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I hereby recommend that the thesis prepared under my supervision by Robert Cancelosi

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THE RITORNELLO PRINCIPLE IN THE EARLY
18TH CENTURY VIOLONCELLO CONCERTO

A Thesis Submitted to the
Division of Graduate Studies
of the
University of Cincinnati

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DOCTOR OF MUSICAL ARTS in Violoncello
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by

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PREFACE

The subject of this project will be confined to a select number of compositions in the period from 1700 to 1740: the solo 'cello concertos of Giuseppe Jacchini (6 in op. 4), Antonio Vivaldi (14), Benedetto Marcello (6 in op. 1), Nicola Porpora (1), and Leonardo Leo (6). The discussion will be limited to the ritornello principle, with melody and harmony being included only as they relate to the changing internal structure of the ritornello principle.

Part I will be an historical summary of the rise of the string concerto (both the concerto grosso and solo concerto) from its precursors in the mid-sixteenth century to the Venetian school of the early eighteenth century. Chapter III will summarize the rise of the ritornello idea, beginning in the seventeenth century with Monteverdi's opera Orfeo and ending with the rise of ritornello form in the solo concerto of the early eighteenth-century Venetian school.

Part II will concentrate on an analysis of the ritornello principle of the solo 'cello concertos in question, and attempt to discuss the changing internal structure from Jacchini's and Marcello's use of the form to the pre-classic structure of Leo. The concertos written after 1730 will be discussed in relation to beginnings of first-movement sonata-allegro form and its relevance to the topic.

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TABLE OF CONTENTS

PREFACE.	ii
LIST OF MUSICAL EXAMPLES	vii
PART I: THE RISE OF THE STRING CONCERTO IN THE SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES	
Chapter	
I. PRECURSORS OF THE STRING CONCERTO.	2
Etymology of the word "Concerto"	
<u>Cori Spezzati</u>	
<u>The Concertato Style</u>	
The Development of Idiomatic String Writing	
The Sonata	
1. The Development of the Form of the Sonata Cycle as a Whole from the Canzona	
2. The Appearance of Multivoiced and Polychoral Sonatas	
3. The Development of Larger Instrumental Proportions Leading to the Beginning of the Orchestra	
II. THE STRING CONCERTO.	30
Alessandro Stradella (1645-1682)	
The Concerto Grosso	
Arcangelo Corelli (1653-1713)	
Giuseppe Torelli (1658-1709)	
The Solo Concerto	
The Trumpet Sonata	
Giuseppe Torelli	
The Venetian School	
III. THE RISE OF RITORNELLO FORM.	49
Claudio Monteverdi (1567-1643)	
The Mid-Seventeenth-Century Venetian Opera School	
The <u>Da Capo</u> Aria	
Transference to the Solo Concerto	
Opening Ritornellos	
Solo Sections	

PART II: THE RITORNELLO PRINCIPLE IN THE EARLY-
EIGHTEENTH-CENTURY VIOLONCELLO CONCERTO

Chapter

IV. THE VIOLONCELLO CONCERTOS, OP. 4, OF GIUSEPPE
MARIA JACCHINI (1677-1727) 66

 General Description
 Opening Ritornellos
 Returns of Ritornellos
 Solo Sections
 Overall Organization and the Ritornello
 Principle

V. THE VIOLONCELLO CONCERTOS OF ANTONIO VIVALDI 84

 General Description
 Opening Ritornellos
 Small Binary and Ternary Forms
 Motivic Concertato Construction
 Returns of Ritornellos
 Solo Sections
 1. Multiple Thematic Ideas
 2. Musical Material Derived from Opening
 Ritornellos
 3. Idiomatic Figuration
 Overall Organization and the Ritornello
 Principle
 Designs with Three Presentations of
 the Ritornello
 Designs with Four Presentations of
 the Ritornello
 Designs with Five Presentations of
 the Ritornello

VI. THE VIOLONCELLO CONCERTOS OF BENEDETTO
MARCELLO AND NICOLA PORPORA. 112

 Benedetto Marcello (1686-1739)
 Fast Movements
 Slow Movements
 Dance Movements
 Nicola Porpora (1686-1766)
 The First Movement
 The Second Movement
 Third Movement
 Fourth Movement

VII. THE VIOLONCELLO CONCERTOS OF LEONARDO LEO
(1694-1744). 135

 Naples and the Neapolitan Sinfonia
 Leo's Life
 The Violoncello Concertos

First Movements
Second Movements
Third Movements
Fourth Movements
Fugal Movements

CONCLUSIONS. 167
BIBLIOGRAPHY 172

LIST OF MUSICAL EXAMPLES

Example

1. Giovanni Gabrieli, Canzona No. 9, measures 5 to 7	12
2. Giovanni Valentini, Sonata (<u>ca.</u> 1610)	14
3. Dario Castello, <u>Sonata concertante in stilo moderno</u> (1621), third movement, measures 7 to 18.	16
4. Biagio Marini, <u>Componente diversi, ballenti e corrente</u> (1617) for two violins and continuo, third section, beginning.	17
5. Biagio Marini, <u>Componenti diversi balletti e corrente</u> , for two violins and continuo (1617), fourth section, measures 3 to 6	18
6. Giovanni Grillo, <u>Canzona per sonar</u> , Venice, 1608.	21
7. Arcangelo Corelli, Concerto in D major, op. 6, no. 4, first movement, measures 34 to 38.	35
8. Arcangelo Corelli, Concerto in D major, op. 6, no. 1, third movement, measures 12 to 20.	36
9. Antonio Vivaldi, Concerto for violin in D minor (P. 270), second movement	62
10. Giuseppe Jacchini, Concerto no. 2, third movement allegro, opening	69
11. Giuseppe Jacchini, Concerto no. 2 in G major, third movement allegro, measures 7 to 10.	70
12. Giuseppe Jacchini, Concerto no. 9 in F major, first movement, presto, opening	71
13. Giuseppe Jacchini, Concerto no. 9 in F major, first movement, presto, measures 7 to 9	73
14. Giuseppe Jacchini, Concerto no. 1 in D major, first movement, presto, opening	73

Example

15.	Giuseppe Jacchini, Concerto no. 1 in D major, first movement, presto, measures 15 and 16	74
16.	Giuseppe Jacchini, Concerto no. 10 in G minor, fourth movement, allegro, measures 25 to 31	76
17.	Giuseppe Jacchini, Concerto no. 4 in A minor, first movement, presto, measures 14 to 29	77
18.	Giuseppe Jacchini, Concerto no. 9 in F major, first movement, presto, measures 31 to 36	78
19.	Antonio Vivaldi, Concerto in D minor (F. III, no. 7), first movement, opening	88
20.	Antonio Vivaldi, Concerto in D minor (F. III, no. 7), first movement, allegro molto, measures 10 to 17	90
21.	Antonio Vivaldi, Concerto in G minor (F. III, no. 15), first movement, opening.	91
22.	Antonio Vivaldi, Concerto in G minor (F. III, no. 15), first movement, allegro, measures 4 to 6	92
23.	Antonio Vivaldi, Concerto in G minor (F. III, no. 15), first movement, measures 7 to 9.	93
24.	Antonio Vivaldi, Concerto in F major (F. III, no. 17), first movement, opening.	95
25.	Antonio Vivaldi, Concerto in A minor (F. III, no. 10), first movement, opening.	96
26.	Antonio Vivaldi, Concerto in A minor (F. III, no. 10), first movement, allegro, measures 18 to 33, 'cello solo	101
27.	Antonio Vivaldi, Concerto in A minor (F. III, no. 10), third movement, allegro, first solo section, measures 9 to 17	103
28.	Antonio Vivaldi, Concerto in A minor (F. III, no. 18), third movement, allegro, measures 90 to 98	105
29.	Benedetto Marcello, Concerto no. 7 in F minor, first movement, adagio e staccato, measures 4 to 6	122

Example

30.	Benedetto Marcello, Concerto no. 10 in C major, third movement, adagio, opening	123
31.	Nicola Porpora, Concerto in G major, first movement, adagio, measures 31 to 34	127
32.	Nicola Porpora, Concerto in G major, third movement adagio, beginning.	130
33.	Nicola Porpora, Concerto in G major, third movement, adagio, opening	131
34.	Nicola Porpora, Concerto in G major, third movement, adagio, measures 5 to 8	131
35.	Giovanni Pergolesi, <u>Sinfonia</u> for 'cello and continuo in F major, second movement, allegro, opening	138
36.	Leonardo Leo, Concerto no. 4 in A major, first movement, andantino grazioso, measures 24 to 27	139
37.	Leonardo Leo, Concerto no. 1 in D major, first movement, andantino grazioso.	149
38.	Leonardo Leo, Concerto no. 1 in D major, first movement, andantino grazioso.	150
39.	Leonardo Leo, <u>Sinfonia Concertata</u> in C minor, fourth movement allegro, opening.	160
40.	Leonardo Leo, <u>Sinfonia Concertata</u> in C minor, fourth movement, allegro, middle section, measures 21 to 29	161
41.	Leonardo Leo, Concerto no. 1 in D major, fifth movement, opening	163
42.	Leonardo Leo, Concerto no. 1 in D major, fifth movement, measures 55 to 60	163

PART I

**THE RISE OF THE STRING CONCERTO IN THE
SEVENTEENTH AND EARLY EIGHTEENTH CENTURIES**

CHAPTER I

PRECURSORS OF THE STRING CONCERTO

Etymology of the word "Concerto"

The word "concerto" throughout the Baroque period had two meanings: (1) the joining or binding together of voice and instruments in a harmonious ensemble, and (2) the connotation of disputing, contending, or skirmishing. To understand fully the duality of these two meanings in the period from 1550 to 1750, it will first be necessary to review two articles on the derivation of the word, one by Franz Giegling¹ and the other by David Boyden.²

Giegling's position is basically that the term "concerto" is derived from the Italian consero (conserere, concertus) or the Italian derivative, conserto. He restricts the meaning to "joining or binding together voices and instruments in a harmonious ensemble," dismissing the connotation of "disputing, contending, or skirmishing" suggested by the Latin concertare (concertatus), as stated by Praetorius in his Syntagma Musicum (1619).

¹Franz Giegling, "Concerto," Die Musik in Geschichte und Gegenwart, II, 1599.

²David Boyden, "When is a Concerto not a Concerto?", Musical Quarterly, XLIII (July, 1957), 220.

Boyden proposes that the origin of the word "concerto" is from the Latin concertare (concertatus), meaning to contend or dispute" in the sense of polarity of opinion. His justification of the musical term conserto is that it is a form of the word "concerto" found mainly in Tuscany and Naples from approximately 1550 to 1630. The term "concerto," as used in music and derived from the Latin concertare, had at first (ca. 1519) the Italian meaning of "joining or binding together" of instruments only, followed later by the joining of voices and instruments, but in the late sixteenth century it re-acquired the additional Latin sense of "the striving or contending" of opposing instrumental groups and the two different connotations existed side by side from the end of the sixteenth to the middle of the eighteenth centuries.³ Boyden cites the following documentary use of the word "concerto" in its early sixteenth-century meaning of the "harmonious joining of instruments," but without voices:

1. The earliest account of the term "concerto" appeared in connection with a dramatic entertainment (inter-medio) held in Rome in 1519.
2. In a Mantuan publication of 1542, the phrase "quattro degli stromenti cominciarono il concerto" appears in connection with the violone, two lutes, and one flute.⁴
3. In a fantasia of Francesco da Milano for two lutes (ca. 1550), the second lute is labelled liuto in concerto.
4. In 1553 Diego Ortiz published in Rome his Spanish treatise Tratado di glosas, including phrases such as

³Ibid., p. 221.

⁴Ibid., p. 221, referring to Alessandro d'Ancona, Origini del teatro italiano (Turin, 1891).

"en concerto di vihuelas, concertado" and tañer in concerto con quatro o cinco vihuelas."

5. In Nicola Vicentino's L'Antico Musica ridotta alla moderna prattica (Rome, 1555), chapter 42 of Book IV is entitled "Regola da concertare cantando ogni sorti di compositione."

The earliest use of the term "concerto" in connection with voices and instruments together in a "harmonious" ensemble was in 1565, at the marriage festivities of Francesco Medici and Johanna of Austria: "La musica di questo primo inter-medio era concertato da . . . [instruments named]." ⁵ Another example given by Einstein comes from the year 1571: In Ferrara, the Florentine ambassador described an ensemble consisting of sixty voices and instruments as a "concertoni di musica di circa sessanto fra voci e instrumenti." ⁶

By the end of the sixteenth century the new style of music emanating from Venice employed groups of instruments in the sense of "opposition or rivalry." It then seemed natural to use the word "concerto" in its original Latin sense of "disputing or skirmishing" instead of the Italian, "joining together." Boyden describes the situation succinctly:

. . . by the beginning of the seventeenth century there were derivations from both Italian and Latin and two corresponding meanings for the single word "concerto." This situation is implied in Bottrigari's Il Desiderio (1594) and is described quite exactly by Praetorius in his Syntagma Musicum. ⁷

⁵Ibid., p. 222.

⁶Ibid., p. 223.

⁷Ibid., p. 225.

Consequently, by 1600 the term "concerto" was used by the Italians in the sense of a "harmonious ensemble" (synonymous with concentus and symphonia) and also to distinguish the best performers from the remaining ensemble, in the sense of "disputing or skirmishing."

This discussion of word derivation serves to explain the confusion surrounding the word "concerto" in the period 1550 to 1750. In Viadana's Cento Concerti ecclesiastici (1602), for example, the term is used with no connotation of "rivalry" since these are ensemble vocal motets accompanied by the organ from a figured bass. In Monteverdi's seventh book of madrigals (1619), the title uses the word "concerto," illustrating both meanings of the word, the first in a sense of an harmonious union of voices and instruments, and the second, the opposition of orchestral tutti and solo voice. With the rise of the concerto grosso at the end of the seventeenth century, the word is clearly used to describe the rivalry of two forces. In the early eighteenth century J. S. Bach used the term to describe some of his cantatas, in the sense of a harmonious ensemble of voices and instruments. Numerous other examples of the dual use of the term could be cited throughout the Baroque period.

Cori Spezzati

As Renaissance musical ideals vanished with the musical art of the Netherlanders, the Italians became the undisputed monarchs of the musical world. The city of Venice

symbolized the spirit of the Counter-reformation in its love of pomp and splendor, in music perhaps best expressed by the use of cori spezzati.

It would be difficult to determine when the practice of dividing choirs began, since the principle goes back to antiquity. Antiphonal singing of plainsong was common practice in the middle ages, as well as polyphonic music of the Renaissance. One of the indications of its use was at the wedding celebrations of Costanzo Sforza and Camilla of Aragon at Pesaro in 1475.⁸ The monks of the Most Blessed Sacrament at Treviso sang vesper Psalms in double choirs in memory of past members.⁹ In the early sixteenth century one of the earliest composers of cori spezzati was Francesco Santacroce, of historical interest only for this reason. His writing was not polyphonic, but in syllabic and simple familiar style, emphasizing clarity of words, in contrast to the continuous polyphony of the Netherlanders. The use of cori spezzati reached its highest peak in the city of Venice during the last half of the century.

In the fifteenth century Venice had been, next to Rome, the most important city of the Italian peninsula. As the chief port of European trade with the east, Venice had reached the summit of her political power and splendor. In

⁸Denis Arnold, "The Significance of the Cori Spezzati," Music and Letters, XL (January, 1959), 7.

⁹Ibid., p. 8.

the following century her political power was considerably reduced; nevertheless, artistic traditions of the past continued unhindered.¹⁰

The center of musical life in Venice was the Cathedral of Saint Mark, built in the eleventh century. Music at Saint Mark's was under the control of the state, and was intended to reflect the magnificence of the city. Accordingly, the position of choirmaster was one of the most important posts in Europe. In 1527 Willaert was appointed choirmaster, and under his direction, the practice of dividing choruses was established. The architecture of Saint Mark's encouraged this practice, there being two organs in galleries on opposite sides of the church, so that a chorus could be placed beside each one. Sixteenth-century Venetian church music, besides being antiphonal, was noted for its rich, full texture with homophonic, rather than contrapuntal treatment. While cori spezzati were most characteristic of Venice, similar works were being written in Rome. Palestrina's Stabat Mater is such an example.

Willaert's contributions to the later concerto were the elements of space, contrast, and echo, all of which were to become so important to later Baroque composers. None of these elements was necessarily original with Willaert, but he was the first to put them into general use and pass on the practice to his students, most notably Andrea Gabrieli.

¹⁰ Donald J. Grout, A History of Western Music (New York: Norton and Co., 1960), p. 269.

The popularity of divided choruses was not limited to Venice. Orlando di Lasso in Munich, for example, also wrote polychoral music, emphasizing not Psalms, as Willaert had done, but secular texts. Unlike Willaert, he eschewed simplicity of texture in favor of complex counterpoint and complicated rhythms. While specific indications do not exist, instruments were probably used to double the vocal parts, as was the frequent practice of that time. Certainly the two were used together on festive occasions to produce the great brilliance of sound that Lasso preferred. Andrea Gabrieli (1520-86) did not take up ceremonial polychoral writing until after his visit to Munich, nor did Lasso's pupil Giovanni Gabrieli (1557-1612) who stayed in Munich during 1575-79.

The Concertato Style

Andrea Gabrieli was a man of considerable fame in his day despite his relatively humble position at Saint Mark's. His main achievement was the introduction of instruments into choral music on a grand scale. His Psalmi poenitentiales a sei voci of 1583 was designated for voices or instruments.¹¹ In the posthumous publication of 1587, the Concerti di Andrea e di Giovanni Gabrieli . . . continenti musica di chiesa, madrigali ed altro, per voci instrumenti musicali, the violin is employed for the first time in Venetian music.¹² An

¹¹Gerald B. Bedrock, "The Genius of Giovanni Gabrieli," Music Review, VIII (July, 1947), 91.

¹²Hans F. Redlich, "Andrea Gabrieli," Grove's

earlier work by Andrea written in 1571, the Canzone alla francese per l'organo is the spiritual predecessor of his nephew Giovanni's canzone of 1615. From the instrumental canzonas of both Gabrielis, the evolutionary stream leads to the development of the concerto in the late seventeenth century.

Andrea Gabrieli's contribution to the art of polychoral writing went much further than that of Willaert or Lasso. Basically, his style involved the quick interchange between two choruses in a slow harmonic rhythm with a stream of short phrases ending in perfect authentic cadences. Homophony is frequent, if not predominant, with emphasis placed on contrasting colors and sonorities. Undoubtedly, the long reverberation period of Saint Mark's Cathedral was influential in the formation of Gabrieli's style.

The greatest and most inventive composer of the Venetian school was Giovanni Gabrieli. While many compositions of the late sixteenth century were designated per cantare o sonare, the first to have instrumentation written out in full was his Symphoniae sacrae of 1597. In this work are fourteen instrumental canzonas and two sonatas; of these, three canzonas and one sonata are scored for specific instruments and divided into two or three instrumental choirs each.

The Sonata pian'e forte is, in the 1597 publication, one of the earliest extant compositions to make use of the

Dictionary of Music and Musicians, 5th ed., III, 532.

contrast between forte and piano.¹³ The idea was so novel that the composer referred to it in the title. The composition is written for two choirs of instruments, the first with three trombones and one cornetto and the second with three trombones and one violino (viola range). The principle used is basic to the later concerto grosso; both choirs together will sound forte, and each by itself will sound piano. To the simple alternation of choirs in earlier works is added the use of both choirs together to increase the volume and vary the texture.

Canzona no. 9¹⁴ of the same publication is an amazing demonstration of Gabrieli's innovative genius. The work is written for ten instrumental voices plus the usual two organs, no other instrumentation being indicated. Instead of the division into instrumental choirs, an internal musical structure, much like the ritornello principle, is used that anticipates the "variable" concertini of Vivaldi, the "trio sonata" concertini of Corelli, and the ritornello form and solistic figurative writing of Torelli's solo concertos.

The ritornello form of Canzona no. 9 also closely resembles the French rondeau in that the ritornello returns are very similar to the opening ritornello. The following

¹³Archibald T. Davison and Willi Apel, eds., Historical Anthology of Music (Massachusetts: Harvard University Press, 1949), Vol. I, p. 198.

¹⁴Giacomo Benvenuti, ed., Istituzione e monumenti dell' arte musicale italiana (Milan: Edizioni Ricordi, 1932), II, 118.

is an analysis of the ritornello form of Canzona no. 9, with "R" indicating ritornello sections and "S," the solo sections.

- R¹ This is a full statement of the ritornello, coming to a full close in the original ionian mode and as such is important to the later development of this form.
- S¹ The solo section is composed of a concertino of two treble voices and one bass voice, much like the trio-sonata concertini of Corelli. The writing is treble-dominated and in a soloistic style.
- R² This section is an abbreviated version of R¹, but coming to a complete close.
- S² Similar to S¹, there is a great deal of interplay between top and bottom voices. In the treble parts there is much soloistic writing.
- R³ Again, this section is complete but abbreviated.
- S³ The solo group is changed to one treble voice of soprano range, one of mezzo soprano range, one of tenor range, and one of bass range. An SATB, four-part structure, not unlike the concertini of Geminiani, thematic material is based on R¹.
- S⁴ The concertino is changed back to two treble and one bass voices.
- R⁴ Similar to R³, this section is complete but abbreviated.
- R⁵S⁵ The orchestration is reduced from the original ritornello, but dominated by treble writing.
- R⁶ Similar to R³.
- R⁷S⁶ This section is reduced in number of parts, with much treble-dominated writing.
- R⁸ This is a fairly complete recapitulation of the beginning.

The obvious difference between this and later ritornello form is the lack of both tonal pillars within subsequent ritornellos and idiomatic instrumental writing. In the following example

from the same canzona, the S¹ solo section is reduced to a trio-sonata texture:¹⁵

Ex. 1. Giovanni Gabrieli, Canzona no. 9, measures 5 to 7.



In his compositions after 1600, such as the Symphoniae sacrae of 1615, Giovanni achieved greater variety by varying the combinations of instruments and voices. In part one is the Sonata con tre violini, an interesting anticipation of the string sonata before Corelli.

The Development of Idiomatic String Writing

The period following the death of Giovanni Gabrieli in 1612 was one of increasing secularization of the arts. With the diminishing influence of the Church, the development of music was greatly enhanced by the growth and accumulation of wealth in the town-states and republics of Italy. The wealthy merchants of Florence, Venice, and Genoa were ambitious patrons of cultural activities. The growth of instrumental music in the early seventeenth century was a result of the growth of the secularization of music.

¹⁵Ibid., p. 120.

Emotion, sensuous sound, and exciting melody became the norm in music, while the celestial splendor that characterized Gabrieli's music gradually went out of fashion. The number of instrumental voices typical of Gabrieli's music was reduced to two to six parts. Instead of playing one body of sound against the other, composers began displaying individual instruments of varying tone colors against each other in smaller ensembles. As tone color became important, individual instruments were named more frequently. It is this "rivalry" of individual instruments that was the progenitor of the string concerto. Accordingly, violin technique progressed rapidly: Tremolos were required by Monteverdi and Filippi, wide melodic jumps across strings and quick passagework by Marini. The virtuoso element began to appear.

Example 2 is from a sonata for violin, cornettino, trombone, bassoon, and organ by Giovanni Valentini (ca. 1610). In it both virtuoso and concertante elements are present, the latter in the opposition between the trombone and bassoon on the one hand and the violin and cornettino on the other.¹⁶ Other works of the period also contained this concertante element:

Biagio Marini, Sonata, op. 8 (1626),
two violins against four trombones

Dario Costello, Sonata, op. 21 (1626),
two violins against four trombones

¹⁶Ernest H. Meyer, "Concerted Instrumental Music," The Age of Humanism 1540-1630, Vol. IV of The New Oxford History of Music (5 vols.; London: Oxford University Press, 1957-73), p. 579.

Buonamente's sixth book of Sonate e canzone,
violin, lute, cornetto, and three trombones

O. M. Grandi, Sonata (1628),
violin against four trombones¹⁷

Ex. 2. Giovanni Valentini, Sonata (ca. 1610).

The image shows a musical score for two parts: Violino Cornettino (top staff) and Trombone Fagotto + c. (bottom staff). The music is written in a style characteristic of the early Baroque, featuring a complex rhythmic pattern with many sixteenth notes. The score is heavily marked with sixteenth-note groupings (indicated by brackets with the number 6) and slurs, suggesting a highly ornamented or 'vocal' style of playing. The key signature has one flat (B-flat), and the time signature is 3/4.

Compositions such as these, containing the feature of the opposition of one group to another on a scale reduced from Gabrieli's works, represent a decisive step in the direction of the concerto grosso principle of Corelli.

