

VIVALDI EDITION

Liner notes, sung texts (p.24), full tracklist (p.56)

LINER NOTES:

CD1+2

Trio Sonatas Op.1

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 Venice area 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 Sala, 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 over to the keen and industrious Bortoli. In next to no time, 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 Estienne 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 own 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, felicitous period was to follow, especially with the publication of *Il Cimento dell'Armonia e dell'Invenzione* Op.8 and *La Cetra* Op.9. It is not easy to contextualise the last three works, however: though printed editions had originally helped Vivaldi achieve fame and international acclaim, the composer evidently found publishing to be relatively unprofitable and of diminishing interest.

The frontispiece of the *opera prima* Trio Sonatas bears the following heading: '*Suonate da camera a tre, due Violini e Violone o Cimbalo, Consacrate all'illustrissimo et Eccellentissimo Signor Conte Annibale Gambara Nobile Veneto da D. Antonio Vivaldi, Musico di Violino, Professore Veneto...*', which translates as 'Chamber Sonatas for two violins and violone or harpsichord in three parts, dedicated to the most illustrious and excellent Count Annibale Gambara, Venetian nobleman, by Don Antonio Vivaldi, Violinist and Teacher in Venice...'. It is almost certain that Op.1 in the extant 1705 edition was not the first version of the work, but rather a reprint based on an earlier edition published between March and September 1703, in a period that preceded Vivaldi's appointment at the Pietà. This hypothesis is supported by the fact that the composer's position as Master at the Ospedale della Pietà was not mentioned on the title page of the work. Moreover, for first editions Sala usually added the coat of arms of the person to whom the work was dedicated, which was not the case for this edition.

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Translation: Kate Singleton

CD3+4

Violin Sonatas Op.2

The King of Denmark Frederik IV arrived in Venice in incognito on 29 December 1708, and stayed in the city until 6 March of the following year, devoting much of his time to festivities, concerts, theatrical events and gaming. Despite his intended anonymity, however, news of his visit soon

reached the city's political and artistic circles, such that he was welcomed with all the honours and tributes due to a sovereign. The collection of 12 Violin Sonatas by Antonio Vivaldi was one of the many homages he received. As early as 1708 the Venetian publisher Bortoli mentioned the recent publication of the Sonata series in one of his catalogues, and it would thus seem logical that the works had been available to the public since the last months of 1708, even though the frontispiece declares the date to have been 1709. However, if the volume had in fact already seen the light of day, then it would certainly not have borne the dedication to the Danish monarch. It is therefore more likely that the sonatas were almost ready when the catalogue was released, and that news of the King's arrival in the city brought about a change in the design of the title page of the volume in which they were published to include the dedication to Frederik IV. Vivaldi probably hoped that this homage to a European sovereign might have favourable effects on the fortune of his compositions, having dedicated the earlier *Opera Prima*, or Volume One, to a considerably less prominent nobleman from Brescia.

Although Vivaldi's first volume had been printed by Sala, for his second collection he opted to use the typography of Antonio Bortoli. Since both printers still used the obsolete technique of movable type, and neither did much to distribute or promote the works, the reason for this choice probably lies in the fact that at the time Sala's activity was slowing down, whereas Bortoli was on the crest of the wave when it came to music publishing in Venice. Clearly the youthful Vivaldi was ambitious enough to recognise this state of affairs. That said, Vivaldi later abandoned Bortoli as well: only a few years later, in 1710, the composer established a contact with Etienne Roger in Amsterdam, the foremost music publisher in Europe. Roger's editions were printed with incommensurable clarity, and thereafter promoted by means of an impressive commercial distribution network that spread throughout Europe. Thus one year after the international acclaim that came in the wake of the *Estro Armonico*, published in Amsterdam in 1711, Vivaldi managed to persuade Roger to reprint the 12 Violin Sonatas, this time without the dedication to the Danish sovereign, but embellished with the title *Opera Seconda*. The outcome was a notable increase in their fame and popularity. Roger reprinted the works several times through to 1716, after which they were taken up by Walsh, with editions appearing in 1721 and again in 1730. Unfortunately the original manuscripts of these works have not survived, although we do have various copies (secondary sources) that are now kept in Genoa, Berlin and Uppsala. Federico Maria Sardelli, editor of the Critical Editions of the composer's works for the Istituto Vivaldi, has rightly pointed out that the greater legibility of the Roger edition does not mean that it outdoes the Venetian edition in terms of accuracy or fidelity to the original manuscript. Vivaldi probably sent the Bertoli edition to Amsterdam without any additional notes or corrections. Moreover, in the Roger edition the numbered musical notation of the harpsichord part, which was not a feature of the Venetian edition, is certainly not by Vivaldi himself. Careful perusal of the Dutch score reveals too many errors, incongruities and misunderstandings of the musical idiom. In Sardelli's view, Vivaldi's decision not to include numbered musical notation in the Venetian edition could relate to the duet-style structure and the wealth of counterpoint of the compositions. Likewise the trills, the ties and the alterations also suggest that the 1709 Bortoli edition was the model for the Roger edition. The Bortoli catalogue of 1708 mentions sonatas 'for Violin and Cello', whereas the frontispiece of the 1709 edition and the new Roger edition talk about 'Violin and Harpsichord'. These discrepancies have always been a moot point for musicology. They could reflect the composer's intention, or they may simply be editorial conventions. The essentially duet-like structure of certain pieces, together with the harmonic independence and the wealth of counterpoint, could also suggest performance by just two instrumentalists. For their part, *L'Arte dell'Arco* have decided to exploit the various possible combinations of the harpsichord continuo, including its exclusion, in order to bring to the fore various approaches to overall timbre, in relation to the type of expressiveness of each sonata. These sonatas have always been considered largely true to the Corelli tradition, and with reason, but only to a certain extent. What is more evident is Vivaldi's familiarity with the earlier Venice-Brescia violin tradition (Taglietti, Gentili, Albinoni, Dall'Abaco, Alessandro Marcello). His *Opera Seconda* nevertheless stands out in its own right as a milestone, a moment of synthesis of everything that had gone before – not least from the formal

point of view, since Vivaldi adopted and amended the three-movement 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 a reference point for 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 arduous 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 Tomaso Albinoni's Op.VI, in Benedetto Marcello's Op.II, in the evident borrowings by Ignazio Sieber and in Paolo Parenisi'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'armonia e dell'invenzione* (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 there were 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 Bortoli and Sala, were republished 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 frontispiece of the collection reads: *L'Estro Armonico / Concerti / Consacrati / All'Altezza Reale / Di / Ferdinando III / Gran Principe di Toscana / da D. Antonio Vivaldi / Musico di Violino e Maestro de' Concerti / del Pio Ospedale della Pietà di Venezia / Opera Terza / 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

CD7+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 Torelli 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 vocal music. Moreover, the word *stravagante*, or 'extravagant', had also appeared in relation to music: suffice to recall Trabacchi'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 E 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 reiteration 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 publisher Estienne Roger's London agent.

Despite the somewhat covert soli di concertino 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 concertino 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 like solo 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 *Il Pastor Fido* published in Paris in 1737 as Vivaldi's Op.13 was in fact an impersonation by Nicolas Chédeville 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 concerto collections 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 selection of the pieces to be published 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 considerable role in the financial success of a new publication. Moreover, in those very years (1718-20) Vivaldi was employed as maestro di cappella 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. The frontispiece of Op.5 reads as follows: VI Sonate, Quattro a Violino Solo e Basso, e due a due Violini e Basso Continuo di Antonio 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 Bortoli 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: *Il Cimento dell'Armonia e dell'Inventione* 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 sonatas are undeniably 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, in 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 Philipp of Hesse-Darmstadt – with whom Vivaldi resided from the Spring of 1718, imply that this 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 quite different from 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 resources demanded of the soloist. It is therefore only natural to wonder how it would have been possible to create something which could 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 publicly 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 slowness of its manuscript tradition. Only two compositions were circulating independently in this form, compared to eight for Op.4 and nine for Op.3 and Op.7 (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 distribution of individual pieces in manuscript form. 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, RV324, 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–v//iv–i) 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–v–iv–i), and expanded upon (i–v–III–iv–i) or contracted (i–iv–i). 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: the *ritornello* in the third movement is actually a 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. A manuscript copy of this concerto has survived and is kept at the Saxon State Library in Dresden and was written by the German violinist Georg Friedrich Pisendel in 1716–1717, when he was visiting Venice with the Elector of Saxony, Frederick Augustus. Like other sources of Vivaldi's music in Dresden, the manuscript of RV259 includes alternating passages for the principal violin added by Pisendel in the empty sections intended for other instruments. However, unlike other similar additions made subsequently in other manuscripts from the same source, in this case they are generally hasty annotations (sometimes only hinted at), almost as though they were 'recordings' on paper of solutions used for examples for the violin, added as improvisations by Vivaldi himself. This possibility should make us reconsider the highly prescriptive nature that we tend to attribute to such notations (particularly when it comes to Vivaldi, who tended to control almost every aspect of the performance), and to see them as a sort of rough outline to show only the essential elements of the composer's thoughts. A second manuscript of RV259, kept at the Gräflich von Schönbornsche Musikbibliothek in Wiesentheid, is a copy produced in Italy in 1717. As this source predates Roger's publication by at least two years and contains the same errors, it is clear that both came from the same prototype which has since been lost.

Although it is a true Vivaldi composition – whose energy is particularly reminiscent of the more famous concerto in A minor, RV356 (Op.3 No.6) – the third concerto in the series, RV318, contains both stylistic and formal features that distinguish it fairly noticeably from its five sister compositions. The anomalies are particularly clear in the first movement, which uses the *ritornello* form that was still fairly experimental at the time, in which all of the solo passages would re-use the motif material from the initial *ritornello* and the last one, designed in two halves. Even the body is fairly unusual, as RV318 is the only concerto in the series that only contains one full violin part, which is even limited to the central movement alone. The technical section demanded of the soloist is also much more modest than other compositions in Op.6, in that the last movement does not even contain any solo passages. The central movement is based on the alternation between the soloists' rhapsodic elements, interlaced with the repeated arrangements played by all instruments, following a very common template used by Venetian concertos at the time.

The *ritornello* in the first movement of Concerto No.4, RV216, has only one theme, or rather it is based on a single element, groups of four semiquavers, repeated and passed around between the different instruments. Concerto No.5 on the other hand, RV280, is characterised by a particularly bold violin part, which goes up to B5 at the top of the range. In the first movement, Vivaldi worked particularly to develop the last solo passage, which takes on the dimension and function similar to a cadence. For the middle movements, RV216 adopts a scaled-down version of a *ritornello* form (two brief solos framed by three *tutti* sections), while

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 which uses double chord sections with frequent ventures into the high notes, strings of arpeggios with sweeping intervals and leaps across registers. Unlike the first concerto in the series, which it resembles in terms of a certain propensity for a rather French style (particularly in the third movement), RV239 is characterised by the thorough diversification of the musical material included in the *ritornello* and the solo sections, all highly personalised. In one manuscript copy of the concerto, also kept in Dresden, some of these passages are slightly different from the printed version, perhaps because the manuscript was taken from an older version of the concerto. Like 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.

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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 the work of Estienne 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 Ospitale della Pietà di Venetia, Libro Primo (Libro Secondo) uno é con Oboe... ('Concertos for Five Instruments, three Violins, Alto Viola and Basso Continuo by Don Antonio Vivaldi, violinist and Concert Master at the Pio Ospitale 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 homogeneous 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'Inventione*.

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Translation: *Kate Singleton*

CD13+14

Il Cimento Op.8

Il Cimento dell'Armonia e dell'Inventione 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 Guarene 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 elements of the concertos are found in the first 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 written (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 2001, 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 portrayal of nature (arguably the finest of Vivaldi's various works in the genre), while *Il Piacere* (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

introspective adagio that skilfully 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 chose 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 (RV242) also exists in a version dedicated to the German virtuoso player 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 arpeggio passages in cadenza that invest the third movement with heady virtuoso energy, while No.11 (RV210) is wide-reaching, solemn and celebrative, 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 instrumental sonatas Op.10 *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 1727 under the title *La Cetra*, included a frontispiece bearing the following dedicatory description: *La Cetra, Concerti Consacrati alla Sacra, Cesarea, Cattolica, Real Maestà di Carlo VI Imperadore 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 Venetia e Maestro di Capella di Camera di S.A.S. Il Signor Principe Filippo Langravio d'Hassia Darmstadt Opera Nona ('La Cetra, Concertos dedicated to His Holy, Caesarean, Catholic, Royal Majesty Charles VI, Emperor and third King of Spain, of Bohemia, of Hungary, etc., etc., etc., by Don Antonio Vivaldi, Violinist, Master at the Pio Ospitale of the City of Venice and Chamber Chapel Master to His Supreme Highness Prince Philip Landgrave of Hesse Darmstadt Opus Nine')*. The publisher was once again Michel-Charles Le Cène, with whom Vivaldi was once more on good terms thanks to the success of the earlier opus otto.

The collection itself contains a number of significant allusions. The *Cetra*, or lyre, was not only part of the Hapsburg coat of arms, but also a symbol associated with Apollo and Orpheus. As K. Heller has pointed out, this reference clearly underlined the importance of the Hapsburg's love of music. Yet an even more explicit homage to the powerful emperor, who did indeed cultivate the arts and enjoy music first hand as an amateur player, is to be found in the two pieces with which Vivaldi respectively concluded the two volumes. Each of the two tomes comprised six concertos, of which the last in order involved the violin tuned to different pitches (A/E/A/E for the sixth concerto, and B/D/B/D for No.12). This was an instrumental expedient that was common at the time, especially in Austria and Southern Germany. Advertised at the publisher's expense in the *Gazette d'Amsterdam* on 31 January 1727, the collection promised 11 violin concertos (two with alternative tunings, as mentioned above) and one concerto for two violins.

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Translation: Kate Singleton

CD17

Flute Concertos Op.10

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 Bortoli 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'Estro Armonico* Op.3 and *La Stravaganza* Op.4, published in direct accordance with the composer, Roger evidently felt it behoved 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 *Il Cimento dell'Armonia e dell'Inventione* Op.8 and *La Cetra* Op.9, 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 publisher, and printed without dedicatory epistles.

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. 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. In Italy, on the other hand, during the same period, composers largely focused on the recorder, until the instrument underwent a decline in the wake of the increasing presence of the transverse flute. Michael Talbot has argued that the first Venetian score for the flute was a serenade by Albinoni, composed around 1724, following the stay in Venice of the great virtuoso flautist Johann Joachim Quantz (1726), who may well have been responsible for ousting the earlier instrument in favour of its more modern replacement. Vivaldi's first use of the transverse flute dates back to 1727, when the virtuoso flautist Ignaz Sieber played the obbligato part in the glorious aria 'Sol da te, mio dolce amore' from *Orlando furioso* RV728. The following year Sieber was appointed maestro of the flute at the *Ospedale della Pietà*.

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 had been 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 well be 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 gardellino*, 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 evidently highly successful, given the fact 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

Concertos Op.11 & Op.12

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 Bortoli 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'Estro Armonico* and *La Stravaganza*, published in direct accordance with the composer, Roger evidently felt it behoved 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 *Il Cimento dell'Armonia e dell'Inventione* 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 publisher, and printed without dedicatory epistles. 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 acclaimed composers such as Leonardo Vinci, Nicola Porpora and Leonardo Leo. At the same time, he also had to address 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 rhythmic 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 confutes 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 Penati, 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. Fertoni 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 Venice area were Albinoni's Op.7 (1715). 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 'with' 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. Fabretti, 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, 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 (RV464 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 Uppsala (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 preserved 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 in this CD derives from the desire to provide the first recording of Vivaldi's complete oboe works. All things considered, even the concertos whose authenticity cannot be entirely ascertained reveal Vivaldi's remarkable popularity throughout Europe during the early years of the 1700s, from Venice to Sweden, including Germany, Holland and England. If a contemporary publisher or composer used the composer's name in vain, perhaps attempting to emulate his style, clearly he did so in the hope of improving his chances of success, since Vivaldi was one of the most famous and widely admired composers of his time. Indeed, in this sense imitation bears witness to the eminence of the original.

Various problems regarding interpretation of text came to the fore during the preparation of the manuscripts' critical edition, with one possible source of ambiguity being Vivaldi's use of the expression *da capo* at the end of a movement (which was used so as to save him having to write out the previous *tutti's* parts in full). Indeed, this has potential repercussions on performance, for example when the last notes of the *solo* and the first of the *tutti* do not coincide – a problem that existing modern editions fail to address satisfactorily. In other cases, such as in the adaptations for bassoon, there are deletions and corrections that are difficult to interpret. We have therefore chosen to adopt the solutions that made the best sense musically, without applying fixed rules. Moreover, in a few other cases we have modified certain notes that appeared to be evident slips of the pen in composing or transcribing.

In recent times, Concerto RV184, which had previously been considered a work for the violin, has been persuasively attributed to the oboe. As B. Haynes has pointed out, on account of both the pitch and range of the solo part, which is curiously limited for the violin but suits the oboe perfectly, this would appear to make perfect sense. Moreover, the score itself, kept in Dresden, lacks any specific indication of the solo instrument. Concerto RV458 has come down to us in two different copies; in one of them, the slow movement in the separate oboe part includes ornamentation written almost in full, in the form of smaller notes placed between the main notes of the melody. We thus decided to use this version for the recording. Concerto RV459 also calls for some explanation: the extant manuscript contains only the first two movements, and reveals so many errors and omissions that the score itself is practically useless from a performance point of view. With the help of R. Loreggian, we have made the necessary corrections and additions. Nevertheless, the piece is unquestionably somewhat weak, and evidently spurious, to the extent that we have included it in a 'complete works' recording solely on account of the fact that it constitutes an added degree of documentation. To make up for the lack of a third movement, and to re-establish symmetry, we decided to structure it as an *Aria con da capo*, returning to the first movement with a series of ornamentations.

The 21 concertos have been divided into three respectively homogeneous CDs: CD1 contains all the works that were printed, with or without the composer's authorisation, during his lifetime; CD2 is devoted to the concertos deriving from the hand-written scores kept in the Biblioteca Nazionale in Turin; and CD3 features the concertos belonging to the German and Swedish archives, along with Concertos RV455 and 447 (from the Foà Foundation in Turin) on account of the fact that they were explicitly or probably dedicated to the German oboist mentioned above.

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, composing a number of extremely demanding passages that are 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 essential 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 on occasions even quarrel...

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Translation: Kate Singleton

CD23-26

Complete Cello 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 *Confraternità* organisations 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 institution was the *Ospedale di S. 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', which sums up 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 fugue 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 a range of potential audiences, from publishers to 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 with a solo instrument was undoubtedly due to Tartini as well as to Vivaldi, not 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 obsolescence of the traditional approach to playing the large viol and the viola. The Ryom 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 left hand in normal position and 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, and to Vivaldi's compositions in particular. As the earlier monodic style of secular and church music began to wane, melody came into its own with increasing use of arpeggio, progression, augmentation, and ornamental and rhythmic variation. All of these compositional techniques contributed to the 'colour' of the concerto: 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 individualism.

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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 suite, the concerto grosso and 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 distributing solos evenly among the 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 *ritornellos* 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 RV93 and 86 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*: four movements, alternating fast and slow tempi, 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 melodious dialogue that results is so intense and skilfully 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. Not only did he transcribe some of Vivaldi's concertos for the keyboard, he also 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.

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Translation: Kate Singleton

CD30

Otto concerti solenni

Of 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 Solennità de San Lorenzo' (RV286, RV556 and RV562) and 'della S. Lingua di S. Antonio in Padua' (RV212), the two concertos for double orchestra 'Per la Santissima Assunzione di Maria Vergine' (RV581 and RV582), the *Concerto funebre* (RV579), 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 the Vivaldi concertos that have survived untitled would have been written with a possible festive 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 acts as a prelude to 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 design harks back, in fact, to the traditional structure of the *sonata da chiesa* (church sonata), although it has to be said that its incidence in the concertos known to have been written by Vivaldi for ecclesiastical use, while significant, is far from systematic, as demonstrated by RV212 and RV582, both of which are cast in three movements only, with no solemn introduction. Given that his concertos follow no one single formal pattern, therefore, their serious or sombre nature may also be determined by their content – in other words, by the stylistic qualities of their musical idiom. Above and beyond formal distinctions or any kind of subjective consideration, the stylistic registers of Baroque music define a work's expressive character very precisely, making it easy to categorise within the repertoire of the day. Thus, counterpoint, polyphony, complex harmonies, the traditional *stile osservato*, are the defining features of the *da chiesa*, or solemn style, whereas the *da camera* (chamber) style is characterised by homophony, the dominant melody in the top line and the emphasis of rhythm over harmony. This apparent opposition was of course frequently tempered by a judicious blending of the two styles (*stile misto*), which reached its high point in the sacred music of the eighteenth century, where the traditional polyphonic idiom coexisted with solo elements imported from opera. In any case, the *stile osservato* – the touchstone for any composer with ambition – remained so dominant over the light *stile da camera* that even a partial or intermittent use of contrapuntal writing implicitly suggests a link to the traditional style and, therefore, a solemn intent. Vivaldi, the supreme master of the *ars combinatoria*, knew better than any of his contemporaries how to exploit this ambiguity: good examples are the 'San Lorenzo' concertos, and the two 'Maria Vergine' concertos, whose sacred character, though seemingly slightly blurred by effusive solo writing, is in fact clearly defined by means either of formal solutions – the ceremonial *introduzioni* in RV286, RV556, RV562 and RV581 and the inclusion of a devotional *Grave* in RV582 – or of sophisticated expressive subtleties, such as the prevalence of rising motifs – echoing Mary's Assumption – in the two 'Maria Vergine' pieces. In fact, these famous concertos demonstrate that in spite of the striking stylistic variety of Baroque music in general, and Vivaldi's works in particular, compositions rooted in the sacred tradition – the paradigm of Baroque solemnity – are always distinguished by a certain *gravitas* which, by contrast, may be lacking in conventional chamber works. Generally speaking, then, the hallmark of the sacred was provided by an adherence to contrapuntal writing or, in its absence, by subtle and symbolic rhetorical touches. The programme presented by La Magnifica Comunità on this CD brings together a select grouping of 'solemn' works by the Red Priest. Far from limiting itself to the well-known *per la solennità* repertoire (the 'San Lorenzo', 'Maria Vergine' and 'S. Lingua de S. Antonio' works mentioned above), however, the ensemble has made the world premiere recordings of eight concertos created *ad hoc* by the author of these notes. In so doing, I resorted to that well-known Vivaldian practice – one that was moreover universal in the Baroque era – of *pasticcio*: in other words, creating new works from existing pieces taken from different sources but with stylistic, idiomatic, formal or expressive similarities, and all in keeping with the new

musical purpose – here, the *solennità* of the Vivaldi concerto. The composer left a rich legacy of instrumental pastiches, including such outstanding works as the *Concerto madrigalesco*, RV129 or the Concerto 'Per la Santissima Assunzione di Maria Vergine', RV582. The inspiration 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 Ospedale 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 the fugue, 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 poco – 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 variant versions (apparently reworked or arranged by Pisendel and which include recycled Vivaldian movements and/or newly composed sections) of the following concertos, now held at Dresden's Sächsische Landesbibliothek: RV172a, RV192, RV212, RV213, RV225, RV370, RV562, RV564a, RV568, RV569 and RV571. Therefore, and in accordance with early 18th-century compositional 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 *concerti 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 RV292 (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*, RV618), or the finale of RV247 (R), the reconstruction consisted of incorporating a second solo violin to works originally designed for a single solo 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 in D minor, RV247 (R). The leading element of the Allegro's ritornello, for example, is a recycled version of the initial theme from the movement *Intellectus bonus omnibus* (itself borrowed from the Sonata for violin and continuo, RV12) from the *Confitebor tibi Domine*, RV596. The guiding spirit behind this programme, giving it its title and unity, is a sense of solemnity, and I want to underline that the objective in putting together these *pasticci* was to create an anthology of *concerti solenni*, or of *concerti da chiesa*, following the models mentioned earlier, specifically the *Concerto funebre*, RV579 and the *Concerto madrigalesco*, RV129. With this in mind, it is worth mentioning the starring role played as a consequence by contrapuntal writing: as laid down by the canons of the *stile osservato*, all the concertos possess at least one fugue – two in the cases 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 germinal themes 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 characterises the three movements of RV316 (R) in G minor. Other, 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 each movement of the Sinfonia, RVAnh. 85, and the *incipit* – based on an ascending triad on the tonic – of the three movements of the Concerto in F major, RV292 (R). It is also worth highlighting the fact that the finale of the Concerto for strings in G minor, RV316 (R) is a four-part reworking of the stunning two-part double fugue – in all likelihood an original Vivaldi piece – in Sonata

No.6 [RV58 = RVAnh. 95.6] from *Il pastor fido*, Vivaldi's 'Op.13' (actually written by the French composer Nicolas Chédeville), published in Paris in 1737, while the finale of the Concerto for strings in C minor, RV197 (R) is an adaptation of the double fugue in the *Overture* of the serenata *La Senna festeggiante*, RV693 (a piece which Vivaldi in turn had adapted from the closing section of Lotti's *Moralità d'una perla*). Finally, and in addition to those already cited, there are certain notable cases of recycling that deserve a mention, for example that of the mercurial opening Allegro of the Cello Concerto, RV419 which resurfaces here, adapted and transposed to E minor, as an incisive opening to the chromatic Concerto, RV134 (R); the elegiac Grave from the Trio Sonata, Op.1 No.8, RV64 in D minor, which appears as an opportune solo episode in the slow movement of the same name in the Concerto for two solo violins, RV247 (R), also in D minor; and the grandiose double fugue in A major, taken from the Violin Concerto, RV344, and which, once reworked (for string ensemble without soloist), provides a dazzling conclusion to the Sinfonia, RVAnh. 85, an anonymous work from the Dresden collection which can only have issued from the ever unpredictable pen of the Prete Rosso.

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Translation: Susannah Howe

CD31

Recorder Concertos

Antonio Vivaldi produced a vast oeuvre that delighted the world, but none of his works has equalled the popularity of *Le Quattro Stagioni*, the four violin concertos that have justifiably achieved the status of 'music for the millions'. Recorder players are in the fortunate position that the Red Priest of Venice wrote a body of concertos for their instrument that, while perhaps less well known, can easily vie with *The Four Seasons*. It is fantastic music. No two of the concertos presented here are alike, belying Stravinsky's remark that Vivaldi did not compose 400 concertos, but the same one 400 times. The fact that a master like J.S. Bach transcribed and arranged Vivaldi's concertos speaks volumes. One common feature of the recorder concertos is their virtuosity. Vivaldi taught at the Ospedale della Pietà, a charitable institution where orphan girls were taught to play musical instruments, their education paid for by the wealthy Venice elite. Virtuosity appears to have been a major priority, seeing as the composer saddled recorder players with extremely demanding violin and keyboard attributes. These recorder concertos are loved and dreaded in equal measure. I look forward to sharing my enthusiasm for them with you, the listener, and hope that you experience as much delight from these musical jewels as we did in recording them!

The repertoire

The collection presented here can be divided into three categories:

1. Concertos for alto recorder, strings and basso continuo (RV441 and 442)
2. Concertos for flautino (sopranino recorder), strings and basso continuo (RV443 and 444)
3. Concertos for more than one instrument (*Tempesta di mare*, *La notte* and RV105)

The first category includes the well-known **Concerto in C minor RV441**, whose combination of key and virtuosity makes it the most technically demanding of the collection. Vivaldi used his Violin Concerto RV202 as the basis for this work.

The **Concerto in F major RV442** is unique in that the strings all play *con sordino* – muted throughout. This charming music can also be found in a number of Vivaldi's vocal works, which explains its explicitly nonvirtuosic character. 'Flautino' means nothing more than 'small recorder'. The concertos **RV443 and 444** should therefore be played on an instrument smaller than the customary alto recorder in F (or G). According to the score, the string players may transpose their parts by a fourth, indicating that these works can be played using identical fingerings either on sopranino recorder (in F) or soprano recorder (in C). For this recording we have opted for the sopranino. The last category is also called the 'chamber concerto', as more than one instrument assumes the role of soloist. Several concertos carry programmatic titles such as *Tempesta di mare* (Storm at Sea) and *La notte* (Night).

For these recordings we were able to use a partially autograph manuscript housed in the Biblioteca Nazionale Universitaria di Torino, Italy under signature *Giordano 31*. The manuscript is available in several facsimile editions.

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CD35

Mandolin and Lute Concertos

In Vivaldi's time, the mandolin was deployed mostly as an amateur instrument, though it makes occasional appearances in sacred and secular dramas. In the aria 'Transit aetas' from *Juditha triumphans* (1716) an

obligato 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 he wrote for was the 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 autographed dedication to 'Sua Eccellenza Signor Conte Wrthbij.' Music lover and patron, Johann Joseph von Wrthby (1669–1734) held various representative 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 Wrthby 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 lute and violin is different compared to Vivaldi's usual dialectic 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, for example. The finale of RV85 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 RV540 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 lute doubles the first violin an octave lower in the ritornelli, in the episodes it is substituted more or less by the basso continuo. In the fine *Largo*, the lute solo is bounded by sustained notes in the violins and a pulsing bass. Elsewhere the accompaniment is sufficiently restrained to offer prominence to the lute's figures of *ribattuta*, *arpeggios* and scales. 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 arpeggios 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 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 unison violins and viola, solo organ and (in the central *Andante*) plucked violins and violas – all to maximise the varied instrumental colours 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 ob[b]ligato' with the wording 'all'inglese,' and then 'o Cembalo.' Rather than a phantom 'violoncello all'inglese', the first annotation could actually refer to a more common 'viola all'inglese bassa', an instrument that Vivaldi had taught at the Pietà since 1704. The note regarding the harpsichord is more problematic. It could imply an alternative version in which the keyboard instrument replaces the violin, the cello, or both. This recording takes the last option and thereby offers a unique case in Vivaldi's vast output: a concerto expressly designed for harpsichord solo.

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Translation: Kenneth Chalmers

CD36

Concertos 'con organo obbligato'

Vivaldi's output for keyboard instruments amounts to four double concertos for violin and organ (RV541, 542, 766 and 767), a concerto for violin, oboe (or cello) and organ (RV554/554a), a sonata for violin, oboe, organ and chalumeau (RV779) and a single concerto for harpsichord (RV780 – see Brilliant Classics 93810). The *Concerto con molti istromenti*, RV555, very likely composed for the Ospedale della Pietà in Venice, on the other hand, includes two concertante harpsichords among the 17 solo instruments, and lastly, there is a handful of pieces that have survived in incomplete or fragmentary form, including the violin part of a concerto for violin and organ obbligato (RV774) and the first movement of a fine concerto in F major with two violins and two obbligato organs, RV585. Taken as a whole, this music is bound to arouse our curiosity, because, intriguingly, there is so little of it, especially for a composer like Vivaldi, who had an almost unparalleled tendency to experiment with every kind of instrument, including particularly rare or obsolete ones such as the trumpet marine, viola d'amore, *flautino*, lute, mandolin or psaltery. In terms of quality, the striking factor is actually the generally unidiomatic nature of Vivaldi's keyboard writing, where the right hand mostly plays elementary, rather violinistic figurations, and the left hand does no more than play a simple bass line. Nevertheless, this is fairly typical of much of the keyboard music composed in northern Italy at the end of the 17th and beginning of the 18th centuries. Indeed, in his *Geschichte der Orgel- und Klaviermusik bis 1700*, Willi Apel associates the bright, vivid fugue subjects in the few surviving keyboard works by a contemporary of Vivaldi's, the Brescia-born Carlo Francesco Pollarolo (organist and later assistant maestro at San Marco) with the former's instrumental manner. On the other hand, the very violinistic style of the writing for the right hand meant that the composer could, with little difficulty, 'recycle' for the organ a part originally conceived for the violin. More than half of Vivaldi's instrumental output for keyboard in fact consists of alternative versions of works originally created for different forces, or of pieces in which the organ or harpsichord are considered simple alternatives to a string instrument (usually the violin). Nevertheless, Vivaldi was well aware of the expressive potential and the inherent colours of keyboard instruments, and he made good use of them both in his sacred and operatic music. There is an obbligato organ part in the 'Jucundus homo' section of his *Beatus vir*, RV597, and in the aria 'Noli, o cara, te adorante' in *Juditha triumphans*, RV644, while the harpsichord is given a concertante role in the arias 'Io son qual gelsomino' in *Arsilda, regina di Ponto*, RV700, 'Onde chiare' in *Ercole sul Termadonte*, RV710, as well as in the recitative 'Numi che il ciel reggente' in *Il Giustino*, where it evokes the image of a monster rising from the deep. What, then, was the reason for this apparent 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 all other Italian composers of his generation, none of whom was inclined to assign a concertante role to a keyboard instrument. And yet, even just in connection with the Pietà, Vivaldi worked closely with many organists, including the *Maestra di Choro* Giulia, and the *figlie* Anzoletta, Antonia, Bianca Maria, Maria Bolognese and Rosana. Nevertheless, it has to be kept in mind that at that time the role of the harpsichord and organ in an ensemble was to realise the basso continuo. Over the course of the 18th century this functional role became increasingly fixed, providing almost the only way in which harpsichordists and organists could take part in concertos. The effect of this trend was to hold back the emancipation of keyboards as 'melodic' instruments able to support a solo role within a concerto ensemble. The other probable deterrent was the survival of the old tablature notation, which in turn contributed to the organists' increasing sense of separateness, compared with players of other types of instruments. The concertos in D minor, RV541 and F major, RV542 are among the few compositions by Vivaldi we know of that were conceived expressly for the violin and organ. Nevertheless, here again it remains possible that both pieces derive from pre-existing versions of the concertos for two violins, RV766 and RV767 respectively, that have now been lost, given the similarities in terms of both form and invention.

