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TRADITION AND ADVANCE IN PERGOLESI'S MUSIC

MICHAEL DAVID STRATFORD

Submitted for the Degree of MASTER OF ARTS

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ABSTRACT OF THESIS

GIOVANNI BATTISTA PERGOLESI

(1710-1736)

Pergolesi's reputation has undoubtedly benefitted from the brevity of his life. Dying at twenty-six, and therefore not having attained full maturity as a composer, he was at times purely conventional in his work, but then at others progressive and wonderfully inventive. Romantic biographers have made much of his brief career, and consequently inflated the importance of his originality as a composer. To others, his music has appeared variously traditional, lightweight, or even tedious.

His present fame rests largely upon the Stabat Mater and the intermezzo, La Serva Padrona. This latter work became notorious as a result of its being the central point of dispute in the Parisian squabble of 1752 - "La Guerre des Bouffons". This apparently ensured its immortality. His four opere serie are for the most part conventional in style, but also contain passages which single out the composer for his originality. Of them L'Olimpiade eventually proved to be the most successful, although its original reception was distinctly hostile. Pergolesi's gifts of lighthearted melody, clear characterisation and naturalness of accent found their outlet in opera buffa, the field in which he gained greatest success.

Much of his sacred music now has only historical significance, but some of his early works distinguish themselves for their originality. His final work, the Stabat Mater, is still frequently performed. In style it is inconsistent; deeply moving sections are followed by theatrical passages which are claimed by the composer's critics to be lacking in sincerity of expression.

After his death enthusiasm for his works rose sharply. Supply of manuscripts could not meet demand, and many forgeries were passed as genuine. Modern scholarship has restored a number to their composers, but still works remain which can be only attributed to Pergolesi. Of particular importance in this category are certain instrumental pieces which, if genuine, for their style and conception of form would place him far in advance of many of his contemporaries.

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INTRODUCTORY

INTRODUCTORY

Had Pergolesi been a composer of minimal originality one of his works would still be the cause of an arresting page in any history of music, for it was the performance of his La Serva Padrona by an Italian troupe in Paris during 1752 that set off the violent but amusing squabble (conducted chiefly by journalists and pamphleteers) called "La Guerre des Bouffons".

Was this pleasant little piece so deservedly notorious? Was it the work of a highly original genius, or was the stir it caused only the consequence of its production in a highly nationalistic capital?

Does the composer's present fame originate from the interest aroused by that squabble in Paris, or is the reverence in which he is held due to his premature death at the age of twenty six? Paisiello (1740-1816) scathingly claimed that Pergolesi would not have been so much esteemed if he had lived longer. Perhaps there is some truth in this claim, for immediately after Pergolesi's death there was a considerable demand for his music, no doubt fired by a sort of hero-worship of a potential giant cut off from life before his promise was fulfilled. Particularly in demand were the two works by which he is best known today - Stabat Mater and La Serva Padrona; but his unsuccessful works were also revived. There were requests for scores from all over Europe, and particularly from England and France. Supply was not able to meet demand and many works of doubtful origin were of a consequence attributed to him by music copyists who found they had a profitable business.

The volume of works which at some time have been attributed to Pergolesi is formidable; few composers could possibly have produced

anything like this output in such a brief life-span. Perhaps he ranks second only to Haydn in the number of doubtful attributions made to him.

We shall look at the man, at his life history, at social conditions of the time, at the works generally considered to be his, and some of doubtful origin, comparing them (where appropriate) with those of his predecessors, contemporaries and successors. Finally we shall try to assess his contribution to music and decide to what extent he may have been a composer "before his time".

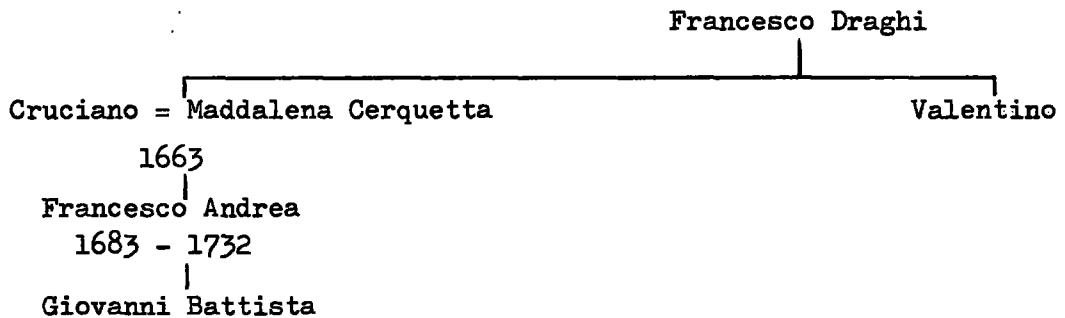
CHAPTER I

BIOGRAPHY

BIOGRAPHY

Giovanni Battista Pergolesi (or Pergolese),
born in Jesi near Ancona 3/4th January, 1710,
died in Pozzuoli 16th March, 1736.

Although the composer is normally known as Pergolesi, this in fact was not his name. His great-grandfather Francesco Draghi had been a shoe maker in Pergola, but (c. 1635) moved twenty-five miles east to Jesi where he then became known as "Pergolesi" after his town of origin.



By the time of the composer's parents, shoe-making was no longer the family business. His father Francesco, a surveyor and a sergeant in the local militia, also held the post of administrator of property of the Compagnia del Buon Gesu, and was by all accounts an influential person. He married Donna Anna Vittoria di Pompilio Giorgi (1682-1726), and as a result of their union there were four children:
Rosa - 1706, Bartolomeo - 1708, Giovanni - 1710, and Antonio - 1724.
All but Giovanni died in infancy.

The baptismal register for Rosa bears the name of Draghi di Pergolese, and for Bartolomeo that of Draghi dalla Pergola, but for Giovanni it is Pergolesi alone. Both versions of the surname continued to be used until 1710 when Cruciano's branch selected the use of Pergolesi, while Valentino's branch retained the original Draghi.

Further confusion over names arose when Pergolesi went to the Neapolitan Conservatorio dei Poveri di Gesu Cristo. Here he was considered a "foreigner" and was frequently known as "Jesi" after his birth-place. Due to this, some early writers, in particular Mattei,⁽ⁱ⁾ wrongly assume that his name was Jesi and that he was born at Pergola.

Both his parents died young, his mother in April, 1727, aged forty-four, and his father, who had remarried, in 1732, aged forty-eight. As the three other children did not survive infancy we can only assume that they were not healthy stock, and it is but small wonder that Giovanni died of consumption in his mid-twenties.

He was confirmed on 27th May, 1711, at the age of sixteen months. This was most unusual, in fact in the Marche it was not customary to confirm children before the fifth birthday. It has been suggested that this break with normal practice was due to his being a sickly child and not expected to live. It is possible that he was already suffering from tuberculosis; we know from pictures that he had a deformed left leg and that he limped. Radiciotti suggested that this was a sign of the disease which was known in Italy as "Spina Ventosa".

(i) Elogio del Jommelli (Colle Ameno, 1785)

Tradition has it that he was an infant prodigy, having more than an ordinary skill on the violin and an uncommon aptitude for composition. Nothing is known of his parents' attitude towards his education. We know some of his early education in Jesi was provided by Sebastiano Cittadini, but there is conflicting evidence concerning his subsequent training. According to Gianfrancesco Lancellotti of Staffolo, he was taught the violin by the Marchese Gabriele Ripanti and studied music with two priests - Marcello Sacea and Filippo Mondini, but according to Guiseppe Santini they were two others of "the most esteemed maestri of the city" - Francesco Santini, the director of the cathedral choir, and Francesco Montini, a public music master of Jesi. The two statements need not be contradictory; it is quite possible that his early education was from Ripanti and the priests mentioned above, and that later he had more regular and systematic teaching from the two more famous professionals.

Jesi was not sufficiently large to have its own opera house, but its Palazzo Municipale had annual performances of dramas and musical intermezzi, and both oratorios and cantatas were heard in the churches. Pergolesi would at this stage be acquainted with works by Alessandro Scarlatti (1660 - 1725) and Antonio Caldara (1670 - 1738).

It is believed that a nobleman from Jesi, the Marchese Cardolo Maria Pianetti, arranged for him to further his studies in Naples. This belief is based on the fact that Radiciotti found a copy of *Salustia*, Pergolesi's first opera, in the library of the Marchese Pianetti. It would seem that Pergolesi had sent the score to his benefactor as a sign of gratitude and to show that he had made good use of his time.

He studied at the Conservatorio dei Poveri di Gesu Cristo. No complete registers of students remain, but there are documents referring to one "Jesi" who is presumed to be Pergolesi. There are also references to such people as "Maltese Maggiore" and "Maltese Minore", in accordance with the custom of referring to non-Neapolitans by their place of origin. There is supporting evidence in that those known to be his tutors were all associated with this Conservatorio; they were Domenico De Matteis for violin, Gaetano Greco for counterpoint, and, after the latter's death in 1728, Francesco Durante.

It was asserted - wrongly - by his earliest biographer the Marchese di Villarosa that Pergolesi could only have been received into the Conservatorio if his parents had become poverty stricken, but regulations were that poor children only from Naples went free; foreigners had to pay fees, which in his case presumably were paid for him by the Marchese Pianetti. The year of his commencing was 1726, when he was 16 and rather old compared with the other boys.

According to Villarosa he was first noticed for his improvised performances on the violin: "chromatic passages rising and falling, new and graceful gruppetti (turns), appoggiature of a new kind, with such melody that the very companions who were studying the instrument with him remained enchanted by them and sometimes were constrained to suspend their study, surprised by the harmony produced by their colleague."⁽ⁱ⁾

The result was personal attention from De Matteis, his violin

(i) 'Memorie dei compositori di musica del regno di Napoli',
(2nd ed., Naples, 1843).

teacher, and a recommendation to Greco for serious study in composition.

It is interesting to observe the conditions under which the students worked in these Conservatorios. Dr. Charles Burney⁽ⁱ⁾ gives the following astonishing account of a similar Conservatorio somewhat later:

"On the first flight of stairs was a trumpeter, screaming upon his instrument until he was ready to burst; on the second a French Horn, bellowing in the same manner. In the common practising room a Dutch Concert, consisting of seven or eight harpsichords, more than as many fiddles, and several voices, all performing different things in different keys: other boys were writing in the same room; but it being holiday time, many were absent who usually study and practise in this room. This method of jumbling them all together may be convenient for the house, and may teach boys to stand fire by obliging them to attend to their own parts with firmness, whatever else may be going forward at the same time; it may likewise give them force, in obliging them to play loud in order to hear themselves for nothing but noise can pervade noise; but in the midst of such jargon and continued dissonance, it is wholly impossible to acquire taste, expression or delicacy - there can be no polish or finishing to their performances, and that seems to account for the slovelⁿiness and coars^eness remarkable in the public exhibitions, and for the total want of taste, neatness and expression in the young performers till they have acquired it elsewhere. The beds, which are in the same room, serve for seats to the harpsichords and

(i) 'The Present State of Music in France and Italy',
published in London, 1771.

other instruments. Out of thirty or forty boys who were practising, I could discover but two who were playing the same piece; some of those who were practising the violin seemed to have a great deal of hand. The violoncellos are in another room, and the wind instruments, such as the flutes, hautbois etc. in a third. The trumpets and horns either fag on the stairs, or on the top of the house. There are in this college sixteen castrati, and these lye (sic) by themselves in a warmer apartment upstairs than the other boys for fear of colds, which might endanger their voices. The only vacation in these schools, in the whole year, is in autumn, and that for a few days only: during winter the boys rise two hours before it is light, from which time they continue their exercise, an hour and a half at dinner excepted, till eight o'clock at night; and this constant perseverance, for a number of years, with genius and good teaching, must produce great musicians".

Despite what we would consider appalling, if not impossible, conditions these conservatorios in Naples produced a series of remarkably able composers and performers.

George Hogarth⁽ⁱ⁾ shed further light upon the conservatorios of the Neapolitan district, and particularly their methods of teaching: "If the children did not show sufficient talent to afford a promise of excellence, they were dismissed to make room for others..... The method of instruction resembled a good deal that which is known by the name of the 'Lancastrian' system. The master gave his lessons to four or five of the most advanced scholars; each of these, having received his lesson, delivered it in his turn to four or five others

(i) 'Musical History, Biography & Criticism' London, 1835.

of inferior class; each of these again, gave lessons to as many more, and thus the lessons were propagated throughout the entire school, and descended to the pupils of the lowest grade. These subordinate lessons were given under the general superintendence of the master, who was thus enabled to see that they were given and received without negligence or impropriety."

Commenting upon the system in Naples during his lifetime, Hogarth stated that the conservatorios continued in the manner above mentioned until the power of Napoleon put most of them to an end; the few survivors were of comparative insignificance.

The main interest for students was to appear in public at performances outside the conservatorios, indeed most of these establishments were dependent to a great extent on revenue brought in by such engagements. Records of the Conservatorio dei Poveri di Gesu Cristo indicate that students performed among other events at funerals, church festivals and wedding festivities. At monasteries and convents they were involved in performances of oratorio, commedie sacre and secular intermezzi as far from Naples as Amalfi, Avellino, Ischia, Nola and Sessa Aurunco. No doubt these occasions would provide welcome breaks from the routine of the conservatorio.

