The Cantatas of

Domenico Cimarosa (1749–1801)

by

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CIMAROSA

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Contents

Declaration

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This thesis contains no material which has been accepted for the award of any other degree or diploma in any University and, except where due reference is made in the text of the thesis, contains no material previously published or written by another person.

As such the author consents to this thesis being made available for photocopying and loan if it is accepted for the award of the degree.

Margaret R. Bakker-King

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Domenico Cimarosa

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This painting of Cimarosa by an unknown master is held in the Museo S. Martino at Vomero, in Naples.

Introduction

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Cimarosa's Contribution to the Late Eighteenth Century Italian Cantata

Domenico Cimarosa (1749–1801) was one of the most active and influential Neapolitan composers in Europe at the end of the eighteenth century. The extent of his success is mirrored in the numerous contemporary essays, diaries, and letters of such famous personages as Goethe (*Italienische Reise*); Stendahl (*Vies de Haydn de Mozart et de Métastase*; *Vie de Rossini*); Grétry (*Essais sur la musique*); and Michael Kelly (*Reminiscences* ...).

A vast number of Cimarosa's scores are distributed throughout Europe, a heritage of the success his compositions enjoyed both during his lifetime and after his death. Haydn is known to have conducted at least twelve of Cimarosa's operas at the Esterhazy Court Theatre between 1783 and 1790. Further accounts of Cimarosa's esteem and popularity may be found in the musical critiques and review articles of eighteenth century Italian, French, Austrian, Russian and English newspapers and periodicals. Apart from the literary citations, Cimarosa's reputation as a composer of fine melodies is perpetuated in the text of two nineteenth century French vocal compositions. A delightful song by Meyerbeer *Chant de Mai*, (*Mélodie* or *Romance*) on a text by Henri Blaze, alludes in the second verse to the sweetness and tenderness of the melodies of Cimarosa and Mozart:

Comme aussi le lézard,
Couche sur l'herbe ardente,
La dit à chaque plante,
Cimarosa et Mozart,
Et tous ceux que je chante,
N'ont rien fait, mon ami,
D'aussi doux, d'aussi tendre,
Et je vais vous l'apprendre
Quand sur le pré fleuri,
La lune va descendre.

After Cimarosa's death, an opéra-comique entitled *Domenico Cimarosa*, extolling the virtues of his musical skill, evolved from a collaboration between the composer Niccolò

Isouard and librettist Jean Nicolas Bouilly. The opera in two acts was performed for the first time at the Opéra Comique on 28th June, 1808.

These acclamations accorded Cimarosa are good reason alone to prompt an examination of his vocal compositions, representing as they do the late eighteenth century Italian style. Cimarosa's ten dramatic cantatas written between 1770 and 1799 provide a valuable medium in which to trace the development of vocal style and form in comparison with his predecessors.

For this study some qualifications with respect to terminology are necessary. "Musical style" will encompass the following: the contours and the motivic utilisation of the melodic line, both vocal and instrumental, and where appropriate any interrelationship; rhythmic features of the works with special reference to the application of dance forms; harmonic subtleties in modulation; musical/text relationships, and finally the spatial and textural aspects of the orchestration. "Form" will be discussed in relation to musical construction and growth, including harmonic features of the emergent classical sonata principle. In addition, an evaluation of the structural qualities of the component parts of Cimarosa's cantatas will enable any divergences from earlier eighteenth century cantata style to be easily discernible.

The Present Status of the Italian Cantata and Cimarosa Research

In this study the Italian cantata has been traced for the first time from its inception, with the monodies of Caccini's *Le Nuove Musiche* and his contemporaries to its development at the end of the seventeenth century, and its "flowering" in the mature style in the works of Cimarosa's predecessors.

Numerous titles were given to these early monodies, which are more accurately the earliest attempts at cantata composition. The diversity of these titles will be discussed in relation to various composers and collected anthologies, including the *strophic* and

strophic variation techniques exemplified in the works of Paolo Quagliati, Alessandro Grandi, Giovanni Berti, Carlo Milanuzii, Francesco Turini, Giovanni Battista Robletti, Antonio Maria Abbatini, Francesco Negri, Benedetto Ferrari, Giovanni Felice Sances, and Domenico Mazzocchi. One of the most difficult problems in writing an early history of the cantata is the lack of original sources. Many of these manuscripts were destroyed during World War II. Apart from the examples included in musical histories written before 1945, there are several incipits in the Appendices of Nigel Fortune's Ph.D. dissertation in 1955. Gloria Rose, in *The Cantatas of Giacomo Carissimi* discusses early composers of monody and cantata, but omits any musical examples of their works.

Between 1650 and 1670 the cantata comprised a series of loosely connected ariosos, arias, recitatives, and strophic variations, as evidenced in the cantatas of Barbara Strozzi, Luigi Rossi, Giacomo Carissimi, Maurizio Cazzati, Mario Savioni, Pietro Simone Agostini, Marc'Antonio Pasqualini, and Antonio Cesti. Giovanni Legrenzi differs from his contemporaries in his more symmetrical approach to distinct recitative, and aria divisions.

Accessibility to these cantatas has been facilitated by the facsimiles of manuscripts and prints contained in the series *The Italian Cantata in the Seventeenth Century*, released by Garland Publishing in 1986.

Alessandro Scarlatti and Georg Friedrich Händel were to determine, in their prolific cantata repertoire, the principal characteristics and formulation of the eighteenth century Italian solo cantata. Through their enormous number of solo cantata compositions it has been possible to establish that, prior to 1745, the cantata was subjected to only minor variants, such as extensions of the conventional models of Recitative, Aria, Recitative, Aria (R A R A) or Aria, Recitative, Aria (A R A).

Their principal successors Antonio Vivaldi, Tomaso Albinoni, Antonio Caldara, and Giovanni Bononcini represent the stabilisation of the late baroque Italian Cantata. Among their cantata compositions there are admirable examples of exquisite melodic phrases, melismas and word painting, personifying the melancholia of the pastoral poetry. Almost without exception the unknown protagonist soliloquises on the tragedy of lost and unre-

quieted love, or the dark depths of the underworld. A study of these cantata compositions has been facilitated by the availability of the series *Recent Researches in the Baroque Era.* The determination of divergences in cantata style has been facilitated by numerous studies on the Italian Cantata in the period 1700 to 1750.

However, the period after 1750 is still sparsely documented. At present there exist only two doctoral dissertations that concentrate specifically on the Italian cantatas of Jommelli and Hasse. The findings contained in these dissertations by Pattengale and Hansell, respectively, will be discussed under the section *Characteristics of the Italian Cantata 1730–1777* in Chapter II, Part IV. Apart from these sources there has been an almost total neglect of the Italian Cantata after 1750, due to difficulties associated with the acquisition of primary source material from many Italian libraries earlier this century. Perhaps this may explain why Eugene Schmitz, in his 1914 *Geschichte der Kantate und des geistlichen Konzerts* and its 1955 revision, overlooked in his chapter on the solo cantata of the Neapolitan school the existence of cantatas by Cimarosa and Paisiello. Even the entry by Boyd on *The Italian Cantata* in *The New Grove Dictionary of Music and Musicians* fails to mention the latter two composers as being representative.

In direct contrast to the paucity of information on the late eighteenth century Italian cantata, and the omission of Cimarosa as a representative composer of the form, is the proliferation of biographical sources which mention his cantata compositions. Most of these, in Italian, serve to commemorate the centenary of Cimarosa's death (1901) and the bicentenary of his birth (1949). The concerned citizens and *literati* of Aversa, Cimarosa's birthplace, organised celebrations and commissioned literary contributions for these anniversaries to perpetuate the honour and memory of their most famous citizen. Of these biographies written before 1949 (see Bibliography), Maria Tibaldi Chiesa's *Cimarosa e il suo tempo* (Milan, 1939) is the most comprehensive. Despite many errors and the exclusion of the instrumental works, it remained the most valuable source until the 1976 dissertation, *Domenico Cimarosa (1749–1801)*, by Jennifer E. Johnson. The latter study includes a very detailed biography which serves as a summation of previous Italian contributions to Cimarosa documentation. Johnson's principal aim has been to correct and collate re-

cent information on source locations of Cimarosa's autographs, manuscript copies, and extant *libretti*. The main body of the dissertation comprises a chronology of Cimarosa's instrumental and vocal compositions. While all the works are subject to a descriptive account of their contents, the keyboard sonatas and overtures are the only forms that receive limited analysis. Johnson has been meticulous in noting Cimarosa's self borrowings in the overtures, a technique however, not unique to Cimarosa, but a typical practice of many composers throughout music history. The instances of self borrowings noted by Johnson may have arisen from a desire by Cimarosa to serve royal patrons, who needed compositions at short notice for celebrative occasions. Certainly this was the case in June 1799, when he expressed his republican sympathies at the declaration of the "Partheno-pean Republic", and then had to revert quickly to royalist expressions on the return from exile of King Ferdinando IV. Cimarosa, in an attempt to appease the King, composed the cantata *Non che più lieto giorno* in his honour, which was not an original work, but a revision of his earlier cantata *Il giorno felice*. The difference in text and musical style between these two cantatas will be discussed in Chapter III.

Neither Johnson nor Tibaldi Chiesa mention *Il melodioso settecento italiano* (Milan, 1935), a book by Gino Roncaglia, who devotes the whole of Chapter VII to a discussion of melody in the most popular operas of Paisiello and Cimarosa. Another substantial contribution concerning Cimarosa's appointment to the Russian Court, and musicians and artists employed by Empress Catherine II, has been embodied in the monumental study by R. A. Mooser, *Annales de la musique et des musiciens en Russie aux XVIII^e siècle* (Geneva, 1951). This has made it possible to construct details of the Russian performances of Cimarosa's cantatas and the names of singers and musicians involved in the productions. In Chapter II and Chapter VII it will be shown how vulnerable Cimarosa and his performers were to the social and political whims of Catherine II.

In the last decade there has been a resurgence of interest in performing Cimarosa's operas and instrumental works in the western world. Correspondingly there have been many journal articles devoted to discussions of the music, details of the *libretti*, and many reviews of records and live performances.

Principal Features of Cimarosa's Musical Style and Form in his Cantatas

Although this study also includes a critical biography in relation to the cantata compositions, the principal focus of the investigation is Cimarosa's cantata style. From a comparative study of earlier Italian cantatas and Cimarosa's cantata format (Chapter II, Parts II, III and Chapter V, Part I), it has been found that there is a remarkable expansion of the form. Cimarosa relinquished the (R A R A) Recitative Aria Recitative Aria, or (A R A) Aria Recitative Aria models, firmly established in Scarlatti, Händel, Vivaldi, Albinoni, and Bononcini, in favour of an extended composition resembling an *opera seria*. His cantatas were composed between his numerous opera commissions and performances throughout his career. Perhaps this may have been a decisive element in his inclusion into the cantata of forms previously confined to opera. With the integration of duets, vocal ensembles and ballets, Cimarosa's typical cantata paralleled a medium length two act opera. Certainly, this type of cantata had the distinct advantage as being suitable for staging, either as a concert performance, or a costumed production with minimal scenery, for celebratory functions in royal and ambassadorial residences. The intimacy of a private chamber performance before a connoisseur audience provided a suitable arena for Cimarosa to present his most sophisticated technique. His cantatas therefore are a unique form in which to examine the development of the aria, from the *da capo* at mid point of the eighteenth century, to the through composed compound ternary and binary forms, together with the influence of the newly emergent sonata style technique. Throughout the eighteenth century there is a continual cyclic metamorphosis between instrumental *genres* and the Italian aria. Prior to 1750, the *da capo* aria, which had as its basis the minuet or the two part binary form, eclipsed every other vocal movement in opera and cantata. Within this two part aria structure, the A section in the tonic expresses the overall sentiment of the first quatrain of the poetry. A modulation to the dominant in the B section allows a suitable contrast for the more specific emotional content of the second quatrain. In accordance with the *da capo* principle, the A section is subject to a repeat. Cimarosa reserves this conventional *da capo* form for his cavatinas.

The emotional impact of the fusion of music and poetry may have inspired composers to assimilate some of these lyrical vocal techniques into instrumental music. An absence of text in the three part instrumental structure, normally referred to as "first movement form" is replaced by a rich harmonic vocabulary, as well as a kaleidoscope of instrumental colour and contrast. The inner modulatory movement, a precursor of the (Development) of the mature classical style, is enriched through a shift of focus from the dominant to other tonalities of lesser intensity, such as the tonic minor, the submediant minor, and the subdominant. Other modulatory possibilities are a function of the pivotal triads of the diminished seventh, and the augmented and neapolitan sixths, all favoured techniques of Cimarosa.

A constant desire by Italian musical patrons for novelty and innovation ensured that these new modulatory techniques would be absorbed into the contemporary aria. Indeed, by 1775 Cimarosa's arias reveal that harmonically the *da capo* aria is superseded by the aria with the structural identity of the sonata. Another type of *through-composed* aria which shares affinity with the sonata style is characterised by the change of time signature and tempo at the commencement of the B section. It is not uncommon for this distinctive contrasting section to comprise new thematic material. In this study these new developments in the aria will be referred to as *compound ternary* and *compound binary arias*.

Although the aria was subject to many structural and harmonic advances after 1750, the instrumental *ritornello* remains as the most important function of stylistic unity. In its cyclic process, the aria shares many common characteristics with the newly emerging *Classical Concerto*. Both forms include a virtuoso role for the soloist between *ritornelli* or *tutti* passages and melodic elaboration in the form of a *cadenza* or vocal embellishment. A contrasting slow movement or middle section and generally a *sonata rondo* finale are common currency between the aria and the concerto. The *sonata rondo* finale enjoyed great popularity after 1770, and this vogue possibly owes its existence to the simplicity and lyrical nature of the melodic line.

Musical evidence of these developments will be illustrated by reference to appropriate arias in Cimarosa's cantatas (see Chapter VI). Cimarosa's innovations in aria form contradict the generally accepted view found in musical dictionaries, that the *da capo* aria prevailed throughout the eighteenth century. Another feature of Cimarosa's aria technique involves the virtuoso demands made on singers with respect to *tessitura* and vocal agility. It is known that Cimarosa had particular singers assigned to him when he was *maestro a cappella* at the Russian Court, and it is probable that he designed these arias with their technique and vocal capabilities as an important consideration. The contours of the melodic line, and the subtle phrasing, which carefully illustrates the poignant and dramatic moments of the text reveal Cimarosa's understanding of vocal technique. His instrumental accompaniments for the arias are deftly conceived giving particular attention to bowing, dynamics, orchestral contrasts and phrasing.

The principal foundations of the eighteenth century cantata are the companion forms of recitative and aria. Even though the role of recitative *semplice*, in the declamation of the text had not changed substantially, it is significant to note the more unified approach to harmonic sequence by Italian composers at the end of the century. Usually in Cimarosa's recitative structure, there is a succession of secondary dominants, whose harmonic movement necessitates numerous accidentals. This approach is not unique to Cimarosa: Edward Downes in his article "Secco Recitative in Early Classical Opera Seria (1720–1780)" (see Bibliography) found similar secondary dominant progressions in many late eighteenth century Italian operas. When Cimarosa resorted to this type of secondary progression he was careful to use dissonance only in relation to a heightening of tension in the dramatic situation. In the early cantatas, Cimarosa employed recitative *semplice* as an important device to approach the denouement, all the action being confined to the recitatives, with a lyrical recapitulation of the drama continued in the succeeding aria. After 1780, Cimarosa's emphasis shifted more to *strumentato* recitative, as for example in two cantatas for Catherine II, *Atene edificata* 1788 and *La sorpresa* 1790, where Cimarosa relied solely on *strumentato* recitative. However, these two cantatas are unique in their exclusion of recitative *semplice*, for Cimarosa reverted to it again in later cantatas, although

with a notable reduction in its use.

With the exception of one cantata *Vanne a Morte* 1781, Cimarosa enclosed the alternation of the recitative/aria combination within a structural whole. Interspersed between this combination are various duets and ensembles. Frequently dance movements are also included, suggesting that the cantatas *La felicità inaspettata* 1788 and *La sorpresa* 1790 were staged. Again the departure from the conventional cantata format occurred in works written for the Russian Court. Here Cimarosa was determined to please the extravagant Empress, whose court was one of the most illustrious in late eighteenth century Europe. From the records of the Imperial Archives of old St. Petersburg it has been established that the ballet was a vital source of courtly entertainment. It will be shown in Chapter VII how the synthesis of the French and Italian styles of dance enabled the Russians to create their own individual technique. Cimarosa would have been aware of the dance troupe at Catherine's court, and the enhancement that could result from their employment in a ballet integrated into his cantata. The addition of ballets increased the number of recurrent dance rhythms permeating many of the individual elements of Cimarosa's cantatas especially the arias, cavatinas and duets. These rhythms, with their compact and distinctive character, function as vital components of Cimarosa's compositional development. The impetus for the inclusion of these dance rhythms may be attributed to the preponderance of dances serving as instructional models for performance and composition, in contemporary eighteenth century musical treatises and manuals. Cimarosa's integration of dance rhythms in vocal forms, follows as a logical extension of the cyclic metamorphosis occurring between instrumental and vocal music during his career.

The principal features of Cimarosa's style outlined above are examined in Volume I of this dissertation. A historical survey of the cantata from its origins to the end of the seventeenth century, based on the research of other scholars, and verified by my studies of these original editions and manuscripts in Italy, is found in Chapter II, Part I. The formalisation and the development of the Italian Cantata begins with reference to the cantatas of Alesssandro Scarlatti and Händel. Original discussion and analysis of the cantatas of Händel, Caldara, Vivaldi, Albinoni, and Bononcini comprises Chapter II, Part II.

Particular emphasis is given to the cantatas of Cimarosa's immediate predecessors, Porpora, Pergolesi, Hasse and Jommelli in Chapter II, Part III. An analysis of the cantatas of Pergolesi, together with the comparison of the other three composers, is an original contribution.

The social and political environment in which they were created is discussed in Chapter III: a critical biography of Cimarosa and his cantata compositions reveals how the patronage system in Italy and Russia may have influenced his choice of cantata text and format. Many inaccuracies in previous biographies have been corrected, for example the reference to *La felicità inaspettata* as an opéra-comique, and the constant reference to the cantata *Aristeo* in all previous biographies as *Aristea*. For the first time information has been included on Cimarosa's appointment and service in *La Cappella Reale*. Previous studies have omitted any mention of his important role as an alto in the royal chapel choir in Naples. There has never been any reference to the correspondence of the Duke of Serracapriola, the Neapolitan Ambassador to St. Petersburg, who sought sovereign protection for Cimarosa before his appointment as *maestro di cappella* at the court of Catherine II. Other documents substantiate that The Duke of Serracapriola forwarded numerous requests of Domenico Cimarosa from St. Petersburg to the Neapolitan court.

The major part of Chapter IV comprises the sources, librettists, and a synopsis or discussion of all the *libretti* of Cimarosa's ten dramatic cantatas. No previous contribution has included a discussion of Cimarosa's cantata *libretti* and *librettists*. Many misattributions of Cimarosa's cantata manuscripts have been addressed under the section entitled "sources".

Two Chapters, V and VI (based on original thought unless otherwise indicated), are devoted to analyses of the musical style and form of Cimarosa's cantatas. Chapter V, Part I begins with the broad spectrum style of these cantatas: their vocal distribution, cantata structures, structural innovations, tonal relationships, accompaniments, modulations and rhythm. Chapter V, Part II examines the two outer movements, the sinfonia and the finale chorus.

The most important internal movements of the cantata, the recitative/aria combination, are examined in Chapter VI, Parts I and II, and the final Part III includes Cimarosa's late eighteenth century inclusions to the cantata of duets and trios. A digression in Chapter VII, Part I is concerned with information on Cimarosa's cantata soloists. Chapter VII, Part II gives a review of the developing ballet technique and style in Russia, during the late eighteenth century. Its inclusion is essential for an insight into the musical analysis of the dance forms in Part II. The choreographers and dancers, who performed in Cimarosa's Russian cantatas, are discussed in Chapter VII, Part III. Volume I concludes with a summary of Cimarosa's structural innovation and contribution to the late eighteenth century Italian Cantata.

Volume II includes appendices, documentary evidence, and musical examples, necessary to justify the discussion and analyses in Volume I.

Chapter II

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The Italian Cantata of Cimarosa's Predecessors

I The Origins of the Italian Cantata 1602–1680

The cantata had as its embryo the early seventeenth century Italian song composed for solo voice and basso continuo. These compositions, to be known as monodies, from *mono* (alone) and *adein* (to sing),[1] were exemplified initially in the twelve madrigals and ten arias of the 1602 published collection of Guilio Caccini's *Le Nuove Musiche*.[2] The monody was not an original concept, but rather a transmutation of the accompanied solo song, improvisatory solo singing, and the polyphonic madrigal of the sixteenth century.

In the early seventeenth century the monody and the solo cantata shared the characteristics, of being scored for solo voice, with a supporting figured accompaniment, and an Italian secular text. A lack of distinction between the two forms prior to 1640 meant that the synthesis involved only a change of terminology. The later cantatas however, are beyond the limited sphere of monody.

Throughout the baroque period the Italian cantata was regarded as a vocal composition for the private drawing rooms and intimate theatres of the nobility. Although the cantata experienced numerous changes of structure during its substantial history, it was distinguished from the nearly related forms of opera and oratorio by its essential adherence to the qualities of chamber music. The discourses, treatises, and testimonies of Italian musicians of the Baroque period indicate their concern for the differences between music composed for sacred and secular occasions, as well as the respective venues of church, chamber, and theatre. Cesare Crivellati was one of the first theorists to comment on these three divisions, in his 1624 *Discorso musicali*:[3]

> "*in altra maniera si canta nel choro (sic) e nelle Chiese, che in camera, però che in quelle si canta con voce alta, e nelle camere ... si canta con voce rimessa.*"

> "in churches one sings differently from the chamber; in the churches it is possible to sing with a loud voice, in the chamber with a subdued voice, (though sometimes one must sing loudly to conform to the sense of the words)."

Similar statements were given by Giovanni Battista Doni in his *Compendio del Trattato de' Generi e de Modi della Musica* Rome, 1635, and by Severo Bonini in *Prima Parte de' Discorsi e Regole sovra la musica et il Contrappunto* published about 1650.[4] Further substantiations are evident in the works of Angelo Berardi in 1681, and again in 1689, and the 1723 publication of instructions to singers by Pier Francesco Tosi.

Composers and publishers gave the earliest cantatas a variety of titles, with Giustiani (1628) writing of *arie*, Doni (1635) of *monodie*, *melodie* and *canto d'una voce sola*; Bonini in 1650 uses both *cantilena* and *concerti*. Berardi appears to be the first theorist to mention the term *cantata* in his *Ragionamenti Musicali* (pages 135–136) in 1681.

> "*Lo stile da Camera si divide, e si considera sotto tre stili diferenti ... Terzo. Di quelle Cantate, le quali sono concertate con varij Istrumenti, come sono quelle tenute dall'armoniosa penna di Carlo Caprioli, Carissimi, Tenaglia, Luigi Rossi, Celani, Pacieri, etc.*"
>
> "The chamber music style is divided and considered under three different styles ... Third. With respect of the cantatas, these are performed with various instruments, such as those that evolve from the harmonious pen of Carlo Caprioli, Carissimi, Tenaglia, Luigi Rossi, Celani, Pacieri, etc."

Giovanni Bononcini, in his published *Cantate per camera* collection of 1676, omits any discussion of the term cantata, confining his comments to a description of the content:

> "*Si possono le Composizioni dividere in due sorti, cioè di voci, e di suoni: quelle di voci, ò sono Ecclesiastici, ò discansi sacre, come Salmi, Messe, Motteti, etc. ò sono secolari, ò Profane (per meglio dire) come Arie, Canzonette, stili recitativi, Madrigali, etc.*"
>
> "It is possible to divide the compositions into two types, those for voices, and those to be played: those for the voices, are either the ecclesiastical ones, which are sacred, like psalms, masses, motets, etc. or the secular ones (known more precisely) as profane such as Arias, Canzonettas, Recitatives, and Madrigals, etc."

TERMINOLOGY

It was not until 1703 in Paris that the essential characteristics of the cantata were defined by Sébastien de Brossard, who informs us that the French equivalent of the Italian

term, *cantate* was just coming into use when he was compiling his *Dictionaire de Musique* 1703.[5]

> "C'est une grande piece, dont les paroles sont en Italien, variée de *Recitatifs, d'Ariettes*, & de mouvemens différens; pour l'ordinaire à Voix seule & une B-C. Souvent avec deux Violins ou plusiers Instrumens, &c. Quand les paroles sont de *pieté* ou de morale, on les nomme *Cantate morali ò spirituali*; quand elles parlent *d'amour*, ce sont *Cantate amoresè*, &c."
>
> "It is a large piece, of which the words are in Italian; varied with *Recitatifs, d'Ariettes*, and different tempos: usually for solo voice and a basso continuo, often with two violins or several instruments, etc. When the words are pious, or moral, they are named *Cantate morali ò spirituali*; when they speak of love, they are *Cantate amorosè* etc."

In 1739, Johann Mattheson clarified his ideas on the cantata in *Der Vollkommene Capellmeister*:[6]

> "*Aus Arien, Recitativen, Arietten, Ariosen, u. ermächst die fünffte Gattung unsrer Singstücke, nehmlich:*
> *V. Die Cantata welche zweiereley seyn kan:*
> *1) Wenn Sie mit einer Arie anfängt und schließt.*
> *2) Wenn Sie beides, oder auch das Anfangen nur mit einem Recitativ verrichtet.*
>
> *Ferner können die Cantaten, dem Inhalt nach, geistlich oder weltlich seyn: so wie allen Cavaten, besondere Arien und Recitative. Wenn sich aber eine Cantate mit dem Recitativ endiget, hat es eben die beste Wirckung nicht; es geschähe denn in besondern Fällen, da man ganz unvermuthlich abbrechen, und eben dadurch die Zuhörer auf eine angenehme Art überraschen wollte.*"
>
> "The fifth category of our vocal pieces evolves from arias, recitatives, ariettas, ariosos, etc., namely:
> V. The cantata, may be of two types:
> 1) When it begins and ends with an aria.
> 2) When it accomplishes both, or even only begins, with recitative.
>
> Further, cantatas, according to content, can be either sacred or secular: just as all cavatas, special arias and recitatives. But if a cantata concludes with a recitative, it does not have the best effect; unless this were to occur in special cases where one breaks off quite unexpectedly and would want to startle the listeners in a nice way."
>
> *"Die wahre Natur der Cantaten leidet keine andre Instrumente, als das Clavier und die Bässe. Ihre übrige Einrichtung aber erfordert mehr nettes und fünftliches, als die theatralische Arbeit überhaupt: denn, weil diese auswendig gelernet werden muß; die Cantaten hergegen vom Papier abgesungen und zum Kammer Styl gerechnet werden, so siehet ein jeder die Ursache leicht.*"
>
> "The true nature of the cantata does not permit any other instruments but the clavier and the basses. However, the other aspects of cantata structure require more neatness and artifice than theatrical work in general: for although the latter must be learned by heart; cantatas on the other hand are sung with music and are reckoned with the chamber style, thus one easily sees the reason."

The Synthesis of Monody and the Cantata 1620–1650

The synthesis of the monody and the cantata was gradual and undramatic. Many composers emulated the famous contribution of Caccini. Soon monodies were being sung in Florence, Rome, and Venice before disseminating to other cities in Europe. Ottavio Durante, Giovanni Girolamo Kapsberger, Antonio Cifra, and Giovanni Francesco Anerio composed solo madrigals with melismatic vocal lines, arias in strophic and strophic variation, and several compositions in recitative style.

In *La Sfera Armoniosa* of 1623 Paolo Quagliati scored a more elaborate instrumental accompaniment for the 25 songs (17 for solo voice and 8 for two voices). This collection was intended as a wedding gift for the illustrious Nicolò Ludovisi (Pope Gregory XV's nephew) and Isabella Gesualdo (the daughter of Gesualdo, the famous Neapolitan composer). Each duet is accompanied by a violin obbligato and the theorbo. In the arias the violin generally anticipates the opening vocal phrase in an instrumental introduction and proceeds to imitate the voice throughout. For the most part, the theorbo accompanies either the first or the second statement of a vocal phrase. The celebratory nature of the collection with its *madrigali* in arioso style, and the *villanelle* of strophic songs and duets, may have induced more ambitious cantatas consisting of several parts. The arias and duets are composed in strophic variation, or in sections with contrasts in style, tonality and meter.[7] In the first of the celebratory duets *Stelle del ciel ridenti*, there is a variation in the bass at the beginning of the third, fourth and fifth strophes as shown in Example No. 1, Append. II. There is also a *Ballo delle Stelle*, for dancing and singing at the same time, as indicated in Example No. 2, Append. II. Although the cantata is still in its emergent stage, it is notable that for a celebratory occasion, a *ballo* was an integral part of the courtly scene. Thus Cimarosa's inclusion of the ballets may have been a logical progression of style acceptable in courtly circles (see Chapter VII, Part III).

Considering the popularity and the success of the strophic variation, it is not surprising that the cantata had its initial association with this form. Alessandro Grandi was the first to include the possible Venetian word *cantade* in his collection *Cantade et Arie à voce sola* 1620.[8]

Even with this title only three pieces: *Amor altri si duol*; *Vanne vattene Amor*; and *Udito han pur i Dei*, are described as *Cantade* (sic). As Grandi's collection has not been relocated since World War II, the descriptions of earlier scholars must suffice.[9] Each of the three *Cantade* are set in strophic variation in common time above a bass that proceeds regularly in crochets. The melodic lines of these *cantade*, in comparison with the madrigals in the collection are more cantabile with aria style qualities. An indication of the variety in the melodic lines of the third cantata, (beginning in the fourth strophe and continuing until the sixth and final one) is contained in Example No. 3, Append. II.

A contemporary, Giovanni Pietro Berti, in his *Cantate & Arie à voce sola ... Libro primo* 1624[10] also features the strophic variation form with a ritornello continuo between the strophes, especially in the cantata *Oh con quanta vaghezza*. Each verse has a different melodic line which unfolds over the same bass. Another composition *Occhi miei tristi* (without a cantata title) anticipates through its distinct sections in recitative and aria, the cantata at the end of the century (Example No. 4, Append. II).

Carlo Milanuzii, a prolific composer of monodies includes in his *Quarto Scherzo delle Ariose Vaghezze* 1624, a cantata *O come vezzosetta* where a thorough-bass prelude returns between each of the five stanzas.[11]

Clearly there was no definite criterion for the application of the term cantata. Francesco Turini of Brescia in his *Madrigali* of 1624 uses the phrase *cantata a stile recitativo* to describe *Queste meste querele*, which is no more than a long recitative.[12] In Giovanni Rovetta's 1629 *Madrigali Concertati A 2. 3. 4. & uno a Sei Voci, & due Violini. Con un Dialogo nel Fine, & una Cantata à Voce Sola*[13] the sole cantata is a sectional composition with a similarity of musical material in each of the five stanzas. A further indiscriminate use of the term occurs in Domenico Crivellati's *Cantata diverse à una, due, e tre voci* Rome 1628 [14] where the simple strophic songs are accompanied by the guitar (Example No. 5, Append. II).

The monody and the cantata achieved such popularity that publishers compiled collective works. Giovanni Battista Robletti's three volumes *Giardino Musicale di Varie Ec-*

cellenti Autori 1621, *Vezzosetti Fiori di Varie Eccellenti Autori* 1622, and *Le Risonante Sfere, da Velocissimi Ingegni, Armonicamente Raggirate* 1629 [15] include contributions by Roman musicians (i.e., Gironimo Frescobaldi, Alessandro Costantini, Francesco Cerasolo, and Ottave Catalani), as well as by Raffaele Rontani of Florence.[16] The collections are equally diverse in their musical structures comprising strophic songs, arias and duets, strophic variations, strophic rondos, and one three part piece in contrasting style. Two contemporary anthologies, *Ghirlandetta Amorosa* 1621 and *L'Aurata Cintia Armonica* 1622 compiled by Fabio Costantini,[17] also include diverse titles and structures. Apart from a few strophic songs, most of the pieces are free forms (with ornamental and lyrical melodic lines) divided into several sections.

A three voice work of Antonio Maria Abbatini, *Il Pianto di Rodomonte* 1633[18] has an interesting dramatic exchange between the characters, Rodomonte and Isabella. Their dialogue is set almost exclusively in *stile recitative*. Contrast is achieved through the strophic, lyrical aria of Rodomonte, an arietta for Isabella, and a final strophic aria for Cupido.

Between 1630 and 1640 the title of cantata was more prevalent. Although the terminology of the cantata was still not uniform, Francesco Negri in his *Arie Musicale à 1 e 2 voci con alcune Cantate in stille (sic) Recitativo* 1635[19] used it to identify the sectional pieces in arioso style, with some tempo indications such as *adagio* or *presto* (Example No. 6, Append. II). Benedetto Ferrari's sacred cantata *Queste pungenti spini* in *Musiche Varie à Voce Sola* 1633 & 1637 is set in four sections with a basso ostinato while *Amor com'esser può* reflects Ferrari's arioso style (Example No. 7. Append. II).[20] The Venetian, Filiberto Laurenzi's wrote several cantatas for his *Concerti et Arie* 1641.[21] Although some pieces are more complex in structure with a contrast between lyrical and declamatory styles, the rest are merely strophic songs (Example No. 8, Append. II).

By 1640 printed anthologies were numerous and devoted to either the works of composers from different parts of Italy, or representative groups from centres such as Rome, Bologna, or Venice. Most of the compositions edited by Vincenzo Bianchi in *Raccolto*

d'arie spirituale à Una, Due, e Tre voci di Diversi Eccellentissimi Autori[22] have arias in strophic form coexisting with arias in strophic variations. Thus these single pieces all have contrasting sections rather than a distinct aria recitative division. It was not until the latter half of the seventeenth century that the cantata assumed larger proportions. An anthology of 1646 published by Andrei Fei, *Ariette di Musica, à Una e Due Voci di Eccellentissimi Autori*[23] represents the composers Francesco Boccarini, Carlo Cecchelli, Don Florido, Giovanni Marciani, Domenico and Virgilio Mazzocchi, Mario Savioni and Giacomo Carissimi and Luigi Rossi. The majority of the compositions are strophic with many changes of melodic style and meter.

Giovanni Felice Sances, a prolific Roman composer was one of the earliest composers to use the term cantata extensively. He was the first composer to designate both through-composed and strophic variation within the same collection.[24] His four early volumes published in Venice in 1633 are *cantade* for solo and two voices respectively. Those for solo voice are based on strophic variation, recitative and aria divisions and basso ostinato. Sances described the recitative-aria combination as *madrigali*, while the strophic variations are titled *arie and ariette.* In Volume II of the *Cantade*, *Lagrimosa beltà* is based on a two bar ostinato (Example No. 9, Append. II). For the two *Dialoghi* the vocal exchange is delivered in declamatory style and each concludes with an ensemble. The remaining *Canzonette* in Book II are strophic, periodic and mostly syllabic.[25] In Volume IV *Cantate & Arie à voce sola* 1636 there are two cantatas: one has an aria surrounded by extended recitative sections; the other is supported by a basso ostinato which then alternates with a free bass. The arias are either strophic songs or rondos. A few are composites of aria and recitative.

Three cantatas are contained in the *Caprici Poetici à Una Doi* (sic) *è* (sic) *Tre Voci* 1649.[26] The first *Chi non sà cosa sia amor* based on six stanzas is a strophic song, the second *Hor che chiarissime* has a strophic song followed by declamatory and lyrical divisions, and the third *Son amante e son fedele* is a six stanza sectional composition (Example No. 9, Append. II).

Domenico Mazzocchi, a contemporary of Sances, also included contrasts between recitative and aria style, duple and triple meter, static and active bass lines, and syllabic and melismatic text settings. One of Mazzocchi's cantatas *S' io mi parto, ò mio bel sole* is a *ciaccona*, where all of the musical sections conclude with the same text and musical phrase[27] (Example No. 10, Append. II).

THE EMERGENT CANTATA 1650-1680

From 1650 published anthologies and contributions diminished in favour of manuscript collections of individual composers. Correspondingly the cantata became increasingly an *occasional* composition intended for small, definite audiences. Many hundreds of cantata manuscripts were compiled in Rome, but few were published. Bologna and Venice were the two main centres for published cantatas.

By 1670 the Italian cantata with its numerous contrasting sections of arioso, aria and recitative developed into an extended composition. Although the number and patterning of the recitatives and arias had not yet formalised into a set sequence of alternation, the two components existed as separate entities within an entire cantata.

BARBARA STROZZI (1619–?)

Barbara Strozzi, a Venetian, was the daughter of Giulio Strozzi, a highly regarded author, intellectual, and librettist of Claudio Monteverdi's incomplete, and no longer extant *La finta pazza Licori*. Barbara's career both as a singer and composer was encouraged by her father, whose enlightened approach led to the formation of the Academy *L'accademia degli unisoni* in 1637, where she sang regularly. Giulio's initiative may have led her to studies with Francesco Cavalli, a very successful opera composer of the time. For Barbara's first publication *Soprano il Primo de' Madrigali* 1644, Giulio wrote the text. This volume comprises madrigals for two to five voices dedicated to Vittoria della Rovere, the Grand Duchess of Tuscany.[28]

After her father's death in 1652, Strozzi became more prolific and published her il-

lustriously, dedicated compositions frequently. Strozzi may have been forced to seek or accept patronage from King Ferdinand of Austria and Eleanora of Mantua (Op. 2), Anna of Austria, Archduchess of Innsbruck (Op. 5), Nicolo Sagredo, Doge of Venice (Op. 7), and Sophia, Duchess of Braunschweig and Luneberg (Op. 8). From 1664 with the publication of her Op. 8, her career seems to have ended and no information is available to the contrary.

Strozzi's six volumes include ariettas, arias, cantatas for solo voice, and madrigals for ensembles. As with most composers at this period there is little distinction between the terms. The pieces in Op. 6 *Ariette a voce sola* 1657 are short arias in a simple strophic form. In direct contrast to the short pieces are the cantatas such as *Cieli Stelle Deità* (Example No. 11, Append. II). The cantata is a lengthy, varied work of several sections, and a mixture of recitative, arioso and aria. The vocal styles correspond with the lyrical and declamatory ideas of the text. Further the pieces entitled *aria* are usually shorter than the cantatas. Most have a refrain opening and closing and are often strophic. However, the distinctions are not definite, as occasionally a piece marked *aria* is very long and complex. Yet in Op. 7 and Op. 8, Strozzi has a more definite clarity between aria and recitative.

The mixture of styles which reflect the late monodic tradition and the emergent cantata are certainly in evidence in Strozzi's compositions. Most of the texts reflect the various traits associated with love poetry of Marino and the pastoral idiom.[29] As Strozzi was a very fine soprano and performer, the majority of her compositions are for solo soprano and continuo. A few pieces, especially the *Lamento, sul Rodano severo* (based on the execution of the courtier Henri de Cinq Mars, in 1642), and the *Serenata* n. 53 of Op. 8 include two violins in addition to the continuo accompaniment (Example No. 12, Append. II). Strozzi's musical settings utilise both the strophic and strophic variation, various rondo and refrain forms, full and partial *da capo* arias, as well as through-composed lyrical structures.

LUIGI ROSSI (1598–1653)

Luigi Rossi was most prolific as a cantata composer. There are about 300 extant cantatas but only two operas and several oratorios. Rossi's association with the Roman nobility, together with a preference for the lyrical nature of the cantata may have prompted this enormous legacy. By 1640 Rossi was regarded as an outstanding Roman musician. Severo Bonini, in his famous *Discorsi* referred to him as the head of the Roman school.[30]

Although the exact dates of Rossi's cantatas are unknown, he did compose cantatas for the private concerts at the salon of Anne of Austria during his Parisian sojourn in 1646. Among Rossi's 294 cantatas authenticated by Eleanor Caluori, there are six different groups of cantatas: the binary, the rounded binary, the ternary, the rondo, the lament, and the *arie di più parti*. The latter is a free form comprising a unique succession of ariette, recitatives, aria-recitative combinations and strophes of six and eight syllables. Rossi based the majority of his cantatas (216) on the first four of these groups. The fifth group is exemplified by 17 lament cantatas, which are mostly in recitative and designed in three parts, thereby recalling the earlier dramatic monodies. Unlike the cantatas of the other groups, the 61 *arie di più parti* are the most progressive of the structures. Rather than being an associate of the late monody in their formal structure, they are the embryonic form of the cantata of the 1660's and 1670's (Example No. 14, Append. II).[31]

The majority of the Rossi *ariette* are short compositions (about 60 bars) based on two or three stanzas of text. These *ariette corte* have several different forms, the binary or rounded binary, the ternary and the rondo. Differing repetition and recapitulation schemes, rather than musical or textual substance are the essence of the forms. In the binary cantata, part I is usually repeated before part II is presented, while the rounded binary form generally has no repetition of the first part until the second part has been presented. The distinguishing feature of the latter is the recapitulation of a segment (either opening or closing phrases) of the first part. For the ternary cantatas, the first two parts are sung in succession, before a reprise of the first unit of original text is recalled. The rondo is simply an expansion of this design. At least two repeats of the original text are

necessary. Inserted between the repeats are the second and third parts with new texts and music.

Ostinato is not a predominating feature in these cantatas. It occurs most often in the *arie di più parti* and is present throughout. Apart from its musical symbolism of grief, despair, and obstinacy it serves as a means of articulation and contrast. Melismas elaborate and prolong the last phrase of both parts of the arias. Internal melismas serve to enhance and extend a phrase, disrupt a sequence or delay a prepared cadence. Luigi Rossi's *Gelosia*, a complex solo work has numerous melismas, in its varied *da capo* form (Example No. 13, Append. II).

Rossi does not differ from his contemporaries in his melismatic painting of words that involve movement, *volo, fugace*; the motion of the wind *vento, aura*; conflict *guerra, sdegna* and the motion of sounds *sciolse il canto* (Example No. 15, Append. II).

A single tonal centre pervades each cantata of Rossi. The most favoured tonalities in order of their frequencies are c, e, d, a, and g minor. Major keys ($B^{\flat}$, C, D, and F) feature prominently in the ensembles. Modulatory activity away from the tonal centre in minor keys is most often to the relative major, the minor dominant, the relative major of the dominant and the minor subdominant. Conversely the major mode modulates to the relative minor, the dominant, the minor supertonic and the subdominant.

Giacomo Carissimi (1605–1674)

Carissimi's cantatas have a long historical development from 1640–1672. Although there are at least 145 extant cantatas some doubt remains as to the authenticity of 19 (16 solo and 3 duet cantatas) of the manuscripts. A further 45 cantatas are of questionable origin. Of the 126 authenticated cantatas, the majority (93) are for solo voice, the remainder comprises 24 duet and 9 trio cantatas.[32] Various diversified structures prevail in Carissimi's solo cantatas, over half are composed with a succession of arias, recitatives and ariosos. No formal pattern is evident for the composite solo cantatas, and the order and constituents vary from a sole recitative and arietta as in *Giurai d'amarti* to an extended

composition of (recitative arioso aria recitative aria recitative aria recitative arioso aria) in *Nella più verde età.* [33] Many representative aria forms are included in the cantatas; the *arie corte* and the *aria di più parti* account for ninety percent of the compositions while the remainder are in strophic variation. Some of the most common aria forms are abb', aba or aba', ab, aabb, strophic, rondo, and strophic variation.[34] The distinctions between aria, recitative, and arioso are very slight. However, in accordance with the text the mood may vary and be more suitably interpreted by a lyrical extended aria section. Conversely an aria may be interrupted by a short recitative. Although the cantatas frequently begin with a recitative it is more unusual to conclude with a recitative. Although the structures are not symmetrical, tonal coherence is maintained through opening, prevailing, and closing in the same key, in all but four works. In these cantatas however, there is a juxtaposition between related minor and major tonalities (Example No. 16, Append. II). Minor tonalities predominate with a decided preference for g minor followed by a minor. Other tonalities favoured in respect of frequency are e and c minor, F, G, A, $B^{\flat}$ and C major, f minor, and D and E major. Carissimi's choice of the minor mode may have been deliberate to intensify the pathos of the melancholic texts. Certainly there is an immediate turn to the minor key to express a sorrowful emotion, as shown in the refrain *A piè d'un verde alloro* (Example No. 17, Append. II).[35] The preference for the minor mode is not a hallmark of his style, as cantatas by other composers also gravitate to the minor mode for grief or sadness.

Carissimi's *arie di più parti* are generally sustained and unified through repetition of the opening section or a close variation. The frequent restatements give the aria a resemblance of the refrain (A B A C ... A). While part A is an aria, the remaining sections B and C are recitatives, arias or ariosos.[36] Although most of the arias are set in triple meter there is a considerable number in duple time. Carissimi's melodies are rich in invention. They are supported by smooth and chromatic harmonies, predominately in the minor mode. Almost without exception, the cantatas are accompanied by the thorough-bass, which apart from anticipating the opening vocal gesture supports sustained notes in the melody, and imitates the vocal phrases by exact or sequential repetition. Carissimi, unlike

his contemporaries did not favour the basso ostinato, it features in only two cantatas *Sopra un gelido sasso* and *M'havete chiarito* (Example No. 18, Append. II). The arioso serves in these cantatas as an intermediary between the recitative and the aria. Although regular phrasing, flowing movement and the closed form of the aria is less evident in the arioso, melodic and rhythmic sequence, melismas, and an active basso continuo distinguish it from the recitative. These subtleties are very slight and facilitate an almost imperceptible merger from one form to another. Indeed this is a trait of Carissimi's cantatas. By comparison, the cantatas written after 1650 have their recitative and aria sections more clearly differentiated. Carissimi's recitatives exemplify impeccable declamation. He has a correlation between the accents, inflection, the length of the syllables and the meaning of the words. In combination with affective intervals, melismas and harmonies, Carissimi achieves a perfect union of music and dialogue.[37]

Maurizio Cazzati (c.1620–1677)

Cazzati was born in Luzzara near Reggio Emilia. His first appointment was as *maestro di cappella* and organist at the church of Sant' Andrea at Mantua, in 1641. Later he served at the court of Scipione Gonzaga at Bozzolo between 1647–1648. After six years at the Accademia della Morte in Ferrara, he transferred to Bergamo as *maestro di cappella* at Santa Maria Maggiore, where he remained until 1655. In 1657 he succeeded to the prestigious post of *maestro di cappella* at San Petronio, in Bologna. His attempts to reform the *cappella* and integrate instrumental music into the liturgy failed and he was dismissed in 1671. Until his death in 1677, Cazzati resided and served as *maestro di cappella* to the Duchess Anna Isabella Gonzaga.[38]

Cazzati's first known cantata collection *Arie, e Cantate a Voce Sola* appeared in 1649, followed by numerous volumes of *Canzonette* as well as two other cantata collections *Cantate Morali, e Spirituale* in 1659 and 1679.[39] His secular cantatas reflect the beautiful singing style. Their charm is really in the simplicity of the melody and the harmony. The melodic line is supple with occasional virtuoso passages, in sequential leaping patterns. Among these cantatas for solo voice there are numerous settings for the bass. They are

characterised by the more virtuosic *passaggi* and their consequent increase in length. With respect to harmony, Cazzati is very conservative. He rarely indulges in colourful augmented or diminished intervals. The harmonic progressions in most of the recitatives and a few arias reveal that Cazzati preferred to remain within the proximity of the tonality, rather than affect real modulation.[40]

A variety of structures including the through-composed work and the complex refrain structures abound in these cantatas. In cantata No. 10, a refrain which opens and closes the work is subject to fragmentation and is interspersed throughout the vocal sections (Example No. 19, Append II). The refrain is omitted in cantata No. 22. Instead the musical repetition is set to new text with different tonal levels and a varied harmonic approach. The through-composed juxtaposition of numerous passages of recitative, arioso and aria occurs in cantata No. 12 (Example No. 20, Append. II).

For his recitatives and sections of a more melodic style arioso, Cazzati uses poetry with lines of 7 and 11 syllables. All of the arias are strophic with rhyme schemes of *abba, abab,* or *abbacc.* Cazzati upholds the traditions of his fellow composers in their desire to set love poetry and the gamut of the associated states of mind. The first and second cantatas included in *Arie, e Cantate* for solo voice, dedicated to Count Boselli and the Countess Don'Anna Margarita (sic) Canossa Op. 41 are concerned respectively with "beloved counsel" and "two black eyes and two clear eyes". In the latter composition *occhi* are personified by the two lights (Example No. 21, Append. II).

Mario Savioni (1608–1685)

Mario Savioni, a highly respected singer and teacher began his career as a chorister in the *Cappella Giulia* at St. Peter's in Rome. Recognition of his compositional talents began in the period before his acceptance into the papal choir in 1642. Prunières believes that 23 of Savioni's cantata manuscripts made their first appearance in 1641. Savioni was appointed as *maestro di cappella* of the Papal choir in 1659 and served until 1668.[41]

His lyricism and respect for the beauty of the human voice is exemplified in his melis-

matic approach to the text. For arias in triple time, the melismas though less intensive notationally are equally as impassioned as those of the semiquaver *passaggi* in quadruple meter. Savioni's *arie corte* usually have a repeat of the first strophe or at least the first lines of the first strophe; either the same or varied. Apart from the single aria forms there are *arie di più parti* that include either short or extended sections in recitative. Savioni does not use "motto" openings in his arias as did Legrenzi, Agostini, or G.M. Bononcini. Although the "motto" was a new idea in the 1670's, it was accepted as common practice by the end of the century. After 1650 there is quite a clear distinction between the recitative and aria styles. In Savioni's cantatas the recitatives are either strictly declamatory, with a syllabic setting and many repeated notes, above the continuo accompaniment of minims and semibreves, or alternatively in arioso.

Savioni made an important contribution to the cantata repertoire. His compositions embrace the characteristics of mid-century style; from the single two-part arias, strophic variations, to the through composed and *da capo* arias, to large composite works with several arias and extensive recitatives (Example No. 22, Append. II).

Pietro Simone Agostini (c.1635–1680)

There is limited biographical information about Agostini. Apart from his precarious youth (he was involved in a murder and expelled from Parma) Agostini experienced considerable success as an opera composer in Genoa and Milan. In the early part of 1670, he was banned from Genoa because of his involvement with a nun. Agostini went to Rome where he received the patronage of Cardinal Flavio Chigi. On the recommendation of Cardinal Pamphili, another patron, Agostini was appointed as director of music at Sant'Agnese in Agone. It is possible that he wrote his cantatas in this period.[42] Tosi suggests that Agostini was very fond of alcohol and when he incurred considerable debts at the taverns, he composed a cantata and sent it to a certain Cardinal, who never failed to reward him with money.[43]

Agostini's arias are strophic variations where the melodic line is subject to change.

Sequential repetition is one of his important choices for extension and intensification of the affect. Unlike Savioni, Agostino employs "motto" openings in his arias. They serve as a source for structural coherence and facilitate the affection for the entire aria (Example No. 23, Append. II). Agostini also favours the basso ostinato and a lament in the cantata *Fu sì dolce la ferita* has a descending tetrachord ostinato (Example No. 24, Append. II).