The date of composition of RV542 could be placed around the mid-1720s, while RV541 is probably from some years previously, broadly in the middle of the first decade of the century. The two instruments mainly keep up a compact, close dialogue where short phrases or motifs are passed from one to the other, which means that longer solo lines for a single soloist tend to be ruled out. Where this does happen, as in the fast movements of RV541, it is in the form of sporadic statements of a few bars' length only. In the middle movements of both works, the forces are reduced to the solo instruments alone, as in many other Vivaldi concertos. The 'Grave' of RV541 stands out for its level of inspiration throughout, where the organ accompanies the violin's melodic line with a discreet bass line and three-note chords on the right hand. More generally, both works often give the impression that the player is free to elaborate the organ part spontaneously. Certainly, this is true of the final movement of RV542, which calls for an improvised cadenza (not given in the score) immediately before the final ritornello. For this recording we have used the cadenza Vivaldi wrote out in full in the violin part of the D major concerto RV208 ('Grosso Mogul'), following Bach's transcription, BWV594. The concertos RV766 and 767 are alternative versions of works originally conceived for two violins (RV510 and 765 respectively). They are very similar pieces, although the second, RV767, probably lacks the intensity that characterises its partner. Nevertheless, in his recent monograph *Vivaldi and Fugue*, Michael Talbot has drawn attention to the wonderful crafting of the fugato opening of RV767, with its particularly long, fluid subject. Unlike RV766 and 767, the C major concerto RV554 calls for an obbligato organ part right from the opening, later taken over by a second solo violin. In a subsequent version (RV554a) the oboe part was in turn replaced by a solo cello, further confirmation of the extraordinary versatility Vivaldi displays in remodelling his own work. Overall, this concerto is notable for its particularly original blend of timbres and the effectiveness of those passages where all three soloists play different figurations simultaneously. The *Sonata a violino, oboè et organo, et anco se piace il salmoè*, RV779, was composed for the Ospedale della Pietà around 1710. Next to the staves for each instrument, Vivaldi added the names of the girls who played the part: the *figlie* Prudenzia (violin), Pellegrina (oboe), Lucietta (organ) and Candida (chalumeau). The organ part of this sonata is striking for the extended cadenzas with pedal accompaniment in the first two movements, and especially for the way in which the figurations in the melodic line are shared between the player's right and left hands throughout the third movement.

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Translation: Kenneth Chalmers

CD37

Concertos for Strings

Vivaldi's instrumental output is immense: at present, research has 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 are, 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 these works is 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 Venetian master, indicating his concertos as supreme examples of the form. During his life Vivaldi saw the publication of 9 opus numbers in two different periods (1711/1717 and 1725/1729), a total of 84 compositions, less than a quarter of the works that we know at present. Dating the remaining concertos is a difficult task, though certain analytical methods allow the majority of the works to be ascribed to one of the two periods mentioned. As was suggested above, Vivaldi owes much to some of his predecessors and contemporaries, including Albinoni, Torelli and Benedetto Marcello: the technique of the "motto", or ritornello, the musical idea that opens the concerto and that is generally alternated (with suitable variation in length or structure) with the solo episodes of the main protagonist. Though in the works of Albinoni and Torelli we cannot yet speak of "solo" in the Vivaldian sense of the term, the distinction between "solo" and "tutti" is already clear in these early examples. That Vivaldi was able to define more clearly the difference in style between solo and tutti was partly thanks to the fine technique of the virtuosos available in his day: this virtuoso skill enabled him to increase considerably the expressive

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 ~ main protagonist. It might be objected that Corelli had already defined this system before Vivaldi; in actual fact, however, the two methods differ somewhat. 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 Abbot Ragueneau, who, in his "Parallele" of 1702, sparked off a well-known "querelle", by praising Italian musicians for their geniality, their capacity to entertain, fascinate, enchant and move the listener. The Concerto for strings and continuo in G minor is one of a series of concertos for solo strings, 44 to be precise, sometimes also entitled "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 violins, slow movements generally melodic and cantabile), 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 concerto part writing of polyphonic inspiration, rich and expressive in style. The first movement is built upon three short melodic cells of lyrical nature with the character of dance movement (the metre is 6/8), variously combined by means of repetition and tonal transposition, interposed with brief episodes here given exceptionally to the solo violin. The second movement, in C minor, is written in the old style of the "durezza e ligature"; here, too, the interest in polyphonic writing is clear, even though the violin parts are favoured in the interest of melody. The last movement, however, borrows from the style of the opera sinfonia: the violins nearly always play in unison, accompanied by violas and basses moving together. The Concerto in B flat major for violin, strings and continuo is immediately striking both for its length and for the virtuoso style of the solo violin. The soloist, indeed, is not spared: his part includes arpeggios of various kinds, runs, double stops, trills and special bowing. The tempo indication of the first movement (*Allegro, ma poco poco*) suggests an atmosphere very different from the usual brilliance of Vivaldi's allegro opening movements; the movement opens with an introduction in French style which alone, with its elegant and slightly detached style, would be sufficient to give this first movement a character all of its own. The movement unfolds by means of the alternation of the orchestral "tutti" with solo passages, the majority of which are accompanied by the two violins and violas. The same treatment is given to the long "solo" that forms the second movement (indicated as a "solo a piacimento", meaning that the performer should enjoy a wide margin of freedom in decorating and embellishing his part); the special feature of this movement, however, is that this solo is preceded by an orchestral introduction that seems to have nothing at all in common with that which follows, except for the incisive dotted rhythms and a Neapolitan sixth chord which appears both at the end of the introduction and at the end of the "solo". The long third movement that closes the Concerto has a ritornello in which a syncopated pattern on the violins is contrasted by an urgent, energetic idea in the basses. Again the soloist is called to execute exciting virtuoso passages, alternated here and there with quieter, gentler passages accompanied by the full string complement. The G minor Concerto for two violins, violoncello, strings and continuo is one of the concertos in the famous collection, "L'Estro Armonico", Op.3. Together with the "Cimento dell' Armonia e dell'Invenzione", Op.8, the "L'Estro Armonico" was one of the most famous collections of Vivaldi's concertos, and in the second decade of the 18th century was considered almost as a gospel by Italian composers and others composing in the Italian style: the imitation and elaboration of the ideas and forms contained in the works in this collection quickly became a constant feature of every concerto written "in the style of Vivaldi". Op.3 contains 12 concertos for 1, 2, 3 and 4 violins with a ripieno of strings and continuo. A particular feature of our concerto is that it is scored in the old style with two viola parts; this is the last time Vivaldi made use of such scoring. There are four movements (in what is known as "da chiesa" style): the opening Adagio, probably used by Vivaldi to create a special sense of theatrical solemnity,

makes use of a homorhythmic style throughout the orchestra, soloists included, with harmonic tensions and dissonances of great expressive power. The ritornello of the second movement is strongly rhythmic in character with a second part which consists of a chromatically rising bass line articulated in sixteenth notes (semiquavers) and then repeated symmetrically in the violins. Numerous solo passages in characteristically brilliant violin style follow, these being alternated with the idea of the ritornello. The movement closes with a short coda with its own material quite distinct from that used previously. In the third movement Vivaldi alternates a dramatic idea (chords on full orchestra) with a more cantabile melodic line introduced as expressively as possible within a progression. The concerto closes with a gigue. The Concerto in D major for strings and continuo is taken from the collection of 6 concertos published as Op.12, 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 part writing. The second movement is similar in type to that of the G minor concerto, but the composer here seems to delight in bold and unusual harmonic surprises. The finale is a fugal movement whose subject consists of a descending scale: the movement is brilliant in character and each of the instruments is treated almost in the manner of a solo concerto with ample opportunity for a display of speed and virtuosity. The ritornello of the Concerto in G major for violin, strings and continuo is in two parts: first a statement by the whole orchestra in unison, and then a second, quieter part in the minor. The return to the opening tonality is ensured by the repeat of the first part of the theme. Somewhat differently from the other concerto for solo violin, the first movement of this composition unfolds with the more usual features of Vivaldi's style: clarity and freshness, not without certain moments of tenderness and pathos. The second movement is notable for the beautiful cantabile melodic line of the solo violin accompanied by violins and violas alone, without basses. This concerto, too, closes with a gigue movement. The last work on the recording is the famous A minor Concerto for two violins, strings and continuo from 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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Translation: International Services

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 Händel's *Pena Tiranna*. Manuscripts show that one of these concertos, RV502, was dedicated to a relatively unknown musician called Gioseppino 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 one of his musicians. As there is a lack of further contemporary information, it 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 the other concertos, such as RV477, the Venetian composer was probably writing for the more advanced bassoon with three keys. Vivaldi certainly knew the instrument well, and wrote virtuosic passages and movements in elegiac 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 *Pantalone* in Goldoni's plays, on the other he considered it a melodious voice, which was lively and colourful, and seemed to prefigure the lovers in late 18th century *opere buffe*, 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 A minor RV497, that opens 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, is followed by an *Andante Molto*, languorous and slightly melancholy in character. This is followed by a lively, typically Vivaldian *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 *joie de vivre* and extraordinarily rich melodies that exalt the solo instrument.

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Translatio: Priscilla Worsley

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 *traversiere* was nothing other than the flute which the Hotteterres 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. up until 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 transverse flute (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 born, albeit not without musical traumas, the series of concertos of Op.10, dispassionately 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 hurriedly set out to mask those small masterpieces known as *concerti da camera* (including the celebrated *Del Gardellino*, *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. Only one concerto – the fourth – 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 nothing more to do with the transverse flute than their name and their commercial possibilities, a catalogue of Vivaldi's music contains six other works intended for the instrument which are included on this recording and thereby justify its title. These concertos are this time modelled after the technical-expressive possibilities of the flute, and Vivaldi now seems better informed about the actual capabilities of the young instrument. Although there are no concrete facts, one may presume that the appointment of Ignazio Siber as flute teacher at the *Pieta* in 1728 was in some way related to Vivaldi's renewed interest in the *traversiere* and his writing of these concertos in the years which followed. Other evidence confirms Vivaldi's interest in the transverse flute during these years: in 1726, Quantz embarked on his musical voyage to Venice, taking there the opportunity to acclaim the Vivaldian style, and in 1727 Vivaldi for the first time inserted a *traverse flute* in an opera, *Orlando*. While it is difficult to give credence to sudden changes in fashion, the fact that in 1728 Vivaldi still had only one concerto for transverse flute ready for publication says much about the rapid evolution of eighteenth-century musical tastes. From a purely stylistic point of view these new concertos fit perfectly into the third decade of the century for their use of slightly more gallant formulas: often-employed long *appoggiaturas*, a greater use of slurs, suspended phrases over more static modulations. In any case, the stylistic distance separating them from the concertos op Op.10 is quite evident, given that, at the date of their publication, Vivaldi was already prepared to compose concertos in a language more suited to the instrument, and thus more "modern". An examination of the manuscripts by which these works have come down to us provides us with certain useful clues regarding Vivaldi's methods of working of his knowledge of the instrument for which he was composing. An enlightening example is the manuscript for the concerto in A minor (RV440), copied in score by the composer's father, Giovanni Battista. Here numerous cancellations in the author's hand in the original

flute part testify to the radical revisions which were made (we would like to believe) as a result of technical observations put forth by the soloist for whom the concerto was written. Indeed, the complete rewriting of many bars for the soloist in the first and second movements is nothing other than a global simplification of an overly demanding part which the transverse flute, already fatigued by the uncomfortable key of A minor, would have to sustain. And it would only have been because of precise indications by an expert on the instrument (which Vivaldi was not) that the composer would have agreed to sacrifice his brilliant passages of triplets in order to substitute them with less inspired simplifications in sixteenth-notes. In this recording, we have chosen to restore the original and more convincing part of the soloist. Another example of alterations made by Vivaldi on a completed score is the addition – rather pedantic and often obvious – of numerous dynamics and bass figures in the concerto in G major (RV438). Keeping in mind that Vivaldi considered bass figures an aid "for idiots", it is easy to imagine that this concerto was not destined for the most professional of occasions. Moreover, this work leans the furthest toward a gallant idiom, so much so that it was long considered to be by Hasse. The *Larghetto* (later eliminated in favour of an *Andante*) with its long solo accompanied by "violoncello solo and bassoon", suspended between 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 original version, 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 (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 concerti for *flautino* – 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 *Concerti 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 opinion, dubious (RV275); and finally five 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 time with only ten concertos which were unquestionably composed for the transverse flute. Among these, two are incomplete (RV431 and 432) while another, previously believed lost, was fortunately rediscovered three years ago in Schwerin by Ingo Gronefeld and Raimund Jedeck. Other compositions by Vivaldi for the transverse flute include his sonatas, of which Ryom lists four (RV48,49, 50, 51). But even here, the situation presents problems: all of the works have come down to us in non-autograph copies and, as to the musical contents, two of these seem to be markedly unstylistic. The sonata RV50, in clear gallant fashion, would indicate the hand of a composer-flutist of probable north European origin since its idiomatic writing is founded upon a perfect knowledge of the instrument and presents stylistic elements which merely appear to be Italian. The sonata RV49, on the other hand, apart from its atypical form (*Largo - Adagio - Saravanda [sic] - Allegro*) raises doubts because of the presence of French ornamentation (*tierces coulees*, *tours de chant*, *battements*, etc.), and because of the *Saravanda* itself, made up entirely of modulating repetitions of the initial theme - a compositional device altogether foreign to Vivaldi. In light of these considerations, we have decided to include in this recording the concertos RV431 and 783. Both exist in an autograph copy, and their attribution is therefore a certainty. The former is lacking the central slow movement, the latter both the second and third movements. Both bear autograph indications at the end of the first movement: *Grave Sopra il Libro* come *stà* in the first concerto, *Grave Sopra il Libro* in the second. These indications were addressed to the copyist (perhaps Vivaldi's father, Giovan Battista) who was to transcribe the concertos. The *Grave* movement of both works had already been

composed earlier by Vivaldi, or else belonged to a concerto written for another instrument, and which would have been found "sopra il libro", i.e., in one of the many albums of autograph concertos and sketches which the composer used for his personal archives. Perhaps one of these folders has survived to become part of the corpus of Vivaldi's works preserved at the National Library in Turin, although identification is for the moment impossible. The words "come stà" told the copyist to leave the movement in its original key, thus ready to be inserted. Thus, the movement was probably in E minor or G major, or at the very least, B minor. For the concerto RV431 - lacking a single movement - we have attempted to fill the gap by drawing from the surviving repertoire. Assuming that the movement was not an isolated piece specially composed (in which case, why would he have written it down in a different manuscript?), Vivaldi would have likely borrowed the Grave from a work destined for the recorder, oboe, bassoon or violin. We have thus tried to recover the missing movement according to the following criteria: title, key, idiomatic suitability to the transverse flute. The concertos for bassoon were first rejected because of their perfectly idiomatic writing for that instrument, and nothing matching the above requirements was found among those for oboe. In the recorder concertos, none of the movements in G major (the only acceptable key available) is a Grave. Looking finally at the concertos for violin in E minor or G major, and dismissing those which are clearly violinistic (such as Il Favorito), only the concerto RV276 includes a Grave assai. This movement was thus extracted from the violin concerto and integrated into the concerto RV431. Many questions remain unanswered (whether, for example, the indication Grave was a generic term signifying any slow tempo, and therefore applicable to an adagio, a largo, etc.). But on the positive side, we have gained the possibility to listen in its plausible entirety to a fine concerto which would otherwise suffer from a formal imbalance. According to Ryom, the concerto RV783 was lost. Only its existence and incipit were known, thanks to the inventory of the Esterhazy musical chapel. But in 1991 the flutist Ingo Gronefeld and the director of the Musikaliensammlung der Mecklenburgischen Landesbibliothek in Schwerin were able to identify it from among the music preserved in that library.

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Translation: Candace Smith

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 wealth 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 basso continuo). The source of this florid and multifarious 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 such as the Pietà, which had at its disposal a unrivalled wealth of instrumental forces. The high technical level of playing among the girls at the ospedale provided him, moreover, with the opportunity to attempt exceedingly refined and daring works, such as the Sonata RV86 for flute, bassoon and basso continuo, as well as a great part of the concerti for three, four and five soloists. The earliest known testimony to Vivaldi's interest in multiple timbres dates back to his Sonata RV779 for violin, oboe, organ and salmoe (a precursor of the clarinet), dating from 1707. This interest is a constant element throughout his entire production, and indeed the last datable works known to us are those Concerti per molti Istromenti (Concertos for many instruments) which the girls of the Pietà performed on 21 March 1740 before the electoral prince of Saxony, Friedrich Christian.

Similar titles (*concerti con molti istromenti*, or simply *con strumenti*) recur frequently in the works of Vivaldi, and refer to pieces in which the role of soloist has been redistributed among various combinations of bowed, wind or plucked instruments. These concerti were at times commissioned for religious or civic festivities (for example, *Per la Solen[n]ita di S. Lorenzo, Concerto funebre ...*). Elsewhere, they were intended as gifts to individual music-loving patrons, as in the case of those works bearing the autograph dedication to S.[ua] A.[l]tezza R.[eale] di Sassonia (in this case the Saxon sovereign is Friedrich August, father of the prince mentioned above), or the Con.[cer]to p[er] S.A.S.I.S.P.G.M.D.G.S.M.B., and enigmatic dedication which Carlo Vitali has recently suggested refers to Giuseppe Maria Gonzaga of the dukes of Guastalla. Some of these large-scale works are re-elaborations of earlier concertos for four or five instruments, a fact which testifies to the composer's indebtedness to multi-instrumental chamber music. In any case, Vivaldi never added wind instruments merely to double or add colour to the strings, nor to create a variation on the concerto grosso (as did his contemporaries Scarlatti, Veracini and Barsanti). His expansion of forces

instead signified an augmentation of the entire structure in all directions, thanks to the wide variety of instrumental groupings employed, the exploitation of new combinations of timbres, and the highlighting of the idiomatic individuality of each of the solo instruments.

The Concertos on this recording

Two different versions of the Concerto grosso a 10 stromenti RV562a are known. One (RV562) is extant both in separate parts prepared by the court violinist Pisendel 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 compositions, all of which were performed in Amsterdam on 7 January 1738 on the occasion of the hundredth anniversary of the Schowburg theater. The chronicles of the festivities cites Vivaldi as *Componist van't Muzijli* ("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 Vlaardingerbroek, 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 Muzijkanten*, 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 with the two hunting horns; indeed each of their entrances is marked "Trio", as are those of the two oboes and bassoon. In no other concerti by Vivaldi are timpani parts explicitly marked, but one should not assume that these instruments did not take part in the performances. It is only thanks to the extreme care on the part of this particular copyist that we have such precious testimony to a performance practice involving percussion which was nearly always left to improvisation: until well into the eighteenth century, trumpeters and timpanists formed a single unit, and the timpanists based their parts on the rhythm of the second trumpet. We thus believe that in other Vivaldi concerti with trumpets or horns (for example RV555, RV568, RV569, etc.) the use of timpani is justifiable. The Concerto RV576 for His Royal Highness of Saxony (entitled Concerto it 10 obligati in the Dresden copy) testifies to the great interest in Vivaldi's music which Pisendel 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 Veracini 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, Veracini composed an entire movement in unison (Overture nr. 6, 4th movement). Vivaldi, who had always made great use of unison writing, thus wrote the entire opening tutti section of his concerto in this extravagant fashion, in an effort to please the prince. Even the forces for which the piece was composed—three oboes, bassoon, two flutes and violin—well reflect the prevailing tastes of the renowned German ensemble. Here, however, as opposed to the numerous arrangements made by Pisendel, beginning with Vivaldi's concerti for solo strings, Vivaldi himself is entirely responsible for the work, even to the point of indicating in the score which type of bass instrument should be used to accompany the oboe, the flute, or the violin. The Concerto RV566 for two flutes, two oboes, bassoon, 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 version 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 concerti 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 with 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 the horn is made to confront highly virtuosic writing, which releases it from a traditionally subordinate role and lays the lasting groundwork for a truly idiomatic musical language. Finally, the Concerto RV569 for two hunting horns, two oboes, bassoon, solo violin and strings, like RV562a, represents one of those large frescos of timbre in which the instruments emerge expressively from the background, each

speaking in its own particular idiom, and achieving a definition of character quite similar to personages in a well-written play. Here, again as in RV562a, the principal violin plays the starring role, and is thus responsible for sustaining the longest and most difficult passages. And given the virtuosity of 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 frescos 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 ducati a year (and not 136) - we would be 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 his own version of 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 pasticci that he put together or was somehow involved in. After all, 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 secure 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 system of 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 reviving 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 Sena Festeggiante) and one is the piece that opens the third act of the heroicpastoral opera La Fida Ninfa. Various other sinfonia scores have survived as independent instrumental pieces and, though we cannot rule out the possibility that they were put to operatic service, at the same time there is no evidence that allows us to connect them to specific opera titles or particular performances. Since these sinfonias freely migrated from one opera to another, today we are faced not only with cases of the same piece being used for different operas, but also of sinfonias made up of movements from other dismembered sinfonias, and even of 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 Ercole sul Termidonte 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, a highly successful opera performed from the carnival of 1727 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 scores. The complete text of the sinfonia to Farnace is therefore 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 Sena, but also the final movements of Sena and Farnace, which are only superficially identical. The standard instrumentation 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 violini 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 drama pastorale that inaugurated the Teatro Filarmonico di Verona. For the occasion Vivaldi reworked a musical idea he had already successfully developed as concertos for transverse flute (RV98/570, RV433) 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 Sena Festeggiante, a serenata composed in 1726 for the French ambassador in Venice, count Vincent Languet: here the score also specifies "due flauti o più" and "due oboi o più", 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 concision 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-key plan and the general harmonic stability, Vivaldi inserts astonishing modulations effects. While the opening Allegros are successfully deployed to display the inventive brilliance of his concertos, the slow movements become moments for flashes of lyrical enchantment. Indeed it is the middle Andante movements that constitute 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 inexhaustible 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 'affects'. 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 were originally composed for the violin, but we have used different types of recorder, in Italian, *flauto dolce*, an instrument that Vivaldi was extremely fond of: he composed a large number of concertos for both the *flauto* and the higher *flautino*. In the 18th century, the recorder was the principal alternative to the violin, and the practice of adapting pieces for the instrument was so widespread that many of the most attractive violin sonatas by the leading composers of the day, including Albinoni, Veracini, Geminiani, Dall'Abaco, Vivaldi and Corelli, were published for recorder. There were also frequent collections intended for 'recorder or violin', such as Veracini's first collection of sonatas, Mancini's 12 sonatas and Bononcini's *Divertimenti*.

Sonata in E minor RV72: This beautiful sonata was published in 1716. The third movement stands out for being quite untypical of the composer. Here we have used two different instruments - a recorder in A, and an alto recorder. The key is not the original: we wished to have greater freedom, since we are here using a very rare instrument, and so the whole composition was transposed to accommodate the unusual pairing of solo instruments.

Sonata in E flat RV78: Here again Corelli's influence is noticeable, especially in the introductory quality of the first movement. In the second, the two recorders are given equal prominence as they swap phrases in a frenetic display of virtuosity that eventually culminates in the return of the main theme in the middle of the second ritornello.

Sonata in B minor RV35: This sonata was published in 1716. The solo instrument is an alto recorder in D, with a warm, almost spiritual tone, that the choice of a lighter continuo group (reduced to cello and theorbo) in the opening prelude and the closing Corrente serves to bring out. The central movement, in contrast, has almost the quality of a rippling, virtuoso concerto movement, with the continuo group at full strength, and vigorous, full sonorities.

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, bringing together all Vivaldi's imagination, compositional technique and passion. The third movement, where the two recorders duet over the melancholy bass of the solo theorbo, makes a powerful effect.

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 recorders on the disc, a pair of *flautini* 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.

Follia 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 alto 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.

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Translation: Kenneth Chalmers

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 a continuo of harpsichord and cello, as on the present recording. 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 imagines it has all survived the ravages of time. Since he was fabulously prolific in an age of haphazard reproduction, it is entirely likely that many works have been lost. Unlike his violin sonatas, he never bothered to publish any of his Cello Sonatas himself (the six so-called 'Paris' sonatas seem 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. None were included among the vast amount of manuscript music that Vivaldi left in Venice when he moved to Vienna, where he died; on the other hand he is also known to have sold a great many manuscripts in 1739, before he made the move. Like most string players of his day Vivaldi, though primarily a violinist, was clearly well acquainted with the potential, character and playing techniques of the other instruments of the string family, perhaps especially the cello, for which he wrote a large number of concertos and gave many expressive solos in other works. And as the teacher of all the string instruments at the Ospedale della Pietà, that celebrated institution for foundlings in Venice, he will have had to instruct pupils on the cello. Moreover we know some of his concertos were written for the talented cellists among the all-female orchestra of the Pietà, and he may well – in fact, almost certainly – have written sonatas for them also, but these works have disappeared. It is also clear that as he became better-known as a composer he received many commissions from cellists or their patrons, and it is unlikely that all the results were limited to the three manuscript collections of cello sonatas, dispersed between Paris, Naples and Germany, that are now known. The most important of these collections is a volume of six sonatas (numbered RV47, 41, 43, 45, 40 and

46 in Peter Ryom's standard catalogue of Vivaldi's works published in 1974). This is now in the Bibliothèque Nationale in Paris. It is believed that this was a fair-copy made for Count Gergy, the French Ambassador in Venice, in about 1725 (it can be approximately dated by comparison with other manuscripts by the same copyist). Gergy was not himself a cellist, so he probably ordered the collection for aristocratic musician-friends in Paris. It was this manuscript that eventually served as the exemplar for the edition that appeared in Paris much later – in about 1740 – from the publisher Charles-Nicholas Le Clerc which is often (though erroneously) termed Vivaldi's Op.14. Starting in the late 1730s, there was a sudden vogue for the cello in Paris, and Le Clerc capitalized on this enthusiasm by issuing at least 26 volumes of cello sonatas up to 1750. Apart from the Bibliothèque Nationale collection, three sonatas (RV39, 44 and 47) are found in a manuscript in the library of Naples Conservatoire that seems to date from the early 1730s. These are the only copies that have tempo-markings added Vivaldi's own hand. It has been speculated that these sonatas were copied for a Count Maddaloni who was an amateur cellist: Leonardo Leo wrote six cello concertos for him, and Pergolesi a sonata. The third collection contains three sonatas (RV42, 44 and 46) and reposes in Unterfranken, Germany, in the library of the Counts of Schönborn-Wiesentheid. It is a reasonable assumption that these were collected by the enthusiastic amateur cellist Count Rudolf Franz Erwein von Schönborn (1677-1754) who had studied the cello in Rome in the 1690s and who also acquired several of Vivaldi's cello concertos. The collection however appears to date from two different periods: RV42 and 46 seem to have been acquired in about 1726, while RV44, which was definitely copied in Rome, could have been brought to the Count by his sons, who visited that city in 1731. For completeness' sake, we should mention that in addition, there was a tenth Sonata – in D minor, and catalogued by Ryom as RV38 – which was advertised in 1766 by the Leipzig firm of Breitkopf, but this work is now lost: only an incipit survives. (According to legend, the manuscript was placed too close to an open fire and burned.) There is also a mysterious 'Sonata da Camera' in A major which Ryom placed doubtfully in his catalogue as RVAnh. 1, but the majority opinion is that this anonymous manuscript work, posthumously attributed to Vivaldi, is not in fact by him and may not even be intended to be played on a cello. Of the eleven sonatas of which we are aware, therefore, one is probably spurious and one is lost, leaving the canonic nine of which only three (RV44, 46 and 47) are found in more than one manuscript source. Even so, scholars have theorized that certain of the sonatas (most probably RV40, 42 and 43) were not original compositions for cello but are rather 'pasticcios', arranged and assembled from various other Vivaldi works. As this account suggests, the nine extant Sonatas are in no sense a group; and even the six published by Le Clerc in Paris, though numbered I to VI in his edition, were probably not intended by Vivaldi to form a sequence. But they do all appear to date from the same general period (the 1720s), and all ten have the same form – that is to say, the four-movement, slow-fast-slow-fast design of the Baroque 'church sonata', the *Sonata da chiesa*. Nevertheless the dance-like character of many of the quicker movements (the Wiesentheid sonatas bear actual dance-designations on the movements in question, though these do not appear in the Paris manuscript and edition of RV46) are more reminiscent of the *Sonata da camera* or 'chamber sonata', and these dance-movements are very varied in character. In these respects the cello sonatas closely resemble Vivaldi's twelve so-called 'Manchester' violin sonatas, which also date from the mid-1720s. In each sonata, every movement is in binary form, with two repeated sections. The third movements are frequently contrasted with the others by being placed in a different key. It is very clear, from all the sonatas, that Vivaldi was able to exploit the versatility of the cello in his writing for it. His demands on the player include string-crossing figures, wide leaps, flamboyant scale passages and broken chords. Being both a melody instrument able to carry a strong and wide-ranging line, and a 'bass' instrument that could double or ornament a bass line, the cello offered him unique opportunities for combining both functions in a single part. So he requires it to negotiate high and low registers, and the transition between them, with great mobility, and is able to suggest a quality of interior monologue in which the cello answers and responds to itself in different parts of the tonal spectrum. But over and above all this, Vivaldi seems to write for the cello with especial sympathy and identification: the instrument's low register and plangent tone give the sonatas a gravity and expressive pathos seldom found to such an extent in his violin works. Thus it is typically in the first and third movements of these sonatas that we find thoughtful, contemplative and sometimes melancholic music, full of expressive nuance, almost unique in Vivaldi's output. This aspect is especially strong in the minor-key sonatas RV40, 42, 43 and 44, and their faster movements, though much livelier and sometimes calling for considerable bravura, seem to share the generally thoughtful mood. In contrast to the minor-key works, a remarkable aspect of the sonatas as a group is the presence of no less than three in the key of B flat major. This is a particularly rich and mellow-toned key for the cello, and it engenders relaxed, inventive works of serene mastery. Here the fast

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.

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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 “*ricercata*” – 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 from a prelude of the theorbo-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* RV690) 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, RV800), 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 continuo 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.

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Translation: Roberta Bruni

CD47

Oboe Sonatas

The catalogue of Vivaldi’s works compiled by Peter Ryom reveals a great number of solo concertos (19 for oboe, three for two oboes, three for violin and oboe, one for oboe 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 oboist, Johan 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 Pisandel’, kept in Dresden and all catalogued as works for the violin, only four actually bear the composer’s signature. 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 pared 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 ritornello. 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 9/8, 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 Chédeville. Although the first five sonatas of *Il pastor fido* 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.

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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 west towards France and Spain, and north 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 Salvatore 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 Chédeville (the younger), who was connected with the circles of Jacques Hotteterre, the oboist and musette 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 Parisian audiences. Between 1737 and 1751 Madame Boivin and 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 Chédeville turned their hands to composing 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 1990 Philippe Lescat unearthed an illuminating document dated 1749 that clarified once and for all the hitherto controversial attribution of the famous Op.13 Il 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 read as follows: IL PASTOR FIDO, | Sonates, | POUR | La Musette, Viele, Flûte, Hautbois, Violon, | Avec la Basse Continüe. | DEL SIG.R | ANTONIO VIVALDI. | Opera XIII. | prix en blanc 6.It [decorative emblem] | A PARIS | Chez M.e Boivin M.de rue S.t Honoré à la Règle d'Or. | Avec Privilège 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 Chédeville 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.

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 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 decadent 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, by means of 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 canal to hear music with great ardor 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 exquisite grace equal to the composer's better-known violin sonatas. Indeed, one might even dare to suggest that this unsurpassed model influenced Vivaldi in his violin writing. The continuo: similarly, provides not only support but also an ideal "sonorous carpet" which exalts the expressive resources of the principal line.