Carnival time in Naples afforded the students considerable pleasure and some financial gain; a sum of ten ducats was paid to those who performed from the carriages. The Festival of San Gennaro (in May) had a flottola, composed by an advanced pupil and sung or played by a group of twelve or more boys heading the procession; these performers were known as 'paranze'. Records at the Conservatorio mention 'Jesi' in this connection. He is also referred to along with

Palazzo, Maltese Minore, Malemme and Colucci as 'capiparanze', and entitled to a monthly string allowance for 1729 and the first few months of 1730. Unfortunately records for the latter part of 1730 and all 1731 are missing, and by 1732 there is no reference whatsoever to him, so we can only assume that by this time he had left.

In December 1730 there was a virtual rebellion of the students; many were expelled, but it is extremely unlikely Pergolesi was one of them as his dramma sacro La Conversione di San Guglielmo d'Aquitania was performed in the monastery of Sant' Agnello Maggiore in summer 1731. The work was of a type by which pupils of Neapolitan conservatorios made their debuts as composers. It would hardly have been accepted for performance if Pergolesi had been one of those suffering the indignity of expulsion. We are therefore left with the conclusion that he probably left of his own accord in 1731 at the age of 21.

There were virtually only two spheres of employment open to him, the church or noble patronage. The former had but little attraction as he was not of a religious disposition. Although he had an extremely sound grounding in counterpoint he eventually was more successful in opera, which he found to be less demanding than the severe polyphony of church music.

One of his early sacred works was the oratorio La Fenice sul Rogo or La Morte di San Guiseppe. A copy dated 1731 still exists in the archives of Oratorio dei Filippini in Naples. It bears the following remark of the copyist,

"I, Giovanni Semolino, sang the soprano part."

The winter of 1731 saw Pergolesi's first opera seria, Salustia, performed in the Teatro San Bartolomeo. (Theatres frequently took their name from the parish in which they were situated.) Along with this main work was performed an intermezzo bearing no title, but with the characters Nerina and Nibbio.⁽ⁱ⁾

Nothing is definitely known about its reception, although later, in 1735, Pergolesi told his friend Duni that it had been indifferently received. We do know that Nicolini, the leading singer, was taken ill just prior to the performance and died shortly afterwards. His name would have been an attraction, and this is perhaps the reason for its remaining in the original libretto despite the fact that he did not actually take part.

Francesco, the composer's father, died in 1732 leaving behind him a few possessions which were auctioned in order to help pay off some of his debts.

A document of that same year names Pergolesi as the Maestro di Cappella to the Prince of Stigliano, probably Ferdinando Colonna Stigliano, the equerry to the viceroy of Naples. This was a post he was to retain until 1734. It is thought that the majority of his instrumental works and vocal cantatas were written for private performance under the prince's patronage.

Lo Frate 'Nnamorato was performed in the Teatro dei Fiorentini in September, 1732. This is a three act opera buffa in the Neapolitan dialect. Previously Pergolesi had made unsuccessful attempts to have

(i) Caffarelli, in his introductory to Salustia, claims that the intermezzo was Amor fa l'Uomo Cieco, basing his evidence on Fetis' "Biographie Universelle des Musiciens" (2nd edn., Brussels, 1860 - 65). Details of modern scholarship, clearly disproving this statement, will be discussed later. But Fetis' theory is still perpetuated by certain more recent writers, notably Ruth Berges in her book "Opera Origins and Sidelights" (Pbl. Thos. Yoseloff, 1961).

serious works performed at this theatre, which had a tradition of Neapolitan dialect operas by such composers as Scarlatti, Leo and Vinci. It would appear from the 'Diario Ordinario' of Rome that he challenged the champions with outstanding success.

In the December of that year the civic authorities commissioned him to write a Mass and Vespera for a ceremony invoking heavenly protection from a series of earthquakes. The Mass (probably in F for double choir and double orchestra) won great acclaim when produced in the church of Santa Maria della Stella. It was also highly praised by Leo who was reputed to have embraced Pergolesi in public on the occasion of its first performance.

The opera seria Il Prigionier Superbo was performed on 28th August, 1733 at the Teatro San Bartolomeo. The main work proved unsuccessful and relatively little enthusiasm was shown then for the accompanying intermezzo La Serva Padrona, upon which so much of the composer's reputation is now hinged. At that time it was looked upon as one of hundreds of bright, witty intermezzi written, performed and soon forgotten in Italy every year.

In February of 1734 Pergolesi was appointed as deputy Maestro di Cappella for the whole city of Naples, under Domenico Sarro. It would have been normal procedure for him to have been the eventual successor to the main post, but in any event Sarro outlived him by a number of years.

In May of the same year he was invited to Rome to conduct his F major Mass for five voices at the church of San Lorenzo in Lucina,

his patron on this occasion being the Duke of Maddolini. The work was extremely well received and was eventually responsible for his leaving the employment of the Prince of Stigliano in favour of that of the Duke. His new employer was a 'cellist of repute; Leonardo Leo wrote a number of concertos for him, including his famous work in F minor. Presumably it was also for the Duke that Pergolesi wrote his Sinfonia for Violoncello and Continuo.

He returned to the Teatro San Bartolomeo in Naples in October, 1734 for the performance of Adriano in Siria, an opera seria with a libretto by Metastasio. This was accompanied by the intermezzo La Contadina Astuta,⁽ⁱ⁾ and again, as in the case of La Serva Padrona, the small work was the greater attraction. The comparative failure of Adriano in Siria prevented any further commission to write for that theatre.

The success of the Mass in F at Rome resulted in a commission for an opera. L'Olimpiade was performed in the Torinonda Theatre during the carnival season of 1734/5. The precise date of performance is uncertain; it is usually given as 31st January, but Lowenburg⁽ⁱⁱ⁾ quotes A. Cametti who states that the date was 8th/9th January. We do know however that the reception was hostile and that Pergolesi, who was directing from the harpsichord, was struck on the back of the head by a well aimed orange, projected by a dissatisfied member of the audience. It was suspected that this was a deliberate case of sabotage prompted by jealousy on the part of some of the Romans. It has been suggested

(i) The original title, but the work is now known as Livietta and Tracollo.

(ii) "Annals of Opera".

that this disastrous failure hastened the onset of his final illness, as his constitution was already frail and unable to withstand such treatment. He returned to Naples discouraged and disgusted, and for a period concentrated on religious music. It is impossible to give precise dates of his sacred works, in fact the only work with any certainty of date is the Mass performed in December, 1732, but, as we observed previously, we can only assume that it was the work in F major.

There is further uncertainty about the timing of his last few works. It is generally thought that Orfeo, the best of his chamber cantatas, and his final setting of Salve Regina were written shortly after his return from Rome, but a case has been made out that one or other of these works was written after his entry into the monastery at Pozzuoli.

His final opera buffa Flaminio was performed in the Teatre Nuovo in Naples during the autumn of 1735; the libretto refers to him as Organist of the Chapel Royal. Nothing is known of his skill as a keyboard performer, but there are a few keyboard works attributed to him, including an Organ Sonata in F major, presumably dating from that period. Flaminio was a great success, giving some measure of compensation for the miserable failure of L'Olimpiade in Rome.

By the end of the year, at a time when his health was failing rapidly, he commenced work on a wedding cantata (or scenario per musica) Il Tempo Felice, but according to the libretto the music was completed by Niccolo Sabatino.

In February, 1736, on medical advice, he went to the cathedral town of Pozzuoli and stayed in the Capuchin monastery which had been founded

by the ancestors of his patron, the Duke of Maddolini. Realising his condition, he handed over most of his possessions to his aunt and housekeeper Cecilia Giorgi. According to Villarosa,⁽ⁱ⁾ his last work was the Stabat Mater, commissioned by the Archbrotherhood of Cavalieri della Vergine de' Dolori, a body of Neapolitan nobles. Villarosa also tells us that it was commissioned before the visit to Rome for the performance of L'Olimpiade, and that ten ducats were paid in advance.

Pergolesi's friend Francesco Feo visited him in the monastery, finding him confined to bed with a fever but working on the Stabat Mater. On seeing him a few days later the work was complete, but the composer was in a worse condition.

He died on 16th March, 1736 and was buried in a pauper's grave. Apparently the interest and protection shown by the Duke of Maddolini ceased abruptly on Pergolesi's death, and his few remaining possessions were sold off immediately in order to pay his debts and the funeral expenses.

(i) Op. cit.

CHAPTER II

PERGOLESI AND OPERA

ITALIAN OPERA IN THE EIGHTEENTH CENTURY
AND THE RISE OF THE NEAPOLITAN SCHOOL

By the end of the seventeenth century opera was the most popular form of entertainment in Italy. All large cities had at least one opera house which attracted audiences from all sections of the public. Venice had been the leading city in this respect, first mainly through the works by Monteverdi (1567 - 1643), and subsequently those of Cavalli (1602 - 1676) and Cesti (1623 - 1669). As the political importance of Venice waned and that of Naples increased, so did their relative importances in opera change places.

Naples at that time was the largest city in Italy, with some 300,000 inhabitants. As it was important both politically and socially it was an ideal centre for the establishment of a new school of music. The Royal Court, one of the wealthiest in Europe, encouraged the development of opera; splendid opera houses were built, and the city had four conservatorios for the training of young musicians. In Pergolesi's time there were three theatres: San Bartolomeo, Fiorentini and the Teatro Nuovo; the San Carlo Theatre was built in 1737.

The first half of the eighteenth century saw a decline in the importance of the Church as a centre of culture. Simultaneously secular music increased in popularity in many European cities. This, no doubt, contributed to the growing disinterest in the strict forms and severe stylisations of Church Music.

Rococo style in art and architecture evolved in the court at Versailles. Upon the death of King Louis XIV (1638 - 1715), who had reigned for seventy-two years, artists were looking for new forms of expression. They departed from formalisations of Baroque styles and adopted fresh ornamental styles, artistically based upon artificial rockwork, decorated and sculptured shellwork, profusion of detail in colour and carving and extravagance in proportion. These styles were eagerly and enthusiastically imitated throughout France, Germany and Italy, leaving their mark on music and literature also, especially in the way of attention to minute detail, delicacy of structure and the choice of frivolous subject matter. The chronological boundaries of this era were approximately 1720 - 1760.

Music in the Rococo period, as we shall see, moved away from the unified style of single mood and adopted a system of contrasting short phrases which were often repeated sequentially. The long melodic line of the Baroque was abandoned and ornaments were now profuse, "analogous in function to beauty patches on a pretty face".⁽ⁱ⁾ At times melodies were lyrical with immediate appeal, showing grace and neatness in construction: at other times they were merely decorative and lacking in emotional content.

Works written in this graceful, lighter vein of the Rococo period were given the term "style galant" to distinguish them from the formal, strict Baroque style.

The era immediately following the death of Louis XIV saw a change to lightheartedness in the courts. The nobility took a more active part

(i) Homer Ulrich - Symphonic Music.

in musical performances; this in itself hastened the change of style, as the wealthy amateur dilettantes were frequently unable to cope adequately with ornaments indicated by mere symbols, or with figured basses, let alone the complexities of the contrapuntal texture so often found in the works of the Baroque composers. Consequently music became simpler in structure and easier to perform; florid counterpoint steadily disappeared, giving way to a homophonic texture, and figured basses and ornaments were frequently worked out in full.

Opera in Naples started with somewhat of a rebellion against the libretti used in the later years of the Venetian School. Typical works of this older school were a series of songs strung together with jokes in doubtful taste, and they contributed but little to dramatic or musical art. Three poets from the court at Vienna were responsible for reforming operatic texts: Stampiglia (1664 - 1725), Zeno (1668 - 1750) and Metastasio (1698 - 1782).

Under these men opera split into the two categories of opera seria and opera buffa. Zeno in particular purified serious texts of comic elements which were in way of concession to vulgar tastes in the theatre pit.⁽ⁱ⁾ Clear distinction was made between recitative and aria; the former catered for all dramatic action and the latter for contemplation when emotions could be expressed. The da capo aria, as used in Venice, was improved. Under the Neapolitan composers the middle section frequently was used to express feelings of doubt or fear, and the recapitulation of the main section was likely to have a greater amount of ornamentation. The contrasting moods of the sections of the aria

(i) Monteverdi's L'Incoronazione di Poppea and Armide by Lully contained comic elements, but these were not considered entirely in good taste when incorporated with the lofty themes taken from classical myth and history.

gave scope to changes in mood in the music, mainly through varied rhythmic structure and modulation.

The Neapolitan school of opera is generally said to have originated with Francesco Provenzale (d. 1704). Prior to the performance of his works there the city had little experience other than a revised and enlarged production of Monteverdi's L'Incoronazione di Poppea. Characteristics of Provenzale's style are inventiveness of melody, harmonic imagination and fiery pathos. He did not adopt Zeno's methods of dividing opera seria from opera buffa, but continued with the inclusion of comic episodes in otherwise serious material.

Alessandro Scarlatti (1660 - 1725), a Sicilian by birth, was responsible for the Neapolitan school gaining prominence. His work developed from opera in Venice and Rome, indeed for many years he commuted regularly between this latter city and the city of his adoption, writing works for performance in both. His output of work is vast, including some 115 operas, 500 chamber cantatas, 200 masses and 14 oratorios.

In his work the division between recitativo secco and aria was clearly defined, the latter assuming points of style from the concerto. Continuo parts were more of a developed homophony, the harmonies accompanying the recitatives being much more luxuriant than in the early part of the Baroque era. A regular practice in his recitatives was the cadential fall of a 4th in the vocal part, often to be followed by a perfect cadence; this was habitually copied by most composers of the era.

