

Notes to the revised edition

This chapter contains various supplementary observations on points made in earlier chapters.

(p. 1)

As predicted, new discoveries have not been slow in arriving. In 1978 Mario Rinaldi announced to the international Vivaldi conference held in Venice his discovery of the libretto to a lost oratorio, *La vittoria navale*, RV 782, performed in Vicenza on 8 June 1713. In 1982 I unearthed fragments of unknown Vivaldi works in the library of the Conservatorio ‘Benedetto Marcello’, Venice: two cello concertos (RV 787 and 788), a concerto for violin and cello (RV Anh. 91), a violin concerto (RV 790), a sinfonia (RV 786), and a *Confitebor* in B flat major (RV 789), as well as a new version for single *coro* (RV 795) of the familiar *Beatus vir* in C major, RV 597. All these were works supplied to the Pietà in 1738–9.¹ In 1991 Peter Ryom reported finding a complete score of RV 795 in the Saxon State Library, Dresden; its earlier detection had been hindered by the fact that the manuscript bore the name of Galuppi.² In the early 1980s two new violin sonatas (RV 7 and 785) were discovered by Maurizio Grattoni in Udine.³ The music of the flute concerto RV 783, previously known only from a musical incipit, turned up in Schwerin as recently as 1990.

(p. 8)

In 1982 the first volumes of the *Nuova edizione critica* (New Critical Edition) appeared. This series, published by Ricordi on behalf of the

¹ The find is described in Michael Talbot, ‘A Vivaldi Discovery at the Conservatorio “Benedetto Marcello”’, *Informazioni e studi vivaldiani*, vol. iii (1982), pp. 3–12.

² See Peter Ryom, ‘Vivaldi ou Galuppi? Un cas de doute surprenant’, in Antonio Fanna and Michael Talbot (eds.), *Vivaldi vero e falso: problemi di attribuzione* (Florence, 1992), pp. 25–41.

³ ‘Nuove fonti vivaldiane a Udine e a Cividale del Friuli’, *Informazioni e studi vivaldiani*, vol. v (1984), pp. 3–22.

Vivaldi

Istituto Italiano Antonio Vivaldi, aims to bring out in scholarly editions (that are also suitable for practical use) all the complete and authenticated compositions of Vivaldi not previously included in the same publisher's catalogue – except for the dramatic works (operas and serenatas), which are to be published more selectively. At the time of writing, the programme is almost complete for instrumental and sacred vocal works and well advanced for cantatas. Of the operas, only *Giustino* has so far appeared. The most important practical effect of this project has been to stimulate performance of Vivaldi's vocal works, to which performers have hitherto had limited access. The progress of the series can be seen from the publisher's notices placed in *Informazioni e studi vivaldiani*, the multilingual yearbook of the Istituto Italiano Antonio Vivaldi, whose first volume appeared in 1980. The recent boom in facsimile publication has also benefited Vivaldi, yielding editions of the operas *Griselda* (New York, Garland, 1978) and *Ottone in villa* (Milan, Ricordi, 1983), besides several collections of instrumental music.

(p. 9)

The Fanna catalogue was republished in an updated and much enlarged edition in 1986. This version includes, in an appendix, the first group of instrumental works to appear in the *Nuova edizione critica*.

(p. 10:1)

Since these lines were written, the numbers in the main section of the Ryom catalogue have almost reached 800, while the *Anhang* has passed 90. It must be mentioned, however, that there is some disagreement among scholars about the criteria for authenticity applied by Ryom in determining in which section to place a work. For instance, RV 24, a violin sonata from the Wiesentheid collection, seems too uncharacteristic in style to be accepted as authentic despite the lack of original sources challenging Vivaldi's authorship, while the exclusion of the double concerto for violin and cello RV Anh. 91 from the main section must be based on the rather trivial fact that part of the attribution to the composer has been lost through cropping of the pages of the manuscript. These uncertainties make the preparation of accurate statistics for Vivaldi's works even harder than before.

(p. 10:2)

By the late 1980s virtually all scholarly literature was using Ryom

numbers as the only, or the principal, system of identification. However, Pincherle numbers are still quite widely employed in the world of broadcasting, recording and concert-giving, so I have thought it wise not to delete them from the present edition.

(p. 17)

I am no longer wholly convinced by my suggestion that the Pietà may not have produced home-grown players of the trumpet. It is interesting that during the first period of Vivaldi's composition of sacred vocal works for the Pietà (1713–17) St Mark's retained only a single trumpeter, not two as formerly. But the extent to which orchestral practice at St Mark's influenced that of the *ospedali* – or, indeed, that of the opera houses – has yet to be investigated in the detail it deserves.

(p. 18)

In 1992 the consensus among scholars has come round to the view expressed here: namely, that the tenor and bass parts in Vivaldi's vocal works written for the Pietà were taken by female voices. I no longer believe that the bass parts were routinely transposed up an octave – it is all too easy to underrate the ability of certain girls and women to sing in a very low register, given training and practice. One scholar, Joan Whitemore, has taken my original thesis still further, suggesting that not only the bass parts but also the tenor parts were transposed upwards.⁴ While this view, if accepted, would make it easier for modern women's choirs to perform some of Vivaldi's choral music, I think it is mistaken. Among the Venetian *ospedali*, only the Pietà and the Mendicanti employed bass and tenor voices; the Incurabili and Ospedaletto, which had a smaller population, made do with only sopranos and contraltos.

(p. 28:1)

The position is more complicated than it seems at first sight, since when Negri received his permanent appointment, on 21 October 1730, it was in place not of Giovanni Battista Vivaldi but of another violinist, Giovanni Battista Madonis. So there is a definite possibility that Vivaldi senior returned to his post and served out his time. Even if by now infirm, he would not have risked dismissal on that account alone, since

⁴ Revision of Music performed at the Venetian Ospedali in the Eighteenth Century (diss., University of Illinois, 1986).

posts at St Mark's were held for life unless the occupant committed a serious breach of discipline. Giovanni Battista seems to have been treated by the Basilica's administration with unusual benevolence. In 1702 he was granted three months' leave of absence, perhaps in order to play, together with his son, in an opera orchestra outside Venice.⁵ He was often absent when, every two months, instalments of their salary were paid to the Basilica's employees; he then had to collect this money on a subsequent pay-day. Such absences, particularly (and significantly) frequent during the time of his son's residence at Mantua (1718–20), suggest much coming and going. Biographers have perhaps underrated the extent to which the two Vivaldis, father and son, operated as a team. Until well into the 1710s Antonio was certainly the junior partner. As late as 1711 Giovanni Battista's contribution to the annual tax (*tansa*) levied collectively on the Venetian musicians' guild was eight *lire*, indicative of his relative prosperity, while his son paid only half as much.⁶ For many years the two Vivaldis frequently travelled together to other Italian cities to play at church festivals or in opera. We learn of their presence in Turin in October 1701;⁷ in Brescia in February 1711;⁸ and in Vicenza in the summer of 1713.⁹ The part of the Turin manuscripts containing sacred music by composers other than Antonio may reflect this activity, and some of its items may have been inherited by him from his father. It has recently been argued very persuasively by Paul Everett that Giovanni Battista served his son for many years as a copyist responsible for, among other things, the manuscript of the 'Manchester' sonatas.¹⁰ Research by Gastone Vio has established that father and son shared a succession of apartments in Venice (together with other family members) right up to the former's death in 1736. There is certainly much more about the two men's relationship still to be discovered.

(p. 28:2)

Mauro, born in 1715, was obviously very good at his job. The diarist Pietro Gradenigo opined in 1760 that he was the best music

⁵ ASV, Procuratia de Supra, Reg. 211, 23 November 1702.

⁶ ASV, Milizia da Mar, Busta 626.

⁷ Bologna, Civico Museo Bibliografico Musicale, P/144, f. 103 (letter dated 16 October 1701 from Giuseppe Carlo Pesci to Giacomo Antonio Perti).

⁸ See Olga Termini, 'Vivaldi at Brescia: the Feast of the Purification at the Chiesa della Pace', *Informazioni e studi vivaldiani*, vol. ix (1988), pp. 64–74.

⁹ See Bruno Brizi, 'Vivaldi a Vicenza: una festa barocca del 1713', *Informazioni e studi vivaldiani*, vol. vii (1986), pp. 35–54.

¹⁰ 'Vivaldi's Italian Copyists', *Informazioni e studi vivaldiani*, vol. xi (1990), pp. 27–86.

copyist then active in Venice and mentions that he exchanged letters even with the King of Sweden.¹¹ Assisted by his younger brother Daniele, Pietro Mauro conducted his business from a shop close to the present-day Teatro Goldoni. Between 1731 and 1741 he also appeared occasionally as a tenor in a series of operas that included his uncle's *Farnace*, produced in Padua in 1731. On the stage he earned the nickname of 'Il Vivaldi' – a common way of associating a young artist with an older relative or teacher. For some productions in the provinces he wrote the dedication, which suggests that he followed his uncle into the world of operatic management. Clearly, he is a figure deserving further investigation.

(p. 29)

The more closely one examines the activity of individual members of the Vivaldi family, the more one becomes aware how closely intertwined their lives were. It would probably be no exaggeration to claim that they pursued a common family 'strategy' centred on the activity of their most successful member, Antonio. One small example must suffice: in 1715 it was Antonio's younger brother Francesco who, on a visit to Ferrara, collected on his behalf the advance on a payment due to him.¹²

(p. 30:1)

Vivaldi's illness was first identified as bronchial asthma by Pietro Berri in an article published in 1942.¹³ A more recent study, by Roger-Claude Travers, has confirmed this diagnosis.¹⁴ Naturally, the consensus among medical experts has not entirely banished fanciful suggestions that Vivaldi suffered from a more interesting disease such as angina or even syphilis.

(p. 30:2)

Documentary proof exists, at least, that Antonio was one of the extra instrumentalists engaged at St Mark's, following the traditional

¹¹ Venice, Museo Correr, Ms. Gradenigo 67, vi, f. 91v.

¹² Ferrara, Archivio di Stato, Archivio Bentivoglio, Busta 418, f. 398.

¹³ 'La malattia di Vivaldi', *Musica d'oggi*, vol. xxiv (1942), pp. 9–13.

¹⁴ 'Une mise au point sur la maladie de Vivaldi', *Informazioni e studi vivaldiani*, vol. iii (1982), pp. 52–60.

custom, on Christmas Eve and Christmas Day 1696.¹⁵ This is the earliest record of his public activity as a violinist.

(p. 30:3)

Several details in Giazotto's biography of Vivaldi that are said to be founded on documentary evidence need to be accepted with caution, since other scholars have failed to locate the original sources. This is one such case; another is the document cited in footnote 34 of the same chapter.

(p. 31)

That Vivaldi gave up saying Mass solely for reasons of health (recognized by the Church as a legitimate reason) is suggested by the abruptness with which he ceased to be employed by the Pietà as a *mansionario* (beneficed priest) paid to say Mass for the soul of a benefactor. He held two such *mansionerie*: one from September 1703 to August 1705 and another from September 1705 to November 1706.¹⁶ This would mean that he recited Mass for at least three years following his ordination.

(p. 46)

Proof that Pisendel took actual lessons from Vivaldi was discovered by Manfred Fechner, who found that the autograph manuscript of a certain concerto movement by the German composer contained corrections in his teacher's hand.¹⁷

(p. 47)

The two Vivaldi motets (RV 627 and 632) preserved, in partly autograph manuscripts, in the Saxon State Library originate from Zelenka's personal collection. They are relatively late works (*c* 1730?), dating from a period when Vivaldi was not being employed by the Pietà. It is conceivable that they were written especially for Zelenka, in which case the Bohemian composer should perhaps be counted as another strong advocate (besides Pisendel) of Vivaldi's music at the Saxon court.

¹⁵ ASV, Procuratia de Supra, Reg. 37, 28 February 1696 (= 1697). See also Gastone Vio, 'Antonio Vivaldi violinista in S. Marco?', *Informazioni e studi vivaldiani*, vol. ii (1981), pp. 51–60.

¹⁶ ASV, Osp., Reg. 999, f. 205.

¹⁷ 'Neue Vivaldi-Funde in der Sächsischen Landesbibliothek Dresden', *Vivaldi Studien: Referate des 3. Dresdner Vivaldi-Kolloquiums* (Dresden, 1981), p. 43.

(p. 48)

There already exists quite a substantial body of scholarly writings on Vivaldi's Mantuan period. Of special note are those by Claudio Gallico and Luigi Cataldi.¹⁸

(p. 50)

In retrospect, my *bon mot* seems too uncharitable. Vivaldi and Anna Girò did indeed live in separate houses, as contemporary property censuses confirm, and Anna's success in finding a nobleman for a husband in 1748 does not suggest that she had a past to hide. In 1978 I (in common with most others) accepted the tradition of Vivaldi as a 'bad priest' rather too uncritically.

(p. 53:1)

In an article published in 1988 I ventured the hypothesis that a large group of sacred vocal works by Vivaldi, which included many of those 'in due cori', was composed for the church of S. Lorenzo in Damaso adjoining Cardinal Ottoboni's Roman palace, the Cancelleria.¹⁹ These are all works dating from the mid 1720s, when Vivaldi had no occasion to write vocal music for the Pietà. The suggestion must for the present be regarded only as tentative.

(p. 53:2)

The accounts of the Pietà show that up to August 1729 Vivaldi had supplied the institution on this basis with over 140 concertos, a prodigious total.²⁰ Since a sequin (22 *lire*) was worth over three ducats current, Vivaldi could now earn by this means not much less, in a year, than he had made from his previous salary as a teacher and *Maestro de' Concerti*.

(p. 54:1)

The gap in time between the appearance of op. 7 (1716–17) and op. 8 (1725) is wide enough to suggest that Vivaldi became dissatisfied with Roger and boycotted his firm until his death in 1722. One reason

¹⁸ Claudio Gallico, 'Vivaldi dagli archivi di Mantova', in Francesco Degrada (ed.), *Vivaldi veneziano europeo* (Florence, 1980), pp. 77–88; Luigi Cataldi, 'I rapporti di Vivaldi con il "Teatro detto il Comico" di Mantova', *Informazioni e studi vivaldiani*, vol. vi (1985), pp. 88–110, and 'Alcuni documenti relativi alla permanenza di Vivaldi a Mantova', *ibid.*, vol. viii (1987), pp. 13–23.

¹⁹ Michael Talbot, 'Vivaldi and Rome: Observations and Hypotheses', *Journal of the Royal Musical Association*, vol. cxiii (1988), pp. 28–46.

²⁰ ASV, Osp., Busta 700 and Reg. 1005, *passim*.

could be the presence of works of suspect authenticity in op. 7: Roger may on his own initiative have added extra concertos not all by Vivaldi to bring their total up to 12 (instead of six, as in op. 6). In 1724 Vivaldi was toying with the idea of publishing concertos by subscription in the manner of Handel and Telemann in northern Europe. A letter survives in which he asks the Piedmontese count Carlo Giacinto Roero di Guarene whether he can find six subscribers out of the hundred needed.²¹ It appears, however, that the projected 'double' set containing 24 concertos never materialized, perhaps because not enough willing subscribers came forward.

(p. 54:2)

The *Mercure de France* duly reported the festivities and Vivaldi's part in them.²² His description there as 'the ablest composer in Venice' ('le plus habile compositeur qui soit à Venise') attests to his high reputation in France even before his op. 8 appeared. A longer, manuscript report of the same celebrations is preserved in the British Library.²³

(p. 55)

The date and occasion of the performance of *La Senna festeggiante* remains a mystery, although it now appears that the partly autograph manuscript dates from late 1726 or early 1727, which means that it might have been composed for the French ambassador's annual celebration of his monarch's name-day, which fell on 25 August 1726. A connection with Pietro Ottoboni, who was revisiting Venice at the time, is also suspected. These questions are examined thoroughly in the introductory essay by Paul Everett and the present author to a facsimile edition of RV 687 and RV 693, to be published by Ricordi in the series *Drammaturgia musicale veneta*.

(p. 59)

Among the 14 Vivaldi manuscripts in Turin written on central-European paper is that of the concerto RV 163, enigmatically titled 'Conca' (see p. 87, where its incipits are given). This is one of Vivaldi's 'allusive' concertos; it imitates the sound of a conch ('conca'),

²¹ See Roberto Antonetto, *Un documento della civiltà piemontese del Settecento: il castello di Guarene* (Turin, 1979), p. 139.

²² October 1725, pp. 2417–18.

²³ Add. Ms. 20346, ff. 71–2. See also Michael Talbot, 'Vivaldi and a French Ambassador', *Informazioni e studi vivaldiani*, vol. ii (1981), pp. 31–43.

which, provided with a mouthpiece, was used as a primitive folk-instrument by Bohemian peasants, notably as a *Wassertrumpete* to ward off [on] rain.²⁴

[in Talbot, 1993: *Wassertrumpete*, in others Talbot's articles: *Wettertrumpete*]

(p. 62)

As noted earlier (on p. 53n), this presumed collaboration between Goldoni and Vivaldi may have been fictitious. But even if so, the combination of the two anagrammatized names suggests that the two men were linked in the public mind.

(p. 67)

The traditional view that Vivaldi travelled to Amsterdam – in the depths of winter – to lead the orchestra in person has now been laid to rest.²⁵

(p. 70:1)

Recent research suggests that the prime motive for Vivaldi's visit to Vienna, accompanied by Anna Girò, was to supervise the production of one or more of his operas at the Kärntnertor theatre, of which Count Collalto was a leading patron. It may well be that his lodgings in Kärntner Strasse were those customarily used by that theatre for visiting *maestri*. Because of the unforeseen death of Emperor Charles VI on 20 October 1740, all Viennese theatres were closed during the following Carnival season as a sign of mourning. This event undoubtedly upset Vivaldi's plans and may have hastened his death by reducing his means. During the 1742 Carnival season the Kärntnertor theatre produced Vivaldi's opera *L'oracolo in Messenia*, which had perhaps been scheduled originally for the previous year.

(p. 70:2)

Vivaldi iconography has recently become once again a subject for discussion. In 1988 I treated it at some length in a reference book.²⁶ The most up-to-date and searching analysis, however, is that by François Farges and Michel Ducastel-Delacroix, which casts doubt on Vatielli's (and my) belief that the Bologna oil painting is of Vivaldi.²⁷

²⁴ See Michael Talbot, 'Vivaldi's Conch Concerto', *Informazioni e studi vivaldiani*, vol. v (1984), pp. 66–82.

²⁵ See Luc van Hasselt, 'Heeft Vivaldi in 1738 Amsterdam bezocht?', *Mens en melodie*, vol. xxxii (1977), pp. 398–9.

²⁶ *Antonio Vivaldi: a Guide to Research* (New York and London, 1988), pp. 149–53.

²⁷ 'Au sujet du vrai visage de Vivaldi: essai iconographique', in Antonio Fanna and Michael Talbot (eds.), *Vivaldi vero e falso: problemi di attribuzione* (Florence, 1992), pp. 155–79.

(p. 82)

I have left my discussion of this movement unaltered, but it is ironic that I should have picked it as an exemplary demonstration of Vivaldi's contrapuntal skills, since the fugal section in question is a cunningly disguised adaptation of the closing section of Antonio Lotti's four-part madrigal *Moralità d'una perla*, one of his *Duetti, terzetti e madrigali a più voci* published in Venice in 1705. The conversion is far from mechanical, but that is hardly the point. Vivaldi dipped into the same Lotti collection (which he must have possessed) on at least one other occasion, transforming the opening section of its madrigal *Inganni dell'umanità* into the 'Gloria Patri' of his *Dixit Dominus* RV 595.²⁸

(p. 98:1)

The two trio sonatas that I described as 'possibly unauthentic', RV 60 and 74, are now reckoned genuine. RV 60, preserved in a non-autograph manuscript in Wiesentheid, may be a very early work that, for that reason, appears stylistically untypical. RV 74, surviving in a Swedish copy in the library of Lund University, seems to belong in date to the 1720s, around the time of the 'Manchester' sonatas. The last work, published in the *Nuova edizione critica* as recently as 1992, is perhaps the finest of all Vivaldi's trio sonatas – darkly eloquent and full of deft contrapuntal touches.

(p. 98:2)

Another possibility is that they were written for Vivaldi to play with his father on their central European tour of 1729–30. The absence of a bass part would have made them very suitable for impromptu performance in conditions where no cello or harpsichord was to hand.

(p. 101:1)

Le Clerc's copy-text may well have been a manuscript in the Bibliothèque Nationale, Paris (Vm.⁷ 6310), which is thought to date from the 1720s.²⁹

(p. 101:2)

In 1990 Philippe Lescat reported his finding that *Il pastor fido* was

²⁸ On the Lotti borrowings see Kees Vlaardingerbroek, 'Vivaldi and Lotti: Two Unknown Borrowings in Vivaldi's Music', in *Vivaldi vero e falso: problemi di attribuzione* (see previous note), pp. 91–108.