Marc'Antonio Pasqualini (1614–1691)

Marc'Antonio Pasqualini, a soprano castrato had an outstanding career on the Roman operatic stage. At age 14, he was chosen to sing at the Parma festivities, in honour of Monteverdi. Between 1631 and 1642, he sang in numerous operas presented by the Barberini family. Pasqualini also sang in an unspecified opera given by one of the Colonna princes in 1645. Perhaps his greatest success was the portrayal of the role of *Aristeo*, in Luigi Rossi's *Orfeo*, an opera presented before Louis XIV in Paris. Other facets of Pasqualini's career include his regular service in the papal choir, and his compositions for vocal chamber music. He may be regarded as belonging to the nucleus of Roman composers including Luigi Rossi, Savioni, Agostini, and Carissimi.[44]

One of the most obvious differences between Pasqualini's works dating from 1638, and his late works is the expansion in the size of the recitatives. The solo soprano cantata *Un felice core*, set to the poetry of Basizano (sic) Baldini is an example of Pasqualini's late cantata style. A lengthy recitative beginning in b minor allows the protagonist to unfold his grievances against a deceitful lover. As he sings of *servitù ma vilipesa* there is a rise and fall in the melisma. Nine bars before the strophic aria the recitative merges into an arioso with a strong rhythmic bass, a technique also favoured by Legrenzi. The two arias in the cantata are separated by a sequence of arioso, recitative, and arioso. Both arias are strophic variations set in triple meter, in the minor keys of a and b respectively. As the second aria concludes the cantata in b minor overall tonal unity is maintained (Example No. 25, Append. II). Melismatic activity is very restrained and when it is used, the longer note values are preferred. Word painting is similarly reserved allowing a smoother interface between the text and the music.

ANTONIO CESTI (1623–1669)

Cesti was born in Arezzo, in 1623. There is little known of his early life before he joined the Franciscan order in 1637. Although much of his early musical involvement was with sacred music, his appointment as *maestro di cappella* in Volterra about 1645, led to his increasing contact with Tuscan musical patrons, especially the Medici family and also the artist Salvatore Rosa.[45] Gradually he turned from church to secular music. From about 1650 he toured with opera companies in Italy. Cesti was to obtain a major post in 1652, at the court of Archduke Ferdinand Karl in Innsbruck, where he remained with the exception of several visits to Italy for about five years. A further sojourn in Rome in 1652 probably facilitated Cesti's release from his vows. An absence of any operatic activity in this period suggests that maybe Cesti was pre-occupied with his cantata writing.

After the death in 1665 of Siegmund Franz (Ferdinand Karl's successor), the Innsbruck court was dissolved. Most of the musical personnel Cesti directed at Innsbruck were transferred to the Viennese Habsburg court. Cesti was able to benefit from the superior resources of his new location and composed a series of operas including his most famous *Il pomo d'oro*. There is some doubt as to when Cesti accepted his position of *maestro di cappella* at the Medici court, but at the time of his death in 1669, he was definitely in Florence.[46]

Cesti does not describe his 61 extant vocal compositions as cantatas. The majority of these compositions are scored for solo soprano voice with 11 for solo bass. Duets account for only eight compositions. No formal cantata plan is evident in these compositions. A great variety of forms and metres particularly the languorous $\frac{3}{2}$ type prevail. Cesti frequently followed one aria by another of a different type without any intervening recitative (Example No. 26, Append. II).

GIOVANNI LEGRENZI (1626–1690)

Legrenzi was born at Clusone near Bergamo, in 1626. His early musical training was probably given by his father Giovanni Maria, a violinist at the parish church in Clusone.

Legrenzi's first professional appointment was at S. Maria Maggiore in Bergamo, where on 30 July, 1645 he became one of the four organists. His superiors Battista Crivelli, Filippo Vitali and Maurizio Cazzati were organists and *maestri di cappella* at S. Maria Maggiore in this period.[47] However, it was not until 6 September, 1653 that Legrenzi was promoted to first organist. In 1656 Legrenzi accepted an appointment as *maestro di cappella* at the Accademia dello Spirito Sancto in Ferrara. The vitality of this musical city provided the opportunity and the incentive for Legrenzi to present his early operas. After the completion of his third opera *Zenobia e Radamisto*, Legrenzi left Ferrara in June 1665. He continued his association with the city and in 1677–1678, there were performances of his five oratorios. There is no certainty about Legrenzi's employment and commissions for almost twelve years. A letter of 14 April, 1665 confirms that Legrenzi was offered and refused an appointment at Modena. From the same letter it is evident that he also declined the post of *maestro di cappella* at S. Maria Maggiore. His association with the Conservatorio dei Mendicanti began in 1671. However, it was only in 1683 that he was given the post as *maestro di coro*. Eventually he became *vice-maestro* at San Marco in Venice. He succeeded as *primo maestro* at the cathedral in 1685, and retained the position until his death in April, 1690.[48]

The *Cantata e Canzonette a voce sola* of 1676[49] are prefaced with a title page and dedication for the marriage of Marchese Gio. Giuseppe Orsi and Marchesa Anna Maria Castracani. Each of the sixteen cantatas (8 for solo or tenor voice, 4 alto and 4 bass) are similar to short operatic scenes. The cantatas in the collection have a considerable variety of forms. Several arias begin with a secco recitative section that changes in style near the cadence, to an arioso closing with a strong rhythmic accompaniment. Although often a single word inspires an arioso passage, Legrenzi only occasionally emphasizes a word with a melisma. As with most cantatas of the period the texts are a celebration of requited love and the torments of the perjured lover. The soprano cantata *Tanta fede* exemplifies some of these characteristics. A short arioso introduces the lament of lost faith and suffering in the key of a minor. On arrival at the dominant at b.15, a recitative continues the invocation to Oronta, whom the lover hopes will enjoy his last sad grievances. He enquires if Oronta

was born in the Caucasus or Hyrcanian forests where cruelty is the custom. In the course of the recitative the tonality modulates from C to the darker tonality of b minor. At the cadence, an arioso with a strong rhythmic bass serves as a link to the triple time aria with a "motto" opening. Legrenzi shows particular attention to the setting of the text in the opening gestures of the aria. For the phrase *"non posso"*, Legrenzi introduces a hesitancy in the delivery by rests and long notes in the melodic line. In this aria, Legrenzi does not use any melismatic treatment but achieves pathos for the contradictory sentiments in the last two lines of the strophe *Son care le pene, Son dolci i tormenti*, by modulating from C major to its relative minor. The final arioso of the cantata is prefaced by a short recitative of four bars where the protagonist searches in vain for liberty. Immediately at the mention of liberty, the tonality reverts to a minor at bar 4, and the thematic material of the opening arioso is recalled. Symmetry of structure (Ao R Ao A R Ao), tonal balance between movements and melodic continuity feature prominently in this cantata (Example No. 27, Append. II). Legrenzi's cantatas are of interest because they pre-empt the later more formalised structure of distinct recitative/aria divisions. Another aspect of Legrenzi's style is his careful balance between text and poetry. He prefers to achieve the desired affect through a fusion of both text and music, rather than a subjugation of one to another.

II The Eighteenth Century Italian Cantata 1700–1730

Social Stimulus of the Italian Cantata

Royal Patronage

The social environment of the Italian peninsula in the eighteenth century was very conducive to the fermentation of the sacred and secular cantata. The patronage and privilege of royalty, the aristocracy, and the church were a very important element in the development and sustenance of the Italian cantata. Unlike the surge of republicanism in France, the infiltration of liberal ideas into the various principalities on the peninsula was very slow and uneven. In comparison with France, Italy after the 1748 Treaty of Aix la Chapelle was a country of eleven independent states comprising: three ancient republics, (Venice, Lucca and Genoa); five duchies (Milan, Tuscany, Parma, Piacenza and Modena); the Papal States and the Two Kingdoms of Naples and the Two Sicilies. The computation does not account for the minute Republic of S. Marino and tiny principalities. Among the eleven principalities there was absolutely no attempt at unification. Each government formed and directed its civil law and customs regulations. Such total diversification prolonged the tenure and power of the three foreign monarchies, and thus the retention of the patronage system until the end of the eighteenth century. The presence in Italy of the Royal Courts of the Spanish-Bourbons, the Habsburg-Lorraine, and the French, apart from the Papacy and the attendant ambassadors to each court ensured that there were adequate festivities and occasions where cantata compositions were ideal musical forms for royal patronage. Between the royal courts there was fierce rivalry and antagonism. The lack of a national language or newspaper may be traced directly to the parochialism that was inherent in each court and principality. Under these circumstances, the cantata was eminently suitable for entertainment in the private salons and theatres of the aristocracy.

Some further refinements to the cantata occurred at the turn of the century and these are manifested in Alessandro Scarlatti's prolific legacy of 822 chamber cantatas.[50] From this vast compositional heritage, it has been possible to accredit Alessandro Scarlatti and his librettists with the standardisation of the alternation of two recitatives with two arias (R A R A), or two arias separated by a recitative (A R A) and their close variants as shown in Table 1.

Table 1

The traditional cantata formats

Composer	R A	A R A	R A R A	A R A R A	R A R A R A	Total
Scarlatti (1660–1725)		60	248	49	67	424
Porpora (1686–1768)		55	77			132
Hasse (1699–1783)	1	19	33	1	2	65*
Pergolesi (1710–1736)			5			7
Jommelli (1714–1774)		2	4	1		16

* See Note.68

Many of these cantatas evolved either directly or indirectly through royal or aristocratic patronage. Scarlatti's patron, Cardinal Ottoboni requested many of the cantatas for his Monday soirées at his Roman villa. In 1706 Scarlatti's election to the Roman Arcadian Academy provided the composer with another privileged audience for performances of his chamber cantatas. Aside from these patrons, it is probable Prince Ferdinando of Tuscany, whose patronage Scarlatti hoped to gain, may also have been the recipient of several dedicated chamber cantatas.[51] Another possible reason for Scarlatti's enormous

number of compositions may be attributed to a Papal edict and the Vatican's suppression of opera, in the early years of the eighteenth century. The cantata therefore with its elegant refinements and chamber qualities reigned if only briefly, supreme. It was an eminently suitable substitute for the intimacy of the courtly entertainment of the aristocracy.

Although the overwhelming majority of these cantatas favour the male or female soprano voice with harpsichord accompaniment, there are at least sixty cantatas with either a flute or two violins obbligato accompaniment. In these instances, the obbligato participates in the introduction, accompanied recitatives or the closing (less frequently the opening) ritornello of the aria. Occasionally the obbligato instruments echo the vocal phrases, or participate in a single line counterpoint.[52]

Scarlatti's expressive melismatic word painting, so prevalent in the recitatives of the early cantatas is restrained, in favour of rich harmony, or more diverse modulatory paths in the recitatives written after 1700. The latter process led to the abandonment of the key signature in the recitative to alleviate the necessity of numerous accidentals. Another earlier technique of insertion of an arioso section in $\frac{3}{2}$ time, prior to the end of a recitative section, or as an internal inclusion within a $\frac{4}{4}$ declamatory recitative is relinquished at the turn of the century.[53] A much shorter recitative is evident in these cantatas, and this may be a consequence of the shift of emphasis, from the narration of the recitative to the lyricism of the aria.

Although the differentiation between aria and recitative is evident in the cantatas Scarlatti wrote before 1697, the sequence of alternating recitative and aria is not formalised until later cantatas. Boyd maintains that "the freshness and spontaneity of the early cantatas is often absent in those works composed after 1697". He suggests this may arise from the adoption of the symmetrical (R A R A) design and its close variants.[54] Among Scarlatti's 424 cantatas composed after 1700, there are 248 cantatas with the (R A R A) format.

In Scarlatti's early cantatas the short arietta, the strophic and refrain aria as well as the aria with a *passacaglia* bass surpass the *da capo* aria (Example No. 28, Append. II).

However, after 1697 the supremacy of the ground bass aria as well as the binary and extended aria declines, as Scarlatti shows a preference for a very short rudimentary *da capo* form. Often these arias are devoid of instrumental *ritornelli*. The middle section is not only brief, but lacks modulatory development. It is quite common to find some arias extended through repetition of the entire aria to the second stanza, a return to an older technique found in the binary and ground bass arias. Further refinement of the later *da capo* aria includes an expansion of material, a wider range of modulation, a more integral use of the ritornello, and a freer flow of melody. Within the basic R A R A format Scarlatti's arias are generally contrasted by a change of key, meter and the thematic material (Example No. 29, Append. II).

Georg Friedrich Händel

At the beginning of the eighteenth century Händel was also working and performing in Rome. It is probable that Händel would have known of Alessandro Scarlatti's cantatas as the two composers frequented the aristocratic circles of the time. Mainwaring mentions that Händel had an excellent rapport with Domenico Scarlatti.[55] Certainly Händel absorbed the Italian idiom in his music, which is quite distinct from the German baroque style of the period. As Händel absorbed the more refined and lyrical aspects of the Italian cantata style, there are still traits of baroque *Fortspinnung*, counterpoint, and sequence. In his pastoral cantatas written between May and September of 1707, the rhythms are pedantic, the melodic line is far from smooth including unusual leaps, and periodic phrasing is avoided. The figuration is extensive in the *coloratura*, the *ritornelli*, and in the bass (Example No. 30, Append. III). During his assimulation period, the cantatas are notable for their strong dramatic contrasts as well as their unusual, formal structures. Scarlatti and Händel provided an established model for the Italian cantata, on which the generation of composers succeeding them continued to compose chamber cantatas.

Händel wrote more than one hundred and fifty cantatas during his sojourn in Rome, under the patronage of the Prince Ruspoli, Cardinal Ottoboni, and Cardinal Carlo Colonna. At three different periods, May–October 1707, February–May 1708, July–November 1708,

and possibly 1709 as well, Händel was employed in Ruspoli's palace at Rome, his country estate at Vignanello, and at Cerveteri. Ruspoli did not state any conditions, neither did he pay a fixed salary, but he expected Händel, who accepted his hospitality to compose a secular cantata for each week.[55] Of the 100 cantatas published by Chrysander from Händel's Roman period, 72 are solo cantatas scored for continuo and the remaining 28 cantatas are with other instruments. Among those with continuo accompaniment, 52 are written for solo soprano, 19 for alto, and only 2 for bass. At the same time that Händel was in residence at the Ruspoli household, the soprano Margherita Durastanti, and the violinists Domenico and Pietro Castrucci, together with the violoncellist Filippo Amadei were also engaged there. As Durastanti performed the soprano role in *Diana cacciatrice* (May 1707), *Arresta il passo* (July 1708), and *O come chiare e belle* (September, 1707), it is almost certain that she performed his other soprano cantatas.[56]

Händel's close contact with the Arcadian Academy in Rome may have been the impetus for him to adopt the pastoral or mythological themes as the basis of his musical interpretation.[57] It is possible that Händel may have been influenced by the cantatas of Alessandro Scarlatti, for the three main cantata formats (A R A) (R A R A) and (R A R A R A) account for 62 of the solo cantatas with continuo accompaniment. More than two thirds of the solo cantatas open with a secco recitative. The arioso that was so popular in the cantatas of Legrenzi makes only a rare appearance in these cantatas. Although the aria opens only 21 cantatas, Händel has an overwhelming preference for concluding in a lyrical vein most often with a *da capo* aria, or in lengthier cantatas with a cavatina. The *arietta* and the *aria di più parti* are abandoned completely in favour of the *da capo* form, where the short section B (melodically derived from section A) is free of *ritornelli*, and confined to tonal and thematic contrast. One of the most conservative qualities of Händel's cantatas is his slight preference for aria settings in the minor tonality, especially the keys of g, d, c, and e minor. However, unlike his predecessors he does not favour the minor tonalities to the virtual exclusion of the major. He attempts to balance the two tonalities and almost half of his arias are set in F and $B^{\flat}$, the keys commonly associated with pastoral themes, together with the other major keys of G, A, D, and $E^{\flat}$.

Händel's bold harmony, agitated rhythms, and exacting demands on vocal *tessitura* and ornamentation seen in the earlier works (c. before 1700) are replaced by a new style where the melodies and instrumental accompaniments are smoother, *ritornelli* shorter, and the phrases more decisive. Less evident, too are, the vocal cadenzas and the patterned figuration in the bass.

The solo soprano cantata *Del bell'idolo mio*[58] (Example No. 31, Append. III) exemplifies Händel's approach to the cantata with the format (R A R A R A), and the following key pattern {R(b) A(e) R(C-d) A(g) R(g-B$^{\flat}$) A(B$^{\flat}$)}. In the opening recitative the castrato reflects that he is searching for his beautiful idol in the terrain of the dead, and to retrace her soul, he will descend to the gloomy depths of the lake of Acheronte. On *scenderò* Händel descends downwards outlining the triad. A similar word painting effect is used on *corri a morir*. When he reveals that his lover is to face the death sentence, Händel responds appropriately in the melodic line. In the first *da capo* aria in e minor he seeks the services of a gondolier to row him to the lake where he hopes to meet his condemned lover. An ostinato bass line signifies the movement of the gondola. A melisma decorates the formidable qualities of the gondolier. At midpoint of section A the e minor tonality is exchanged very briefly for G. A two bar ostinato figure completes section A in e minor. The contrast in section B is harmonic rather than thematic. There is a shift to the relative major G, and a departure to a minor before section B returns to the dominant minor in preparation for the *da capo*. A four bar recitative is sufficient for the lover to contemplate his actions if he does not see his beloved again in the Kingdom of the Styx. Uncertain of how to resolve the dilemma, he decides that his grief will symbolise his sadness and steadfast faith. Händel gives dramatic effect to the verb *piangere*.

By contrast the second adagio *da capo* aria in g minor, with a very active rhythmic bass has a more *parlando* style, particularly in section B, when the lover decides that weeping gives him strength to remain alone in the realms of death. In describing the graveyard, Händel employs a more chromatic line and the key of D$^{\flat}$ minor. After a cadence in B$^{\flat}$ major prior to the *da capo* repeat, a short recitative is inserted. The lover has returned to the court where he finds his companions rejoicing at the sacrifice of love and faith. In

a final $\frac{3}{8}$ cavatina in $B^{\flat}$, he decides to surrender himself to his lover, and pleads to the gods to allow him to suffer in return for a reunion with his beloved Nice (Example No. 32, Append. III).

Among the remaining 28 Italian Cantatas there are nine cantatas which are fragments. Händel has retained his preference for the solo soprano in 17 of these cantatas. Another five solo cantatas are for alto, bass, and tenor voice. Four duo and three trio cantatas complete the series. In keeping with Händel's other 72 cantatas the texts are concerned with pastoral and mythological themes. Four of these are in praise of S. Cecilia and one such text is in English, with an Italian title *Cantata Inglese in lode di Santa Cecilia.*

Antonio Caldara

The pastoral mode was adopted exclusively in the six solo cantatas of Antonio Caldara written between 1712 and 1716.[59] These early cantatas are based on only slight variations of the (A R A) or (R A R A) format. Caldara has a preference for minor tonalities in his *da capo* arias. The following outline of his da capo setting is equally relevant for the early cantatas of Nicola Porpora. After a four to twelve bar introduction cadencing in the tonic, the vocal line takes up the theme and extends it, thereby completing a statement of the first stanza of the text. Only two to four phrases are necessary to obtain a close in the dominant or relative major of the initial tonality. A ritornello of two to three bars derived from the introduction returns the tonality to the tonic. On the re-entry of the voice the first stanza is repeated with the inclusion of an embellishment and usually one extended *melisma.* In the subsequent return to the tonic several related keys are touched upon. A ritornello based on the opening theme concludes the A section. The B section commences in either the relative major, the dominant or the supertonic major or minor. Harmonically the section progresses from its opening tonality to a cadence that is related to the initial tonality expressed in section A. There is an absence of ritornelli from the B section. In all of Caldara's cantatas the B section is a transposition of the material stated in section A (Example No. 33, Append. III).

There is no extant information about the purpose, date, or patron, for whom Vivaldi wrote his fifteen solo cantatas. However, it is possible that Vivaldi may have composed these cantatas when he was employed by the Seminario Musicale dell'Ospedale della Pietà in Venice, between 1703 and 1740. These secular cantatas may have been performed by the girls of the conservatory for the inhabitants of the elegant and worldly convent of San Zaccharia, where elegant balls, conversations, and theatricals were permitted.[60] Of the eight cantatas for soprano there are five with continuo accompaniment and three scored for continuo, and obbligato instruments. The remaining seven are for the alto voice, five with the continuo alone, and two with continuo and obbligato instruments. All of the cantatas are based on pastoral themes of unrequited love, the fleeting soul, friendly meadows, unknown country pathways, love conquers all, and the beloved stars and lights.

Vivaldi entitles a composition as a cantata when there is a balanced three or four part symmetry; a recitative surrounded by an opening and closing aria (A R A), or a paired recitative, aria combination (R A R A). Among the eight cantatas for soprano voice there is an equal distribution of the forms, whereas the (R A R A) format is present in five of the seven cantatas for alto voice. Within the confines of the latter format, Vivaldi achieves contrast by setting his first aria as an andante, or a largo, and the closing aria as an allegro. For two alto cantatas with the (A R A) format the opening arias of *Alla caccia dell'alme* and *Care selve amici* are set as an allegro and an allegro non molto respectively. Unlike the contrasts between the two arias in the other cantatas of (R A R A) format, the second aria remains as an allegro in both cantatas.

The tonal patterning for the six cantatas in (A R A) is symmetrical with the same major tonality retained for the second aria. In each instance the connecting recitative facilitates a digression away from the major key, by leading off in the relative minor, or the subdominant key. Although tonal parity is maintained in the (R A R A) format between the opening recitative and the closing aria, there is more flexibility and internal contrast of tonality. Vivaldi has within the format a definite preference for the opening

aria in the minor key. When the minor mode is employed for the first aria, Vivaldi often contrasts the second aria in the major key, or alternatively takes another minor tonality.

Vivaldi uses simple recitative almost to the exclusion of the accompanied model. Two of the alto cantatas for Continuo and Obbligato Instruments *Amor hai vinto* and *Cessate, o mai cessate* include respectively one and two accompanied recitatives. The sole accompanied recitative in the former cantata *In qual strano, e confuso vortice di pensieri* has an interesting word painting on *vortice*, and an appropriate obbligato interjection at the mention of *s'aggira* (Example No. 34, Append. III).

In *Cessate, o mai cessate* a ritornello designated *largo e sciolto*, of six bars precedes the recitation of the unceasing, cruel memories of tyrannical love. The melodic arc of the phrase, together with the dotted semiquavers, and the upbeat motion achieves the desired effect of ceaselessness. In the final phrase the strings double in unison with the vocal line *la sola crudeltà pasce e annida* (Example No. 35, Append. III).

The second accompanied recitative *A voi dunque, ricorso* has a throbbing quaver movement which underpins the atmosphere of the singer's return to the horrid caves, with their attendant silent horrors, solitary retreats, and friendly shadows. As the dialogue reveals the protagonist's desire to bury his inner torments within the caverns, the obbligato instruments revert to a slow harmonic rhythm (Example No. 36, Append. III).

Vivaldi's thirty arias included in both the soprano and alto cantatas are set almost entirely in the *da capo* form with 19 arias in major and 11 in minor keys. A short introduction precedes the opening vocal gesture of each aria. During the musical realisation of the first stanza there is generally word painting, and melismatic activity on the penultimate syllable of the last word of text. In observance of musical rhetorical devices, Vivaldi uses chromatic intervals to interpret emotive words implying grief, pain, or despair. Wide intervallic, melodic lines sketch the textual implications of phrases with expansive connotations such as *sempre lungi da me* (Example No. 37, Append. III).

The melismas are to some extent associated with various states of mind or action,

respirar, *t'adoro*, *impara*, *pietà*, *canto*, *mercede*, and *speranza*. Semiquaver movement is prevalent in the formation of the melismas. Frequently rhythmic or melodic sequences extend the melisma across several bars. Triplet grouping is favoured together with many variations on the lombard rhythm. Several examples quoted below exemplify these qualities (Example No. 38, Append. III).

In section A of these arias the dominant is firmly established with the conclusion of the first statement of stanza one. A very short interlude separates the repeated stanza where less textual repetition is evident. For the second repeat of the stanza there is an increase of internal repetition of the text, as well as extended melismatic activity, and a final cadence in the tonic. Another short interlude links section A to the modulatory contrast in section B. If the first part of the aria section A is in the major tonality, the corresponding section B opens spontaneously in the contrasting relative minor. In the two exceptions to this preferred practice, Vivaldi sets section B in the subdominant major, and the secondary dominant minor. Alternatively for arias with section A in the minor key, the modulatory section B in seven arias opens in the relative major; the remaining four begin section B in the dominant minor or the subdominant minor. For the alto cantata *Perfidissimo cor* in (R A R A) format, the protagonist sings of the wicked heart, the treacherous love of the ruthless Tirsi. He asks where is the love that nourished the heart? The strong affection is lost and far from the breast of Tirsi. He knows only too well that as a lover he has acquired an ardent desire from which he can no longer cure himself. Ah, the disloyalty, the ingratitude, Tirsi has given from her most wicked and ruthless heart. In the execution of this dramatic dialogue the recitative modulates from d to c minor leading to a larghetto aria in the minor subdominant (gm), where the distraught lover tells of the turbulence of the squalid shadow (a vendetta) within his breast that agitates with cruelty and disdain. The shadow claims to erase the shame of infidelity. During section A of the aria there is a modulation to the relative major ($B^{\flat}$) on the completion of stanza one. A repeat of stanza one including considerable internal textual repetition, and melismatic treatment on *sdegno* returns the tonality to the original g minor. A very short interlude substantiates the key of g minor. After a *fermata* section B immediately introduces the relative major

$B^{\flat}$, which with the exception of a short excursion to d minor, is retained throughout before the *da capo*. Melismatic activity is restrained in section B, but a mood of hesitancy is indicative in the melodic interpretation of the phrase *cancellar pretende* (Example No. 39, Append. III).

The perjured lover asks rhetorically in the second recitative if there was any trust or fidelity from his beloved. He compares this trust with that of a hoar frost, which when touched by a little torch disintegrates and darkens. Thus, whoever believes in his beloved will yield and suffer the fate of a miserable lover. At the end of the recitative the tonality returns to cadence in g minor. Filled with bitterness the lover has lost hope. After deceit, unfaithfulness and betrayal, suffering is all that remains (Example No. 40, Append. III).

An introduction of twelve bars facilitates the tonal digression from the gm of the recitative to the through composed aria in dm. The unfaithfulness and deceit suffered by the lover is conceived by a hemiola in the melodic line. For the repeat of the text the syncopation is maintained. A chromatic melisma is included on *inganno*. A short interlude reinforces the dm tonality. A *fermata* anticipates the immediate shift to the relative major F, and the subsequent return during the sole rendition of the second stanza to the gm tonality of the first aria (Example No. 41, Append. III).

Tomaso Albinoni (1671–1751)

Albinoni's twelve cantatas for soprano and alto voice of Op.4 were dedicated in 1702, to Cardinal Francesco de' Medici of Florence. These compositions were most suitable for the courtly and intellectual environment in Florence, where musical and literary *connoisseurs* gathered.[61] It is most probable that another 45 cantatas of Albinoni were also composed during this association with the Florentine aristocracy.[62] As the cantatas have a homogeneity of style with respect to conformity in their structure and tonal principles, the study will be confined to those represented in Op.4. Albinoni's preferred format for seven of the cantatas in Op.4 is the paired combination of recitative and aria (R A R A). There is also the simpler (A R A) for two cantatas and an extension of this aria opening

and closing sequence (A R A R A) for the remaining three cantatas. There is a tonal balance maintained between the home key of the opening and closing movement. New tonal centres are introduced in the interior movements. With the exception of the cavatinas, all the arias are in *da capo* style. Albinoni commonly assigns his recitatives an "open" structure, where opening and closing tonalities differ.

Like those of his contemporaries, Albinoni's anonymous poetic texts are generally soliloquies where the lover reproaches his unfaithful one, or chides an unresponsive object, or person of his desire. One of the most immediate observations between the melodic lines in the cantatas of Albinoni and Vivaldi is their different approach to word painting and melismatic activity. There is a remarkable decrease in these embellishments in Albinoni's cantatas. He is reluctant to interrupt the symmetrical pattern of the musical phrase for instant, affective word painting, preferring instead to sustain a desired mood for the entirety of the movement particularly in *Lontananza crudel*, the fifth cantata. Similarly elaborate melismas do not enhance the most poignant moments, but are confined to an appropriate pre-cadential gesture (Example No. 42, Append. III).

Albinoni has only very minor variations in his *da capo* aria structure. Essentially it is very conventional and may be summarised as follows: section A is often prefaced by an introductory ritornello, which leads to a devise, a preliminary statement of the theme ("motto"), where the vocal part is followed by a continuo ritornello. After a statement of the first stanza and its repeat, a connecting ritornello introduces section B and two further vocal periods. In the cantata *Lontananza crudel* (Example No. 43, Append. III), with an (R A R A) format, the first phrase of text *Lontananza crudel, mi squarci il core* personifies the separation in the interval of a minor 7th, but omits any chromatic inflection for the more emotive second half of the phrase. Although the lover implores the breeze and the waves to take away some of the anguish of his separation from his beloved Irene, there is an absence of dramatic intensity in the recitative writing. When the aria repeats the opening phrase of the recitative, the mood of the lament is intensified by the ground bass of the triple time larghetto. The darker key of b minor is exchanged for G and a corresponding change of time signature to $\frac{4}{4}$ to indicate the more cheerful reminiscences

of the lover. The joyful reflections are short lived as the lover recalls his cruel separation. He trusts that although she is far from the anguish, and her perception of the sorrow is less, she may at least feel her own grief. Apart from melismatic treatment during the repeat of stanza one, there is also a cadential melisma occurring on *dolor*, concluding section A. After a three bar ritornello derived from the short introduction, there is a very curtailed section B based on a ground bass in e minor. During the second recitative the lover informs Irene that his love speaks to her, but not through the kindness of fate which has unleashed its rigours upon his soul. A modulation from D major to b minor occurs in the delivery of the recitative. The second aria sustains the lament with another vigorous ground bass, which has as its origins the introductory three bar ritornello. Perhaps the active bass line accounts for the complete absence of melismatic activity in this aria. The extreme sorrow of the lover compounds itself in the final stanza, where he tells us that the extreme sacrifice for compassion is to bleed to death before one's beloved.

Giovanni Bononcini

Giovanni Bononcini was an extremely prolific cantata composer and from his 300 works it is possible to determine some definite characteristics of his style. The 14 cantatas included in the 1721 London publication *Cantate e Duetti* are regarded as his finest in the genre.[63] In one of these pastoral cantatas *Il Lamento d'Olimpia* in F major, Bononcini uses the (R A R A) format, which is prefaced by a two-part *preludio* (Example No. 44, Append. III). Both arias are in the *da capo* form, and the figuration in the bass reveals that a competent violoncellist would have been required for the performance. Although the melodic lines are expressive, the employment of sequential and exact repetition distracts from their interest. In the *ritornelli* the violin introduces or pre-empts the succeeding vocal entry. The vocal display is limited to the *melismas* which occur prior to the cadence on the final or penultimate syllable (e.g., pietà or be-ne), in accordance with the rules of Italian prosody (Example No. 45, Append. III).

Bononcini restricts his modulations to closely related tonalities and achieves tonal unity by relating all the sections to the keys of F major. Olimpia's passionate grief and

melancholy are exemplified in the textual lines of uneven syllabification and chromatic nature of the *semplice* recitative.

Summary

From this survey of the late Baroque cantata it is evident that individuality may still exist within a framework of stylistic unity. Apart from the adoption of the (R A R A) and (A R A) format, composers show a partiality for modulations to the sub-mediant and mediant tonalities. Since all works show a preference for the minor tonalities and the pastoral theme of "unrequited love", the importance of the Arcadian Academy established in Rome, in honour of Queen Christina of Sweden in 1689, is evident.

The specific aim of the Academy was to encourage and vindicate the naturalness and simplicity of the sixteenth century Italian pastoral, by opposing the excessive artificiality of the seventeenth century style. Their success is mirrored in the Italian cantata before 1770, where the simple, pastoral mode reigned supreme. Expressive declamation in accordance with the theme of "unrequited passion" was achieved musically by frequent chromatic shifts, which created tension and added a dramatic quality to the unequal, syllabification of the text. Gradually the continuo was supplemented by the strings in the accompaniment of the arias. Within the conventional cantata formats of (R A R A) and (A R A) the *da capo* aria was the most outstanding component of stylistic unity. Individuality is evidenced in the composers' approach to modulation, enharmonic notation, ornamentation, cadential gestures, melodic line, phrasing and orchestration. Vocally these arias did not make excessive demands on *tessitura*, but required a certain agility in the execution of the *fioriture*, an essential pre-requisite for singers in the eighteenth century. The most outstanding development was the gradual rejection of the aria in the extended binary form (A B B') in favour of the ubiquitous *da capo* aria, which apart from increasing in length, and interest became more adventurous tonally.

III Characteristics of the Italian Cantata 1730–1777

A comparative study of Cimarosa's immediate predecessors is limited to four of the principal representative composers of the Italian cantata before 1775 Porpora,[64] Hasse,[65] Pergolesi and Jommelli.[66] As each composer shares the common heritage of substantial musical training in the conservatories of Naples, it is possible to find many structural similarities in their cantatas, especially their choice of *libretti*, voice types, *da capo* aria form, and their adherence to the conventional cantata models established by Alessandro Scarlatti. With the exception of Jommelli, the two most popular formats in the cantatas of Scarlatti, Porpora, Hasse and Pergolesi are the alternating (A R A) and (R A R A) models as indicated in Table 1, p. 32.[67] The remaining cantatas of Jommelli, Hasse and Pergolesi have other variants of the traditional formats, together with extensions of the structure. These deviations are prevalent in the later works of Jommelli and Hasse as shown in Table 2.

Both Hasse and Jommelli expanded the cantata format in their later works through the addition of an Italian sinfonia, various vocal ensembles, or a concluding chorus. Of these cantata structures, Jommelli's appear to be the furthest removed from the traditional formats. For example, his duo cantata structures D A A D A A D, and D R A R A D replace the traditional transmission of recitative dialogue with a lyrical, melodic line, and a structure for the duet, which resembles the *da capo* aria. The four sacred, two-part cantatas with the structure I{S R A R A R A R T} II{R A R A R A R C}, were written for students of the *Incurabili* in Venice, and Pattengale[69] suggests that these may be considered as "small *oratori volgari*" in respect of their dedication and length. Another trio cantata[70] of Jommelli's is unusual because a three part canon[71] replaces the traditional alternation of the recitative/aria sequence.

Table 2

Variants of the traditional forms

Composer	Variants	Number
Hasse	I* A R A	1
	I R A R A	2
	S* A R A R A	1
	I R A R A R A	2
	I R A R A R A R A	1
	S R A R A R A R A R A R A R A R A R A R A R A	1
	S R A R A R A R A R A R A R A R A C	1
Jommelli	S R A R A R D	1
	D R A R A D	1
	D A A D A A D	1
	Part I S R A R A R A R T { } Part II R A R A R C	3
	Part I S R A R A R A R T { } Part II I R A R A R A R C	1
	A C^a A C^a A C^a A C^a A C^a A C^a A C^a A C^a A C^a	1
	Part I S R A R A R A R D { } Part II I R A R A R D R C	1

(cont.)

Table 2 (cont.)

Composer	Variants	Number
Pergolesi	Part I S R A R A { } Part II I R A R A	1

I* = Introduction ; S* = Sinfonia ; D = Duet ; T = Trio

C = Chorus of principal soloists ; C^a = Canon

Choice of Cantata Soloists (Table 3)

For all four composers the solo cantata for soprano voice has precedence, with those for the alto accounting for less than one third. Hasse is the only composer to include a setting for the bass voice. Jommelli's cantata settings in accordance with their unusual formats are the most varied in their selection and combination of voice types.

The Cantata Accompaniments (Table 4)

Porpora's cantata accompaniments are scored for the basso continuo alone, or a string ensemble comprising two violins, viola and basso continuo.[72] When the basso continuo is the sole means of support, its role is either that of a fundamental harmonic support, or alternatively a source of colour and interest enhancing the vocal line. In the late cantatas there are moments when the continuo participates with the melodic line in support of melismas[73] by unison doubling of the voice, or proceeding sequentially in 3rds and 6ths (Example No. 46, Append. III). In his later cantatas of the 1730's, Porpora combines the harpsichord with the strings, where it is assigned to supplying the slow harmonic rhythm through reiterated chords (Example No. 47, Append. III). Sutton has compared Porpora's string treatment in his early and late cantatas, and noted that the composer changed from a polyphonic to a homophonic style of writing.[74]

Table 3

Vocal distribution of Cimarosa's predecessors

Solo Cantatas				
Composer	Soprano	Alto	Soprano or Alto	Bass
Porpora	94	22	16	
Hasse	43	11	6	1
Pergolesi	6			
Jommelli	6			

Ensemble Cantatas						
Composer	2 Sopranos	Soprano & Alto	Soprano & Tenor	3 Sopranos	Soprano Soprano Tenor	Soprano Alto Tenor
Hasse	3			1		
Pergolesi			1			
Jommelli	2	2		2	2	12

In Hasse's early cantatas the string accompaniment of two violins, viola and basso continuo functions in a variety of ways.[75] When the first violin doubles the vocal line, the second violin and the viola complete the harmony by means of a constant crochet and quaver harmonic movement. Occasionally both violins play in unison thereby leaving the viola to strengthen the harmony. The clarity of the vocal line is ensured when the strings combine to present the harmonic rhythm and support. It is rare to find instances of string independence in Hasse's accompaniments, since their primary role is to strengthen, and provide harmonic support for the vocal line (Example No. 48, Append. III).

Table 4

Cantata accompaniments

Composer	Accompaniment	No. of Cases
Porpora	Bc	121
132	Bc, Vlc obbl*	1
cantatas	Bc, anonymous obl	1
	Bc, 2Vl	4
	Bc, Vl, Vlc	1
	Bc, 2Vl, Vla	3
	Bc, Fl, 2Vl, Vla	1
Hasse	Bc	33
65	Bc, 2Vl	7
cantatas	Bc, 2Vl, Vla	5
	Bc, Fl, Vl	3
	Bc, 2Ob, 2Vl, Vla	2
	Bc, 2Fl, 2Vl, Vla	1
	Bc, 2Ob, 2Hn, 2Vl, Vla	3
	Bc, 2Fl, 2Ob, 2Hn, 2Vl, Vla	6
	Bc, 2Fl	1
	Bc, 1Fl	1
	2Ob, 2Hn, 2Vl, Vla, Gh†	1
	2Ob, 2Hn, 2Vl, Vla, Vlc	1
	not known	1

(cont.)

Table 4 (cont.)

Composer	Accompaniment	No. of Cases
Pergolesi	Bc	1
7	Bc?, 2Vl, Vla, Vlc	6
cantatas		
Jommelli	Bc	1
16	Bc, 2Vl, Vla	7
cantatas	Bc, 2Ob, 2Hn	1
	Bc, 2Ob, 2Hn, 2Vl, Vla	3
	Bc, 2Ob, 2Hn, 2Tr, 2Vl, Vla	1
	Bc, 2Fl, 2Ob, 2Hn, 2Tr, 2Vl, Vla	1
	Bc, 2Fl, 2Ob, 2Hn, 2Fag, 2Vl, Vla	1
	Bc, 2Ob, 2Hn, 2Tr, Harp, 2Vl, Vla	1

* Obbligato

† Glass Harmonica

Hasse in several cantatas of the 1730's and 1740's derives orchestral shading from the inclusion of horns, flutes, oboes and bassoons to the basic string ensemble (see Table 3). Some independence of the first violin from the string ensemble occurs in the 1740's (Example No. 49, Append. III), where the notation indicates it soars above the voice, doubling it at the octave as well as embellishing with the principal notes of the harmony.[76]

The most important difference between Hasse's early and late cantatas is the absence of the continuo. Hansell[77] comments that "the character of the basses of the late cantatas militates against the use of the harpsichord". He suggests that the carefully written autograph scores also prove that the continuo was not used. Certainly after 1750 there is a definite increase in the number of instruments, and the subsequent complexity in the

orchestration. Hasse's presence in Vienna at this time, and a possible desire to please the Viennese public may have accounted for the additional instrumental colour. Such varied scoring tended to obscure the text, as Hasse amplified the emotive qualities rather than retaining the clarity of string harmonic support.[78] In the cantatas of 1760 and 1770, the melodic phrases are irregular in length indicating that the focus of interest shifts away from the ideal of balanced symmetry and transparent textures. Another feature, which was a consequence of increased instrumentation was Hasse's attention to changes in dynamics, between instrumental combinations playing at different pitch levels, and with varied articulation.[79]

It is difficult to ascertain the precise scoring for the seven extant cantatas of Pergolesi included in the Roman edition[80] of his complete works. Shortly after Pergolesi's death in 1736, four of his 1730 cantatas were published as the first cantata collection to be printed in Naples.[81] As a consequence of the success of the cantatas, a second edition appeared in 1738. It has been suggested by Hucke and Paymer[82] that three of these cantatas were scored for strings with basso continuo and the remaining one solely for the basso continuo. Although the other three cantatas in the Roman edition are considered to be doubtful works, they do exhibit melodic, rhythmic and harmonic associations with Pergolesi's authenticated cantatas.

Pergolesi's string accompaniments (Example No. 50 & No. 51, Append. III) show a degree of independence from the vocal line in the dotted semiquaver passages and the syncopated, melodic figures exchanged between the first and second violins. Apart from its role in the *ritornelli*, the first violin links the vocal phrases, thereby facilitating a smooth progression of the melodic line. During melismatic passages Pergolesi assigns a slow homophonic passage to the strings (Example No. 52, Append. III), which serves to outline the keynotes of the vocal line, so that the emphasis is always on the elaborate *fioriture*. In dramatic moments of the text, the strings reinforce the vocal line through movement in unison. It is quite common for Pergolesi to have an obbligato line for the first violin which proceeds at a 3rd, or an octave above the voice.

The first aria of the cantata "Lontananza" 1732 has an alberti bass throughout (Example No. 53, Append. III). In contrast with Hasse's rather conservative writing for the viola (Example No. 54, Append. III), Pergolesi allows the instrument a more independent role. The quality of invention is discernible in the quaver and syncopated exchanges of dialogue between the strings.

Most of Jommelli's accompaniments include the strings with the basso continuo as the foundation for harmonic support, with the addition of flutes, oboes and bassoons, horns, and trumpets for variegated orchestral sonorities, as necessary for the dramatic situation. In order to direct the focus of attention on the vocal line, the first violin frequently engages in doubling, or pinpointing the principal notes of the melodic line. From the late cantatas there exists examples of the first and second violins exchanging syncopated figures, and short broken chord passages, particularly when the vocal line is notated in longer note values (Example No. 55, Append. III). The chromatic bass line of the violoncello outlines the harmony in broken octaves, and arpeggio movement.[83]

The Subject Matter of the Texts

Most texts for these secular cantatas treat the pastoral or mythological theme of "unrequited love". One feature inherent in the themes is the emphasis on passive reflection, as opposed to the direct, and active exchange of dialogue in the contemporary opera *libretti*. Continuing a long cantata tradition, the dramatic setting for these indoor chamber cantatas is either the world of mythology, or Arcadian countryside. Both suggest Italian poets' and musicians' love of beauty, myth, nature and the countryside. The texts are permeated with mention of trees, woods, springs, rivers and flowers; all background for the emotional outpourings of shepherds and shepherdesses, or mythological characters. The first line of the text announces the subject matter, or character figuring prominently in the cantata, irrespective of whether the cantata opens with a recitative, or an aria.

The Da Capo Aria Structure and its Variants

Many of the arias of Cimarosa's predecessors are based upon a libretto with an internal rhyme scheme comprising two stanzas of three to four lines with a scansion between five to eight syllables. Stanzas with seven (settenario) or eight (ottenario) syllables are also commonplace. In the musical setting the first stanza and its immediate repetition comprise the A section, and the second stanza the B section. The nature of the traditional *da capo* aria structure dictates that the first stanza receives a total of four repetitions. In the diagram on page 54 a typical model of the cantata is presented.

THE TRADITIONALISTS: PORPORA, HASSE, PERGOLESI

Porpora uses the *da capo* aria with *ritornelli* for most of his cantatas.[84] In the four to twelve bar introduction he includes either the basso continuo or the accompanying strings. After a cadence on the tonic the vocal line projects a portrayal of the first stanza of poetry, with little or no repetition. The tonality moves from the tonic to the dominant for arias in major keys, and in the case of a minor aria to the dominant, or mediant major. After a short ritornello recalls material in the introduction, the tonality generally returns to the tonic. At this point the voice re-enters and repeats the first stanza of the text. Specific words and phrases are repeated with embellishments, and usually one extended melisma (Example No. 56, Append. III). The harmony is less static during the repetition and moves sequentially through near and related keys before cadencing on the tonic. A further affirmation of the tonic occurs in the ritornello, separating the exposition from the development.

The Poetry	The Aria Sequence
	Section A
Stanza 1	1. Introductory ritornello (4–20 bars) Cadence on tonic
Non parte un guardo mai Da quei vezzosi rai Che non impiaghi un cor	2. Vocal entry — Melodic line based on stanza 1 Tonality: Major Key : Tonic to dominant (I–V) Minor Key : Tonic to major dominant (i–V)
	3. Ritornello
Non parte un guardo mai Da quei vezzosi rai Che non impiaghi un cor	Soloist repeats stanza 1 with repetition of words and phrases, musically embellished melisma on last syllable of text Tonality: Moving from dominant to near and related keys back to the tonic
	4. Ritornello
	Section B
Stanza 2 E il cor vien colpito Si sente già ferito E non lo crede ancor	Soloist sings through stanza 2 without repetition Tonality: Minor opening for ARIAS with section A in major key Modulatory section through circle of fifths or related keys to cadence on tonality suitable for repeat of section A: Da Capo
	Ritornello previously introduction
Stanza 1 Non parla un guardo mai Da quei vessozi rai Che non impiaghi un cor	Vocal entry: Stanza 1 is repeated twice with same melodic and harmonic material Tonality: I–V–I FINE

The B section opens in one of three possible tonalities;[85] the relative major or minor, the supertonic major or minor, or the dominant of the relative major or minor. There is no introduction preceding the vocal entry in the shorter B section, where the second stanza of the text is presented without repetition. However, it is common to find at least one or two melismas on the penultimate syllables of appropriate emotive or expressive words. The harmony travels from the initial related key of the first section, through the circle of fifths,[85] or near and related tonalities to cadence in a key akin to the initial tonality, almost forming a *quasi* development. Most of Porpora's arias are marked *da capo*, but occasionally the B section concludes with a repeat of the introduction in which case, the aria is marked *dal segno*. It is typical practice in the latter form to dispense with the repeat of the first stanza.

Hasse's conservative cantata style is exemplified in his pre-occupation with the simple *da capo* form. Although many of his phrases are quite long (between 4–6 bars) they are balanced and carefully integrated melodically and harmonically.[86] As with Porpora two stanzas of text support the vocal line. Hasse's choice of Metastasian *libretti* ensures that many verses have seven or eight syllables to a line. Hasse often sets these musically in triple time with phrases of three bars length (Example No. 57, Append. III).

A further feature of Hasse's conservatism is illustrated by his expansion of melodic ideas between sections A and B,[87] in contrast to the juxtaposition of different keys, time signature and tempo (mood) change used by his contemporaries. The avoidence of tonal complexities allowed Hasse to concentrate on the intrinsic elements of the vocal line, which he defined through the transparent texture of the simple accompaniment.

Even in the arias of his late cantatas, Hasse still relied on the *da capo* form. He dispensed with the *dal segno* sign and instead composed an abridgement with resemblance to the initial statement of the A section, which was written out in full thereby creating a through-composed aria.[88]

In his sixteen arias Pergolesi retained the *da capo* structure described earlier. However, two essential differences are apparent. The first involves the notable reduction in the

practice of extended melismas on the penultimate syllable on the last line of the first stanza. Pergolesi is very economical in his use of vocal embellishment and this leads to an extremely lyrical, melodic line allowing clarity and continuity in the dramatic portrayal of the text. The second deviation from conventional aria setting involves the abandonment of the carefully constructed *settenario* and *ottenario*, in favour of an irregular scansion in the text. Although rigidity in scansion is virtually dispensed with, the poetry retains rhyming couplets. In his musical setting of the text Pergolesi shows a definite preference for major keys, a practice followed also by Pergolesi, Hasse and Jommelli,[89] (see Table 5).

Table 5

Aria tonalities of section A

Composer	No. of Arias	Major Keys	Minor Keys
Pergolesi	16	14	2
Hasse	132	109	24
Jommelli	72	69	3

As Ratner has suggested, the emphasis on the major mode is a fundamental characteristic of classical progressions. Its supremacy is due partly to the reinforcement of the harmonic series by the tonic triad. Further, the stability of the major 3rd in the primary triads of I, IV, and V provides an ideal medium for the presentation of periodic progressions, and cadential assertiveness required in musical rhetoric.[90] These factors together with the natural phenomenon of the tritone between the fourth and seventh degrees of the major diatonic scale, facilitate cadential decisiveness in musical structure. The minor mode however, with its unstable minor 3rd inherent in the triads of I, IV, and V, together with the chromatically altered leading note renders it less suitable for extended rhetorical discourse.

A treatise by Christmann[91] in 1782 gives an insight into contemporary thought with respect to preference for the major mode:

> "The major mode corresponds more to the sentiments of joy, because it lifts the spirit through its sharpness and its bright sound. The minor mode is better for the expression of sadness. Its tones are not so sharp, so bright, they are more dull, shaky and hollow, thus they depress the spirit."[91]

Pergolesi delineates his section B by a change of key, time signature, and mood (Example No. 58, Append. III). There is no repetition of the text, or musical elaboration of the second stanza. The primary consideration of the B section is tonal rather than melodic, or virtuosic. As only two of the sixteen arias (section A) are set in the minor key the modulation in the B section gravitates to the minor at the opening and the conclusion. The statistics in Table 6 indicate Pergolesi's approach to modulation within section B.

Table 6

Key relationships of Pergolesi's B section

Opening Tonality in Relation to A Section		Concluding Tonality	No. of Cases
Tonic Minor	→	Minor Dominant	2
Relative Minor	→	Minor Dominant	6
Tonic Minor	→	Major Dominant	1
Relative Major	→	Relative Major	1
Relative Minor	→	Relative Minor	1
Relative Minor	→	Minor Subdominant	1
Relative Minor	→	Major Subdominant	2
Dominant Minor	→	Dominant Minor	1
Subdominant Major	→	Relative Minor	1

Jommelli's cantata arias show a definite extension and expansion of the *da capo* form. The single most important factor in the expansion of the aria is the development of tonality, through the intentional adoption of equal temperament.

Jommelli's arias prior to 1750 were set exclusively in the *da capo* form.[92] Almost invariably he employed the second section to promote a contrast to the first (Example No. 59, Append. III). After 1750 however, he began to incorporate melodic material from the first section into the second, while he also retained his earlier practice of thematic material, motivic associations, or a change of key (Example No. 60, Append. III). Unlike Hasse, who rarely employs contrasts in his B section before 1760,[93] Jommelli has melodic relationships between the two sections as well as a striking contrast through change of key, tempo, and time signature. Harmonically the B section is most often in the relative minor and modulates to the subdominant of the home key before the end of the section.[94]

After 1750 there are several of Jommelli's cantata arias including forms outside the *da capo*. A summary of these non *da capo* arias is set out in the following Table 7. Eight of these arias were written during Jommelli's sojourn at Stuttgart during the 1770's.

Table 7

Jommelli's other types of arias

Type of Aria	No. of Arias
1. Two Part Arias (binary)	5
2. Small **A B A**	1
3. Arch Form **A B C B A** (paradigm structure)*	1
4. Through Composed leading directly into recitative	2
5. Strophic Arias leading into Three Part Canons	2

* Pattengale did not recognise this paradigm

Jommelli's departure from the conventional stemmed from a greater interest in the text and pursuit of dramatic continuity. Thus his two-part aria, free of textural repeat minimises any disruption of plot. He furthers this aim by adopting the practice of interrupting a conventional aria, with an insertion of recitative, which clarifies the dramatic circumstances.