[Although at present none of his operas appears to be published in full, his masterpieces are considered to be:

Tigrane 1715
and
Griselda 1721, based on a libretto by Zeno.

They contain a continuo accompaniment which is expanded for a small string orchestra with the occasional use of trumpets, horns and woodwind. His harmonies are adventurous, making frequent use of the chords of the Neapolitan 6th and the diminished 7th, both of which were rare in early Baroque works. The da capo arias in these works are fine examples of their type, employing beautiful and effective cantabile elements.

Almost all of Scarlatti's innovations appear in his last few works and would still be relatively fresh when Pergolesi began composing. He had a unique appeal through the clear tonal direction of his melodies and his powerful rhythms, especially in his Sicilianas. The later works make effective use of the occasional recitativo stromentato. Ensemble singing was rare in his operas, in fact he usually relied upon alternation rather than combination of voices.

Early overtures of the period were nearly all fashioned upon the four-movement church sonata, but gradually there evolved from the concerto form a Neapolitan Overture consisting of two fast movements interspersed with a short, slow transitional movement.

The comic scenes which were frequently included in late Seventeenth and early Eighteenth Century opera pandered to popular tastes in song and dance tunes with their greater diversity of emotions, and made a marked contrast to the ponderous grand arias and stylised, longwinded recitatives.

The introduction of comic intermezzi performed between the acts of opera seria acknowledged the separate existence of opera seria and opera buffa. The earliest intermezzi seem to have been composed in Venice in 1706, but Neapolitan composers were rather slow to copy the practice.

Originally simple songs or madrigals were sung between acts of a main work and corresponded roughly to the practice of including an entr'acte in more modern works. The transition from intense tragedy to absolute farce and back seemed to be quite acceptable to audiences of the day; Roman history could give way quite happily to lighthearted, trivial plots of servants getting the better of their masters.

When Scarlatti, notably with Il Trionfo dell'onore (somewhat of an exception in that it is a full length opera buffa), and Hasse adopted a lighter approach to their work the new form gained rapidly in popularity by the very fact that it opposed the conventions and stylisations of its rival. Frequently, as in Pergolesi's case, the small intermezzo proved to be a greater public attraction than the main work.

These intermezzi retained their popularity and were ideal performing material for the troupes who introduced them to a wide audience throughout Europe. They were easy and economical to produce, requiring only one scene, usually contemporary costume and a cast of only two or three singers.

Whereas Vaudeville and Ballad Operas were compiled mainly from traditional and popular music of the day, opera buffa, commencing with its smaller version - the comic intermezzo - was an original art form. As in opera seria, recitatives and arias were its constituents, but they were composed in such a way as to match the real people in the everyday situations of the plot.

The style galant established itself firstly in this form; polyphony was then almost entirely disregarded and a simpler homophonic style replaced it. Brief repetitive phrases, melodic clichés such as the feminine cadence with an anticipatory triplet characterised many buffo melodies; at times Pergolesi went so far as to include such features in his serious works.

The greater freedom in style of opera buffa bestowed a richness lacking in the serious works. Whereas opera seria devoted itself so much to the development of the virtuoso da capo aria, the lighter work introduced the Canzona, based on a popular song, the rhyming song and then various dance forms, particularly the Siciliana. Extravagances of opera seria such as coloratura and needless repetition of words were parodied in opera buffa.

The reality of opera buffa rendered the castrato redundant in this sphere of the art; real men with men's voices were needed, and feminine parts were to be played by women. To some extent composers were thus enabled to escape from the dictatorship of the male sopranos and contraltos who often ruled the opera houses.

The rapid parlando, typical of the way of speech in southern Italy, was the main vehicle for comic effect. This was subsequently

adopted by many composers, notably Mozart and Rossini, and played some part in the evolution of the patter songs in the Savoy Operas by Gilbert and Sullivan.

The most important musical innovation was the ensemble finale in which characters sang short snatches in quick succession or together. Again this was later adopted by Mozart and Rossini who included particularly fine examples in Il Seraglio and La Cenerentola respectively.]

SALUSTIA

This first opera, composed when Pergolesi was twentyone, was responsible for spreading his reputation after the initial success of La Conversione di San Guglielmo d'Aquitania. The impressarii of the San Bartolomeo Theatre - Francesco Ricciardi and Carlo Barone - offered him the libretto by an unknown poet (but based on a plot by Zeno). Leading singers were engaged:

Salustia	-	Maria Facchinelli
Giulia	-	Teresa Cotti
Albina	-	Anna Mazzoni
Alessandro Severo	-	Angiola Zanobi
Marziano	-	Niccolo Grimaldi (Niccolino)
Claudio	-	Francesco Tolve.

According to the custom of the day, intermezzi were performed between the acts of the main work. It was erroneously claimed that in this case the intermezzo was Amor Fa L'Uomo Cieco. This work will be discussed later. Contemporary evidence does not name the work actually performed, but we do know that it contained the characters Nibbio and Nerina, who were played by Giovacchino Corrado and Celestina Resse.

Mention has already been made of the replacement of Niccolino from the cast list. According to reports, the items to receive particular acclaim were:-

Alessandro's "Andro Ramingo e Solo",
Salustia's "Sento un Acerbo Duolo",
The Quartet, and
Salustia's "Per Queste Amare Lacrime".

Although Pergolesi remained faithful to traditional forms and mannerisms, this youthful work was one which led the way for rethinking in theatrical art and helped to establish his "new sweet style". The music contains distinctive signs of the composer's personality, showing insight into the human heart, frequently breaking the ice of his frigid models by his warmth, sentiment and truth of expression.

"He seems unconcerned by the artificiality of the story, and seldom adds to the pretence by pandering to virtuosity, but with sincerity and faithfulness to the spirit of the text he gives life to the whole."⁽ⁱ⁾

The *sinfonia*, or "Introduzione" as he calls it, is in the Neapolitan three movement form - *Allegro Spiritoso*, *Andante*, *Allegro Assai*; it has no profound distinction but is hardly trivial. Up to Pergolesi's day the *sinfonia* was of small importance, but under composers of the Neapolitan School made some advance in form and function. The general intention had seemed to be for the noise to be as great as possible to quell the audience and to announce the beginning of the performance. In this case, however, there is some attempt towards nobility of structure in a procedure contrary to the prevailing custom. Pergolesi employs oboes and trumpets in addition to strings in the first movement, and horns in the other two. The opening movement is bold, making extensive use of the tonic arpeggio. The middle movement, which is in the subdominant, has a charming lightness of texture, and the final movement returning to the tonic, (in compound duple time) adopts the binary plan so common in instrumental movements of the day.

The customary opening chorus is extremely brief, but creates

(i) F. Caffarelli, Introduction to *Salustia*, Opera Omnia, pl. Rome, 1940-42.

effects of festivity and sonority. The vocal parts move mainly in thirds and sixths, while strength is added to the strings by the addition of oboes, horns and trumpets.

Caffarelli thinks highly of Pergolesi's style of recitativo secco, particularly for its polished modulations and orthodoxy at cadences, and compares it with that of Scarlatti for formal development. He also praises his attempts at making it suitably expressive and preceding Gluck in this respect by forty years.

The majority of his arias follow a four part pattern: exposition, repeat in the dominant, contrast in the relative minor, da capo. In this symmetry of form Pergolesi does not surpass conventional ideas, but with remarkable naturalness the musical thought proceeds and demonstrates his expertise in finding a suitable setting to highlight the expression of a melodic phrase within an accepted and stylised form. Following his example in Guglielmo d'Aquitania he continues to demonstrate his ability at character painting. Within Giulia's three arias from the first act the dowager is characterised as envious and spiteful. Her personality is boldly carved by a firm, clear definition of phrase. This is particularly evident in her first aria with the octave leaps on 'Temi, temi il suo furore', and again on 'Cosi la superba' in the middle section of her following aria.

The young emperor's love for his betrothed shows itself with poetic abandon and youthful freshness in 'A un Lampo di Timore'. (A)

The style of this aria is almost Handelian, not only in the melodic content but also in the extended runs which characterise a number of the German composer's movements. Moments of deepest sadness are portrayed in the beautifully ornate 'Andro Ramingo e Solo'. For much of the movement there is a violin obbligato which has one particularly expressive passage in which the instrument imitates the call of the nightingale. (B)

Claudio's 'D'Amor la saetta gia svelsi dal core' is in the ornate style popular at that time. It is set in 3/8 time, a particular favourite of the composer, and amply demonstrates his fresh, youthful approach. (C)

Careful placing of rests in Albina's 'Soleva il traditore' adds force to the words in an aria which demonstrates the composer's characteristically clear orchestral texture. (D) Caffarelli refers to these two last mentioned arias as "containing an inexhaustible spark of Pergolesi's creative talent."

The character of Salustia is portrayed with particular sympathy. Her first aria 'Tu Volgi Altrove il Ciglio?' is a pathetic appeal to the listener and a tearful plea for mercy. (E) Musical punctuation is especially appropriate, and a most powerful effect is produced by the use of rests and the pause before she sings 'e l'altrui falsa accusa la mia fidelta'. Rising sequential treatment is employed extensively to increase dramatic tension, and the emotion is deepened by a decorated arpeggio, on the first violin, as it leads to a diminished 7th on 'Oh Dio!'

In order to produce a more powerful mode of expression strings are added to the recitative sung by Salustia prior to 'Sento un Acerbo Duolo'. There is a conversational duet in which the 1st violin, in wide phrases full of pathos, meditates on each vocal statement. The aria rises above the dull conventions of form through a beauty of expression which has been compared (by Caffarelli) to the finale of Aida. Again rests are used to give syllables extra force. (F) Certain mannerisms are evident, particularly the two semiquaver flourish on the strong beat at early cadences and the descending run of semiquavers at a final cadence. Pergolesi makes extensive use of the diminished 7th at moments of stress and also uses it as a vehicle for modulation as the music passes through G minor, D major, C minor, B flat major, F major, E flat major and F minor.

The second act commences with a short orchestral introduction involving some imitation. This introduction and that to the third act are in Pergolesi's hand in a manuscript in the Royal Academy of Music, Stockholm, but curiously are not to be found in any Italian manuscript.

The second act has two arias specially noteworthy for originality and descriptive power. Giulia's 'Odio di figlia altera l'ambizioso cuore' is augmented with wind instruments to heighten expression. (G) This movement has a beauty which is achieved through the smoothness of the vocal line and a complete unity of style. Although it is one of the longer arias, harmonic interest is maintained despite the fact that excursions from the tonic and dominant are few and short in duration.

In Marziano's 'Talor del Fiume Piacido Torbida Cresce L'Onda' the texture is clear and bold and the harmonies are mainly tonic and dominant. Orchestral octaves are used with the voice for emphasis. (H)

Although not strikingly original, with clichés at cadences, and its phrases greatly prolonged by sequence, the main section is appropriate and reflective of the singer's character and occupation. The middle section provides contrast, not only in keys (the relative and dominant minors) but also in harmonic content by use of diminished 7ths for emphasis, and also in the well timed use of rests and pauses.

By contrast, Albina's 'Se tu accendessi, amore' has a light grace which is effected by a lilting 3/8 time and a clear orchestral texture. Various clichés are present, noticeably the semiquaver cadential decoration and the anticipatory triplet. (I)

Salustia's 'Tu m'Insulti', (J), is a good example of Pergolesi's "spezzata" (fragmented) melodies. We are reminded of the more famous 'Si Cerca, Se Dice' in L'Olimpiade. Colouring is vivid, and rhythmic variations by voice and orchestra are consistent with the mood of the text. In this type of aria Pergolesi produced a new and forceful mode of expression without distorting the musical language of his day.

Albina's 'Gia che vi Piacce O Dio' includes a number of mannerisms of the period which are competently handled throughout a purely conventional aria. Marziano's 'Parmi che il Cielo' has changes of mood involving double bars, changes of speed and time signatures. Rising tension is produced by a chromatically ascending bass line which employs a syncopated rhythm.

Pergolesi's mannerisms abound in Claudio's 'Il Nocchier ne la Tempesta', but there is more variety and originality in the Quartet. It commences in dialogue form, according to the practice of the day, (Ki) but it then develops as a combined quartet, producing a most dramatic effect, and ends in a sorrowful lament by Salustia on 'Ah chi sofferse

ancore piu barbaro dolor'. (Kii) The curtain falls during the final return on the strings of the melancholy introductory motive.

There are lighter moments such as those when we hear of the inconstancy of the love of Claudio and Albina. Albina's aria 'Voglio dal tuo dolore' (L) has freshness and delicacy; the smoothness of the opening phrase is contrasted with the subtle use of rests and staccato notes.

The manuscript in the Conservatorio at Naples contains three separate arias for Claudio's following number. The most original musically is the second, which, although containing various set mannerisms, is endearing through its aptness of word setting and harmonic colour.

Marziano's intrepid character is shown in the arias 'Si tiranna, fra dure ritorte' (M) and then in 'Mostro crudele e orrendo' (N). The use of extra instrumental colour by the addition of horns, trumpets and does produces a texture which was less common in that day. In a lively and most realistic way it portrays the leaping of the beast confronting Marziano and the heat of the fight in the arena.