²⁹ These sonatas and their sources are discussed in Eleanor Selfridge-Field, 'Vivaldi's Cello Sonatas', *Vivaldi vero e falso: problemi di attribuzione*, pp. 127–48.

indeed a forgery, as long suspected, but that the perpetrator was, rather than Marchand in person, his distant relative and colleague in the Académie Royale de Musique Nicolas Chédeville (1705–82).³⁰ In taking out the privilege in his own name, Marchand knowingly became party to the deceit. It seems that Chédeville's main motive was to popularize his own principal instrument, the *musette*, by associating its repertoire with the names of composers then in vogue.

(p. 119)

See the earlier discussion in this chapter relating to p. 54:1.

(p. 120)

The second of the two flute concertos (RV 783 and 784) not in the *kleine Ausgabe* of Ryom's catalogue is known only from its thematic incipit in a catalogue of music in the collection of the Esterházy court at Eisenstadt c 1740. The sale catalogue (1759) of the estate of Nicolaas Selhof, a bookseller at The Hague, included manuscripts of what appear to have been lost flute concertos with 'national' titles: respectively *La Francia*, *Il Gran Mogol*, *La Spagna* and *L'Inghilterra*.³¹

(p. 126)

Trombone da caccia may simply be an alternative name for *tromba da caccia*, which one would take to be a rendering into Italian of the French term *trompe de chasse*, or hunting horn. Paradies, Pergolesi, Porpora and Domenico Scarlatti were among the Italian composers contemporary with Vivaldi who employed the *tromba da caccia* in their dramatic works. In all cases the parts are indistinguishable from ones for *corno da caccia*.

(p. 138)

I have examined elsewhere the distinctive nature of the serenata genre.³² It is worth noting that one of Vivaldi's eight known serenatas, *Le gare del dovere*, RV 688, was performed in Rovigo, to mark the departure of the outgoing Venetian governor, Francesco Querini, in

³⁰ '“Il Pastor Fido”, une œuvre de Nicolas Chédeville', *Informazioni e studi vivaldiani*, vol. xi (1990), pp. 5–10. Lescat discusses the episode and the nature of Chédeville's project more fully in an identically titled paper published in *Vivaldi vero e falso: problemi di attribuzione*, pp. 109–26.

³¹ See Michael Talbot, 'Vivaldi in the Sale Catalogue of Nicolaas Selhof', *Informazioni e studi vivaldiani*, vol. vi (1985), pp. 57–63.

³² 'Vivaldi's Serenatas: Long Cantatas or Short Operas?', in Lorenzo Bianconi and Giovanni Morelli (eds.), *Antonio Vivaldi: teatro musicale, cultura e società* (Florence, 1982), pp. 67–96.

1708, thus antedating his first known opera by five years. This commission must have given him valuable experience in the composition of dramatic recitative and instrumentally accompanied arias. Another serenata, RV 690, described on its title-page simply as ‘Serenata a tre’, is stated there to be ‘pour Monsieur le Mar[quis] de Toureil’. But this gentleman, far from being the person who commissioned the work, is actually its subject: the shepherd Alcindo, who refuses to fall in love, is an allegory of the Jansenist propagandist Amable de Turreil, who was imprisoned in Rome by the Holy Inquisition and died *c* 1719. So the work is a kind of topical morality play, perhaps intended for a largely clerical audience. The details of the ‘piscatorial eclogue’, *Il Mopso*, RV 691, are known only from the quasi-transcription of its title-page provided by the revisers of Allacci’s *Drammaturgia*. It is most likely that it was performed at the Pietà during the interregnum between Porta and d’Alessandro (1737–9), but it may conceivably have appeared during an earlier *maestro*-less period: that between Pietragrua and Porta (1726).

(p. 156)

The chronology of Vivaldi’s sacred vocal music is hardly touched on in my original discussion. Although some perplexities remain, the broad lines are now clear. One work is known to predate his first period of sacred vocal composition at the Pietà: the *Stabat Mater* RV 621, for which Vivaldi was paid in 1712 by the church of the Philippine fathers in Brescia, S. Maria della Pace.³³ About 30 works, including both settings of the *Gloria*, belong to the middle of the same decade and are mostly linked to the Pietà. A slightly smaller number can be dated to the next decade. These include many of his most complex and exuberant works, such as the *Kyrie* RV 587, the *Beatus vir* RV 597 and the *Dixit Dominus* RV 594. A small final group, of which only the *Lauda Jerusalem* RV 609, the heavily revised version of the *Magnificat* RV 611, the little *In exitu Israel* RV 604 and the *Beatus vir* RV 795 survive, dates from 1739.³⁴

(p. 158)

The number of Vivaldi’s known borrowings from other composers

³³ See Michael Talbot, ‘New Light on Vivaldi’s *Stabat Mater*’, *Informazioni e studi vivaldiani*, vol. xiii (1992), pp. 23–38.

³⁴ On this chronology and the criteria used to establish it see Michael Talbot, ‘Vivaldi’s Sacred Music: the Three Periods’, in Antonio Fanna and Giovanni Morelli (eds.), *Nuovi studi vivaldiani: edizione e cronologia critica delle opere* (Florence, 1988), pp. 759–69.

in his sacred vocal music has risen sharply in recent years. The ‘Tu es sacerdos’ movement of the *Dixit Dominus* RV 595 is taken with little change from the corresponding movement in an anonymous setting of the same psalm in Vivaldi’s collection (RV Anh. 27), while the ‘Gloria Patri’, as noted earlier, comes from Lotti. The *Gloria* RV 588 contains two further borrowings from Ruggieri’s setting in addition to its final fugue (I discovered this only recently, when editing the work for the *Nuova edizione critica*). Vivaldi’s apparent diffidence vis-à-vis the *stile osservato* remains a puzzle. Or did he perhaps take a furtive delight in such borrowings? It may be significant that the two made from a published work (that by Lotti) are more artfully concealed than those from works in manuscript, as if he had in each case first carefully weighed the probability of being found out by his peers.

Appendix A

Calendar

Figures in brackets denote the age reached by the person mentioned during the year in question. For a fuller Vivaldi 'calendar' readers should consult Karl Heller, *Vivaldi: cronologia della vita e dell'opera* (Florence, 1991).

Year	Age	Life	Contemporary musicians
1678		Antonio Lucio Vivaldi born, 4 March, at Venice. Eldest child of the violinist G.B. Vivaldi and his wife Camilla Vivaldi, née Calicchio. Officially baptized, 6 May.	G.M. Bononcini (36) dies, 18 Nov. Albinoni aged 7; Biber 34; Biffi <i>c</i> 12; Blow 29; A.M. Bononcini 1; G. Bononcini 8; Bonporti 6; Buxtehude 41; Caldara <i>c</i> 7; Corelli 25; Couperin 10; Dall'Abaco 3; Fux 18; Gasparini 17; Keiser 4; Kuhnau 18; Lalande 21; Legrenzi 52; Lotti 12; Lully 46; A. Marcello 9; Mascitti <i>c</i> 4; Pachelbel 25; Pasquini 41; C.F. Pollarolo <i>c</i> 25; G.A. Pollarolo 2; Purcell 19; A. Scarlatti 18; Steffani 24; Stradella 34; Torelli 20; G.B. Vitali 46; T.A. Vitali 15; J.J. Walther <i>c</i> 28; M.A. Ziani <i>c</i> 25. Zelenka born, 16 Oct.
1679	1		Astorga born, 20 March.
1680	2		Telemann born, 14 March.
1681	3		Stradella (37) dies, 25 Feb.
1682	4		Graupner born, 13 Jan;
1683	5		Heinichen born, 17 April;
1684	6		Rameau born, 24 Sept.
1685	7	Father enters orchestra of St Mark's, 23 April	Durante born, 31 March;
1686	8		Manfredini born, 22 June; J.G. Walther born, 18 Sept.
			G.M. Alberti born, 20 Sept;
			J.S. Bach born, 21 March;
			Handel born, 23 Feb; D. Scarlatti born, 26 Oct.
			B. Marcello born, 1 Aug;
			Porpora born, 17 Aug.

Appendix A: Calendar

Year	Age	Life	Contemporary musicians
1687	9		Geminiani born, 5 Dec; Lully (54) dies, 22 March; Pisendel born, 26 Dec.
1688	10		Fasch born, 15 April; Predieri born, 13 Sept.
1689	11	Father <i>Maestro di Strumenti</i> at the Mendicanti.	Boismortier born, 23 Dec.
1690	12		Legrenzi (63) dies, 27 May; Veracini born, 1 Feb.
1691	13		
1692	14		Ristori born; Tartini born, 8 April; G.B. Vitali (60) dies, 12 Oct.
1693	15	Begins training for the priesthood. Tonsure, 18 Sept; Porter, 19 Sept.	
1694	16	Lector, 21 Sept.	Leo born, 5 Aug; Miča born, 5 Sept; Roman born, 26 Oct.
1695	17	Exorcist, 25 Dec.	Locatelli born, 3 Sept; Purcell (36) dies, 21 Nov.
1696	18	Acolyte, 21 Sept.	Vinci born (or ? 1690).
1697	19		Leclair born, 10 May; Quantz born, 30 Jan.
1698	20		
1699	21	Sub-Deacon, 4 April.	Hasse born, 23/24 March.
1700	22	Deacon, 18 Sept.	G.B. Sammartini born (or ? 1701).
1701	23	Visits Turin, autumn.	
1702	24		
1703	25	Priest, 23 March. Appointed violin master at the Pietà, commencing Sept.	
1704	26	Salary raised, 17 Aug, in recognition of his teaching of the <i>viola all'inglese</i> .	Biber (59) dies, 3 May.
1705	27	12 trio sonatas (op. 1) published.	
1706	28		Pachelbel (52) dies, 9 March.
1707	29		Buxtehude (<i>c</i> 70) dies, 9 May.
1708	30	Serenata <i>Le gare del dovere</i> performed at Rovigo, ? July.	Blow (59) dies, 1 Oct.
1709	31	12 violin sonatas (op. 2), ded. Frederick IV of Denmark, published. Voted out of office by the Pietà's governors, 24 Feb.	F. Benda born, 29 Nov; Torelli (50) dies, 8 Feb.

Vivaldi

Year	Age	Life	Contemporary musicians
1710	32		Paganelli born, 6 March; Pasquini (72) dies, 21 Nov; Pergolesi born, 4 Jan.
1711	33	Reappointed violin master at the Pietà, 27 Sept. <i>L'estro armonico</i> (op. 3), ded. Ferdinando III of Tuscany, published. Visits Brescia, Feb.	Holzbauer born, 17 Sept.
1712	34		
1713	35	Gasparini's departure from the Pietà on sick leave approved by the governors, 23 April. First opera, <i>Ottone in villa</i> , performed at Vicenza, May.	Corelli (59) dies, 8 Jan.
1714	36	Association as impresario and composer with the S. Angelo theatre begins. <i>La stravaganza</i> (op. 4) published (possibly earlier).	C.P.E. Bach born, 8 March; Gluck born, 2 July; Jommelli born, 10 Sept.
1715	37	Meets Uffenbach, March. Voted special emolument, 2 June, for his composition of vocal works for the Pietà's chapel.	Wagenseil born, 15 Jan; M.A. Ziani (c 62) dies, 22 Jan.
1716	38	Voted out of office at the Pietà, 29 March; reinstated as <i>Maestro de' Concerti</i> , 24 May. Meets and befriends Pisendel. 6 sonatas (op. 5) published; 6 concertos (op. 6) and 12 concertos (op. 7) soon follow. <i>Juditha triumphans</i> performed, Nov.	
1717	39	Leaves the Pietà.	Monn born, 9 April; Stamic born, 19 June.
1718	40	In Mantua as <i>Maestro di Cappella da Camera</i> to Prince Philip of Hesse-Darmstadt.	
1719	41		
1720	42	Returns to Venice. <i>Il teatro alla moda</i> (B. Marcello), Dec.	
1721	43		
1722	44		J. Benda born, 30 June; Kuhnau (62) dies, 5 June; Nardini born, 12 April.

Appendix A: Calendar

Year	Age	Life	Contemporary musicians
1723	45	Visits Rome at Carnival time; is sketched by Ghezzi. The Pietà's governors agree, 2 July, to ask Vivaldi to compose, rehearse and direct the performance of two new concertos every month.	C.F. Pollarolo (c 70) dies; Gassmann born, 4 May.
1724	46	Probably again in Rome for Carnival. Venetian début of Anna Girò, Autumn. Proposes to publish concertos by subscription.	
1725	47	<i>Il cimento dell'armonia e dell'inventioni</i> (op. 8), ded. Count Morzin published. Wedding of Louis XV, 5 Sept, celebrated in a serenata by Vivaldi, 12 Sept.	A. Scarlatti (65) dies, 22 Oct.
1726	48		A.M. Bononcini (49) dies, 8 July; Lalande (68) dies, 18 June.
1727	49	Birth, 14 Aug, of twin daughters to Louis XV celebrated in <i>L'unione della Pace e di Marte</i> and a <i>Te Deum</i> (19 Sept). <i>La cetra</i> (op. 9) published.	Gasparini (66) dies, 22 March; Traetta born, 30 March; J.J. Walther (c67) dies, 2 Nov.
1728	50	Meets Emperor Charles VI, Sept. 6 flute concertos (op. 10) published.	Piccinni born, 16 Jan; Stefani (73) dies, 12 Feb.
1729	51	G.B. Vivaldi petitions, 30 Sept, for one year's leave of absence from St Mark's 'to accompany a son to Germany'. 12 concertos (opp. 11 and 12) published.	Heinichen (46) dies, 16 July; Sarti born, 1 Dec.
1730	52	In Bohemia.	Vinci (c 34) dies, ? 28 May,
1731	53	Back in Italy.	Cannabich bapt., 28 Dec; Pugnani born, 27 Nov.
1732	54	<i>La fida ninfa</i> inaugurates Verona's Teatro Filarmonico, 6 Jan.	Biffi (c 66) dies; J. Haydn born, 31 March.
1733	55	Meets Holdsworth, 13 Feb.	Couperin (64) dies, 12 Sept.
1734	56		
1735	57	Collaborates with Goldoni on <i>Griselda</i> , Spring. Re-engaged at the Pietà as <i>Maestro de' Concerti</i> , 5 Aug.	J.C. Bach born, 5 Sept.

Vivaldi

Year	Age	Life	Contemporary musicians
1736	58	Father dies, 14 May.	Caldara (66) dies, 27 Dec; Pergolesi (26) buried, 17 March.
1737	59	Dispute with management of Ferrara opera over choice of works and payment, Jan. In Verona for successful performance of <i>Catone in Utica</i> , March. Cardinal Ruffo forbids him entry into Ferrara to direct the opera, Nov. Bentivoglio, his patron, intercedes unsuccessfully.	M. Haydn born, 14 Sept; Mysliveček born, 9 March.
1738	60	Contributes a concerto to the celebration, 7 Jan, of the centenary of the Schouwburg theatre, Amsterdam.	
1739	61	<i>Siroe</i> badly received at Ferrara, Jan. <i>Feraspe</i> , last known opera, performed at Venice. Vocal and instrumental compositions purchased by the Pietà. De Brosses reports meetings with Vivaldi, 29 Aug.	Dittersdorf born, 2 Nov; Keiser (65) dies, 12 Sept; B. Marcello (52) dies, 24/25 July; Vanhal born, 12 May.
1740	62	<i>Il coro delle muse</i> (sinfonia and concertos contributed by Vivaldi) performed, 21 March, before Frederick Christian of Saxony. The Pietà's governors note, 29 April, his impending departure from Venice.	Lotti (74) dies, 5 Jan; Paisiello born, 9 May.
1741	63	In Vienna, where he sells concertos to Count Collalto, 28 June. Dies there in poverty, 27 July, from an 'internal inflammation'. Buried the next day in the Hospital Cemetery.	Fux (81) dies, 14 Feb; Grétry born, 11 Feb; Naumann born, 17 April; G.M. Alberti aged 56; Albinoni 70; Astorga 61; C.P.E. Bach 27; J.C. Bach 6; J.S. Bach 56; F. Benda 32; J. Benda 19; Boismortier 52; G. Bononcini 71; Bonporti 69; Cannabich 10; Dall'Abaco 66; Dittersdorf 2; Durante 57; Fasch 53; Gassmann 18; Geminiani 54; Gluck 27; Graupner 58; Handel 56; Hasse 42;

Appendix A: Calendar

Year Age Life

Contemporary musicians

J. Haydn 9; M. Haydn 4; Holzbauer 40; Jommelli 27; Leclair 44; Leo 47; Locatelli 46; Manfredini 57; A. Marcello 72; Mascitti *c* 77; Miča 47; Monn 24; Mysliveček 4; Nardini 19; Paganelli 31; Piccinni 13; Pisendel 54; G.A. Pollarolo *c* 70; Porpora 55; Predieri 53; Quantz 44; Rameau 58; Ristori 49; Roman 47; G.B. Sammartini *c* 40; Sarti 12; D. Scarlatti 56; Stamic 24; Tartini 49; Telemann 60; Traetta 14; Vanhal 2; Veracini 51; T.A. Vitali 78; Wagenseil 26; J.G. Walther 57; Zelenka 62.

Appendix B

Catalogue of works

Introductory notes

- 1 RV numbers up to RV 780 are generally taken from P. Ryom, *Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig, 1974 and 2/1979), which contains concordance tables for Pincherle, Fanna, Rinaldi and Ricordi numbers. Most numbers above RV 780 are listed or cited in Peter Ryom, *Repertoire des œuvres d'Antonio Vivaldi: les compositions instrumentales* (Copenhagen, 1986).
- 2 Except where a contrary indication is given, the presence of a *basso* or *basso continuo* part is presumed.
- 3 The = sign refers the reader to a work identical with the one under consideration except for (a) the key of one or more movements or (b) the choice of instrument(s) for its solo part(s).
- 4 A number following a publisher's name (e.g. Witvogel 48) is that assigned to a particular work or collection by the publisher himself and quoted in his catalogues.
- 5 Places and dates given for opera performances refer to first performances; revivals are not mentioned unless they entailed a significant change of title or considerable modification.
- 6 The spelling and punctuation of titles and text incipits, often inconsistent in the original sources, have been normalized.
- 7 Operas described as 'lost' often survive partially, in the shape of one or more separate numbers (generally, arias).