Stylistically the arias contain regular balanced phrases of three to six bars, the four bar phrase being the most predominate.[95] The melismas which contain much sequential repetition and virtuoso *passaggi*, are introduced after the first stanza of the text, before modulation to the second tonal level.

Recitatives

The remaining important component of the eighteenth century cantata is the recitative. As the principal function of recitative is to carry the action of the drama through musical speech-type dialogue, there is less evidence of individuality of melodic line with respect to rhythm. However, various emotional states are intensified in the melodic line by chromatic intervals or obtuse intervallic movement. Perhaps the most variable feature of eighteenth century recitative occurs within the harmonic progression of the accompaniment.

In many of Porpora's recitatives the musical recitation is outlined by triadic intervals (Example No. 61, Append. III). Nonetheless his recitatives are extremely expressive and dramatic. These two qualities are obtained through intensification of dramatic movement by appropriate harmonic shadings of the text. Porpora employed chromatic progression in his bass lines[96] facilitating the formation of diminished chords (Example No. 62, Append. III) with the consequent possibilities for shifting tonalities.

Hasse differed from Porpora, only in that he relied more heavily on different intervallic movement in the vocal line for dramatic effect. Intervals up to and including a ninth are used to colour appropriate words. For example the word "lontananza" (distance) is depicted by Hasse with an interval of a descending minor ninth followed by a rising

octave[97] (Example No. 63, No. 64, & No. 65, Append. III).

In his accompanied recitative, the orchestra apart from participating in the introduction punctuates the musical phrases and sections of the dialogue. Hasse's accompanied recitatives are less chromatic than his simple recitative. The reduction in the number of accidentals is significant.[98] Certainly this is due to the inclusion of brass and woodwind instruments, whose inherent imperfections made perfect intonation, and transposition difficult in complex, harmonic textures. Also the integration of the orchestra in the recitative curtailed the rhythmic freedom of the singers. Rhythmic conformity was necessary and Hasse notated his recitatives so that the last syllable of the singer and the interjection of the orchestra occurred simultaneously.

A discussion of simple recitative and harmony in Pergolesi's cantatas is not possible since the published continuo realisation is not authentic. In musical declamation, Pergolesi relies on chromatic intervals both for word painting and to heighten the dramatic action. There are no obtuse intervals, the diminished seventh and a leap of an octave featuring as the most distant.

While Pergolesi's recitatives are similar to those of Hasse in terms of harmony and vocal style, Pergolesi's accompanied recitatives in contrast do not include either the woodwind or the brass. It is assumed that the chromatic accompaniment during the punctuation of the declamation ensures that the scoring is probably for strings with the basso continuo (Example No. 66, Append. III). Many of the syncopated instrumental effects in between the dialogue include the lombard rhythmic figure (♬.) and these coincide with the last syllable of the text. This method of instrumental punctuation eliminates obscurity in the entries of the musical declamation.

Jommelli's treatment of simple recitative with respect to the melodic line, cadence points, harmonic progressions and word painting is similar to the recitative of his contemporaries. The following excerpt from the cantata *Che impetuoso è questo* depicts the phrase of Anna who "perhaps cries in vain" with a major 7th against the bass, which resolves by a downward skip of a 5th instead of a step (Example No. 67 & No. 68, Ap-

pend. III).

It is significant that the practice of notating the vocal cadence over a rest in the accompaniment is firmly established in Jommelli's recitatives.

There are fewer accompanied recitatives in Jommelli's cantatas than in the works of later Italian composers. Since there is no difference in his melodic declamation between simple and accompanied recitatives, Jommelli interchanges both types in accordance with the dialogue.

Occasionally an arioso is introduced in Jommelli's and Pergolesi's recitatives. Although the arioso has a less florid, melodic style than the aria, it does have more musical interest than the simple declamatory recitative.

Introductions and Overtures (Sinfonias)

Only some of the cantatas of Hasse, Pergolesi and Jommelli are preceded by an introduction. When the introduction occurs before a recitative, it moves from tonic to dominant and returns to cadence on the tonic in preparation for the opening declamation. If the introduction is followed by an aria there is generally a thematic and melodic relationship between the two forms.

As Hansell has omitted a discussion of the sinfonias that precede three of Hasse's cantatas, it is only possible to discuss them from the information contained in the thematic catalogue. All three have the structure of the three part Italian sinfonia (fast-slow-fast), and two retain the initial tonality throughout. Since they are short a change in tonality may have been superfluous. The remaining sinfonia is much longer and Hasse obtains contrast by scoring the outer movements in G major and the inner slow movement in the tonic minor.

Jommelli's three-movement sinfonias are richer in invention than those of Hasse, with the opening allegro movements having a *quasi* sonata structure[99] in respect of contrasting

tonalities and thematic material. For the slow movement the A B A (ternary) structure has contrasting changes in tempo, meter, tonal levels, and sonority. In the final allegro movement, Jommelli returns (in triple time) to the initial key of the first allegro. One of three musical structures is possible in the final allegro; the rondo form, the sonata form, or the short three part tenary form.

Only one cantata "Contrasti Crudeli" of Pergolesi has introductions which precede both Parts I and II. Both introductions are short allegros in the major key, which outline the tonic and dominant in their binary construction. A contrast of thematic activity occurs in both introductions prior to a cadence on the tonic and the immediate entry of the first recitative.

Vocal Ensembles

Of the four composers under discussion, only Jommelli employs the vocal ensemble. They include the principal soloists as the participants in the chorus. Most of these ensembles have simple declamatory functions and are set generally in binary form. The duets and ensembles that Jommelli inserted at the beginning and middle of the cantatas are lyrical rather than dramatic,[100] and are most often structured in the *da capo* form. One of the most popular compositional devices is the technique of fugal imitation and canon at the octave. These *quasi* fugal devices continue for only a few bars before the movement is extended with motivic imitation and homorhythmic passages. Prior to 1770 the *da capo* form in the duets and ensembles is parallel to that of the aria, in the thematic associations and tonal relationships. The interior section B is still contrasted with the outer sections, but is more compressed and less complicated contrapuntally. Jommelli assigned the first stanza to the soloist and replaced the conventional repetition of the text with the chorus. The soloist continues with an ornamental version of the initial material and the chorus repeats this material in simplified version. In some of the ensembles Jommelli utilises the commentary of the chorus as a ritornello device.

Summary

Between 1730 and 1770, the Italian cantata of Cimarosa's predecessors was emancipating itself gradually from the rigid Scarlatti (A R A) and (R A R A) models, and their close variants. The overall extension of the cantata structure was a direct consequence of the partial rejection of the solo chamber cantata with continuo accompaniment, in favour of ensemble cantatas with richly instrumental accompaniments. With more complex *libretti* and characterisation came correspondingly an increase in the number of recitatives and arias. These were encased frequently by an instrumental introduction and a finale ensemble. It is possible these two exterior movements evolved through the incorporation of the brass and woodwind with the string ensemble, and the employment of extra vocal resources for a more interesting interplay of vocal timbre. As the principal function of the accompanying orchestra was to punctuate the dialogue and musical phrases of the recitative, and strengthen the melodic line of the aria, the composer may have justified their secondary existence through a purely instrumental sinfonia.

From 1730 to 1750 the *da capo* aria served as the most important unifying feature of the cantatas of these four composers. The method of setting the two poetic stanzas of text was approached in the conventional manner by them, yet this rigid framework did not preclude originality in melodic invention and treatment of harmonic progressions. Expressive modulation is found in most section B's of the *da capo* arias. There is a notable reduction in the employment of melismas in the arias of Hasse, Pergolesi and Jommelli, and when used they tend no longer to be confined to virtuoso display, adding as they do variety to the phrase structure and serving as a connexion for the establishment of a new tonality.

One striking characteristic of these arias is the almost complete abandonment of the minor tonality in the first section of the *da capo* aria although it assumes primary importance in the *quasi* developmental B section. Here it initiates the modulations through the circle of fifths, or to nearly related keys before cadencing on a tonality appropriate for a smooth exchange to the home key.

In these cantatas there is no discernible difference in the four composers' approach to the setting of the poetic text in their simple and accompanied recitative. The only distinguishing structural feature between simple and accompanied recitative is the presence of orchestral ritornello in the latter.

Harmonically and chromatically there are many varieties of technique in the musical elaboration of the dialogue. These four composers use either tense, chromatic intervals (e.g., augmented 4th and diminished 5th and 7ths), chromatic harmonic progressions, or a combination of both these devices for colouristic and dramatic interpretations. The addition of orchestral instruments to the recitative increased the variety of dynamics, colour, dramatic intensity and *tessitura* which was not possible in the continuo accompaniment.

The change in cantata style exhibited in the works of Porpora, Hasse, Pergolesi and Jommelli are indicative that a transition of musical style occurred between 1730 and 1775. Gradually the solo chamber cantata for solo soprano declined in popularity and was replaced by an extended ensemble cantata as shown in the late works of Hasse and Jommelli.

As Cimarosa's predecessors particularly Jommelli and Hasse were at the end of their creative lives, Cimarosa was just beginning his career in Naples. In Chapter V, evidence of Cimarosa's structural characteristics and approach to the cantata, serves to illustrate the direct and indirect influences of the social and political environment in which he composed. These aspects may account for the increasing changes in the late eighteenth century Italian cantata.

Notes

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[8] Vogel, E., *op. cit.*, Vol. I, p. 309. Ambros, A., *op. cit.*, p. 874f.

[9] Schmitz, E., *op. cit.*, p. 52–53.

[10] Vogel, E., *op. cit.*, Vol. I, p. 92; Schmitz, E., *op. cit.*, p. 54; Ambros, A., *op. cit.*, p. 858.

[11] Schmitz, E., *op. cit.*, pp. 53–54; Ambros, A., *op. cit.*, p. 883; Vogel, E., *op. cit.*, Vol. I, p. 466. According to Fortune the original manuscript of *O come vezzosetta* is lost.

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[13] Vogel, E., *op. cit.*, Vol. II, p. 167. Schmitz, E., op. cit., pp. 55–56; Ambros, A., *op. cit.*, p. 879.

[14] Vogel, E., *op. cit.*, Vol. I, p. 193.

[15] Vogel, E., *op. cit.*, Vol. II, p. 508. Rose, G. *op. cit.*, p. 40.

[16] Vogel, E., *op. cit.*, Vol. II, p. 507.

[17] Vogel, E., *op. cit.*, Vol. II, p. 513.

[18] Vogel, E., *op. cit.*, Vol. I. p. 1. Copy of *Il Pianto di Rodomonte* in Biblioteca del Conservatorio di Musica "G. B. Martini". Ambros, A., *op. cit.*, p. 848.

[19] Vogel, E., *op. cit.*, Vol. II, p. 11.

[20] Vogel, E., *op. cit.*, Vol. I, pp. 227–228. Ambros, A., *op. cit.*, p. 891; Schmitz, E., *op. cit.*, pp. 59–60.

[21] Vogel, E., *op. cit.*, Vol. I, p. 361. Schmitz, E., *op. cit.*, pp. 59–60.

[22] Vogel, E., *op. cit.*, Vol. II, p. 514; Schmitz, E., *op. cit.*, p. 62.

[23] Vogel, E., *op. cit.*, Vol. II, p. 515.

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[25] Rose, G., *op. cit.*, p. 45.

[26] Vogel, E., *op. cit.*, Vol. II, p. 189; Schmitz, E., *op. cit.*, p. 63.

[27] Vogel, E., *op. cit.*, Vol. I, p. 438–439; Rose, G., *op. cit.*, p. 47. Schmitz, E., *op. cit.*, p. 65.

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[31] Caluori found this term on the title page of MS I:BC V/289 in reference to cantatas of diverse and multiple sections.

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[33] Rose, G., *op. cit.*, p. 86.

[34] Rose, G., *ibid.*, p. 86.

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[46] Burrows, D.L., Schmidt, C.B., "Cesti", *op. cit.*, p. 84.

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[48] Bonta, S., "The Church Sonatas of Giovanni Legrenzi." Ph.D., dissertation, Harvard University, 1964. "Giovanni Legrenzi" in *The Italian Cantata in the Seventeenth Century*. Vol. 6, 1985. "Giovanni Legrenzi", in *The New Grove Dictionary of Music and Musicians*, Vol. 10, pp. 615–619.

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[52] Boyd, M., *op. cit.*, p. 21.

[53] Boyd, M., ibid., p. 19.

[54] Boyd, M., ibid., p. 22.

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[61] Talbot, M., *Tomaso Albinoni Twelve Cantatas Op. 4*. Recent Researches in the Music of the Baroque. Madison: Wisconsin, A-R Editions, Vol. XXXI, p. vii.

[62] Talbot, M., *op. cit.*, p. viii.

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[64] Sutton, E. L., " The Solo Vocal Works of Nicola Porpora: An Annotated Catalogue." Ph.D. University of Minnesota, 1974.

[65] Hansell, S. H., "The Solo Cantatas, Motets and Antiphons of Johann Adolf Hasse." Ph.D. University of Illinois, 1966.

[66] Pattengale, R. R., " The Cantatas of Niccolò Jommelli." Ph.D. University of Michigan, 1973.

[67] These statistics have been compiled from the thematic catalogues included in the appendices of the works of Sutton, Hansell and Pattengale. The author has compiled the data for Pergolesi's cantata based on the 1964 Roman edition of his cantatas, *Gli Amici della Musica da Camera.*

[68] For the purposes of this study these 65 cantatas have been authenticated by Hansell in his thematic catalogue. There are several extant cantatas of Hasse, for which Hansell was unable to obtain permission to research the manuscripts.

[69] Pattengale, R. R., *op. cit.*, p. 57.

[70] Pattengale, R. R., *op. cit.*, p. 186.

[71] ARIA 1, CANON, ARIA 1 with new text, CANON 1 repeated, ARIA 2, CANON 2, ARIA 2 with new text CANON 2, ARIA 2 new text CANON 2 repeated.

[72] Sutton, E. L., *op. cit.*, Appendix, pp. 168–244.

[73] Sutton, E. L., *op. cit.*, p. 52.

[74] Sutton, E. L., *op. cit.*, p. 53.

[75] Hansell, S. H., *op. cit.*, pp. 336–339.

[76] Hansell, S. H., *op. cit.*, p. 339.

[77] Hansell, S. H., *op. cit.*, p. 351.

[78] Hansell, S. H., *op. cit.*, p. 354.

[79] Hansell, S. H., *op. cit.*, p. 354.

[80] Pergolesi, G. B., "*Cantate*" in *Opera Omni. Roma: Gli Amici della Musica da Camera.* Edited by Francesco Cafarelli, 1939.

[81] Hucke, H., "Pergolesi" in *The New Grove Dictionary of Music and Musicians*, vol. 14, p. 396.

[82] Hucke, H. and Paymer, M., "Pergolesi", *op. cit.*, p. 399.

[83] Pattengale, R. R., *op. cit.*, p. 134. Example 16, aria "*Se parla*" from *Cessa, O Augusta.*

[84] Sutton, E. L., *op. cit.*, p. 38.

[85] Sutton, E. L., *op. cit.*, p. 40.

[86] Hansell, S. H., *op. cit.*, p. 258.

[87] Hansell, S. H., *op. cit.*, p. 271.

[88] Hansell, S. H., *op. cit.*, p. 275.

[89] Porpora is not included in Table 5, as Sutton has omitted to give details of key relationships in the A R A and R A R A structures, as well as between sections of the *da capo* aria, in his thematic catalogue.

[90] Ratner, L. G., *Classic Music: Expression, Form, Style*. New York, 1980, pp. 55–56.

[91] Christmann, J. F., *Elementarbuch der Tonkunst*, Speyer, 1782–1789, p. 266f; cited in Ratner.[27]

[92] Pattengale, R. R., *op. cit.*, p. 119.

[93] Hansell, S. H., *op. cit.*, p. 271.

[94] Pattengale, R. R., *op. cit.*, p. 115.

[95] Pattengale, R. R., *op. cit.*, pp. 119–125.

[96] Sutton, E. L., *op. cit.*, p. 64.

[97] Hansell, S. H., *op. cit.*, p. 300.

[98] Hansell, S. H., *op. cit.*, p. 313.

[99] Pattengale, R. R., *op. cit.*, pp. 153–158.

[100] Pattengale, R. R., *op. cit.*, pp. 142–148.

Chapter III

◊◊◊◊

The Social and Political Stimulus of Cimarosa's Cantatas

Within the context of this study it is of interest to examine Cimarosa's biography in relation to the prevailing social and political conditions of musical patronage at the Neapolitan and Russian Courts, for these had an influence on the subject matter of some of Cimarosa's operas and cantatas.

I Cimarosa in the Kingdom of Naples (1749–1787)

Domenico Nicolai Cimarosa was born on 17 December, 1749 in a humble apartment on Vico Trinità II (known today as via Cimarosa) at Aversa, a small town about thirty kilometres from Naples. The parish registry of the Chiesa S. Audeno in Aversa records Cimarosa's baptism (with two m's in his surname, following Neapolitan custom)[1] as the son of Januario (Gennaro) and Anna di Francesco (nee Nicolai). With the recent conclusion of the Austrian War of Succession and the subsequent terms of the 1748 Treaty of Aix la-Chapelle,[2] Cimarosa became a citizen of the largest independent state in Italy, the Kingdom of Naples and the Two Sicilies[3] of which King Carlos III, the eldest son of Philip V of Spain held the sovereignty of the Kingdom from 1734–1759. During his fifteen year reign Carlos made some attempt to reform the feudal system,[4] but this was secondary in importance to his desire to be remembered as a beautifier of his Kingdom, with the construction of the Teatro San Carlo[5] in 1737, as well as his palaces at Portici, Capodimonte and Caserta. It was through the Capodimonte project that the Cimarosa family had their initial association with royal patronage and a transfer from Aversa to the parish of the Virgins in Naples. In an application to marry Costanza Suffi, Cimarosa reveals that his birth at Aversa was almost by "accident", as several days later the family

left for Naples, where his father, a stonemason, was to be employed in the construction of the Capodimonte palace.[6]

> *"E come la sua natività colà (ad Aversa) fu quasi per "accidens", poicchè dopo pochi giorni fu dai suoi genitori trasportato qui in Napoli abitando nel ristretto della Parocchia delle Vergini ... "*

Several years later this employment ended tragically with Gennaro's death, as a result of a fall from the scaffolding on the construction site. Anna di Francesco, poverty stricken and with a need to support her small son, benefited from the benevolence of the priests of *San Severo dei padri conventuali al Pendino*, who employed her as a domestic in the monastery, and allowed Cimarosa to begin his education and musical tuition. The organist of the adjoining church of San Severo, a Padre Porziò Antoniano (his mother's confessor), or Padre Polcano was responsible for Cimarosa. A natural aptitude for music gained him in 1761, a scholarship for musical tuition and organ lessons at the *Conservatorio della Madonna Santa Maria di Loreto*.[7] During the next ten years he studied with Pierantonio Gallo, the *maestro di cappella*, harmony and composition with Fedele Fenaroli, *vice maestro di cappella*, and violin with Saverio Carcaius, *maestro di violino*.[8] Many writers have suggested that Cimarosa also studied with Gennaro Manno and Antonio Sacchini. However, this is most unlikely as the records of *Il Libro delle Conclusione* reveal that Manno left the Conservatorium in 1761 to take up his appointment as *maestro di cappella* of the Cathedral in Naples. The situation was similar for Sacchini, who was appointed as an interim *vice maestro di cappella* in the middle of May, 1761, but left this appointment in October, 1762 to go to Venice where he remained until his recall to replace Francesco Durante in 1775.[9] Aside from the formal musical education Cimarosa received at the Conservatorium, there were also the required lessons in rhetoric, grammar, and humanities given by Michele Petrosino, the chaplain and teacher of the senior class. Again *Il Libro delle Conclusioni* informs that on 19 November, 1770 Cimarosa was one of the five students referred to as *masticielli* in the *maestro di cappella* class. Two of these, Pagliusi and Capuano, had finished their studies, but Cimmarosa, Zingarelli and Maggiore required more time to complete their instruments.

> *"E finalmente che i Maestri di Cappella al num° di cinque, de' quali hanno finito due il tempo, cioe' Capuano, e Pagliusi, e l'altri tre Cimmarosa, Zin-*

garelli, e Giordano maggiore non si vuol gran tempo per finire il lori strumenti."[10]

Apart from his instrumental and compositional studies, Cimarosa was also gifted with a very fine alto voice. Throughout his student days he was chosen to portray many serious and buffa roles, one such interpretation including that of the protagonist in Sacchini's *Fra Donato*, an intermezzo.[11] In accordance with the regulations of the four conservatories in Naples, composition students were required to write several sacred compositions. Although several masses and sacred motets[12] survive from this period at the Conservatorium, Cimarosa did not experience public acclaim for his compositions until after he completed his training. At graduation in 1771, Cimarosa was both a skilled instrumentalist (violinist and keyboard player), a gifted singer, and composer.

Immediately before and during the decade Cimarosa was immersed in his studies at the Conservatorium, there were some interesting events that affected the monarchy and indirectly, the musical career of Cimarosa. In 1759 before Cimarosa commenced his studies at the Conservatorium, Carlos III, on the death of his father, had become King of Spain. From this powerful position he installed Ferdinando, his eight year old son as his replacement in Naples, but continued to govern the Kingdom through dispatches to Tanucci,[13] the Minister of State, until five years after Cimarosa graduated from the Conservatorium. Another important event was the marriage by proxy on 9 April, 1768, between King Ferdinando and Maria Carolina, the sixth daughter of Empress Maria Theresa of Austria.[14] It may be that *Aristeo*,[15] an early cantata based on the Orpheus legend, was inspired by the prevailing festive atmosphere in Naples after the arrival of Ferdinando's betrothed.

Il giorno felice

Cimarosa already enjoyed a degree of royal patronage when in 1773, he was admitted as an alto, to *La Cappella Reale*, a prestigious choir directed by Vincenzo Orgitano, *primo maestro di cappella*. As the evidence is not easily accessible, this appointment has not been noted by other scholars.[16] Despite Cimarosa's many professional commitments both in Italy and Europe, he remained a member of *La Cappella Reale* together with many

illustrious Neapolitan musicians (including Caffarelli, Aprile, and Piccinni) until the end of his career. Like most composers of his time, Cimarosa was eager to gain further patronage from the young sovereign, and the cantata *Il giorno felice*[17] of 1775, lauds Ferdinando "as our most noble sovereign and gracious King". There are three principal protagonists: *Il pescatore* (the fisherman), *Il guerriero* (the hunter), and *Il genio* (the genius). Ferdinando, who conversed in Neapolitan dialect, was totally oblivious to court etiquette[18] and its social graces, preferring hunting and fishing to intellectual pursuits. After one of his perpetual fishing exploits, Ferdinando personally auctioned his catch at the Santa Lucia fish market. In the course of selling (the proceeds of which went to the poor), Ferdinando engaged in a comic exchange with the crowd and the beggars.[19] These actions led his subjects to identify him with *Pulcinella* the *commedia dell'arte* character identified with Naples. As Ferdinando, affectionately known as the *lazzarone* (beggar) King,[20] moved freely amongst his Neapolitan subjects, these informal appearances would have afforded Cimarosa the opportunity to observe his eccentricities.

There might have been more reforms in Ferdinando's reign had it not been for his illiteracy, and his marriage to the domineering and autocratic Princess Maria Carolina of Austria. Unlike Ferdinando, Maria Carolina enjoyed her regal position. Assisted by her secretaries, cabinet ministers and ambassadors she performed all the routine matters of state for almost forty years.[21] Cimarosa's *Il genio* in the cantata may have been a reference to Maria Carolina, whom Ferdinando publicly stated[22], was the real ruler of the Kingdom of Naples. The latter privilege was granted only after Maria Carolina gave birth to a son and heir in 1775, and Cimarosa's cantata alludes to the joy and happiness of this great event in Neapolitan history. Cimarosa was held in favour of the King and Queen after he graduated from the Conservatorium. That he received their patronage may be evidenced in the title pages of the autographs, where it is shown that he was *maestro di cappella* to Ferdinando IV.[23]

Apart from the information given by Cimarosa himself on the title pages of his autographs, various references included in the records of *La Casa Reale*, and the diplomatic correspondence contained in *Ministero Affari Esteri* dispatches to St. Petersburg and

Naples, there is little extant documentation to determine his early career and details of his personal life. However, from the respective testimonies of Cimarosa and Costanza Suffi, submitted on 27 April, 1777, to the State for permission to marry, it is evident that both lived in the parish of the church S. Giorgio Maggiore, near the cathedral in Naples.[24] The marriage ended with Costanza's death in childbirth one year later. In 1779 Cimarosa married Costanza's stepsister, the seventeen year old Gaetana Pallante.[25] Later she gave birth to a daughter, but little is known of her background. Certainly, she accompanied her parents to Russia in 1787, and is believed to have entered a convent in Naples, on the advice of Cardinal Consalvi, a friend, admirer and protector of Cimarosa.[26]

We learn from Michael Kelly, whose *Reminiscences* furnish a picture of the time, that the famous Irish tenor met Cimarosa at Signora Moretti's house, where according to Kelly[27]

> "it was a great treat to hear him sing some of his comic songs, replete with humour and taste accompanying himself".

Although details of Cimarosa's financial situation between 1771–1780 is unknown, it is probable that some remuneration would have been received on his admission in 1772 to *La Cappella Reale*. The *Procuratore* of *La Cappella*, Antonio Moresco, certified that Cimmarosa (sic) served together with Piccinni, Aprile, Cafaro, Orgitano, and another forty four illustrious musicians.[28] Cimarosa would also have received payment from the Teatro dei Fiorentini, the most fashionable Neapolitan venue for comic opera, which presented his two-act opera *Le stravaganze del Conte*, in 1772. His next opera *La finta paragini* was performed at the carnival of 1773 at the Teatro Nuovo, also a comic opera venue which, Kelly[29] informs us, was by no means as good as the Teatro dei Fiorentino.

The next two years were fallow as far as Cimarosa's opera production was concerned and this may be attributed to the popularity of both Paisiello and Piccinni in Neapolitan courtly circles. Their music was highly acclaimed and disseminated rapidly throughout the principal Italian cities. It was therefore difficult for a young composer to establish a reputation under such circumstances. Villarosa claims, that after his graduation, Cimarosa studied advanced compositional technique with the celebrated Piccinni. Through the

testimony of Cimarosa's son Paolo, it is evident that Cimarosa also had singing lessons with the famous contralto, Giuseppe Aprile.[30] Certainly Cimarosa would have been exposed to his influence during rehearsals and performances of *La Cappella Reale*. Perhaps Cimarosa's entrance on the Neapolitan scene was further facilitated by his acquaintance of the soprano, Cecilia Checcucci Pallante, who was very successful at the Teatro della Pace in Naples, and extremely influential in Roman society and musical circles. As indicated previously Cimarosa had married her daughter Costanza Suffi, and two years later her stepdaughter Gaetana Pallante.

MUSICAL SUCCESS AT NAPLES AND ROME

Between 1773 and 1780, Cimarosa had a further sixteen operas staged during the carnival season; ten at Naples, and six in Rome.[31] After July, 1776, when Paisiello was appointed to the Russian court of Catherine II, and Piccinni was invited to Paris, Cimarosa gained the recognition of the aristocracy in Naples and Rome.[32] His success is reflected in the performance of no less than three operas at each successive carnival season until his departure for the Russian court in 1787.

In Naples in 1779, Kelly was present at a performance of Cimarosa's *L'italiana in London* (based on Voltaire). He writes of the excellent performances by Gennaro Luzzio, the primo buffo, and the principal female *La Coltellini*, who was both delightful as a comic actress and singer.[33] It is not known if these two singers were given roles in the pastoral cantata *Deifile, Rodope, Corebo*, which is thought to date from 1780.

The success of Cimarosa's operas in Rome may have been the impetus for the French ambassador to Rome, Cardinal de Bernis, to commission a cantata in celebration of the birth of a son[34] to Louis XVI of France. It is most likely that Cimarosa received adequate remuneration for his composition dated 3 March, 1782, for Cardinal de Bernis was a very benevolent ambassador and host. On the occasion of the première of Cimarosa's cantata, he held a grand banquet, after which the performance was presented by at least 100 musicians. It was not uncommon for the Cardinal[35] to have forty guests each evening and

he boasted that he kept "l'auberge de France"[36] at the crossroads of Europe. His display of wealth and extravagance earned him the humorous title of King of Rome.

APPOINTMENTS

Recognition of Cimarosa's talents was not confined to opera patrons, for on the 29 November, 1779, he was appointed as an honorary organist to the royal court chapel.[37] This honorary position did not extend to a permanent one until 1785,[38] when on Giuseppe Mastris's death Cimarosa succeeded him as second master of the chapel. The lack of communication between Italian states and the attendant parochialism meant that, although Cimarosa was a celebrated composer in Naples and Rome, his operas were not performed in Venice and other Italian cities before August, 1781 when his first dramatic and tragic opera seria *Giunio Bruto*,[39] was staged at the San Samuele Theatre in Venice. A solo cantata *Vanne a Morte*, which shows definite relationships with *Giunio Bruto*, is also dated autumn, 1781.

Information included on the title pages of the *libretti* which Cimarosa set to music while in Venice reveals that apart from his opera commitments he was attached to the Ospedaletto[40] from 1782. An oratorio *Absalom*, dated 1782 (Venice), was certainly intended for the students of the Ospedaletto. Although Cimarosa retained the position of *maestro di cappella* at this institution, a further twenty-three of his operas were performed in cities other than Venice, Naples and Rome, prior to his departure for the Court of Catherine II at St. Petersburg.

By 1785 Cimarosa was known and celebrated throughout central Europe. He travelled constantly from one city to another, and it was customary for Cimarosa to perform at the harpsichord for the initial opera performances. In the fifteen years between completing his training at the Conservatorium and his acceptance of the Russian appointment, Cimarosa composed at least forty-six operas[41] for the musical centres of Italy. The stable political conditions enjoyed for forty-eight years after the Austrian War of Succession, meant Cimarosa's early career was not disadvantaged by the intolerable intrigues and financial

restraints that affected him both directly and indirectly at the Russian Court.

II Russian Connections (1787–1791)

The post of *maestro di cappella* of the Russian Court became vacant on 31 December, 1786,[42] when Giuseppe Sarti's[43] contract expired and he declined renewal, in order to accept the more favourable conditions offered by Catherine's co-regent, Prince Gregory Potemkin.[44] From 1785, Sarti had experienced several altercations with the pretentious mezzo-soprano Luisa-Rosa Todi, a favourite singer and a close confidante of Catherine. Todi used her privilege and status to exploit Sarti's lesser position, and subsequently he became a victim of the intrigue associated with Russian court circles. Sarti was not replaced immediately, and the post remained vacant until Cimarosa arrived in St. Petersburg in early December, 1787.

In the period between Sarti's resignation and Cimarosa's arrival, Catherine was preoccupied with her famous inspection of the Crimea between 1 January and July, 1787. Prince Potemkin[45] her consort, in an attempt to impress and regain Catherine's diminishing favour, organised an extravagant and brilliant tour covering all the Southern Provinces. Entertainment was given high priority and Potemkin's orchestra, led by Sarti, provided the musical entertainment during the seven-month tour. Since the whole court, including ambassadors of other nations, accompanied Catherine to the Crimea, the absence of a court composer at St. Petersburg would not have been noticed.

Upon return to St. Petersburg, Catherine was confronted by a declaration of war from Turkey demanding immediate return of her captured Crimean territory. The ultimatum was rejected, and Turkey invaded the Crimea on 13 August, 1787.[46] As Catherine's tour had been intended as an unequivocal display of Russian military superiority to the Turks, the unanticipated invasion involved her in emergency strategic sessions with the War Cabinet, as well as foreign diplomacy negotiations, in order to ensure the co-operation of Russia's allies.

Under these circumstances it is understandable that Catherine did not involve herself in personal negotiations with Cimarosa, but instructed her Neapolitan Ambassador, the Duke of Serracapriola, [47] to secure a successor to Sarti. Among the copious diplomatic correspondence of the Duke of Serracapriola, there is evidence of the Neapolitan Court's permission for Cimarosa to be released from his duties, in order to serve as *maestro di cappella* and composer to Catherine II. Any information concerning financial negotiations of Cimarosa's three and a half years tenure at the Russian Court, or any personal correspondence of the composer has yet to be located. In contrast with his Italian predecessors, who served as *maestri di cappella* at the Russian Court, Cimarosa is the least documented. However, from the contracts negotiated with Giovanni Paisiello, (as well as for the soloists of the Italian company, who had a simultaneous tenure with Cimarosa), Cimarosa would have received no less than R.4000 annually and maybe as much as R.7000, including free lodging, firewood, and travel expenses for his journey to St. Petersburg.[48] In 1787 most prominent Italian singers and artists received between R.500 to R.700 for the journey to Russia. Other incentives were Catherine's generous gifts of diamond jewellery to composers and their wives, (Paisiello was a recipient on several occasions), especially when she was pleased with a composition. There is no reason to suspect that Cimarosa's contract was very different from Paisiello's with regard to the duties and conditions.[49]

As *maestro di cappella*, Cimarosa was expected to compose all the operas, cantatas and musical spectacles as required by the Court, and conduct the theatre orchestra as well as the chamber concerts of the Empress. The administration of the Imperial Theatres in 1787, had abundant financial resources. From a treasury of R.340,521, Cimarosa's Italian company was to receive R.30,900, the court orchestra R.42,442, and the ballet company R.40,170. These grants were among the highest with the French company receiving R.40,000.[50] Cimarosa's initial period of tenure was supported by extremely competent musicians, as well as excellent financial incentives. It is unknown whether Cimarosa was aware of the impending war between Russia and Turkey before his embarkation from Naples, or more importantly, of the intrigue surrounding Sarti's resignation. However, it is significant that before Cimarosa left Vienna, en route to St. Petersburg, he requested

from the Duke of Serracapriola a guarantee of sovereign protection and a letter of recommendation from their Majesties in Naples.[51] The Duke received affirmation of this request from Caracciolo, the Secretary of Foreign Affairs at the Neapolitan Court, in St. Petersburg on 30 November, 1787. Apart from the political uncertainties that may have induced Cimarosa to request protection there were, according to the records of the Imperial Theatre Archives, attractive financial incentives and domiciliary conveniences for artists in Catherine's service. As for example all the artists were compensated for their long journey to and from Russia and for their comforts in the sub-zero temperatures of the severe winters.[52]

Despite the absence of personal documentation, Cimarosa's presence at the Imperial Court is substantiated by the Duke of Serracapriola's diplomatic dispatches to the Secretary of State in Naples, and Empress Catherine's correspondence with Baron Melchior Grimm.[53] Proof of Cimarosa's tenure is also contained in the title pages of the musical autographs written between 1788 and 1791. The steady flow of new compositions written by Cimarosa before his appointment ceased during the St. Petersburg tenure. The small number of compositions emanating from this appointment, however, does not indicate necessarily that Cimarosa was lax, on the contrary, he could scarcely perform new operas and cantatas if the financial chaos at the Court Treasury precluded necessary musical resources. Catherine and Potemkin were at the centre of financial mismanagement during Cimarosa's residency. In an effort to make St. Petersburg the most illustrious court in Europe, their indulgent and extravagant caprices placed incredible monetary burdens on the Imperial resources, resulting in subsequent retrenchments of musicians, singers and dancers attached to the Court. The prolongation of the Russo-Turkish War until 1791, throughout Cimarosa's tenure did not alleviate the dire financial situation. The progress of this war pervades all the dispatches of the Duke of Serracapriola between 1787 and 1791. Further, his inclusions of the Court Chronicle, the "St. Petersburg Gazette" reinforces the total preoccupation of courtly circles with the trauma of the war. There is scarcely any reference to courtly entertainment.

From the accounts of Prince Shcherebatov,[54] a Russian Courtier, it is revealed that Catherine's indulgence in amorous extramarital pursuits incurred her enormous expense especially when she decided to dismiss her lovers. Potemkin was an accessory to these exploits and even chose lovers for Catherine. During Cimarosa's sojourn at the court, Catherine dismissed her lover Dmitriev Manonov[55] when she discovered him in intimate circumstances with her *éprouveuse* Countess Bruce.[56]

The preceding facts reveal the inherent problems and intrigue that confronted Cimarosa on his arrival in St. Petersburg at the beginning of September, 1787. Several days later Cimarosa, in the company of the Duke of Serracapriola, was granted an audience with Catherine, who requested that he sing and play some of his compositions. This impromptu performance pleased the Empress and impressed the Duke, who commissioned Cimarosa to write a *Missa pro defunctis* for the repose of the soul of the Duchess of Serracapriola, (Maria Adeläida del Carretto di Camerano) who had died on 12 December, 1787,[57] in St. Petersburg. It is not possible to determine the exact date of performance at the Catholic Church of St. Catherine, but the memorial service must have occurred before 21 April, 1788, for Catherine mentions the Mass in a letter to Baron Melchior Grimm:

> ... *Cimarosa a fait ici la messe des morts pour la duchesse de Serra Capriola et un op. com. [opéra comique] dont je ne donnerais pas 10 sous; mais cela peut-être(sic) précieux pr.[pour] les amateurs et connaisseurs; il y'avait (sic) des chanteurs détestables; les bons sont tous partis* ... [57]

Catherine's reference to an *opéra comique* in this letter has been regarded by previous scholars[58] as indicating the pastoral cantata *La felicità inaspettata*, written for the carnival season and premièred at the Hermitage Theatre on 24th February, 1788. However, it is unlikely Catherine would mistake this cantata for an *opéra comique*, since the libretto does not allow for the inclusion of any comic element. Catherine's *Mémoires*[59] reveal her predilection for comedy and mimicry, thereby indicating she would not have confused a serious dramatic plot with a comedy. It is probable that Catherine was referring to the *dramma giocoso I due supposti conti, ossia Lo sposo senza moglie*, which was presented on 9 April, 1788 at St. Petersburg.

Cimarosa's next composition for Catherine's court was a dramatic cantata *Atene edificata*, which was also performed at the Hermitage Theatre on St. Peter's Day, 29 June, 1788. It was appropriate that Cimarosa provided a celebration cantata for Catherine on the feast day of St. Peter and St. Paul, for this date had a special significance for the Empress and her son, Grand Duke Paul. Catherine had both pleasant and unpleasant associations with the dates of 28 and 29 June, for on the former date in 1744,[60] she renounced her Lutheran faith and the title of Princess Sophia of Anhalt-Zerbst, to become Catherine Alexeievna when she was received into the Greek Orthodox Church. The next day she was betrothed to Grand Duke Peter at an elaborate ceremony in the Kremlin. Eighteen years later Catherine deposed the Emperor Peter[61] and was proclaimed Empress on 28 June, 1762 even though the Coronation did not occur until 22 September. From this date, Catherine ruled Russia until her death in 1796. Apart from celebrating the twenty-sixth year of Catherine's reign, the cantata would have celebrated Grand Duke Paul's name day and, more personally for Cimarosa, the birth of a son, Paolo Cimarosa on 26 March, 1788.[62] The baby was baptised in the Church of St. Catherine in the presence of his Godparents, Grand Duke Paul and Countess Saltikov.

In July, 1788 the Russian War Cabinet was occupied with more complications after Sweden's declaration of war and the subsequent invasion of Finland.[63] Russia's involvement in a large-scale war and the absence of Potemkin from the Court may explain why Cimarosa's compositions seem to have been restricted to a celebratory role. Cimarosa's opera seria *La vergine del sole* was the only other composition composed in 1788. Mooser[64] indicates that this opera received its first public performance at the Théâtre Kammeny in St. Petersburg on 26 October, 1789 and was possibly performed at the Hermitage Theatre on 22 September or 24 November, 1788. If the performance did take place in September it was possibly intended for the anniversary of Catherine's coronation. The only other significant event that occurred in 1788, was Catherine and Potemkin's victory against the Turks, secured by the capture of the fortresses of Khotin (September) and Ochakov (December). Victory was not complete until the autumn of 1789.[65] Catherine's rewards for heroic war deeds and the dismissal of Manonov in July, 1789[66] resulted in the

Treasury implementing severe restraints, thereby further curtailing courtly entertainment. On 5 September, 1789 Catherine's private secretary A. V. Khrapovitsky[67] noted (in his Mémoires) that Cimarosa's court choir existed no more; yet Catherine had appointed a second *maestro di cappella*, the Spaniard, Vicente Martin i Soler[68] to collaborate with her in setting to music her libretto for a Russian opera.

Cimarosa's last work written for Catherine was an opera seria *La Cleopatra*, presented for the first time at the Hermitage Theatre on 27 September, 1789. This collaboration with Moretti,[69] the court poet, was intended to impress Catherine on the anniversary of her coronation. Cimarosa's and Moretti's choice of title and content was a daring venture, for Catherine was referred to as "Cleopatra" by numerous visiting ambassadors to her court. Already in 1787, during Catherine's Crimean tour the Prince de Ligne,[70] a diplomat and courtier, had christened the seven huge Roman galleys together with seventy-three smaller craft with three thousand crew as "Cleopatra's fleet". Further, Potemkin's military victory liberating Bendery and Hadjibey on 11 September, 1789 together with his devotion to the Empress and the Russian Empire, would have been a suitable occasion to introduce the analogy of Catherine with Cleopatra and Potemkin as her Anthony.

A *memoriale* submitted by the Duke of Serracapriola to their Neapolitan majesties requests leave for Cimarosa to return to Italy.[71] The existence of a letter written by Cimarosa from Venice on 17 March, 1789 testifies to his absence.[72]

A further fate for Cimarosa in 1790, was Catherine's preoccupation with both her young lover, Plato Zubov,[73] and her daily correspondence with Potemkin on matters of State and the manoeuvres of the army. At the same time she prepared an opera libretto entitled *Le gouvernement initial d'Oleg*, a Russian historical spectacle in five acts with music by Cannobio, Pachkevitch and Sarti.[74] Another *memoriale* dated 27 August, 1790 concerning Domenico Cimarosa, was sent by the Duke of Serracapriola to the Neapolitan court. Most probably Cimarosa was initiating plans for his return to Naples and his reinstatement at the Neapolitan court. By December, 1790 the Russo-Turkish war was drawing to a close and Potemkin returned to St. Petersburg via Moscow, where he was given a hero's welcome

by an official delegation led by Count Bezborodko,[75] the Chancellor of the Empress. Upon Potemkin's arrival in St. Petersburg, the social events were numerous to celebrate Russia's victories, and it was for one such occasion that Count Bezborodko commissioned Cimarosa to write the cantata *La Sorpresa.*[76] It is possible that the occasion would have been an extravagant one, for Bezborodko had his own luxurious palace and orchestra.

Catherine's relationship with her last lover Zoubov distressed Potemkin greatly,[77] for he saw in its continuity the ruin of the Empress and the subsequent discredit of the Russian Empire. In the seventeen years of their relationship, Catherine had for the first time, without consulting Potemkin, selected a presumptious and ambitious lover. Yet there is no doubt from Catherine's letters of April and May of 1791, that Potemkin had fallen from favour.[78] However, Catherine's subtle rejection of Potemkin in St. Petersburg was very disparaging, for he feared his dismissal as co-regent and statesman. In a desperate attempt to regain Catherine's love, Potemkin organised a feast with lavish entertainment in his Tauride Palace on 28 April, 1791. It is most likely that Potemkin commissioned Cimarosa's cantata *La serenata non preveduta*[79] for this splendid occasion. A special ballet choreographed by Charles le Picq, and in which Catherine's two grandsons danced,[80] opened the celebrations. During the banquet a large orchestra and choir (of 300 musicians) performed Cimarosa's cantata. Perhaps *La serenata non preveduta* was based on the libretto of G.R. Derjavine, whom Potemkin had engaged to assist him in the organisation of this magnificent spectacle. Derjavine had been ordered to write the texts for all the pieces that were sung during the evening.[81] As there is no evidence of the libretto for *La serenata non preveduta* among the collected works of the court poet, Ferdinando Moretti, it is possible that Potemkin preferred Derjavine to Moretti. After the feast, the extravagant spectacle was continued with a recitation of Derjavine's poetry, a French play, and a pantomime. Although Catherine was overwhelmed by Potemkin's ingenuity and originality of presentation, she stubbornly refused to relinquish her young lover. Instead she chided Potemkin for being preoccupied with lavish divertissements and for remaining too long in St. Petersburg.[82]

The appointment of Vicente Martin i Soler, the retrenchment of the French and Italian

Companies, and Catherine's preference for her own *libretti*, with music by Russian composers, exacerbated Cimarosa's redundant situation. Even though Cimarosa was held in high esteem by the Russian élite and the foreign diplomatic community, the indifference shown him by Catherine, together with the prospect of another Northern winter, culminated in his request to be released from his contract. This request was granted and on 3 June, 1791, the St. Petersburg Gazette announced:

> *"Domenico Cimarosa maître de chapelle de la cour, part avec sa femme, ses deux enfants et sa servante italienne".*[83]
> (Domenico Cimarosa, chapel master of the court, leaves with his wife, his two children and his Italian servant.)

Potemkin also took his leave of St. Petersburg on 24 July, 1791,[84] and though not relinquishing his Russian connection, he was a very dejected man both physically and spiritually. After Catherine's rejection his health deteriorated rapidly. Even her incessant love letters and consultations with respect to official government policy did not console him. He died in Moldavia not far from Nicolaev on 5 October, 1791.[84] His death deeply shocked Catherine. Cimarosa shared with Potemkin the unenviable state of being redundant. Although Cimarosa severed his personal Russian connection, his memory was perpetuated through many revivals of his music for many years after his departure from St. Petersburg.

At the time of Potemkin's death, Cimarosa had been appointed *Kapellmeister* at the court of Leopold II in Vienna, where he was given an excellent annual stipendium of 12,000 florins as well as a royal apartment. Here his most famous opera *Il matrimonio segreto* was performed on 7 February, 1792.[85] The immediate success of the opera renewed Cimarosa with the acclaim he had received in Italy prior to his Russian sojourn. Cimarosa also wrote two other operas for the Royal Court Theatre; *La calamità dei cuori* on a text by C. Goldoni, performed in autumn 1792, and *Amore rende sagace* by Bertati, also the librettist for *Il matrimonio di segreto* , presented on 4 April, 1793.[85]

III Naples and Political Subterfuge (1791–1801)

Within two years of his departure from the Russian Court in 1791, Cimarosa had risen from the despair of redundancy to enjoy the reputation of a celebrated composer, in constant demand in Italy. It is possible his compositional gifts were revitalized, through the immediate and widespread success of *Il matrimonio segreto* in European cities. Thus after three and a half years of virtual silence in St. Petersburg, his compositional activity resumed with a performance of *I traci amante* at the Teatro Nuovo in Naples, on 19 June, 1793.[86] Between 1794 and 1798 Cimarosa wrote at least three or more operas each year for the carnival seasons of Venice, Naples and Rome. It was only a short time before Cimarosa experienced once more the popularity he had enjoyed in Naples before his Russian connection.

Cimarosa's health began to deteriorate after the death of his wife, Gaetana Pallante, on 17 March, 1796 in Naples. Apart from Cimarosa's involvement with his opera productions, and *La Cappella Reale*, he was also promoted from second to first organist[87] of the royal chapel from 8 November, 1796. Before this appointment, Cimarosa had written a dramatic, sacred cantata *Il trionfo delle fede*, which had its première on the Neapolitan patron saints day in May, 1794. Events leading up to this cantata will be discussed in Chapter III.

The Neapolitans tended to be a somewhat ignorant people, and new ideas penetrated the Kingdom slowly and unevenly. The church was a very powerful economic entity, owning at least one third of the land in the State, and in the city of Naples, at least one half. Thus both the clergy and the citizens alike regarded with suspicion the reforms passed at the University of Naples. The curriculum was revised and lectures in jurisprudence and theology were replaced with others on chemistry, botany, economy, astronomy, and experimental physics.[88]

Parallel with these intellectual advances were the severe and harsh directives of the Queen, who was disliked by the Neapolitans. Maria Carolina's dominance at the Neapolitan court allowed the Hapsburg family to control directly the Duchies of Milan and Tuscany,

indirectly the Duchy of Parma, and the Kingdom of Naples and Sicily. Repressive legislation and the persecution of the Jansenists by the Queen, created political unrest amongst the enlightened nobles and the intellectuals. Their discontent fermented in the middle class, whose motives were to destroy the old régime. They were aided in their ideals when the French army, led by Napoleon Bonaparte, invaded Piedmont on 25 April, 1796.[89] In the peace negotiations, King Victor Amadeus consented to give the French army a free passage through his Kingdom, which was renamed the Cispadane Republic.[90]

Venice was the next city to collapse on 12 May, 1797. Rome was occupied by the French without opposition on 15 February, 1798. The arrest of the Pope Pius VI, and his subsequent imprisonment outraged Ferdinando and Maria Carolina. Their determination to defy the French resulted in a declaration of war on France. During the summer of 1798, amid tremendous political unrest, Cimarosa was afflicted with a nervous disorder and this curtailed his artistic activities. On the advice of his doctors, he retreated to the more salubrious air of S. Maria Apparente.[91] Ferdinando mobilised an army of brigands and beggars, who succeeded in liberating Rome on 27 November, 1798. However, the French retaliated and Ferdinando's army beat a hasty retreat. The King and Queen fled to the safety of Sicily, where they remained during the temporary occupation of Naples by the Republicans, who in January, 1799 formed the Parthenopean Republic.[92]

The ledgers of the *Scrivania di Razione* for *La Cappella Reale* indicate that the first and final payment for 1799, was transacted on 1 January, 1799. Naples was in a state of revolution and two of the most famous members of *La Cappella Reale*, Giovanni Paisiello and Domenico Cimarosa were seconded to the new republican régime. Paisiello served as *direttore della musica nazionale*, and Cimarosa as a member of the *commissione dei teatri*. Cimarosa rallied to the cause of the Republicans and in the mass hysteria of liberation from autocratic rule, set to music a patriotic hymn on a text by Luigi Rossi, for a "ceremonial desecration" of the royal flag of the Hapsburg-Bourbons on 19 May, 1799. The composition entitled *Inno patriottico del cittadino Luigi Rossi per lo bruciamento delle immagini dei tiranni, posta in musica dal Cimmarosa*, was performed at the festival of the Tree of Liberty, by young musicians of the conservatories of Naples.[93] Cimarosa was to regret his

associations with the Republican cause, when Ferdinando's army reconquered Naples in June, 1799. Such an outward and permanent document of anti-royalist emotions placed Cimarosa in a perilous position. He naturally had an immediate reversal of loyalities and on advice of a priest Gennaro Tanfano, hastily revised an earlier cantata *Il giorno felice* of 1775 to suit an appropriate text by Barbarotta. The work was performed at the church of *S. Maria della Vittoria a Chiaia* on the Riviera di Chiaia, on 23 September, 1799. This cantata *Non che più lieto giorno* dedicated to Ferdinando, to celebrate the King's brave return to Naples, did not appease the sovereign, especially as Cimarosa inscribed the printed copy as *maestro di cappella* "all'attual servizio di S.M.". Ferdinando could not comprehend Cimarosa's misplaced loyalties, especially since Cimarosa had conducted the music at the tree of liberty, on the Republican victory. He instructed the Royal Secretary of Justice to dismiss Cimarosa from both *La Cappella Reale*, and his post within the royal household. From the correspondence of the Royal secretary in Palermo, it is evident that all Neapolitans, who served the Republicans were to be punished. Cimarosa's audacity in having his cantata printed as *maestro di cappella* sealed his fate, and on 9 December, 1799, he was arrested and goaled.[94]

During his four months imprisonment, he was under constant threat of death at the gallows. Documents of the *Giunta di Stato* relating to Cimarosa's incarceration were destroyed in 1803, together with the records of the state trials, to set a seal on the King's amnesty.[95] Cardinal Consalvi, Cardinal Ruffo, Lady Hamilton and the Russian Ambassador Italinski, intervened to persuade King Ferdinando to reprieve the sentence. There is a legend that surrounds Cimarosa's liberation from S. Maria Apparente. A painting by the artist, Raffaello Tancredi, preserved in the Gallery of Modern Art in Florence, shows Cimarosa being freed by Russian soldiers. However, the hypothesis that the intervention of the Russian Ambassador Italinski, a great friend and admirer of the composer, served to bring political pressure on the King, to release Cimarosa as an illustrious pensioner of the Russian Court, seems more probable. After his release from prison, Cimarosa immediately left Naples for Venice, where he commenced work on a new and final opera *Artemisia*.[96]

The rigours of the preceeding months of imprisonment and the threat of death had a devasting effect on Cimarosa's physical condition and his health deteriorated rapidly. Thus he did not live to complete the opera. After news of his death on 11 January, 1801 reached Naples, the pressure of public opinion forced the coroner to publish a medical report stating the cause was due to a stomach tumor. The Neapolitan public were suspicious of Maria Carolina's harsh treatment of Cimarosa and believed that Cimarosa was poisoned at her instigation.[97] Cardinal Consalvi, Cimarosa's patron, commissioned the sculptor, Antonio Canova, to make a bust of Cimarosa which today is the provenance of the *Sale del Ercole Campidoglio*.

