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*Porque a arte dá-nos, não a vida com beleza, que, porque é a vida, passa,  
mas a beleza com vida, que, como é beleza, não pode perecer.*

Fernando Pessoa, *Ideias Estéticas - Da Arte*

## Chapter 2: The Neapolitan Baroque Recorder Repertoire

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### 2.1 Overview of composers and works catalogued

The abundance of works composed in Naples during the Baroque period with interesting recorder parts was what initially drew me to this repertoire and eventually brought on the specific questions related to performance practice that in turn led to this research. At the start of this study, my work of cataloguing had already produced a list of sixty-one works, both vocal and instrumental. This gradually increased to the current 144 arias, cantatas, concertos, operas, oratorios, serenatas, sinfonias and sonatas (all including recorder parts), which are listed alphabetically by composer; these are divided into instrumental and vocal repertoire in Appendix 2: Inventory of Neapolitan Baroque Recorder Repertoire.<sup>341</sup> This number, and especially the number of vocal works, will, it is hoped, increase in years to come.

As can be seen in Chart 2.1.1, the bulk of the repertoire is instrumental and consists mainly of sonatas (46), followed by a significant number of concertos (28) and sinfonias (17). These ninety-one instrumental works will be the focus of this chapter.<sup>342</sup>

The use of the recorder in the Neapolitan vocal literature is also considerable, with cantatas (26) making up most of this repertoire. Recorder parts are also to be found in

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<sup>341</sup> The information on the works included in Appendix 2 is relevant to identifying and finding those works, i.e. their location, accession numbers, dating, scoring, key and RISM ID numbers (whenever these have been entered there). All the information that is more relevant to aspects of performance, such as tempo indications, range of recorder parts etc. has been listed here in Chapter 2. For the sake of practicality in identifying works mentioned in this chapter and listed in Appendix 2, all have been assigned 'numbers'. These are generally formed by the first three letters of a composer's name, followed by the first three letters of the type of work, followed by a two digit number, e.g. Anonymous Sonata 'no. 1' = Ano.SON.01. Porpora and Porsile needed to be distinguished and their works are therefore catalogued with the abbreviations POP and POS, respectively.

<sup>342</sup> It is pertinent to point out that the works have been listed according to what they are originally called, e.g. the *Sinfonia a Flauto Solo e Basso* by Filippo Rosa was listed in Appendix 2 with the *Sinfonie di Concerto Grosso* by Alessandro Scarlatti, although the first would probably now be seen as a sonata. Works which do not have an original title indication or assignment have been listed in conformity with modern standards. In the case of the (twenty-four) works of c. 1725, the title page indicates *Concerti* but each individual work in the partbooks is entitled *Sonata*, a typical example of the informality of musical forms at that time. In this instance the works have been listed as concertos.

serenatas (8), oratorios (3) and operas (3). Furthermore, a number of loose arias (13) display rather charming writing for the recorder.

Four vocal works call for "flautino", and another four would necessitate some form of tenor recorder. The rest of the repertoire is to be played on alto recorders.<sup>343</sup> As can be verified in the title and first pages listed here and in Appendix 2, the entire repertoire is originally assigned for 'flauto' with only one exception, that of the sonatas by Giovanni Antonio Piani printed in Paris, which are clearly written for violin but bear an indication by Piani to make them attractive to recorder (and traverso) players. It may be pertinent to point out that, although the first print of Francesco Mancini's sonatas by Barrett and Smith bears the title "for a Violin or Flute", and although the first reprint by Walsh adapts this title to "for a Violin", the second reprint by Walsh carries the title "XII Solos for a Flute", so from a commercial point of view the violin and the recorder seemed to alternate in popularity. However, the musical text of these twelve sonatas leaves no doubt that the instrument on which Mancini intended these works to be played was a recorder: no piece for violin from this period would have a range restricted to F4-D6, and make no use of double or triple-stops or *bariolage*.<sup>344</sup> Any skepticism should dissipate with the presentation and identification here of a previously unknown manuscript copy of Mancini's Sonata III, which bears the title page "Sonata Di Flauto Solo". All these works will be reviewed in detail below.

The vast majority of the works is extant in manuscript form, scattered in library collections throughout the world, as would be expected by the fame of the composers. A great number of works is still kept in the library that today houses the inherited libraries of the four conservatories of Naples (and more local collections), the Biblioteca del Conservatorio di Musica San Pietro a Majella. But many works are found further afield, in cities as widely dispersed as Brussels, Budapest, London, Münster, New York, Paris and Washington, D.C.,<sup>345</sup> bequeathed or acquired individually, or as large parts of important eighteenth-century collections, as was the case with the works in the collection of Count Harrach.<sup>346</sup> The works that are dated present us with a chronological frame, starting in 1695

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<sup>343</sup> Regarding the fact that 'flauto' indeed refers to the recorder instead of the traverso, see the Introduction and Chapter 3. All the works included here and in Appendix 2 have been checked for range of the 'flauto' part as well as for their suitability to be played on the recorder regarding key signatures. Therefore, I deem all the works included as both intended and suitable for the recorder.

<sup>344</sup> See, for example, Francesco Geminiani's sonatas Op. 1 (1716) and Op. 4 (1739).

<sup>345</sup> All the collections consulted can be found in detail at the end of the study, in Appendix 2 as well as in the List of Consulted Collections.

<sup>346</sup> The Neapolitan works in this collection will be examined in detail below. Count Harrach will be further discussed in Chapter 3.

with the oratorio *La Giuditta* by Alessandro Scarlatti and ending with six sonatas dated 1759. The peak of production is in the years 1724 and 1725. Fifty works are undated. It is interesting to observe that the bulk of the composers who wrote instrumental works for the recorder were successful in their operatic careers, and clear traces of their vocal, dramatic writing can be found in the recorder works.

The pantheon of known and unknown composers of instrumental works includes Francesco Barbella, Nicolò Fiorenza, Leonardo Leo, Francesco Mancini, Giovanni Battista Mele, Giovanni Antonio Piani, Nicola Porpora, Giuseppe Porsile, Pietro Pullj, Filippo Rosa, Domenico Sarro, Alessandro Scarlatti, Robert Valentine and Leonardo Vinci. Some of these composers also wrote vocal works, and to them we add Giovanni Fischetti (who composed a cantata) and two anonymous cantatas. These names thus form the complete current list of composers who wrote for the recorder in Naples in the eighteenth century.

Along with the works in the collection of Count Harrach,<sup>347</sup> two more collections of works with diverse authorship are singled out here: that of Paolo Antonio Parensi<sup>348</sup> and the collection of twenty-four concertos kept in Naples.<sup>349</sup> The latter are collectively named *Concerti* on the title page but individually called *Sonata* on the first pages of each of the part books. Those three collections will be discussed in more detail below.

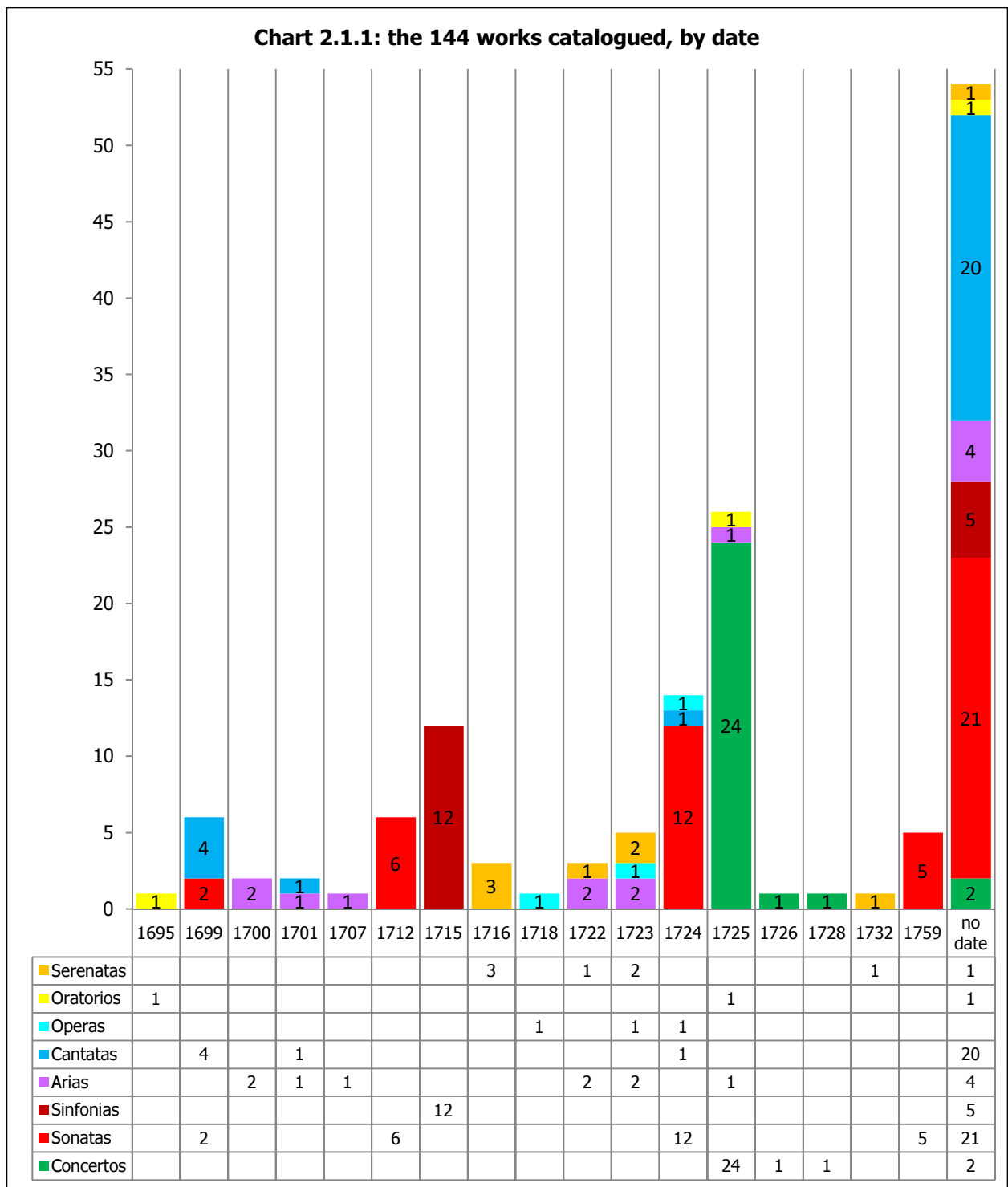
It was deemed useful also to include, at the end of Appendix 2, peripheral repertoire in the form of a non-exhaustive list of works by non-Neapolitan composers, which are to be found amongst Neapolitan collections, as well as works by Neapolitan composers that do not fit the description above.

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<sup>347</sup> Sar.CON.02, Ano.SON.02-03, Fio.SON.01, Leo.SON.01-07, Pos.SON.01, Sar.SON.04, Vin.ARI.01, Sar.ORA.01.

<sup>348</sup> Ros.SIN.01, Sar.SON.01-03.

<sup>349</sup> Ano.CON.01, Bar.CON.01, Man.CON.01–12, Mel.CON.01, Sar.CON.01, Sca.CON.01–07, Val.CON.01.



After this brief overview, we continue with an introduction to the composers (2.2), before delving more deeply into the style of a selection of the works themselves (2.3), with particular attention to aspects that connect the works with the recorders studied in Chapter 1.

## 2.2 The composers and a description of their recorder works

The aim of this section is to group by composer the compositions that were inventoried by genre in Appendix 2, while listing basic analytical information on their contents, such as tempo indications and keys, as well as the range of the recorder parts and whether the use of a recorder with double holes might be necessary or at least useful. This information is presented below in the form of tables, with a brief introduction on the life of the composers.

### *Anonymous*

It is not easy to speak about the following six anonymous works as a collection, as these are unlikely to have been written by the same composer. Still, what all have in common is their survival in distinctly Neapolitan collections, and stylistic elements that are observable in the rest of the Neapolitan repertoire for the recorder, such as:

- theatrical elements such as contrasting fast/slow sections, abrupt pauses, surprising harmonic progressions;
- tempo indications such as *Amoroso*, *Spiritoso*, *Comodo* etc.;<sup>350</sup>
- fugal second movements;
- musical material evenly distributed among all instruments;
- interesting bass lines;
- abundance of works in minor keys;
- especially vocal melodic lines;
- a style on the border of the Galant, lighter style but still deeply rooted in a complex and well studied manner.

**Table 2.2.1: Anonymous recorder works**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Ano.CAN.01</b>	Cantata a Voce sola di contraldo	C	[ ]	F Major	A4–D6	–
	[sic] con Flauto <i>Tornò la calda estate</i>	3/8	[ ]	F Major		
<b>Ano.CAN.02</b>	Non lasciarmi ò bella Speme	3/8	[ ]	F Major	G4–E6	–
	Cantata a Voce Sola   Con Flauto <i>Non lasciarmi o bella speme</i>	2/4	[ ]	F Major		
	[Collection title page:] Concerti di Flauto Violini   Violetta, e Basso   Di Diversi Autori					

<sup>350</sup> These terms are naturally not exclusive of this repertoire, and are also found, for example, in the works by Georg Philipp Telemann. Still it seems fitting to point out that they do appear often in the Neapolitan repertoire.

<b>Ano.CON.01</b>	- Sonata [sic] Quarta <sup>351</sup>	C 2/4 C 3/8	Largo <sup>352</sup> Allgº. Piano Tacet <sup>353</sup> Allegro	C Major	G4–D6	–
<b>Ano.SON.01</b>	[title page:] Sonata Di Flauto è   Basso   1759	2/4 C C 12/8	Adagio Presto Largo Presto	F Major	F4–G6	–
<b>Ano.SON.02</b>	[title page:] Sonata à Flauto solo è Basso	C C C3/4 C3/8	Amoroso Allegro Largo Balletto	D Minor	A4–D6	–
<b>Ano.SON.03</b>	Sonata à Flauto Solo, e Basso	C ¢ C C3/8	Largo Presto Grave Staccato Allegro	F Minor	G4–F6	A4.

### **Francesco Barbella (Naples, c. 1692? – Naples, 1732)**

Francesco Barbella studied at the Conservatorio di Santa Maria di Loreto, with Gian Carlo Cailò. In 1722, after the death of Cailò, he was appointed *maestro di violino*,<sup>354</sup> teaching, amongst others, Nicolò Fiorenza, his son Emanuele Barbella and Davide Perez.<sup>355</sup> In the *conclusionone* of his appointment at Santa Maria di Loreto we learn he was a successful teacher at Sant'Onofrio already.<sup>356</sup>

His only extant work for the recorder is a quirky and lively concerto in C Major (Bar.CON.01) in the collection of twenty-four concertos extant in Naples. With very catchy thematic material, his Galant writing is freer in its form than other Neapolitan counterparts. His writing is harmonically adventurous, full of abrupt contrasts that often play with major and minor tonalities.

Besides the concerto for recorder, his extant output contains a *Concertino a quattro* (for three violins and bass), six *Duetti caratteristici* (for two violins and bass) and a concerto for mandolin and strings.<sup>357</sup>

<sup>351</sup> An index written on the title page of the first violin part by a later hand lists two concertos by Barbella in this collection, while the first page of the anonymous concerto obviously has no composer attribution.

<sup>352</sup> V1 and v12: Adagio Tacet.

<sup>353</sup> V1, v12, vc, bc: Largo.

<sup>354</sup> Guido Olivieri, "Per una storia della tradizione violinistica napoletana del '700," in *Fonti d'archivio per la storia della musica e dello spettacolo a Napoli tra XVI e XVIII secolo*, ed. Paologiovanni Maione, *I Turchini sagi* (Naples: Editoriale Scientifica, 2001). pp. 239–240.

<sup>355</sup> Francesco Barbella, "Concerto II," in *Urtext Edition*, ed. Andrea Bornstein; Lucia Corini (Bologna: Ut Orpheus, 1996). p. V.

<sup>356</sup> Guido Olivieri, "Per una storia della tradizione violinistica napoletana del '700." p. 240.

<sup>357</sup> Francesco Barbella, "Concerto II."



**Table 2.2.2: Recorder work by Barbella**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Bar.CON.01</b>	[Collection title page:] Concerti di Flauto Violini   Violetta, e Basso   Di Diversi Autori					
	- Sonata [sic] Terza. Del Sig <sup>r</sup> Franc <sup>o</sup> Barbella	3/4	Amoroso	C Major	G4–E6	Tricky passage, with A,5 and B,5.
		♯	Allg <sup>o</sup> .			
		C	Flauto Solo <sup>358</sup>			
	3/4	All <sup>o</sup> .				

### *Nicolò Fiorenza (Naples, 1700? – Naples, 1764)*

Thus far, only scarce biographical information has been gathered on the life of virtuoso violinist Nicolò (or Nicola) Fiorenza, but what is known, shows a musician present in most musical institutions in Naples, where he lived and worked his entire life. Fiorenza studied at the Conservatorio di Santa Maria di Loreto, with Gian Carlo Cailò and Francesco Barbella,<sup>359</sup> both recognized string exponents in the Neapolitan Baroque scene. He was employed as a violinist in the Royal Chapel (where he began as a replacement for Francesco Alborea in 1726, was admitted officially as *soprannumerario senza soldo* in 1730,<sup>360</sup> and finally took Domenico de Matteis' place as first violin in 1758, staying until his death in 1764), the Teatro San Bartolomeo, the Teatro Nuovo and the Teatro San Carlo, often being paid significantly more than other musicians.<sup>361</sup>

Fiorenza was appointed as *maestro* of violoncello, violin and double-bass at his *alma mater* in 1743, eventually being dismissed in 1763 for his violent treatment of students on more than one occasion.<sup>362</sup> His string concertos and sinfonias, when dated, fall between the years 1726 and 1728, while one violin sonata is dated 1735.<sup>363</sup> One of his cello concertos, undated, was written "per esercizio dell'Ill.mo Sig. Marchese de Simone."<sup>364</sup>

<sup>358</sup> VI1 and VI2: Adagio Tacet.

<sup>359</sup> Giovanni Borrelli, "Introduction," in *Opera omnia / Nicola Fiorenza*, vol. I, *Napoli e l'Europa: la scuola napoletana dal XVII al XIX secolo* (Bologna: Ut Orpheus, 2010). p. xix.

<sup>360</sup> Francesco Cotticelli, Paologiovanni Maione, *Le Istituzioni Musicali a Napoli durante il Viceregno Austriaco (1707–1734)* (Naples: Luciano Editore, 1993). p. 78.

<sup>361</sup> Michael F. Robinson, "Fiorenza, Nicola." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

<sup>362</sup> Michael F. Robinson, "The Governors' Minutes of the Conservatory S. Maria Di Loreto, Naples," *R. M. A. Research Chronicle*, no. 10 (1972). p. 51.

<sup>363</sup> Guido Gasperini, Franca Gallo, *Catalogo delle opere musicali del Conservatorio di Musica San Pietro a Majella di Napoli* (Parma: Arnaldo Forni Editore, 1934). p. 591.

<sup>364</sup> *Ibid.* p. 589.

Fiorenza's compositional style is comfortably situated in the style that was in vogue in Naples in the second quarter of the eighteenth century: his works are discreetly Galant and openly oriented by melody. Counterpoint is a key ingredient of his personal style, and his use of short rhythmic motives, in particular in the faster movements, provides his works with a unique piquancy. In the Introduction to the first volume of Fiorenza's *Opera Omnia* edition, Borrelli describes his style in this way:

His choice of incisive brevity of the thematic figure is also typical of the 18<sup>th</sup> century, almost never overcoming the breath and the circle of one or few beats. Such a choice could be explained only by an intuition of a purely instrumental kind. Fiorenza, skilful violinist, after the presentation of short main theme, places a series of small thematic episodes based on secondary melodic phrases with a colour and a texture of great lightness and virtuoso design that creates contrasts giving the piece a dynamic and lively rhythmic breathing.<sup>365</sup>

In his five extant compositions for recorder presented in the table below, the writing is usually surprisingly idiomatic. His style differs from that found elsewhere in more evidently amateur circles, by his frequent use of the higher range of the recorder in all of his works.

In addition to these five recorder works, Fiorenza's extant oeuvres consist of fourteen *concerti* and seven *sinfonie* for a variety of string formations, two violin sonatas, and at least twenty-three trio sonatas for two violins and continuo,<sup>366</sup> as well as two cantatas attributed to him.<sup>367</sup>

**Table 2.2.3: Recorder works by Fiorenza**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Fio.CON.01</b>	[Concerto] Del Sig. Nicola [sic] Fiorenza	C	Largo/Grave	A Minor	A4–F6	–
		C	All <sup>o</sup>			
		C	Largo/Grave			
		3/8	All <sup>o</sup> assai			
<b>Fio.CON.02</b>	[title page:] Concerto   Di Flauto Violini e Violetta Vio=   longello [sic], e Basso   Del Sigr. Nicolò Fiorenza   1728	C	Largo	F Minor	F4–E6	Tricky passages, with A <sub>5</sub> and B <sub>5</sub> .
		C	All <sup>o</sup> ma nõ presto			
		3/4	Largo			
		2/4	Allegro			

<sup>365</sup> Giovanni Borrelli, "Introduction." p. xx.

<sup>366</sup> All in I-Nc. Guido Gasperini, Franca Gallo, *Catalogo delle opere musicali del Conservatorio di Musica San Pietro a Majella di Napoli*. pp. 589-591.

<sup>367</sup> Giovanni Borrelli, "Introduction." The cantatas attributed to Fiorenza are "Se ti lascio amato bene" (*Cantata Di Fiorenza*. A, bc) and "Langue il Cor pena L'alma pena" (*Cantata Di Firenze* [sic]. A, bc). These are part of the collection *CANTATE | ALLA VIRTU' | DELLA SIGNORA | MARIA PIGNATELLI* (I-Pca/D.I.1367), for solo voice (S or A) and continuo, with works by many other composers, amongst which Alessandro Scarlatti, Mancini and Porsile.

<b>Fio.SIN.01</b>	[bass part:] Sinfonia a Flauto solo   con VV: e Basso   Del sigr.: Nicolò Fiorenza	3/4	Moderato	G Minor	A4–E6	–
		♩	All <sup>o</sup>			
		3/4	Largo			
		3/8	All <sup>o</sup>			
<b>Fio.SIN.02</b>	[Sinfonia] Del Sigr. Nicola [sic] Fiorenza	C3/4	Largo amoroso	C Minor	A4–F6	–
		C	Andante			
		3/4	Largo			
		2	All <sup>o</sup>			
<b>Fio.SON.01</b>	Sonata à Flauto solo Del Sig. Fiorenza	C3/4	Amoroso e Largo	A Minor	G4–F6	–
		C	All.			
		C	Largo			
		C3/8	All.			