The sonata in Bb Major for bassoon in actuality belongs to the series of six sonatas for violoncello and continuo, and is fortunately preserved in two manuscript copies, in the Bibliotheque Nationale in Paris and in the Naples conservatory, respectively. In addition, there exists a printed edition published by Leclerc and Boivin in Paris in 1740. The artistic decision was made to entrust this performance to the bassoon in order to offer the listener an example of the cantabile and melancholic writing, which pervades the entire sonata together with the brilliance of the allegro

movements. Together, they bring into focus the expressive uniqueness of the bassoon whose flexibility allows it to assume an efficacious solo role as well as to sustain the continuo with equal adherence to Vivaldi's writing. Once again, Vivaldi masterfully exploits the expressive potentials of this instrument, so dear to this composer from the Veneto. The sonata for flute, bassoon and continuo is the only work composed by Vivaldi for these forces. The manuscript is held in the Biblioteca Nazionale in Turin, and the perfect balance between cantabile episodes and moments of great virtuosity leads one to suppose it was composed for two performers of exceptional talent. Indeed, once again the words of De Brosses come to our aid, clarifying that at the Ospedale della Pietà "... they play the violin, flute, organ, oboe, violoncello, and bassoon; in short, there is no instrument, no matter how large, which can frighten them."

Thus, this work, written in the typical form of the church sonata in four movements, opens with a cantabile dialogue based on a dotted rhythm in French style. The flute chisels refined arabesques and converses with the bassoon, who speaks in the tenor register and thus gives an efficacious airiness to the entire work. The very regular allegro which follows deals with a series of episodes, which are closely tied to one another. The result is a continuous performance without interruption wherein the rhythmic binary and ternary elements alternate with great vivacity. A sort of competition arises among the performers in which the articulation of staccato and legato notes is greatly varied and skilfully connected. The third movement is an inventive aria for flute solo, which unfolds, in an unrestrained cantabile melody to which Vivaldi dedicates himself wholeheartedly, relegating the bassoon to the role of ostinato bass, a treatment which incomparably exalts the expressive contrast. The last movement, in ternary meter, offers another precious example of melodic-rhythmic unity, which is quite unique. At certain moments one seems to 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 *Con.to del Vivaldi a Flauto, Aulois 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 efficacious spirit 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 best 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 skilfully 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 the flute, immediately reprised by 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.

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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 Barshai 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 – without sacrificing the magnificently resonant acoustics (7-second echo) of the churches in which she played. Ms. Barshai has also taken up the Baroque tradition herself and prepared an organ arrangement of Bach's Concerto for Four Harpsichords and Orchestra (BWV1065), which was itself a transcription of Vivaldi's Concerto for Four Violins and Orchestra (Op. 3, No.10). She describes the feeling of

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)

CD51-53

Il Teuzzone RV736

An unpublished ‘Chinese’ Vivaldi

During the carnival season op 1719, *Il Teuzzone* was staged at the Teatro Arciducal in Mantua. This was the twelfth opera by Antonio Vivaldi (the number is approximate). Following closely the disastrous Spanish war of succession, the ancient Gonzaga duchy and its splendid capital found itself under the domination of the emperor of Germany, who installed there as his plenipotentiary military governor the prince Philipp of Hessen-Darmstadt. The prince, however, was no common soldier but rather a man of noble descent who, as a cadet, was encouraged to pursue a military career, though without renouncing his love for literature and the arts. In 1718 he called Vivaldi to his court, and the composer provided his patron with concertos, cantatas, serenatas and started to refer to himself as the prince’s maestro di cappella da camera. It was to Prince Philipp that Vivaldi dedicated the Mantuan version of *Il Teuzzone*, that is to say, the reworking, prepared for the occasion, of a successful libretto by the court poet Apostolo Zeno (no less than 16 musical settings or staged productions are recorded between 1706 and 1753). The crux of the plot is political: the widowed empress Zidiana conspires to usurp the throne of China from her stepson Teuzzone. This story is, needless to say, paralleled by amorous twists which, after a multitude of sighs 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 Halde), the fashion of the chinoiserie 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 pottery makers of Saxony or Capodimonte, the architects and decorators of Munich, the silversmiths of London, 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 scordati, the heroes 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 indignant), duets and grand concertato scenes highlighted by the weighty commentary of the chorus. Yet in doing so – and here lies the uniqueness of this work – 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 pure spectacle, 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 Troncone’s 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, she continues to lead on with false promises two former suitors, the general Sivenio and the prime minister Cino, in order to take advantage of their assistance in her ascendance to power. These two men, however, devise a coup d’état of their own: by falsifying Troncone’s will, they will be able to exclude Teuzzone, who mistrusts them, from the succession, and Cino will ascend to the throne as Zidiana’s husband. The mastermind behind this plot is Sivenio, who in truth hopes later to take the place of his colleague/rival once Teuzzone, the primary obstacle to both men, has been eliminated. In the cemetery, where the funeral procession for the departed sovereign is about to arrive, Teuzzone and his fiancée Zelinda, a Tartar princess, renew their vows of love and fidelity. As soon as he has been officially declared emperor, Teuzzone will marry her. Meanwhile, however, she hides herself nearby in order to watch the events. After the ceremony, Cino and Sivenio disclose their plans to Zidiana, and she in turn pretends to concur. Troncone’s false testament is read before the people assembled. Zidiana takes the throne and everyone swears allegiance to her, with the exception of Teuzzone, who publicly denounces the deception and departs, threatening vengeance. Zidiana orders the guards to arrest him and put him to death, but Zelinda rises to his defence, invoking her own position as priestess to the high God Amida. Zidiana backs down and, after having taken appropriate steps to strengthen her power, orders that the prince be followed in order to prevent any hostile manoeuvres. She secretly promises her love to both

Cino and Sivenio in exchange for their political support. Later though, in a private conversation with Zelinda, Zidiana implores her to act as an intermediary with Teuzzone: the empress does not, in fact, desire his death, but rather hopes to put him on the throne at her side. The princess, though understandably upset by this news, conceals her own jealousy.

Act II

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 empress, 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 III

Cino, although suffering some remorse for his actions, is now confident of the proximity of Teuzzone’s death and his own royal wedding with Zidiana, but his reverie is cut short by Zelinda, who apprises him of Sivenio’s deception. The latter arrives at the very moment, and the two xaccomplices immediately engage in a furious duel. At the sound of arms, Zidiana rushes in and attempts to calm the two rivals with a surprising proposal: since the rulers of the Celestial Empire have always been allowed more than one wife, she too will indulge in this royal prerogative by taking them both as her husbands. Cino, confused and bitter, is too weak to react, but the more astute Sivenio pretends to adhere willingly to this solution, while continuing to act freely. His true goal is, in fact, absolute power and to this end he declares himself willing to override any moral obstacles, including his loyalty to the memory of Troncone, his long friendship with Cino, and even his love for Zidiana if necessary. In his dark underground prison, Teuzzone refuses Zelinda’s entreaties and Zidiana’s last offers, choosing death instead. Believing that she was betrayed by Zelinda, the empress condemns her to share Teuzzone’s fate: both will be slain as human sacrifices during the solemn rite of Spring which commemorates the creation of the world. But at the apex of the ceremony, when all preparations for the executions have been completed, Cino intervenes. Pretending to want to pronounce the death sentence himself, 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.

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Translation: Candace Smith

CD54+55

Ottone in villa RV729

Vivaldi and Vicenza

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 navale* 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 orphanage conservatories for girls in Venice. At first he was employed as a violin teacher, then of 'viola all'inglese', 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 *La vittoria 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 success in Vicenza, 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 Faccioli, 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 Mossi (Decio). None of the singers was of the first rank, although Diana Civo, the 'vertuosa di Venezia' would later be engaged by the leading Italian theatres, in Munich and most notably in Handel's company at the King's Theatre in London. The soprano 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 violette, 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's final aria (Act Three, Scene 4), Vivaldi wrote an obbligato violin part. 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 violins 'four visitors, that is, Sig. Antonio Vivaldi, *maestro de' concerti* at the Pietà in Venice, his father and two other violinists of his company, the excellent Sig. Gaetano [Meneghetti] of Vicenza, and his pupil Bartoletti', 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 by Andrea Palladio and inaugurated in 1585 (the location for this recording), did not count. This was partly because it did not have its own theatrical season, but more importantly because it was now exclusively reserved for meetings of academies and celebrations and receptions in honour of illustrious visitors to the city. The first public theatre in Vicenza, the Teatro delle Garzerie, opened in 1630. After being modified into a theatre in the Italian horseshoe shape in 1655, it burned down in 1683, before being rebuilt on the same site and inaugurated, as the Teatro di Piazza, in 1689. In 1771, the now old and crumbling Teatro di Piazza was acquired by a group of nobles who made use of its licence to build the new Teatro Eretenio in 1779, and this opened in 1789 with Cimarosa's *L'Olimpiade*. This remained the city's principal theatre until its destruction during the Second World War from Anglo-American bombing in 1944. The city's second theatre, the Teatro Tornieri, opened shortly after the Teatro delle Garzerie. It also burned down in the

same year (1683) and was raised from the ashes by four Vicenza nobles in 1711. 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 villa*, performed at the Teatro delle Grazie on 17 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, *Artabano re 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 loves 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 weighty 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 gullible 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 thought 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 disapproves of the many love-affairs that she is 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 is 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 snatches 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 betrayed 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 relationship 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 aria the Emperor declares that neither throne nor empire matter to him as long as he can 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 when 'Ostilio' appears, she directs in alternation 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 summon 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 reveals himself to be the betrayed Tullia. In her proper guise, Tullia now speaks up for Cleonilla's innocence and accuses Caio of being the real traitor. All are amazed, although Ottone recovers his composure with surprising rapidity, expressing his desire to see Caio and Tullia married, and asking for Cleonilla's forgiveness. The opera ends with an ensemble of general rejoicing.

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Translation: Kenneth Chalmers

CD56+57

Juditha Triumphans

"... [to] the noble Venetian Republic, where Italian liberty has been preserved from its inception to this day, and may God preserve it until the end of time." With this patriotic proclamation, Vivaldi concluded the dedication of his opera *Adelaide* in 1735, bearing forceful witness to a passionate attachment to that Venice which, though weakened and politically influential, continued to dwell in the aura of past glories. Pride in its ability to triumph over the terrible Turkish threat, thanks to its superior means and intelligence, had long accompanied the history of the small but pugnacious republic. Beginning with the victory at Lepanto in 1571, nonetheless, the myth of Venetian invincibility had begun to crack under repeated military reversals and the continuous changes in European alliances. The last (relatively speaking) triumph of the Venetian fleet against the ever-less-frightful Turks provided the occasion for the last wholehearted rhetorical and patriotic celebration for the Venetians: the capture of the besieged island of Corfù, which Vivaldi commemorated allegorically in his oratorio, *Juditha Triumphans*. 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 timely 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 / Praesens est Bellum; Saeviminantur & hostes: / ADRIA JUDITHA est, & social ABRA FIDES / Bethulia ECCLESIA, OZIAS summusque Sacerdos, / Christiadam 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: *Gaude felix Bethulia laetare / consolare urbs nimis afflicta / Coelo amata est fortunata / inter hostes semper invicta. / Ita decreto aeterno / Veneti maris urbem / involatam discerno. / Sic in Asia Holoferni impio tyranno / Urbs virgo gratia Dei semper munita / erit nova Juditha.* Thus the biblical-and somewhat risqué-tale of Judith and Holofernes offers the literary material for a daring political statement: Bethulia/Corfù, besieged by a Holofernes/Alì Pascia, 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 magnificence 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 theorbos, five viola da gambas, 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 *Moses Deus Pharaonis*, performed at the Pietà in 1714, called for equally colorful forces. The libretto by Cassetti, divided into two perfectly balanced parts, alternates arias and recitatives 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 mournful (*Chorus virginum psalentium in Bethulia*) and later joyous (*Chorus exultantium Virginum pro Judithae triumpho*). 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 tremulous turtledove; 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 gambas, 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 Triumphans* 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 identification of the rare instruments called for and their ancient designation. *Juditha*, with its "*Claren*", "*Salmoè*" and "*Viole all'inglese*", has often caused problems when it comes to establishing the precise meaning of these terms, and has given rise to the most fantastical bloomers. Today, we can finally be certain that the "Salmoè", or rather the chalumeau, is a single-reed instrument related to the clarinet. Similarly, the "Claren" is in fact two clarinets, also referred to by this same name in the *Concerto per la Solennità di S. Lorenzo, RV556*; they in fact make their first documented appearance in *Juditha*. As for the "*Viole all'inglese*", Michael Talbot has quite recently proved with certainty that they are none other than normal viola da gambas, instruments which had by this time fallen into disuse in Italy but had survived in the Venetian conservatories. One must recall that the Pietà was open to novelties but was also proud to possess and employ instruments which were by now rare and tied to the past, such as, for example, the psaltery. Moreover, this strong sense of tradition which ruled in the Venetian conservatories is further witnessed by the fact that in 1673 the Ospedale dei Mendicanti still owned no fewer than seven viola da gambas. Before Talbot's definitive clarification appeared, this recording had already correctly placed viola da gambas on the parts in *Juditha* calling for the "*Viole all'inglese*". The musical motivation which led Vivaldi to employ these instruments as the drama reaches its apex now appears clear: at the moment when Judith finds herself alone, facing an ultimate decision, the orchestra suddenly thins out. The strings with harpsichords and organ give way to the silvery and rarefied timbre of a quintet of unaccompanied viols. The theatrical effect is chilling. We thought it would be interesting to double the bass line with a tenor chalumeau in the aria

Noli O cara, written for oboe and obbligato organ, duplicating Vivaldi's felicitous timbre created by adding a "*Salmoè se piace*" to the forces of his youthful sonata RV779, the ideal match in ensemble and fantasy to this aria. Many arias or choruses from *Juditha* are so clearly characterized in expression or are so closely linked to the poetic text that it is practically impossible to go wrong in one's interpretative choices. And yet there exist performances of the sorrowful chorus *Mundi Rector* where the performers, influenced by the autograph indications "*Pianissimo sempre*" and "*Le voci in lontano*" (voices in the distance), have transformed this chorus, which should be sung in an Allegro tempo, into a heavy Largo. Similarly, it has escaped the notice of previous interpreters that the "Claren" of the chorus '*Plena Nectare*' were not the sweet and sensual clarinets as we know them today, but were instead different -and at that time exceedingly rare- instruments which were played with rather hard reeds and sounded like sonorous trumpets (thus the name, derived from the term for the trumpet's upper register). Only by correctly interpreting their designation can one grasp the sense behind Vivaldi's choice to use these instruments to describe the joyous but wild frenzy of the festive Assyrian assemblage. Another brilliant use of timbre by Vivaldi is the employment of the soprano chalumeau to describe the call of the turtledove in the aria *Veni, veni, me sequere fida*. It is clear that the pulsating sixteenth notes used to express the anxiety and inner agitation of the heroine call for an Andante tempo, and thus, in order to better express this clear characterization, the dotted notes of the chalumeau must be played with a tighter rhythm than are actually notated. The autograph score of *Juditha* contains the arias *Matrona inimica* and *O servi volate* in two different keys, evidence of a second performance of the opera in which a different singer played the role of Vagaus. The two second versions were written "*per la Sig. ra Barbara*" and the change in writing style demonstrates that this new soprano possessed virtuosic gifts such as to encourage Vivaldi to compose fresher and more brilliant music than in the first version. In this scholarly edition, I have thus chosen to restore this second version. Though this choice results in the loss of the curious effect created by four theorbos which accompany the first version of *Matrona inimica*, it is nonetheless more successful musically. Finally, the theory that *Juditha* should open with a sinfonia or instrumental introduction (supposedly lost) seems to us completely unfounded. It is true that in theatrical works the sinfonias migrated easily from one opera to the next, and that though today no such sinfonia appears in the score, one would nevertheless have been performed. The same cannot be said, however, for the oratorio, especially if it opens with an instrumental/choral *incipit* as weighty and completely introductory as the one here. The recent and unsuccessful attempts to glue a spurious sinfonia (often stolen from instrumental works dating from later periods) onto this balanced score have further demonstrated that the only possible opening of *Juditha* is the triumphal prelude of trumpets and timpani diligently written by Vivaldi.

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translation: Candace Smith

CD58

Gloria & Magnificat

Antonio Vivaldi had been *maestro di violino* at the Ospedale della Pietà, an orphanage-conservatory for girls in Venice, for almost ten years, when the career of the *prete rosso* (red-headed priest) began to take an unexpected turn on 23 April 1713. Francesco Gasparini, *maestro di coro*, resigned on health grounds, and since his successor, Pietro Scarpari, had been only moderately successful as a composer, Vivaldi was asked to provide the church music that was required. This remained so until September 1717, when Vivaldi's first period of service at the Ospedale della Pietà came to an end. He continued to compose church music for the orphanage later on, especially during two intermediate periods in 1726 and 1739. A memorandum issued by the institution in 1710 reveals that it was part of the responsibilities of a *maestro di coro* to produce two new settings of Mass and the Vespers for Easter and the Visitation, the feast day of the patron saint, on 2 July. He was also expected to supply two motets per month as well as occasional works, e.g. for funerals, divine services in Easter Week and other purposes. Even if we assume that Vivaldi was not charged with all the church compositions required, the output of approximately 60 such works that have come down to us appears to be very modest given the usual workload of a *maestro di coro*. It is very likely that a major portion of the sacred music from his pen has been lost. This is all the more regrettable since Vivaldi displayed a special gift for ecclesiastical vocal writing. His *musica sacra* is, in the words of M. Talbot (1985), imbued with 'fervent enthusiasm, rapture and mysticism', whether it is based on a liturgical or non-liturgical text, and whether it is scored for only one vocal part, strings and basso continuo or intended for a larger ensemble with chorus. The works featured on this recording are among Vivaldi's most impressive achievements in this field. The *Gloria* in D major, RV589, written between 1713 and 1717 and made up of 12 sections, is one of Vivaldi's most extensive settings of a liturgical text. It is carefully

balanced in terms of key, metre, tempo, scoring and treatment of the orchestra. The handling of the chorus emphasises stark contrasts, ranging from homophonic pages full of tension (at times exploring the very limits of the tonal possibilities then available) to passages in the old Venetian *fugato* style. Terse episodes reminiscent of Monteverdi alternate with impassioned statements that one would not have expected before Mozart's day (e.g. 'Et in terra pax hominibus'). The solo parts reveal the influence of Vivaldi's concerto writing, and indeed the sections 'Laudamus te' (for two sopranos) and 'Qui sedes ad dexteram Patris' (for contralto) convey the impression of concerto movements provided with a text. In 'Quoniam tu solus Sanctus', the composer reverts to the opening chorus to bring his setting of the Gloria text to a formal conclusion. The work ends, however, with a fugal section entitled 'Cum Sancto Spiritu' which the composer borrowed (with some revisions) from a setting of the Gloria made in 1708 by Giovanni Maria Ruggieri, an operatic composer who enjoyed great prestige in Venice (Vivaldi had previously used the same fugue for his Gloria in D major RV588). The *Gloria* is preceded by an 'Introduzione al Gloria', an introductory piece resembling a solo motet (without a closing Alleluia movement) for soprano, strings and basso continuo and comprising two da capo arias connected by a recitative. The non-liturgical Latin text clearly refers to the Visitation, a festival of special significance for the Pietà (cf. Luke 1:29-56). The choice of the same key and the numerous thematic links existing between the two arias of the 'Introduzione' and the festive 'Gloria in excelsis Deo' suggest that *Ostro picta, armata spina* RV642 and *Gloria* RV589 were once performed together to celebrate the feast of the Visitation. Vivaldi has left several such 'Introduzioni' (RV635-642) used as vocal introductions (solo motets) to settings of *Dixit Dominus*, *Gloria* and *Miserere*. Possibly it was Vivaldi who brought the 'Introduzioni', a feature of largely unknown origin, formally into line with the solo motet. The *Magnificat*, the hymn of the Virgin Mary (Luke 1:46-55), is part of the Gospel account of the Visitation. Vivaldi's setting is available in several versions (RV610, 610a/b and 611). This masterpiece appears to have been written between 1713 and 1717. The composer revised it during the 1720s (as a version for two choirs) and went on to produce a final version for performance at the Pietà in 1739. The last setting, chosen for this recording (RV611), comprises five newly composed (concerto) arias with string accompaniment in which the best pupils of the orphanage were able to demonstrate the high musical standard of their institution. The 'Et exultavit' was composed *per l'Apollonia* (soprano), the 'Quia respexit' *per la Bolognesa* (soprano), the 'Quia fecit' *per la Chiaretta* (soprano), the 'Esurientes' *per l'Ambrosina* (tenor!) and the 'Sicut locutus est' *per l'Albetta* (contralto). The following choral sections of the RV610 version were retained without any changes: the 'Magnificat' with its stirring harmonic progressions, the poignant 'Et misericordia' with its pulsating quavers, the powerful 'Fecit potentiam' and the grandiose 'Deposuit potentes', presented in unison. In 'Suscepit Israel', Vivaldi employs a harmonically expressive idiom, whereas the closing 'Gloria' at first recalls the music of the opening section but then leads on to an elaborate 'Amen' fugato. It should be remembered that the works entrusted to the choir and orchestra of the Pietà were invariably performed by girls and women. Apparently this also applied to the lower choral parts. Johann Friedrich Reichardt noted in 1791 that there were 'some interesting tenor voices among the girls' he had heard in Venice and that they 'often produce the effect of a bass voice'.

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CD62-64

Cantatas for Soprano

It is common knowledge that Vivaldi had at his disposal some exceptional female players to perform a great deal of his instrumental works: they were the *figlie* of the Ospedale della Pietà. These girls and women included the celebrated Anna Maria dal violin, for whom Vivaldi composed concertos of dizzying difficulty, as well as the virtuoso players of the recorder and bassoon who, though anonymous today, may be considered the direct inspiration behind the extremely demanding technical requirements of the concertos written for those instruments by the Red Priest. An analysis of Vivaldi's extant cantatas shows how, in the case of this musical genre as in so many others, the composer destined his works not only to professional performers but also to talented amateurs with remarkable technical skills. The majority of the cantatas are indeed rich in ornaments, embellishments, scale passages, and all the artifice which a virtuoso singer might have possessed. We know that Vivaldi had no qualms about forcing the human voice to conform to the most unabashedly idiomatic writing for the violin and he was posthumously reproached by Tartini for this very practice. But it is also clear that such a deliberate spurring of the voice toward instrumental models must have been sanctioned and even relished by expert and gifted singers. Yet the wealth of artifice which so abounds in the most brilliant of Vivaldi's arias does not, happily, obscure the composer's equally powerful talent for pathos and anguish. A consummate manipulator of operatic sentiment, Vivaldi

demonstrates in his cantatas the ability to apportion affects with balance and efficacy; he proves himself a skilful painter of the most diverse moods, and gifted (to perhaps a greater extent than any of his contemporaries) with an electrifying passion for brilliance and temperament. 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 contralto 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/scorror 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 *terminus post quem* in 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 chromatic descending bass line whose broken-up design is both harsh and unusual: modulating immediately after the first eighth-note by means of an octave leap, there results a bold leap of an augmented octave which effectively accents the aria's underlying conceit of pain and suffering. The second part of the aria suddenly takes a different turn: a descriptive tremolo in the bass depicts the terrible fury of the tempest which rocks the metaphorical vessel of the desperate heart. The cantata *T'intendo sì mio cor* (RV668) is extant in an autograph manuscript. Vivaldi has used a modified version - we do not know by whom - of Pietro Metastasio's *Amor timido*. Composed in tripartite form (*Aria - Recitative - Aria*), the music of "T'intendo" follows the Arcadian-gallant character of the text, providing the singer with melodies of elegance and graceful virtuosity in the triplet sequences. The cantata *Aure, voi più non siete* (RV652) can be dated to Vivaldi's Mantuan period, 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 mie porpore più belle* (RV685), composed to celebrate 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 first aria of this cantata is particularly interesting in its monotony, aimed at evoking through a continuous series of eighth-notes the undulating movement of the "river" mentioned in the text. The cantata RV654, *Elvira, 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, riddled with both textual and musical corrections, together with the extremely slanted handwriting, would lead one to imagine a certain urgency in completing the work in time for a scheduled performance. The cantata, in tripartite form, opens with an aria which, though monotone in appearance, is nevertheless enchanting. Despite being set in the major mode, Vivaldi puts 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 single harmonic progression, here again Vivaldi seems to fall back intentionally - perhaps out 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 senz'alma* (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 "*Si Levi dal pensier*" (RV665), extant in an unicum manuscript copy presented today in Turin, there are autograph indications made by the composer himself which serve to arrange this composition for a contralto voice: Vivaldi probably planned to destine this work to a second 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 Veneto region: in the last aria, Clori indignantly chases away the unfaithful Daliso with the words "Vanne

sull'Adria, infido". The historical and biographical references to which this line alludes are today unclear. Nonetheless, it necessarily brings to mind the close of *Juditha Triumphans* with the words "Adria vivat et regnat in pace". Another enigmatic reference in the text is dedicated to the "concavo istromemo" with which Daliso usually performs his "soave concerto". This reference unquestionably reminds us of the great sea shell which Vivaldi used as a trumpet in his "*Conca Concerto*" (RV165), a theory supported by the Adriatic setting of the story. The cantata "*Usignoletto bello*" (RV796) has come down to us in two manuscript copies, both preserved in the Sächsische Landesbibliothek in Dresden. The recent discovery of the second manuscript (1992), written by Vivaldi's father Giambattista, has permitted the certain attribution of this work. At the same time, however, it has raised the question as to which version came first, since the copy in a German hand is in G major but the newly discovered version is in Eb Major. A comparative analysis of these two sources reveals that, while the copy by his father is more authoritative and unquestionably attributable to Vivaldi, the German version nonetheless presents the cantata in what was certainly the original key. For this reason, we have recorded the cantata here in G major. The work fits perfectly into that trite and overused Arcadian aesthetic populated by nymphs, shepherds and gentle birds who, with their song, represent metaphorically the joys and sorrows of lovers. The cantata "*Del Suo natio rigore*" (RV653) is preserved in Turin in an unicum manuscript copied again by Vivaldi's father (identified by Everett as "Scriba 4"). This manuscript contains numerous autograph comments which correct and shorten the cantata. The work, composed in four parts, is fairly difficult from a vocal standpoint and is interesting harmonically as well. The *incipit* in the bass in the first aria - like many of Vivaldi's cantatas, where the bass is never figured - raises certain doubts as to the harmonic realization. The last aria, of an agitated character, presents strict imitation (at the fourth) between the bass and the voice. Vivaldi employed this device for completely different expressive ends in the third movement of the violin concerto "*Il Riposo*" (RV270) and in the concerto for bassoon "*La Notte*" (RV501). The cantata *Tra l'erbe i zeffiri* (RV669) can be dated to 1727 or 1728, according to the research conducted by Everett into Vivaldi's copyists. The *unicum* by which the cantata has come down to us is attributable to the hand of the composer's father, Giambattista, and the paper and ruling are common to other works by Vivaldi datable to those years. This cantata opens with an extremely fresh and vivacious aria, composed in typically Vivaldian style: long sequences of repeated notes in both the bass and the voice parts, broken up by pairs of thirty-second-notes at the end of every bar, symbolize the movement of the rippling waves under the placid breezes, and give the singer an opportunity to exhibit her virtuosity. In order to highlight the freshness of the music, the bass line has been doubled on this recording by *rasgueados* by the guitar in order to give greater bite to the two thirty-second-note upbeats. The final aria, *Nel mar la navicella* gives Vivaldi another chance to try his hand at setting the descriptive text of a sea tempest and shipwrecks, as he did in the two cantatas entitled *Amor hai vinto* (RV651 and 638). Here, however, unlike the passionate word-painting of the two twin cantatas, Vivaldi chooses a rather neutral and non-descriptive setting, leaving the responsibility of communicating the agitation expressed in the text to the sequence of sixteenth-notes in the vocal part. The cantata *Il povero mio cor* (RV658) is extant in a manuscript in the hand of Vivaldi's father, with the composer's own annotations and second thoughts. The words "Cantata 7.a" and Vivaldi's many instructions for the copyist concerning changes of key would imply that this work was part of a larger collection, or was intended for one. *Il povero mio cor* is a minor masterpiece of Vivaldi's "pathetic" style: the *incipit* in the bass, with its descending leaps of a seventh and its dotted notes (dots which, in this writer's opinion, should also be applied to the eighth-notes of the anacrusis), establish a languid and sorrowful tone. The continuous suspensions on the words "piange" and "si lagna", together with the effective central harmonic progression, create a well-balanced example of Vivaldian expressivity. Diametrically opposed to this is the final aria which embodies the agitation and movement expressed by the words "Disperato, confuso, agitato": continuous syncopations, eighth-notes on the off beats, and descending arpeggios are the devices which Vivaldi, with his customary skill, employs to paint the impetuous character which also dominated his personality. The text of the cantata *Era la notte quando i suoi splendori* (RV655) rises above the banality common to much of the poetry set by Vivaldi in his cantatas. It is not that the anonymous poet of this work is more elegant or gifted than his other (equally anonymous) colleagues; it is simply the intensity of expression and its tragic character which makes of these verses an example of strong and effective drama. The afflicted lover who, in the shadowy horrors of night, wanders among the tombs looking for his deceased beloved, is without question a proto-romantic theme, which breaks away from the simplicity of a pastoral dream world eternally inhabited by breezes, songbirds, and carefree nymphs named Silvia and Eurilla. This text gives the composer the opportunity to experiment with harsh harmonies and daring modulations 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 Funebre* and the two works dedicated to the Holy Sepulchre, offers in this cantata another grand display of stylized expressivity. The cantata *Geme l'onnda 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 cerca la tortorella* (RV659) can be dated toward the end of the 1720s, and is extant in an *unicum* written in the hand of Vivaldi's father. A relatively short piece, this cantata consists of two similarly melancholy arias: the ternary meter and the pervasive chromatic themes produce a wellbalanced 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* 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" ("sorger la notte in cielo / e in tenebroso orrore / 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, rido 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 a voi, luci adorate* RV682, arranged for strings and continuo, seems to belong to Vivaldi's last Period, that is to say, after 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 "legerdemain" 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 Fourés 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.

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Translation: Candace Smith

SUNG TEXTS

CD51-53

CD1

Il Treuzzone

Musical drama by Apostolo Zeno (1706)

Music by Antonio Vivaldi (1719)

First performance: Mantua, Teatro Arciduciale, carnevale 1719

Characters:

TRONCONE, emperor of China, tenor

TEUZZONE, his son, soprano

ZIDIANA, young widow of Tronccone, alto

ZELINDA, tartar princess, alto

CINO, prime minister, soprano

SIVENIO, general, bass

EGARO, captan of the guards, alto

ARGONTE, general (tartar prince), tenor

CHOIR OF SOLDIERS, guards and people

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

1. Sinfonia

ACT I

Scene I

Campo di battaglia illuminato di notte.

Padiglione reale ove sta Tronccone ferito, appoggiato a grand'asta.

Tronccone, Cino, Sivenio

TRONCONE

2. Nostro, amici, è il trionfo. Ingo ribelle cadde, e la pace al nostro Impero è resa. Ruoti or la falce, e tronchi i miei stami vitali invida Parca: quello di mie vittorie l'ultimo è dei miei dì. Più nobil fine non poteami dal Cielo esser prescritto: s'appaluda; vissi assai, se moro invitto.

CINO

Lascia, o Signor, che su le regie piume, posta all'esame la ferita...

TRONCONE

Eh, Cino, morire in piedi un Re sol dee. Tu primo del voler nostro interprete e custode, prendi, su, questo foglio chiuso dal regio impronto. Chiamo l'erede alla corona, accresco titoli al sangue, e alla Natura applaudo. Gli da il testamento sigillato.

CINO

Bacio la man che a tanto onor m'innalza.

TRONCONE

E tu Sivenio, o primo duce del campo, al cui valor tenute di non lievi trofei son le nostr'armi, prendi: il regal sigillo nella tua man depongo, e tu lo rendi a chi dovrà le leggi impor del trono. Gli da il sigillo reale.

SIVERINO

Chino a terra la fronte, e bacio il dono.

TRONCONE

Ma già vien meno il cor, perpetua notte mi toglie il giorno, il favellar...m'è rotto. Nel nuovo erede chiedo in ultimo don la vostra fede. Muore, e si chiudono l'ali del padiglione.

Scene II

Zidiana che esce dal suo

padiglione piangendo, poi Egaro

ZIDIANA

3. Al fiero mio tormento par che pianga il ruscel, languisca il fiore. Alma mia, fra tanti affanni a che giova il lagrimar? Dopo l'impeto de' pianti ci mostriamo più costanti, e si pensi anco a regnar. *(da capo)*

EGARO

4. Reina, egli è ben giusto il tuo dolore, se perdi in un momento e regno, e sposo.

ZIDIANA

Fabbro è ognun di sua sorte: io già che seppi il diadema acquistar, saprò serbarlo.