In the course of his compositional career, Cimarosa was affected directly and indirectly by the social and political events in those countries where he worked. Turkey's aggression with Russia indirectly involved Cimarosa in a curtailment of musical activities at the Russian Court. Although Catherine II was especially indifferent to Cimarosa's musical works, she made some amends at his farewell from Russia, with the gift of an English forte-piano, which is preserved in the Biblioteca of the Conservatorio di S. Pietro a Maiella in Naples.

Cimarosa's place of abode in Naples made him aware of the importance of pleasing the casual inhabitants of the via Chiaia, while accepting the royal patronage of Ferdinando. The King's preference to move freely amongst his subjects had allowed Cimarosa at one time to have frequent informal discourse with Ferdinando.

In the last fourteen years of his life, Cimarosa was to suffer on account of the reigns of two of the most autocratic women sovereigns in the eighteenth century, both of whom through their shrewd foreign policy negotiations and scandalous domestic intrigues kept European society abuzz until after the turn of the century.

A closer look at the *libretti* and the sources of Cimarosa's cantatas in the succeeding chapter, will reveal the extent that the patronage system influenced both the subject and

content of many of the ten cantatas.

Notes

[1] See Appendix I for details of the entry of the birth in the parish records of S. Audeno.

[2] This treaty was signed at the cessation of the Austrian War of Succession.

[3] Orsi, P., *Modern Italy (1748–1898)*. London: T. Fisher Unwin, 1889, pp. 27–31.

[4] Martin, G., *The Redshirt and the Cross of Savoy*. London: Eyre & Spottiswoode, 1969, p. 14.

[5] Martin, G., *op. cit.*, p. 27. The San Bartolomeo Theatre was demolished in 1735. It was replaced by the Teatro San Carlo, adjacent and connected to the Royal Palace.

[6] Prota-Giurleo, U., "Nuovi contributi alla biografia di Cimarosa", La Scala: *Rivista dell'Opera*, vol. 77, April, 1956, p. 37.

[7] Martuscelli, E.g., D., *Biografie degli uomini illustri del Regno di Napoli*. Vol. xx; Gherardi, L., "Cimarosa" *Dizionario della Musica e dei Musicisti. Le Biografie*. Edited by A. Basso, Vol. II, Italy, 1985. p. 247.

[8] Robinson, M.., "The Governor's Minutes of the Conservatorio S. Maria di Loreto," *R.M.A. Research Chronicle* No. 10, 1970, pp. 1–97. Cimarosa had keyboard tuition (harpsichord and organ) at the Conservatorio as well as his violin lessons.

[9] Lanfranchi, A., "Cimarosa" *Dizionario Biografico degli Italiani Istituto della Enciclopedia Italiana*. Edited by G. Trecani, Italy, Vol. XXV, 1981, p. 541. See Appendix for a list of these works.

[10] *Il Libro delle Conclusione* 19th November, 1770. Vol. 67, f. 14r. Provenance of the Naples Conservatorium *S. Pietro a Maiella*.

[11] Lanfranchi, A., *op. cit.*, p. 542.

[12] See Appendix I for details of these compositions.

[13] Martin, G., *op. cit.*, p. 40.

[14] Acton, J., *The Bourbons of Naples (1734–1825)*. London & New York: Methuen, 1956, p. 131.

[15] The location of Cimarosa's autograph for this cantata is unknown so the date is questionable. However, the musical style of the arias and the the existence of only one *stromentato* recitative, suggests that this cantata is an early work.

[16] *Categorie diverse Musica delle R. Camera e Cap. Palatine. S. Cecilia III (1766–1783)*, b. 343/III. State Archives, Naples.

[17] The libretto of this cantata aligns with the historical situation at the Neapolitan court. Queen Maria Carolina gave birth to a son and heir in 1775, and Cimarosa's referal to the hunter and the fisherman, as well as the genius (in this case the Queen as provider of the heir), leaves no doubt as to the date of the composition.

[18] Johnston, R. M., *The Napoleonic Empire in Southern Italy and the Rise of the Secret Societies*. London: Macmillan, 1904, p. 43.

[19] Johnston, R. M., *op. cit.*, p. 44. The beggars (lazzaroni) were very colourful people who resided in the streets of Naples especially in the via Chiaia, where Cimarosa lived with his music teacher Fenaroli.

[20] Johnston, R. M., *op. cit.*, p. 44.

[21] Vaussard, M., *Daily Life in Eighteenth Century Italy*, London: Allen & Unwin, 1962, p. 17.

[22] Kelly, M., *Reminiscences of Michael Kelly of the King's Theatre, and the Theatre Royal, Drury Lane.* London, 1826, R.,1968. Edited by R. Fiske, with an Introduction by A. H. King, London: Oxford University Press, 1976, p. 26.

[23] For example, the opera *La Circe* of 1783 reads "Sg. Domenico Cimarosa di Cappella Napolitano all'attual servizio di S. M. il Re delle due Sicilie, e Maestro del Construatorio detto l'Ospedaletto di Venezia."

[24] Prota-Giurleo, U., *op. cit.*, p. 40.

[25] Prota-Giurleo, U., *op. cit.*, p. 38. Cimarosa's first wife was born on 25th April, 1748 to Paolo Suffi and Cecilia Checcucci. After the death of her first husband, Cecilia a singer, moved to Naples in 1749. At Carnival in the same year she sang the part of a man in *Il tutore innamorato*, by the composer Calandro. Later she married the elderly Don. Mattia Pallante, a clerk in the Royal Household. Cecilia cared for his daughter Gaetana, who was to marry Cimarosa, one year after his first wife died in childbirth.

[26] Lanfranchi, A., *op. cit.*, p. 543.

[27] Kelly, M., *op. cit.*, p. 25. Kelly met Cimarosa in June, 1799.

[28] Kelly, M., *op. cit.*, p. 24.

[29] State Archives, Naples. (see note 16) B. 343/III.

[30] Lanfranchi, A., *op. cit.*, p. 542.

[31] See Appendix for a list of the details of these operas.

[32] Mooser, R.A., *Annales de la Musique et des Musiciens en Russie au XVIII^e siècle, Deuxième Partie.* Geneva, 1951, p. 192.

[33] Kelly, M., *op. cit.*, p. 26.

[34] Autograph reads as follows: *In occasione della Nascita del Delfino.*

[35] Andrieux, M., *Daily Life in Papal Rome in the Eighteenth Century.* London: Allen & Unwin 1968, pp. 149–150.

[36] Bernis, (François-Joachim de Pierres de). *Lettres et Mémoires du Cardinal de Bernis.* Vols., I & II, Paris, 1878.

[37] Bertold Dietz, H., "A chronology of Maestri and Organisti at the Cappella Reale in Naples, 1745–1800", *JAMS*, xxv, No. 3 (Fall, 1972), p. 396. see Bibliography

[38] Bertold Dietz, H., *op. cit.*, p. 399.

[39] Johnson, J. E., "Cimarosa" in *The New Grove Dictionary of Music and Musicians.* Vol. 4, p. 401.

[40] Cimarosa was *maestro a cappella* at the *Conservatorio detto l'Ospedaletto di S. Giovanni e Paolo* from about 1782.

[41] See Appendix I for a list of these operas.

[42] Mooser, R.A., *Annales de la Musique ... op. cit.*, pp. 451, 463.

[43] Sarti, Giuseppe (1729–1802). Sarti arrived in St. Petersburg in 1784 and remained there for 18 years. He greatly improved the standards of performance at the Opera.

[44] Soloveytchik, G., *Potemkin: A Picture of Catherine's Russia.* London: Marshall, 1949, pp. 68–72.

[45] Potemkin, Gregory (1739–1791). Professor Barskov, a distinguished Soviet historian, maintains Catherine married Potemkin at the St. Sampsonievsky Church in St. Petersburg at the end of 1774. Apart from Catherine and Potemkin only four people witnessed the ceremony; Catherine's attendant Maria Savishna Perekousikhina, Potemkin's nephew Count Alexander Nicolaievitch Samoilov and the chamberlain Eugraf Alexandrovitch Tchertkov, the fourth being the priest.

[46] Article on Russo-Turkish War of 1787–1791 cited in *Great Soviet Encyclopedia.* A translation of the third edition, New York, 1975, 1976, vol. 22, p. 508.

[47] Mooser, R.A., *Annales de la Musique ... op. cit.*, p. 451. Antonio Maresca-Donnorso, The Duke of Serracapriola (1750–1822). The Duke was the Neapolitan ambassador of Ferdinand IV, assigned to the Russian Court of Catherine II from 1782–1822. Ferdinand IV knew Cimarosa personally and as his music had been well received in Naples and Rome, Ferdinand may have decided that Cimarosa would be an excellent cultural ambassador for Naples, during his tenure in Russia.

[48] Mooser, R.A.., *Annales de la Musique ... op. cit.*, p. 470; p. 192. (Paisiello) For example, Sarti received an income of R3,500 in 1790 when he was appointed Director of the Musical Academy at the University of Ekatérinoslav.

[49] Mooser, R.A., *op. cit.*, p. 193.

[50] Mooser, R.-A., *op. cit.*, p. 516.

[51] See Appendix I for documentation of the correspondence between the Duke of Serracapriola and the Neapolitan Court relevant to Domenico Cimarosa.

[52] Tallow candles were provided for light and timber logs were used for heating the residences of the artists.

[53] Baron Melchior Grimm received voluminous correspondence from Catherine. The letters are included in vol. 23, of the Imperial Historical Society's great collection of documents of Russian History.

[54] Shcherbatov, M. M., *On the Corruption of Morals in Russia* (1768). Edited and translated with an introduction and notes by A. Lentin, Cambridge, 1969, pp. 235–259.

[55] Alexander Ivanovich Dmitriev Mamonov (1758–1803). He was the favourite from 1786–1789.

[56] Soloveytchik, G., *op. cit.*, p. 49. Countess Bruce and Mademoiselle Protassov had the intimate task of "testing" a potential lover. The "test" was allowed only before a favourite was chosen, the privilege being rebuked immediately. Lord Byron, in his "Don Juan", actually names Protassov and refers to her by the term Catherine's Court had invented for her and her predecessor's abilities: L'éprouveuse. The Countess Bruce was dismissed instantly from the court circle for her indiscretion with Mamonov.

[57] See the correspondence of the Duke of Serracapriola in Appendix I, where he informs the Neapolitan royalty of the death of his wife. Catherine II's correspondence included in the *Recueil Sté imp. d'histoire*, T. XXIII, lettre du 21 avril, 1788. This letter has also

been quoted in Mooser, *op. cit.*, vol. II, p. 524.

[58] Mooser, R.A., *Annales de la Musique ... op. cit.*, p. 528; Johnson, J. E., "Domenico Cimarosa (1749–1801)." Ph. D. dissertation, University of Cardiff, Wales, 1976, p. 206.

[59] Maroger, D., (ed.) *The Mémoires of Catherine the Great.* London: Hamilton, 1955, pp. 90, 152, 154, 182.

[60] Maroger, D., *op. cit.*, p. 67.

[61] On St. Peters Day, 1762 the Emperor Peter announced his official abdication, as cited in *The Mémoires of the Empress Catherine II.* London, 1859, p. 348.

[62] Mooser, R.A., *Annales de la Musique ... op. cit.*, p. 453.

[63] *Great Soviet Encyclopedia*, 1979, Vol. 22, p. 508.

[64] Mooser, R.A., *Opéras, Intermezzo, Ballets, Cantates, Oratories joués en Russie Durant le XVIII siècle.* Geneva, 1945, 1955, p. 146.

[65] Soloveytchik, G., *op. cit.*, p. 193.

[66] Shcherbatov, M. M., (Prince) *op. cit.*, pp. 260, 289, n. 19.

[67] Khrapovitsky, A. V., *Mémoires.* p. 205 ... "Le chouer de Cimarosa n'a pas plu. Cela ne peut aller."

[68] Mooser, R.A., *Opéras, Intermezzo, ... op. cit.*, p. 455.

[69] Moretti, a Neapolitan was the official court poet from 1784–1807. (See Chapter III, Part II for biographical details).

[70] Ashton, L., (ed.) *Letters and Memoirs of the Prince de Ligne.* London: George Routledge & Sons, 1927, Letter to Marquise de Coigny, p. 41.

[71] State Archives, Naples. See Appendix I: Correspondence of the Duke of Serracapriola to the Neapolitan court.

[72] Johnson, J., *op. cit.*, p. 399. Johnson does not reveal any evidence of the location, or the contents of this letter written from Venice on 17th March 1789. She further suggests that Cimarosa may have made one or more journeys to Italy during his sojourn at the Russian court. However, the diplomatic correspondence of the Duke of Serracapriola has been preserved in its entirety, and there is no evidence to confirm (including the documents in *cifra*) that Cimarosa requested permission to return to Italy more than once.

[73] Soloveytchik, G., *op. cit.*, p. 211. Potemkin disapproved and personally disliked Catherine's final lover. In Russian "Zoub" means tooth and Potemkin stated on his last visit to St. Petersburg before his death that "I must pull out the tooth". Catherine was not persuaded on this issue.

[74] Mooser, R.A., *Opéras, Intermezzos, ... op. cit.*, p. 93.

[75] Soloveytchik, G., *op. cit.*, p. 212.

[76] Mooser, R.A., *Opéras, Intermezzos, ... op. cit.*, p. 132.

[77] Soloveytchik, G., *op. cit.*, pp. 21.

[78] *ibid.*, p. 213.

[79] Schlitzer, F., *Annali delle opere di Domenico Cimarosa*, Naples, 1950, p. 40.

[80] Troyat, H., *Catherine the Great*. Paris, 1977, London, 1978, pp. 303–305.

[81] Mooser, R.A., *op. cit.*, p. 478.

[82] Soloveytchik, G., *op. cit.*, p. 217.

[83] Mooser, R.A., *Annales de la Musique ... op. cit.*, p. 454.

[84] Soloveytchik, G., *op. cit.*, p. 217.

[85] Lanfranchi, A., *op. cit.*, p. 547.

[86] Florimo, F., *La scuola musicale di Napoli e i suoi conservatorii con uno sguardo sulla storia musica in Italia*. Naples, 1880–1882, R.,1969, Vol. IV, p. 136. The opera was the second opera of the carnival season.

[87] Bertold Dietz, H., *op. cit.*, p. 403.

[88] Martin, G., *op. cit.*, pp. 28–34.

[89] Martin, G., *op. cit.*, pp. 23–28.

[90] Beales, D., *The Risorgimento and the Unification of Italy*, London: Allen & Unwin, 1971, p. 33.

[91] Lanfranchi, A., *op. cit.*, p. 548.

[92] Orsi, P., *op. cit.*, pp. 42–44.

[93] See Appendix I for a transcription of the text and music of the hymn.

[94] Tibaldi Chiesa, M., *Cimarosa e il suo tempo*. Milan: Garzanti, 1949, p. 300. In the diary of Napoletano (1799–1825), published by de Nicola, one reads of the following arrests: il cav. Porcinari, il Duca di S. Arpino, il Duca di S. Demetrio, D. Vincenzo Severino di Secli, il Duca di Bagnulo, D. Nicola Pegnauler, and the chapel master D. Domenico Cimarosa. The correspondence concerning the anarchists is dated 2nd November 1799, and is held in *Real Segretaria Dispacci Anno 1799, Napoli a foglio 109 retro e segg*, held in the Grand Archivio, in Palermo.

[95] Acton, J., *op. cit*, p. 407.

[96] *Artemesia* is unfinished. However, this dramatic tragedy received its first performance at the Teatro della Fenice at carnival in 1801.

[97] Tibaldi Chiesa, M., *op. cit.*, p. 304.

Chapter IV

◊◊◊◊

The Sources, Librettists and Synopsis of the Action of Cimarosa's Cantatas

I Sources

AUTOGRAPH SCORES

A bequest in the will of Cimarosa's famous patron, Cardinal Consalvi made Paolo Cimarosa the beneficiary of his father's autograph compositions. Cardinal Consalvi had received the autographs as a sign of gratitude for his protection and patronage prior to Cimarosa's departure for St. Petersburg. On 25 February 1852 Paolo Cimarosa, a composer and singing teacher at S. Pietro a Maiella, sold 58 operas in 108 volumes, together with 7 volumes of sacred music for the sum of 2,000 ducats, with an annual payment of 60 ducats for each successive year. After his death in 1864, his son Amelio offered the Real Collegio della Musica the remaining Cimarosa autographs for Lire 1,000, that was to be paid in three installments.[1] When the Real Collegio della Musica occupied the monastery of S. Pietro a Maiella in 1826, the Conservatorium became known as S. Pietro a Maiella. These acquisitions have made the Library of the Conservatorio di Musica S. Pietro a Maiella in Naples, the richest source of Cimarosa's musical autographs. Of the ten extant cantatas, six of the *partitura* autograph scores[2] are the provenance of the Conservatorio di Musica S. Pietro a Maiella (I–Nc).[3] A list of these cantata scores together with their place of composition and respective catalogue number follows:

1.	*Le tue parole, o Padre*	1782	Naples	Rari 1–6–8
2.	*La felicità inaspettata*	1788	St. Petersburg	Rari 1–5–19
3.	*Atene edificata*	1788	St. Petersburg	Rari 1–5–18
4.	*La sorpresa*	1790–1791	St. Petersburg	Rari 1–5–20
5.	*Il trionfo della fede*	1794	Naples	Rari 1–5–21
6.	*Non che più lieto giorno*	1799	Naples	Rari 1–6–9

All these scores have quarto manuscript paper bound in oblong format. For *Le tue parole, o padre* and *La felicità inaspettata*, 10 stave manuscript paper is used throughout. However, the increased vocal ensembles in the remaining autographs account for the presence of both 10 and 12 stave manuscript. With the exception of *La sorpresa*, each cantata is dated and signed by Cimarosa on the title page, and includes a dedication setting out the celebratory purpose of each cantata: photographic facsimiles of these title pages will precede an individual account of the subject matter of each libretto.

Two of the autograph scores *La felicità inaspettata* and *Le tue parole, o padre* exist also as manuscript copies: the title of the latter is changed to the names of the three protagonists *L'ombra*, *Enrico*, and *Il genio*.

1.	*L'ombra, Enrico, Il genio*	1782	Naples?	*(D–Mbs. F–Pn.)
2.	*La felicità inaspettata*	1788	Naples?	*(S–Ph. B–Bc. F–Pn. D–Swl. Ussr–Ltob.)

* locations of extant copies

MANUSCRIPT COPIES

The remaining four cantatas survive only as manuscript copies.

7.	*Il giorno felice*	1775	Naples?	(F–Pn. I–BGi.)
8.	*Aristeo*	1770?	Naples	(I–Fc.)
9.	*Deifile, Rodope, Corebo*	1780?	Naples	(B–Bc.)
10.	*Vanne a Morte*	1781	Naples	(D–Brd B.)

Only one of these cantatas *Vanne a Morte* is dated on the title page. The present writer has established that the subject matter of *Il giorno felice* relates to the birth of an heir in 1775, to King Ferdinando and Queen Maria Carolina of Naples. *Aristeo* referred to incorrectly by previous scholars[4] as *Aristea* has a title page indicating that the cantata is for four voices and is in two separate parts. The only other identifying feature of this particular cantata is the number 23, centred on the title page. No title page exists for *Deifile, Rodope, Corebo* so the cantata is known by the names of the three principal mythological characters. Facsimile copies of each of these will proceed a discussion of the *libretto*.

MISSING MANUSCRIPTS

11.	*Le feste d'Apollo*	1787	Naples?
12.	*La serenata non preveduta*	1791?	St. Petersburg
13.	*La felicità compita*	1798	Naples?

Apart from the ten cantatas which survive as autographs and manuscript copies there are three cantatas *Le feste d'Apollo*, *La serenata non preveduta*, and *La felicità compita* that have yet to be located. Several scholars suggest that *Le feste d'Apollo* received a performance at the Teatro Fondo in Naples, in 1787.[5] All have indicated that the prologue of this composition is held in the Ricordi Archives in Milan.[5] However, a recent request to the Ricordi Company for verification of this work resulted in a denial of the existence of any Cimarosa cantata autograph or manuscript in their holdings. It is possible that Cimarosa dedicated his final cantata *La serenata non preveduta* for the Russian Court to Prince Gregory Potemkin, who requested the work for a grand spectacle and fete in honour of Catherine II.[6] Since the fete was given on 28 April, 1791, and Potemkin never returned to St. Petersburg again before his premature death on 12 October, 1791, it is possible the autograph was lost during the subsequent quarrels over the distribution of his estate.[7] *La serenata non preveduta* may be the only autograph remaining in St. Petersburg after Cimarosa severed his Russian connection. Nothing is known of the cantata *La felicità*

compita, which Clément states as having been performed in Naples at the Teatro Fiorentini in 1798.

Another cantata *Angelica, e Medoro* has been attributed previously to a collaboration between Giuseppe Millico and Cimarosa.[8] However, a dedication[9] to the librettist Antonio Lucchesi by Millico dated 15 June, 1782 (included in the French edition of Gluck's *Alceste*), suggests that this cantata was Millico's own contribution. It is possible that the cantata acquired *pastiche* status through a fashionable insertion of Cimarosa's favourite vocal movements, at a performance given in Vienna, in 1783.

II Cimarosa's Cantata Librettists

Ferdinando Moretti (17??–1807)

Most of Cimarosa's cantatas and operas composed for the court in St. Petersburg were based on the *libretti* of Ferdinando Moretti. Although there is no doubt that *La felicità inaspettata* and *Atene edificata* were by Moretti, it is not certain he was responsible for the texts of *La sorpresa* and *La serenata non preveduta*. It is probable that the latter was based on the *libretto* of G. R. Derjavine the poet, who was assigned by Potemkin to organise all of the poetry for the extravaganza in honour of Catherine II, on 28 April, 1791.[10] As *La sorpresa* was commissioned in 1790 by Count Bezberodko, the Chancellor of the Imperial court and Director of the Imperial Theatre, Moretti would have been obliged to comply with any of the orders or favours he desired. Under the terms of the contract[11] between Moretti and the Director of the Imperial Theatre, Moretti as official Court poet, was expected to provide *libretti* for serious and comic opera, cantatas and choral works. He was also responsible for any additions or substitutions the court directed him to make to previously performed works. This clear statement of duties in the contract implies that Moretti, having a simultaneous tenure with Cimarosa, would have been obliged to provide Cimarosa with the text for *La sorpresa*.

Biographical information on Moretti is very sketchy. It may be purely coincidental that

Kelly mentions Cimarosa's performance at the Moretti residence in Naples.[12] However, the Biblioteca Nazionale, La Società Storia della Patria and the State Archives in Naples have no information on the poet in their vast holdings; furthermore there is no reference to Moretti in the dispatches or the *memoriale* of the Duke of Serracapriola to the Neapolitan court. Moretti, an Italian by birth, first gained recognition as a poet in 1783, with his libretto *Idalide* for Giuseppe Sarti, which had its first performance at La Scala in Milan. A series of opera *libretti* written for Zingarelli and Tarchi between 1784 and 1787 suggests that Moretti would not have arrived at the Russian Court before the Spring of 1786.[13] The existence of two operas *Castore e Polluce* and *Zenoclea*, and a cantata *La scelta d'amore* by Giuseppe Sarti, all dated 1786 and set to texts by Moretti, confirms the poet's arrival in St. Petersburg.[14]

Moretti's first texts after the signing of his contract were for Cimarosa's two cantatas *La felicità inaspettata* and *Atene edificata*. For some unknown reason Moretti applied to be released from his contract, but on 24 May, 1789, the Committee of Spectacles informed him that he must fulfill his obligations. Moretti complied and in September, 1790, he renewed the contract for a further three years.[13] During this period Moretti was somewhat inactive producing only four *libretti*. *La sorpresa* of 1790 was most likely one of these; *La Deità benefica* also dated 1790 was for the Spaniard, Vicente Martin i Soler, and the poem *Il genio della Russia* celebrated the signing of a peace treaty with Turkey in 1792. Moretti's text to *Inno a Cerere* marked his last official court duty.[13]

Although his contract was not renewed Moretti remained in St. Petersburg and compiled a comprehensive collection of his *libretti* and poetry written in Italy and Russia. This was then published in 4 volumes:

Opera drammatiche de Ferdinando Moretti[15]

St. Pietroburgo Nella Stamperia del Corpo de' Greci

MDCCXCIV

In the ensuing five years Moretti wrote several cantata and opera *libretti* as well as a

ballet *Tancrède* for Vicente Martin i Soler in 1799. These works signalled the end of his creative career, as no works survive between 1799 and Moretti's death in 1807.

Vincenzo Monti (1754–1828)

Cimarosa based only one cantata *Le tue parole, o padre* 1782 (commissioned by Cardinal de Bernis), on a text by Vincenzo Monti, the distinguished and prolific Italian poet. This collaboration occurred when Monti was at the threshold of the most creative and productive phase of his literary career. Several circumstances enabled Monti to receive generous patronage for his poetry and literary works. His first recognition occurred in 1775, with his admission to the Arcadian Academy at Ferrara, under the pastoral name of Antonide Saturniano.[16] The following year he wrote and published his *terza rima* poems *La visione d'Ezechiello.* These poems were so successful that Monti became known as the Dante of the eighteenth century. His accomplishment led to a meeting with Count Scipione Borghese, who in 1778 invited the poet to Rome. Under his patronage, Monti wrote a *canzonetta, Prosopopea di Pericle*, which was received so favourably that one of the odes was printed, framed and mounted in the Poet's Room in the Vatican Museum. Through this recognition, Monti received more commissions from the Roman nobility and prelates.[17] Two years later in 1781, the *terzine, La bellezza dell'universo* was recited at the Arcadian Academy in honour of the marriage of Luigi Braschi Oneste, a nephew of Pope Pius VI and Constanza Falconieri. This event preceded Monti's appointment as personal secretary to the Braschi household, from which prestigious position, Monti continued for fifteen years his dual career as administrator and poet.[18] Monti received many favours from Pope Pius VI, and in the same year as Cimarosa set to music *Le tue parole, o padre*, [19] Monti presented *Il pellegrino apostolico* to commemorate the pontif's visit to Vienna. The Pope was delighted with these poems and Monti received a special allowance to pursue his poetry.

In 1783 Monti, inspired by Goethe's *Die Leiden des jungen Werthers*, composed the poem *Dunque fu di natura ordine e fato.* Monti dedicated this poem and *Pensieri d'amore* to Prince Don Sigismondo Chigi.[20] Another interesting ode *Al signor di Montgolfier* (1784)

celebrates the historic ascent in a balloon by the two brothers Montgolfier in 1783.[21] The poem draws an analogy between the voyage of Jason and the Argonauts and the favourable scientific experiment of an ascent by air balloon.

Between 1786 and 1788, Monti completed three tragedies:[22] *Aristodemo* based on the ancient ruler of Messina, *Galeotto Manfredi* taken from a brief reference in Machiavelli's *Istorie fiorentine*, and the most successful *Caio Gracco* derived from Livy's account of the Gracchi. The latter work shows republican tendencies and patriotic sentiments. Monti also showed he could be anti-republican if he disapproved of terrorist violence. These sentiments are evident in the poem *In morte di Ugo Bassville*, where an imaginary penance is imposed upon a French republican official murdered by a Roman mob in 1793. The poem modelled after Dante's *La Divina Commedia*, portrays the vivid massacres of the French Revolution and the execution of Louis XVI during the Reign of Terror.[23] However, by 1797 Monti, like Cimarosa, rallied to the cause of the republicans, and accepted an official position in the Cisalpine Republic. On the defeat of the French in 1799, Monti exiled himself in Paris, but after the battle of Marengo and the Napoleonic liberation of Northern Italy, Monti composed his *canzonetta, Bella Italia, amate sponde* (1801). After three years as Professor of Rhetoric at Pavia University, Monti became the official poet of the Italian government, a post established upon the return of Napoleonic rule in Italy.[24]

Monti reverted to his royalist sympathies when the Austrians regained the republican territory in 1814. The pro-republican tendencies of Monti were forgotten as the poet produced favourable works for the Austrian rulers. His oscillating political allegiances indicate that Monti was persuaded more by fashionable thought rather than by true conviction.

L. Barbarotta, G. Fiorio, D. Clemente Filomarino, E. Acanzio

Cimarosa collaborated with Barbarotta for his cantata *Non che più lieto giorno*, which had its first performance at the Vittoria church on the Riveria di Chiaia on 23rd September, 1799. As this *libretto* retains much of the original text of *Il giorno felice*, Barbarotta was responsible only for a revision and an extension of the original text of the choruses,

recitatives and arias.

There are no biographical details available on Barbarotta and this situation now applies also to G. Fiorio, who is thought to have written the original libretto of *Il giorno felice*.[25] Cimarosa set the text of Eschilo Acanzio for his cantata *Vanne a Morte*. This unique example of his only solo cantata has the same text and music as Act II, Scene XI of Cimarosa's *Giunio Bruto* a tragic opera in two acts. There are no details of Cimarosa's connection with Acanzio, except that the opera *Giunio Bruto* received a performance at the Accademia Filarmonica, in Verona in autumn, 1781. Equally unknown is the librettist, Don Clemente Filomarino, on whose text Cimarosa based *Il trionfo della fede*, a cantata celebrating the martyrdom of St. Gennaro in 1794. However, there is a reference in the *Memoirs* of Tischbein,[26] the German painter and friend of Goethe, who resided in Naples, to the scholars Don Clemente Filomarino and his brother the Duke della Torre. During the French invasion of Naples in 1799, those citizens thought by the *lazzaroni* and the mob to be French sympathisers or Jacobins were terrorised. Many innocent citizens including the scholarly della Torre brothers were massacred by mistake. Their palace containing a valuable library, paintings, and scientific equipment was looted during the riots. Both brothers were bound to chairs and shot. Later the bodies were burnt along with huge beams of timber from the destroyed palace.[27] Tischbein informs us that the palace was near the Musuem in the *Palazzo degli Studii*. His own residence was in the same vicinity, and during the heavy crossfire between the *lazzaroni* and the French army which took place outside in the street, he feared for his life.

III The Libretti

Of Cimarosa's ten extant cantatas *Vanne a Morte* is the sole example of a single scene solo dramatic cantata: the remainder being ensemble cantatas. The selection sequence of the *libretti* synopses involves a structural division into single and two act cantatas for solo and multiple voices as indicated:

*	Cantata Title	Librettist	Structure	Soloists
10.	*Vanne a Morte*	E. Acanzio	1 scene	1
1.	*Le tue parole, o padre*	V. Monti	1 act	3
6.	*Non che più lieto giorno*	L. Barbarotta	1 act	3
7.	*Il giorno felice*	G. Fiorio	2 act	4
3.	*Atene edificata*	F. Moretti	1 act	4
5.	*Il trionfo della fede*	D. Clemente Filomarino	1 act	4
8.	*Aristeo*	unknown	2 acts	4
9.	*Deifile, Rodope, Corebo*	unknown	2 acts	4
2.	*La felicità inaspettata*	F. Moretti	2 acts	4
4.	*La sorpresa*	F. Moretti	1 act	5

* These numbers refer to the autograph scores and manuscript copies as given at the beginning of Chapter IV.

The close musical and textural relationship between *Non che più lieto giorno* and *Il giorno felice* necessitates that they be discussed comparatively. Thus *Il giorno felice*, a two act, four voice cantata precedes the single act four voice Russian cantata *Atene edificata* and the sacred composition *Il trionfo della fede*. The five voice cantata *La sorpresa* is a through-composed single act composition.

Photographic Facsimile of Vanne a Morte

Autograph description : 4° oblong

97 verso and recto pages

Recit : & Aria

del Sig^{r} Dom.^{co} Cimarosa Cantata l'autumo 1781

2. Corni
2. Oboi oblige
2. Violini
2. Viola
Canto
&
Basso

Vanne a Morte

Cimarosa's only solo cantata *Vanne a Morte* is scored for tenor voice. There exists also a copy for soprano voice. This cantata is also his shortest, comprising one dramatic *strumentato* recitative and aria. The brevity of the cantata is significant, as its text and music is identical with Scene XI (recitative and aria of Bruto) of the second and final act of the opera seria *Giunio Bruto* (I–Nc). As the opera shares the date of autumn 1781, it is not known which composition had precedence. The complete synopsis of the opera is given to indicate the intensity of the dramatic action and the sequence of events leading up to and following Tito's martyrdom.

Vanne a Morte (CANTATA)

Personage:

Giunio Bruto	Consul of Rome, father of Tito	tenor

Librettist: Echilio Acanzio

SYNOPSIS

Bruto unashamedly releases his emotions. He begs his son to understand that condemnation is necessary to uphold the eternal liberty of the Roman people. (strum. recit. 1.) He bids *Tito* a final embrace and a passionate adieu, lamenting that this cruel fate has deprived him of his only son in his ageing years. (aria 1).

Giunio Bruto (OPERA)

Personages:

Giunio Bruto	Consul of Rome, father of Tito	tenor
Tito	Son of Bruto, in love with Tullia	castrato
Tullia	Tuscan princess, in love with Tito	soprano
Aronte	Tuscan ambassador, lover of Marzia	castrato
Marzia	Confidant of Tullia	soprano
Procolo	Courtier of the Roman Court	tenor

Librettist: Echilio Acanzio

SYNOPSIS

ACT I

Scenes I–V

At the Roman forum, *Aronte* the Tuscan ambassador addresses *Bruto*, the senators, and the deities of war. In reply to *Aronte's* petitions, *Bruto* cautions that the Roman people will rise above the threats of war and death to become a liberated nation. *Aronte* tries to gain support for his mission by persuading *Procolo* to defect to the Tuscan camp. *Procolo* refuses the bribe and declares his allegiance to Rome. He surmises that if each Roman were corrupted so easily the qualities of liberty and genius would be extinguished for ever.

Scenes V–VIII

Marzia searches for the Princess *Tullia*. Their ensuing dialogue concerns the intense love of the Princess for *Tito*. *Tullia* is aware that her perilous rapport is destined for tragedy. *Tito* to marry *Tullia*, will have to forsake his Kingdom of Liguria, and suffer the consequences of being accused as a traitor. *Bruto* is convinced there is a traitor in his camp. *Procolo*, already tempted by *Aronte*, is suspicious of *Tullia's* disturbed emotional state. During an interrogation of *Tullia* by *Procolo*, *Marzia* remains loyal.

Scenes IX–XI

Bruto and *Tito* prepare their troops for battle at the sacred marbles of Campodoglio. *Tito* is certain that *Procolo* will betray him. *Bruto* asks the Gods to protect his son even though he suspects him as a traitor.

An anxious *Tullia* and *Aronte* await *Tito* at Campodoglio. *Tito* is astonished to meet *Tullia* at the scene of the battle. His vents his grief and distress at their mutual fate. *Tullia* is aware that while *Tito's* love surmounts the political situation, the reality is the animosity between their respective parents. *Tito* is certain his treachery will lead to martyrdom.

ACT II

Scenes I–V

Procolo taunts *Marzia*, who is most indignant at his censorship. *Aronte* returns and professes his intention to marry *Marzia*. Owing to the imminent battle, they agree to rendezvous again in the serene vicinity of the River Tiber. *Marzia* horrified by the danger of war is desperate to be united with *Tullia*. *Aronte* encounters *Tito* deep in thought about the irreconcilable differences between his country, and *Tullia*. *Aronte* reveals his contempt for *Tito*.

Scenes VI–X

Procolo arrests *Aronte* in the presence of *Tullia*. Immediately she recognises the vulnerability of her situation. Her guilt will further implicate *Tito*. *Marzia* is distraught that *Aronte* is ensnared between the Princess and *Tito*. *Tito* wrestles with his conscience and his priorities. *Bruto* is informed of the Tuscan plot to ambush Rome. Intuitively he concludes his son is the felon. *Procolo* is directed to arrest *Tito*. On trial before the senate, *Tito* acknowledges his crimes and unworthiness to be the son of *Bruto*. *Tito* implores *Bruto* to pronounce the death sentence, especially since his father's denunciation will not quell his irrepressible love for *Tullia*.

Scene XI

See synopsis under the cantata *Vanne a Morte*.

Scene XII

Aronte and *Marzia* are distressed by the severity of *Tito's* sentence. *Marzia* apprehensive for *Tullia's* safety, is shocked that *Tullia* intends to die with her lover. *Tito* pleads with her to live to perpetuate his memory. *Tullia's* attempted suicide is thwarted by the intervention of *Aronte*. *Bruto* threatens *Tullia*, *Aronte* and *Marzia* with the vendetta of the orgues, if they fail to return to King Tarquinio and inform him of their surrender and failed mission. He further orders them to disclose that their treachery led to the martyrdom of his son. *Procolo* announces *Tito's* death. *Bruto* gives thanks to the Gods for the liberation of Rome. While he mourns *Tito's* death, *Tullia*, *Marzia* and *Aronte* berate the harsh cruelty of *Bruto*. The tragedy of *Tito* is felt by all; each for his own desire.

Photographic Facsimile of Le tue parole, o padre

Autograph description : 4° oblong

97 verso and recto pages

|| Sinfonia ||

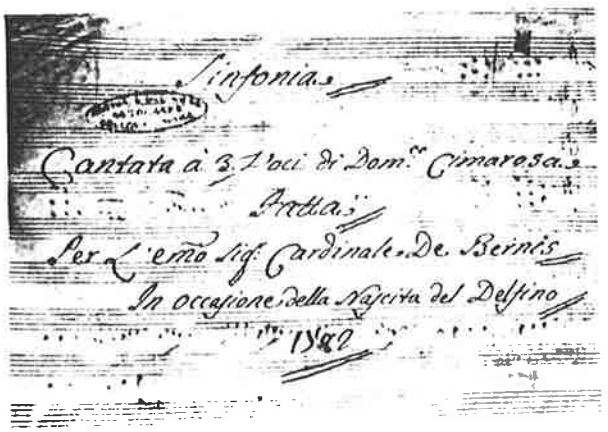
Cantata à 3 voci di Dom.co Cimarosa

Fatta ||

Per L'emo Sigr : Cardinale de Bernis

In occasione della Nascita del Delfino

1782



Le tue parole, o padre

Le tue parole, o padre like *Il giorno felice* and *Non che più lieto giorno* was written for a royal occasion of celebration. Apart from their relationship through subject matter, all three share the common theme of jubilation and exultation of royal triumph: the birth of an heir, in *Il giorno felice* and *Le tue parole, o padre*, and the brave return from exile of King Ferdinando IV to the throne of Naples, in *Non che più lieto giorno*. In *Le tue parole, o padre* the characters philosophize on the necessity of an heir to the throne to acquire the regal qualities of worldly vision, enlightenment, virtue, clemency, compassion and bravery.

For the celebrations of the Dauphin's birth, Cimarosa based *Le tue parole, o padre* on an allegorical theme of the eminent poet, Vincenzo Monti. The performance dedicated to the French ambassador, Cardinal de Bernis, was given in the Palazzo dell' Accademia di Francia, in Rome on 3 March, 1752.

Personages:

Enrico	the first King of France	soprano (castrato)
Il genio	a genial Roman God	soprano (castrato)
L'ombra	a friendly apparition	tenor

Librettist: V. Monti

SYNOPSIS

Enrico inspired by the words of his father declares he has strength to serve his country and subjects heroically.[28] *Il genio*[29] reveals to *Enrico* that although he has numerous nephews in his family to succeed him, he and his wife are to be blessed with a son and heir. *Enrico* overjoyed at this revelation is reassured by *L'ombra*[30] that he is deserving of an heir. He advises that the child must be reared to have a pleasing disposition, show loyalty and clemency for his subjects, compassion, valour and most importantly command the respect and love of the entire world for the French Empire (recit. 1).

After the birth, *Il genio* brings news of rejoicing in Europe, America and the countries

surrounding the Atlantic (aria 1). *Enrico* pledges that his son will not fear either pagan Gods, the severe laws of France, or the wrath of the elements. He will also swear allegiance to the *fleur de lis* and uphold the army and navy in battle (recit. & aria 2).

Il genio, *Enrico* and *L'ombra* seek guidance from the deities for the task of raising the child for royal service (recit. 3). *L'ombra* cautions that as heir he will tire of false prophets and ostentatious courtiers, who pay allegiance to obtain favours for their own glorification (strum. recit. 4 & aria 3). *Il genio* promises to guide the child and pledges his loyalty and trust to *Enrico* (recit. 5 & aria 4). Rumblings from the temple punctuate their discourse (recit. 6). Eventually the thunder ceases abruptly and *Enrico*, *Il genio*, and *L'ombra* are aware the Gods approve their philosophies (trio).

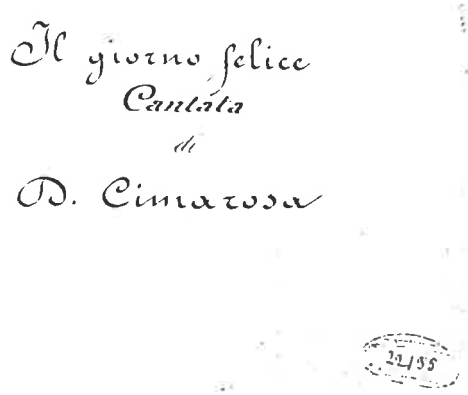
Photographic Facsimile of Il giorno felice

Il giorno felice

Cantata

di

D. Cimarosa



Il Giorno Felice

As mentioned earlier, *Il giorno felice* celebrates the birth of a son and heir in 1775 to Ferdinando IV and Maria Carolina of Naples.

Personages:

Il guerriero	the hunter	castrato
Il pescatore	the fisherman	bass
Enezia		castrato
Il genio	genial Roman God	tenor

Librettist: G. Fiorio

SYNOPSIS

The action centres on the celebrations of the four protagonists, who pay homage to the mythological parents Augusto and Adria, on the birth of a son. The choice of Augusto for the father may have been intended to signify the superior achievements obtained by his namesake hero, the first Roman emperor.[31] As in *Le tue parole, o padre*, *Il pescatore*, *Il guerriero*, and *Enezia* in their invocations to the Gods request guidance and protection for the baby. They philosophize on the positive and negative aspects that will influence the child, cautioning against traitors, usurpers, and the perils of infamy. After they offer *Il genio* sacrifices of wine, flowers and incense the festivities continue with feasting and dancing. *Il pescatore* describes the sweet smelling altar offered in sacrifice to *Il genio* and the din of musical instruments calling the nymphs and shepherds to prayers. These invocations uphold the oaths of obedience, submission and faith pledged by *Il genio*. The birth of a son to the genius of Austria, is a possible reference to Maria Carolina, the sixth daughter of Queen Maria Theresa of Austria. *Il guerriero* trusts that the new heir will encourage enlightened ideals in the Arts, Sciences and Commerce. (This may be a veiled reference to Ferdinando's inability to intellectualize, and his total disinterest in the promotion of commerce and scholarly advancement).

Both *Il pescatore* and *Il guerriero* gaze with wonderment on Adria, Goddess of the Sea, who is adorned with strings of pearls as symbols of her power. They pay tribute to the Emperor Neptune, who united Adria and Augusto. The drama concludes with unanimous rejoicing and pledges of affection and loyalty to the sovereigns and their baby son.

Photographic Facsimile of Non che più lieto giorno

Autograph description : 4° oblong

131 verso and 130 recto pages

anno 1799.

Cantata per il Re

Ferdindando IV

Page 2. Originale

Cantata a tre voci, con cori

Espressamente composta dal Sig^{R} Domenico Cimarosa

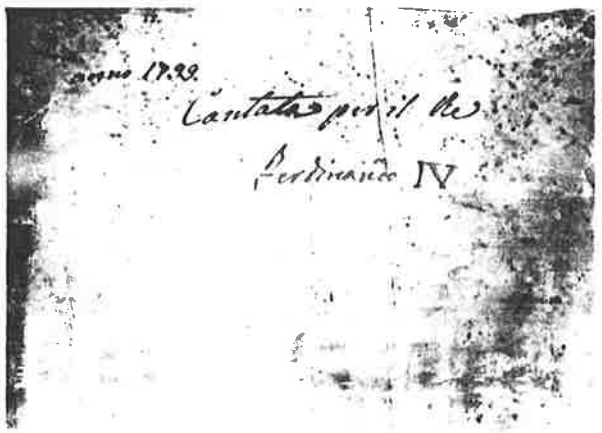
In occasione del bramato ritorno

Di Ferdinando IV nostro amabilissimo Sovrano

Festiggiato nai Realisti di Chiaia

addi 23 settembre

L'anno 1799



Non Che Più Lieto Giorno

Librettist: L. Barbarotta

There is a definite musical relationship between *Il giorno felice* and *Non che più lieto giorno*. The unstable political conditions in Naples at the turn of the century resulted in several changes between autocratic and French republican rule. With assistance from the British navy in the Bay of Naples, Ferdinando reconquered his Kingdom in 1799. Cimarosa in a desperate attempt to exonerate himself immediately metamorphosized his republican sympathies into royalist glorification. The urgency of the situation, together with his pending arrest did not allow him time to procrastinate on an original composition. A natural choice therefore was a hasty revision of his earlier and considerably longer cantata *Il giorno felice* of 1775. As this libretto is devoted to the essential personal attributes required of an heir apparent, only slight adjustments to the text were necessary to accommodate the agrandissement of Ferdinando, the victorious conqueror.

COMPARISON BETWEEN IL GIORNO FELICE AND NON CHE PIÙ LIETO GIORNO

Since both cantatas were intended for the royal household of Ferdinando IV, it was expedient to retain relevant and appropriate sections of the text of *Il giorno felice*. Most of the textural revision relates directly to flattery of Ferdinando and his wife, Maria Carolina. The new text subtly expresses hope that the exiled monarch now returned to his throne will abolish cruel and vindictive punishment. Ferdinando is lauded as a victor for his defeat of the French republican army. There is mention of the British fleet under Nelson and their naval superiority in the Mediterranean and the Bay of Naples. Without British assistance, Ferdinando would have spent the remainder of his reign as a sovereign exile in Sicily.

Non che più lieto giorno is significantly shorter, with five movements less than *Il giorno felice*. This reduction of the fourth voice assigned to *Enezia* eliminates a *strumentato* recitative, a cavatina, chorus, *secco* recitative and a *scena* of one *strumentato* recitative and a *terzetto*. The remaining movements of both cantatas, except two arias and a recitative, while identical musically are characterised by textual alteration. In *Non che più lieto*

giorno, Cimarosa accomodates the additional text, by adhering to the same poetic scansion and recalling previous thematic material. Cimarosa's adaption of *Il giorno felice*, with respect to the similarity of musical structure and the divergences of text are illustrated in Diagram 1.

The exceptional arias just mentioned are linked by a *strumentato* recitative (107V–149R in *Il giorno felice* and 69–105V in *Non che più lieto giorno*). Although these arias occur in simultaneous positions in both cantatas that is where the similarity ends. The first arias open in the key of A but are vastly different melodically and texturally. For the *strumentato* recitative for tenor which links the arias, the tonality of B$^{\flat}$ in *Il giorno felice* is changed to D in *Non che più lieto giorno*. This B$^{\flat}$ is retained for the companion aria in *Il giorno felice*. In the revision there is a shift to the flattened 6th (B$^{\flat}$) of the preceding *strumentato* recitative. The only affinity between these two arias is the common B$^{\flat}$ tonality.

Cimarosa made some minor changes to vocal scoring in his revision of *Il giorno felice*. After dispensing with the minor role of Enezia he substituted different characterisation for the soloists, the castrato role *Il guerriero* is changed to *Primo Realista*, while *Il pescatore* (bass) becomes the *Secondo Realista* and *Il genio* is analogous with *Il Rè* (tenor). Cimarosa also alters the vocal distribution of the chorus from T. T. B. to S. T. B. in *Non che più lieto giorno*. This involved a simple revision for Cimarosa as he merely changed the *tessitura* of the vocal line through an octave displacement.

Diagram 1.

Il giorno felice			*Non che più lieto giorno*	
Foliation	Movement	Symbol of Comparison	Movement	Foliation
1–18R	Sinfonia[3]	⟺	Sinfonia[3]	1–13R
19R–36R	Chorus + Arioso	⟵ ▽ ⟶	Chorus + Arioso	14R–29V
37R–38V	Secco Recit.	⟵ ▽ ⟶	Secco Recit.	29R–31R
38R–40R	Strum. Recit.	⟵ ▽ ⟶	Strum. Recit.	30V–31R
40R–48V	Cavatina + Coro	⟵ ▽ ⟶	Cavatina + Coro	32V–44V
	Coro	⟵ – – – – ⟶	Coro repeated	
48–54R	Strum. Recit.			
54R–61V	Cavatina + Coro			
61R–62V	Secco Recit.			
62R–76R	Strum. Recit. Scena } Terzetto			
77R	Secco Recit.			
			Secco Recit.	44R
78V–78R	Secco Recit.	⟵ ▽ ⟶	Secco Recit.	45V
79R–94V	Aria	⟵ – – – – ⟶	Aria	45R–62V
95R–96V	Secco Recit.	⟵ ▽ ⟶	Secco Recit.	62R–63V
96R–102R	Coro	⟵ ▽ ⟶	Coro	63R–66V
103R	Secco Recit.	⟵ ▽ ⟶	Secco Recit.	67R
104R–106R	Marcia Secco Recit. Marcia	⟺	Marcia Secco Recit. Marcia	68V–69V

(cont.)

Diagram 1. (cont.)