The most outstanding number in the whole opera is Salustia's 'Per Queste Amare Lacrime' (Oi) which is universally admired above all other arias in the work for its beauty and emotion of melody and the naturalness of troubled phrases in a broken melodic line. Caffarelli refers to it as being "Art at its highest, live and true". Radiciotti said that never before was such sadness portrayed with such truth and force as when Salustia pleads with Giulia for her father's life "a model of dramatic declamation". As far as its form is concerned there is nothing new; in its harmony and modulations Pergolesi does not go

beyond the works of Vinci, Leo or Hasse. But there is originality in the absolute appropriateness of declamation, and consistency of care, which result in the music clearly underlining the meaning of the poetry. There is more extensive use of leaps than in previous arias; the pause is adopted, not to suit the whims of the singers, but to fit the needs of the words. Pergolesi also shows originality in his way of uniting the development of a musical idea consistently with an exact rendering of the text. All these together produce a most telling effect of expression. The 1st violin's passionate cantabile theme was a novelty of accompaniment in his day. The repeated phrase for 'Si doni - la vita - al genitore' has an effect of heightening the tension leading to Salustia's cry of 'per pietade'. (Oii) This phrase is used again in the first movement of the Stabat Mater on the words 'dolorosa' and 'lacrimosa' to produce an identical effect. Dramatic power also lies in the brevity of the ending of this section of the aria. The middle section makes wide use of chromaticisms for verbal emphasis, and concludes with a protracted rendering of the final phrase. (Oiii)

Salustia.

A

il co-re inna-m-or-a-to mi pal-pi-ta nel

sen mi pal

pi-ta mi pal - pi - ta nel sen mi pal-pi - ta nel sen

Bi

An-dro ramin-go e so-lo come per la com -

pag-na va il mi-se-rou-si - gnuo-lo privo del-la com -

etc

pag - na

Bii

8ve

tr

41

C

D'a-mor la sa-et-ta già svel-si dal core me
più si sog-get-ta al nu-me d'am-ore mio spir-to
guer-ier

D

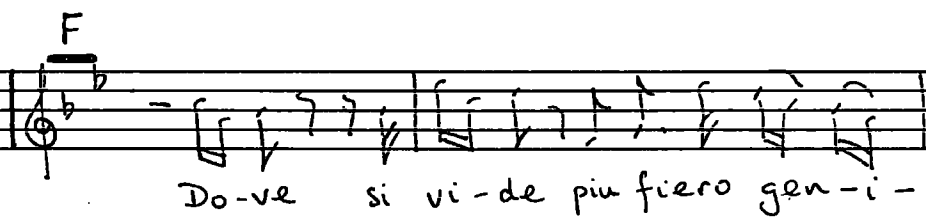
So-le vail tra-di-to-re, il tra-di-to-re
dir-mi bel l'idol mio

Ei

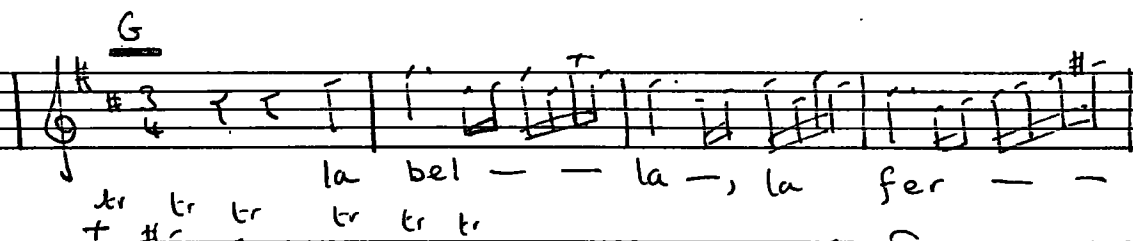
Spo-so Re-gi-na Oh Di-o! Di-te lo per pie-tà!
Di-te lo per pietà! Dite lo per pietà!

Eii

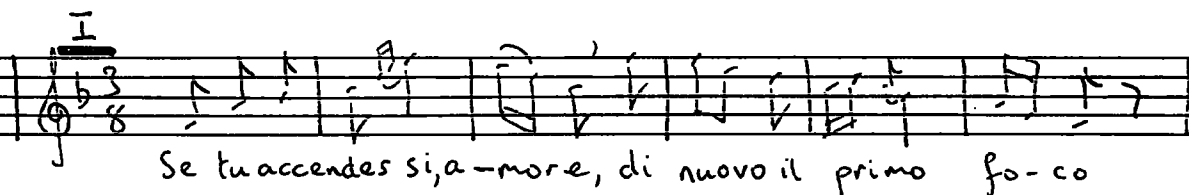
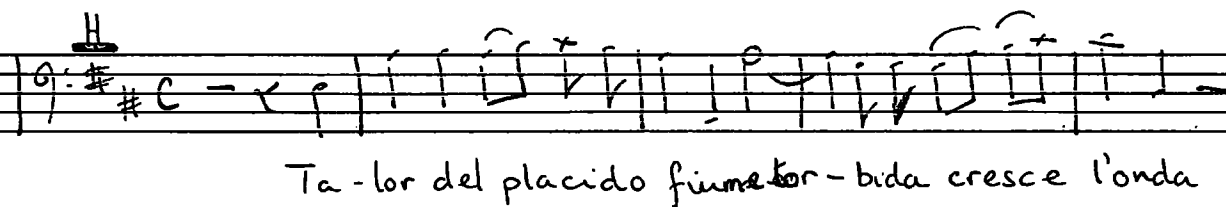
Ah se l'offesi mai, Ah se la madre offesi qui un
ful-mine pa-le si e l'altrui falsa accusa
la mia fedel-tà, 42 la mi-a fe-del-tà.



tor? Do-ve si vi-de piu fiero genit-or? etc



tr tr tr tr tr tr
- ma, la bel - la la bella fe-del -



Ki

(Sal)

(Giul)

(Aless)

(Marz)

deh placca i crucci tuo-i svelam-i il tra-di-to-re

Par-la e

O Di-o

non posso

O Di-o

svel-am-i il tra-di-to-re

svel-am-i il tra-di-to-re

vi vio ca-ra

Par-la e

vi vio ca-ra

oh ca-ra

Par-la

perfida

perfida

Kii

Ah chi sofferse an-co-ra

piu bar-ba-ro do-lor

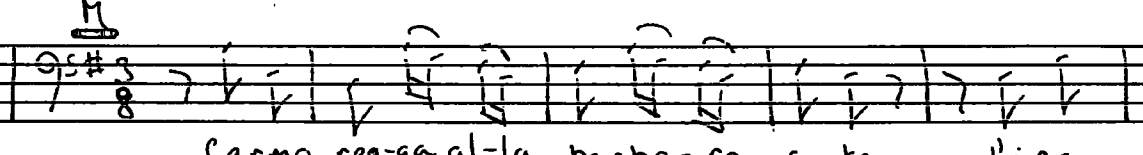
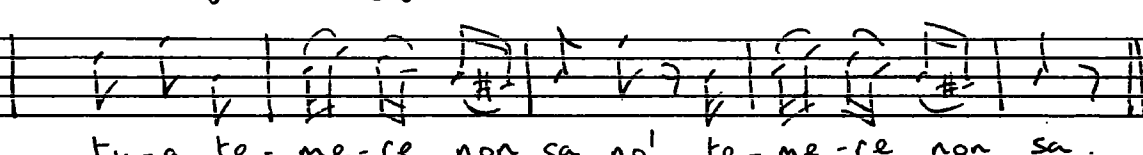
piu

bar-bar-o dol-or, piu bar-ba-ro do-lor

etc

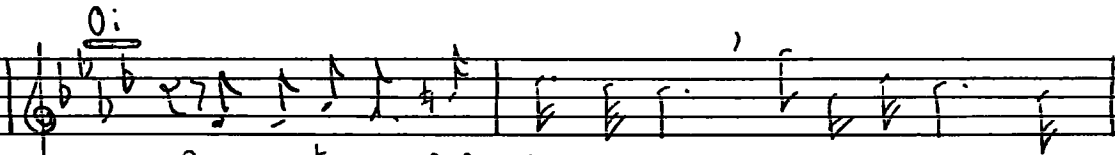
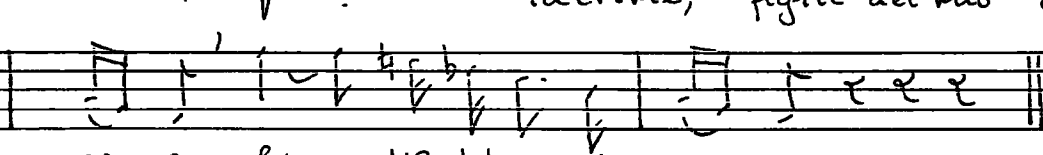
L

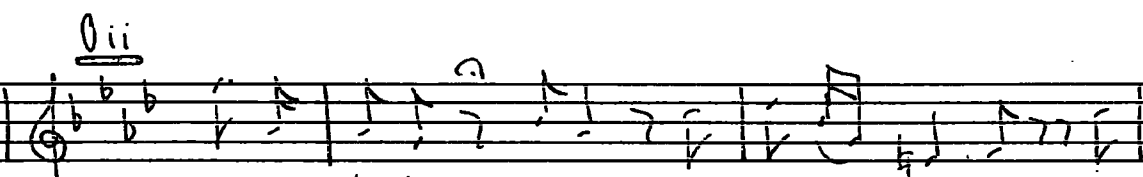
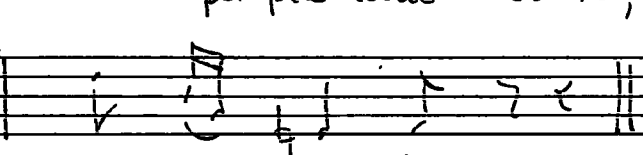
 Vo - glio dal tuo dol - or - e , dal tuo do - lo - re

M

 fermo reg - ga al - la bar - ba - ra sorte l'ira

 tu - a te - me - re non sa, no! te - me - re non sa.

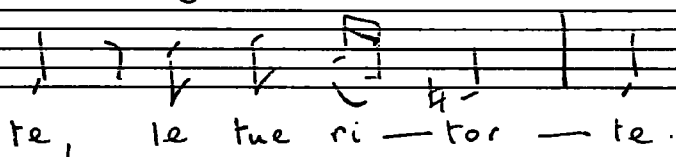
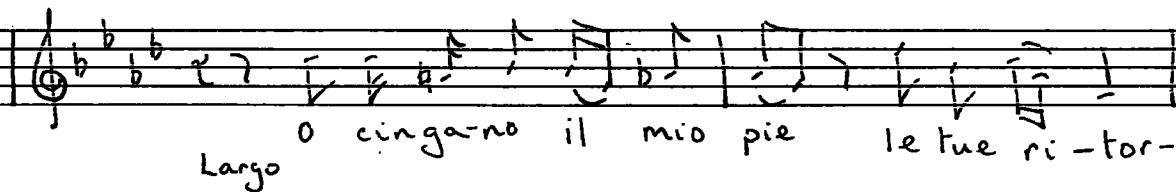
N

 Mostro cru - de - le e or - rendo, vieni, chio fiero e forte .

Oi

 Per queste amar - e lacrime, fig - lie del mio dol -

 or - e, fig - lie del mio dol - or - e .

Oii

 per pie - ta - de oa me, oa me la mor - te, oa

 me la mor - te.

Oiii



LO FRATE 'NNAMORATO

This work, a three act opera buffa, with libretto by Pergolesi's most successful collaborator, Frederico, is in many ways removed from his opere serie. In it he adopts a greater freedom of style, form and musical language.

A successful performance would have been almost automatically guaranteed merely through the choice of subject. The setting of the opera is Naples, and the local dialect is employed. Character drawing, as we usually find in Pergolesi's works, is clear and particularly suited to the plot. The story is that of an adopted foundling who, after turning out to be the long-lost brother of the two sisters enamoured of him, becomes the bridegroom of his formerly supposed sister. In his buffo works Pergolesi always portrayed the characters of servants particularly well; in this work there are two extremely life-like servants in Vanella and Cardella. They are personalities drawn from reality (with perhaps a touch of the commedia dell'arte) and are given some of Pergolesi's most buoyant, vigorous and robust music.

The bourgeois comedy of the work is particularly suited to Pergolesi's mercurial style, but his slow and sentimental arias are equally at home here, and certainly more appropriate to contemporary Naples than to the classical era of the ancient Greeks and Romans.

A preliminary glance at the score reveals that in this case Pergolesi, not without success, is prepared to abandon many conventions of aria in order to be more realistic. Firstly, whereas Adriano in Siria has only three numbers not classified as arias, Il Prigionier Superbo five, and Salustia and L'Olimpiade six each, Il Frate 'Nnamorato has twelve. Apart from the instrumental items there are

two canzonas, three duets, a trio and a quintet. A number of the arias are conventional in their form, but most have the freshness and exuberance of the youthful composer; particularly noticeable in this respect are those in compound time.

The orchestral "Introduzione" is particularly appropriate to the mood of the opera. There are the customary three short movements, the outer ones bustle with energy, but the middle (leaving D major in favour of G minor) is tender and plaintive.

Vanella and Cardella's duet 'Passa Nino da qua dentro', (A), possibly was borrowed from a folksong; it certainly is Neapolitan in style with its gentle compound rhythm and minor mode. A mood is created which is then retained for the work.

Minuet time is specified for Don Pietro's Canzona, and dance steps are indicated in the score. Contrast of key colour is produced in a typically Pergolesian manner by use of the tonic minor.

The triple measure is retained for Cardella's 'Non me vedete voi?' which is punctuated by short repeated phrases. Greater freedom of form is evident: the second statement of the words has a completely fresh musical rendering, and the passage we would call the contrasting section resumes the original theme.

