. Allegro 2'51

**Concerto No.6 in G minor RV316a** for violin, strings and basso continuo
13. I. Allegro 2'28
14. II. Largo 2'42
15. III. Allegro 3'33

**Concerto No.3 in G RV301** for violin, strings and basso continuo
16. I. Allegro 2'45
17. II. Largo 2'30
18. III. Allegro 3'03

Total time: 50’19

Federico Guglielmo *solo violin & concertmaster*
L’Arte dell’Arco
Rossella Croce *violin I · Mauro Massa violin II*
Enrico Balboni *viola · Jorge Alberto Guerrero cello*
Mauro Zavagno *violone/double bass*
Roberto Loreggian *harpsichord/chamber organ*
Diego Cantalupi *theorbo/baroque guitar*
**CD9**

**Violin Sonatas and Trios Op.5** 6 Sonate, quattro a Violino Solo e Basso e due a Due Violini e Basso Continuo (Amsterdam, 1716)

**Sonata V No.17 in B RV76**
1. Preludio: Andante  4'00
2. II. Allemanda: Allegro  2'40
3. III. Corrente: Allegro  2'56

**Sonata IV No.16 in B minor RV35**
4. I. Preludio: Largo  3'47
5. II. Allemanda: Allegro  2'38
6. III. Corrente: Allegro  2'03

**Sonata I No.13 in F RV18**
7. I. Preludio: Largo  2'21
8. II. Corrente: Presto  1'19
9. III. Sarabanda: Andante  2'14
10. IV. Giga: Allegro  1'55

**Sonata II No.14 in A RV30**
11. I. Preludio: Largo  3'05
12. II. Corrente: Presto  1'40
13. III. Gavotta: Allegro  1'57

**Sonata III No.15 in B RV33**
14. I. Preludio: Largo  2'36
15. II. Allemanda: Allegro  2'04
16. III. Corrente: Allegro  1'59
17. IV. Gavotta: Presto  1'36

**Sonata VI No.18 in G minor RV72**
18. I. Preludio: Largo  3'23
19. II. Allemanda: Allegro  2'29
20. III. Air-Menuet: Allegro  1'36

Total time: 48'31

**L’Arte dell’Arco**

**Federico Guglielmo** violin
**Elisa Imbalzano** violin II (RV 72 & 76)
**Francesco Galligioni** cello
**Roberto Loreggian** harpsichord/chamber organ

(Diapason: 440 Hz · Temperament: Vallotti)
CD10
Violin Concertos Op.6 6 Concerti à Cinque Stromenti, Tre Violini,
Alto Viola e Basso Continuo (Amsterdam, 1719)

Concerto No.4 in D RV216
1 I. Allegro 2'01
2 II. Adagio 1'32
3 III. Allegro 2'26

Concerto No.5 in E minor RV280
4 I. Allegro 2'59
5 II. Largo 2'04
6 III. Allegro 2'00

Concerto No.6 in D minor RV239
7 I. Allegro 3'23
8 II. Largo 2'26
9 III. Allegro 3'08

Concerto No.2 in E flat RV259
10 I. Allegro 3'55
11 II. Largo 1'48
12 III. Allegro 3'00

Concerto No.1 in G minor RV324
13 I. Allegro 3'30
14 II. Grave 3'14
15 III. Allegro 2'37

Concerto No.3 in G RV318
16 I. Allegro 3'06
17 II. Adagio 1'41
18 III. Allegro 2'36

Total time: 47'36

Federico Guglielmo solo violin & concertmaster
L’Arte dell’Arco
Glauco Bertagnin violin I · Stefano Zanchetta violin II · Mario Paladin viola
Francesco Galligioni cello · Alessandro Sbrogiò violone
Roberto Loreggian harpsichord/chamber organ
Diego Cantalupi theorbo/baroque guitar
CD11
Concertos Op. 7 12 Concerti à Cinque Stromenti (Amsterdam, 1720)

Concerto No. 11 in D RV208a for violin, strings and basso continuo
1 I. Allegro 4'27
2 II. Grave 1'20
3 III. Allegro 3'31

Concerto No. 10 in F RV294a ‘Il ritiro’ for violin, strings and basso continuo
4 I. Allegro 3'03
5 II. Grave 1'32
6 III. Allegro 3'07

Concerto No. 4 in A minor RV354 for violin, strings and basso continuo
7 I. Allegro 2'53
8 II. Adagio 2'46
9 III. Allegro 3'03

Concerto No. 2 in C RV188 for violin, strings and basso continuo
10 I. Allegro 3'13
11 II. Largo 2'06
12 III. Allegro 2'08

Concerto No. 3 in G minor RV326 for violin, strings and basso continuo
13 I. Allegro 2'48
14 II. Grave 2'00
15 III. Presto 1'42

Concerto No. 6 in B flat RV374 for violin, strings and basso continuo
16 I. Allegro 2'46
17 II. Largo 2'00
18 III. Allegro 2'34

Total time: 47'06

Federico Guglielmo solo violin & concertmaster
L’Arte dell’Arco
Gianpiero Zanocco violin I - Isabella Bison violin II - Simone Laghi viola
Luigi Puxeddu cello - Franco Catalini violone/double bass
Roberto Loreggian harpsichord/chamber organ
Ivano Zanenghi theorbo/baroque guitar
CD12
Concertos Op.7 12 Concerti à Cinque Stromenti (Amsterdam, 1720)

Concerto No.12 in D RV214 for violin, strings and basso continuo
1. Allegro 2'33
2. II. Grave assai 2'03
3. III. Allegro 2'17

Concerto No.8 in G RV299 for violin, strings and basso continuo
4. I. Allegro 2'01
5. II. Largo cantabile 1'24
6. III. Allegro 1'57

Concerto No.9 in B flat RV373 for violin, strings and basso continuo
7. I. Allegro 3'26
8. II. Grave spiccato 2'34
9. III. Alla breve 3'38

Concerto No.5 in F RV285a for violin, strings and basso continuo
10. I. Allegro 3'17
11. II. Grave 2'47
12. III. Allegro 2'45

Concerto No.1 in B flat RV Anh.142 (RV465) for oboe, strings and basso continuo
13. I. Allegro 2'16
14. II. Adagio 1'42
15. III. Allegro 1'49

Concerto No.7 in B flat RV Anh.141 (RV464) for oboe, strings and basso continuo
16. I. Allegro 2'40
17. II. Largo 1'42
18. III. Allegro 1'48

Total time: 42'49

Federico Guglielmo solo violin & concertmaster
Pier Luigi Fabretti oboe
L’Arte dell’Arco
Gianpiero Zanocco violin I · Isabella Bison violin II
Simone Laghi viola · Luigi Puxeddu cello · Franco Catalini
violone/double bass
Roberto Loreggian harpsichord/chamber organ · Fabio Framba
chamber organ (RV214)
Ivano Zanenghi theorbo/baroque guitar
CD13
Il cimento dell’armonia e dell’inventione, Concertos Op.8
12 Concerti a 4 e 5 e Consacrati all’Illustissimo Signor Venceslao Conte di Morzin (Amsterdam, 1725)
Concerto No.1 in E RV269 ‘La primavera’ for violin, strings and basso continuo
1 I. Allegro 3'09
2 II. Largo 2'37
3 III. Allegro 3'42
Concerto No.2 in G minor RV315 ‘L’estate’ for violin, strings and basso continuo
4 I. Allegro non molto – Allegro 5'04
5 II. Adagio – Presto – Adagio – Presto – Adagio – Presto – Adagio
6 III. Presto 2'39
Concerto No.3 in F RV293 ‘L’autunno’ for violin, strings and basso continuo
7 I. Allegro – Larghetto – Allegro assai 4'30
8 II. Adagio molto 2'11
9 III. Allegro 3'16
Concerto No.4 in F minor RV297 ‘L’inverno’ for violin, strings and basso continuo
10 I. Allegro non molto 3'22
11 II. Largo 1'42
12 III. Allegro – Lento 3'09
Concerto No.5 in E flat RV253 ‘La tempesta di mare’ for violin, strings and basso continuo
13 I. Presto – Allegro 2'36
14 II. Largo 2'40
15 III. Presto 3'34
Concerto No.6 in C RV180 ‘Il piacere’ for violin, strings and basso continuo
16 I. Allegro 2'48
17 II. Largo e cantabile 2'26
18 III. Allegro 2'32
Total time: 54'49

Federico Guglielmo solo violin & concertmaster
L’Arte dell’Arco
Isabella Bison violin I · Mauro Massa violin II · Mario Paladin viola
Luigi Puxeddu cello · Alessandro Pivelli violone/double bass
Roberto Loreggian harpsichord/chamber organ
Ivano Zanenghi theorbo/baroque guitar
<table>
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<tr>
<th>Concerto No.11 in D RV210 for violin, strings and basso continuo</th>
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<tbody>
<tr>
<td>1 I. Allegro</td>
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<tr>
<td>2 II. Largo</td>
</tr>
<tr>
<td>3 III. Allegro</td>
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</tbody>
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<thead>
<tr>
<th>Concerto No.10 in B flat RV362 'La caccia' for violin, strings and basso continuo</th>
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<tbody>
<tr>
<td>4 I. Allegro</td>
</tr>
<tr>
<td>5 II. Adagio</td>
</tr>
<tr>
<td>6 III. Allegro</td>
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<thead>
<tr>
<th>Concerto No.7 in D minor RV242 for violin, strings and basso continuo</th>
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</thead>
<tbody>
<tr>
<td>7 I. Allegro</td>
</tr>
<tr>
<td>8 II. Largo</td>
</tr>
<tr>
<td>9 III. Allegro</td>
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<thead>
<tr>
<th>Concerto No.8 in G minor RV332 for violin, strings and basso continuo</th>
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</thead>
<tbody>
<tr>
<td>10 I. Allegro</td>
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<tr>
<td>11 II. Largo</td>
</tr>
<tr>
<td>12 III. Allegro</td>
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<table>
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<tr>
<th>Concerto No.12 in C RV449 for oboe, strings and basso continuo</th>
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<tbody>
<tr>
<td>13 I. Allegro</td>
</tr>
<tr>
<td>14 II. Largo</td>
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<tr>
<td>15 III. Allegro</td>
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<thead>
<tr>
<th>Concerto No.9 in D minor RV454 for oboe, strings and basso continuo</th>
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</thead>
<tbody>
<tr>
<td>16 I. Allegro</td>
</tr>
<tr>
<td>17 II. Largo</td>
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<tr>
<td>18 III. Allegro</td>
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</tbody>
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Total time: 53’56

Federico Guglielmo solo violin & concertmaster - Pier Luigi Fabretti oboe
L’Arte dell’Arco
Glauco Bertagnin violin I · Isabella Bison violin II
Mario Paladin viola · Luigi Puxeddu cello · Franco Catalini violone/double bass
Roberto Loreggian, Francesca Bacchetta (RV 210 & 362) harpsichord/chamber organ
Michele Pasotti theorbo/baroque guitar
CD15
La cetra, Violin Concertos Op.9 12 Concerti Consacrati alla Sacra
Cesarea, Cattolica Real Maestà di Carlo VI Imperatore
(Amsterdam, 1727)
Concerto No.1 in C RV181a for violin, strings and basso continuo
1 I. Allegro 3'20
2 II. Largo 2'57
3 III. Allegro 2'22

Concerto No.5 in A minor RV358 for violin, strings and basso continuo
4 I. Adagio – Presto 2'42
5 II. Largo 1'56
6 III. Allegro 2'52

Concerto No.4 in E RV263a for violin, strings and basso continuo
7 I. Allegro non molto 4'14
8 II. Largo 2'39
9 III. Allegro non molto 3'04

Concerto No.12 in B minor RV391 ‘con violino scordato’ for violin, strings and basso continuo
10 I. Allegro non molto 4'50
11 II. Largo 2'39
12 III. Allegro 3'43

Concerto No.3 in G minor RV334 for violin, strings and basso continuo
13 I. Allegro non molto 3'13
14 II. Largo 2'58
15 III. Allegro non molto 3'01

Concerto No.7 in B flat RV359 for violin, strings and basso continuo
16 I. Allegro 2'41
17 II. Largo 1'19
18 III. Allegro 2'44