EGARO

Nobil, ma vana speme.

ZIDIANA

Pria che fossi reina, sai che per me avvampar Sivenio e Cino.

EGARO

Di questo cielo i fermi poli.

ZIDIANA

Il foco cercò sfera maggior; nel re mio sposo alzò la fiamma e dilatò la vampa.

EGARO

Che pro? Rompono l'armi il nodo maritale.

ZIDIANA

Ed in un punto vergine, sposa, vedova già sono.

EGARO

A lasciar già vicina, asceto appena, è mal gustato il trono.

ZIDIANA

Lasciar il trono? Ah, pria mi si strappi dal sen l'anima e la vita. Caro Teuzzon, perdona se l'insidio l'onor della corona.

EGARO

Qual pietà, qual affetto!

ZIDIANA

Amo Teuzzone; il Cielo, che ben vedea quanto l'amassi, intatta mi toglie al padre e mi preserva al figlio.

EGARO

Strano amor!

ZIDIANA

Vuò regnar per regnar seco, vuò ch'egli abbia il diadema da me, non dal suo sangue, e a me frattanto servan le fiamme altrui. Cino s'inganni, Sivenio si lusinghi, e per regnar tutto si tenti alfine; l'amante in braccio e la corona al crine.

EGARO

5. Come suol la navicella tra le Sirti e la procella sospirar l'amato lido, tal si lagna il tuo bel cor. Gran nocchiero è il dio di Gnido,

ma nel mare della spene a fugar l'aure serene move i nemi reo timor. *(da capo)*

Scene III

Sivenio e Zidiana

SIVERINO

6. Ne'miei lumi, o reina, legger ben puoi la comun sorte e 'l danno.

ZIDIANA

(a parte)

Cominci da costui l'opra e l'inganno.

(forte)

Nel regio sposo, o duce, molto perdei. Pur, se convien ne'mali temprar le pene e raddolcir il pianto, sol col mio re, non mio consorte ancora, una fiamma s'è spenta ch'illustre mi rendea, ma non contenta.

SIVERINO

Ahimè, che più non lice all'amor mio a quel d'una regina alzar i vanni.

ZIDIANA

I miei voti seconda, e tua mi giuro.

SIVERINO

Come?

ZIDIANA

Serbami un trono che il Ciel mi diede, e non soffrir, se m'ami, che abbietta io serva, ove regnai sovrana. Altri m'abbi regina, tu m'abbi sposa. A che tacer? Che pensi?

SIVERINO

Non ascriver, s'io tacqui, il tacer mio a rimorso o a viltà. Facile impresa m'è una guerra svegliar dubbia e feroce; ma agli estremi rimedi tardi s'accorra, e giovani tentar vie più sicure e men crudeli.

ZIDIANA

Quai fien queste?

SIVERINO

Conviene Cino anche trar nelle tue parti.

ZIDIANA

Egli arde per me d'amore.

SIVERINO

E per Teuzzon di sdegno.

ZIDIANA

L'odio dunque l'irriti.

SIVERINO

E l'amor lo lusinghi, o mia regina.

ZIDIANA

Mal può, perché ben ama, gli affetti simular l'anima mia.

SIVERINO

La prim'arte in chi regna il finger sia.

ZIDIANA

Fingasi, se ti piace; e tu con Cino primo l'opra disponi, offri, prometti. Io, poco avvezza, intanto seguirò l'arti; ma te sol, mio caro, tutta fida, amorosa,

sposo e re abbraccerò, regina e sposa.

7. Tu, mio vezzoso,
diletto sposo,
mi sii fedele,
e son contenta.
Mio sia quel core,
e del nemico
destin crudele
l'ira e il furore
non mi spaventa.
(da 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
Impegno
nel segreto il mio onor. Parla, t'ascolto.

SIVERINO
Del re l'infausta morte
è periglio comun: molti e molti anni
noi regnammo con lui. Teuzzon, suo figlio,
ci riguardò come nemici, e in noi
a gran colpa impudò l'amor del padre.

CINO
E' vero; ma impotente è l'odio nostro.

SIVERINO
Siegui i miei voti, e preveniamo i mali.

CINO
Ne addita il modo.

SIVERINO
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
che lo confermi, in chiare note espresso,
il real testamento, e che deporsi
deggia in sua mano il regio impronto; or ambi
Troncon morendo a nostra fè commise.
D'ambi a nostro piacer possiam disporre,
e tor con arte il regno
a chi per noi tutto è livore e sdegno.

CINO
Ma come il foglio aprir, come il real[e]
carattere mentirne?

SIVERINO
Consenti all'opra, e n'assicuro i mezzi.

CINO
In chi cadranno i nostri voti?

SIVERINO
In quella
che del tuo amor fu meta.

CINO
Nella regina?

SIVERINO
Appunto.
Poi farò sì che del favor eccelso
ella il premio ti renda in farti sposo.

CINO
(a parte)

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 frode e core
fiera beltà;
e s'egli prega,
pregando lega
la crudeltà.
Di quel nemico
trionferà
fè lusinghiera
non più sincera,
dando l'assalto
con cuor di smalto
che fingerà.
(da capo)

Scene V
Cino solo

CINO
10. Innocenza, ragion, vorrei che ancora
in quest'alma regnaste;
ma s'ora deggio in sacrificio offrirvi
l'ambizion, l'amore e la vendetta,
perdonatemi pur: mi sono a core,
più che i vostri trofei, le mie ruine,
e mi siete tiranne, e non regine.
Taci per poco ancora,
ingrato cor spietato,
e lascia che favelli
di fido amante il cor.
Al bel che t'innamora
ritornerai costante,
tanto più grato amante
quanto più traditor.
(da capo)

Scene VI
Luogo de' sepolcri.
Teuzzone, poi Zelinda con seguito

TEUZZONE
11. Ove giro il mesto sguardo
trovo pena e trovo orrore.
Zelinda, oh Dio, Zelinda,
tanto in vano aspettata
e tanto sospirata,
pur qui ti rivedrò. Sei lune, e sei
corsero già dal giorno
che nel tartaro cielo io ti lasciai.
Vieni, che qui doglioso,
sposa e amante t'attendo, amante e sposo.

ZELINDA
O sposo, o dolce
di quest'alma fedele unica speme;
o felice momento
che dilegui il mio affanno e il mio spavento.

TEUZZONE/ ZELINDA
(a due)
Lega pietoso amore
con bel nodo alma ad alma, e core a core.

ZELINDA
Ma qual dolor v'ha, che non lascia intero
alla tua gioia il corso?

TEUZZONE
Negar nol so: il Genitor mi tolse
empia immatura morte: ah, tu perdona
s'ora divide i suoi tributi il ciglio
tra gl'uffici d'amante e quel di figlio.

ZELINDA
Del tuo duol degno è il padre.

TEUZZONE
Or or con sacra
pompa verrà qui alla sua tomba il regno
per onorarne il funeral primiero.

ZELINDA
Io, se v' assenti, ad ogni sguardo ignota
ne osserverò la strana pompa e 'l rito.

TEUZZONE
Poi, quando alzato m'abbia
al comando sovrano
col pubblico voler quello del padre,
vieni sposa, ed acc्रेसi
del fausto dì col tuo bel volto i rai.
In offrirti le porpore...

ZELINDA
Eh, Teuzzone;
tutto, tutto il mio orgoglio
è regnar sul tuo cor, non sul tuo soglio.

Scene VII
Teuzzone, Zidiana, Cino, Sivenio, Egaro
Popoli e soldati cinesi dalla città con insegne
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'ostro...

EGARO
Io d'oro...

SIVERINO
...spargo la vampa...

EGARO
e il sacrificio onoro.

CORO:
Da gl'Elisi ove posate
risorgete, alme reali,
e il maggior de' vostri figli,
ombre avite, ombre immortali,
d'onorar non vi sdegnate.

Scene VIII
Zidiana, Sivenio e Cino

SIVERINO
(piano, a Zidiana)
13. D'arte e d'inganno ecco, reina, il tempo.

ZIDIANA

(piano, a Sivenio)
Ma te non turbi intanto
un geloso timor. Già sai ch'io fingo.

CINO

(a parte)
Siete in porto, o miei voti,
se l'aureo scettro e il caro bene io stringo.

ZIDIANA

Cino, l'amor, con cui m'è gloria al fine
ricompensar tua fede,
io non vorrei che interpretassi a fasto.
Ragion mi move ad accettar la destra
che mi ferma sul trono.
Godrò d'esser regina
per esser tua. Da quel poter, cui piacque
innalzarmi agli Dei,
cader senza tua colpa io non potrei.

CINO

Per una sorte onde m'invidii il Cielo
non ricuso cimenti;
o cadrò esangue, o tu sarai reina.

ZIDIANA

Oh, come dolce allora
fia l'abbracciarti!

SIVERINO

(piano, a Zidiana)
O Dio, troppo amorosa
seco favelli.

ZIDIANA

(piano, a Sivenio)
E' tutto inganno, il sai.

CINO

Miglior sorte in amor chi può aver mai?

ZIDIANA

Più non s'indugi; andiamo, o Prence, e svelto
cada di mano al fier Teuzzon lo scettro.

SIVERINO

Lascia ch'io teco adempia
il dover di vassallo.

CINO

Anzi d'amico.

SIVERINO

Mio re t'adoro.

CINO

In amistà t'abbraccio.

ZIDIANA

(a parte)
E due cori così prendo ad un laccio.
(a Cino)

14. Sarò tua, regina e sposa.

(a Sivenio)

Non temere, ch'io l'inganno.

(a parte)

So ben io qual fa per me.

(a Cino)

Ama pur, bocca amorosa

(a Sivenio)

Sebben fingo, io non l'adoro;

(a parte)

ma se fingo so perché.

(da capo)

Scene IX

Zelinda sola

ZELINDA

15. Udite, o Cieli, udite; e che far posso,

donna sola e straniera in tal periglio?

Suggeritemi, o Dei, forza e consiglio.

Per non solite vie tentar conviene
la comune salute.

Miei fidi, si taccia

la sorte mia; voi nella reggia il passo,
cauti e occulti v'aprite. Ove fia d'uopo,
al vostro braccio avrò ricorso. Argonte
solo mi segua ove m'inspira il Cielo,
e verran meco ardir, costanza e zelo.
Partono i soldati e resta uno.

La timida cervetta,
che fugge il cacciatore,
va errando per timor
per la foresta.

Tal io colma d'affanni,
in mezzo a tanti inganni
errando vado ognor,
confusa dal timor
che il sen m'infesta.

(da capo)

Scene X

*Anfiteatro preparato per la dichiarazione
del nuovo imperatore,
con trono reale, popolo spettatore e sedili.
Zidiana, Teuzzone, Cino, Sivenio ed Egaro.
Popolo e soldati*

SIVERINO

16. Pria che del morto re l'alto si spieghi
voler sul nuovo erede,
serbar le prische leggi ognun qui giuri.

ZIDIANA

Alma bella che vedi il mio core,
sarà eterna la fè che prometto.

TEUZZONE

Anche estinto, mio padre diletto,
m'avrai figlio d'ossequio e d'amore.

SIVERINO

Col mio labbro giura il campo.

CINO

Giura Cino, e giura il regno.

(vanno a sedere)

Questo, o principi, o duci,
chiuso dal regio impronto,
è del morto Troncon l'alto decreto;
gia l'apro e leggo, udite:

(legge)

"Noi, della Cina imperator, Troncone,
vogliamo - e serva di destin la legge -
che dopo noi sovra il Cinese impero
passi la nostra autorità sovrana
in chi n'ha la virtù. Regni Zidiana.

TEUZZONE

(si leva con impeto)

Zidiana?

CINO

A chiare note,
leggi, Troncone ei stesso scrisse.

TEUZZONE

Il padre?
...Regni Zidiana.

SIVERINO

Ed a Zidiana, o prence,
è supremo voler ch'io porga il sacro
riverito sigillo.
Ubbidisco, o regina, e adoro il cenno.

CORO:

Viva Zidiana, viva.
Zidiana scende sul trono.

ZIDIANA

Cinesi, i re temuti
non fa il sesso, ma il core.
Norma delle mie leggi
sarà il pubblico bene. A' vostri sonni
veglieran le mie cure;
pia, giusta, e tale insomma
che non abbia a pentirsi
del suo amor, di sua scelta, il re mio sposo.
Cercherò sol nel vostro il mio riposo.

EGARO

Magnanimi pensieri!

CINO

Io primo in grado
gl'altri precedo, e voi,
gran ministri del regno,
meo giurate e vassallaggio, e fede.

EGARO

Siegua l'invito, e l'umil bacio imprimo.

SIVERINO

Dell'armi io primo duce
rendo a' minori esempio,
e in bacio riverente il giusto adempio.

CINO

(a Teuzzone)

Principe, a che più tardi?
Suddito della legge
tu pur nascesti; a giurar vieni, e vieni...

TEUZZONE

Che vassallo? Che fede?
Cinesi, i Numi invoco,
di quel trono usurpato alme custodi,
che voi siete ingannati ed io tradito.
In che errai? Quando offesi
la chiarezza del sangue,
l'amor paterno e le speranze vostre?
Ah, che solo m'esclude
l'altrui perfidia; e ch'io lo soffra? E voi
lo soffrirete? Il Cielo,
protettor di ragione e d'innocenza,
meo sarà, meco sarà virtude,
meo ardir, meco fè.
Chi del giusto è amator segua il suo re.
17. Come fra' turbini
scendono i fulmini,
fra le stragi e le ruine
sul tuo crine
questa spada, empio ribelle,
tutta sdegno piomberà.
E l'orgoglio,
atterrato a' piè del soglio,
le mie glorie segnerà.
(da capo)

Scene XI

Zidiana, Cino, Sivenio ed Egaro

CINO

18. Custodi, il contumace
s'arresti, anzi s'uccida.

ZIDIANA

S'uccida?

SIVERINO

Sì, che puote
esser reo di più mali
l'indugio del comando.

ZIDIANA

O Dei!

EGARO

Regina,
vacilla il tuo destin s'egli non cade.

SIVERINO

Il tuo primo periglio è la pietade.
Ite 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 osi cotanto,
non so se d'ira o da follia sospinta,
parla: chi sei?

ZELINDA

Tal sono,
che risponder non degno ad uom sì iniquo.

SIVERINO

Non la esenti al castigo
il poco senno, il debil sesso. A forza
tosto...

ZELINDA

Guardami, e temi
d'offender nel mio seno
le Deità più sacre. Io, che ad Amida
son vergine diletta,
tutto so, tutto vedo, e l'opra mia
quasi raggio del sol vien di là sopra.

SIVERINO

In van...

ZIDIANA

Sivenio, il Cielo
mai non si tenti, e in chi i doni ne vanta
si rispetti l'audacia anche del vanto.
Vanne, ed a me costanti
tu del campo fedel conferma i voti.
Della reggia in difesa
Egaro vegli. Cino,
tu osserva il prence, e quanto
egli tenta previeni; indi le pompe
di questo giorno a noi sì sacro, in cui
nacque col maggio il mondo,
sia tua cura dispor. La comun pace
e me stessa confido al vostro affetto.

EGARO

Ubbidirò qual deggio.

CINO

Pria che la fè mancherà l'alma in petto.
20. Mi va scherzando in sen
un placido seren
che mi lusinga il cor,
e mi consola.
Già certo, il mio goder
fa bello il mio piacer,
e tutto il mio timor
all'alma invola.
(da capo)

ZIDIANA

21. Sivenio, in te confido
la più forte ragion di mie speranze,

ché quanto caro sei, tanto sei fido.

SIVERINO

22. Non paventa giammai le cadute
chi, fedele seguace d'amore,
vanta in petto coraggio e valor.
E se cade, cadendo da forte,
l'avversa sua sorte
incontra con fasto,
né [mai] teme di morte l'orror.
(da 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.

ZIDIANA

Ah, che dentro di noi
freme il nostro tiranno.

ZELINDA

Ragione imperi, ed il tiranno è vinto.

ZIDIANA

Impotente ragion!

ZELINDA

Sì, dove il cieco
desio di dominar regge a sua voglia.

ZIDIANA

O il tutto non intendi, o il peggio taci
di mia viltà.

ZELINDA

Quando gli errori in parte
dissimulo d'un core,
assolvo il volto tuo da un gran rossore.

ZIDIANA

Ah, sii pietosa, o donna,
come sei saggia: vanne,
và, ten priego, a Teuzzon; digli che alfine
l'ire deponga, digli
che non ricusi in dono
ciò che in retaggio ei chiede.
Regni, ma per me regni, e l'abbia a grado.

ZELINDA

Che?

ZIDIANA

Renda...

ZELINDA

Siegui!

ZIDIANA

Amor, Zidiana, il regno.
Ohimè...

ZELINDA

Taci e sospiri?

ZIDIANA

(a parte)
O silenzio, o sospiro
vergognoso e loquace!
Và, digli... Ah, che assai dissi!
S'intende un cor, quando sospira e tace.

Scene XIV

Zelinda sola

ZELINDA

Mio core, io non m'inganno; una rivale
scopro nella regina,
né mai con pace una rival si trova.
Ma non sarei sì amante
se non fossi gelosa. In traccia io vado
del mio Teuzzon. Lontano
dai cari lacci onde m'avvinse amore
non sa vivere il core.
24. Ti sento, sì ti sento
a palpitar mi in sen,
speranza lusinghiera.
E dice al mesto cor:
qual rapido balen
cangerà il tuo martor;
costante spera.
(da capo)

CD2

ACT II

Scene I

Sala.

TEUZZONE

con soldati

TEUZZONE

1. Di trombe guerriere
al fiero fragore
si mostri, 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
cadere al fasto i mal rapiti allori.
Andiam: più che al cimento
vi fo scorta al trionfo. Al vostro zelo
la ragione combatte e serve il Cielo.

Scene II

Zelinda e Teuzzone

ZELINDA

2. Ove, o prence, fra l'armi?

TEUZZONE

O Dei! Zelinda?

ZELINDA

Senza me dove, o sposo?

TEUZZONE

A vincere o morire. Addio, mia cara.

ZELINDA

Ferma, ché se vuoi regno io te l'arresco;
se morte, ho core anch'io per morir teco.

TEUZZONE

Non far co' tuoi timori
sì funesti presagi a' miei trionfi.

ZELINDA

Qual trionfi t'ingingi,
debole, e contro tanti?

TEUZZONE

E che! Vuoi tu che ceda?

ZELINDA

Non è ceder vendette il maturarle.

TEUZZONE

Un empio è mezzo vinto.

ZELINDA

Egli è più da temer, ché alla vittoria
se non giova la forza, usa l'inganno.

TEUZZONE

Ed il Cielo?

ZELINDA

Non sempre
la parte ch'è più giusta è la più forte.

TEUZZONE

Ma un'ignobile 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, poichè nulla
ti rimuove dall'armi, almen permetti
che anche pugnino teco
i Tartari miei 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.
Per soffrir l'armi e per vibrarle in campo
avrò vigore anch'io,
o prenderlo saprò dall'amor mio.

TEUZZONE

Eh, mia cara, non sono
per quel tenero sen l'armi che chiedi.
Argonte ti rimanga. Il mio destino
non è ben certo, e se nel Cielo è forse
stabilito ch'io cada,
ti riconduca al padre e ti consoli.

ZELINDA

E mi credi sì vil, che alla tua tomba
sopravviver potessi?

TEUZZONE

Lascia i tristi presagi, e dammi, o cara,
un addio men funesto.

ZELINDA

Il cor si spezza.
Mio caro, ah! Non fia questo,
Cieli, se v'è pietà, l'ultimo amplesso.

TEUZZONE

No, mio ben, nol sarà. Tu resta, io vado;
tu a combatter coi voti, ed io con l'armi.
O tornerò con la corona in fronte
più degno ad abbracciarti,
o, di questa già scarco inutil salma,
verrò spirito amoroso
a cercar nel tuo volto il mio riposo.
3. Tornerò, pupille belle,
sposo, amante, a rimirarvi.
E se vuol la morte mia
del destin la tirannia,
verrò in ombra a consolarvi.
(da capo)

Scene III

Zelinda sola

ZELINDA

Parte il mio sposo? Oh Dio!
Io più nol rivedrò? Già d'ogni intorno
mi s'affollano orrori. Udir già parmi
il fiero suon dell'armi:
miro l'ire, le stragi, e miro - oh Dio! -
tutto piaghe languir l'amato bene.
Teuzzon, ferma; deh, ferma!
Dove vai? Dove sei?
Deh, ti movi a pietà de' pianti miei.
4. Un'aura lusinghiera
mi va dicendo: spera,

ché forse tornerà

la calma al core.
Talor d'iniqua sorte
contro d'un petto forte
non val la crudeltà
d'empio rigore.
(da capo)

Scene IV

*Reggia.
Zidiana con guardie*

ZIDIANA

5. Teuzzon vuol armi ed ire? All'ire, all'armi!
Questa è forse la via
di piacere al crudele: l'esser crudele.
Miei fidi, ite là, dove
più feroce è la pugna.
Teuzzon cercate, in lui volgete i passi;
piagatelo, uccidetelo... Ah no, tanto
viver se li consente,
ch'io giunga a dirli ingrato, ed ei mi senta.

Scene V

Zelinda e Zidiana

ZELINDA

6. Regina, a te mi guida...

ZIDIANA

Dimmi, piace all'ingrato
forse più del mio scettro e del mio core
il cimento e l'orrore?

ZELINDA

Che le dirò?

ZIDIANA

Libera parla, esponi
com'ei ti ricevè, che fè, che disse?
Non tacer ciò che serve ad irritarmi.

ZELINDA

Teuzzon...

ZIDIANA

...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.

ZIDIANA

Tuoi detti attendo.

ZELINDA

(a parte)
Giovì il mentir.
(forte:)
Per tuo comando, in traccia
fui di Teuzzon, ma giunsi
ch'era accesa la mischia, e il vidi - ah! - tinto
non so se del suo sangue, o dell'altrui.

ZIDIANA

Né gli esponesti allora...

ZELINDA

Come potea vergine imbelles aprirsi
fra le stragi il sentier? Parlar d'amore
ove Marte fremea? Misero prence!
Cinto il lasciai di cento ferri e cento,
oggetto di pietade e di spavento.

Scene VI

Egaro e dette

EGARO

7. Mia sovrana, ai tuoi voti
propizio è il cielo; or sei regina, hai vinto.

ZELINDA

Ma del prence che avvenne?

ZIDIANA

Che di Teuzzon?

ZELINDA

Morto egli è forse?

EGARO

Ei vive,
ma volte in lui l'armi, le forze e l'ire,
gli tolgon le difese, e non l'ardire.

ZELINDA

Cadrà se tardi... Ah, nol soffrir...

ZIDIANA

Vi sento,
teneri affetti. Egaro,
và, riedi al campo, i cenni miei vi reca:
salvisi il prence, e basti
ch'ei prigioniero al mio poter si renda;
così pietà m'impone.

EGARO

(piano a Zidiana)
E non amore?

ZIDIANA

(piano ad Egaro)
Tu l'arcano ne sai, salva il mio core.

EGARO

Parto veloce.

Scene VII

Zidiana e Zelinda

ZIDIANA

8. Amica,
qual pietà per Teuzzon, qual turbamento?

ZELINDA

Nella sua morte il tuo dolor pavento.

ZIDIANA

E credi tu che al fine
ceda l'alma orgogliosa a' miei desiri?

ZELINDA

Vuoi ch'io libera parli e senza inganno?

ZIDIANA

Sì, ten priego.

ZELINDA

Il suo core
non è facil trofeo, Zelinda il tiene;
Zelinda, a cui gran tempo
diè nel tartaro ciel fede di sposa.

ZIDIANA

E sprezzata sarò per altra amante?

ZELINDA

Lo vinceranno i tuoi
favori eccelsi e il suo destin presente;
non disperare: amore
per sentiero di pene
guida i seguaci suoi,
e quanto più bramato,
tanto è più grato ancor d'un core il dono.
(a parte)
Se mi tradisce, ah!, che di morte io sono.

Scene VIII

Egaro e Zidiana

EGARO

9. Sospese 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
donerà calma al core,
se ti mostri costante
e non ingrata.
(da capo)

Scene IX

Zidiana, Sivenio e Cino

ZIDIANA

11. Mercè al vostro valor, che su la fronte
mi fermò la corona, oggi alla mia
felicità nulla più manca, o duci.

SIVERINO

Mancavi ancor la miglior gemma, e questa,
questa sarà...

CINO

Che?

SIVERINO

Di Teuzzon la testa.

ZIDIANA

La testa sua?

SIVERINO

Tu impallidisci e tremi?

ZIDIANA

Fregio della vittoria è la clemenza.

SIVERINO

Clemenza intempestiva
toglier ci può della vittoria il frutto.

ZIDIANA

Lui prigionier temer si dee?

SIVERINO

Si dee
la sua vita temer, la sua sciagura.

CINO

V'assento anch'io, ma si maturi il colpo.

SIVERINO

Nuoce all'opera talor lungo consiglio,
ed il lento riguardo è un gran pericolo.

ZIDIANA

Orsù, mi rendo: mora,
mora Teuzzon, ma giusta sembri al regno
la man che lo condanna:
le sue colpe all'esame
pongansi omai; legge le pesi, e dia
la sentenza fatal ragion, non odio.
Giudici voi ne siate, e il gran decreto
poi la destra real segni e soscriva.

SIVERINO

Sì, giudicato ei mora.

ZIDIANA

(a parte)
E amato viva.

CINO

Ma del mio amor, regina...

Scene X

Sivenio e Cino.

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 goder, e hai cor sì vile?

CINO

Aver ci basti un innocente oppresso;
noi vogliamo anche estinto.

SIVERINO

Ecco il prence, suoi giudici sediamo:
condannato egli sia.
Non mancano al poter giammai pretesti;
ogni nostro delitto è già suo fallo,
e non abbi riguardo un reo vassallo.

Scene XI

Teuzzone, Egaro con guerrieri, e suddetti

SIVERINO

13. Teuzzon, rendasi questo
onore al tuo natal: siediti.

TEUZZONE

Iniquo,
non pensar che comando
ti dia sopra di me la mia sciagura.
Sono il tuo re; tal mi rispetta, e siedo.

EGARO

Generosa virtù!

SIVERINO

Tal siedi e parli
perché t'è ignoto ancor che reo ten vieni
al tuo giudice innanzi.

TEUZZONE

Voi miei giudici? Voi? Due bassi e vili
vapori della terra osan cotanto?
Da'miei stessi vassalli
giudicato io sarò? Qual legge umana,
qual divina il permette?
Altro giudice un re non ha che il Cielo.

CINO

Chi dare il può, questo poter ci diede.
Zidiana...

TEUZZONE

E' usurpatrice.

SIVERINO

E' tua regina,
e al suo voler t'inchina.

TEUZZONE

Perfido! Che il mio core
giustifici per tema un tradimento?

CINO

(a parte)
Rimprovero crudele, al cor ti sento.

SIVERINO

Contender seco è un avvilir il grado.

Tuo ufficio, Egaro, sia
segnar le accuse, le difese e gli atti
del giudizio sovrano.

EGARO

M'accingo all'opra.

TEUZZONE

Empio giudizio insano!

SIVERINO

Teuzzon, per te del regno
son infrante le leggi, a' voti estremi
del genitor disubbidisti, il sacro
giuramento a sprezzar cieca ti mosse
avidità d'impero;
ribel l'armi impugnasti, e i nostri acciari
fuman per te di civil sangue ancora.
Gravi son le tue colpe;
tu ne reca, se n'hai, le tue discolpe.

TEUZZONE

Dell'opre mie non deggio
render ragione a tribunal sì iniquo.

CINO

Tua nova colpa è questo
silenzio contumace.

SIVERINO

E mancan le difese a reo che tace.

CINO

O rispondi, o ne attendi
il giusto irrevocabile decreto.

TEUZZONE

Ma decreto sì indegno,
che orror faccia alla terra e infamia al regno.

EGARO

(a parte)
Se nol salva l'amor...

SIVERINO

Scrivasi, Egaro,
la fatale sentenza.

CINO

(a parte)
Giudicata così muor l'innocenza?

TEUZZONE

Duci, soldati, popoli, a voi parlo.
A voi m'appello dalla legge iniqua.
Tutte fa le mie colpe
chi le condanna; io taccio,
giudice lui, né 'l suo giudizio approvo.
Se scolparmi ricuso,
voi, che del vuoto soglio
l'anime siete, e di chi l'empie il braccio,
siate giudice mio. Ragion vi rendo
di mia innocenza, e poi giustizia attendo.

SIVERINO

Tu segna ancor l'alto decreto.

CINO

O Numi!

TEUZZONE

Se in me d'ira civile...

SIVERINO

Tacciasi. A reo convinto e condannato
più non lice produr vane discolpe.

TEUZZONE

Suddito infame!

SIVERINO

Egaro,
si riconduca alla prigion primiera.
Poco là dureran le tue ritorte,
ché a disciorle 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.
(da capo)

Scene XII

Cino e Sivenio

CINO

15. Niega eseguir la destra
del core i cenni.

SIVERINO

Eh, scrivi;
ché preferir conviene
a sterile virtude utile colpa.

CINO

Gran desio di regnar, sei mia discolpa.

SIVERINO

Alla regina or vado. Abbia il decreto
l'ultimo assenso, e cada,
cada il rival indegno
che contender ci può Zidiana e il regno.

16. Non temer, sei giunto in porto,
già sparita è la procella,
che rubella
il naufragio minacciò.
Ora in quella resti assorto
vano orgoglio,
che quel soglio
di calcar folle tentò.
(da capo)

CINO

17. Scritti; che vuoi di più, brama crudele?
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.
Chi non è in libertà ragion non ode.

18. Nel suo carcere ristretto,
pien d'affetto,
l'usignol cantando va.
Col soave, dolce canto
piange intanto
la perduta libertà.
(da capo)

Scene XIII

Zelinda e Zidiana

ZELINDA

19. Condannato è, reina,
l'innocente amor tuo.

ZIDIANA

S'egli fia l'amor mio, sarà innocente.

ZELINDA

Senza la tua pietà, morto il compiangio.

ZIDIANA

Pietà si chiede? Ei me ne dia l'esempio.

ZELINDA

Ma...

ZIDIANA

Qui è Sivenio.

ZELINDA

(a parte)
Scellerato ed empio.

Scene XIV

Sivenio e suddette

SIVERINO

20. Contumace alle leggi,
ribelle alla corona,
è convinto Teuzzon.

SIVERINO

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

ZIDIANA

Giusta sentenza!

ZELINDA

(a parte)
Traditor vassallo!

SIVERINO

Né differir più lice.

ZIDIANA

Facciasi.

ZELINDA

(a parte)
O me infelice!

SIVERINO

Qui dunque alla condanna
dia la destra real l'alto consenso.

ZELINDA

Custodi, a me si rechi
onde il foglio vergar.

ZELINDA

Dov'è il tuo amore?

ZIDIANA

Già stabiliì ciò che far deggia il core.

SIVERINO

Ecco il fatal decreto...

ZIDIANA

Colà il deponi.

SIVERINO

... e a' piedi
v'imprimi il nome eccelso.

ZELINDA

(a parte)
Odo e non moro?

ZIDIANA

Imprimerollo, e per Teuzzon saranno
i caratteri miei note di sangue.

ZELINDA

(a parte)
Alma, non v'è più speme.

SIVERINO

Scrivi.
Va al tavolino e prende la sentenza.

ZIDIANA

Sì.

SIVERINO

(a parte)
Mio riposo,
ed è grandezza mia ch'egli sen mora.

ZIDIANA

Ma...

SIVERINO

Già scrivesti?

ZIDIANA

Non è tempo ancora
Depone la sentenza sul tavolino.

ZELINDA

Respiro.

SIVERINO

Attendi forse...

ZIDIANA

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

SIVERINO

Troppo...

ZIDIANA

Và, già intendesti i sensi miei.

Scene XV

Zidiana e Zelinda

ZIDIANA

21. Arde Sivenio, e tollerarlo è forza.

ZELINDA

E Cino ancora è fra i delusi amanti.

ZIDIANA

Lusingarlo a me giova.

ZELINDA

(a parte)
E a me saperlo.
(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.
Tu là ascosa sarai,
testimon de' suoi sensi.

ZELINDA

(a parte)
Ahimè, perduto
ho il caro ben[e].

ZIDIANA

Che pensi?
Forse ti spiace, o pur disperis - 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.
(da capo)

Scene XVI

Zidiana, Egaro; poi Teuzzone, e Zelinda nascosta

ZIDIANA

23. Due seggi qui.

EGARO

Reina, eccoti il prence.

ZIDIANA

Seco mi lascia, e ad ogni passo intanto si divieti l'ingresso... O Dei, t'arresta. Egaro... Ahi, 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 sino a quando saran le mie sciagure spettacolo e trionfo ai miei nemici?