The conventional aria di bravura is parodied in Don Pietro's 'Le Dira che il suo Vago', in which the interruption of phrases by a number of rests is particularly effective. The middle section is interesting from a point of view of its keys; it commences in the subdominant minor (G minor), thence passing through C major and F major in quick succession and finally establishing G major just before the recapitulation in D major.

Mannerisms abound in Carlo's 'Avventurose spose', which is also in 3/8. The contrasting section derives much of its material from the

main section, but commences in the subdominant and eventually reaches the relative minor.

Nina's 'Tu non Curi i detti mei' again contains a number of Pergolesi's mannerisms, e.g., two semiquavers before cadences, syncopated figures, and chromatic motives in the bass, both ascending and descending. The second statement of the words is developed musically and extended much further than we might expect from an aria in opera buffa of this period. Once again the middle section is derived from earlier sections of the aria but shows contrast of key by commencing in the relative minor and concluding in the mediant minor.

(B) The short repetitive phrase characterises Nena's 'E Strano il mio'. Diminished 7ths are frequently employed for harmonic effect, as is the chord of the flattened submediant of both the tonic and dominant keys. Tonic and dominant minor phrases are used to produce further contrast of keys.

In Marcaniello's following aria there is a further example of Pergolesi deriving the music of his contrasting section from the opening material. Short repetitive phrases with the appropriate use of rests characterise the movement.

(C) Triple measure returns for Lucrezia's 'Morta tu mi vuoi vedere', which has a sad beauty of expression. The main section moves mainly between the tonic (E minor) and the relative major, but the middle section adopts the subdominant.

The form of Ascanio's aria has greater freedom. The main section commences in C minor and moves to the relative major; the second statement modulates freely, but the contrasting section is mainly in the dominant. The recapitulation is abbreviated to just the second

statement, which, for the sake of convenience, is written out in full.

The musical features which comprise Vanella's aria can be found in various pages of Pergolesi's comic works. Here, as elsewhere, these fast repetitive phrases make ample use of rests for additional emphasis. The second statement is lengthened by the addition of a "meno mosso" section in which the modulation to the dominant takes place; this is followed by a short section (with double bars on either side) in the relative minor. The contrasting section - again in the relative minor - is marked "presto". The recapitulation also is abbreviated and consequently written out in full; in fact only the "meno mosso" section of the second statement is repeated.

The first act finale takes the form of a duet between Don Pietro and Marcaniello. The closing section is of interest in the way Pergolesi weaves together the disjointed phrases of the two voices to make a continuous effect (D). He finally includes a short passage of true ensemble with both characters singing different words.

The instrumental opening to the second act, which is a transcription of Vanella's aria, continues the feeling of musical unity.

Lucrezia next sings 'Il Tormento ch'hasto core', which mildly breaks aria tradition in that the first and second statements are fused together without a break; the latter^{is} markedly contrasted in its pitch. The contrasting section again has its origins in the main section, although it is now in the relative minor. Extensive use is made of the cadential decoration of the supertonic with a semiquaver flourish - a mannerism Pergolesi used frequently throughout his comic works. (E)

Once more short repetitive phrases are employed in Cardella's aria 'Vedi cert'uomini senza giudizio'; these give a subtle balance and sufficient verbal emphasis to the movement despite its conventional form.

Nina's 'Ti saccio dal mio petto' is an exuberant number with a clear texture; it is constructed almost entirely of Pergolesi's most regular features. (F) Each entry of the opening figure is imitated by the bass in the following bar. The following aria by Marcaniello is in C minor; it has particularly expressive cadences at which chromatic inflections are introduced.

Vanella's canzona provides a welcome contrast to the series of arias, and especially by its variety within itself. The similarity in style of the first section to Pedrillo's Serenade in Il Seraglio cannot be overlooked, especially in the use of Neapolitan 6ths. (G) Contrast and intensity are provided in the 'Allegro', and developed further in the fresh statement at 'Presto', through the rapid repetition and alternation of notes. A brief return of the original Siciliano provides a fitting and effective conclusion to this number.

The text of Nena's following aria has undergone some change since the original performance, but the music remains unaltered. The main section with its bold arpeggio phrase and fast running passages has a fitting contrast in the middle section: common time gives way to 3/8, 'allegro brillante' is replaced by 'Larghetto', and sighing phrases in the tonic minor are employed. Particularly effective in the way of word painting is the treatment of the final phrase with a flourish which deliberately prolongs 'il piu ostinata'.

Ascanio's 'Si vorrei parlare' shows little adventure either in form or content, but has Pergolesi's customary brightness and employs a number of his mannerisms. 'Si stordisce', although in a comic situation, is a most expressive and gentle number. After the orchestral introduction the voice commences with an "ad libitum" phrase before the commencement of the theme proper. This style of exclamation seems to have originated around the year 1700 and was a popular feature of a number of arias in Pergolesi's day. The aria continues with extensive use of ornament, but still remains subdued and expressive.

Although Professor E. J. Dent never held Pergolesi in high esteem he acknowledged that the terzetto was "a masterpiece of form" and forshadowed sonata form.⁽ⁱ⁾ The movement proceeds with neat fragmentary development, transposition between vocal parts, and is somewhat recapitulatory. Ensemble work is developed, though never lengthy, and movement in thirds is particularly favoured. Nena and Nina are contrasted against Ascanio in an ensemble passage in which the women's imitative entries are punctuated by interjections from Ascanio. (H)

Unity of style is achieved in Carlo's 'Al grande onore sarò innalzato' by a persistent syncopated violin figure. The use of rests adds to the expressiveness of the words, but the form breaks no new ground. The key of the main section is C minor, but the contrasting section follows a rather uncommon practice in adopting the dominant.

Characterisation is particularly strong in the quintet. Abusive terms are used, stated singly at first, but as the movement develops they are joined together in an ensemble rendering. (I) Throughout the movement Vanella and Cardella thoroughly enjoy the situation; their

(i) 'Ensembles and Finales in Eighteenth Century Italian Opera', (S.I.M.G. XI & XII, 1910). Further reference will be made to this movement when considering the authenticity of the Trio Sonatas.

parts, scored in 3rds, are lively and robust.

The final act commences with an orchestral version of Vanella's Canzona. The aria 'Al grande onore sarò innalzato' shows Pergolesi's typical slow-moving harmonies, catchy syncopation and other rhythmic and melodic elements which combined magically to produce the type of aria for which he is renowned. The movement is conventional in form, but the middle section is in the subdominant rather than the more common relative minor.

Nina's 'Suo caro e dolce amore' adapts the most widely used aria pattern. Its first statement modulates to the dominant, but the second, instead of repeating the opening theme, develops a small figure, commencing in the subdominant and modulating freely. The contrasting section resumes the customary plan.

The flute augments the orchestra for Nena's 'Va solcando il mar d'amore', and again Pergolesi adopts some freedom in form. The main section employs coloratura extensively, chromatic and syncopated figures, and orchestral echoing of the vocal line. The contrasting section deserts common time in favour of 3/8 at 'Prestissimo', and adopts the tonic minor. Its melodic line has little in the way of embellishments, thereby producing an effective contrast both in style and mood. No vocal recapitulation is indicated, instead the orchestra plays a brief ritornello of the opening.

A recitativo stromentato sung by Ascanio follows: it is a series of disjointed, agitated exclamations with orchestral interpolations between each statement. The feeling of restlessness is increased by a fluidity of key; the modulations pass rapidly through E flat major, B flat major, C minor, G minor and D major. Use of rests for verbal

accentuation, syncopated accompaniment and prominent arpeggio diminished 7ths add to the uncertainty and agitation. But the moment of greatest expressiveness comes after the fermata: there is a sudden change of key colour, E flat major is established, and a smooth, sustained vocal line goes over a descending bass which leaps in 3rds and ends with a fast-moving cadence. (J)

Lucrezia's aria, which is without orchestral introduction, has the simple charm customary in Pergolesi's 3/8 time movements. Sequential development of the opening phrase with a tonic pedal plays a large part in its build up. (K) After the pause a more sustained vocal line with an offbeat bass accompaniment appears. This slight content provides the entire material for the continuation of the aria, the second statement of which is mainly in the dominant. The final section, which has fresh words but retains the musical material, is in the subdominant. There is no indication of a recapitulation of the first section.

Perhaps throughout Pergolesi's works Ascanio's 'Padre mio sono legato' is unrivalled for sincerity and depth of emotion. (L) It is in F minor, a key appropriately chosen to reflect the sentiment. After the first statement, which proceeds to the relative major, diminished 7ths are used for harmonic emphasis, then a descending chromatic bass in minims adds to the feeling of despair, and the semi-quaver figure which is passed between the violins provides continuity and contrast to the fragmented vocal line. Of the composer's mannerisms, that of approaching the tonic or dominant via changing notes, one semitone either side of the note of resolution, is particularly prominent. The force of 'sola' and 'romper' is increased by fragmentation of the vocal line which is also echoed by the strings. The second

statement commences in the relative major with a fresh musical idea, but on 'che la morte' (Lii) the original material returns. The contrasting section also employs this second phrase widely and makes considerable use of the dominant minor.

Vanella's aria is a lighthearted number, simple in construction and with a clear texture; scalar movement is used extensively. Cardella's 'Perche mi strillate' is equally lively and built of extremely short phrases with a clear harmonic texture. Again structure is simple in 'Non c'e conguaglio', which is a pleasant movement, but lacking in depth.

Vanella and Don Pietro have a sparkling duet. Much of the exuberance is created through rapidly repeated phrases over a simple chord structure. The ensemble passages move in 10ths with the characters singing different words from each other. The most entertaining passage of the duet is that in which the singers interrupt each other's appellations as abuse is hurled madly around. (M) This is Pergolesi at his happiest and wittiest.

The final aria by Don Pietro is non-recapitulatory and generally free in form: both first and second statements end in the dominant. The contrasting section commences with a flourish in the accompaniment which is thereafter reduced to a mere outline of the vocal part.

The finale is a joyful movement in which all characters take part. Although it owes its origin to the convention of opera seria concluding with a small chorus, it rises higher through its ensemble singing and clear characterisation, as Nena, Nina and Carlo are grouped together in contrast to the others. Movements of this nature paved the way for the large-scale concerted finales of Mozart and Rossini.

ALo Frate 'Nnamorato

Passa Ni-no da qua dentro e mi

fa lo spiri-to-so fur-fan-to-ne etc

B

E stra-no il mi-o tor-men-to

E van-o il mi-o mar-ti-re

C

Mor-to tu mi voni ve-de-re, core in-gra-to,

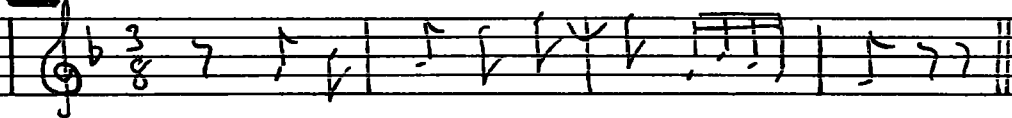
core in-gra-to,

D

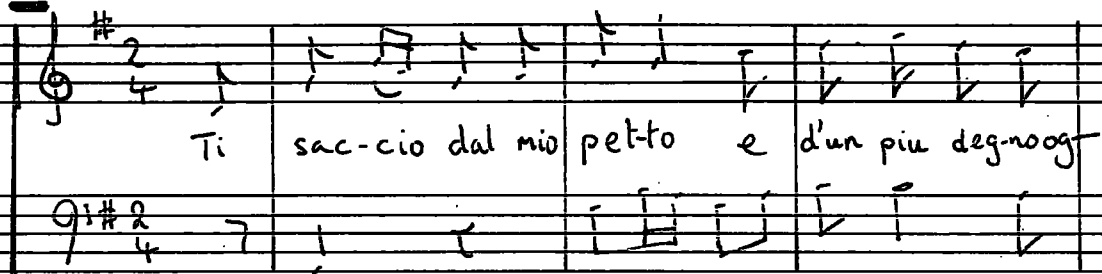
Bene mi-o, Ah il do-lo-re

Ah col — pa fu, Ah col — pa fu

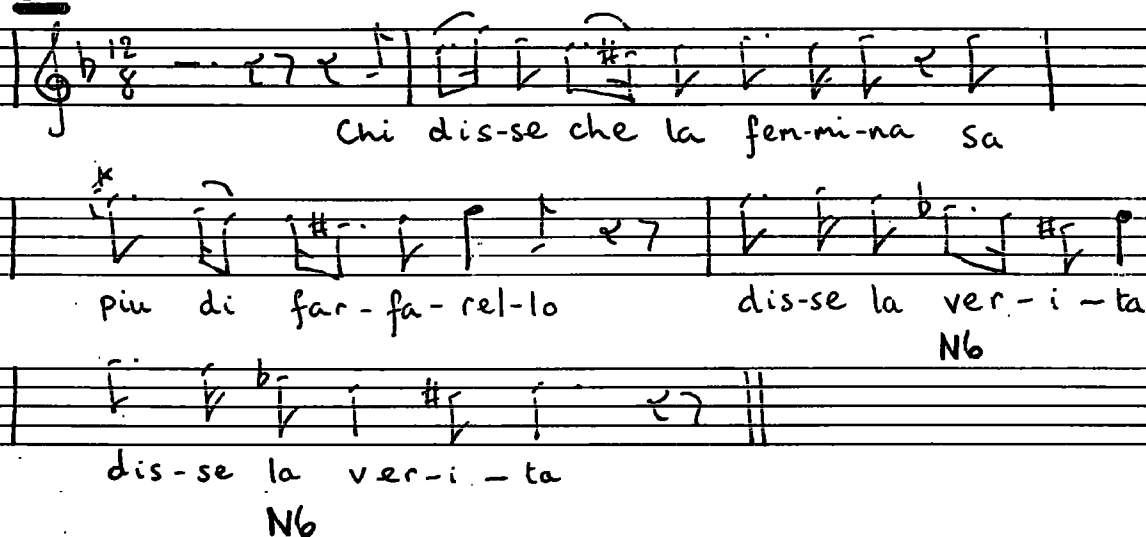
E



F



Gi



Gii from: Pedrillo's Serenade - Il Seraglio



Handwritten musical score for three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics "Ma que-sta e cru-del-ta" are written below the first staff. The second staff has the lyrics "questa e cru-del-ta". The third staff is empty. Trills (tr) are marked above the notes in the first and second staves.