Total time: 53'24

Federico Guglielmo solo violin & concertmaster
L’Arte dell’Arco
Elisa Citterio, Esther Crazzolara (concertino: RV391) violin I
Isabella Bison violin II · Simone Laghi viola
Luigi Puxeddu cello · Mauro Zavagno violone/double bass
Roberto Loreggian harpsichord/chamber organ
Michele Pasotti theorbo/baroque guitar
CD16
La cetra, Violin Concertos Op.9 12 Concerti Consacrati alla Sacra
Cesarea, Cattolica Real Maestà di Carlo VI Imperatore
(Amsterdam, 1727)
Concerto No.9 in B flat RV530 'con due violini obligati' for 2
violins, strings and basso continuo
1 I. Allegro 3'19
2 II. Largo e spiccato 2'38
3 III. Allegro 2'35
Concerto No.10 in G RV300 for violin, strings and basso continuo
4 I. Allegro molto 3'14
5 II. Largo cantabile 1'28
6 III. Allegro 2'38
Concerto No.8 in D minor RV238 for violin, strings and basso
continuo
7 I. Allegro 3'24
8 II. Largo 2'49
9 III. Allegro 2'46
Concerto No.2 in A RV345 for violin, strings and basso continuo
10 I. Allegro 3'38
11 II. Largo 1'58
12 III. Allegro 2'40
Concerto No.11 in C minor RV198a for violin, strings and basso
continuo
13 I. Allegro 3'41
14 II. Adagio 2'06
15 III. Allegro 2'49
Concerto No.6 in A RV348 'con violino scordato' for violin,
strings and basso continuo
16 I. Allegro 3'56
17 II. Largo 2'26
18 III. Allegro non molto 4'25
Total time: 52'37
Federico Guglielmo solo violin & concertmaster
L'Arte dell'Arco
Gianpiero Zanocco solo violin II (RV530)
Isabella Bison, Esther Crazzolara violins · Simone Laghi viola
Luigi Puxeddu cello · Mauro Zavagno violone/double bass
Davide Pozzi harpsichord/chamber organ
Michele Pasotti theorbo/baroque guitar
CD17
Flute Concertos Op.10 6 Concerti a Flauto Traverso, Violino Primo e Secondo, Alto Viola, Organo e Violoncello (Amsterdam, 1729)

Concerto No.1 in F RV433 ‘La tempesta di mare’
1 I. Allegro 3’37
2 II. Largo 1’57
3 III. Presto 2’11

Concerto No.2 in G minor RV439 ‘La notte’
4 I. Largo 2’39
5 II. Presto (Fantasmi) – Largo 1’19
6 III. Presto 1’04
7 IV. Largo (Il sonno) 1’53
8 V. Allegro 2’15

Concerto No.3 in D RV428 ‘Il gardellino’
9 I. Allegro 3’52
10 II. (Cantabile) 3’14
11 III. Allegro 2’59

Concerto No.4 in G RV435
12 I. Allegro 2’39
13 II. Largo 2’53
14 III. Allegro 2’15

Concerto No.5 in F RV434
15 I. Allegro ma non tanto 3’26
16 II. Largo cantabile 2’43
17 III. Allegro 1’51

Concerto No.6 in G RV437
18 I. Allegro 3’59
19 II. Largo 1’46
20 III. Allegro 2’21

Mario Folena flute
L’Arte dell’Arco
Federico Guglielmo violin I & concertmaster
Isabella Bison violin II; Mario Paladin viola
Cristiano Contadin violotto
Roberto Loreggian harpsichord/chamber organ
Ivano Zanenghi theorbo/baroque guitar
CD18

Concertos Op.11 6 Concerti a Violino Principale, Violino Primo e Secondo, Alto Viola, Organo e Violoncello (Amsterdam, 1729)

Concerto No.5 in C minor RV202 for violin, strings and basso continuo
1. Allegro non molto 4'47
2. Largo 2'21
3. Allegro non molto 3'57

Concerto No.4 in G RV308 for violin, strings and basso continuo
4. Allegro 4'08
5. Largo cantabile 3'40
6. Allegro 3'49

Concerto No.2 in E minor RV277 ‘Il favorito’ for violin, strings and basso continuo
7. Allegro 4'29
8. Andante 4'20
9. Allegro 4'24

Concerto No.3 in A RV336 for violin, strings and basso continuo
10. Allegro 4'06
11. Aria: Andante 2'34
12. Allegro 3'20

Concerto No.1 in D RV207 for violin, strings and basso continuo
13. Allegro 3'09
14. Largo 2'13
15. Allegro 2'38

Concerto No.6 in G minor RV460 for oboe, strings and basso continuo
16. Allegro non tanto 3'43
17. Largo 3'02
18. Allegro non molto 3'34

Total time: 64'25

Federico Guglielmo violin I & concertmaster · Pier Luigi Fabretti oboe
L’Arte dell’Arco
Francesco Bonomo violin I · Carlo Lazari violin II
Mario Paladin viola · Francesco Galligioni cello
Paolo Zuccheri violone/double bass
Roberto Loreggian harpsichord/chamber organ
Ivano Zanenghi theorbo
CD19
Concertos Op.12 6 Concerti a Violino Principale, Violino Primo e Secondo, Alto Viola, Organo e Violoncello (Amsterdam, 1729)
Concerto No.5 in B flat RV379 for violin, strings and basso continuo
1 I. Allegro 3'43
2 II. Largo 2'49
3 III. Allegro 3'14
Concerto No.1 in G minor RV317 for violin, strings and basso continuo
4 I. Allegro 3'24
5 II. Largo 3'41
6 III. Allegro 2'59
Concerto No.4 in C RV173 for violin, strings and basso continuo
7 I. Largo spiccato – Allegro 4'10
8 II. Largo 2'06
9 III. Allegro 2'27
Concerto No.2 in D minor RV244 for violin, strings and basso continuo
10 I. Allegro 3'39
11 II. Larghetto 2'42
12 III. Allegro 2'35
Concerto No.6 in B flat RV361 for violin, strings and basso continuo
13 I. Allegro 4'08
14 II. Largo 2'14
15 III. Allegro 4'02
Concerto No.3 in D RV124 for strings and basso continuo
16 I. Allegro 2'13
17 II. Grave 2'00
18 III. Allegro 1'50
Total time: 54'08
Federico Guglielmo solo violin & concertmaster
L'Arte dell'Arco
Isabella Bison violin I · Elisa Imbalzano violin II
Mario Paladin viola · Francesco Galligioni cello
Mauro Zavagno violone/double bass
Andrea Coen harpsichord
Diego Cantalupi theorbo/baroque guitar
CD20
Complete Oboe Concertos The Printed Concertos with strings and basso continuo

Concerto in C Op.8 No.12, RV449
1. Allegro 2'57
2. Largo 2'52
3. Allegro 3'16

Concerto in G minor Op.11 No.6, RV460
4. I. Allegro non tanto 3'43
5. II. Largo 3'02
6. III. Allegro non molto 3'35

Concerto in B flat Op.7 No.1, RV Anh.142 (RV465)
7. I. Allegro 2'16
8. II. Adagio 1'42
9. III. Allegro 1'50

Concerto in F RV456 ‘Harmonia mundi’*
10. I. Largo 3'41
11. II. Allegro – Adagio 2'34
12. III. Presto 1'56

Concerto in D minor Op.8 No.9, RV454
13. I. Allegro 2'58
14. II. Largo 2'16
15. III. Allegro 2'43

Concerto in B flat Op.7 No.7, RV Anh.142 (RV464)
16. I. Allegro 2'40
17. II. Largo 1'42
18. III. Allegro 1'48

Total time: 47'43

Pier Luigi Fabretti oboe
L’Arte dell’Arco
Federico Guglielmo violin I & concertmaster
Carlo Lazari violin II · Mario Paladin viola
Luigi Puxeddu cello · Franco Catalini violone/double bass
Roberto Loreggian harpsichord/chamber organ

*First recording on original instruments
CD21
Complete Oboe Concertos The Turin Autographs with strings and
basso continuo

Concerto in D RV453
1. Allegro 3'10
2. Largo 2'03
3. Allegro 3'08

Concerto in A minor RV463 ‘per fagotto ridotto per hautboy’
4. Allegro 3'05
5. Largo 3'28
6. Allegro 2'55

Concerto in C RV450 ‘per fagotto ridotto per hautboy’
7. Allegro molto 4'13
8. Larghetto 3'08
9. Allegro 2'50

Concerto in F RV457 ‘per fagotto ridotto per hautboy’
10. Allegro non molto 4'34
11. Andante 2'56
12. Allegro molto 2'44

Concerto in C RV448 ‘per fagotto accomodato per hautboy’
13. (Without tempo indication) 4'26
14. Larghetto 4'00
15. Allegro 2'43

Concerto in A minor RV461
16. Allegro non molto 3'30
17. Larghetto 2'56
18. Allegro 2'31

Concerto in C RV451
19. Allegro molto 2'44
20. Largo 3'16
21. Allegro 2'52

Total time: 67'23

Pier Luigi Fabretti oboe
L’Arte dell’Arco
Federico Guglielmo violin I & concertmaster
Carlo Lazari violin II · Mario Paladin viola
Luigi Puxeddu cello · Franco Catalini violone/double bass
Roberto Loreggian harpsichord/chamber organ
CD22

**Complete Oboe Concertos** *The European Collections* with strings and basso continuo

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<thead>
<tr>
<th>Concerto in C RV184*</th>
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<tbody>
<tr>
<td>I. Allegro – Adagio</td>
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<td>II. Andante</td>
<td>2'32</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>3'25</td>
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<tr>
<th>Concerto in A minor RV462*</th>
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<tbody>
<tr>
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<td>1'52</td>
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<tr>
<td>II. Largo</td>
<td>2'27</td>
</tr>
<tr>
<td>III. Allegro</td>
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<tr>
<td>I. Allegro non molto</td>
<td>4'43</td>
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<tr>
<td>II. Larghetto</td>
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<td>III. Minuetto</td>
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<tr>
<th>Concerto in F RV455 ‘per Sassonia’</th>
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<tr>
<td>I. (Without tempo indication)</td>
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<td>II. Grave</td>
<td>2'15</td>
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<td>III. Allegro</td>
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<td>I. Allegro</td>
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<td>III. Allegro</td>
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<tr>
<td>I. Allegro</td>
<td>2'05</td>
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<td>II. Adagio e staccato</td>
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<td>III. Allegro (Presto)</td>
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<td>III. Allegro</td>
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<th>Concerto in G minor RV459 (fragment)**</th>
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<tr>
<td>III. Allegro (da capo)</td>
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Total time: 66'09

Pier Luigi Fabretti *oboe*
L’Arte dell’Arco
Federico Guglielmo *violin I & concertmaster* - Elisa Imbalzano *violin II*
Mario Paladin *viola* - Luigi Puxeddu *cello* - Franco Catalini *violine/double bass*
Roberto Loreggian *harpsichord/chamber organ*
**Complete Cello Concertos with strings and basso continuo**

**Concerto in D minor RV405**
1. I. (Without tempo indication) 2'39
2. II. Andante 3'47
3. III. Allegro 2'18

**Concerto in G minor RV417**
4. I. Allegro 2'41
5. II. Andante 3'53
6. III. Allegro 3'00

**Concerto in D RV403**
7. I. Allegro non molto 2'48
8. II. (Without tempo indication) 1'41
9. III. Allegro 2'37

**Concerto in F RV410**
10. I. Allegro 3'19
11. II. Largo 3'49
12. III. (Without tempo indication) 3'26

**Concerto in A minor RV420**
13. I. Andante 3'43
14. II. Adagio 3'23
15. III. Allegro 3'26

**Concerto in G RV414**
16. I. Allegro molto 3'27
17. II. Andante 2'47
18. III. Presto 3'12

**Concerto in G minor RV416**
19. I. Allegro 3'32
20. II. Adagio (Largo) 3'11
21. III. Allegro 2'47

Total time: 65'38

**Francesco Galligioni** cello
**L’Arte dell’Arco**
**Federico Guglielmo** violin I & concertmaster · **Gianpiero Zanocco** violin II
**Simone Laghi** viola · **Giuseppe Barutti** cello · **Alessandro Pivelli** violone/double bass
**Roberto Loreggian** harpsichord/chamber organ · **Ivano Zanenghi** theorbo

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94840 Vivaldi Edition
78
**CD24**

**Complete Cello Concertos** with strings and basso continuo

**Concerto in A minor RV418**
1. I. Allegro 3'54
2. II. (Without tempo indication) 3'20
3. III. Allegro 2'56

**Concerto in C minor RV401**
4. I. Allegro non molto 4'03
5. II. Adagio 2'19
6. III. Allegro ma non molto 2'51

**Concerto in G RV413**
7. I. Allegro 2'58
8. II. Largo 3'49
9. III. Allegro 2'52

**Concerto in G RV415**
10. I. Allegro 2'34
11. II. Siciliana 3'06
12. III. Alla breve 3'02

**Concerto in A minor RV419**
13. I. Allegro 3'31
14. II. Andante 3'00
15. III. Allegro 1'33

**Concerto in B minor RV424**
16. I. Allegro non molto 3'39
17. II. Largo 2'25
18. III. Allegro 3'23

**Total time:** 55'25

Francesco Galligioni 5-string cello
L’Arte dell’Arco
Federico Guglielmo violin I & concertmaster
Gianpiero Zanocco violin II · Simone Laghi viola
Federico Toffano cello · Mauro Zavagno violone/double bass
Roberto Loreggian harpsichord/chamber organ · Diego Cantalupi
theorbo/baroque guitar
CD25

Complete Cello Concertos with strings and basso continuo

Concerto in D minor RV406
1. I. Allegro non molto  2'49
2. II. Andante  2'20
3. III. Minuet  4'44

Concerto in A minor RV421
4. I. Allegro non troppo  2'59
5. II. (Without tempo indication)  1'59
6. III. Allegro  2'22

Concerto in C RV399
7. I. Allegro  2'06
8. II. Largo  2'00
9. III. (Without tempo indication)  2'12

Concerto in F RV411
10. I. Allegro  2'48
11. II. Largo  1'20
12. III. Allegro molto  1'56