ZIDIANA

Io tua nemica? Fammi più di giustizia. A tuo sollievo stendo la stessa man da cui ti credi oppresso.

TEUZZONE

Non mi lascia temer salda costanza, né mi lascia sperar rigida stella.

ZIDIANA

E pur, se nol ricusi, al tuo, che ora è mio, trono il Ciel ti chiama.

TEUZZONE

Per qual sentier?

ZIDIANA

Non ti sia grave, o prence, meco seder.

TEUZZONE

Che sarà mai?

ZIDIANA

(a parte)
Ma donde muoverò i primi assalti? Parlar deve a quell'alma la regina o l'amante? La lusinga o il terror?

TEUZZONE

Tuoi detti attendo.

ZIDIANA

Senza colpa del labbro vorrei, Teuzzon, vorrei che intender tu potessi il linguaggio del cor ne gl'occhi miei.

TEUZZONE

(a parte)
Oscuro favellar.

ZIDIANA

Mira più attento de' lumi il turbamento, e intenderai che d'amor peno e moro.

TEUZZONE

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

ZIDIANA

Morto il mio sposo? Ah no, ch'egli in te vive, e lo vedo, e li parlo, e ancor l'adoro. Sì, ancor l'adoro! Ma più bel, ma degno più degli affetti miei, giovane, amabil, fiero; e quel tu sei.

TEUZZONE

(a parte)
Stelle! Numi! Che ascolto? *(forte:)*
Ah, ti scordasti chi a me 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

Sì; 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, ho poter sulla tua vita. Vanne misero, 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. Si leva e va al tavolino, dove legge la sentenza. Zelinda si lascia vedere.

ZIDIANA

(a parte)
Or mi sovvien. Zelinda è che mi rende difficile trofeo quel cor che bramo.

TEUZZONE

Lessi. Si vuol mia morte. *(a parte)*

(TEUZZONE torna a sedere; alzando gli occhi vede Zelinda.)

(a parte)
Ah, qui Zelinda!

ZIDIANA

E solo manca il mio nome a compir la capital sentenza. Di', vuoi soglio o feretro? Mi vuoi giudice o sposa? Scegli, e pieghi il tuo fato là dove piega il tuo voler. Risolvi: qui te stesso condanna, o qui t'assolvi.

TEUZZONE

(attratto verso Zelinda, senza badare a ciò che dice Zidiana)
Amabili sembianze dell'idol mio...

ZIDIANA

Cari soavi accenti, conforto di quest'alma, uscite pur da quel bel labbro, e in seno d'amorosa speranza... Sei pur ritroso. O Dei! Perché rubella al tuo labbro è la man?

TEUZZONE

Che disse il labbro

onde sperì il tuo affetto?

ZIDIANA

Amabile ti sembro, idolo tuo m'appelli; e non è questo un dir ch'io sperì, o caro?

TEUZZONE

(guardando Zelinda)
Eh, ch'io gli accenti allora a te volgea a te, cor di quest'alma, o mia Zelinda.

ZIDIANA

E parli a chi non t'ode? Zelinda gli fa cenno che taccia.

TEUZZONE

Io l'ho presente. Zelinda si ritira

ZIDIANA

Dove?

TEUZZONE

La bella idea mi sta nel core. *(a parte)*
L'idolo mio quasi tradisti, amore.

ZIDIANA

Quest'idea si cancelli.

TEUZZONE

Non giunge a tanto il tuo poter.

ZIDIANA

Lo faccia, 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 fè m'è cara.

ZIDIANA

...la tua innocenza.

TEUZZONE

Al Cielo n'appartien 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

24. T'ubbidirò, spietato, e sul quel foglio scriverò le vendette. *(va al tavolino)*

ZELINDA

Ove ti porta cieco furor?

ZIDIANA

Dove! Me 'l chiedi? L'ire
ei proverà d'una beltà schernita.
(scrive)

ZELINDA

Scampo non veggio più per la sua vita.

ZIDIANA

Segnato è il foglio; ei morirà.

ZELINDA

Regina,
odimi.

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?

ZELINDA

Sì. Tu sospendi intanto
la morte sua.

ZIDIANA

Custodi,
nella prigion diasi a costei l'ingresso.
Ma se m'inganni?

ZELINDA

Ogni pietà s'esigli;
siano ancor co' suoi giorni i miei recisi.

ZIDIANA

Risorgete, speranze!

ZELINDA

(a parte)
Ahi, che promisi!

ZIDIANA

25. 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.
(da capo)

CD3

ACT III

Scene I

*Bosco attiguo al palazzo imperiale.
Zelinda, poi Cino*

ZELINDA

1. 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, giovì 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 speme!
Sorte infida e amor geloso
mi spaventa e mi dà pena.

ZIDIANA

Cino...

CINO

Vergine saggia.

ZELINDA

Errai; dovea
dirti Signore, e Re?

CINO

Bene a me incerto.

ZELINDA

In breve accrescerà sangue innocente
i diletti all'amore, i fregi agl'ostri.

CINO

I detti tuoi mi fan confuso e lieto.

ZELINDA

Così ti parla al core
ambizione ed amore.
Misero, e non intendi
qual col mio labbro a te favelli il vero?
Re del Cinese Impero,
sposo a colei che adori,
godrà un rival di tue fatiche il frutto,
e a te fia che rimanga
sol d'infamia e 'l rimorso, e l'onta, e il lutto.

CINO

Come? O Dei! Qual rival? Cino infelice!

ZELINDA

Più non dirò. Vanne; a Sivenio il chiedi,
a Sivenio, che gode
più dell'inganno tuo che del suo amore.
Tant'è soave oggetto
un tradito rival, povero core.

3. Con palme ed allori

t'invita la gloria,
con serti di fiori
t'alletta l'amor.
Ma, povero amante,
con doppia vittoria
invano tu sperì
dar pace al tuo cor.
(da capo)

Scene II

Cino, poi Sivenio

CINO

4. Cielii! Ch'io 'l creda? E sarà vero? Ei giunge...

SIVERINO

Sono in porto le nostre
felicità. Segnò Zidiana il foglio:
oggi morrà Teuzzone.

CINO

Tanto giubilo, o duce?
Odio egli è solo? O ne ha gran parte amore?

SIVERINO

Amor?

CINO

Sì. Tua speranza
non è ciò che è mio acquisto: un letto, un
soglio?

SIVERINO

(a parte)
Qual favellar!

CINO

Ti turbi?

SIVERINO

(a 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 altiero andrai.

SIVERINO

Cotesti
impeti dono a un disperato affetto,
e all'antica amistà l'ire perdono.

CINO

Che perdon? Che amistà? Sù, qui decida
la tua spada e la mia
chi di scettro e d'amor più degno sia.

Scene III

Zidiana e li suddetti

ZIDIANA

5. Principi, onde tant'ire? E qual furore
vi spinge all'armi?

SIVERINO/ CINO

(a 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.

SIVERINO

E questo ferro...

ZIDIANA

Tanto su gl'occhi miei? Più di rispetto
alla vostra sovrana.
(a parte:)
Ahi, che far deggio?

SIVERINO

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

CINO

Vi assento.

SIVERINO

Or di': con qual mercè ti piace
ricompensar della mia fede il zelo?

CINO

Conferma a lui che tua bontà compagno
teco m'ellesse 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 parte:)

Malfermo ancora è 'l mio destin. Costoro
ne son tutto il sostegno.
Nessun s'irriti, arte mi giovì e ingegno.
Sivenio, è vero: a te promisi affetti.

SIVERINO

Udisti?

ZIDIANA

A te, non niego,
Cino, giurai d'amarti;
né fu il labbro mendace.

SIVERINO

Sì...

CINO

Ma...

ZIDIANA

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

SIVERINO

Ma come?

CINO

Non intendo!

ZIDIANA

Dite. Lice ad un re, che in Cina imperi
l'aver più mogli?

SIVERINO

L'uso il concede.

ZIDIANA:

All'uso
chi diè vigor?

CINO

La legge.

ZIDIANA

Chi stabilì la legge?

SIVERINO

De' regnanti
l'autorità sovrana.

ZIDIANA

Or chi ha tra voi l'alto poter?

SIVERINO/ CINO

(a due)

Zidiana.

ZIDIANA

E Zidiana, che or regna,
altre leggi far può?

SIVERINO

Regna, e può farle.

ZIDIANA

In pari grado, in pari amor ben tosto
ambo...

CINO

Che?

ZIDIANA

Non son io vostra sovrana?

SIVERINO

Il sei.

ZIDIANA

Del par sarete...
Basta...

SIVERINO

Siegui...

CINO

Che mai?

ZIDIANA

Già m'intendete.

(a Cino:)

6. Sì, per regnar...

(a Sivenio:)

Sì per goder...

(a Cino:)

diletto sposo...

(a Sivenio:)

volto amoroso...

t'attendo in sen.

(a Cino, poi a Sivenio:)

Povero amante,

tanto costante,

il premio godi

delle tue frodi,

mio caro ben.

(da capo)

Scene IV

Cino e Sivenio

CINO

(a parte)

7. Il colpo mi stordì.

SIVERINO

(a parte)

Fingasi.

(forte:)

Amico,

all'arbitrio real m'accheto e applaudo,
mio compagno t'accetto.

(a parte:)

Ma chi seppe disfarsi

d'un legittimo re, saprà anche meglio

un ingiusto rival toglier di vita.

CINO

O speranze deluse! O fè schernita!

Son fra scogli e fra procelle

debil legno combattuto,

sposto a' venti in alto mar.

Or m'innalzo, or son perduto,

e fra l'onde al cor rubelle

temo ogn'ora naufragar.

(da capo)

Scene V

Sivenio solo

SIVERINO

8. Ah, Sivenio crudel - ché tal ben deggio
nomarti con ragion - torna in te stesso;

mira una volta di qual sangue hai sete.

Questi è il figlio innocente
di Troncon tuo monarca;
di lui parte più cara
non potea consignarti,
se alla tua fè creduta
fidò col figlio ancora il regno tutto.
L'altro che tenti di tradire è Cino,
gran ministro ed amico.
Pensa e rifletti... Indietro,
malnati e molli affetti,
vi detesto e v'abborro:
pensier che non consenta
col desio di regnar, folle pensiero.
Amo Zidiana, ma di amor sì forte,
che non mira il suo bel, ma del suo trono
la parte più temuta e più gloriosa.
Sì, sì; voglio seguir con franco ardire
il destin che mi guida, e parmi omai
stringer lo scettro e dar le leggi al mondo.
Vo', a dispetto d'invidia
e d'un sognato onore,
montar sul soglio e farmi re e signore.
9. Base al regno e guida al trono,
ciò che giova si comande;
le virtù, le leggi sono
freno al vil, non meta al grande.
(da capo)

Scene VI

*Prigione sotterranea
Teuzzone, poi Zelinda*

TEUZZONE

10. Antri cupi, infausti orrori,
rispondete a' miei martiri,
se il mio ben più non rivedo.
Voi tacete?

Deh, mi dite se sospiri
per pietà de' miei dolori,
e contento io morirò.

ZELINDA

A che m'astringi, amor? Teuzzone, io vengo...

TEUZZONE

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

ZELINDA

Tua più non mi chiamar; questa sì 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 veggio
che il tuo cor si fa gloria
d'essermi fido ne' respiri estremi.
Ma te n'assolvo. Un gran timor tel chiede:
nulla pavento più che la tua fede.

TEUZZONE

Caro mio ben, quanto più m'ami infido,
tanto meriti più ch'io sia fedele.
Questo è il sol tuo commando
che non ha sul mio cor tutto il potere.
Perdonami un error ch'è gloria mia:
se non son di Zelinda io vuo' morire.

ZELINDA

Ahimè!

TEUZZONE

Parla; se posso,
ubbidirò.

ZELINDA

Zidiana
t'ama, dal tuo disprezzo
nasce il tuo rischio e il suo furor; se amarla
non puoi, t'ingingi almeno...

TEUZZONE

Finger? No! S'è viltà manco all'onore,
s'è perfidia, all'amore.
Questo non posso, e quel non deggio.

ZELINDA

Il dei
se m'ami, e 'l puoi.

TEUZZONE

Qual frutto
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

Crudel, più non s'oppone
la mia pietà. Già dal tuo esempio apprendo
com'esser forte; il tuo destin s'affretti.
Sovra te cada il colpo,
ma sol non cada. Alla rival feroce
una vittima accresca anche Zelinda.

TEUZZONE

Ferma!

ZELINDA

Tu del tuo fato
arbitro resta; io lo sarò del mio.
L'onor tu ascolta, io l'amor sieguo. Addio.

Scene VII

Zidiana e li suddetti

ZIDIANA

11. T'arresta.

ZELINDA

O Dei!

ZIDIANA

Sdegnà più lunghi indugi
il destin di

TEUZZONE

e l'amor mio.
Vuolmi ei nemica o amante?
Vengo da te a saperlo
su gli occhi suoi. Poi me n'accerti anch'egli.

ZELINDA

Ah, che dirò?

ZIDIANA

Tu abbassi i lumi, e chiude
tronco sospir gli accenti? Intendo, intendo:
con quell'alma ostinata
vana è la tua pietà, vano il mio amore.
Me 'l dice il tuo silenzio ed il mio core.

ZELINDA

Ei cederà, ma tempo...

ZIDIANA

Tempo non v'è. Qui morte o vita...

TEUZZONE

E morte,
morte qui scelgo.

ZELINDA

(a parte)
Anima mia, sii forte.

ZIDIANA

Perfido, ingrato, ciò che chiedi avrai.
12. Egaro, olà!

Scene VIII

Egaro e detti

EGARO

Regina...

ZIDIANA

Alla sua pena
tosto si guidi il reo; dove la reggia
splende in lieti apparati
cada l'indegno capo
tronco. Ah, TeuZZon, per la tua vita ancora
v'è un momento. Tu stesso
salvati; il puoi, le furie mie disarmo.

ZELINDA

E ten priega per me la tua Zelinda.

EGARO

Il momento già passa.

TEUZZONE

N'uso in mio pro. Zidiana,
premio dell'amor tuo quella ti resti
usurpata corona,
che l'altrui frode a me dal crin divelse.
E tu, che hai dei miei casi,
tanta pietà, vanne, ti prego, vanne
alla dolce mia sposa
con l'avviso fatal della mia morte.
Dille che si consoli
col rimembrar la pura fè, che meco
viene alla tomba, ed in quel punto istesso
questo per me le arreca ultimo amplesso.

13. Dille che il viver mio
col suo bel nome
io chiuderò.

Poi dagli Elisi,
ombra dolente,
pietosi baci
le recherò.

Sì, godi e regna;
ma sul tuo core,
pien di furore,
l'orrende faci
io scuoterò.
(da capo)

Scene IX

Zidiana e Zelinda

ZIDIANA

14. Vanne, spietato, vanne
quella pena a incontrar che ti è dovuta.

ZELINDA

Non più pianto, non più; sangue mi chiede
l'atroce piaga. Unisci
la rivale all'amante,
crudel regina, ed a TeuZZon Zelinda.

ZIDIANA

Zelinda... Che?

ZELINDA

Nel mio dolor, nel mio
furor la riconosci; in me finisca,
barbara, il tuo delitto.
Qui l'odio tuo sarà più giusto; dammi,
dammi una morte in dono:
la tua rival, la tua nemica io sono.

ZIDIANA

(a parte)
Vedi Zidiana, vedi
a qual fè s'appoggiar le tue speranze!

(forte:)

Perfida! Or l'arte intendo.
Tu quella sei ch'inspira il Ciel? Tu quella...
Basta, sovvenon tutte
l'empie tue frodi all'amor mio tradito,
e nel tuo sen nol lascerò impunito.

ZELINDA

Piacemi l'odio tuo, sfogalo appieno;
sfogalo, e te ne assolvo in questo seno.

ZIDIANA

Resta pur qui fra l'ombre, e custodisci
l'idea di mie vendette.
Io parto a maturarle, e debitrice
parto alla mia rival d'un gran dispetto.

ZELINDA

Armiam, tu d'ira, io di fermezza il petto.

ZIDIANA

Già libero e disciolto
tengo dai lacci il core,
or che fuggita sono
dalla rete crudel del Dio d'amore.

15. Io sembro appunto
quell'augelletto,
che alfin scampò
da quella rete,
che ritrovò
nascosta tra le fronde.
Pur alfin sciolto,
solo soletto
volando va.
E libero non sa
donar pace al suo cuor,
se nel passato impegno
ei si confonde. *(da capo)*

Scene X

Zelinda sola

ZELINDA

16. Chi sa, stelle, chi sa che di mie vene
l'umor non basti ad ammorzar quell'ire
che minacciano oltraggio all'alma mia?
Felice me, se tanto
ottien da voi la mia pietade e il pianto.
Ho nel seno un doppio ardore
di speranza e di timore,
or sì dolce, or sì crudele,
che il mio labbro dir nol può.
E alla voce lusinghiera
d'una speme menzognera,
crudo amor, irato Cielo,
più resistere non so.
(da capo)

Scene XI

*Nuvolosa con ara nel mezzo,
preparata per il sacrificio.
Zidiana, Cino, Siverino, Egaro, popoli;
tutti coronati di fiori*

ZIDIANA

17. Liete voci, amiche trombe,
festeggiamo un sì bel dì.
Di sue glorie il Ciel rimbombe
poiché il mondo partori.

SIVERINO

L'aura, l'erba, l'onda, il fiore

CINO

nacque a un punto e l'abbelli,
(a due)
e di gioia dolce amore
poi lo sparse e lo nutrì.

CORO:

Liete voci, amiche trombe,
festeggiamo un sì bel dì.
Di sue glorie il Ciel rimbombe
poiché il mondo partori.

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 funestil
Si fissa in voi senza terrore il guardo.

SIVERINO

Per meritâr pietade in van sei forte.

ZIDIANA

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

EGARO

(a parte)
L'empietà e la virtù pugnâr qui denno.

ZIDIANA

Popoli, al reo Teuzzon v'ha un reo maggiore
ch'unir si dee. Col vanto
di saper sovrumano osò poc'anzi
noi schernire e gli Dei;
il sacrilego, l'empio ecco in costei.

Scene XIII

Zelinda e suddetti

ZIDIANA

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

TEUZZONE

Che sento! Ohimè... o Zelinda...

ZELINDA

Amato bene!
(si abbracciano)

SIVERINO

Qui morrà anch'essa.

TEUZZONE

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

SIVERINO

Che più? Siasi qual vuole.
Qui errò, 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

Solo, deh!, morir fammi, e te n'assolvo.

ZELINDA

Tutte in me stanca l'ire, e tel perdono.

SIVERINO

No, no; morrete entrambi: è tal la legge.
Ministri, olà!
Che più si tarda?

CINO

(a parte)
Tacqui abbastanza.
(forte)
Ormai
la sentenza fatal leggasi, o duce.

SIVERINO

Fia giusto.

CINO

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

EGARO

Ma chi fia l'empio, e il traditor punite.

CINO

(legge)
"Sangue, virtù, dovere
voglion che dopo noi regni Teuzone.
Il nostro erede ei solo sia. Troncone."

ZELINDA

Come?

TEUZZONE

Che?

ZIDIANA

(a parte)
Son tradita!

EGARO

O Dei!

SIVERINO

(a parte)
Che ascolto?

CINO

Questo, Cinesi, questo
dell'estinto regnante è il voto estremo.
Tutte segnò nel foglio
l'alta sua man le fide note. Il guardo

giudice qui ne sia. Ciascun qui legga.

TEUZZONE

È il vostro re. Base l'inganno
fu dell'altrui grandezza: un fatal foglio
dal regio nome impresso,
che all'infido Sivenio
in uso del suo grado il re già diede,
quasi perir fe' l'innocenza. A voi
la salvezza s'aspetta.
Vendetta, vendetta.

Scene XIV

*Sparisce la nuvolosa, e comparisce reggia
maestosa
Argonte con più guerrieri*

SIVERINO

19. Che farò?

EGARO

Siam perduto.

ZIDIANA

Ohimè, che miro!

ARGONTE

Olà! L'ira s'affreni. A voi sol basti
dell'inganno il trionfo.

TEUZZONE

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

EGARO

O d'eroica pietade inclito vanto!

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'odiai, 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!

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 virtude,
contrario Ciel, tu puoi
versar da' lumi tuoi
la crudeltà.
Ché il barbaro destino,
ripieno di rossor,
al chiaro vincitor
poi servirà.

CD54+55

Ottone in Villa

CD1

**Sinfonia
1 Allegro
2 Larghetto**

ATTO I

Scena 1

(Loco delizioso della villa imperiale con ritiri di verdure e viali di cedro, con peschiere e fontane adorne di vasi di fiori. Cleonilla sola che va cogliendo fiori per adornarsene il seno.)

CLEONILLA

3 Nacqui a gran sorte, oh Cieli, e nacqui, è vero,
per aver sul mio crin d'augusti allori,
qual di Cesare amante, il fregio illustre.
Ma ciò che mai giovò! se ho un'alma, un core
che libertà nel suo voler sol brama.
Gemme ed oro io non vò purché disciolta
seguire io possa Amor, che da tiranno
fatto ha in me la sua sede, e ognor mi sforza
d'ogni vago garzon rendermi serva.
Così spesso men vò di foco in foco,
sempre vaga d'aver novelli amanti.
Amai di Caio il volto, e ancora io l'amo;
ma appena io vidi, oh Dio,
del mio Ostilio gentil le bianche guancie,
l'occhio, il ciglio, il bel labbro,
che in nuovo ardor già mi distruggo e
avvampo,
né trovo incontro a lui riparo o scampo.
4 Quanto m'alletta
la fresca erbetta,
quanto a me piace
quel vago fior.
L'un con l'odore
m'inspira amore,
l'altra col verde
empie di speme
l'amante cor.
Quanto m'alletta, etc.

Scena 2

(Caio e Cleonilla)

CLEONILLA

5 Caio...

(Caio entra.)

CAIO

Cleonilla, qui sola?

CLEONILLA

Oh qual diletto

prova l'alma mia in raccor questi bei fiori,
per renderne al mio petto
vezzosetto monil di grati odori.

CAIO

Ah che t'inganni; questi
ponno il vanto spiegar solo fra l'erbe,
ma nel tuo bianco seno
perdono il pregio lor, né quei più sono.

CLEONILLA

Solite tue lusinghe
che adulano il mio amor.
Io t'amo, e basti
che il cor sempre di te sarà sol pago.
(Ah, che Ostilio di te troppo è più vago.)
6 Sole degl'occhi miei,
l'idolo mio tu sei,
e il tuo bel volto amabile
tutt'è scolpito in me.
Quel fulgido splendore,
che in sen m'accende il core,
è tanto, è sì adorabile,
ch'io vivo sol per te.
Sole degl'occhi miei, etc.

CAIO

7 Ma Cesare qui vien.

CLEONILLA

Con l'arti usate
fingasi sol ver lui geloso amore.

(Sù, le lusinghe tue risveglia, o core!)

Scena 3

(Ottone entra. Caio e Cleonilla)

OTTONE

8 Cleonilla, a te ne vengo, acciò fra questi
solitari
ritiri,
de l'impero obliando il grave incarco,
più del tuo bel mi goda.

CLEONILLA

Cesare, a che mentir? forse non veggo
qual cieco oblio ricopra
di quel primo amor tuo la cara imago?

OTTONE

Quai doglianze importune, e qual'io sento
frenetico parlar sul tuo bel labbro!

CLEONILLA

Forse non miro, oh Dio,
quanto brevi son l'ore
che concedi al mio cor di vagheggiarti!
Quando allor che m'amavi,
ogni cura obliando, i giorni interi
meo ne stavi a raddolcir le pene
del tuo tenero amor.

OTTONE

Caro mio ben gradito,
credi pur ch'il mio core
sempre più arde a'tuoi begl'occhi inante.

CLEONILLA

Ah, Cesare, m'inganni,
né verso me più sei quel fido amante.
9 Caro bene,
se vuoi togliermi di pene,
mostra almen più amore in me.
Sai che l'alma
sol trovar può la sua calma
nel candor de la tua fè.
Caro bene, etc.

(Cleonilla esce.)

Scena 4

(Caio ed Ottone)

OTTONE

10 Più fido amante, e chi mirò giammai?
Ogni picciol momento
ch'al suo fianco io non son, s'adombra,
e crede che d'amarla già lasci.

CAIO

Tanto fa chi ben ama.

OTTONE

Anch'io l'adoro,
e pur di lei più che sicuro io vivo.
Ma tu che spesso, o Caio,
hai di servirla il sì distinto onore,
togli dal suo bel core
quel sì freddo timor di gelosia.

CAIO

L'onor de' cenni tuoi
adempiti saran da la mia fede.
(Quanto Cesare è sciocco, e tutto crede!)

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 esce.)

Scena 5

(Caio, poi Tullia creduta Ostilio)

CAIO

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
l'amor tradito, e la giurata fede!

CAIO

Allor che le tue voci, Ostilio, ascolto,
e il tuo volto rimiro, e gl'atti, e i moti,
così di Tullia io le fattezze ammiro,
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, or 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
deggio sentir qual difensore il nome?

TULLIA

Sol perché la conobbi, e seco spesso
favellando di te
piansi al suo pianto;
ed ora in rammentar le sue querele,
un pietoso pensier mi punge il seno.
(Ah che già mi discopro, o vengo meno!)

CAIO

Che posso io far, se più di lei non curo?
Forse in questo momento,
guarita del suo duol,
lieta consola
il passato martir con altro amante.

TULLIA

Questo giammai non fia, che ognor costante
più che tradita ell'è, ti serba amore.
(Ah, crudo, ingrato amante! ah traditore!)

CAIO

13 Chi seguir vuol la costanza,
o non cerca il suo contento,
o tradisce il suo piacer.
Non è fè, ma sciocca usanza,
l'adorar sol un oggetto,
perch'Amor si fa tormento,
se non varia il suo goder.
Chi seguir vuol la costanza, etc.

(Caio esce.)

Scena 6

(Tullia creduta Ostilio sola)

TULLIA

14 Ah! Traditor t'intendo:
siegui pure l'amore
d'una perversa donna,
ch'io ben la mia vendetta or ti preparo.
Questa già voti appende
al volto mio, benché da te negletto;
e qual giovin garzon solo mi siegue.
Io per darti un tormento in parte eguale
al mio dolor, la sieguirò fedele,
perché teco qual'era ella non sia:
e poi mori, crudel, di gelosia.
15 Con l'amor di donna amante,
il mio core e l'alma mia
arti e vezzi usar saprà.
E nel sen de l'incostante,
col martir di gelosia,
punirò l'infedeltà.
Con l'amor, etc.

Scena 7

(Mutazione di scena. Rotonda di bagni con letto di campagna, in mezzo a vago boschetto di mirti, con veduta d'acque che cascano. Cleonilla uscita dal bagno ed Ottone che la tiene per mano, e poi Decio)

OTTONE

16 Quanto m'alletti, o cara,
in veder sì scomposti
su le bianche tue membra
errar gl'usati fregi incolti, e sparsi:
onde ridir non so, se per celarle,
o per farne delizia a gl'occhi miei,
toccan le tue bellezze.

CLEONILLA

Se quest'a te gradite
son pur qual mostri, or dimmi,
perché più tu non l'ami?
(Decio entra.)

DECIO

Cleonilla inchino, e 'l grand'Ottone adoro.

OTTONE

Decio, che porti?

DECIO

Roma, Signor, non è contenta
di vedersi lontan dag'occhi tuoi.

OTTONE

Dunque m'invidia Roma,
che per brevi momenti,
in questo loco un bel riposo io godo?

CLEONILLA

Forse ciò fa per secondar tue voglie.

OTTONE

Frema pur Roma, io l'idol mio sol sieguo.
Resta qui, Decio, intanto,
mentr'io scrivo al Senato.

DECIO

Il tuo cenno ubidisco.
(Quanto da l'amor suo resta ingannato!)

OTTONE

17 Frema pur, si lagni Roma
se non vede il suo Regnante.
frema, pur ch' il mio ben seguir sol vò.
Di quei rai l'augusta chioma
fregia sol Cesare amante,
nè giammai d'altro curò.
Frema pur, etc.

(Ottone esce.)

Scena 8

(Decio, Cleonilla, poi Tullia, creduta Ostilio.)

CLEONILLA

18 Grande ho, Decio, il desio, saper quai cose
Roma di me favella, e se contenta
è dell'amor ch'al mio Regnante io porto.

DECIO

Il dir forse che Roma
tesse lodi al tuo nome, arte saria
d'adulator, non di vassal fedele.

CLEONILLA

Qual'opre io fo, che di biasmar son degne?

DECIO

Son le lascivie tue purtroppo indegne.
(Tullia entra.)

TULLIA

Qui per ornarti il fianco,
l'usato fregio io serbo!

CLEONILLA

A tempo giungi.
(a Decio)
A miglior loco, o fido,
serbiam nostri discorsi.

DECIO

Al tuo gran cenno,
lungi porto il mio piè.

CLEONILLA

Basti per ora,
ridire, a chi vil macchia
cerca imporre al mio nome,
che sebben non ancora ho il più sul trono,
dal Regnante di Roma amata io sono.

DECIO

19 Il tuo pensiero è lusinghiero,
se ti fa credere quel che non è.
L'alto splendore del puro onore
non si racquista se t'ama un Re.
Il tuo pensiero è lusinghiero, etc.

(Decio esce.)

Scena 9

(Cleonilla e Tullia come Ostilio)

CLEONILLA

20 Porgimi il manto, caro,
ch'hai nel tuo volto amore.

(Tullia mette il manto a Cleonilla.)

TULLIA

Scherza, che pur lo puoi.

CLEONILLA

Ahi, che scherzi non sono,
ridir di tue bellezze il pregio altero.

TULLIA

Deh, non farmi arrossir.

CLEONILLA

Purtroppo astretta
io sono a un tal rossor. Ma dimmi, o fido,
poss'io teco svelare un mio pensiero?

TULLIA

Basta dirmi ch'io taccia, e il tuo comando
adempito sarà.

CLEONILLA

Ma ben rifletti,
ch'il tradirmi saria la morte tua.

TULLIA

Più non recarmi offesa,
che a la legge d'onor so quant'io deggio.

CLEONILLA

Sappi dunque, ch'io t'amo e fin d'allora,
che gl'occhi tuoi mirai,
per te senza riparo arsi e penai.

TULLIA

Cieli, qual alto don per me serbaste!
Creder poss'io tal cosa?

CLEONILLA

Ah, vezzoso mio ben, de l'alma mia
a te solo il trionfo oggi s'aspetta.

TULLIA

(Questo sarà pur ben la mia vendetta.)

CLEONILLA

No, non restar sospeso; e non sorprenda
l'eccelso onor le tue bellezze altere.

TULLIA

Il dubbio ch'in me sento
nasce...

CLEONILLA

Da che? Favella...

TULLIA

Caio...

CLEONILLA

Siegui.

TULLIA

T'adora,
e del caro tuo amor vive geloso.

CLEONILLA

Eh, che sciocco tu sei! che se ben quello
discaro a me non fu, mai poté tanto
di scorgere nel mio cor sì fiero ardore.

TULLIA

Ma pur...

CLEONILLA

Taci, non più; ch'io ti do fede
che Caio sprezzero; quella che t'ama
tanto eseguir ti dice.

TULLIA

O soave promessa, o me felice!

CLEONILLA

Ma perchè del mio amor vivi sicuro,
fedel quanto ti dissi, ecco ti giuro.
Amor con la sua man fedele, ei scriva
la gran promessa, il giuramento mio:
solo Ostilio adorar, seguir vogl'io,
e Caio aborrirò per fin ch'io viva.

21 Che fè, che amor,
che fè per te nel cor
sempre costante amante, riserberò.

Non dubitar
che amar
sempre ti voglio sì,
e se mi ferì

quel vivo cinabro
del tuo labbro,
ancor t'adorerò, non dubitar.
Che fè, che amor etc.

(Cleonilla esce.)

Scena 10

(Caio, che da parte ha inteso il giuramento, e Tullia)

CAIO

22 (E Caio aborrirò per fin ch'io viva?)
Ah, che mai gli fec'io?

TULLIA

(Già Caio intese:
strappati pur quel cor, se quel m'offese.)

CAIO

Ostilio, ferma il piè.

TULLIA

Non posso.

CAIO

Un solo momento almen...

TULLIA

Seguir sol vò chi deggio.

CAIO

Ah, che t'intendo, oh Dio!

TULLIA

(Il tuo grave dolor compensi il mio.)

23 Sì, sì, deggio partir,
no, non ti posso udìr,
nè ti so dir perchè, no
Allor t'ascolterò
quando veder potrò
quel ch'or non veggio in te, no ecc.
Sì, sì, deggio partir, etc.

(Tullia esce.)

Scena 11

(Caio solo)

CAIO

24 E Caio aborrirò per fin ch'io viva?
Ostilio mio rivale? Ostilio dunque
deve del mio dolor spiegar l'insegna.
Ah pria ch'io mora almeno,
a Cesare, all'inferno, al mondo, a i cieli
un sì gran tradimento oggi si sveli.