### ***Giovanni Fischetti (Naples, 1692 – Naples, 1743)***

Giovanni Fischetti (or Fischietti) studied at the conservatoire of Santa Maria di Loreto, becoming substitute *maestro* in 1735 when Mancini fell ill.<sup>368</sup> From 1723 he was employed as an organist at the Royal Chapel, first as *soprannumerario* and from 1727 on as *ordinario*.<sup>369</sup> He is mentioned as “virtuoso maestro di cappella” in the church of the Concezione al Fiatamonte de’ PP. Ministri degl’Infermi in 1721.<sup>370</sup> Fischetti seems to have composed operas, none of which are known to survive.<sup>371</sup>

**Table 2.2.4: Recorder work by Fischetti**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Fis.CAN.01</b>	Cantata à Voce Sola, e Flauto ~ Del Sig: r Gio: Fischetti <i>Pur nel sonno almen fall’ora</i>	3/8 C	Lento, e amoroso And: e, e Spiccato	C Major C Major	G4–E6	–

### ***Leonardo Leo (S. Vito degli Schiavoni [now dei Normanni], 1694 – Naples, 1744)***

Leonardo Leo arrived in Naples in 1709 and became a pupil of Nicola Fago at the Conservatorio di Santa Maria della Pietà dei Turchini. His operatic work caught the attention of the viceroy, and his sacred drama, *Santa Chiara*, was given its second performance at the Royal Palace in 1712. Once his studies were completed, he was engaged as supernumerary organist at the Royal Chapel. With Scarlatti’s death in 1725, as Mancini became *maestro di*

<sup>368</sup> Michael F. Robinson, "The Governors' Minutes of the Conservatory S. Maria Di Loreto, Naples." p. 95.

<sup>369</sup> Francesco Cotticelli, Paologiovanni Maione, *Le Istituzioni Musicali a Napoli durante il Vicereame Austriaco (1707–1734)*. p. 80.

<sup>370</sup> Ausilia Magaugga, Danilo Costantini, *Musica e Spettacolo nel Regno di Napoli attraverso lo spoglio della "Gazzetta" (1675–1768)* (Rome: Ismez Editore, 2009). p. 54.

<sup>371</sup> "Fischietti, Giovanni." *The New Grove Dictionary of Opera*. Oxford Music Online. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

*cappella*, Leo became first organist, and, finally, with Sarro's death, *maestro*, though only for nine months.<sup>372</sup>

Leo wrote over fifty operas, which were very well received throughout Italy and abroad. He was also an important teacher, engaged between 1734 and 1737 as *vice-maestro* at Santa Maria della Pietà dei Turchini (succeeding his own teacher, Fago, as *primo maestro* in 1741). In 1739 he became *primo maestro* at the Conservatorio di Sant'Onofrio. Some of his didactic material is still to be found in Naples; many of his *partimenti* and *solfeggi* are extant in manuscript and some were published posthumously more than once in Paris.<sup>373</sup>

Leo's extant output is considerable, and widely disseminated throughout the world, attesting to the popularity of his style. His seven recorder sonatas are to be found in the precious bundle of works gathered for posterity by Count Harrach.

**Table 2.2.5: Recorder works by Leo**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
Leo.SER.01	Serenata á [sic] 4 <sup>o</sup> [sic] Voci   Amore, Diana, Edimione, Proteo   Musica   Del Sig. <sup>f</sup> Leonardo Leo	C6/8	Larghetto, e amoroso	C Major	D5–C6	–
		3/4	[ ]	F Major	C5–D6	
Leo.SON.01	Sonata à Flauto Solo   Del Sig. <sup>f</sup> Leonardo Leo	C	Largo	F Major	B4–D6	–
		¢	All. <sup>o</sup>			
		C3/4	Larghetto			
Leo.SON.02	[title page:] Sonata à Flauto Solo   Basso   Del Sig. <sup>f</sup> Leonardo Leo	2/4	Allegro assai			
		C	Largo	G Minor	B,4–E,6	Tricky passages, with A,5 and B,5.
		3/8	[ ]			
		3/4	Largo, Arpeggio			
2/4	Allegro					
Leo.SON.03	[title page:] Sonata á [sic] Flauto Solo   e Basso   Del Sig. <sup>f</sup> Leonardo [sic] Leo	3/4	Largo	D Minor	C5–E6	–
		C	All. <sup>o</sup>			
		C	Largo			
		¢	All. <sup>o</sup>			
Leo.SON.04	[title page:] Sonata á [sic] Flauto solo   Del sig. <sup>e</sup> Leonardo Leo	3/4	Largo	F Major	G4–D6	–
		¢	All. <sup>o</sup>			
		C	Largo			
		3/8	Allegro			
Leo.SON.05	Sonata à Flauto Solo, e Basso   Del Sig. <sup>f</sup> Leonardo Leo	3/4	Larghetto	C Major	A4–E6	–
		3/4	All. <sup>o</sup>			
		C	Largo			
		3/8	All. <sup>o</sup>			
Leo.SON.06	Sonata á [sic] Flauto solo   Del Sig. <sup>f</sup> Leonardo Leo	3/4	Largo	D Minor	A4–E6	–
		2/4	Allegro			
		3/4	Largo			
		6/8	All. <sup>o</sup> assai			

<sup>372</sup> Helmut Hucke, Rosa Cafiero, "Leo, Leonardo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

<sup>373</sup> *Ibid.*

<b>Leo.SON.07</b>	Sonata á [sic] Flauto solo   Del	C	Largo	F Major	B4–F6	–
	Sig. <sup>r</sup> Leonardo Leo	¢	Allegro assai			
		C	Largo			
		3/8	Allegro assai			

### **Francesco Mancini (Naples, 1672 – Naples, 1737)**

The considerable Neapolitan instrumental recorder repertoire of the Baroque period is certainly indebted to Francesco Mancini for his sizeable contribution. The son of organist Nicola Mancini, Francesco entered Santa Maria della Pietà dei Turchini in 1688 to study organ with Francesco Provenzale and Gennaro Ursino.<sup>374</sup> His studies were completed in 1694, but he was obliged to stay for another six years as an organist in the service of the conservatoire.<sup>375</sup> By 1702 he was working for the Royal Chapel.

Mancini became the director of Santa Maria di Loreto in 1720, and the two keyboard toccatas that complete his instrumental output might have been intended for teaching purposes. Aside from his work as a successful international opera composer, he was Alessandro's Scarlatti's deputy at the Royal Chapel from 1708, finally becoming *maestro* in 1725.<sup>376</sup> He was also *maestro di cappella* at the church of San Domenico Maggiore.<sup>377</sup>

Dedicated to John Fleetwood (c. 1699?–1725), the English consul in Naples,<sup>378</sup> Mancini's *XII Solos* (Man.SON.01–12) were first printed in London, in 1724, and then twice again also in London, in 1727 and 1730,<sup>379</sup> attesting to the popularity Mancini had gained in

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<sup>374</sup> Angela Romagnoli, "MANCINI, Francesco." *Dizionario Biografico degli Italiani*, Vol. 68. Treccani, accessed November 20, 2014, [http://www.treccani.it/enciclopedia/francesco-mancini\\_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/francesco-mancini_(Dizionario-Biografico)/).

<sup>375</sup> Ibid.

<sup>376</sup> Angela Romagnoli, "Mancini, Francesco." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

<sup>377</sup> Ausilia Magaudda, Danilo Costantini, *Musica e Spettacolo nel Regno di Napoli attraverso lo spoglio della "Gazzetta" (1675–1768)*. p. 41.

<sup>378</sup> Fleetwood was consul from at least 1707, returning to England in 1722. He died in England on November 12, 1725. "Notes and Queries. Vol. 12. 1916." *London*. Forgotten Books, accessed November 2, 2014, [http://www.forgottenbooks.com/readbook\\_text/Notes\\_and\\_Queries\\_v12\\_1000513377/325](http://www.forgottenbooks.com/readbook_text/Notes_and_Queries_v12_1000513377/325). Also: "The Historical Register, Containing an impartial relation of all transactions, foreign and domestick [sic]: with a Chronological diary of all the remarkable occurrences, viz. births, marriages, deaths, removals, promotions, etc. that happened throughout the year: together with the characters and parentage of persons deceased on the eminent rank..." *London*. C. Meere, accessed November 9, 2014, <http://books.google.nl/books?id=DqU1AAAAMAAJ&dq=john%20fleetwood%20consul%20naples&pg=RA1-PA47#v=onepage&q=john%20fleetwood%20&f=false>.

<sup>379</sup> The only changes in the reprints are the assignments on the title pages of the sonatas to only the violin and then to only the "flute" (recorder).

that city, through opera, already from the 1710s. The title and dedication pages of the first print read as follows:<sup>380</sup>

[title page] XII | SOLOS | for a | VIOLIN | or FLUTE. | Dedicated to the Hon:<sup>bte</sup> John Fleetwood Esq:<sup>e</sup> Consull [sic] Gen:<sup>ll</sup> [sic] for the Kingdom of Naples | By | Sig:<sup>ra</sup> [sic] Francesco Mancini. | Which Solos are Proper | Lessons for the Harpsicord. [sic] | London Sold by Iohn [sic] Barret at the Harp & Crown in | Coventry Street near the Hay-markett. and W.<sup>m</sup> Smith at the | Orange Tree between Norfolk & Arundell Streets neat S.<sup>t</sup> Clements | Church in the Strand.

[dedication page] Ill. <sup>mo</sup> Sig<sup>re</sup> | Le presenti Sonate da me composte per gli Amatori dell'Harmonia, non devono uscir alla Luce, che sotto gli auspicij gratiosi di V. S. Ill.<sup>ma</sup> per recreare specialmente L'animo suo nel sottrarsi dalle cure noiose de' privati, e publici [sic] affari: poiche si compiacqu' E'lla già in Napoli d'approvare i miei Componimenti. Queste per tanto io dedico con singolare riconoscente ossequio al dilei Nobilissimo Genio, ch'è sempre vòlto [sic] à favorire Li studiosi d'ogni bell'Arte: e confidando, che mi condonerà (come ne La supplico) L'ardire, spero, che degnerà di proteggerle ancora in Londra; ove in publicandole, altra gloria più vivamente non bramo, che quella di farmi conoscere. | di V. S. Ill.<sup>ma</sup> | Humil<sup>mo</sup> Devot.<sup>mo</sup> et Oblig.<sup>mo</sup> Serv.<sup>e</sup> | Francesco Mancini.<sup>381</sup>

Fleetwood was a patron of musical *soirées* during his stay in Naples, as attested by the *Gazzetta di Napoli*, where the following extracts are found:

18 dicembre 1714 (3) «Nella passata settimana il console della nazione britannica in questo Regno, il sig. D. Giovanni Fleetwood cominciò a celebrare la festa per tre sere per l'incoronazione del nuovo re della Gran Bretagna, Georgio I [...], ed avanti il suo palazzo per tutte dette tre sere fé scorrere una copiosa fontana di vino esquisito [...], con musica ed altri divertimenti».<sup>382</sup>

22 novembre 1718 (1) «La mattina dell'istesso giorno [17 novembre] questo console inglese D. Giovanni Fleetwood [sic] diede un lauto pranzo a quest'eccellentissimo sig. ammiraglio Binghs in sua casa, con molti altri uffiziali [sic] di sua nazione, e nel tempo

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<sup>380</sup> GB-Lbl/g.680. Twelve sonatas printed on fifty-five numbered pages, engraved by "W<sup>m</sup> Smith Sculp" (as can be read at the end of Sonata XII, p. 55).

<sup>381</sup> Translation by the present author: "Illustrious Sir, these sonatas, which I composed for lovers of Harmony, should not come to Light, unless under the graceful auspices of Your Illustriousness, to recreate especially the mood of escaping from the boring worries of private, and public affairs, since already in Naples You were pleased and approved of my Compositions. These nonetheless I dedicate with singular and grateful deference to Your Most Noble Genius, You who are always an encouraging face to studious of every Art; and trusting that you will condone (as I beg) the audacity, I hope, that You will deign to protect them still in London, by publishing them, higher glory I do not desire more than to make myself known. Your most devoted, humble and obliged servant, Francesco Mancini."

<sup>382</sup> Translation by the present author: "In the past week, the consul of the British nation in this Kingdom, Mr. Sir John Fleetwood began to celebrate the festival for three nights for the coronation of the new king of Britain, George I [...], and later in his palace for all those three evenings he made flow a copious fountain of exquisite wine [...], with music and other entertainment." Ausilia Magaudda, Danilo Costantini, *Musica e Spettacolo nel Regno di Napoli attraverso lo spoglio della "Gazzetta" (1675–1768)*. p. 246.

della tavola vi fu continuamente sinfonia di scelti istromenti di musica e scelte voci, che durò sino all'ore 10 della notte, con gran soddisfazione di detto sig. ammiraglio».<sup>383</sup>

It is highly plausible that Fleetwood himself was an amateur recorder player,<sup>384</sup> though firm evidence for this is yet to be found.

Written in four movements (or five, as in three cases the first movement is composed of two contrasting sections), Mancini's bluntly keyboard-oriented writing of bass lines,<sup>385</sup> with richly filled harmonies, is worthy of mention. His style is not forward looking, but by staying comfortably placed in his own tradition Mancini manages to stamp his writing in these sonatas with so much personality that it's not hard to identify his works by ear. The sonatas in the collection that feature a first movement of two contrasting sections can be seen as a wink to his operatic life. Indeed his borrowing of operatic material must have flavored the sonatas to a greater extent than is superficially apparent: parts of the *Overture* (last beat of bar 7 until the first beat of bar 10) to Mancini's *Alessandro il grande in Sidone* (performed at the Teatro di San Bartolomeo in 1706) have almost identical melodic material to Man.SON.02 (last movement, Allegro, last beat of bar 14 to the first beat of bar 19). The melody is identical and the bass in the sonata is only a slight simplification of that of the *Overture*.

Contrasting sections and well-balanced fugues are also the traits of Mancini's writing in his concertos with strings (Man.CON.01–12). In the concertos, the recorder part is never of a virtuosic nature, but is treated more in the manner of a solo vocal line, especially in the slow movements.

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<sup>383</sup> Translation by the present author: "In the morning of the same day [November 17] this English consul Sir John Fleetwood [sic] offered a hearty lunch to his Excellency Mr. Admiral Bings in his house, with many other officers of his nation, and during the meal there was a continuous symphony of selected musical instruments and voices, which lasted until ten o'clock in the night, to the great satisfaction of the aforementioned Mr. Admiral." Ibid. p. 309.

<sup>384</sup> As suggested by Dinko Fabris, "Fantasie di Viaggio: Il Flauto a Napoli verso il 1725 (Liner notes CD: Una Follia di Napoli)," (Arles: Harmonia Mundi, 2012). Fabris refers to Tommaso Rossi, "Il Flauto a Napoli durante il Viceregno Austriaco (1707–1734)" (Master Degree, Università degli Studi di Napoli Federico II, 2010). p. 3.

<sup>385</sup> The present author's practical experience demonstrates that Mancini's bass lines in the sonatas are not particularly comfortably played by cellists. For example, in the second movement of Man.SON.10 (Allegro), in bars 13-14, 35-37 and 44-45, the bass line is written in two voices; although not impossible on a cello this was probably written with a harpsichord in mind.

**Table 2.2.6: Recorder works by Mancini**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Man.CON.01</b>	[Collection title page:] Concerti di Flauto Violini   Violetta, e Basso   Di Diversi Autori - Sonata [sic] P. <sup>ma</sup> - Del Sig. <sup>r</sup> Franc. <sup>scò</sup> Mancini	3/8	Moderato	C Minor	A4–D6	–
		¾	Grave			
		¢ / C	Moderato/Largo			
		3/8	Allegro			
<b>Man.CON.02</b>	- Sonata [sic] Quinta - Del Sig. <sup>r</sup> Franc. <sup>o</sup> Mancini	C	Allg. <sup>o</sup> .	G Major	G4–D6	–
		3/2	Largo			
		¢	Fuga-All. <sup>o</sup> .			
		C	Largo <sup>386</sup>			
<b>Man.CON.03</b>	- Sonata [sic] Sesta - Del Sig. <sup>r</sup> Franc. <sup>o</sup> Mancini	C	Amoroso	D Minor	G4–E,6	–
		C	All. <sup>o</sup> . <sup>387</sup>			
		C	Largo			
		¢	Allegro <sup>388</sup>			
<b>Man.CON.04</b>	- Sonata [sic] Ottava - Del Sig. <sup>r</sup> Franc. <sup>o</sup> Mancini	C	Vivace	C Minor	G4–E,6	–
		3/2	And. <sup>e</sup> . staccato <sup>389</sup>			
		3/4	Fuga <sup>390</sup>			
		C	Largo			
<b>Man.CON.05</b>	- Sonata [sic] Decima - Del Sig. <sup>r</sup> Franc. <sup>o</sup> Mancini	3/4	Larghetto	B, Major	F4–E,6	A,4.
		C	Allg. <sup>o</sup> .			
		C	Largo			
		2/4	Allegro			
<b>Man.CON.06</b>	- Sonata [sic] Decima Terza - Del Sig. <sup>r</sup> Franc. <sup>scò</sup> Mancini	3/4	Largo	G Minor	F,4–D6	F,4.
		¢	Fuga			
		C	Largo			
		3/8	Spiritoso			
<b>Man.CON.07</b>	- Sonata [sic] Decima Quarta - Del Sig. <sup>r</sup> Franc. <sup>o</sup> Mancini	3/4	Comodo	G Minor	G4–E,6	–
		C	Fuga <sup>391</sup>			
		C	Larghetto			
		2/4	Allg. <sup>o</sup> .			
<b>Man.CON.08</b>	- Sonata [sic] Decima Sesta - Del Sig. <sup>r</sup> Franc. <sup>o</sup> Mancini	C	Affettuoso	F Major	G4–E6	–
		¢	Fuga			
		3/4	Un poco and. <sup>e</sup> .			
		2/4	And. <sup>e</sup> . <sup>392</sup>			

<sup>386</sup> Rec: Larghetto.

<sup>387</sup> VI1: Andante.

<sup>388</sup> Rec: And.<sup>e</sup>.

<sup>389</sup> VI1: Largo. VI2: Largo e Staccato.

<sup>390</sup> VI1: All.<sup>o</sup>.

<sup>391</sup> VI1: And.<sup>e</sup>.

<sup>392</sup> VI1: All.<sup>o</sup>.



<b>Man.CON.09</b>	- Sonata [sic] Decima Settima - Del Sig. <sup>r</sup> Franc. <sup>o</sup> Mancini	C 3/2 3/4 C 2/4	All <sup>o</sup> . And <sup>e</sup> . Spiritoso <sup>393</sup> Largo Allg <sup>o</sup> .	A Minor	G4–E6	G <sub>F</sub> 4.
<b>Man.CON.10</b>	- Sonata [sic] Decima Ottava - Del Sig. <sup>r</sup> Fran. <sup>co</sup> Mancini	C ¢ 3/4 3/8	Largo Fuga a tempo giusto Allegro	F Major	G4–D6	–
<b>Man.CON.11</b>	- Sonata [sic] Decima Nona - Del Sig. <sup>r</sup> Fran. <sup>co</sup> Mancini	C 3/4 ¢ C 12/8	Allegro <sup>394</sup> Largo <sup>395</sup> Fuga Moderato <sup>396</sup> Allegro	E Minor	G4–E6	–
<b>Man.CON.12</b>	- Sonata [sic] Vigesima - Del Sig. <sup>r</sup> Fran. <sup>co</sup> Mancini	C C 3/4 3/4	Comodo <sup>397</sup> Fuga <sup>398</sup> Largo <sup>399</sup> Comodo <sup>400</sup>	C Minor	G4–D6	–
[Collection title page:] XII Solos for a Violin or Flute.   [...] By   Sig. <sup>ra</sup> [sic] Francesco Mancini. [...] [John Barrett and William Smith, London]						
<b>Man.SON.01</b>	- Sonata I	C C 3/4 3/8	Amoroso Allegro Largo Allegro	D Minor	A4–D6	G <sub>F</sub> 4.
<b>Man.SON.02</b>	- Sonata II	3/4 C C ¢	Andante Allegro Largo Allegro	E Minor	F <sub>F</sub> 4–D6	F <sub>F</sub> 4, G <sub>F</sub> 4.
<b>Man.SON.03a</b>	- Sonata III	C 3/4 C 12/8	Largo Affettuoso Allegro Largo Allegro	C Minor	G4–D6	A <sub>F</sub> 4.
<b>Man.SON.04</b>	- Sonata IV	C C C 3/8	Spiritoso Allegro Largo Allegro Spiccato	A Minor	G4–D6	G <sub>F</sub> 4.

<sup>393</sup> V11 and v12: All<sup>o</sup>.

<sup>394</sup> Rec and v1: Allegro.

<sup>395</sup> Rec and v1: Larghetto.

<sup>396</sup> V12: Largo.

<sup>397</sup> Rec: [ ].

<sup>398</sup> Bc: Allegro.

<sup>399</sup> Rec and vls: Lento.

<sup>400</sup> Rec: Allegro.

<b>Man.SON.05</b>	- Sonata V	3/8 C ♯ C 3/8	Allegro/ Largo Allegro Largo Allegro	D Major	A4–D6	–
<b>Man.SON.06</b>	- Sonata VI	3/4 C C 2/4	Largo Allegro Largo Allegro	B <sub>♭</sub> Major	G4–D6	–
<b>Man.SON.07</b>	- Sonata VII	3/4 C 3/8 C C	Spiritoso/ Largo Allegro Largo Allegro	C Major	G4–D6	–
<b>Man.SON.08</b>	- Sonata VIII	C 3/4 C 3/8	Largo Allegro [ ] Allegro	G Minor	G4–D6	A <sub>♭</sub> 4.
<b>Man.SON.09</b>	- Sonata IX	3/4 C C 12/8	[ ] Allegro Largo Allegro	F Minor	F4–D6	A <sub>♭</sub> 4; tricky passages with A <sub>♭</sub> 5 and B <sub>♭</sub> 5.
<b>Man.SON.10</b>	- Sonata X	3/4 2/4 C 3/8	Largo Allegro Largo Allegro	B Minor	G4–D6	G <sub>♯</sub> 4.
<b>Man.SON.11</b>	- Sonata XI	C 3/8 C C	Un Poco Andante Allegro Largo Allegro	G Minor	G4–D6	A <sub>♭</sub> 4.
<b>Man.SON.12</b>	- Sonata XII	3/4 C 2/4 3/4 3/8	Allegro Largo Allegro Andante Allegro	G Major	G4–D6	–
<b>Man.SON.03b</b>	[title page:] Sonata Di Flauto Solo è   Basso   1759 <sup>401</sup>	♯ 3/4 C 12/8	Largo Andante Largo All:	C Minor	G4–E6	A <sub>♭</sub> 4.
<b>Man.OPE.01</b>	Trajano   Drama per Musica con intermezzi buffi   (Colombina e Pernicone)   Rappresentato nel Teatro S. Bartolomeo   nel Carnevale del 1723   Poesia Anonimo   Musica di Francesco Mancini	3/8	[ ]	C Minor	G4–E <sub>♭</sub> 6	–

<sup>401</sup> This ‘anonymous’ manuscript sonata is the same as Mancini’s *Sonata III*, with the following exceptions: in *Sonata III*, first movement: bars 24 and 25 are slightly different (one bar less in the manuscript), one extra bar at the end, and the last three bars are slightly different; third movement: bar 16 is slightly altered, probably to avoid E6; last movement: three bars are missing (after bar 16), in which the range goes up to E6. Aside from that, a few differences are to be found in the time signatures and time indications as can be verified in Table 2.2.6. Considering Mancini died in 1737, the fact that this manuscript is dated 1759 means that it is a later copy of an earlier original. It seems probable that the printed version as well as this manuscript copy stem from a same original, and that the printed version was modified by the publishers in order to adapt it to the London market. This point will be examined later.