Concerto in D RV404
13. I. (Without tempo indication)  2'45
14. II. Affettuoso  1'50
15. III. Allegro  3'02

Concerto in C RV398
16. I. Allegro  2'39
17. II. Largo  1'53
18. III. (Without tempo indication)  2'09

Concerto in C minor RV402
19. I. Allegro  3'21
20. II. Adagio  3'06
21. III. Allegro  2'21

Total time: 52'54 52'54

Francesco Galligioni cello
L’Arte dell’Arco
Federico Guglielmo violin I & concertmaster · Francesca Bonomo violin II
Simone Laghi viola · Paolo Zuccheri 8-foot violone
Roberto Loreggian harpsichord/chamber organ · Ivano Zanenghi theorbo
CD26
Complete Cello Concertos with strings and basso continuo

Concerto in F RV412
1. I. (Without tempo indication) 2'40
2. II. Larghetto 2'00
3. III. Allegro 2'17

Concerto in D minor RV407
4. I. Allegro 3'09
5. II. Largo 3'12
6. III. Allegro 3'04

Concerto in C RV400
7. I. Allegro 2'52
8. II. Largo 2'45
9. III. Allegro non molto 2'28

Concerto in E minor RV409 with obbligato bassoon
10. I. Adagio – Allegro molto 4'37
11. II. Allegro – Adagio 1'13
12. III. Allegro 2'26

Concerto in B flat RV423
13. I. Allegro 3'23
14. II. Largo 2'32
15. III. Allegro 3'34

Concerto in E flat RV408
16. I. Allegro non molto 3'25
17. II. Largo 3'26
18. III. Allegro 2'07

Concerto in A minor RV422
19. I. Allegro 3'04
20. II. Largo cantabile 2'55
21. III. Allegro 2'35

Total time: 59'54

Francesco Galligioni cello
L’Arte dell’Arco
Federico Guglielmo violin I & concertmaster · Gianpiero Zanocco violin II
Simone Laghi viola · Alberto Guerra 2-keyed bassoon (RV409)
Paolo Zuccheri 8-foot violone · Roberto Loreggian harpsichord/chamber organ
Giammichele Costantine chamber organ (RV412) · Ivano Zanenghi theorbo
(Diapason: 440Hz · Temperament: Vallotti)
CD27
Concertos for small ensemble

Concerto in C RV87 for recorder, oboe, 2 violins and basso continuo

1. I. Adagio – Allegro 3'13
2. II. Adagio 1'44
3. III. Allegro 2'32

Concerto in G minor RV107 for recorder, oboe, violin, bassoon and basso continuo

4. I. Allegro 2'23
5. II. Largo 2'55
6. III. Allegro 2'42

Concerto in D RV95 'La pastorella' for recorder, oboe, violin, bassoon and basso continuo

7. I. Allegro 3'35
8. II. Largo 2'09
9. III. Allegro 2'53

Concerto in D RV94 for recorder, oboe, violin, bassoon and basso continuo

10. I. Allegro 3'22
11. II. Largo 2'13
12. III. Allegro 3'34

Concerto in F RV99 for recorder, oboe, violin, bassoon and basso continuo

13. I. Allegro 3'56
14. II. Largo 1'47
15. III. Allegro 2'26

Concerto in G minor RV105 for recorder, oboe, violin, bassoon and basso continuo

16. I. Allegro 2'57
17. II. Largo 1'48
18. III. Allegro 3'34

Total time: 49'47

Collegium Pro Musica

Stefano Bagliano recorder
Pierluigi Fabretti oboe · Federico Guglielmo violin
Massimiliano Simonetto violin (RV87)
Andrea Bressan bassoon · Francesco Galligioni cello
Roberto Loreggian harpsichord/organ
Federica Bianchi harpsichord (RV 94 & 95)
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<tr>
<th>CD28</th>
<th>Concertos for small ensemble</th>
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<tr>
<td></td>
<td><strong>Concerto in F RV100</strong> for recorder, violin, bassoon and basso continuo</td>
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<td></td>
<td>1. I. Allegro 2'32</td>
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<td>2. II. Largo 2'16</td>
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<td>3. III. Allegro 2'40</td>
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<td></td>
<td><strong>Sonata in A minor RV86</strong> for recorder, bassoon and basso continuo</td>
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<td>4. I. Largo 2'51</td>
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<td>5. II. Allegro 2'32</td>
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<td>6. III. Largo cantabile 2'03</td>
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<td>7. IV. Allegro molto 2'06</td>
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<td><strong>Concerto in G minor RV106</strong> for recorder, violin, bassoon and basso continuo</td>
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<td>8. I. Allegro 3'10</td>
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<td>9. II. Largo 2'21</td>
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<td>10. III. Allegro 2'21</td>
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<td><strong>Concerto in C RV801</strong> for oboe, violin, cello and basso continuo</td>
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<td>11. I. Largo 2'01</td>
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<td>13. III. Largo 1'30</td>
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<td>14. IV. Allegro 2'29</td>
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<td><strong>Concerto in D minor RV96</strong> for recorder, violin, bassoon and basso continuo</td>
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<td>16. II. Largo 2'24</td>
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<td>17. III. Allegro 2'24</td>
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<td><strong>Concerto in G minor RV103</strong> for recorder, oboe, violin, bassoon and basso continuo</td>
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<td>18. I. Allegro ma cantabile 4'29</td>
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<td>19. II. Largo 2'39</td>
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<td>20. III. Allegro non molto 1'57</td>
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**Collegium Pro Musica**
Stefano Bagliano **recorder**
Pierluigi Fabretti **oboe** · Federico Guglielmo **violin**
Andrea Bressan **bassoon** · Francesco Galligioni **cello**
Roberto Loreggian **harpsichord/organ**

Total time: 49'32
CD29
Concertos for small ensemble

Concerto in A minor RV108 for recorder, 2 violins and basso continuo
1. Allegro  2'50
2. II. Adagio  1'41
3. III. Allegro  2'33

Sonata in D RV84 for recorder, violin and basso continuo
4. I. Allegro  2'52
5. II. Andante cantabile  1'44
6. III. Allegro  2'30

Concerto in D RV91 for recorder, violin, cello and basso continuo
7. I. Allegro  2'38
8. II. Largo  1'58
9. III. Allegro non molto  2'24

Sonata in C minor RV83 for violin, cello and basso continuo
10. I. Allegro  2'20
11. II. Adagio  2'36
12. III. Allegro  2'25

Concerto in D RV92 for recorder, violin, cello and basso continuo
13. I. Allegro  3'44
14. II. Adagio  2'55
15. III. Allegro  3'10

Concerto in C RV88 for recorder, 2 violins, cello and basso continuo
16. I. Allegro  3'09
17. II. Largo cantabile  1'58
18. III. Allegro molto  2'07

Total time: 45'34

Collegium Pro Musica
Stefano Bagliano recorder
Pierluigi Fabretti oboe · Federico Guglielmo violin
Valerio Giannarelli violin (RV 88 & 108)
Andrea Bressan bassoon · Francesco Galligioni cello
Roberto Loreggian harpsichord/organ
**CD30**

*‘Otto concerti solenni’*

**Concerto in C minor RV197** for violin, strings and basso continuo
- 1 I. Allegro 3'33
- 2 II. Largo 2'39
- 3 III. Allegro 1'42

**Sinfonia in A RV Anh.85** for strings and basso continuo
- 4 I. Allegro 2'07
- 5 II. Andante 2'47
- 6 III. Allegro 3'50

**Concerto in G minor RV155** for strings and basso continuo
- 7 I. Adagio 2'19
- 8 II. Allegro 3'49
- 9 III. Largo 3'38
- 10 IV. Allegro 4'19

**Concerto in G minor RV316** for strings and basso continuo
- 11 I. Allegro 2'31
- 12 II. Adagio 1'12
- 13 III. Fuga da capella: Allegro alla breve 1'51

**Concerto in C RV185** for violin, strings and basso continuo
- 14 I. Andante molto e spiccato 1'05
- 15 II. Allegro 2'28
- 16 III. Largo 1'27
- 17 IV. Allegro non molto 2'20

**Concerto in D minor RV247** for 2 violins, strings and basso continuo
- 18 I. Allegro 2'46
- 19 II. Grave 3'12
- 20 III. Allegro 3'01

**Concerto in F RV292** for violin, strings and basso continuo
- 21 I. Largo 2'28
- 22 II. Allegro 2'13
- 23 III. Adagio 0'49
- 24 IV. Allegro 4'11

**Concerto in E minor RV134** for strings and basso continuo
- 25 I. Allegro 2'46
- 26 II. Largo 1'30
- 27 III. Allegro 2'31

**Total timing: 69'41**

*La Magnifica Comunità* on period instruments

*Enrico Casazza* first violin & director
CD31
Recorder Concertos
Concerto in C RV444 for sopranino recorder, 2 violins, viola and basso continuo
1. Allegro non molto  4'08
2. Largo  2'17
3. Allegro molto  2'59

Concerto in G minor RV439 ‘La notte’ for alto recorder, 2 violins, bassoon and basso continuo
4. Largo  2'39
5. Presto – Largo – Andante – Presto (Fantasmi)  2'47
6. Largo (Il sonno)  2'10
7. Allegro  2'43

Concerto in F RV98 ‘Tempesta di mare’ for alto recorder, oboe, bassoon, violin, viola and basso continuo
8. Largo  2'07
9. Largo  2'08
10. Presto  1'52

Concerto in G minor RV105 for alto recorder, oboe, violin, bassoon and basso continuo
11. Allegro  3'05
12. Largo cantabile  3'25
13. Allegro molto  3'28

Concerto in F RV442 ‘Tutti gli strumenti sordini’ for alto recorder, 2 violins, viola and basso continuo
14. Allegro non molto  3'20
15. Largo  3'03
16. Allegro  1'39

Concerto in C minor RV441 for alto recorder, 2 violins, viola and basso continuo
17. Allegro non molto  5'00
18. Largo  2'43
19. Allegro  3'21

Concerto in C RV443 for soprano recorder, 2 violins, viola and basso continuo
20. Allegro  3'48
21. Largo  3'44
22. Allegro molto  2'48

Total time: 66'06

Erik Bosgraaf recorders
Cordevento on period instruments
Sophie Rebreyend oboe · Benny Aghassi bassoon
Zefira Valova solo violin/violin I · Ivan Iliev violin II · David Woolfrey viola
Linda Mantcheva cello · Silvia Jiménez Soriano double bass
Alessandro Pianu harpsichord/organ · Izhar Elias guitar
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<th>II. Adagio</th>
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<td></td>
<td>Total time: 49'31</td>
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</table>

**Budapest Strings**

Béla Bánfalvi violin & concertmaster
Concertos and Sinfonias for strings with basso continuo

Concerto in C RV110
1 I. Allegro 1'54
2 II. Largo 1'04
3 III. Allegro 1'09

Concerto in C minor RV118
4 I. Allegro 2'21
5 II. Largo 2'11
6 III. Allegro 1'29

Concerto in D RV123
7 I. Allegro 2'09
8 II. Adagio 1'19
9 III. Allegro 2'20

Concerto in D minor RV127
10 I. Allegro 1'41
11 II. Largo 1'23
12 III. Allegro 1'12

Concerto in F RV136
13 I. Allegro 1'43
14 II. Andante 2'01
15 III. Minuetto: Allegro 1'12

Concerto in F RV142
16 I. Allegro molto 1'44
17 II. Andante molto 1'28
18 III. Allegro molto 1'42

Concerto in G RV145
19 I. Allegro molto 1'38
20 II. Andante e sempre pianissimo 2'02
21 III. Presto 0'56

Concerto in G minor RV156
22 I. Allegro 3'04
23 II. Adagio 1'21
24 III. Allegro 2'06

Concerto in A RV159
25 I. Allegro 1'27
26 II. Adagio 1'15
27 III. Allegro 1'56

Concerto in A minor RV161
28 I. Allegro 1'39
29 II. Largo 1'15
30 III. Allegro 1'10

Total time: 50'56

Budapest Strings
Béla Bánfalvi violin & concertmaster
CD34
Concertos and Sinfonias for strings with basso continuo

Sinfonia in C RV112
1 I. Allegro 1'57
2 II. Andante 1'52
3 III. Presto 0'42

Concerto in C RV113
4 I. Allegro 2'00
5 II. Grave 1'46
6 III. Allegro 3'05

Concerto in D RV121
7 I. Allegro molto 2'14
8 II. Adagio 1'01
9 III. Allegro 2'00

Concerto in D minor RV128
10 I. Allegro non molto 2'37
11 II. Largo 1'42
12 III. Allegro 1'52

Sonata a 4 RV130 ‘al Santo Sepolcro’ for 2 violins, viola and
basso continuo
13 I. Largo molto 3'05
14 II. Allegro ma poco 3'36

Sinfonia in E RV132
15 I. Allegro 4'13
16 II. Andante 2'03
17 III. Allegro 2'32

Concerto in E minor RV133
18 I. Allegro 2'22
19 II. Largo 1'45
20 III. Allegro 2'07

Sinfonia in G RV149
21 I. Allegro molto 1'50
22 II. Andante 1'34
23 III. Allegro 2'06