Abbreviations

A	alto	fl	flute (transverse)
aut	Autumn Season	flaut	<i>flautino</i>
bn	bassoon	hpd	harpsichord
carn	<i>carnevale</i> (Carnival or Winter Season)	hn	horn
chal	chalumeau	inscr.	inscribed (or dedicated) to
cl	clarinet	lib.	<i>libro</i> (volume)
est	<i>estate</i> (Summer Season)	mand	mandolin
		ob	oboe

Appendix B: Catalogue of works

org	organ	trb	trombone
prim	<i>primavera</i> (Spring or Ascensioentide Season)	v	voice
rec	recorder (alto)	vn	violin
S	soprano	vla	viola
th	theorbo	vla d'am	viola d'amore
tpt	trumpet	vlc	violoncello
		vne	violone

Instrumental music

Sonatas for violin

RV no.	KEY	OBSERVATIONS
1	C	op. 2 no. 6
2	C	inscr. Pisendel
3	C	
4	C	incomplete
5	c	
6	c	inscr. Pisendel
7	c	
7a	c	incomplete, previously known as RV 7
8	c	op. 2 no. 7
9	D	op. 2 no. 11
10	D	
11	D	incomplete
12	d	
13	d	? spurious
14	d	op. 2 no. 3
15	d	
16	e	op. 2 no. 9
17	e	incomplete
17a	e	
18	F	op. 5 no. 1 (=13)
19	F	inscr. Pisendel
20	F	op. 2 no. 4
21	f	op. 2 no. 10
22	G	
23	G	op. 2 no. 8
24	G	spurious
25	G	inscr. Pisendel
26	g	
27	g	op. 2 no. 1
28	g	
29	A	inscr. Pisendel
30	A	op. 5 no. 2 (=14)

Vivaldi

RV no.	KEY	OBSERVATIONS
31	A	op. 2 no. 2
32	a	op. 2 no. 12
33	B _b	op. 5 no. 3 (=15)
34	B _b	
35	b	op. 5 no. 4 (=16)
36	b	op. 2 no. 5
37	b	incomplete
754	C	
755	D	
756	E _b	
757	g	
758	A	
759	B _b	
760	b	
776	G	probably a pastiche by another hand
785	D	incomplete

Sonatas for cello

38	d	lost
39	E _b	
40	e	Le Cène edn no. 5
41	F	Le Cène edn no. 2
42	g	
43	a	Le Cène edn no. 3
44	a	
45	B _b	Le Cène edn no. 4
46	B _b	Le Cène edn no. 6
47	B _b	Le Cène edn no. 1

Other sonatas for one instrument

48	C	fl
49	d	fl
50	e	fl ? spurious
51	g	fl
52	F	rec
53	c	ob
54	C	op. '13' no. 1
55	C	op. '13' no. 5 musette/
56	C	op. '13' no. 2 vièle/rec/
57	G	op. '13' no. 3 ob/vn
58	g	op. '13' no. 6 spurious
59	A	op. '13' no. 4

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
--------	-----	--------------

Sonatas for two violins

60	C	
61	C	op. 1 no. 3
62	D	op. 1 no. 6
63	d	op. 1 no. 12 <i>Follia</i>
64	d	op. 1 no. 8
65	E _b	op. 1 no. 7
66	E	op. 1 no. 4
67	e	op. 1 no. 2
68	F	bass optional
69	F	op. 1 no. 5
70	F	bass optional
71	G	bass optional
72	g	op. 5 no. 6 (= 18)
73	g	op. 1 no. 1
74	g	
75	A	op. 1 no. 9
76	B _b	op. 5 no. 5 (= 17)
77	B _b	bass optional
78	B _b	op. 1 no. 10
79	b	op. 1 no. 11

Other sonatas for two instruments

80	G	2 fl spurious
81	g	2 ob
82	C	vn, lute <i>Trio</i> inscr. Count Wrtby
83	c	vn, vlc
84	D	fl, vn untitled
85	g	vn, lute <i>Trio</i> inscr. Count Wrtby
86	a	rec, bn

Sonatas for more than two instruments

—	C	vn, ob, org, chal chal optional
130	E _b	2 vn, vla <i>Suonata a 4 al Santo Sepolcro</i>
169	b	2 vn, vla <i>Sinfonia al Santo Sepolcro</i>

Concertos without orchestra

87	C	rec, ob, 2 vn
88	C	fl, ob, vn, bn
89	D	fl, 2 vn
90	D	fl/rec/vn, ob/vn, vn, bn/vlc <i>Il gardellino</i>

Vivaldi

RV no.	KEY	OBSERVATIONS
91	D	fl, vn, bn
92	D	rec, vn, bn/vlc
93	D	lute, 2 vn inscr. Count Wrtby
94	D	rec, ob, vn, bn
95	D	rec/vn, ob/vn, vn, bn <i>La pastorella</i>
96	d	fl, vn, bn untitled
97	F	vla d'am, 2 hn, 2 ob, bn
98	F	fl, ob, vn, bn <i>Tempesta di mare</i>
99	F	fl, ob, vn, bn
100	F	fl, vn, bn
101	G	rec, ob, vn, bn
102	G	fl, 2 vn ? spurious
103	g	rec, ob, bn
104	g	fl/vn, 2 vn, bn <i>La notte</i>
105	g	rec, ob, vn, bn
106	g	fl/vn, vn, bn/vlc
107	g	fl, ob, vn, bn
108	a	rec, 2 vn
751	D	2 fl, 2 vn, 2 bn lost

Concertos and sinfonias for string orchestra

109	C	<i>Concerto</i>
110	C	<i>Concerto</i>
111	C	<i>Concerto</i>
111a	C	<i>Sinfonia</i>
112	C	<i>Sinfonia</i>
113	C	<i>Concerto</i>
114	C	<i>Concerto</i>
115	C	<i>Concerto ripieno</i>
116	C	<i>Sinfonia</i>
117	C	<i>Concerto</i>
118	c	<i>Concerto</i>
119	c	<i>Concerto</i>
120	c	<i>Concerto</i>
121	D	<i>Concerto</i>
122	D	<i>Sinfonia</i>
123	D	<i>Concerto</i>
124	D	<i>Concerto</i> op. 12 no. 3
125	D	<i>Sinfonia</i> incomplete
126	D	<i>Concerto</i>
127	d	<i>Concerto</i>
128	d	<i>Concerto</i>
129	d	<i>Concerto madrigalesco</i>
131	E	<i>Sinfonia</i>

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
132	E	<i>Sinfonia</i> spurious
133	e	<i>Concerto</i>
134	e	<i>Sinfonia / Concerto</i>
135	F	<i>Sinfonia</i>
136	F	<i>Concerto</i>
137	F	<i>Sinfonia</i>
138	F	<i>Concerto</i>
139	F	<i>Concerto</i>
140	F	<i>Concerto / Sinfonia</i>
141	F	<i>Concerto</i>
142	F	<i>Concerto</i>
143	f	<i>Concerto</i>
144	G	<i>Introdutione</i> spurious = RV Anh. 70
145	G	<i>Concerto</i>
146	G	<i>Concerto / Sinfonia</i>
147	G	<i>Sinfonia</i>
149	G	<i>Sinfonia</i>
150	G	<i>Concerto</i>
151	G	<i>Concerto alla rustica</i>
152	g	<i>Concerto ripieno</i>
153	g	<i>Concerto</i>
154	g	<i>Concerto</i>
155	g	<i>Concerto</i>
156	g	<i>Concerto</i>
157	g	<i>Concerto</i>
158	A	<i>Concerto ripieno</i>
159	A	<i>Concerto</i>
160	A	<i>Concerto</i>
161	a	<i>Concerto</i>
162	B _b	<i>Sinfonia</i>
163	B _b	<i>Concerto 'Conca'</i>
164	B _b	<i>Concerto</i>
165	B _b	<i>Concerto</i>
166	B _b	<i>Concerto</i>
167	B _b	<i>Concerto</i>
168	b	<i>Sinfonia</i>
786	D	<i>Sinfonia</i> incomplete

Concertos for violin and string orchestra

170	C	
171	C	inscr. 'Sua Maestà Cesarea e Cattolica'
172	C	inscr. Pisendel
172a	C	incomplete and probably not authentic
173	C	op. 12 no. 4

Vivaldi

RV no.	KEY	OBSERVATIONS
174	C	lost
175	C	Witvogel 48 no. 3
176	C	
177	C	
178	C	op. 8 no. 12 = RV 449
179	C	
179a	C	incomplete
180	C	op. 8 no. 6 <i>Il piacere</i>
181	C	
181a	C	op. 9 no. 1
182	C	
183	C	
184	C	
185	C	op. 4 no. 7
186	C	
187	C	
188	C	op. 7 no. 2
189	C	Witvogel 35 no. 1
190	C	
191	C	
192	C	<i>Sinfonia</i>
192a	C	<i>Sinfonia</i>
193	C	lost
194	C	
195	C	J. Roger 417 no. 6
196	c	op. 4 no. 10
197	c	
198	c	
198a	c	op. 9 no. 11
199	c	<i>Il sospetto</i>
200	c	lost
201	c	
202	c	op. 11 no. 5
203	D	incomplete
204	D	op. 4 no. 11
205	D	inscr. Pisendel
206	D	
207	D	op. 11 no. 1
208	D	<i>Grosso Mogul</i>
208a	D	op. 7 no. 11 (= lib. 2 no. 5)
209	D	
210	D	op. 8 no. 11
211	D	
212	D	<i>Concerto fatto per la solennità della S. Lingua di S. Antonio in Padova 1712</i>

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
212a	D	
213	D	
213a	D	incomplete
214	D	op. 7 no. 12 (= lib. 2 no. 6) also attributed Gallo
215	D	
216	D	op. 6 no. 4
217	D	
218	D	
219	D	
220	D	J. Roger 432 no. 6
221	D	'violino in tromba'
222	D	
223	D	= RV 762
224	D	
224a	D	
225	D	
226	D	
227	D	
228	D	
229	D	
230	D	op. 3 no. 9
231	D	
232	D	
233	D	
234	D	<i>L'inquietudine</i>
235	d	
236	d	op. 8 no. 9 = RV 454
237	d	inscr. Pisendel
238	d	op. 9 no. 8
239	d	op. 6 no. 6
240	d	
241	d	
242	d	op. 8 no. 7 inscr. Pisendel
243	d	'violino senza cantin'
244	d	op. 12 no. 2
245	d	
246	d	
247	d	
248	d	
249	d	op. 4 no. 8
250	E _b	
251	E _b	
252	E _b	
253	E _b	op. 8 no. 5 <i>La tempesta di mare</i>
254	E _b	

Vivaldi

RV no.	KEY	OBSERVATIONS
255	E \flat	lost
256	E \flat	<i>Il ritiro</i>
257	E \flat	
258	E \flat	
259	E \flat	op. 6 no. 2
260	E \flat	
261	E \flat	
262	E \flat	
263	E	
263a	E	op. 9 no. 4
264	E	
265	E	op. 3 no. 12
266	E	
267	E	
267a	E	incomplete
268	E	
269	E	op. 8 no. 1 <i>La primavera</i>
270	E	<i>Il riposo / Concerto per il santissimo natale</i>
270a	E	incomplete
271	E	<i>L'amoroso</i>
273	e	
274	e	
275	e	J. Roger 433 no. 12
275a	e	= RV 430
276	e	E. Roger 188 no. 1
277	e	op. 11 no. 2 <i>Il favorito</i>
278	e	
279	e	op. 4 no. 2
280	e	op. 6 no. 5
281	e	
282	F	
283	F	
284	F	op. 4 no. 9
285	F	
285a	F	op. 7 no. 5
286	F	<i>Concerto per la solennità di S. Lorenzo</i> inscr. Anna Maria
287	F	
288	F	
289	F	
290	F	lost
291	F	no. 6 in Walsh edn of op. 4
292	F	
293	F	op. 8 no. 3 <i>L'autunno</i>
294	F	<i>Il ritiro</i>

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
294a	F	op. 7 no. 10 (= lib. 2 no. 4) <i>Il ritiro</i>
295	F	
296	F	
297	f	op. 8 no. 4 <i>L'inverno</i>
298	G	op. 4 no. 12
299	G	op. 7 no. 8 (= lib. 2 no. 2)
300	G	op. 9 no. 10
301	G	op. 4 no. 3
302	G	
303	G	
304	G	lost
305	G	lost
306	G	
307	G	
308	G	op. 11 no. 4
309	G	<i>Il mare tempestoso</i> lost
310	G	op. 3 no. 3
311	G	'violino in tromba'
312	G	
313	G	'violino in tromba'
314	G	inscr. Pisendel
314a	G	
315	g	op. 8 no. 2 <i>L'estate</i>
316	g	lost
316a	g	op. 4 no. 6
317	g	op. 12 no. 1
318	g	op. 6 no. 3
319	g	
320	g	incomplete
321	g	
322	g	incomplete
323	g	
324	g	op. 6 no. 1
325	g	
326	g	op. 7 no. 3
327	g	
328	g	
329	g	
330	g	
331	g	
332	g	op. 8 no. 8
333	g	
334	g	op. 9 no. 3
335	A	<i>The Cuckow</i>
335a	A	<i>Il rosignuolo</i>

Vivaldi

RV no.	KEY	OBSERVATIONS
336	A	op. 11 no. 3
337	A	lost
339	A	
340	A	inscr. Pisendel
341	A	Witvogel 35 no. 4
342	A	
343	A	
344	A	
345	A	op. 9 no. 2
346	A	
347	A	op. 4 no. 5
348	A	op. 9 no. 6
349	A	
350	A	
351	A	lost
352	A	
353	A	
354	a	op. 7 no. 4
355	a	
356	a	op. 3 no. 6
357	a	op. 4 no. 4
358	a	op. 9 no. 5
359	B \flat	op. 9 no. 7
360	B \flat	incomplete
361	B \flat	op. 12 no. 6
362	B \flat	op. 8 no. 10 <i>La caccia</i>
363	B \flat	<i>Il corneto da posta</i>
364	B \flat	J. Roger 433 no. 8
364a	B \flat	<i>L'élite des concerto italiens</i>
365	B \flat	
366	B \flat	
367	B \flat	
368	B \flat	
369	B \flat	
370	B \flat	
371	B \flat	
372	B \flat	
373	B \flat	op. 7 no. 9 (= lib. 2 no. 3) spurious
374	B \flat	op. 7 no. 6
375	B \flat	
376	B \flat	
377	B \flat	
378	B \flat	incomplete
379	B \flat	op. 12 no. 5
380	B \flat	

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
381	B \flat	
382	B \flat	
383	B \flat	
383a	B \flat	op. 4 no. 1
384	b	
385	b	
386	b	
387	b	
388	b	
389	b	
390	b	
391	b	op. 9 no. 12
752	D	lost
761	c	
762	E	= RV 223
763	A	<i>L'ottavina</i> inscr. Anna Maria
768	A	= RV 396
769	d	= RV 393
770	d	previously known as RV 395a
771	c	incomplete
772	D	incomplete
773	F	incomplete
790	B \flat	variant of RV 372, thus properly RV 372a
792	A	incomplete
794	F	incomplete

Concertos for viola d'amore and string orchestra

392	D	
393	d	= RV 769
394	d	
395	d	cf. RV 770
396	A	= RV 768
397	a	

Concertos for cello and string orchestra

398	C	
399	C	
400	C	
401	c	
402	c	
403	D	
404	D	
405	d	

Vivaldi

RV no.	KEY	OBSERVATIONS
406	d	
407	d	
408	E _b	
409	e	
410	F	
411	F	
412	F	
413	G	
414	G	
415	G	spurious
416	g	
417	g	
418	a	
419	a	
420	a	
421	a	
422	a	
423	B _b	
424	b	
787	e	incomplete
788	B _b	incomplete
<i>Concerto for mandolin and string orchestra</i>		
425	C	
<i>Concertos for flute and string orchestra</i>		
426	D	
427	D	
428	D	op. 10 no. 3 <i>Il gardellino</i>
429	D	
430	e	= RV 275a
431	e	incomplete
432	e	incomplete
433	F	op. 10 no. 1 <i>La tempesta di mare</i>
434	F	op. 10 no. 5 = RV 442
435	G	op. 10 no. 4
436	G	
437	G	op. 10 no. 6
438	G	
439	g	op. 10 no. 2 <i>La notte</i>
440	a	
783	D	
784	G	lost

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
<i>Concertos for recorder and string orchestra</i>		
441	c	
442	F	= RV 434
<i>Concertos for 'flautino' and string orchestra</i>		
443	C	
444	C	
445	a	
<i>Concertos for oboe and string orchestra</i>		
446	C	
447	C	
448	C	
449	C	op. 8 no. 12 = RV 178
450	C	
451	C	
452	C	
453	D	
454	d	op. 8 no. 9 = RV 236
455	F	inscr. 'Sassonia'
456	F	<i>Harmonia mundi</i> no. 5
457	F	
458	F	
459	g	
460	g	op. 11 no. 6
461	a	
462	a	
463	a	
464	B \flat	op. 7 no. 7 (= lib. 2 no. 1) spurious
465	B \flat	op. 7 no. 1 spurious

Concertos for bassoon and string orchestra

466	C	
467	C	
468	C	incomplete
469	C	
470	C	
471	C	
472	C	
473	C	
474	C	

Vivaldi

RV no.	KEY	OBSERVATIONS
475	C	
476	C	
477	C	
478	C	
479	C	
480	c	
481	d	
482	d	incomplete
483	E _b	
484	e	
485	F	
486	F	
487	F	
488	F	
489	F	
490	F	
491	F	
492	G	
493	G	
494	G	
495	g	
496	g	inscr. 'Ma: de Morzin'
497	a	
498	a	
499	a	
500	a	
501	B _b	<i>La notte</i>
502	B _b	inscr. Gioseppino Biancardi
503	B _b	
504	B _b	

Concertos for two violins and string orchestra

505	C	
506	C	
507	C	
508	C	
509	c	
510	c	= RV 766
511	D	
512	D	
513	D	Witvogel 48 no. 6
514	d	
515	E _b	
516	G	

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
517	g	
519	A	op. 3 no. 5
520	A	incomplete
521	A	
522	a	op. 3 no. 8
523	a	
524	B \flat	
525	B \flat	
526	B \flat	incomplete
527	B \flat	
528	B \flat	
529	B \flat	
530	B \flat	op. 9 no. 9
764	B \flat	= RV 548
765	F	= RV 767

Other concertos for two instruments and string orchestra

531	g	2 vlc
532	G	2 mand
533	C	2 fl
534	C	2 ob
535	d	2 ob
536	a	2 ob
537	C	2 tpt
538	F	2 hn (vlc in 2nd movement)
539	F	2 hn
540	d	vla d'am, lute
541	d	vn, org
542	F	vn, org
543	F	vn, ob (unison)
544	F	vn, vn, vlc <i>Il Proteo ossia il mondo al rovescio</i>
545	G	ob, bn
546	A	vn, vlc/vlc <i>all'inglese</i>
547	B \flat	vn, vlc
548	B \flat	vn, ob = RV 764
766	c	vn, org = RV 510
767	F	vn, org = RV 765
774	C	vn, org incomplete
775	F	vn, org incomplete
781	D	2 tpt (vn in 2nd movement) = RV 563
793	C	2 org incomplete
Anh. 91	G	vn, vlc incomplete

Vivaldi

RV no.	KEY	OBSERVATIONS
<i>Concertos for several violins and string orchestra</i>		
549	D	4 vn (vlc in 1st movement) op. 3 no. 1
550	e	4 vn op. 3 no. 4
551	F	3 vn
552	A	<i>Concerto con violino principale et altro [= 3!] violino per eco in lontano</i>
553	B \flat	4 vn
 <i>Other concertos for several instruments and string orchestra</i>		
554	C	vn, org/vn, ob
554a	C	vn, org/vn, vlc
555	C	3 vn, ob, 2 rec, 2 vla <i>all'inglese</i> , chal, 2 vlc, 2 hpd (2 tpt, 2 vne in 3rd movement)
556	C	2 ob, 2 cl, 2 rec, 2 vn, bn (lute in 2nd movement) <i>Concerto per la solennità di S. Lorenzo</i>
557	C	2 vn, 2 ob, ?bn (2 rec, bn in 2nd movement)
558	C	2 vn 'in tromba marina', 2 rec, 2 mand, 2 chal, 2 th, vlc
559	C	2 cl, 2 ob
560	C	2 cl, 2 ob
561	C	vn, 2 vlc
562	D	vn, 2 ob, 2 hn <i>Concerto per la solennità di S. Lorenzo</i>
562a	D	vn, 2 ob, 2 hn, timpani
563	D	2 ob (vn in 2nd movement) = RV 781
564	D	2 vn, 2 vlc
564a	D	2 vn, 2 ob, bn
565	d	2 vn, vlc op. 3 no. 11
566	d	2 vn, 2 rec, 2 ob, bn
567	F	4 vn, vlc op. 3 no. 7
568	F	vn, 2 ob, 2 hn, bn
569	F	vn, 2 ob, 2 hn, bn (vlc in 3rd movement)
570	F	fl, ob, bn (vn in 1st movement) <i>Tempesta di mare</i>
571	F	vn, 2 ob, 2 hn, vlc, bn
572	F	2 fl, 2 ob, vn, vlc, hpd <i>Il Proteo ossia il mondo al rovescio</i>
573	F	lost
574	F	vn, 2 trb <i>da caccia</i> , 2 ob, bn inscr. 'S.A.S.I.S.P.G.M.D.G.S.M.B.'
575	G	2 vn, 2 vlc
576	g	vn, 2 rec, 3 ob, bn inscr. 'Sua Altezza Reale [di] Sassonia'
577	g	vn, 2 ob, 2 rec, bn inscr. 'L'orchestra di Dresda'
578	g	2 vn, vlc op. 3 no. 2

Appendix B: Catalogue of works

RV no.	KEY	OBSERVATIONS
579	B \flat	vn, ob, chal, 3 vla <i>all'inglese</i> <i>Concerto funebre</i>
580	b	4 vn, vlc op. 3 no. 10

Concertos for violin and two string orchestras

581	C	<i>Concerto per la santissima assunzione di Maria Vergine</i>
582	D	<i>Concerto per la santissima assunzione di Maria Vergine</i>
583	B \flat	

Concertos for several instruments and two orchestras

584	F	<i>Coro 1</i> vn, org; <i>Coro 2</i> vn, org unfinished
585	A	<i>Coro 1</i> 2 vn, 2 rec (th/org in 2nd movement, vlc in 3rd movement); <i>Coro 2</i> 2 vn, 2 rec, org (vlc in 3rd movement)

Vocal music

Masses and Mass sections

RV no.	KEY	TITLE OR DESCRIPTION
586	C	<i>Sacrum</i> (complete Mass) spurious
587	g	<i>Kyrie</i> (2 cori)
588	D	<i>Gloria</i> (introduced by RV 639/639a)
589	D	<i>Gloria</i>
590	D	<i>Gloria</i> (lost)
591	e	<i>Credo</i>
592	G	<i>Credo</i> spurious

Psalms, etc.