Il giorno felice			*Non che più lieto giorno*	
Foliation	Movement	Symbol of Comparison	Movement	Foliation
107V–113V	Strum. Recit.	⟵ ▽ ⟶	Strum. Recit.	69R–74R
113R–127R	Aria	⤫	Aria	75V–87R
128R	Strum. Recit.	⤫	Strum. Recit.	88V
134R–149R	Aria + Coro	⤫	Aria	93R–105V
150R	Secco Recit.	⟺	Secco Recit.	105R
151R–156V	Coro T.T.B.	⟺	Coro S.T.B.	106V–109V
156R	Secco Recit.	⟺	Secco Recit.	109R
157R–179R	Terzetto	⟵ ▽ ⟶	Terzetto	110V–131V

Key to abbreviations:

R = secco recitative ; Rs = strumentato recitative

A = aria ; Ao = arioso; C = chorus

Cv = cavatina ; M = march ; T = terzetto

Symbols of comparison:

⟺ = music identical, same text

⤫ = different music and text

⟵ ▽ ⟶ = music identical, different text

⟵ – – – ⟶ = music identical but repeated, different text

Photographic Facsimile of Atene edificata

Autograph description : 4° oblong

126 verso and recto pages

Atene Edificata

Cantata a Quattro Voci

per il giorno di S. Pietro

Composta

Per ordini di S.ª M.ª Caterina, II

Imperatrice di tutte Le Russie

da

Domenico Cimarosa, Maestro di Musica

di S.ª M.ª sudetta

1788

Atene Edificata

Atene edificata with its mythological legend of the founding of Athens glorifies by analogy Catherine's military victories in the Crimea. Many of her contemporary, European diplomats in St. Petersburg referred to the Crimea as the Athens of the South.[32] In keeping with the analogies drawn to ancient Kings and mythological personages in *Il giorno felice*, and *Le tue parole, o padre*, Cimarosa draws a parallel between the creation of Athens, and Catherine's building and development programmes in the newly conquered Crimea. From the dispatches of the Duke of Serracapriola it is evident that Prince Potemkin, as Governor and Regent of all the Southern Provinces was instrumental in implementing Catherine's directives.

Personages:

L'oracolo	the Oracle	tenor
Cecrope	the first King of Athens	soprano (castrato)
Nisia	the Head of the Gods	soprano
Aglauro	daughter of King Cecrope	soprano

Librettist: F. Moretti

SYNOPSIS

The citizens of Athens are afraid of the rumblings in the heavens (coro 1). Three principal Gods,[33] *Aglauro*, *Cecrope* and *Nisia* pay homage to the Goddess *Atene*, after whom the city of Athens is to be named (recit. & arias 1–2).

Nisia as principal Goddess, informs *Atene* that all the deities favour her succession as Empress. She cautions *Atene* of the responsibilities of this regal honour, advising that she must uphold all the noble qualities desirable in an Empress. Any injustice or serious fault in her sovereignty will incur punishment by the Gods (recit. & aria 3). King *Cecrope* trusts that *Atene* will be just to his people (coro 2). In return he vows not to incite any riots or provocations. He seeks reassurance from the God of Delo[34] (sic) as to the suitability of *Atene* as Empress of Athens (recit. & aria 4).

Nisia interrupts *Cecrope* and requests silence (recit. & aria 5) as they are about to receive a message from *L'oracolo*,[35] who pronounces that the Council of Deities approves of the creation of Athens. He anticipates that the Gods Minerva and Mars will be enticed to take permanent residence in this superior city. Through their presence Athens will maintain her supreme rule of the world, in peace or war (aria 5).

L'oracolo reflects that the only threat to the citizens of Athens would eventuate from an unpredicted earthquake. The joyful tidings proclaimed in his oration bring great happiness to *Nisia*, (recit. 6) *Cecrope* and *Aglauro* (aria 6), who swear allegiance to *Atene* and Greece (duet 1 & recit. 7). The triumph of the creation of the city of Athens, and the accession to the throne of *Atene*, is recapitulated in the final chorus. They rejoice in the serenity of the heavens and declare that no longer will they fear tempest or conquest (coro 3).

Photographic Facsimile of Il trionfo della fede

Autograph description : 4° oblong

105 verso and 104 recto pages

Il trionfo della fede

per la Solenne

Traslazione del Sangue

del glorioso Martire

S. Gennaro,

da festeggiarsi nel sedile

di Porto

Il primo sabato di maggio 1794

Componimento dram^{tco}

Del Sig^{re} D. Clemente Filomarino

Musica del Sig^{r} D. Domenico Cimarosa

Il Trionfo Della Fede

Il trionfo della fede is Cimarosa's only identified sacred cantata in honour of St. Gennaro or St. Januarius, the patron saint of the people of Naples. This martyr of Benevento is well known because of the supposed liquefaction of a phial of his blood, which is celebrated on numerous occasions throughout the year, particularly on 19th September. The festival takes place in the Chapel of St. Gennaro within the Cathedral of Naples.[36] A reliquary containing St. Gennaro's blood is held in the hands of the priest, who invokes the congregation to pray vigorously in the anticipation that the frenzied emotion and the warmth of his hands will induce the liquefaction. During the eighteenth century there were numerous occasions when the Neapolitans cursed St. Gennaro with vile insinuations, especially if the miracle was inordinately slow. Foreign tourists, who observed this curious celebration during the eighteenth century, were often accused by the superstitious Neapolitans of inhibiting the miracle. St. Gennaro is thought to have been martyred in the Emperor Diocletian's persecutions against the christian fathers of the church in 305. After interrogation by Timoteo, the Prefect of Benevento, St. Gennaro was condemned to death. His persecutors had St. Gennaro thrown to the bears at the Roman amphitheatre of Pozzuoli. Amazingly he survived unscathed. Timoteo ordered that St. Gennaro be decapitated together with the priests Sossus, Festus, Proculus and Desiderius. A Bishop John was most probably responsible for taking Gennaro's remains to the catacombs of Capodimonte. Before being transferred to the sepulchro in the Cathedral of Naples in 1497, they were returned to Benevento and Montevirgine.[37]

Personages:

St. Gennaro	a christian martyr	soprano (castrato)
Sacerdote	a pagan priest	bass
Timoteo	an inquisitor	tenor
Fede	an angel	soprano

SYNOPSIS

The sinfonia merges into a two-part chorus which predicts that the resounding trumpet heralds the imminent death of *St. Gennaro*. Two distinct attitudes on the pending martyrdom emerge. The christian followers accept *St. Gennaro's* martyrdom as a joyous confirmation of faith, while the pagans regard the sacrifice as a vendetta for disbelief in their Gods.

St. Gennaro aware of his fate prays for courage, compassion, peace and clemency. He admits there are temptations on earth he is not able to resist, and asks for strength to establish peace on earth, and conversion of pagans to christianity (strum. recit. 1, aria 1).

In a debate with *Sacerdote*, the martyr disagrees with his advocacy of pagan Gods. He advises *Sacerdote* that belief in myth, visions and idols is not necessary for christian worship (scena 1). *Sacerdote* angered by this steadfast affirmation of faith, requests the assistance of the Gods to punish *St. Gennaro*. He cites the powers of terror of the Great God Jove and describes his incredible descents from the heavens (aria 2). *Timoteo* enquires of *Sacerdote* if *St. Gennaro's* infidelity arises through his denial of the laws of the Gods (strum. recit. 2). He learns that the Gods will only be avenged for these insults by *St. Gennaro's* personal sacrifice. A repeat of the opening chorus emphasises the forces of evil versus the forces of light (aria 3).

St. Gennaro agrees to become a martyr only for the Christian God. He dismisses the fear of death through escapism into the realms of celestial harps, instruments and harmony of the angels, that await his ascent to Heaven. His introspections are interrupted by *Fede*, an angel and messenger of the Christian God (scena 2).

Fede counsels *St. Gennaro* not to fear death (aria 4). Ecstatic at *Fede's* prophesies, he approaches death with great courage and serenity (strum. recit 3). *Sacerdote* is astonished that the martyr's resilient convictions annul the vendetta of the pagan Gods. *St. Gennaro* at his moment of death offers prayers of forgiveness for *Sacerdote* and for those who have condemned him.

A closing quartet (*Fede*, *Sacerdote*, *Timoteo*) and St. Gennaro (aside), reflects on the bravery of *St. Gennaro* and the triumph of faith over evil.

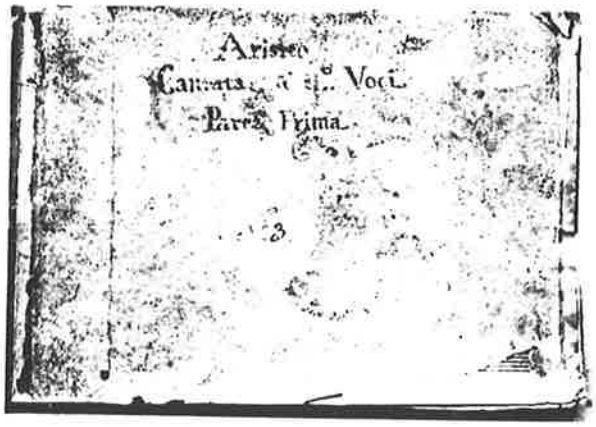
Photographic Facsimile of Aristeo

Aristeo

Cantata a 4° Voci

Parte Prima

N23



Aristeo

It is difficult to determine the date of composition of Cimarosa's *Aristeo* as there exists no information about its purpose or performance. The reference to the Orfeo legend in the text suggests that Cimarosa may have written this cantata at the time of the marriage of Maria Carolina and Ferdinando. The musical structure, together with the existence of Cimarosa's only three examples of the *dal segno* aria in his cantata repertoire implies it may have been composed during or immediately after his training at the Conservatorium.

In this mythological legend there are four principal characters, all of whom are related to Aristeo through paternity, love or friendship.

Personages:

Aristeo	a beekeeper in the Valley of the Tempe	soprano (castrato)
Cidippe	Aristeo's beloved	soprano
Cirene	Aristeo's mother	soprano
Ati	a faithful friend of Aristeo	tenor

Librettist: unknown

SYNOPSIS

Prayers are offered to the Gods Erebus and Orfeo to relieve the suffering that afflicts *Aristeo* and his fellow nymphs and shepherds of the Valley of the Tempe (coro 1).

ACT I

Scene I

Aristeo reveals that his amorous pursuit of Euridice (the wife of Orfeo), in the Valley, led to her death. In her attempt to escape *Aristeo's* advances, she trod on a serpent that inflicted a fatal wound. Subsequently *Aristeo* incurs the wrath of the Gods, who cause his bees to sicken and to die. *Cidippe*, his betrothed is instructed by her Goddess mother *Aristene* to repel his attentions as a further punishment.

Scene II

Ati reflects on the fate of *Aristeo*, and advises *Aristeo* to seek *Cirene's* learned counsel (aria 1). *Aristeo* is aware that *Cidippe* has become irritable and insensitive to his affections and decides for the present he must distance himself from his beloved.

Scene III

Cirene and *Cidippe* prepare to avenge *Aristene's* curse. *Cirene* instructs *Cidippe* that to be successful in nullifying the curse she must disguise her love for *Aristeo* (aria 2). *Cidippe* is stunned by these harsh directives, but accepts *Cirene's* explanation that in this time of adversity, the most important priority is to placate the Gods for Euridice's death.

Scene IV

Their discourse is abandoned with the arrival of *Aristeo*, who greets his grandfather *Peneo* and enquires of *Apollo*, his father. *Aristeo* learns from *Cirene* that she has no power to repeal the vendetta (aria 3). Only his faith will repel the forces of evil. *Aristeo* attempts to converse with *Cidippe*, who rebuffs him demanding he be quiet and leave her alone (aria 4).

Scene V

Cidippe's rejection devastates both lovers (duet). On *Cirene's* advice, *Aristeo* leaves to prepare a sacrifice in the Valley for restitution to the Gods for Euridice's death.

Scene VI

Ati awaits impatiently for the return of *Aristeo*, who informs him that they must hurry to the Temple to prepare the sacrifice. The chorus comments that *Aristeo* should be forgiven by the Gods (coro 2).

Scene VII

Aristeo in the presence of the inhabitants of the Valley pleads forgiveness for Euridice's death. He appeals to the Gods to remove the vendetta on his bees as well as *Aristene's* curse restraining *Cidippe*.

ACT II

The chorus comments that *Aristeo*, son of Apollo will be forgiven (coro 3). Amidst thunder and sinister foreboding, *Aristeo* tries to placate the Gods (strum. recit. 1). A custodian Nymph comforts *Aristeo* and advises him to wait patiently for the interpretation of the Gods.

Scene VIII

Ati prays to the Goddess *Aristene*, for forgiveness of *Aristeo* (aria 5).

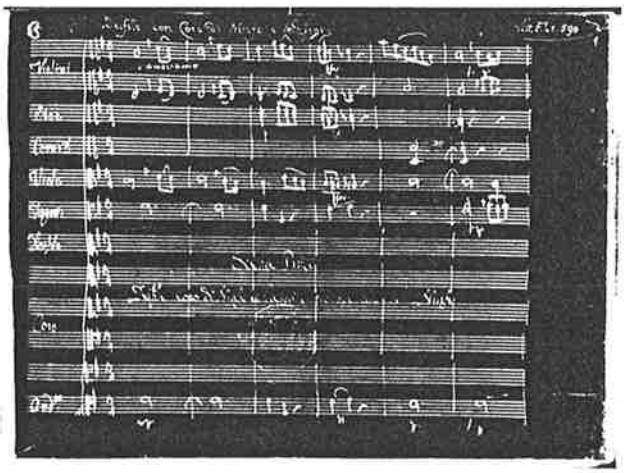
Scene IX

Several days later *Ati* and *Aristeo* return to the Temple, where to their amazement they discover swarms of bees buzzing around the sacrificial carcasses. *Aristeo* and *Ati* are delighted and hurry to inform *Cirene* of the miracle.

Scene X

Cirene is ecstatic that *Aristeo* is free of the vendetta (aria 6). *Cidippe* is now free to reciprocate her love for *Aristeo*. The nymphs and shepherds rejoice. In a final chorus they exult the triumph of cupid and the supreme rule of love in the Valley of the Tempe (coro 4).

Photographic Facsimile of Deifile, Rodopo, Corebo



Deifile, Rodope, Corebo

Deifile, Rodope and Corebo, whose title is a composite of the three principal soloists is undated. It is not known where, or for what purpose, Cimarosa intended this composition. Johnson doubts the authenticity of this cantata suggesting it has no structural or thematic resemblance to any other composition of Cimarosa.[38] However, the rhythmic and melodic characteristics of the vocal line, together with the thematic gestures in the *ritornelli* (viz. Chapters V and VI) exemplify many of the features of Cimarosa's style. For this cantata Cimarosa chose a mythological and pastoral theme. The action is divided between two acts with six scenes in the first and five in the latter.

Personages:

Citerea	Goddess of the Island of Love	soprano
Deifile	daughters of Citerea both of	soprano
Rodope	whom have been beloved by Corebo	soprano
Corebo	a shepherd in love with Deifile	tenor

Librettist: unknown

SYNOPSIS

ACT I

Scenes I–III (Through-composed *scena*)

A chorus of nymphs and shepherds offer invocations to the Goddess *Citerea* (coro 1), for *Deifile*, her beautiful daughter. *Deifile* bids her companions depart, for she desires to confide to *Citerea* her love for the shepherd, *Corebo* (strum. recit. & aria 1). Meanwhile *Rodope* joins with the nymphs and shepherds in singing odes of praise to *Citerea*. She enquires if the Goddess will release *Corebo*, aware that the first nymph or shepherd to be unfaithful to *Rodope* will incur *Citerea's* displeasure (recit. 2). Knowing of *Corebo's* love for *Deifile*, she seeks assurances for his safety.

Deifile is entertained by her friends. They sing sweet harmonies to the Gods in thanks

for *Citerea's* approval of the courtship between *Deifile* and *Corebo*.

Scene IV

Rodope broods on her intolerable situation and determines that *Corebo* must restrain himself in the conquest of *Deifile*, for she, *Rodope* has not yet granted him freedom. While she is plotting her destiny, *Corebo* arrives (recit. 3). *Rodopo* accuses him of unfaithfulness, a charge he denies. He insinuates that *Rodope* is a tyrant of love. *Rodope* in a fury insists that he has rejected her for another; a nymph more beautiful but less faithful.

Scene V

While *Corebo* reflects upon the quarrel with *Rodope* that has just ended their relationship, she pledges to hold her tongue and suffer in silence, her unjust path of destiny (strum. recit. 4). *Corebo* admits he has forsaken her for *Deifile*. He implores *Rodope* to become a demure Goddess and contain her anger (aria 2). Thunder and lightning in the Heavens signifies to *Corebo* that the future does not auger well for him.

Scene VI

Deifile and *Corebo* are re-united. *Corebo* claims his heart is burdened with thoughts of love. *Deifile*, disturbed, is not altogether convinced of *Corebo's* fidelity and takes leave to make enquiries with *Rodope* about his acceptability as her betrothed (strum. recit. 5). *Rodope* gives assurances that *Citerea* and *Cupid* would approve. *Deifile* accepts the advice but decides she will put the faithfulness of her lover to the test. Act I ends with a trio where *Deifile* doubts *Corebo's* love. Her distrust saddens *Corebo* and *Rodope*.

ACT II

Scene I

Corebo is filled with remorse. He suspects *Deifile's* soul has been encumbered by *Citerea* (coro 3). Although *Rodope* is still dear to him, *Corebo* is adamant that *Deifile*, his favourite will not prove his infidelity. In an attempt to arrest the vacillations of his heart, he pleads with the Goddess to quell *Deifile's* doubts (recit. 6).

Scene II

Rodope allows *Corebo* freedom to surrender himself to her sister, but her intentions are not without malice (recit. 7).

Scene III

At a rendevous, *Deifile* taunts and provokes *Corebo* about his fidelity (recit. 8). She even threatens that a betrayer deserves a vendetta (recit. 9).

Scene IV

Corebo faces his moment of judgement by the Gods, at Tartareo's black abyss in the depths of the Underworld[35] (aria 3).

Scene V

Deifile regrets her severe reproaches to *Corebo*. Her pleas to the Goddess for mercy are ignored. She is warned that she will be avenged for her unjust deeds. With premonitions of danger and horror, she rushes to help *Corebo* in the Underworld (strum. recit. 10). *Citerea* watches over her to save her from the fatal drop into Tartareo's hell.

Scene VI

Corebo having survived his torments in the Underworld prepares for his next encounter with *Deifile*. His bravery nullifies the vendetta of the Goddess. The nymphs and shepherds rejoice (coro 4). He swears his eternal love to *Deifile* providing she remains faithful to him until death (strum. recit. 11). His sincerity satisfies *Citerea* and she gives her consent to marry *Deifile* (coro 5).

Photographic Facsimile of La Felicità inaspettata

La Felicità Inaspettata

La felicità inaspettata was Cimarosa's first composition performed in the Hermitage Theatre, at the Russian Court. Many scholars[39] have referred incorrectly to this cantata as an *azione teatrale* on the basis that its author described it in these terms. Cimarosa however refers to his work on the title page of the autograph as follows:

La Felicità Inaspettata

Cantata Pastorale

Composta dal Sig ^{or} *Domenico Cimarosa*

Maestro di Capella (sic) all' Atual

Servizio di S. M. I. Catterina II Im: (sic)

peratrice di Tutte le Russie

$\alpha\ \alpha\ \alpha$

Rappresentata la prima volta

Nel Teatro Eremitazio li 24 Febraro (sic) 1788

The error arises from the libretto of Ferdinando Moretti, who refers to the play as an *azione teatrale.*

Personages:

Irene	a daughter of Rodrigo, in love with Ernando	soprano
Ernando	son of Consalvo	soprano (castrato)
Rodrigo	Count of Laro, enemy of Consalvo	tenor
Consalvo	Count of Haro, father of Ernando	tenor

Librettist: F. Moretti

SYNOPSIS

The power of Dom Sancio, King of Castiglia is undermined by a faction formed in favour of the Infanta. On the King's death, the Count of Haro (*Consalvo*), his nephew succeeded to the throne. He threatened all his opponents including the Count of Lara, who fled with his daughter *Irene*, to Asturia, a village where he resided under the pseudonym of *Rodrigo* (coro & ballo).

Several years later *Ernando*, a son of Count Haro finds himself on the outskirts of Asturia observing *Irene*, a beautiful shepherdess. *Ernando* is so infatuated with *Irene* that he delays his return to Castiglia. *Consalvo* is suspicious of his son's extended sojourn and under the pretext of a hunting party sets out to find him. The day of *Consalvo's* arrival in Asturia coincides with the action of the drama.

ACT I

In the snowcapped hills of the village of Asturia, a group of nymphs and shepherds joins with *Irene* for festivities of singing and dancing.

Scene I

As the feast ends *Ernando* arrives to meet *Irene* (recit. 1). He informs her of his love (aria 1). He regrets that the utmost caution is necessary, for his father Count Haro has arrived with his hunting party.

Scenes II and III

Their amorous exchanges end abruptly with the arrival of *Rodrigo*, who reveals that they must flee Asturia at once for their lives are in great danger (recit. 2). If Count Haro

recognises them it is certain they will be condemned to death. *Irene* is very distressed by this revelation especially as she desires to remain faithful to her father and Ernando (aria 3).

Scene IV

Hunting horns and the hounds announce the arrival of *Consalvo*, the Count of Haro, in search of his son (ballo 2 & coro 2). *Consalvo* surmises that *Ernando* has been delayed by a pretty nymph (cavatina 3).

Scene V

The rendevous of *Ernando* and *Irene* is observed by *Consalvo* (recit. 3). *Irene* discloses that she must leave with her father. *Ernando* pledges to flee with them. *Consalvo* overhears *Ernando* denounce his father, so that he may be eligible to marry *Irene* (recit. 4). Enraged by this renunciation *Consalvo* springs from his hiding place threatening his son with charges of philandering and disloyalty. *Irene*, *Ernando* and *Consalvo* commiserate on their destinies (terzetto).

ACT II

Scene I

Irene refuses to elope with *Ernando* (recit. 5).

Scene II

Rodrigo has prepared for their escape at midnight (aria 3). *Irene* indicates her desire to remain behind (recit. 6), even though she is aware that elopement with *Ernando* could betray and jeopardise her father's safety (strum. recit. 7 & aria 5).

Scene III

Ernando meanwhile enlists the assistance of his friends to aid the elopement (recit. 8).

Scene IV

The nymphs and shepherds sing of the dangerous mission that awaits them as they approach *Rodrigo's* house (coro 4). *Ernando* and *Irene* escape (recit. 9). The path is difficult and *Ernando* urges *Irene* to hurry (aria 6). On reaching the wharf where their

escape boat is moored (recit. 10), the couple are surprised by *Consalvo* and his men, who arrest *Ernando*. *Rodrigo* discovers *Irene's* disappearance and sets out to find her. He is astonished to see his daughter surrounded by armed men, and demands to know who abducted her.

Scene V

Consalvo is amazed when he recognises *Rodrigo* to be no other than the Count of Lara. *Rodrigo* grasps the situation immediately and begs for mercy and liberation of *Irene* (quartet). Gradually the resentment and antagonism between the two enemies subsides (recit. 11) and they agree to bury their animosity to allow the marriage of *Irene* and *Ernando* (duet).

Scene VI

They all return to *Consalvo's* palace to consecrate the marriage (recit. 12). *Irene* tells *Consalvo* that this change of fate is so marvellous that it is difficult to imagine such unexpected happiness (*la felicità inaspettata*) (ballo & chorus 5).

Photographic Facsimile of La sorpresa

Autograph description : 4° oblong

98 verso and recto pages

|| *La sorpresa* ||

Cantata Pastorale

a Cinque Voci, con Cori, e Balli

Composta Espressamente Per S. E. il Sig:r Conte Bazbarotek[40]

Da Domenico Cimarosa

All'attuale Servizio di S: m: Caterina II

Imperatrice di tutte Le Russie

La Sorpresa

Personages:

Licia	a nymph in disguise, who is lost in the forest	soprano
Nice	Delpino's betrothed	soprano
Delpino	a shepherd who meets Licia in the forest	soprano (castrato)
Filomarino	brother of Nice	tenor
Damino	a shepherd	tenor

Librettist: F. Moretti?

SYNOPSIS

Licia, a nymph is searching alone for her beloved in the forest. She realises her predicament could be eased if he would only respond to her call (aria 1). The sound of his voice would restore her faith. Her thoughts are disturbed when she sees in the distance the inhabitants of the forest approaching her (strum. recit. 1). Uncertain of their motives, she conceals herself to observe them. When her apprehensions subside she decides to ask them for shelter in the forest. Although she conceals her identity, the shepherd *Delpino* attempts to entice her to marry him. He insists the nymphs and shepherds leave them to make preparations for his forthcoming marriage to *Nice*. *Delpino* tries to console the distraught *Licia*. He assures her of happiness and freedom in the Golden Age[41] (aria 2). *Licia* is devastated by *Delpino's* intention of love and agrees that, although she will accept their offer of refuge, it is not possible for her to marry or disclose her true identity. *Delpino* is surprised by her rejection and refusal to disclose her identity. Throughout their intimate discourse the couple (duet 2) are observed by the jealous *Nice*, *Delpino's* betrothed. Outraged by *Delpino's* behaviour, she threatens revenge (strum. recit. 5). *Filomarino* the brother of *Nice*, is distraught by the anguish of his sister and tries to persuade her against rash judgement (scena 1). *Nice* unleashes her anger at the next rendevous with *Delpino* in the presence of *Filomarino* and another shepherd *Damone*. The result is a furious exchange of accusations and rebuttals. *Delpino* swears his innocence claiming he was merely offering refuge at the nymph's request. *Nice* is not convinced. She maintains that he has

betrayed her in his amorous pursuit of the stranger (scena 2). *Nice* threatens to suicide in *Delpino's* presence (arioso 2). Her execution of the fatal deed is halted by the incessant exchange of dialogue.

Finally *Licia* intolerant of *Nice's* futile accusations reiterates *Delpino's* claim that she asked merely for refuge. *Licia* calls for silence. She informs them that she carries wings and a trumpet in her hand. As a result of their argument she has suffered much agony. Her innocence allows her to compensate for unhappy events through a joyful one. *Licia* therefore resolves to make the world resound with joy and gladness (strum. recit. 6).

Damone comments that *Licia's* revelation is an unexpected surprise. While *Licia* takes her leave to search for her loved one, *Damone* resolves to end the quarrel between *Nice* and *Delpino*. *Licia* returns with her lover, whom she has found among the troops of Mars. She tells her companions that they have tied the knot of true love (scena 3).

The remaining nymphs and shepherds rejoice at the news and they make haste to prepare for a double celebration of marriage. In the background can be heard the echoes of the drums and trumpets of war. *Licia* decorates her long lost lover with a victor's crown of laurels.

A two part chorus adds tumultuous praise to the celebrations of marriage. A pastoral ballet concludes the drama.

IV Dramatic Tension of the Dialogue

Cimarosa was obviously drawn to those *libretti* which enabled his soloists, as in opera, to become participants in the drama, rather than the reflective pastoral poetry so popular with his predecessors. This directness of speech creates dramatic tension and variety in the approach to the denouement. Direct action also accounts for an extension of the structure, in particular it affects the number and length of the recitatives, as more clarification of the active exchange is necessary.

Cimarosa's choice of dramatic *libretti* may account for the inclusion of two forms which had not appeared previously in Italian cantatas. The first concerns the marches in *Il giorno felice* 1775, and its revision *Non che più lieto giorno* 1799. Since both cantatas were intended for the royal household of Ferdinand IV, and the subject matter of the *libretti* emphasises the desirable attributes required of an heir and monarch, the marches serve as an integral part of the pageantry of a sovereign's household.

The second unusual inclusion concerns the ballets in *La felicità inaspettata* and *La sorpresa*. The enthusiasm for ballet in St. Petersburg and Moscow in the eighteenth century, and the presence of some of the most famous choreographers (see Chapter VII) at Catherine's court, encouraged Cimarosa and his fellow Italians to capitalize on this spectacle.

Notes

[1] Florimo, F., *La Scuola Musicale di Napoli. I Suoi Conservatorii con un sguardo sulla storia della musica in Italia.* Napoli, 1880–1882, p. 65. Formerly Paolo Cimarosa taught at the *Collegio delle Donzelle.*

[2] Full details of autographs and manuscript copies will be given in the Thematic Catalogue in the Appendix II.

[3] R. I. S. M. sigla will be used for all source locations:

F–Pn.	Bibliothèque Nationale, Départment de la Musique, Paris, France.
I–Fc.	Biblioteca del Conservatorio di Musica "L. Cherubini", Florence, Italy.
B–Bo.	Bibliothèque du Conservatoire Royal de Musique, B-1000, Bruxelles.
D–brd B.	Berlin, Staatsbibliothek Preussischer Kulturbesitz Musikabteilung.
D–Mbs.	Bayerische Staatsbibliotek.
D–Swl.	Schwerin, Mecklenburgische Landesbibliotek Musikabteilung.
Ussr–Ltob.	Tsentral'naya Musïkal'naya Biblioteka Gosudarstvennovo Akademicheskovo Teatra Operï i Baleta imeni S. M. Kirova.
I–Bgi.	Istituto musicale "Donizetti".

[4] Johnson, J. E., *op. cit.*, p. 670; "Cimarosa" in *The New Grove Dictionary of Music and Musicians*, vol. 4, p. 402.

[5] Cambiasi, P., *Notizie sulla vita e sulle opere di Domenico Cimarosa.* Milan: Ricordi, 1901, p. 62; Schlitzer, F. *Annali delle opere di Domenico Cimarosa* Napoli: Riccardo Ricciardi, 1950, p. 36;

[6] Cambiasi, P., *op. cit.*, p. 63.

[7] Soloveytchik, G., *Potemkin: A Picture of Catherine's Russia.* London, 1949, p. 215.

[8] Johnson, J. E., *ibid.*, p. 660.

[9] Finscher, L., *Opernstudien Anna Amalie Abert zum 65 Geburtstag* (K. von Hortschansky, ed.), "Der Opernsänger als komponist Giuseppe Millico und seine Oper *La pietà d'amore*". ... La seconda fu un (sic) cantata a quattro voci intitolata Angelica, e Medoro, nella quale secondando la vostra Poesia, mi riuscì di trovarei uno melodia pastorale, che non oscurasse la nobilità de soggetto.

[10] Mooser, R.A., *Annales de la Musique et des Musiciens en Russie au XVIII^e siècle, Deuxième Partie.* (Geneva, 1951), p. 478.

[11] Archives des Théâtre Impériaux (1748–1801). St. Petersburg: publiées per U. Pogojef, A. Moltchanof et K. Petrof 1892, II 418–419 and III 69–70.

[12] Kelly, M., *Reminiscences* ... . London, 1976, p. 25.

[13] Mooser, R.A., *op. cit.*, pp. 499–502.

[14] Mooser, R.A., *Opéras, Intermezzo, Ballets, Cantates, Oratories joués en Russie au XVIII^e siècle* (Geneva, 1945; 2nd ed., 1955), p. 29, p. 125, p. 151.

[15] Four copies survive of Moretti's Collected Libretti:
(1) Nationalbibliothek de Vienne (cote : 5 154-B).
(2) Landes-Bibliothek de Weimar (cote : Dd8/2041).

(3) Dr. Ulderico Rolandi's private *libretti* collection now at the Cini Institute in Venice.
(4) Fisher Library Rare Book Collection, The University of Sydney. (Microfilm copy in the possession of the author).

[16] Trompeo, P. P., "Vincenzo Monti" in *Enciclopedia Italiana. Istituto della Enciclopedia Italiana fondata da Giovanni Treccani.* Vol. xxiii, pp. 769–772; Binni, W., *Monti Poeta Del Consenso.* (Firenze, 1981), p. 51.

[17] Valgimigli, M. and Musetta, C., (eds.) *Vincenzo Monti Opere.* Milan: Ricciardi, 1953, p. 702.

[18] Valgimigli, M. and Musetta, C., (eds.) *op. cit.*, p. xx.

[19] Binni, W., *op. cit.*, p. 94; Valgimigli, M. and Musetta, C. (eds.) *op. cit.*, p. 1097, (see letter below).

[*In tutta confidenza*]
A FRANCESCO ANTONIO MONTI • FUSIGNANO

Roma, 13 Febbraio 1782.

> Dopo un mese di continua fatica finalmente respiro. Sono stato per tutto questo tempo occupato in comporre due *componimenti drammatici* da cantarsi verso la fine di questo mese nel palazzo del cardinale De Bernis per festeggiare la nascita del Delfino di Francia. Vi saprò poi dire cosa mi ha fruttato. Se il regalo è minore del valore di cento zecchini per lo meno, v'assicuro che rinuncio per sempre alla poesia.
>
> (After a month of continuous fatigue, finally I am able to breath. During this period, I was occupied in composing two dramatic compositions, that are to be sung about the end of this month, in the palace of Cardinal de Bernis to celebrate the birth of the Dauphin of France ... .)

The other composition based on Monti's text was set to music by Antonio Baroni.

[20] Bondanella, P. and Bondanella, J., *Dictionary of Italian Literature.* (Connecticut, U. S. A.), p. 339; Angelini, C. *Vincenzo Monti Opere Scelte* (Milan, Rome, 1940), p. 547, p. 553.

[21] Angelini, C., *op. cit.*, p. 25.

[22] Angelini, C., *op. cit.*, pp. 425–445.

[23] Valgimigli, M. and Musetta, C., (eds.) *op. cit.*, pp. 748–763; Boyd, H. *The Penance of Hugo, a Vision on the French Revolution.* London, 1805.

[24] Bondanella, P. and Bondanella, J., *op. cit.*, p. 772.

[25] "Domenico Cimarosa" *Enciclopedia dello Spettacolo.* Vol. iii, p. 771.

[26] Tischbein, J., *Aus meinen Leben.* Berlin, R. 1922.

[27] Acton, H., *The Bourbons of Naples (1734–1825).* London: Methuen & Co. Ltd., 1956, p. 328.

[28] Rosario, R., "Enrico" in *Enciclopedia Italiana.* Vol. xiv, p. 8. Enrico probably represents the first King of France born in 1008.

[29] Gianelli, G., "Il genio" in *Enciclopedia Italiana*. Vol. xvi, pp. 527–8. The role *Il genio* is in accordance with Roman mythology and legend whereby the God has the creative power to engender in the male child the mould of his personality, character and moral faculties from birth to death. It is customary for the relatives and friends on the day of birth to offer to *Il genio* sacrifices of wine, flowers and incense; La Rousse Encyclopedia of Mythology, "Genius" p. 213, p. 217.

[30] "L'ombra" within the context of Monti's text is an apparition, who having already experienced the joys and perils of life, returns to counsel and caution Enrico and Il genio.

[31] Bulfinch,T., *Bulfinch's Mythology*. New York, 1978, p. 888. Augustus was originally a title meaning exalted. The Roman Emperor Gaius Julius Caesar Octavianus was known as Augustus.

[32] Cruickshank, E., (ed.) *Memoirs of Louis Philippe Comte de Ségur*. London, 1960, p. 327; Ashton, L. (ed.) *Letters and Memoirs of the Prince de Ligne*. London, 1927, pp. 41–63.

[33] Grant, M. and Hazel, J., *Who's Who in Classical Mythology*. London, 1973, p. 32; Stapleton, M. *A Dictionary of Roman and Greek Mythology*. London, 1968, p. 51. Aglaurus was the daughter of Actaeus, the first King of Attica. She married Cecrops I, who inherited her father's Kingdom. When the Goddess Athena and Poseidon contested for the possession of Attica, Cecrops awarded the land to Athena, because she made an olive tree grow on the Acropolis.

[34] Laing, J., *The Greek and Roman Gods*. London, 1982, p. 56. Traditionally the birthplace of Apollo, Delos is a vast ruined city with an impressive theatre and underground city of drains and reservoirs.

[35] In the context of the drama of *Atene edificata* L'oracolo assumes the role of an Oracle God.

[36] Kelly, M., *Reminiscences ...* . London, 1826, R. 1968, pp. 28–9. A vast folklore is connected with St. Gennaro and one such instance is narrated by Michael Kelly. He was in Naples in 1779, when Mt. Vesuvius erupted. The *lazzaroni* (beggars) appealed to St. Gennaro their patron to calm the volcano. They went *en masse* to the Archbishop demanding the keys of the Cathedral, so they might take the statue to the foot of Vesuvius. The Archbishop, informed of their approach decided it was better to avoid a confrontation and departed immediately for his palace at Capua. Kelly suggests that the Archbishop had good reason to suppose the *lazzaroni* would remove St. Gennaro of his "weight of diamonds", and other precious gems which studded his statue. The *lazzaroni*, angered at the Archbishop's flight, decided to force the King to comply with their request. Although they were addressed by the King and Queen, this did not suffice and the Royal guard and Swiss regiment attempted to disperse them without avail. The impasse situation was defused with the appearance of the eccentric priest Father Rocco, who scolded the *lazzaroni* and demanded they return to Naples, before the Saint became outraged by their unruly conduct. The *lazzaroni* meekly obeyed and a potentially explosive situation was avoided.

[37] Ryan, E. G., "St. Januarius" in *New Catholic Encyclopedia*. New York, pp. 827–8; Fausti, R. "Gennaro" in *Enciclopedia Italiana*, Vol. xvi, p. 546.

[38] Schlitzer, F., *op. cit.*, p. 38; Johnson, J. E. *op. cit.*, p. 42, see "Cimarosa" in *The New Grove Dictionary of Music and Musicians*, Vol. 4, p. 401.

[39] Bulfinch, T., *op. cit.*, p. 186. Tartarus indicates the infernal regions of classical mythology. It was said by Homer to be placed far beneath Hades as Hades is below the earth.

[40] Mooser, R. A., *Annales de la Musique* ... p. 247. Bazbarotek was Cimarosa's interpolation of the surname of Count Bezborodko, a very powerful courtier and confidant of Empress Catherine. In 1797 he became a Prince Alexander Andréiévitch and remained the Minister for foreign affairs until his death in 1799.

[41] Zimmerman, J. E., *Dictionary of Classical Mythology*. New York, 1964, p. 112. The Golden Age was the first age of mankind, the age of innocence, perfect happiness, and where truth and right prevailed.

Chapter V

◊◊◊◊

I Musical Style and Structure in Cimarosa's Cantatas

In Chapter II, Part III a comparison of the vocal distribution in the cantatas of Cimarosa's predecessors reveals that those for solo soprano voice account for more than two-thirds of all their cantatas. The dominance of the solo cantata coincides with the composers' adherence to the established cantata models of (A R A) and (R A R A), and their variants. However, the ubiquitous solo cantata begins to decline in popularity in the late eighteenth century and this is evident in the structure and vocal disposition of Jommelli's cantatas. Although Jommelli did not abandon the solo cantata for soprano voice, he shows a definite preference for the ensemble cantata for three voices. A further reason for the decline of the solo cantata may be attributed to the increasing sophistication and rivalry between the aristocracy in their patronage of chamber music. Many Cardinals and Princes in Rome had enormous palaces and appropriate salons, for the performance of chamber music. Cardinal Pierres de Bernis commissioned works for his chamber concerts, including the collaboration between Vincenzo Monti and Cimarosa, for the celebration of the birth of the Dauphin, in 1782. In Naples Queen Maria Carolina seconded musicians through her *maestro di cappella* for important festivals and state occasions. The *Teatro San Carlo*, adjoined to the Royal Palace was in close proximity to the *Teatro della Corte* and the *La Cappella Reale*. Thus most of the prominent musicians in Naples, who were admitted to *La Cappella Reale* performed in both sacred and secular performances at these three venues. Cimarosa as a member of *La Cappella Reale* would have been associated and aware of the musical resources and the possibilites for his ensemble cantatas.

From documents held in the State Archives in Naples there is evidence that the repertoire of *La Cappella Reale* was not confined to sacred music.[1] Many cantatas and secular arias of Cimarosa, Piccinni, Paisiello and Mayr are included in the inventory of the music library. Most of the German and Viennese courts had their own resident chapel master,

musicians and orchestras. Empress Catherine II was aware of the musical activities at the courts of Versailles, Vienna, Warsaw, Naples and London. Her lucrative financial incentives were sufficient to attract many important Italian, German, and French musicians to St. Petersburg during her illustrious reign. As the chapel masters had excellent soloists, who were capable of performing opera, it is logical that they expanded their chamber cantatas to accommodate specific arias for these singers. Cimarosa definitely composed his cantatas in Russia for the specific soloists of the Imperial Italian Company (see Chapter VII).

Unlike his contemporaries,* who were content to set their *libretti* to passive pastoral poetry, Cimarosa was innovative in his decision to compose dramatic cantatas, where the protagonists participate in an active exchange of dialogue. In two of his cantatas for Empress Catherine II, *La felicità inaspettata* and *La sorpresa*, Cimarosa also included dramatic stage presence for his singers. Formerly the drama in the solo cantata of Cimarosa's predecessors had been confined to soliloquy or to reflective poetry. Even in the duo cantatas there was rarely an active exchange of dialogue, but instead, a commentary on the prevailing mood or situation. As the solo cantata was not an appropriate medium for dramatic exchange Cimarosa abandoned this form in favour of the ensemble cantata. His only exception to this plan is the solo cantata *Vanne a Morte*, which as stated in Chapter IV, is related to the final act of the opera *Giunio Bruto*, also composed in 1781. Bruto is alone, lamenting his fatal condemnation of Tito, his only son.

Cimarosa's choice of an active dialogue facilitated the inclusion of other forms such as the marches in *Il giorno felice*, and the ballets in *La felicità inaspettata*, and *La sorpresa*. Several cantatas especially *Atene edificata*, *Non che più lieto giorno*, *Il trionfo della fede*, and *Le tue parole, o padre* signify that Cimarosa was affected by the current social and political overtones in his choice of subject matter for his *libretti* (see Chapter III and Chapter IV). Royal and Imperial patronage gave rise to many celebration cantatas for births, deaths, marriages, religious festivals, and victorious defeats in battle, and Cimarosa was influenced by these social situations. The French invasion of the Bay of the Naples and the subsequent declaration of Republicanism involved Cimarosa in the political arena.

* There were some dramatic cantatas performed in Lucca in connection with political elections.

His oscillating, political allegiances surfaced when his former patrons the Bourbons of Naples were successful in being restored to the throne. As stated in Chapter IV (see also diagram 1) Cimarosa hastily revised *Il giorno felice* and presented it as *Non che più lieto giorno.*

Cimarosa's Nine Ensemble Cantatas

The most radical departure from the conventional eighteenth century Italian cantata model, both in vocal scoring and in structure, would appear to be in the nine ensemble cantatas of Cimarosa. These cantatas for three, four and five voices develop and extend the structures utilised by Jommelli.

Table 1

Ensemble cantatas

Date	Title	Voice Types	Purpose
1782	*Le tue parole, o padre*	S S T	Celebration
1799	*Non che più giorno*	S T B	Celebration
1780?	*Deifile, Rodope, Corebo*	S S T	Unknown
1775	*Il giorno felice*	S S T B	Celebration
1788	*Atene edificata*	S S S T	Celebration
1794	*Il trionfo della fede*	S S T B	Sacred Anniversary
1770	*Aristeo*	S S S T	Unknown
1788	*La felicità inaspettata*	S S T T	Carnival St. Petersburg
1791	*La Sorpresa*	S S S T T	Celebration

Several factors may have influenced Cimarosa's preoccupation with and development of the ensemble cantata. Certainly his presence in the thriving musical metropolis of

Naples, with its famous conservatories and numerous opera houses, meant he was able at any one time to engage suitable soloists to perform his works. Also his appointment to *La Cappella Reale*, his post as honorary organist to the royal court chapel, together with his association with the singers Giuseppe Aprile, and *La Pallente* his famous mother-in-law, would have acquainted Cimarosa with many promising singers.

During the first two years of his St. Petersburg sojourn 1788–1789, Cimarosa had several professional singers available for musical productions at the St. Petersburg Court of Catherine II. These singers will be discussed in relation to the cantatas in which they performed (see Chapter VII, Part I). The extravagance of the Russian court may account for the extended cantata structures as well as the increase in the number of soloists. For example, Count Bezborodko, who commissioned the five voice cantata *La sorpresa*, had a resident orchestra and singers at his palace in St. Petersburg. His wealth and powerful position as Catherine's Court Chancellor, Minister of Foreign Affairs, Director of the Court Theatre[2] and trusted confidant, meant he was able to second and manipulate both Russian and foreign dancers and singers for his private spectacles and functions.

Cimarosa's inclusion of ballet movements extended considerably *La felicità inaspettata* and *La sorpresa*. The importance of ballet at the Russian Court was considerable and Cimarosa's cantatas exemplify the need for spectacle and display. Unlike the French divertissements, the ballets in Cimarosa's cantatas are an integral part of the dramatic action. Their functional role will be discussed (see Chapter VII, Part II) in relation to the subject matter of the *libretti* of Cimarosa's cantatas. In *La sorpresa*, Cimarosa opens the sinfonia with the pianoforte. As the domestic production of keyboard instruments began in St. Petersburg, in the 1780's, Cimarosa may have been encouraged to include the instrument in his cantata. Florimo states that the English pianoforte used by Cimarosa at the St. Petersburg court was given to the composer as a parting gift by Empress Catherine II.[3] Today this pianoforte is the provenance of the Conservatorium S. Pietro a Maiella.[4]

Cimarosa composed only two one-act trio cantatas; *Le tue parole, o Padre*, and *Non che più lieto giorno*. Of these two cantatas *Le tue parole, o Padre* has a more traditional cantata structure with an Italian sinfonia pre-empting the traditional alternation of recitative and aria. There are three substantial arias for the principal soloists, a cavatina, and a single accompanied recitative. The opening three-part sinfonia is counterpoised by a trio finale. *Non che più lieto giorno* has a less traditional structure, opening with a chorus and including two marches that characterize the pomposity and celebration of the return of Ferdinando IV to Naples, after the defeat of the French. Cimarosa has an interesting approach to the apposition of the chorus and soloist in this cantata (see Part II, this chapter).

Deifile, Rodope, Corebo is also a trio cantata set in two distinct parts. In the absence of a sinfonia both parts begin with a chorus and conclude respectively with a trio and a duet. Most of the dramatic action takes place in the extensive *scene*, which include apart from accompanied and simple recitative, many lyrical, melodic phrases for the soloist punctuated by the interjection of the chorus. There are fewer arias in this cantata, since the dramatic intensity is maintained in the extended *scene*.

There are five ensemble cantatas for four voices. *Il giorno felice* is the original four voice version of *Non che più lieto giorno*, and the extended structure of the former exemplifies the extent to which Cimarosa hastily revised and shortened the 1799 version (see Chapter IV).

Atene edificata has the distinction of being the only cantata with accompanied recitatives throughout. After a through-composed sinfonia a chorus movement initiates the alternating recitative-aria sequence. At mid-point of the cantata Cimarosa inserts another chorus movement, which serves to create a balanced continuation of the preceding format. A duet is substituted before the chorus finale thereby upsetting the symmetrical structure.

Il trionfo della fede is Cimarosa's only identified sacred cantata in honour of St. Gennaro, the patron saint of Naples. This cantata has many similarities with *Atene edificata* in its cantata format. Both works open with a through-composed sinfonia that leads directly to the opening chorus. In *Il trionfo della fede* the chorus is divided into opposing factions; those who support and oppose the christian beliefs of St. Gennaro. The architectural structure of the chapel of St. Gennaro within the Cathedral of Naples, lends itself to performances of the antiphonal *cori spezzati*. Cimarosa would have been aware of these antiphonal possibilities, since he would have attended at one time, the celebration of the liquefaction of the blood of St. Gennaro. The festival remains as an integral part of Neapolitan religion and custom. Unlike the final chorus of *Atene edificata* a quartet finale of the principal soloists, substitutes for the chorus in *Il trionfo della fede*.

Both *Aristeo* and *La felicità inaspettata* are scored for four voices in two acts. The structural aspects of the arias and the cantata format of *Aristeo* suggest it may have been composed either during Cimarosa's student years at S. Maria di Loreto, or soon after his graduation. Each act is prefaced by a sinfonia; a three part Italian overture in Act I, and a through composed movement for Act II. A chorus movement opens the vocal component of *Aristeo*, and with the exception of an inserted recitative *semplice* in Part II, the alternation of recitative-aria or recitative-duet is enclosed within an ensemble opening and concluding movement. However, in the pastoral cantata *La felicità inaspettata* a ballet-chorus ensemble in place of the sinfonia, leads to the participation of the soloists, and captures the festive atmosphere of the village, where Rodrigo has fled to safety with his daughter Irene. The other ballet movements involve Count Consalvo and his huntsmen in the forest searching for Ernando his wayward son. The sole ballet movement in Part II is related to the celebrations of "la felicità inaspettata" (unexpected felicity), when the fathers of the respective lovers agree to bury their previous animosity, and consent to the wedding of Ernando and Irene. The fusion of ideas allows for the ballet to be an integral part of the dramatic action rather than an interesting diversion.

La sorpresa is Cimarosa's only extant cantata for five voices. It shares with *La felicità inaspettata* the inclusion of ballet movements which coalesce with the chorus. Although

several scholars claim that this work is unfinished, the dramatic action implied within the text of the autograph score, indicates the denouement has been achieved both musically and texturally. On the last page of the autograph after the final chorus Cimarosa has the instruction "segue ballo" but no further music is given. However, this same instruction has been given in internal movements of other cantatas, where Cimarosa requires a repeat of a preceding movement, and this may indicate that in *La sorpresa* he is merely indicating a repeat of the earlier ballet in C major.

Cimarosa's only known solo cantata *Vanne a Morte* comprises one very dramatic *recitativo strumentato* and a single aria. It is probable that Cimarosa composed the cantata first, and later developed the companion recitative and aria into the opera *Giunio Bruto*.

CANTATA STRUCTURES

Key to abbreviations:

S^3 = Italian sinfonia	A = Aria	M = March
S = single movt. sinfonia	Ao = Arioso	D = Duetto
R = simple recitative	C = Chorus	T = Terzetto
Rs = *recitativo stromentato*	Cv = Cavatina	Q = Quartetto
		B = Ballet

The structure of each cantata is listed below in the order in which their *libretti* were discussed in Chapter III.

10. Vanne a Morte

Rs A

1. Le tue parole, o padre

S^3 R A R Cv R Rs A R A R T

7. Il giorno felice

Part I:
S C R Rs Cv+C R Rs Cv+C R Rs T

Part II:
R A R C R M R M Rs Cv+C Rs A+C R C R T

6. Non che più lieto giorno

S C R Rs Cv+C R A R C R M R M Rs A R A R C R T

3. Atene edificata

S C Rs A Rs A Rs A C Rs A Rs A Rs A Rs D C

5. Il trionfo della fede

S C R Rs A+C Rs R A Rs A Rs R A R Rs Q

8. Aristeo

Part I:
S^3 C R R A R A R A R A R D R C

Part II:
S R C Rs R R A R R A R R C

9. Deifile, Rodope, Corebo

Part I:
C R Rs A R C+A R R Rs A Rs T

Part II:
C R R R Rs Rs Cv Rs A+C A Rs D

2. La felicità inaspettata

Part I:
B C B B B C |
Act I: R A R A B B C Cv R R T

Part II:
Act II: R R A Rs A R C R A R Q R D B R B+C B

4. La sorpresa

S A Rs B Rs B B B Ao A R D R R Q R Ao+C B Q C

CIMAROSA'S STRUCTURAL INNOVATIONS

Several features of Cimarosa's individuality of cantata design are evident from the skeletal structures given above. With the exceptions of the solo cantata *Vanne a Morte*, and the ensemble cantata *Le tue parole, o Padre*, both of which begin with a recitative, and *La sorpresa* with an aria, Cimarosa abandons the formalised tradition of his predecessors. In place of an opening recitative or aria, he introduces a chorus whose commentary establishes the setting for the ensuing action. In *Il trionfo della fede* the *cori spezzati* effect is especially dramatic with the two opposing factions expressing their views for and against the martyrdom of St. Gennaro. Another feature of these works is the utilisation of the chorale finale in all the ensemble cantatas. In comparison with Hasse (who employed a finale chorus on one occasion), and Jommelli (who used finale choruses in his five two act cantatas), Cimarosa appears to have initiated the concept of the opening chorus as an element in cantata composition, and employed the finale chorus more frequently than before. The finale ensemble in *La sorpresa* is also for a double chorus with a similar *cori spezzati* approach. Dramatically however, there are no opposing ideas, as all who are to witness the marriage of Liceo with Mars, and the shepherd Delfino with his Ninfe Nice, are unanimous in their decision for a joyful celebration. Although Jommelli identified two definite parts or "acts" in his five cantatas he did not extend the practice to division into "scenes". Cimarosa however divides his parts (acts) into separate scenes, and this in itself deviates from the conventional cantata model.