Concerto in G minor RV152
24 I. Allegro molto 1'57
25 II. Andante molto 1'50
26 III. Allegro molto 1'49

Concerto in B flat RV164
27 I. Allegro 1'59
28 II. Adagio 0'58
29 III. Allegro 1'21

Total time: 60'44

Budapest Strings
Béla Bánfalvi violin & concertmaster
**CD35**

**Concerto in G RV532** for 2 mandolins, strings and basso continuo  
*(msc I-Tn, Giordano)*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>3'54</td>
</tr>
<tr>
<td>II. Andante</td>
<td>4'21</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>3'32</td>
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</table>

**Concerto in C RV425** for mandolin, strings and basso continuo  
*(msc I-Tn, Giordano)*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>3'37</td>
</tr>
<tr>
<td>II. Largo</td>
<td>3'18</td>
</tr>
<tr>
<td>III. (Allegro)</td>
<td>2'12</td>
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</table>

**Sonata in G minor RV85** for violin, lute and basso continuo *(msc I-Tn, Fob; ‘per Sua Eccellenza Conte Wrby’)*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Andante molto</td>
<td>4'02</td>
</tr>
<tr>
<td>II. Larghetto</td>
<td>3'01</td>
</tr>
<tr>
<td>III. (Allegro)</td>
<td>1'50</td>
</tr>
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</table>

**Concerto in D RV93** for lute, 2 violins, and basso continuo *(msc I-Tn, Fob; ‘per Sua Eccellenza Conte Wrby’)*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>I. (Allegro)</td>
<td>3'30</td>
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<tr>
<td>II. Largo</td>
<td>4'10</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>2'11</td>
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**Sonata in C RV82** for violin, lute and basso continuo *(msc I-Tn, Giordano; ‘per Sua Eccellenza Conte Wrby’)*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>4'06</td>
</tr>
<tr>
<td>II. Larghetto</td>
<td>3'03</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>1'58</td>
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</table>

**Concerto in D minor RV540** for viola d’amore, lute, strings and basso continuo *(msc D-DI, ‘con Viola d’amor, e Leuto, e con tutti gli’Istrumenti sordini’)*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>5'20</td>
</tr>
<tr>
<td>II. Largo</td>
<td>3'01</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>3'32</td>
</tr>
</tbody>
</table>

**Concerto in A RV780** for harpsichord, strings and basso continuo *(msc I-Tb, Giordano)*

<table>
<thead>
<tr>
<th>Movement</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>I. Allegro</td>
<td>3'42</td>
</tr>
<tr>
<td>II. Andante</td>
<td>2'10</td>
</tr>
<tr>
<td>III. Allegro</td>
<td>3'09</td>
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</table>

**Total time: 68'51**

**L’Arte dell’Arco / Federico Guglielmo concertmaster**

**Mauro Squillante (RV 425 & 532/I), Davide Rebuffa (RV532/II), mandolins**

**Diego Cantalupi (RV 82, 85 & 93) archlute · Pietro Prosser (RV540) baroque lute**

**Mario Paladin (RV540) viola d’amore · Nicola Reniero (RV780) harpsichord**
CD36
Concertos ‘con organo obbligato’

Concerto in D minor RV541 for violin, organ, strings and basso continuo (msc I-Tn, Giordano)
1. I. Allegro 3’21
2. II. Grave 2’29
3. III. (Allegro) 2’01

Concerto in F RV542 for violin, organ, strings and basso continuo (msc D-Dl)
4. I. (Allegro) 3’56
5. II. (Largo) 2’37
6. III. Allegro 7’02

Sonata in C RV779 for violin, oboe, organ and salmoë (msc D-Dl, ‘a Violino, Oboè e Organo obbligati et anco se piace il Salmoë’)
7. I. Andante 3’45
8. II. Allegro 4’06
9. III. Largo cantabile 2’05
10. IV. Allegro 4’19

Concerto in C minor RV766 for violin, organ, strings and basso continuo (msc GB-Lam)
11. I. Allegro 2’36
12. II. Largo 1’19
13. III. Allegro 2’18

Concerto in F RV767 for violin, organ, strings and basso continuo (msc GB-Lam)
14. I. Allegro 3’11
15. II. Larghetto 1’56
16. III. Allegro 2’12

Concerto in C RV554 for violin, organ, cello, strings and basso continuo (msc I-Tb, Foà)
17. I. (Allegro) 4’22
18. II. (Adagio) 3’26
19. III. (Allegro) 3’29

Total time: 60’40

Roberto Loreggian organ
L’Arte dell’Arco / Federico Guglielmo solo violin & concertmaster
Stefano Zanchetta violin · Massimo Piva viola
Francesco Montaruli cello · Alessandro Sbrogiò violone
Andrea Mion oboe · Luca Lucchetta salmoë
CD37

Concertos for strings

Concerto in G minor RV154 for strings and basso continuo
1 Allegro – Adagio – Allegro 5’31

Concerto in B flat RV367 for violin, strings and basso continuo
2 Allegro, ma poco poco – Andante ma poco – Allegro 13’30

Concerto in G minor RV578 for 2 violins, cello and basso continuo
3 Adagio e spiccato – Allegro – Larghetto – Allegro 9’12

Concerto in D RV124 for strings and basso continuo
4 Allegro – Grave – Allegro 6’36

Concerto in G minor RV302 for violin, strings and basso continuo
5 Allegro – Andante – Allegro 10’38

Concerto in A minor RV522 for 2 violins, strings and basso continuo
6 Allegro – Larghetto e spiritoso – Allegro 9’49

Total time: 56’11

Fabio Biondi (RV 367, 522 & 578), Adrian Chamorro (RV 302, 522 & 578) solo violins
Maurizio Naddeo (RV578) solo cello
Concerto Italiano / Rinaldo Alessandrini
CD38

Bassoon Concertos with strings and basso continuo

Concerto in A minor RV497
1. I. Allegro molto 4'01
2. II. Andante molto 3'54
3. III. Allegro 2'41

Concerto in C RV472
4. I. Allegro non molto 3'43
5. II. Andante molto 3'36
6. III. Allegro 3'15

Concerto in F RV485
7. I. Allegro non molto 3'53
8. II. Andante 2'44
9. III. Allegro molto 2'48

Concerto in A minor RV499
10. I. Allegro 3'18
11. II. Largo 1'40
12. III. Allegro 2'09

Concerto in E minor RV484
13. I. Allegro poco 4'39
14. II. Andante 3'19
15. III. Allegro 3'06

Concerto in A minor RV498
16. I. Allegro (ma molto moderato) 3'52
17. II. Larghetto 4'15
18. III. Allegro 2'43

Concerto in G minor RV495
16. I. Presto 3'44
17. II. Largo 2'38
18. III. Allegro 3'02

Total time: 69'17 69'17

Roberto Giaccaglia bassoon
Ensemble Respighi
Virginia Ceri, Alessandra Talamo violins
Oliviero Ferri viola
Federico Ferri cello
Alberto Farolfi double bass
Diego Cantalupi archlute/baroque guitar
Maria Cleofe Miotti mandolin
Daniele Proni harpsichord
CD39
Flute Concertos with strings and basso continuo

Concerto in D RV427
1 I. Allegro  2'44
2 II. Largo  3'14
3 III. Allegro  2'05

Concerto in C RV533 for 2 flutes
4 I. Allegro molto  2'26
5 II. Largo  2'24
6 III. Allegro  2'01

Concerto in D RV429
7 I. Allegro  2'36
8 II. Andante  1'54
9 III. Allegro  2'16

Concerto in A minor RV440
10 I. Allegro ma non troppo  3'35
11 II. Andante  2'23
12 III. Allegro  2'43

Concerto in G RV438
13 I. Allegro molto  3'14
14 II. Largo  3'03
15 III. Allegro  3'14

Concerto in G RV436
16 I. Allegro  3'00
17 II. Largo  2'44
18 III. Allegro  2'32

Concerto in E minor RV431
19 I. Allegro  2'37
20 II. Grave assai (from RV276)  2'06
21 III. Allegro  2'11

Concerto in D RV783
discovered in Schwerin, 1991
22 I. Allegro  2'39
23 II. Largo  3'43
24 III. Allegro  3'25

Total time: 65'16

Modo Antiquo on period instruments
Federico Maria Sardelli transverse flute & director · Marcello Gatti transverse flute (RV533)
Patrizio Focardi, Alessandro Ciccolini violins · Franco Presutti viola · Bettina Hoffmann cello
Paolo Fanfulacci viola · Alberto Santi bassoon · Gian Luca Lastraioli theorbo/guitar · Alfonso Fedi harpsichord
Concertos for multiple instruments with strings and basso continuo

Concerto Grosso in D RV562a for violin, 2 oboes, 2 hunting horns, bassoon & timpani
1. Allegro 3'25
2. Grave 3'10
3. Allegro 3'59

Concerto in G minor RV576 ‘per Sua Altezza Reale di Sassonia’
for violin, oboe solo, 2 recorders, 2 oboes & bassoon
4. I. Allegro 4'20
5. II. Larghetto 2'11
6. III. Allegro 4'05

Concerto in D minor RV566 for 2 violins, 2 recorders, 2 oboes & bassoon
7. I. Allegro assai 2'43
8. II. Largo 1'50
9. III. Allegro 2'42

Concerto in F RV538 for 2 horns
10. I. Allegro 3'23
11. II. Largo 4'33
12. III. Allegro 2'45

Concerto in F RV569 for violin, 2 oboes, 2 horns & bassoon
13. I. Allegro 4'53
14. II. Grave 2'27
15. III. Allegro 4'54

Total time: 53’29

Modo Antiquo on period instruments
Luca Ronconi, Vania Pedronetto (RV566) solo violins - Paolo Pollastri solo oboe
Federico Maria Sardelli, Martino Noferi recorders - Andrea Mion, Marco Cera oboes - Paolo Faggi, Gianfranco Dini horns
Daniela Nuzzoli, Anna Ferraiolo violins - Franco Presutti viola
Bettina Hoffmann cello - Amerigo Bernerdi, Paolo Fanciullacci double basses
Anna Clemente, Andrea Perugi harpsichords - Gian Luca Lastraiolli theorbo/guitar
Luca Brunelli Felicetti timpani
Federico Maria Sardelli director
CD41

Concerto in G RV532 for 2 mandolins, strings and organ continuo
1. Allegro  4'05
2. II. Andante  4'43
3. III. Allegro  3'45

Concerto in C RV425 for mandolin, strings and organ continuo
4. I. Allegro  3'03
5. II. Largo  3'09
6. III. Allegro  2'10

Marten Scheffer mandolin I
Rens van der Zalm mandolin II
Malipiero Ensemble / Krijn Koetsveld

Sonata in B flat RV45 for cello and basso continuo
7. I. Largo  2'38
8. II. Allegro  2'54
9. III. Largo  3'18
10. IV. Allegro  2'27

Sonata in G minor RV42 for cello and basso continuo
11. I. Preludio: Largo  3'30
12. II. Allemanda: Andante  3'54
13. III. Sarabanda: Largo  3'55
14. IV. Gigue: Allegro  3'03

Sonata in A minor RV44 for cello and basso continuo
15. I. Largo  2'35
16. II. Allegro poco  2'50
17. III. Largo  2'35
18. IV. Allegro  2'28

Total time: 57'32

Viola de Hoogh cello
Mike Fentross theorbo
Krijn Koetsveld organ

CD42

Opera Overtures
La fida ninfa (Tempesta di mare) RV714
1. Allegro molto – Presto  1'11

Arsilda, regina di Ponto RV700
2. Allegro  1'47
3. Andante – Allegro  3'18

Giustino RV717
4. (Allegro)  2'33
5. (Andante) – Allegro  3'30

Il Tamerlano (Il Bajazet) RV703
6. Allegro  2'19
7. Andante molto – Allegro  4'00

L’Olimpiade RV725
8. Allegro  2'11
9. Andante – Allegro  3'31

La Senna festeggiante RV693 – Sinfonia
10. Allegro  2'22
11. Andante molto – Allegro molto  4'09

La Senna festeggiante RV693 – Ouverture
12. Adagio – Presto – (Adagio)  2'40
13. Allegro molto  0'59
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<th>Movement</th>
<th>Time</th>
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<tr>
<td>Griselda RV718</td>
<td>14 Allegro</td>
<td>1'57</td>
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<tr>
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<td>15 Andante – Allegro</td>
<td>4'00</td>
</tr>
<tr>
<td>Teuzzone RV736</td>
<td>16 Allegro</td>
<td>1'52</td>
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<tr>
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<td>17 Andante – Allegro</td>
<td>3'33</td>
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<tr>
<td>Ottone in villa RV729</td>
<td>18 I. Allegro</td>
<td>2'45</td>
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<td>19 II. Larghetto – (Allegro)</td>
<td>1'51</td>
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<tr>
<td>Farnace RV711</td>
<td>20 I. Allegro</td>
<td>1'53</td>
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<td>21 II. Andante – (Presto)</td>
<td>3'07</td>
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<tr>
<td>L’incoronazione di Dario RV719</td>
<td>22 Allegro</td>
<td>2'21</td>
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<tr>
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<td>23 (Andante) – Presto</td>
<td>2'43</td>
</tr>
<tr>
<td>Armida al campo d’Egitto RV699</td>
<td>24 Allegro</td>
<td>1'43</td>
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<tr>
<td></td>
<td>25 (Andante) – Allegro</td>
<td>3'04</td>
</tr>
<tr>
<td>Dorilla in Tempe RV709</td>
<td>26 Allegro</td>
<td>0'32</td>
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<td>Total time: 67'12</td>
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**(Moderno Antiquo**
Federico Maria Sardelli)
Sonatas and Trios arr. for recorder(s)
Adapted from violin sonatas and trios, unless otherwise stated