593	G	<i>Domine ad adiuvandum me</i> (response, 2 cori)
594	D	<i>Dixit Dominus</i> (Ps. 109, 2 cori)
595	D	<i>Dixit Dominus</i> (Ps. 109)
596	C	<i>Confitebor tibi Domine</i> (Ps. 110)
597	C	<i>Beatus vir</i> (Ps. 111, 2 cori)
598	B \flat	<i>Beatus vir</i> (Ps. 111)
599	B \flat	<i>Beatus vir</i> (Ps. 111, lost)
600	c	<i>Laudate pueri</i> (Ps. 112)
601	G	<i>Laudate pueri</i> (Ps. 112)
602	A	<i>Laudate pueri</i> (Ps. 112, 2 cori)
602a	A	modification of RV 602
603	A	<i>Laudate pueri</i> (Ps. 112, 2 cori, modification of RV 602)
604	C	<i>In exitu Israel</i> (Ps. 113)

Vivaldi

RV no.	KEY	TITLE OR DESCRIPTION
605	C	<i>Credidi</i> (Ps. 115, <i>contrafactum</i> of anonymous <i>Lauda Jerusalem</i> , RV Anh. 35)
606	d	<i>Laudate Dominum</i> (Ps. 116)
607	F	<i>Laetatus sum</i> (Ps. 121)
608	g	<i>Nisi Dominus</i> (Ps. 126)
609	e	<i>Lauda Jerusalem</i> (Ps. 147, 2 <i>cori</i>)
610	g	<i>Magnificat</i>
610a	g	version of RV 610 for 2 <i>cori</i>
610b	g	modification of RV 610
611	g	<i>Magnificat</i> (later modification of RV 610)
789	B \flat	<i>Confitebor tibi Domine</i> (Ps. 110, lost)
795	C	<i>Beatus vir</i> (Ps. 111, version of RV 597 for one <i>coro</i>)

Hymns, antiphons, etc.

612	C	<i>Deus tuorum militum</i> (hymn)
613	B \flat	<i>Gaude Mater Ecclesia</i> (hymn)
614	F	<i>Laudate Dominum omnes gentes</i> ('offertory') ? spurious
615	?C	<i>Regina cœli</i> (antiphon, incomplete)
616	c	<i>Salve Regina</i> (antiphon, 2 <i>cori</i>)
617	F	<i>Salve Regina</i> (antiphon)
618	g	<i>Salve Regina</i> (antiphon, 2 <i>cori</i>)
619	?	<i>Salve Regina</i> (antiphon, lost)
620	C	<i>Sanctorum meritis</i> (hymn)
621	f	<i>Stabat Mater</i> (hymn)
622	?	<i>Te Deum</i> (hymn of thanksgiving, lost)

Motets

623	A	<i>Canta in prato, ride in monte</i> (S)
624	G	<i>Carae rosae, respirate</i> (S) ¹
625	F	<i>Clarae stellae, scintillate</i> (A)
626	c	<i>In furore giustissimae irae</i> (S)
627	G	<i>In turbato mare irato</i> (S)
628	G	<i>Invicti, bellate</i> (A, incomplete)
629	g	<i>Longe mala, umbrae, terrores</i> (S)
630	E	<i>Nulla in mundo pax sincera</i> (S)
631	E \flat	<i>O qui cœli terraeque serenitas</i> (S)
632	F	<i>Sum in medio tempestatum</i> (S)
633	F	<i>Vestro Principi divino</i> (A)
634	A	<i>Vos aurae per montes</i> (S)

¹ Of the instrumental accompaniment, only the first violin part and the bass survive.

Appendix B: Catalogue of works

RV no.	KEY	TITLE OR DESCRIPTION
<i>'Introductioni'</i>		
635	A	<i>Ascende laeta (S, Dixit)</i>
636	G	<i>Canta in prato, ride in fonte (S, Dixit)</i>
637	B \flat	<i>Cur sagittas, cur tela, cur faces (A, Gloria)</i>
638	c	<i>Filiae maestae Jerusalem (A, Miserere)</i>
639	D	<i>Jubilate, o amœni chori (A, Gloria)</i>
639a	D	version for S of RV 639
640	g	<i>Longe mala, umbrae, terrores (A, Gloria)</i>
641	F	<i>Non in pratisuat in hortis (A, Miserere)</i>
642	D	<i>Ostro picta, armata spina (S, Gloria)</i>

Miscellaneous sacred works²

RV no.	TITLE OR DESCRIPTION
646	<i>Ad corda reclina ('Concertus Italicus')</i>
647	<i>Eja voces plausum date ('Aria de Sanctis')</i>
648	<i>Ihr Himmel nun ('Concertus Italicus')</i>

Solo cantatas for soprano

649	<i>All' ombra d' un bel faggio</i>
650	<i>All' or che lo sguardo</i>
651	<i>Amor, hai vinto</i>
652	<i>Aure, voi più non siete</i>
653	<i>Il povero mio cor</i>
654	<i>Elvira, anima mia</i>
655	<i>Era la notte, quando i suoi splendori</i>
656	<i>Fonti di pianto, piangete</i>
657	<i>Geme l' onda che parte dal fonte</i>
658	<i>Del suo natio rigore</i>
659	<i>Indarno cerca la tortorella</i>
660	<i>La farfalletta s'aggira</i>
661	<i>Nel partir da te, mio caro</i>
662	<i>Par che tardo oltre il costume</i>
663	<i>Scherza di fronda in fronda</i>
664	<i>Seben vivono senz' alma</i>
665	<i>Si levi dal pensier</i>
666	<i>Sì, sì, luci adorate</i>
667	<i>Sorge vermiglia in ciel</i>
668	<i>T'intendo, sì, mio cor</i>
669	<i>Tra l' erbe i zeffiri</i>
753	<i>Prendea con man di latte</i>
796	<i>Usignoletto bello</i>

² RV 646–648 are *contrafacta* of arias in RV 700 (RV 646, 648) and RV 728 (RV 647).

Vivaldi

RV no. TITLE OR DESCRIPTION

Solo cantatas for alto

- 670 *Alla caccia, alla caccia*
 671 *Care selve, amici prati*
 672 *Filli di gioia, vuoi farmi morir*
 673 *Ingrata Lidia, ha vinto il tuo rigore*
 674 *Perfidissimo cor*
 675 *Piango, gemo, sospiro e peno*
 676 *Pianti, sospiri e dimandar*
 677 *Qual per ignoto calle*

Cantatas for soprano with instrumental accompaniment

- 678 *All'ombra di sospetto* (fl)
 679 *Che giova il sospirar* (2 vn, vla)
 680 *Lungi dal vago volto* (vn)
 681 *Perché son molli* (2 vn soli, 2 vn)
 682 *Vengo a voi, luci adorate* (2 vn, vla)

Cantatas for alto with instrumental accompaniment

- 683 *Amor, hai vinto* (2 vn, vla)
 684 *Cessate, omai cessate* (2 vn, vla)
 685 *O mie porpore più belle*³ (2 vn, vla)
 686 *Qual in pioggia dorata i dolci rai*⁴ (2 hn, 2 vn, vla)

RV no.	TITLE	LIBRETTIST	PLACE, DATE
--------	-------	------------	-------------

Oratorios

- | | | | |
|-----|--|------------|-----------------------|
| 643 | <i>Moyses Deus Pharaonis</i>
(lost) | unknown | Venice, 1714 |
| 644 | <i>Juditha triumphans</i> | G. Casseti | Venice, 1716, Nov |
| 645 | <i>L'adorazione delli tre re magi</i>
<i>al bambino Gesù</i> (lost) | unknown | Milan, 1722, 9 Jan |
| 782 | <i>La vittoria navale</i> | unknown | Vicenza, 1713, 8 June |

Serenatas, etc.

- | | | | |
|-----|--|-------------|-----------------------|
| 687 | ‘Dall’eccelsa mia reggia’
(2 v, Gloria, Imeneo) | unknown | Venice, 1725, 12 Sept |
| 688 | <i>Le gare del dovere</i> (5 v,
lost) ⁵ | unknown | Rovigo, 1708, ? July |
| 689 | <i>Le gare della Giustizia e</i>
<i>della Pace</i> (lost) | G.B. Catena | Venice, c 1720 |

³ ‘In praise of Monsignor da Bagni, Bishop of Mantua’.

⁴ ‘In praise of His Highness Prince Philip of Hesse-Darmstadt, Governor of Mantua’.

⁵ ‘A tribute in praise of the singular merit of Francesco Querini’, Podestà of Rovigo.

Appendix B: Catalogue of works

RV no.	TITLE	LIBRETTIST	PLACE, DATE
690	'Mio cor, povero cor' (3v)	unknown	unknown
691	<i>Il Mopso</i> ('Egloga Pescatoria', 5 v, lost)	E. Nonnanuci ⁶	Venice, ? 1738
692	'Queste, Eurilla gentil' (4 v, lost) ⁷	V. Vettori	Mantua, 1726, 31 July
693	<i>La Senna festeggiante</i> (3 v)	D. Lalli	unknown
694	<i>L'unione della Pace e di Marte</i> (3 v, lost) ⁸	A. Grossatesta	Venice, 1727, 19 Sept

Operas

695	<i>L' Adelaide</i> (lost)	A. Salvi	Verona, 1735 carn
696	<i>Alvilda, regina de' Goti</i> (lost) ⁹	A. Zeno	Prague, 1731 prim
697	<i>Argippo</i> (lost)	D. Lalli	Prague, 1730 aut
698	<i>Aristide</i> (lost, ? spurious)	C. Goldoni	Venice, 1735 aut
699	<i>Armida al campo d' Egitto</i> (Act II lost)	G. Palazzi	Venice, 1718 carn
700	<i>Arsilda, regina di Ponto</i>	D. Lalli	Venice, 1716 aut
701	<i>Artabano, re de' Parti</i> (modification of RV 706, lost)	A. Marchi	Venice, 1718 carn
702	<i>L' Atenaide</i>	A. Zeno	Florence, 1729 carn
703	<i>Bajazet (Tamerlano)</i> (pasticcio)	A. Piovene	Verona, 1735 carn
704	<i>La Candace o siano li veri amici</i> (lost)	F. Silvani – D. Lalli	Mantua, 1720 carn
705	<i>Catone in Utica</i> (Act I lost)	P. Metastasio	Verona, 1737, March
706	<i>La costanza trionfante degl' amori e de gl' odii</i> (lost)	A. Marchi	Venice, 1716 carn
707	<i>Cunegonda</i> (lost)	A. Piovene	Venice, 1726 carn
708	<i>Doriclea</i> (modification of RV 706, lost)	A. Marchi	Prague, 1732 carn
709	<i>Dorilla in Tempe</i>	A.M. Lucchini	Venice, 1726 aut
710	<i>Ercole sul Termodonte</i> (lost)	G.F. Bussani	Rome, 1723 carn
711	<i>Farnace</i> ¹⁰	A.M. Lucchini	Venice, 1727 carn
712	<i>La fede tradita e vendicata</i> (lost)	F. Silvani	Venice, 1726 carn
713	<i>Feraspe</i> (lost)	F. Silvani	Venice, 1739 aut

⁶ Pseudonym of G. Cendonì.

⁷ 'In celebration of the birthday of Philip, Landgrave of Hesse-Darmstadt'.

⁸ 'In celebration of the birth of the two royal twin princesses, Mme de France and Mme de Navarre'.

⁹ Recitatives and comic arias ('arie bernesche') not by Vivaldi.

¹⁰ Acts I and II of a new version for Ferrara (1739 carn) survive.

Vivaldi

RV no.	TITLE	LIBRETTIST	PLACE, DATE
714	<i>La fida ninfa</i>	S. Maffei	Verona, 1732, Jan
715	<i>Filippo, re di Macedonia</i> (lost) ¹¹	D. Lalli	Venice, 1721 carn
716	<i>Ginevra, principessa di Scozia</i> (lost)	A. Salvi	Florence, 1736 carn
717	<i>Giustino</i>	N. Beregan – P. Pariati	Rome, 1724 carn
718	<i>Griselda</i>	A. Zeno – C. Goldoni	Venice, 1735 prim
719	<i>L'incoronazione di Dario</i>	A. Morselli	Venice, 1717 carn
720	<i>Gli inganni per vendetta</i> (modification of RV 699, lost)	G. Palazzi	Vicenza, 1720
721	<i>L'inganno trionfante in amore</i> (lost)	M. Noris – G.M. Ruggieri	Venice, 1725 aut
722	<i>Ipermestra</i> (lost)	A. Salvi	Florence, 1727 carn
723	<i>Motezuma</i> (lost)	G. Giusti	Venice, 1733 aut
724	<i>Nerone fatto cesare</i> (pasticcio, lost)	M. Noris	Venice, 1715 carn
725	<i>L'Olimpiade</i>	P. Metastasio	Venice, 1734 carn
726	<i>L'oracolo in Messenia</i> (lost)	A. Zeno	Venice, 1738 carn
727	<i>Orlando finto pazzo</i>	G. Braccioli	Venice, 1714 aut
728	<i>Orlando (furioso)</i>	G. Braccioli	Venice, 1727 aut
729	<i>Ottone in villa</i>	D. Lalli	Vicenza, 1713, May
730	<i>Rosilena ed Oronta</i> (lost)	G. Palazzi	Venice, 1728 carn
731	<i>Rosmira</i> (pasticcio)	S. Stampiglia	Venice, 1738 carn
732	<i>Scanderbeg</i> (lost)	A. Salvi	Florence, 1718 est
733	<i>Semiramide</i> (lost)	F. Silvani	Mantua, 1732 carn
734	<i>La Silvia</i> (lost)	P.P. Bissarri	Milan, 1721, Aug
735	<i>Siroe, re di Persia</i> (lost)	P. Metastasio	Reggio, 1727 prim
736	<i>Teuzzone</i>	A. Zeno	Mantua, 1719 carn
737	<i>Tieteburga</i> (lost)	A.M. Lucchini	Venice, 1717 aut
738	<i>Tito Manlio</i>	M. Noris	Mantua, 1719 carn
Anh.56	<i>Tito Manlio</i> (lost) ¹²		Rome, 1720 carn
739	<i>La verità in cimento</i>	G. Palazzi – D. Lalli	Venice, 1720 aut
740	<i>La virtù trionfante dell'amore e dell'odio ovvero il Tigrane</i> ¹³	F. Silvani	Rome, 1724 carn

RV 741–750 are works preserved in too fragmentary a state or cited too imprecisely to be included in the main series RV 1–740 or its supplement RV 751–795. The Ryom catalogue has in addition an appendix (*Anhang*) containing over 90 works incorrectly attributed elsewhere to Vivaldi or of uncertain authorship.

¹¹ Acts I and II by G. Boniventi, Act III by Vivaldi.

¹² Act I by G. Boni, Act II by G. Giorgio, Act III by Vivaldi.

¹³ Act I by B. Micheli, Act III by N. Romaldi. Only Act II (Vivaldi) survives.

Appendix C

Personalia

This appendix offers thumbnail sketches of some of the persons mentioned in the present book. The choice of names is necessarily selective, and I have deliberately omitted such figures as Caldara and Pisendel, whose career has already been discussed at some length in the text.

Alberti, Domenico (1710–46), Italian composer, singer and harpsichordist, born Venice. A dilettante who is said to have studied under Lotti and Biffi, he achieved his greatest fame as a composer of harpsichord sonatas and the popularizer of the ‘Alberti bass’ named after him.

Alberti, Giuseppe Matteo (1685–1751), Italian composer, born Bologna. His light and tuneful works, mostly concertos and sinfonias for strings with or without solo violin, were very popular in northern Europe in the first half of the eighteenth century. No relation of the harpsichordist and singer Domenico Alberti.

Albinoni, Tomaso (1671–1751), Italian composer. Born into a wealthy Venetian family of playing-card-manufacturers, he began his musical career as a dilettante. His compositions include numerous operas, serenatas, cantatas, sonatas and concertos. His solo concertos and the comic intermezzos *Vespetta e Pimpinone* were widely performed.

Aliprandi, Bernardo (c 1710–c 1792), Italian composer and cellist. He taught the cello at the Ospedaletto (1719–30), the Pietà (1722–31) and the Mendicanti (1726–31). In 1732 he entered the service of the Bavarian court, emigrating permanently to Germany.

Bach, Carl Philipp Emanuel (1714–88), German composer and theorist, born Weimar. Second son of Johann Sebastian Bach. From 1740 to 1767 he served Frederick of Prussia as first harpsichordist, subsequently moving to Hamburg. Of his theoretical writings the *Versuch über die wahre Art das Clavier zu spielen* (1753–62) is the most important, illuminating many aspects of mid-century performance practice in Germany.

Bentivoglio d’Aragona, Guido (1705–59), Italian nobleman (*Marchese*), born Venice. His promising ecclesiastical career was cut short by the death of an elder brother, following which he settled in Ferrara, in whose administration he participated.

Biffi, Antonino (c 1666–1732), Italian composer, born Venice. He served the *cappella* of St Mark’s, which he had originally entered as a singer, as *Primo*

Vivaldi

Maestro from 1702 until his death. From 1699 to 1730 he was also *Maestro di Coro* at the Mendicanti.

Boni, Pietro Giuseppe Gaetano (fl. 1700–41), Italian composer, born Bologna. He lived in Rome from 1711 to at least 1720. His small output is most notable for its instrumental works.

Boniventi, Giuseppe (c 1670–1727), Italian composer, born Venice, c 1707 he was *Maestro di Cappella* to Duke Ferdinando Carlo of Mantua. From 1712 to 1718 he was *Kapellmeister* to the Margrave of Baden-Durlach. His output consists largely of operas.

Braccioli, Grazio (1682–1752), Italian librettist. A lawyer from Ferrara, Braccioli provided texts for nine operas produced at S. Angelo, Venice, between 1711 and 1715. Many of his librettos fancifully rework themes from the epics of Ariosto, Boiardo and Tasso.

Brosses, Charles de (1709–77), first president of the *Parlement* of Dijon, classical scholar and historian. He undertook a tour of Italy in 1739–40. His *Lettres historiques et critiques sur l'Italie* (also known as *Lettres familières*) are largely based on letters written to various friends during the tour and contain many illuminating observations on music.

Charles VI (1685–1740), last emperor of the direct Habsburg line, succeeding his brother Joseph I in 1711. He had wide cultural interests and possessed some ability as a composer and accompanist. During his reign the court opera at Vienna flourished.

Corelli, Arcangelo (1653–1713), Italian composer, born Fusignano near Ravenna. His early years were spent in Bologna (hence his nickname 'Il Bolognese') but in 1675 at latest he came to Rome, where he directed orchestras and enjoyed the patronage of Queen Christina of Sweden and the cardinals Pamphili and Ottoboni. His published collections of trio sonatas (opp. 1–4), solo sonatas (op. 5) and concertos (op. 6) were classic works in their period.

Couperin, François (1668–1733), French composer and harpsichordist. The most distinguished member of a dynasty of Parisian musicians, Couperin is best known today for his four books of harpsichord suites, but among his many other accomplishments were the introduction of the trio sonata to France and the creation of a musical language combining elements of the French and Italian styles.

Denzio, Antonio (c 1690–c 1763), Venetian impresario and singer. During a long period of activity (1724–34) at the Sporck theatre in Prague Denzio was responsible for nearly 60 productions. His repertoire embraced works by Albinoni, Boniventi, Gasparini, Lotti, Orlandini, Porta and Vivaldi.

Ferdinand Maria (1699–1738), third son of Max II Emanuel, Duke of Bavaria. He pursued a military career, becoming a general in the imperial army.