In the period from 1620 to 1670 a new style of writing appeared in which the vocal style was transferred to instruments, principally the violin. While this style was prevalent in many instrumental forms, it occurred principally

¹⁷Ibid., p. 572.

in a body of literature termed the sonata concertante.¹⁸ Solomone Rossi's Sonata detta La Moderna (1613), for two violins and continuo, is among the earliest examples. In it there is an interplay of motives in the upper parts much like the vocal duets of Monteverdi's madrigals. In the Sonata per sonar con due corde by Biagio Marini (1626), vocal expressions are plentiful, including terms such as affetti, indicating vocal accents; tempo expressions such as tardo and presto; the dynamic expressions of forte and piano; and vocal ornaments such as the groppo.¹⁹ The growth of this style was furthered by composers such as Porta (1613), Lappi (1616), Usper (1619), Priuli (1618), Buonamente (1636), and Ucellini (1639).²⁰

Occurring also in the sonata concertante literature are virtuoso passages of unusual difficulty that stand out from the lyrical sections, such as those in the Sonata concertante in stilo moderno by Dario Castello (1621)²¹ (see Example 3). In passages such as these the technical capacity of the violin was developed in a way that later was exploited in the solo violin concerto.

¹⁸"Concerto," Harvard Dictionary of Music, 2nd ed. (1969), 192.

¹⁹Claude V. Palisca, Baroque Music (Englewood Cliffs, New Jersey: Prentice Hall, 1968), p. 135.

²⁰Meyer, p. 579.

²¹Dario Castello, Due Sonate, Diletto musicale, XXXVII (Munich: Doblinger, 1965).

Ex. 3. Dario Castello, Sonata concertante in stilo moderno (1621), third movement, measures 7 to 18.

The first system of musical notation shows measures 7 to 10. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a rhythmic pattern of eighth and sixteenth notes in the upper voice, with a more static accompaniment in the lower voices.

The second system of musical notation shows measures 11 to 14. The upper voice continues with a similar rhythmic pattern, while the lower voices provide harmonic support with chords and moving lines.

The third system of musical notation shows measures 15 to 18. The upper voice features a more complex rhythmic figure with sixteenth-note runs, while the lower voices continue with a steady accompaniment.

The fourth system of musical notation shows measures 19 to 22. The upper voice has a very active, sixteenth-note passage, while the lower voices provide a more stable accompaniment.

Another style of string writing that appeared in the early seventeenth century in compositions for small ensembles of strings is one that involved the interplay of idiomatic instrumental figures. This style was similar to the concertante writing in Valentini's sonata mentioned above, but involved an important difference in its interchange of rhythmic motives. The string writing was generally diatonic and

involved the exchange of motives for the purpose of creating a feeling of energy. An example of this style comes from a collection of dances written in Venice in 1617 by Biagio Marini, Componente diversi, balletti e corrente for two violins and basso continuo. The following excerpt is from the third section:²²

Ex. 4. Biagio Marini, Componente diversi, balletti e corrente (1617) for two violins and continuo, third section, beginning.

The musical score shows the beginning of the third section. It consists of four staves: V.I. (Violin I), V.II (Violin II), CANT. BASS (Canto/Basso), and B.C. (Basso Continuo). The V.I. staff has a treble clef and a key signature of one flat. The V.II and B.C. staves also have treble clefs. The CANT. BASS staff has a bass clef. The music is in 3/4 time. The V.I. part begins with a melodic line, while the V.II and B.C. parts provide a rhythmic accompaniment. The score is divided into two measures by a vertical bar line.

The motive is a rhythmic figure consisting of three or four sixteenth notes passed back and forth, first between the violins and then between the violins and bass line. This type of writing was prophetic in the formulation of the fiery and energetic string style that was identified with

²²Luigi Torchi, ed., L'Arte musicale in Italia (Milan: Ricordi, 1897-1907), VII, 176.

the city of Venice and later led to what Bukofzer describes as the "concerto style."²³

With the rise of continuo-homophony and the polarity of the treble and bass voices, the bass line became emancipated from its subservient role as part of the continuo. In the early stages before its emancipation, bass lines had already exhibited many of the traits that characterized violin soloistic passages in sonata concertante compositions.

Ex. 5. Biagio Marini, Componenti diversi, balletti e corrente, for two violins and continuo (1617), fourth section, measures 3 to 6.

²³Manfred F. Bukofzer, Music in the Baroque Era (New York: Norton and Co., 1947), p. 222.

Ornamental concertante bass lines had a long history throughout the Baroque period. But the advent of bass lines independent of the continuo was an important step in the evolutionary stream leading to the 'cello concerto in the early eighteenth century. Later in the seventeenth century, 'cello solos were written in masses and oratorios at Bologna by 'cellist-composers Petronio Franceschini (1650-81 at Bologna), Giuseppe Maria Jacchini (1690-1727), and Giacomo Antonio Perti (1661-1756). The technique of the 'cello was in need of exploitation before a solo concerto could be written for it. While violin technique was exploited by Marini, Fontana, and Vitali, it was not until the 1680s in Bologna that 'cellist composers like Domenico Gabrielli, Pietro degli Antonii, and Jacchini developed 'cello technique to a point where a solo vehicle could be established for it.

The Sonata

The development of instrumental writing from the publication of Giovanni Gabrieli's ensemble canzonas of 1597 and 1615 to the first appearance of Corelli's op. 6 concerti grossi in 1682 was a complete cycle of musical fashion. While the grand concertato style had its reaction in the reduced instrumentation of the early ensemble sonatas, by Corelli's time in the 1680s the fashion returned to fewer voices than in Gabrieli's day, but larger instrumental proportions. The concerto grosso was developed first in the reduced instrumentation of the early ensemble sonata.

The genesis of the concerto grosso can be traced to three factors, all of which are related to the development of the ensemble canzona-sonata in Italy from 1600 to 1680:

1. the development of the sonata cycle as a whole from the canzona, both church and chamber,
2. the appearance of multivoiced²⁴ and polychoral²⁵ ensemble sonatas, and
3. the development of larger instrumental proportions, leading to the beginning of the orchestra.

1. The Development of the Form of the Sonata Cycle as a Whole from the Canzona

The instrumental canzonas of the early seventeenth century has many features of the vocal models of the previous century: clarity of texture; sectional structure involving repetition, such as ABA, ABB, or AABC; and variety and contrast produced by the alternation of imitative sections in duple meter and homophonic sections in triple meter.²⁶ An instrumental canzona containing alternations of imitative and homophonic sections may be seen in Example 6.²⁷ This

²⁴"Multivoice" is used in this context for ensemble sonatas of five or more independent voices.

²⁵"Polychoral" is a term used to identify ensemble sonatas that used the opposing bodies of sound (concertato style) of Gabrieli, but on a reduced instrumental scale.

²⁶Eunice Crocker, "Canzona," Harvard Dictionary of Music, 2nd ed. (1969), 133.

²⁷Hugo Riemann, Handbuch der Musikgeschichte (Leipzig: Breitkopf und Härtel, 1922), II, 127.

1613, Rossi wrote the Sonata detta La Moderna for two violins and continuo, which contained only four alternations of sections.²⁸ Composers such as Rossi, Fontana, Marini, Merula, and Cazzati all contributed to the reduction of the number of sections and the establishment of the slow-fast-slow-fast design of the church sonata.

After 1650 the church sonata became fairly well standardized under Giovanni Legrenzi (1626-90) in Venice. The basic structure was an allegro, an imitative movement, a homophonic second movement in a dance-like triple meter, and a final movement similar to the first. Short adagio sections were added at the beginning and after the second movement to extend the form to four or five movements.²⁹ By the 1670s, four and five movements were prevalent in Venice, Bologna, and Modena. Corelli standardized the church sonata into the four-movement design.

The development of the instrumental chamber sonata was concurrent and parallel with that of the church sonata. The chamber sonata had as its immediate predecessor the sixteenth century practice of pairing dances, one in a slow duple meter and the other in a triple meter. Such combinations as basse danse-tourdion, pavane-galliard, and passamezzo-saltarello are typical examples. Of greater relevance to Baroque

²⁸Michelangelo Rossi, Sonata detta La Moderna, Hortus musicus, No. 110 (Kassel: Bärenreiter, 1959).

²⁹"Sonata," Harvard Dictionary of Music, 2nd ed. (1969), 788.

instrumental music was the practice of playing three or more dances in succession. By the early seventeenth century, dances of each type often would be placed together in one source and the order left to the players. A typical example is Solomone Rossi's publication of 1622 called Il Quarto Libro di varie sonate, sinfonie, gagliarde, brandi e correnti, per sonar due violini et un chittarone o altro stromento simili. As the century progressed, Italian composers began putting together chamber sonatas as suites of dances, usually preceded by an introductory slow movement and including adagio transitional sections. While the keyboard suite was often standardized outside Italy into four movements, in Italy the chamber sonata was treated with more freedom. Besides the usual slow-movement introduction, the dances included the brando, brandle, gagliarda, and canario.³⁰ Near the end of the century, the siciliano and borea were included, and also movements with generic titles such as ballo, balletta, and capriccio.

It is not always easy to distinguish the chamber sonata from the church sonata. The church sonata did have a more serious character, due to its polyphonic texture; and it was the organ that was more likely to be the instrument of realization. Furthermore, multiple parts are more likely to exist, suggesting an orchestral performance. Tarquinio Merula was among the first to bring the two forms together

³⁰Ibid., p. 816, article "Suite."

in a single title: Canzone, overo sonate concertante per chiesa e camera in 1637.³¹ An actual distinction in types is first evident in 1655 in Biagio Marini's Diversi Generi di sonate, da chiesa e da camera, op. 22.³² After this period the distinction is less discernible, and by Vivaldi's time a fusion of the title church sonata with dance movements is apparent (op. 5, no. 2 and 3).

2. The Appearance of Multivoiced and Polychoral Sonatas

Following the thread of development from the multivoiced polychoral sonata to the concerto grosso is considerably more difficult than tracing the evolution of the sonata. Very little research has been done to prove that a relationship did exist between the polychoral multivoiced sonata and the concertos of Corelli. The existence of multiple parts for church sonatas at San Petronio in Bologna proves that the practice of employing more than one player to a part did exist. No doubt, the existence of polychoral multivoiced sonatas with more than one player to a part was related to their use in the Catholic liturgy. Many of Gabrielli's instrumental works were intended for use in the Offertory of the Mass. In Vienna, the practice of playing short sonatas during the Gradual and Epistle lasted until Mozart's time. The number

³¹Palisca, p. 137.

³²William S. Newman, The Sonata in the Baroque Era (North Carolina: University of North Carolina Press, 1959), p. 34.

of players required for each instrumental voice was quite flexible, depending on the particular situation, but it was this multiple pairing in such sonatas that most nearly approached the concerto grosso concept.

The multivoiced polychoral sonata stemmed mainly from Giovanni Gabrieli's time. This type of sonata lasted in Venice until the middle of the seventeenth century in the works of Neri and Cavalli, and thereafter continued to be produced in the Bologna school.

Sonata production in the first half of the seventeenth century was grouped around twenty-five cities, all in the northern Italian provinces of Lombardy, Venetia, and Emilia.³³ The cities of Venice and Bologna were especially prominent in sonata production.

In Venice in 1619 appeared a publication by Francesco Usper (ca. 1614-44) called Compositioni armoniche.³⁴ In it are contained a variety of vocal and instrumental compositions. One work was a polychoral Sonata a 8 for a low choir of four trombones and a high choir of two violins, two cornetti, and basso seguente. The two choirs generated a tutti-solo opposition in rondo form much as Gabrieli had done earlier. Einstein in 1918 dedicated an article to this composition in the Festschrift Hermann Kretzschmar called "A Concerto Grosso from 1619."³⁵ This work is another example of the importance

³³Ibid., p. 95.

³⁴Ibid., p. 106.

³⁵Ibid., p. 112, where reference is made to Alfred

that early Baroque composers placed on variety and contrast, together with formal unity. Generally, Usper's works are sonatas with idiomatic instrumental configuration in the new trio-sonata format.

Massimiliano Neri (ca. 1630-65) and Pier Francesco (Caletti-Bruni) Cavalli (1602-76), were the last of the Venetian school to produce polychoral and multivoiced sonatas with reduced instrumentation in the style of Gabrieli. In 1644 Neri published a collection which contained two such works. One was a four-part string setting with basso seguente. In 1651 he also published a sonata for two choirs of three flutes, two violins, violetta, and theorbo.³⁶ In 1656 Cavalli published a collection called Musiche sacre. In it are polychoral sonatas of the same type as Neri's. In the preface, however, Cavalli mentions such terms as tutti, solì, and ripieno, terms suggestive of the later concerto grosso.³⁷

The trio-sonata began as a form with Solomone Rossi of Mantua (?1570-1630?). Rossi published thirteen collections of music between 1589 and 1628. The publications of 1608 and 1609, called Sinfonie et gagliarde, are often mentioned as the beginning of the trio-sonata. However, in Book IV, 1622, is a sonata for four violins and two chittaroni.

Einstein, "Ein Concerto Grosso von 1619," Festschrift Hermann Kretzschmar (Leipzig, 1918).

³⁶Newman, p. 112.

³⁷Ibid., p. 110.

This is a polychoral sonata with two trio-sonata groups alternating, an important feature prophetic of Corelli's concertini in his concerti grossi.³⁸ Also appearing here are many of the other characteristics of Corelli, including motivic play in the upper voices and successions of suspensions and resolutions against the bass. Rossi was also a pioneer in the use of the variation principle to increase the length of sonatas.

A successor to Rossi in Mantua was Giovanni Battista Buonamente (?-1643). Of interest are his scoring experiments in Book VI, 1636, called Varie sonate, sinfonie, gagliarde, corrente, e brandi per sonar con due violini, e un basso di viola. The Sonata a doi violini e doi bassi from this publication is a polychoral sonata where the two groups each consist of a violin, concertante bass, and basso continuo. Occasionally, the concertante bass line doubles the continuo in one group, calling for a violin solo with continuo accompaniment opposing the full complement in the other group. Another sonata in the same book is a work for violin, cornett, three trombones, and liuto tiorbato. The curious feature of this work is that the violin is treated as a solo, opposed by the remaining instruments. The effect in both of these sonatas is remarkably like the latter solo concerto.³⁹

Mention should be made in passing of Cesario Gussago (ca. 1550-1612) in Brescia and Steffano Bernardi (?-1638) in

³⁸Ibid., p. 112.

³⁹Ibid., p. 116.

Verona, both of whom wrote multivoiced polychoral sonatas. Ottavio Maria Grandi of Reggio also experimented with scoring, occasionally using one to three violins opposed by slower-moving trombones.⁴⁰

3. The Development of Larger Instrumental Proportions Leading to the Beginning of the Orchestra

Very little can be said conclusively with regard to the development of larger orchestral proportions. The influence of opera orchestras during this period should be mentioned. Among the Italian composers who followed Monteverdi, Cavalli, Cesti (1623-69), and Legrenzi contributed most to the steadily increasing orchestral body. The concertato effect was common in theatre music. There was increased reliance on the string orchestra, where five-part orchestration was standard, although solo sections were divided into three parts, even for accompanying vocal solos. Improving violin technique made possible increased activity and brightness in string parts. Theatre composers of the period had little to offer as an alternative to imitative writing except a solid harmonic structure with the easy device of writing two violin parts in thirds. Cavalli's Giasone (1655) opens with a sinfonia in a five-part structure, while the remaining sinfonie and ritornellos are scored in three parts.⁴¹ In France,

⁴⁰Ibid., p. 123.

⁴¹Adam Carse, The History of Orchestration (New York: Dover Publications, 1964), p. 74.

Lully used the concertato style in his chaconnes, alternating the string ensemble with a wind trio. The solo trumpet was used by Purcell in England, while in Venice a duet of trumpets was frequently used in operatic overtures.⁴² These factors, together with the increasing usage of multiple pairing in ensemble sonatas, attest to the growing fashion of using fewer voices than in Gabrieli's day, but greater numbers of players.

From the above examples it is clear that after Gabrieli there began a period of experimentation. Polychoral sonatas in the hands of progressive composers were reduced to opposing groups of three voices each. On the other hand, five-voice structure was preferred in multivoiced ensemble sonatas and in theatre music. These two streams of development lead to Stradella and Corelli and occasionally overlap, even in individual sonata compositions.

⁴²Arthur Hutchings, The Baroque Concerto (London: Faber and Faber, 1973), p. 51.

CHAPTER II

THE STRING CONCERTO

Alessandro Stradella (1645-1682)

By Stradella's time the earlier instrumental writing was supplanted almost completely by compositions for the violin family. As less contrast and variety was available because of the use of a single family of instruments, variety had to be achieved through structural means. The polychoral dialogue between bodies of sound was shortened to alternations of figures and motives, with imitation of rhythmic patterns. The trend was toward greater interest in the outer voices, the inner voices being less prominent.

Stradella, as a theatre composer, was among the earliest to be concerned with textural and dynamic contrast and to divide the orchestra into concertino and concerto grosso. The need for louder ritornellos and softer accompaniments to permit audibility of the text was no doubt influential in his decision to divide the orchestra in this manner. He used this division in his oratorios San Giovanni Battista and Susanna; in his Christmas cantata Ah troppo è ver; and in four serenatas, Non ti riveggio, Or che la dea notturna, Qual prodigio è chi'io mirri, and Vola, vola in

altri petti.¹ Showing greater concern for dynamic effects, in a note at the beginning of his cantata L'Accademia d'amore he directed that "the viols be divided into three bodies which, entering one by one, proceed insensibilmente from 'p' to 'ff'".²

It was in his instrumental compositions that Stradella made the most significant contributions to the concerto grosso as a genre. Three instrumental works are important in this regard:

1. Sinfonia a violini e bassi a concertini e concerti grossi distinti, second of a set of twelve sinfonias for più instrumenti in a manuscript located at the Este library in Modena. A copy of another manuscript of the same work exists in the Foa Collection in Turin entitled Sonata di viole, cioè concerto grosso di viole e concertino di due violini e lento.
2. Sonata a quattro, due violini e due cornetti divisi in due chori ciascuno col basso is in the collection in Modena, but this title is from the copy in the Turin collection.
3. Sonata a otto viole con una tromba is also in the Modena collection. This title is again from the Turin collection.³

In the first composition the instrumental bodies are divided into concertino (two violins and continuo) and concerto grosso (four-voiced instrumentation), with five movements: adagio (introduction), allegro, andante, allegro, and

¹Edward Allam, "Alessandro Stradella," Proceedings of the Royal Musical Association, Eightieth Session, 1953-1954 (Wiesbaden: Kraus Reprint Ltd., 1968), p. 38.

²Ibid., p. 39.

³Alfred Bonaccorsi, "Contributo alla storia del concerto grosso," Rivista musicale italiana, XXXIX (June, 1932), 472.

giga. There is obvious influence from the sonata da camera in the five-movement form, in the use of a giga as the last movement, and in the absence of fugal sections. The structural basis for all the movements is the dialogue of figures and motives between the concertino and concerto grosso.

According to Hutchings, all three of these works were composed after 1670, and as such predate by some thirty years the publications of both Torelli (1709) and Corelli (1712).⁴ Consequently, based on the similar division of the orchestra and the motivic dialogue between two bodies of sound, Stradella's work is the spiritual predecessor of Corelli's op. 6.

In the second composition the instruments are divided into two violins and bass, and two cornetti and bass. In the third composition the division is into two four-voiced string groups with a solo trumpet. It is in a four-movement design, the third being a fugal movement marked allegro.

A distinction should be made between Stradella's use of the terms "sonata," "sinfonia," and "concerto." He used the term "sonata" in a polychoral sense, meaning a division of the orchestra into two choirs of instruments. Normally, he used the term "sinfonia" for a short introduction to a theatre piece in a trio-sonata instrumentation. The term concerto grosso he used only in reference to his division of the orchestra. The fact that Stradella's works are called sinfonias in one manuscript and sonatas in another, illustrates

⁴Hutchings, p. 50.

the ambiguity of terms that parallels that of the canzona and sonata at the beginning of the seventeenth century.⁵

The Concerto Grosso

Arcangelo Corelli (1653-1713)

To Corelli is given the credit for so effectively using the practice of dividing the orchestra into unequal bodies, thus establishing a new genre. Corelli's historical position with regard to this practice is one of culmination rather than of invention. Besides Stradella, a Serenata by Dom Regio Cesti for voices and orchestra written in 1662 used a concertino of two violins and bass with a concerto grosso of viols. Marc Antonio Ziani should also be mentioned in this respect.⁶ However, it was Corelli who applied the concerto grosso idea with such charm, wit, and imagination that his own generation and the following one continued to produce works in this form well into the eighteenth century. His genius developed the dialogue into a perfectly balanced and proportioned musical, architectural form.

Corelli's op. 6, a set of twelve concerti grossi, was published in 1712, near the end of his life, but was first heard by Georg Muffat as early as 1682.⁷ The twelve concertos

⁵Newman, p. 132.

⁶Marc Pincherle, Corelli, His Life and His Work, trans. by Hubert E. M. Russell (New York: Norton and Co., 1956), p. 123.

⁷Ibid., p. 121.

are divided into two groups; the first eight concertos correspond generally to the sonata da chiesa, while the last four correspond generally to the instrumental sonata da camera.

While the church sonata is definitely an influence, only one concerto, the second, has four movements. The alternations of fast and slow tempos are so frequent that the number of movements is often difficult to determine. These tempo alternations are more reminiscent of the canzona-sonata of the post-Gabrieli Venetian school of Usper, Neri, and Cavalli. Within the first movement alone of the second concerto there are six alternations of tempo. Corelli's penchant for the use of fugue, as well as imitation in general, is a highly probable influence of the earlier canzona-sonata.

In the period before Stradella, polychoral instrumental dialogue was done for purposes of antiphonal contrast and tended to be somewhat mechanical. In Corelli's hands, it was accomplished with taste, refinement, and a marvelous sense of musical direction. In example 7 the influence of the concertante writing of an earlier period survives as an important facet of Corelli's style. The twelve concertos of op. 6 are full of just this type of exchange. The string writing within each exchange is normally idiomatic figuration a style that later developed into the "concerto style" and was the hallmark of the string writing of the Venetian school.

Ex. 7. Arcangelo Corelli, Concerto in D major, op. 6, no. 4, first movement, measures 34 to 38.

Corelli contributed greatly to the emancipation of single instruments. Example 8 shows one of the earliest uses of the 'cello in a virtuoso solo role. It should be remembered that it was only in the middle Baroque in Bologna that the 'cello had first begun to emerge as a solo instrument, at first under the name violoncino.

Corelli wrote many more such soloistic passages for violin, such as in the first, third, and tenth concertos, but the solo writing in the second movement of the twelfth concerto is an unusually memorable precursor of that in Torelli's solo concertos. In this movement the concertino first violin dominates the entire movement with idiomatic virtuosic figuration, relieved only by short tutti sections.

While Corelli's practice in form tended to hark back to the period of the canzona-sonata, there are instances

Ex. 8. Arcangelo Corelli, Concerto in D major, op. 6, no. 1, third movement, measures 12 to 20.

The musical score is presented in three systems. The first system, measures 12-14, is marked 'Allegro' and includes staves for Violin Concerto I and II, Viola, Violoncello, and Continuo. The second system, measures 15-17, is also marked 'Allegro' and includes staves for Violin di ripieno I and II, Viola, Violoncello, and Continuo. The third system, measures 18-20, is marked 'Adagio' and includes staves for Violin Concerto I and II, Viola, Violoncello, and Continuo. The score contains various musical notations including clefs, time signatures, and dynamic markings.

of his keen sense of symmetry and balance that foreshadow pre-classic developments. The third movement (largo) of the first concerto ably demonstrates his sense of form.

Using "T" for tutti (concerto grosso) and "S" for solo (concertino), the first half of the movement is as follows:

- | | | | |
|----------------|--|---|---|
| A | | S | In the key of D major the <u>concertino</u> plays two four-measure phrases, making an eight-measure period, ending in D major. |
| | | T | The <u>concerto grosso</u> repeats the same material. |
| B | | S | The <u>concertino</u> plays a four-measure phrase modulating to the dominant of the submediant key. |
| | | T | The <u>concerto grosso</u> plays an eight-measure period modulating to the mediant key. |
| A ¹ | | S | The <u>concertino</u> plays the eight measures from the beginning of the A section, plus a three-measure coda, ending on the dominant of D major. |

This ternary construction in the first half of the movement contrasts with the last half, which is an orchestral section marked *allegro*, with no solo entries, but dominated by the violins. The movement taken as a whole is a perfectly balanced entity.

Each of the last four Concertos of op. 6 is a collection of dances preceded by a preludio. The preludio movements of Concertos no. 9 and 10 are very reminiscent of the beginnings of Lully's French overtures. The dance movements are more typical of the instrumental sonatas of the period in which church and chamber sonatas begin to merge. While the usual binary form is expected, the movements are frequently ternary and longer than their counterparts in trio sonatas. Frequently, dance movements are a tour de force for one instrument, such as the *corrente* movement of Concerto no. 10 in which arpeggiated writing is featured in the concertino 'cello voice throughout.

Giuseppe Torelli (1658-1709)

Torelli's contribution to string literature was so varied that he is difficult to categorize without devoting an entire chapter to him. In the interest of clarity, his concerti grossi will be dealt with here, his solo concertos in the following section, and his contribution to ritornello form in the following chapter.