Sonata in E minor RV72 (original key: G minor) for 2 recorders and basso continuo
- I. Preludio: Largo 3'03
- II. Allemanda: Allegro 2'23
- III. Air-Menue: Allegro 1'52

Sonata in E flat RV78 (original key: B flat) for 2 recorders and basso continuo
- I. Preludio: Adagio 1'30
- II. Allemanda: Allegro 2'35
- III. Gavotta: Presto 2'05

Sonata in B minor RV35 for recorder and basso continuo
- I. Preludio: Largo 3'08
- II. Allemanda: Allegro 2'33
- III. Corrente: Allegro 2'09

Sonata in C minor RV74 (original key: G minor) for 2 recorders and basso continuo
- I. Andante 4'05
- II. Allegro 2'58
- III. Andante 2'58
- IV. Allegro assai 1'51

Sonata in C RV61 for 2 recorders and basso continuo
- I. Adagio 1'22
- II. Allemanda: Allegro – Adagio 2'47
- III. Sarabanda: Allegro 1'27

Sonata in E minor RV67 for 2 recorders and basso continuo
- I. Grave 1'45
- II. Corrente: Allegro 2'01
- III. Giga: Allegro 2'03
- IV. Gavotta: Allegro 1'00

Sonata in B flat RV46 for recorder and basso continuo, adapted from No.6 of VI Sonates for cello and basso continuo
- I. Largo 1'59
- II. Allegro 2'24
- III. Largo 2'30
- IV. Allegro 2'32

Sonata in G minor RV63 ‘Follia’ for 2 recorders and basso continuo (original key: D minor)
- Total time: 9'16

Total time: 64'27

Accademia del Ricercare
Lorenzo Cavasanti, Manuel Staropoli recorders (after T. Stanesby, P.I. Bressan, J. Denner & Boekaut)
Linda Murgia cello - Claudia Ferrero harpsichord - Ugo Nastrucci theorbo
Pietro Busca artistic director
<table>
<thead>
<tr>
<th>CD44</th>
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<tbody>
<tr>
<td><strong>Complete Cello Sonatas with basso continuo</strong></td>
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<tr>
<td><strong>Sonata No.1 in B flat RV47</strong></td>
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</tr>
<tr>
<td>1 I. Largo</td>
<td>3'53</td>
</tr>
<tr>
<td>2 II. Allegro</td>
<td>3'13</td>
</tr>
<tr>
<td>3 III. Largo</td>
<td>2'55</td>
</tr>
<tr>
<td>4 IV. Allegro</td>
<td>2'00</td>
</tr>
<tr>
<td><strong>Sonata No.2 in F RV41</strong></td>
<td></td>
</tr>
<tr>
<td>5 I. Largo</td>
<td>2'58</td>
</tr>
<tr>
<td>6 II. Allegro</td>
<td>2'45</td>
</tr>
<tr>
<td>7 III. Largo</td>
<td>3'11</td>
</tr>
<tr>
<td>8 IV. Allegro</td>
<td>2'26</td>
</tr>
<tr>
<td><strong>Sonata No.3 in A minor RV43</strong></td>
<td></td>
</tr>
<tr>
<td>9 I. Largo</td>
<td>3'41</td>
</tr>
<tr>
<td>10 II. Allegro</td>
<td>3'25</td>
</tr>
<tr>
<td>11 III. Largo</td>
<td>3'37</td>
</tr>
<tr>
<td>12 IV. Allegro</td>
<td>2'56</td>
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<td><strong>Sonata No.4 in B flat RV45</strong></td>
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<tr>
<td>13 I. Largo</td>
<td>3'43</td>
</tr>
<tr>
<td>14 II. Allegro</td>
<td>2'59</td>
</tr>
<tr>
<td>15 III. Largo</td>
<td>4'26</td>
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<tr>
<td>16 IV. Allegro</td>
<td>2'46</td>
</tr>
<tr>
<td><strong>Sonata No.5 in E minor RV40</strong></td>
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<tr>
<td>17 I. Largo</td>
<td>4'00</td>
</tr>
<tr>
<td>18 II. Allegro</td>
<td>2'55</td>
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<tr>
<td>19 III. Largo</td>
<td>2'55</td>
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<tr>
<td>20 IV. Allegro</td>
<td>2'01</td>
</tr>
<tr>
<td><strong>Total time: 62'59</strong></td>
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**Jaap ter Linden cello**  
(Giovanni Grancino, Milan, 1703)  
**Lars Ulrik Mortensen harpsichord**  
**Judith-Maria Becker cello**
CD45
Complete Cello Sonatas with basso continuo

Sonata No.6 in B flat RV46
1 I. Preludio 2'24
2 II. Allemanda 2'47
3 III. Largo 2'39
4 IV. Corrente 2'29

Sonata No.7 in G minor RV42
5 I. Preludio 2'21
6 II. Allemanda 2'48
7 III. Sarabanda 3'13
8 IV. Gigue 2'25

Sonata No.8 in A minor RV44
9 I. Largo 3'47
10 II. Allegro 3'07
11 III. Largo 2'41
12 IV. Allegro 3'18

Sonata No.9 in E flat RV39
13 I. Larghetto 3'56
14 II. Allegro 3'23
15 III. Andante 4'15
16 IV. Allegro 2'30

Total time: 48'12

Jaap ter Linden cello  
(Giovanni Grancino, Milan, 1703)  
Lars Ulrik Mortensen harpsichord  
Judith-Maria Becker cello
CD46
Sonatas and Trios for flute(s)

Sonata in C RV48 for flute and basso continuo
1 I. (Preludio) 0'45
2 II. Affettuoso 3'58
3 III. Allegro assai 2'15
4 IV. Larghetto 2'12
5 V. Allegro 2'05

Sonata in G RV80 for 2 flutes and basso continuo
6 I. Allegro 2'26
7 II. Larghetto 1'34
8 III. Allegro 1'44

Sonata in D minor RV49 for flute and basso continuo
9 I. Preludio 2'44
10 II. Siciliana 2'30
11 III. Sarabanda 1'59
12 IV. Allegro 1'20

Jean Jacques Rousseau 1712–1778
Le printemps de Vivaldi arrangé pour une flûte sans accompagnement in D
13 I. Allegro 3'32
14 II. Largo 2'28
15 III. Allegro 4'13

Sonata in G minor RV51 for flute and basso continuo
16 I. (Preludio) 0'35
17 II. Largo 2'36
18 III. Allegro 1'57
19 IV. (Recitativo) 0'42
20 V. Andante 2'50
21 VI. Allegro 1'40

Sonata in E minor RV50 for flute and basso continuo
22 I. Andante 4'45
23 II. Siciliano 2'53
24 III. Allegro 2'06
25 IV. Ariosso 2'39

Sonata in A RV800 for 2 flutes and basso continuo
26 I. Allegro 2'06
27 II. Andante 1'39
28 III. Allegro 1'26

Total time: 64'18

Conserto Musico
Mario Folena transverse flute · Roberto Loreggian harpsichord/organ
Stefania Marusi transverse flute II · Francesco Baroni harpsichord
### CD47

**Oboe Sonatas**

#### Sonata in G minor RV28 with cello and harpsichord continuo
- 1. I. (Largo) 4'09
- 2. II. (Allegro) 2'11
- 3. III. Largo 2'56
- 4. IV. Allegro 2'08

#### Sonata in C RV48 with bassoon and harpsichord continuo
- 5. I. Affettuoso 3'30
- 6. II. Allegro assai 2'11
- 7. III. Larghetto 1'59
- 8. IV. Allegro 2'06

#### Sonata in B flat RV34 with cello and harpsichord continuo
- 9. I. Adagio 1'27
- 10. II. Allegro 2'19
- 11. III. Largo 1'38
- 12. IV. Allegro 2'11

#### Sonata in G minor RV51 with cello and harpsichord continuo
- 13. I. Largo 3'26
- 14. II. Allegro 1'45
- 15. III. Andante 2'08
- 16. IV. Allegro 1'14

#### Sonata in C minor RV53 with bassoon and harpsichord continuo
- 17. I. Adagio 2'37
- 18. II. Allegro 2'13
- 19. III. Andante 4'06
- 20. IV. Allegro 2'46

#### Sonata in G minor RV58 with cello and harpsichord continuo
- No.6 from *Il pastor fido* Op.13 by Nicolas Chédeville (1705–1782), formerly attributed to Vivaldi
  - 21. I. Vivace 1'19
  - 22. II. Fuga da cappella (Alla breve) 1'59
  - 23. III. Largo 1'19
  - 24. IV. Allegro ma non presto 3'17

Total time: 57'38

**Ensemble J.M. Anciuti**
- Paolo Pollastri baroque oboe
- Gaetano Nasillo cello
- Alberto Guerra baroque bassoon
- Giovanna Losco harpsichord
Nicolas Chédeville 1705–1782
Il pastor fido Op.13 6 sonatas for recorder and basso continuo, formerly attributed to Vivaldi

Sonata No.1 in C RV54
1 I. Moderato 3’00
2 II. Allegro: Tempo di gavotta 1’25
3 III. Aria: Affettuoso 2’34
4 IV. Allegro 2’25
5 V. Giga: Allegro 2’06

Sonata No.2 in C RV56
6 I. Preludio: Adagio 2’18
7 II. Allegro assai 1’59
8 III. Sarabanda: Adagio 2’10
9 IV. Allegro 1’54

Sonata No.3 in G RV57
10 I. Preludio: Andante 2’17
11 II. Allegro ma non presto 2’41
12 III. Sarabanda 1’36
13 IV. Corrente 2’29
14 V. Giga: Allegro 1’12

Sonata No.4 in A RV59
15 I. Preludio: Largo 2’25
16 II. Allegro ma non presto 2’58
17 III. Pastorale 3’31
18 IV. Allegro 1’55

Sonata No.5 in C RV55
19 I. Un poco vivace 1’49
20 II. Allegro ma non presto 2’38
21 III. Un poco vivace 3’00
22 IV. Giga: Allegro 2’04
23 V. Adagio 1’11
24 VI. Minuetto I–II–I 2’36

Sonata No.6 in G minor RV58
25 I. Vivace 1’27
26 II. Fuga da cappella 1’48
27 III. Largo 1’53
28 IV. Allegro ma non presto 3’06

Total time: 62’40

Collegium Pro Musica
Stefano Bagliano recorder
Alberto Picani cello
Fabiano Martignago bass recorder
Andrea Coen harpsichord/organ
CD49

Sonata in G minor RV58 for flute with basso continuo
No.6 from Il pastor fido Op.13 by Nicolas Chédeville (1705–1782),
formerly attributed to Vivaldi
1. Vivace 1'33
2. II. Fuga da cappella 1'48
3. III. Largo 1'45
4. IV. Allegro ma non presto 3'07

Sonata in A minor RV86 for flute, bassoon and basso continuo
5. I. Largo 4'52
6. II. Allegro 2'24
7. III. Largo cantabile 2'47
8. IV. Allegro molto 2'03

Sonata in G RV57 for flute and basso continuo
No.3 from Il pastor fido Op.13 by Nicolas Chédeville (1705–1782),
formerly attributed to Vivaldi
9. I. Largo 2'08
10. II. Allegro ma non presto 2'55
11. III. Pastorale 2'46
12. III. Allegro 1'49

Sonata in B flat RV47 for bassoon and basso continuo
13. I. Largo 3'53
14. II. Allegro 3'14
15. III. Largo 2'20
16. IV. Allegro 2'05

Sonata in G RV438 for flute and basso continuo
17. I. Andante 4'47
18. II. Siciliano 3'22
19. III. Allegro 1'54
20. IV. Arioso 3'02

Concerto in G minor RV103 for flute, oboe, bassoon and basso continuo
21. I. Allegro ma cantabile 4'16
22. II. Largo 2'57
23. III. Allegro non molto 1'46

Total time: 63'45 63'45

Collegium Pro Musica on period instruments
Stefano Bagliano flute & director · Ruggero Vartolo oboe · Paolo Tognon bassoon
Alberto Pisani cello · Pier Mario Grosso harpsichord · Giangiacomo Pinardi theorbo
<table>
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<tr>
<th>Concerto in C BWV976* after Op.3 No.12, RV265</th>
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<tbody>
<tr>
<td>1. I. Allegro</td>
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<td>2. II. Largo</td>
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<tr>
<th>Concerto in G BWV592 arr. of a concerto by Prince Johann Ernst of Saxe-Weimar</th>
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<tbody>
<tr>
<td>4. I. Allegro</td>
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<td>5. II. Grave</td>
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<td>6. III. Presto</td>
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<tr>
<td>7. I. Allegro</td>
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<td>8. II. Larghetto</td>
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<td>9. III. Allegro</td>
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<tr>
<td>10. I. Allegro</td>
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<td>11. II. Largo</td>
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<td>12. III. Giga: Presto</td>
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<td>13. I. Allegro</td>
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<td>14. II. Largo</td>
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<th>Concerto in A minor BWV593 after Op.3 No.8, RV522</th>
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<td>16. I. Allegro</td>
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<td>17. II. Adagio</td>
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<td>18. III. Allegro</td>
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<tbody>
<tr>
<td>19. I. Allegro</td>
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<tr>
<td>20. II. Largo</td>
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<tr>
<td>21. III. Allegro</td>
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<tr>
<th>Total time: 69'55</th>
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<tbody>
<tr>
<td>Elena Barshai</td>
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<tr>
<td>*arrangement by E. Barshai</td>
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</tbody>
</table>