***Giovanni Battista Mele (Naples, 1693/4 or 1701? – Naples, after 1752)***

In 1710, Mele entered the Conservatorio dei Poveri di Gesù Cristo, where he studied with Gaetano Greco. His contribution to the manuscript of the twenty-four Neapolitan concertos was made before he left Naples for Madrid (in 1735), where he was active as an opera composer. He served with some success at the court of Philip V in Madrid, alongside Carlo Broschi *detto* Farinelli. All Mele's known operas and serenatas were composed during his period at the court.<sup>402</sup>

As a work by one of the younger composers in the collection, Mele's recorder concerto in F Major is among the most forward looking of the twenty-four. An entire movement of triplets and quick appoggiaturas is nonetheless followed by a traditional fugue, almost as if only to comply with the "requirements" of the rest of the collection. A short, reflective third movement, with a moving bass and violins in *durezza e ligature* suspensions, gives way to a lively final movement in 3/8, once again covered with triplets and quick appoggiaturas. The writing for the recorder is interesting in the last movement, exploring some virtuosic arpeggiated passages in the solos as well as using a two-octave range.

**Table 2.2.7: Recorder work by Mele**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Mel.CON.01</b>	[Collection title page:] Concerti di Flauto Violini   Violetta, e Basso   Di Diversi Autori					
	- Sonata [sic] Decima Quinta Del Sig <sup>r</sup> Gio. Battista Mele	3/8	And <sup>e</sup> .	F Major	F4–F6	–
		♯	Allg <sup>o</sup> .			
		3/4	Adagio			
		3/8	Allg <sup>o</sup> .			

***Giovanni Antonio Piani (Naples, 1678 – Vienna, after 1759)***

Piani studied violin with Cailò and Vinciprova at the Conservatorio della Pietà dei Turchini, to which he was admitted in 1691.<sup>403</sup> In 1704 Piani moved to Paris (where he was known as Des Planes), where in 1712 his Op. 1 was published, full of detailed markings for dynamics, indications of tempo and character. By 1721 he joined his brother in Vienna,<sup>404</sup> where he

<sup>402</sup> Hanns-Bertold Dietz, "Mele, Giovanni Battista." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

<sup>403</sup> Guido Olivieri, "Per una storia della tradizione violinistica napoletana del '700." p. 237.

<sup>404</sup> Tommaso Piani, violinist, who also studied with Cailò at the Pietà dei Turchini between 1698 and 1706, had been in Vienna since 1713, and stayed until he died in 1760. *Ibid.* pp. 237-238.

remained until 1757, as the highest paid instrumentalist in the imperial court and eventually as director of instrumental music.<sup>405</sup>

Piani's *Opera prima* is a set of twelve sonatas for violin, dedicated to his patron, Lodovico Alessandro di Borbone. In a typical marketing strategy to reach larger audiences, the bottom of the *Avertissement* page reads: "Il y a six Sonates dans ce Livre qu'on pourra jouer sur les Flûtes á [sic] Bec, et Traversieres Sçavoir, La I.<sup>re</sup> III.<sup>e</sup> VI.<sup>e</sup> VII.<sup>e</sup> IX.<sup>e</sup> et X.<sup>e</sup>" Even if he had intended that these six sonatas (Pia.SON.01–06) could also be played on a voice-flute, in the case of recorders, the writing often goes below D4, and a few even have double stops, creating the need for some kind of arrangement before performance by any flutist.<sup>406</sup> It is not clear why he chose those particular six sonatas for the flutes.

In the *Avertissement*, Piani also presents very detailed explanations of the execution of the variety of symbols used in this print. These include signs for *crescendo*, *diminuendo* and *mesa di voce* on long notes, as well as markings for articulation (staccato and a variety of slurs) and fingerings for the violin. It is interesting to note that he includes a "*battement, ou pincé*," which looks like the daggers found often in French Baroque music for the traverso, and described by Jacques Hotteterre<sup>407</sup> and Jean-Pierre Freillon Poncein<sup>408</sup> as a mordent.<sup>409</sup> In the case of Piani, though, this sign is most probably not to be taken in a French context but should rather be understood in the more usual European framework, daggers being used for detached notes, i.e. staccato,<sup>410</sup> as described by Johann Christian Schickhardt<sup>411</sup> and Carl Philipp Emanuel Bach.<sup>412</sup>

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<sup>405</sup> Neal Zaslaw, "Piani, Giovanni Antonio." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

<sup>406</sup> As mentioned earlier, those six printed sonatas by Piani are included in the present list for the sake of thoroughness.

<sup>407</sup> Jacques Hotteterre, *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flûte douce, et du haut-bois, diviséz par traitéz op. 1* (Paris: C. Ballard, 1707). See also the *Avertissement* of Jacques Hotteterre, "Premier Livre de Pieces Pour la Flûte-traversiere, et autres Instruments," (Paris: \_, 1708, rev. 1715).

<sup>408</sup> Jean-Pierre Freillon Poncein, *La veritable maniere d'apprendre a jouer en perfection du haut-bois, de la flute et du flageolet, avec les principes de la musique pour la voix et pour toutes sortes d'instrumens* (Paris: Jacques Collombat, 1700). Original: F-Pn, Rés 442.

<sup>409</sup> "Mordent." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 15, 2014, <http://www.oxfordmusiconline.com>.

<sup>410</sup> Geoffrey Chew, Clive Brown, "Staccato." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 15, 2014, <http://www.oxfordmusiconline.com>.

<sup>411</sup> Jean Chrestien Schickhardt, *Principes de la Flûte Contenant La maniere d'en joüer & La Connoissance de Musique necessaire pour cela*. (Amsterdam: Estienne Roger, c.1720). Original: GB-Lbl, a 19f.

<sup>412</sup> Carl Philipp Emanuel Bach, "Chapter Three: Performance (18)," in *Essay on the True Art of Playing Keyboard Instruments*, ed. William J. Mitchell (ed. and trans.) (New York: W. W. Norton & Norton, 1949, 1752). p. 154.

Piani's manuscript sonata in the Harrach collection (Pia.SON.07), although not in a comfortable key, is well within the range of the recorder. The work does not contain his more extraordinary markings; only trills and daggers are to be found.

**Table 2.2.8: Recorder works by Piani**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Pia.SON.01</b>	Sonate   a Violino [sic] solo e Violoncello col Cimbalo   [...]   Da'   Gio: An: Piani detto Des Planes Napolitane   [...]   Opera Prima   In Parigi   1712 - Sonata I. <sup>a</sup>	C	Largo, et affettuoso.	G Minor	B <sub>3</sub> –D <sub>6</sub>	n.a. <sup>413</sup>
		2	Allemanda.   Allegro má [sic] non presto.			
		3/4	Sarabanda.   Largo. et affettuoso.			
		6/8	Poco allegro, et affettuoso			
<b>Pia.SON.02</b>	- Sonata III. <sup>a</sup>	C	Preludio.   Poco andate [sic] e affettuoso.	F Major	G <sub>3</sub> –D <sub>6</sub>	n.a.
		3/4	Corrente.   Allegro, é [sic] spiccato.			
		3	Sarabanda.   Largo.			
		6/8	Siciliana.   Larghetto, et affettuoso.			
<b>Pia.SON.03</b>	- Sonata VI. <sup>a</sup>	3/4	Preludio.   Andate [sic], et affettuoso.	G Major	D <sub>4</sub> –D <sub>6</sub>	n.a.
		C	Allemanda.   Allegro; ma non presto.			
		3/2	Corrente alla Francese.   Andate. [sic]			
		2	Allegro.			
		6/8	Siciliana.   Larghetto			
<b>Pia.SON.04</b>	- Sonata VII. <sup>a</sup>	C	Preludio.   Adagio, et affettuoso.	C Minor	E <sub>4</sub> –D <sub>6</sub>	n.a.
		3/4	Allegro.			
		3/4	Larghetto.			
		2	Allegro, é [sic] Spiccato.			

<sup>413</sup> The range of these sonatas is clearly written for the violin, and therefore it is not relevant whether there are notes that would require double holes on the recorder.

<b>Pia.SON.05</b>	- Sonata IX. <sup>a</sup>	C	Preludio.   Grave, é [sic] affettuoso.	A Minor	D <sub>4</sub> –C <sub>6</sub>	n.a.
		C	Allemanda.			
		3/4	Allegro, má [sic] non presto.			
		6/8	Grave. Giga.   Poco allegro.			
<b>Pia.SON.06</b>	- Sonata X. <sup>a</sup>	C	Preludio.   Grave, é [sic] affettuoso.	D Major	D <sub>4</sub> –D <sub>6</sub>	n.a.
		3/4	Corrente.   Allegro, é [sic] spiccato.			
		2	Aria.   Allegro			
		3/4	Andate. [sic]			
		2	Allegro.			
<b>Pia.SON.07</b>	Sonata per flauto di Gio: Ant: Drani [sic]	C	Adagio, ed Affettuoso	E Minor	A <sub>4</sub> –F <sub>6</sub>	–
		3/8	Sostenuto Fuga   Allegro assai			
		2	Allegro e spiccato			

### **Nicola Antonio Porpora (Naples, 1686 – Naples, 1768)**

Porpora attained international fame as a celebrated composer and important singing teacher, working in Naples, Rome, Venice, London, Dresden and Vienna. He studied at the Conservatorio dei Poveri di Gesù Cristo, where he was probably a student of Gaetano Greco. Quickly becoming a “mastricello” (student teacher) there, he was later *maestro* at the Sant’Onofrio and S. Maria di Loreto (1739), *maestro di coro* at the three main Venetian *ospedali* (the Pietà, Ospedaletto and the Ospitale degli Incurabili). Later, in 1733, he formed the Opera of the Nobility company in London, as a rival of Handel’s company; in 1748 Porpora became Kapellmeister to the Electoress of Saxony in Dresden. Among his private singing pupils were the great castrati Farinelli and Caffarelli.

Despite an enormous surviving corpus of works by Porpora, only a single recorder sonata remains.<sup>414</sup> Unfortunately, this work (Pop.SIN.01) survives only in a modern edition of 1963. In the preface to the edition, we learn about the following:

In 1957 an auction house in Vienna offered for sale separate pages of a music book from the library of a local aristocratic family of the early 18<sup>th</sup> century. The collection contained various sonatas for recorder and figured bass by divers [sic] composers who had lived in Vienna during the period, among them works by Porpora and Vivaldi, recorder sonatas of the existence of which nothing had previously been known. It may be of interest that the Vivaldi manuscripts were sold at unexpectedly high prices, that

<sup>414</sup> It is entitled *sinfonia* but it must be noted that nomenclature at this time was not yet well established or standardized, as announcements in the *Gazzetta di Napoli* such as “concerto di sinfonie di molti strumenti” would make clear. It would now be categorized as a sonata. Ausilia Magaudda, Danilo Costantini, *Musica e Spettacolo nel Regno di Napoli attraverso lo spoglio della "Gazzetta" (1675–1768)*. p. 65.

they turned up again around 1960, in a catalog of the well-known English firm Otto Haas, at prices considerably higher yet – what has happened to them since is not known, as they have not yet appeared in print.<sup>415</sup>

**Table 2.2.9: Recorder works by Porpora**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
Pop.CAN.01	[Collection title page:]	3/4	Con spirito	F Major	E <sub>4</sub> <sup>416</sup> –D <sub>6</sub>	F <sub>4</sub> , G <sub>4</sub> .
	Composizioni vocali profane <i>Movo il piè lo sguardo giro</i>	3/8	Allegro	F Major		
Pop.CAN.02	Cantata col flauto del Sig. Porpora	C3/4	Amoroso	F Major	G <sub>4</sub> –D <sub>6</sub>	–
	<i>Freme il mar e col sussurro par che dica</i>	C3/8	And. <sup>e</sup>	F Major		
Pop.CAN.03	Cantata   Canto solo con il Flauto   Del Sig: <sup>f</sup> Nicola Porpora	3/4	[ ]	C Minor	E <sub>4</sub> –E <sub>6</sub>	A <sub>4</sub> .
	<i>Fille narrommi giorno il dotto alceo</i>	3/8	All:°	G Major		
Pop.CAN.04	Cantata   Canto solo con il Flauto   Del Sig: <sup>f</sup> Nicola Porpora	C	A tempo giusto	G Minor	A <sub>4</sub> –E <sub>6</sub>	–
	<i>Fille oh Dio chi t'asconde</i>	3/8	All:°	F Major		
Pop.CAN.05	Cantata a flauto solo   del Sr Nicolo Porpora	12/8	Adag. <sup>o</sup>	C Minor	F <sub>4</sub> –D <sub>6</sub>	F <sub>4</sub> , A <sub>4</sub> .
	<i>Di partita crudel numi</i>	3/8	All:°	B <sub>4</sub> Major		
Pop.CAN.06	Cantata a flauto solo   del Sr Nicolo Porpora	3/4	Larghetto	A Major	F <sub>4</sub> –D <sub>6</sub>	F <sub>4</sub> , G <sub>4</sub> .
	<i>Come al tornar del verno</i>	♩	All:°	D Major		
Pop.SIN.01	<i>Sinfonia</i>	C	Adagio	D Minor	A <sub>4</sub> –D <sub>6</sub>	–
		3/4	Allegro			
		C	Adagio			
		3/8	Allegro			

### **Giuseppe Porsile (Naples, 1680 – Vienna, 1750)**

Giuseppe Porsile was the son of the musician Carlo Porsile, who is the author of a number of operas extant at the San Pietro a Majella conservatoire library in Naples. Giuseppe studied with Gennaro Ursino and Gaetano Greco at the Conservatorio dei Poveri di Gesù Cristo. In 1708 he received the post of vice-*maestro di cappella* at the chapel of Charles III in Barcelona, a position he held for only a short time.<sup>417</sup> There he was also chamber organist and his responsibilities included the composition of operas, serenatas, intermezzi, and church music. Sadly we know nothing of the works he composed there. He also served as

<sup>415</sup> Josef Marx, "Nicola Porpora: Sinfonia for Recorder and Piano [sic]," in *Music for Wind Instruments by 18th Century Masters* (New York: McGinnis & Marx, 1963). Introduction, p. 3. In a private communication, Paul Sadowski, of McGinnis & Marx Music Publishers, tells me, "I do not have the manuscript for this work. Our warehouse was liquidated a number of years ago. And with it, I'm afraid, many editorial materials."

<sup>416</sup> Pop.CAN.01, Pop.CAN.03 and Sca.CAN.05 all descend beyond the lowest note of the alto recorder (F<sub>4</sub>). This does not automatically exclude these as recorder cantatas (see Chapter 1 for extant Italian tenor-sized instruments).

<sup>417</sup> Interesting documents on the Neapolitan Royal Chapel in Barcelona are presented by Ulisse Prota-Giurleo, "Giuseppe Porsile e la Real Cappella di Barcellona," *Gazzetta Musicale di Napoli* II, no. 10 (1956). pp. 160-166.

singing-master to Charles' wife, Elisabetta Cristina. At the end of 1711, Charles returned to Vienna, becoming Charles VI, Holy Roman Emperor; Porsile probably arrived in Vienna in 1713.<sup>418</sup>

Porsile's cantatas contain particularly beautiful writing for the recorder, with very expressive melodies. In his three serenatas with recorder parts, the recorder(s) are very often paired with lute(s). His only extant sonata, stemming from the collection of Count Harrach, is unfortunately incomplete, with losses sustained perhaps when the works of the collection were bound in volumes.

**Table 2.2.10: Recorder works by Porsile**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Pos.ARI.01</b>	[Collection title page:] Il ritorno d'Ulisse   Arie con stromenti   Del Sig: Giuseppe Porsile   1707 <i>La costanza con amore</i>	C	Andante	F Major	C5–D6	–
<b>Pos.SON.01</b>	[Incomplete] Flauto Solo. Del Sig. [cut]	3/4 [2/4] 3	Entrée [ ] Menuet.	C Major	G4–E6	–
<b>Pos.CAN.01</b>	Cantata 25 à Flauto solo <i>Violetta gentil</i>	2/4 3/8	Allegro. Allegro.	B $\flat$ Major F Major	A4–E $\flat$ 6	–
<b>Pos.CAN.02</b>	Cantata 26 à Flauto solo <i>Posa sopra d'un faggio lieta la Tortorella</i>	2/4 3/8	Andante un poco A tempo giusto	C Minor D Minor	F4–D6	–
<b>Pos.CAN.03</b>	Cantata: 1: <sup>a</sup>   [by later hand:] de Porsile <i>E già tre volte sorse dall'onde il sole</i>	C 2/4	Largo. Allegro	C Minor F Major	G4–E6	G $\sharp$ 4.
<b>Pos.SER.01</b>	La Virtù, e La Bellezza   in Lega.   Serenata a. 3. Voci.   Festeggiandosi il Nome   di   Sua Altezza Serenissima   Maria Teresa,   Arciduchessa d'Austria   Infanta di Spagna &c:   Nell Anno   MDCCXXII.   Posta in Musica di Giuseppe Porsile Maestro di Cappella [...]	3/8	[ ]	F Major	G4–D6	–
<b>Pos.SER.02</b>	Il Giorno felice.   Componimento per Musica allusivo al glorioso giorno  Natalizio   della   Sacra Cesarea, e Cattolica Reale Maestà   di   Elisabetta Cristina   Imperadrice [sic] Regnante   L'Anno 1723.   Poesia di Pietro Pariati [...]   Musica di Porsile [...]	3/4 3/8 3/8 2 3/8 2	Andante [ ] Allegro Allegro Andante Allegro	A Minor C Minor C Major C Major D Minor C Major	A4–C6 C5–A $\flat$ 5 G4–C6 G4–D6 A4–D6 B4–D6	–

<sup>418</sup> Lawrence E. Bennett, "Porsile, Giuseppe." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.



<b>Pos.SER.03</b>	Dialogo [sic] Pastorale a Cinque	3/8	Menuet 2º [ ]	D Minor	C#5–D6	–
	Voci   da Cantarsi   Nel Giorno	3/8	Aria [ ]	F Major	F4–D6	
	del Felicissimo Nome   della	2	Allegro	C Major	G4–C6	
	Augustissima Imperatrice					
	Regnante.   1732   Musica del <del>Sgr. Conte Schlik</del> –Porsile <i>Già per le vie del cielo</i>					

### ***Pietro Pullj (Naples, c. 1710 – after 1759?)***

Not much is known of the life of Pietro Pullj (or Pulli). His surviving works, mostly operatic, define his period of activity, and he is called “famosissimo sonatore di arceliuti” on the libretto of Leonardo Vinci’s *La moglie fedele*, for a revival of which he provided six arias.<sup>419</sup>

In September 1732, Pullj applied for a place in the Royal Chapel as “sonatore di arcileuto.” The Captain of the Guard writes:

Eccellentissimo Signore / Avendo Pietro Pulli, Andrea de Florio [double bass], e Giovanni Battista Pergolese [sic] supplicati Vostra Eccellenza con gli annessi memoriali, acciò [...] si degnasse aggraziarli delle Piazze soprannumerarie alla Real Cappella al primo di sonatore di arciliuto, al secondo di sonatore di contrabasso, ed al terzo di organista.<sup>420</sup>

The Captain later wrote:

[I]l primo che è Pietro Pulli, quale secondo l’informazione presa da periti è il migliore sonatore di arciliuto di questa città, vi ci concorre poi in questo soggetto anche la qualità d’un habile [sic] compositore, avendo egli di ciò dato saggio in avere composto anni sono nel teatro de’ Fiorentini in quella orchestra.<sup>421</sup>

Pullj was admitted into the Royal Chapel in November of 1732. In 1739 he requested leave of absence to go to Rome. By then the Royal Chapel had tightened its rules, and he was told that any leave would not be compensated.<sup>422</sup> It is not clear whether he left that year anyway but it would seem so, as his later operas were all produced outside Naples.<sup>423</sup>

<sup>419</sup> James L. Jackman, Marita P. McClymonds, "Pulli, Pietro." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

<sup>420</sup> Translation by the present author: “Excellent Lord / having Pietro Pulli, Andrea de Florio [double bass], and Giovanni Battista Pergolese [sic] begged your Excellency with the attached memorials, to the end [...] would deign to award them the posts of supernumerary to the Royal Chapel, to the first as archlutenist, to the second as double bass player, and the third as organist.” Francesco Cotticelli, Paologiovanni Maione, *Le Istituzioni Musicali a Napoli durante il Viceregno Austriaco (1707–1734)*. p. 33.

<sup>421</sup> Translation by the present author: “The first, Pietro Pulli, who according to information acquired from experts is the best player of archlute of this city, is also an accomplished composer, having attested to have composed years ago for the orchestra of the 'Fiorentini Theater.” Ibid.

<sup>422</sup> Ibid. p. 37.

<sup>423</sup> James L. Jackman, Marita P. McClymonds, "Pulli, Pietro".

His four recorder sonatas (Pul.SON.01–04) are preserved in Naples and dated 1759. This is most certainly the dating of the copy, not the date of composition. All four sonatas are in three movements and feature Galant trademarks, such as short appoggiaturas.

**Table 2.2.11: Recorder works by Pullj**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Pul.SON.01</b>	[title page:] Sonata a Flauto Solo è Basso   Del Sigr: Pietro Pullj   1759	3/4 C 3/4	And: <sup>e</sup> as: Largo All:	G Major	G4–E6	–
<b>Pul.SON.02</b>	[title page:] Sonata a Flauto Solo è Basso   Del Sigr: Pietro Pullj   1759	♩ 3/4 12/8	And: <sup>e</sup> Grave All:	G Minor	G4–E <sub>♭</sub> 6	–
<b>Pul.SON.03</b>	[title page:] Sonata a Flauto Solo è Basso   Del Sigr: Pietro Pullj   1759	C 3/4 2/4	Comodo Largo All:	F Major	G4–E6	–
<b>Pul.SON.04</b>	[title page:] Sonata a Flauto Solo è Basso   Del Sigr: Pietro Pullj   1759	C 3/4 3/8	And: <sup>e</sup> Largo All:	B <sub>♭</sub> Major	G4–E <sub>♭</sub> 6	–

### **Filippo Rosa**

Nothing is known of Filippo Rosa, and even the nature of his association with Naples cannot be confirmed. His name, though, immediately raises the question of whether he was perhaps related to Salvatore Rosa, the great Neapolitan painter (and musician). His *Sinfonia a Flauto Solo e Basso* is one of twenty-two works in a bound manuscript collection entitled *Sinfonie di Varij Autori*, which belonged to Paolo Antonio Parenisi, a patrician of Lucca and possibly himself a recorder player. Rosa's F Major contribution to this collection appears along with three sonatas by Domenico Sarro.

Rosa's known output further consists of two concertos for strings, extant in the collection of the Library of Congress (Washington, D.C.).<sup>424</sup> It seems these two works came into the library along with a number of opera scores by Albinoni (performed at the Teatro San Angiolo in Venice, 1722), a mass for five voices by Leonardo Leo, a set of parts for Alessandro Scarlatti's *Concerti Sacri* and some fifty Venetian *Arie da Battello*.<sup>425</sup> In both collections, Rosa's works are surrounded by both Venetian and Neapolitan contemporaries. Rosa is included in the present list for the sake of thoroughness, and pending further archival work that might confirm his origins.

<sup>424</sup> US-Wc, M1012.R8 / no.13 case and M1012.R8 / no.14 case.