According to Bukofzer, Torelli's most outstanding contributions are the convincing realization of the concerto style and the establishment of the late Baroque "concerto form."⁸

The concerto style in the earliest part of the century was connected to the development of acrobatic string technique in sonata literature. As the principle of opposition became a factor in the string concerto, this earlier idiomatic string style was transferred to the string concerto. While Corelli used concerto style in a limited manner, it was Torelli who brought this style to fruition in his op. 5, 6, and 8.

Torelli's op. 5 (1692) contains six sinfonie in three voices and six concertos in four voices. This work contains the following directions for performance:

This, my fifth work, which I now present to you, courteous reader, consists of six sinfonias in three voices and six concertos in four voices. If you enjoy playing these concertos, do not be opposed to the multiplying

⁸Bukofzer, p. 226.

of all the instruments if you want to discover my intention.⁹

From the above quotation it is apparent that Torelli intended these to be ripieno concerti. There are no solo entries and consequently no use of opposed groups. If any opposition existed, it resulted from the emphasis placed on the treble melodic line, in contrast to the continuo bass line. The only reason for calling them "concertos" is that the concerto style was used.

Torelli's op. 6 was published in Augsburg in 1698, designated concerti musicali.¹⁰ All twelve are ripieno concerti with the exception of nos. 4, 10, and 12, which contain solo violin sections. It is this opus that marks the transition from the four-movement da chiesa format to the three-movement structure.

Op. 8 was published posthumously in 1709. The first six are concerti grossi and the last six are solo concertos for violin. In the first six concertos the concertino and concerto grosso groups are clearly defined. Unlike Corelli, Torelli clearly wrote a dominate violin line in articulated sequences with clear tonality. While the tutti tends to be fugal, much of the contrast between the two groups is achieved

⁹Richard E. Norton, "The Chamber Music of Giuseppe Torelli," (unpublished Ph.D. dissertation, Northwestern University, 1967), p. 126.

¹⁰Hans Engel, The Solo Concerto, Vol. XXV of The Anthology of Music, ed. by K. G. Fellerer (Cologne: Arno Volk Verlag, 1959-71), p. 14.

by key and theme. Engel gives the following outline of the form and key of the first movement of the first concerto, in G:¹¹

concertino or grosso	1) G C	2) G C	3) G C	4) G
Theme	a b	a b	a b	
Key	T Dr	T-S Tr	S Dr	Tr-T
Bar	1 23	31 41	43 66	78 90

T = tonic, D = dominant, S = subdominant, and
r = relative minor

As with Corelli, the range of Torelli's concertino violins tends to be the same. The emphasis is on the concerto style of writing.

Torelli also practiced the use of thematic connections between movements. In the third concerto of op. 8 in E major, the first and fourth movements are thematically connected, as are the first and last of the fifth concerto. Cyclical thematic connections between movements were prevalent in Venice in the early part of the seventeenth century; the three movement canzona La Gallina (1637) by Tarquinio Merula, in which the first and last movements were based on the same theme, is an early example.¹²

¹¹Hans Engel, The Concerto Grosso, Vol. XXIII of The Anthology of Music, ed. by K. G. Fellerer (Cologne: Arno Volk Verlag, 1959-71), p. 14.

¹²"Sonata," Harvard Dictionary of Music, 2nd ed., 1969, p. 788.

The Solo Concerto

The appearance of the solo concerto marks the end of a gradual reduction in instrumentation that began with Giovanni Gabrieli. The trio-sonata, both as a form and as part of the medium of the concerto grosso, was at the peak of this reduction. The polychoral sonata and concerto grosso both played a role in the line of development leading to the solo concerto. The evolution of the solo concerto itself is bound up in the musical activities of the city of Bologna, specifically in the trumpet sonata.

The Trumpet Sonata

Bologna had a tradition of higher learning that centered around the University, which dated back to the twelfth and thirteenth centuries, when Bologna, along with Paris and Oxford, already was one of the locations of the most famous universities in Europe. The religious community had many schools, churches, and musical establishments. All important religious orders, including the Dominicans, Franciscans, and Jesuits, also had establishments in Bologna. By 1700 there were over 150 churches in Bologna.

In the field of music there were two establishments that were famous; the basilica of San Petronio and the Accademia Filarmonica. The activities of the Accademia were largely centered about the basilica.

During the first half of the seventeenth century, music at the church of San Petronio in Bologna emphasized

vocal works. With the appointment of Maurizio Cazzati (1620-71) in 1657 as maestro di cappella, the emphasis shifted to instrumental music. Multivoiced sonatas written for up to five instruments were usually scored for trombones, cornetts, and violins. For festive occasions extra singers and instrumentalists were hired, as on October 4, 1657 for the annual feast of San Petronio six violins, three violas, one bass viol, and two trombones, and three sopranos, one contralto, two tenors, two basses, and four highly paid soloists.¹³ The result must certainly have been an ensemble that approached orchestral proportions.

The use of the trumpet became popular in Bologna mainly through the influence of Cazzati after his appointment in 1657. Before coming to Bologna, Cazzati had worked at the court of the Duke of Sabbioneta at Bozzolo, near Mantua, where a famous trumpet virtuoso named Orfeo Gentilini was also employed.¹⁴ It is possible that Cazzati's interest in trumpet writing may be directly related to Gentilini. While Cazzati probably did not introduce the trumpet at San Petronio, he was certainly responsible for the interest in trumpet writing there.

¹³Ann Schoebelen, "Cazzati vs. Bologna, 1657-1671," Musical Quarterly, LXVII (January, 1971), 29.

¹⁴Ibid., "Performance Practices at San Petronio in the Baroque," Acta Musicologica, XLI (July, 1969), 50.

One of the earliest collections of music for trumpet and strings was Cazzati's Sonate a 2, 3, 4, e 5 voci con alcuni tromba, op. 35, which first appeared in print in 1665.¹⁵ This collection was exceptional, since trumpet sonatas were generally not published. According to Jean Berger, their use was limited to Bologna.¹⁶

The instrument in use at San Petronio was the natural trumpet in D. Consequently, the instrument was limited to the natural intervals of the overtone series. Because of the limitation of the instrument and the problem of endurance, the polyphony of the canzona-sonata was very unnatural for it. Hutchings gives the following characteristics of trumpet writing that greatly contributed to the breakdown of the style of the canzona and ricercar and prompted the arrival of the short-phrased style of the operatic sinfonia: (1) short, bold triadic themes, (2) themes that suggest concertato echoes and restatements between strings and trumpet, (3) accentual rhythm, with development of fanfare figures, (4) strongly metrical basses, rather than flowing bass lines, and (5) recurrent cadential formulae.¹⁷ In short, the seeds of the concerto style and forms of the early eighteenth century can be found here in the works for trumpet.

¹⁵Jean Berger, "Notes on Some 17th Century Compositions," Musical Quarterly, XXXVII (July, 1955), 355.

¹⁶Ibid., p. 356.

¹⁷Hutchings, p. 80.

In the genre of the church sonata it was natural to think of the fugue as an important structural procedure. Since the trumpet could only participate in diatonic themes in D major, in fugal writing great adjustments had to be made. Consequently, during modulations the trumpet was silent and only re-entered with occasional statements of the themes. This was quite different from the polyphonically integrated writing typical of multivoiced string church sonatas. It was this very limitation that contributed to the concerto character of the trumpet sonata.

Imitation used in the initial statements of allegro movements in the trumpet sonatas of Domenico Gabrielli (1655-90 at Bologna) was adjusted to stress the concerto character of the composition. The strings would normally introduce the successive entrances of the fugue subject, coming to a full cadential close at the end of this section. At this point the trumpet entered, accompanied by the continuo, and introduced motives of the fugue subject imitated by the bass line. The inability of the trumpet to participate in the opening tutti contributed to the establishment of the opening ritornello as a structural device.

In works for two trumpets, called sinfonie, imitative writing was dropped in favor of thematic presentation in concise, concerto-like fashion. The two violin voices were written in the same range, resulting in a thinning out in texture, which, together with an augmentation of continuo players, formed an opposition between treble and bass lines.

In overall form, the fast-slow-fast of the opera overture was preferred.¹⁸

Giuseppe Torelli

The immediate predecessors of Torelli's solo violin concertos were these sonatas and sinfonie for trumpet. Because of the problem of endurance for the trumpet players, these works became more compact. In them existed all the essential elements of the solo violin concerto. The ease with which the trumpet and violin could be changed in Bologna is demonstrated by the following direction from Cazzati's op. 35 trumpet works, 1665: "per mancanza di tromba, si può sonare con un violino."¹⁹

In the ripieno concerti of Torelli's op. 6 (1698) are episodes for a solo violin. Torelli gives the following instructions:

Be careful, that if in some concerto you find written Solo. This is to be played on the solo violin; the remaining parts may then be duplicated by three or four per instrument. In this my intention will be discovered.²⁰

Contained in op. 6 are significant themes in ritornellos and episodic digressions from ritornello statements. The solo violin writing in the episodes is idiomatic, similar to the trumpet writing in sinfonie.

¹⁸Berger, p. 362.

¹⁹Hutchings, p. 79.

²⁰Norton, p. 126.

One of the monuments of Baroque literature is Torelli's op. 8, published in 1708, solo violin concertos numbering 7 to 12 of the collection. Perhaps the greatest achievement of this work is the use of ritornello form. The use of one solo instrument emphasized the need for a clear, coherent structure. It was only natural for Torelli to turn to an established solo form, the da capo aria.

The contrapuntal character of the opening ritornello is maintained in these concertos, with increased reliance on the competitive character peculiar to concerto writing. The tonality is clear, with emphasis on the treble line. The overall design of the movements is that of the operatic sinfonia, but some movements are subdivided, such as the second of Concerto no. 8 (adagio, allegro, and adagio).

The solo episodes are in the full virtuoso style that was, up to this point, more typical of the solo sonata. It is Engel's supposition that Vivaldi's op. 3 was an influence in the increasingly subjective expression of Torelli's solo episodes. Vivaldi's op. 3 was published in 1712, but was probably written between 1700 and 1710.²¹

The Venetian School

At the beginning of the eighteenth century, the new solo concerto was given great impetus by composers who lived and worked in the city of Venice: Tommaso Albinoni (1671-1750),

²¹Engel, The Solo Concerto, p. 6.

Antonio Vivaldi (1678-1743), Alessandro Marcello (1684-1750), and Benedetto Marcello (1686-1739).

Except for Vivaldi, all were composers of good education and social class, and all, including Vivaldi, were involved in composition for the theater. Up to the middle of the eighteenth century, Venice was the most famous city in Europe for opera and musical entertainment. It was natural that much of the instrumental music produced there would be modeled on music produced for opera.

In all except a few cases, most of the concertos produced in Venice during this period had the three-movement design of the operatic overture. Accordingly, the main thematic material of allegro movements was clear and memorable and given to triadic outlines without great emphasis on tonal clarity. Except for Albinoni, the use of fugue ceased for the most part in concertos. Slow movements were similar to the impassioned arias of opera, allowing an opportunity for personal expression. Albinoni may have been among the first to transfer the embellished operatic aria to the slow movement of the concerto (op. 5, 1707).²²

Possibly the most outstanding characteristic of the Venetian concerto was the brilliant, emotional string writing. It was done with such clarity and symmetry that the thematic material was easily remembered by the listener, an important factor in the development of ritornello form.

²²Hutchings, p. 152.

Vivaldi's thematic writing was very much in the virtuoso manner, but quite idiomatically conceived.

Albinoni's concertos of op. 2, called sinfonie e concerti a cinque, were probably among the earliest solo concertos written, even preceding Torelli's of 1708.²³ The solo writing is as extensive as Vivaldi's, but the works are marked by a great clarity of ritornello structure. Albinoni was among the few of his school who combined figurative passage-work with movements in the form of the fugue.

Vivaldi's op. 3, L'Estro armonico, was published by Estienne Roger in Amsterdam in 1712. It is probable that it was written after Vivaldi came to the Pietà in 1703. Nos. 3, 6, 9, and 12 are solo violin concertos. The peculiar mixture of styles lead Pincherle to believe they may have been written during different periods.²⁴ Nos. 2, 4, 7, and 11 have four movements and features of the church sonata.

²³Engel, The Solo Concerto, p. 5.

²⁴Marc Pincherle, Vivaldi, Genius of the Baroque, trans. by Christopher Hatch (New York: Norton and Co., 1957), p. 152.

CHAPTER III

THE RISE OF RITORNELLO FORM

Ritornello form, as used in the solo concerto from Torelli to the present, is the application of a vocal refrain form transferred to instrumental music. Three factors in ritornello form are important to consider: (1) the term "ritornello," (2) the use of refrain form, and (3) the use of contrast between two bodies of sound. The term "ritornello" was used in Italy as far back as the trecento period in connection with the caccia and the madrigale. The concept of the refrain comes down to us from the vocal music of the troubadours and trouvères, and the use of contrast in a refrain-format can be traced at least to the antiphonal psalmody of the early church. It was during the early Baroque period, however, that these three factors were used together to become formalized into clear patterns.

Claudio Monteverdi (1567-1643)

Monteverdi was one of the earliest composers to make use of the concept of an instrumental ritornello interspersed between vocal arias. His first opera, Orfeo, first performed in Mantua in 1607, contains ten instrumental pieces called

ritornelli and five called sinfonie.¹ His amazing sense of form is nowhere more apparent than here; entire acts are planned in symmetrical units. The opening introduction is composed of a "toccata" and a "ritornello," and in the following prologue, the same ritornello is interspersed between stanzas of the aria in the following pattern:²

Prologo
 Aria¹ -- Dal mio permesso . . .
 Ritornello¹ -
 Aria² -- Io la musica son . . .
 Ritornello² -
 Aria³ -- Io su cetera d'or . . .
 Ritornello³ -
 Aria⁴ -- Quinci a dirvi d'Orfeo . . .
 Ritornello⁴ -
 Aria⁵ -- Hor mentrei cante alterno . . .
 Ritornello⁵ -

An interesting feature of this refrain form is that ritornellos one to four are identical; i.e., they begin in the Aeolian mode and end in the Dorian mode. Ritornello five, however, both begins and ends in the Dorian, similar to the ritornello in the introduction. This could well have been an attempt to round-out the entire beginning section before the first act really got under way.

Monteverdi's use of vocal refrain form was not limited to opera. Book seven of the madrigals, published in 1619, called the Concerto, is used in a sense of a union of voices and instruments. Two of these pieces have bearing on the

¹Donald J. Grout, A Short History of Opera (2nd ed.; New York: Columbia University Press, 1965), p. 55.

²G. Francesco Malipiero, ed. Tutti le opere di Claudio Monteverdi, Vol. XI: L'Orfeo (Venice: Bartolomeo Magni, 1941), p. 3.

evolution of ritornello form: (1) the Canzonetta a due voci, concertata da due violini, chitarone o spinetta, called "Chiome d'oro,"³ and (2) the Canzonetta a quatro in concertata entitled "Amor che deggio far."⁴ In the first, "Chiome d'oro," the opening ritornello is organized into three separate four-measure units, the first and third of which are thematically connected. Following is a diagram of this vocal refrain form:

Ritornello ¹	-- Segments A, B and C.
Solo ¹	-- <u>Chiome d'oro</u> . . .
Ritornello ²	-- Segment A
Solo ²	-- <u>Candi-detti</u> . . .
Ritornello ³	-- Segment C.
Solo ³	-- <u>Vive stelle</u> . . .
Ritornello ⁴	-- Segment B.
Solo ⁴	-- <u>Preziose amore</u> . . .
Ritornello ⁵	-- Segment A.
Solo ⁵	-- <u>O bel nodo</u> . . .
Ritornello ⁶ and Solo ⁶	-- The solo voices and instruments play the final four measures together, using material from Segment A.

It is clear that Monteverdi constructed the form with care, precision, and a concern for variety of material. Each ritornello and solo section, as well as the final tutti, is four measures long, conveying a sense of clarity and symmetry of form surprising for this early period. The symmetry is, no doubt, related to the background of the canzonetta as a dance form.

In the second madrigal, "Amor che deggio far," the design is similar. The opening ritornello is much longer and

³Ibid., Vol. VII, Madrigali Libro VII, 176.

⁴Ibid., p. 182.

more elaborate, but divided into three sections. In this case the final tutti of solo and instruments is longer and clearly marked.

The Mid-Seventeenth-Century Venetian
Opera School

By the middle third of the seventeenth century, ritornello form became more and more connected to the rise of opera. As opera became a public entertainment with the opening of the first opera house in Venice in 1637, its popularity spread with great rapidity. Grout presents the following information to demonstrate the scope of this popularity:

Between 1637 and 1700, 388 operas were produced in seventeen theatres in Venice itself and probably at least as many more by Venetian composers in other cities. Nine new opera houses were opened during this period; after 1650 never fewer than four were in operation at once, and for the last two decades of the century this city of 125,000 people supported six opera troupes continuously. . . .⁵

Previous to 1637 opera was produced at court for royal patrons. It had a certain refinement and reserve, being designed to appeal to the upper classes. With the increase of the interest of the general public, it was natural that opera would undergo great change. For one, the size and importance of the orchestra was greatly diminished. From the large orchestra used by Monteverdi in Orfeo, to the four-voiced string group in L'Incoronazione di Poppea, the trend was toward an orchestra of reduced size, with fewer sinfonie and ritornelli.

⁵Grout, Opera, p. 79.

Another of the features of the period was the increased importance of the aria. Arias of the middle Venetian period fall into two categories: (1) strophic songs with the ritornello fitted between the stanzas, and (2) da capo form, in which music and text or music alone fits into a complete ABA structure.⁶ Both types were written by Monteverdi's pupil Pier Francisco Cavalli. An example of the first type is Aurora's aria from Cavalli's L'Amore d'Apollo e di Dafne.⁷ There is no opening ritornello, but subsequent ritornellos appear, in a trio-sonata texture, between stanzas of the strophic aria, not written out each time, but simply indicated by the direction segue il ritornello.

The second aria type is clearly an antecedent of concerto ritornello form. An example is Clorinda's aria from Cavalli's La Virtù degli strale d'amore (1642).⁸ The instrumentation is for a five-part string section, which includes alto and tenor viola, similar to the ensemble used by Lully. The curious feature is the well-established system of tonality, including the use of closely related key areas. An analysis of the aria is as follows:

⁶Simon T. Worsthorne, Venetian Opera in the Seventeenth Century (London: Oxford University Press, 1954), p. 58.

⁷Ibid., p. 59. The complete recitative and aria, including ritornellos, are given here in composer's hand.

⁸Ibid., p. 62.

- A
- S¹ The solo contralto voice and continuo play four measures to a full cadence in G major.
- R¹ The five-voiced orchestra repeats the vocal melody to a full cadence in G major.
- S² The soloist sings four measures and modulates to the dominant key.
- R² The orchestra continues for six measures, in the key of D major using material from S².
- S³ The soloist continues for another six measures and modulates to the key of A minor.
- R³ The orchestral answer is no longer as repetitious, and modulates to the keys of A minor and C major.
- B
- S⁴ The soloist returns to four-measure phrasing, modulating through G major to D major.
- R⁴ The orchestra repeats the S⁴ material exactly and concludes in the key of D major.
- S⁵ In this solo section a modulation is effected from D major to C major.
- R⁵ The orchestra repeats the previous solo section, but modulates back to the key of D major, which acts as a dominant in preparation for the Da Capo section.
- A¹
- S⁶ This section is a repetition of the text and music of the S¹ section in the key of G major.
- R⁶S⁷ This section is a tutti closing in the key of G major, similar to that in Monteverdi's "Chiome d'oro."

It is apparent that in some ways the above example is a step backward; there is no opening ritornello, nor do ritornellos have recurring material of their own, separate from that of the solo sections. However, the key areas and overall structure are there, as well as a final ritornello using previously heard material. The rather elaborate middle section (B) is typical of the period. It was during the early eighteenth

century that composers' interest shifted to the A section, where it became organized into a binary structure.

The second most famous figure in Venetian opera of the mid-seventeenth century was Pietro Antonio Cesti (1623-69), who wrote his twelve or so extant operas between 1649 and 1669. His style was considerably more conventional than Cavalli's, with greater simplicity of harmony and melody. His arias are similar to the two types mentioned, his strophic arias having the characteristic that each strophe is in two parts. His da capo arias are larger in number, the most famous of which is the "Non scherzi con amore" from La Dori. It is a complete da capo form with the ritornello repeated between the first and last solo sections and again at the end.⁹

The period from the death of Cesti in 1669 to the flowering of the da capo aria and concerto form near the end of the century was one of experimentation. The Italian melodic and harmonic style that spread across Europe in the second half of the century involved the use of only one or two tonalities. Longer and more elaborate movements were not forthcoming until a broader conception of modulation had evolved. The opening ritornellos of arias were short, and returning ritornellos tended to emphasize that the composition centered around two basic tonalities.¹⁰

⁹Grout, Opera, p. 83.

¹⁰Hutchings, p. 46.

The Da Capo Aria

The period when the da capo aria gained supremacy over other types was during the 1690s, when, according to Michael Robinson, the practice of setting two-verse strophes to music was going out, and the setting of four-verse strophes was coming into fashion. The first two strophes were repeated in the da capo, allowing for an intrinsically satisfying ternary construction, while at the same time giving the singer an opportunity for virtuoso ornamentation and diminution.

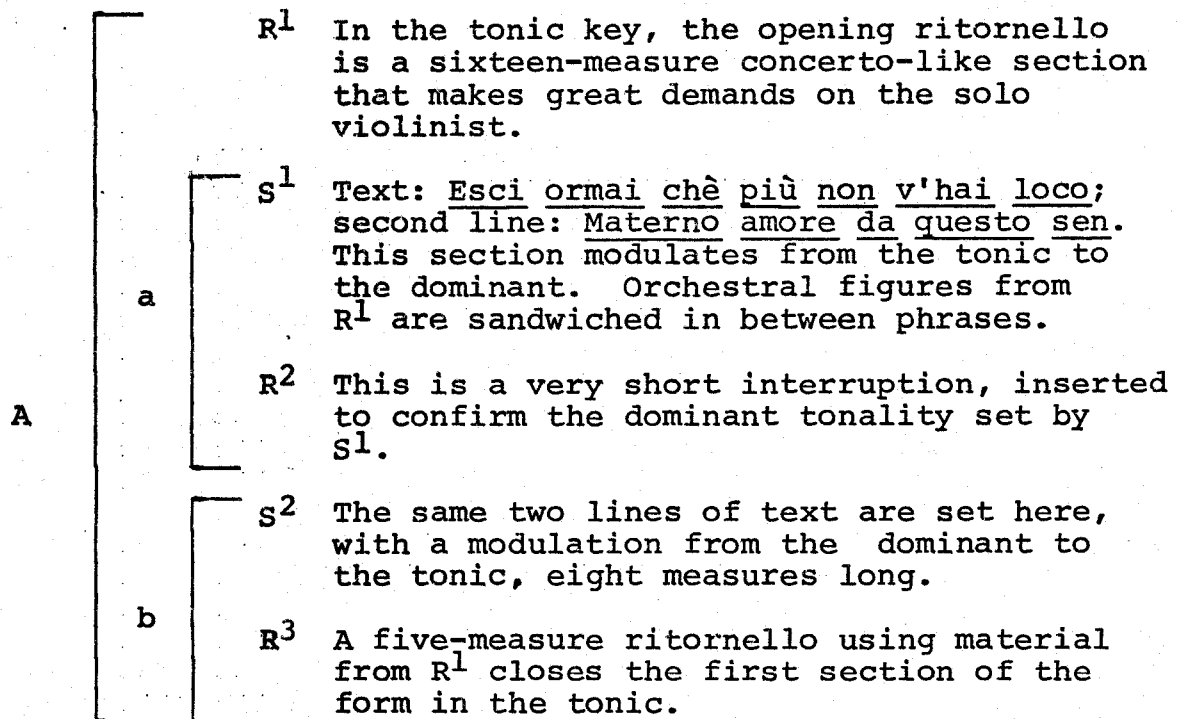
It was during the early eighteenth century that composers began organizing the first section of the da capo structure into a binary form. In Italy this occurred during the years 1705-15, when the first two lines (of the four-line strophe) was set to music modulating to a related key (a), the last two lines modulated back to the tonic (b), thus creating a binary structure, with ritornellos interspersed at the start, middle and end.¹¹

The man most closely identified with the proliferation of the da capo aria is Alessandro Scarlatti (1659-1725).¹² While there were many species of da capo forms in existence at the time, the example that best illustrates the da capo aria with the binary first section (A) is Stratonica's aria,

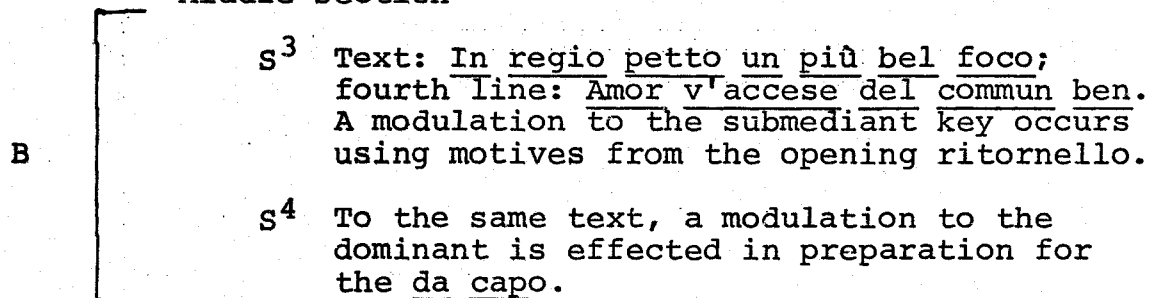
¹¹Michael F. Robinson, Naples and Neapolitan Opera (London: Clarendon Press, 1972), p. 101.