Francis I (1708–65), Duke of Lorraine from 1729 to 1737, Grand Duke of Tuscany from 1737 to 1765 and (by virtue of his marriage in 1736 to the

- Habsburg princess Maria Theresa) Austrian Emperor from 1745 to 1765 in succession to Charles VII.
- Frederick IV** (1671–1730), King of Denmark and Norway from 1699. He visited Venice in 1693 and 1708–9.
- Frederick Augustus II** (1696–1763), Elector of Saxony from 1733 and (as Augustus III) King of Poland from 1736. Noted for his patronage of the arts. Before his accession he visited Venice on three occasions: 1712, 1713 and 1716–17.
- Frederick Christian** (1722–63), Crown Prince of Saxony. As he outlived his father Frederick Augustus II (q.v.) by only two months his reign as elector was very brief.
- Galuppi**, Baldassarre (1706–85), Italian composer, born Burano (hence his nickname **Buranello**). Like Vivaldi a barber's son, Galuppi became the dominant Venetian composer of opera and sacred music of his generation, travelling widely. He was *Primo Maestro* at St Mark's from 1762 until his death, serving concurrently as *Maestro di Coro* at the Incurabili.
- Gambara**, Annibale (1682–1709), Italian nobleman (*Conte*), born Brescia, partly resident in Venice.
- Gasparini**, Francesco (1661–1727), Italian composer, born Camajore near Lucca. A pupil of Pasquini and Corelli in Rome and Lotti in Venice. *Maestro di Coro* at the Pietà from 1700 to 1713, when he moved to Rome. Composer of over 60 operas and the manual for accompanists *L'armonico pratico al cimbalo* (1708).
- Gasparini**, Michel Angelo (died *c* 1732), Italian singer, singing teacher and composer, possibly a relative of Francesco Gasparini.
- Gentili**, Giorgio (*c* 1669–1731 or later), Italian composer, born Venice. He was principal violinist of the St Mark's orchestra and from 1701 to 1717 *Maestro di Strumenti* at the Mendicanti. Six collections of his instrumental music, including two of concertos (opp. 5 and 6), were published between 1701 and 1716.
- Ghezzi**, Pier Leone (1674–1755), Italian painter, born Rome. Famous for his caricatures and sketches of Roman life, which have earned him the nickname 'the Roman Hogarth'.
- Giacomelli** (or Jacomelli), Geminiano (*c* 1692–1740), Italian composer, born Piacenza. Appointed *Maestro di Cappella* to the Duke of Parma in 1724. In 1738 made *Maestro di Cappella* of the Holy House of Loreto. His compositions include operas and church music.
- Goldoni**, Carlo (1707–93), Italian dramatist, born Venice. Famed above all for his sparkling comedies, he also wrote several librettos for comic operas and intermezzos. His *Memoirs* came out in Paris in 1787.
- Hasse**, Johann Adolf (1699–1783), German composer, born Bergedorf near Hamburg. The most successful opera composer of his generation, equally esteemed in Italy, where he spent many years and was nicknamed 'Il Sassone', and Germany. *Kapellmeister* to the Saxon court from 1731 to

Vivaldi

1763. Besides operas his output includes much church music and some instrumental music.

Heinichen, Johann David (1683–1729), German composer, born Krössuln. He lived in Italy from 1710 to 1716, mostly in Venice. *Kapellmeister* to the Saxon court from 1716.

Holdsworth, Edward (1684–1746), English classical scholar and poet (in Latin). Employed as a cicerone to young gentlemen on the Grand Tour, he visited Italy several times, where he fulfilled ‘commissions’ for his friend and correspondent Charles Jennens (q.v.).

Jennens, Charles (1700–73), English landowner, man of letters and connoisseur of music. Friend and patron of Handel, for whom he provided several oratorio librettos, including *Saul*, *Messiah* and *Belshazzar*. His large musical library, inherited by the Earls of Aylesford, was sold by auction in 1873 and 1918, a portion passing via Newman Flower to Manchester Public Libraries.

Lalli, Domenico (1679–1741), Italian poet and librettist, born Naples. His real name was Sebastiano Biancardi. Arriving in Venice *c* 1709 as a fugitive from justice, Lalli established himself as one of the city’s leading ‘commercial’ opera librettists, equally adept at writing his own texts and reworking those of other authors. His original librettos span the years 1710–31.

Le Cène, Michel-Charles (1683/4–1743), music publisher, born Honfleur. Son of a Huguenot émigré, he became associated with the publishing house of Estienne Roger through his marriage to Roger’s elder daughter, Françoise. In 1722 he succeeded Jeanne Roger, the younger daughter, as head of the firm.

Leclair, Jean-Marie (1697–1764), French composer and violinist, born Lyon. He was France’s most accomplished composer of instrumental music in the generation after Couperin (q.v.). The technique, form and style of his sonatas and concertos owe much to Vivaldi, but his sensibility remains exquisitely French.

Legrenzi, Giovanni (1626–90), Italian composer and organist, born Clusone near Bergamo. During Vivaldi’s childhood Legrenzi was the *doyen* of the composers active in Venice, serving as *Primo Maestro* at St Mark’s from 1685 until his death. He composed operas, instrumental and vocal chamber works and sacred vocal works that all embraced the progressive trends of their time.

Leo, Leonardo (1694–1744), Italian composer, born Naples. Together with Vinci (q.v.) and Porpora (q.v.), Leo spearheaded the advance of the so-called Neapolitan style that swept Italian opera in the mid 1720s.

Locatelli, Pietro (1695–1764), Italian composer and violinist, born Bergamo. The ‘Paganini of the eighteenth century’, he was also an inventive, sometimes profound, composer of instrumental works, of which nine *opera*, including the 12 solo concertos, op. 3, entitled *L’arte del violino* (1733),

- came out between 1721 and 1762. Much travelled, he settled permanently in Amsterdam in 1729.
- Lotti**, Antonio (1666–1740), Italian composer, born Venice. For most of his life he was associated with St Mark's, where he was appointed *Primo Maestro* in 1736. Director of the Dresden court opera from 1717 to 1719. His works include operas, cantatas and church music. Among his pupils were D. Alberti, F. and M.A. Gasparini, Galuppi and B. Marcello.
- Manfredini**, Francesco (1684–1762), Italian composer, born Pistoia. He worked mainly in the cultural orbit of Bologna, but his op. 3 concertos (1718) owe something to Vivaldi.
- Marcello**, Alessandro (1669–1747), Italian amateur composer, born Venice. In addition to writing a small number of cantatas and instrumental works, he fostered music through weekly 'academies' at his house attended, among others, by Gasparini, Lotti and Tartini.
- Marcello**, Benedetto (1686–1739), Italian amateur composer and writer, born Venice. Brother of A. Marcello. He held several important official posts in Venice and the provinces, but found time to compose an impressive quantity of works, of which his *Estro poetico-armonico* (1724–6), a setting of 50 psalms in Italian paraphrase, and his solo cantatas were the most celebrated. His best-known literary work is the satire *Il teatro alla moda* (1720).
- Mascitti**, Michele (c 1663–1760), Italian composer and violinist, born Naples. Settling in Paris in 1704, Mascitti (popularly known in France as 'Miquel') belonged to the group of Italian immigrants who acted as cultural 'brokers' during the period when French music was beginning to absorb features of the Italian style.
- Mattheson**, Johann (1681–1764), German critic and composer, born Hamburg. Friend of Handel. Cantor of Hamburg Cathedral from 1715 to 1728 and for many years Secretary to the English Resident. His often strongly polemical writings mark the birth of music criticism in the modern sense.
- Meck**, Joseph (1690–1758), German composer and violinist. From 1711 until his death he served the court of Eichstätt. He was one of the first German composers to adopt the style of the Vivaldian concerto.
- Metastasio**, Pietro (1698–1782), Italian dramatist and poet (real name P. Trapassi), born Rome. Appointed 'Caesarean Poet' to the Viennese court, succeeding Zeno and Pariati, in 1729. The most popular and influential librettist of his century, famed for the limpid elegance of his verse and the cogent structure of his plots.
- Orlandini**, Giuseppe Maria (1675–1760), Italian composer, born Florence. He achieved his greatest success with comic intermezzos. His *opere serie* evince, though less strongly, many of the stylistic traits found in Vivaldi's early operas and, like them, became the butt of Benedetto Marcello's satire.
- Paradies**, Domenico (1707–91), Neapolitan composer. Although he tried his hand at writing operas, Paradies enjoyed greater success with his harp-

Vivaldi

sichord sonatas, which take the 'Neapolitan' style into the world of the keyboard.

Pergolesi, Giovanni Battista (1710–36), Italian composer, born Jesi. His meteoric career provided Europe with a romantic legend. Though his most famous works deservedly remain the intermezzos *La serva padrona* (1733) and the *Stabat Mater* (1736), he produced many other masterpieces of opera and church music.

Philip of Hesse-Darmstadt (1671–1736), Prince. Son of Landgrave Ludwig VI and younger brother of his successor Ernst Ludwig, he was nevertheless often styled 'Landgrave' in Italy, where he served as Governor of Mantua on behalf of the Austrians from 1714 to 1735.

Pietragrua, Carlo Luigi (c 1665–1726), Italian composer, place of birth unknown. Most of his working life was spent at German courts. From 1719 until his death he was *Maestro di Coro* at the Pietà. Often confused with his son, who called himself Carlo Luigi Grua and was also a composer.

Pollarolo, Carlo Francesco (c 1653–1723), Italian composer and organist, born Brescia. Settling in Venice in 1689, Pollarolo became *Vice-Maestro* at St Mark's in 1692 and *Maestro di Coro* at the Incurabili not long afterwards. His most successful activity as a composer was writing operas, of which some 85 are known. His works dominated the Venetian stage at the turn of the century and in certain respects prefigure those of Vivaldi. His son Giovanni Antonio (1676–1746) followed in his footsteps.

Porpora, Nicola (1686–1768), Italian composer, singing teacher and cellist, born Naples. Between 1726 and 1747 he lived in Venice, where his operas were well received, and served as *Maestro di Coro* successively at the Incurabili (1726–33), Pietà (1742–3) and Ospedaletto (1744–7). In later life he travelled widely, teaching Haydn during a period of residence in Vienna.

Porta, Giovanni (c 1675–1755), Italian composer, born Venice. A pupil of Francesco Gasparini (q.v.), he was *Maestro di Coro* at the Pietà from 1726 until 1737, when he became *Kapellmeister* to the Elector of Bavaria. His output consists principally of operas and church music.

Predieri, Luca Antonio (1688–1767), Italian composer, born Bologna. His early years were spent in Italy, but in 1737 he was invited to the Viennese court, where he remained. He composed mainly operas.

Quantz, Johann Joachim (1697–1773), German composer, flautist and theorist, born Oberscheden near Hanover. In the service of the Elector of Saxony from 1716 to 1741 and the King of Prussia thereafter. His compositions are dominated by flute concertos written for Frederick the Great. His flute tutor, *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), and his Autobiography (1755) are important documents in their respective areas.

Ristori, Giovanni Alberto (1692–1753), Italian composer, born Bologna. Having enjoyed success with his operas in Venice, he moved in 1715 to Dresden, where his father directed a troupe of comedians. He secured court

appointments first as composer, later as organist and finally as deputy to J.A. Hasse.

Ruggieri, Giovanni Maria (fl. c 1690–1720), Italian composer, possibly born Verona. His small output, divided between sonatas, sacred vocal music and operas, possesses some vigour but little refinement.

Sala, Giuseppe (c 1642–1727), Italian music printer, active in Venice. His commercial activity began in partnership with Natale Monferrato, *Primo Maestro* at St Mark's. Many of his publications were among those 'pirated' by Estienne Roger, predecessor of Michel-Charles Le Cène (q.v.).

Scarlatti, Alessandro (1660–1725), Italian composer, born Palermo. Resident at various times in Rome, Florence and Naples. A prolific and much-admired composer of operas, cantatas and church music. He is credited with the popularization of the *da capo* aria form. Father of the composer Domenico Scarlatti (1685–1757).

Scarpari (Dall'Oglio), Pietro (c 1683–1763), Italian singing teacher and composer. In addition to serving as a tenor at St Mark's, he taught *solfeggio* and singing at the Pietà (1713–42), the Ospedaletto (1716–22, 1727–30) and the Mendicanti (1731–5). A priest, he composed mostly sacred vocal music, although he is known also to have written one opera and some chamber cantatas.

Silvani, Francesco (fl. 1682–1716), Italian librettist, born Venice. He wrote almost 40 opera librettos, some in collaboration. In 1699 he was made court poet at Mantua, a post he managed to retain under Habsburg rule.

Spada, Giacomo Filippo (died 1704), Italian organist and composer. A priest, he was a principal organist at St Mark's from 1690 until his death and served as *Maestro di Coro* at the Pietà from 1677 or earlier until 1701. His brother Bonaventura was Vivaldi's immediate predecessor as teacher of stringed instruments at the Pietà.

Steffani, Agostino (1654–1728), Italian composer, churchman and diplomat, born Castelfranco Veneto. He spent most of his life in Germany. His activity as a musician, concentrated in the earlier part of his life, included the composition of numerous chamber duets that served Handel as fine models.

Stölzel, Gottfried Heinrich (1690–1749), German composer, born Crunstädtel near Schwarzenberg. From 1719 *Kapellmeister* to the court of Gotha.

Tartini, Giuseppe (1692–1770), Italian composer, violinist, violin teacher and theorist, born Pirano (Istria). From 1721 he was principal violinist in the orchestra of the Basilica del Santo in Padua, where he founded an internationally renowned school of violin playing in 1728. His instrumental compositions are distinguished by a *cantabile* style that looks forward to the Classical period.

Telemann, Georg Philipp (1681–1767), German composer, born Magdeburg. Virtually self-taught, he became one of the most prolific, versatile and admired composers of his age. From 1721 he was City Cantor at Hamburg.

Vivaldi

His music is notable for the cosmopolitanism of its style.

Torelli, Giuseppe (1658–1709), Italian composer, born Verona. Except for a period of service (1697–1700) at Ansbach he was from 1686 a member of the orchestra of the Basilica of S. Petronio in Bologna. His concertos published as opp. 6 (1698) and 8 (1709) are significant landmarks in the history of the genre.

Treu, Daniel Gottlob (1695–1749), German composer, born Stuttgart. He served many minor princely houses as *Kapellmeister* and between 1725 and 1727 directed opera in Breslau, where he also spent his last years. He often italianized his name to Daniele Teofilo Fedele.

Uffenbach, Johann Friedrich Armand von (1687–1769), engineer, architect and dignitary (Burgomaster in 1762) in his native Frankfurt am Main. His enthusiasm for music brought him into contact with many leading musicians of his time.

Vandini, Antonio (c 1690–c 1778), Italian cellist and composer, born Bologna. Cello master at the Pietà from 1720 until 1721, when he joined the orchestra of the Basilica del Santo in Padua. A friend of Tartini, with whom he travelled to Prague in 1723.

Vinaccesi, Benedetto (c 1666–1719), Italian composer and organist, born Brescia. He came to Venice in 1698, when he was appointed *Maestro di Coro* at the Ospedaletto, a post he held until 1715. From 1704 until his death he was also a principal organist at St Mark's. His compositions include some excellent motets for two or three voices and organ.

Vinci, Leonardo (c 1690–1730), Italian composer, born Strongoli (Calabria). Trained in Naples, he was among the most successful practitioners of the 'galant' style in the opera of the 1720s.

Vinciguerra VI di Collalto (1710–1769), Austrian nobleman (*Graf*) of Italian extraction, born Vienna. His castle at Brtnice (Pirnitz) in Moravia was an important centre of instrumental music.

Walther, Johann Gottfried (1684–1748), German composer and lexicographer, born Erfurt. He met J.S. Bach at Weimar, where for many years he was town organist. His *Musicalisches Lexicon* (1732) is the father of all dictionaries of music, combining biography with the explanation of musical terms.

Zelenka, Jan Dismas (1679–1745), Bohemian composer, born Louňovice (Launowitz). In 1710 he was appointed a double-bass player to the Dresden court orchestra, remaining in this lowly post until 1735, when he received belated official recognition as a composer of church music. His often dark-hued compositions show strength and originality, as well as a fondness for contrapuntal complexity, large dimensions and elements of Czech folk music.

Appendix C: Personalia

Zeno, Apostolo (1668–1750), Italian dramatist, poet and historian, born Venice. A founding member in 1691 of the Accademia degli Animosi (later affiliated to the Arcadian Academy). A founder of the *Giornale de' letterati d'Italia*. Court poet and historian at Vienna from 1718 to 1729. He sought to elevate *opera seria* by purging it of comic, unhistorical and dramatically irrelevant elements, a process continued by Metastasio (q.v.).

Appendix D

Bibliography

As the following list is intended as a general guide to further reading on Vivaldi's life and works, the titles it contains coincide only in part with those to which reference has been made in the course of the present book. All titles, dates and places of publication quoted are, unless stated otherwise, those of the earliest editions. For reasons of space, individual articles and chapters appearing in journals and multi-authored books concerned specifically with Vivaldi are not listed separately. A fuller Vivaldi bibliography is contained in the author's *Antonio Vivaldi: a Guide to Research* (New York and London, 1988).

I Pre-1850 writings

- Avison, Charles, *An Essay on Musical Expression* (London, 1752).
- Bach, Carl Philipp Emanuel, *Versuch über die wahre Art das Clavier zu spielen*, 2 vols. (Berlin, 1753–62).
- Brosses, Charles de, *Lettres historiques et critiques sur l'Italie*, 3 vols. (Paris, 1799).
- Burney, Charles, *A General History of Music*, 4 vols. (London, 1776–89).
- Conti, Antonio, *Lettres de M. l'Abbé Conti, noble vénitien, à Mme de Caylus*, MS. in Venice, Biblioteca Nazionale Marciana, Ms. fr. append. 58 (=12102).
- Forkel, Johann Nikolaus, *Ueber Johann Sébastian Bachs Leben, Kunst und Kunstwerke* (Leipzig, 1802).
- Gerber, Ernst Ludwig, *Historisch-biographisches Lexicon der Tonkünstler*, 2 vols. (Leipzig, 1790–2).
- *Neues historisch-biographisches Lexicon der Tonkünstler*, 4 vols. (Leipzig, 1812–14).
- Goldoni, Carlo, *Commedie*, vol. 13 (Venice, 1761).
- *Mémoires de M. Goldoni pour servir à l'histoire de sa vie et à celle de son théâtre*, 3 vols. (Paris, 1787).
- Gradenigo, Pietro, *Commemoriali*, MSS. in Venice, Museo Correr, Ms. Gradenigo 200, 26 vols.
- Hawkins, Sir John, *A General History of the Science and Practice of Music*, 4 vols. (London, 1776).
- [Hayes, William], *Remarks on Mr Avison's Essay on Musical Expression* (London, 1753).

Appendix D: Bibliography

- Hiller, Johann Adam, *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler neuerer Zeit* (Leipzig, 1784).
— *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (Leipzig, 10 March 1767).
[Marcello, Benedetto], *Il teatro alla moda* (Venice, [1720]).
Mattheson, Johann, *Das neu-eröffnete Orchestre* (Hamburg, 1713).
— *Der vollkommene Capellmeister* (Hamburg, 1739).
Orloff, Grégoire, *Essai sur l'histoire de la musique en Italie*, 2 vols. (Paris, 1822).
Quadrio, Francesco Saverio, *Della storia e della ragione d'ogni poesia*, 5 vols. (Bologna and Milan, 1739–52).
Quantz, Johann Joachim, 'Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen', in Friedrich Wilhelm Marpurge, *Historisch-kritische Beyträge zur Aufnahme der Musik*, vol. i (Berlin, 1754–5).
— *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752).
Wright, Edward, *Some Observations made in travelling through France, Italy ... in the years 1720, 1722 and 1722*, 2 vols. (London, 1730).

II Post-1850 writings

(a) Books and dissertations

- Abbado, Michelangelo, *Antonio Vivaldi* (Turin, 1942).
Caffi, Francesco, *Storia della musica sacra nella già Cappella Ducale di San Marco in Venezia*, 2 vols. (Venice, 1854–5).
— *Storia della musica teatrale in Venezia*, MS. notes in Venice, Biblioteca Nazionale Marciana, Cod. It. IV-747 (= 10462-10465).
Candé, Roland de, *Vivaldi* (Paris, 1967).
Cross, Eric, *The Late Operas of Antonio Vivaldi, 1727-1738*, 2 vols. (Ann Arbor, 1980).
Dunham, Mary Meneve, *The Secular Cantatas of Antonio Vivaldi in the Foà Collection* (diss., University of Michigan, 1969).
Eller, Rudolf, *Vivaldis Konzertform* (diss., University of Leipzig, 1956).
Everett, Paul, *The Manchester Concerto Partbooks* (New York and London, 1989).
Farup-Madsen, Inge, *Vivaldis anvendelse af fløjteinstrumenter* (diss., University of Copenhagen, 1974).
Fort, Robert E., *An Analysis of Thirteen Vesper Psalms of Antonio Vivaldi contained in the Foà-Giordano Collection* (diss., Union Theological Seminary, 1971).
Giazotto, Remo, *Antonio Vivaldi* (Turin, 1973).
Heller, Karl, *Antonio Vivaldi* (Leipzig, 1991).
— *Concerto ripieno und Sinfonia bei Vivaldi* (diss., University of Rostock, 1982).
— *Vivaldi: cronologia della vita e delle opere* (Florence, 1991).
Hilgenfeldt, Carl Ludwig, *Johann Sebastian Bach's Leben, Wirken und Werke* (Leipzig, 1850).