Elena Barshai

*at the organ of Arlesheim Cathedral (Switzerland)
CDS1
Teuzzone RV736
Dramma per musica in three acts (1719) Libretto by Apostolo Zeno (1706)

1 Sinfonia: Allegro – Andante – Allegro 4'37

Act I
Scene I
2 Recitative: Nostro, amici, e il trionfo (Troncone/Cino/Sivenio) 3'28

Scene II
3 Cavatina: Al fiero mio tormento 1'08
4 Reina, egli e ben giusto il tuo dolore (Egaro/Zidiana) 2'39
5 Aria: Come suol la navicella (Egaro) 3'07

Scene III
6 Recitative: Ne’ miei lumi (Sivenio/Zidiana) 3'04
7 Aria: Tu mio vezzoso (Zidiana) 6'02

Scene IV
8 Recitative: Signor, te appunto io qui attendea (Sivenio/Cino) 2'42
9 Aria: In trono assiso (Sivenio) 3'33

Scene V
10 Recitative: Innocenza, ragion, vorrei ch’ancora (Cino) 4'33

Scene VI
11 Arioso: Ove giro il mesto sguardo (Teuzzone) 5'18

Scene VII
12 Dagl’Elisi ove posate (Popoli/Soldati) 2'42

Scene VIII
13 Recitative: D’arte e d’inganno (Sivenio/Zidiana/Cino) 2'03
14 Aria: Sarò tua regina e sposa (Zidiana) 2'18

Scene IX
15 Udite, o cieli? La timida cervetta (Zelinda) 4'12

Scene X
16 Recitative: Pria che del morto re l’alto si spieghi (Sivenio) 5'36
17 Aria: Come fra turbini (Teuzzone) 3'32

Scene XI
18 Recitative: Custodi, il contumace (Cino/Sivenio/Zidiana/Egaro) 0'36

Scene XII
19 Recitative: Fermate, iniqui (Zelinda/Cino/Egaro/Sivenio/Zidiana) 2'12
20 Aria: Mi va scherzando in sen (Cino) 3'08
21 Recitative: Sivenio, in te confido (Zidiana) 0'16
22 Aria: Non paventa giammai mai le cadute (Sivenio) 3'10

Scene XIII
23 Recitative: Tu, s’egli è ver che tanto (Zidiana/Zelinda) 2'22
24 Aria: Ti sento, sì, ti sento (Zelinda) 5'12

Total time: 75'45

Mauro Pagano Troncone and Argonte - Maurizia Barazzoni Teuzzone - Fernanda Piccini Zidiana
Susanna Bortolani Zelinda - Angelo Manzotti Cino - Marcello Lippi Sivenio - Andrea Favari Egaro
Orchestra dell’Opera Barocca del Teatro di Guastalla
Sandro Volta
CDS2
Teuzzone RV736
Dramma per musica in three acts (1719) Libretto by Apostolo Zeno (1706)

Act 2
Scene I
1 Cavatina: Di trombe guerriere (Teuzzone) 1'45
Scene II
2 Recitative: Parte il mio sposo? (Zelinda) 0'57
3 Aria: Tornarò, pupille belle (Teuzzone) 4'23
Scene III
4 Aria: Un'aura lusinghiera (Zelinda) 4'00
Scene IV
5 Recitative: Teuzzon, vuoi armi (Zidiana) 0'41
Scene V
6 Regina, a te mi guida (Zelinda) 1'42
Scene VI
7 Mia sovrana (Egaro) 1'16
Scene VII
8 Recitative: Amica, qual pietà (Zidiana/Zelinda) 1'23
Scene VIII
9 Recitative: Sospese il tuo comando (Egaro/Zidiana) 0'31
10 Aria: La gloria del tuo sangue (Egaro) 4'39
Scene IX
11 Recitative: Merce al vostro valor (Zidiana/Sivenio/Cino) 1'57
Scene X
12 Qui tosto il reo (Sivenio) 0'54
Scene XI
13 Recitative: Teuzzon, rendasi questo (Sivenio/Teuzzone/Cino) 4'51
14 Aria: Si, ribelle andero, morirò (Teuzzone) 1'50
Scene XII
15 Recitative: Niega eseguir la destra (Cino/Sivenio) 0'46
16 Aria: Non temer (Sivenio) 2'27
17 Recitative: Scrissi (Cino) 0'50
18 Aria: Nel suo carcere ristretto (Cino) 3'29
Scene XIII
19 Recitative: Condannato è, reina (Zelinda/Zidiana) 0'26
Scene XIV
20 Recitative: Conturnace alle leggi (Sivenio/Zidiana/Zelinda) 1'55
Scene XV
21 Recitative: Arde Sivenio (Zidiana/Zelinda) 0'54
22 Aria: Guarda in quest'occhi e senti (Zelinda) 3'45
Scene XVI
23 Recitative: Due seggi qui (Zidiana/Egaro/Teuzzone) 7'27
Final Scene
24 Recitative: Tubbidiro, spietato (Zidiana/Zelinda) 1'23
25 Aria: Ritorna a lusingarmi (Zidiana) 5'29
Total time: 59'50

Mauro Pagano Troncone and Argonte · Maurizia Barazzoni Teuzzone · Fernanda Piccini Zelinda · Susanna Bortolanei Zelinda · Angelo Manzotti Cino · Marcello Lippi Sivenio · Andrea Favari Egaro
Orchestra dell’Opera Barocca del Teatro di Guastalla
Sandro Volta

Mauro Pagano Troncone and Argonte · Maurizia Barazzoni Teuzzone · Fernanda Piccini Zelinda · Susanna Bortolanei Zelinda · Angelo Manzotti Cino · Marcello Lippi Sivenio · Andrea Favari Egaro
Orchestra dell’Opera Barocca del Teatro di Guastalla
Sandro Volta
Teuzzone RV736
Dramma per musica in three acts (1719) Libretto by Apostolo Zeno (1706)

Act 3

Scene I
1 Recitative: Già disposti i miei fidi (Zelinda) 0'46
2 Arioso: Quanto costi, al mio riposo (Cino) 1'43
3 Aria: Con palme ed allori (Zelinda) 7'08

Scene II
4 Recitative: Ciel! Ch’io ‘l creda? (Cino) 1'55

Scene III
5 Recitative: Principi, onde tant’ir? (Cino) 3'23
6 Aria: Sì, per regnar (Zidiana) 4'54

Scene IV
7 Recitative: Il colpo mi stordì – Aria: son fra scogli e fra procelle 5'33

Scene V
8 Recitative: Ah, Sivenio crudel (Sivenio) 2'25
9 Aria: Base al regno e guida al trono (Sivenio) 3'53

Scene VI
10 Arioso: Antri cupi, infausti orrori (Teuzzone) 2'02

Scene VII
11 Recitative: A che m’astringi, Amor? (Zidiana) 4'01

Scene VIII
12 Egaro, olà! (Zidiana) 1'44
13 Aria: Dille ch’il viver mio (Teuzzone) 3'20

Scene IX
14 Recitative: Vanne, spietato (Zidiana/Zelinda) 2'07
15 Aria: Io sembro appunto (Zidiana) 4'38

Scene X
16 Recitative: Chi sa, stelle (Zelinda) 4'21

Scene XI
17 Liete voci (Zidiana) 2'20

Scene XII
18 Spettacoli funesti (Teuzzone) 4'17

Final Scene
19 Che farò? (Sivenio/Egaro/Zidiana/Argonte/Teuzzone/Zelinda/Cino) 2'44

Total time: 63'24

Mauro Pagano
Troncone and Argonte - Maurizia Barazzoni
Teuzzone
Fernanda Piccini Zidiana - Susanna Bortolanzi Zelinda
Angelo Manzotti Cino - Marcello Lippi Sivenio - Andrea Favari Egaro
Orchestra dell’Opera Barocca del Teatro di Guastalla
Sandro Volta
CDS4
Ottone in villa RV729
Dramma per musica in three acts Libretto by Domenico Lalli, after Francesco Maria Piccioli's Messalina
First performance: Teatro di Vicenza, May 1713

Sinfonia
1 Allegro 2'49
2 Larghetto 1'42

Act 1
Scene I
3 Recitative: Nacqui a gran sorte, o Cieli (Cleonilla) 1'32
4 Aria: Quanto m’alletta (Cleonilla) 4'16

Scene II
5 Recitative: Caio...Cleonilla qui sola? (Cleonilla/Caio) 6'58
6 Aria: Sole degli occhi miei (Cleonilla) 3'29
7 Recitative: Ma Cesare qui vien (Caio) 0'16

Scene III
8 Recitative: Cleonilla, a te ne vengo (Ottone) 1'28
9 Aria: Caro bene (Cleonilla) 2'48

Scene IV
10 Recitative: Più fida amante, e chi mirò già mai? 0'54
11 Aria: Ottone: Par tormento, ed è piacer (Ottone) 4'02

Scene V
12 Recitative: Quanto di donna amante sagace è il cor (Caio) 2'20
13 Aria: Chi seguir vuol la costanza (Caio) 3'11

Scene VI
14 Recitative: Ah! Traditor t’intendo (Tullia) 0'45
15 Aria: Con l’amor di donna amante (Tullia) 3'12

Scene VII
16 Recitative: Quanto m’alletti, o cara (Ottone) 1'34
17 Aria: Frema pur, si lagni Roma (Ottone) 4'74

Scene VIII
18 Recitative: Grande ho, Decio, il desio (Cleonilla) 1'03
19 Aria: Il tuo pensiero è lusinghiero (Decio) 2'49

Scene IX
20 Recitative: Porgimi il manto, caro (Cleonilla) 3'01
21 Aria: Che fè, che amor (Cleonilla) 2'13

Scene X
22 Recitative: E Caio aborrirò per fin ch’io viva? (Caio) 6'34
23 Aria: Sì, sì, deggio partir (Tullia) 2'27

Scene XI
24 Recitative: E Caio aborrirò per fin ch’io viva? (Caio) 6'32
25 Aria: Gelosia, tu già rendi l’alma mia (Caio) 2'48
Act 2
Scene I
26 Recitative: Spinto Signor son’ io dal zelo del tuo onor (Decio) 2'13
27 Aria: Come l’onda (Ottone) 3'46

Scene II
28 Recitative: A Cesare tradito io dir non volli (Decio) 1'10
29 Aria: Che giova il trono al Re (Decio) 3'06

Scene III
30 Recitative: Parli Decio che vuol (Caio) 2'35
31 Duet: L’ombre, l’aure, e ancora il rio 4'01

Total time: 72'08

(Caio/Tullia (in echo)
Maria Laura Martorana Cleonilla, loved by the Emperor Ottone
Tuva Semmingsen Ottone, Emperor of Rome
Florin Cezar Ouatu Caio Silio, a handsome young man in love with Cleonilla
Luca Dordolo Decio, Ottone’s confidant
Marina Bartoli Tullia, a foreign woman in love with Caio (but abandoned by him for the love of Cleonilla), disguised as Ostilio, Cleonilla’s page, with whom Cleonilla is in love
L’Arte dell’Arco
Federico Guglielmo
### CD55

**Ottone in villa RV729**

Dramma per musica in three acts libretto by Domenico Lalli, after
Francesco Maria Piccioli’s *Messalina*

First performance: Teatro di Vicenza, May 1713

**Act 2 continued**

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<tr>
<th>Scene</th>
<th>Recitative</th>
<th>Aria</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>IV</td>
<td>Qual duolo, o Caio, frenetico ti rende? (Tullia)</td>
<td>Su gl’occhi del tuo ben (Caio)</td>
<td>0'32 2'33</td>
</tr>
<tr>
<td>V</td>
<td>Disperato è l’infido, e in vano io cerco (Tullia)</td>
<td>Due tiranni ho nel mio core (Tullia)</td>
<td>0'22 4'11</td>
</tr>
<tr>
<td>VI</td>
<td>Felice è il volto mio (Cleonilla)</td>
<td>Leggi almeno, tiranna infedele (Caio)</td>
<td>1'15 5'27</td>
</tr>
<tr>
<td>VII</td>
<td>Che mai scrisse qui Caio? (Cleonilla)</td>
<td>Tu vedrai s’io ti mancai (Cleonilla)</td>
<td>3'11 2'58</td>
</tr>
<tr>
<td>VIII</td>
<td>Cesare, io già prevedo (Decio)</td>
<td>Povera fedeltà (Cleonilla)</td>
<td>0'38 2'27</td>
</tr>
<tr>
<td>IX</td>
<td>Ah Decio, i tuoi ricordi (Ottone)</td>
<td>Ben talor favella il Cielo (Decio)</td>
<td>0'31 2'55</td>
</tr>
<tr>
<td>X</td>
<td>Oh! qual error fec’io (Ottone)</td>
<td>Compatisco il tuo fiero tormento (Ottone)</td>
<td>2'22 3'41</td>
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<tr>
<td>XI</td>
<td>Quanto Cleonilla è scaltra (Caio)</td>
<td>Io sembro appunto (Caio)</td>
<td>0'43 4'06</td>
</tr>
<tr>
<td>XII</td>
<td>Ah, che non vuol sentirmi il traditore (Tullia)</td>
<td>Misero spirto mio (Tullia)</td>
<td>0'06 4'05</td>
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</tbody>
</table>
Act 3