¹²Ibid., p. 103.

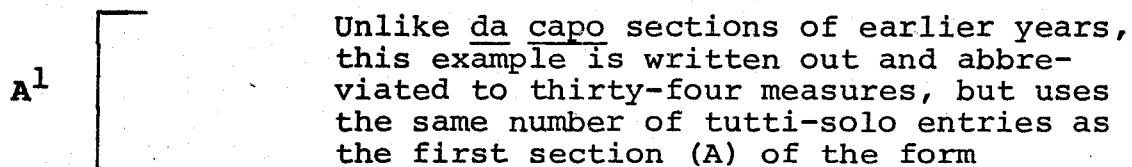
"Esci ormai," from Act III, Scene 3 of Scarlatti's opera
Mitridate Eupatore (1707). An analysis follows:¹³



Middle Section



Recapitulation



¹³Palisca, p. 176.

Notice should be taken of the binary structure of the first section, the continuity derived from constant references to motives from the opening ritornello, and the repetition of both solo and tutti sections in the tonic key in the da capo section. Here are all the basic elements of concerto ritornello form.

Transference to the Solo Concerto

Among the earliest composers to transfer the da capo aria form to instrumental music was Giulio Taglietti in his Pensieri musicali a violino e violoncello col b. c. all'uso d'arie cantabile quali finite si ritorna a capo e si finisce al mezzo cioè al segno.¹⁴ Possibly the earliest instrumental works actually to be called concertos that involved a similar transference were the Sinfonie e concerti a cinque op. 2, by Tommaso Albinoni, published in 1700. These are twelve works for solo violin and a five-voice string group, which includes alto and tenor violas. The first three concertos of op. 2 make little use of ritornello form. The fourth concerto, in F major, has three movements: allegro, adagio, and allegro.¹⁵ The first movement contains five ritornellos and four solo sections, the opening ritornello being

¹⁴Marc Pincherle, Vivaldi, Genius of the Baroque, trans. by Christopher Hatch (New York: Norton and Co., 1957), p. 160.

¹⁵Tommaso Albinoni, Concerto in F, Denkmäler der deutschen Tonkunst, ed. by Johann Walter, Vol. XXVII (Kassel: Bärenreiter, 1964), p. 285.

in the concerto style so typical of Venetian string writing. The solo sections, with their strings of idiomatic sixteenth notes, are similar to Torelli's op. 8. The slow movement, containing no solo entries, is a chromatic section consisting of eight measures, similar to the equivalent movement of the Venetian operatic overture. The last movement is in the dance style of the giga, though ritornello form is not used there either. A later publication of Albinoni's, the twelve concertos of op. 5 (1707), also makes use of ritornello form.

Torelli's op. 8, nos. 7 to 12, possibly contributed the most to the establishment of vocal refrain form as part of the instrumental concerto. Each violin concerto begins with a complete, closed exposition of the thematic material by the orchestra. The ritornello returns are in various keys, which act as pillars of the form. Like the da capo aria, the final ritornello is in the tonic key, since there was a marked tendency in the period at the beginning of the eighteenth century to repeat the opening ritornello literally. Following is a formal analysis of the finale of op. 8, no. 8:¹⁶

R¹ This section is in the tonic key of C minor, the main thematic material presented in an imitative form. The main thematic idea is ten measures long, with a six measure extension cadencing on the dominant. The opening is similar to the trumpet

¹⁶Grout, A History of Western Music, p. 365. Complete movement in Archibald T. Davison and Willi Apel, Historical Anthology of Music, Vol. II (Cambridge: Harvard University Press, 1950), p. 126.

- sonatas of Bologna, and closes in the tonic key.
- A | s¹ The opening solo figure recalls the opening subject of R¹, with modulations to G minor and E major. Typical of Torelli, the solo-violin writing is composed of idiomatic sequential material in the concerto style. The habit of modulation from the tonic to the dominant or relative major in this section is probably a holdover from the da capo aria, and in the hands of later composers becomes a standard feature.
- R² In the key of the relative major (Eb), the material is similar to measure five of R¹. Modulatory movement is to the subdominant key (F minor).
- B | s² This section is twelve measures long, within four measures of which a modulation occurs back to the tonic key (C minor), with idiomatic figuration on the dominant in preparation for the return of the final ritornello.
- A¹ | R³ This is the recapitulation of R¹ in the tonic key. It approximates R¹ very closely.

The opening and closing ritornellos are longer in op. 8 than their counterparts in the da capo aria. A comparison of the Scarlatti aria with this movement by Torelli shows that Torelli felt the need to reduce the number of solo-tutti alternations. He did, in turn, make each section longer, thereby giving greater coherence to the structure. Composers such as Jacchini and Benedetto Marcello transferred the vocal refrain form more exactly, allowing for as many as eight or nine alternations of solo and tutti groups. Generally, the ritornello structure of three to five ritornellos with two to four solo entries remained the standard for most concertos of this period.

Opening Ritornellos

In the da capo aria the opening statement provided contrast and length to the form, but the weight of musical interest rested in the words and technical display of the voice part. In instrumental music, without a text to convey ideas, much of the thematic interest rested in the ritornello, while the technical display still remained in the solo string voice. As the problem of length became of less concern, due to the use of modulations that did not lead so quickly to the tonic, the ritornellos began to be established as tonal pillars of the form, thus freeing the soloist to engage in virtuoso display. It was, therefore, natural that composers would devote greater effort to providing variety and consistency in subsequent ritornellos. It should be remembered that Torelli's opening ritornellos were mainly imitative, while Albinoni's were influenced by the Venetian opera overture.

In the hands of Antonio Vivaldi (1678-1741), the opening ritornello assumed new importance. It was Vivaldi's desire to subject the entire movement to a single controlling thought. He achieved this by composing opening ritornellos of several melodic or rhythmic ideas, each of which is capable of being presented apart from the others in the course of the form. Example 9 is such an example. In this opening ritornello there are four motives, A, B, C, and D. These motives are presented in subsequent ritornellos as

Ex. 9. Antonio Vivaldi, Concerto for violin in D minor
(P. 270), second movement.

270 Allegro

follows: (1) in the second ritornello motives A, B, and D are presented in the dominant, (2) in the third ritornello motive A is presented in the relative major, followed by motives A and B in the tonic key, (3) in the fourth and final ritornello, C and D are presented in the tonic key.¹⁷ The concept of building a whole ritornello from phrases is not new--Monteverdi did much the same thing in "Chiome d'oro"--but it was an important contribution in the direction of greater uniformity and cohesiveness.

Perhaps Vivaldi's most common type of opening ritornello was the one in which the basic structure is three-part. Typically the first is an opening period (A) with recurring rhythmic motives, followed by a sequence (B) based on the opening period, and ending with a cadential phrase (C). Vivaldi's concerto no. 7 of op. 2 is an example. In

¹⁷Pincherle, p. 148.

the first movement of the well known double violin concerto in A minor, op. 3 no. 8, the same plan is used in the opening ritornello, with an added repetition of the three-part division.

Mention should be made of a very common textual change, in which all voices move in unison and octaves. The influence of the slow movement of the opera overture is apparent here. In the Vivaldi orchestral Concerto in D major (F.XI, no. 30),¹⁸ the entire first movement is written in such a manner.

Solo Sections

While it is difficult to generalize about solo string writing in the concertos of the early eighteenth century, material used in solo sections can be divided into three essential types: (1) non-thematic figuration, idiomatic to the solo instrument, (2) development of motives or phrase ideas derived from a ritornello, with the addition of idiomatic figuration, and (3) distinctly new thematic material.¹⁹

Sections employing non-thematic figuration are more representative of Torelli and Albinoni. The solo sections of the example quoted by Torelli (op. 8, no. 8) are of this

¹⁸Refers to Antonio Fanna catalogue, Vivaldi-Catalogo Numerico-Tematico (Milan: Edizioni Ricordi, 1965), p. 80.

¹⁹Henry J. Eickhoff, "Ritornello Principle in the Organ Works of J.S. Bach" (unpublished Ph.D. dissertation, Northwestern University, 1960), p. 56.

type. In the second solo section there is a display of a variety of technical passagework: running patterns of sixteenth notes, arpeggiated sixteenth notes, and non-adjacent string crossings. The vocal displays of the da capo aria were very influential in the development of this style of solo writing.

The second type, the development of motives or phrases from the ritornello, is more typically Vivaldian in character. Generally there is a subtle link between the opening of the first solo section and the first ritornello. This technique was quite prevalent in the early years of the formation of the solo concerto.

The last type, where the solo sections are made of entirely new material, is representative of Vivaldi's style after 1720, in which there was a tendency toward simplification of structure. In the third movement of no. 10 of op. 9, La Cetra (F. I, no. 49), the first solo contains entirely new material and is not spun out from the ritornello material. It is idiomatic, but with a marked tendency to be contrasting in nature, and in four-measure units typical of early gallant writing. This was in contrast to the Late Baroque practice of spinning out solo and orchestral ideas from a common source. Gallant string writing was to play an important role in the development of the pre-classic string concertos written in Naples in the 1720's and 30's. In his style after 1720, Vivaldi was conforming to a general trend in Italy at that time, that of simplicity of style and structure, with more singable thematic material.

PART II

**THE RITORNELLO PRINCIPLE IN THE EARLY-EIGHTEENTH
CENTURY VIOLONCELLO CONCERTO**

CHAPTER IV

THE VIOLONCELLO CONCERTOS, OP. 4, OF GIUSEPPE MARIA JACCHINI (1677-1727)

General Description

Jacchini, along with Torelli, Albinoni, Benedetto Marcello, and possibly Vivaldi, stands at the very beginning of the development of string-concerto writing. He is, at best, a shadowy historical figure, whose contribution is that he may have been the first to write concertos for an instrument whose technical resources had hitherto remained unexplored, the 'cello. Very little is known about the details of his life. Hutchings states flatly that his date of birth is unknown¹ while Newman gives only his date of death as 1727.² However, Giegling gives with assurance his date of birth as 1677 in Bologna and his death in 1727 in the same city.³ Jacchini studied the 'cello with two well-known figures at the Cathedral of San Petronio in Bologna, Domenico Gabrielli (1659-90) and Giacomo Antonio Perti. He was himself

¹Hutchings, p. 72.

²William S. Newman, The Sonata in the Baroque Era, p. 140.

³Franz Giegling, "Giuseppe Jacchini," Die Musik in Geschichte und Gegenwart, VI, 1586.

appointed to the orchestra of the Cathedral in 1689, and later became composer to the Accademia Filarmonica, where he remained until his death. It is a curious fact that he wrote only instrumental music, in spite of his position as a member of a large religious institution. He published fifty sonatas, some of them for unusual instrumental combinations, such as two treble instruments, a concertante bass, and continuo, plus multivoiced (orchestral) sonatas. In the five collections that appeared between 1694 and 1703, there are two sonatas each in op. 1 and op. 3, for 'cello and continuo. His works were included in two anthologies printed at Bologna around 1700, the Sonate a tre de vari autori and the Sonate a violino e violoncello di vari autori.⁴ In the titles of all five of his own collections he used the term per camera. He was a celebrated composer of trumpet works, as demonstrated by a letter from a certain Stefano Frilli of Florence to Giacomo Perti in Bologna August 8, 1699, stating that "the Sinfonia con tromba of Jacchini pleased him very much."⁵

No manuscript is known to exist for Jacchini's op. 4 string concertos. However, in the Civico Museo Bibliografico Musicale in Bologna (formerly the Biblioteca del Conservatorio "G. B. Martini") are the original partbooks printed by Marino Silvani in Bologna in 1701 and dedicated to Pirro Albergati (Count Capacelli) (1663-1735), who was an

⁴Newman, Baroque Era, p. 140.

⁵Ann Schoebelen, "The Concerto Mass at San Petronio in Bologna" (unpublished Ph.D. dissertation, University of Illinois, 1966), p. 97.

aristocratic amateur with the skill of a maestro di cappella.

The title page of each partbook reads as follows:

Concerti per camera a 3 e 4 strumenti, con Violoncello obbligato. Consagrati all'illustrissimo Signor Conte Pirro Albergati da Giuseppe Iacchini Suonatore di Violoncello nella Perinsigne Collegiata di S. Petronio, e Accademica Filarmonica, opera quarta, in Bologna MDCCI per Marino Silvani con licenza di Superiori.

Judging from the flowery dedication at the beginning of each partbook, Count Capacelli must have commanded considerable respect from the musicians at San Petronio. Of the ten string concertos in op. 4, the following are 'cello concertos:

Concerto no. 1 in D minor
 Concerto no. 2 in G major
 Concerto no. 4 in A minor
 Concerto no. 5 in C major
 (only the last two movements are 'cello
 concerto movements)
 Concerto no. 8 in G major
 Concerto no. 9 in F major
 Concerto no. 10 in G major

The remaining concertos and movements are ripieno concerti.

In all the concertos except for no. 5, the slow middle movements do not use ritornello form, relying instead on the exclusive use of the tutti instruments. Material for the present chapter is based on a score prepared from a microfilm of the original partbooks.

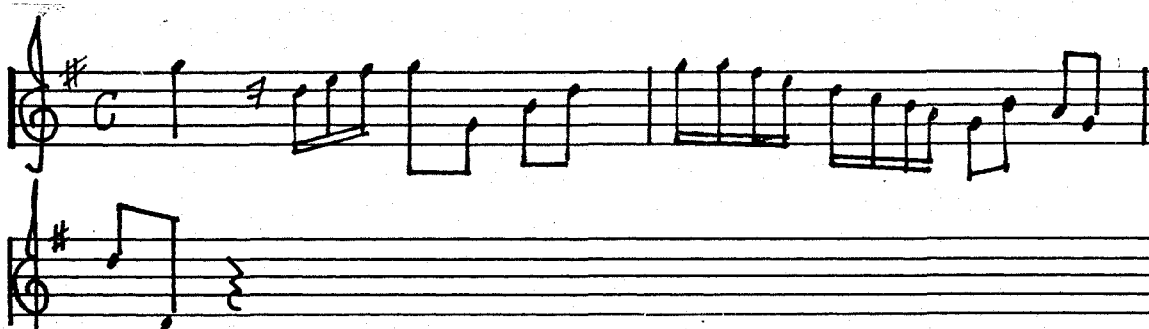
Opening Ritornellos

The immediate impression received from a study of the opening ritornellos is that they are clearly related to the short concise ritornellos of the da capo aria of Cesti's time, rather than to the expanded ritornellos of Torelli and

Albinoni. Their average length is eight to eleven measures, with the fourth movement of Concerto no. 10 being the longest with eighteen measures. Others are as short as two or four measures in length. Like Benedetto Marcello's ritornellos, Jacchini's offer a clear, concise presentation of a tonality through the use of primary triads. The few modulations are generally to the dominant or submediant key, or, if in a minor key, to the mediant. The phrase structure, in two- or four-measure groups, is surprisingly regular, with transitions used to expand the basic periodic structure. Jacchini's style anticipates the gallant writing of the 1730s in his penchant for textural simplicity and clarity.

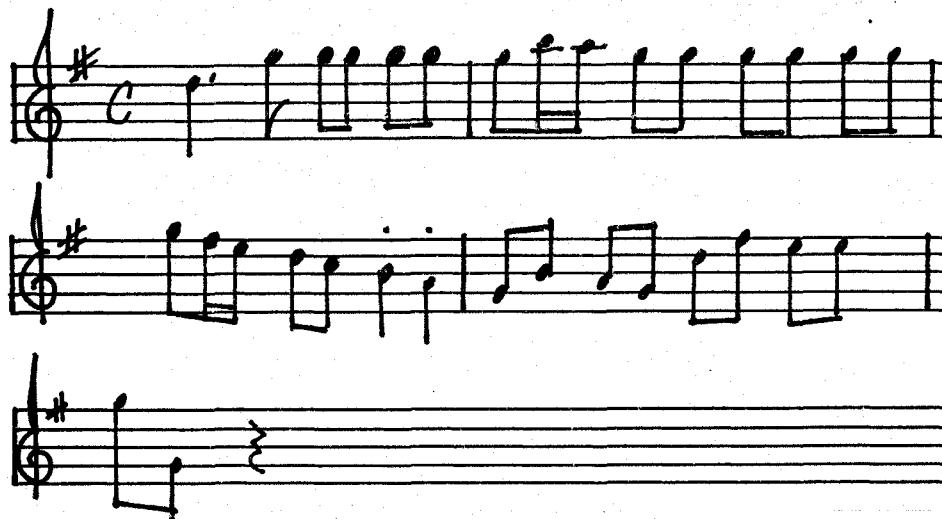
As previously mentioned, during the 1705-15 period, opening ritornellos of da capo arias began to be organized into binary forms. Jacchini adopted this method of organization in his opening ritornellos. In the third movement of Concerto no. 2 in G major, the opening ritornello is fourteen measures long and is structured as a small binary form based on two thematic phrases. Section A of the binary form is based on the following phrase:

Ex. 10. Giuseppe Jacchini, Concerto no. 2 in G major, third movement allegro, opening.



This phrase is repeated piano with a two-measure expansion, so characteristic of early string writing. Section B is based on the following:

Ex. 11. Giuseppe Jacchini, Concerto no. 2 in G major, third movement allegro, measures 7 to 10.



In the same manner as section A, this is repeated piano with a one-measure expansion, coming to a full cadential close to end the opening ritornello. This ritornello is dominated by the unison first and second violins, forming a basically three-voice orchestral texture.

The opening ritornello of the first movement of Concerto no. 4 in A minor is in much the same design. Section A is composed of a repeated-sixteenth-note figure in A minor presented by the unison first violins alone. In the fifth measure, the same passage is transposed up a third to the key of C major. Section B comprises a new idea in the key of C major, but modulating back to A minor, with a two-measure extension, coming to a full close. The textural simplicity

and clarity of both movements is quite surprising for this period. Much of the excitement that one identifies with Venetian instrumental music is present in Jacchini's concertos.

Another curious section is the opening ritornello of the first movement of Concerto no. 9 in F major. This ritornello is based on a two-measure phrase interrupted by the solo 'cello:

Ex. 12. Giuseppe Jacchini, Concerto no. 9 in F major, first movement, presto, opening.

The musical score consists of five staves. The top three staves are for Violin I (V.I.), Violin II (V.II), and Viola (VIA.). The bottom two staves are for Solo Cello (Solo CELLO) and Bassoon (B.C.). The key signature is one flat (Bb) and the time signature is common time (C). The first two measures are a two-measure phrase. The third measure is a solo cello passage, indicated by the word 'Solo' above the staff. The score shows the first three measures of this phrase.

The above three measures are repeated twice more, each time with a slight melodic variation in the solo and the tutti.

The entire ritornello is eleven measures long and comes to

a full close, at which time the first extended solo entry begins. Jacchini apparently used the contrast between tutti and solo as a basis for the ritornello. Near the end of the movement, during the final ritornello (R⁸), the opening five measures of the movement return, with a three-measure coda.

In spite of Jacchini's association with Torelli at San Petronio and the learned society of the Accademica Filarmonica, he wrote no opening ritornellos in a fugal framework. However, the fourth movement of Concerto no. 10 in B^b major is based on points of imitation at the octave. The ritornello is begun by the violas, who present a four-measure imitation-subject, followed in turn by the first, and then the second violins. The second half of the same ritornello involves a modulation to the key of the submediant (G minor). The interesting aspect of this ritornello is that it ends in G minor, a key different from the beginning. This is the only example of op. 4 in which the opening ritornello does not begin and end in the same key.


Returns of Ritornellos

Unlike that in the string concertos of Torelli, Albinoni, and Vivaldi, Jacchini's concept of the recurrence of ritornello material is based on the variation of motives and phrases rather than on key relationships. Modulations are relatively infrequent, usually to the dominant, or in minor keys to the relative major. Motives and phrases occurring in the opening ritornello provide material for subsequent

Ex. 15. Giuseppe Jacchini, Concerto no. 1 in D major, first movement, presto, measures 15 and 16.




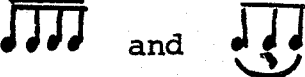
section, followed by the first solo entry (S^4), ending with a two measure coda (R^5).

The third movement of Concerto no. 8 in G major uses a different organization. The opening ritornello is an introductory virtuosic section and is not used as the basis for subsequent ritornellos. Rhythmic material presented in ritornello two (R^2) provides the basis for subsequent ritornellos. The rhythmic figure (from R^2)  pervades all returns as well as some solo sections. There is no hint of any recapitulation of opening material; instead, the final ritornello acts as a coda.

Solo Sections

Jacchini's 'cello solo style is very similar to concertante bass lines of the early seventeenth century. The range is limited to a tenth below middle C to a fifth above it. Jacchini was careful to maintain a distance between the solo 'cello and the continuo line. The result is he rarely goes below the G below middle C. The writing is usually intricate, and at no time does he exhibit the cantabile tendencies of composers of the Venetian school. In fact, it is

only infrequently that the solo 'cello plays a role at all in slow movements.⁶ In Jacchini's concertos these movements are similar to the operatic sinfonias of the period: short, with slow harmonic rhythms.

Jacchini's use of rhythm is greatly influenced by the trumpet sonatas of Bologna. Figures such as  and  pervade all his solo sections. He has a penchant for rhythmic variety and intricacy that contrast with the simplicity of his phrase structure. His general rhythmic style, while using Fortspinnung, is similar to that of other Baroque composers, but has a jerky, halting effect unlike the rhythmic continuity typical of Bach and Handel.

It is apparent after a study of Jacchini's solo sections that achieving length was a serious problem for him. He solved it by the use of three devices: (1) melodic sequence, (2) simple melodic repetition, and (3) idiomatic figuration.

Of the three devices, melodic sequence is the least prevalent in Jacchini's solo writing, but nevertheless is a factor to be mentioned. When it does exist, the sequence rarely exceeds three measures. Example 16 is such a case; the sequence is repeated for three measures before it is broken and comes to a cadence.

By far the most important device Jacchini used to achieve length was simple repetition. The general plan used

⁶There is a short solo entry in the slow middle movement of Concerto no. 5. The only other example is the first movement of Concerto no. 10, which is in the sonata da chiesa format.

Ex. 16. Giuseppe Jacchini, Concerto no. 10 in G minor, fourth movement, allegro, measures 25 to 31.

is the presentation of a four-measure phrase followed by a repetition of the same four-measure phrase piano (example 17 measures 1 to 4). This is usually followed by a melodic consequent to the preceding phrase, also usually four measures long (example 17 measures 9 to 16), or occasionally by a melodic extension of two to four measures. Example 17 is the first solo entry (S^1) of the movement. The remainder of this solo section includes a repetition of all the material shown in example 17.

From a 'cellist-composer one would expect a great deal of idiomatic figuration, but such figuration was not one of Jacchini's more common devices; in general, he used the virtuoso aspect of technique sparingly. One of the most successful examples of his rare use of virtuoso figuration occurs in the first movement Concerto no. 9. In it, solo section number seven (S^7) is a mini-cadenza with accompaniment, which occurs just before the recapitulation of the opening ritornello.

Ex. 17. Giuseppe Jacchini, Concerto no. 4 in A minor, first movement, presto, measures 14 to 29.

The solo section is twelve measures long and is based entirely on a sixteenth-note figure using string crossing to accentuate the basic pulse (see example 18). One can only wonder, since Jacchini was well known for his diminutions, what he actually played during moments when a simple repetition appears on the page. In the score, much of his solo writing looks monotonous, but it was probably considerably embellished by the performer.

Ex. 18. Giuseppe Jacchini, Concerto no. 9 in F major, first movement, presto, measures 31 to 36.

SOLO
CELLO

Overall Organization and the
Ritornello Principle

Of the ten string concertos in op. 4, not all are in the three-movement form of the operatic sinfonia. Numbers six (not a 'cello concerto) and ten are in the slow-fast-slow-fast form of the sonata da chiesa. In concertos in three-movement form, the outer movements are always in the same key, with middle movements in the relative minor (if a major-key concerto) or the relative major (if a minor-key concerto). In the one 'cello concerto in the da chiesa format (no. 10), the first two and last movement are in the same key, while the third movement is is a relative key.