Il trionfo della fede, Non che più lieto giorno, Deifile, Rodope, Corebo and *La sorpresa* have through-composed *scene* comprising *strumentato* and *semplice* recitatives, ariosos, and arias. In these *scene* it is quite common for a soloist to be interrupted by the interjections of the chorus. From this employment of the chorus Cimarosa highlights its importance in the dramatic action. When Cimarosa adopts this compositional approach

there is a marked decrease in the lyrical element of the melodic line, and especially the aria component. Primarily the arioso-like passages are used to link the interjections of the chorus.

Cimarosa's tonality

(i) *Key Relationships between Movements*

Cimarosa was not very adventurous in his choice of keys for the opening movements of his cantatas. He confines himself to three major keys D, C and G, with D and C occurring most frequently. For closing keys Cimarosa restricts himself further to the keys of C and D. In the cantatas of the eighteenth century it was an accepted practice to have tonal agreement between the initial and final movements. Cimarosa maintains this procedure only for the three cantatas in C major: *Non che più lieto giorno*, *Il giorno felice*, and *Vanne a Morte*. Table 2 shows the key relationships between each individual movement of the respective cantatas.

Table 2

Single act cantatas: macro key relationships

Cantata Title	Opening Key	Closing Key
Il giorno felice	C	C
Non che più lieto giorno	C	C
Vanne a Morte	C	C
La sorpresa	C	D
Il tue parole, o padre	D	C
Atene edificata	D	C
Il trionfo della fede	D	C

Tonality between Cantata Movements (excluding recitativo semplice)

1. Le tue parole, o padre

S	A	Cv	Rs	A	A	T
D	C	$E^{\flat}$	$E^{\flat}$	D	$B^{\flat}$	C

7. Il giorno felice

Part I:	S	C	Rs	Cv+C	Rs	Cv+C	Rs	T
	C	C	G–D	D	$B^{\flat}$	F	D–a	A

Part II:	A	C	M	M	Rs	Cv+C	A+C	C	T
	$E^{\flat}$	D	F	F	F–$f^{\sharp}$	gm–$B^{\flat}$	$B^{\flat}$ $E^{\flat}$	$E^{\flat}$	C

6. Non che più lieto giorno

S	C	Rs	Cv+C	A	C	M	M	Rs	A
C	C	G	D	$E^{\flat}$	D	F	F	F–$f^{\sharp}$m	A

A	C	T
$B^{\flat}$	$E^{\flat}$	C

3. Atene edificata

S	C	Rs	A	Rs	A	Rs	A	C	Rs	A	Rs
D	D	F–gm	$B^{\flat}$	$E^{\flat}$–cm	$E^{\flat}$	C–F	F	$B^{\flat}$–F	A–$f^{\sharp}$m	A	D–bm

A	Rs	A	Rs	D	C
D	C–cm	cm	$E^{\flat}$–gm	$B^{\flat}$	C

5. Il trionfo della fede

S	C	Rs	A+C	Rs	A	Rs	A	Rs	A	Rs	Q
D	D	D–am	A	G	D	$B^{\flat}$	$B^{\flat}$	$E^{\flat}$–cm	$E^{\flat}$	cm	C

8. Aristeo

Part I:	S^3	C	A	A	A	A	D	C
	D A D	$E^\flat$	F	$B^\flat$	E	cm	A	D
Part II:	S	C	Rs	A	A	C		
	C	gm	A–d	C	A	C		

9. Deifile, Rodope, Corebo

Part I:	C	Rs	A	C+A	Rs	A	Rs		
	G	F–C	F	F	C–G	$E^\flat$	C–F		
Part II:	C	Rs	Rs	Cv	Rs	A+C	A	Rs	D
	G	$B^\flat$	C–G	C	$B^\flat$	$B^\flat$	$E^\flat$	D–F	$B^\flat$

2. La felicità inaspettata

Part I:	B	C	B	B	B	C	A	A	B	B	C	Cv	T
	F	F	$B^\flat$	$B^\flat$	$E^\flat$	$E^\flat$	A	$B^\flat$	dm	G	D	$E^\flat$	$B^\flat$
Part II:	A	Rs	A	C	A	Q	D	B	B	B	B+C	B	
	$B^\flat$	C	C	$E^\flat$	G	D	$B^\flat$	$B^\flat$	$E^\flat$	$E^\flat$	D	C–D	

4. La sorpresa

S	A	Rs	B	Rs	B	B	B	Ao	A^2
C	$E^\flat$	F–gm	$B^\flat$	F–$E^\flat$	C	G	$E^\flat$	$B^\flat$	F
D	Q	Ao+C	C						
gm	$E^\flat$	$E^\flat$	C						

Table 3

Two act ensemble cantatas: macro key relationships

Cantata	Act I		Act II	
	Initial	Final	Initial	Final
Aristeo	D	D	C	C
Deifile, Rodope, Corebo	G	B♭	D	C
La felicità inaspettata	F* (D)	B♭	A	D

* Sinfonia/Ballet : 3 parts is in (F, B♭, E♭)

Although the ballet music of *La felicità inaspettata* starts in F, Act I actually begins in D.

(ii) *Key Relationships*

The fact that five cantatas begin in sharp keys in the major tonality does not imply that Cimarosa prefers to remain on the sharp side of the tonality. On the contrary, his modulations between individual movements of the cantata reveal a predilection for flat keys and this procedure is maintained for cantatas that commence in C. The exception to this may be found in *Il giorno felice* and the related *Non che più lieto giorno*, where Cimarosa equally exploits both the flat and sharp side of the key. A summary of Cimarosa's choice of tonality is contained within Table 4.

Cimarosa, in keeping with his contemporaries Haydn and Mozart, adheres to keys with no more than three sharps or flats in their signatures.[5] In music of the classic period the keys of D, F, G, C and B♭ proliferate and the evidence presented in Table 4 implies that Cimarosa did not differ in tonal preference from his Italian and Austrian contemporaries.

Table 4

Cimarosa's choice of tonality

Major Key	Frequency	Minor Key	Frequency
D	60	c	12
C	55	g	8
F	37	a	4
B♭	34	d	2
G	26	b	1
E♭	23		
A	23		
E	2		
F♯	2		

The restrained and conservative choice of tonality did not prevent Cimarosa from attempting distant modulations between extremes of the tonal range and this will be discussed with specific examples in Chapter VI. However, the relationship between large scale movements of the cantatas indicates a preference for mediant modulation and subdominant relationships. The frequency of these two types of modulation are included in Table 5. From the statistics it is evident that modulation by thirds or mediants occurs twice as many times as the circle of 4ths and 5ths. Cimarosa in applying this technique was pointing the way to one of the fundamental modulatory concepts of the late classical and early romantic periods. When Cimarosa proceeds by third relationships he moves frequently between two major keys (i.e., D–F, C–E♭, E♭–G), or alternatively he oscillates between the tonic minor to its relative major and its opposite (e.g., g–B♭ or B♭ to g).

Atene edificata has one of the most interesting tonal procedures. Each *strumentato* recitative facilitates a smooth modulatory progression by pausing on either the relative minor of the next aria (Rs. 1 4 5 7), or cadences in the tonic minor of the next aria in a

major key (Rs. 6).

Another feature of Cimarosa's adeptness at easing in and out of a tonality is demonstrated by his partiality for key relationships a semitone apart (e.g., $E^{\flat}$–D, see cantatas 1 7 6 2). He also exploits the flexibility of the shift to the flattened sixth (see cantatas 1 7 5 2).

In *Aristeo*, Cimarosa concludes an aria in c minor and begins the following recitative on the supertonic chord with a sharpened third thereby achieving a shift of tonality to D. This application of shifting tonality is representative of the eight cases of modulation in the category of "other types". He is also partial to the pivotal possibilities of the flattened supertonic in major keys. Subtle chromatic manipulation facilitates instantaneous modulations, and examples of this chromatic device will be shown as they are relevant in Chapter VI.

Table 5

Cimarosa's modulations between all cantata movements

Title	By Thirds	Subdominants	Flat Supertonic	Other
Le tue parole, o padre	5	4	0	0
Aristeo	6	1	1	2
Il giorno felice	4		1	0
Non che più lieto giorno	5	2	0	0
La felicità inaspettata	6	7	1	1
Deifile, Rodope, Corebo	9	1	1	0
Vanne a Morte	0	0	0	0
La sorpresa	5	3	0	1
Atene edificata	6	2	0	1
Il trionfo della fede	4	2		3

Cimarosa increased the instrumental resources found in the cantatas of his predecessors (see Table 4, Chapter II) through incorporation of the woodwind and brass on a regular basis. In all his cantatas the string ensemble of 1st and 2nd violins, violas, violoncellos and double basses is standard. The ensemble is subjected to a variety of independent tasks. For example, the viola line is not purely a functional harmonic support; instead it is assigned a degree of independence in the ensemble dialogue as well as occasional solo passages, as in (Example No. 69, Append. IV). The first and second violins decorate the vocal line either with *passaggi*, or by doubling at the octave. Often they proceed in thirds and sixths with the vocal line. Frequently they engage in tremolos when a heightening of dramatic tension is required. Apart from ostinato passages there are occasional *glissandi* for the first violins.

Cimarosa's attention to precise detail is evident in his autographs. He is meticulous in indicating articulation of bowing, and differentiates the staccato and martelé passages carefully. He does not omit to specify dynamic markings and these are placed at crucial moments relating to the dramatic action. Although execution of these musical techniques requires considerable skill Cimarosa does not place excessive demands on the performer's ability in the upper register of the violin range. He does not extend the violin part beyond the third position. The violoncello is not neglected either, as he requires it to function independently in many of the arias. Further instances will be highlighted in Chapter VI.

A variety of instrumental timbre is achieved through different combinations of the string ensemble with the woodwind and the brass. The sinfonias and choruses are the most important movements for the interplay of orchestral shading and dynamics (see Part II & III, this chapter). During the *strumentato* recitatives and the arias, the orchestra has one of three principal functions; it either doubles the vocal line, supplies the harmonic support, or punctuates the dialogue. In some instances the instrumentation promotes picturesque effects especially in cantatas with mythological subject matter. Therefore Cimarosa demands both dramatic, lyrical and harmonic roles from the orchestra.

Woodwind solos figure prominently in the *strumentato* recitatives and the arias. Flutes and oboes often double the vocal line in arias while the bassoon supplies the constant quaver rhythm of a fundamental bass. Occasionally the bassoon figures in a solo passage.

Contrasts of instrumental timbre are an important feature of Cimarosa's orchestration. Although he does not exploit the extremities of the instrumental range, and virtuoso technique of the players, he achieves a kaleidoscope of sound through a variety of scoring. As with most orchestral scoring of the classical period, the texture is transparent and crisp with unison and octave doubling in the strings occurring frequently.

BROAD SPECTRUM RHYTHM

Cimarosa's rhythm in combination with melody and harmony derives from an iambic cell which he propagates into every conceivable permutation. He is bound only by the tempo and the accepted bar divisions of the phrase. This technique applies to both regular and syncopated rhythmic sequences, and oscillates between augmentation and diminution of the single cell. Since regular rhythmic metrication is either increased or decreased by a mathematical progression, the most interesting rhythmic activity in these dramatic cantatas occurs through syncopation. Cimarosa makes extensive applications of syncopated figures, particularly in the vocal line of arias and the accompaniment figuration of the first and second violins.

Perhaps the iambric meter of a short followed by a long note is the simplest explanation of Cimarosa's approach to syncopation. Three basic rhythmic concepts are omnipresent in all the extant cantatas and these are listed below.

1. 
2. 
3. 

Example 1 is a straightforward instance of a shift of accent to the second beat of the bar. It is also one of the most basic examples of syncopation. A similar effect is achieved in example 2, where the focus of attention is on the first crochet of the bar. However, this

stress is less significant than the hemiola patterning. Of the three basic rhythmic figures this one is the most useful as an accompaniment figure. The weak accent on the first beat of the bar facilitates clarity of the melodic line and text for the vocal entries of soloist or chorus. Further the inherent hemiola supports the momentum and continuum of the action. Through this figuration it is possible to heighten the tension of an approaching climax.

The last example is yet another diminution of syncopation with a short note followed by a long one. Most likely this figuration known as *lombard* rhythm derived from excessive use of *appoggiaturas* that were associated with dotted rhythms. Cimarosa's application of lombard rhythm is not excessive as he confines it to increase intensity and mood.

II Cimarosa's Cantata Sinfonias

For Cimarosa the sinfonia was an important preface for seven of his ten dramatic cantatas. Among these there exists three main types (see Table 6); the one movement through-composed allegro, the two movement allegro with contrasting tempo and time signature and the three movement (Allegro–Andante–Allegro) so typical of the Italian opera overture.

(i) *Through-composed allegro movement*

Four cantatas share this format. The historical links and the comparison between *Il giorno felice* and *Non che più lieto giorno* as discused in Chapter III, reveal that Cimarosa retained the identical sinfonia for both works. One of the cantatas for the Russian Court *La sorpresa*, has an *allegro con brio* movement which merges with an introductory passage for the first aria of Licia. In *Il trionfo della fede* the sinfonia includes a fanfare which anticipates the text of an antiphonal chorus movement between the protagonists for and against St. Gennaro's pending martyrdom.

Table 6

Cimarosa's Cantata Sinfonias

Title	Date	Sinfonia	Type
1. *Aristeo*	1775/80	3 Movement F S F	Italian Overture
2. *Il giorno felice*	1775	1 Movement	Through-composed
3. *Le tue parole, o padre*	1782	3 Movement F S F	Italian Overture
4. *Vanne a Morte*	1781	none	
5. *La felicità inaspettata*	1788	none	
6. *Deifile, Rodope, Corebo*	1780?	none	
7. *Atene edificata*	1788	2 Movement	
8. *La Sorpresa*	1790–1791	1 Movement	Through-composed
9. *Il triono della fede*	1794	1 Movement	Through-composed
10. *Non che più lieto giorno*	1799	1 Movement	Through-composed

(ii) *Two movement allegro*

Atene edificata has an interesting sinfonia with a substantial modulatory section. The companion movement, a $\frac{6}{8}$ allegro enters after a pause on the dominant. Although the tonality returns immediately to D major there is only a hint of identity between the first subsection and this monothematic movement.

(iii) *Three movement sinfonias*

Only two of the early cantatas *Aristeo* and *Le tue parole, o padre* have three movement sinfonias in the style of the Italian overture. The layout for the two sinfonias is given as follows.

Aristeo

Movement: 1. Allegro ; 150 bars ; C ; D

2. Andante ; 71 bars ; $\frac{2}{4}$; A

3. Allegro ; 34 bars ; $\frac{3}{8}$; D

Le tue parole, o padre

Movement: 1. Allegro con spirito ; 121 bars ; C ; D

2. Andantino ; 131 bars ; $\frac{3}{4}$; $B^{\flat}$

3. Allegro vivace ; 175 bars ; ¢ ; D

THE EMERGENT SINFONIA

Before evaluating the salient features of Cimarosa's sinfonias, it is appropriate to consider the stylistic features of the sinfonia after 1750. Such a digression has been possible through the present accessibility of the treatises and dictionaries of eighteenth century philosophers and musicians. A composite view of these theorists[6] indicates that *Sonata Form* was viewed as a modulatory process based on harmonic principles, rather than thematic associations.

THE EMBRYONIC SONATA FORM

One of the most important theoretical concepts of musical composition in the late eighteenth century was the composers' approach to the polarity of the tonic and the dominant. Essentially the most fundamental example of this relationship is the two–part reprise,[7] which involves a move away from the tonic major or the minor key to a decisive cadence in the dominant or relative major at an arbitrary point, somewhere in the movement. In the second part the tonality departs from the dominant or relative major via a new key, before coming to rest at a final cadence in the tonic. This technique is not new, since its derivations may be found in the underlying structure of early baroque dance music, which is best formalised as $\|: \text{A} :\| : \text{B} :\|$.

In the two–part reprise the composer had the choice in Part I to remain in the tonic or

modulate to the dominant. Irrespective of whether a modulation to the dominant occurred a new key was chosen at the beginning of Part II to prepare for the return of the tonic. Certainly in the eighteenth century as Charles Rosen [8] has pointed out, the tonic-dominant polarity was emphasised when the dominant or perfect cadence took precedence over the plagal cadence.

MODULATION FROM THE TONIC TO DOMINANT

The procedure for modulation was merely an extension of the two–part reprise where the parts could be further divided into four subsections. Structurally the modulatory process is described by the following plan.[9]

TWO–PART PLAN

Part I

Subsection 1:

(i) Tonic is established before a move to the dominant or III. Sometimes the tonic is retained.

Subsection II:

(i) Modulation to the dominant.
(ii) Here it is possible to touch upon related keys as long as no formal digression to another key is made.

Part II

Subsection III: (most colourful)

(i) Digressions to all keys besides that of the dominant or III.
(ii) Abrupt modulations or enharmonic changes are possible.

Subsection IV:

(i) A return to the key with an elaboration relating to subsection 1.

Modulation was another factor that strengthened the polarity between the tonic and the dominant. As the inclusion of modulation creates a tension within a tonal work, it demands resolution if the form is to be completely closed and the integrity of the cadence is to be respected. The establishment of equal temperament in the eighteenth century allowed composers to articulate various modulatory possibilities. Through the circle of

fifths it is possible to contrast both dramatically and articulately, numerous tonalities with the central key in order to expand the range.[10]

Although tonic-dominant polarity and subsequent modulations are the most fundamental underpinning of eighteenth century style, they cannot be considered as an entity, since without the creative fusion of melody and rhythm, they would be mere pillars devoid of sculpture and ornamentation.[10]

In 1775 Riepel,[11] a German theorist, gave consideration to the methods of preparing for the return of the tonic in the second reprise. His descriptive procedure is facilitated by Italian nouns which allow a visual conception of the implied melodic activity. For example, Monte (*il monte*) suggests a rise through sequential progression while Ponte (*il ponte*) a bridge, indicates a progression that remains on the dominant. Riepel's last technique Fonte (*la fonte*) signifies a well or a source to which a descent is made through sequential progression.

RHYTHM OF THE TWO–PART REPRISE

In the eighteenth century dance rhythms permeated almost every form of classic music including chamber music, opera, arias, concertos, symphonies, sonatas, and on occasions even church music. An understanding of dance styles was a principal requisite for the composer, student, and dilettante. Several theorists included instructions for composing dances such as Johann Adam Hiller's *Nachrichten*, 1766.[12]

Method for dance composition

1. Take the tonic chord of your choice.
2. Follow it with the chord of the fifth.
3. Repeat the tonic chord.
4. Follow this procedure at least four times, so that the entire harmony of the dance is planned.
5. Ensure that the melody agrees with the harmony, divide it in the middle; set the repeat sign in the middle and at the end, and thus the dance is completed.

The rhythms of the minuet, the sarabande, and the gavotte reflected the protocol and formality of eighteenth century courtly life.

The importance of the two–part reprise cannot be denied, for it functioned as the most basic unit of small and large scale movements of symphonies, sonatas, overtures, and arias of the classic period.

The modulatory plan outlined above is certainly analogous to the harmonic structures of Cimarosa's cantata sinfonias. The extended two–part reprise highlights the essential components of his style, particularly as the developments are modulatory, rather than thematic entities. In respect of the recapitulation in the cantatas after 1782, the themes are rarely identical to those in subsection 1. Instead they have a resemblance and serve to substantiate the tonality, in preparation to act as a pivot to the first vocal movement.

Cimarosa's approach to the sinfonia is similar in *Aristeo* and *Il giorno felice*. In the third subsection in particular, Cimarosa employs a dominant pedal throughout, above which the brass and woodwinds carry the melodic line. Therefore these movements comprise only an exposition and a recapitulation. The dominant tonality merely strengthens the link between the two extremeties. Such a structure suggests that *Aristeo* dates from about 1770, Cimarosa's formative period. In 1782 although Cimarosa retained the three movement plan for *Le tue parole, o padre*, the third subsection (or development) contains a thorough working out of modulations, and thematic activity. These features will be discussed with appropriate musical examples later in this chapter.

INSTRUMENTATION

Cimarosa achieves a variety of instrumental colour in his sinfonias both through his choice and blending of instruments, as well as his contrasts between solo and tutti passages. The strings together with horns and oboes form the basic ensemble. An important role is given to the clarinets and the bassoon in all the sinfonias, except the three movement works of *Aristeo* and *Le tue parole, o padre* where they are omitted. In the ceremonial cantatas *Il giorno felice/Non che più lieto giorno*, *Atene edificata* and *Le tue parole,*

o padre, the trumpet is paired with the horns to highlight the timbre of the fanfare flourishes. The bass drum serves to heighten the tension in *Il giorno felice/Non che più lieto giorno* and the timpani outlines the bass of *Atene edificata*. *La sorpresa* is unique in that Cimarosa assigns the pianoforte, the distinctive role of enunciating the principal theme of the sinfonia, supported only by the violoncello and double bass. The instrumental distribution of these sinfonias is illustrated in Table 7.

INSTRUMENTAL LAYOUT OF AUTOGRAPHS

Cimarosa sets out his instrumentation on 10–12 staves to a page. His layout of the score enables all the treble instruments to be grouped together. For example the horns, trumpets, oboes and clarinets are placed on the upper staves above the first and second violins and viola. The bass instruments are next in line with the bassoon and timpani being placed above the violoncello and double bass.

INSTRUMENTAL COLOUR AND CONTRAST

Frequently the brass and woodwind play as an ensemble group without the strings, particularly in a fanfare passage such as in *Atene edificata*. There is a definite degree of contrast between solo and tutti passages. During the solo passages that are most often given to the first violin, the other strings either accompany in thirds, sixths, or broken chord figuration. Throughout tutti passages, the violins move in unison, octaves, or thirds and sixths with the woodwind and brass. Some of the clarinet solos are accompanied by the strings. It is not uncommon for the viola to double the oboes and clarinets. Cimarosa is partial to the combination of oboes and clarinets accompanied by the viola and the bassoon.

In the development section Cimarosa reduces the scoring to either the woodwinds or the strings in the opening gesture. This achieves a dramatic contrast between the closing tutti of the exposition and the modulatory section. The latter is most often catalysed by a chromatic turn or step in the melodic line. (See Table 8 for modulatory sections).

Table 7

Instrumental Distribution of Cimarosa's Cantata Sinfonias

Instrm.	Cantata Title						
	Il giorno felice	*Non che più giorno*	*Aristeo*	*Le tue parole, o padre*	*Atene edificata*	*La sorpresa*	*Il trionfo della fede*
Fl			√				
Ob	√	√	√	√	√	√	√
Cl	√	√			√	√	√
Fg	√	√			√	√	√
Hn	√	√	√	√	√	√	√
Tr	√	√		√	√		
Bass Drum	√	√					
Timp					√		
Vl I	√	√	√	√	√	√	√
Vl II	√	√	√	√	√	√	√
Vla	√	√	√	√	√	√	√
Vlc	√	√	√	√	√	√	√
Cb	√	√	√	√	√	√	√
Pianoforte						√	

Table 8

Instrumentation for Opening Gesture of Subsection (iii) or Development

Instrm.	Cantata Title						
	Il giorno felice	*Non che più giorno*	*Aristeo*	*Le tue parole, o padre*	*Atene edificata*	*La sorpresa*	*Il trionfo della fede*
Fl							
Ob	√	√	√	√			√
Cl	√						√
Fg					√		√
Hn	√						
Tr	√						
Vl I				√	√	√	
Vl II						√	
Vla	√	√	√	√	√	√	
Vlc	√	√	√	√	√	√	√
Cb	√	√	√	√	√	√	√

PRINCIPAL AND SECONDARY THEMES

As with most classical scoring the majority of the principal and secondary themes in Cimarosa's sinfonias are given to the first violin. In the Russian compositions for Catherine, *Atene edificata* and *La sorpresa*, Cimarosa includes the brass and the woodwind (Example No. 70, Append. IV). In the former cantata, Cimarosa draws an analogy between the birth of Athens the city, and the birth of the sinfonia with a fanfare in the oboes, clarinets, horns, and the bassoon. This theme is very appropriate for the ensuing dramatic action of the crowning of the Goddess Atene, as Empress. Cimarosa sustains the excitement of the initial theme by introducing the second theme in the dominant with paired oboes and clarinets (Example No. 71, Append. IV).

For *La sorpresa*, Cimarosa breaks with symphonic tradition and sets a new precedent in his assignment of the principal theme to the pianoforte accompanied by the violoncello and double bass. It is not until bar 39 that the first violin accompanied by the strings takes up the slightly modified theme. Cimarosa gives the second theme to the clarinets, thereby creating a definite timbral contrast with the pianoforte (Example No. 72, Append. IV). His inclusion of the latter instrument indicates that Cimarosa may have conducted the first performance from the keyboard. Perhaps this instrument was the one that Catherine presented to Cimarosa in honour of his musical service to the Russian Court.

HARMONY, MELODY AND RHYTHM

The formalised harmonic principles of the two–part extended reprise today known as Sonata Form, allowed composers to place more emphasis on voice leading techniques and compositional processes that linked the four subsections. Since these harmonic aspects of classical form were an integral part of eighteenth century musical language, the melodic liaisons between the subsections may have led the theorist A. B. Marx[13] to conceptualise this modulatory activity as a three-part thematic division of sonata form. However, in Cimarosa's sinfonias the structure of the two–part extended reprise is a more valuable yardstick than the thematic relationships suggested by Marx.

Subsection (i) or Exposition

The synthesis of melody, harmony and rhythm are important features within the harmonic conception of the extended two–part reprise. This thematic activity provides the drive and melodic interest between the tonic-dominant polarity. There is parity between the Marx concept of sonata form and the harmonic structure of the two–part reprise, for Cimarosa's first principal themes are all in the tonic. They also have a vigorous march or dance style rhythm which is built upon semiquaver and dotted figurations.

The tonic is retained for the presentation of at least one sub-theme thereby establishing the key before moving away from it. Four sinfonias (1) *Aristeo*, (2) *Le tue parole, o padre*, (3) *Atene edificata*, and (4) *Il trionfo della fede* have their principal theme in D major. Such a common bond results in some similarity of melodic and thematic ideas between the cantatas (Example No. 73, Append. IV). In these themes it is evident that the techniques of sequence and repetition not only serve to extend the thematic idea, but substantiate the tonality. All the themes have a melodic contour which rises to the dominant midpoint. The theme for *Aristeo* is the only one that outlines the D major scale in a rising sequence. An alternation between crochet and semiquaver figuration effects an aura of anticipation and excitement through a process of variation of pulse. It is significant that Cimarosa does not dwell on the dominant in any of the themes. Instead he uses diminution and a quickening of pulse to return to the tonic.

In *Le tue parole, o padre*, Cimarosa employs a rising sequence pattern whereby the initial interval between the tonic and the first beat of bar 2, is a major 6th. As bar 3 begins on the supertonic "e" the interval in bar 4 is reduced to a perfect 4th. At bar 4 the tonic is returned and the rising 4th is retained to prepare the descent to the tonic.

For *Atene edificata* a fanfare flourish in the horns, trumpets, oboes, clarinets and bassoon heralds the forthcoming celebration of the birth of the city of Athens. Again Cimarosa relies on the rising sequence in bars 1–4 and repetition in bars 5–7. His melodic line pinpoints the dominant through an approach and an acquittal. After the fanfare a

further majestic theme is stated by the strings. A modulatory passage with syncopated *ritardatio* melodic figuration leads the tonality to the secondary dominant by means of a Neapolitan 6th on the minor 2nd of E major tonality (Example No. 74, Append. IV). A similar procedure occurs in *Le tue parole, o padre.*

The opening theme of *Il trionfo della fede* maintains the semiquaver figuration throughout. A two bar sequence is repeated verbatim until the last semiquaver group in bar 4, where the interval of a third is reduced to a chromatic 2nd to start a further sequence on the supertonic. The accidental is neutralised in bar 6, to complete a final sequence which begins on the leading note C♯. The perfect 4th is narrowed to a major third to initiate the melodic arch back to the tonic. On return to the tonic, a fanfare shared in antiphonal response, occurs between the 1st and 2nd horns.

These four themes reveal that Cimarosa's approach to original and varied expositional themes is limited not only in melodic treatment, but rhythmic variety. This criticism is not based on Cimarosa's exploitation of sequence, repetition, or unison octaves, for these were fundamental aspects of periodic phrase construction. The weakness is associated with the lack of internal variety in the devices. For example, syncopation or chromatic alteration could have added further impact to the themes of *Aristeo* and *Il trionfo della fede* without affecting the forward thrust.

The remaining cantatas *La sorpresa* and *Il giorno felice* share the common tonality of C major. *Il giorno felice* opens in a tutti with a rigorous and martial theme obtained from the throbbing semiquaver patterning (Example No. 75, Append. IV). This twelve bar period may be grouped as two four bar phrases which subdivide through rising sequences into two plus two bars. Another two bar sequence followed by a group of three bars, tends to avert the forward motion, to repose on a repetition of snipets from the opening gesture. A long passage of staccato thirds between the oboes and clarinets over a dominant pedal merges into a final subtheme modulating to the dominant, and a half close with an imperfect cadence.

In *La sorpresa* the principal theme which opens on the dominant of C is presented by

the pianoforte supported by the violoncello and the double bass. Repetition and sequence are the two main development features of the theme. Cimarosa repeats the motif twice before rising a tone to obtain a further repetition, prior to a descent to the tonic. A further sequence begins on the tonic at bar 7 and an added third transposes the material up a third. An inversion of the triad at bar 9 allows a repeat of bar 7 at an octave displacement (Example No. 76, Append. IV). The strings do not take up the principal theme until bar 39, where the former anacrusis motive is changed from the final beat of the bar to the midpoint. This shift effects a hemiola in the presentation of the theme (Example No. 77, Append. IV).

Subsection (ii) or Exposition

Cimarosa's subsection (ii) of the exposition is enunciated by a pause on the secondary dominant, before the presentation of a new cantabile theme either in the strings, or the woodwind and brass. In the following example from *Aristeo*, Cimarosa states the cantabile theme in Violin I over a secondary dominant pedal throughout (Example No. 78, Append. IV). At no stage is there any attempt to modulate to E major as the dominant is retained until the repeated chords, which complete the exposition and Part I of the two–part reprise.

The martial opening theme of *Il giorno felice* stands in direct contrast to the cantabile second theme. The arioso-style melodic line in the first violin is doubled by the viola an octave below. An alberti bass in the second violins is reinforced by a pizzicato dominant pedal in the bass on the first beat of each bar (Example No. 79, Append. IV).

Although *Le tue parole, o padre* delineates subsection (ii) with a pause on the secondary dominant, the second theme is not presented over this pedal. Instead the dominant pedal substantiates the harmony of this lyrical, rather than cantabile theme. Cimarosa extends the theme by immediate repetition of the first four bars at an octave displacement, before proceeding to a short sequence. On the repetition of the first four bars the woodwind and brass double the first and second violin (Example No. 80, Append. IV).

For *La sorpresa* Cimarosa gives the cantabile theme to the clarinets in thirds, a sim-

ilar practice to that seen in *Atene edificata*. Several sub-themes are developed through sequence and repetition and come to rest on an imperfect cadence on the dominant (Example No. 81 & No. 82, Append. IV).

Unlike the other subsections of these cantata sinfonias, the first cantabile theme in *Il trionfo della fede* remains in the tonic. The melodic line is carried by the first violin and the viola, with the second violin accompanying in alberti figuration or doubling the violin at a 10th below. Cimarosa returns to the semiquaver patterning of the introductory theme during the modulatory move to the dominant. A pause on the dominant and an imperfect cadence initiates the development (Example No. 83, Append. IV).

Subsection (iii) or Development

The harmonic formalism of the other subsections of the two–part extended reprise allows the most interesting activity to take place in the development. Here the composer has the freedom to manipulate tonalities, before establishing a satisfactory modulatory link to the tonic, and the final subsection or recapitulation. In Cimarosa's earliest cantatas *Aristeo* and *Il giorno felice* there is no true development of a modulatory, or thematic nature. These two sections are merely a link (in the woodwind, brass and bass instruments), between the exposition and recapitulation. In these short passages Cimarosa is preoccupied with reinforcing the dominant.

In *Le tue parole, o padre*, there is already a definite harmonic exploration precipitated by an abrupt modulation from A to F. This tertian shift is made possible through the Neapolitan 6th on the flattened supertonic of the secondary dominant. The harmonic implication of the 6th, is implied in the F♮ in the melodic line. A chromatic sequence in the first violin leads to a modulation and a pause on F. From this springboard Cimarosa moves to C. A throbbing semiquaver passage in the 1st and 2nd violins supports the modulation back to A, in preparation for the final subsection.

There is a discernible difference in the modulatory process between Cimarosa's early and late cantatas. In *Atene edificata*, *La sorpresa*, and *Il trionfo della fede*, the third subsections function as a thematic and modulatory development. An immediate contrast

of texture also occurs at the beginning of the development, especially as the previous tutti section gives way to the clarity of solo woodwind or strings. Also the departure from the dominant or secondary dominant of the key occurs rapidly in all these cantatas. Cimarosa gathers momentum from the unstable Neapolitan 6th chord on the flattened supertonic of the original key, or the secondary dominant. This pivotal chord plays a major role in Cimarosa's compositional approach, and is one of his favourite devices for an instantaneous shift to the subdominant, or the flat side of the key (Example No. 84, Append. IV).

The development of *Atene edificata* begins with a trill before moving a chromatic 2nd to a tied minim. From the implied Neapolitan relationship of the $B^{\flat}$ there is a chromatically altered descent to an $E^{\natural}$ the leading note of F. A rising sequence starting on C the dominant (of F) descends to confirm the smooth modulation. A new theme in the first violin accompanied by an alberti figure in the second violins moves through F to d minor. Here the oboes and trumpets take up a theme which resembles the second theme of the exposition. The development draws to a rapid close with a downward descent based on alternate dominant and flattened 6ths in octaves. From this progression the tonality wavers between d minor as the $F^{\sharp}$ is lowered to $F^{\natural}$ and A major. A pause on the dominant and an extended rest prepares for the return of the tonic in a $\frac{6}{8}$ allegro movement (Example No. 85, Append. IV).

After a pause on the dominant G, the development of *La sorpresa* proceeds immediately through means of a Neapolitan 6th in its first inversion without a root. The $A^{\flat}$ is delayed to the next bar where it is taken up by the first violin and followed by a turn. A sequence develops and its downward descent over a chromatic bass line is responsible for obscuring momentarily the precise tonality. This short-lived tonal shift which touches on F–f is returned to the dominant at bar 109 to begin the recapitulation (Example No. 86, Append. IV).

Il trionfo della fede starts its development after an imperfect cadence on the dominant. The theme is shared in thirds by the oboes together with the bassoons above a secondary dominant pedal. Once again the Neapolitan 6th on the flattened supertonic of E, precip-

itates the modulation to C on the flat side of D. Before returning to the sharp side of the key Cimarosa touches briefly on a minor. The dominant A is returned by an augmented 6th chord at bar 77 (Example No. 87, Append. IV).

It is significant that Cimarosa shows a remarkable consistency in his use of the flattened 6th chord or Neapolitan 6th to introduce his developments. Although he achieves a variety of ideas in his utilisation of this technique, the impact of the device is reduced by his conservatism. It is perhaps this predictability of modulatory technique, and a reduction to *concertante* scoring, in contrast to the previous tutti passages, that helped to render these cantatas as outmoded.

Subsection (iv) or Recapitulation

The final subsections of *Il giorno felice* and *Aristeo* return with the principal theme in the tonic. Of the six cantata sinfonias, *Aristeo* has the least variation of the original thematic ideas. Essentially the changes are confined to a reversal of melodic material between the first and second violins. However, for the remaining cantatas Cimarosa modifies the original theme through diminution, compression, and a retrograde order of the earlier themes, so that the principal subject is the last to return.

The recapitulation of *Il giorno felice* returns with a compression of the principal theme. A five bar cantabile sub-theme, which is repeated twice and has affinity with the former second theme, follows in F (the subdominant). Its insertion here serves to separate motivic features that derive from the principal theme. Such fragmentation is very effective in the tutti passage that pre-empts the second theme of the exposition in the tonic (Example No. 88 & No. 89, Append. IV).

For the recapitulation of *Le tue parole, o padre*, Cimarosa repeats the initial two bars of the exposition, before reversing the sequence of the sub-themes, so that the principal theme is last to reappear.

The three cantata sinfonias mentioned above encompass the most conventional approaches to recapitulation technique in the late eighteenth century.

A distinct break with the established tradition is evident in the recapitulation of *Atene edificata*, *La sorpresa*, and *Il trionfo della fede*. In the former sinfonia the recapitulation in the tonic is delineated by a change of time signature from common to $\frac{6}{8}$ meter and a change of tempo. A new gigue style theme permeates the entire rondo movement. Although Cimarosa exploits both the dominant and subdominant aspects of the tonality, he refrains from any modulation to remote keys.

Both recapitulations for *La sorpresa* and *Il trionfo della fede* begin in the dominant key. This preference may be explained by Cimarosa's adherence to the tonic and secondary dominant key areas in subsections I and II. Apart from this supposition, there is also the possibility that retention of the dominant tonality facilitates a further modulatory process, to link the merging chorus in the tonic in *Il trionfo della fede* and the opening $E^{\flat}$ aria in *La sorpresa*.

The relationship between the thematic material in the exposition and the recapitulation is tenuous in these two sinfonias. In *Il trionfo della fede* there are references to the principal theme through motivic association. Cimarosa begins a diversion away from the dominant at bar 109, by means of a Neapolitan 6th in the theme of the oboes, clarinets and bassoons and this procedure recalls the opening gesture of the development. After a modulation from A to $B^{\flat}$, d, and F the tonality returns by way of the Neapolitan 6th chord to A major. After a pause the horns, oboes and clarinets present a short fanfare which leads directly into a two–part chorus. Even though there is a reference to material in the exposition, the pursual of the modulatory process suggests that this section is more aptly an extended development. The return to the tonic key in the two–part antiphonal chorus indicates that Cimarosa may have conceived this movement as his recapitulation (Example No. 90, Append. IV).

Although the tonic is not returned in the recapitulation of *La sorpresa*, the modulatory activity ceases in this section, and the dominant is retained throughout. The thematic links between the exposition and the recapitulation are extremely tenuous. At bar 153 a full cadence on the dominant is avoided by the retention of the dominant pedal in the

viola. As in *Il trionfo della fede*, Cimarosa assigns a modulatory transition, which serves as an introduction to the aria of Licia "Vado smarrita e sola". The theme is stated in the clarinets and bassoon and shifts from the dominant to $A^{\flat}$. From this flat side of the dominant Cimarosa effects a move to the relative minor f before returning to $A^{\flat}$. A final modulation to $E^{\flat}$ prefaces the opening aria (Example No. 91, Append. IV).

III Chorus Movements

In this section the chorus movements will include those designated as "coro" by Cimarosa in the cantata autographs. Quartets and trios which are assigned to the principal soloists and function as a finale or internal movements will be discussed under vocal duets and ensembles. This distinction is necessary, for the choral movements of these cantatas include a group of singers, who are not involved in solo roles. Essentially these choral movements serve as introductory vocal entries, or choral finales at the end of an act or the cantata.

VOCAL SCORING

With the exception of *Il giorno felice/Non che più lieto giorno* and *Deifile, Rodope, Corebo* Cimarosa scores the choral movements for S A T B. The three exceptions are scored for T T B (*Il giorno felice*), S T B (*Non che più lieto giorno*) and S S T B (*Deifile, Rodope, Corebo*). There are no chorus movements in *Le tue parole, o padre* or the solo cantata *Vanne a Morte.*

1. *Aristeo* (1775–1780)

	Position	Dramatic Purpose
Chorus No. 1 Key: $E^{\flat}$ Tempo: Allegro Time: $\frac{3}{8}$	Opening vocal movement	Aristeo's affliction is discussed. Euridice dies from a serpent wound caused when she was fleeing the fatuous attentions of Aristeo. The sickening of Aristeo's bees.
Chorus No. 2 Key: D Tempo: Allegro moderato Time: $\frac{3}{8}$	Closes Act I	Aristene's (Cidippe's mother) revenge against Aristeo and his intended fiancee Cidippe.
Chorus No. 3 Key: gm Tempo: Andante Time: ¢	Follows 1st secco recitative of Act II	Commentary on Aristeo's fate as he awaits forgiveness from the Gods.
Chorus No. 4 Key: C Tempo: Allegro Time: C	Finale of Act II	Inhabitants of the Valley of the Tempe rejoice on Aristeo's release from the vendetta of the Gods. His bees are again active and he is free to marry Cidippe.

2. *Deifile, Rodope, Corebo*

	Position	Dramatic Purpose
Chorus No. 1 Key: G Tempo: Andante Time: $\frac{3}{4}$	Opening vocal movement	Nymphs and Shepherds offer their prayers to Goddess of Citerea for Deifile, her daughter.
Chorus No. 2 Key: C Tempo: Allegretto Time: $\frac{2}{4}$	Deifile and the Chorus Within Scene III	Further adoration of Deifile and her companions to the Goddess.
Chorus No. 3 Key: D Tempo: Andante tenuto Time: $\frac{2}{4}$	Opens Part (Act) II Corebo with Nymphs and Shepherds of the chorus	Corebo has been unfaithful to Rodope. Deifile decides to test Corebo's love for her by subjecting him to the depths of Hades.
Chorus No. 4 Key: $E^{\flat}$ Tempo: Allegro maestoso Time: C	Deifile with the chorus	In return for her deceit Deifile is subjected to the rages and frenzies of the Gods.
Chorus No. 5 Key: B♭ Tempo: Larghetto non tanto Time: $\frac{2}{4}$	Deifile, Corebo with chorus of Nymphs and Shepherds	Both have emerged victorious from their trials of constancy. Now the path of true love runs smoothly and Deifile is united with her lover Corebo.

3. *Non che più lieto giorno*

	Position	Dramatic Purpose
Chorus No. 1 Key: C Tempo: Allegro Time: C	1st vocal movement after Sinfonia	On such a joyful day, a crown of honour and glory with the palms of victory are foremost in the minds of Ferdinand's subjects.
Chorus No. 2 Key: D Tempo: Largo Time: $\frac{3}{4}$	Midpoint of Cantata between 2 secco recitatives	Peace and calm shall return to the Kingdom of Naples with Ferdinand's victorious return from exile in Sicily.
Chorus No. 3 Key: $E^{\flat}$ Tempo: Larghetto sostenuto Time: $\frac{2}{4}$	Precedes a (Trio) by Il Rè, Primo Realista and Secondo Realista	The King is victorious and is adorned by the victor's crown.

4. *Il giorno felice*

	Position	Dramatic Purpose
Chorus No. 1 Key: C Tempo: Allegro Time: C	1st vocal movement after Sinfonia	The chorus sets the mood of a happy and joyful day. They inform us that a happy event is soon to take place.
Chorus No. 2 Key: D Tempo: Largo Time: $\frac{3}{4}$	Inserted between two recitatives Same position as *Non che più lieto giorno*	Celebrations on the birth of a son to Queen Carolina (Adria: in this cantata).
Chorus No. 3 Key: $E^{\flat}$ Tempo: Larghetto sostenuto Time: $\frac{2}{4}$	Precedes a (Trio) by Il pescatore Il guerriero and Il genio	The King and Queen are victorious on the birth of a son.

5. *La felicità inaspettata*

	Position	Dramatic Purpose
Chorus No. 1 Key: F Tempo: Allegro moderato Time: C Chorus No. 2 Key: E$^{\flat}$ Tempo: Allegro Time: C	Prelude to Act I Related thematically and interspersed between ballet movements	Festivities of dancing and rejoicing in the village where Roderigo lives with his daughter Irene.
Chorus No. 3 Key: D Tempo: Allegretto Time: $\frac{6}{8}$	Act I, Scene 3 Huntsmen companions of Consalvo. Also interspersed between ballet movements	Consalvo, Roderigo's enemy comes to visit the town where the latter lives in exile. Consalvo's companions hunt and search in the forest for Consalvo's son, Ernando.
Chorus No. 4 Key: E$^{\flat}$ Tempo: Andantino Time: $\frac{3}{8}$	Act II, Scene 3	Irene and Ernando escape (elope) in the middle of the night aided by their friends.
Chorus No. 5 Key: D Tempo: Allegretto con brio Time: $\frac{3}{4}$	Act II Finale	Rejoicing on the announcement of the marriage of Irene and Ernando. Approval of the two fathers Roderigo and Consalvo.

6. *Atene edificata*

	Position	Dramatic Purpose
Chorus No. 1 Key: D Tempo: Allegro con brio Time: C	1st vocal movement after Sinfonia	The quaking and shaking of the Earth precedes the mythological birth of Rome.
Chorus No. 2 Key: F Tempo: Allegro maestoso Time: ¢	Internal movement surrounded by an Aria of Nisia and an accompanied recitative of Cecrope	The citizens of Athens pledge their support to Atene, the Empress.
Chorus No. 3 Key: C Tempo: Allegretto con spirito Time: C	Finale	Celebrations on the successful birth of the city of Athens.

7. *La sorpresa*

	Position	Dramatic Purpose
Chorus No. 1 Key: C Tempo: Allegro con brio maestoso Time: C	Finale	Festivities on the announcement of Licia's marriage

TONALITY

Cimarosa restricts his choice of tonalities to six major keys (D, C, E$^{\flat}$, F, B$^{\flat}$, G) and g minor. Among the twenty-five chorus movements, the keys of D, C, E$^{\flat}$ and F predominate. Once again Cimarosa's tendency for the flat side of the key is evident.

CHORUS PLACEMENT AND DRAMATIC FUNCTION

As mentioned earlier the placement of choruses in these cantatas occurs for the most part directly after the sinfonia, or as a choral finale. The list of cantatas below indicates the placement and dramatic purpose of the chorus in relationship to the other movements (see pages 184–189).

INSTRUMENTATION

Although there is a variety of instrumental texture and colour throughout the chorus movements the basic ensemble comprises the oboe, horn and bassoon with the string ensemble (see Table 9). The penetrating qualities of the oboe and the resplendent timbre of the horn ensures these two instruments resonate above the four part homophony of the singers.

Trumpet and clarini are used with discretion for appropriate celebratory moments of the drama especially in *Il giorno felice/Non che più lieto giorno* and *Il trionfo della fede* (Example No. 92, Append. IV).

The clarinet figures prominently in the three Russian cantatas *La felicità inaspettata, Atene edificata* and *La sorpresa*. In the chorus movements the flute has very limited activity and is confined to chorus No. 2 in *La felicità inaspettata* and No. 3 in *Aristeo* (Example No. 93, Append. IV).

For the final choruses of *Atene edificata*, and *La felicità inaspettata*, Cimarosa underlines the bass with the timpani.

Table 9

Instrumentation: Chorus Movements

Cantata:	*Atene edificata*			*La sorpresa*	*La felicità inaspettata*					*Aristeo*				*Deifile, Rodope, Corebo*					*Ferdinand IV*			*Il giorno felice*			*Il trionfo della fede*
Chorus No.:	1	2	3	1	1	2	3	4	5	1	2	3	4	1	2	3	4	5	1	2	3	1	2	3	1
Instrm.	String ensemble of Vl I, Vl II, Vla, Vlc, and Cb is present in all chorus movements																								
Fl						✓						✓													
Ob	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Cl	✓		✓	✓		✓		✓	✓													✓	✓		
Fg	✓	✓	✓				✓							✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Hn	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Tr			✓	✓					✓										✓	✓		✓	✓		✓
Clarini																			✓	✓	✓			✓	✓
Timp			✓						✓																
S	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				✓
A	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓				*T	T	T	✓
T	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
B	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

*Tenor

Throughout these chorus movements Cimarosa requires the orchestra to function in varying roles. The orchestra pre-empts the vocal entry in a vigorous tutti before doubling, or supplying an obbligato above the melodic line of the homophonic texture. In this role the strings and woodwind are most often involved in doubling the soprano and tenor lines while the bassoon, horn, viola and double bass support the underlying harmonies of the alto and the bass. Frequently the thematic doubling is split between the string group and upper register woodwind and brass instruments (Example No. 94, Append. IV). When Cimarosa applies this technique he commences the phrase with the first or second violins, viola and violoncello accompanying or doubling the melodic line. At the midpoint of the phrase, he resorts to the addition of the woodwind and brass to highlight the cadential gestures. This practice facilitates clarity of the vocal entry and emphasises the dramatic moments, through the combination of strings, brass, and woodwind in the tutti passages preceding the cadence (Example No. 95, Append. IV).

MELODY

The homophonic texture of all these choruses and their associated dramatic role constrains the lyrical contours of the melodic line. Contrast of musical texture in these cantatas is obtained through the alternation of lyrical movements such as arias, cavatinas, and duets with recitatives and choruses. The dramatic function of the chorus is therefore to comment on and to be involved in the action of the plot. For example, in *Aristeo, La sorpresa, La felicità inaspettata*, and *Deifile, Rodope, Corebo*, the chorus is not only involved in commentary on the action, but is integrated thoroughly into the action, ballets, and dances. These considerations account for a shift of emphasis from the melodic line, to harmonic texture, rhythm, and the technique of imitation. It is not possible therefore to find any wide intervallic movement between the contrapuntal lines of the harmony. Stepwise movement is the preferred mode of progression. Within the homophonic texture contrast is obtained through different couplings of the four voices as well as unison movement. Solo or paired entries frequently continue in fugal imitation for several bars before coming to rest on the dominant or tonic of the key.

The thematic material is developed and extended by repetition, fugal imitation and rhythmic and melodic sequence treatment. One characteristic melodic feature, which permeates several cantatas, is the falling diminished interval and this is used not only to introduce fugal entries, but as internal feature of the melodic line. During the development sections the falling diminished 5th often initiates a modulatory digression (Example No. 96, a, b, c, d, e, Append. IV).

Throughout these choruses the orchestra has a definite lyrical role. Apart from reinforcing the homophony of the vocal lines, it connects sections and phrases of the text. It is particularly active in the choruses which include a modulatory (development) section. The homophonic texture of the vocal lines ensures strength and clarity of the textural declamation against the orchestral counterpoint. This is illustrated in the examples below from the three choruses of *Il giorno felice/Non che più lieto giorno*, where in spite of the rich orchestral texture, the simplicity of the homophonic vocal lines ensures that the text is not obscured. There is an interesting musical rhetorical relationship in chorus No. 1, bars 65–68 when the text infers that neither clouds nor tempest, will obscure the happiness that exists owing to Ferdinando's victorious return to the throne of Naples. Cimarosa employs a syncopated, rhythmically halting accompaniment on the text "giammai l'oscurerà". There is also the sustained minor 7th in the oboes and the major 2nd between soprano and tenor (Example No. 97, Append. IV).

The heightened rhythmic activity in choruses 2–3 obtained from the semiquaver and demisemiquaver patterning instills a sense of urgency, tension, and grandeur to the text which is glorifying the greatness of the sovereign Ferdinando. Cimarosa was also hoping to placate the King and obtain a pardon for his former republican musical compositions and sentiments (Example No. 98, Append. IV).

Throughout the choral finale Cimarosa adheres to the rich orchestration and rhythmic activity exemplified in bars 22–26. The richness of the paired horns, clarini, and oboes achieves a tumultous and stirring effect. Even the strings are engaged in vigorous embellishment of the vocal lines. The viola, bassoon, and cello underline the phrase *Vivi*

sempre, e Glorioso with a vigorous semiquaver figure in bars 22–23 (Example No. 99, Append. IV).