<sup>425</sup> "Full text transcript of 'Report of the Librarian of Congress [...] for the fiscal year ending June 30 1921.'" *Library of Congress*. accessed January 4, 2015, [https://archive.org/stream/reportoflibrar1922libruoft/reportoflibrar1922libruoft\\_djvu.txt](https://archive.org/stream/reportoflibrar1922libruoft/reportoflibrar1922libruoft_djvu.txt).

**Table 2.2.12: Recorder works by Rosa**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Ros.SIN.01</b>	[Collection title page:] Sinfonie di Varij Autori					
	- Sinfonia [sic] a Flauto Solo e Basso   Del Sig. <sup>e</sup> Filippo Rosa	C	Grave	F Major	F4–D6	–
		C	All <sup>o</sup>			
		12/8	Andante			
		C	All <sup>o</sup>			

***Domenico Sarro (Apulia, 1679 – Naples, 1744)***

Sarro (or Sarri) must have arrived in Naples around 1686 (to study at the Conservatorio di Sant'Onofrio), never to leave again. His first operas were favorably regarded in Naples until the change from Spanish to Austrian ruling, in 1707, when his popularity seems to have waned until around 1718. In 1724 he set to music Metastasio's first major libretto, *Didone Abbandonata*. He was *maestro di cappella* to the city of Naples from 1728, and took Mancini's post at the Royal Chapel when the latter died in 1737. Shortly after, Sarro was commissioned to compose the opera that would open the newly erected Teatro San Carlo (named after Charles III), and the theater opened with his *Achille in Sciro* on Charles III's name day in 1737.<sup>426</sup> Following Scarlatti's death in 1725, Sarro became the most powerful musician active in Naples.<sup>427</sup>

His instrumental output for the recorder is restricted to two concertos and four sonatas, dispersed over different collections, which attests to his contemporary popularity. In his A Minor concerto the singing quality of the recorder is explored to its full potential, with insinuating melodies that carry strong dramatic content in both the first and third movements. Nevertheless, the fugal second movement very much grounds him in the "counterpoint, counterpoint, counterpoint" generation of Mancini.

**Table 2.2.13: Recorder works by Sarro**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Sar.ARI.01</b>	Aria della Sig. <sup>ra</sup> Amerighi <i>Sento che va coprendo</i> (from <i>La Partenope</i> )	C	And <sup>e</sup>	E, Major	G4–C6	A,4.
<b>Sar.ARI.02</b>	Aria della Sig. <sup>ra</sup> Faustina <i>Begl'occhi del mio ben</i>	3/8	Amoroso	C Minor	B4–C6	–

<sup>426</sup> Michael F. Robinson, Dale E. Monson, "Sarri, Domenico Natale." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 1, 2014, <http://www.oxfordmusiconline.com>.

<sup>427</sup> See Giulia Veneziano, "Domenico Sarro (Sarri)," in *Operisti di Puglia. Dalle origini al Settecento*, ed. Lorenzo Mattei (Bari: Edizioni dal Sud, 2009). pp. 125-130.

<b>Sar.CAN.01</b>	Cantata a voce sola di Soprano con Flauto   Del Sig. <sup>f</sup> Dom: <sup>co</sup> Sarri <i>Se pur fosse il cor capace</i>	C 3/8	Arioso And. <sup>e</sup>	G Major G Major	B4–E6	–
<b>Sar.CAN.02</b>	Cantata Prima a 3 Voci con Istromenti Tra Daliso, Eurilla, e Fileno da Cantarsi nelle nozze delli Ec.mi Sig.ri Marchesi d'Arena Musica Del Sig.r Domenico Sarro	2/4 C	Andante senza Cembalo And <sup>e</sup>	D Minor A Minor	A4–D6 D5–E6	–
<b>Sar.CON.01</b>	[Collection title page:] Concerti di Flauto Violini   Violetta, e Basso   Di Diversi Autori - Sonata [sic] Undecima - Del Sig' Dom <sup>co</sup> Sarri	C C 3/4 2/4	Largo Allg. <sup>o</sup> Larghetto Spiritoso	A Minor	A4–E6	–
<b>Sar.CON.02</b>	Basso   Concerto con VV: e Flauto   e Basso   Del Sig': Domenico Sarri [sic]	C 3/4 C3/8	Amoroso Adagio All.	D Minor	A4–D6	–
<b>Sar.SER.01</b>	Serenata à Voci 4: <sup>o</sup>   con VV: Flauto & Oboé   Alcino Cirene Dalindo Rosmira   Del Sig: <sup>f</sup> Dom: <sup>co</sup> Sarri <i>Rida il mar</i>	2/4 C	[ ] [ ]	F Major F Minor	C5–D6 G4–D6	–
<b>Sar.SON.01</b>	[Collection title page:] Sinfonie di varij autori - Sonata da Camera a Flauto Solo, e Basso Del Sig: Domenico Sarri [sic]   Sonata S.da [sic]	C 2/4 3/4	Ad: <sup>o</sup> All: <sup>o</sup> And. <sup>e</sup>	F Major	A4–E,6	–
<b>Sar.SON.02</b>	- Sonata 2: <sup>a</sup>	3/8 2/4 C ¢ 3/4	Lento All: <sup>o</sup> Arioso Andante Minuetto	G Minor	G4–E,6	–
<b>Sar.SON.03</b>	- Sonata 3: <sup>a</sup>	3/8 2/4 C ¢ 3/4	And: <sup>e</sup> All: <sup>o</sup> Larghetto [ ] Minuetto	D Major	A4–D6	–
<b>Sar.SON.04</b>	- [title page:] Sonata à Flauto Solo, e   Basso   Del Sig. Domenico Sarri [sic]	C 3/8 2	Allegro Largo Arioso   Balletto	F Major	G4–D6	–
<b>Sar.ORA.01</b>	[title page:] Sant'Ermenegildo   Oratorio à 5. con VV. Flauti <sup>428</sup> Oboè, e   Trombe da Caccia.   Del Sig': Dom. <sup>co</sup> Sarro. Napolitano.   in Roma 1725.   S: Ermenegildo, Alto.// Ingonda, Soprano//   Leandro, Soprano// Leovigildo, Tenore//   Consigliere, Basso.	–	–	–	–	–

<sup>428</sup> The score is incomplete, missing the parts with 'flauti' mentioned in the title page (see Appendix 2).

*"The 'missing' portion is not a part of another volume, all of which are well documented. Each volume is a different size, also making it less likely to be continued in another volume. This 'missing' portion has*

**Alessandro Scarlatti (Palermo, 1660 – Naples, 1725)**

Born into a Palermitan musical family, Scarlatti is one of the few composers included here who did not undergo his training in one of the Neapolitan conservatories. Instead, he studied in Rome, where he circulated in the highest circles of society.

In 1684 Scarlatti arrived in Naples for his first period as *maestro di cappella* to the court. Having obtained the position, through the connections of the viceroy, Marchese del Carpio, at the detriment of the then *vicemaestro* Francesco Provenzale, Scarlatti was met with great hostility from the chapel musicians, many of whom left. Their departures in turn opened positions for many musicians from Scarlatti's own circle in Rome, such as Gian Carlo Cailò.<sup>429</sup>

Scarlatti obtained various licenses to leave Naples between 1689 and 1702, and he moved back to Rome in 1702, returning to his post in Naples only at the end of 1708, after a series of unsuccessful attempts to obtain posts in other cities in Italy (such as Venice and Florence). Scarlatti's return ousted Francesco Mancini from the position of *maestro di cappella* at the Royal Chapel, a post that would only be placed back in Mancini's hands after Scarlatti's death. Although officially back in Naples, Scarlatti maintained his contacts in Rome, occasionally traveling there to stage operas.<sup>430</sup>

Around 1715, Scarlatti had operas, oratorios and serenatas staged in Naples (e.g. *Il Tigrane*, *La Santissima Trinità*), and it seems probable that his *Sinfonie di Concerto Grosso* (Sca.SIN.01–12, also dated 1715) were composed for Naples. About these, musicologist Malcolm Boyd writes:

Scarlatti probably decided on this unusual, perhaps unique, title to indicate that the string parts are to be played orchestrally (each sinfonia includes at least one wind instrument as well) rather than by one player to a part, but the title has perhaps wider implications. No. 7 in G is a straightforward Corellian da chiesa concerto in four movements, but the others are mostly five-movement works combining features of the three-movement operatic sinfonia and the da chiesa concerto. [...] The opening Allegro abounds in the busy, rather empty semiquaver figuration associated with the first movement of an Italian overture (the figuration is even busier and emptier in some of

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*probably been missing a long time since there is no indication of pages having been removed, and the binding (from before World War II) shows no indication that the volume has been altered."*

Dr. Bob Kosovsky, Curator, Rare Books and Manuscripts, Music Division, The New York Public Library for the Performing Arts, private communication.

<sup>429</sup> On this episode, see Dinko Fabris, *Music in Seventeenth-Century Naples, Francesco Provenzale (1624–1704)* (Cornwall: Ashgate, 2007). pp. 224–226.

<sup>430</sup> Roberto Pagano, et al, "Scarlatti." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 2, 2014, <http://www.oxfordmusiconline.com>.

the other works), while the final binary dance is a feature common to both genres; of the other movements, it is the central fugue that owes most to the example of the Corellian concerto. All 12 sinfonias are attractive, well-written pieces and unaccountably neglected.<sup>431</sup>

Furthermore, it is worth noting that in Scarlatti's *Sinfonie* the recorder has a double role, as both an equal part to the rest of the ensemble (in fugal entrances, for example) and as a solo instrument (especially in the slow movements). In the solo passages, which are never of high technical demand, the recorder is often accompanied by the cello, which, throughout all twelve works, has a separate line from the bass.

As musicologist Roberto Pagano has noted, many of Scarlatti's contemporaries attest to his greatness in writing for the voice, in theater, chamber and liturgical settings:<sup>432</sup>

'M. Hasse's opinion of Alex. [sic] Scarlatti, corresponds exactly with that of Jomelli [sic], who told me, at Naples, that his compositions for the church, tho' [sic] but little known, were the best of his productions, and perhaps the best of the kind'. Jommelli was only 11 when Scarlatti died and had arrived in Naples from his native Aversa in 1725; his evidence therefore indicates that Scarlatti's sacred music at least was studied with interest by the younger generation. In Naples, the 'baroque' Durante transformed 12 items from Scarlatti's cantatas into 12 *Duetti da camera* for use by singing teachers as a helpful contrast between the teacher's and the pupil's voice. The success of these duets gave the music of Scarlatti's cantatas an artificial after-life: in the middle of the 19th century the Marchese di Villarosa could claim that without them Scarlatti's name would have been consigned to oblivion. The pattern has persisted: although Alessandro Scarlatti is considered a composer of primary importance in all the literature, little attention is paid to his work, and even in recent explorations of the 'early music' repertory his music, for all its reputation, has played an exceedingly modest part.

Scarlatti's vocal output is impressive; the list of cantatas is seemingly endless.<sup>433</sup> The works with recorder parts make up a relatively small percentage of his vocal oeuvre, unlike his instrumental works, in which the recorder plays a significant role.

As Scarlatti was always moving between jobs and patrons, seeking better-paid opportunities,<sup>434</sup> it is not always easy to pinpoint which works were composed for which city.

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<sup>431</sup> Ibid. (This particular quote comes from the section on instrumental music by Scarlatti of the article written by Malcolm Boyd.)

<sup>432</sup> Ibid. Pagano is quoting Charles Burney.

<sup>433</sup> On the subject of his cantatas with recorder, see: Franz Müller-Busch, "Alessandro Scarlatti's Kantaten mit obligaten Blockflöten," *Tibia* 16, no. 1 (1991). pp. 337–346. He discusses the works in which the range goes lower than F4, vowing for the use of tenor recorders.

<sup>434</sup> This behavior is not exclusive to Scarlatti: there are records of numerous musicians who applied for a position as *soprannumerario senza soldi*, not only to the Royal Chapel but also in the *Cappella del Tesoro di San Gennaro*, as a way of securing work in a sometimes unpredictable environment. See: Michael F. Robinson, "The Governors' Minutes of the Conservatory S. Maria Di Loreto, Naples." And also: Marta Columbro, Paologiovanni Maione, *Gli Splendori Armonici del*

Those that are still in Naples<sup>435</sup> are most probably of Neapolitan origin. Sca.ARI.02–04 are in a collection that contains other works by Neapolitan composers as well as works by Scarlatti produced in Naples.<sup>436</sup> Sca.ARI.05–6 are excerpts from *L'Eraclea*, produced at the San Bartolomeo in 1700, and come from a collection which includes works by other Italian composers, similarly to Sca.ARI.07–08 which are excerpts of *Erminia*, presented at the Stigliano Palace in 1723.

The works in the Santini Collection in Münster<sup>437</sup> are more difficult to pinpoint. Often dated (1699–1701), these all might have originally belonged to the same collection. Though they may have been composed outside of Naples their inclusion here as part of the Neapolitan recorder repertoire is intentional for the sake of thoroughness.

**Table 2.2.14: Recorder works by Scarlatti**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
Sca.ARI.01	Del S <sup>e</sup> Alless <sup>o</sup> Scarlatti   1701 <i>Sconsolato Rusignolo</i>	C	Largo	C Minor	C5–B <sub>5</sub>	–
Sca.ARI.02	Aria con Flauti = All'Unisono // <i>Cor mio dopo le pene</i>	3/4	[ ]	A Minor	A4–A5	–
Sca.ARI.03	Aria con Flauto <i>Fatale è quest'impero</i>	C	[ ]	D Major	A4–B5	–
Sca.ARI.04	Aria con Flauto <i>Sento in seno un certo affetto</i>	C3/4	[ ]	D Major	A4–B5	–
Sca.ARI.05	Del Sig. <sup>r</sup> Alessandro Scarlatti   Aria à 2. <i>Decrepito Adone t'ho pur compassione</i> (from <i>L'Eraclea</i> )	12/8	[ ]	F Major	E4–G5	G <sub>4</sub> .
Sca.ARI.06	Flautino solo. Del Sig. <sup>r</sup> Alessandro Scarlatti. <i>Farfalletta ch'amante deliro</i> (from <i>L'Eraclea</i> )	12/8	[ ]	A Major	E4–C <sub>6</sub>	G <sub>4</sub> .
Sca.ARI.07	[ ] <i>Quando Irato il Toro mugge</i> (from <i>Erminia</i> )	♩	All:°	B Minor	E5–D6	–
Sca.ARI.08	Aria <i>Mentre quel solco ara il bifolco</i>	C	All:°	B <sub>1</sub> Major	D5–E <sub>6</sub>	–
Sca.ARI.09	<i>Spunta su l'alba vezzoso gelsomin</i>	3/8	Andante moderato	F Major	B4–D6	–

*Tesoro: Appunti sull'attività musicale della Cappella tra Sei e Settecento* (Naples: Deputazione della Real Cappella del Tesoro di San Gennaro, Arte Tipografica S.A.S., 2002). p. 24.

<sup>435</sup> Sca.CON.01–7, Sca.SIN.01–12, Sca.CAN.01–03, Sca.OPE.01, Sca.ORA.01, Vin.ORA.01, Sca.SER.01–02.

<sup>436</sup> E.g. an 'anonymous' *Aria con Oubuè* (D-MÜs/Hs3975 (Nr.6) from *Il prigioniero fortunato* presented at the Teatro San Bartolomeo in Naples on 14 December 1698.

<sup>437</sup> Sca.SIN.13, Sca.SON.01–05, Sca.ARI.01, Sca.CAN.05–11. Regarding Fortunato Santini and his music collection, see *Sammeln - Komponieren - Bearbeiten, Der römische Abbatte Fortunato Santini im Spiegel seines Schaffens*, ed. Peter Schmitz and Andrea Ammendola (Münster: Agenda Verlag, 2011). Sergio Lattes, "Santini, Fortunato." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 12, 2015, <http://www.oxfordmusiconline.com>.

<b>Sca.CAN.01</b>	<i>Ardo, è ver, per te d'Amore</i>	C3/4 C	Lento And. <sup>te</sup>	D Minor C Minor	C5–F6	–
<b>Sca.CAN.02</b>	Bella Dama di nome Santa   Cantata per Camera   con Flauto, e Violini   Del Sig. <sup>f</sup> : Cavaliere Alessandro Scarlatti <i>Tu sei quella che al nome sembri</i>	C C3/4 C3/8	Adagio. Lento alla francese. Vivace.	F Major B <sub>♭</sub> Major F Major	B <sub>♭</sub> 4–E <sub>♭</sub> 6	–
<b>Sca.CAN.03</b>	Filli che esprime la sua fede a Fileno, Cantata con VV. <sup>ni</sup> & Flauto   Del Sig. <sup>f</sup> : Cavaliere Alessandro Scarlatti <i>Filen, mio caro bene</i>	C C3/8 C 12/8	Lento. / All. <sup>o</sup> . Adagio And. <sup>e</sup> . moderato.	F Minor E <sub>♭</sub> Major F Minor	C5–E <sub>♭</sub> 6	–
<b>Sca.CAN.04</b>	<i>Solitudini amene, apriche collinette</i>	C  2/4	<i>Allegro più moderato</i> <i>Allegro mosso</i>	B <sub>♭</sub> Major B <sub>♭</sub> Major	F4–G6	–
<b>Sca.CAN.05a/b</b>	Cantata a Voce sola   Con Viol[in]o, e Flauto   Del Sig. Aless[andr]o Scarlatti   Quella Pace gradita	♯ 3/8 C C 3/8	Andante Andante Adagio Ritornello Andante Ritornello Adagio	G Minor G Minor E <sub>♭</sub> Major B <sub>♭</sub> Major D Minor	E <sub>♭</sub> 4–D6	E <sub>♭</sub> 4, F <sub>♯</sub> 4.
<b>Sca.CAN.06</b>	Cantata a Voce sola   con flauti Ap[ri]le 1701. <i>Filli tu sai s'io t'amo</i>	3/4 C12/8	[ ] [ ]	C Major C Major	G4–B5	G <sub>♯</sub> 4.
<b>Sca.CAN.07</b>	Cantata con Violini e Flauti   Del Sign. <sup>e</sup> . Alles. <sup>o</sup> . Scarlatti <i>E perche non seguite o Pastorelle</i>	C / 3/4 C C C3/4	Sinfonia avanti Largo [ ] Menuet	C Major C Major D Major C Major	D4–C5	F <sub>♯</sub> 4.
<b>Sca.CAN.08</b>	Con flauti   del Sig. Ales. <sup>o</sup> Scarlatti <i>Mentre Clori la bella sotto l'ombra d'un mirto</i>	C C3/4 C3/4	A tempo giusto Rit. <sup>o</sup> . [ ]	C Minor B <sub>♭</sub> Major C Minor	F4–C5	A <sub>♭</sub> 4.
<b>Sca.CAN.09</b>	Del Sig. Alessand[ro] Scarlatti   26 Giug[no] 1699 <i>Augellin, vago e canoro</i>	C3/4 C3/8 C3/8	[ ] Allegro Rit. <sup>o</sup> . [ ]	D Minor F Major D Minor	A4–D6	–
<b>Sca.CAN.10</b>	Del Sig. <sup>f</sup> : Aless. <sup>o</sup> Scarlatti   18. Giug. 1699   Cantata con flauto <i>Clori mia Clori bella</i>	C C3/4	Adag. [ ]	G Minor B <sub>♭</sub> Major	G4–D6	–
<b>Sca.CAN.11</b>	Cantata a Voce sola con flauto <i>Chi sa dove è la speranza</i>	C C C	Ad. <sup>o</sup> Alleg. <sup>o</sup> [ ]	B <sub>♭</sub> Major G Minor D Minor	F4–B <sub>♭</sub> 5	F <sub>♯</sub> 4.
<b>Sca.CAN.12</b>	Cantata à voce sola, concertata co'l Flauto <i>Non m'innamora un guardo</i>	3/4 12/8 C	Ritt. <sup>o</sup> Aria. Aria. andate. [sic]	E <sub>♭</sub> Major B <sub>♭</sub> Major G Minor	B <sub>♭</sub> 3–A <sub>♭</sub> 5	–
<b>Sca.CON.01</b>	[Collection title page:] Concerti di Flauto Violini   Violetta, e Basso   Di Diversi Autori - Sonata [sic] Settima - Del Sig. <sup>r</sup> Ales. <sup>dro</sup> Scarlatti	C 3/4 ♯ C 12/8	Allg. <sup>o</sup> Adagio Fuga Largo All. <sup>o</sup>	D Major	A4–C <sub>♯</sub> 6	–



<b>Sca.CON.02</b>	- Sonata [sic] Nona - Del Sig. <sup>r</sup> Ales. <sup>o</sup> Scarlatti	C	All. <sup>o</sup>	A Minor	A4–D6	–
		C	Largo			
		♯	Fuga			
		3/4	Solo Piano <sup>438</sup>			
		3/8	Allg. <sup>o</sup>			
<b>Sca.CON.03</b>	- Sonata [sic] Duodecima - Del Sig. <sup>r</sup> Ales. <sup>o</sup> Scarlatti	C	Moderato	C Minor	G4–E6	–
		♯	Fuga			
		C	Largo			
		3/4	And. <sup>e</sup>			
		3/8	And. <sup>e</sup>			
<b>Sca.CON.04</b>	- Sonata [sic] Vigesima P. <sup>ma</sup> - Del Sig. <sup>r</sup> Cav. <sup>~</sup> Aless. <sup>o</sup> Scarlatti	3/4	Andante	A Minor	A4–D6	–
		C	Allegro			
		C	Veloce/Lento			
		12/8	Allegro			
<b>Sca.CON.05</b>	- Sonata [sic] Vigesima Seconda - Del Sig. <sup>r</sup> Cav. <sup>~</sup> Aless. <sup>o</sup> Scarlatti	C	Alleg. <sup>o</sup>	A Major	A4–D6	–
		♯	Fuga			
		C	Adagio			
		3/4	Andante			
<b>Sca.CON.06</b>	- Sonata [sic] Vigesima Terza - Del Sig. <sup>r</sup> Cav. <sup>~</sup> Aless. <sup>o</sup> Scarlatti	C	Adagio	C Major	G4–D6	–
		♯	Fuga			
		3/4	Adagio			
		3/8	Allg. <sup>o</sup>			
<b>Sca.CON.07</b>	- Sonata [sic] Vigesima Quarta - Del Sig. <sup>r</sup> Cav. <sup>~</sup> Aless. <sup>o</sup> Scarlatti	C	Allegro	G Minor	G4–D6	–
		♯	Fuga			
		3/4	Solo Largo			
		3/8	tutti Allg. <sup>o</sup> .			
<b>Sca.SER.01</b>	Serenata a Cinque Voci   Con VViolini, Violette, Violoncelli, Oubue, Flauti, e Trombe   Primavera, Estate, Autunno, Inverno, e Giove   Musica   Del Sig. <sup>r</sup> Cavaliere Alessandro Scarlatti. (La Gloria di primavera) <i>Nato è già l'austriaco sole</i>	12/8	à tēpo [sic] giusto	G Major	D5–D6	–
		C	adagio	G Major	D5–D6	
<b>Sca.SER.02</b>	Serenata a 4 Voci, con   Vary stromenti   Per l'ecc.mo sig. <sup>r</sup> Principe di Stigliano   In occasione de suoi sponsali   Musica   Del sig. <sup>r</sup> Cav.re Aless.dro Scarlatti   1723 <i>Ove smarrita e sola</i>	12/8	All. <sup>o</sup> . [‘prelude’ ]	F Major	E5–D6	–
		12/8	All. <sup>o</sup> .	F Major	F5–D6	
		C	All. <sup>o</sup> .	F Major	C5–D6	
		C	All. <sup>o</sup> .	B <sub>♭</sub> Major	D5–E6	
		C3/8	Moderato	A Minor	D5–D6	
		♯	All. <sup>o</sup> .	B <sub>♭</sub> Major	B <sub>♭</sub> 4–D6	
<b>Sca.SER.03</b>	Serenata à 3. Voci   Due Canti, et Alto   con più Istromenti   Filli, Clori, e Tirsi   Musica   Del Sig. Cavaliere Alessandro Scarlatti <i>Dalle fiorite arene</i>	C3/8	Andante moderato	F Major	B <sub>♭</sub> 4–D6	passages with repeated A <sub>♯</sub> 5–B5.
		C	Andante	G Major	D5–D6	
		3/8	Lento	F <sub>♯</sub> Minor	F <sub>♯</sub> 5–D6	
		C	[ ]	F Major	A4–D6	
<b>Sca.SIN.01</b>	- [first page:] Cominciate al P <sup>o</sup> Giugno 1715   Sinfonia Prima, di Concerto Grosso, con due Flauti   D’Alessandro Scarlatti	C	All: <sup>o</sup>	F Major	G4–E6	–
		3/4	Adagio			
		♯	All: <sup>o</sup>			
		C	Adagio			
		2/4	All: <sup>o</sup>			

<sup>438</sup> V11: Largo.