Scene I
19 Recitative: Signor...Lasciami in pace (Decio/Ottone) 1'03
20 Aria: Tutto sprezzo, e trono, e impero (Ottone) 2'54

Scene II
21 Recitative: Già di Ottone preveggo l'imminente caduta (Decio) 0'49
22 Aria: L'esser amante colpa non è (Decio) 3'57

Scene III
23 Recitative: Cerchi in van ch'io t'ascolti (Cleonilla) 0'30
24 Aria: No, per te non ho più amor, no (Cleonilla) 2'14

Scene IV
25 Recitative: Cleonilla...O che dolore (Tullia/Caio) 1'19
26 Aria: Guarda in quest'occhi (Caio) 4'28

Scene V
27 Recitative: Quant'ha di vago Amor nel suo gran regno (Cleonilla/Tullia) 0'50
28 Aria: Che bel contento io sento (Tullia) 1'47

Scene VI
29 Recitative: Più soffrir non poss'io (Caio) 0'45

Final Scene
30 Recitative: Caio infierito (Ottone) 4'11
31 Chorus: Grande è il contento 0'49

Total time: 67'52

Maria Laura Martorana Cleonilla, loved by the Emperor Ottone ·
Tuva Semmingsen Ottone, Emperor of Rome ·
Florin Cezar Ouatu Caio Silio, a handsome young man in love with Cleonilla ·
Luca Dordolo Decio, Ottone’s confidant ·
Marina Bartoli Tullia, a foreign woman in love with Caio (but abandoned by him for the love of Cleonilla), disguised as Ostilio, Cleonilla’s page, with whom Cleonilla is in love ·
L’Arte dell’Arco ·
Federico Guglielmo
CDS56
Juditha triumphans devicta Holofernis barbarie RV644
Oratorio in two parts. Libretto by Giacomo Cassetti

Part 1
1 Chorus: Arma, caedes (Assyrian Soldiers) 3'39
2 Recitative: Felix en fausta dies (Holofernes) 0'47
3 Aria: Nil arma, nil bella (Holofernes) 3'09
4 Recitative: Mi Dux, Domine mi (Vagaus) 0'29
5 Aria: Matrona inimica (Vagaus) 4'13
6 Recitative: Huc accedat Matrona (Holofernes) 0'14
7 Aria: Quo cum Patriae (Juditha) 2'38
8 Recitative: Ne times non (Abra) 0'36
9 Aria: Vultus tui vago splendori (Abra) 1'17
10 Recitative: Vide humilis prostata (Abra) 0'30
11 Chorus: O quam vaga (Vagaus-Assyrian Soldiers) 3'03
12 Recitative: Quem vides prope (Vagaus) 1'50
13 Aria: Quamvis ferro (Vagaus) 7'28
14 Recitative: Quid cerno! (Holofernes) 1'06
15 Aria: Quanto magis generosa (Holofernes) 2'59
16 Recitative: Magna, o foemina petis (Holofernes) 1'35
17 Aria: Sede o cara (Holofernes) 3'18
18 Recitative: Tu Judex es (Juditha) 0'32
19 Aria: Agitata infido flatu (Juditha) 2'32
20 Recitative: In tentorio supernae (Holofernes) 0'44
21 Aria and Chorus: O servi volate (Vagaus/Servants) 5'37
22 Recitative: Tu quoque hebraica ancilla (Vagaus) 0'12
23 Aria: Veni, me sequere (Vagaus) 4'35
24 Recitative: Venio Juditha (Abra) 0'57
25 Aria: Fulgeat sol frontis decorae (Abra) 3'21
26 Recitative: In Urbe interim pia (Abra) 1'06
27 Chorus: Mundi Rector (Bethulians) 1'56

Total time: 62'43

Barbara Di Castri Juditha, a young Bethulian widow · Lucia
Sciannimanico Holofernes, Assyrian general
Nicki Kennedy Vagaus, eunuch, Holofernes’s widow · Alessandra
Rossi Abra, Juditha’s handmaid
Rowena Anketell Ozias, high priest of Bethulia
Coro da Camera Italiano · Modo Antiquo
Federico Maria Sardelli

Barbara Di Castri Juditha, a young Bethulian widow · Lucia
Sciannimanico Holofernes, Assyrian general
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Rowena Anketell Ozias, high priest of Bethulia
Coro da Camera Italiano · Modo Antiquo
Federico Maria Sardelli
**CDS57**

**Juditha triumphans devicta Holofernis barbarie RV644**

Oratorio in two parts. Libretto by Giacomo Cassetti

### Part 2

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<thead>
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<th>No.</th>
<th>Movement</th>
<th>Time</th>
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<tbody>
<tr>
<td>1</td>
<td>Recitative: Summi Regis in mente (Ozias)</td>
<td>1'04</td>
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<tr>
<td>2</td>
<td>Aria: O Sydera, o stellae (Ozias)</td>
<td>5'15</td>
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<tr>
<td>3</td>
<td>Recitative: Jam saevientis in hostem (Ozias)</td>
<td>0'57</td>
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<tr>
<td>4</td>
<td>Aria: Nox obscura (Holofernes)</td>
<td>6'32</td>
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<tr>
<td>5</td>
<td>Recitative: Belligeræ meae sorti (Holofernes)</td>
<td>1'16</td>
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<tr>
<td>6</td>
<td>Aria: Transit aetas (Juditha)</td>
<td>4'30</td>
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<tr>
<td>7</td>
<td>Recitative: Haec in crastinum serva (Holofernes)</td>
<td>0'39</td>
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<tr>
<td>8</td>
<td>Aria: Noli o cara te adorantis (Holofernes)</td>
<td>5'44</td>
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<tr>
<td>9</td>
<td>Recitative: Tibi dona salutis (Juditha)</td>
<td>0'22</td>
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<tr>
<td>10</td>
<td>Chorus: Plena nectare non mero (Assyrian Soldiers)</td>
<td>1'22</td>
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<tr>
<td>11</td>
<td>Recitative: Tormenta mentis tuae (Holofernes)</td>
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<tr>
<td>12</td>
<td>Aria: Vivat in pace (Juditha)</td>
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<tr>
<td>13</td>
<td>Recitative: Sic in Pace inter hostes (Juditha)</td>
<td>0'46</td>
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<td>14</td>
<td>Aria: Umbræ caræ (Vagaus)</td>
<td>5'58</td>
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<td>15</td>
<td>Recitative: Quae fortunata es tu (Vagaus)</td>
<td>1'59</td>
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<tr>
<td>16</td>
<td>Aria: Non ita reducem (Abra)</td>
<td>3'27</td>
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<tr>
<td>17</td>
<td>Recitative: Jam pergo, postes claudio (Abra)</td>
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<td>18</td>
<td>Accompagnato: Summe Astrorum Creator (Juditha)</td>
<td>1'14</td>
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<td>19</td>
<td>Aria: In somno profundo (Juditha)</td>
<td>5'13</td>
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<tr>
<td>20</td>
<td>Accompagnato: Impii, indigni tiranni (Juditha)</td>
<td>0'44</td>
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<tr>
<td>21</td>
<td>Recitative: Abra, accipe munus (Juditha)</td>
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<td>22</td>
<td>Aria: Si fulgida per te (Abra)</td>
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<td>23</td>
<td>Recitative: Jam non procul ab axe (Vagaus)</td>
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<td>24</td>
<td>Aria: Armatae face (Vagaus)</td>
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<td>25</td>
<td>Recitative: Quam insolita luce (Ozias)</td>
<td>1'14</td>
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<td>26</td>
<td>Aria: Gaude felix (Ozias)</td>
<td>3'44</td>
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<tr>
<td>27</td>
<td>Accompagnato: Ita decreto aeterno (Ozias)</td>
<td>1'06</td>
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<tr>
<td>28</td>
<td>Chorus: Salve invicta Juditha (Judeans)</td>
<td>1'56</td>
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</tbody>
</table>

**Total time: 69'10**

**Barbara Di Castri** Juditha, a young Bethulian widow · **Lucia Sciannimanico** Holofernes, Assyrian general

**Nicki Kennedy** Vagaus, eunuch, Holofernes’s widow · **Alessandra Rossi** Abra, Juditha’s handmaid

**Rowena Anketell** Ozias, high priest of Bethulia

**Coro da Camera Italiano · Modo Antiquo**

**Federico Maria Sardelli**
CD58
Osto picta, armata spina RV642
Introduction to Gloria RV589
1 Aria (Soprano): Ostro picta, armata spina 2'45
2 Recitative (Soprano): Sic transit vana et brevis gloria mundi 0'58
3 Aria (Soprano): Linguis favete 2'47

Gloria in D RV589
4 Chorus: Gloria in excelsis Deo 2'10
5 Chorus: Et in terra pax 3'00
6 Aria (Sopranos): Laudamus te 2'07
7 Chorus: Gratias agimus tibi 0'24
8 Chorus: Propter magnam gloriam tuam 0'42
9 Aria (Soprano): Domine Deus, Rex coelestis 3'07
10 Chorus: Domine Fili unigenite 2'26
11 Alto, Chorus: Domine Deus, Agnus Dei 3'50
12 Chorus: Qui tollis peccata mundi 1'05
13 Aria (Alto): Qui sedes ad dexteram Patris 2'56
14 Chorus: Quoniam tu solus sanctus 0'44
15 Chorus: Cum Sancto Spiritu 2'34

Magnificat in G minor RV611 Venice version
16 Chorus: Magnificat 0'56
17 Aria (Contralto): Et exultavit 2'33
18 Aria (Soprano): Quia respexit 2'38
19 Aria (Contralto): Quia fecit 2'35
20 Chorus: Et misericordia 2'14
21 Chorus: Fecit potentiam 0'29
22 Chorus: Deposuit potentes 0'59
23 Aria (Contralto): Esurientes 2'17
24 Chorus: Suscepit Israel 0'43
25 Aria (Contralto): Sicut locutus est 2'09
26 Chorus: Gloria 1'25

Total time: 50'48

Andrea Ihle soprano · Elisabeth Wilke soprano (RV589) · Annette Markert contralto
Hallenser Madrigalisten chorus master Andreas Göpfert
Virtuosi Saxoniae
Basso continuo: Friedrich Kircheis organ · Joachim Bischof cello
Werner Zeibig double bass
Ludwig Güttler conductor

94840 Vivaldi Edition 115
CDS59

Introduction to Gloria RV588
1 Aria (Alto): Jubilate, o amoeni chori  5'08
2 Recitative (Alto): In tua solemni pompa  0'37

Gloria in D RV588
3 Chorus: Gloria in excelsis Deo  4'03
4 Chorus: Et in terra pax  3'50
5 Aria (Soprano, Alto): Laudamus te  2'21
6 Chorus: Gratias agimus tibi  0'55
7 Aria (Tenor): Domine Deus, Rex coelestis  2'20
8 Chorus: Domine Fili unigenite  1'17
9 Aria (Soprano): Domine Deus, Agnus Dei  2'03
10 Chorus: Qui tollis peccata mundi  1'16
11 Aria (Alto): Qui sedes ad dexteram Patris  2'46
12 Aria (Soprano): Quoniam tu solus sanctus  1'38
13 Chorus: Cum Sancto Spiritu  3'07

Stabat Mater RV621 for alto
14 Stabat mater dolorosa  2'56
15 Cuius animam gementem  1'42
16 O quam tristis et afflicta  1'59
17 Quis est homo, qui non fieri et  2'56
18 Quis non posset contristari  1'39
19 Pro peccatis suae gentis  1'59
20 Eja Mater, fons amoris  47
21 Fac ut ardeat cor meum  1'46
22 Amen  0'59
 Total time: 50'16

Marjon Strijk soprano · Syste Bulwaldt alto
Martinus Leusink tenor · Jeroen Assink bass
Holland Boys’ Choir
Netherlands Bach Collegium
RV588: Pieter Affourtit violin (9) · Marten Boeken violin (9)
Örzi Adam viola (9) · Bernadette Verhagen viola (9)
Peter Frankenbergh oboe · Eduard Wesley oboe · Susan Williams
trumpet · Frank Wakelkamp cello
Vaughan Schiepp organ
Pieter Jan Leusink conductor
CD60
Ascende laeta RV635
Introduction to Dixit Dominus
1 Aria (Alto): Ascende laeta  4'37
2 Recitative (Alto): Quam pulchri  0'49
3 Aria (Alto): Sernito, angeli  3'13