25 Gelosia,
tu già rendi l'alma mia
dell'inferno assai peggior.

Ma se pria

la vendetta io non farò,
non m'uccidere, no, no,
mio crudele aspro dolor.
Gelosia, etc.

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 Spinto Signor son'io
dal zelo del tuo onor, da la mia fede,
a dirti quel che di ridir pavento.

OTTONE

Favella pur; qual tema
può raffrenarti il labbro?

DECIO

Il dirti cose,
ch'esser ponno cagion del tuo dolore.

OTTONE

Quest'io non curo, allora
che al carattere eccelso
che splende in me, onta può darsi, e scorno.

DECIO

Già che tu me 'l comandi,
Cesare, io ti disvelo,
che colei che tant'ami
fabbra sarà 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 parla, e tutti
dicon: Cesare è cieco,
che siegue una vil donna, un empio mostro.

OTTONE

Che ascolto! e che tu parli?
Empia forse è colei, perché tropp'ama
chi deve amar?

DECIO

Anzi perché dimostra
tropp'amar chi non deve.

OTTONE

E chi sia questi?

DECIO

Chi? ridir non saprei,
che folto è pure
quello stuol d'amatori,
a cui ben spesso
vezzi, sguardi, e parole,
non dovute al suo onor, comparte, e dona.

OTTONE

Dunque, che far degg'io, perché rimanga
del torto mio, de l'error suo ben chiaro?

DECIO

Da cauto invigilar su l'opre sue.

OTTONE

Decio, tu mi confondi, e 'l mio riposo

seno in me già turbato,
più che l'onda di mar per vento irato.
27 Come l'onda

con voragine orrenda e profonda,
agitata da' venti e procelle
fremendo,
stridendo,

là nel seno del mare sen va...

Così il core
assalito da fiero timore,
turbato,
agitato,
sospira,
s'aggira,
e geloso,
ritrovar più riposo non sa.
Come l'onda, etc.

(Ottone esce.)

Scena 2

(Decio, e poi Caio)

DECIO

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

CAIO

Decio, qual duol funesto
del nostr'Imperator contrista il volto?

DECIO

Perché tanto mi chiedi!

CAIO

In questo istante
molto turbato il vidi; e tu, che sei
al suo fianco ad ognor, l'alta cagione
ben ridirmi potrai.

DECIO

Il tuo desio
pago render non posso.

CAIO

E perché mai?

DECIO

Perché la fè, l'onor tanto richiede.

CAIO

Anch'io servo fedel di Ottone sono.

DECIO

Caio, troppo ti vanti:
quel che sol posso dirti,
né di renderlo chiaro io son pentito...

CAIO

E che dirai d'Otton?

DECIO

Egl'è tradito.
29 Che giova il trono al Re,
se poi non trova fè
ne' suoi vassalli?
Ch'un trionfante allor
perde il suo gran splendor
per l'altrui falli.
Che giova il trono al Re, etc.

(Decio esce.)

Scena 3

(Caio penseroso s'assiede sopra un poggio, e Tullia creduta Ostilio che giunge per ascoltar cosa dice, nascondendosi dietro lo speco, rispondendogli fosse un Eco, senza ch'egli se n'accorga.)

CAIO
30 Parli Decio che vuol, ch'a me non cale udir ciò ch'ei favella: io qui m'assido non per cercar riposo, ma sol per favellar col mio dolore.

TULLIA
(nascosta)
Pena, smania, t'adira o traditore!

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

TULLIA
Quella ch'abbandonata anche pur t'ama.

CAIO
Chi m'ama, or dunque, un traditor m'appella?

TULLIA
Chi tu ingrato tradisti, or ti favella.

CAIO
Or ti favella? e chi? se a Tullia solo fui mancator di fede?

TULLIA
Quella de' torti suoi ragion ti chiede.

CAIO
Qual fantasma, qual'ombra chiede ragion del tradimento mio?

TULLIA
Uno spirito infelice, e quel son'io.

CAIO
E quel son'io? Chi sei? Deh ti disvela a un alma fida, a un infelice amante.

TULLIA
Di' pur d'un empio cor, d'un incostante.

CAIO
Incostante è colei, ch'ad altri dona quel ch'a me già donò! Ma donde, oh Dio, esce sì mesto suon?

TULLIA
Dal dolor mio.

CAIO
Ah, che dal dolor mio nascon le voci, perciò parmi sentir ciò che non sento. La crudel gelosia già di sensi mi priva, sogno, vaneggio, e quale orror m'ingombra, io disperar mi sento.

TULLIA
Faccia la mia vendetta il tuo tormento.

CAIO
31 L'ombre, l'aure, e ancora il rio eco fanno al dolor mio; se questi solo, oh Dio, qui son presenti.

TULLIA
(quale eco)
Senti... senti...

CAIO
L'ombre, etc.
TULLIA *(quale eco)*
Senti... senti...

CAIO
Senti, senti? ahi quale orror, quale affanno, qual timor sento in me!
Povera la mia fè!
Non merti per mercè tanti tormenti.

TULLIA
(quale eco)
Menti, menti.

CAIO
L'ombre, l'aure, etc.

CD2

Scena 4

(Caio, poi Tullia da "Ostilio" che finge di giungere a caso in quel luogo)

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

CAIO
Ahi, rival scelerato, io ben conosco dagl'atti tuoi, qual gran piacer ti reca, unire alla tua gioia il mio tormento. Ma non viver sì lieto, ancor t'aspetta di veder sul tuo capo, in brieve, fulminar la mia vendetta.
2 Su gl'occhi del tuo ben ti svelerò dal sen l'alma infedele. Sarà nel mio rigor effetto de l'amor l'esser crudele. Su gl'occhi del tuo ben, etc.

(Caio esce)

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, resti nel suo dolor la mia speranza.

4 Due tiranni ho nel mio core, l'uno è sdegno, e l'altro è amor. L'un m'invita a la vendetta, l'altro poi mi dice aspetta, che pentito del suo orror mirerai quel traditor. Due tiranni, etc.

Scena 6

(Mutazione di scena. Gabinetto boscareccio con tavolino per accomodarsi la testa. Cleonilla a sedere guardandosi in specchio e Caio che giunge)

CLEONILLA
5 Felice è il volto mio, non perchè fregia di vaghe gemme e fiori il fronte altero, ma perchè sol de' cori de' sventurati amanti orna il suo crine.

CAIO
Infida, or già che sola io qui ti veggo, dimmi qual fallo io feci, che del disprezzo tuo degno mi rendi? Forse in me più non vedi...

CLEONILLA
Troppo ardito favelli, e troppo chiedi.

CAIO
Dunque in oblio ponesti...

CLEONILLA
Ancor non odi, che ascoltarti non voglio!

CAIO
E quell'amore, che un tempo a me portasti...

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

CAIO
Tanto m'imponi, oh Dio!

CLEONILLA
Tanto comando.

CAIO
Ma già che ubbidienza io sol ti deggio, le mie giuste querele in questo foglio almen leggi, o crudele. *(Gli dà in mano il foglio e parte cantando l'aria che segue.)*

6 Leggi almeno, tiranna infedele, in un foglio rigato col pianto, la mia fede e la tua crudeltà. E se ancor mi sarai pur crudele, di costanza in me resti il gran vanto, e lo scorno in te sol d'empietà. Leggi almeno, etc.

(Caio esce.)

Scena 7

(Cleonilla che legge, poi Ottone)

CLEONILLA
7 Che mai scrisse qui Caio? Il suo cordoglio nulla pietà mi reca; io leggo il foglio.

(Ottone entra.)

OTTONE *(tagliandogli la lettera)*
Qual foglio è questo?

CLEONILLA
E tanto con un atto sì vil Cesare ardisce? *(Perduta è l'alma mia, se s'avvilisce!)*

OTTONE
Molto il ciglio conturbi, e imbianchi il volto! Ah, tradimento è questo.

CLEONILLA
Il mio rossore nasce sol dal mio sdegno. *(Ardire, o core.)*

OTTONE
Leggasi il foglio.

CLEONILLA
Leggi, e poi non l'error mio, ma il tuo correggi.

OTTONE *(legge)*
"Caio infelice all'idol suo, salute." Caio di te l'amante?

CLEONILLA

Compisci il tutto, e poi risposta avrai.
(Franco svegliati, o cor, quanto più sai.)

OTTONE (*siegue*)

“Già che campo non ho del mio disprezzo chiederti la cagione, almen ti parli questo foglio per me. Dimmi che feci, ch’abbandoni il mio amor per altro amante? Ma se pure il mio duol non può cangiarti, per non farmi sentir sì rio tormento, svenami almeno il core, e son contento.”
Dunque infedel tu sei? Caio è il rivale? lo son tradito? ah, che non erra Roma, se te lasciva, e me sol cieco appella.

CLEONILLA

Troppo indegno è il tuo labbro,
se incontro a l’amor mio così favella.

OTTONE

Qual difesa puoi far? parla ch’io taccio.

CLEONILLA

(All’inganno, o mio cor.) Tiranno ascolta.
Tu sai le promesse,
che Tullia un giorno diede
d’esser consorte a Caio.

OTTONE

lo spesso intesi
da sua bocca il racconto.

CLEONILLA

Or sappi ancora
ch’egli, ben certo al fin che ad altro amante
ella ha donato il core, in questo foglio
seco si lagna, ed in mia man lo diede,
perché le scriva anch’io,
acciò vedendo l’infida donna sua
d’una tua favorita il gran comando,
pentita del suo errore,
per ubbidirmi torni al primo amore.

OTTONE

Se tanto è ver, mio bene, perdon ti chieggo.

CLEONILLA

Ah, che nol meriti, ingrato.
(Già nel teso mio laccio egli è inciampato!)

OTTONE

La gelosia...

CLEONILLA

Che gelosia? Ma ferma.
Per farti più palese il tuo gran fallo,
ecco, il foglio già scrivo, io te ‘l consegno;
e di renderlo a lui fia tuo l’impegno.
8 Tu vedrai,
s’io ti mancai,
s’io per te son infedel.
E dirai
con tuo rossore
che sei tu l’ingannatore,
io l’amante, io la fedel.
Tu vedrai, etc.

(*Si pone a scrivere.*)

Scena 8

(*Decio che sopraggiunge mentre Cleonilla scrive, ed Ottone che sta sospeso*)

DECIO

9 Cesare, io già prevedo
di Roma infida un tradimento occulto,
se pronto al soglio tuo non fermi il piede.

OTTONE

Deh, non aggiunger pena, a chi nel core
solo di gelosia sente il dolore.

DECIO

Ma Signor, non vorrei...

(*Cleonilla 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 chi saper vorrà
qual premio a te si dà,
digli, che pianto, e scorno
è tua mercede.
Povera fedeltà, etc.

(*Cleonilla esce.*)

Scena 9

(*Decio ed Ottone*)

OTTONE

11 Ah Decio, i tuoi ricordi
troppo mi fer geloso.

DECIO

Ciò che mal può recarti?

OTTONE

Il creder cose
che a me dan scorno, ed a Cleonilla offesa.

DECIO

Eh Signor...

OTTONE

Mio fedele,
pria che d’altro mi parli, a me ne venga
tosto qui Caio.

DECIO

Il tuo gran cenno adempio.
(Ottone per troppo amor reso è già scempio.)
12 Ben talor favella il Cielo
con il cor d’un buon vassallo,
a favor d’un alto Re.
Ma, per opra de l’Inferno,
spesso frode appare il zelo,
e si sprezza una gran fè.
Ben talor favella il Cielo, etc.

(*Decio esce.*)

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.
(*legge*)

“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,
perchè l’antico amor tu non offendi:
pensa, che tu morrai se non m’intendi.”
(*Caio entra.*)

CAIO

Cesare, al tuo comando 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’ascondo?)

OTTONE

Sai che Cesare sono,
benchè tu poco stimi il mio gran poter.

CAIO

Favella, o Sire.
(Il rimorso crudel mi fa morire.)

OTTONE

Leggi, quest’è tuo foglio?

CAIO

(Cieli, 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,
ch’ella per compiacerti a Tullia scrive.
Contento sei?
(*Ottone dà 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’uopo
hai di real favor, me sol richiedi,
già che dell’amor mio le prove or vedi.
14 Compatisco il tuo fiero tormento,
e ne sento dolore e pietà.
Il mio core che sa che sia amore
sempre teco clemenza userà.
Compatisco, etc.

(*Ottone esce.*)

Scena 11

(*Caio solo*)

CAIO

15 Quanto Cleonilla è scaltra! ella fu colta
forse in leggendo il foglio mio, nel punto
ch’ella al certo pentita
era del mio dolor. Ma pure al fine
al rimedio pensò; con trama industrie
fin messagier mi fè l’istesso Augusto
del suo pronto pensiero: io, che l’intesi

scosso dal grave affanno,
campai dal rischio; oh fortunato inganno!
16 Io sembro appunto
quel augelletto
ch'al fin scampò
da quella rete,
che ritrovò
nascosa tra le frondi.
Che se ben sciolto
solo soletto,
volando va;
pur timido non sa
dove rivolga il piè,
se del passato rischio
ei si confonde.
Io sembro appunto, etc.

(Caio esce.)

Scena 12
(Tullia entra sola.)

TULLIA
17 Ah, che non vuol sentirmi il traditore.
18 Misero spirito mio,
spirami sol vendetta,
più non parlar d'amor, non ecc.
Ma come posso, o Dio!
spuntar la mia saetta,
se adoro il feritor?
Misero spirito mio, etc.

ATTO III

Scena 1
(Solitario passeggio con lochi nascosti di
frondosi
ritiri. Ottone e Decio)

DECIO
19 Signor...

OTTONE
Lasciami in pace;
e se parlar mi vuoi,
del caro ben sol parla.

DECIO
Almen rifletti
a tua salvezza, ed al periglio tuo:
Roma...

DECIO
Roma che può?

DECIO
Con sue congiure
toglierti vita e Impero.

OTTONE
Vil pur sarei, se un tal timor provassi.

DECIO
Ah, che viltà non è, rimedio imporre
al precipizio tuo: nel labbro mio
l'alta fè parla sol d'un buon vassallo.

OTTONE
Decio, se vuoi piacermi, lasciami in pace.
Io parto per veder il mio bene.

DECIO
Ah, che fabbro tu sei de le tue pene.

OTTONE
20 Tutto sprezzo, e trono, e impero,
pur ch'io provi il bel contento
di goder sol del mio ben.
Tu, che intendi il mio pensiero,
non cercar, con vil tormento,
di turbare il mio seren.

Tutto sprezzo, etc.

(Ottone esce.)

Scena 2
(Decio solo)

DECIO
21 Già di Ottone preveggo
l'imminente caduta;
ei più non ode, o vede
i fidi avvisi miei, né il gran periglio:
un'infida sua donna
stolido, e cieco il rende: ah, se potessi
fargli chiaro vedere il suo gran scorno,
forse in se stesso un dì faria ritorno:
ma in questo ascoso loco
Caio, con l'infedele, il piè rivolge!
Cesare io vò avvisar, che forse io spero,
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 regio core
tal più non è,
se d'empio amore
servo si fa.
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 amor, no,
ti basti sol così.
Piangi nel tuo dolor,
che la pietà del cor
per te sparì.
No, per te non ho più amor, 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
(Io già son morto!)

TULLIA (in segreto a Cleonilla)
Non mancarmi di fè!

CAIO (accostandosi a Cleonilla)
Vorrei parlarti!

CLEONILLA (a parte a Tullia)
Non dubitar mio ben.
(a Caio)
Tu taci, e parti.

CAIO
Pria ch'ubbidisca, ascolta...

TULLIA (a parte a Cleonilla)
Non l'ascoltar se m'amì!

CAIO (a Cleonilla che non vuol sentirlo)
Io vò pur dirti...

CLEONILLA (a Tullia)
Fida sarò per te!
(a Caio)
Non posso udirti.

TULLIA (a Cleonilla)
Se parlarmi dovevi, io qui t'attendo.

CAIO (a parte a Cleonilla)
Donami pria ch'io parta
un picciol sfoco.

CLEONILLA (a Caio)
Ubbidienza io voglio.
(a Tullia)
Aspetta un poco.

TULLIA (a Cleonilla)
Quanto cara mi sei!

CAIO (a Cleonilla)
Quanto spietato hai il cor!

CLEONILLA (a Caio)
Parti; non più!
(a Tullia)
Labbro adorato!

CAIO
Parto, già che lo vuoi.
(Ma qui m'ascondo:
tanto mi detta in sen la gelosia
per più chiaro veder la morte mia.)
(Va per nascondersi cantando.)
26 Guarda in quest'occhi, e senti
ciò che ti dice il labbro,
ciò che ti parla amor.
Sol guarda i miei tormenti,
e poi, con un sospir,
consola il mio dolor.
Guarda in quest'occhi, etc.

Scena 5
(Cleonilla e Tullia creduta Ostilio)

CLEONILLA
27 Quant'ha di vago Amor nel suo gran regno,
tutto negl'occhi tuoi scolpito io veggo.

TULLIA
Ah, mia diletta! Amore,
se nel mio volto, e sul mio ciglio il miri,
il perchè tu non sai?

CLEONILLA
Dimmelo, o caro.
Siedi qui meco alquanto.

TULLIA
Ah! che se mai,
in atto tal veduto io fossi.

CLEONILLA

(astringendola a seder seco)
Eh, taci!

TULLIA

Il negar d'ubbidirti
temerario saria: ecco m'assido.

CLEONILLA

Oh qual gioia, a te presso, io sento in seno!

TULLIA

Da sì eccelso favor resto confusa.
(Quanto nel suo pensier resta delusa!)
28 Che bel contento
io sento
or ch'il tuo braccio
con dolce laccio
mi stringe al seno,
mio dolce amore.
(Tu prendi errore.)
Non così lieta
la navicella,
da rìa procella
campano al fine,
per suo conforto,
giunge nel porto
senza timor;
come il mio cor,
nel tuo bel petto
or ch'è ristretto,
gioisce, e brilla,
d'amor sfavilla,
né prova affanni.

(Quanto t'inganni!)

Scena 6

(Caio nascosto, non potendo soffrire la fortuna del suo rivale, esce con stile a la mano per ammazzare "Ostilio".)

CAIO

29 (Più soffrir non poss'io: in questo punto
vendichi un gran furore
Ottone insieme e' mio tradito amore!)
Mori spergiuo indegno.
(Caio correndo per ammazzare "Ostilio".)

CLEONILLA

Ah, scelerato!
tanto cieco t'avanzi,
ove miri il mio volto?

CAIO

Di Cesare schernito,
vendar ben degg'io l'offeso amore.

TULLIA

Svenami, non te'l vieto, ingannatore.

CAIO

Contento io ti farò.

CLEONILLA

Guardie, soccorso!
uccidete un sleal che tanto ardisce.

TULLIA

Ingrato, il ferro tuo non m'avvilisce.

Scena ultima

(Ottone e Decio sopraggiungono al rumore.)

OTTONE

30 Caio inferito; e che mai tenta, o Dei?

DECIO

Così offeso, Signor, dunque tu sei!

CLEONILLA

Cesare io vò vendetta:
Tentò l'indegno...

CAIO

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

CLEONILLA

Io saprò dirti
l'infamie del suo cor.

CAIO

Signor ten priego
prima sentir da me l'ingiurie tue.

OTTONE

Parla: che sarà mai?

CAIO

Cleonilla l'infedele in questo istante
amoreggiar l'indegno Ostilio io vidi:
Quante carezze, e quante...
Ah! che infida ell'è pur;
perciò tentai, per tuo onor,
per mia gloria, svenargli al piè d'avante
il suo vago garzone.

OTTONE

Immobili sono!

DECIO

(Oh quanto vil di Roma è fatto il trono!)

CLEONILLA

(All'arti, all'ire, al pianto.)
(piangendo)
Ah mio diletto...

OTTONE

Taci, crudel, t'ascondi: e adempi, o Caio,
la tua grand'opra, e l'infedel qui svena.

CAIO

D'ubbidienza è l'alma al fin ripiena.
(Caio va per svenarlo.)

TULLIA

Prima, Augusto, m'ascolti,
e poi contento io morirò.

OTTONE

(a Caio)
Ti ferma!
Sentir vò sue discolpe
e poi che mora.

CLEONILLA

(Di scusar il mio error pur spero ancora!)
(Tullia s'inginocchia avanti Ottone discoprendosi.)

TULLIA

O di Roma, o del mondo
invitto duce e regnator sovran:
Non è colpa in Cleonilla: lo, nel mio seno
serbo di fede sol l'alto splendore:
e Caio è sol l'infido, il traditore.
Ah Cesare, qui vedi
qual uom accarrezzò l'amante tua:
Io sono un'infelice,
che un traditor crudele
sieguo, che mi lasciò; da te pretendo
che vendicato il torto mio pur sia:
Vedi se sol pietà merto, e perdono;
già che Ostilio non più, ma Tullia io sono.

OTTONE

Qual stravaganza è questa?

CAIO

O Ciel, che veggo?

DECIO

O quanto impensato è il destin.

CLEONILLA

(Propizia sorte,
al mio scampo, fedel m'apre le porte!)

OTTONE

Dunque, se Tullia sei, t'alza; e di Caio
consorte io vò che sii,
e se pria ti stimò forse infedele,
or conosca il suo error:
ma come, o donna, nulla ridir,
che in vil manto ascosa Tullia si stava?

CLEONILLA

Intanto l'accarezzai, la strinsi,
sol perché donna ell'era.
(A miglior vita già l'error mio
mi fa tornar pentita.)

OTTONE

Dunque perdona, o cara,
al doppio error con cui t'offesi, e cerco
perdon di quanto oprai.

CLEONILLA

Ah, se cangio pensier tu ben vedrai!

DECIO

O strano evento, o inopinato giorno!

CAIO

Cara, t'abbraccio, ed in oblio riponi
de le mancanze mie l'aspra memoria.

TULLIA

Basti sol che di fè abbia la gloria.

Coro: Caio, Tullia, Ottone, Cleonilla, Decio

CAIO

31 Grande è il contento
che prova un core,
se dal tormento
nasce il piacer.

TUTTI

Grande è il contento, etc.

CAIO

Dopo il furore
di rìa procella
sembra più bella
la calma al nocchier.

TUTTI

Dopo il furore, etc.

ENGLISH TRANSLATION

Sinfonia

1. Allegro

2. Larghetto

ACT I

Scene 1

(A delightful spot in the gardens of the imperial villa, with shady arbours, avenues of cedars, and ponds and fountains decorated with urns of flowers. Cleonilla alone, gathering flowers to adorn her bosom.)

CLEONILLA

3. I was born to greatness, heaven knows, and was born, indeed, to wear upon my brow, as Caesar's lover, the illustrious chaplet of royal bay. But what good is that, given a soul, a heart that yearn for nothing more than liberty? I want no jewels and gold but only the freedom to follow my heart, which, like a tyrant, has usurped my will, and relentlessly forces me to become enslaved to every handsome youth. So I flit continually from one flame to another, always eager for new lovers. I loved Caio for his face, and I still love it; but no sooner did I set eyes, O God, upon the white cheeks of my sweet Ostilio, his eye, his brow, his luscious lips, than I was possessed, inflamed by a new passion from which I find no shelter, no respite.

4. How alluring is the dewy grass, how pleasing that pretty flower. The perfume of one is redolent of love, the green of the other fills my tender heart with hope. How alluring, *etc.*

Scene Two

(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.)*

6. Light of my eyes, my adored one are you, and your lovely face is engraved upon my heart. That dazzling beauty which inflames my heart is oh, so, so adorable that I live for you alone. Light of my eyes, *etc.*

CAIO

7. But here comes Caesar.

CLEONILLA

With my wonted 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. 9. Beloved, if you would end my pain, show me more affection. You know that my spirit can only be at peace 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!)*

OTTONE

It seems a torment yet is a pleasure to see the one we love subject to doubt and fear. It is a pleasure, because we see how loving is her loyalty, how loyal is her love.

It seems a torment, *etc.*

(Exit Ottone.)

Scene 5

(Caio, then Tullia disguised as Ostilio)

CAIO

12. Just how cunning a mistress can be in the art of deception, Cleonilla has shown us all today.

(Enter Tullia.)

TULLIA

Caio, here amidst the greenery you are, maybe, recalling your betrayal of hapless Tullia's love, and the promises you broke.

CAIO

Whenever I hear your voice, Ostilio, and see your face, your actions and your movements, I am reminded so strongly of Tullia that were you not a man I would believe you were she; and so whenever I speak to you the memory of my first love tugs at me.

TULLIA

So if this pricks your conscience, tell me, do, why do you not return to her, console her?

CAIO

The strength of new love has snuffed out the old. But why must I be for ever hearing her name upon your lips as if you were defending her?

TULLIA

Only because I knew her, and often when we were speaking about you her tears brought forth my own; and now, remembering her plight, I feel a pang of pity in my breast. *(Alas, I shall give myself away, or faint!)*

CAIO

What can I do, since I no longer care for her? Perhaps at this very moment, cured of her heartache, she has happily found consolation for her past suffering in the arms of another man.

TULLIA

That will never be, for she is ever true despite being betrayed, and loves you still. *(Ah, cruel, ungrateful lover! Ah, deceiver!)*

CAIO

13. He who insists on being constant is either indifferent to happiness or else denies himself. Not fidelity, but foolish custom is it to adore a single person, since love becomes a burden without variety. He who insists, *etc.*

(Exit Caio.)

Scene 6

(Tullia disguised as Ostilio, alone)

TULLIA

14. Ah! Traitor, I know what's in your mind. Sue all you like for the love of a depraved woman,

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 disarray 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.

(Enter Tullia.)

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.

(Exit 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

Come, do not look so anxious; the highest
praise
of your great beauty should come as no
surprise.

TULLIA

The thought that worries me
is that of...

CLEONILLA

Of what? Tell me...

TULLIA

Caio...

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 so 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 etc.

(Exit Cleonilla.)

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!

TULLIA
(May your pain compensate my own.)
23. Yes, yes, I must be off,
no, I can't listen to you,
and I don't want to explain, no.
I'll only listen to you
when I see
something in you that is not there now, etc.
Yes, yes, I must be off, etc.

(Exit Tullia.)

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 a 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, he 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, screaming over the ocean's bosom...
So my heart, assailed 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.

(Exit Ottone.)

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.
(Enter Caio.)

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 splendour through the wrongdoing of others.
What good is his throne to a king etc.

(Exit Decio.)

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
to a sympathetic soul, an unhappy lover.

TULLIA
Say rather, to a heartless, fickle man.

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.
The pain of jealousy
is adding 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.

CD2
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.

(*Exit Caio*)

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 I have 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 understand
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.

(*Exit Caio.*)

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. 8. You 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*)

DECIO

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.

DECIO

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!) 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.

DECIO

How could that harm you?

OTTONE

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

DECIO

Come, my lord...

OTTONE

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

DECIO

I will obey your august command. (Ottone's infatuation has softened his brain.) 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.'

(*Enter Caio.*)

CAIO

Caesar, I am here at your command.

OTTONE

I must censure you most severely, Caio!

CAIO

My lord, whatever have I done?

OTTONE

That which you ought not to do.

CAIO

I am perplexed. (If my affair has been discovered, where can I hide my head?)

OTTONE

You know that I am Caesar, although you rate but lowly my great power.

CAIO

Speak on, my lord. (Remorse is killing me.)

OTTONE

Read this; is this your letter?

CAIO

(Heavens, ye Gods, I am lost!)

OTTONE

Your confusion proves your guilt.

CAIO

(Oh what grief!)

OTTONE

Speak. Have you nothing to say?

CAIO

(Oh, this is the moment of truth! I can hardly breathe!)

OTTONE

You are quite right to be frightened, since you have asked from Cleonilla that help to regain your love that you should only have sought from your monarch. But I forgive you. Here is the letter that she, to please you, wrote to Tullia. Are you content? (*Ottone hands the two letters to Caio, who reads the one written by Cleonilla.*)

CAIO

My lord, more than you can imagine.

OTTONE

All I ask is that you remember that Caesar is your king, and when you need a royal favour, ask no one but me, remembering this present proof of love. 14. I sympathise with your great grief, and suffer for you and am moved to pity. I know in my heart what it means to love and will always show you clemency. I sympathise, etc.

(*Exit Ottone.*)

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.

(Exit 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.

(Exit 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)*

Be silent and leave us.

CAIO

Before I obey you, listen...

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)*

I cannot listen to you.

TULLIA *(to Cleonilla)*

If you want to speak to me, I shall wait here.

CAIO *(aside to Cleonilla)*

Give me, before I go, a gleam of hope.

CLEONILLA *(to Caio)*

I demand obedience.

(to Tullia)

Wait a moment.

TULLIA *(to Cleonilla)*

How dear you are to me!

CAIO *(to Cleonilla)*

How pitiless is your heart!

CLEONILLA *(to Caio)*

Begone! 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.

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,
my 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, alerted by the altercation.)

OTTONE

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

DECIO

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 alright,
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!

DECIO

(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?

DECIO

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!

DECIO

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.
Invicto Holoferni
Cantemus alterni.
Honoris, amoris
Sit consona nox [vox].

VAGAUS

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

ABRA

Quam audacter discurrit
Non minus servus suo Domino nequam.
Properemus Juditha: ubique semper
Tecum sperans in Caelis
Ero Dominae meae socia fidelis.

JUDITHA

Veni, veni, me sequere fida
Abra amata,
Sponso orbata.
Turtur gemo ac spiro in te.
Dirae sortis tu socia confida
Debellata
Sorte ingrata,
Sociam laetae habebis me.

ABRA

Venio Juditha, venio: animo fave,
Amori crede tuo nil erit grave.

Fulgeat sol frontis decora.
Et afflictae abeat Aurorae
Rosa vaga tua pupilla.
Ama, langue, finge ardere
Nostrae sorti si favere
Potest una tua favilla.

In Urbem interim pia
Incertas audi voces, aura levis
Fert murmur voti
Et gloriae, credo, tuae.
Gemunt et orant una
Virgines Juda, incertae sortis suae.

CHORUS

(Virginum psalentium in Bethulia)
Mundi Rector de Caelo micanti
Audi preces, et suscipe vota
Quae de corde pro te dimicanti
Sunt pietatis in sinu devota.

In Juditha tuae legi dicata

Flammas dulcis tui amoris accende
Feritatis sic hostis domata
In Bethuliae spem pacis intende.

Redi, redi iam Victrix pugnando
In cilicio in prece revivere
De Holoferne sic hodie triumphando
Pia Juditha per saecula vive.

[Finis prioris partis]

PARS ALTERA

OZIAS

Summi Regis in mente
Mihi sunt alta arcana: hostis Tyranni.
Bellatoris iniqui
Prope, caelo favente,
Fata extrema prevideo.
Deus Abraam
Exercitum Deus es, potens in bello,
Tuo nomini inimicam
Virtute dexterarum tuarum dissipam Gentem.
Te supplices precamur:
Tibi gloria
Sit diligentium te nova victoria.

O Sydera, O stellae,
Cum luna cadentem
Estote facellae
In hostem ferale.
Cum nocte felici
Ruant impii inimici,
Et sole surgenti
Sint lucis mortales.

Jam saevientis in hostem
Castae nostrae Judithae
Gratae sunt Caelo preces, triumphando
Ad nos cito redibit,
Et Duce ablato riam gens peribit.

HOLOFERNES

Nox in umbra dum surgit,
Radiante in mare sol lumine cadit;
Sed tu pulcra Juditha
Luminose mi sol in caeco errore
Resurgis coram me vivo ardore.

Nox obscura tenebrosa
Per te ridet luminosa
Miro fulgida splendore [nitore].
Neque lucis novae Aurora
Tam superba tam decora
Victa tuo surget splendore.

Belligerae meae sorti,
Quaeso, o cara condona:
Haec numine conviva
Non sunt fercula digna.

JUDITHA

Magnitudinis tuae bene sunt signa.

HOLOFERNES

Magnum meum cor tu reddis,
Si amantem vultus tui iure me credis.

JUDITHA

Nil nisi sui Factoris
In orbe a creatura
Est conservanda Imago.

HOLOFERNES

Ad tantum cogis me vultu tuo vago.

JUDITHA

Quid, quid splendet in ore
Est pulvis, umbra, nihil.

Transit aetas,
Volant anni,
Nostrum damnum
Causa sumus.
Vivit anima immortalis
Si vitalis
Amor, ignis, cuncta fumus.

HOLOFERNES

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

JUDITHA

Tanti calor aestum
Tempera strenue Dux, flammas evita...

HOLOFERNES

Uror...

JUDITHA

Longe ibo...

HOLOFERNES

No, cara Juditha.

Noli o cara te adorantis
Voto Ducis non favere,
Et suspiria animae amantis
Saltem disce non horrere.