<b>Sca.SIN.02</b>	- [Sinfonia Seconda]	C 3/4 ¢ C3/4 ¢	Spiritoso Adagio All:° Adagio Presto.	D Major	A4–D6	–
<b>Sca.SIN.03</b>	- [Sinfonia] 3	C C3/4 ¢ C C	Vivace Adagio And. <sup>e</sup> Adagio. All:°	D Minor	C5–D6	–
<b>Sca.SIN.04</b>	- [Sinfonia] Quarta	C ¢ C3/4 C12/8	Vivace/Adag <sup>o</sup> . All:° Adagio All:°	E Minor	G4–D6	–
<b>Sca.SIN.05</b>	- [Sinfonia] Quinta	C  C3/4 C C C3/8	Spiritoso, e Staccato Adagio. All:° Adagio. All:° assai.	D Minor	C5–E6	–
<b>Sca.SIN.06</b>	- [Sinfonia] Sesta	C C ¢ C3/4 C3/8	Vivace Adagio All:° Adagio All:°	A Minor	A4–D6	–
<b>Sca.SIN.07</b>	- [Sinfonia] Settima	C3/4 ¢ C 3/8	Moderato. Moderato Grave All:°	G Minor	C5–D6	–
<b>Sca.SIN.08</b>	- [Sinfonia] Ottava	C3/4 C C C3/4 ¢	Allegriss. <sup>o</sup> Adagio All:° Adagio. Vivace.	G Major	D5–E6	–
<b>Sca.SIN.09</b>	- [Sinfonia] Nona	C C3/4 ¢ C C C3/8	Vivace Adagio. Moderato Adagio. Allegriss. <sup>o</sup> Menuet.	G Minor	B <sub>4</sub> –E <sub>6</sub>	–
<b>Sca.SIN.10</b>	- [Sinfonia] Decima	C C ¢ C C3/4	Vivace Adagio. All:° Adagio. Allegriss. <sup>o</sup>	A Minor	D5–E6	–
<b>Sca.SIN.11</b>	- [Sinfonia] Undecima	C C ¢ C3/4 C3/8	Spiritoso Lento. All:° Adagio. All:°	C Major	C5–D6	–
<b>Sca.SIN.12</b>	- [Sinfonia] Duodecima   La Geniale	C ¢ C C3/8	Adagio. And. <sup>e</sup> giusto. Adagio. And. <sup>e</sup> moderato	C Minor	C5–D6	Passages with A <sub>5</sub> and B <sub>5</sub> .
<b>Sca.SIN.13</b>	[title page parts:] Sinfonia à 3. Flauti   Del Sig: Scarlatti [untitled score]	C C C3/8	Adagio All <sup>o</sup> Minuet	F Major	G4–E6	–

<b>Sca.SON.01</b>	Del S <sup>f</sup> . Scarlatti   26. Giug.   1699	C3/4	[ ]	F Major	A4–C6	–
		C	[ ]			
		C3/2	Largo			
		C3/8	Minuet			
<b>Sca.SON.02</b>	Del S <sup>f</sup> . Scarlatti	C	[ ]	G Major	G4–D6	–
		3/8	[ ]			
		C	Allegro			
		C3/4	Alleg.			
		C3/2	[ ]			
		C3/8	[ ]			
<b>Sca.SON.03</b>	Sonata a 3.	C	[ ]	C Major	G4–G5	–
<b>Sca.SON.04</b>	Sonata [sic] con Flauto due Violini e Basso	3/4	Spiritoso	F Major	F4–D6	–
		C	Allegro			
		3/4	Grave			
		3/8	Allegro			
<b>Sca.SON.05</b>	a due Flauti due Violini e Violoncello	C	Grave	A Major	D5–D6	–
		2/4	Allegro			
		3/8	Minuet			
<b>Sca.OPE.01</b>	Cambise   Atto p. <sup>o</sup>   Del Sig. <sup>r</sup> Cavalier Aless. <sup>o</sup> Scarlatti   Opera III. Napoli 1719 [Atto 2 <sup>o</sup> and 3 <sup>o</sup> : 1718]	♢	All. <sup>o</sup> .	G Major	G4–E6	–
<b>Sca.ORA.01</b>	La Giuditta   Oratorio   à Cinque Voci con strumenti   Del Sig. <sup>r</sup>   Alessandro Scarlatti.   Questa fu la miglior Opera di Scarlatti la quale fù regalata dal medēmo al Cardinal Fieschi	C3/8	Grave e staccato	C Major	A4–A5	–

### **Robert Valentine (bap. Leicester, 1673 – Rome, 1747)**

The English born Valentine moved to Rome at the end of the seventeenth century, and became known as Roberto Valentini, "Monzu Valentine."<sup>439</sup> As shown by the musicologist Giancarlo Rostirolla, Valentine was employed as a composer, violin, flute, oboe and cello player at San Luca and other places from 1704. He also took part in the performances organized by Handel, Caldara and Corelli in 1708–10 in the Ruspoli Palace,<sup>440</sup> and later became a member of the Congregazione di Santa Cecilia, in which he remained until 1747, the year of his death.<sup>441</sup> His connection with Naples appears to have been mediated by one

<sup>439</sup> Giancarlo Rostirolla, "Domenico Scarlatti a Roma (1707–1719) tra impegni artistici nel mondo mecenatismo e presenza nelle istituzioni sacre," in *Domenico Scarlatti: musica e storia*, ed. Dinko Fabris and Paologiovanni Maione (Naples: Turchini, 2010). pp. 151-215.

<sup>440</sup> Martin Medforth, "Valentine, Robert." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 2, 2014, <http://www.oxfordmusiconline.com>.

<sup>441</sup> New documents on the musician, including the date of death, were published by Cecilia Lopriore, "Robert Valentine: nuovi documenti biografici," *Nuova Rivista Musicale Italiana* XXX (1995). pp. 193-208.

of his patrons, John Fleetwood, to whom Valentine dedicated his Op. 3 in 1710, the year he may have arrived in Naples.<sup>442</sup>

Valentine was a prolific composer of instrumental music, mostly amateur in its level of difficulty, with thirteen opuses published between c. 1708 and 1735<sup>443</sup>. His concerto in B, Major (Val.CON.01) is one of two in the collection that do not contain a fugue.<sup>444</sup> As Valentine is also the only 'foreigner' this seems to be a significant distinction between his style and that of the older generation of composers in this collection (e.g. Mancini, Scarlatti), which still permeates the writing of the new Neapolitan generation (e.g. Mele, Barbella).

**Table 2.2.15: Recorder works by Valentine**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
Val.CON.01	[Collection title page:] Concerti di Flauto Violini   Violetta, e Basso   Di Diversi Autori					
	- Sonata Seconda. Del Sig' Roberto Valentini	C	Allegro	B, Major	G4-D6	–
		3/2	Largo			
		¢	Fuga-Allegro			
		C	Larghetto			
		3/8	Allegro			

### **Leonardo Vinci (Strongoli, 1696? – Naples, 1730)**

Born in Calabria, Vinci entered the Conservatorio dei Poveri di Gesù Cristo in 1708 as a *convittore*,<sup>445</sup> studying composition with Gaetano Greco. By 1711 he had become an assistant teacher and was therefore no longer paying fees. After concluding his studies in 1718, Vinci briefly served as *maestro di cappella* to Prince Sansevero,<sup>446</sup> where his "principal task was the musical education of the prince's young nephew and heir."<sup>447</sup>

The following year saw the premiere of Vinci's first *commedia per musica*,<sup>448</sup> at the Teatro dei Fiorentini. The work received enthusiastic reviews and secured his position as

<sup>442</sup> Sally Drage, "Valentine family (per. c.1685–1845)." *Oxford Dictionary of National Biography*. Oxford University Press, accessed November 2, 2014, <http://www.oxforddnb.com/view/article/69649>. His Op. 3 was published in Rome; Valentine did not publish any works in Naples.

<sup>443</sup> Please refer to the Introduction.

<sup>444</sup> The other concerto in this collection without a fugal movement is the Anonymous Sonata [sic] Quarta (Ano.CON.01).

<sup>445</sup> Paying student. Kurt Markstrom, "Vinci, Leonardo." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed November 21, 2014, <http://www.oxfordmusiconline.com>.

<sup>446</sup> Ibid.

<sup>447</sup> Daniel Hertz, *Music in European Capitals, The Galant Style, 1720–1780* (New York and London: W. W. Norton & Company, 2003). p. 79.

<sup>448</sup> Comic opera in the Neapolitan language.

“virtual house composer at the Fiorentini” for the next three years.<sup>449</sup> In 1722 his first *dramma per musica* was performed at the Teatro di San Bartolomeo in 1722 and its great success made Vinci turn his attention to the *dramma per musica*, eventually securing him a stronger foothold outside of Naples. His first foreign commission came in 1724 for the Teatro delle Dame in Rome (where he would later be an impresario). Burney wrote that “so great was the success of this drama, that [Vinci] was called upon to furnish at least one opera every year till 1730, when he composed two.”<sup>450</sup> Soon after Vinci had operas staged at the Teatro San Giovanni Grisostomo in Venice and in Parma, his success reaching a peak in 1725–26. Markstrom quotes De Brosses, saying that the Italians did not “want to see again any piece ... that they have already seen another year, unless it is some excellent opera by Vinci.”<sup>451</sup>

In the chain of events following the death of Scarlatti, in 1725, Vinci became *vicemaestro* at the Royal Chapel, following in the footsteps of Domenico Sarro, to whom he appears to have been linked in his activities in Naples.<sup>452</sup> In 1728 Vinci taught at his former conservatoire where Pergolesi was among his pupils.

Two traverso sonatas by Vinci had been published by Walsh in London in around 1746, in a collection of *Twelve Solos for a German Flute or Violin...*<sup>453</sup> but his three instrumental works for recorder were published for the first time only in 2011.

**Table 2.2.16: Recorder works by Vinci**

Work number	Title	Time signature	Tempo indication	Key signature	Recorder range	Double holes
<b>Vin.ARI.01</b>	Alle Dame 1725. Del Sig. <sup>r</sup> Leonardo Vinci <i>Quell'usignuolo ch'innamorato</i>	C	À tempo giusto.	G Major	F <sub>4</sub> –E6	F <sub>4</sub> .
<b>Vin.CON.01</b>	[title page:] Basso   Concerto con V.V. e Flauto e Basso   Del Sig. <sup>r</sup> Leonardo Vinci	C3/4 C C2	Andante Adagio All:º	A Minor	G4–E6	–
<b>Vin.SON.01</b>	[title page:] Sonata a Flauto solo, e   Basso   Del Sig. <sup>r</sup> Leonardo Vinci	C3/4 ¢ C C3/8	[ ] Presto Grave. Giusto	C Minor	G4–E <sub>6</sub>	Passages with A <sub>4</sub> 5 and B <sub>4</sub> 5.

<sup>449</sup> Kurt Markstrom, "Vinci, Leonardo".

<sup>450</sup> Quoted in *ibid.*

<sup>451</sup> *Ibid.*

<sup>452</sup> See Dinko Fabris, "“Adesso se ne conosce il merito, e vivente si lacerava”. La fama europea di Leonardo Vinci," in *D'une scène à l'autre. L'opéra italien en Europe*, ed. Damien Colas and Alessandro Di Profio, vol. 1 (Les pérégrinations d'un genre) (Wavre: Mardaga, 2009). pp. 85-117.

<sup>453</sup> Kurt Sven Markstrom, *The Operas of Leonardo Vinci, Napoletano*, vol. 2, Opera Series (Hillsdale, New York: Pendragon Press, 2007). p. 116.

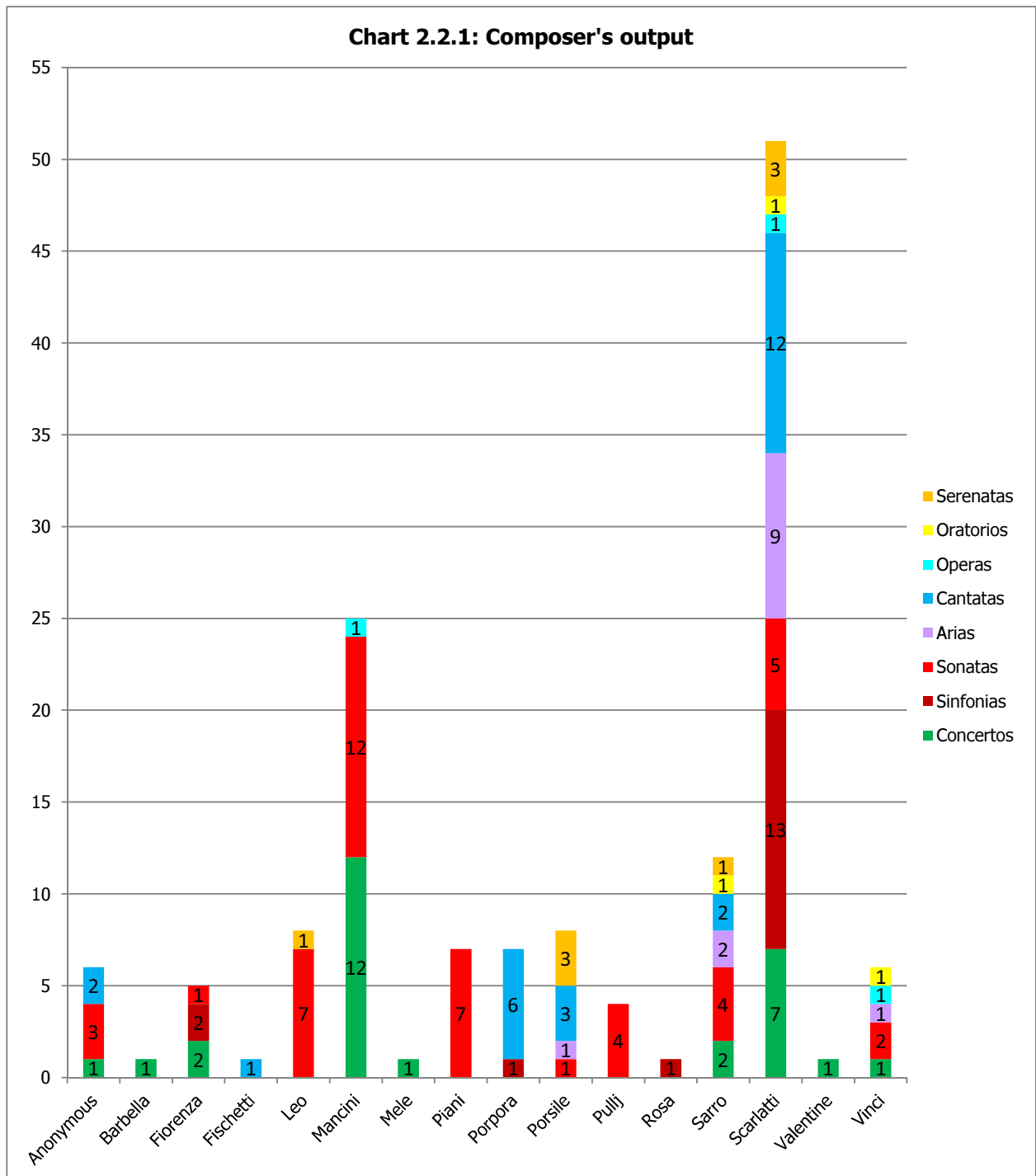
<b>Vin.SON.02</b>	[title page:] Sonata à Flauto	C	Arioso	A Minor	A4–D6	–
	solo, e   Basso   Del Sig <sup>r</sup>	C	All:°			
	Leonardo Vinci	3/4	Largo			
		C3/8	Allegro			
		3/4	Minuè			
<b>Vin.OPE.01</b>	Eraclea, drama [sic] per musica di Silvio Stampiglia tra gli Arcadi Palemone Licurio, poeta di sua maestà cesarea e cattolica, da lui rinovato, da rappresentarsi nel Teatro di S. Bartolomeo nell'autunno del 1724. Dedicato all'eminetissimo [...] Cardinale Michele-Federico D'Althann, vicerè [...] <sup>454</sup>	C	[ ]	G Major	G4–D6 [partial range]	–
<b>Vin.ORA.01</b>	Oratorio à Quattro Voci   con Stromenti   Maria Angelo Alba Selim   Musica   Del Sig <sup>r</sup> .	C	A' tempo	C Major	A4–E6	–
	Leonardo Vinci <i>Apri l'Alba con pompe odorose</i>	12/8	Tempo Lento	F Major	F4–E,6	

Chart 2.2.1 summarizes the output for recorder of each of the composers included in this chapter: 6 Anonymous works, 1 by Barbella, 5 by Fiorenza, 1 by Fischetti, 8 by Leo, 25 by Mancini, 1 by Mele, 7 each by Piani<sup>455</sup> and Porpora, 8 by Porsile, 4 by Pullj, 1 by Rosa, 12 by Sarro, 51 by Scarlatti, 1 by Valentine and 6 by Vinci.

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<sup>454</sup> It was not possible to examine the work in its entirety, the reference included here stemming from *ibid.* p. 94, and from correspondence with Markstrom. Kurt Sven Markstrom, private communication.

<sup>455</sup> As mentioned above, Piani admittedly wrote originally for the violin. Still, the fact that he was trained in Naples and that in his Paris publication he does mention the possibility of using a recorder entitle the six works to be included here.



## 2.3 A brief discussion of key instrumental works

While analysis of every work which was inventoried is outside the aims of this study, it is important to describe the more prominent features of the repertoire, and particularly the instrumental part of it. In this section I discuss a few representative works of various collections or sets, such as the twenty-four concerti of Naples, the Harrach Collection of New York, the twelve printed sonatas by Mancini, the manuscript sonatas of Naples dated 1759 (including the one by Mancini that I newly discovered as a slightly different version of one of his printed sonatas), and the three Vinci works of Chapel Hill.<sup>456</sup> A thorough study of all the works in the repertoire remains a welcome project for future that would undoubtedly benefit players and musicologists alike.

### *The twenty-four concerti of Naples*

While the seven works by Scarlatti have been included in a few smaller studies since the 1960s and 1970s,<sup>457</sup> the other seventeen works in the collection of twenty-four concerti of Naples have not enjoyed such academic attention.<sup>458</sup>



Figure 2.3.1. Title page I-Nc/ MS 34–39 (38.3.13), "Flauto" part

<sup>456</sup> As mentioned before, matters more closely related to performance will be discussed in Chapter 4.

<sup>457</sup> E.g. Luciano Bettarini, "Appunti critici sulle 'Sette sonate' per flauto e archi di Alessandro Scarlatti," *Chigiana* 25 no. 5 (nuova serie) (1968). Edwin H. Alton (trans. Anna Cardosi), "La musica per flauto dolce di Alessandro Scarlatti," *Il flauto dolce* 4, no. July–December (1973). In their description, Alton and Cardosi mention a manuscript score with a different title page to the sonatas/concerti of Naples, exclusively with the works by Scarlatti ("Partitura delle / Sette Sonate / Per Flauto Violino Viola e Basso / Alessandro Scarlatti / 1725"), which is unknown to the present author. Their article further describes five of Scarlatti's instrumental works.

<sup>458</sup> On the other hand, recordings are abundant.



As can be verified in Appendix 2, three works in the collection have *violetta* parts – Man.CON.05 and 07, and Sar.CON.01 – all others are scored for recorder, two violins, cello and bass. The concertos are in either four or five movements, almost all including a fugal second or third movement. In most of the works, the recorder part is not a particularly soloistic one, mainly being treated as in a chamber concerto. The collective range of the recorder part fills two octaves: F4–F6.

### **Key recorder works in the US-NYp Harrach collection**

The important collection of the Austrian family Harrach was split after World War II and dispersed throughout the world, with the largest bundles now in Rohrau and New York. In the thirty-two volumes held by The New York Public Library are fifteen recorder works from Naples, which had been unknown until 2010. The works described here belonged to the private collection of the Austrian diplomat Aloys Thomas Raimund, Count Harrach, who served as viceroy in Naples from 1728 to 1733.<sup>459</sup>

#### ❖ *Anonymous*

The two anonymous sonatas in the collection are in different volumes. Ano.SON.02 is in volume 31 and follows Sar.CON.02: could the sonata also be by Sarro? The thematic material found in the first movement of Ano.SON.02 is strikingly similar to that of the first aria of Pos.CAN.02 (see Table 2.3.1):<sup>460</sup> could it then be (inspired) by Porsile? This thematic similarity is too little upon which to draw any conclusions, but along with the positioning of the two works below, a relation might be suggested.

**Table 2.3.1. Comparison of Ano.SON.02 and Pos.CAN.02**

Ano.SON.02	Pos.CAN.02
 <p data-bbox="341 1630 719 1655"><i>Figure 2.3.2. 1<sup>st</sup> movement, from bar 1</i></p>	 <p data-bbox="995 1630 1310 1655"><i>Figure 2.3.3. 1<sup>st</sup> aria, from bar 1</i></p>

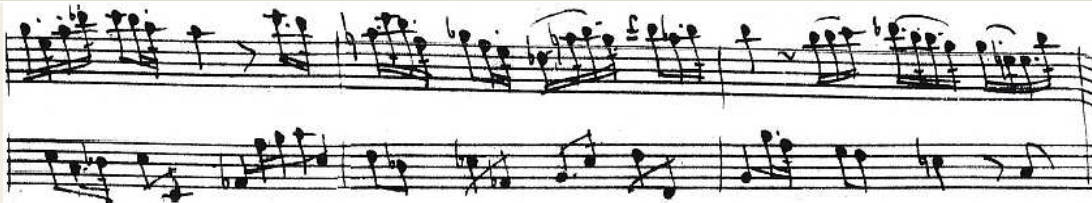
<sup>459</sup> Fabris suggests that Harrach was a recorder player himself but unfortunately, although highly plausible, this still needs to be substantiated by information other than his large collection of music for recorder. Dinko Fabris, "Fantasie di Viaggio: Il Flauto a Napoli verso il 1725 (Liner notes CD: Una Follia di Napoli)."