Vivaldi

- Hutchings, Arthur, *The Baroque Concerto* (London, 1961).
- Klein, Hans-Günther, *Der Einfluss der Vivaldischen Konzertform im Instrumentalwerk Johann Sebastian Bachs* (Baden-Baden, 1970).
- Kolneder, Walter, *Antonio Vivaldi: Dokumente seines Lebens und Schaffens* (Wilhelmshaven, 1979).
- *Antonio Vivaldi: Leben und Werk* (Wiesbaden, 1965). English translation as *Antonio Vivaldi: his Life and Work*, translated Bill Hopkins (London, 1970).
- *Aufführungspraxis bei Vivaldi* (Leipzig, 1955).
- *Die Solokonzertform bei Vivaldi* (Strasbourg and Baden-Baden, 1961).
- *Lübbes Vivaldi-Lexicon* (Bergisch Gladbach, 1984).
- *Melodietypen bei Vivaldi* (Berg am Irchel and Zürich, 1973).
- Maurer, Helen, *The Independent Arias of Vivaldi in Foà 28* (diss., Indiana University, 1974).
- Newman, William S., *The Sonata in the Baroque Era* (Chapel Hill, 1959).
- Pincherle, Marc, *Antonio Vivaldi et la musique instrumentale*, 2 vols. (Paris, 1948).
- *Vivaldi* (Paris, 1955). English translation as *Vivaldi: Genius of the Baroque*. translated Christopher Hatch (New York, 1957).
- Preussner, Eberhard, *Die musikalischen Reisen des Herrn von Uffenbach* (Kassel and Basel, 1949).
- Rarig, Howard R., *The instrumental Sonatas of Antonio Vivaldi* (diss., University of Michigan, 1958).
- Rinaldi, Mario, *Antonio Vivaldi* (Milan, 1943).
- Rowell, Lewis E., *Four Operas of Antonio Vivaldi* (diss., University of Rochester, 1959).
- Ryom, Peter, *Les manuscrits de Vivaldi* (Copenhagen, 1977).
- Schering, Arnold, *Geschichte des Instrumental konzerts* (Leipzig, 1905).
- Seidler, Richard D., *The Bassoon Concertos of Antonio Vivaldi* (diss., Catholic University of America, 1974).
- Selfridge-Field, Eleanor, *Venetian Instrumental Music from Gabrieli to Vivaldi* (Oxford, 1975).
- Stefani, Federigo, *Sei lettere di Antonio Vivaldi veneziano* (Venice, 1871).
- Strohm, Reinhard, *Italienische Opernarien des frühen Settecento (1720-1730)*, 2 vols. (Cologne, 1976).
- Talbot, Michael, *Vivaldi* (London, BBC Publications, 1979).
- *Antonio Vivaldi: a Guide to Research* (New York and London, 1988). Revised as *Vivaldi: fonti e letteratura critica* (Florence, 1991).
- Travers, Roger-Claude, *La maladie de Vivaldi* (Poitiers, 1982).
- Wasielewski, Wilhelm Joseph von, *Die Violine und ihre Meister* (Leipzig, 1868).
- Whittemore, Joan M., *Revision of Music performed at the Venetian Ospedali in the Eighteenth Century* (diss., University of Illinois, 1986).
- Yaqub, Hanan C., *An Analysis of Antonio Vivaldi's 'Beatus vir', with a Biography and Survey of his Sacred Music* (diss., California State University, 1980).

Appendix D: Bibliography

Zobeley, Fritz, *Rudolf Franz Erwein Graf von Schönborn (1677-1754) und seine Musikpflege* (Würzburg, 1949).

(b) Articles

- Antonicek, Theophil, 'Vivaldi in Österreich', *Österreichische Musikzeitschrift*, vol. xxxiii (1978), pp. 128–34.
- Arnold, Denis, 'Instruments and Instrumental Teaching in the Early Italian Conservatoires', *The Galpin Society Journal*, vol. xviii (1965), pp. 72–81.
- 'Orchestras in Eighteenth-Century Venice', *The Galpin Society Journal*, vol. xix (1966), pp. 3–19.
- 'Vivaldi's Church Music: an Introduction', *Early Music*, vol. i (1973), pp. 66–74.
- Avanzi, Pietro, 'Sulla realizzazione del basso continuo nell'opera 2 di Antonio Vivaldi', *Ricerche musicali*, vol. ii (1978), pp. 113–57.
- Berri, Pietro, 'La malattia di Vivaldi', *Musica d'oggi*, vol. xxiv (1942), pp. 9–13.
- Bianchi, Lino, 'Intorno alla *Juditha* di Vivaldi', *Nuova rivista musicale italiana*, vol. xiii (1979), pp. 204–9.
- Burrows, David, 'Style in Culture: Vivaldi, Zeno and Ricci', *The Journal of Interdisciplinary History*, vol. iv (1973–4), pp. 1–23.
- Cavicchi, Adriano, 'Inediti nell'epistolario Vivaldi-Bentivoglio', *Nuova rivista musicale italiana*, vol. i (1967), pp. 45–79.
- Clercx, Suzanne, 'A propos des symphonies de Vivaldi', *La revue internationale de musique*, vol. i (1938), pp. 632–5.
- Corti, Gino, 'Il Teatro La Pergola e la stagione d'opera per il carnevale 1726–27: lettere di Luca Casimiro degli Albizzi a Vivaldi, Porpora ed altri', *Rivista italiana di musicologia*, vol. xv (1980), pp. 182–8.
- Cross, Eric, 'Vivaldi as Opera Composer: *Griselda*', *The Musical Times*, vol. cxix (1978), pp. 411–16.
- 'Vivaldi's Operatic Borrowings', *Music and Letters*, vol. lix (1978), pp. 429–39.
- Damilano, Piero, 'Antonio Vivaldi compose due vespri?', *Nuova rivista musicale italiana*, vol. iii (1969), pp. 652–63.
- Everett, Paul, 'A Roman Concerto Repertory: Ottoboni's "what not"?', *Proceedings of the Royal Musical Association*, vol. cx (1983–4), pp. 62–78.
- Fano, Fabio, 'Una traccia prossima alla prima origine della raccolta di musiche vivaldiane conservata alla Biblioteca Nazionale di Torino', *Medioevo e umanesimo*, vol. xxiv (1976), pp. 83–93.
- Gallo, Rodolfo, 'Antonio Vivaldi, il Prete Rosso: la famiglia, la morte', *Ateneo Veneto*, vol. cxxiv (1938), pp. 165–72.
- 'L'atto di morte di Antonio Vivaldi', *La scuola veneziana* (Siena, 1941), pp. 58–9.
- Gentili, Alberto, 'La raccolta di antiche musiche "Renzo Giordano" alla Biblioteca Nazionale di Torino', *Accademie e biblioteche d'Italia*, vol. iv (1930–1), pp. 117–25.

Vivaldi

- ‘La raccolta di rarità musicali “Mauro Foà” alla Biblioteca Nazionale di Torino’, *Accademie e biblioteche d’Italia*, vol. i (1927–8), pp. 36–50.
- ‘Vivaldi and Stradella: a Recent Discovery’, *The Musical Times*, vol. lxxviii (1927), pp. 507–8.
- Gillio, Pier Giuseppe, ‘Il mottetto per voce sola nella produzione di Antonio Vivaldi’, *Rivista internazionale di musica sacra*, vol. vi (1985), pp. 137–96.
- Grossato, Elisa, ‘Un inedito vivaldiano dedicato alla “solennità” di S. Antonio’, *Il Santo*, vol. xviii (1978), pp. 143–76.
- Hasselt, Luc van, ‘Heeft Vivaldi en 1738 Amsterdam bezocht?’, *Mens en melodie*, vol. xxxii (1977), pp. 398–9.
- Hell, Helmut, ‘Ein Doppelkonzert Antonio Vivaldis als Triosonate’, *Analecta musicologica*, vol. xxii (1984), pp. 149–96.
- Heller, Karl, ‘Die Bedeutung J.G. Pisendels für die deutsche Vivaldi-Rezeption’, *Bericht über den Internationalen musikwissenschaftlichen Kongress Leipzig 1966* (Leipzig and Kassel, 1970), pp. 247–51.
- ‘Tendenzen der Tempo-Differenzierung im Orchester Allegro Vivaldis’, in Eitelfriedrich Thom (ed.), *Die Blasinstrumente und ihre Verwendung sowie zu Fragen des Tempos in der ersten Hälfte des 18. Jahrhunderts* (Magdeburg and Leipzig, 1977), pp. 79–84.
- ‘Zwei “Vivaldi-Orchester” in Dresden und Venedig’, in Eitelfriedrich Thom (ed.), *Musikzentren in der ersten Hälfte des 18. Jahrhunderts und ihre Ausstrahlung* (Magdeburg, 1979), pp. 56–63.
- Higbee, Dale S., ‘Michel Corrette on the Piccolo and Speculations regarding Vivaldi’s flautino’, *The Galpin Society Journal*, vol. xvii (1964), pp. 115–16.
- Hill, John W., ‘Vivaldi’s *Griselda*’, *Journal of the American Musicological Society*, vol. xxxi (1978), pp. 53–82.
- Hoepfich, T. Eric, ‘Finding a Clarinet for the Three Concertos by Vivaldi’, *Early Music*, vol. xi (1983), pp. 60–4.
- Igoe, James T., ‘Bachs Bearbeitungen für Cembalo solo: eine Zusammenfassung’, *Bach-Jahrbuch*, vol. lvii (1971), pp. 91–7.
- Jung, Hans Rudolf, ‘Die Dresdner Vivaldi-Manuskripte’, *Archiv für Musikwissenschaft*, vol. xii (1955), pp. 314–18.
- Kneidl, Pravoslav, ‘Libreta italské opery v Praze v 18. století’, *Strahovská knihovna*, vol. i (1966), pp. 97–131.
- Kolneder, Walter, ‘Das Frühschaffen Antonio Vivaldis’, *Kongress-Bericht Internationale Gesellschaft für Musikwissenschaft Utrecht 1952* (Amsterdam, 1953), pp. 254–62.
- ‘Die Klarinette als Concertino-Instrument bei Vivaldi’, *Die Musikforschung*, vol. iv (1951), pp. 185–91.
- ‘Die Vivaldi Forschung: Geschichte, Probleme, Aufgaben’, *Österreichische Musikzeitschrift*, vol. xx (1967), pp. 313–19.
- ‘Il concerto per due trombe di Antonio Vivaldi’, *Rivista musicale italiana*, vol. iv (1953), pp. 54–63.
- ‘Noch einmal: Vivaldi und die Klarinette’, *Die Musikforschung*, vol. viii (1955), pp. 209–11.

Appendix D: Bibliography

- 'Vivaldis Aria-Concerto', *Deutsches Jahrbuch der Musikwissenschaft*, vol. ix (1964), pp. 17–27.
- Lasocki, David, 'Vivaldi and the Recorder', *The Recorder and Music Magazine*, vol. iii (1969), pp. 22–7.
- Lebermann, Walter, 'Zur Besetzungsfrage der Concerti grossi von A. Vivaldi', *Die Musikforschung*, vol. vii (1954), pp. 337–9.
- Lionnet, Annie, 'Une étonnante peinture musicale: le *Stabat Mater* de Vivaldi', *Schweizerische Musikzeitung*, vol. cxvii (1977), pp. 206–10.
- Malipiero, Gianfrancesco, 'Un frontespizio enigmatico', *Bolletino bibliografico musicale*, January 1930, pp. 16–19.
- Newman, William S., 'The Sonatas of Albinoni and Vivaldi', *Journal of the American Musicological Society*, vol. v (1952), pp. 99–113.
- Ohmura, Noriko, 'Vivaldi no orchestra o tomonawanai concerto (Vivaldi's Concertos without Orchestra)', *Ongaku gaku*, vol. xvii (1971), pp. 103–30. In Japanese, summary in English.
- Pabisch, Hedy, 'Neue Dokumente zu Vivaldis Sterbetag', *Österreichische Musikzeitschrift*, vol. xxvii (1972), pp. 82–3.
- Pincherle, Marc, 'Vivaldi and the *Ospitali* of Venice', *The Musical Quarterly*, vol. xxiv (1938), pp. 300–12.
- Rüegge, Raimund, 'Die Kirchenmusik von Antonio Vivaldi', *Schweizerische Musikzeitung*, vol. cxi (1971), pp. 135–9.
- Rühlmann, Julius, 'Antonio Vivaldi und sein Einfluss auf Johann Sebastian Bach', *Neue Zeitschrift für Musik*, vol. lxxiii (1867), pp. 393–7, 401–5, 413–16.
- Ryom, Peter, 'La comparaison entre les versions différentes d'un concerto d'Antonio Vivaldi transcrit par J.S. Bach', *Dansk årbog for musikforskning*, vol. v (1966–7), pp. 91–111.
- 'Le premier catalogue thématique des œuvres d'Antonio Vivaldi', *Festschrift Jens Peter Larsen* (Copenhagen, 1972), pp. 127–40.
- 'Le recensement des cantates d'Antonio Vivaldi', *Dansk årbog for musikforskning*, vol. vi (1972), pp. 81–100.
- Salvatori, Arcangelo, 'Antonio Vivaldi (il Prete Rosso)', *Rivista mensile della città di Venezia*, vol. vii (1928), pp. 325–46.
- Scazzoso, Piero, 'La posizione storica di Antonio Vivaldi', *Rivista musicale italiana*, vol. xlix (1947), pp. 143–67.
- Schulze, Hans-Joachim, 'J.S. Bach's Concerto-Arrangements for Organ: Studies or Commissioned Works?', *The Organ Yearbook*, vol. iii (1972), pp. 4–13.
- Selfridge-Field, Eleanor, 'Annotated Membership Lists of the Venetian Instrumentalists' Guild 1672-1727', *R.M.A. Research Chronicle*, no. 9 (1971), pp. 1–52.
- 'Music at the Pietà before Vivaldi', *Early Music*, vol. xiv (1986), pp. 373–86.
- 'Vivaldi's Esoteric Instruments', *Early Music*, vol. vi (1978), pp. 332–8.
- Talbot, Michael, 'The Concerto Allegro in the Early Eighteenth Century', *Music and Letters*, vol. lii (1971), pp. 8–18, 159–72.

Vivaldi

- ‘“Lingua romana in bocca veneziana”: Vivaldi, Corelli and the Roman School’, in Pierluigi Petrobelli and Gloria Staffieri (eds.), *Studi corelliani IV: atti del quarto congresso internazionale (Fusignano, 4–7 settembre 1986)* (Florence, 1990), pp. 303–18.
- ‘Vivaldi and Rome: Observations and Hypotheses’, *Journal of the Royal Musical Association*, vol. cxiii (1988), pp. 28–46.
- ‘Vivaldi’s Four Seasons’, *The Music Teacher*, vol. lix (1980), pp. 16–18.
- ‘Vivaldi’s “Manchester” Sonatas’, *Proceedings of the Royal Musical Association*, vol. civ (1977–8), pp. 20–9.
- ‘A Vivaldi Sonata with Obligato Organ in Dresden’, *The Organ Year-book*, vol. xii (1981), pp. 81–103.
- ‘Vivaldi’s Op. 5 Sonatas’, *The Strad*, vol. xc (1980), pp. 678–81.
- Tàmmaro, Ferruccio, ‘Contaminazioni e polivalenze nell’*Orlando finto pazzo*, di Vivaldi’, *Rivista italiana di musicologia*, vol. xvii (1982), pp. 71–108.
- Vatielli, Francesco, ‘Un ritratto di Antonio Vivaldi?’, *La rassegna musicale*, vol. xi (1938), pp. 224–7.
- Vio, Gastone, ‘Lieux communs à propos de Vivaldi’, *Revue musicale de Suisse Romande*, vol. iii (1984), pp. 107–11.
- Vitali, Carlo, ‘Una lettera di Vivaldi perduta e ritrovata, un inedito monteverdiano del 1630 e altri carteggi di musicisti celebri, ovvero splendori e nefandezze del collezionismo di autografi’, *Nuova rivista musicale italiana*, vol. xiv (1980), pp. 402–12.
- Volek, Tomislav, and Skalická, Marie, ‘Vivaldis Beziehungen zu den böhmischen Ländern’, *Acta musicologica*, vol. xxxix (1967), pp. 64–72.
- Waldersee, Paul Hermann Otto von, ‘Antonio Vivaldis Violinconcerte unter besonderer Berücksichtigung der von Johann Sebastian Bach bearbeiteten’, *Vierteljahrsschrift für Musikwissenschaft*, vol. i (1885), pp. 356–80.
- Weiss, Piero, ‘Venetian Commedia Dell’Arte “Operas” in the Age of Vivaldi’, *The Musical Quarterly*, vol. lxx (1984), pp. 195–217.
- Wolff, Hellmut Christian, ‘Vivaldi und der Stil der italienischen Oper’, *Acta musicologica*, vol. xl (1968), pp. 179–86.

(c) Journals and compilations

- Antonio Vivaldi da Venezia all’Europa*, eds. Francesco Degrada and Maria Teresa Muraro (Milan, 1978).
- Antonio Vivaldi: note e documenti sulla vita e sulle opere*, ed. Sebastiano Lanciani (Rome, Accademia Musicale Chigiana, 1939).
- Antonio Vivaldi: teatro musicale, cultura e società*, eds. Lorenzo Bianconi and Giovanni Morelli (Florence, 1982).
- Chigiana*, vol. xli (1989) = *Atti del convegno internazionale di studi ‘La prima “Settimana musicale senese” e la Vivaldi renaissance (1939–1989)’*.
- Informazioni e studi vivaldiani* (Venice, Istituto Italiano Antonio Vivaldi, 1980 onwards).
- Nuova rivista musicale italiana*, vol. xiii (1979) = *Antonio Vivaldi: numero speciale in occasione del terzo centenario della nascita (1678–1978)*.

Appendix D: Bibliography

- Nuovi studi vivaldiani: edizione e cronologia critica delle opere*, eds. Antonio Fanna and Giovanni Morelli (Florence, 1988).
- Opera and Vivaldi*, eds. Michael Collins and Elise K. Kirk (Austin, 1984).
- Vivaldi Informations* (Copenhagen, Société Internationale Antonio Vivaldi, 1971–3).
- Vivaldi-Studien: Referate des 3. Dresdner Vivaldi-Kolloquiums*, ed. Wolfgang Reich (Dresden, 1981).
- Vivaldi veneziano europeo*, ed. Francesco Degrada (Florence, 1980).
- Vivaldi vero e falso: problemi di attribuzione*, eds. Antonio Fanna and Michael Talbot (Florence, 1992).
- Vivaldiana I* (Brussels, Centre International de Documentation Antonio Vivaldi, 1969).

(d) Catalogues

- Altmann, Wilhelm, 'Thematischer Katalog der gedruckten Werke Antonio Vivaldis', *Archiv für Musikwissenschaft*, vol. iv (1922), pp. 262–79.
- Bellina, Anna Laura – Brizi, Bruno – Pensa, Maria Grazia, *I libretti vivaldiani: recensione e collazione dei testimoni a stampa* (Florence, 1982).
- Damilano, Piero, 'Inventario delle composizioni musicali manoscritte di Antonio Vivaldi esistenti presso la Biblioteca Nazionale di Torino', *Rivista italiana di musicologia*, vol. iii (1968), pp. 109–79.
- Fanna, Antonio, *Antonio Vivaldi: catalogo numerico-tematico delle opere strumentali* (Milan, 1968). Revised and augmented as *Opere strumentali di Antonio Vivaldi (1678–1741): catalogo numerico-tematico secondo la catalogazione Fanna* (Milan, 1986).
- Fragalà Data, Isabella, and Colturato, Annarita, *Biblioteca Nazionale Universitaria di Torino, I: Raccolta Mauro Foà, Raccolta Renzo Giordano (introduzione di Alberto Basso)* (Rome, 1987).
- Heller, Karl, *Die deutsche Überlieferung der Instrumentalwerke Vivaldis* (Leipzig, 1971).
- Landmann, Ortrun, *Katalog der Dresdener Vivaldi-Handschriften und -Frühdrucke*, in Wolfgang Reich (ed.), *Vivaldi-Studien*, pp. 102–67.
- Martin, Arlan Stone, *Vivaldi Violin Concertos: a Handbook* (Metuchen, NJ, 1972).
- Ohmura, Noriko, *A Reference Concordance Table of Vivaldi's Instrumental Works* (Tokyo, 1972).
- Pincherle, Marc, *Inventaire-thématique* (= vol. ii of *Antonio Vivaldi et la musique instrumentale*) (Paris, 1948).
- Rinaldi, Mario, *Catalogo numerico tematico delle composizioni di A. Vivaldi* (Rome, 1945).
- Ryom, Peter, *Antonio Vivaldi: table de concordances des œuvres (RV)* (Copenhagen, 1973).
- 'Inventaire de la documentation manuscrite des œuvres de Vivaldi, I. Biblioteca Nazionale di Torino, première partie: le fonds Foà', *Vivaldi Informations*, vol. ii (1973), pp. 61–112.

Vivaldi

- *Répertoire des œuvres d'Antonio Vivaldi: les compositions instrumentales* (Copenhagen, 1986).
- *Verzeichnis der Werke Antonio Vivaldis: kleine Ausgabe* (Leipzig, 1974, ²/1979).
- Strohm, Reinhard, *Italienische Opernarien des frühen Settecento (1720–1730)* (Cologne, 1976). Vol. ii contains a list of Vivaldi's operas and fragments thereof.