Dixit Dominus RV595 Psalm 109
4 Chorus: Dixit Dominus  2'14
5 Chorus: Donec ponam inimicos tuos  2'05
6 Aria (Soprano): Virgam virtutis tuae  2'15
7 Aria (Soprano, Alto): Tecum principum  1'48
8 Chorus: Juravit Dominus  1'30
9 Aria (Soprano): Dominus a dextris tuis  1'49
10 Chorus, Alto: Judicabit in nationibus  3'14
11 Aria (Alto): De torrente in via bibet  2'28
12 Aria (Alto, Tenor, Bass): Gloria Patri, et Filio  1'51
13 Chorus: Sicut erat in principio  0'55
14 Chorus: Et in saecula saeculorum  2'24

Nisi Dominus RV608 Psalm 127, for alto
15 Nisi Dominus  2'56
16 Vanum est vobis  1'33
17 Surgite  1'35
18 Cum dederit  3'57
19 Sicut sagittae  1'45
20 Beatus vir  1'22
21 Gloria Patri  4'44
22 Sicut erat in principio  1'13
23 Amen  2'04

Total time: 52'32

Marjon Strijk soprano · Syste Bulwalda alto
Martinus Leusink tenor · Bas Ramselaar bass
Holland Boys’ Choir
Netherlands Bach Collegium
RV 595 & 635: Peter Frankenberg oboe · Eduard Wesley oboe · Susan Williams trumpet
Frank Wakelkamp cello · Albert Brüggen cello (RV595: 7) · Vaughan Schlepp organ
RV608: Pieter Affourtit violin · Marten Boeken violin · Örzes Adam viola · Frank Wakelkamp cello
Jan Hollestelle double bass · Vaughan Schlepp organ
Pieter Jan Leusink conductor
Magnificat in G minor RV610 Original version
1 Chorus: Magnificat
2 Soprano, Alto, Tenor, Chorus: Et exultavit
3 Chorus: Et misericordia
4 Chorus: Fecit potentiam
5 Chorus: Deposuit potentes
6 Aria (Soprano, Alto): Esurientes
7 Chorus: Suscepit Israel
8 Aria (Soprano, Alto, Bass): Sicut locutus est
9 Chorus: Gloria
10 Laudate Dominum RV606 Psalm 116
11 In exitu Israel RV604 Psalm 113

Credidi propter quod RV605 Psalm 115
12 Chorus: Credidi propter quod 1’59
13 Chorus: Vota mea Domino
14 Chorus: Gloria Patri

Amor, hai vinto RV683 Cantata for alto
15 Recitative: Amor, hai vinto
16 Aria: Passo di pena
17 Recitative: In che strano
18 Aria: Se à me rivolge

Total time: 42'02

Marjon Strijk soprano · Syste Bulwalda alto
Martinus Leusink tenor · Bas Ramselaar bass
Holland Boys’ Choir
Netherlands Bach Collegium
RV610: Peter Frankenberq oboe · Eduard Wesley oboe · Frank Wakelkamp cello · Vaughan Schlepp organ
RV683: Pieter Affourtit violin · Marten Boeken violin · Orzse Adam viola · Frank Wakelkamp cello
Jan Hollestelle double bass · Vaughan Schlepp harpsichord
Pieter Jan Leusink conductor
CD62
Cantatas for soprano and basso continuo

Amor, hai vinto RV651
1 Recitative: Amor, hai vinto 0'59
2 Aria: Passo di pena in pena 4'48
3 Recitative: In qual strano e confuso 0'56
4 Aria: Se à me rivolge il ciglio 4'17

Elvira, anima mia RV654
5 Recitative: Elvira, anima mia 1'10
6 Aria: Partiro, ma vedrai quanto 3'55
7 Recitative: Passo al rogo fatal 0'59
8 Aria: Pupille vaghe 2'25

Aure, voi più non siete RV652
9 Recitative: Aure, voi più viete 0'50
10 Aria: Ti confido il pianto mio 2'30
11 Recitative: Infelice Daliso, ove tra queste 1'18
12 Aria: Le fiorite e belle sponde 3'11

Nel partir da te, mio caro RV661
13 Aria: Nel partir da te, mio caro 4'47
14 Recitative: Partiro mio ben da te 0'35
15 Aria: Da quel volto sempre amato 2'55

T’intendo, si mio cor RV668
16 Aria: T’intendo, si mio cor 4'00
17 Recitative: Aure soavi e grate 0'41
18 Aria: Placido zeffiretto 2'32

Se ben vivono sen’alma RV664
19 Se ben vivono sen’alma 4'54
20 Recitative: Odi che contro te simili accenti 0'59
21 Aria: Nella tua guancia amorosa 2'53

Total time: 52'22 52'22

Rossana Bertini soprano
Modo Antiquo on period instruments
Bettina Hoffmann cello · Gian Luca Lastraioli theorbo · Andrea Perugi harpsichord
Federico Maria Sardelli director
CD63
Cantatas for soprano and basso continuo

Si levi dal pensier RV665
1 Aria: Si levi dal pensier 2'36
2 Recitative: Pastori vaghi e infidi 1'09
3 Aria: Vanne sull’Adria, infido 2'29

Usignoletto bello RV796
4 Aria: Usignoletto bello 3'02
5 Recitative: Ma tu rapido fuggi 1'12
6 Aria: Come te cantando anch’io 4'50

Del suo natio rigore RV653
7 Recitative: Del suo nation rigore 1'20
8 Aria: Quei begl’occhi io pianger vidi 5'02
9 Recitative: Ah, che d’amore 1'14
10 Aria: Sempre invano il dio d’amore 2'47

Tra l’erbe i zeffiri RV669
11 Aria: Tra l’erbe i zeffiri 3'05
12 Recitative: Vol rivi, augelli, venti 1'21
13 Aria: Nel mar la navicella 2'50

Era la notte quando i suoi splendori RV655
14 Recitative: Era la notte quando i suoi splendori 1'39
15 Aria: Duri marmi ch’il mio bene 5'58
16 Recitative: Sfogando in questa guisa 0'45
17 Aria: Se non potei mirar 3'16

Il povero mio cor RV658
18 Aria: Il povero mio cor 5'38
19 Recitative: Ah, ch’un’immens doglia 0'49
20 Aria: Deh non partir si presto 2'32

Total time: 54'39 54'39

Nicki Kennedy soprano (RV 653, 665 & 796) · Elena Cecchi Fedi soprano (RV 655, 658 & 669)
Modo Antiquo on period instruments
Bettina Hoffmann cello · Gian Luca Lastraolli theorbo/guitar · Giulia Nuti harpsichord (RV 653, 665 & 796)
Alfonso Fedi harpsichord (RV 655, 658 & 669)
Federico Maria Sardelli director
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<td><strong>Geme l'onda che parte dal fonte RV657</strong></td>
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<td>1 Aria: Geme l'onda che parte dal fonte</td>
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<td>2 Recitative: Amor, crudele Amor, perché tradirmi?</td>
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<td>3 Aria: Disperato, confuso, agitato</td>
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<td><strong>Indarno cerca la tortorella RV659</strong></td>
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<td>5 Recitative: Non sta un'ora disgiunta</td>
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<td>6 Aria: La sola spene</td>
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<td><strong>La farfalletta s'aggira al lume RV660</strong></td>
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<td>7 Aria: La farfalletta s'aggira al lume</td>
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<td>9 Aria: Vedrò con nero velo</td>
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<td><strong>Lungi dal vago volto RV680</strong></td>
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<td>11 Aria: Augelletti voi col canto</td>
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<td>13 Aria: Mi stringerai sì, sì</td>
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<td><strong>Vengo a voi, luci adorate RV682</strong></td>
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<td>14 Aria: Vengo a voi, luci adorate</td>
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<td>16 Aria: Sempre penare</td>
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<td><strong>Tremori al braccio RV799</strong></td>
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<td>17 Recitative: Tremori al braccio e lagrime sul ciglio</td>
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<td>18 Aria: Quando chiami dolce e cara</td>
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<td>19 Recitative: Ah no, mia cara Elvira</td>
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<td>20 Aria: Quello che senti, o bella</td>
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<td><strong>Total time: 69'54</strong></td>
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Elena Cecchi Fedi *soprano* (RV 657, 659 & 660) · Nicki Kennedy *soprano* (RV 680, 682 & 799)

*Modo Antiquo* on period instruments

RV 657, 659 & 660: Bettina Hoffmann *cello* · Gian Luca Lastaioli *theorbo/guitar* · Alfonso Fede *harpsichord*

RV 680, 682 & 799: Christoph Timpe (RV680: soloist), Gabriele Steinfeld, Gabriele Folchi *violin I* · Giovanni Dalla Vecchia, Paolo Cantamessa, Silvia Colli *violin II* · Svetlana Fomina *viola*

Bettina Hoffmann *cello* · Alfonso Fede *harpsichord* · Amerigo Bernardi *double bass* · Arno Peck *chitarreone* · Gian Luca Lastaioli *archlute/guitar* · Giulia Nuti *harpsichord* · Federico Maria Sardelli *director*
CD65
Cantatas for soprano and alto
Ostro picta, armata spina RV642 for soprano, strings and basso continuo
1 Aria: Ostro picta, armata spina 3'26
2 Recitative: Sic transit vana et brevis gloria mundi 0'59
3 Aria: Linguis favete 3'31

Alla caccia dell’alme e de’ cori RV670 for alto and basso continuo
4 Aria: Alla caccia dell’alme e de’ cori 3'08
5 Recitative: Ma sia crudele o infida, oh Dio, mi piace 0'31
6 Aria: Preso sei moi cor piagato 3'06

Par che tardo il costume RV662 for soprano and basso continuo
7 Aria: Par che tardo oltre il costume 7'39
8 Recitative: Quando tu d’Anfitrite 0'56
9 Aria: Allor che in cielo 5'42

All’ombra di sospetto RV678 for soprano, transverse flute and basso continuo
10 Recitative: All’ombra di sospetto 0'22
11 Aria: Avezzo non è il core 5'45
12 Recitative: Oh quanti amanti 1'06
13 Aria: Mentiti content 3'51

Laudate pueri Dominum RV600 Psalm 112, for soprano solo
14 Aria: Laudate pueri 2'30
15 Aria: Sit nomen Domini 3'11
16 Aria: A solis ortu usque ad occasum 2'10
17 Aria: Excelsus super omnes gentes 1'47
18 Aria: Quis sicut Dominus 2'22
19 Aria: Suscittans a terra inopem 1'32
20 Aria: Ut collocet eum 2'10
21 Aria: Gloria Patri 2'46
22 Aria: Laudate pueri – Sicut erat in principio 1'59
23 Aria: Amen 2'06

Total time: 62'45

Marjon Strijk soprano · Sytse Buwalda alto
Netherlands Bach Collegium
RV 600 & 642: Pieter Affourtit violin · Marten Boeken violin
Örzsé Adam viola · Frank Wakelkamp cello
Jan Hollestelle double bass · Vaughan Schlepp harpsichord
RV662: Frank Wakelkamp cello · Rien Voskuilen harpsichord
RV670: Frank Wakelkamp cello · Vaughan Schlepp harpsichord
RV678: Marion Moonen transverse flute · Frank Wakelkamp cello
· Rien Voskuilen harpsichord
Pieter Jan Leusink conductor
CD66
Cantatas for soprano and alto
Che giova il sospirar, povero core RV679 for soprano, strings and basso continuo
1 Recitative: Che giova il sospirar, povero core 1'00
2 Aria: Nell'aspro tuo periglio 7'01
3 Recitative: Ma tu, nume d'amor 0'50
4 Aria: Cupido, tu vedi 4'34

Care selve, amici prati RV671 for alto and basso continuo
5 Aria: Care selve, amici prati 4'33
6 Recitative: Ben m'affaccerto e folle all'or io fui 1'15
7 Aria: Placido in letto ombroso 4'10

Si, sí, luci adorate RV666 for soprano and basso continuo
8 Recitative: Si, sí, luci adorate 0'33
9 Aria: Io non voglio 5'04
10 Recitative: Così mesto 0'31
11 Aria: Beltà spietata 3'18

Perfidissimo cor! Iniquo fato! RV674 for alto and basso continuo
12 Recitative: Perfidissimo cor! Iniquo fato! 1'03
13 Aria: Nel torbido mio petto 5'01
14 Recitative: Così dunque tradisci chi contenta 1'03
15 Aria: Più amar non spero, no 3'50

Perché son molli RV681 for soprano, 2 violins and basso continuo
16 Aria: Perché son molli i prati 8'05
17 Recitative: Dunque, già ch'il mio duolo 2'26
18 Aria: Le fresche violette 4'01

Total time: 58'24

Marjon Strijk soprano · Sytse Buwalda alto
Netherlands Bach Collegium
RV666: Frank Wakelkamp cello · Rien Voskuilen harpsichord
RV 671 & 674: Frank Wakelkamp cello · Vaughan Schlepp harpsichord
RV 679 & 681: Pieter Affourtit violin · Marten Boeken violin ·
Frank Wakelkamp cello
Jan Hollestelle double bass · Vaughan Schlepp harpsichord
Pieter Jan Leusink conductor