Handwritten musical score for three staves. The first staff has the lyrics "O Di-o che af-". The second staff is empty. The third staff has the lyrics "fan-no che af-fan-no e questo". Trills (tr) are marked above the notes in the first and second staves.

Handwritten musical score for three staves. The first staff has the lyrics "Sen-to di-re non c'e pace Sen-to di-re". The second staff is empty. The third staff has the lyrics "non c'e cal-ma piu per te". Trills (tr) are marked above the notes in the first and second staves.

Handwritten musical score for three staves. The first staff has the lyrics "no, no, non c'e pace piu per te". The second staff is empty. The third staff has the lyrics "no, no, non c'e pace piu per te". Trills (tr) are marked above the notes in the first and second staves.

♯ (Var. + Card.)

♯ (Carlo)

♯ (Don Pietro)

♯ (Marc.)

o che spe-da-le

via, via fi-

o che spe-

Piano, piano, piano, piano, Por - co !

matri-mo-nial !

ni-te !

Ces-sa-te al fin, ces-sa-te

da-le, che spe-da-le

Ca-ro mi fu', ca-ro mi

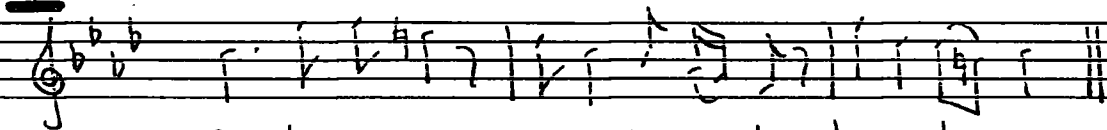
va, va ti leva Por - co !

K

Eglie di que-sto pet-to la gio-ia ed il di-

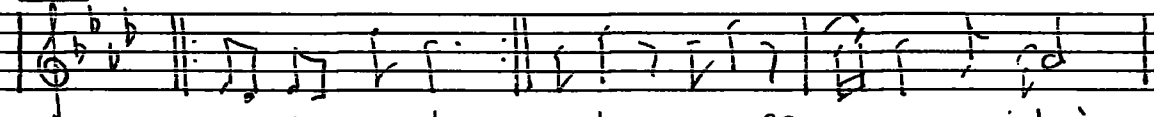
let-to il nome suo e scritto qua.

Li



Pa-dre mio sono lega-to di cate-ne

Lii



che la morte so-la romper romper po-trà



sola romper romper po-trà.

M



furfantello

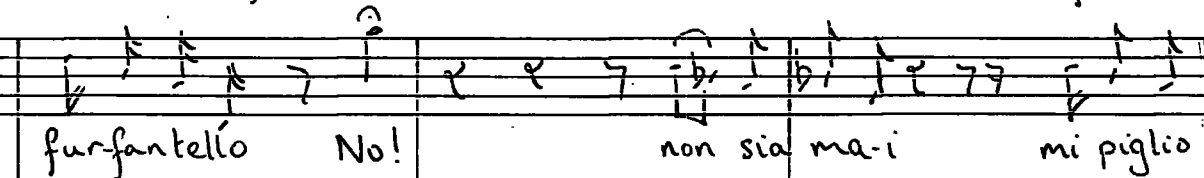
zin-gar-ello, furfantello



Ah furbetta

viperetta

Ah furbetta

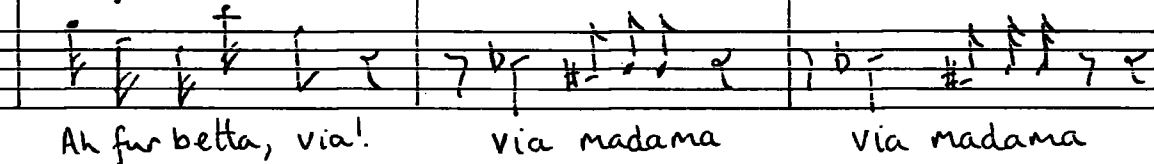


furfantello

No!

non sia ma-i

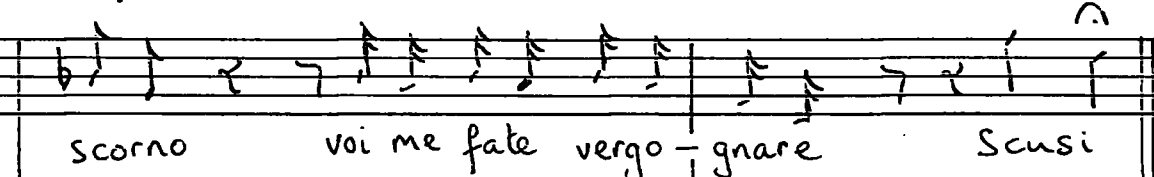
mi piglio



Ah furbetta, via!

via madama

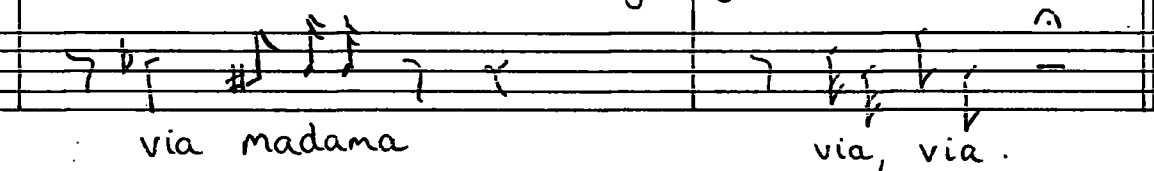
via madama



scorno

voi me fate vergo-gnare

Scusi



via madama

via, via.

LA SERVA PADRONA

La Serva Padrona has lived far beyond its insignificant origin as a two-part intermezzo sung between acts of Il Prigionier Superbo. Its original performance was on 28th August, 1733, the occasion of the birthday of Elizabeth Cristina, the Empress of Austria. There is some doubt about the work's librettist; frequently Nelli has been credited with authorship, but it is almost certainly the work of Gennaro Antonio Federico, who had collaborated with Pergolesi earlier for Lo Frate 'Nnamorato. The plot is based on Bernado Saddumene's earlier Neapolitan dialect comedy, "Fantesca".

The grandiose world of opera seria, with its gods, kings and military heroes had its counterpart in the world of reality through opera buffa, which was populated with rogues, thieves and servants in back-street and tavern settings, where the people lived, loved and worked. This work is a peculiarly perfect example of its type; it has timeless humanity, sparkling music and economy of expression. It is but one of many intermezzi of the period, but is the only one to have had regular performance ever since its first production.

Patterns long associated with opera seria are employed, and indeed caricatured, especially recitativo secco, and da capo arias. Ensembles in the form of duets bring the main characters together and foreshadow the highly developed ensembles to be found particularly in finales of works by such later masters as Mozart and Rossini.

That Pergolesi manages to make his characters live in the music is, perhaps, the most difficult yet satisfying attribute of a good comic opera.

La Serva Padrona has a flimsy plot, but there are tender sections and the whole work is brought to life by the maturity of its musical realisation. The musical style has been described as "preva~~l~~ingly major, rapid in movement, having much repetition of short motives, a disjunct melodic line, comic effects, wide skips and an infectious gaiety and vigour of utterance, offering much to the tone and gesture of the actor".⁽ⁱ⁾ The orchestra of strings and harpsichord is suitably simple and unobtrusive for the style of the work.

Uberto, the master, bullied by the young serving maid whom he really loves, is shown in complete contrast to her musically. His phrases are short and frequently tentative, whereas those of Serpina are smoother, flow more easily and are indicative of a confident character who knows full well what she wants and how to achieve it.

At first we meet Uberto expressing his disgust at being kept waiting. With each phrase he becomes more irate. The musical intensity is heightened by rising sequence, (Ai) and (Aii), and leaps of a 7th on the dominant chord express his anger. As with Mozart later, Pergolesi uses the repeated phrase extensively, contrasts octaves with harmony in his accompaniment and shows a liking for chromatic decoration at cadences. (B)

Serpina is introduced with an immediate outburst at the silent manservant Vespone, much to the delight of her master who comments with 'brava' and 'bravissima' at successive rising pitches. As Serpina turns upon Uberto and the audience is first made aware who really rules the household Pergolesi matches the sharpening of her tongue with a rising chromatic bass line.

(i) A Short History of Opera - Donald J. Grout.

Conversation is in the racing buffo style, a light running recitative which is said to have been derived from the rapid speech of the southern Italians. Rhythm is measured out precisely, invariably in simple quadruple time, and certain clichés of recitative in opera seria are the object of Pergolesi's humour. (Ci & Cii)

He makes subtle use of key: after biting remarks by Serpina who refuses to serve Uberto with his chocolate, the music (hitherto in D major) leads via an interrupted cadence to the flattened sub-median. There is now a complete change of mood as Uberto turns to Vespone and sarcastically invites him to wish him health as he must now consider that he has "had his chocolate".

His aria 'Sempre in contrasti' (Di & Dii) shows his bewilderment and annoyance by the short staccato phrases which usually commence on the weak beat and are echoed by the orchestra. His uncertainty is further depicted by the variety of leaps within the vocal part and differing versions of the same phrase in different keys. Pergolesi shows a fondness for a sustained high dominant or tonic over a repeated phrase on the dominant or tonic chords (a feature employed by a number of his successors); at one such point he requires the bass to make extensive use of the upper F.

Cadences in the accompaniment have a characteristic formula and give the mediant of the final chord an unaccustomed prominence. This feature appears in other scores by Pergolesi, but by no means with the same regularity as in this work. (E) The middle section of this aria has a number of rapid modulations and, as a manner of contrast, parts of the vocal line are doubled in octaves by the orchestra.

The differences of opinion of the two central characters continue to be expressed in the rapid parlando style, which is so suitable for quick retorts and heated arguments. The sarcasm of Uberto's words is epitomised in a tender little phrase usually associated with a more serious context. (F)

Serpina really gains the upper hand in her aria 'Stizzoso, mio stizzoso'. (G) The da capo form again is employed, but the middle section, which is of relatively small importance, remains mainly in the subdominant. This aria is a forceful contrast as it is in the bright key of A major (as opposed to the flat keys of Uberto's previous items) and in a tripping duple measure. The impertinent character addresses her master as 'stizzoso' (hothead), and Uberto, who can do little about it, is disarmed by the overwhelming life of the movement. [Technically Pergolesi achieves much of its effectiveness through a simple chord structure, clarity of orchestration, verbal agility and a wide vocal range. Touches of humour, such as Serpina hushing her master, and her emphasising of her own importance and authority, (H), all have audience-appeal. This latter effect is produced by rests carefully placed to attain the appropriate verbal weight. Again there is neatness and delicacy of phrase at the approach of cadences, such as we find later in a number of movements by Haydn.]

The duet to end the first intermezzo, 'Lo conosco a quegli occhietti', again sparkles. (It has a lively quadruple measure in G major). Serpina introduces a theme bubbling with humour, in which she pokes fun at Uberto. (I) She sings that although he says firmly "no" his twinkling eye means "yes". "No" is sung thrice to a crotchet

rhythm, and shows an outward appearance of resoluteness; but after a decorative figure portraying the twinkling of the eye, the word "yes" appears five times in quavers and with a much greater feeling of urgency. (J) Uberto's reply comes in the dominant. Here Pergolesi really has his tongue in his cheek as he introduces a bravura figure, normally associated with opera seria. The translated phrase means, "you fly too high", and the voice is literally required to fly high. (K) Uberto's "asides", in which he expresses his forbodings and fears of being trapped by Serpina, are effected by the orchestra and voice in octaves. A solemn, eerie feeling is produced by a steady chromatic rise as if he treads with care; the phrase ends with a downward run as though he were making a quick escape from the very thought of being ensnared. (L)

The pair become more incensed and their musical phrases are made to overlap as they interrupt each other. Embellishments popular in his day are used by Pergolesi to colour expressive phrases sung by Serpina as she flaunts her attributes of beauty, grace and spirit in an effort to win Uberto. (Mi, Mii and Miii) In the midst of this atmosphere of frivolity a sincere depth of feeling is introduced as she asks Uberto why he should not take her. Serpina feels quite confident of success, but Uberto is worried about the situation and determined not to be caught. The duet concludes with both parties singing different words to musical lines a tenth apart. Conclusions to finales in certain of the Savoy Operas (particularly Iolanthe, The Pirates of Penzance and Patience) show traces of influence from Pergolesi's example. In these later works, however, the opposition is between male and female choruses.