Appendix E

Index to individual works and published collections by Vivaldi mentioned in the text

Individual works

(The work to which an 'RV' number refers can be identified from Appendix B.)

RV	PAGE	RV	PAGE	RV	PAGE
3	88, 100	114	93	316	115
6	100	116	128	316a	103
7	161	117	128	334	113
10	99f	124	128	340	71
12	90, 100	130	102	147	116
19	47n	134	128	356	77, 89
20	99	144	94n	362	54n, 121
22	100	149	68	373	94n
24	94n, 162	151	86	381	115
25	99	156	88	383a	116
26	99f	157	128	391	58, 118
42	86	158	111	393	119
53	101	159	86	397	119
59	102	163	87, 168f	402	36
60	170	164	126	415	94n
63	97	169	102	416	36
65	97	180	121	420	36
68	98n	185	114	428	121
69	99n	188	103	433	121
70	98n	204	110	434	88n
71	98n	208(a)	115	437	88
72	98	210	81, 88	439	121
73	97	221	118	442	88n, 121
74	170	230	115, 116	443	109
77	98n	243	118	447	111
78	97	249	110	449	119
79	92, 97	253	54n	453	76
80	94n	259	103	454	119
82	59n, 94, 98f	265	115	460	113
83	98f	269	54, 76, 88n, 92, 122	463	120
85	59n, 94, 98f	270	121	464	94n, 119
86	98f	279	78f, 108f	465	94n, 119
93	59n, 127	284	71, 111	496	54, 120
95	118n	293	93	500	120
98	121	297	123	501	121
101	88	299	115	502	120
103	88	300	78	522	89n, 115
104	121	310	115	538	147f
106	127	311	118	540	68, 118n
107	93, 127	313	118	541	123

Vivaldi

RV	PAGE	RV	PAGE	RV	PAGE
542	123	627	166		123f, 146, 149
543	123	632	166	721	55
544	123	639(a)	152, 155f	722	55f
546	123	643	38	723	60, 142
547	123	644	44f, 104f, 118n, 123,	724	40
548	123		125, 126, 151, 152f	725	8, 60, 64, 71, 114n,
551	110	647	151		135, 141f, 142f,
552	68	661	131		144f, 146, 149
555	123, 124, 125	678	138	726	67, 169
556	110, 112, 124, 125,	680	138	727	19n, 40, 45, 71, 91,
	126	683	138		126, 149
558	68, 118, 125, 126	685	49	728	57, 73, 75, 91, 93,
559	125, 126	686	49, 138		120, 131, 142, 146,
560	125f	687	54, 168		149f, 151
562a	67	688	171f	729	6, 39, 57, 149, 162
565	3, 81, 114, 115	689	58	730	57
567	99n	690	172	731	6, 67, 141
570	121	691	67f, 172	732	52
571	46	692	49n	733	49, 60
574	71, 124, 126	693	55, 82f, 93, 139, 168	734	52
576	124	694	54	735	57
577	124	695	60	736	49, 71, 88n, 91, 142
579	74, 81, 112, 123, 125	696	59	737	39n, 45
580	3, 93, 115, 116	697	59	738	46, 67, 118n, 121,
581	126	698	53n, 62		133f, 145, 149
582	88, 90, 126	699	45, 49, 67	739	51, 55n, 121, 133,
586	151n	700	40, 45, 46n, 76, 150		142, 146, 149
587	154, 172	701	45, 49	740	52, 88n, 130
588	152, 154, 155f, 158,	702	57, 151n	755	79
	159, 173	703	60, 71, 146	756	100n
589	74, 85, 149, 153,	704	49, 133, 146	758	100
	154, 155, 158	705	65, 92, 132, 143,	763	87
591	132, 154, 155, 157		144, 150	766	123
592	151n	706	44, 45, 59	767	123
593	157	707	55	779	1, 102ff, 125
594	89, 149, 151, 154,	708	59	782	161
	155, 156, 157, 172	709	55, 59, 60	783	161, 171
595	154, 170, 173	710	52	784	171
597	92, 105, 150f, 154f,	711	49, 55, 56, 57, 59,	785	161
	155, 172		67, 73, 130f, 141,	786	161
598	150, 154		143, 144, 146, 147,	787	161
602	155		148, 149, 165	788	161
604	159, 172	712	55, 57	789	161
605	151, 157	713	40, 65n, 67	790	161
606	151	714	8n, 60, 146	795	161, 172
607	155	715	52	Anh. 27	173
608	118n, 151	716	64, 142	Anh. 35	157f
609	132, 151, 172	717	52, 55, 88n, 91, 139,	Anh. 56	52n
610/611	47, 68, 151, 156, 172		147, 149, 157, 162	Anh. 65	103
621	76, 153, 154, 172	718	51, 61f, 162	Anh. 91	94, 161, 162
622	54	719	45, 46n, 89, 101n,		

Appendix E: Index to individual works

COLLECTIONS	PAGE
Op. 1 (1705) Suonate da camera a tre, due violini e violone o cembalo (RV 73, 67, 61, 66, 69, 62, 65, 64, 75, 78, 79, 63)	33f, 73, 95ff, 98, 99
Op. 2 (1709) Sonate a violino e basso per il cembalo (RV 27, 31, 14, 20, 36, 1, 8, 23, 16, 21, 9, 32)	35, 73, 98n, 99, 100
Op. 3 (1711) <i>L'estro armonico</i> , concerti Libro 1: RV 549, 578, 310, 550, 519, 356 Libro 2: RV 567, 522, 230, 580, 565, 265 (Note: the order of the works in the English editions is different.)	40f, 42, 112, 113ff, 123
Op. 4 (c 1712) <i>La stravaganza</i> , concerti Libro 1: RV 383a, 279, 301, 357, 347, 316a Libro 2: RV 185, 249, 284, 196, 204, 298 (Note: the Walsh edition comprises only RV 383a, 279, 357, 284, 204 and (from outside the authentic set) RV 291.)	44, 112, 113ff, 123
Op. 5 (1716) VI Sonate, quatre a violino solo e basso e due a due violini e basso continuo (RV 18, 30, 33, 35, 76, 72) (Note: in accordance with the set's description as the 'Second Part' of op. 2, the works are numbered from 13 to 18.)	44, 60, 97f, 99
Op. 6 (1716–17) VI Concerti à cinque stromenti, tre violini, alto viola e basso continuo (RV 324, 259, 318, 216, 280, 239)	44, 112, 168
Op. 7 (1716–17) Concerti à cinque strumenti, tre violini, alto viola e basso continuo ... uno è con oboe Libro 1: RV 465, 188, 326, 354, 285a, 374 Libro 2: RV 464, 299, 373, 294a, 208a, 214 (Note: Exceptionally, the works in the second <i>libro</i> are numbered from 1 to 6. A work for oboe is found in each volume.)	44, 112, 119, 167f
Op. 8 (1725) <i>Il cimento dell'armonia e dell'inventione</i> , concerti a 4 e 5 Libro 1: RV 269, 315, 293, 297, 253, 180 Libro 2: RV 242, 332, 236/454, 362, 210, 178/449	53f, 58, 113, 167, 168
Op. 9 (1727) <i>La cetra</i> , concerti Libro 1: RV 181a, 345, 334, 263a, 358, 348 Libro 2: RV 359, 238, 530, 300, 198a, 391	58, 113
Op. 10 (c 1728) VI Concerti a flauto traverso, violino primo e secondo, alto viola, organo e violoncello (RV 433, 439, 428, 435, 434, 437)	58, 113, 121
Op. 11 (1729) Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello (RV 207, 277, 336, 308, 202, 460)	58, 113
Op. 12 (1729) Sei concerti a violino principale, violino primo e secondo, alto viola, organo e violoncello (RV 317, 244, 124, 173, 379, 361)	58, 113
'Op. 13' (1737) <i>Il pastor fido</i> , sonates pour la musette, vièle, flûte, hautbois, violon avec la basse continüe (RV 54, 56, 57, 59, 55, 58)	94n, 95, 101ff
— (c 1739) VI Sonates, violoncelle solo col basso (RV 47, 41, 43, 45, 40, 46)	101, 102n

Appendix E

Concordance table of Pincherle (P.) and Ryom (RV) numbers

<i>Sinfonias</i>		P.	RV	P.	RV
P.	RV	9	181(a)	45	472
1	Anh. 4	10	358	46	477
2	116	11	173	47	499
3	149	12	195	48	467
4	140	13	Anh. 15	49	469
5	135	14	179/581	50	450/471
6	147	15	526	51	466
7	122	16	558	52	479
8	146	17	508	53	536
9	719	18	506	54	557
10	700/736	19	172(a)	55	468
11	162	20	170	56	475
12	Anh. 68	21	177	57	476
13	132	22	184	58	561
14	125	23	507	59	190
15	111a	24	422	60	161
16	739	25	741	61	110
17	137	26	176	62	187
18	699/710	27	114	63	115
19	131	28	523	64	117
20	192	29	189	65	505
21	169	30	400	66	171
22	168	31	398	67	109
23	112	32	419	68	182
		33	399	69	474
		34	421	70	498
		35	418	71	478
		36	554(a)	72	497
P.	RV	37	397	73	560
1	356	38	183	74	559
2	522	39	191	75	537
3	357	40	194	76	533
4	185	41	447	77	108
5	188	42	461	78	444
6	354	43	448/470	79	443
7	180	44	451	80	440
8	178/449				

Appendix F

P.	RV	P.	RV	P.	RV
81	87	131	493	181	403
82	88	132	516	182	211
83	445	133	532	183	386
84	556	134	425	184	389
85	534	135	575	185	390
86	129	136	306	186	225
87	555	137	484	187	453
88	186	138	313	188	564
89	463/500	139	431	189	512
90	473	140	436	190	511
91	452	141	438	191	123
92	355	142	432	192	222
93	175	143	151	193	209
94	113	144	278	194	215
95	111	145	Anh. 70	195	233
96	310	146	549	196	218
97	550	147	230	197	126
98	279	148	580	198	92
99	301	149	204	199	231
100	298	150	216	200	232
101	280	151	208(a)	201	217
102	299	152	214	202	387
103	300	153	210	203	427
104	435	154	391	204	95
105	101/437	155	90/428	205	429
106	277	156	207	206	91
107	308	157	124	207	94
108	276	158	220	208	234
109	275(a)/430	159	513	209	93
110	Anh. 64(a)	160	203	210	563
111	314(a)	161	224(a)	211	227
112	302	162	228	212	519
113	133	165	213	213	347
114	150	164	582	214	345
115	Anh. 12	165	212(a)	215	348
116	Anh. 11	166	392	216	336
117	311	167	219	217	Anh. 65
118	414/438	168	384	218	Anh. 14
119	409	169	562	219	335/518
120	413	170	226	220	520
121	303	171	229	221	342
122	312	172	388	222	552
123	145	173	205	223	344
124	307	174	223	224	521
125	273	175	121	225	349
126	281	176	404	226	585
127	134	177	206	227	341
128	492	178	385	228	340
129	545	179	221	229	343
130	494	180	424	230	160

Vivaldi

P.	RV	P.	RV	P.	RV
231	159	280	127	329	324
232	339	281	514	330	318
233	396	282	406/481	331	465
234	350	283	412	332	326
235	158	284	411	333	374
236	352	285	410	334	464
237	346	286	97	335	373
238	546	287	395	336	315
239	353	288	394	337	332
240	265	289	393	338	362
241	269	290	286	339	334/460
242	263(a)	291	141	340	359
243	267	292	142	341	530
244	268	293	235	342	104/439
245	264	294	128	343	317
246	271	295	296	344	379
247	266	296	289	345	361
248	270	297	566	346	364(a)
249	567	298	487	347	360
250	565	299	488	348	322
251	284	300	491	349	370
252	291	301	139/543	350	363
253	249	302	535	351	319
254	239	303	482	352	323
255	285a	304	486	353	383
256	294(a)	305	489	354	329
257	293	306	455	355	259
258	242	307	490	356	369
259	236/454	308	544/572	357	328
260	238	309	584	358	366
261	98/433/ 570	310	243	359	576
262	434/442	311	541	360	107
263	244	312	247	361	157
264	456	313	138	362	154
265	573	314	283	363	164
266	540	315	295	364	377
267	568	316	248	365	527
268	571	317	287	366	517
269	240	318	457/485	367	553
270	241	319	574	368	583
271	292	320	538	369	417
272	246	321	539	370	372
273	569	322	100	371	152
274	542	323	99	372	325
275	285	324	288	373	375
276	245	325	282	374	327
277	237	326	578	375	371
278	551	327	383a	376	365
279	136		381/528	377	376
		328	316(a)	378	165

Appendix F

P.	RV	P.	RV	P.	RV
379	333	402	103	425	250
380	378	403	105	426	201
381	496	404	106	427	120
382	502	405	367	428	251
383	577	406	548/764	429	254
384	495	407	155	430	258
385	579	408	330	431	197
386	504	409	380	432	480
387	503	410	163	433	483
388	547	411	531	434	401
389	525	412	382	435	510/766
390	524	413	196	436	509
391	529	414	259	437	261
392	156	415	253	438	118
393	331	416	198(a)	439	257
394	153	417	202	440	441
395	321	418	252	441	130
396	368	419	199	442	297
397	745	420	262	443	143
398	166	421	260	444	562a
399	320	422	119	445	Anh. 3
400	167	423	515	446	Anh. 2
401	501	424	408	447	Anh. 5

Index

- Academy, 21f
Accademia Chigiana, 8
Accademia degli Animosi, 22, 211
Accompagnato, 92, 139, 145, 153
Agrippina (?Vivaldi), 40n, 43
Alberti bass, 89, 203
Alberti, D., 17, 203, 207
Alberti, G.M., 41, 81, 103, 128, 203
Albinoni, T., 17, 24, 25, 30, 33, 34n,
 39, 41, 46, 47, 50, 55, 57, 60, 74,
 86, 88n, 94n, 96, 101f, 108, 110,
 111, 113, 114, 115, 119, 128, 129,
 137, 203, 204
Alceste (Gluck), 125
Alessandro nell'Indie (Hasse), 64
Alexander's Feast (Handel), 139
Ali Pasha, 45
Aliprandi, B., 53, 119, 203
Altmann, W., 5
Ambrosina, 18n
Amsterdam, 23ff, 67, 70, 101, 169
Ancona, 67
Anna Maria (Ospedaletto), 16
Anna Maria (Pietà), 16, 17, 119
Anne Dawson's Book, 116f
'Anneta dal Basso', 18
'Annina della Pietà', 50
Arcadian Academy, 22, 39, 136, 138,
 211
Ariosti, A., 125
Ariosto, L., 204
Arnold, D., 17f, 121n
Artaserse (Carcani), 51n
Astorga, E. d', 154
Attaignant, P., 23
Avison, C., 80f
Aylesford, Earls of, 60, 206
Bach, C.P.E., 80n, 90, 203
Bach, J.L., 125
Bach, J.S., 2ff, 48f, 77, 80, 81, 84, 87,
 100, 108n, 110, 111, 127, 133,
 154, 155n, 159, 203, 210
 transcriptions, 3f, 42, 114ff
Bach, W.F., 3
Bagno, A. Guidi di, 49
Baldini, L., 57
Bassani, G.B., 30
Bassetto, 90, 125
Bassoon, 17, 47, 89, 90, 91, 98f, 119,
 120, 127, 149
Beckmann, K., 104n
Beethoven, L. van, 122
Belisani, C., 52
Belshazzar (Handel), 206
Bentivoglio d'Aragona, G., 7, 29, 31,
 48, 51, 52, 58, 62ff, 203
Berlioz, H., 122
Bernasconi, A., 152
Berretta, P.A., 67
Berri, P., 165
Biancardi, G., 120
Biancardi, S. *See* Lalli, D.
Biber, H.I., 117
Biffi, A., 14, 30, 203f
Bohemia, 49, 58f, 169
Boiardo, M.M., 204
Boismortier, J.B. de, 58
Bollani, Abbé, 63, 64, 66
Bonanni, F., 124, 126

Vivaldi

- Boni, P.G.G., 52n, 204
 Boniventi, G., 52, 204
 Bonlini, G.C., 19n, 40n
 Bonno, G., 125
 Bononcini, G., 125
 Borghi, C., 52
 Bortoli, A., 23, 35
 Braccioli, G., 19n, 39, 40, 57, 204
 'Brandenburg' *Concertos* (J.S. Bach),
 111, 127, 148
 Brescia, 26, 164, 172
 Brosses, C. de, 15, 16, 17, 21, 68, 88,
 92, 128, 204
 Brtnice (Pirnitz), 69, 210
 Brussels, 99, 100
 Burney, C., 138
- Cadenza, 42, 92, 105n, 110, 118
 Caffi, F., 30
 Caldara, A., 14, 33, 34, 48, 50, 57, 73,
 82, 154
California (Heinichen), 39
 Calicchio, C., 27, 28, 29
 Candé, R. de, 55
 Candida, 104
 Cantata, nature of, 136
 Cappello family, 20
 Carcani, G., 51n
 Carli, A., 40n
 Cassetti, G., 44f, 152
 Cataldi, L., 167
Catone (pasticcio), 151n
 Cavalli, F., 14, 82
 Caylus, Mme de, 51n, 55f, 58
 Cello, 16, 17, 33, 89, 90, 98ff, 102,
 119, 149
 Chaconne, 93, 147, 157
 Chalumeau, 17, 91, 104, 124f, 152,
 153
 Charles VI, Emperor of Austria, 14,
 57f, 68, 169, 204
 Charles Albert, Elector of Bavaria,
 65n, 67, 205
 Chédeville, N., 95n, 171
 Chiaretta, 16, 156
 Christina, Queen of Sweden, 204
- Clarinet, 17, 124, 125f, 152
 Collalto, Count. *See* Vinciguerra VI,
 Count of Collalto
 Coluzzi, la (dancer), 65f
 Concert Spirituel, 54
 Concerti grossi, 43, 68, 107n
 Concerto, history of, 107ff, 210
 Conch, 168f
 Conti, A., 51, 55f, 58
 Continuo, 89, 90, 93
 Corelli, A., 2, 5, 33, 34, 53, 68, 84, 86,
 89, 96, 97, 100, 107, 114, 204,
 205
 Corfu, siege of, 44, 45
 Coronelli, V., 28
 Corrette, M., 54
 Cortella, B., 27
 Cosimo III, Grand Duke of Tuscany,
 41
 Couperin, F., 84, 157n, 204, 206
 Crescimbeni, G.M., 138
 Crespan, G., 29
 Cristofori, B., 41
- Da capo* form, 137, 146, 151, 153, 209
 D'Alessandro, G., 37, 172
Dalisa (Hasse), 58
 Dallapiccola, L., 73
 Dall'Oglio, P. *See* Scarpari, P.
 Damilano, P., 155
 Delfino, V. *See* Dolfin, V.
Demetrio (Hasse), 63, 64
 Denzio, A., 59, 204
Die Tageszeiten (Telemann), 122
 Dittersdorf, K. Ditters von, 65n
Dixit Dominus (Handel), 160
 Dolfin, V., 44
 Doria, Tedisio, 26
 Double bass, 90, 91
 Dresden, 1, 14, 46n, 47, 71, 99, 100,
 101, 104n, 124, 161, 166, 207,
 208, 210
 Ducastel-Delacroix, M., 1.69
 Durazzo, G., 6
 Durazzo, G.M., 6
 Durazzo, M., 6