JUDITHA

Tibi dona salutis
Precor e Caelo Dux.

HOLOFERNES

Prosit: bibendo
A te salutem spero,
Et si tu amabis me,
Tua salus ero.

CHORUS

Plena nectare non mero
Aurea pocula almi amoris
Myrto et rosis coronate.
Et in mutuo gaudio vero
Horum numinum ardore
Dulci flamma prosperate.

HOLOFERNES

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

JUDITHA

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

Sic in Pace inter hostes
Sit mea Patria inoffensa.
Sed quid video! Holofernes
Accensus mero suo dormit in mensa!
Consurgam. Vestro Duci
Huc accurrite, o servi: huc Abra veni,
Hic in tentorio stantes,
Dum dormit inimicus
Precemur vere Deum nos vigilantes.

VAGAUS

Umbrarum carae, aurae adoratae
Deh grate
Spirate;
Si Dominus dormit

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
Faxit de Caelo Rex,
Reges qui regit,
Et cordi mei devota
Exaudiat pietas Dei suspiria et vota.

VAGAUS
Bene in thalamo quiescat,
Mensas tollo,
Et hic pulcra Juditha
Potes cum Duce tuo sola laetari,
Et poenas cordis tui tu consolari.
Sed huc ancilla venit,
Jam festinans discedo,
Et sic amoris tuo locum concedo.

JUDITHA
Bene venisti, o fida,
En tempus nostrae gloriae,
Et suspirata tandem hora victoriae.

ABRA
Cuncta fauste succedant.
Et tibi, o mea Juditha
Eris, et Patriae tuae,
Salus et vita.

JUDITHA
Nil ultra: claude fores,
Impedi viatores,
Et caelestis fervore cor accende,
Et mox victricem me tacita attende.

ABRA
Non ita reducem
Progeniem noto
Raptam a gelido
Mater expectat,
Ut ego fervida
Expecto te.
Sed poena barbarae,
Et brevis morae
Animam nimium
Vexat amantem
Timore, et spe.

Jam pergo, postes claudio,
Et te nostra Eroina expecto et laudo.

JUDITHA
Summe Astrorum Creator,
Qui de nihilo jam cuncta eduxisti,
Et tibi ut servi essemus
Ad imaginem tuam tu nos fecisti,
Clemens in Caelo Pater,
Potens in Mundo Deus,
Qui Jaheli victrici,
Qui Deborae pugnanti vim dedisti,
Aduva nos in prece, et culpas tolle,
Et de forti tua dextra
Imbelli dextrae meae robur extolle.

In somno profundo
Si jacet immersus
Non amplius sit
Qui dormit in te.
Quiescat exanguis,
Et sanguis
Sic exeat
Superbus in me.

Impii, indigni Tiranni

Conopeo hic apensum
Nudato ferrum, ictus tendo, infelicem
Ab Holofernis busto
Deus in nomine tuo scindo cervicem.
Salvete o pia tentoria
In vobis semper clara
Et caelo, et mundo sit alta victoria.

Abra, Abra, accipe munus,
In saculum repone, et fida ancilla
Me sequere, festina,
Et clemens extra castra
Tuto perducat nos dextra divina.

ABRA
Quic! mihi? Oh mira res!
Diro Draconi
Tu caput obtruncasti,
Et simul una in uno olmnes domasti.
Eamus cito eamus,
Et mille mille Deo gratias agamus.

Si fulgida per te
Propitia caeli fax
Si dulci anima spe
Refulsit alma pax,
Solum beato
Duci increato
Debetur nostra pax,
Et nostra gloria.
Dat ille cordi ardorem.
Ille dextrae vigorem,
Et manus donum suae
Nostra victoria

VAGAUS
Jam non procul ab axe
Est ascendens Aurora, undique rara
Caelo sydera micant: in tentorio
Pallet incensa lux: patet ingressus,
Neminem video.
Sed heu, heu, quid cerno?
Fusus undique sanguis!
Heu, quam horrendum visu!
Truncus Domini mei jacet exanguis.
Milites huc venite,
Surgite, o servi, excubiae non dormite.
Omnes perdit sumus:
Bethulia amissa, et Holofernes extincto.
Heu cuneri, cuncti miseri ploremus,
Et ducis nostri funus vindicemus.

Armatae face et anguibus
A caeco regno squallido
Furoris sociae barbari
Furiae venite ad nos.
Mone, flagello, stragibus
Vindictam tanti funeris
Irata nostra pectora
Duces docete vos.

OZIAS
Quam insolita luce
Eois surgit ab oris
Floribus cincta suis roscida Aurora!
O quam ridet serena
Jucundo nobis dies lumine plena!
En venit tandem venit
(Eam a longe prospicio, ad eam curramus)
Venit Juditha venit,
Et Juditha triumphans. Filia electa
Quanto gaudio te amplector: Summe Deus
Exultat ecce in te spiritus meus.

Gaude felix
Bethulia letare
Consolare
Urbs nimis afflicta.
Caelo amata
Es fortunata
Inter hostes semper invicta.

Ita decreto aeterno
Veneti Maris Urbem
Inviolatam discerno,
Sic in Asia Holofermi impio tyranno
Urbs Virgo gratia Dei semper munita
Erit nova Juditha,
Et pro populo suo Pastor orabit,
Et fidelis Ozias
Veram Bethuliae suae fidem servabit.
Eja Virgines Sion
Festinate cum gloria
In sperata victoria
Et pietatis in sinu
Cum Psalterio sonanti
Applaudite Judithae Triumphanti.

CHORUS
(*exultantium Virginum pro Judithae triumpho*)
Salve Invicta Juditha formosa
Patriae splendor spes nostrae sallitis.
Summae norma tu vere vinutis
Eris semper in mundo gloriosa.
Debellato sic barbaro Trace
Triumphatrix sit Maris Regina.
Et placata sic ira divina
Adria vivat, et regnet in pace.

[Finis]

CD58

Gloria & Magnificat

Ostro picta, armata spina RV642
(Introduzione al Gloria)

1 I. Aria

Ostro picta, armata spina,
Summo mane quae superba,
Floruit pulchra, vaga rosa.
Iam declinans vespertina
Pallet, languet velut herba,
Nec odora nec formosa.

2 II. Recitative

Sic transit vana et brevis Gloria mundi,
et quae originem suam traxit ex alto,
non fluxa sed aeterna,
et quae sanctorum est Gloria divina
semper crescit eundo.
Virgo in matrem electa
omnipotentis Filii,
typus humilitatis,
dum hodie visitatur,
humilis, pura et pia mage exaltatur.

3 III. Aria

Linguis favete,
Omnes silete,
Voces prophanae,
Et tantum resonet:
Pax in terra,
In coelo Gloria.
Iam fausti diei
Tam magnae rei
Currat festivitas;

Gloria RV589

4 I. Gloria in excelsis Deo.

5 II. Et in terra pax hominibus bonae voluntatis.

6 III. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

7 IV. Gratias agimus tibi.

8 V. Propter magnam gloriam tuam.

9 VI. Domine Deus, rex coelestis,
Deus Pater omnipotens.

10 VII. Domine Fili unigenite, Jesu Christe.

11 VIII. Domine Deus, agnus Dei, Filius Patris.

12 IX. Qui tollis peccata mundi,
miserere nobis;
qui tollis peccata mundi,
suscipe deprecationem nostram.

13 X. Qui sedes ad dexteram Patris,
miserere nobis.

14 XI. Quoniam tu solus sanctus;
tu solus Dominus.
Tu solus altissimus, Jesu Christe.

15 XII. Cum Sancto Spiritu,
in gloria Dei Patris.
Amen.

Magnificat RV611

16 I. Magnificat anima mea Dominum.

17 II. Et exultavit spiritus meus
in Deo salutari meo.

18 III. Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.

19 IV. Quia fecit mihi magna
qui potens est:
et sanctum nomen eius.

20 V. Et misericordia eius a progenie
in progenies timentibus eum.

21 VI. Fecit potentiam in brachio suo:
dispersit superbos
mente cordis sui.

22 VII. Deposuit potentes de sede,
et exaltavit humiles.

23 VIII. Esurientes implevit bonis:
et divites dimisit inanes.

24 IX. Suscepit Israel puerum suum,
recordatus misericordiae suae.

25 X. Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

26 XI. Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum,
Amen.
Laeta solemnitatis,
Atque memoria,
Curra memoria.

CD63:

Cantatas for Soprano I

Amor, hai vinto

1. *Recitativo*

Amor, hai vinto. Ecco il mio seno
da tuo bel stral trafitto. Or chi sostiene
l'alma mia dal dolore abbandona!
Gelido in ogni vena
scorrer mi sento il sangue,
e sol mi serba in vita affanni e pene.
Mi palpita nel seno
con nuove scosse il core.

Clori, crudel, e quanto
ha da durar quest'aspro tuo rigore?

2. *Aria*

Passo di pena in pena
come la navicella
ch'in questa e in quell'altr'onda
urtando, urtando va.

Il ciel tuona e balena,
il mar tutt'é in tempesta,
porto non vede o sponda,
dove approdar non sa.

3. *Recitativo*

In qual strano e confuso
vortice di pensieri
la mia mente s'aggira?
Or'è in calma, or s'adira,
e dove ancor si fermi non risolve.
Or 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 ahimè! Forse non sai
che nel seno di Clori hai porto, hai lido!

4. *Aria*

Se a me rivolge il ciglio
l'amato mio tesoro,
non sento più martoro,
ma torno a respirar.

Non teme più periglio
non sente affanno e pena,
l'alma, e si rasserena
come la calma in mar.

Elvira, anima mia

5. *Recitativo*

Elvira, anima mia,
mirami se lo puoi,
nunzio di meste note a gl'occhi tuoi.
Non più vedrai Fileno,
de' più teneri affetti
tra li soavi lacci,
tra il mormorio de' baci ebro di gioia,
a riposarsi in seno.
Forz'è di rio destino
ch'io parta, ch'io ti lasci e vada altrove,
senza poterti dir quando né dove.

6. *Aria*

Partirò, ma vedrai quanto,
bell'Elvira dal mio pianto
sia il dolor del mio partir.

Senza te, gioia amorosa,
la mia vita è più penosa
d'ogni barbaro martir.

7. *Recitativo*

Passo al rogo fatal e son già cinto
di tormenti e d'affanni. O cara Elvira,
mira, pietosa mira
ancor per un momento

nel specchio de' miei lumi il mio tormento.
Prendo l'ultimo bacio
con quello stesso ciglio
che da bocca languente
del padre moribondo il sugge un figlio.

8. *Aria*

Pupille vaghe,
bellezza amata,
alma adorata,
Elvira, addio.

Parto, ma resra
doglia funesta

nell'afflito mio sen e nel cor mio.

Aure, voi più non siete

9. *Recitativo*

Aure, voi più non siete
così soavi e care,
né le vostre ombre, o faggi,
sembran più così amene,
or che da voi n'andò la mia Climene.
Ruscelletto, a cui spesso il bel volto porgea
quando gentil tessea
al tesoro del crin l'altro del prato,
e voi, onde felici,
ch'ove alberga n'andate,
questi sospiri miei a lei portate

10. *Aria*

Ti confido il pianto mio,
limpidetto amato mio
perché ti rechi alla mia bella.

Giunto allor che tu sarai
ove alberga, le dirai
che fedele il suo Daliso
con quel pianto a lei favella.

11. *Recitativo*

Infelice Daliso, ove tra queste
un giorno tanto a me care foreste,
Ovunque io volga il guardo,
incontro un rio tormento.
Qui il caro nome inciso
io leggo, e là rimiro il bel narciso,
da cui dirli soleva
che col candor del sen vinto l'avea.
Qui il praticello erboso,
ove con ella ascoso
sotto un'ombra cortese,
Si spesso favellai delle mie pene.
Oh, Climene, Climene!
Rimembranze, tacete:
care voi siete sì, ma m'uccidete!

12. *Aria*

Le fiorite e belle sponde
va baciando il rio con l'onde,
e baciando più contento
dalle sponde il bacio ottiene.

Ma crudele mi tormento
perché al core egli rammenta
il bel labbro di Climene.

Nel partir da te, mio caro

13. *Aria*

Nel partir da te, mio caro,
ho un dolor che tormenta
per l'amor c'ho nel sen.

Ma in sì cruda distanza
mi consola la speranza
di tornare, o caro ben.

14. *Recitativo*

Parto mio ben da te, io parto, addio,
ma il cor qui resta in ossequioso pegno.
Di gradirlo ti priego, e all'afflito mio core
donali in premio almeno un dolce amore.

15. *Aria*

Da quel volto sempre amato
spira un'aura che consola
e m'involta tutto il cor.

Sì lo lascio nel mio petto
perché cresca in me il diletto
di partir senza dolor.

T'intendo sì mio cor

16. Aria
T'intendo sì mio cor;
con tanto sospirar,
forse ti vuoi lagnar ch'amante sei.

Ah, taci il tuo dolor,
ah, soffri il tuo martir,
tacilo e non tradir gl'affetti miei.

17. Recitativo
Aure soavi e grate,
garruli ruscelletti, ameni colli,
voi placidi serbate
d'un rispettoso amante il nobil foco.
O se giammai per poco
a Fille dir la pena mia volete,
il nome di chi l'ama almen tacete.

18. Aria
Placido zeffiretto
s'incontri il caro oggetto,
dille che sei sospiro,
ma non le dir di chi.
Limpido ruscelletto,
se mai t'incontri in lei,
dille che pianto sei,
ma non le dir qual ciglio
crescer ti fé così.

Se ben vivono sen'alma

19. Aria
Se ben vivon senz'alma
il bosco il prato il rio,
pur forza ha il pianto mio
di moverli a pietà.

E par che dican: "Barbara
quant'è colei ch'a un core
che lancue per amore
in premio amor non dà".

20. Recitativo
Odi che contro te simili accenti,
mia bellissima Irene,
pronunzian l'acque, gl'arboscelli e i fiori.
Perchè non hai pietà delle mie pene
e in tanta crudeltà persisti ancora?
Ah, se di selce avessi
quel cor che forse usa pietade altrui,
che faresti di più? Mentre non v'loio
con un sospiro almen recare alta
a chi preda restò degl'occhi tuoi.

21. Aria
Nella tua guancia amorosa
la bellezza sta del giglio
e il vermiglio della rosa,
ma le spine hai clemente il cor.

Ahi, se ancor nieghi mercede
a quest'alma che t'adora,
Sì dirò prima ch'io mora
che m'uccise il tuo rigor".

CD63
Cantatas for soprano II
Si levi dal pensier RV665

1. Aria
Si levi dal pensier
quel volto lusinghier
che ancor mi piace.

Il cor non mai placato,
solo di sdegno armato,
sempre per lui s'accenda
e in me più non risplenda
pura d'amor la face.

2. Recitativo

Pastori vaghi e infidi,
io so chun vostro sguardo
è mentito e burgiardo
e che son tradimenti
vostre finte promesse e giuramenti.
Ma' l soave concento
di concavo istromento
che Dasilo infedel forma sovente
con tal dolcezza, oh Dio,
ch'in ciel si ferma il sol, nel prato il rio,
m'allettò, mi costrinse
a creder con piacer ciò che mi disse;
ma saprò far come già fece Ulisse.

3. Aria
Vanne sull'Adria, infido,
che già di te mi rido
e t'abbandono.
Ch'a me non mancherà
d'altri la fedeltà,
se Clori sono.

Usignoletto bello RV796

4. Aria
Usignoletto bello
che su quel ramoscello
stai cantando,
ferma tue voci un poco
e a me rispondi:
dimmi se quel bel canto
è tuo sospiro o pianto
con cui sfogando vai
l'amoroso foco in fra le frondi.

5. Recitativo
Ma tu rapido fuggi, e tra 'più folti
e ombrosi rami il tuo bel volo arresti.
Che timori son questi?
Caro augellin diletto,
non paventar, ti ferma. Io già non sono
né laccio ch'impriogiona, o stral che fere,
ma sol son tuo compagno
ch'il perduto mio ben cantando io piagno.

6. Aria
Come te cantando anch'io
vo sfogando il dolor mio all'aure, ai venti,
all'erbe, al prato.

Siamo dispari solo
al corso, all'ali, al volo,
né posso come te
portar volando al piè
per girne là dov'è l'idolo amato.

Del suo natio rigore RV653

7. Recitativo
Del suo natio rigore
armato questo cor, io non temea
di leggiadra beltade il dolce invito;
sprezzai mai sempre Amore,
ai prieghi sordo e quasi cieco al raggio
d'un volto lusinghier.
Ma quando, oh Dio, pianger Lidia vid'io
e da' suoi mesti lumi
versar dolente umore, in quel momento
si svegliò la pietade. Amor mi vinse,
mancò quel rigor ch'avea nel sen risetto,
e di quel pianto l'onda
di fuoco accese un mar dentro il mio petto.

8. Aria
Quei begl'occhi io pianger vidi,
e d'amore
tutto acceso, allora il core
nel suo ardor sentii languir.

Ed è ver che s'ei più pena,
più gli piace
l'amorosa ardente face
onde nasce il suo martir.

9. Recitativo
Ah, che d'Amore
il cieco nume alato trionfar vuole
ad ogni più fero cor crudo ed ingrato;
e se di quei bei lumi al doppio sole
resister seppi, io creder ben dovea,
quando adombrato il vidi
dal fosco eclissi di quell mesto pianto,
pianto che su quegl'occhi allor ch'apparve,
dell'amore di Lidia
testimonio non finto,
quale amoroso incanto
di Lidia volle amante
questo mio cor già debellato e vinto.

10. Aria
Sempre invvano il dio d'amore
m'allettò coi vezzi il core,
ma col vanto d'un bel pianto
ad amar poi lo sforzo.

Troppo ponno quelle stille
nel cader da due pupille,
né pietade a una beltade
in quel duol negar si può.

Tra l'erbe 1 zeffiri

11. Aria
Tra l'erbe i zeffiri
placidi spirino,
nel rivo mormori
l'onda d'argento
Tra fronde scherzino
gl'augelli garruli
e lieti cantino
il mio contento.

12. Recitativo
Voi rivi, augelli, venti
col vostro soffio, canto e mormorio
formate al mio piacer dolci concenti.
Ché se una volta ame foste l'oggetto
di pianto, di sospiri e di lamenti
ora siete al mio cor di gioia e riso.
La bella Silvia, tanto da me amata,
doppo un lungo penare al fin s'è resa
tributaria a' suoi voti.
E già nel ciel d'amore
splende serena e bella
quell'amorosa stella
ch'al nostro cor ci diè soave calma
col fare di nostr'alme una sol alma

13. Aria
Nel mar la navicella
doppo lunga e ria procella
trova tutto il suo conforto,
e sprezzando va quell'onde
che già prima l'insultò.
Tal'è questo mio core
che soffri molto in amore,
or ch'è in braccio del suo bene
va sprezzando quelle pene
ch'in amare già provò.

Era la notte quando I suos splendori RV655

14. Recitativo
Era la notte quando i suoi splendori
spargea Latona tra i notturni orrori.
Tra que' amici silenzi
Tirsi ramingo e solo,
sospinto dal suo duolo,
il piede approssimando
dove stava il suo bene, e colà giunto,
immobile mirando quelle mura
che racchiudean l'amato suo tesoro,
colmo il cor martoro,
tenendo ver di quelle
le meste luci affisse,
con sospiri interrotti così disse.

15. Aria

Duri marmi ch'il 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.

16. Recitativo

Sfogando in questa guisa
l'amoroso cordoglio
ch'il core gli struggeva,
senza poter veder la sua adorata,
sconsolato partissi
dopo lunga dimora
perchè sorgea l'Aurora.
Partì, 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
diteli voi per me che fido l'amo

Nel vostro favellar
udirà il mio gran duol
e il piacer di sua fè che tanto bramo

Il povero mio cor

18. Aria

Il povero mio cor
lotan dal caro ben piange, si lagna
e il faretrato Amor
con le sue lusinghe ognor vie più m'affanna.

19. Recitativo

Amor, crudele Amor, perchè tradirmi?
Perchè dal sol ch'adoro
farmi sperar ch'un giorno
rivedere portò l'amato oggetto,
e ognor lenere oppresso
dal crudele timor di lontananza
questo povero core afflitto e lasso?
Perchè con tue lusinghe ognor schernirmi?
Amor crudele Amor, perchè tradirmi?

20. Aria:

Disperato, confuso, agitato
trovar pace non può questo cor,
mentre lungi dal bene adorato
mi dà morte l'acerbo dolor.

CD64

**Cantatas for Soprano III
Geme l'onda RV657**

1. Aria

Geme l'onda che parte dal fonte,
languie il fiore, che il sole non vede,
e in la valle, nel prato e su 'l monte
sempre in pianto ora parte ora riede
usignol che l'amante perdé.
Ma non geme non languie né piange
quell' augello, quel fior e quell' onda
come il cor che nel petto si frange,
come l'alma, cui duolo circonda,
caro Tirsi, lontana da le.

2. Recitativo

Ah, ch'un'immensa doglia
tutta mi strugge in pianto,
e non so come questa,
ch'in le sol vive alma d'amor ferita,
lunge da gl'occhi tuoi rimanga in vita.
So ben che la speme

di ritornar a vagheggiarti ancora
non temperasse un dolor così inumano,
ciò che non fece il duol faria la mano.
Ché men fiero sarebbe e rio martire,
una volta morir che ogn'or languire

3. Aria

Deh non parlar sì presto
conforto del mio cor,
ristoro al mio penar cara speranza.
Serbami al mio diletto,
in onta a quel dolor,
che tenta d'atterrar la mia costanza.

Indarno cerea la tortorella RV659

4. Aria

Indarno cerca la tortorella
al suo compagno di far ritorno,
se la spielata sorte rubella
dal suo tesoro lunge la vuol.

Mesta si lagna, piange e sospira,
all'aure sparge tutto il suo duol.

5. Recitativo

Non sta un'ora disgiunto
dall'idol suo adorato
la tortorella amante,
che tosto il va cercando, e se ben presto
nol ritrova, si lagna
della sua cruda sorte.
Ma, oh Dio, qual mai di morte
pena maggior io sento?
Poiché talor, se tento
di far ritorno a te, Tirsi adorato,
Più lontano mi guida il crudo fato
lo pur piango e sospiro
qual tortorella amante,
ma vuò sperar ch'un giorno
di tormentarmi più stanco il destino,
lascierà che ritorni a te vicino.

6. Aria

La sola spene
di rimirarti
e ritrovarti
qual ti lasciai
a me fedel,
tempra l'affanno
crudo e tiranno
di lontananza
fiera e crudel.

La farfalletta s'aggira al lume RV660

7. Aria:

La farfalletta s'aggira allume,
sen vola l'ape d'intorno ai fiori,
e Clizia amante segue il suo sol.
Per te mio caro, vezzoso bene
nel sen io sento gli accesi ardori,
se in me Cupido spiegò il suo vol.

8. Recitativo

Silvia, tu quella sei,
di qualità si adorna, che conviene
al cor per le impiegar tutto il suo bene.
De' tuoi begli'occhi al lume,
di tue guancie al bel fiore,
di tue bellezze al sole,
volo, seguio, m'aggio
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
vagheggiando il tuo volto,
mentre adoro quel bel ch'in te è raccolto.

9. Aria

Vedrò con nero velo
sorgere la notte in cielo

e in tenebroso orrore
languir ogni splendor ch'a noi riluce
Ma in te non vedrò 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!
E pur crudo destin per mio tormento
or mi condanna a pascolar l'armento.
Ma qual da lungi ammira
non distinta beltade il guardo mio
pastorella che viene?
Temo d'errar, mi perdo,
corro, mi ferrno, rido e sospiro ad un,
ardo, gelo, contento e tormentato.
Mi sembra alia divisa,
non mi par al sembante;
deh per pietade Amor, amico cielo,
sciogli dal mio bel sol la nube, il velo.

11. Largo

Augelletti, voi col canto
queste selve impreziosite,
ed io posso sol col pianto
consolare il mio dolor.
Fate voi che dolce incanto
con amor o con pietade,
chiami al bosco il mio tesor.

12. Recitativo

Allegrezza, mio core,
ch'al fin giunse alia meta
l'avida mia pupilla:
ti riconosco, o bella,
ti riveggio, mio bene,
t'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,
non partirai più, no.
Bella, ti rapirò se il cor non cede.
Avvinto al tuo bel sen
ti giuro, amato ben,
che mai ti mancherò d'amore e fede.

Vengo a voi, luci adorate RV682

14. Larghetto

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

15. Recitativo

Portando in sen l'ardor
che m'accendeste 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 insoffribile martire
viver nel foco e non poter morire.

16. Allegro

Sempre penare
senza speranza
é un gran tormento,
occhi tiranni.
Né 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 rugiate
che tu baci sull'erbette
sconosciute lagrimette,
non m'impetrano pietà.

19. Recitativo

Ah no, mia cara Elvira,
ch'una fiamma sì grande
sepolta non può star nell'alma mia.
Io t'amo, ed è sì 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,
è un mio sospiro.
Ti priega, e pur non sa
s'amore o crudeltà
speri dal tuo bel cor
il mio martiro.

Full Tracklist

CD1

**Trio Sonatas Op.1 12 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'

Theme: Adagio – Variation I: Andante – Variation II: Allegro – Variations III–VII (untitled) – Variation VIII: Adagio – Variation IX: Vivace – Variation X: Allegro – Variation XI: Larghetto – Variation XII: Allegro – Variation XIII (untitled) – Variation XIV: Adagio – Variation XV: Allegro – Variations XVI–XIX (untitled)	9'33
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Total time: 43'25

43'25

L'Arte dell'Arco

Federico Guglielmo *violin I*

Glauco Bertagnin *violin II*

Francesco Galligioni *cello*

Roberto Loreggian *harpsichord/chamber organ*

Ivano Zanenghi *theorbo*

CD2

Trio Sonatas Op.1 12 Suonate da camera a Tre, Due Violini e Violone o Cimbalo (Venice, 1705)

Sonata No.9 in A RV75

1 I. Preludio: Allegro	0'43
2 II. Adagio	1'27
3 III. Allemanda: Allegro	2'46
4 IV. Corrente: Presto	2'00

Sonata No.7 E flat RV65

5 I. Preludio: Largo	2'11
6 II. Allemanda: Allegro	2'46
7 III. Sarabanda: Andante	2'10
8 IV. Giga: Presto	1'00

Sonata No.3 in C RV61

9 I. Adagio	1'29
10 II. Allemanda: Allegro	2'15
11 III. Adagio	0'28
12 IV. Sarabanda: Allegro	1'56

Sonata No.4 in E RV66

13 I. Largo	0'45
14 II. Allegro – Adagio	1'08
15 III. Allemanda: Allegro	1'06
16 IV. Sarabanda: Largo	1'04
17 V. Giga: Allegro	1'22

Sonata No.11 in B minor RV79

18 I. Preludio: Andante	2'54
19 II. Corrente: Allegro	2'09
20 III. Giga: Allegro	1'29
21 IV. Gavotta: Presto	1'07

Sonata No.2 in E minor RV67

22 I. Grave	2'05
23 II. Corrente: Allegro	2'07
24 III. Giga: Allegro	2'09
25 IV. Gavotta: Allegro	2'54

Total time: 43'38

43'38

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 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 43'17

Federico Guglielmo *violin*

L'Arte dell'Arco

Francesco Galligioni *cello*

Roberto Loreggian *harpsichord/chamber organ*

Michele Pasotti *theorbo/baroque guitar*

Recorded in collaboration with

CD5

**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 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 *violins* · 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 Concerti 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 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

1 I. Allegro	2'56
2 II. Largo e cantabile	3'04
3 III. Allegro	2'23

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

4 I. Allegro	2'34
5 II. Largo	1'36
6 III. Allegro assai	1'47

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

7 I. Allegro	2'37
8 II. Largo	2'06
9 III. Allegro	2'06

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

continuo

10 I. Allegro	2'52
11 II. Grave e sempre piano	2'16
12 III. Allegro	2'39

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

13 I. Largo	2'14
14 II. Allegro	1'58
15 III. Largo	1'38
16 IV. Allegro	1'55

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

continuo

17 I. Allegro	4'08
18 II. Largo	2'12
19 III. Allegro	3'01

Total time: 46'22

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 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 I. 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 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 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 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 I. 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 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'invenzione, Concertos Op.8

12 Concerti a 4 e 5 e Consacrati all'Illustrissimo 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 – Presto – Adagio	2'39
6 III. Presto	2'43

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 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

CD14

Il cimento dell'armonia e dell'invenzione, Concertos Op.8

12 Concerti a 4 e 5 e Consacrati all'Illustrissimo Signor Venceslao
Conte di Morzin (Amsterdam, 1725)

Concerto No.11 in D RV210 for violin, strings and basso continuo

1 I. Allegro	4'39
2 II. Largo	3'00
3 III. Allegro	4'22

Concerto No.10 in B flat RV362 'La caccia' for violin, strings and
basso continuo

4 I. Allegro	3'10
5 II. Adagio	2'38
6 III. Allegro	2'21

Concerto No.7 in D minor RV242 for violin, strings and basso
continuo

7 I. Allegro	2'41
8 II. Largo	1'49
9 III. Allegro	2'43

Concerto No.8 in G minor RV332 for violin, strings and basso
continuo

10 I. Allegro	3'06
11 II. Largo	2'41
12 III. Allegro	3'37

Concerto No.12 in C RV449 for oboe, strings and basso continuo

13 I. Allegro	2'57
14 II. Largo	2'52
15 III. Allegro	3'15

Concerto No.9 in D minor RV454 for oboe, strings and basso
continuo

16 I. Allegro	2'58
17 II. Largo	2'16
18 III. Allegro	2'43

Total time: 53'56 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

53'24

Federico Guglielmo solo violin & concertmaster

L'Arte dell'Arco

Elisa Citterio, Esther Crazzolaro (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 52'37

Federico Guglielmo *solo violin & concertmaster*
L'Arte dell'Arco

Gianpiero Zano *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 I. Allegro non molto	4'47
2 II. Largo	2'21
3 III. Allegro non molto	3'57

Concerto No.4 in G RV308 for violin, strings and basso continuo

4 I. Allegro	4'08
5 II. Largo cantabile	3'40
6 III. Allegro	3'49

Concerto No.2 in E minor RV277 'Il favorito' for violin, strings and basso continuo

7 I. Allegro	4'29
8 II. Andante	4'20
9 III. Allegro	4'24

Concerto No.3 in A RV336 for violin, strings and basso continuo

10 I. Allegro	4'06
11 II. Aria: Andante	2'34
12 III. Allegro	3'20

Concerto No.1 in D RV207 for violin, strings and basso continuo

13 I. Allegro	3'09
14 II. Largo	2'13
15 III. Allegro	2'38

Concerto No.6 in G minor RV460 for oboe, strings and basso continuo

16 I. Allegro non tanto	3'43
17 II. Largo	3'02
18 III. Allegro non molto	3'34

Total time: 64'25 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

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 I. Allegro	2'57
2 II. Largo	2'52
3 III. 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 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 I. Allegro	3'10
2 II. Largo	2'03
3 III. Allegro	3'08

Concerto in A minor RV463 'per fagotto ridotto per hautboy'

4 I. Allegro	3'05
5 II. Largo	3'28
6 III. Allegro	2'55

Concerto in C RV450 'per fagotto ridotto per hautboy'

7 I. Allegro molto	4'13
8 II. Larghetto	3'08
9 III. Allegro	2'50

Concerto in F RV457 'per fagotto ridotto per hautboy'

10 I. Allegro non molto	4'34
11 II. Andante	2'56
12 III. Allegro molto	2'44

Concerto in C RV448 'per fagotto accomodato per hautboy'

13 I. (Without tempo indication)	4'26
14 II. Larghetto	4'00
15 III. Allegro	2'43

Concerto in A minor RV461

16 I. Allegro non molto	3'30
17 II. Larghetto	2'56
18 III. Allegro	2'31

Concerto in C RV451

19 I. Allegro molto	2'44
20 II. Largo	3'16
21 III. Allegro	2'52

Total time: 67'23

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

Concerto in C RV184*

1 I. Allegro – Adagio	5'14
2 II. Andante	2'32
3 III. Allegro	3'25

Concerto in A minor RV462*

4 I. Allegro	1'52
5 II. Largo	2'27
6 III. Allegro	2'02

Concerto in C RV447

7 I. Allegro non molto	4'43
8 II. Larghetto	3'32
9 III. Minuetto	6'22

Concerto in F RV455 'per Sassonia'