<sup>460</sup> For space saving reasons, the bars in the examples are not always at the beginning of a line, and this means that clefs have not been included. Unless otherwise indicated, it should be assumed that the top staff is always written in G clef on the second line, and the bottom staff is in F clef on the fourth line.

Ano.SON.03 is found in volume 17, together with the sonatas by Fiorenza, Leo, Porsile and Sarro. Unlike the Anonymous C Major sonata also found in the collection, which particularly recalls works by Giovanni Battista Sammartini, Ano.SON.03 displays a few Neapolitan traits, exemplified in Table 2.3.2:

- first movement, end of bar 4 to bar 5: sudden modulation from A<sub>♭</sub> Major to B<sub>♭</sub> Minor with the melodic ascendant minor 2<sup>nd</sup> from the 5<sup>th</sup> degree (G<sub>♭</sub> in the recorder part);
- first movement, bar 6: diminished 7<sup>th</sup> over leading tone reached by expanding in contrary motion (E + D<sub>♭</sub>);
- first movement, bar 7 (3<sup>rd</sup> and 4<sup>th</sup> beats): insisting Neapolitan 6<sup>th</sup>;
- second movement, bar 1: beginning theme as a fugal statement;
- second movement, bar 25: diminished 7<sup>th</sup> over leading tone reached by expanding contrary motion (E + D<sub>♭</sub>).

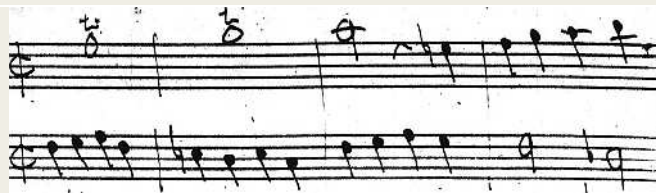
**Table 2.3.2. Examples from Ano.SON.03**



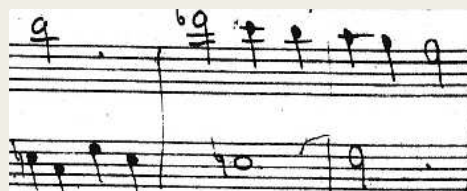
*Figure 2.3.4. 1<sup>st</sup> movement, bars 4–6*



*Figure 2.3.5. 1<sup>st</sup> movement, bar 7*



*Figure 2.3.6. 2<sup>nd</sup> movement, bars 1–4*



*Figure 2.3.7. 2<sup>nd</sup> movement, bars 24–26*

❖ *Fiorenza*

It is unexpected to find such virtuosic writing as in Fio.SON.01 in a collection that is otherwise comparable to other amateur collections of the time (such as the manuscript collection of Paolo Antonio Parenzi). The range of Fiorenza's A Minor sonata, as well as the collective range of his other works with recorder, also fills two octaves, from F4 to F6, and this is equally foreign to amateur circles.

This sonata is comparable to other more technically demanding works in the same collection, such as the recorder concerto in C Major by Matthäus Nikolaus Stulick and the concerto in F Major by Johann Friedrich Fasch, which, in the technical level they demand from the recorder (for example, in arpeggiated fast passages), can be compared to concertos by Antonio Vivaldi. It remains unclear whether these more demanding works in the Harrach collection were meant to be played by the Count himself or by players in his employment or patronage.

❖ *Leo*

The seven sonatas by Leo are not especially striking when viewed within the myriad of Baroque recorder sonatas by Italian composers. They are of interest because their existence, in this collection in particular, substantiates the importance of the recorder in aristocratic circles in Naples, and confirms the involvement of thriving opera composers in the creation of this humble, chamber repertoire. In general terms, Leo's writing is formally more free than that of some other composers in this study, such as Mancini for example, and many of his faster movements seem to lack a motivic development that would give the pieces a more defined character. Repetition of single or groups of two bars are frequent, a trait also observed in the sonatas by Vinci.

Some of his sonatas, such as Leo.SON.07, catch the ear with their longer ornamented passages (reproduced further below in Table 2.3.9, Figure 2.3.109), something not usually seen in this repertoire, which is more commonly filled by appoggiaturas and trills. With ornamented passages in the first movement, a range that reaches F6 in the second movement, and interesting melodic twists in the third, it seems to be the most daring piece of the group. The ornaments found in Leo's sonatas are not always the most inventive, usually relying on sequences; the exception is the sonata in G Minor, Leo.SON.02, with its fluently melodious first movement. The two works in D Minor present more demanding technical passages than Leo's other sonatas. The tarantella-inspired final movements of Leo.SON.02 and 03 are also a feature found elsewhere in this repertoire.

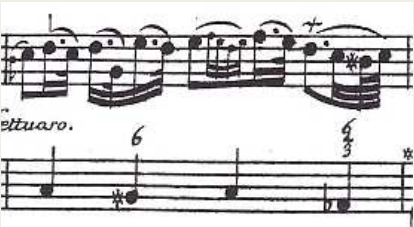



❖ *Piani*

Piani's manuscript sonata is the only composition by a Neapolitan composer in the Harrach collection that is clearly the work of a different copyist. This is easily explained by the fact that Piani had been in Vienna for seven years when Harrach was assigned his post in Naples. This sonata was most probably copied in Vienna, therefore, while the other works were likely brought back from Naples by Harrach upon his return.

Pia.SON.07 is in essence the same as the printed *Sonata VII.<sup>a</sup>* (Pia.SON.04), without the third movement (Larghetto), and transposed from C Minor into E Minor, an unusual transposition of a major third upwards.<sup>461</sup> The more common transposition of flute music a minor third upwards for the recorder<sup>462</sup> would have resulted in the even more uncomfortable key of G, Minor.

Small discrepancies in ornamentation, articulation and the bass line can be verified in a few selected examples presented below:

**Table 2.3.3. Comparisons of Pia.SON.04 (C Minor) and Pia.SON.07 (E Minor)**

Paris print (Pia.SON.04)	New York MS (Pia.SON.07)
<p data-bbox="311 996 667 1025"><b>Preludio.   Adagio, et affettuoso.</b></p>  <p data-bbox="397 1267 579 1296">Figure 2.3.8. bar 2</p>	<p data-bbox="938 996 1294 1025"><b>Adagio, ed Affettuoso Sostenuto</b></p>  <p data-bbox="1010 1267 1208 1296">Figure 2.3.12. bar 2</p>
 <p data-bbox="397 1552 579 1581">Figure 2.3.9. bar 3</p>	 <p data-bbox="1010 1552 1208 1581">Figure 2.3.13. bar 3</p>

<sup>461</sup> The present author finds these disparities enough to catalogue it as a different sonata.

<sup>462</sup> This transposition is suggested, for example, by Hotteterre, in the *Avertissement* of the first set of his suites. Jacques Hotteterre, "Premier Livre de Pieces Pour la Flûte-traversiere, et autres Instruments." Hotteterre himself also uses transpositions of a major third, however. Jacques Hotteterre, *L'Art de Preluder sur la flûte traversière, sur la flûte-abec, sur le haubois, et autres instruments de deßus*, vol. Op. 7 (Paris: Hotteterre & Boivin; also Hotteterre & Foucault, 1719). Peter Van Heyghen, private communication.



Figure 2.3.10. bar 8



Figure 2.3.14. bar 8

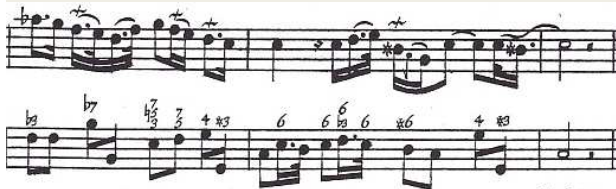


Figure 2.3.11. from bar 9



Figure 2.3.15. from bar 9

**Allegro. [3/4]**



Figure 2.3.16. from bar 1

**Fuga | Allegro assai [3/8]**



Figure 2.3.20. from bar 1



Figure 2.3.17. from bar 51



Figure 2.3.21. from bar 51



Figure 2.3.18. from bar 74



Figure 2.3.22. from bar 74



Figure 2.3.19. from bar 91



Figure 2.3.23. from bar 91

**Larghetto.**

**Allegro, é [sic] Spiccato.**



*Figure 2.3.24. from bar 14*

**Allegro e spiccato**



*Figure 2.3.25. from bar 14*

❖ **Sarro**

Sarro is represented in the Harrach collection by two charming works: Sar.SON.04 and Sar.CON.02. The sonata in F Major is more charismatic than his other three recorder sonatas in the collection of Parma, Sar.SON.01–03. Like those of Parma, the ‘Harrach’ sonata ends with a dance movement, something that happens in this repertoire only in works by Scarlatti.

In contrast, the concerto in D Minor (Sar.CON.02) is less elaborate than his A Minor work extant in Naples (Sar.CON.01). Sar.CON.02 has a much more open, transparent texture, with violins often in unison and no viola part. Both concertos have very melancholic opening movements in common, Sar.CON.01 showing a more sophisticated thematic development, with longer phrases. The second movement of Sar.CON.02 is in the style of a *recitativo accompagnato* and gives way to a contrasting last movement in which the ensemble is often in unison, with a catchy theme.

***The recorder sinfonias and concertos by Fiorenza***

Fiorenza’s writing has a very personal character: long appoggiaturas create a sense of mourning in the usually very dramatic first movements. His writing for the recorder, although it does not always lie completely comfortably under the fingers in some of the faster movements, brings out a cantabile quality that is particularly flattering for the instrument.

The recorder is treated as a soloist in his sinfonias and concertos, albeit in a modest, *concerto grosso* fashion. The work that displays the most brilliance in the recorder part is the concerto in F Minor (Fio.CON.02) dated 1728, in which the recorder has a kind of solo ‘wandering recitation’ in the beginning of the first movement, as seen in Figure 2.3.26.

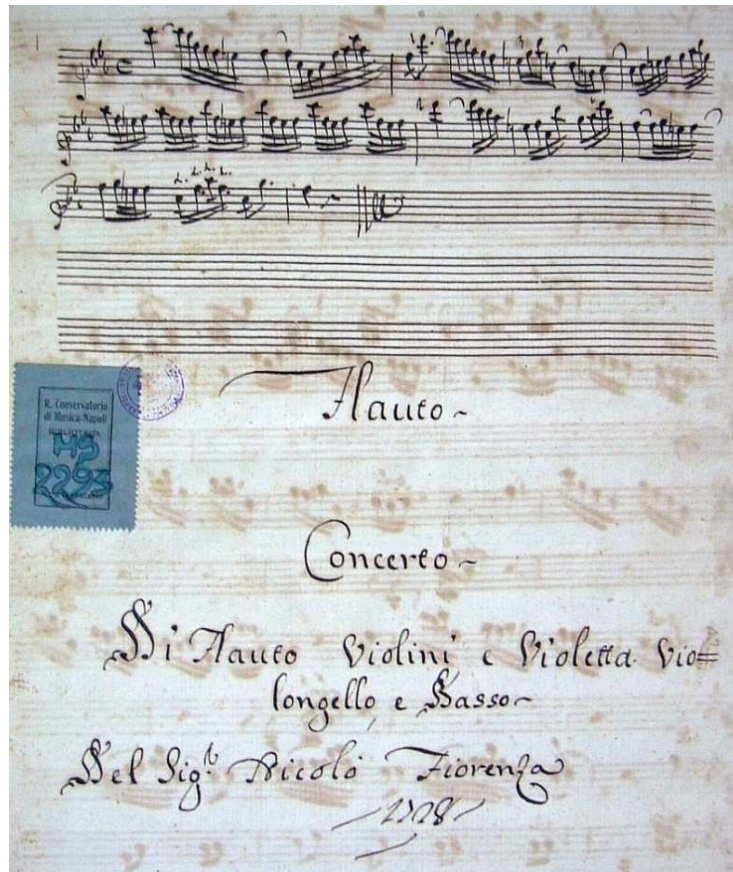


Figure 2.3.26. Title page I-Nc/ MS 2293-2297, "Flauto" part

The manuscript of Fio.CON.02 is extant in parts for recorder, two violins, viola and violoncello. In the first movement, all the parts are written in two staves: the first one for the recorder and the second one for the instrument in question (first violin, second violin, viola etc.). In the recorder part, the double staff system remains for the rest of the concerto and, curiously, the part written in the second staff does not match any of the other parts. It is clear that the bass must accompany something when it plays the introduction and the following interludes; one thus concludes that there is a violin part missing from the manuscript. Fio.CON.02 is therefore for three violins, missing an *obbligato* part.<sup>463</sup>

<sup>463</sup> This *Violino Obbligato* part has been "reconstructed" in an edition of 2007; most of what is added is Fiorenza's own writing. As in his other works, material was copied from the second violin – in other pieces called third – and only here and there from the first violin part – otherwise called second, keeping real additions to a minimum. Nicolò Fiorenza, "Concerto Di Flauto Violini e Violetta Violoncello e Basso, 1728," ed. Inês d'Avena (The Hague: Master's Research Edition Royal Conservatoire, 2007). Girolamo Musikverlag also has an edited reconstruction, Ed. Nr. G 12.026, Celle, 2011. It is worth mentioning that Gasperini and Gallo list this work as "Concerto a 3 Violini e Basso," omitting the "flauto" part, and implying that all three violin parts were still extant, in 1934. Is it possible the part was lost (or misplaced) only recently? Guido Gasperini, Franca Gallo, *Catalogo delle opere musicali del Conservatorio di Musica San Pietro a Majella di Napoli*. p. 590.

The use of three violins is not exclusive to Fio.CON.02 but is found in most of his recorder works with violin, including Fio.SIN.01–02. About this phenomenon, Olivieri writes:<sup>464</sup>

Una significativa presenza di sonate per questo tipo di organico è verificabile proprio in area napoletana nei primi decenni del XVIII secolo, in alcune composizioni di musicisti perlopiù legati al violinista romano [Cailò] (Avitrano, F. Barbella, Fiorenza, Ragazzi), che ripropongono lo stesso organico.

È evidente che le ragioni che determinano una scelta così inusuale consistono nelle maggiori possibilità che questa forma offre nei confronti di una più elaborata scrittura contrappuntistica.

The aim for contrapuntal richness may indeed be the reason for the use of three violins in Fiorenza's works for strings only,<sup>465</sup> but this does not seem to be the case in his recorder works, in which the third violin usually doubles the first or fills the harmony in *tutti* passages.

### ***Mancini's prints and manuscript sonata***

With expertly composed fugues in all of the second movements (or in the case of sonatas V, VII and XII, third movements), Mancini's *XII Solos* are some of the most interesting works in the entire recorder repertoire of the Baroque period. The restriction of range in the recorder part to F4–D6 (on which more will be explored below) has always felt artificial though, especially in light of the other works in the repertoire, which make use of a larger upper range.

New light is shed on Mancini's use of a restricted range by the existence of a manuscript of one of his twelve sonatas in a version slightly different from the London print, at the library of San Pietro a Majella (Man.SON.03b). The manuscript is dated 1759, and has apparently not been noticed until now. Although the work is not ascribed to Mancini in the anonymous manuscript, it is actually *Sonata III* of the London print. Though the variants between the print and manuscript versions are few – indeed mostly matters of diminution – they are telling, for the manuscript version has a wider range than the London print.









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<sup>464</sup> Translation by the present author: "A significant number of sonatas for this type of instrumentation is verifiable precisely in the Neapolitan area in the early decades of the eighteenth century, in some compositions of musicians usually related to the Roman violinist [Cailò] (Avitrano, F. Barbella, Fiorenza, Ragazzi), which reproduce the same instrumentation. It is apparent that the reasons that determine such an unusual choice rely on this form offering more possibilities for more elaborate contrapuntal writing." Guido Olivieri, "Per una storia della tradizione violinistica napoletana del '700." pp. 242–243. Indeed a "Concertino a 4 del sig. Fran.co Barbella per 3 Violini e Basso" dated 1716 is listed by Gasperini and Gallo in Naples. Guido Gasperini, Franca Gallo, *Catalogo delle opere musicali del Conservatorio di Musica San Pietro a Majella di Napoli*. p. 558.

<sup>465</sup> E.g. I-Nc, M.S. 2218–2221; M.S. 2227–2230; M.S. 2205–2209.



**Table 2.3.4. Comparisons of the two versions of Man.SON.03**

London print (Man.SON.03a)	Naples MS (Man.SON.03b)
<p data-bbox="293 277 475 300"><b>Largo Affettuoso</b></p>  <p data-bbox="256 524 515 546"><i>Figure 2.3.27. from bar 58</i></p>	<p data-bbox="970 277 1034 300"><b>Largo</b></p>  <p data-bbox="874 524 1129 546"><i>Figure 2.3.28. from bar 58</i></p>
<p data-bbox="347 582 427 604"><b>Allegro</b></p> <p data-bbox="248 618 523 640">[no differences in the music]</p>	<p data-bbox="959 582 1050 604"><b>Andante</b></p> <p data-bbox="866 618 1141 640">[no differences in the music]</p>
<p data-bbox="352 669 416 692"><b>Largo</b></p>  <p data-bbox="256 920 515 943"><i>Figure 2.3.29. from bar 12</i></p>	<p data-bbox="970 669 1034 692"><b>Largo</b></p>  <p data-bbox="874 920 1129 943"><i>Figure 2.3.30. from bar 12</i></p>
 <p data-bbox="256 1211 515 1234"><i>Figure 2.3.31. from bar 16</i></p>	 <p data-bbox="874 1211 1129 1234"><i>Figure 2.3.32. from bar 16</i></p>
<p data-bbox="352 1270 427 1292"><b>Allegro</b></p>  <p data-bbox="256 1471 515 1494"><i>Figure 2.3.33. from bar 17</i></p>	<p data-bbox="991 1270 1034 1292"><b>All:</b></p>  <p data-bbox="874 1471 1129 1494"><i>Figure 2.3.34. from bar 17</i></p>

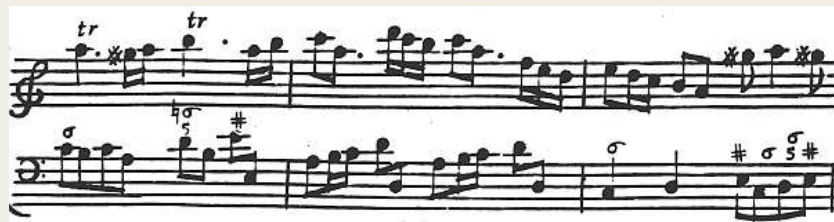
It is worth mentioning that in two instances shown above, in the Largo (Figure 2.3.29–32) and in last Allegro (Figures 2.3.33–34) the differing passages avoid the use of E<sub>b</sub>6, perhaps in order to conform to the performance practice by amateurs in London, and to accommodate the range in order to better match the possibilities of contemporary English recorders.<sup>466</sup> In his concertos, Mancini never extrapolates to F6, but E<sub>b</sub>6 and E6 are used

<sup>466</sup> A similar observation was made in an article of 1993 (now available online on the website of Tibia, <http://www.moec.com/cms/fileadmin/tibia/alteHefte/1993/1993-2.pdf>) which discussed the second movement of *Sonata I*, and footnoted later in *The Recorder*, 3rd edition. Ernst Kubitschek, "Eine Sonatensatz von Francesco Mancini.

commonly. It is therefore possible to postulate that other adaptations have been made in his printed *Solos* in passages where E<sub>6</sub> and E<sub>6</sub> were 'originally' used. Such instances are more clearly detectable in fugal movements, for evident reasons, and though such instances are also found in passages in the bass, it seems that there it happens in order to avoid extremely high bass lines, while the recorder passages would still be inside the 'normal' range. Though only a conjecture, as other manuscript versions of the sonatas have not been found, the selected examples below may be useful in attesting to this theory.

**Table 2.3.5. Examples of possible octave change in the printed Sonatas by Mancini**

**Man.SON.01, 2<sup>nd</sup> movement**



*Figure 2.3.35. from bar 15*

**Man.SON.05, 3<sup>rd</sup> movement**



*Figure 2.3.36. from bar 32*

**Man.SON.07, 3<sup>rd</sup> movement**



*Figure 2.3.37. from bar 36*



*Figure 2.3.38. from bar 139*

***The manuscript sonatas dated 1759***

The fact that Man.SON.03b is another version (with minor differences) of a Mancini sonata printed in 1724 shows that his music was still being copied in 1759. This also establishes

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Gedanken zu seiner Interpretation aus dem Blickwinkel der Komposition," *Tibia* 18, no. 2 (1993). xxix–xxxii. Richard Griscorn, David Lasocki, *The Recorder*, (New York and London: Routledge, 2012). p. 879.

1759 as the manuscript copying date, rather than a composition date, and this applies as well to the other five works (Pul.SON.01–04 and Ano.SON.01), copied by the same hand.

Ano.SON.01, although catalogued under the same shelf mark as Man.SON.03b,<sup>467</sup> does not resemble other sonatas by Mancini. As seen above, all of Mancini's works for recorder contain fugal second (or third) movements, and Ano.SON.01 does not. Instead, the second movement is a *Presto* in which the recorder is in a *perpetuum mobile* of sixteenth and thirty-second notes, above a bass mostly in half notes. The second movement has some very beautiful written ornaments, not unlike the sonatas by Pullj.

Pullj's four manuscript sonatas are filed under a different shelf mark in Naples,<sup>468</sup> and although listed on *Grove Music Online*, appear to have escaped modern players, and musicologists alike. As with Mancini's work, the date of 1759 on the on the title pages of these sonatas, which seems more likely to be a copying than composition date, seems late for recorder works, but the range and writing give no reason to believe these to be meant for any other instrument. The sonatas are probably from before 1740.<sup>469</sup>

All four of Pullj's sonatas are written in three movements in transitional style, following the developments of the time when "the emphasis on counterpoint lessened [and] the texture became increasingly treble-dominated."<sup>470</sup> In the outer movements, Pullj's writing shows imagination and playfulness, through the alternation of varied rhythmical figures, the use of syncopations and quick ornaments that 'dot' the musical staff. His slow middle movements are often contemplative, and employ especially expressive harmonic progressions.<sup>471</sup>

### ***The sonatas and concerto by Vinci***

In the prefaces to the 2011 editions of the two sonatas and concerto by Vinci, David Lasocki suggests that they might have been conceived for an alto in G, as F4 is never used.<sup>472</sup>

Although this is not impossible, it is rather more plausible that the low F was not used by chance and not because of an instrument's limitation. A great number of the F Major

<sup>467</sup> I-Nc, MS 146 (34.4.5).

<sup>468</sup> See Appendix 2. Surprisingly, these are also available on microfilm at US-BEm/ MUSI; MICROFILM A1589.

<sup>469</sup> As seen before, Pullj most probably left Naples around that time.

<sup>470</sup> Sandra Mangsen, "Sonata." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed November 20, 2014, <http://www.oxfordmusiconline.com>.

<sup>471</sup> See, for example, Pul.SON.01, at the end of this chapter.

<sup>472</sup> Leonardo Vinci, "Sonata in A Minor For Alto Recorder and Basso Continuo, *Preface*," ed. David Lasocki (Bloomington: Instant Harmony, 2011).

sonatas seen above do not go as low as F4, and naturally do not offer any reason to be performed with any other instrument than an F alto. Furthermore, a recorder in G would render the keys of the three Vinci works rather more uncomfortable to be played.