In the second intermezzo Vespone is made to dress (complete with false whiskers) in the disguise of Captain Tempest, Serpina's supposed fiancé. The maid describes him with affecting details; at each new fact the pitch is raised and Uberto's ejaculations of surprise and horror rise correspondingly higher. Again Pergolesi pokes fun at the clichés of recitative in opera seria on the words 'o brutto nome'. (N)

(O) Serpina's aria 'A Serpina penserete' is sung with crocodile tears. It commences with a beautifully figured melody as she turns on a pathetic vein and plays upon Uberto's emotions in order to wheedle him and win his over. In particular the words 'poverina' and 'cara' are emphasised rhythmically and harmonically in much the same way as in the scores of Gluck and Mozart. (P) At the end of each verse Serpina has a frolicsome "aside" in which she gleefully comments upon her progress. From a point of view of speed, time signature, key and mood, the progress throughout the sections of this aria invites scrutiny:

Larghetto 4/4 B flat, modulating to F major

Allegro 3/8 F major

Larghetto 4/4 F, modulating to B flat major

Allegro 3/8 B flat major

Larghetto 4/4 G minor

Allegro 3/8 G minor

Recapitulation of sections 1, 2 and 3.

The verses Serpina sings to Uberto play increasingly upon his emotions. The first modulates from tonic to dominant, the second produces a saddening effect by reversing the process, the third goes further still - (into the relative minor) and makes full use of the intervals

of the diminished and minor 7ths, and of word painting on the minor third of the scale.

The ensuing recitative commences with Serpina introducing the disguised Vespone. Uberto is left to soliloquise; he genuinely loves his maid but cannot forget her low birth, and objects to the way she has tried to force his hand. This is a recitative hardly expected in opera buffa of such an early period and must have influenced Mozart's recitative setting in Don Giovanni. As Uberto wrestles with himself whether to marry her the recitative takes on a stromentato accompaniment. The strings are more sympathetic and expressive of his feelings, particularly in the rapid scalar passages representing his shudders of horror at the thought of Captain Tempest wielding a cane on poor Serpina. A new climax is reached on the final phrase of the recitative when, commencing on a high F, he sums up the situation in the words 'Oh che confusione'.

This confusion is shown with greater intensity in the following aria, 'Son imbrogliato io gia', which is made up for the most part of short snappy repeated phrases and typifies a man in such a state of indecision that he is incapable of knowing what to say or do. "Is it love or is it pity?" Again Pergolesi represents Uberto in a flat key (E flat major), and vocal agility is required over the range of two octaves. The orchestral texture maintains its lightness and transparency, using extensively in the bass a figure:- E flat, G, A flat and B flat. The mood changes and the supertonic minor is used for the solemn passage 'Uberto pensaate', (Q), as the singer warns himself to beware of losing his freedom; this phrase is later repeated in the tonic key. The middle section, which is in C and G minors, provides an effective musical contrast.

At the resolution of the plot when Serpina has now firmly established herself as mistress two alternative duets are in use, the edition by Ricordi printing both. The first of these⁽ⁱ⁾, in D major and styled "duetto", is in ternary form; it is a lighthearted piece with bouyant rhythms and playful staccato repetitions. The accompaniment also makes use of exciting decorative figures which add to the continuity and sparkle of the movement. Serpina hears a tiny bell that sets her heart tingling; as she sings of this the bell effect is repeated by the orchestra. Uberto's version gives scope for the effects of his pounding heart, which again are imitated by the orchestra. Mozart made use of the idea in a similar way in the opening of The Marriage of Figaro when Figaro and Susanna debate the convenience of the proximity of their new apartment to the quarters of the count and countess, and the inconvenience of being summoned at awkward hours. Pergolesi achieves unanimity of feelings by using the same music for both characters instead of contrasting musical ideas as he had done previously in the work. The ensemble resumes movement in 10ths, but now as the characters are of a like mind the same words are sung by both.

The other duet, 'Contento tu serai', presumably was the original, and in fact is styled as "Finale". Apart from the "asides" in 'A Serpina penserete' this is the only number in the intermezzo with a triple measure. The choice of key (A major) and speed indication of "Allegro spiritoso" provide the extra gaiety for an appropriate conclusion to the work. In melodic style it is not unlike the pastoral movements of many Italian composers in the Baroque era, a style which Handel

(i) 'Per te ho io nel core' which appears also in Flaminio and La Contadina Astuta.

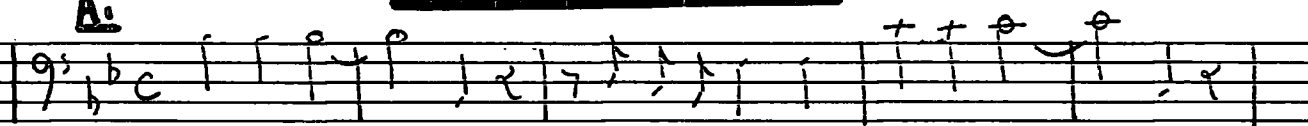
frequently adopted from them, e.g. 'As when the dove" from Acis and Galatea; but here Pergolesi gives life to the movement by discarding the popular rhythms of 9/8 and 12/8 in preference to his more accustomed 3/8 measure. As with the previous duet the ensemble parts are sung in 10ths for the most part.

Altogether the music of this small work is lightfooted, witty and swift in action. The characters are portrayed as real people with real emotions.

Being performed between acts of opera seria such intermezzi as this could not fail to draw attention to deficiencies in style and construction of the major work with its set arias and stiff recitatives.

La Serva Padrona

Ai

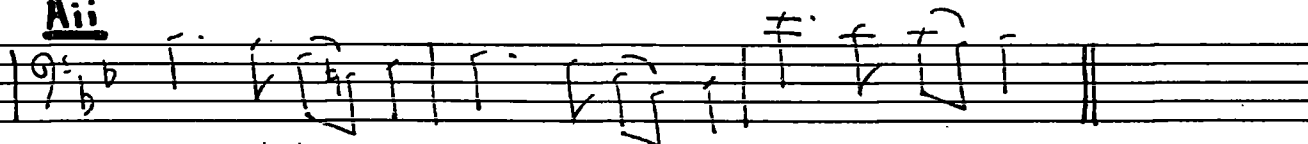


A-spet-ta-re e non veni-re, starea let-to



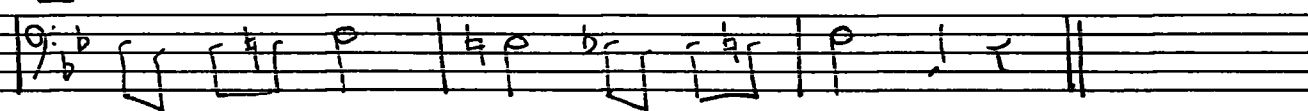
e non dor-mir-e, ben ser-vi-re

Aii



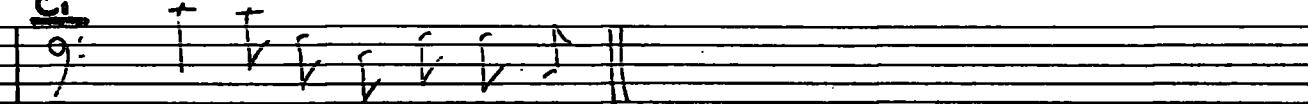
B

Aspet-ta-re, starea let-to, ben ser-vi-re



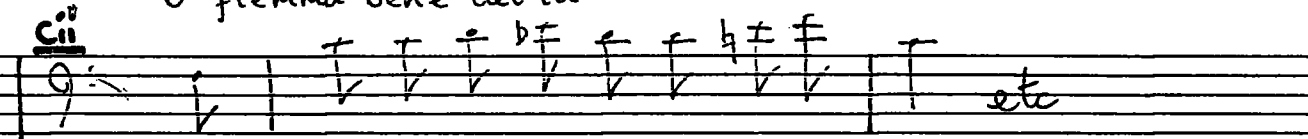
Ci

da mor-i-re, da mor-i-re



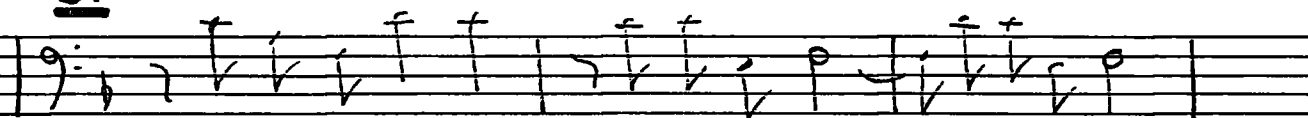
Cii

O flemma bene-det-ta

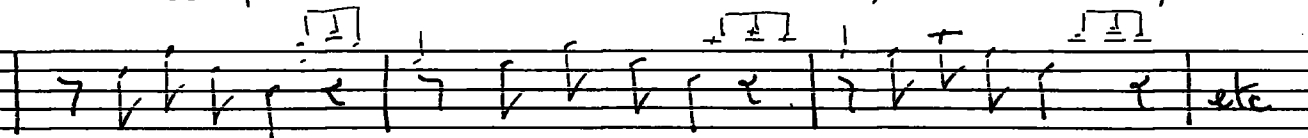


e quel che non ho fatto al-fin-far-ro

Di



Sem-pre in con-trasti conte si sta, conte si sta,

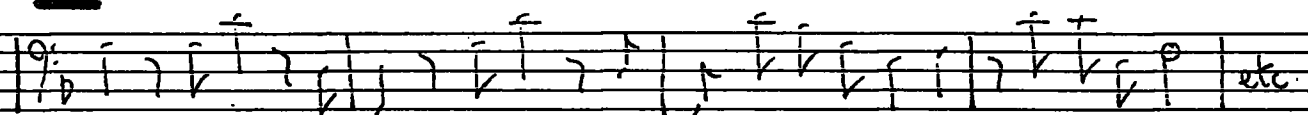


e qua e la

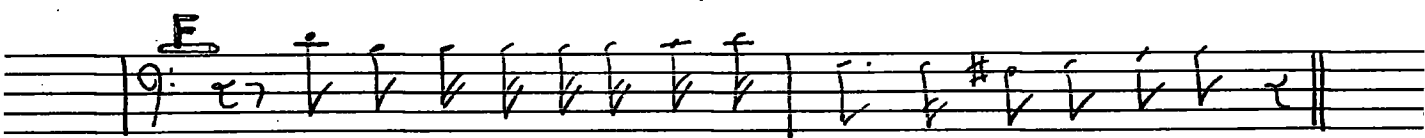
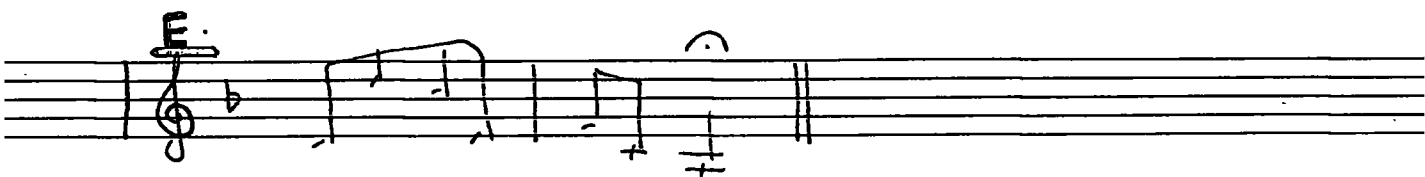
e su e giu

e qua e la

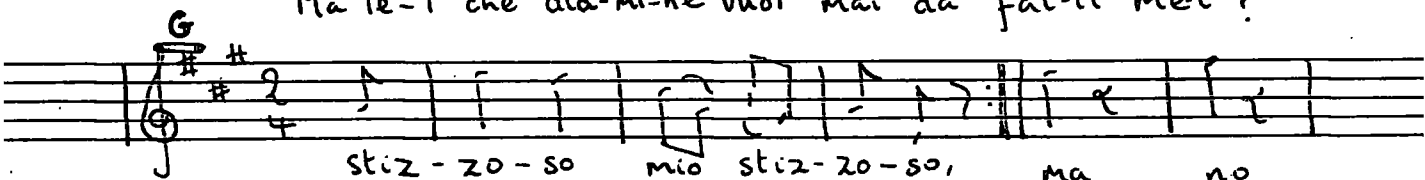
Dii



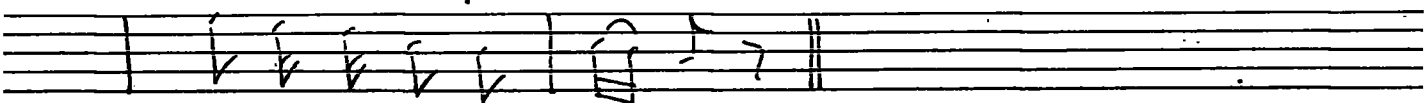
e su e giu e qua ⁷⁰ e la or questo basti finir si puo



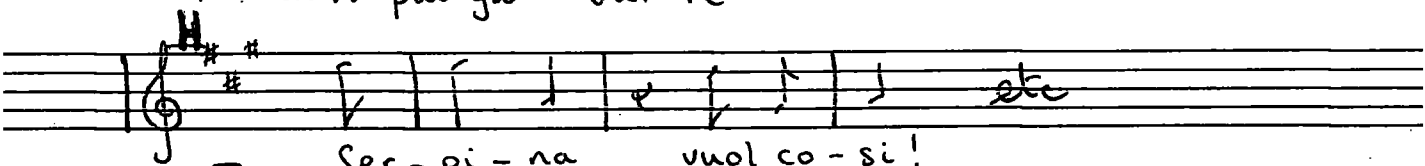
Ma le-i che dia-mi-ne vuol mai da' fat-ti mei ?