10 I. (Without tempo indication)	3'28
11 II. Grave	2'15
12 III. Allegro	2'42

Concerto in C RV452*

13 I. Allegro	2'08
14 II. Adagio	1'55
15 III. Allegro	2'12

Concerto in F RV458*

16 I. Allegro	2'05
17 II. Adagio e staccato	1'56
18 III. Allegro (Presto)	1'46

Concerto in C RV446*

19 I. (Without tempo indication)	3'14
20 II. Adagio	2'55
21 III. Allegro	2'00

Concerto in G minor RV459 (fragment)**

22 I. Allegro	2'04
23 II. Adagio	0'57
24 III. Allegro (da capo)	2'09

Total time: 66'09

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**

violone/double bass

Roberto Loreggian *harpsichord/chamber organ*

CD23

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 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*

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 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 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 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)

CD28

Concertos for small ensemble

Concerto in F RV100 for recorder, violin, bassoon and basso continuo

1 I. Allegro	2'32
2 II. Largo	2'16
3 III. Allegro	2'40

Sonata in A minor RV86 for recorder, bassoon and basso continuo

4 I. Largo	2'51
5 II. Allegro	2'32
6 III. Largo cantabile	2'03
7 IV. Allegro molto	2'06

Concerto in G minor RV106 for recorder, violin, bassoon and basso continuo

8 I. Allegro	3'10
9 II. Largo	2'21
10 III. Allegro	2'21

Concerto in C RV801 for oboe, violin, cello and basso continuo

11 I. Largo	2'01
12 II. Allegro	2'23
13 III. Largo	1'30
14 IV. Allegro	2'29

Concerto in D minor RV96 for recorder, violin, bassoon and basso continuo

15 I. Allegro	2'19
16 II. Largo	2'24
17 III. Allegro	2'24

Concerto in G minor RV103 for recorder, oboe, violin, bassoon and basso continuo

18 I. Allegro ma cantabile	4'29
19 II. Largo	2'39
20 III. Allegro non molto	1'57

Total time: 49'32 49'32

Collegium Pro Musica

Stefano Bagliano *recorder*

Pierluigi Fabretti *oboe* · Federico Guglielmo *violin*

Andrea Bressan *bassoon* · Francesco Galligioni *cello*

Roberto Loreggian *harpsichord/organ*

CD29

Concertos for small ensemble

Concerto in A minor RV108 for recorder, 2 violins and basso

continuo

1 I. 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 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 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 I. Allegro non molto	4'08
2 II. Largo	2'17
3 III. Allegro molto	2'59

Concerto in G minor RV439 'La notte' for alto recorder, 2 violins, bassoon and basso continuo

4 I. Largo	2'39
5 II. Presto – Largo – Andante – Presto (Fantasmi)	2'47
6 III. Largo (Il sonno)	2'10
7 IV. Allegro	2'43

Concerto in F RV98 'Tempesta di mare' for alto recorder, oboe, bassoon, violin, viola and basso continuo

8 I. (Allegro)	2'07
9 II. Largo	2'08
10 III. Presto	1'52

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

11 I. Allegro	3'05
12 II. Largo	2'25
13 III. (Allegro molto)	3'28

Concerto in F RV442 'Tutti gli strumenti sordini' for alto recorder, 2 violins, viola and basso continuo

14 I. Allegro non molto	3'20
15 II. Largo cantabile	3'03
16 III. Allegro	1'39

Concerto in C minor RV441 for alto recorder, 2 violins, viola and basso continuo

17 I. Allegro non molto	5'00
18 II. Largo	2'43
19 III. (Allegro)	3'21

Concerto in C RV443 for sopranino recorder, 2 violins, viola and basso continuo

20 I. (Allegro)	3'48
21 II. Largo	3'44
22 III. Allegro molto	2'48

Total time: 66'06 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

CD32

Concertos and Sinfonias for strings with basso continuo

Concerto in C RV109

1 I. Allegro	1'30
2 II. Adagio	1'13
3 III. Allegro molto	1'08

Concerto in C minor RV120

4 I. Allegro non molto	2'15
5 II. Largo	1'52
6 III. Allegro	2'03

Concerto in D RV126

7 I. Allegro	1'36
8 II. Andante	2'28
9 III. Allegro molto	1'02

Concerto in D minor RV129 'Madrigalesco'

10 I. Adagio	0'57
11 II. Allegro	1'30
12 III. Adagio	0'38
13 IV. Allegro moderato	0'46

Sinfonia in E RV131

14 I. Allegro	1'23
15 II. Andante	1'56
16 III. Allegro	1'01

Concerto in E minor RV134

17 I. Allegro moderato	2'36
18 II. Andante	1'57
19 III. Allegro	1'36

Concerto in F minor RV143

20 I. Allegro	2'26
21 II. Adagio	0'48
22 III. Allegro assai	2'26

Concerto in G RV151 'alla rustica'

23 I. Presto	1'20
24 II. Adagio	0'45
25 III. Allegro	1'39

Concerto in G minor RV155

26 I. Adagio	1'48
27 II. Allegro	1'30
28 III. Largo	3'46
29 IV. Allegro	2'30

Total time: 49'31 49'31

Budapest Strings

Béla Bánfalvi *violin & concertmaster*

CD33

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	50'56
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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 60'44

Budapest Strings

Béla Bánfalvi *violin & concertmaster*

CD35

Concerto in G RV532 for 2 mandolins, strings and basso continuo

(msc I-Tn, Giordano)

1 I. Allegro	3'54
2 II. Andante	4'21
3 III. Allegro	3'32

Concerto in C RV425 for mandolin, strings and basso continuo

(msc I-Tn, Giordano)

4 I. Allegro	3'37
5 II. Largo	3'18
6 III. (Allegro)	2'12

Sonata in G minor RV85 for violin, lute and basso continuo *(msc*

I-Tn, Foà; 'per Sua Eccellenza Conte Wrtby')

7 I. Andante molto	4'02
8 II. Larghetto	3'01
9 III. (Allegro)	1'50

Concerto in D RV93 for lute, 2 violins, and basso continuo *(msc I-*

Tn, Foà; 'per Sua Eccellenza Conte Wrtby')

10 I. (Allegro)	3'30
11 II. Largo	4'10
12 III. Allegro	2'11

Sonata in C RV82 for violin, lute and basso continuo *(msc I-Tn,*

Giordano; 'per Sua Eccellenza Conte Wrtby')

13 I. Allegro	4'06
14 II. Larghetto	3'03
15 III. Allegro	1'58

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'Istromenti sordini')

16 I. Allegro	5'20
17 II. Largo	3'01
18 III. Allegro	3'32

Concerto in A RV780 for harpsichord, strings and basso continuo

(msc I-Tb, Giordano)

19 I. Allegro	3'42
20 II. Andante	2'10
21 III. Allegro	3'09

Total time: 68'51

68'51

L'Arte dell'Arco / Federico Guglielmo *concertmaster*

Mauro Squillante (RV 425 & 532/II), **Davide Rebuffa** (RV532/I)
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-DI*)

4 I. (Allegro)	3'56
5 II. (Largo)	2'37
6 III. Allegro 7'02	

Sonata in C RV779 for violin, oboe, organ and salmoè (*msc D-DI, 'a Violino, Oboè e Organo obbligati et anco se piace il Salmoè'*)

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 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** *salmoè*

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 10'58

Concerto in A minor RV522 for 2 violins, strings and basso
continuo
6 Allegro – Larghetto e spiritoso – Allegro

9'49

Total time: 56'11

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	2'35
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

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 Fanciulacci *viola* · **Alberto Santi** *bassoon* · **Gian Luca**

Lastraioli *theorbo/guitar* · **Alfonso Fedi** *harpsichord*

CD40

Concertos for multiple instruments with strings and basso continuo

Concerto Grosso in D RV562a for violin, 2 oboes, 2 hunting horns, bassoon & timpani

1 I. Allegro	3'25
2 II. Grave	3'10
3 III. 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

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**

Lastraioli *theorbo/guitar*

Luca Brunelli Felicetti *timpani*

Federico Maria Sardelli *director*

CD41
Concerto in G RV532 for 2 mandolins, strings and organ continuo

1 I. 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

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
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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 – Overture

12 Adagio – Presto – (Adagio)	2'40
13 Allegro molto	0'59

Griselda RV718

14 Allegro	1'57
15 Andante – Allegro	4'00

Teuzzone RV736

16 Allegro	1'52
17 Andante – Allegro	3'33

Ottone in villa RV729

18 I. Allegro	2'45
19 II. Larghetto – (Allegro)	1'51

Farnace RV711

20 I. Allegro	1'53
21 II. Andante – (Presto)	3'07

L'incoronazione di Dario RV719

22 Allegro	2'21
23 (Andante) – Presto	2'43

Armida al campo d'Egitto RV699

24 Allegro	1'43
25 (Andante) – Allegro	3'04

Dorilla in Tempe RV709

26 Allegro	0'32
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Total time: 67'12	67'12
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Modo Antiquo

Federico Maria Sardelli

CD43

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

1 I. Preludio: Largo	3'03
2 II. Allemanda: Allegro	2'23
3 III. Air-Menuet: Allegro	1'52

Sonata in E flat RV78 (original key: B flat) for 2 recorders and basso continuo

4 I. Preludio: Adagio	1'30
5 II. Allemanda: Allegro	2'35
6 III. Gavotta: Presto	2'05

Sonata in B minor RV35

for recorder and basso continuo

7 I. Preludio: Largo	3'08
8 II. Allemanda: Allegro	2'33
9 III. Corrente: Allegro	2'09

Sonata in C minor RV74 (original key: G minor) for 2 recorders and basso continuo

10 I. Andante	4'05
11 II. Allegro	2'58
12 III. Andante	2'58
13 IV. Allegro assai	1'51

Sonata in C RV61 for 2 recorders and basso continuo

14 I. Adagio	1'22
15 II. Allemanda: Allegro – Adagio	2'47
16 III. Sarabanda: Allegro	1'27

Sonata in E minor RV67 for 2 recorders and basso continuo

17 I. Grave	1'45
18 II. Corrente: Allegro	2'01
19 III. Giga: Allegro	2'03
20 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

21 I. Largo	1'59
22 II. Allegro	2'24
23 III. Largo	2'30
24 IV. Allegro	2'32

25 Sonata in G minor RV63 'Follia' for 2 recorders and basso continuo (original key: D minor)

9'16

Total time: 64'27

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 Nastrocchi theorbo

Pietro Busca artistic director

CD44

Complete Cello Sonatas with basso continuo

Sonata No.1 in B flat RV47

1 I. Largo	3'53
2 II. Allegro	3'13
3 III. Largo	2'55
4 IV. Allegro	2'00

Sonata No.2 in F RV41

5 I. Largo	2'58
6 II. Allegro	2'45
7 III. Largo	3'11
8 IV. Allegro	2'26

Sonata No.3 in A minor RV43

9 I. Largo	3'41
10 II. Allegro	3'25
11 III. Largo	3'37
12 IV. Allegro	2'56

Sonata No.4 in B flat RV45

13 I. Largo	3'43
14 II. Allegro	2'59
15 III. Largo	4'26
16 IV. Allegro	2'46

Sonata No.5 in E minor RV40

17 I. Largo	4'00
18 II. Allegro	2'55
19 III. Largo	2'55
20 IV. Allegro	2'01

Total time: 62'59

62'59

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 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. Arioso	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 64'18

Concerto 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 57'38

Ensemble J.M. Anciuti

Paolo Pollastri *baroque oboe*

Gaetano Nasillo *cello*

Alberto Guerra *baroque bassoon*

Giovanna Losco *harpsichord*

CD48

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 62'40

Collegium Pro Musica

Stefano Bagliano *recorder*

Alberto Pisani *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 I. 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 ·

Giangiaco Pinardi theorbo

CD50

Concertos transcribed for organ by J.S. Bach

Concerto in C BWV976* after Op.3 No.12, RV265

1 I. Allegro	4'05
2 II. Largo	3'19
3 III. Allegro	3'28

Concerto in G BWV592 arr. of a concerto by Prince Johann Ernst
of Saxe-Weimar

4 I. Allegro	3'36
5 II. Grave	2'48
6 III. Presto	1'56

Concerto in D BWV972* after Op.3 No.9, RV230

7 I. Allegro	2'18
8 II. Larghetto	4'14
9 III. Allegro	2'45

Concerto in G minor BWV975* after Op.4 No.6, RV316

10 I. Allegro	3'42
11 II. Largo	4'45
12 III. Giga: Presto	2'04

Concerto in F BWV978* after Op.3 No.3, RV310

13 I. Allegro	2'40
14 II. Largo	2'40
15 III. Allegro	2'42

Concerto in A minor BWV593 after Op.3 No.8, RV522

16 I. Allegro	4'23
17 II. Adagio	4'00
18 III. Allegro	4'20

Concerto in G BWV973* after Op.7/ii No.2, RV299

19 I. Allegro	2'59
20 II. Largo	3'45
21 III. Allegro	2'41

Total time: 69'55 69'55

Elena Barshai

at the organ of Arlesheim Cathedral (Switzerland)

**arrangement by E. Barshai*

CD51

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 (<i>Troncone/Cino/Sivenio</i>)	3'28
Scene II	
3 Cavatina: Al fiero mio tormento	1'08
4 Reina, egli e ben giusto il tuo dolore (<i>Egaro/Zidiana</i>)	2'39
5 Aria: Come suol la navicella (<i>Egaro</i>)	3'07
Scene III	
6 Recitative: Ne' miei lumi (<i>Sivenio/Zidiana</i>)	3'04
7 Aria: Tu mio vezzoso (<i>Zidiana</i>)	6'02
Scene IV	
8 Recitative: Signor, te appunto io qui attendea (<i>Sivenio/Cino</i>)	2'42
9 Aria: In trono assiso (<i>Sivenio</i>)	3'33
Scene V	
10 Recitative: Innocenza, ragion, vorrei ch'ancora (<i>Cino</i>)	4'33
Scene VI	
11 Arioso: Ove giro il mesto sguardo (<i>Teuzzone</i>)	5'18
Scene VII	
12 Dagl'Elisi ove posate (<i>Popoli/Soldati</i>)	2'42
Scene VIII	
13 Recitative: D'arte e d'inganno (<i>Sivenio/Zidiana/Cino</i>)	2'03
14 Aria: Sarò tua regina e sposa (<i>Zidiana</i>)	2'18
Scene IX	
15 Udite, o cieli? La timida cervetta (<i>Zelinda</i>)	4'12
Scene X	
16 Recitative: Pria che del morto re l'alto si spieghi (<i>Sivenio</i>)	5'36
17 Aria: Come fra turbini (<i>Teuzzone</i>)	3'32
Scene XI	
18 Recitative: Custodi, il contumace (<i>Cino/Sivenio/Zidiana/Egaro</i>)	0'36
Scene XII	
19 Recitative: Fermate, iniqui (<i>Zelinda/Cino/Egaro/Sivenio/Zidiana</i>)	2'12
20 Aria: Mi va scherzando in sen (<i>Cino</i>)	3'08
21 Recitative: Sivenio, in te confido (<i>Zidiana</i>)	0'16
22 Aria: Non paventa giammai mai le cadute (<i>Sivenio</i>)	3'10
Scene XIII	
23 Recitative: Tu, s'egli è ver che tanto (<i>Zidiana/Zerlinda</i>)	2'22
24 Aria: Ti sento, sì, ti sento (<i>Zelinda</i>)	5'12
Total time: 75'45	75'45

Mauro Pagano Troncone and Argonte · **Maurizia Barazzoni**

Teuzzone · **Fernanda Piccini** Zidiana

Susanna Bortolanei Zelinda · **Angelo Manzotti** Cino · **Marcello**

Lippi Sivenio · **Andrea Favari** Egaro

Orchestra dell'Opera Barocca del Teatro di Guastalla

Sandro Volta

CD52

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: Tornerò, 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: Sì, ribelle anderò, morirò (*Teuzzone*) 1'50

Scene XII

15 Recitative: Niega eseguir la destra (*Cino/Sivenio*) 0'45

16 Aria: Non temer (*Sivenio*) 2'27

17 Recitative: Scritti (*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: Contumace 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 59'50

Mauro Pagano Troncone and Argonte • **Maurizia Barazzoni** Teuzzone •

Fernanda Piccini Zidiana

Susanna Bortolanei Zelinda • **Angelo Manzotti** Cino • **Marcello Lippi**

Sivenio • **Andrea Favari** Egaro

Orchestra dell'Opera Barocca del Teatro di Guastalla

Sandro Volta

CD53

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 (<i>Zelinda</i>)	0'46
2 Arioso: Quanto costi, al mio riposo (<i>Cino</i>)	1'43
3 Aria: Con palme ed allori (<i>Zelinda</i>)	7'08

Scene II

4 Recitative: Ciel! Ch'io 'l creda? (<i>Cino</i>)	1'55
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Scene III

5 Recitative: Principi, onde tant'ire? (<i>Cino</i>)	3'23
6 Aria: Sì, per regnar (<i>Zidiana</i>)	4'54

Scene IV

7 Recitative: Il colpo mi stordi – Aria: son fra scogli e fra procelle	5'33
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Scene V

8 Recitative: Ah, Sivenio crudel (<i>Sivenio</i>)	2'25
9 Aria: Base al regno e guida al trono (<i>Sivenio</i>)	3'53

Scene VI

10 Arioso: Antri cupi, infausti orrori (<i>Teuzzone</i>)	2'02
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Scene VII

11 Recitative: A che m'astringi, Amor? (<i>Zidiana</i>)	4'01
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Scene VIII

12 Egaro, olà! (<i>Zidiana</i>)	1'44
13 Aria: Dille ch'il viver mio (<i>Teuzzone</i>)	3'20

Scene IX

14 Recitative: Vanne, spietato (<i>Zidiana/Zelinda</i>)	2'07
15 Aria: Io sembro appunto (<i>Zidiana</i>)	4'38

Scene X

16 Recitative: Chi sa, stelle (<i>Zelinda</i>)	4'21
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Scene XI

17 Liete voci (<i>Zidiana</i>)	2'20
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Scene XII

18 Spettacoli funesti (<i>Teuzzone</i>)	4'17
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Final Scene

19 Che farò? (<i>Sivenio/Egaro/Zidiana/Argonte/Teuzzone/Zelinda/Cino</i>)	2'44
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Total time: 63'24	63'24
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Mauro Pagano Troncone and Argonte • **Maurizia Barazzoni**

Teuzzone

Fernanda Piccini Zidiana • **Susanna Bortolanei** Zelinda

Angelo Manzotti Cino • **Marcello Lippi** Sivenio • **Andrea Favari**

Egaro

Orchestra dell'Opera Barocca del Teatro di Guastalla

Sandro Volta

CD54

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 (<i>Cleonilla</i>)	1'32
4 Aria: Quanto m'alletta (<i>Cleonilla</i>)	4'16

Scene II

5 Recitative: Caio...Cleonilla qui sola? (<i>Cleonilla/Caio</i>)	6'58
6 Aria: Sole degl'occhi miei (<i>Cleonilla</i>)	3'29
7 Recitative: Ma Cesare qui vien (<i>Caio</i>)	0'16

Scene III

8 Recitative: Cleonilla, a te ne vengo (<i>Ottone</i>)	1'28
9 Aria: Caro bene (<i>Cleonilla</i>)	2'48

Scene IV

10 Recitative: Più fida amante, e chi mirò già mai?	0'54
11 Aria: Ottone: Par tormento, ed è piacer (<i>Ottone</i>)	4'02

Scene V

12 Recitative: Quanto di donna amante sagace è il cor (<i>Caio</i>)	2'20
13 Aria: Chi seguir vuol la costanza (<i>Caio</i>)	3'11

Scene VI

14 Recitative: Ah! Traditor t'intendo (<i>Tullia</i>)	0'45
15 Aria: Con l'amor di donna amante (<i>Tullia</i>)	3'12

Scene VII

16 Recitative: Quanto m'alletti, o cara (<i>Ottone</i>)	1'34
17 Aria: Frema pur, si lagni Roma (<i>Ottone</i>)	4'74

Scene VIII

18 Recitative: Grande ho, Decio, il desio (<i>Cleonilla</i>)	1'03
19 Aria: Il tuo pensiero è lusinghiero (<i>Decio</i>)	2'49

Scene IX

20 Recitative: Porgimi il manto, caro (<i>Cleonilla</i>)	3'01
21 Aria: Che fè, che amor (<i>Cleonilla</i>)	2'13

Scene X

22 Recitative: E Caio aborrirò per fin ch'io viva? (<i>Caio</i>)	6'34
23 Aria: Sì, sì, deggio partir (<i>Tullia</i>)	2'27

Scene XI

24 Recitative: E Caio aborrirò per fin ch'io viva? (<i>Caio</i>)	6'32
25 Aria: Gelosia, tu già rendi l'alma mia (<i>Caio</i>)	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

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

Scene IV

- | | |
|---|------|
| 1 Recitative: Qual duolo, o Caio, frenetico ti rende? (<i>Tullia</i>) | 0'32 |
| 2 Aria: Su gl'occhi del tuo ben (<i>Caio</i>) | 2'33 |

Scene V

- | | |
|--|------|
| 3 Recitative: Disperato è l'infido, e in vano io cerco (<i>Tullia</i>) | 0'22 |
| 4 Aria: Due tiranni ho nel mio core (<i>Tullia</i>) | 4'11 |

Scene VI

- | | |
|--|------|
| 5 Recitative: Felice è il volto mio (<i>Cleonilla</i>) | 1'15 |
| 6 Aria: Leggi almeno, tiranna infedele (<i>Caio</i>) | 5'27 |

Scene VII

- | | |
|--|------|
| 7 Recitative: Che mai scrisse qui Caio? (<i>Cleonilla</i>) | 3'11 |
| 8 Aria: Tu vedrai s'io ti mancai (<i>Cleonilla</i>) | 2'58 |

Scene VIII

- | | |
|---|------|
| 9 Recitative: Cesare, io già prevedo (<i>Decio</i>) | 0'38 |
| 10 Aria: Povera fedeltà (<i>Cleonilla</i>) | 2'27 |

Scene IX

- | | |
|---|------|
| 11 Recitative: Ah Decio, i tuoi ricordi (<i>Ottone</i>) | 0'31 |
| 12 Aria: Ben talor favella il Cielo (<i>Decio</i>) | 2'55 |

Scene X

- | | |
|---|------|
| 13 Recitative: Oh! qual error fec'io (<i>Ottone</i>) | 2'22 |
| 14 Aria: Compatisco il tuo fiero tormento (<i>Ottone</i>) | 3'41 |

Scene XI

- | | |
|---|------|
| 15 Recitative: Quanto Cleonilla è scaltra (<i>Caio</i>) | 0'43 |
| 16 Aria: Io sembro appunto (<i>Caio</i>) | 4'06 |

Scene XII

- | | |
|---|------|
| 17 Recitative: Ah, che non vuol sentirmi il traditore (<i>Tullia</i>) | 0'06 |
| 18 Aria: Misero spirito mio (<i>Tullia</i>) | 4'05 |

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 67'52

Maria Laura Martorana Cleonilla, loved by the Emperor Ottone ·

Tuva Semmingsen Ottone, Emperor of Rome

Florin Cezar Oatu 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

CD56

Juditha triumphans devicta Holofernis barbarie RV644

Oratorio in two parts. Libretto by Giacomo Cassetti

Part 1

1 Chorus: Arma, caedes (<i>Assyrian Soldiers</i>)	3'39
2 Recitative: Felix en fausta dies (<i>Holofernes</i>)	0'47
3 Aria: Nil arma, nil bella (<i>Holofernes</i>)	3'09
4 Recitative: Mi Dux, Domine mi (<i>Vagaus</i>)	0'29
5 Aria: Matrona inimica (<i>Vagaus</i>)	4'13
6 Recitative: Huc accedat Matrona (<i>Holofernes</i>)	0'14
7 Aria: Quo cum Patriae (<i>Juditha</i>)	2'38
8 Recitative: Ne timeas non (<i>Abra</i>)	0'36
9 Aria: Vultus tui vago splendori (<i>Abra</i>)	1'17
10 Recitative: Vide humilis prostata (<i>Abra</i>)	0'30
11 Chorus: O quam vaga (<i>Vagaus/Assyrian Soldiers</i>)	3'03
12 Recitative: Quem vides prope (<i>Vagaus</i>)	1'50
13 Aria: Quamvis ferro (<i>Vagaus</i>)	7'28
14 Recitative: Quid cerno! (<i>Holofernes</i>)	1'06
15 Aria: Quanto magis generosa (<i>Holofernes</i>)	2'59
16 Recitative: Magna, o foemina petis (<i>Holofernes</i>)	1'35
17 Aria: Sede o cara (<i>Holofernes</i>)	3'18
18 Recitative: Tu Judex es (<i>Juditha</i>)	0'32
19 Aria: Agitata infido flatu (<i>Juditha</i>)	2'32
20 Recitative: In tentorio supernae (<i>Holofernes</i>)	0'44
21 Aria and Chorus: O servi volate (<i>Vagaus/Servants</i>)	5'37
22 Recitative: Tu quoque hebraica ancilla (<i>Vagaus</i>)	0'12
23 Aria: Veni, me sequere (<i>Juditha</i>)	4'35
24 Recitative: Venio Juditha (<i>Abra</i>)	0'37
25 Aria: Fulgeat sol frontis decorae (<i>Abra</i>)	3'21
26 Recitative: In Urbe interim pia (<i>Abra</i>)	1'06
27 Chorus: Mundi Rector (<i>Bethulians</i>)	1'56

Total time: 62'43

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

CD57

Juditha triumphans devicta Holofernis barbarie RV644

Oratorio in two parts. Libretto by Giacomo Cassetti

Part 2

1 Recitative: Summi Regis in mente (<i>Ozias</i>)	1'04
2 Aria: O Sydera, o stellae (<i>Ozias</i>)	5'15
3 Recitative: Jam saevientis in hostem (<i>Ozias</i>)	0'57
4 Aria: Nox obscura (<i>Holofernes</i>)	6'32
5 Recitative: Belligerae meae sorti (<i>Holofernes</i>)	1'16
6 Aria: Transit aetas (<i>Juditha</i>)	4'30
7 Recitative: Haec in crastinum serva (<i>Holofernes</i>)	0'39
8 Aria: Noli o cara te adorantis (<i>Holofernes</i>)	5'44
9 Recitative: Tibi dona salutis (<i>Juditha</i>)	0'22
10 Chorus: Plena nectare non mero (<i>Assyrian Soldiers</i>)	1'22
11 Recitative: Tormenta mentis tuae (<i>Holofernes</i>)	0'27
12 Aria: Vivat in pace (<i>Juditha</i>)	3'50
13 Recitative: Sic in Pace inter hostes (<i>Juditha</i>)	0'46
14 Aria: Umbrae carae (<i>Vagaus</i>)	5'58
15 Recitative: Quae fortunata es tu (<i>Vagaus</i>)	1'59
16 Aria: Non ita reducecem (<i>Abra</i>)	3'27
17 Recitative: Jam pergo, postes claudio (<i>Abra</i>)	0'24
18 Accompagnato: Summe Astrorum Creator (<i>Juditha</i>)	1'14
19 Aria: In somno profundo (<i>Juditha</i>)	5'13
20 Accompagnato: Impii, indigni tiranni (<i>Juditha</i>)	0'44
21 Recitative: Abra, accipe munus (<i>Juditha</i>)	0'36
22 Aria: Si fulgida per te (<i>Abra</i>)	4'09
23 Recitative: Jam non procul ab axe (<i>Vagaus</i>)	1'24
24 Aria: Armatae face (<i>Vagaus</i>)	3'03
25 Recitative: Quam insolita luce (<i>Ozias</i>)	1'14
26 Aria: Gaude felix (<i>Ozias</i>)	3'44
27 Accompagnato: Ita decreto aeterno (<i>Ozias</i>)	1'06
28 Chorus: Salve invicta Juditha (<i>Judeans</i>)	1'56

Total time: 69'10

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

Ostro 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

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

CD59

Introduction to Gloria RV588

1 Aria (Alto): Jubilate, o amoeni chori	5'08
2 Recitative (Alto): In tua solemnii 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 fleret	2'56
18 Quis non posset contristari	1'39
19 Pro peccatis suae gentis	1'59
20 Eja Mater, fons amoris 2	'47
21 Fac ut ardeat cor meum	1'46
22 Amen	0'59

Total time: 50'16

50'16

Marjon Strijk *soprano* · **Syste Bulwalda** *alto*

Martinus Leusink *tenor* · **Jeroen Assink** *bass*

Holland Boys' Choir

Netherlands Bach Collegium

RV588: **Pieter Affourtit** *violin* (9) · **Marten Boeken** *violin* (9)

Örzse Adam *viola* (9) · **Bernadette Verhagen** *viola* (9)

Peter Frankenberg *oboe* · **Eduard Wesley** *oboe* · **Susan Williams**

trumpet · **Frank Wakelkamp** *cello*

Vaughan Schlepp *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

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 Brüggem** *cello* (RV595: 7) ·

Vaughan Schlepp *organ*

RV608: **Pieter Affourtit** *violin* · **Marten Boeken** *violin* · **Örzsé**

Adam *viola* · **Frank Wakelkamp** *cello*

Jan Hollestelle *double bass* · **Vaughan Schlepp** *organ*

Pieter Jan Leusink *conductor*

CD61

Magnificat in G minor RV610 Original version

1 Chorus: Magnificat	1'00
2 Soprano, Alto, Tenor, Chorus: Et exultavit	2'08
3 Chorus: Et misericordia	2'36
4 Chorus: Fecit potentiam	0'33
5 Chorus: Deposuit potentes	0'54
6 Aria (Soprano, Alto): Esurientes	1'26
7 Chorus: Suscepit Israel	0'56
8 Aria (Soprano, Alto, Bass): Sicut locutus est	1'47
9 Chorus: Gloria	1'56

10 **Laudate Dominum RV606** Psalm 116

1'47

11 **In exitu Israel RV604** Psalm 113

3'43

Credidi propter quod RV605 Psalm 115

12 Chorus: Credidi propter quod 1'59

13 Chorus: Vota mea Domino

0'44

14 Chorus: Gloria Patri

5'08

Amor, hai vinto RV683 Cantata for alto

15 Recitative: Amor, hai vinto

1'09

16 Aria: Passo di pena

7'05

17 Recitative: In che strano

1'41

18 Aria: Se à me rivolge

5'21

Total time: 42'02

42'02

Marjon Strijk *soprano* · **Syste Bulwalda** *alto*

Martinus Leusink *tenor* · **Bas Ramselaar** *bass*

Holland Boys' Choir

Netherlands Bach Collegium

RV610: **Peter Frankenberg** *oboe* · **Eduard Wesley** *oboe* · **Frank**

Wakelkamp *cello* · **Vaughan Schlepp** *organ*

RV683: **Pieter Affourtit** *violin* · **Marten Boeken** *violin* · **Örzse**

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: Parto mio ben da te	0'35
15 Aria: Da quel volto sempre amato	2'55

T'intendo, sì mio cor RV668

16 Aria: T'intendo, sì 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 natio 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: Voi 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 sì 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 Lastraioli** *theorbo/guitar* ·

Giulia Nuti *harpsichord* (RV 653, 665 & 796)

Alfonso Fedi *harpsichord* (RV 655, 658 & 669)

Federico Maria Sardelli *director*

CD64

Cantatas for soprano and basso continuo

Geme l'onda che parte dal fonte RV657

1 Aria: Geme l'onda che parte dal fonte	6'16
2 Recitative: Amor, crudele Amor, perchè tradirmi?	1'08
3 Aria: Disperato, confuso, agitato	4'07

Indarno cerca la tortorella RV659

4 Aria: Indarno cerca la tortorella	5'38
5 Recitative: Non sta un'ora disgiunta	1'19
6 Aria: La sola spene	4'14

La farfalletta s'aggira al lume RV660

7 Aria: La farfalletta s'aggira al lume	4'03
8 Recitative: Silvia, tu quella sei	1'15
9 Aria: Vedrò con nero velo	5'08

Lungi dal vago volto RV680

for soprano, violin and basso continuo

10 Recitative: Lungi dal vago volto	1'55
11 Aria: Augelletti voi col canto	7'30
12 Recitative: Allegrezza, mio core	0'57
13 Aria: Mi stringerai sì, sì	4'05

Vengo a voi, luci adorate RV682

for soprano, strings and basso continuo

14 Aria: Vengo a voi, luci adorate	4'42
15 Recitative: Portando in sen l'ardor	1'01
16 Aria: Sempre penare	3'40

Tremori al braccio RV799

17 Recitative: Tremori al braccio e lagrime sul ciglio	1'34
18 Aria: Quando chiami dolce e cara	5'28
19 Recitative: Ah no, mia cara Elvira	0'40
20 Aria: Quello che senti, o bella	5'05

Total time: 69'54

69'54

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 Lastraioli** *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** *chitarra*

Gian Luca Lastraioli *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: Suscitans a terra inopem	1'32
20 Aria: Ut colloct 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 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 mal'accorto e folle all'or io fui	1'15
7 Aria: Placido in letto ombroso	4'10

Si, sì, luci adorate RV666 for soprano and basso continuo

8 Recitative: Sì, sì, 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

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*