HARMONY AND STRUCTURE

The harmonic structure of these choruses is also based on the two–part reprise discussed earlier in this chapter. Two main types are prevalent; the simple A B A structure without a development and the extended reprise with a development. The simple and repetitious text may account for Cimarosa's preference of more than 60% of the choruses in the simple tonic/dominant/tonic structure.

It is interesting that *Aristeo*, an early cantata includes a development in each of the four choruses (Example No. 100, Append. IV). Two other cantatas *Atene edificata* and *La felicità inaspettata* have development sections and these more extended structures may be attributed to the presence of many professional singers, instrumentalists and dancers in the service of the Empress of Russia's court in 1788.

Further indications of large forces are exemplified in the presence of a two–part chorus in the finale of *La sorpresa*, and a double chorus and orchestra in the opening vocal movement of *Il trionfo della fede*. The latter musical division of *cori spezzati* would have been most appropriate for a performance in the Cathedral of Naples.

HARMONIC PROGRESSION

The simple A B A (I–V–I) structure certainly influences the harmonic progression. All the cantata choruses in this structure rely heavily on the primary triads of I IV and V. Dominant and diminished sevenths, the supertonic triad and an occasional augmented 6th are the principal pivots for momentary shifts of tonality away from the central key. The more extended choruses with a development section, are generally more adventurous harmonically.

RHYTHM

Cimarosa maintains a simple rhythmic structure throughout the vocal components of his chorus movements. He confines vigorous and more complex rhythmic figuration to the orchestration. Simple duple and triple meters are preferred to compound time signatures. In accordance with the textural repetition and homophonic melodic lines he adheres to the $\frac{4}{4}$, $\frac{3}{4}$ and $\frac{2}{4}$ signatures for more than three quarters of these choruses.

RHYTHMIC PERMUTATIONS

Although the common time signature figures prominently in these choruses, the rhythmic permutations are very basic. Some interest is created through syncopation of the rhythm and the *alla zoppa* figure is the most prominent. In the final chorus of *Aristeo* the syncopation is obtained by tied beats across and within the bar (Example No. 101, Append. IV).

One example of the *alla zoppa* effect occurs in the fourth chorus of *Deifile, Rodope, Corebo* whereby a quaver rest obtains the short beat followed by a long (Example No. 102, Append. IV). Two further examples of the *alla zoppa* effect occur in choruses 2 and 3 of *Atene edificata*. This is the most basic use of the figure (Example No. 103, Append. IV). Another feature of syncopation may be seen in the two examples of lombard rhythm from chorus No. 1 of *La felicità inaspettata* and chorus No. 1 of *Il trionfo della fede* (Example No. 104, Append. IV).

Notes

[1] *Categorie diverse Musica delle R. Camera e Cap. Palatine. S. Cecilia III (1766–1783)*, b. 343/III. State Archives, Naples.

[2] Mooser, R.A., *Annales de la Musique* ... p. 247. Bazbarotek was Cimarosa's interpolation of the surname of Count Bezborodko, a very powerful courtier and confidant of Empress Catherine. In 1797 he became a Prince Alexander Andréiévitch and remained the Minister for foreign affairs until his death in 1799.

[3] Florimo, F., *La Scuola Musicale di Napoli. I Suoi Conservatorii con un sguardo sulla storia della musica in Italia*. Napoli, 1880–1882, p. 65. Formerly Paolo Cimarosa taught at the *Collegio delle Donzelle*.

[4] Cimarosa returned from St. Petersburg with his pianoforte, a gift from Catherine II. According to Florimo, *La Scuola* ... (Append. II, No. 21, p. 145) Cimarosa managed to rescue it from a fire in his house. Before his departure for Venice, he left his pianoforte in the care of his daughter, who was a Nun in the cloistered Santuario alla vergine. After his death in January 1801, a Signora Giuseppa Betbeze acquired the instrument, for her daughter Carolina Pigonati di Andrea, who lived in Calabria with her husband Domenico Cefalì di Cortale. On the death of his parents, Andrea donated the pianoforte to the Real Collegio di Musica, which became later S. Pietro a Maiella.

[5] Rosen, C., *The Classical Style: Haydn, Mozart Beethoven*. New York: Viking Press, 1971. pp. 19–29.

Ratner, L., *Classic Music: Expression, Form and Style*. New York: Schirmer, 1980, p. 55. Churgin. B., "Francesco Galeazzi's Description (1796) of Sonata Form." *JAMS* xxi, 1968 pp. 180–199.

Christmann, J.F., *Elementarbuch der Tonkunst*. Speyer, 1782–1789, p. 266f.

[6] Newman, W., "The Recognition of Sonata Form by Theorists of the 18th and 19th centuries." *PAMS* 1941 (printed 1946), pp. 21–29.

[7] Ratner, L., *op. cit.*, pp. 209–216.

[8] Rosen, C., *op. cit.*, p. 26.

[9] Ratner, L., *op. cit.*, p. 221.

[10] Rosen, C., *op. cit.*, p. 26.

[11] Riepel, *Grundregeln zur Tonordnung insgemein*. Frankfurt and Leipzig, 1755. Ratner cites Riepel treatise in *Classic Music* p. 213.

[12] Hiller, J.A., (ed.) *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend*. Leipzig, 1766–1770, 4 vols.

[13] Ratner, L., "Harmonic Aspects of Classical Form." *JAMS* ii, 1949, pp. 159–168.

Chapter VI

◊◊◊◊

Recitatives and Arias

I Recitative

From its first appearance as *stile recitativo* in Domenico Mazzocchi's opera *La catena d'Adone* of 1626,[1] the recitative was distinguished by its definite rhythmic notation, increased melodic range, affective colouring of emotive words, and harmonic support.[2] Freedom of interpretation in recitative *semplice* was one characteristic which remained unchanged. However, these artistic liberties were curtailed with the event of the accompanied recitative, where both the singer and the orchestra were required to synchronise.

One of the most informative eighteenth century sources on recitative and aria is the *Opinioni* (published in Bologna, in 1723) of Pietro Francesco Tosi, a most esteemed and respected singer.[3] Tosi differentiates three different types of recitative: those for the church, the theatre, and the chamber. In church recitative he advises that the *graces* be confined to the addition of some of the more majestic qualities of the *messa di voce* and many *appoggiaturas*. For theatre recitative he cautions the composer to remember that the singer will always accompany his voice with action or gestures on the stage. Tosi instructs the singer that it is necessary to be aware of the true characterisation of the role. Therefore when he assumes the role of a King he must portray the character with the necessary decorum of declamation and mannerisms expected of a royal. If the singer presents a soliloquy then he may incorporate the style of the chamber recitative. Tosi credits the chamber recitative as the one which includes the qualities to "touch the heart" more than the other recitative styles. He specifies that chamber recitative requires interpretative skills, which when combined with the poetry of the declamation, must adapt " ... to move the most violent passions of the soul". When the latter quality is infused in the performance, Tosi advises that it is not neccesary to add *shakes*, *divisions* or *graces*.

In the study of recitative the singer and his instructor must be familiar with the vulgar or known language. Tosi questions the ability of a singer to distinguish the different emotional states of tenderness, vehemency, felicity or the pathetic, without understanding the real implications of the language. For these recitatives expression is the soul of vocal performance.[4]

The structure of simple recitative *recitativo semplice*, unlike its companion the aria, was to experience only slight modifications between its inception in the seventeenth century and its ever present utilisation in eighteenth century opera, oratorio, intermezzi, cantata and occasionally in sonatas. At the beginning of the eighteenth century when the recitative became more functional and less expressive, there is a decrease in curvature of the melodic line and melismas on affective words. More emphasis is placed on word painting with wide intervallic leaps or chromaticism; techniques which interfere less with the rhythm and continuity of the dialogue.

Many contemporary eighteenth century writers and travellers commented on the boredom they experienced during the delivery of recitative. Even Tosi admitted that a lack of respect for the text and the musical style led to " ... tedious chanting which offends the ear".[5] It is probable that composers sought to suppress the boredom of the "tedious chanting" by introducing new developments in the recitative. In the eighteenth century *recitativo semplice* co-existed with the *recitativo accompagnato* and the *recitativo obbligato*. In *recitativo accompagnato* the declamation is supported by the sustained chords of the strings and a keyboard instrument. These harmonies are held throughout the notated duration. For the *recitativo obbligato* introduced by Scarlatti and quickly adopted by his contemporaries and successors including Cimarosa, the orchestra has interdependent dramatic interjections.

Within the confines of these three available types of recitative, Cimarosa found a suitable medium for conveying the action of the plot, as well as the facility of modulating between arias of different emotional affect and characterisation. The integration of these two functions in recitativo *semplice* does not reveal any remarkable divergences between

any two composers; instead the subtleties manifest themselves in the fusion of the dramatic impact of the text with the music. Thus at moments of dramatic intensity in the plot Cimarosa responded with appropriate intervallic movement, discords or dissonant harmony (Example No. 105, Append. V). With the clarity of expression being a primary consideration for the development of the action, Cimarosa had limited scope for an original contribution.

Cimarosa uses the recitative as a convenient modulatory device, to establish a new tonality, or a return to the dominant in preparation for the ensuing aria in the related tonic major or minor. However, he differs from his predecessors in his partiality for a shift to the flattened sixth and to mediant key relationships. Thus it is very common for Cimarosa's initial and final tonalities to be unrelated.

(I) RECITATIVO SEMPLICE

In keeping with traditional practice his *semplice* is characterised by the constant shift of harmony in accordance with the emotional impact of the dialogue. Cimarosa seldom changes the chord within the bar and occasionally the same chord may support several measures. Often the bass note and the respective chord change on the penultimate syllable of the phrase. There are several convenient techniques that Cimarosa utilised to effect a constant shift of tonality. He chooses a series of secondary dominants where almost every second chord is in fact a dominant of the following chord, or a rising chromatic, stepwise bass, which provides a suitable medium for varied harmonic effect. In the former approach a profusion of accidentals and incessant cadencing is created; an ideal medium for achieving the relaxation and tension of speech rhythm.[6] Augmented 4ths and 5ths are invaluable intervals for facilitating immediate shifts of harmony. Combined with the pivotal nature of the dominant and diminished 7th chords, Cimarosa had an abundance of transmission devices in which to express his individuality.

(II) RECITATIVO STRUMENTATO

In Cimarosa's cantatas the *strumentato*[7] figures prominently as a vehicle for dramatic

and emotional intensity. Generally it is interspersed between a simple recitative and an aria in most cantatas. Otherwise the *strumentato* occurs within a through composed *scena* as in *Il trionfo della fede*, *La sorpresa* and *Deifile, Rodope, Corebo*. The dramatic intensity of the recitation is heightened by the additional colour and punctuation of the orchestral interludes. Cimarosa's preference for this versatile type of vocal declamation is evident in the slight imbalance in favour of thirty *strumentati* among the fifty-six recitatives. His preference for the *strumentato* may be attributed to the influence of the ritornello form throughout the eighteenth century and the subsequent interchange between instrumental forms and vocal structures.

While Cimarosa was following the traditional practice of his peers (Jommelli, Hasse and Paisiello), nevertheless his cantatas reveal a growing desire on his part to infuse the accompanied recitatives with greater musical interest and unity, and dramatic integrity.[8] In fact the present term "accompanied" is almost a misnomer for referring to the compositional process that punctuates and elaborates the *strumentato* recitative. In many instances Cimarosa confined the instruments to a *ripieno* role, in apposition to the *concertino* of the vocal line. Thus highlighted by the fact that there are few instances when the vocal declamation occurs simultaneously with the instrumental accompaniment, it is possible that the late eighteenth century *recitativo strumentato* with its episodic structure, had the concerto style as its origin. The fundamental distinction between *semplice* and *strumentato* concerns the continuous accompaniment of the former, yielding in the latter to the confinement of the vocal declamation between the instrumental interludes. The contrast between the tempi and the timbre of the interludes ensures that the emotive qualities of the mostly unaccompanied vocal declamation are focussed in sharp relief. These features render the *strumentato* more appropriate for inclusion within a *scena*, where the dramatic action is less reliant on continuous dialogue such as in a soliloquy, or an hallucination. Thus Cimarosa did not dispense with the simple recitative. Instead he reverted to this more conventional medium when the dramatic action necessitated a logical unfolding of a sequence of events, or a dialogue between two or more characters.

Cimarosa's incorporation of strumentato

Two of the early cantatas *Aristeo* and *Le tue parole, o padre*, each include one *strumentato* recitative. Except for *La felicità inaspettata* which has one *strumentato*, the remaining cantatas have at least three or more. *Atene edificata* an exceptionally dramatic cantata has the unique distinction of being the only cantata where all seven recitatives are *strumentato*. With the exception of the third, fifth, and sixth recitatives (scored in C) the remaining four have key signatures to facilitate the instrumentation (Example No. 106, Append. V).

CHARACTERISTICS OF CIMAROSA'S STRUMENTATO

(i) Instrumentation

There are few examples where the principal melody in the *strumentato* is not given to the first violin or the first and second violins in unison. A variety of timbre is procured through the cumulative effect of the woodwind and brass with the basic string ensemble. Among the wind and the brass, the horn and oboe predominate with the bassoon and clarinet next in prominence. Frequently the oboe and clarinet are coupled in thirds or sixths, while the bassoon and horn strengthen the harmonies exemplifying a standard early classical approach to orchestration.

It is unusual for the oboes and clarinets to have an independent role in the *strumentato* (Example No. 107, Append. V). Instead their main function is to provide interest and colour in the tutti passages and interludes. However, two interesting exceptions to this general practice occur in the final recitative No. 7 of *Atene edificata* and the sole *strumentato* of *Vanne a morte*. During the four bar ritornello of the former, the melodic line is given to a solo clarinet accompanied in broken chord figuration by the strings.

In the sole *strumentato* recitative of *Vanne a morte* an oboe, horn, and viola trio heralds the approaching death of Tito, Bruto's son. Above the tonic pedal of the violoncello and viola, the oboes combine with the upper strings in a cantabile melodic line at an octave apart (Example No. 108, Append. V).

(ii) Instrumental function

There are several principal functions required of the orchestra in these *strumentato*. Apart from the *strumentato* enclosed within a *scena*, it is common for Cimarosa to preface those recitatives which he describes in his score as *strumentato*, with a short instrumental introduction. This may vary in length from four to twelve bars. They include thematic material or motive associations that appear in earlier chorus movements or succeeding arias. Example No. 109, Append. V is an excerpt from the introduction of the only *strumentato* recitative in *La felicità inaspettata*. At this point of the drama *Irene* is informed by *Ernando*, her betrothed, that he has arranged for their elopement to avoid the displeasure of *Consalvo*, his father. *Irene's* emotions oscillate between her love for *Ernando* and the fear of increasing the danger for *Rodrigo* her father, who is preoccupied with eluding a confrontation with *Consalvo*, his enemy of old.

Both the oscillating semiquavers of the violins and the final augmented 6th triad of the four bar vigorous introduction serve to underline *Irene's* disturbed state. The same thematic material is recalled in her aria No. 5, where it connects the exposition to the development (Example No. 110, Append. V).

Another similar type of thematic exchange occurs in *Non che più lieto giorno*, where there is a link between an interlude in *strumentato* (No. 7, for the King) and the opening chorus. The connection between these two movements is both thematic and dramatic, involving the glorious victory of King Ferdinando's army in the chorus, and the King's denunciation of the defeated forces of Napoleon Bonaparte in the *strumentato* (Example No. 111, Append. V).

Apart from thematic exchange between the *strumentato* and other cantata movements, there is considerable internal recall and motivic distribution of the instrumental introduction. This technique permeates five of the seven *strumentato* of *Atene edificata*. Perhaps the simplest form of distribution is evident in the opening *strumentato*, which follows immediately after a four part chorus exalting the mythical birth and foundation of the city of Athens. Cimarosa includes an F major signature and rapid semiquaver figuration in the

violins and the viola, thereby creating an aura of urgency followed by anticipation. The uncertainty of mood is perpetuated by a curtailment of the harmonic rhythm into quavers, prior to a four bar passage in an iambic rhythm. After the first oratory of *Aglauro* concerning the favourable actions of the Gods in creating Athens, the first two bar phrase of the introduction is recalled. On his proclamation that the Gods will speak (one single bar of dialogue), the ensuing interlude material recalls bars 3–6 of the introduction (Example No. 112, Append. V).

A similar technique is also evident in recitative No. 2, where Cimarosa engages a compressed recall of the introduction after the first phrase of vocal declamation. A melodic line prepares for the declarations of *Cecrope*, the King. He gives assurances that Athens is to be a city of contentment. This gesture of goodwill is linked to the succeeding declamation by an interlude based on bars 3–8 of the introduction (Example No. 113, Append. V).

The initial two bar triadic motif of recitative No. 5 is forthright and reminiscent of the opening chords of the sinfonia. These chordal motifs arrest attention for *Nisia's* plea for silence, as she desires to inform her listeners of the luminous presence of the *Oracolo*. However, unlike the other recitatives so far discussed, there is no recall of the triadic motif in the interludes (Example No. 114, Append. V).

Cimarosa relates recitatives 3 and 6 through identical gestures in the opening ritornello. After the association of material he creates a divergence from the melodic line shown in No. 3 by omitting two bars of the original thematic material. Although the ritornello of recitative No. 3 is subject to thematic recall, the procedure is absent in recitative No. 6, thereby allowing for an original progression of ideas to exist. One of the most interesting features of the relationship is the musical and dramatic link between *Nisia's* pledge of support from the Gods to the new Empress *Atene* in Recitative No. 3, and her return in recitative No. 6 to reaffirm her contentment with *Atene*. Her sentiments are shared by King *Cecrope* and *Aglauro* (Example No. 115, Append. V).

A very poignant reference to the opening ritornello of the final recitative No. 9, in *Il trionfo della fede* occurs when *St. Gennaro*, who is condemned to death for his christian

faith, is visited by *Fede*, an angel. The introduction in c minor moves at a vigorous tempo creating a sense of urgency and tension for *St. Gennaro's* pending death at the stake. After his expressions of faith and acceptance of martyrdom, the first five bars of the introduction are reiterated (Example No. 116, Append. V).

Through the previous examples it is possible to appreciate the importance of the introduction as a vital component of dramatic extension and continuity.

Characteristics of the accompaniment and instrumental interludes

(i) Accompaniment

As pointed out earlier, Cimarosa's *strumentato* like some of those of Haydn, dispense with the baroque practice of sustained chordal accompaniment while the voice is declamatory. However, there are also instances of the earlier practice. Occasionally the oboes are paired with the strings for this sustained accompaniment. A logical and more vigorous application of this sustained harmonic technique manifests itself in the semiquaver tremolo passages. This effect is especially appropriate for rivetting or poignant moments of the dialogue, such as *Cecrope's* pledge of allegiance to the city of Athens (Example No. 117, Append. V).

Another tremolo passage underlines *Timoteo's* accusations of *St. Gennaro's* infidelity in recitative No. 6 of *Il trionfo della fede*. *St. Gennaro* is comforted by the revelation that he is to receive a visit from the angel *Fede*, a messenger of God. As he sings of the harp and the lyre, as well as the poetry and harmony that engulf him, he is accompanied by tremolo demisemiquavers (Example No. 118, Append. V).

A descending series of syncopated arpeggios adds a colourful effect to the second *strumentato* of *La sorpresa*. Here *Licia*, who is lost in the forest, espies a group of Nymphs and Shepherds approaching her. In an arioso she expresses her fear of being discovered without a chaperone. Eventually *Licia* suppresses her anxiety and makes contact with the merry band. *Delpino*, one of the shepherds becomes infatuated with her, but *Licia* cautions that it is not possible yet to reveal her true identity. As she taunts *Delpino*, the

strings outline and provide continuity of movement between her exclamations (Example No. 119, Append V).

(ii) Interludes

One of the most variable features of Cimarosa's *strumentato recitative* is the character and tempo of the interludes. The degree of contrast is almost always proportional to the length and dramatic nature of the poetry. For example in the opening *scena* of *Deifile, Rodope, and Corebo* the *strumentato* passages are enclosed between an aria and a four part chorus. There are five significant changes of dramatic intensity and tempi as the *scena* progresses from a *larghetto*, through *moderato* to *spiritoso* and *allegro*. Similar changes of *tempi* characterise the metamorphosis of *St. Gennaro* prior to and after his visit by the angel *Fede* (Example No. 120, Append. V).

(iii) Punctuation

As in the late Haydn recitatives, Cimarosa's *strumentato* recitatives exploit the effects of instrumental punctuation rather than sustained chords (which was a characteristic feature of baroque accompanied recitatives). It is true that the device of instrumental punctuation in recitatives can be found in baroque times in, for example, the oratorios of Handel. These works of Handel are essentially dramatic, and it is a measure of the dramatic element in Cimarosa's cantatas that this device finds a place in these works. Essentially the punctuation adds panache to the emotional impact of the dialogue and the upbeat and downbeat interjections create vital points of tension. Several different punctuation techniques are embodied within the statements. The most typical device has a rhythmic basis, whereby a short upbeat (most often a semiquaver) is combined with a strong downbeat on any beat of the bar. This motif with its syncopated mode and numerous permutations is eminently suitable for joining phrases of the declamation. In this application it has two-fold function of providing breathing space for the singer, and establishing a tonal centre for the following declamation (Example No. 121, Append. V).

II Aria

The equally important component of the cantata is the aria, which has been discussed from its early beginnings to the more independent strophic structures and its flowering in the *da capo* form before the end of the seventeenth century (see Chapter II, Part I). However, the success and acceptability of the *da capo* aria form was not infinite especially in Italy, where music lovers were eager for innovation and change. In accordance with this desire for constant change composers during the eighteenth century superimposed their own creative expression on the general framework of the rounded ternary form. Thus the *da capo* aria progressed from a repetitious structure, to one where modulation and melodic invention created variety. Cimarosa's immediate predecessor, Jommelli made various modifications to the aria concerning the structure, the increase in instrumental accompaniment, the curtailment of liberal embellishment, the more modulatory and contrasting character of section B, and the decided preference for the major tonality. Cimarosa differed from Jommelli, in that he used the *da capo al segno* aria form solely for three arias in his early cantata *Aristeo*. Along with Jommelli, Cimarosa digressed from the *da capo al segno* form to the *through composed simple ternary* and *binary forms*, as well as the *compound ternary and binary form.* Cimarosa also used a ternary form with a close alignment to the newly emergent sonata style. His cantatas are no exception to the inclusion of individual interpretations of structural modifications and innovations to the aria.

CHOICE OF KEY

Cimarosa has a definite preference for the flat side of the tonality with twenty four of the forty one arias set in the keys of: $B^{\flat}$ (9), $E^{\flat}$ (9), F (5), c (1), A (5), D (5), C (5), E(1) and G (1). Cimarosa's choice of tonality is in accordance with the tonalities preferred by his contemporaries, both in Italy and Austria. It is rare in the late eighteenth century to find instances of keys with more than four sharps or flats, especially when the woodwind and brass figure prominently in the instrumentation.

The strings are foremost in the accompaniment of these arias. They have a dual role of supporting and enhancing the texture of the vocal line, both alone and in combination with members of the woodwind and brass families. As a string group they provide the fundamental harmonic structure and this skeletal support is reinforced by colouristic woodwind and brass instruments. Generally the first quaver of the bar is omitted thus eliminating any obscurity during vocal entries. *Pizzicato* movement adds a piquancy to the vocal line without encroaching on the supremacy of the soloist.

With the exception of unison and octave doublings, the melodic activity in the string accompaniment is confined to the first and second violins. Here they function as a principal melodic source, or separately with a melodic line substantiated by an alberti bass accompaniment. In the former the melodic line may include, an equal dialogue between violin I & II, or doubled quaver, semiquaver movement in 3rd, 6ths, unisons or octaves. The melodic outline includes vigorous *passaggi*, sequences, triplet and sextuplet figures and rising and descending semiquaver patterning.

When the melody is doubled by the strings or the first violin, the accompaniment is based on a continuous pulsation in the lower strings, thereby ensuring that the vocal line is strengthened by a firm rhythmic support.

(i) Dal segno

Aristeo, thought to be Cimarosa's earliest cantata, is unique in that it is his only cantata composition to include arias in the *da capo al segno* form. Each of the three arias No. 2, No. 3 and No. 5 are reduced considerably in the repeat of the A section by the presence of the *dal segno*. As aria No. 3 is an insertion by Cimarosa of Antonio Sacchini, it is interesting to note the remarkable degree of conformity of style between the three examples. Apart from musical and structural affinities, there is an associated dramatic theme shared between these arias; as *Cirene* anticipates the repeal of the vendetta against her son (aria No. 2), *Aristeo* prepares a sacrifice in the Valley of the Tempe to appease the Gods (aria No. 3), and this having been fulfilled *Ati* rejoices that the Gods have forgiven *Aristeo* (aria No. 5) (see diagram 4 below).

Diagram 4

Aria No. 2 Cirene (Aristeo's mother) Soprano

Key: $B^{\flat}$ Q = quatrain

Time: C Q^1 = quatrain repeated

Tempo: Allegro maestoso Q^2 = quatrain repeated twice

Harmony and Text Layout:

A Section

	QI	QI^1	QI^2	Rit.	QI^{R3}	QI^{R4}	QI^{R5}
	$B^{\flat}$–F	F–C–F	F–C–F		F–$B^{\flat}$	$B^{\flat}$–C–F–$B^{\flat}$	$B^{\flat}$–F–C–$B^{\flat}$
	I–V	V–II–V	V–II–I		V–I	I–II–V–I	I–V–II–V–I
bar:	1–23	24–37	38–56		61–77	78–91	92–114

B Section

Key: subdominant

Time: $\frac{3}{8}$

Tempo: Con moto

	Rit.	QII	Rit.
	$B^{\flat}$	$B^{\flat}$–$E^{\flat}$	
	I	I–IV	I
bar:	114–126	127–157	

Aria No. 3 Aristeo castrato

Key: E

Time: $\frac{2}{4}$

Tempo: Andante espressivo con moto

Key: subdominant

Time: $\frac{3}{8}$

Tempo: Andante

A Section *B Section*

	QI	QI^1	Rit.	QI^2	QI^3	QII
	E	B–$F^{\sharp}$–B		B–E	E–B–E	A
	I–V	V–II–V		V–I	I–V–I	IV
bar:	20–29	30–50		56–73	74–90	97–136

Aria No. 5 Ati (Aristeo's friend) Tenor

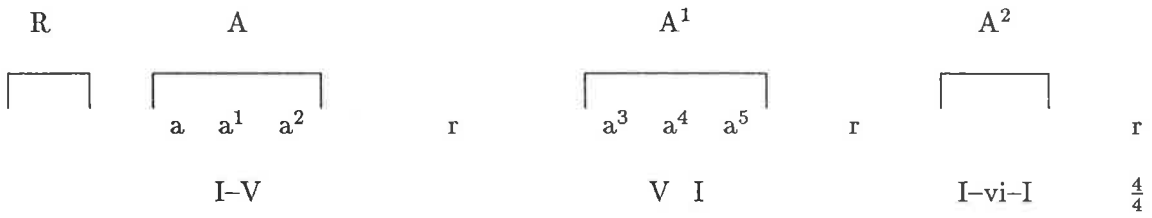
	Key: C				Key: a	
	Time: C				Time: $\frac{3}{8}$	
	Tempo: Andante				Tempo: Andante	
	A Section				*B Section*	
	QI	QI^1	Rit.	QI^2	QI^3	QII
	C–G–D	D–G		G	G–C	F–a
	I–V–II	II–V		V	V–I	IV–vi
bar:	26–34–41	41–58		63–81	82–98	100–131

The harmonic structure and setting of the text is similar in all three arias and typical of the *da capo* approach. An instrumental ritornello assigned to the strings in a $\frac{4}{4}$ allegro pre-empts the vocal gesture. During the first quatrain the tonality modulates to the dominant or secondary dominant by the final phrase of the quatrain (Example No. 122, Append. V). In successive repetitions the dominant is established and quitted in favour of the tonic.

A contrasting andante tempo and a simple triple time signature differentiates section B. Here the subdominant side of the tonality takes precedence in arias No. 2 and No. 3. A slightly more adventurous approach is evident in aria No. 5 where the subdominant modulates to the relative minor *a*, as Ati rejoices that the vendetta has been repealed. The minor tonality is relinquished in the ritornello prior to the *dal segno*, by a transformation of the tonic triad from a minor to a major triad.

Although the B section is contrasted through harmony, tempo and time the thematic and modulatory activity exemplifying the more specific emotional intensity of quatrain II deny true development. In comparison with the arias encompassing sonata characteristics, these *dal segno* arias are unsophisticated in their musical textural relationships and modulatory skill. The simplicity of the compositional craft suggests *Aristeo* most probably dates from about 1770, the period when Cimarosa was composing his first operas.

Aristeo Aria No. 2



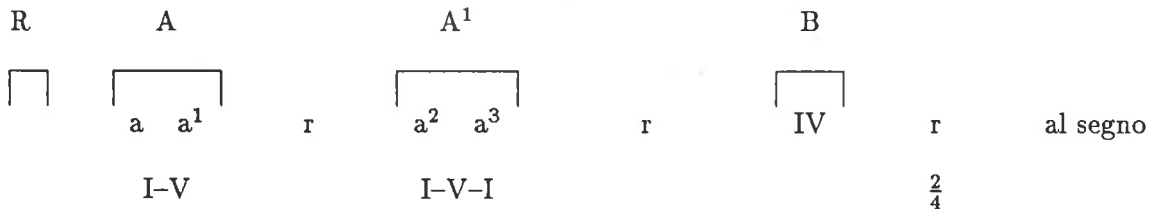
$\frac{4}{4}$ Allegro maestoso

B

I V

$\frac{3}{8}$ con moto

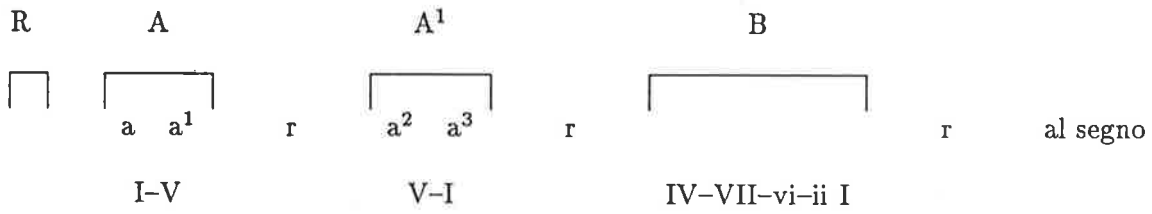
Aristeo Aria No. 3



$\frac{2}{4}$ Andante espressivo con moto

$\frac{3}{8}$ Andante

Aristeo Aria No. 5



¢ Andante

$\frac{3}{8}$ Andante con moto

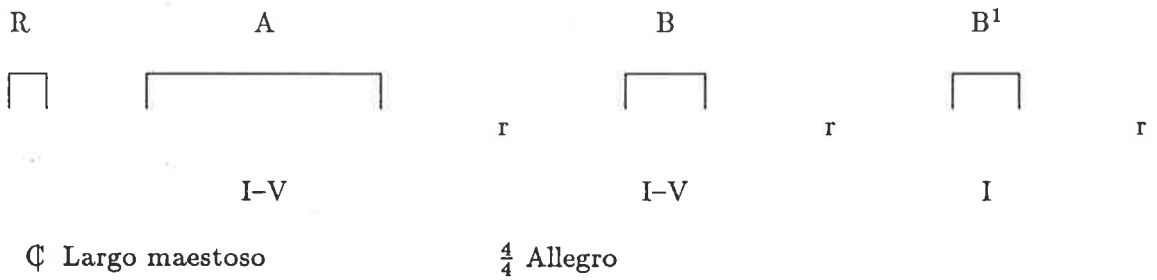
THROUGH COMPOSED ARIAS

(ii) Simple binary arias (cavatinas)

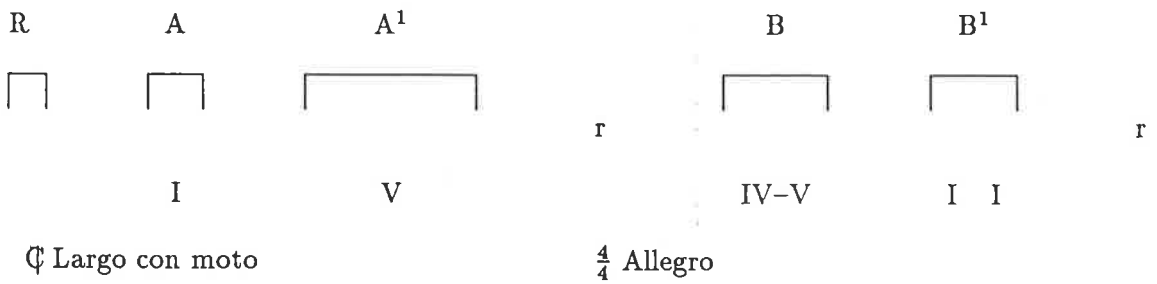
Cimarosa composed only three examples of simple binary aria: the third aria for *Ombra* in *Le tue parole, o padre*; the opening aria for *Nisia* in *Atene edificata*; and the cavatina for *Consalvo* in Act I of *La felicità inaspettata*. He included arias in short form (less than 50

bars), when the dramatic situation (such as an allegory or a serious reflection), depended more on the affect of the text than modulatory activity. Several similarities are evident in the approach to setting the text. These arias have a short ritornello of 7, 2, and 6 bars respectively, in a sustained andante or largo. Each A section concludes in the dominant. Only *Ombra's* aria has a repeat of the first quatrain while the other two arias rely on minimal fragmented repetition during section A. All three have the B section denoted by a change of meter and an allegro tempo. In *La felicità inaspettata* and *Atene edificata* this change occurs at the beginning of a short ritornello, while in *Le tue parole, o padre* it is withheld until section B commences. These arias are least subject to modulation. Cimarosa has confined the activity to the duality of tonic and dominant as well as two presentations of the second quatrain in a dominant/tonic approach (Example No. 123, Append. V).

Atene edificata Aria No. 1



Le tue parole, o padre Aria No. 3



(iii) Sonata style arias

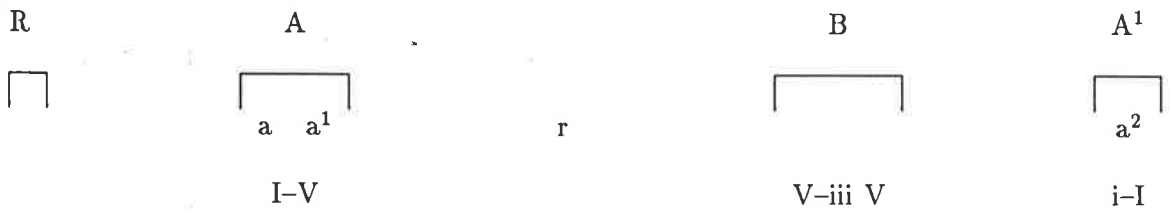
Amongst the influences brought to bear upon the late eighteenth century aria was sonata form and many of Cimarosa's cantata arias reflect this. As well as considerations of sonata harmony, we encounter a dual thematicism apparent in the repetition of the first

quatrain, or alternatively the inclusion of several repeats within section A.

Unlike the orchestrally accompanied aria of the late baroque, the instrumental texture in Cimarosa's arias and those of his contemporaries is transparent and unobtrusive. Thus the instrumental *ritornelli* tend to stand out more prominently in these late arias. Upon the ritornello structure existent from mid baroque times to the late eighteenth century, can be seen the imposition of other structures which reflect what has been called in this study the metamorphosis between instrumental and vocal forms. The apposition of tutti and solo sections in concerto and aria, together with the equivalent *fioritura/cadenza passaggi*, implies that the aria may have been considered as a vocal equivalent of the instrumental concerto.

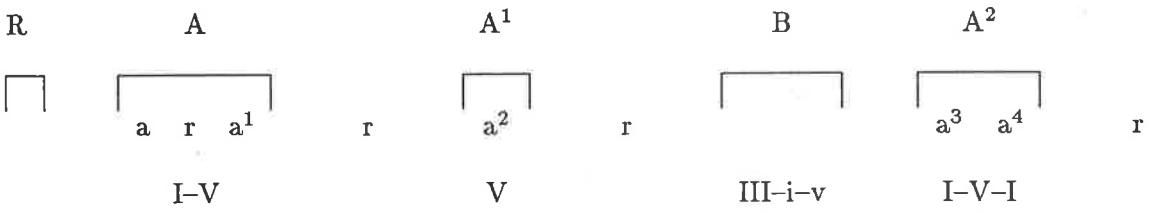
Cimarosa's acquaintance with the latest compositional developments is substantiated by the existence of nine of his forty-one arias in "sonata allegro style". In these arias Cimarosa adhered to a formalised pattern within the confines of the harmonic aspects of sonata style. However, in spite of this formalisation there remains a variety of melodic, rhythmic and harmonic invention. Although Cimarosa exhibits a thorough understanding of composition in the new style, he does not increase the proportion of arias in sonata style in the later cantatas. As early as 1770 in *Aristeo*, Cimarosa includes an aria for *Ati* (No. 1), with sonata style characteristics. Another early cantata *Le tue parole, o padre* 1782, has the opening aria for *Il genio* in first movement form. In accordance with the celebratory text, the castrato melodic line is correspondingly grandiloquent with extended *fioriture* and melismas. The remaining sonata style arias are found in the two Russian cantatas *La felicità inaspettata* (No. 1 and No. 4), *Atene edificata* (No. 3, No. 5, and No. 6), and in his sacred cantata *Il trionfo della fede* (No. 1 and No. 3), (Example No. 124, Append. V).

Aristeo Aria No. 1



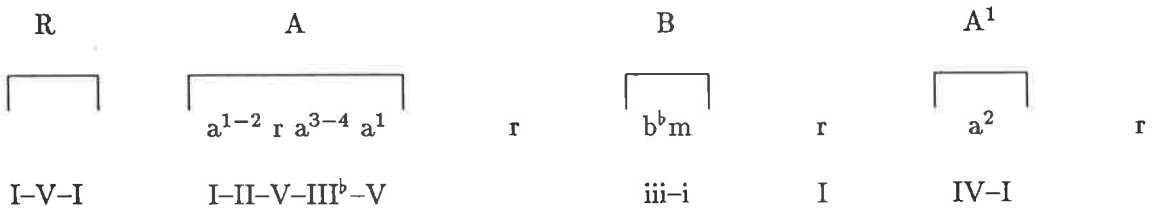
¢ Allegro

Le tue parole, o padre Aria No. 1



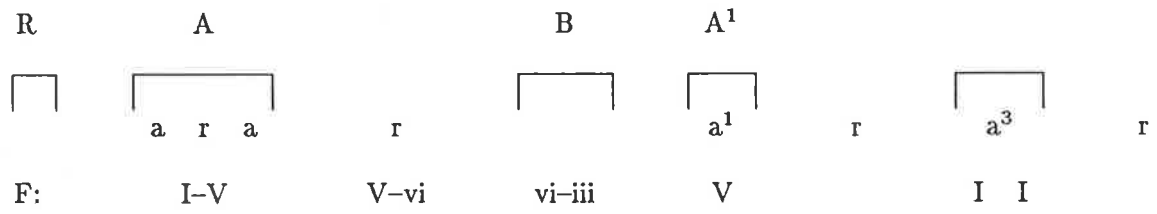
$\frac{4}{4}$ Allegro aperto

La felicità inaspettata Aria No. 4



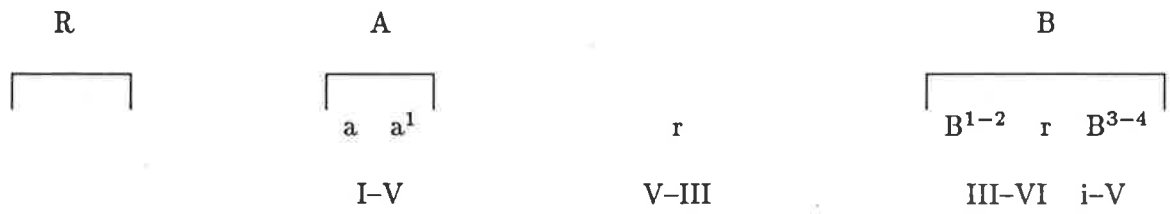
$\frac{4}{4}$ Allegro B♭

Atene edificata Aria No. 3

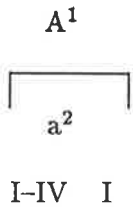


$\frac{4}{4}$ Allegro maestoso

Atene edificata Aria No. 5



$\frac{4}{4}$ Allegro maestoso D



Atene edificata Aria No. 6

A				B		A^1	
a	r	a^1	a^2	r	b^1	b^2	a	r
cm: c	i	VII	III	III	VI–v–v		i	i

The expositions of six arias have a ritornello of between 25 to 30 bars which anticipates the vocal gesture and digresses to the dominant at mid-point. In most of these *ritornelli* the melodic line is assigned either solely to the first violin with the other instruments accompanying, or alternatively in tutti formation. Most of the accompaniments comprise broken chord configuration or movement in parallel thirds or sixths (Example No. 125, Append. V). When the aria is enclosed within a *scena* as in arias No. 1 and No. 3 of *Il trionfo della fede* and the final aria No. 6 of *Atene edificata*, the *ritornelli* are omitted (Example No. 126, Append. V).

The expositions are set to the first quatrain alone (with internal repetition), or at least one or two repeats. A single repeat ensures that the modulation to the dominant occurs in the final couplet. For a second repeat the dominant tonality is retained throughout. An interesting appproach to the tonic-dominant patterning is found in aria No. 4 of *La felicità inaspettata*. Although the dominant tonality is established firmly in the repeat of quatrain I, a further modulation is initiated by an implied flattened 6th chord on the supertonic degree of the dominant. The instant modulation to $D^{\flat}$ recalls the thematic material of the opening ritornello in transposition (Example No. 127, Append. V). This transitory passage allows a smooth progression to the development, where the dominant is returned. However, this platform of stability is undermined by means of an added seventh to the dominant triad, which effects a series of pinpointed modulations through the flat side of the tonality (Example No. 128, Append. V).

A ritornello confirming or leading to the dominant key initiates the modulation. Alternatively the dominant serves merely as a point of reference for the ensuing modulatory activity which anticipates the development, as in aria No. 1 of *La felicità inaspettata*. (Example No. 129, Append. V). The modulation section in these arias is relatively short

accounting for between 14% to 29% of the vocal content. Cimarosa's adherence to the conventional *da capo* section B setting of the text, where the quatrain is free of fragmentation or repetition, explains the curtailment of modulation. Although the developments are compact there is no evidence to suggest that Cimarosa had difficulty assimilating modulatory devices. On the contrary, his adeptness for easing in and out of a tonal centre is one of his more positive attributes. Thus a specific emotion such as grief or fear is highlighted by a fusion of text and a change of tonal colour. Various chromatic triads especially the augmented 6th and diminished 7th, together with the major triad on the flattened supertonic facilitate the tonal metamorphosis. The excerpts included here exemplify some of the characteristics described above (Example No. 130, Append. V).

Apart from two arias, where the modulatory section ends with an augmented 6th chord maintaining tension until a resolution to the dominant is completed, the remainder cadence on a perfect cadence in the dominant beneath a sustained note in the vocal line. Unlike the earlier *da capo*, Cimarosa's modulatory section either pauses momentarily on a rest, a *fermata*, or elides with the recapitulation. He avoids breaking the continuity of the vocal line or the dramatic intention (Example No. 131, Append. V). The exception is aria No. 4 of *La felicità inaspettata* where a traditonal ritornello links the recapitulation.

Contrary to the more conservative repeat of section A in the *da capo* arias, the "sonata style" recapitulations have a tentative relationship with the exposition. Generally the principal theme is omitted in favour of new, but related material as in aria No. 1 of *La felicità inaspettata* and No. 3 of *Atene edificata*. In accordance with eighteenth century harmonic practice, the secondary theme when present in a tonic-dominant exposition makes its reappearance in the recapitulation in the home key as in aria No. 1 of *Aristeo* (Example No. 132, Append. V). The remaining thematic material of the recapitulation comprises variation of rhythm or melodic progression in the subphrases, and sequential melodic and rhythmic thrust during the closing cadential gestures. With the exception of aria No. 1 of *Il trionfo della fede* which is connected in a through-composed movement to a chorus of pagan priests, the sonata style arias conclude with a stirring orchestral ritornello.

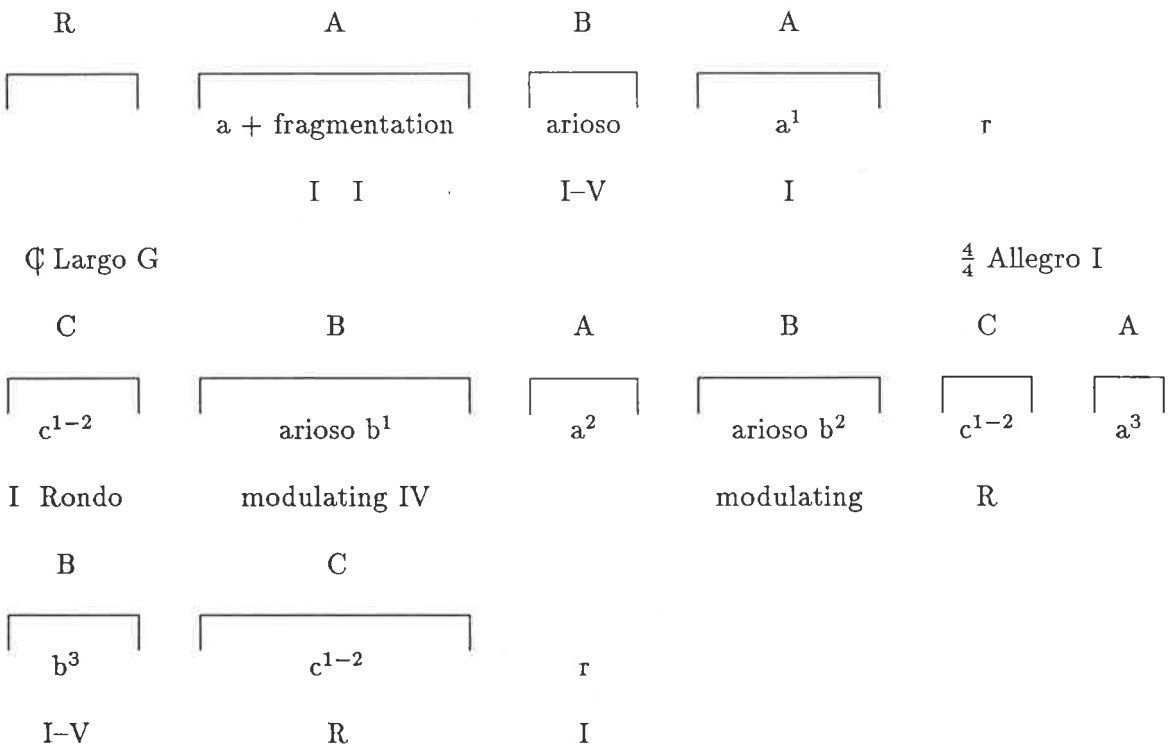
(iv) Compound Binary and Ternary Arias incorporating a Rondo or Refrain

In 1804 Saverio Mattei, in his treatise *La filosofia della musica o sia la riforma del teatro*, described this style of aria as *arie scorciate a rondò* (aria shortened by a rondo).[9] However, this style of aria had already been in vogue from 1774, when Piccinni's opera *Alessandro nell'Indie* was presented in Naples. Mattei claims he was influential in persuading Piccinni to include arias in his opera in the new form. He also informs us that the shortened rondo form was successful and popular with both singers and composers alike.[10]

Cimarosa certainly assimilated the inclusion of a rondo or a refrain in the developmental section B, or the recapitulation. There are eleven rondo/refrain arias among these cantatas. Collectively they span Cimarosa's compositional career from 1775–1799. The inclusion of a rondo or refrain in the aria has a significant bearing on the setting of the text. Traditionally the *da capo* aria is based on two stanzas of text, the first revealing a general sentiment and the second a more specific emotional quality. Although this traditional approach is still evident in some of the arias with refrains, it is more common to find the rondo reserved for the first couplet of the second or third quatrain of poetry. For the arias incorporating a refrain, generally the last couplet of the second or third quatrain is set to a distinct and easily recognisable theme.

Two of these arias *La felicità inaspettata* No. 6 and the sole aria of *Vanne a morte* are extended rather than shortened, by the inclusion of a third quatrain. Both arias have the compound binary structure of (A B C A' B' C'). Each B section is distinguished by a change of tempo and meter. As the rondo is assigned to the third quatrain the traditional modulatory nature of the second quatrain is restrained (Example No. 133, Append. V). Often the inclusion of a third quatrain allows for a *strumentato* recitative setting of the first quatrain. Alternatively the arioso is delayed until after a repeat of the first quatrain.

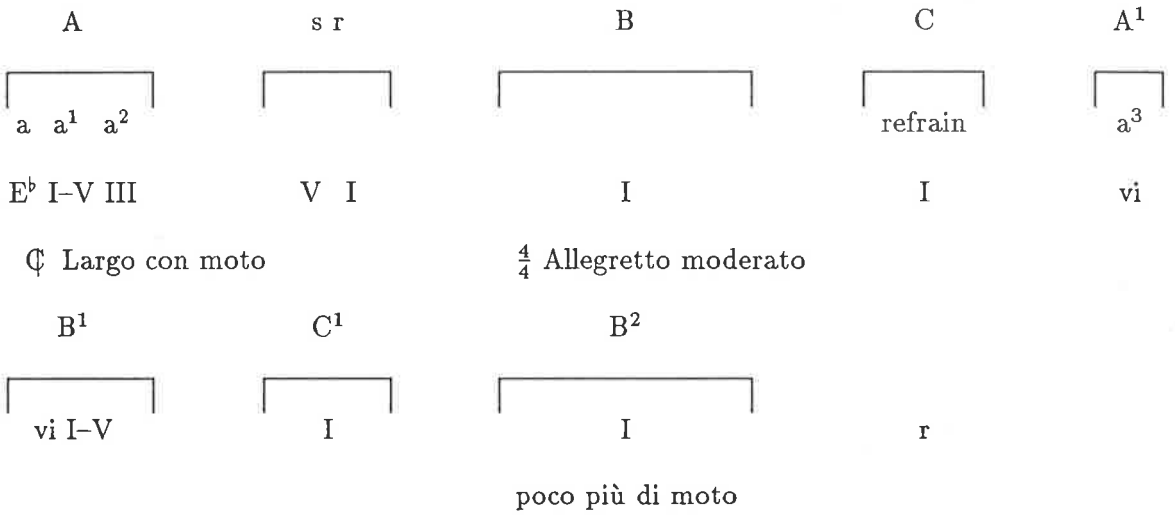
La felicità inaspettata Aria No. 6



A slightly different procedure is evident in the arias incorporating a refrain. Although the second quatrain may still be characterised by a change of tempo and time signature, Cimarosa's placement of the refrain is the distinguishing feature. Essentially the second couplet of the second or third quatrain is given the refrain theme. Its first appearance is reserved until the principal theme of the development is presented in its entirety.