Written in the "new style [...] characterized by the periodic treatment of melody,"<sup>473</sup> Vin.SON.01 and 02 are similar to those of Leo but display a much more pathos laden, theatrical approach. Music historians praise Vinci's treatment of melody; Burney wrote:<sup>474</sup>

Vinci seems to have been the first opera composer who [...] without degrading his art, rendered it the friend, though not the slave to poetry, by simplifying and polishing melody, and calling the attention of the audience chiefly to the voice-part, by disintangling [sic] it from fugue, complication, and laboured contrivance.

This simplification is observed in his sonatas as well as in Vin.CON.01. This simplified style is very appropriate for his vocal writing, where the text takes priority. In Vin.CON.01 an extreme frugality in the development of the thematic material, and the sometimes unbalanced treatment of *tutti* and solo sections, give a feeling of abruptness at the conclusion of the work. The more interesting movement is indeed the last, a playful piece with quick juxtaposition of motives. But, especially when compared to similar works by Fiorenza and Sarro, Vinci's A Minor concerto lacks depth.

Careful observation of the three manuscripts of the sonatas and concerto in Chapel Hill reveal further interesting facts. The three Vinci works are foliated sequentially: the sonata in A Minor from 27r to 32r, the concerto from 33r to 39v and the sonata in C Minor from 41r to 46r. While the writing on the title pages of both Vinci sonatas is clearly by one hand, the title page of the Vinci concerto seems to have been written by two different hands: "Basso | Concerto con VV e Flauto e Basso" by one quicker hand, and "Del Sig:<sup>f</sup> Leonardo Vinci" by another more flowery writing. Remarkably, the concerto by Sarro in D Minor in the Harrach collection, which starts with a title page foliated 47r, shows the exact same 'double handwriting' for "Basso | Concerto con VV: e Flauto | e Basso" by a quicker kind of writing, and "Del Sig:<sup>f</sup> Domenico Sarri" by a more flowery type. I am therefore convinced that the Vinci works originally belonged to the Harrach collection as well, and that the Sarro concerto (Sar.CON.02) directly followed the three Vinci works.<sup>475</sup>

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<sup>473</sup> Kurt Markstrom, "Vinci, Leonardo".

<sup>474</sup> Ibid.

<sup>475</sup> No provenance records have been found for the three works. Philip Vandermeer, Head of the Music Library, Wilson Library, University of North Carolina at Chapel Hill, private communication.

**Examples of ornamented passages in the recorder parts of the works studied**

The tables below show examples of ornaments that were found in the instrumental works listed in this study. As a general comment on the recorder parts in this repertoire, I observed that the frequency of appoggiaturas is far greater than any other kind of ornament, though it is not always clear if appoggiaturas are written in the place of trills, or to suggest a trill (especially in cadential formulas). The examples below were not selected with the aim of portraying the most commonly found ornaments, nor necessarily aiming at grouping the ornaments in categories, but rather to display the variety of the written ornaments. Therefore, the excerpts are shown arranged per collection, in the order in which they appear.

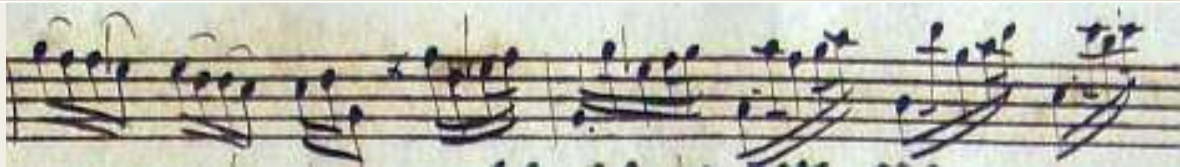
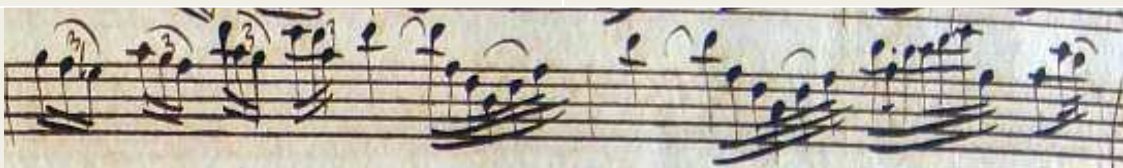
**Table 2.3.6. Examples of ornamented passages in the twenty-four concerti of Naples***Figure 2.3.39. Val.CON.01, 1<sup>st</sup> movement, bars 5-6**Figure 2.3.40. Val.CON.01, 1<sup>st</sup> movement, bar 17**Figure 2.3.41. Val.CON.01, 1<sup>st</sup> movement, bar 20**Figure 2.3.42. Val.CON.01, 1<sup>st</sup> movement, bar 24**Figure 2.3.43. Val.CON.01, 1<sup>st</sup> movement, bar 28**Figure 2.3.44. Val.CON.01, 1<sup>st</sup> movement, bars 26-27**Figure 2.3.45. Val.CON.01, 3<sup>rd</sup> movement, from bar 22*



Figure 2.3.46a. Bar.CON.01, 1<sup>st</sup> movement, bar 11



Figure 2.3.46b. Bar.CON.01, 1<sup>st</sup> movement, bars 63-64



Figure 2.3.47a. Bar.CON.01, 3<sup>rd</sup> movement, bars 1-2



Figure 2.3.47b. Bar.CON.01, 3<sup>rd</sup> movement, bars 6-7

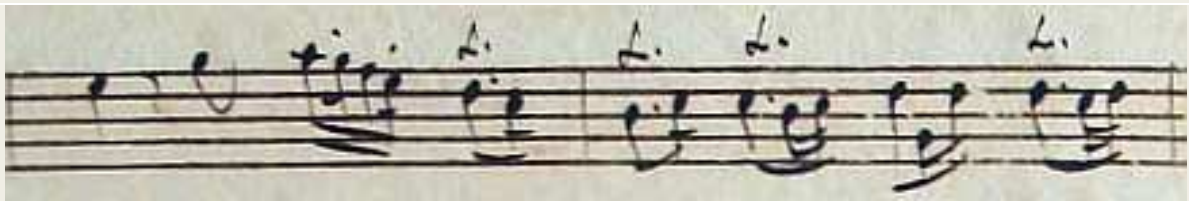


Figure 2.3.48. Ano.CON.01, 1<sup>st</sup> movement, bars 7-8



Figure 2.3.49. Mel.CON.01, 1<sup>st</sup> movement, bars 14-17



Figure 2.3.50. Mel.CON.01, 3<sup>rd</sup> movement, bars 20-22



Figure 2.3.51. Man.CON.12, 1<sup>st</sup> movement, bar 4

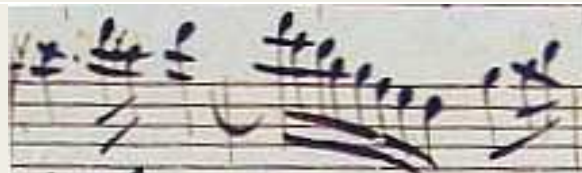


Figure 2.3.52. Sca.CON.07, 3<sup>rd</sup> movement, from bar 32



Figure 2.3.53. Man.CON.12, 3<sup>rd</sup> movement, from bar 22

**Table 2.3.7. Examples of ornamented passages in the sinfonias and concertos by Fiorenza**



Figure 2.3.54. Fio.CON.01, 1<sup>st</sup> movement, from bar 10



Figure 2.3.55. Fio.CON.01, 2<sup>nd</sup> movement, bar 9



Figure 2.3.56. Fio.CON.01, 4<sup>th</sup> movement, from bar 79



Figure 2.3.57. Fio.SIN.01, 1<sup>st</sup> movement, from bar 22



Figure 2.3.58. Fio.SIN.01, 1<sup>st</sup> movement, from bar 64



Figure 2.3.59. Fio.SIN.01, 3<sup>rd</sup> movement, from bar 1



Figure 2.3.60. Fio.SIN.01, 4<sup>th</sup> movement, from bar 97



Figure 2.3.61. Fio.SIN.01, 4<sup>th</sup> movement, bars 204-211



Figure 2.3.62. Fio.CON.02, 2<sup>nd</sup> movement, from bar 49



Figure 2.3.63. Fio.CON.02, 4<sup>th</sup> movement, from bar 90



Figure 2.3.64. Fio.SIN.02, 1<sup>st</sup> movement, bars 15-19

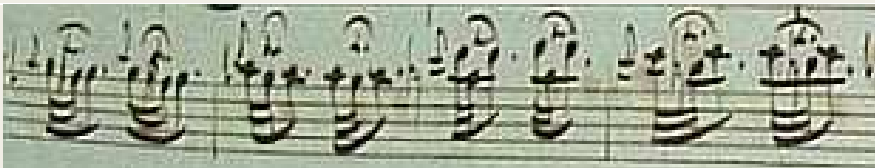


Figure 2.3.65. Fio.SIN.02, 2<sup>nd</sup> movement, from bar 60 (3<sup>rd</sup> beat)



Figure 2.3.66. Fio.SIN.02, 4<sup>th</sup> movement, from bar 1



**Table 2.3.8. Examples of ornamented passages in the sonatas by Mancini**

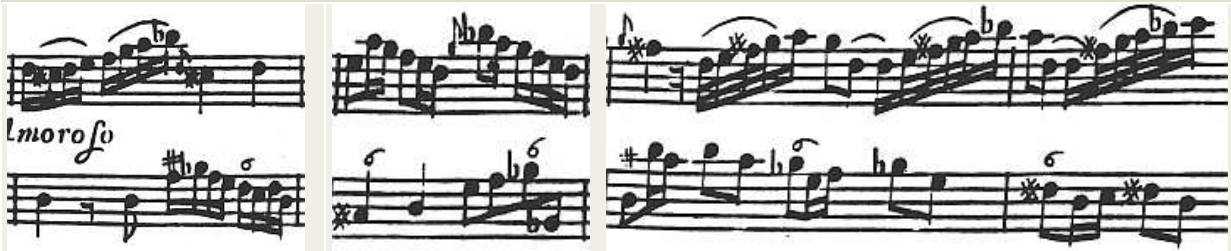


Figure 2.3.67. Man.SON.01, 1<sup>st</sup> movement, bar 1

Figure 2.3.68. Man.SON.01, 1<sup>st</sup> movement, bar 4

Figure 2.3.69. Man.SON.01, 1<sup>st</sup> movement, from bar 16

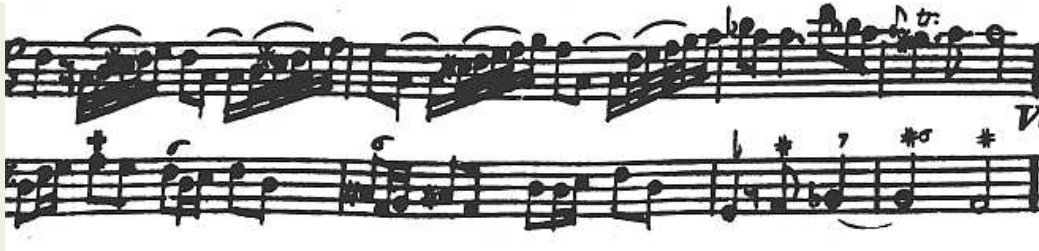


Figure 2.3.70. Son.MAN.01, 1<sup>st</sup> movement, bars 28-31

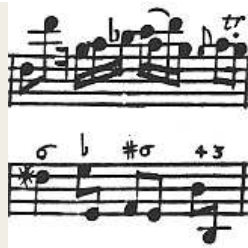


Figure 2.3.71. Son.MAN.01, 1<sup>st</sup> movement, bar 19



Figure 2.3.72. Man.SON.01, 2<sup>nd</sup> movement, bar 1



Figure 2.3.73. Son.MAN.01, 3<sup>rd</sup> movement, bar 11



Figure 2.3.74. Son.MAN.01, 3<sup>rd</sup> movement, bar 14



Figure 2.3.75. Son.MAN.09, 3<sup>rd</sup> movement, from bar 23



Figure 2.3.76. Son.MAN.02, 3<sup>rd</sup> movement, bar 7



Figure 2.3.77. Son.MAN.04, 3<sup>rd</sup> movement, bar 12



Figure 2.3.78. Son.MAN.03, 3<sup>rd</sup> movement, from bar 14



Figure 2.3.79. Son.MAN.01, 4<sup>th</sup> movement, bar 3



Figure 2.3.80. Son.MAN.07, 1<sup>st</sup> movement, bar 67



Figure 2.3.81. Son.MAN.07, 3<sup>rd</sup> movement, from bar 33



Figure 2.3.82. Son.MAN.08, 1<sup>st</sup> movement, bar 22



Figure 2.3.83. Son.MAN.09, 3<sup>rd</sup> movement, bar 2



Figure 2.3.84. Son.MAN.07, 1<sup>st</sup> movement, bar 64

**Table 2.3.9. Examples of ornamented passages in the Harrach works**



Figure 2.3.85. Sar.CON.02, 1st movement, from bar 9



Figure 2.3.86. Sar.CON.02, 1st movement, from bar 13

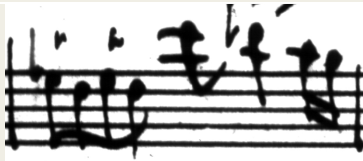


Figure 2.3.87. Sar.CON.02, 1st movement, bar 23



Figure 2.3.88. Sar.CON.02, 3rd movement, from bar 18



Figure 2.3.89. Sar.CON.02, 3rd movement, from bar 61

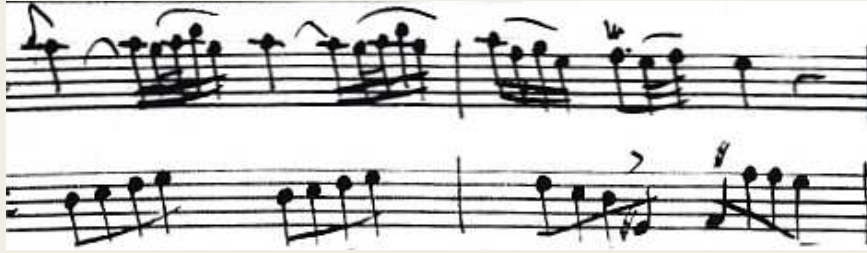


Figure 2.3.90. Ano.SON.02, 1st movement, from bar 1

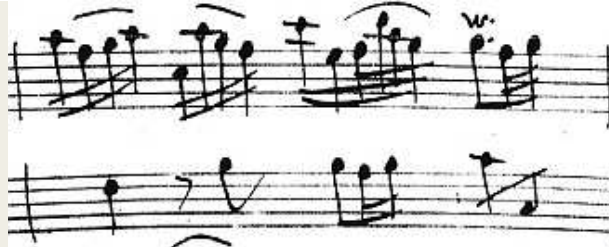


Figure 2.3.91. Ano.SON.02, 1st movement, bar 6



Figure 2.3.92. Ano.SON.02, 1st movement, from bar 9 (3rd beat)



Figure 2.3.93. Ano.SON.02, 1st movement, bar 12



Figure 2.3.94. Ano.SON.02, 1st movement, bar 16



Figure 2.3.95. Ano.SON.03, 1st movement, bar 2



Figure 2.3.96. Ano.SON.03, 1st movement, bar 5



Figure 2.3.97. Ano.SON.03, 1st movement, from bar 8



Figure 2.3.98. Fio.SON.01, 1st movement, bar 26



Figure 2.3.99. Ano.SON.03, 2nd movement, from bar 1



Figure 2.3.100. Fio.SON.01, 1st movement, from bar 1



Figure 2.3.101. Fio.SON.01, 1st movement, from bar 10

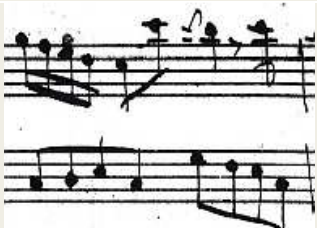


Figure 2.3.102. Fio.SON.01, 3rd movement, bar 1



Figure 2.3.103. Fio.SON.01, 4th movement, from bar 1



Figure 2.3.104. Fio.SON.01, 4th movement, from bar 12



Figure 2.3.105. Fio.SON.01, 4th movement, from bar 26



Figure 2.3.106. Leo.SON.04, 1st movement, bar 3



Figure 2.3.107. Leo.SON.04, 3rd movement, from bar 1

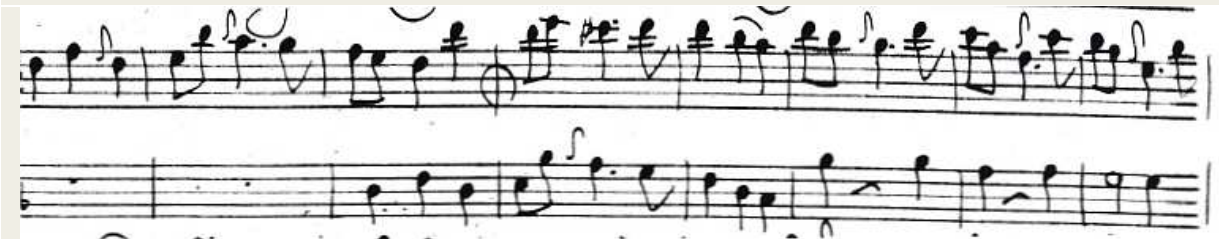


Figure 2.3.108. Leo.SON.06 1st movement, from bar 1



Figure 2.3.109. Leo.SON.07, 1st movement, from bar 1

A handwritten musical score for the first movement of Leo.SON.02. The score is written on ten staves. The tempo is marked 'Largo' at the beginning. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are various rests, slurs, and dynamic markings throughout the piece. The key signature has one sharp (F#) and the time signature is common time (C).

Figure 2.3.110. Leo.SON.02, 1st movement

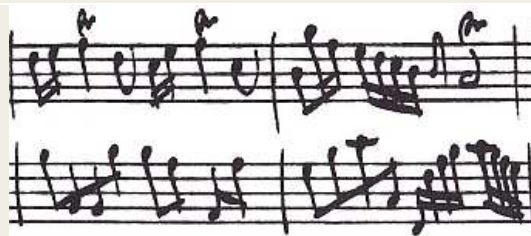
A handwritten musical score for the third movement of Leo.SON.03. The score is written on six staves. The tempo is marked 'Largo' at the beginning. The notation is very dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are various rests, slurs, and dynamic markings throughout the piece. The key signature has one sharp (F#) and the time signature is common time (C). A double bar line is present near the end of the score, followed by the word 'crescendo' written in a cursive hand.

Figure 2.3.111. Leo.SON.03, 3rd movement

**Table 2.3.10. Examples of ornamented passages in the works in the Parensi collection**



*Figure 2.3.112. Ros.SON.01, 1st movement, from bar 1*



*Figure 2.3.113. Ros.SON.01, 2nd movement, from bar 2*



*Figure 2.3.114. Ros.SON.01, 3rd movement, from bar 3*

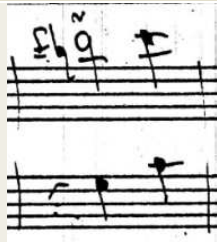


*Figure 2.3.115. Sar.SON.01, 1st movement, from bar 16*

**Table 2.3.11. Examples of ornamented passages in the works by Vinci**



*Figure 2.3.116.  
Vin.SON.01, 1st  
movement, bar 2*



*Figure 2.3.117.  
Vin.SON.01, 1st  
movement, bar 26*



*Figure 2.3.118. Vin.SON.01, 3rd movement, from bar 7*



*Figure 2.3.119. Vin.CON.01, 2nd movement*



**Table 2.3.12. Examples of ornamented passages in the 1759 sonatas**



*Figure 2.3.120. Ano.SON.01, 3rd movement*



*Figure 2.3.121. Ano.SON.01, 4th movement, bar 19*



*Figure 2.3.122. Pul.SON.01, 1st movement, from bar 1*



*Figure 2.3.123. Pul.SON.01, 1st movement, from bar 13*



*Figure 2.3.124. Pul.SON.01, 1st movement, from bar 62*



Figure 2.3.125. Pul.SON.01, 2nd movement, from bar 1



Figure 2.3.126. Pul.SON.02, 1st movement, from bar 2

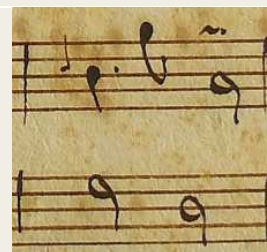


Figure 2.3.127. Pul.SON.02, 1st movement, bar 73



Figure 2.3.128. Pul.SON.02, 3rd movement, bar 14



Figure 2.3.129. Pul.SON.03, 1st movement, bar 25



Figure 2.3.130. Pul.SON.04, 1st movement, bar 7



Figure 2.3.131. Pul.SON.04, 2nd movement, bar 2

### **Examples of ornamented passages in contemporary Solfeggi**

It may be interesting to compare the ornaments presented above with those in the *Solfeggi* by Leonardo Leo, selected as being some of the earliest ones by a Neapolitan composer, and, as such, probably contemporary to the works studied. According to Gjerdingen:<sup>476</sup>

*Solfeggi*, or studies in melody, were central to the training of European court musicians from the late 1600s until the late 1800s. They had their greatest influence first in Italian conservatories, especially at Naples, and then later at the Paris Conservatory, where the principles of the "Italian school" continued to be taught far into the twentieth century. Because learning the Italian style of music was a priority for almost any eighteenth-century musician, many well-known non-Italians also studied or taught solfeggi. This was especially true for famous singers or teachers of singing, but seems also to apply to instrumentalists and composers. [...]

In a sense, solfeggi and partimenti (instructional basses) were two sides of the same polyphonic coin. Partimenti provided a bass to which the student added one or more upper voices in a keyboard realization. Solfeggi provided exemplary melodic material, always in the context of a bass (and most probably a harmonic accompaniment). Thus the melody-bass duo at the heart of eighteenth-century music was taught and reinforced from both the top and the bottom. Collections of solfeggi were thus like a lexicon of stylistically favored melodic utterances. For the future improviser, whether of whole compositions or merely of ornamented reprises and cadenzas, solfeggi provided a storehouse of memorized material from which the performer or composer could later draw.

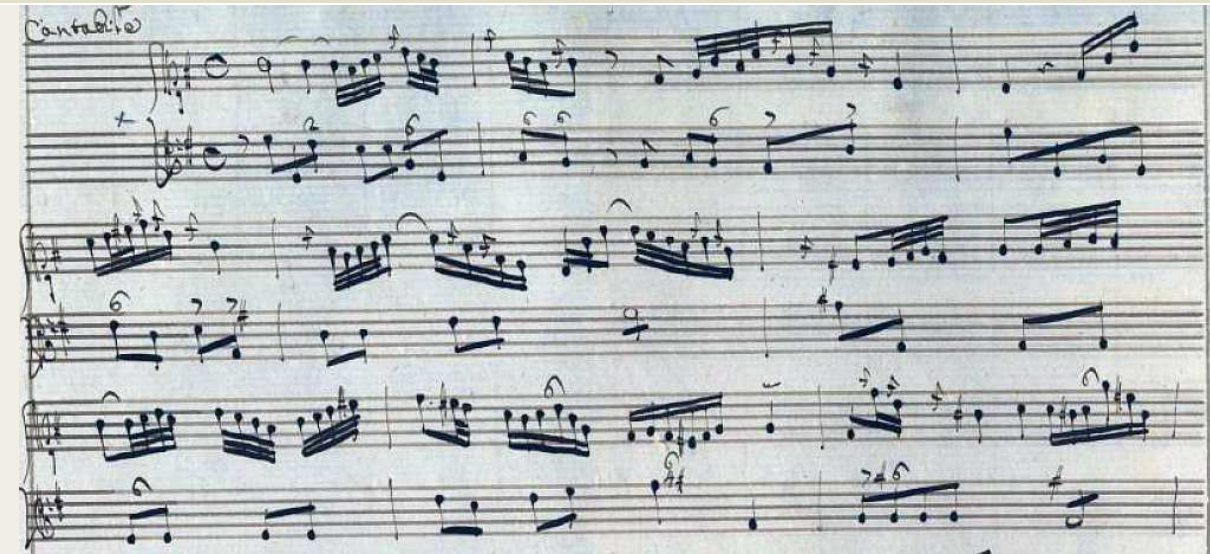
Indeed, the examples of ornamentation shown in the *solfeggi* presented below<sup>477</sup> are not very different from the ornaments found in the sonatas and concertos that were shown above. In fact, these *solfeggi* serve as examples for further embellishment of those works, and certainly provide interesting material to be used by singers as examples of ornamentation for vocal works in this entire repertoire.