Jacchini was not at all consistent about the number of voices used in each concerto. In the first concerto, for example, the first movement is written in three voices, but the last two movements are in four. In virtually every concerto there is a shifting from three to four voices from

movement to movement. In every case when three voices are used, the two violin voices are written in unison. It is apparent that in the three-voice structure Jacchini wanted the violin line emphasized, because in every partbook for second violin where there is a doubling of the first violin line, the second violin part is completely written out. The same applies to the solo 'cello voice in orchestral ritornellos.

The orchestral proportions used in Jacchini's time are difficult to ascertain. According to Kolneder, the concerto da camera was a form for an ensemble of soloists and continuo; i.e., one player for each voice. He states that

the ensemble corresponds to a chamber music group; three, four, or five soloistic performers, but the form is that of the concerto (allegro-adagio-allegro), as is the thematic style, and generally with one privileged instrument in the foreground.⁷

However, it is obvious from the appearance of such terms as soli or solo (not related to form) that Jacchini intended that more than one player be used on a part. During the last movement of Concerto no. 2 the term soli appears in the continuo line in the middle of a solo 'cello section. Jacchini apparently wanted the weight of extra players on the bass line at that moment. There are many instances that lead one to conclude that the number of players to a part was reduced in the concerto da camera, but certainly not to one player per part.

⁷Walter Kolneder, Antonio Vivaldi, trans. by William Hopkins (California: University of California Press at Berkeley, 1970), p. 154.

As in the da capo aria, Jacchini's ritornello form is divided into three sections: the exposition, the middle section, and the recapitulation. The exposition can contain from as few as three alternations of the tutti-solo groups, to as many as five or six. At the end of the exposition, a modulation to the dominant or mediant key usually occurs. Occasionally, the exposition ends in the tonic key, in which case the following solo section modulates to the dominant or mediant key.

The middle section usually begins and ends with a solo section; it is the place for idiomatic figurative writing (as in Example 18). Modulations are seldom farther away than the key of the dominant of the dominant. Occasionally, new solo thematic material is presented in this section, as in the first movement of Concerto no. 1 in D major. When modulations do occur, a modulation back to the tonic is effected before the recapitulation. It is at this point, at the end of the middle section, just before the recapitulation occurs, that the virtuoso writing appears.

Recapitulations are surprisingly regular. In the first movement of the first concerto in D major the recapitulation is quite literal. Ritornello four (R^4) is almost exactly like the opening ritornello (Example 14), followed by a solo section (S^4) also like the first solo entry (S^1). The final ritornello (R^5) is reduced in length compared to the opening, and a coda concludes the movement. Following

is an analysis of the ritornello form of the first movement of the first concerto in D major:

Exposition

R¹ In the key of the tonic, D major, the opening ritornello is eleven measures long. The phrase on which this tutti is based is in Example 14. The entire section is in three voices and it closes in D major.

S¹ This section is four measures long. It begins in D major and modulates to the dominant.

R² This section is sixteen measures long and is in the key of A major. The opening phrase (example 14) is varied (example 15) and modulates to the key of E major, ending the section, and the exposition.

Middle Section

S² Beginning in E major, a new thematic idea is presented. It is four measures long and modulates back to A major.

R³ In A major, the same material appearing in R² recurs with the parts exchanged, similar to medieval Stimmtausch.

S³ The thematic idea presented in S² reappears here in the key of A major, with a modulation back to the tonic.

Recapitulation

R⁴ The recurring thematic material is quite liberal, with the accompaniment varied slightly, but abbreviated, continuing in D major.

S⁴ This is a literal repetition of S¹, including modulation from D major to A major.

R⁵ This section is a literal repetition of R², with a four-measure coda that uses more material from the opening (R¹).

The above form is perhaps the strongest and clearest of the ritornello designs used by Jacchini in op. 4. The similarity of the recapitulation to that of the da capo aria is obvious. A similar design is used in the fourth movement of Concerto

no. 10, but the unusual length of the movement (84 measures) tends to weaken the form considerably. The third movement of Concerto no. 4 begins with a solo section and places emphasis for returning material on solo, rather than tutti sections. Many of Marcello's and Leo's 'cello concertos also use this design.

In considering his historical position, much of Jacchini's style is important for what it attempted to accomplish rather than for any revolutionary contribution to 'cello literature. What he did accomplish was what some scholars feel is the earliest use of the 'cello in the solo-concerto format. He was certainly well known, both as a member of the famous San Petronio orchestra and in his own right as a 'cello virtuoso. He is said to have excelled in the art of diminution. A certain Herr von Uffenbach was deeply impressed by his ability. In March 21, 1715, von Uffenbach wrote the following in his journal:

. . . after this concert a virtuoso played on his own with a simple bass, as a violin cello, by name Jacchini, and therefore is famous all over Italy.⁸

His position as a soloist must have been reasonably well established. He wrote in the three-movement form of the operatic sinfonia, which certainly put him in the mainstream of solo concerto writing leading to the Classical period. His use of ritornello form as the internal structural design places him along with Torelli and Albinoni, among those who first

⁸Ibid., p. 124.

used this form. His concept of tonality is the most regressive aspect of his style; modulations are infrequent and unadventurous. Apparently he never grasped the idea that the ritornellos were the pillars of the form and that the freedom of solo sections depended on the modulation scheme of the ritornellos. His solo sections are brief and depend greatly on repetition for expansion. In the area of 'cello technique, none of the concertos goes higher than the fourth position on the A string (G above middle C). In general, the 'cello solos are greatly lacking in imagination. In short, Jacchini's position in history is that of an early experimenter whose influence encouraged master composers like Vivaldi to continue writing for the 'cello as a solo instrument.

CHAPTER V

THE VIOLONCELLO CONCERTOS OF ANTONIO VIVALDI

General Description

When Vivaldi began to write 'cello concertos near the beginning of the eighteenth century, the 'cello was regarded as a powerful, clear-sounding orchestral bass instrument, whose principal function was that of a continuo instrument, and to a much lesser extent as a solo instrument. Thanks to the efforts of Jacchini, Vivaldi was "stimulated to transfer the style and form of the violin concerto to works for the 'cello."¹ It has been the custom, even up to Verdi's time, for all instruments to be taught by a master of each instrumental group, therefore, it can be assumed that Vivaldi was familiar with the problems of 'cello technique in his capacity as teacher at the Ospedale della Pietà.

Vivaldi wrote thirty-six concertos involving the use of a solo 'cello; of these, twenty-seven are distinctly 'cello solo concertos. One of the earliest is the Concerto in C minor (F. III, no. 1), described by Kolneder as Vivaldi's

¹Kolneder, p. 124.

first 'cello concerto.² The work is in the usual three-movement format of the Italian sonfinia. There are certain archaic characteristics that lead Kolneder to suggest that it is the first of Vivaldi's 'cello concertos. The first violins are notated in the soprano C clef throughout, and the second violins play in unison with the violas, resulting in a three-part orchestral texture. The opening orchestral prelude of the first movement is reminiscent of the old Venetian canzona, with its canzona-like theme in fugato style. Instead of the ritornello principle, it is laid out in the style of the trio sonata with short solo entries and accompanied only by the continuo line. The middle movement uses the ritornello principle, which is rare in Vivaldi's slow movements. There are seven alternations of solo and tutti sections, all in the usual related keys, similar to Torelli's ritornello procedure. The third movement also uses the ritornello principle, with an opening fugato-like section as the first ritornello. Unlike Vivaldi's later practice, the fugato procedure is also retained for subsequent ritornellos.³ The experimental character of this work leads one to suspect that it was written very early in the century.

Another early experimental 'cello concerto by Vivaldi is the Concerto in E minor (F. XII, no. 22). This work is in three movements with the important difference from

²Ibid.

³Ibid., p. 125.

the usual arrangement that the movement design is slow-fast-fast. The first movement contains a very unusual version of the ritornello principle; it begins with an eleven-measure section for solo 'cello with continuo in an adagio tempo, followed by a twelve-measure orchestral tutti in an allegro tempo. The alternation of adagio solo sections and allegro tutti sections continues throughout the movement, occurring six times in all. In the second movement the arrangement is reversed, the solo 'cello beginning in an allegro tempo and the tutti in an adagio tempo. In each movement the respective sections are motivically connected and have a common scheme or modulations, making the ritornello principle more clearly recognizable. This contrast of tempos within each movement is reminiscent of the canzona of the early seventeenth century.⁴

Of Vivaldi's twenty-seven extant 'cello concertos, eighteen have been included in the works of Vivaldi issued by the Istituto Italiano Antonio Vivaldi.⁵ Of these the following twelve were used as the basis for our study of Vivaldi's ritornello principle:

Concerto in C major (F. III, no. 6), Vol. 211
 Concerto in D minor (F. III, ni. 7), Vol. 212
 Concerto in C major (F. III, no. 8), Vol. 218
 Concerto in B minor (F. III, no. 9), Vol. 219
 Concerto in A minor (F. III, no. 10), Vol. 220
 Concerto in F major (F. III, no. 11), Vol. 221

⁴Pincherle, p. 144.

⁵G. F. Malipiero, ed., Le Opere di Antonio Vivaldi (Rome: Edizioni Ricordi, 1947).

Concerto in A minor (F. III, no. 13),	Vol. 232
Concerto in F major (F. III, no. 14),	Vol. 233
Concerto in G minor (F. III, no. 15),	Vol. 234
Concerto in D major (F. III, no. 16),	Vol. 235
Concerto in F major (F. III, no. 17),	Vol. 243
Concerto in A minor (F. III, no. 18),	Vol. 244

Opening Ritornellos

Opening ritornellos in Vivaldi's 'cello concertos can be reduced to the three following characteristic types: (1) melodically speaking those in small bithematic phrase (AB) and trithematic phrase (ABC) construction, (2) in a formal sense those in small binary (i.e. Baroque dance form) and ternary (ABA) designs, and (3) those using motivic concertato construction based on a dialogue and alternation of motives.

Bithematic and Trithematic Construction

There was considerable resistance in the minds of many composers to bithematic construction. J. S. Bach considered it the "proceedings of an amateur, of a dilettante."⁶ Jacchini, however, used this form of construction in his op. 4 orchestral concertos, and Vivaldi also used it in two of the 'cello concertos examined, the first movement of the Concerto in D minor (F. III, no. 7) and the first movement of the Concerto in F major (F. III, no. 11).

The primary thematic idea in the D minor concerto is shown in Example 19. It is presented over tonic and dominant

⁶Pincherle, p. 155.

Ex. 19. Antonio Vivaldi, Concerto in D minor (F. III, no. 7),
first movement, opening.

Allegro non molto

The musical score consists of seven staves. From top to bottom, they are: Violoncello concertante (Bass clef), Violini I (Treble clef), Violini II (Treble clef), Viole (Alto clef), Violoncelli (Bass clef), Contrabbassi (Bass clef), and Cembalo (Grand staff, Treble and Bass clefs). The key signature is D minor (two flats) and the time signature is 3/4. The tempo is marked 'Allegro non molto'. The dynamic marking 'f' (forte) is present at the beginning of each staff. The score shows the first five measures of the piece, with a repeat sign at the end of the fifth measure.

harmonies in the violins in halting one-measure phrases, the purpose of which would seem to be to secure the listener's attention. By measure five the primary idea is divided between the violins and the bass line as a dialogue (concertato style), with a subtle movement to the mediant key, but

returning immediately to the tonic key. The second thematic idea is in direct contrast to the fiery, energetic primary idea. It is based on a two-measure phrase whose purpose is to provide contrasting material for the following solo section and to give a coda-like close to the section (see Example 20). In the course of this fourteen-measure opening ritornello, Vivaldi has provided (1) an attention-getting device whose brevity makes it useful in subsequent ritornellos, (2) concertato dialogue in a modulatory framework, providing for great forward musical momentum, (3) a contrasting closing idea, to round out the opening structure.

The construction of the opening statement of the Concerto in F major (F. III, no. 11) is similar, if not identical. The primary thematic idea outlines the tonic key, as usual, with the secondary idea occurring in the tenth measure over a transient modulatory scheme, followed by a two-measure codetta that reinforces the original key.

There is a subtle yet important difference between bithematic and binary construction. In the former the two thematic ideas tend not to be symmetrical, and one can be given greater importance than the other. In the latter the symmetry of the two parts is more obvious, and, in the case of dance movements, the second part modulates to the dominant.

The first movement of the Concerto in G minor (F. III, no. 15) is the only movement of all the concertos examined whose opening ritornello is based on trithematic construction. In this movement the first thematic idea in the violins is

Ex. 20. Antonio Vivaldi, Concerto in D minor (F. III, no. 7), first movement, allegro molto, measures ten to 17.

Musical score for measures 10-14. The score is written for a string quartet and a keyboard. The key signature is D minor (two flats). The tempo is allegro molto. The score consists of five staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, the fourth is Violoncello, and the fifth is the keyboard part. Dynamics include *p* (piano) and *f* (forte). The music features a rhythmic pattern of eighth and sixteenth notes.

Musical score for measures 15-17. The score is written for a string quartet and a keyboard. The key signature is D minor (two flats). The tempo is allegro molto. The score consists of five staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, the fourth is Violoncello, and the fifth is the keyboard part. Dynamics include *p* (piano) and *f* (forte). The music features a rhythmic pattern of eighth and sixteenth notes. Measure 15 is marked with a fermata. Measure 17 is marked with a fermata and a final cadence symbol (F).

based on the usual outline of tonic tonality, with phrases one-and-one-half measures long as shown in the following example:

Ex. 21. Antonio Vivaldi, Concerto in G minor (F. III, no. 15), first movement, opening.

Allegro

The musical score is arranged in a system with seven staves. From top to bottom, the staves are: Violoncello concertante (bass clef), Violini I (treble clef), Violini II (treble clef), Viole (alto clef), Violoncelli (bass clef), Contrabbassi (bass clef), and Cembalo (grand staff). The key signature is G minor (two flats) and the time signature is 3/4. The tempo marking 'Allegro' is centered above the first staff. The music begins with a half note G in the cello and bass parts, followed by a quarter note A and a half note B. The violin parts enter with a rhythmic pattern of eighth notes. The harpsichord part provides harmonic support with chords and single notes.

The second thematic idea in this case is not contrasting, but spun out from the first in typical fashion (see Example 22). It is in the third thematic idea that the modulation occurs,

Ex. 22. Antonio Vivaldi, Concerto in G minor (F. III, no. 15),
first movement, allegro, measures 4 to 6.

The musical score consists of six staves. The top staff is the cello and double bass part, showing a sequential bass line. The second and third staves are the violin parts, showing a thematic material. The fourth and fifth staves are the viola and second violin parts, also showing a sequential bass line. The sixth staff is the piano part, showing a sequential bass line. The score is divided into three measures, with a measure number '5' above the first measure. The first measure shows the beginning of the sequence, the second measure shows the continuation, and the third measure shows the end of the sequence.

moving to the mediant key and then immediately back to the tonic. Note the sequential bass line, similar to those in Corelli's op. 6 (see Example 23). The thematic material itself is based on the concertato dialogue of the two violins, typical of the writing in the earlier part of the preceding century.

The importance of bithematic and trithematic construction is that later, in the gallant period, 'cello concertos were still being written using this type of construction. The style of string writing changed, but the use of two or three themes as an organizing pattern in the ritornellos remained.

Ex. 23. Antonio Vivaldi, Concerto in G minor (F. III, no. 15), first movement, measures 7 to 9.

Small Binary and Ternary Forms

A less typical example of Vivaldi's fertile imagination is the third movement of the Concerto in D minor (F. III, no. 7). This movement is basically a minuet with two trios; the minuet is played by the orchestral tutti and the trios by the solo 'cello with continuo. As one would expect, the opening ritornello (minuet) is in a binary form, with the first half proceeding from tonic to dominant and the second from dominant to tonic. Thematically, the same melodic material is used in both ritornello sections.

Ternary construction is more typical, however, of Vivaldi's opening statements. The first movement of the Concerto in C major (F. III, no. 6), the first movement of the Concerto in C major (F. III, no. 8), and the first and third movements of the Concerto in F major (F. III, no. 17) are all of this type. Normally, Vivaldi's opening statements range between ten and fourteen measures. It is, in fact, surprising how many are exactly fourteen measures in length. Among the longest are those in ternary construction. The first movement of the Concerto in F major (F. III, no. 17) contains an opening ritornello of twenty measures. The first thematic idea (a) is in the bass line and is used sequentially for seven measures with a four-measure expansion (see Example 24). It is characteristic of Vivaldi that when a motive is used sequentially the periodic structure is very irregular. The second thematic idea (b) is based on a concertato dialogue of groups of sixteenth notes. The return of the first thematic idea (a¹) occurs after sixteen measures serving the dual purpose of rounding out the three part form and acting as a coda.

Motivic Concertato Construction

The dialogue of rhythmic motives between two instruments has been an essential part of string writing since the beginning of the seventeenth century. In several of the above examples motivic concertato construction was used in conjunction with other types of organization. In one

Ex. 24. Antonio Vivaldi, Concertato in F major (F. III, no. 17), first movement, opening.

Allegro

Violoncello concertante

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Cembalo

5

trium (b) triumph

trium triumph

In one movement (the first movement of the Concerto in A minor, F. III, no. 10), it is used as the organizing principle of the entire opening ritornello.

The construction of the opening ritornello of the A minor concerto, shown in the following example, is based

Ex. 25. Antonio Vivaldi, Concerto in A minor (F. III, no. 10), first movement, opening.

Allegro

Violoncello concertante

Violini I.

Violini II.

Viola

Violoncelli

Contrabbassi

Cembalo

5

on a cell of four sixteenth notes, used as a basis for a dialogue between the violin voices and the bass line. Virtually the entire movement is spun out from this initial cell. The concertato idea is used not only in the dialogue between instruments, but as an alternation of registers in one given instrument. The bass in measure five of Example 25 is such a case.

Mention should be made of Vivaldi's use of octaves and unisons as a device for textural change. In his orchestral concertos (Concerto in D major, F. XI, no. 30), the device is very common. Its point of origin is no doubt the Venetian operatic sinfonia, in which the slow movement was usually written in octaves in all voices. The device is by no means common in the 'cello concertos; the only movement using it is in the G minor concerto (F. III, no. 15), the third movement.

Returns of Ritornellos

The manner in which the opening statement returns distinguishes the solo concerto from all its progenitors. In the middle of the seventeenth century, Rossi, Cavalli, and Stradella used the ritornello as a prelude, interlude, and postlude between arias. The ritornello returns rarely deviated from the opening ritornellos. In fact, in opera scores in such instances, the simple indication segue il ritornello was written to guide the players back to the ritornello after the aria. Until freedom of modulation

appeared in the 1680s, it was pointless to change subsequent ritornellos from the opening one. By the time the aria form was transferred to the string concerto, a scheme of modulation had been developed. While Torelli and Albinoni were among the first to use modulations in subsequent ritornellos, it was Vivaldi who developed them to the point where they became an essential feature of the form, consequently copied by many composers of his generation.

The orchestral ritornello in Vivaldi's 'cello concertos appears four or five times in the course of a movement. An exception to this pattern is the third movement of the G minor concerto (F. III, no. 15), in which the ritornello appears six times. In the four-ritornello design the modulation scheme is as follows:

- | | |
|----------------|---|
| Ritornello I | Usually a complete statement with little modulation, always ending in the tonic. |
| Ritornello II | By this section a modulation had already been accomplished, usually to the dominant or mediant key. |
| Ritornello III | In this section any closely related key is possible--subdominant, submediant, or mediant. Normally, this section is in a different key than in Ritornello II, and is usually abbreviated. |
| Ritornello IV | By this time a modulation has been accomplished back to the tonic. This section very closely approximates the opening ritornello in length, but not always in thematic material. |

Ritornellos II and III are shortened; the final ritornello always is of the same length as the opening.

In the five-ritornello design, an important change is made. Ritornello IV is nearly always in the tonic key, but is very short,⁷ a plan similar to Jacchini's. The da capo section of the da capo aria is a probable influence.

From the thematic viewpoint, Vivaldi is far less systematic. In bithematic ritornellos, subsequent returns are usually based on the first thematic idea, as in Example 19. In this concerto there are four ritornellos, all of which are based on the first thematic idea, while the second thematic idea appears only in the final ritornello. In the first movement of the Concerto in F major (F. III, no. 11), both thematic ideas appear in Ritornello II, while Ritornello III is based on an unimportant rhythmic motive, and the final ritornello begins with the second thematic idea and continues the recapitulation to the end.

Solo Sections

In Vivaldi's concertos the solo section is given the responsibility of modulation, while the ritornello is given the thematic substance. However, because of the length of the solo section, heavy responsibility is placed on the soloist for variety, contrast, and brilliance.

⁷The following 'cello concertos conform to this design: the first and third movements of the C major concerto (F. III, no. 8), the third movement of the A minor concerto (F. III, no. 13), the third movement of the F major concerto (F. III, no. 14), the third movement of the G minor concerto (F. III, no. 15), and the third movement of the F major concerto (F. III, no. 17).

The modulation scheme required in the orchestral ritornellos is actually accomplished in the solo sections. It should be remembered that in Vivaldi's music the bass line lost most of its melodic independence. What occurred was what Bukofzer referred to as "continuo-homophony"; the technique of the figured bass was retained, but the movement was largely homophonic.⁸ The effect was that the most important features of Vivaldi's technique were tonality and modulation. The creation of musical tension was accomplished by the movement to and from tonal areas. Consequently, the solo sections, as points of modulation, were entrusted with the creation and relaxation of tension, while the *tutti*s retained substantive material. From a melodic standpoint three factors are important in the solo sections: the use of (1) multiple thematic ideas within one solo entry, (2) musical material derived from the opening ritornello, and (3) idiomatic figuration.

1. Multiple Thematic Ideas

As in his ritornellos, Vivaldi's method of organizing solo entries is with either two or three thematic ideas, involving a modulating scheme tied to each other. In the A minor concerto (F. III, no. 10), the first solo entry (S¹) of the first movement is based on a trithematic idea, as shown in Example 26.

⁸Bukofzer, p. 221.

Ex. 26. Antonio Vivaldi, Concerto in A minor (F. III, no. 10), first movement, allegro, measures 18 to 33, 'cello solo.

Thematic idea A begins in A minor, using repetition and idiomatic expansion, and then modulates to C major. Thematic idea B continues in C major, with melodic sequences expanding the initial idea across four measures. By the time idea C occurs, a modulation back to A minor has occurred, with the solo entry ending with a modulation to the minor dominant. It is such a use of multiple thematic ideas with a modulation scheme that enabled Vivaldi to write some of the most extensive and exciting 'cello solo sections of the period.

2. Musical Material Derived from Opening Ritornellos

The practice of quoting portions of the opening ritornello in the solo section is yet another practice transferred from the da capo aria. The device is very common in Vivaldi. In the D minor concerto (F. III, no. 7), first movement, the first solo entry is the B theme (Example 20) from the opening statement. There are other examples, such as the third movement of the B minor concerto (F. III, no. 9), where the solo uses the thematic idea from the opening of the movement.



Another compositional technique is the transference of the harmonic structure from the opening ritornello to the solo section, where, essentially, a new figural variation occurs over the same harmonic structure. In the following example, the eight-measure harmonic structure of the solo section is quoted directly from the opening statement and repeated in the manner of a chaconne with variations in the solo 'cello (see Example 27). There are many examples of solo sections reminiscent of opening material that cannot be so clearly classified, but come rather under the heading of what Hutchings calls "kinetic recurrence."⁹

⁹Hutchings, p. 43.

Ex. 27. Antonio Vivaldi, Concerto in A minor (F. III, no. 10),
third movement, allegro, first solo section, measures 9 to 17.

The musical score is presented in three systems. The first system (measures 9-17) features a violin part with a melodic line and triplets in measures 14-16, and a piano accompaniment with a steady eighth-note bass line. The second system (measures 18-22) continues the piano accompaniment. The third system (measures 23-27) includes a measure number '120' above the violin staff, indicating the start of the first solo section, which features a more complex melodic line with slurs and ties. The piano accompaniment continues with the same eighth-note pattern.

3. Idiomatic Figuration

Undoubtedly, much of Vivaldi's idiomatic virtuoso writing was stimulated by the availability of skillful players and instruments with tonal qualities of great carrying power. Antonio Stradivari began making 'cellos of smaller dimensions with more carrying power after 1725; it was probably about this time that Vivaldi began to use the orchestra as an accompaniment in solo sections. During this same period the technique of the 'cello began to be exploited up into the upper ranges of the instrument. Two works notable for their virtuoso aspects are the B minor concerto (F. III, no. 9) and the A minor concerto (F. III, no. 18). In these compositions there is frequent use of rhythmic bowing figures such as  and , with double stops in the upper register. One notable example of nonadjacent string writing is shown in Example 28. Later in the same movement there are instances of writing that require the use of the thumb position in the upper register--a manner of playing introduced by the Italian 'cellist Francischello. According to Kolneder it is conceivable that Vivaldi got to know him during Vivaldi's opera season in Rome (1723-24) and was encouraged by him to write with the use of the thumb position.¹⁰ This manner of playing was taken to France by the 'cellist J.

¹⁰Kolneder, p. 129.