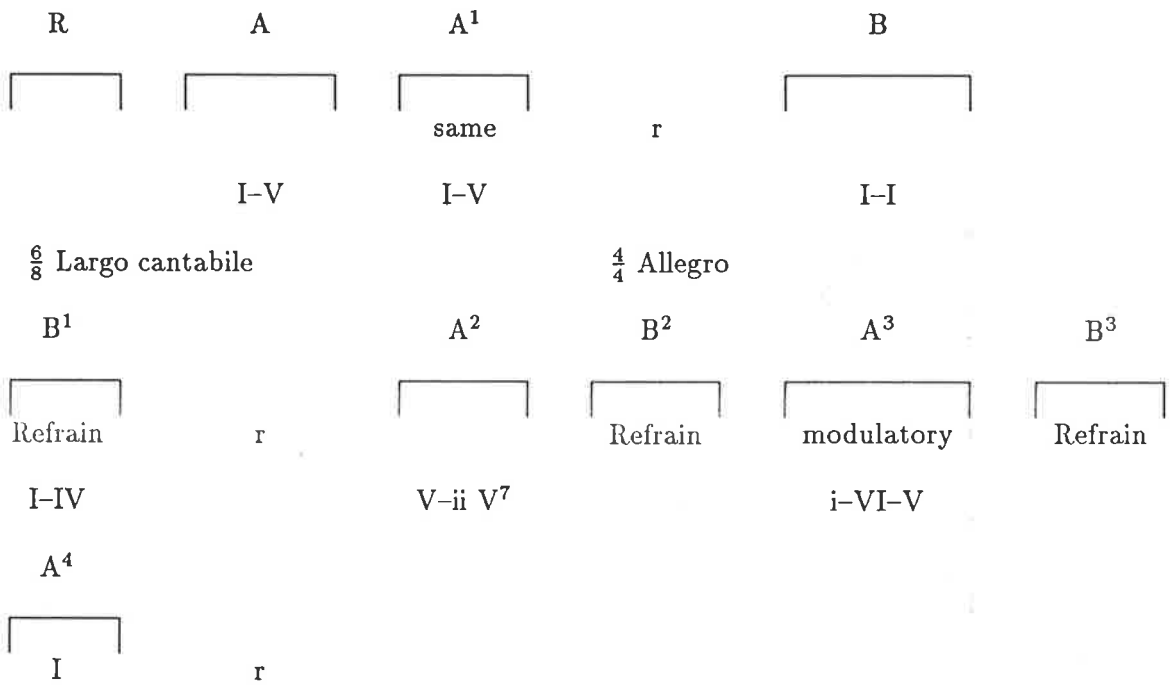
Aside from this more conventional method of setting the refrain, Cimarosa assigns the first couplet of quatrain three to the refrain theme in aria No. 1 of *La sorpresa*. This refrain is witheld until the thematic material of the entire second quatrain is presented (Example No. 134, Append. V).

La sorpresa Aria No. 1: Compound Binary



In aria No. 2 of *La sorpresa* the refrain makes its first appearance in a repeat of the second quatrain in the subdominant instead of the tonic. The refrain is linked by a modulatory episode before returning in the tonic key. After a further episode, which touches on the keys of fm and D♭M, the refrain facilitates a smooth transition to the recapitulation (Example No. 135, Append. V).

La sorpresa Aria No. 2: Compound Ternary Form



Placement Within Aria of the Rondo or Refrain

	RONDO	REFRAIN
Exposition :	Quatrain I or Quatrain I & II	Quatrain I or Quatrain I (+ repeats)
Development :	Quatrain II (lines 1–2) or Quatrain III 1st couplet RONDO Theme	Quatrain II (lines 3–4) or Quatrain III (lines 3–4) 2nd couplet REFRAIN Theme
Recapitulation :	Quatrain I	Quatrain I

Rondo Themes

All of the rondo themes that have their origin in the development comprise an eight bar phrase in the tonic key of the aria. Each musical phrase comprises two equal contrasting subphrases. The opening four bars have a jaunty allegro rhythm in common time and a simple melodic outline. Four of these seven rondo themes are extended from a two to a four bar phrase through exact repetition (Example No. 136, Append. V), or by sequential treatment as in the second aria of *La felicità inaspettata*, while anacrustic triplets give impetus to the rondo in aria No. 3 of *Non che più lieto giorno* (Example No. 137, Append. V).

The remaining four bar units of six of these rondos include contrasting material which is based on, either a tonal or real sequence, new melodic material of a melismatic nature, or a steady triplet pattern (Example No. 138, Append. V).

Most of the expositions begin as a (*largo or larghetto*) with an *alla breve* time signature. A short ritornello (less than 10 bars) encompassing instrumental contrast and texture (Example No. 139, Append. V) leads directly to the solo part. The opening arias of *Non*

che più lieto giorno/Il giorno felice and *La sorpresa* are part of a through-composed *scene*, where the sinfonia serves as the ritornello (Example No. 140, Append. V).

The expositions of arias No. 2 and No. 6 of *La felicità inaspettata* are intensified dramatically by the inclusion of an arioso style second quatrain (Example No. 141, Append. V). Cimarosa continues this arioso style delivery (derived from melodic and rhythmic motifs of the exposition) in the episodes. The rondo makes its first appearance in the third quatrain of aria No. 6 of *La felicità inaspettata*. During the first episode Cimarosa modulates to the subdominant, dominant and the tonic minor (Example No. 142, Append. V). His motifs are extended and developed through exact and sequential repetition. The melodic line is restrained. Instead of broad cantabile phrases, there is an abundance of repeated note patterns supported by vigorous sequential semiquaver movement of the accompanying strings (Example No. 143, Append. V). The preparation for the episode begins in the form of a subtheme in the second couplet of the rondo quatrain. Its variable thematic and harmonic aspects allow a shift to the dominant and the start of the episode.

Before the rondo returns the final line of the first quatrain is subject to a change of tonality by either the minor supertonic chord, the flat sixth triad, or a triad with an altered third. Each episode concludes with a cadence involving an augmented 6th chord resolving onto the dominant (Example No. 144, Append. V).

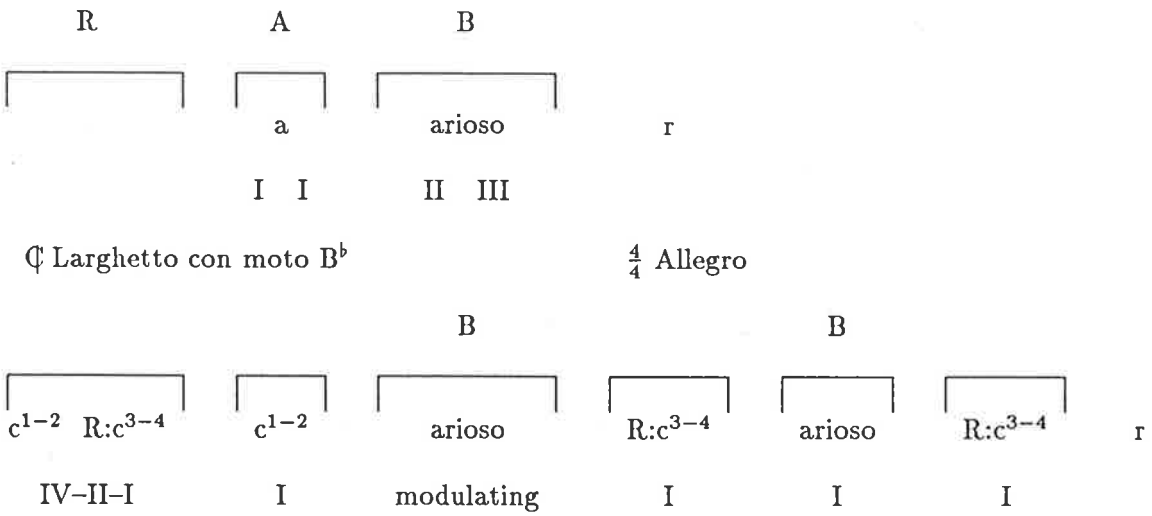
The second episode emphasising the subdominant (in both the arias with a rondo or a refrain), is curtailed to fourteen bars in aria No. 6 of *La felicità inaspettata*. These short citations based on the opening quatrain of the text, with new rhythmic and melodic motifs, serve to announce the recapitulation and the rondo's final appearance. Although the first four bars are presented *verbatim* the subtheme is extended by a cadential vocal gesture (Example No. 145, Append. V).

The opening aria with chorus of *Non che più lieto giorno* also includes the second quatrain in the exposition. It differs from the other arias in its scoring for S T B, chorus. Unlike the other arias its 12 bar rondo theme set to the final couplet of quatrain II has its origin in the exposition (Example No. 146, Append. V).

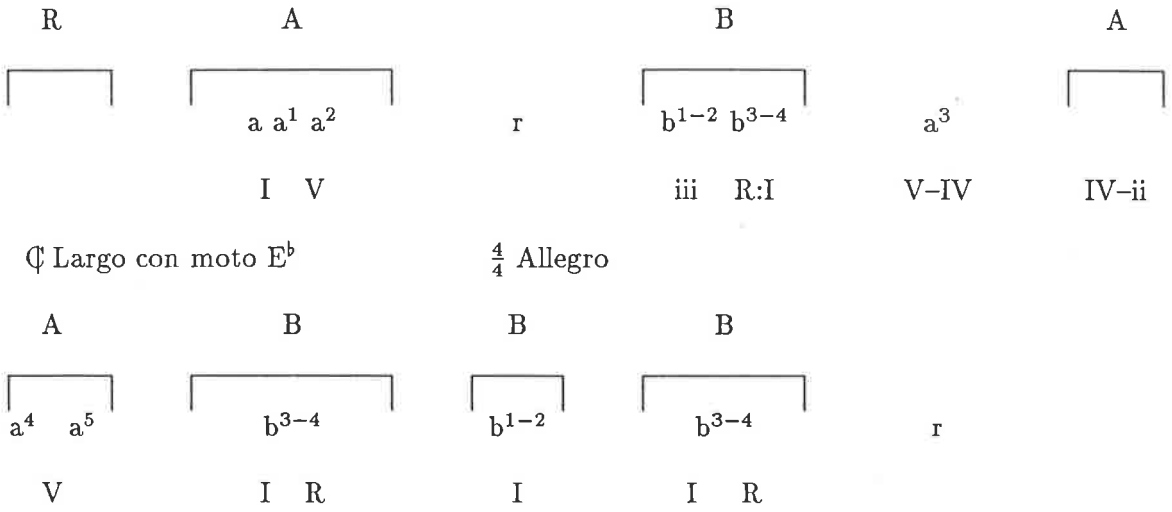
An almost parallel approach to refrain technique is illustrated in arias No. 2 of *La felicità inaspetatta* in $B^{\flat}$ and No. 4 of *Il trionfo della fede* in $E^{\flat}$. The development section is initiated by a cantabile theme, which modulates rapidly to the relative minor (c) in the latter aria and descends through the circle of fifths in the former. Both of these modulatory passages resolve in the dominant in preparation for the first statement of the refrain (Example No. 147, Append. V).

At the beginning of the second episode, a Neapolitan 6th triad facilitates further excursions to the flat side of the tonality. As with the rondo arias, the modulations converge on the dominant in preparation for the return of the refrain. The final episode in *La felicità inaspettata* No. 2 evolves from motivic fragmentation of the thematic material of the refrain and its companion couplet (Example No. 148, Append. V).

La felicità inaspettata Aria No. 2



Il trionfo della fede Aria No. 4



III Ensemble Movements

DUETS

The standard procedure for the setting of eighteenth century Italian duet texts allowed both singers an opening solo text of three to four lines. This was followed by several exchanges of dialogue set to one line or less, culminating in the duet based on the remaining two full lines of text. For the second and final quatrain the composer either divided the quatrain into couplets shared between solo and duet, or alternatively made it exclusively for duet. In the early eighteenth century the opening solos were set to the same music, modulating from the tonic to dominant each time. Modulatory activity surfaced during the exchange of dialogue between the characters merging finally into a duet in thirds and sixths, which returned the tonic. There were no restrictions on the number of textual repeats that occurred before the cadence of the first quatrain and ritornello. The second quatrain of text functioned as section B of the *da capo* aria.

Cimarosa did not favour either the *da capo* or *da capo al segno* in his duets. Instead the duets are through-composed in shortened rondo form (A B A'C) as in the duet of *Cecrope* and *Aglauro* in *Atene edificata*. There is no doubt that Cimarosa composed his duets with the vocal abilities of the soprano Anna Pozzi and Guglielmo Jermolli in mind. After an

extremely short triple time ritornello *Cecrope* and *Aglauro* each present their individual solo text. During their first solo dialogue exchange in quatrain 3, the tonality touches on several keys before coming to a repose on the dominant (Example No. 149, Append. V). In a six bar ritornello there is a change from the largo triple time of section A, to a simple quadruple *allegro giusto*. The modulatory gestures hinted at prior to the ritornello are explored in shortened solo passages, and a further exchange of dialogue between the two characters in quatrains 4 and 5. A fragmentation of the text from section A in the subdominant is followed by the duo presentation of the sixth and final quatrain of text in the tonic.

Cimarosa includes a short (30 bar) *notturno* duet for Ernando and Irene in Act II, Scene IV of *La felicità inaspettata*. A *larghetto sostenuto* tutti of eight bars scored for horns, oboes, clarinet, bassoon, and strings (vl i, vl ii, vla, vlc.) leads to the duet presented in thirds between the soprano and castrato voice. The melodic line is based on a single quatrain and remains with the exception of occasional chromatic inflection, and excursions to the dominant and subdominant in the home key of $B^{\flat}$. In accordance with the principle of textual and musical clarity, the instrumentation is reduced to the strings during the first quatrain. As a repeat of the second couplet forms the basis of the remaining text the instrumentation is very rich, including both the oboes, clarinets and the horn with the bassoon and strings (Example No. 150, Append. V). Obviously Cimarosa had a definite strategy to maintain dramatic continuity in his approach to the setting of this duet. Since both lovers had suffered from the injustices emanating from the mutual hatred of their respective fathers, there was only a slim chance that they would be allowed to marry. As such approval had been given (after a thwarted elopment) in the preceding recitative, Cimarosa would have lost much of the impact of the lover's mutual elation had he subjected the text to the usual eighteenth century approach to duet setting.

TRIOS

Among these cantatas there are five trio movements each involving an exchange between the three principal soloists in the dramatic action. In the parallel compositions *Il*

giorno felice and *Non che più lieto giorno*, the *terzetto* occurs as the finale movement merging at the final tempo change (*più allegro*) into a powerful tutti chorus of celebration. *Il Rè* (Ferdinando IV), whose Kingdom has just been liberated from French rule in *Non che più lieto giorno*, explains to his two sons that they must rejoice on their return to Naples. The same passage is used in *Il giorno felice* to sing the praises of the heir born to Maria Carolina and Ferdinando (Example No. 151, Append. V).

Le tue parole, o padre has an allegorical aspect. *Enrico* and *Il genio* offer praises and gifts to the new born Dauphin. *Ombra* the darker side of the character of the heir cautions against the terror and glory that await his ascendancy. Perhaps this contrast between darkness and light is indicative of the masonic presence in Naples before the invasion by Napoleon Bonaparte. *Enrico* and *Il genio* sing in duet while *Ombra* has an independent melody until the climax, when he joins in the three-part harmony (Example No. 152, Append. V).

Cimarosa's respective trios in *La felicità inaspettata* and *Deifile, Rodope, Corebo* are the most dramatic, concluding in each instance the end of Part I. Both *Deifile* and *Irene* are in an emotional state. *Deifile* is uncertain of *Corebo's* love and *Irene* has been startled by *Consalvo's* unexpected intervention, when she is in the forest with *Ernando*, her lover.

A comparison between the musical setting of the three trio finales of celebration, and the two latter dramatic ones, reveals that Cimarosa has an entirely different approach to dramatic intent. From the instant *Consalvo* espies his son with *Irene*, Cimarosa's allegro tempo and clipped recitative style exchange between the protagonists expresses most effectively their individual states of anger, fear and humiliation (Example No. 153, Append. V). A *largo con moto* middle section allows *Irene* and *Ernando* to express their distress, while an irate *Consalvo* contemplates the future. In a surging closing allegro all three have a premonition that troubled times are ahead. Likewise *Deifile's* uncertainties are also delivered in short two bar phrases. As her anxiety increases the phrases are elongated, the tempo increases, and a long melisma is given on *infedel*.

Il giorno felice, *Non che più lieto giorno* and *Le tue parole, o padre* are each set in three

tempo contrasts; a slow first movement, a lively allegro, and an accelerated homophonic finale. *Deifile, Rodope, Corebo* is the exception with a two tempo contrast; an *allegro con brio* and a closing *presto*.

Accordingly the tonal patterning is a consideration of the three part structure:

Part I: I–V–I

Part II: IV–V–I or I–IV–V or IV–V–III–VI–I

Part III: I–V–I or IV–V–I

Although the modulatory activity is constrained, Cimarosa compensates for its simplicity in his rich instrumental accompaniment. Possibly he deliberately composed these finales in the keys of $B^{\flat}$; (*La felicità inaspettata*, and *Deifile, Rodope, Corebo*), and C for the remainder, to accommodate the accompaniment of the brass and the woodwind. They combine with the strings in the *ritornelli* at the cadence points, and connect the breathing pauses for the singers. The short solo passages are given to the oboes and the clarinets.

Notes

[1] Westrup, J., "Recitative" in *The New Grove Dictionary of Music and Musicians* Vol. 15, p. 643.

[2] Leibowitz, R., " Il recitativo" in *Enciclopedia della musica*. Milano: Ricordi, Vol. iv, pp. 547–549.

[3] Tosi, P., *Opinioni*. Bologna, 1723, p. vii.

[4] Tosi, P., *op. cit.*, p. 71.

[5] Tosi, P., *op. cit.*, p. 69.

[6] Downes, E., "Secco Recitative in Early Classical Opera Seria." *JAMS* xiv, 1961, p. 50.

[7] Cimarosa uses this term in his autographs. Most probably it derives from an elision of the words "i strumenti"indicating the recitative is to be accompanied by the instruments.

[8] It is certain that Cimarosa as an opera composer would have been aware of the Metastasian reforms of the libretto. Cimarosa illustrates the dramatic action in his *strumentato recitative*.

[9] Cole, M., "The vogue of the Instrumental Rondo in the Late Eighteenth Century." *JAMS* xxii, 1969, pp. 425–455.

[10] McClymonds, M., *Niccolò Jommelli: The Last Years 1764–1774*. UMI Research Press, 1980.

Chapter VII

◊◊◊◊

Cantata Soloists, Ballets, Choreographers and Dancers

Cantata Soloists

Although it is difficult to ascertain which soloists performed in the cantatas that Cimarosa wrote in Italy, a great deal is known about the singers, who performed in the cantatas for St. Petersburg. Fortunately, the documents of the Imperial Theatres Archives in Leningrad survived the ravages of World War II. The Neapolitan Archives were not spared, and suffered severe losses to the eighteenth century fascicles concerning *La casa reale amministrativo* and the Diplomatic section, when it was set on fire by German soldiers during the occupation in 1943.[1] As the *Ministero Affari Esteri* fascicles escaped the fire it has been possible to reconstruct details of contracts and conditions experienced by singers in St. Petersburg during the residency of Domenico Cimarosa. Documentation from *La casa reale amministrativo*, that would confirm Cimarosa's engaged soloists (for both his cantatas and operas), has been destroyed. Most probably these artists were invited to St. Petersburg on Cimarosa's personal recommendation.

Only two of Cimarosa's soloists preceded him to St. Petersburg. Guglielmo Jermolli the celebrated tenor, and husband of Maria-Anna Jermolli, arrived in Russia in 1782.[2] Already he had many successes in London, in Vienna at the court of Prince Esterhazy, in Graz, and en route to Russia he gave a concert in Warsaw, with his wife and the violinist, Ferdinand Titz.

Jermolli was contracted by the Direction of the Imperial Theatre in 1782 as *premio buffo di mezzo carattere*. Before Cimarosa's arrival he performed in Giovanni Paisiello's *Dal finto il vero* as *Ernesto*, and as *Count Almaviva* in *Il barbiere di Siviglia* (1782). In 1783 he was *Giovanni* in *La Passione di Gesù Cristo*, and *Ecclitico* in *Il mondo della luna*. In accordance with the three year contracts negotiated with the Russian court, Jermolli

and his wife renewed theirs for a further three years on 1st June, 1785. Apart from his yearly salary of R.3000, he was given R.300 to defray his travelling expenses. During this period he sang in Giuseppe Sarti's opera *I finti eredi* (1785), and in Domenico Cimarosa's *La felicità inaspettata*, *Atene edificata*, *La vergine del sole* (1788) and *Cleopatra* (1789).

About 1790 Jermolli left the Italian troupe, to sing in the preferred Russian lyrical operas. Although the Russians had prepared the *libretti* for dramatic and comic opera, they did not have musicians of a suitable professional calibre to realise the works. On 1st September, 1790 Jermolli signed a new four year contract which stipulated that he must perform both as a *prima buffo di mezzo carattere*, and as first tenor in serious opera. He was also directed to sing in evening concerts whenever and wherever he was required. The final clause stipulated that he was to perform in Russian opera, both in the original language and in foreign translations. For his services he was allowed an annual stipend of R.3000, an indemnity of R.390 for his lodgings, a substantial tonnage of firewood and R.500 for his return journey to Italy, at the expiration of his contract.

Giambattista Ristorini also preceeded Cimarosa to the St. Petersburg court.[3] Although he arrived in 1780, he was not admitted to the Italian troupe until 1782, in the role of *secondo buffo*. His annual wage was R.800 with R.700 for his travel expenses. Three years later Ristorini was dismissed at the termination of his contract. It was only in 1787 that the Direction of the Imperial Theatres reinstated him, with a lower salary of R.700. The following year he performed in Cimarosa's *Atene edificata* and *La felicità inaspettata*. At the termination of this contract in 1789 he left the Imperial Service, probably to return to Italy.

Marianna Gattoni sang at most of the important Italian music centres before being engaged to sing as *seconda donna* in the Italian troupe in St. Petersburg.[4] Her contract was for R.1000 annually and R.300 for travelling expenses. In 1788 she performed in Cimarosa's operas *La vergine del sole* and in the following year *Cleopatra*. Although Gattoni was dismissed when the Italian court troupe was abandoned, she remained in Russia until 1796, when she sang the role of *Giuditta* in Anselmi's oratorio *Betulia Liberata*.

Anna Pozzi was one of Cimarosa's most successful sopranos. Before her arrival in St. Petersburg, she had been acclaimed for her performances in London, where she had the difficult task of succeeding the famous Caterina Gabrielli. After a four year sojourn in London, she returned to perform in opera in Mantua and Venice.[5]

In 1781 the German writer, philosopher and music critic J.W. Heinse formed the following impression of her:

> ... *Elle est jeune, très jolie et a de grands yeux enchanteurs. Sa voix est la plus pure, la plus assurée et la plus naturelle que l'on puisse imaginer... Sans conteste, elle est la première cantatrice de Venise, et l'Allegranti, qui a peut-être plus d'art, lui est inférieure, au point de vue de la voix.*[6]
>
> "She is young, very pretty, and has large enchanting eyes. Her voice is the purest, the most assured and the most natural that one can imagine. Without doubt, she is the leading singer in Venice, and Maddalena Allegranti, who has perhaps more artistry, is inferior with respect to her voice."

After further successes at Parma, Milan, Naples, Turin, and Venice in 1788, Pozzi was attracted to St. Petersburg by the direction of the Imperial Theatres. The fact that she arrived at the court after Cimarosa, and immediately assumed the principal soprano roles in his works, suggests that it was on Cimarosa's recommendation that she was called to Russia. In 1788 Pozzi performed *Irene* in *La felicità inaspettata*, *Nisia* in *Atene edificata*, and *Idalide* in *La vergine del sole*. Her last known appearance in St. Petersburg was in 1789 as *Cleopatra* in Cimarosa's *opera seria*. Perhaps Pozzi did not have a formal contract as no details of her annual income or travel expenses are given. When the Direction of the Imperial Theatres dismissed the Italian troupe of the court, Pozzi returned to Italy by way of Warsaw, where in July, 1790 she sang the role of *Idalide* in two performances of *La vergine del sole*. On her return to Italy, she was recognised immediately for her artistry. However, this was short lived as she died that same year at age 32.

Domenico Bruni, a soprano, was born in 1758 at Fratta, a village near Perugia.[7] A very successful career in the opera at Florence, Rome, Bologna, Naples, Padua, Milan, and Trieste led to his invitation to join the Italian troupe in St. Petersburg. Bruni's three year contract was fixed at R.4000 annually and included a special benefit concert. He was also given R.300 for his lodgings and R.500 for travel expenses. During his first year

in St. Petersburg he sang the role of *Ernesto* in *La felicità inaspettata*, *Atene edificata*, and *La vergine del sole*. His second year was not very productive and he sang only in Cimarosa's *Cleopatra*. At the termination of his contract on 11th December, 1790 the Direction of the Imperial Theatres was reluctant to renew individual contracts. Further they completely disbanded the Italian troupe. However, as Bruni had not been given the opportunity for his benefit performance, he was compensated by a sum of R.700. After two concerts in Moscow, Bruni returned to Italy, where he resumed his former peripatetic opera career, including a court season in London in 1793.

When his career as a *virtuoso di camera* was finished he returned to Fratta, a wealthy man. He spent the remainder of his career teaching young singers and directing sacred music at churches in Fratta, Perugia, and neighbouring cities.[8] Gervasoni describes Bruni's voice as "penetrating, flexible, and clear, with perfect intonation". Although his range was not great he was respected for his great knowledge of music and the manner of singing recitative. Count Mount Edgcumbe, who heard Bruni sing in Florence in 1784, described him as "weak and poor" in comparison with his Italian predecessors in England.

CANTATA BALLETS

One of the most unusual inclusions in Cimarosa'a cantatas are the ballets in *La felicità inaspettata*, *La sorpresa* and *La serenata non preveduta*. Since all three cantatas were written for the St. Petersburg court, where Catherine II held a most sophisticated assembly of foreign artists, it is not surprising that the ballets were an integral part of the compositions. Beginning with her coronation on 22nd September, 1762 Catherine indulged in elaborate and extravagant spectacles until the outbreak of war with Turkey, when most of the financial resources were channelled into the war effort. At the time of the coronation, Hilferding von Weven, the famous choreographer, had been teaching and producing ballets at the Imperial Court for two years. His Russian dancers quickly assimilated the technique known as the *ballet d'action*, allowing the expression of emotion through the whole body, instead of confining it to the face and arms as they had done previously. Hilferding is also credited with introducing the *entrechat-quatre*, and the *pirouette* to the Russians.[9] These

two difficult technical accomplishments form a very important constituent of the present day Romantic ballet. However, although Hilferding developed ballet technique in Russia, he was not responsible for the introduction of European choreography.[10]

Empress Anne took the initiative and established a splendid and extravagant atmosphere at court after her coronation on 28th April, 1730. Although Anne was innovative, she and her successor Elizabeth, could not dispense with the dwarfs and jesters, who featured prominently in the courtly entertainment of Peter I and Catherine I.

King Augustus II of Poland, in an attempt to gain favour and the friendly alliance of Empress Anne, sent a troupe of Italian players from Dresden to perform at the coronation festivities.[11] Anne was so delighted that she resolved to acquire a permanent troupe for the Imperial Court. Apart from ten performances of G. A. Ristori's Italian troupe in 1731, it was not until 1735 that the Empress secured the services of the company led by Francesco Araia. Included in Araia's troupe was the distinguished dancer and choreographer, Antonio Rinaldi, who was to provide ballets for the *opera buffa*.[12] Rinaldi must share the honour with Jean-Baptiste Landé, for the introduction of ballet at the Russian court. Landé had been in St. Petersburg as early as 1728, when he started the first school for Russian dancers. After the fulfilment of previously arranged contracts in Paris and Dresden, Landé resumed his position as *maître de ballet* at the court. In September, 1738 he succeeded in obtaining the Empress's permission to open the first Imperial Ballet School. Landé's pupils were very successful and appeared initially as Rinaldi's *corps de ballet*. Later they assumed principal and associate roles in productions that also included foreign artists.[13]

Two distinct types of ballet were performed the serious, and the comic or grotesque style. Landé was a competent exponent of the serious style, based on classical Greek and Roman mythology. Rinaldi excelled in the latter as both comic and grotesque techniques were essential ingredients of the *commedia dell'arte* tradition. The following quotation from an 18th century essay by Weaver, an English dancing master provides some insight into the difference between the two styles.[14]

"Grotesque dancing is wholly calculated for the Stage and takes in the greatest part of Opera-Dancing, and is much more difficult than the Serious, requiring utmost skill of the Performer. In Historical Dances (which consist most in Figure and represent by Action what was sung or express'd in words) the Master must take Care to contrive his Steps, and adopt his Actions, and Humour to the Characters or Sentiments he would represent . . . . As a Performer, his Perfection is to become what he performs . . . representing all manner of Passions, which Passions have all their peculiar Gestures; and that those Gestures be just, distinguishing and agreeable in all Parts, Body, Head, Arms and Legs; in a word . . . all of a Piece."

"There are two movements in this kind of dancing (i.e. Serious); the Brisk and the Grave (modern equivalents the allegro and the adagio); the Brisk requires Vigour, Lightness, Agility, Quicksprings, with a steadiness and command of the Body; the Grave (which is most difficult) (sic) Softness, easie (sic) Bendings and Risings, and Address; and both must have Air and Firmness, with a graceful and regulated Motion of all Parts: . . . none of the Gestures and Dispositions of the Body may be disagreeable to the Spectators."

In comparison with the French, and the Italian *commedia dell'arte*, the Russian dancers did not employ masks at any time. Roslavleva, a Russian ballet historian, states that "their faces were free to express their own feelings".[15] The facial gestures combined with the fusion of French and Italian technique, (the serious and the comic or grotesque) as well as the galantries of the art of chivalry, remain as the fundamental techniques of Russian classic/romantic ballet.

Hilferding's introduction of the *entrechat quatre* and the *pirouette* resulted in some changes to the ballerina's costumes. It was impossible to execute these virtuosic steps with full length courtly attire. The skirts were raised to mid-calf as shown in the accompanying plate of the ballerina Madame Angiolini. Soft dancing slippers were also worn, in preference to the baroque heeled slipper, favoured by the French. As the slippers were not blocked, the ballerinas danced on the raised ball of the foot (three quarter point). The blocked ballet slipper which enabled the dancer to rise to the full point as in the modern Romantic ballet, was not introduced until the early nineteenth century.

When Cimarosa arrived at the Russian court in 1787, the ballet technique referred to as the *ballet d'action*, comprised a fusion of French and Italian styles. Such a development was the key to unleash *Terpsichore's* occasional emanicipation from the opera. Apart from inclusions in opera as an integral part of the drama, the ballet gained acceptance as a separate art form. Composers and librettists no longer regarded the ballet as a divertise-

ment, unrelated to the plot of the opera. Instead they utilised the ballet to enhance the dramatic and realistic visual element of the text. Another development involved a change of attitude to the composition of the ballet music. Previously the independent ballets inserted into the operas had their own music by a composer, who was rarely associated with the music of the opera.[16] However, at the end of the eighteenth century Cimarosa's predecessors Jommelli and Piccinni, and his contemporary Paisiello, certainly wrote the music for the ballets in their operas.

Frequently the music of these ballets is dismissed as simple in structure, devoid of innovative sequence or progression, and restrictive in modulation. The characteristic double bar repeats, the predominance of simple time signatures ($\frac{2}{4}$, $\frac{6}{8}$ and $\frac{4}{4}$), and the periodisation are all essential ingredients for the execution of the *ballet d'action*. Another missing feature is the periods of rest so common in vocal and instrumental music. However, this is intentional by the composer, for the dancer must execute the choreography aided by a reliable, precise and continous pulsating rhythm. (Every dance step is realised to a definite beat in each bar.) Each allegro and adagio step in classical dance comprises a sequence of relaxation and tension of the body muscles in absolute co-ordination with the musical rhythm, as preparation for successful execution of the technique. Thus eight and four bar phrases are vital rhythmic cells of classical dance. Choreographers of this period and for the latter Romantic ballet based their dances on thirty two bar periods.

In accordance with the serious, and the grotesque, or comic style, the rhythms in Cimarosa's ten ballets in *La felicitá inaspettata* are divided between $\frac{6}{8}$ (3); $\frac{3}{4}$ (2); and $\frac{2}{4}$ (5). There are only three ballets with an allegro tempo and a $\frac{2}{4}$ time signature. Each allegro ballet occurs at a strategic moment of the drama, the first two in *La felicità inaspettata*, when Consalvo arrives with his hunting party on the pretext of finding his philandering son, and the other as Ernando and his followers prepare to elope with Irene. Cimarosa reserves the adagio ballets for the more poignant and joyful events of the drama: such as the opening village celebrations; the declaration of love between Ernando and Irene; the minuet after Ernando and Irene are given permission to marry; and the nuptial celebrations of Irene and Ernando.

As mentioned previously there is constant recall and repetition of thematic material in the ballets. Cimarosa sets the ballets in both ternary and binary form. Internal repeats of sections are very common while the full *da capo* and *da capo al segno* are rarer (Example No. 154, Append. 7). In accordance with the practice of classical ballet, a repeat normally occurs after an eight or a sixteen bar period. Since ballet comprises numerous *enchaînements* (linking of the steps), an eight bar period normally allows the accomplishment of an entire sequence, which generally moves to the right or forward and during the second eight bar period the procedure is executed in mirror image. There is a very close parallel between the symmetry of classical dance and the balanced phrase of classic music.

Within a musical framework that evolves through repetition and thematic recall, the modulation used by Cimarosa is correspondingly conservative relying on tonic dominant relationships and closely related keys. As compensation for these characteristics, the orchestration of the ballets is rich and full. The woodwind and the brass are given many of the solos which normally are assigned to the strings in the arias. Consequently the flat side of the tonality is preferred especially $B^{\flat}$, $E^{\flat}$, d minor, and only two instances of the keys of C and G (Example No. 155, Append. 7).

In the late eighteenth century the 1st and 2nd principal violinists, who played for the opera at the Teatro San Carlo, were not required to play for the ballets.[17] They were replaced by two principal violinists employed especially for the ballet. Robinson suggests that the level of performance for the ballet may have been less than for the opera. However, it is most probable that this was not the reality. Instead the exchange of violinists was not on account of the lack of difficulty in the score, but rather a consideration of the necessity of supporting the dancers in their *rubato*, and interpretation of the character. Conductors for ballet must anticipate the breathing and the physical stamina of the dancer, who may need to slow down or speed up, to prepare adequately for an *arabesque* or a series of *pirouettes*. It is common for these fluctuations of pulse to vary between soloists (male and female) and from one performance to another.

Cimarosa, having studied in Naples and developed his career in all of the Neapolitan

theatres, including the Teatro San Carlo, was well acquainted with the type of music required for the realisation of classical dance. One of his prime attributes is the ability to write beautiful and memorable melodies. For classical dance this quality is essential, as it facilitates memorisation on the part of the soloists, and more importantly the *corps de ballet*, whose dancers must synchronise in line and action. Even Haydn commented (if Kelly is to be believed),[18] on the importance of a beautiful melodic line, and commended composers with this special talent. The excerpts given below attest to Cimarosa's expertise in this direction (Example No. 156, Append. 7).

CHOREOGRAPHERS AND DANCERS

During Cimarosa's tenure at St. Petersburg, Charles Le Picq, the famous dancer and choreographer was engaged by the Direction of the Imperial Theatres. Although he was in Naples in 1744, his professional career did not commence until 1760, when he went to Stuttgart to perfect his classical dance technique with Noverre, the famous ballet master.[19] After many successes at Vienna, Warsaw, Venice, Milan, Naples, and London, the news of his artistry reached St. Petersburg. Empress Catherine II, on 10th May, 1783 through the Direction of the Imperial Theatres, ordered the Russian ambassador to offer Le Picq a contract of R.4000 annually. As Le Picq had outstanding commitments he deferred his contract for two years. Although he received his travelling expenses in October, he did not begin his contract until January, 1786.

Later Le Picq married the famous ballerina Gertruda Rossi, who had also been contracted the same time as himself. This period was very successful for both artists and Le Picq's salary was increased with the renewal of his three year contract to R.5000. The absence of any potential rival choreographers allowed Le Picq to stage the style of activities that would be pleasing to the court. He was granted a further increase in salary to R.6000 with R.500 for firewood and an equivalent sum for his travel expenses. For Potemkin's magnificent fete, Le Picq choreographed all of the ballets including a spectacular prelude, where the twenty four couples were dressed in pink and blue satin, with silver embossings

on the dresses of the ladies and the jackets of the men.[20]

After the Italian choreographer, Giuseppe Canziani departed from St. Petersburg, Le Picq succeeded him and choreographed many new ballets to the music of Vicente Martin i Soler. As Cimarosa's Italian company of singers had been disbanded, Vicente Martin i Soler apart from writing ballet music, also assisted in the collaboration with Russian composers to present opera.[21] Le Picq's position was very secure until 1799. The arrival of the French dancer, Pierre Chevalier and his famous wife, a soprano, who was honoured by the special favours of the Emperor Paul I, led to Le Picq's loss of influence. Until his death on 29th September, 1806 Le Picq sometimes danced but no longer served as a choreographer.

Gertruda Rossi had her first recognition as a ballerina in Venice in 1779. On route to St. Petersburg in 1785, Rossi was engaged to dance in Warsaw. Her arrival in Russia must have been at the end of 1785 because she signed a contract with the Direction of the Imperial Theatres on 2nd January, 1786.[22] As the prima ballerina of the court, she was given R.3000 annually, free lodgings and firewood as well as the opportunity to have a benefit performance each year. On 28th December, 1786 Rossi danced in two new works *Alexandre et Campaspe* a serious ballet, and *Le déserteur français* a ballet-pantomime, choreographed by her husband, Charles Le Picq.

At the renewal of her contract in 1790, Rossi's yearly stipend was increased to R.4000 with a further R.1000 for heating, lodgings and travel expenses.[23] According to the Imperial Theatre Archives, Rossi danced with the choreographic company in 1799. After this date there is no mention of her in connection with the Imperial Service.

Notes

[1] Mazzolini, Preface in the *Segretaria di Casa Reale detta Casa Reale Antica, Casa Reale* VII, N.725–926, p. 15.

[2] Mooser, R.A.,"Guglielmo Jermolli" *Annales de la Musique et des Musiciens en Russie au XVIII^e siècle*. Geneva, 1948–51, pp. 382–383.

[3] Mooser, R.A., *op.cit.*, p. 402.

[4] Mooser, R.A., *op.cit.*, p. 567.

[5] Mooser, R.A., *op.cit.*, p. 574–5.

[6] Heinse, J.W., *Sämmtliche Schriften W. Heinse's*. Edited by H. Laube, Leipzig 1838-1851, Vol. x, p. 117.

[7] Mooser, R.A., *op. cit.*, p. 562–3.

[8] Simonetti, S., "Domenico Bruni" *Dizionario Biografico degli italiani*. Vol. xiv, p. 608.

[9] Winter, M.H., *Pre-Romantic Ballet*. London, 1974, p. 98. According to Marian Winter, the Russian Dance Historian M. Borisoglebski, believes that Hilverding was the first to show the Russians an *entrechat* with four beats and a *pirouette*.

[10] The French ballet master Jean-Baptiste Landé and the Italian dancer and choreographer, Antonio Rinaldi, were responsible for the introduction of ballet at the Russian court.

[11] Marsden, C., *Palmyra of the North. The First Days of St. Petersburg*. London, 1943, p. 161.

[12] Mooser R.A., *Opéras, Intermezzos, Ballets, Cantates, Oratorios Joués en Russie, durant le XVIII^e siècle*. Geneva 2nd ed., 1955, p. 60. Rinaldi's first collaboration with Araia was a *dramma per musica Forza dell'amore e dell'odio*, presented at the Winter Palace, in St. Petersburg on 29th January, 1736.

[13] Roslavleva, N., *Era of the Russian Ballet.* London, 1966, p. 22.

[14] Weaver, J., *An Essay towards an History of Dancing.* London, 1712, pp. 162–166.

[15] Roslavleva, N., *op.cit.*, p. 22. Her source is a study by Dr. A. Gozenpud, *Lyric Theatre in Russia.* Leningrad, 1959.

[16] Robinson, M., *Naples and Neapolitan Opera.* Oxford: Clarendon Press, 1972, p. 165–166.

[17] Robinson, M., *op. cit.*, p. 165.

[18] Kelly, M., *Reminiscences* . . . . London, 1976, p. 95.

[19] Sittard, J.A., *Zur Geschichte der Musik* . . . *am württ.* Hofe, II, p. 199.

[20] Soloveytchik, G., *Potemkin: A Picture of Catherine's Russia.* London: Marshall, 1949, p. 215.

[21] Mooser, R.A., *Annales* . . . p. 496.

[22] Mooser, R.A., *op.cit.*, p. 505.

[23] *Archives Th. Imp.*, Vol. I, p. 87.

Conclusions

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During the eighteenth century the cantata both flourished and declined. Alessandro Scarlatti may be attributed with the formal establishment of the A R A and R A R A model for the solo cantata. He gave new development to the aria (especially the *da capo* style), where he placed more emphasis on the A section than the B. The first stanza of the aria was set twice in its entirety with optional ritornellos at the beginning and in the middle and with the standard closing ritornello. This led to a standardised binary structure, where the first singing of the stanza brings the key from the tonic to a related key, and the second returns it to the tonic.

Another interesting characteristic of Scarlatti and his followers is the rest in the vocal line and the accompaniment before the final cadence. A *fermata* positioned over the rest, most probably indicates the commencement of the cadenza. The *tessitura* in Scarlatti's *bravura* arias rarely exceeds an octave and a fifth and is generally narrower. Among Scarlatti's cantata arias there is a transition from a balance of minor and major tonalities to his mature style, where he has a decided preference for the major.

Scarlatti was the first to introduce measured recitative *semplice*, a style which persisted throughout the eighteenth century, and is common to both cantata and opera. In these recitatives there are few memorable phrases, less melodic freedom, a reduction in melismatic writing and a slow rate of harmonic change. Emotive words in the text are expressed through wide intervals or chromatic movement, and the melisma is transferred to the aria. As the recitative develops its role changes from an expressive arioso, melodic line to a more closely knit intervallic sequence. The differentiation between the aria, the arioso and the recitative, a characteristic of the eighteenth century cantata style, frees the recitative for the purpose of carrying the dialogue of the action.

The lyrical realisation of the drama was assigned to the aria. However, there is a notable decrease in the melismatic activity in the aria as the cantata develops. The *fioritura*

so prevalent in the cantatas of Vivaldi, Albinoni, and Marcello is confined generally in the arias of Pergolesi, Hasse and Jommelli to the penultimate syllable, or especially emotive words. As the embellishment of the melodic line decreases, the aria gradually emancipates itself from the stable, ternary concept of the *da capo* aria, and tranforms itself into the through composed structures (first observed in the cantatas of Jommelli) with contrasts of tempo and meter between the sections. There is also a move away from the basso ostinato to a more homophonic bass line, especially after 1740.

Jommelli's predecessors set their music almost without exception to the Arcadian pastoral poetry that was so popular at the beginning of the eighteenth century. There is an occasional cantata with a mythological libretto.

One of the first observations that may be made about Cimarosa's cantatas and their *libretti*, is the direct influence of the social and political environment in which they were conceived. Although they are mostly celebration cantatas, their role is not confined to the laudatory aspects. Unlike his contemporary Italians, Cimarosa fuses his cantatas with dramatic elements. His choice of *libretti* and his innovative approach in setting to music, a direct rather than a passive dialogue between the protagonists, increases the possiblity for drama. Cimarosa describes his cantata *Il trionfo della fede* as a *componimento drammatico*. Instead of the protagonists reflecting on the text, as they had done in the pastoral cantatas of Cimarosa's predecessors, they have a rapid and dramatic exchange of dialogue in the *scene*, the recitatives, and the ensemble movements.

Cimarosa's preference for an active dialogue explains his abandonment of the solo cantata. It also explains the increased dramatic element, the extension of the cantata model from R A R A and A R A, to the inclusion of ensemble movements and choral finales. An opening sinfonia, enriched by the woodwind and the brass, served as a natural balance to a stirring choral closing movement. The active and dramatic exchange (in Italian and not Neapolitan dialect) between the protagonists meant that duets, trios and quartets were logical additions to the formal alternating recitative and aria structure. When the nature of the libretto indicated movement of the protagonists was desirable, Cimarosa

responded with ballet movements that enhanced the dramatic intent. The inclusion of ballet movements in the cantatas written for Russia suggests that they were staged.

Cimarosa has a preference for mythological, historical and allegorical subjects for his ceremonial cantatas. Even *La felicità inaspettata* with its hunting scene and chorus of villagers has limited attachment to the pastoral scene. It has an element of the revolutionary rescue opera that was to be so popular in France. The flight of Rodrigo with his daughter Irene, to the countryside, to escape the persecution of his arch enemy Consalvo, and the subsequent love affair between their respective daughter and son, are indicative of Cimarosa's desire to introduce new dramatic directions into the cantata. *Atene edificata* is both mythological and allegorical. There is a definite analogy between Catherine and Potemkin's expansionist policy in the Crimea and Atene and Cecrope's parallel creation of the city of Athens. *Vanne a Morte* has a historical foundation and brings to the fore the treachery destined for Tito, the traitor. The libretto of *Le tue parole, o padre* also cautions against the perils of infamy and falsehoods that will confront the Dauphin on his ascent to the throne. There are many appropriate moments when Cimarosa fuses both the dramatic and musical ideas in his setting of these recitatives and arias.

The recitativo *strumentato* was an ideal medium in which to present the most dramatic instances, such as Bruto torn between his moral obligation to proceed with the execution of his only son, and his fear of losing his treasured Tito. Cimarosa also incorporates the *strumentato* as a thematic and dramatic link in *Atene edificata* and *La felicità inaspettata*. The through-composed movements found in *Deifile, Rodope, Corebo* and *La sorpresa* include recitative *strumentato*. Dramatic intensity is heightened by the colourful, instrumental interludes which punctuate the dialogue. The exchange between soloist and orchestra may be likened to the apposition between *tutti* and *ripieno* of the early concerto. However, *Atene edificata* is the only cantata where *recitativo semplice* is absent.

Cimarosa's aria technique reflects the new style, and the abandonment of the *da capo*, for the through composed aria. The dramatic nature of Cimarosa's *libretti* did not allow for a *da capo* repeat. The traditional return of the first section would have interrupted

the dramatic integrity of the prose. Thus in the through composed aria the music came first and the text was subjugated to the cause of the drama. A favoured technique is the contrast in tempo and time between the exposition, and the modulatory section. There are several arias with three tempo contrasts. One of the most important developments is the duality of the tonic and dominant keys in the A section, indicating the tonic/dominant aspects of the sonata style. As Cimarosa prefers to conclude his A section in the dominant, the modulations begin immediately, most often in the connecting ritornello. He differs from his predecessors, who preferred to conclude the A section in the tonic. Cimarosa initiates the modulation section with a change of tempo and time signature. Although they are relatively short developments, Cimarosa demonstrates his expertise at shifting in and out of the key with ease. Frequently Cimarosa introduces a rondo or a refrain in the B section, possibly as a platform of stability between the tonal centres. Maybe his inclusion of a rondo or a refrain, indicates that he assimilated the vogue, introduced by Piccini in the arias, of his opera *Alessandro nell'Indie* in 1774.

Cimarosa does not utilise the *da capo* style of his predecessors in the recapitulation. Almost without exception he omits the connecting ritornello, thus avoiding any break in the melodic line, or dramatic continuity. His thematic material in the recapitulation has only a slight resemblance to the original statement. Often he initiates the recapitulation with the second theme in the tonic. With the exception of the arias enclosed within a *scene* a stirring ritornello concludes the aria. His structural and harmonic innovations in the aria complement the dramatic continuity. As the arias follow after a recitative *semplice*, a recitative *strumentato*, or a chorus, the through composed aria avoids monotony of melodic and rhythmic material.

In *La sorpresa*, *Il trionfo della fede & Deifile, Rodope, Corebo*, Cimarosa's arias coalesce with the recitative, sinfonia or chorus movements. His closely woven musical sequence between the recitative *strumentato* in *Atene edificata*, and *scene* in *Deifile, Rodope, Corebo*, *Il trionfo della fede* and *La sorpresa* point the way to through composed *scene*, so favoured and developed by Rossini and Verdi.

Cimarosa may also be credited with the innovation of merging the sinfonia to a chorus movement as in *La felicità inaspettata* and *Il trionfo della fede*, a technique that was adapted by Rossini. He is also renown for his introduction of concerted pieces into the midst of the musical dramatic action, including the commentary of the chorus in the aria of *Fede* in *Il trionfo della fede* as St. Gennaro awaits his martyrdom.

During his time, Cimarosa was regarded as the finest composer of sinfonias of the Italian school. His inclusion of the pianoforte in the sinfonia of *La sorpresa* was an unusual and original innovation. His orchestration includes many interesting solos for the woodwind and the brass. The themes are lively and full of gusto anticipating the vocal component of the cantata. Cimarosa is meticulous in indicating his phrase structure, bowing details and dynamic levels. However, the crescendo marking is nowhere in evidence. Instead his gradation of tonal levels is indicated by the *piano*, *forte*, and *rinforzando* markings.

One of Cimarosa's favoured devices is the Neapolitan and augmented 6th chords. He relies on these triads to effect swift modulation progressions, especially to the preferred flat side of the tonality. Another favourite progression is the shift to the flattened sixth before proceeding to modulate.

Between the outer movements of the cantata Cimarosa is not very adventurous in his choice of tonality preferring the keys of C and D. Possibly his choice was constrained by his constant inclusion of the woodwind and the brass. However, the internal cantata movements reveal that Cimarosa adhered to the flat keys with the exception of *Il giorno felice & Non che più lieto giorno* where he includes an equal number of flat and sharp keys.

Although Cimarosa's cantatas abound in lyrical, melodic lines, the predictiblity of the continuation of the phrase, reduces the element of surprise. During his lifetime and for many years after his death Cimarosa was revered for his exceptional ability as a composer of fine melodies. Haydn was impressed by Cimarosa's operas and conducted and revised sixty one performances at the Eszterháza palace.

Certainly Cimarosa had the finest musicians at his disposal for his performance of *Le tue parole, o padre* in 1782, and for his St. Petersburg performances of *La felicità inaspettata*, *Atene edificata*, *La sorpresa* and *La serenata non preveduta*. His only sacred cantata *Il trionfo delle fede*, and *Non che più lieto giorno* had their first performances in Naples where Cimarosa was a celebrated and respected composer. From his association with *La cappella reale* both as an alto and organist, Cimarosa had entry into the privileged musical society of Naples.

Cimarosa's cantatas with their *opera-seria* style are a summation of the Italian vocal style of the eighteenth century. His dramatic cantatas bridge the transition between the late classical style and the emergence of the romantic operas of Rossini and Verdi.

Amendments

It was never the intention to examine the intricate relationship between cantata libretti and musical form, as this subject alone would constitute a topic for another doctoral thesis.

While poetry may have been influential in determining cantata and musical structure in the seventeenth century, there is doubt if the libretti are mirrored in the late eighteenth century cantata compositions.

In Cimaros's cantata manuscripts it appears that the poetry becomes the servant of the music. From the extant libretti it is evident that Cimarosa manipulated the libretti to suit his dramatic and musical intentions. Recitative passages are curtailed, fragmented and inserted into the midst of a chorus or into an aria. For example in the cantata *La felicità inaspettata,* Cimarosa in Act I omitted the complete text of Rodrigo. In its place he inserted an aria on another text for Rodrigo, and in doing so, dismissed the aria for Consalvo. In Act II with the exception of the text of the final chorus, Cimarosa completely re-organised the sequence of the libretto. Although Cimarosa changed the libretto to fulfil his dramatic intentions he did observe the poetic convention of setting settenario and ottenario verse for the arias, and the unequal lines of quinario, settenario and endecasyllabic lines for the recitatives. The recitative poetry is free and the lines are unrhymed. Cimarosa borrowed arias from his operas to insert in his cantatas. In *Aristeo* he borrowed an aria from Antonio Sacchini, a composer whom Cimarosa admired.