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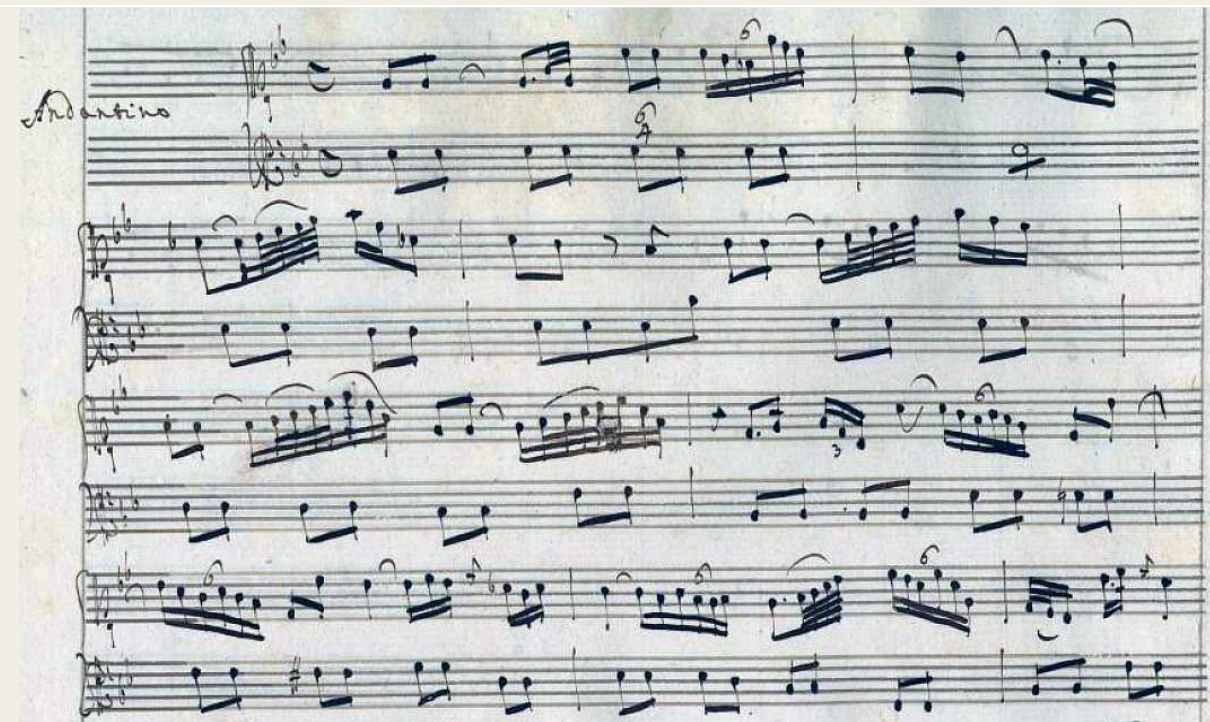
<sup>476</sup> Robert O. Gjerdingen, "About Solfeggi." *Monuments of Solfeggi*. Northwestern University, accessed November 25, 2014, <http://faculty-web.at.northwestern.edu/music/gjerdingen/Solfeggi/aboutSolfe/histOverview.htm>.

<sup>477</sup> The selected excerpts included in the table below are taken from a collection that belonged to Benedetta Bonfil. Bonfil was a Venetian noblewoman who lived in the late eighteenth century. The collection is now in Dresden: D-DI, Mus.2460-K-502, RISM ID no.: 211010199. Leonardo Leo, "Solfeggi." [72] *Solfeggi | Del Sigr Leonardo Leo*. *Sächsische Landesbibliothek - Staats- und Universitätsbibliothek*. accessed November 25, 2014, <http://digital.slub-dresden.de/werkansicht/df/18037/1/cache.off>. On the usage of *solfeggi* in musical training throughout Italy, see: Sylvie Mamy, "L'importation des solfèges italiens en France à la fin du xviiiè siècle," in *L'opera tra Venezia e Parigi*, ed. Maria Teresa Muraro (Florence: L. S. Olschki, 1988). pp. 67-89. Sylvie Mamy, "Une théorie italienne adaptée au goût français. L'enseignement du chant italien en France de la fin de l'Ancien Régime à la Restauration: transmission ou transformation?," in *Transmissione e recezione delle forme di cultura musicale*, vol. IMS Conference Bologna, III (Turin: EDT, 1988). pp. 198-213. Sylvie Mamy, "Tradizione pedagogica del canto a Napoli: Giuseppe Aprile," in *Musicisti nati in Puglia ed emigrazione musicale tra Seicento e Settecento*, ed. Detty Bozzi and Luisa Così (Rome: Torre d'Orfeo, 1988). pp. 281-298.

**Table 2.3.11. Examples of ornamented *Solfeggi* by Leo**



*Figure 2.3.132. 1st solfeggio, from bar 1*



*Figure 133. 7th solfeggio, from bar 1*



Figure 2.3.134. 3rd solfeggio, from bar 1

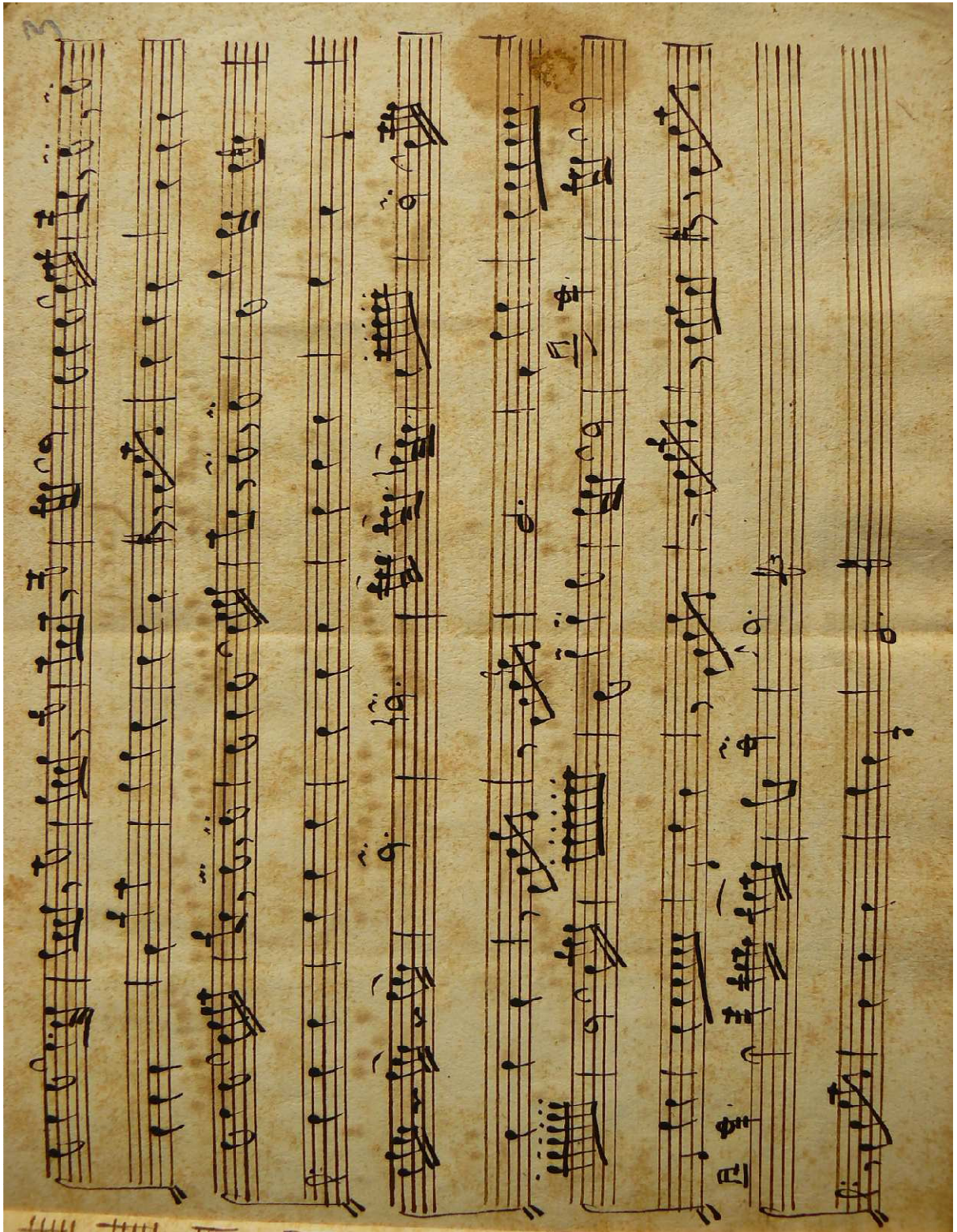


Figure 2.3.135. 5th solfeggio, from bar 1

Scores of a few selected works: Pul.SON.01, Ros.SON.01 and Fio.SON.01

❖ Pul.SON.01





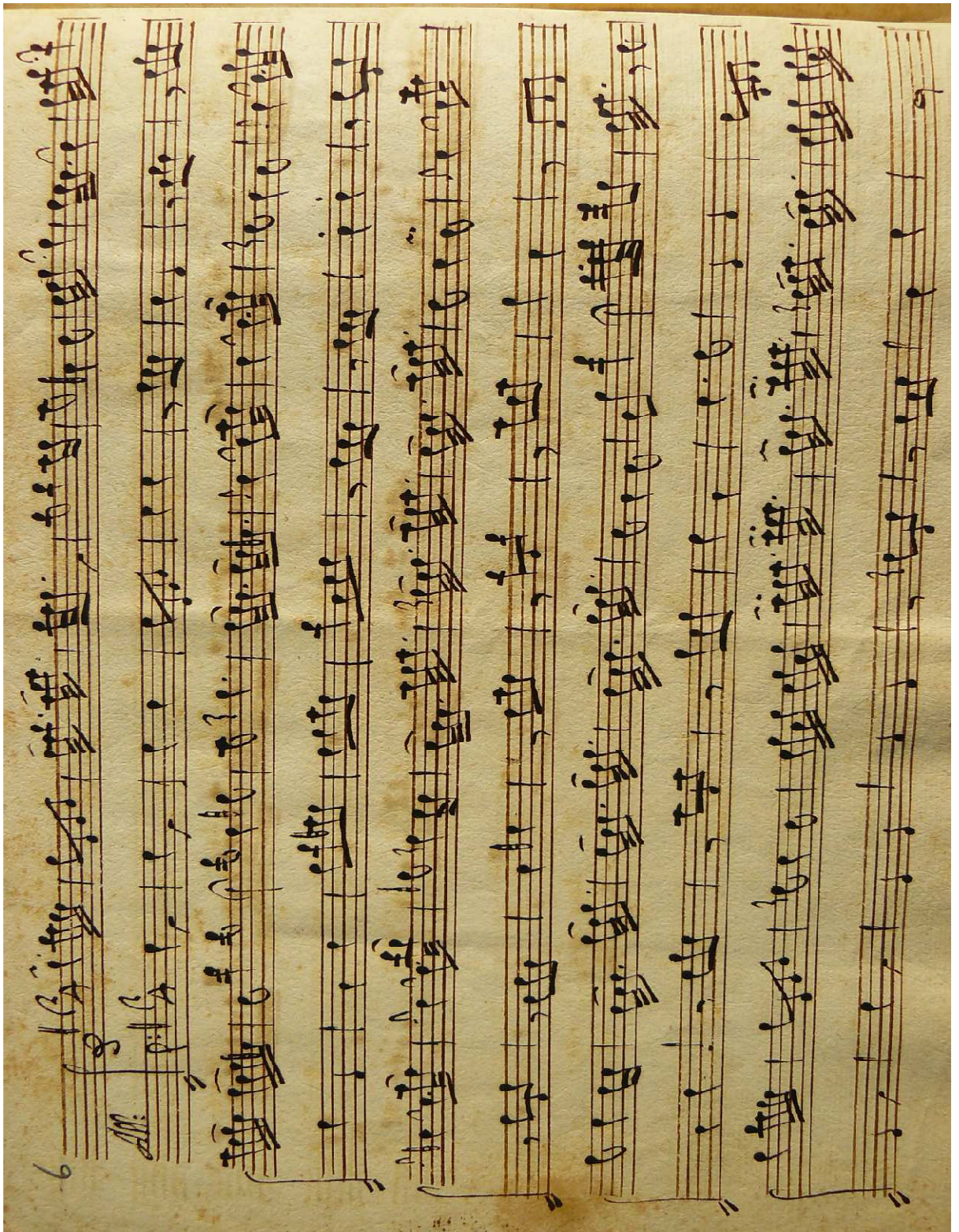
4

*Largo*

Handwritten musical score on aged paper, featuring ten staves. The first staff contains the tempo marking "Largo". The second staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music consists of several staves of dense, handwritten notation, including many beamed sixteenth notes and some slurs. The paper shows signs of age and wear.









The image displays a handwritten musical score for a piece titled "Ros.SON.01". The score is written on six staves, each beginning with a treble clef and a common time signature (C). The notation is dense and expressive, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The first staff contains a complex, rapid sequence of notes. The second staff shows a more rhythmic pattern with some rests. The third staff features a series of notes with a prominent slur. The fourth staff has a similar rhythmic structure to the second. The fifth staff is characterized by a series of notes with a slur, and the sixth staff concludes with a final rhythmic pattern. The handwriting is fluid and shows signs of being a working draft or a personal score.

24

Segue. All.

A handwritten musical score consisting of ten staves. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. It includes various note heads, stems, beams, and rests. The first staff begins with a treble clef and a key signature of one flat. The notation is organized into measures by vertical bar lines. The overall style is that of a personal manuscript or a working draft.

23

Handwritten musical score consisting of eight staves. The notation is dense and complex, featuring many beamed notes and rests. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of early manuscript notation. The eighth staff ends with a double bar line and a fermata-like symbol.

Handwritten musical score on eight staves. The notation is dense and includes various musical symbols such as clefs, time signatures, and dynamic markings. The word "Segue" is written at the end of the eighth staff.



26

The image shows a handwritten musical score on six staves. The first staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef. The third and fourth staves are treble clefs. The fifth staff is a bass clef. The sixth staff is a treble clef. The music is written in a cursive, handwritten style. The piece concludes with a 'Fine' marking on the sixth staff.

*Sonata à Flauto solo del Sig. Giovanni*

*Androso e Largo*

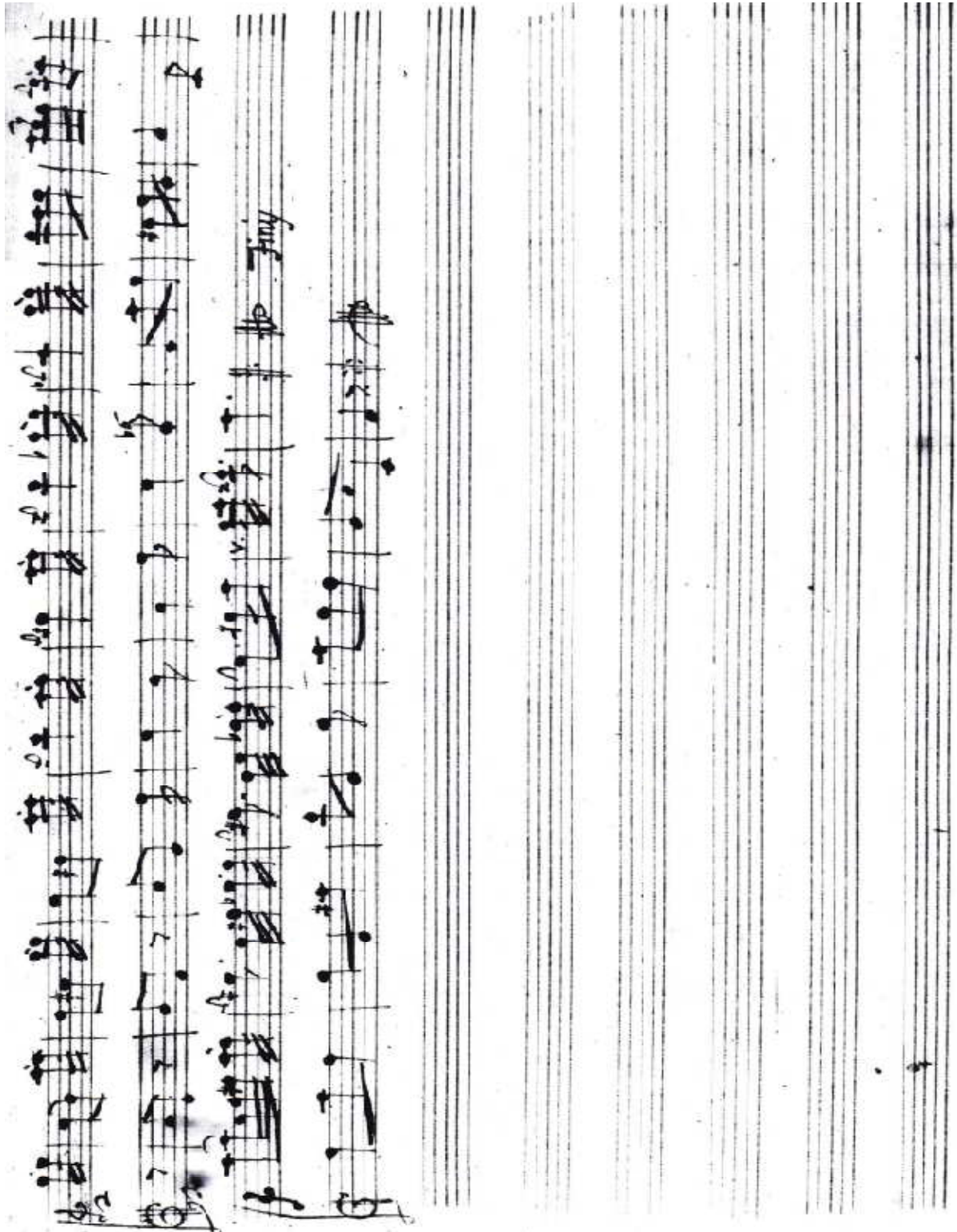
This image shows a page of handwritten musical notation. It features ten staves of music. The first staff is empty. The second staff begins with the title 'Sonata à Flauto solo del Sig. Giovanni' written in a cursive hand. The music is written in a single system across the remaining staves. The notation includes various note values, rests, and dynamic markings. A specific instruction, 'Androso e Largo', is written below the first few staves. The handwriting is clear and legible, typical of an 18th-century manuscript.

Handwritten musical score for a piece titled "Inês de Avena Braga - Chapter 2". The score consists of ten staves. The first staff contains a complex melodic line with many beamed notes. The second staff continues this line. The third staff has the word "Largo" written above it. The fourth staff has the word "Segue" written above it. The fifth staff begins with a treble clef and a key signature of one sharp (F#). The remaining five staves are mostly empty, with some faint markings and a few notes.

A handwritten musical score consisting of ten staves. The notation is dense and complex, featuring a variety of note values, rests, and dynamic markings. The first staff is particularly dense with many sixteenth and thirty-second notes. The second staff has a large 'ff' marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The notation is written in black ink on white paper.

Handwritten musical score for a piece titled "Inês de Avena Braga - Chapter 2". The score consists of ten staves of music, written in a single system. The notation is dense and complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The first staff begins with a treble clef and a common time signature. The music is written in a style characteristic of early modern manuscript notation. The staves are numbered 1 through 10 at the beginning of each line. The notation includes various note heads, stems, beams, and rests, with some notes having flags or beams indicating sixteenth or thirty-second notes. The overall appearance is that of a detailed and intricate musical composition.

A handwritten musical score consisting of ten staves. The first four staves are for piano accompaniment, and the last six are for a vocal line. The score is written in a single system. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line starts on the fifth staff with a soprano clef and a common time signature. The music is written in a fluid, cursive style characteristic of 19th-century manuscript notation. There are some markings such as 'p' for piano and 'f' for forte, and various ornaments and slurs throughout the piece.



We have seen here that Naples clearly rivaled Venice as a 'recorder capital of the Italian peninsula' in the eighteenth century. The ninety-one instrumental works that I have presented in detail above form a solid corpus of music, and one which is still mostly unfamiliar to modern performers. Unlike Venice, where the virtuosity of the recorder parts

often relies on technically demanding arpeggiated passage-work, the Neapolitan repertoire typically calls for virtuosity in expressing the theatricality of its melodies, underscored by surprising harmonic progressions – a clear influence from the operatic careers of the composers that wrote those works. The influence of traditional music is also perceivable, usually in the final movements of sonatas and concertos, often recalling a *tarantella*.

We have also seen that the Neapolitan works that call for high notes are indicative of the existence in Naples of recorders that work well in the higher range, and otherwise attest to the level of technical skill of the players for which the works were composed. As has been shown by the two versions of Mancini's Sonata III, it is safe to assume that in Naples the 'normal' recorder range was slightly higher than in England.

Only thirty of the 144 works listed here suggest the possible need for a recorder with double holes. This means that out of the extant works, the recorder player would benefit from an instrument with double holes in approximately 21% of the pieces; this is in contrast to what was seen in Chapter 1, since only one Italian recorder is extant with such characteristics. This suggests that our current expectations of how those notes should sound in order to be 'acceptable' may be far from the reality of how they sounded in the eighteenth century.

Fugal second (or third) movements are an important trademark of the style of the older generation of Neapolitan composers, which is shared with their younger colleagues.

The examples of ornamentation in the *soffeggi* and in the sonatas presented above denote that ornamenting was also a compositional skill that was taught and exercised. These ornaments are often restricted to simple appoggiaturas and trills, but in many other instances include diminutions in various rhythmical figures that not only add interest to the melodic line but also bring out interesting harmonies.

The fact that the vast majority of the Neapolitan recorder repertoire exists only in manuscript form is a case in point to the private life of the instrument in that city, but the fact that these works are dispersed in a variety of 'foreign' collections attests to the popularity of the composers outside of Naples. Although the greater part of the dated works falls within the years 1724–1725, it must not be forgotten that the instrumental works in the Harrach collection, for example, are not dated, and could have been written as late as 1733 when Harrach returned to Austria. In any case, the existence of more than ninety instrumental works for the recorder written and copied in Naples between the 1690s and the 1750s demonstrates the great popularity of the instrument in that city during the Baroque period – when the city reached a peak in music production and consumption.