Ex. 28. Antonio Vivaldi, Concerto in A minor (F. III, no. 18),
third movement, allegro, measures 90 to 98.

The image displays a musical score for three systems of staves. The first system begins at measure 275, indicated by a number above the first staff. It features a single melodic line in the upper staff, while the lower staves are mostly empty, with some rhythmic notation in the bottom-most staff. The second system continues the melodic line in the upper staff and includes a piano accompaniment in the lower staves, with a bass line in the bottom-most staff. The third system starts at measure 280, marked with a number above the first staff. This system features a more complex melodic line in the upper staff, including a trill marked with an asterisk (*). The lower staves continue the piano accompaniment, with a bass line in the bottom-most staff.

Baptiste Stücker (Batistin) and was first described by Michael Correte.¹¹

Overall Organization and the
Ritornello Principle

With the exception of the E minor concerto (F. XII, no. 22), all the 'cello concertos examined are in the three movement form of the operatic sinfonia. Albinoni, Torelli, and Jacchini were probably the first to turn to this form, but it was Vivaldi who used it so effectively and influentially that composers often found it unnecessary to include tempo indications at all. The solo concerto form as Vivaldi saw it was simply the superimposition of the da capo aria form on the first and last movements of the three-movement operatic overture form. Many of the characteristics of the overture remained, including bithematic construction, the inclusion of a minuet with variations as the final movement, short symmetrical phrases, and treble-dominated orchestral writing. The influence of the lyricism and homophonic style of the overtures put to rest the inherently polyphonic tradition carried over from the concerto grosso.

As the classical sonata, the first movement gave the entire composition an individual imprint. Much of Vivaldi's most serious writing is in his first movements. Both they

¹¹Michel Correte, Méthode théorique et pratique pour apprendre en peu de temps le violoncelle dans sa perfection Paris: J. Raoul, 1741; reprint ed., Geneva: Minkoff Reprints, 1972), p. 17.

and last movements are usually in ritornello form in Vivaldi's music. In the middle movements much of this formal construction is absent. The sequence keys between is that of the overture: if the outer movements are in a major key, the middle one is in the relative minor; if it is a minor-key concerto, the middle movement is in the relative minor. The form of the middle movement is generally binary, although many are through-composed. At least one, the middle movement of the F major concerto (F. III, no. 11), is in a three-part song form (ABA). Normally, the orchestra is not included in these movements. The 'cello writing is very intricate, displaying great pathos. Vivaldi was one of the earliest to bring the pathos of the operatic aria to the slow movement. Previously, slow movements were an abstraction of shifting harmonies leading quickly to the last movement. With Vivaldi, the slow movement became a personal, lyrical outpouring such as had been hithertofore present only in the aria. The 'cello, as a broadly sonorous instrument, was ideally suited to this task. The solo line was not the serene cantilena of a Pergolesi, but a highly ornamented melody in intricate, almost pulseless rhythmic phrases. Quantz ascribed so much importance to the slow movement that he devoted an entire chapter (XVII) to it.¹²

With one exception, all the final movements of the concertos examined are in ritornello form. There is a marked

¹²Johann J. Quantz, On Playing the Flute, trans. by Edward Reilly (London: Faber and Faber, 1966), p. 162.

influence from the sinfonia in the presence of a minuet in the finale of the D minor concerto (F. III, no. 7). All the last movements are in a quick tempo, but with a lightness of character unlike the earlier movements. Pincherle quotes the following passage from Quantz:

The last allegro of a concerto should differ greatly from the first, both in the nature and kind of its ideas, and in its meter. As much as the first should be serious, so the last should be, on the contrary, light and playful. . . . The accompaniment should not be too full or overburdened with parts. It should consist of notes that the accompanying part can perform without much work or trouble, because the last is generally played very quickly.¹³

In the concertos examined there are three basic ritornello formal types: (1) a design with three presentations of the ritornello, associated with dance movements, (2) the normal design with four presentations of the ritornello, and (3) a design with five presentations of the ritornello, a variation of the previous design. Vivaldi was a pragmatic man who composed with definite structural proportions in mind, synthesized from his experience in artistic construction, Kolneder observed that at various points in his manuscript Vivaldi had written in the number of measures of each portion of the ritornello form, as a guide to the length of the movement.¹⁴

¹³Pincherle, p. 163.

¹⁴Kolneder, p. 60.

Designs with Three Presentations of the Ritornello

An interesting example of the less-frequent three-ritornello design is the minuet finale movement of the D minor concerto:

- R¹ Section A begins in D minor and modulates to A major. Section B reverses the process. Both sections are based on the same thematic material.
- S¹ This is the first trio, and is in three large sections, with transient modulations to the dominant. This solo section is surprisingly extensive, at fifty-six measures long.
- R² This is the exact return of the minuet in D minor.
- S² This is the second trio and is an ornamental variation based on the harmonic progression of section A of the minuet.
- R³ This is the exact return of the minuet in D minor.

When one considers that most of these concertos were probably written between 1701 and 1725, the above design is an interesting amalgamation of two formal structures. Leo, slightly later, uses a design similar to it.

Designs with Four Presentations of the Ritornello

The four-ritornello design is by far the most common. It is this design that became the basic structure for the pre-classic concertos in Naples during the 1730s. In the following diagram, notice should be taken of two factors: (1) the solo entries are episodes where modulatory movements take place, and ritornello entries as the place to confirm the

tonality of the previous solo section, and (2) unlike Jacchini, in the recapitulation (R^4) Vivaldi brings back only the opening ritornello, and does not include the opening solo section:

- | | | |
|----------------|----------------|--|
| A | R ¹ | This is a complete statement averaging about fourteen measures. Like Jacchini, it can be in three voices, but is usually in four, with a structural technique previously mentioned. |
| | S ¹ | The solo voice can begin with the same musical ideas derived from R ¹ , with modulations to the dominant or mediant keys. The solo is normally accompanied by the continuo, but later orchestral accompaniments became more prevalent. The solo sections can be extensive as long as 26 measures. |
| | R ² | This is an abbreviation of R ¹ with a continuation of the previous key area, and based on one of the thematic phrases of R ¹ . |
| | S ² | This section has a tendency to continue the key area established in S ¹ , with many new thematic ideas added. If a different key area is desired in the next section, it is accomplished at the end of this one. |
| B | R ³ | Normally a different key area than R ² , this section is short, two to four measures in length. |
| | S ³ | This section contains the greatest amount of virtuoso 'cello writing. A modulation back to the tonic is affected near the end. |
| A ¹ | R ⁴ | This is a replay of R ¹ , but usually omits the first thematic idea, and continues exactly to the end with an expansive coda, so that the length nearly equals that of R ¹ . It is only in the tonic key. |

Designs with Five Presentations of the Ritornello

The five-ritornello design is a variation of the previous design. In this instance, R⁴ is usually short and in the tonic key, with the following solo section (S⁴) also

in the tonic. R⁵ then becomes the complete final statement in the tonic key. Unlike Jacchini, Vivaldi never repeated S¹ solo material in S⁴. This design was less used than the four-ritornello design, because the necessity of remaining in the tonic for the last three sections obviously tends to weaken the form.

If any one man can be considered responsible for the emancipation of the 'cello as a solo instrument, it is Vivaldi. While the origin of the 'cello concerto must be attributed to Jacchini, it was Vivaldi's amazingly fertile melodic imagination that presented the naturally sonorous quality of the solo 'cello in its best light, thoroughly exploring its clear, brilliant upper register. Nonadjacent idiomatic violin technique was transferred to the 'cello and became the basis upon which subsequent composers judged the 'cello's capability. The solo-tutti alternation was already very clear by Vivaldi's time. But his imagination allowed him to break the strict bonds of the form to the point where orchestral accompaniments of solo lines were possible. Many textural changes that later became standard, such as eliminating the lower strings in solo sections, began with Vivaldi.

CHAPTER VI

THE VIOLONCELLO CONCERTOS OF BENEDETTO

MARCELLO AND NICOLA PORPORA

Benedetto Marcello (1686-1739)

Benedetto Marcello, who signed himself Nobile Veneto dilettante di contrapunto, was born in Venice in 1686 and died in Brescia in 1739. In his own time he was main recognized for his fifty Psalm settings in Estro poetico-armonico (1724-1726), which surpassed other Italian church music of the period, and his Teatro alla moda (1720),¹ a satire on operatic practices of the day. Judging from the wide dispersion of manuscript copies of his music in libraries in Berlin, Paris, Venice, London, Bologna, and Brussels, he must have been quite popular.² In 1789 Burney wrote the following about him:

No contemporary professor was more revered for musical science, or half so much praised for his abilities in the art, as Marcello. This accomplished nobleman, besides his musical productions consisting of psalms, operas, madrigals, songs, and cantatas, was frequently his own poet.³

¹Benedetto Marcello, Teatro alla moda trans. by Reinhard G. Pauly, Musical Quarterly, XXXIV (July, 1948), 371.

²William S. Newman, "The Keyboard Sonatas of Benedetto Marcello," Acta Musicologica, XXIX (January, 1957), 29.

³Charles Burney, A General History of Music (London: 1776-89; reprint ed., New York: Harcourt and Brace, 1935), II, 912.

Later, in discussing Marcello's setting of the fifty psalms in Estro poetico-armonico, Burney qualifies his praise of Marcello:

. . . I have conscientiously examined the whole eight volumes of the Italian edition [referring to Avison Garth's edition of 1757], and find, though there is considerable merit in the work, that the author has been "overpraised" as the subjects of many of his fugues and airs are not only common and old-fashioned at present, but far from new at the time these psalms were composed. But Marcello was a Venetian nobleman, as Venosa was a Neapolitan prince, both did honor to music by cultivating it.⁴

From these comments one can infer that while Marcello enjoyed considerable popularity in his time, Burney was certainly not impressed with him as an innovator.

Marcello was a spiritual descendant of Legrenzi, and was a member of the Accademia Filarmonica in Bologna and the Accademia dei Arcadi in Rome, to which Corelli belonged. As a citizen of Venice he had many opportunities to know the music of his well-known contemporaries Albinoni and Vivaldi. It should be remembered that music continued to be an integral part of Venetian life in Marcello's time. Besides street-singing and playing, there were government-sponsored festivals, in which music played an important role, and four main conservatories (Ospedali) where music was continuously produced. Theatre-music was produced at a rate of six hundred operas from 1680 to 1743. Music printing was carried on by Giuseppe Sala, and social music by amateurs and professionals

⁴Ibid., p. 913.

provided a source of recreation for the noble families of Venice.⁵

The dating of two collections of Marcello's music, the Concerti a cinque and six sonatas for 'cello and continuo is pertinent to this chapter. Gerber lists the 'cello sonatas as op. 1, published in Amsterdam.⁶ Newman states that they were not published until 1733, by Walsh in London, who printed them as op. 2.⁷ Marcello's real op. 2 appeared in 1715 (12 sonatas for flute and basso continuo), so Newman assumes that the 'cello sonatas were written before then. The Concerti a cinque is listed by Fétis as having been published by Giuseppe Sala in 1701 as op. 1,⁸ while Eitner makes no mention of it⁹ and Newman doubts that it ever existed.¹⁰ Douglas Green stated that he had seen a modern manuscript copy of Marcello's Concerti a cinque in the Biblioteca

⁵William S. Newman, "The Sonatas of Albinoni and Vivaldi," Journal of American Musicological Society, V (June, 1952), 99.

⁶Ernest L. Gerber, "Marcello, Benedetto," Neues Historisch-biographisches Lexikon der Tonkünstler (Leipzig: Kühnel, 1812-14; reprint ed., Austria: Akademische Druck, 1966), II, 313.

⁷Newman, "Keyboard Sonatas of Benedetto Marcello," p. 28.

⁸François J. Fétis, "Marcello, Benoit," Biographie Universelle, VI, 260.

⁹Robert Eitner, "Benedetto Marcello," Monatshefte für Musik-Geschichte, XXXIII (December, 1891), 187.

¹⁰Newman, "Keyboard Sonatas," p. 173.

Marciana in Venice,¹¹ a microfilm of which was subsequently obtained by the present author. The title page reads as follows:

Concerti a cinque con Violino Solo
e Violoncello Obbligato

Opera Prima

di Benedetto Marcello nob. ven.
dilettante di contrappunto

stampata da Gius. Sala in
Venezia nel 1708, e dedicata dall'
autore all ill. ed. ecc. sign.
Paolina Zenotio Donado

Copia tratta fedelmente dalla
stampa

The date of 1708 appears here to be more reasonable than the 1701 assigned by Fétis. It seems unlikely that a boy of fifteen would have written 'cello concertos before Jacchini's, who was an experienced 'cellist himself. There are twelve string concertos in this collection. The first six are for a solo group consisting of a violin and a 'cello; only the last six are 'cello concertos, and therefore fall within the province of this study. They call for a tutti of two violins, viola, and continuo. It should be clarified that the concerto a cinque was an ensemble piece consisting of one person on each part, thus differentiating it from the concerto grosso, which was an orchestral composition.¹²

¹¹Douglas Green, "The Ensemble Music of Leonardo Leo" (Unpublished Ph.D. dissertation, Boston University, 1959), p. 173.

¹²Hutchings, p. 22.

The overall movement format of these six works is a peculiar mixture ranging from three to five movements. Following is a list of them, together with their movement designations:

Concerto Settimo

Adagio e staccato (F minor)
 Allegro largo (F minor)
 Adagio (A^b major)
 Presto (F minor)

Concerto Ottavo

Vivace e presto (F major)
 Largo (D minor)
 Prestissimo (F major)

Concerto Nono

Presto (A major)
 Largo e schietto (A major)
 Presto (A major)
 Adagio e staccato (F[#] minor)
 Prestissimo (A major)

Concerto Decimo

Largo (C major)
 Largo e allegro (C major)
 Adagio (C major)
 Presto (C major)

Concerto Undecimo

Adagio e staccato (E major)
 Allegro (E major)
 Adagio, schietto (C[#] minor)
 Presto (E major)

Concerto Duodecimo

Allegro assai (G major)
 Largo (E minor)
 Allegro e vivace, a tempo giusto (G major)
 Adagio e staccato (G major)

It seems apparent that the opera sinfonia was influential only in the eighth concerto, as all the others have at least

four movements. Concertos no. 9 and 12 have the unusual five-movement design beginning with fast movements, rather than slow ones, typical of the da chiesa format. All movements are normally in the key of the initial movement except the middle slow movements, which are in the relative major or minor keys.

Most of these movements use ritornello form. Exceptions are the final prestissimo of Concerto no. 9 and the slow middle movements of Concertos no. 7 and 8.

Fast Movements

In fast movements no set pattern of ritornello form is discernible. Tutti-solo alternation ranges from five alternations in the second and fourth movement of Concerto no. 10 to as many as fourteen, in the second movement of Concerto no. 11. The average is about nine. Most ritornello and solo entries are short, two to four measures long, with quick exchanges reminiscent of Corelli's op. 6. It will be recalled that the da capo aria frequently had numerous tutti-solo alternations, but that the solo sections were considerably longer. Marcello appears to have chosen to use the overall structure of the da capo aria, even to the return to the tonic in the last few entries of the form, but in his use of quick exchanges, he seems to have been influenced by Corelli. It is not clear how the paths of Marcello and Corelli crossed, especially considering Marcello's young age, but at one point they were both members of the Accademia dei Arcadi in Rome. Even in his overall

form of three to five movements, Marcello is closer to Corelli than to Vivaldi.

From a harmonic point of view, much of the practice in the da capo aria was transferred as well. Marcello maintains the habits of modulating to the dominant very early after the initial solo section in the concerto, and of bringing back opening material two or more sections (solo and tutti) before the end. What is quite surprising is Marcello's penchant for quick modulations, occurring in the space of two or three measures. This appears to be an individual trait, not typical of his Venetian contemporaries. Following is an analysis of the fifth movement of Concerto no. 12 in G major. Notice should be taken of the similarity in ritornello structure in this example with the example from Cavalli's La Virtù degli strali d'amore, analyzed on page 54. In both cases there is a modulation to the dominant in S²; similarly, both A sections end with a ritornello. In the recapitulation, opening material of both the solo and tutti sections returns. The similarity of the middle sections in both the da capo aria and in Marcello's concertos is quite striking:

- | | |
|---|---|
| A | <p>S¹ The solo 'cello presents a bass-like descending melody without continuo, to establish the key of G major. No doubt, in actual performance the solo would have been highly ornamented. (3 measures long)</p> <p>R¹ Against the rising chromatic bass line, thematic phrase A is presented, using thematic and rhythmic sequences to expand the initial figure. The tonic key remains. (7 measures long)</p> <p>S² As a contrast to the ascending solo line of S¹, the same line is written descending, again without continuo,</p> |
|---|---|

remaining in G major. After four measures, thematic phrases B and C modulate to the dominant key and then in the last four measures modulate back to G major. This solo entry is unusually long. The 'cello writing is very much like a basso continuo line. (19 measures long)

- R² Thematic phrase A reappears in the key of G major. This entry is short. (4 measures long)
- S³ Beginning in the key of G major, thematic phrase B is again presented, slightly altered, and a modulation is effected to the supertonic key (A minor). Again, this accomplished without continuo accompaniment. (5 measures long)
- R³ Using thematic phrase A again, a modulation is effected from the supertonic to the submediant key (E minor) (4 measures long)
- S⁴ In the key of E minor, thematic phrase D is presented, a syncopated triadic figuration which modulates back to the supertonic.
- R⁴ This ritornello is divided into three sections: In the first, the first violin appears with thematic phrase B (derived from S²), accompanied by phrase D in the second violin, all of which modulates from the supertonic (A minor) to the subdominant key (C major). In the second section, the first violin has phrase D, the second violin, a segment of phrase C, and the viola, phrase B, all occurring simultaneously. In the third section, the first violin continues with phrase E, the second violin drops out, while the phrase C segment moves to the viola and phrase B to the bass line, ending in the subdominant key (C major). (12 measures long)
- S⁵ Remaining in the key of C major, thematic segment A from R¹ appears in the 'cello solo line (4 measures long).
- R⁵ In the key of C major, thematic phrase A appears in the first violin. (4 measures long)
- S⁶ Remaining in the subdominant key (C major), thematic phrase B appears again in the 'cello line, without continuo, using rhythmic sequence as a means of expanding the initial motive. (9 measures long)
- R⁶ This ritornello uses three thematic phrases simultaneously: phrase B in the first violin, phrase D in the second violin, and a segment of phrase C in the viola, while modulating back to the tonic key. (7 measures long)

B

- A¹ | S⁷ This is an exact return of S¹ in the tonic key.
(4 measures long)
- A¹ | R⁷ This, the final ritornello, is in the tonic key.
A fragment of phrase D is echoed back and forth
between the first violin and viola, while the second
violin has the last section of phrase C, and the
bass line has phrase B, ending in a full close in
the tonic key. (8 measures long)

The da capo return of S⁷ is exactly like S¹, with the final ritornello attempting to summarize most of the thematic phrases of the movement. The middle section covers most of the closely related keys, just as the da capo aria had done.

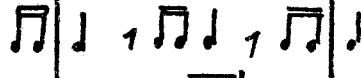
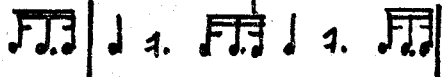
From a melodic viewpoint, Marcello, like Jacchini and Vivaldi, tried to integrate the entire movement with a number of basic thematic ideas. Unlike Jacchini and Vivaldi, however, Marcello's tutti and solo sections do not have separate musical ideas. Instead, the entire movement is built from four musical themes, shared by both solo and tutti regardless. This is, basically, the system used in the first movement of operatic sinfonias in Venice--Jacchini's op. 4 string concertos are also similar. This system was not, as it happened, in the mainstream of 'cello concerto writing, since later composers used separate themes for the solo and tutti. However, the fact that the thematic structure of the sinfonia continued to be an influence in concerto fast movements was later to bear fruit, when the embryonic sonata-allegro structure of the Neapolitan sinfonia combined with ritornello form to foreshadow Mozart's "double exposition" solo concerto form. (Chap. VII)

Slow Movements

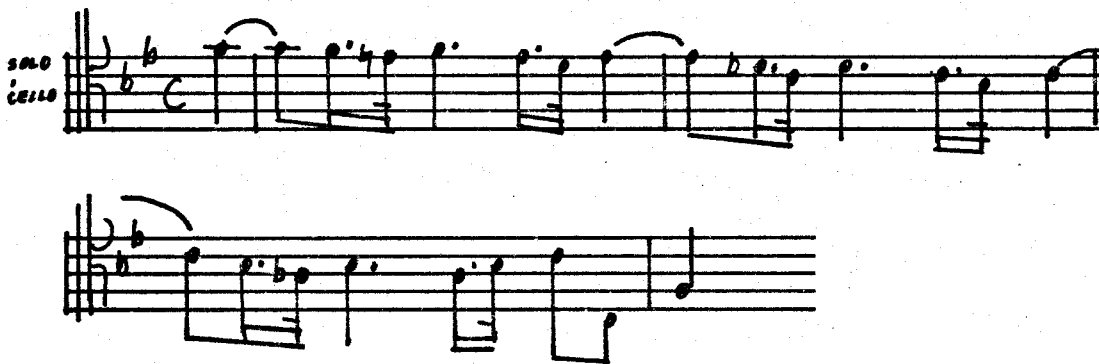
Of the eleven slow movements in these six concertos by Marcello, only three use ritornello form: the first adagio of Concerto no. 7, and the first (largo) and third (adagio) movements of Concerto no. 10.

The manner in which composers handled slow movements in this period differed widely. Jacchini used few solo entries in the slow movements of his op. 4 'cello concertos, using the tutti most of the time. Vivaldi, by contrast, used only the solo and continuo, and no tutti. In Marcello's concertos there are several possibilities used; some slow movements use only the orchestral tutti, others a simple alternation of tutti and solo groups, and still others an organized ritornello design similar to Vivaldi's fast movements. It seems unlikely that Marcello could have been influenced by Vivaldi's expressive slow movements as early as 1703, since Vivaldi had just begun in his position at the Ospedale in 1703-5. Yet, Marcello's slow movements, not unlike Leo's in the 1730's, for the first time use cantabile expression in the ritornello structure.

The overall form of ritornello structure in Marcello's slow movements is closer to that used by Vivaldi in his fast movements, i.e., three to five alternations of solo and tutti groups. The aspect of modulation plays only a small part. In the first adagio of Concerto no. 7 in F minor, the dominant key is reached by the second solo (S²) entry, and in the third

movement (adagio) of Concerto no. 10, the relative minor is reached by the end of the first ritornello (R^1). What is curious is the distinctive, wholly unmelodic rhythm given to the ritornello. Many figures reminiscent of the opening of the French overture, such as  in the seventh concerto, or  in the fourth concerto, are entirely static melodically but depend on harmonic movement for their interest. For the first time the 'cello solo is quite melodic, not as busy as those in Vivaldi's slow movements. The following example shows the basic rhythmic idea of the first ritornello (R^1), but at the same time it is melodic, using rhythmic sequence as a method of expansion:

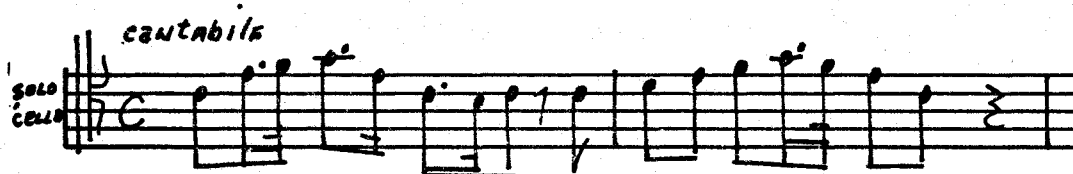
Ex. 29. Benedetto Marcello, Concerto no. 7 in F minor, first movement, adagio e staccato, measures 4 to 6.

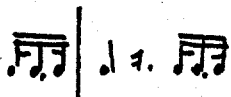


Marcello apparently intended this melodic solo passage to contrast with the rhythmic opening ritornello, while at the same time retaining a degree of rhythmic integration between the two sections. The third movement (adagio) of Concerto no. 10 opens with a basically melodic and expressive solo passage.

To reinforce his point, Marcello has written cantabile over the solo line:

Ex. 30. Benedetto Marcello, Concerto no. 10 in C major, third movement, adagio, opening.



This is in direct contrast to the rhythmic figure  in the ritornello. In this movement there are two alternations of tutti-solo groups, modulating to the relative minor by the first ritornello.

Dance Movements

With only one exception, the final movements of each of the 'cello concertos are in a dance style, though no such indication is given in the manuscript. Marcello differentiates between the allegro dance style and the presto or prestissimo dance style. The first is basically a minuet; the one movement in this style is the second of Concerto no. 7. No doubt the influence of the minuet accounts for the more exact da capo section and the wide intervallic skips in the melody; section A of the form is typical of dance movements, with a modulation to the dominant at the end.

In the second dance type, the dance is more representative of the giga. The formal structure is the same as the minuet dance type, and the writing contains more technical

virtuosity, with adjacent-string crossings of sixteenth-note flourishes.