- Erdmann, L., 36, 119
Ernelinda (pasticcio), 64n
Estro poetica-armonico (B. Marcello), 207
 Everett, P., 164, 168
Exsultate, jubilate (Mozart), 151
- Faccio fede, 13, 40, 67
 Fanna, A., 9, 162
 Fano, F., 6n
 Farges, F., 169
 Fasch, J.F., 125
 Fechner, M., 166
 Ferdinand Maria, Duke of Bavaria, 67f, 204
 Ferdinand (III), Grand Prince of Tuscany, 41, 119
 Ferdinando Carlo, Duke of Mantua, 14, 48, 204
 Ferrara, 59, 62ff, 73, 165, 203, 204
 Flageolet, 121
 Flautino, 121, 149
 Flauto grosso, 149
 Florence, 52, 55f, 57, 209
 Flower, N., 206
 Flute, 9, 17, 95n, 120f, 123, 127, 138, 149f, 171
 Foà, R., 5f
 Foà-Giordano MSS. *See* Turin MSS.
Follia (la), 97
 Forkel, J.N., 2f
 Fornacieri, G., 29
 Fortunata, 156
 Foscarini, procurator, 65
 Francis I, Emperor of Austria, 68, 204f
 Francis Stephen of Habsburg-Lorraine. *See* Francis I, Emperor of Austria
 Frederick IV, King of Denmark, 35, 205
 Frederick Augustus II, Elector of Saxony, 46, 101, 205
 Frederick Christian, Prince of Saxony, 68, 113, 205
- French style, 25, 43, 55, 73, 76, 93, 99, 102, 119, 204
 Furlanetto, B., 152
 Fux, J.J., 125
- Galeazzi, A., 59
 Gallico, C., 167
 Gallo, R., 8
 Galuppi, B., 51, 57, 161, 205, 207
 Gambarara, A., 33f, 205
 Gasparini, F., 30, 31f, 35, 37, 38, 39, 40n, 57, 204, 205, 207, 208
 Gasparini, M.A., 30, 40, 152, 205, 207
 Gentili, A., 5f
 Gentili, G., 14, 33, 35, 41, 96, 205
 Gentili Verona, G., 6n
 Gerber, E.L., 2
 Gergy, J.-V. Languet, comte de, 54, 168
 Ghezzi, P.L., 53, 70, 205
 Giacomelli, G., 60, 205
 Giazotto, R., 9, 30, 35, 38f, 40, 51, 52, 53n, 67, 166
 Gilli, G., 30, 50
 Giordano, F., 6
 Giorgio, G., 52n
 Girò (Giraud), A., 30, 49ff, 61f, 62, 63, 65, 66, 71, 75, 167, 169
 Girò (Giraud), P., 50, 65, 71
 Giulietta, 156
Gloria (Ruggieri), 158, 173
 Gluck, C.W. von, 125
'Goldberg' Variations (J.S. Bach), 82
 Goldoni, C., 1f, 27, 50f, 61f, 71, 84, 169, 205
 Gonzaga, Ferdinando Carlo. *See* Ferdinando Carlo, Duke of Mantua
 Gonzaga, Vincenzo di, 48
 Gradenigo, P., 164
 Grattoni, M., 161
 Graupner, C., 125
 Grimani, M., 61, 64
 Groppo, A., 7n

Vivaldi

- Grua, C.L., 208
Guerra, A., 59
- Habsburg, Charles of. *See* Charles VI, Emperor of Austria
Habsburg-Lorraine, Francis Stephen of. *See* Francis I, Emperor of Austria
- Handel, G.F., 4, 22, 41, 49, 80, 82, 87, 119, 125, 132, 133, 139, 141, 150, 151n, 157, 160, 168, 206, 207, 209
- Harpsichord, 16, 90, 100, 104, 149, 150
- Hasse, J.A., 51, 57, 60, 63, 64, 125, 141, 205, 208
- Haydn, J., 54, 77, 84, 90, 112, 122, 129, 154, 208
- Hayes, W., 81, 157
- Heinichen, J.D., 39, 45, 206
- Hilgenfeldt, C.L., 3
- Hiller, J.A., 39, 46
- Holdsworth, E., 23, 25, 60, 100, 206
- Homotonicity, 112
- Horn, 17, 49, 123, 126, 127, 138, 147ff, 171
- Horn pedal, 148f
- Horneck, F., 36
- Il combattimento di Tancredi e Clorinda* (Monteverdi), 133
- Il concilio de' pianeti* (Albinoni), 55
- Il coro delle muse* (D'Alessandro), 68, 156
- Il teatro alla moda* (B. Marcello), 51f, 207
- Inganni dell'umanità* (Lotti), 170
- Istituto Italiano Antonio Vivaldi, 8, 162
- 'Italian' Concerto (J.S. Bach), 108n
- Jennens, C., 23, 25, 60, 100, 206
- Joseph I, Emperor of Austria, 204
- Kadenzmelodik (cadential melody), 111n
- Karlowitz, Treaty of, 13
- Keiser, R., 125
- Kolneder, W., 8f, 48, 91, 92, 111n, 114, 147f
- Kreisler, F., 5
- La Cave, F.M., 70
- La fedeltà sfortunata* (G.B. Rossi), 27
- La serva padrona* (Pergolesi), 208
- La tirannia gastigata*, 59
- Lalli, D., 39, 40, 55, 61, 206
- Lanzetti, D., 64f
- Laodice* (Albinoni), 50
- L'armonico pratico al cimbalo* (F. Gasparini), 205
- L'arte del violino* (Pergolesi), 206
- Latilla, G., 152
- Laudate Dominum de coelis* (Corrette), 54
- Laurenti, A., 52
- Lebermann, W., 126n
- Le Cène, M.-C., 24, 25, 54, 58, 101, 206, 209
- Le Clerc, C.-N. ('le cadet'), 24, 101, 170
- Le Clerc, J.-P. ('l'aîné'), 101f
- Le matin–Le midi–Le soir* (Haydn), 122
- Le passioni per troppo amore* (Heinichen), 39
- Leclair, J.-M., 98, 206
- Legrenzi, G., 14, 27, 30, 74, 206
- Leo, L., 57, 119, 157, 206
- Leopold, J.C., 24
- Lescat, P., 170
- L'espagnole* (Couperin), 157n
- Leszczyńska, M., 54
- Liszt, F., 97
- Livorno, 57
- Lobkowitz family, 59
- Locatelli, P., 41, 81, 112, 129, 206f
- Lombardie rhythm, 75f
- Longo, A., 9
- Lotti, A., 14, 30, 39, 50, 57, 73, 157, 170, 173, 204, 205, 207
- Louis XV, King of France, 54, 55

- Lucchini, A.M., 143
 Lucietta, 104
Lucio Papirio (Predieri), 40, 42
 Lully, J.B. dd, 70
 Lute, 16, 59, 89, 98f, 118n, 124
 Lyra-viol, 123n
- Madonis, G.B., 163
 Maffei, S., 60
Magnificat (J.S. Bach), 155n, 159
 Manchester, 1, 53, 100, 104n, 164, 170, 206
 Mancini, la (singer), 63
 Mandolin, 16, 63, 64, 123, 124, 152, 153
 Manfredini, F., 94n, 207
 Mantua, 47, 48f, 51, 60, 164, 167, 208, 209
 Marcello, A., 22, 130, 207
 Marcello, B., 2, 22, 46f, 50, 51f, 71, 82, 100, 130, 136, 157, 207
 Marcello family, 20
 Marchand, J.-N., 101f, 171
 Margarita, 156
 Maria Theresa, Empress of Austria, 68, 205
 Marie-Louise-Elisabeth, French princess, 30
 ‘Marietta della Pietà’, 40n
 Mascitti, M., 98, 207
 Mattheson, J., 107, 130, 132, 207
 Mauro, D., 165
 Mauro, P., 28, 164f
 Max II Emanuel, Duke of Bavaria, 204
 Mazzoni, A., 141
 Meck, J., 103, 104n, 207
 Medici, Cosimo de’. *See* Cosimo III, Grand Duke of Tuscany
 Medici, Ferdinando de’. *See* Ferdinand (III), Grand Prince of Tuscany
 Mendelssohn, F., 77
Messiah (Handel), 91, 206
 Metastasio, P., 57, 135, 142, 143, 146, 207, 211
- Micheli, B., 52n
 Milan, 19, 52
 Minuet, 93, 98, 111, 139
 Modotto (impresario), 62
 Molter, J.M., 125
 Monferrato, N., 209
 Monterosso, R., 8n
 Monteverdi, C., 13, 14, 48, 129, 133
Moralità d’una perla (Lotti), 170
 Mortier, P., 24
 Morzin, Wenzel von, 54, 120
 Mozart, L., 123
 Mozart, W.A., 4, 69, 76, 84, 151
 Musette, 95, 102, 171
- Negri, F., 28, 163
 Noris, M., 40, 49, 55
 Novelloni, L., 27
- Oboe, 17, 47, 91, 95n, 119f, 123, 127, 149, 152, 153
 Ore italiane, 35
Orfeo (Gluck), 125
 Organ, 17, 90, 104ff, 123, 152, 153
 Orlandini, G.M., 40n, 51, 60, 204, 207
Orlando furioso (Ristori), 19n, 40, 43, 73, 131
 Orloff, G., 2, 31
 Orsatto, G., 52
 Ottoboni, P., 53, 100, 167, 168, 204
- Paganelli, G.A., 141
 Palazzi, G., 51
 Pampani, G.A., 141
 Pamphili, B., 204
 Paradies, D., 171, 207f
 Pariati, P., 207
 Partenio, G.D., 27
 Pasquini, B., 41, 205
 Passarowitz, Treaty of, 13
Pastoral Symphony (Beethoven), 122
 Paul, E., 26n, 29
 ‘Paulina dal Tenor’, 18
 Pellegrina, 104
 Penati, O., 119, 120f

Vivaldi

- Perfidia, 116
Pergolesi, G.B., 2, 154, 157, 171, 208
Perti, G.A., 40, 164n
Pesci, G.C., 164n
Petrovaradin, battle of, 45
Peters (publishers), 3f
Philip, Infant of Spain, 30
Philip, Prince (Landgrave) of Hesse-Darmstadt, 48f, 208
Picchi, F., 66
Piccolo, 121
Pietà. *See* Venice, Pietà, and Vivaldi, Antonio, association with Pietà
Pietragrua, C.L., 37, 38, 172, 208
Pincherle, M., 5, 8, 9, 10, 29, 32, 48, 62, 70, 99, 123n, 124n, 127
Pisendel, J.G., 45ff, 71, 99, 118, 166
Pistocchi, D., 40n
Pizzicato, 91
Pollarolo, C.F., 14, 30, 39, 57, 208
Pollarolo, G.A., 57, 208
Pompeati, A., 65
Pope, the, 53
Porpora, N., 23, 51, 171, 206
Porta, G., 37, 51, 172, 204, 208
Prague, 59, 204, 210
Predieri, L.A., 40, 42, 208
Prudenza, 104
Psaltery, 17, 149
Purcell, H., 17, 82, 84
Puttick & Simpson (auctioneers), 60
Quantz, J.J., 42, 43, 75f, 78, 80, 113, 151, 208
Querini, F., 171f
Ravel, M., 97
Recorder, 9, 17, 47, 49, 98f, 120f, 125, 149, 152, 153
Regaznig, M.F. von, 36
Reggio Emilia, 57
Riccardo primo (Handel), 125
Riccoboni, L., 19, 20, 27
Richter, J.C., 101
Ricordi (publishers), 8, 9, 161f, 168
Rinaldi, M., 8, 9, 161
Rinaldo (Handel), 150
Rion, I., 119
Ristori, G.A., 19, 40, 43, 57, 73, 131, 208f
Ritornello form, 102, 109ff, 122, 127, 153f, 157
Rodomonte sdegnato (M.A. Gasparini), 40
Roero di Guarene, Carlo Giacinto, 168
Roger, E., 23f, 25, 33, 35, 41f, 44, 98n, 119, 167f, 206, 209
Roger, J., 44, 104n, 206
Romaldi, N., 52
Rome, 19, 22, 37, 52, 53, 63, 76, 100, 108, 114, 119, 136, 147, 167, 172, 204, 205, 209
Rossa, Maddalena, 33
Rossi, G.B. *See* Vivaldi, G.B.
Rousseau, J.-J., 54
Rovigo, 171
Ruffo, T., 29f, 66
Ruggieri, G.M., 55, 96, 158, 173, 209
Ruspoli, F.M., 14, 37
Ryom, P., 9f, 94, 113, 161, 162, 163, 171
St Mark's. *See* Venice, S. Marco
Sala, G., 23, 25, 33, 34f, 209
Salmoè. *See* Chalumeau
Salvatori, A., 7f, 68n
Santurini, F., 20
Saul (Handel), 206
Scarlatti, A., 41, 136, 154, 209
Scarlatti, D., 9, 41, 86, 154, 171, 209
Scarpari, P., 37, 38, 209
Schering, A., 4f
Schönborn, J.P.E. von, 36
Schönborn, R.F.E. von, 36
Schubert, F., 86
Schwerin, 161
Scordatura, 117f, 119
Selhof, N., 171
Serenata, 21, 138f, 171f
Seven Last Words from the Cross (Haydn), 154

- Sieber, I., 17n, 119, 120
 Silvani, F., 49, 209
 Sinfonia, 9, 94n, 107
 Smith, J.C., 22
Sofonisba (Caldara), 35
 Sonata form, 146
 Soranzo, A., 28
 Soranzo, J., 6, 7
 Sovvegno di S. Cecilia, 27
 Spada, B., 209
 Spada, G.F., 14, 209
 Spanish Succession, War of the, 48
 Sporck, F.A. von, 59, 204
Stabat Mater (Pergolesi), 208
 Stefani, F., 7
 Steffani, A., 154, 209
 Stile concitato, 133
 Stockholm, 99
 Stölzel, G.H., 45, 209
 Strada, A.M., 52
 Stravinsky, I., 73
 Strohm, R., 71, 140
 Strungk, N.A., 117
Symphonie fantastique (Berlioz), 122

 Tartini, G., 25, 41, 129, 130, 207, 209, 210
 Tasso, T., 204
 Telemann, G.P., 73, 98, 99n, 119, 122, 125, 168, 209f
 Tessarini, C., 81
The Seasons (Haydn), 122
 Theorbo (bass lute), 16, 90, 124, 152, 153
 Timpani, 17, 91, 149, 152
 Torelli, G., 41, 46, 86, 108f, 110, 111, 114f, 210
 Turreil, A. de, 172
 Travers, R.-C., 165
 Treu, D.G., 45, 210
 Treviso, 57
 Trieste, 58
 Tromba marina, 118
 Trombone da caccia, 124, 126, 171
 Trommelbass (drum bass), 80, 100

 Trumpet, 17, 91, 123, 124, 126, 152, 163
 Trumpet sonata, 108
 Turin, 5f, 164
 Turin MSS., 6f, 80, 81, 98, 136, 156, 157f, 164

 Udine, 99, 161
 Uffenbach, J.F.A. von, 40n, 42f, 210
 Universal Edition (publishers), 8

 Valentini, G., 36, 101f
 Vandini, A., 53, 119, 210
 Variation form, 111
 Varischino, G., 30
 Vatielli, F., 70, 169
 Veccelio, A., 29
 Venice, 11ff
 calendar, 21
 currency, 14n, 20n
 economy, 11f
 government, 12, 13
 Incurabili, 14, 163, 205, 208
 Mendicanti, 14, 28, 163, 203, 204, 205, 209
 opera, 19ff
 Ospedaletto, 14, 163, 203, 208, 209, 210
 Pietà, 6, 8, 14ff, 22, 35, 91, 118, 119, 120f, 124, 152, 163, 203, 205, 208, 209, 210
 population, 12
 Procurators of St Mark, 13, 28
 S. Angelo (theatre), 19, 20, 21, 39f, 42f, 45, 51, 52, 57, 59, 60, 63, 67, 150, 204
 S. Cassiano (theatre), 19, 20, 63, 64
 S. Giovanni Grisostomo (theatre), 19, 20, 39, 61, 63
 S. Marco (ducal church), 13f, 18, 156, 163, 164, 165f, 203, 205, 206, 207, 208, 209, 210
 S. Moisè (theatre), 19, 20, 39n, 44, 49, 51, 52, 150
 S. Salvatore (theatre), 40

Vivaldi

Venice—*cont*

- S. Samuele (theatre), 19, 39, 61, 62
- SS. Giovanni e Paolo (theatre), 19, 42
- territories, 12f
- Verona, 13, 60, 65
- Veronese, M., 29
- Versi sciolti, 131f, 136
- Vespetta e Pimpinone* (Albinoni), 203
- Vicenza, 13, 39, 161, 164
- Vièle, 95n, 102
- Vienna, 7, 8, 57f, 68, 69f, 169, 207, 208, 211
- Vinaccesi, B., 14, 41, 210
- Vinci, L., 57, 149, 206, 210
- Vinciguerra VI, Count of Collalto, 69, 169, 210
- Vio, G., 26n, 49, 164
- Viola, 32n, 90, 91, 108
- Viola all'inglese, 17, 32f, 37, 91, 123f, 152, 153
- Viola d'amore, 16, 33, 118f, 123f, 152, 153
- Violin, 16, 17, 33, 89, 90, 91, 95n, 98f, 116ff, 149
- Violoncello. *See* Cello
- Virgolette, 139
- Vivaldi, Agostino sr, 26, 29
- Vivaldi, Agostino jr, 26
- Vivaldi, Anna, 28
- Vivaldi, Antonio,

LIVE AND PERSONALITY

- as composer of vocal music, 130ff
- as harpsichordist, 30
- as impresario, 39f, 42, 52, 57
- as poet, 131f
- as priest, 7f, 29, 30f, 130, 166
- as violinist, 2, 42ff, 53, 66, 165f
- association with Pietà, 7f, 37, 18, 31ff, 34, 35, 36ff, 44, 47, 53, 62, 67f, 68f, 95, 98, 102, 104, 112, 119, 120, 124, 126, 152, 155f, 166, 172
- birth, 28, 29
- death, 69f

humour, 71

illness, 29f, 31, 70, 165

motto, 71

portraits of, 70, 169

religious attitudes, 2, 62, 71

MUSICAL STYLE

basses, 80, 84, 90, 98, 100

borrowings from others, 73, 157f, 170, 172f

counterpoint, 80ff, 89, 170

cyclic elements, 87

dynamics, 92

fugues, 2, 81f, 111, 154f, 157

harmonic rhythm, 80

harmony, 78ff

melody, 74f

orchestral textures, 52, 88ff, 128

ostinato, 82, 111, 128, 133

phrase-structure, 76ff

phrasing marks, 92f

rhythm, 75f, 93

self-borrowings, 73, 87f, 113

sequences, 77

tempo marks, 92

tonality, 84ff, 112, 128

word-painting, 133ff

word-setting, 132f

WORKS

(For individual works and collections see Appendix E.)

cantatas, 5, 49, 130, 136ff

concertos (general), 9, 10, 36, 46, 53, 54, 60, 69, 106ff, 167, 168

chamber concertos, 107, 121, 126f

double concertos, 106, 123f

double-orchestra concertos, 107, 126

ensemble concertos, 107, 124ff

programme concertos, 114, 121ff, 134, 168f

'*ripieno*' concertos, 107, 127f

solo concertos

for bassoon, 88, 106, 119, 120

- for cello, 36, 119, 120
- for 'flautino', 106
- for flute, 106, 120f, 171
- for mandolin, 106
- for oboe, 88, 106, 112, 113
- for recorder, 106, 120f
- for viola d'amore, 106, 118f
- for violin, 1, 3ff, 106, 112, 116ff
- operas (general), 5, 38ff, 44, 45, 49, 52, 55ff, 59, 60, 62ff, 113, 130, 139ff
- arias, 142f, 145f
- characterization, 144
- choruses, 146, 147
- division into numbers, 143
- division into scenes, 142
- ensembles, 146f
- plots, 143
- recitatives, 143, 144
- themes, 142
- sacred vocal music (general), 10, 18, 38, 68, 81, 130, 150ff, 167, 172f
- 'introduzioni', 151f
- motets, 38, 68, 151f, 166
- oratorios, 38, 130, 151
- settings 'in due cori', 126, 151, 156f
- settings of liturgical texts, 151, 153ff
- tenors and basses in, 18, 163
- textures, 158f
- serenatas, 54f, 130, 138f
- sinfonias, 9, 10, 128
- sonatas (general), 6, 9, 10, 94ff
 - cello sonatas*, 36, 95, 100f, 119
 - quartet sonatas*, 95, 102f
 - trio sonatas*, 95ff, 170
 - violin sonatas*, 1, 95, 99f
- Vivaldi, Bernardo, 26
- Vivaldi, Bonaventura, 28
- Vivaldi, Carlo, 28
- Vivaldi, Cecilia, 28
- Vivaldi, Francesco, 28f, 165
- Vivaldi, Gerolamo, 26
- Vivaldi, Giovanni Battista, 8, 26ff, 29, 38f, 58, 163f, 170
- Vivaldi, Giuseppe, 28
- Vivaldi, Guglielmo, 26
- Vivaldi, Guido, 26
- Vivaldi, Iseppo Santo, 28, 29
- Vivaldi, Margarita, 26
- Vivaldi, Margarita Gabriela, 28
- Vivaldi, Ugolino, 26
- Vivaldi, Zanetta, 28
- Wagner, R., 4, 70, 145
- Walsh, J., 24, 104n
- Walther, J.G., 210
- Wasielewski, W.J. von, 4
- Wassertrompete, 169
- Weiss, P., 53n
- Whittemore, J.M., 163
- Witvogel, G.F., 24
- Woodcock, R., 58
- Wright, E., 124
- Wrtby, J.J. von, 59, 99
- Zelenka, J.D., 47, 71, 101n, 166, 210
- Zeno, A., 22, 49, 51, 61, 62, 142, 207, 211
- Zuccato, Z., 51

[7 blank pages]