Nicola Porpora (1686-1766)

Porpora was a distinguished opera composer, singing teacher, and, while in London, a rival of Handel. He was something of an international figure, living mainly outside his native Naples. His stays in London from 1732 to 1736 and in Vienna from 1752 to 1758 are especially interesting; in London in 1736 he published his six Sinfonie da camera a tre istromenti, op. 2, and in Vienna in 1754 appeared his Sonata XII di Violino e basso.¹³ An undated Sonata da chiesa for 'cello and continuo is in the British Museum.¹⁴ According to Van der Straeten, the work consists mainly of viola da gamba rhythmic figures with little advance shown over other 'cello sonatas of the period.¹⁵

Porpora wrote one concerto for 'cello in G major. It is also undated, but Van der Straeten mentions that it was probably written during the period 1729-36, when Porpora was head of the Lincoln Inn Fields Italian Opera Company.¹⁶ The original partbooks are preserved in the British Museum.

¹³Newman, Sonata in the Baroque Era, p. 258.

¹⁴Available in modern edition for 'cello and piano, edited by F. Moser (Mainz: Schott, 1973).

¹⁵Edmund S. J. Van der Straeten, History of the Violincello (London: William Reeves, 1971), p. 376.

¹⁶Ibid., p. 375.

A study score was prepared by this author from a microfilm of the original partbooks and used as the basis for the discussion of the work.¹⁷

The emphasis placed by Porpora on polyphonic procedures in this work is curious, considering his reputation as an opera composer. It was, however, such procedures that distinguished his style from those of his contemporaries. Porpora's individualism is further emphasized by his maintenance of Baroque style, in spite of his proximity to early gallant writing in Naples. His rhythmic and thematic ideas tended to be spun out from a common source, in typical Baroque fashion. Like the 'cello concertos of Jacchini, Marcello, and Leo, Porpora's 'cello concerto is in the four-movement format of the sonata da chiesa. His pre-occupation with imitative procedures could also possibly be a holdover from this form. The work is written for a four-voiced string orchestra of two violins, violetta,¹⁸ and continuo.

The First Movement

At fifty-three measures in length, this adagio first movement of Porpora's only 'cello concerto ranks among the

¹⁷Available in modern edition for 'cello and piano, edited by F. Moser (Mainz: Schott, 1973).

¹⁸The violetta in the 18th century is in reality an alto violin tuned like the modern viola. It is the original member of the viola da braccio family of the sixteenth century. Porpora uses this term to distinguish it from the tenor violin, which was larger than the modern viola and tuned a 5th lower.

longest slow movements of the period. While Vivaldi is credited with the expansion and increase in importance of the slow movement, none of his 'cello concertos contain slow movements of this length.

The organizing principle of the opening ritornello (R^1) is imitation at the fifth. Curiously, only the two violin voices, and later the solo 'cello, participate in the imitation. The bass line occasionally has thematic fragments, but the violetta rarely does. The entrance of each successive point of imitation is always at a distance of one-and-a-half measures between each imitation. There are no modulations, and the entire opening statement is fourteen measures long.

Predictably, the thematic material from the first solo section (S^1) is based on the opening of R^1 . A modulation is effected to the key of the dominant (D major), while the succeeding ritornello (R^2) remains in the dominant and uses opening (R^1) material, then returns to the tonic key.

The next solo section (S^2) is a most unusual piece of writing for this period but is typical of this work. Example 31 is a portion of this section. The interesting feature of this example is that it is not simply a solo with orchestral accompaniment, but a reasonably complex five-voiced polyphonic texture. It should be remembered that it was Lully who championed the five-voiced string texture, including the use of two viola sizes. Considerable use of five-voiced writing was also made by Domenico Gabrielli and Giacomo Perti in Bologna. This, however, was some fifty years earlier. No doubt in

Ex. 31. Nicola Porpora, Concerto in G major, first movement, adagio, measures 31 to 34.

The image displays a musical score for measures 31 to 34 of the first movement of Nicola Porpora's Concerto in G major. The score is arranged in two systems of staves. The top system includes staves for Solo Cello, Violin I, Violin II, Viola, and Bass. The bottom system includes staves for Flute, Clarinet, Oboe, Bassoon, and Double Bass. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is marked 'adagio'. The score features various musical notations such as slurs, ties, and dynamic markings like 'tr' (trill) and 'f' (forte). The Solo Cello part is marked 'SOLO CELLO' and 'SOLO'.

Porpora's mind the use of the violetta, which was in reality an alto violin, left enough space for the 'solo cello, basically a tenor instrument, to fit into his grand, five-voiced scheme. The use of such conservative techniques would lead one to suspect an earlier date than 1729-36. However, the unusually advanced use of 'cello technique would not only reaffirm the date mentioned, but might even indicate a later one. Orchestral accompaniment in the usual sense does exist in this work, but this sort of five-part texture appears frequently.

The final ritornello (R⁴) is short, only four-and-one half measures long, with sixteenth-note runs derived from the opening.

The Second Movement

Normally, in a four-movement format one expects the second movement (allegro) to be of serious import. This movement is certainly no disappointment; with regard to length, 108 measures in common time, it is equal to an entire concerto by Jacchini.

The organizing procedure of the opening ritornello (R¹) is the fugue. The fugue-subject appears in the first violin, accompanied by the continuo, with the counter-subject in the violetta. When the second violin appears with the tonal answer (counter-subject moves to the first violin), a transient modulation to the dominant key (D major) ensues. The ritornello ends with a four-measure codetta consisting of idiomatic

figuration for the violins while modulating back to the tonic key.

The opening solo section (S^1) again begins with material from the opening fugue subject. The 'cello writing is surprisingly complex and technical. Adjacent-string writing with long flourishes of sixteenth notes, double stopping with moving voices below, and, later, arpeggiated chords are employed. At the end of this solo section (S^1), the fugue subject reappears in the tonic key in the second violin, while the solo 'cello continues with the counter-subject. When the actual second ritornello (R^2) begins, the first violin continues with the tonal answer. What Porpora has done here is to blur the distinction between ritornello and solo for the purpose of presenting the opening imitative material while still maintaining the proper dominant key at the beginning of the second ritornello section, a very interesting combination of imitative and ritornello procedures. By the end of the second ritornello (R^2) a modulation to the tonic has been effected. The second solo section is another long (17 measures), complex section of writing, that can only make one wonder if Porpora had a particular individual in mind when he wrote this concerto. In much of this solo section (S^2) only half notes in double stops are written in the manuscript. Unquestionably, a great deal of diminution must have occurred. There are four solo entries in this movement, each one beginning with the opening fugal material. After the second ritornello, fugal procedure is not used for the remainder of the movement, but simple imitation is used instead.

The final solo entry (S⁴) is very much like an accompanied cadenza in which double stops, chain suspensions, and a long line of sixteenth notes in the upper register appear that require an advanced knowledge of thumb position usage. The entry ends with a fermata, where, no doubt, further diminution was employed at the soloist's discretion. The 'cello technique used in this movement is among the most advanced in 'cello works before Boccherini. The final ritornello is eight measures long and is entirely based on idiomatic figuration with little thematic significance.

Third Movement

This adagio movement is in E minor and is approximately the same length as the first adagio. Unlike the rest of the concerto, the writing is very singing in nature, and begins to approach the singing allegro style of Naples in the 1730s. There is a surprising lack of the rhythmic complexity which characterizes the rest of the work.

The movement is based on three thematic phrases: Phrase A extends from measures one to five in the first violin voice (Example 32).

Ex. 32. Nicola Porpora, Concerto in G major, third movement adagio, beginning.



middle section is based on phrase B (Example 33), used in paired imitation. Porpora was apparently seeking a large polyphonic middle section in which he could use every available change of texture with a variety of imitative devices.

The final ritornello (R^4) is short, three-and-one-half measures, and is based on phrase B, appearing in the bass line.

Fourth Movement

The final allegro movement, while not labeled as such, is in the style of the minuet. Throughout the movement the first and second violins are in unison, leaving a basically three-voiced orchestral tutti. The movement is 236 measures long and is written in the key of G major and in 3/8 meter. Even considering that the basic pulse is one beat per measure, the movement is among the longest of the period.

The opening ritornello (R^1) is thirty-seven measures in length and is completely treble-dominated. The movement is based on four rhythmic phrases (A,B,C,D), which are presented in the opening ritornello, and in one form or another are the basis for the entire movement.

The opening solo section (S^1) is a re-exposition of the four rhythmic phrases, with antiphonal exchanges between the two violin voices. After some thirty measures, a modulation to the dominant is effected, ending the section. The next ritornello (R^2) continues in the dominant key and ends

with a double bar, repeating back to the beginning to end the minuet.

The trio section begins with a solo section (S^2) and continues in the dominant key, using rhythmic phrase A material, with modulations to A major, C major, and back to G major. Except for short interruptions by the tutti, the entire trio is dominated by the solo 'cello.

The return of the minuet occurs in R^4 . This return is an exact restatement of the opening ritornello and solo sections. R^5 is a coda.

It is surprising in the twenty or so years that separate Marcello's and Porpora's 'cello concertos, the advance made in 'cello writing. Marcello's writing is very much like other continuo melodic lines of the period, remaining in the bass-baritone register of the 'cello. Porpora's writing approaches the great technical advances made by Boccherini in the variety of technical resources used even up to the highest register of the 'cello. In spite of the gulf that separates their writing for the 'cello, both Marcello and Porpora shared a common melodic technique; a movement was built from a given number of melodic phrases, regardless of whether it was a solo or tutti section, unlike Vivaldi's procedure. Marcello organized his presentation of thematic phrases so that a review of all of them was presented in the final ritornello. In this regard Porpora's 'cello concerto is less ingenious. The final movement is based on four phrases that are presented with little regard for their recurrence in the last ritornello.

Porpora's writing only tends to be convincing when he is using polyphonic procedures, such as the second and third movements.

In matters of form Marcello was greatly influenced by the da capo structure. The most obvious aria influence is the numerous appearances of the ritornello. Porpora, however, used Vivaldi's structure of three to five appearances of the ritornello. In the recapitulations of his ritornello structure, however, Porpora generally returns both the opening ritornello and the opening solo section, just as Jacchini and Marcello had done. This is yet another influence carried over from the da capo aria.

CHAPTER VII

THE VIOLONCELLO CONCERTOS OF LEONARDO LEO

(1694-1744)

The Gallant Style

Ironically, after over one hundred years of Italian domination of European music, the final consummation of the Italian Baroque solo concerto came from non-Italian composers in the organ concertos of Handel and the violin concertos of J. S. Bach. The younger generation of Italian composers turned away from the fiery, driving style of the late Baroque, toward the more vocally oriented melodic style that culminated in the Viennese classicists. By the 1720s and '30s there was a marked tendency toward the melodious themes, greater rhythmic variety, and a relaxed, clear-textured style typical of gallant writing. These traits occurred in the concertos of Francesco Maria Veracini (ca. 1685-1750?), Carlo Tessarini (b. 1690), Pietro Locatelli (1693-1764), and Giuseppe Tartini (1692-1770).

Newman makes a clear distinction between a first and second gallant style.¹ The first gallant style was an extension of the Baroque era. Typical late Baroque features

¹William S. Newman, The Sonata in the Classic Era (North Carolina: University of North Carolina Press, 1963), p. 120.

associated with motivic expansion were still present: musical phrases or segments that are spun out from a common source and grow, melodic exchanges from one voice to another, and a harmonic rhythm whose tonal organization is defined by a sphere of closely related keys. Another important characteristic was simple clarity of texture, which was present even in the inherently Baroque 'cello concertos of Jacchini and Marcello. The most salient features were, however, the ornamentation and relaxation achieved gradually by slowing the harmonic rhythm. The chief proponents of this style were François Couperin, Telemann, Domenico Scarlatti, and Tartini.

The second gallant style reached its peak in the 1750s and '60s, and is not so much derived from Baroque processes but more a reaction to them. The continuous Baroque melodic line became fragmented into a series of short-winded phrases marked by half cadences and rests, the object being a more natural style. The gallant melody, in spite of its simplicity, soon developed mannerisms and complexities of its own. Many of the ornamented devices were continued into the second gallant period, including short recurring trills, series of triplets in sixteenth notes, delicate appoggiaturas, constant syncopations, scotch snaps, and dotted rhythms.

The second gallant style used basically a two-voiced texture, with a variety of chordal accompaniments supporting a singing allegro melody. The characteristic harmonic orbit, with its slow harmonic rhythm, was defined by primary triads with frequent stops at half or full cadences and phrases in

consistent two- or four-measure units. Contrasting key areas were achieved by tonal plateaus rather than the spinning out to a related key that occurred in Baroque music. Representatives of this style are composers such as Galuppi, Rutini, Sammartini, Boccherini, Soler, J. C. Bach, and Leonardo Leo.

Naples and the Neapolitan Sinfonia

The instrumental music produced in Naples was minimal. In the first twenty-five years of the 18th century, about the only concertos produced there were Alessandro Scarlatti's Sinfonie di concerto grosso, written in 1715, and the Concerto for two violins, flute, viola, and continuo by Domenico Sarro, written in 1725. But it was during this period, between 1700, and 1725 in Naples, that a new transitional type of slow movement began to appear in the slow movements of Alessandro Scarlatti's sinfonias. Possibly influenced by Vivaldi's extended slow movements, Scarlatti began to lengthen his, and accordingly influenced the younger generation of composers such as Francesco Mancini (1679-1739), Francesco Feo (1691-1761), Leonardo Vinci (1690-1730), and Leonardo Leo. By the end of Scarlatti's life in 1725, a reaction had set in against his method of intellectually expanding operatic arias from an organic motive.² Thus, around 1725, a new melodic style, called il dolce stile novo, the new sweet style, was born.³

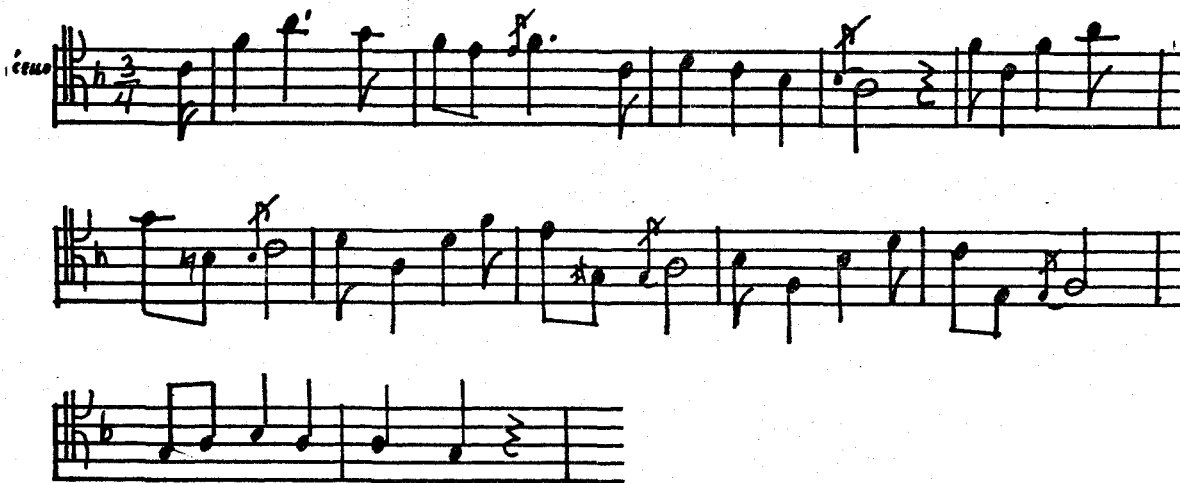
²E. J. Dent, Alessandro Scarlatti: His Life and Work (London: Edward Arnold, 1905), p. 108.

³Green, p. 161.

In the hands of Neapolitan composers, Francesco Durante (1684-1755), Giovanni Pergolesi (1710-1736) and Leo, il dolce stile novo was transferred from the slow movement of the sinfonia to the fast movement of the string concerto.

There is considerable confusion as to the first use of this new melodic style; Riemann, calling it allegro cantabile, believed that it originated in trio sonatas attributed to Pergolesi,⁴ while Torrefranca believed that it was characteristic of instrumental music before Pergolesi, found in works by Giovanni Platti (1690-1763), Azzolino della Ciaia (1671-1755), and Durante.⁵ Following is an unpublished example of this style by Pergolesi:

Ex. 35. Giovanni Pergolesi, Sinfonia for 'cello and continuo in F major, second movement, allegro, opening.



⁴Hugo Riemann, "Pergolesi," Musik Lexicon, III, 1386.

⁵Green, p. 163, referring to Fausto Torrefranca, "Prime Ricognizioni dello stile violoncellistico plattiano," Internationale Gesellschaft für Musik Kongress-Bericht, Basel, 1949 (Kassel: Bärenreiter, 1949), p. 204.

Characteristic is its masculine energy with forward movement, the sweet delay of the appoggiaturas, the languid rhythmic dislocations, without the persistent driving rhythm of Vivaldi, but at the same time exhibiting a very singing, warm, and lyrical quality. During Pergolesi's lifetime this style remained basically vocal; it was slightly later that the style was instrumentalized. The same qualities are applied by Leo in the following example:

Ex. 36. Leonardo Leo, Concerto no. 4 in A major, first movement, andantino grazioso, measures 24 to 27.



It is interesting to conjecture about the possible influence of Pergolesi on Leo, since both had the same patron. It is in all probability, not unlikely that someone Leo's age would be influenced directly by a younger contemporary; still, if Pergolesi did achieve some measure of success in his patron's estimation, it could follow that this success might have encouraged Leo to write in the same singing style.

There were other influences on gallant writing in Naples at this time. The success of comic opera, the rising middle class, the beginning of public concerts, and the availability of printed music all tended to encourage simplicity of style and structure. It should be remembered that in comic

opera arias were short and simple in structure, with two- to four-measure phrases and short, clear melodies. Accordingly, the accompaniment was light in texture and two-voiced. Much of this same style was simply transferred to instrumental music.

At the same time important changes were taking place in the internal structure of the operatic sinfonia. The Baroque binary concept, derived from the suite movement, provided a modulation from the tonic to the dominant in the first half, repeated, and then a dominant-to-tonic modulation in the second half, also repeated. In the first half there were no clear-cut melodic periods, but instead a collection of thematic motives or phrases. Following is a diagram from Pauly's Music in the Classic Period showing clearly the succession of events that lead to the sonata-allegro form of the Classic period.⁶ While the diagram is oversimplified, it is useful as an aid in discussion. Under C, the first part of the binary form by 1730 had developed a second theme area on the dominant, with the second half simply reversing the process. A transition or brief middle section occurs after the double bar, with the first and second themes returning afterward in the tonic key. This form, for purposes of identification, will be called "embryonic sonata-allegro form." A modified version of it appears in Leo's concertos.

⁶Reinhard G. Pauly, Music in the Classic Period (Englewood Cliffs, New Jersey: Prentice-Hall, 1968), p. 40.

Leo's Life

Before the twentieth century very little was known about Leo's life. In the early part of this century, great confusion and disagreement resulted from efforts to establish Leo's parentage. The confusion centered around the fact that there were three men with almost the same name, all of whom were born in San Vito dei Normanni near Brindisi in 1694. The first individual was not a musician. The second, Lionardo Oranzo Salvatore di Leo, was put forth by Giacomo Leo, in a monograph in 1905, as the Neapolitan composer of renown.⁷ In 1937 this supposition was challenged by E. Faustini-Fasini.⁸ Faustini-Fasini charged that Giacomo Leo deliberately distorted the facts to claim kinship, and put forth a third individual, Leonardo Ortensio Salvatore de Leo, as the true composer.

The argument has never been completely settled, but in view of the weight of 18th-century documentation, credibility is on the side of Faustini-Fasini. Consequently, we assume that Leo was born in San Vito dei Normanni and came to Naples in 1709 to attend the Conservatorio della pietà dei Turchini, remaining there until 1713. In 1725, with the death of Scarlatti, Leo took his place as first organist of the Royal Chapel of Naples. From 1734 to his death in 1744, he held several academic positions at the Sant'Onfridio and Turchini

⁷Giacomo Leo, Leonardo Leo, musicista del secolo XVII, e le opere musicale (Naples: Melfi and Joele, 1905), p. 8.

⁸E. Faustini-Fasini, "Leonardo Leo e la sua famiglia," Note d'archivio per la storia musicale, I (July, 1937), II.

Conservatories. Leo's fame rested chiefly on his production of sacred music and comic operas. He was the first of his school to master modern harmonic counterpoint. His instrumental works consist of toccatas for harpsichord, a concerto for four violins, and the six 'cello concertos.

The Violoncello Concertos

The manuscript of Leo's six 'cello concertos is in the library of the Conservatorio San Pietro a Maiella in Naples. Each is autographed and is in his own handwriting. Five of the six have the following dedication: Concerto di Violoncello con V. V. per solo servizio di S. Ecc. il Sigr. Duca di Madalona. One is called sinfonia concertata but has the same dedication. Following is a list of the six concertos with their keys, dates of composition, movement designations, and modern publications:

- I. Concerto in D major, dated September 1737, published by Ernst Eulenburg Ltd.

Andantino grazioso
 Con bravura
 Larghetto con poco moto
 Fuga
 Menuetto

- II. Concerto in A major, dated September 1737, published by Theo. Presser, Series of Early Music, Vol. 7.

Andante piacevole
 Allegro
 Larghetto e gustoso
 Allegro

- III. Sinfonia Concertata in C minor, dated October 1737, published by Theo. Presser, Series of Early Music, Vol. 7.

Andante grazioso
 Molto presto (fugue)
 Larghetto
 Allegro

- IV. Concerto in A major, dated August 1738,
 published by Schott and Sons.

Andantino grazioso
 Allegro
 Larghetto
 Allegro

- V. Concerto in D minor, dated August 1738,
 published by Theo. Presser, Series of Early Music,
 Vol. 7.

Andante grazioso
 Col Spirito
 Amoroso
 Allegro

- VI. Concerto in F minor, no date,
 not published

Andante grazioso
 Allegro
 Largo e grazioso
 Allegro gustoso

Material for the preparation of the present chapter is based on a microfilm of the original manuscripts from the library in Naples. The numbering order in the above list has been imposed by this writer for the sake of clarity and does not exist in the original manuscript. Note should be taken of the fact that all the concertos are dated except one, and were written within the space of a year. None was published in the 18th century, but a nineteenth-century manuscript copy does exist in the library of the Giuseppe Verdi Conservatorio in Milan.⁹

⁹Green, p. 180.

Very little is known about the occasions for which these concertos were written. It is known that they were dedicated to the Duke of Maddalona, Domenico Marzio Caraffa, Duke of that city from 1716 to 1760.¹⁰ Caraffa, an amateur 'cellist, was also Pergolesi's patron from 1734 to 1736, for whom Pergolesi wrote the unpublished Sinfonia for 'cello and continuo.

The curious manner in which the 'cello solo is written in the manuscript leads one to speculate about the soloist. It was a normal procedure to include the continuo in the solo 'cello line during orchestral ritornellos, in which case the soloist played along with the orchestra. This was true even of Haydn's 'cello concertos, written in the 1770s. Since Leo studiously avoided this practice and put rests in the solo 'cello line during ritornellos, it is likely he was attempting to set the Duke apart from his musicians. The implication would seem to be that the Duke played the concertos himself, or, at least, it was planned for him to play them.

Leo as a composer represented a unique hybrid of conservative and progressive traits. The instrumentation of the 'cello concertos, for example, is basically for a three-voiced orchestra, consisting of two violin voices and continuo, a characteristic that looks back to Jacchini. It was the custom outside of Naples to use an orchestra of four voices: Vivaldi, Benedetto Marcello, and Albinoni generally wrote for such an orchestra. In Naples, however, three-voiced texture was preferred. While Pergolesi's violin concerto is for four

¹⁰Ibid.

voices, his two flute concertos have three. The Porpora 'cello concerto has four voices, but in the library in Karlsruhe are two Porpora transverse flute concertos in three voices.¹¹

While the trio-sonata format was obviously a mid-Baroque trait, it was at the same time an ideal medium for gallant composers with their two-voiced, treble-dominated settings. The style of two violin voices in unison set against the melodic bass line was a practice transferred from Neapolitan comic opera.

The four-movement plan (Concerto no. 2 has five) of these concertos is also a conservative trait that looks backward to the design of the sonata da chiesa, as used in the Porpora 'cello concerto, some of the Marcello 'cello concertos, and two of Jacchini's concertos. In situations where 'cello concertos were dedicated to royal patrons, the four-movement format seems to have been preferred.

In matters of form, Leo's transitional historical position is most clearly delineated. He experimented with a combination of two forms that were in existence during this period: (1) the ritornello principle of the string concerto and (2) the embryonic sonata-allegro form used in the operatic sinfonia of the period. The manner in which he balanced these two forms is the most fascinating aspect of his style. Some combinations were just experiments that led nowhere, while others anticipate the great figures of the Classic period. In two movements, the second movement of the Sinfonia Concertata and the fourth movement of the Concerto in D major,

¹¹Robert Eitner, "Porpora," Quellen-Lexikon, VIII, 23.

he combined the ritornello idea with the fugal procedure in a unique fashion.

First Movements

The overall ritornello design of Leo's first movements is that used by Vivaldi, i.e., four ritornellos with three solo sections interspersed. The first movement of the Sinfonia Concertata in C minor (no. 3) is composed of four ritornellos, in tonic, dominant, subdominant, and tonic. The Concerto in F minor (no. 6) also has four sections, in tonic, dominant, tonic, and tonic, while others have only three. Closer examination reveals that ritornello form is combined with the embryonic sonata-allegro form; the resulting merger is a form not unlike the "sonata-concerto" used by Mozart in his piano concertos.

Hutchings, elaborating on Tovey's Essays in Musical Analysis,¹² finds the first movement of every concerto of Mozart to consist of six sections:¹³

- R¹ The "prelude" is played by the orchestra and contains the first and second subject, both normally in the tonic keys.
- S¹ The "exposition" is played by the soloist and orchestra, first and second subjects in the tonic and dominant key respectively, with the soloist

¹²Donald Tovey, Essays in Musical Analysis, III (London: Oxford University Press, 1936), 14.

¹³Arthur Hutchings, A Companion to Mozart's Piano Concertos (London: Oxford University Press, 1950), p. 9.

predominating. There is a great deal of florid ornamentation for the soloist. The section conforms to the "exposition" of the sonata-allegro form. Themes can be different, in which case the term "double exposition," applied by Macpherson, can be used.¹⁴

- R² The "ritornello" is played by the orchestra, using material heard in the "prelude." Like the second full ritornello of Vivaldi, this section is normally in the dominant or relative major keys.
- S² The "middle section" conforms to the development section of the sonata-allegro form, and is shared by the orchestra and soloist equally.
- R³S³ In the tonic key, this "recapitulation" section begins like the opening, but is played by the orchestra and soloist.
- R⁴ The final ritornello in the tonic key is played by the orchestra using opening material, but is interrupted by a solo cadenza.

The same general plan was used by Luigi Boccherini (1743-1805) in his B^b 'cello concerto and by J. C. Bach in his E^b major harpsichord concerto. The 'cello concerto of Tartini (1770), the violin concerto of Pergolesi, and the 'cello concerto of Porpora do not show this structure.

It is interesting to note that the first movements of Leo's 'cello concertos show a surprising similarity to the above design. Embryonic sonata-allegro form appeared sporadically in the 1720s and 1730s in Italian instrumental music. However, after 1730 Leo was deliberate in his use of this form, and after 1735 it appears exclusively in the first movements of his overtures.¹⁵

¹⁴Ibid.

¹⁵Douglas Green, "Progressive and Conservative Tendencies in the Violoncello Concertos of Leonardo Leo," Studies

In the first movement (andantino grazioso) of Concerto no. 1 in D major Leo provides a separate set of themes for the soloist and for the orchestra. Following are the orchestral themes presented in the opening ritornello (R¹), which is 13 measures long:

Ex. 37. Leonardo Leo, Concerto no. 1 in D major, first movement, andantino grazioso, opening.

The musical score for the opening of the first movement of Concerto no. 1 in D major by Leonardo Leo is presented in three systems. The first system includes the Violoncello solo, Violino I and II, and Basso continuo (vc., cb.) staves. The second system continues the Violino I and II and Basso continuo staves. The third system continues the Violino I and II and Basso continuo staves. The score is marked 'Tutti' and includes dynamics such as *f*, *p*, and *(f)*. The key signature is D major and the time signature is 3/4. The score is divided into three sections: A, B, and C. Section A is marked 'Tutti' and starts with a forte (*f*) dynamic. Section B is marked 'Tutti' and starts with a forte (*f*) dynamic. Section C is marked 'Tutti' and starts with a forte (*f*) dynamic. The score includes various dynamics such as *f*, *p*, and *(f)*, and includes markings for 'Tutti' and 'orig. h.'

in 18th Century Music, ed. H. C. Robbins-Landon (London: Allen and Unwin Ltd. 1970), p. 269.

In the "exposition" (S¹) the following themes are presented by the soloist:

Ex. 38. Leonardo Leo, Concerto no. 1 in D major, first movement, andantino grazioso.

The image displays three systems of musical notation for a concerto movement. Each system includes staves for Violin solo (Vc. solo), Violins I (VI. I), Violins II (VI. II), and Bassoon (B.c.).

- System 1:** The Violin solo part begins with a large 'X' and a circled '15'. Dynamics include *p* and *[Solo]*. The Violin I and II parts start with *f* and *[Solo]*. The Bassoon part starts with *f* and *[Solo]*.
- System 2:** The Violin solo part features a circled '16' and a slur over a triplet. Dynamics include *[Solo]* and *(p)*. The Violin I and II parts are marked *(p)*. The Bassoon part is marked *(p)*.
- System 3:** The Violin solo part has a circled '17' and a slur over a triplet. Dynamics include *(f)* and *p*. The Violin I and II parts are marked *(f)* and *p*. The Bassoon part is marked *f* and *p*.

Ex. 38. continued.

The musical score is divided into three systems, each with a double bar line. The first system begins with a circled number 20. The Violin Solo part features a melodic line with dynamics *(f)* and *(p)*, and trills marked *tr* and *(tr)*. The Violins I and II parts play a rhythmic accompaniment with dynamics *(f)* and *(p)*. The Bassoon part also has dynamics *(f)* and *(p)*. The second system continues the Violin Solo with dynamics *f* and *p*. The third system concludes with a circled number 21 in the Violin Solo part.

In the opening ritornello the thematic material is presented in the following order: A B A C. In the following solo section (S^1 , 14 measures long), X is presented in the key of D major, while Y's function is that of modulation to the dominant key, and Z is presented in the dominant. The succeeding ritornello (R^2) is two measures long, recalls theme C from the first ritornello, and modulates back to the tonic key. The middle section (S^2 , 5 measures), in the tonic key, is short and opens with the soloist presenting theme X from S^1 . There is no sense of development here, as there would be in the later Mozart middle sections. The "recapitulation" (R^3S^3) begins in D major, the orchestra having theme A, followed immediately by the soloist with themes Y and Z, all in the tonic key. The final ritornello (R^4) is played by the orchestra, using themes A and C.

The similarity of Leo's to Mozart's general design is quite striking, though Leo's is in rudimentary form. He maintains the ritornello design of Vivaldi, using many thematic ideas. However, the use of the embryonic sonata-allegro form applied to Vivaldi's design places Leo in the mainstream leading to the Classical concerto.

There are variations in this structure in other first movements of Leo's 'cello concertos. The fifth concerto, in D minor, has an orchestral prelude (R^1) consisting of six melodic ideas (A B C D E F), while the following "exposition" (S^1) begins with the soloist presenting a variant of A, followed by the orchestra with theme B in the key of the relative minor.

The concertos in C minor and F minor differ in that they have an extra ritornello and solo section inserted near the end of the movement.

Second Movements

All of Leo's second movements are allegro. One, the second of the C minor concerto (no. 3), is a fugal movement and will be discussed separately. The remaining movements taken together are unique in the concertos of this period. In Leo's first movements, the predominant idea was ritornello design. In his second movements, however, the embryonic sonata-allegro idea becomes the dominant force. As in Pauly's diagram (p. 141), the second movements are divided into "exposition," "middle section," and "recapitulation." Despite this three-part division, the embryonic sonata-allegro form in Pauly's version is basically binary, the "exposition" being nearly equal in length to the "middle section" and "recapitulation" combined. Leo's concept of the embryonic sonata-allegro idea, however, is more closely related to the three-part division of the da capo aria: the "exposition," "middle section," and "recapitulation" are all of equal length, and therefore Leo's version of this form is more ternary (ABA) than binary (AB) in nature. In short, the symmetry of the "exposition" and "recapitulation" anticipates the ternary conception of the sonata-allegro form of the early romantics. Thus Leo's use of a conservative formal pattern (the da capo

aria) in these movements leads him to a surprisingly progressive overall formal design (the ternary sonata-allegro form).

The second movements of Concerto no. 5 in D minor, Concerto no. 2 in A major, and Concerto no. 4 in A major are similar in construction. All have the three-part division mentioned above, as demonstrated by the following analysis of the second movement of the D minor concerto:

Exposition

- S^1 (9 measures) In the key of D minor the soloist begins alone, accompanied only by the continuo. The writing is in the dolce stile novo of the second gallant period. The first and second phrases of the first period are contrasting, similar to the opening of Mozart's "Jupiter" symphony. At the end is a modulation to the key of the dominant (A major).
- R^1 (8 measures) This section is played by the orchestra. The second theme modulates to the mediant key (F major), and contrasts with the first theme of S^1 .
- S^2R^2 (10 measures) This section, played by the orchestra and the soloist, is very transitional. While it begins in the mediant key, it modulates to the submediant (B^b major), to the lowered leading tone (C major), and, near the end of the section, to the tonic key. The thematic material is basically the same as the second theme presented in R^1 .
- S^3 (4 measures) New material is presented here in a bravura section for the soloist, with a modulation to the dominant (A major) key.
- R^3 (4 measures) Remaining in the dominant key, the material is based on portions of R^1 . This section is a closing section that leads to the middle section.

Middle Section:

- S^4R^4 (12 measures) A consistent trait of Leo's is the presentation of the first theme of S^1 in the minor dominant key by the soloist. There is as yet no thematic development. The soloist dominates the writing, with orchestra dropping in and out of the texture. Near the end of the section, a modulation to D minor returns the section to the tonic key.

Recapitulation:

- S⁴ (21 measures) This is a literal presentation of S¹ material in the tonic key. The orchestra accompanies in abbreviated fashion. Near the end is a nine-measure bravura section over a dominant pedal.
- R⁵ (5 measures) This section, played by the orchestra is based on the material of R¹, but remains in D minor.
- S⁵R⁵ (17 measures) in the key of the tonic the second theme area is recalled, after which there is a long bravura section by the soloist, with orchestral accompaniment.
- R⁶ (3 measures) This, the final ritornello, is based on R¹

Here we see Leo's unique hybrid of existing forms of the period. Note the similarity of the three-part division to da capo form, the exposition and recapitulation being nearly equal, the latter slightly longer to include the bravura writing for the 'cello. At the same time the use of the elements of embryonic sonata-allegro form is evident: the presentation of two themes, on the tonic and relative major in the exposition, with their reappearance in the recapitulation in the tonic key separated by a "middle section." There are some differences in the second movements of other concertos; Concerto no. 2 in A major omits certain opening melodic ideas from the recapitulation, while in the Concerto no. 4 in A major the second movement presents five melodic ideas in the "exposition" and reshuffles them in the "recapitulation." In Concerto no. 6 in F minor, the dominance of embryonic sonata-allegro form is reduced. The character of ritornello form is maintained, but the sonata idea is all but non-existent. The

tutti has a theme of its own, and appears six times. In the second movement of Concerto no. 1 in D major the ritornello idea is minimal, the entire movement being based on one thematic idea.

Third Movements

Like the slow movements of the operatic sinfonia, Leo's third movements are in binary form. Four of the six are in the siciliano style, a dance in 6/8 or 12/8 meter with a flowing broken-chord accompaniment under a quietly moving melody in dotted rhythms. The avoidance of accentuation is a typical feature. Unlike Vivaldi, who used only the solo, or Jacchini, who used only the orchestra, Leo's slow movements contain both groups in a ritornello format. There is a simple division into two parts with appropriate modulations. The orchestra introduces the first half and provides a postlude to the last half. Thematically the first half contains two themes, on the tonic and dominant, and repeats them in the second half in the tonic, consistent with embryonic sonata-allegro form. The result is a movement similar to first-movement form but on a smaller scale and without the middle section. The scheme is as follows:

- R¹ A ritornello presented by the orchestra in the tonic key, normally presenting the first theme.
- S¹ The solo exposition, presenting the first and second theme, on tonic and dominant keys.
- R² The orchestra presents the first theme on the dominant and modulates to the tonic before the second half.

S² A recapitulation by the soloist of the first two themes, both in the tonic.

R³ A short ritornello in the tonic to close the movement.

The slow movement of the Sinfonia concertata in C minor (no. 3) shows the only variation of the above pattern, after the solo exposition (S¹), where the recapitulation begins immediately. The second theme also does not appear in the recapitulation.

From the melodic point of view the slow movements contain some of Leo's finest string writing in the singing Allegro style of the Neapolitan school. Melodies are simple, very subjective, and contain a certain sense of drama, typical of Vivaldi.

Fourth Movements

In the fourth movements the ritornello principle is used even less than in other movements. In three of the concertos, the C minor, D major (fourth movement), and F minor, it almost disappears altogether, while in Concerto no. 4 in A major it is used only as punctuation. In Concerto no. 2 in A major and Concerto no. 5 in D minor, the ritornello idea is used to a greater extent, but not to the same degree as in first movements. The fourth movement of the D major concerto is a fugue, and therefore, will be discussed separately. However, the fifth movement is a minuet and will be included here, since the fugal movement is the interpolated one.

Each of the fourth movements is characterized by one of the following three dance styles:

1. The Neapolitan Tarantella, which is full of bristling sixteenth notes in a fast 6/8 meter, as in Concerto no. 2 in A major, no. 3 in C minor, and no. 5 in D minor.
2. The giga, a piece in 6/8 or 12/8 meter, with the eighth note as the smallest time unit, as in Concerto no. 4 in A major and no. 6 in F minor.
3. The minuet, with Concerto no. 1 in D major being the only representative of this type.

The use of the opening ritornello varies widely in fourth movements. Concerto no. 6 in F minor and the Sinfonia Concertata in C minor have no opening ritornellos, but begin with the 'cello solo and continuo. Concerto no. 2 in A major and Concerto no. 4 in A major both have opening ritornellos, the latter being quite extended. The consistent feature of all of these last movements is the use of embryonic sonata-allegro form. In the majority of the six fourth movements, the exposition is set off by a double bar before the middle section. Generally, there is a contrasting second theme in a related key. In the Sinfonia concertata, the contrasting theme is in the relative major key (E major), while in Concerto no. 4 in A major it is in the dominant key. This last concerto shows an interesting deviation from Leo's normal practice: instead of the same subsidiary theme returning in the recapitulation, a new one returns instead. In the D minor concerto, the subsidiary theme is in the subdominant key.

Middle sections usually begin on the minor dominant or relative major keys, using the opening first subjects, a consistent feature transferred from the form of the first movement of the operatic overture. The middle section of the D

minor concerto is only 7 measures long, while in Concerto no. 2 in A major it is only four measures long, here, for the first time, one of Leo's middle sections might be termed "developmental." The last movement of the Sinfonia concertata uses no new material, but instead, the main theme is subjected to variation in a sequential and motivic way, modulating through the subdominant and relative major keys. Contained here are the seeds of the Classic period's motivic development. Following are the thematic motives labelled A,B,C, and D, as they appear in the exposition:¹⁶ (see Example 39)

¹⁶Green, "Ensemble Music of Leo," p. 202.

Ex. 39. Leonardo Leo, Sinfonia Concertata in C minor, fourth movement allegro, opening.

MANUSCRIPT PAPER

64

NATIONAL

In the middle section the motives undergo some degree of development:

Ex. 40. Leonardo Leo, *Sinfonia Concertata* in C minor, fourth movement, *allegro*, middle section (measures 21 to 29).

17

19

MIDDLE SECTION

21

MANUSCRIPT PAPER

The image shows a handwritten musical score for three systems, measures 23-28. Each system consists of three staves: Treble, Bass, and Piano. Measure numbers 23, 25, and 28 are on the left. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'D'. Section markers 'A', 'B', and 'C' are present above the piano staff in the second system.

In the four of the six last movements, Leo uses a technique that was later to become standard in sonatas for one instrument and piano in the Classic period. The main thematic material is divided between the orchestra and soloist in the exposition, as the following example demonstrates:

Ex. 41. Leonardo Leo, Concerto no. 1 in D major, fifth movement, opening.

(Menuetto)

Violoncello solo

[Solo]

5

3

I

Violini

[Solo]

(p)

II

(p)

Basso continuo

[Solo]

(p)

By the recapitulation the division of material of the exposition is reversed:

Ex. 42. Leonardo Leo, Concerto no. 1 in D major, fifth movement, measures 55 to 60.

55

(4)

60

Vc. solo

I

VI.

II

B.c.

(f)

(f)

(f)

(f)

(p)

(f)

Fugal Movements

The fugal movements in question are the fourth movement of Concerto no. 1 in D major and the second movement of the Sinfonia Concertata. The use of fugal writing in the solo concerto is not unusual since Torelli generally used it in his opening ritornellos, as did Albinoni on rare occasions, and Vivaldi on even rarer occasions. What is unusual is the

occurrence of an entire movement in a fugal framework in a solo concerto. According to Torre Franca, Platti also used this form of writing. The finale of his D minor 'cello concerto is a fugato and the second movement of his C minor concerto is a fugue.¹⁷ If these works predate Leo's, they may have served as models for him. In the fugal movements of his psalms and masses, his style is entirely free of modal influence, and as such is an important example of modern scholastic counterpoint. Leo also used the fugal procedure for the second movement of his Concerto for four Violins in B^b major.

The two fugal movements in question represent two contrasting approaches to the use of a fugal framework. In the D major concerto, the ritornello principle is almost nonexistent; the orchestra is used in the trio-sonata format. This would at first appear to be an unusual situation for a four-voiced fugue, except that Leo used the entire orchestral complement, i.e., 2 violins, viola, 'cello solo, and bass, in the fugal presentation. There are four expositions of the fugue subjects, four interludes, and one coda. During each of the expositions the solo 'cello is used as an equal with the rest of the orchestra. However, during the interludes and coda, the solo 'cello is given more prominent material. In the first exposition there are three presentations of the fugue subject and tonal answer in the solo 'cello, first violin, and bass, respectively. After an interlude of six measures, the second exposition is presented, with fugal entries by the second violin

¹⁷Ibid., p. 205.

and by the first violin. Three fugal entries appear in the third exposition, with one entry in the fourth exposition. The coda is based on the first four notes of the fugue, with the fifth note used as a pedal.

In the plan of the fugue of the C minor concerto, the ritornello structure is superimposed on the fugal one. Within the fugal framework Leo contrasts the solo and tutti groups. From a contrapuntal point of view, there are five expositions of the fugue separated by four interludes. The ritornello structure is as follows:

- R¹ The fugue subject is in the first violin and the answer in bass line, all of which remains in C minor.
- S¹ At this point the fugue subject is in the solo 'cello in C minor, with a modulation to the minor dominant (G minor).
- R² In G minor, the fugue subject is in the second violin.
- S² This is an interlude with a modulation to the sub-dominant played by the solo 'cello.
- R³ In the key of F minor, the fugue subject is in the first violin, with a modulation being effected to the key of C minor.
- S³ The fugue subject is in the second violin, with the counter-subject in the solo 'cello, remaining in the tonic key.
- R⁴ In the tonic, the fugue subject is in the violin.
- S⁴ The answer is in the solo 'cello, remaining in C minor.
- R⁵ The final fugue subject is in the first violin, but abbreviated.

Though the movement has all the features of a solo concerto it is nevertheless a real fugue.

Between Alessandro Scarlatti and Boccherini, three composers are noteworthy for their contributions to instrumental music; Pergolesi, Hasse, and Leo. Pergolesi's contribution was the dissemination of the practice of applying the light, singable melodies of comic opera to the fast movements of the trio-sonata. Hasse provided the beginnings of motivic development that was even apparent in one of Leo's 'cello concertos. Leo's contribution was the area of musical structure. He enlarged the final movements of his 'cello concertos until they balanced other movements of the concertos. A great deal has already been mentioned of his important use of sonata-allegro elements in conjunction with the ritornello structure, and his anticipation (in his first movements) of Mozart's "double exposition" form. However, Leo's most significant contribution, from a stylistic point of view, was his use of the 'cello as a lyrical, cantabile instrument anticipating not only the melodic style of Haydn's 'cello writing, but the beginning of a melodic style that was prevalent throughout the nineteenth and twentieth centuries. In this regard Leo occupies a unique position in the history of 'cello literature.

CONCLUSIONS

Perhaps the most important conclusion to emerge from this project is the realization that the use of what might be termed "multiple thematic construction" was widespread, at least in Italy, and not just limited to Vivaldi's ritornellos. Both the 'cello concertos and the ripieno concerti of Jacchini's op. 4 use this type of construction. His 'cello concertos use one or two thematic phrases presented in the first ritornello. His ripieno concerti are very much shorter in length than his 'cello concertos, and are based on as many as six to eight thematic phrases. Naturally, when Jacchini applied "multiple thematic construction" to ritornello form (i.e., in his 'cello concertos), he limited the number of thematic phrases and gave the tutti and the solo separate material. Marcello used the same melodic construction, but gave the same thematic material to both the solo and tutti; that is, a given thematic phrase could reappear in either the solo or tutti sections. Porpora's 'cello concerto is similar; nearly all the solo sections are based on material presented in the ritornello. Vivaldi and Leo are similar to Jacchini; material presented in the opening ritornello usually does not appear in the solo section, except for the opening of the first solo section. The solo sections do, in fact, have

separate thematic material. In the case of Vivaldi this solo material rarely reappears in subsequent solo sections, while in Leo's concertos, the same themes are the basis for all the solo sections. One can only conjecture concerning the origins of such thematic construction; the Venetian sinfonia is a possible influence, though evidence is lacking to provide the basis for such a conclusion.

In the early period (1700-10) the influence of the da capo aria on ritornello form is most discernible. During this period the three large divisions of the da capo aria (exposition, middle section, and recapitulation) were present in the ritornello form of the 'cello concerto with a number of appearances of solo and tutti entries occurring in each division. Many of the harmonic characteristics remained: the modulation to the dominant by the second solo section in the exposition, the appearance of numerous related keys in the middle section, the habit of allowing the modulation to occur in the solo section, and--most important of all--the appearance of the tonic key throughout the entire recapitulation, consisting of a repetition of both opening solo and tutti sections. Possibly the most obvious influence of the da capo aria was the use of numerous ritornellos in Jacchini's and Marcello's 'cello concertos. It is the one feature that distinguishes the early concertos of Jacchini (1701) and Marcello (1708) from later ones by Vivaldi, and Leo. Strangely enough, this feature did not seem to occur in the violin concertos of Albinoni (1700 and 1705) and Torelli (1709). Almost from the very beginning

these composers reduced the occurrences of the ritornello to four or five, clearly anticipating the standard ritornello form of Vivaldi. No doubt, an important factor was the more advanced state of violin technique that permitted longer solo sections.

The period from 1710 to 1730 was dominated by Vivaldi's 'cello concertos, where the influence of the Italian sinfonia is stronger. It is quite clear that Vivaldi simply superimposed ritornello form on the first and last movements of the sinfonia's three-movement design. Other overture characteristics remained: the minuet finale movement, the use of multiple thematic phrase construction, the treble-dominated string style with a strong sense of tonality, and the feeling of excitement and drama. In Vivaldi's use of ritornello form, the three large divisions of the da capo aria all but disappeared. In his four-ritornello design, only the final ritornello remained from the recapitulation of the da capo aria. It is his five- and six-ritornello design, where the last two or three tutti and solo sections remained in the tonic key, these approached the recapitulation of the da capo aria. It was, however, Vivaldi's four-ritornello design that had the strongest influence on his own and succeeding generations of concerto composers.

In the period after 1735 the emphasis in 'cello writing shifted to Naples. In the hands of Leo, the embryonic sonata-allegro form of the Neapolitan overture was applied to Vivaldi's four-ritornello design, producing a structure (in

the first movements of his 'cello concertos) amazingly like Mozart's sonata-concerto of the Classic period. Leo placed such importance on this overture form that in the fourth movements of his 'cello concertos, the ritornello idea breaks down altogether, and the embryonic sonata-allegro idea becomes dominant. In at least one fourth movement (the Sinfonia Concertata) the middle section anticipates the thematic development sections of the Classic period.

Possibly the most far-reaching development to come out of Leo's 'cello concertos is the abandonment of the Baroque characteristic of intellectually working out a melodic line from an initial motive, and its replacement by the more popular, easily understood melodic style that became so firmly identified with the 'cello throughout the nineteenth century. In this Leo was the forerunner of the 'cello concertos of Boccherini (13) and Haydn (6).

From a stylistic point of view, the innovation of the second movement of Leo's D minor concerto should not be forgotten. Contained in this movement is a concept of drama based on the contrasting nature of two phrases in the same period of music, much as Mozart was to do in the opening of his "Jupiter" symphony (K. 551 no. 41). The question of Leo's influence on succeeding composers of 'cello music is probably a moot point, since none of his 'cello concertos was published in the eighteenth century, but it does show the keen insight and craftsmanship of the man.

In conclusion it can be said that the early eighteenth century 'cello concerto was developed from musical forms used in operatic music, first in the form of the da capo aria, and then with the addition of sonata-allegro elements to the ritornello structure.

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