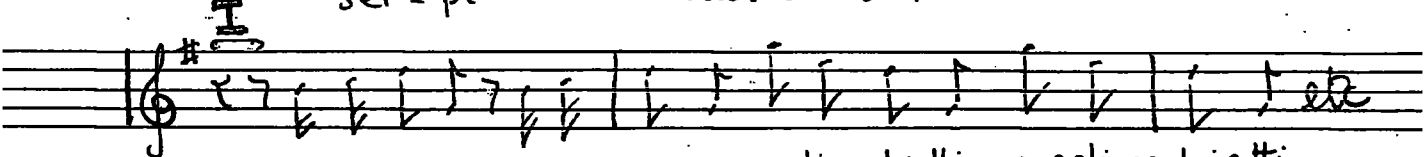
stiz-zo-so mio stiz-zo-so, ma, no,
voi fa teil bo-ri-o-so,



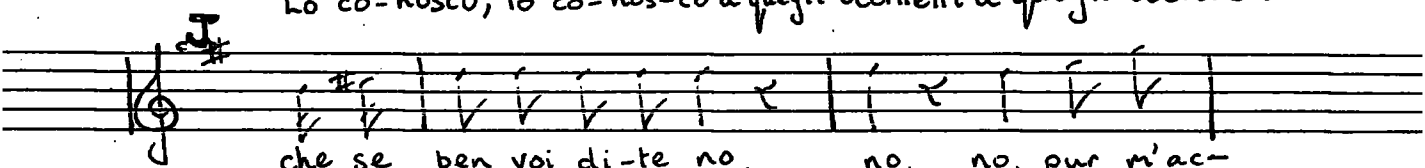
ma non vi puo gio-var-re



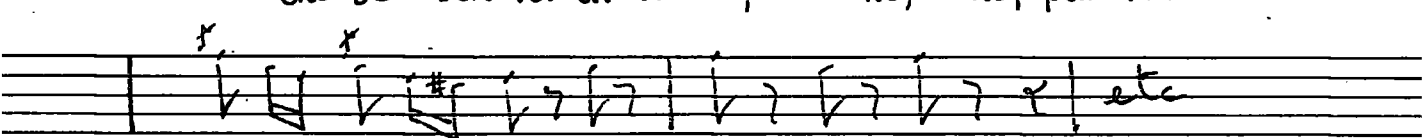
Ser-pi-na vuol co-si !



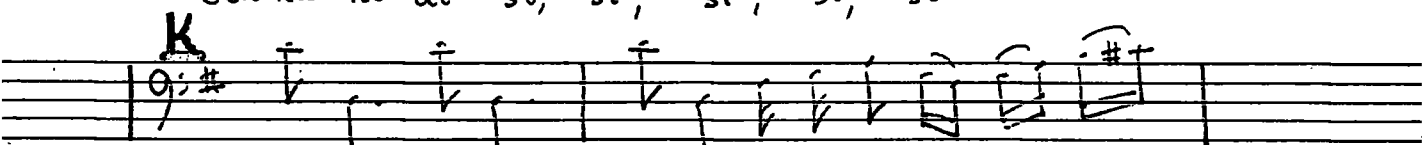
Lo co-nosco, lo co-nos-co a quegli occhietti a quegli occhietti



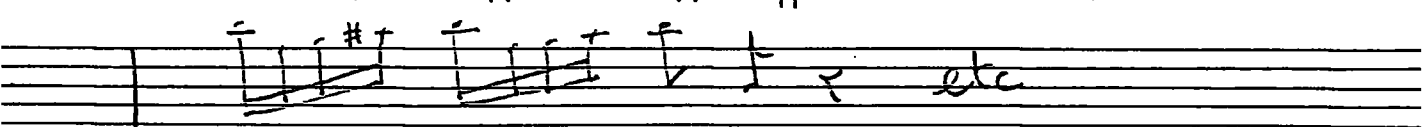
che se ben voi di-te no, no, no, pur m'ac-



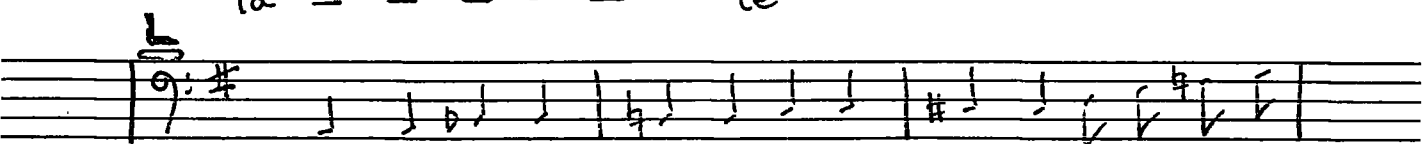
cen-na no di si, si, si, si, si



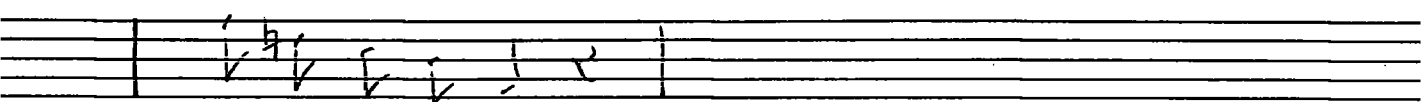
troppo, troppo, troppo, troppo in al-to voi vo-



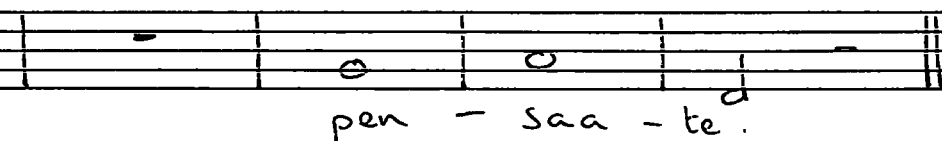
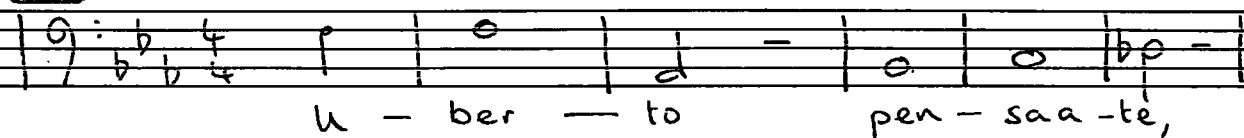
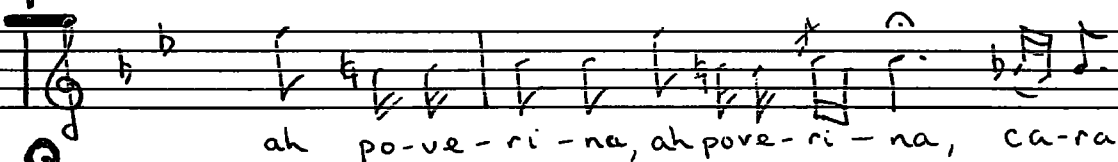
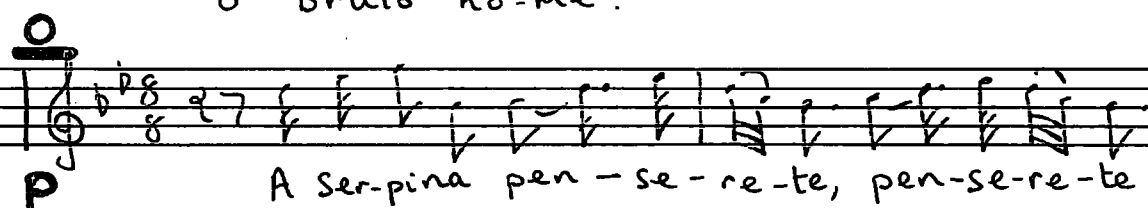
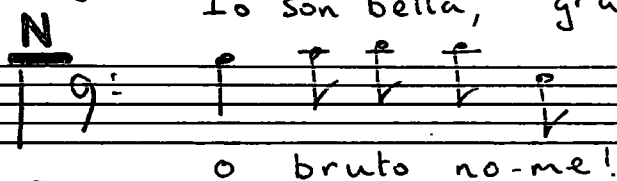
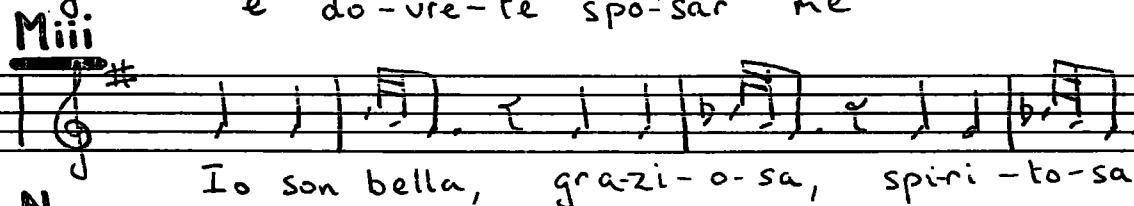
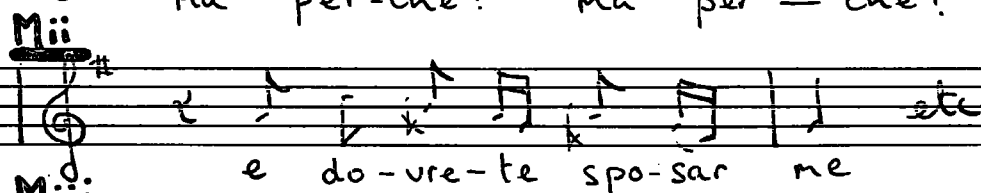
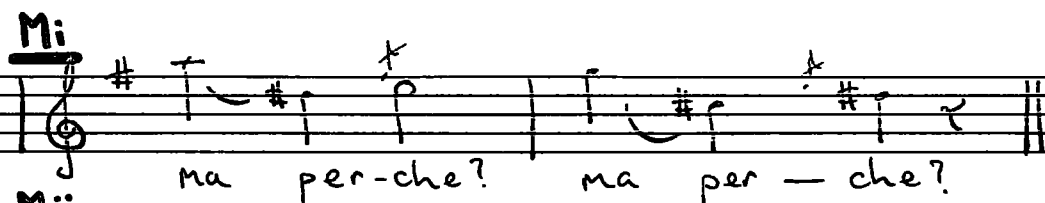
la - - - - - te



Ah co-stei me va ten-tan-do quanto va che me la



fa, che me la fa,



IL PRIGIONIER SUPERBO

Doubtless Pergolesi's second opera seria has suffered unjustly through being overshadowed by La Serva Padrona, for although weighed down for the most part by conventions of form and style, it has passages of extreme beauty and inventiveness. The plot is complex, and much of the drama (by an unknown author) is heavy and tedious. Caffarelli, who states the opera was well received, maintains the heaviness of the action has a tyrannic effect and that it is only Pergolesi's genius which overcomes it. Certainly there are inspired passages of melody which give the text a certain amount of life and vigour. Care is shown towards orchestral colour, and characters are clearly portrayed, despite certain inconveniences caused by conventions of opera seria. For the first, and perhaps only, occasion Metalce was performed by a contralto in man's clothing, Micigda by a soprano similarly attired, and Viridate by a "sopranista" (castrato).

The sinfonia is of the customary three movement pattern. The outside movements are fresh and bright, and oboes and trumpets are added at the conclusion for extra tonal colour and variety.

The curtain rises to a march and a two-part processional chorus which sets the scene in the royal court of Norway. The triumphal chariot appears, drawn by doomed slaves taken in battle. Sostrate's hautiness is portrayed in the first aria by a strong, agitated rhythm. (A) The king of the prisoners shows profound despair at the victor's revenge, which is the main aspect of the opera.

Caffarelli asserts that Pergolesi anticipates Gluck in this work through his interpretation of the text and "the extent of his originality in the dramatic impulse of each phrase".

The sinister figure of Metalce, the king of the Goths, is brought to life in the changeable moods of the aria 'Che fiero martire' which has a syncopated, unstable rhythm at first, and then becomes firmer and bolder. Later, syncopation is used to illustrate the troubled state of his mind.

Rosmene's scena and aria have a pathetic beauty, painting all the words suggesting sorrow by use of flattened harmonies, diminished 7ths, or orchestral octaves. (B) Most modulations are arrived at via a chromatic ascent in the bass, and the pause is used frequently. The repeat of the words does not produce a recapitulation, but the vocal line continues with some development of the opening material.

(C) Viridate's aria, which has no orchestral introduction, commences most expressively and reaches its peak in the phrase 'non mi dir ch'io parta, dimmi ch'io mora', which is repeated with great feeling in the tonic minor. Its beauty lies in the ornate 'galant' melody and the simple harmonic structure with clear orchestral texture. The middle section is accompanied by strings in repeated demisemiquavers, and takes as its main key the most regularly employed relative minor.

In the following scene Rosmene bursts forth at Metalce in the aria 'M'intendeste?'. As a lengthy introduction would eat away the dramatic effect Pergolesi commences with a "Largo" vocal opening, (D), using the pause to build tension before the outburst of the "Allegro" section. A second theme 'così l'amo' comes in complete contrast and is effectively decorated by two characteristic semiquavers at the phrase ends.

Sarcastic word-painting on 'L'amo' and 'bramo' provide colour, and short, snappy phrases become more frequent as Rosmene loses her temper and calm eloquence. Particular dramatic emphasis is laid upon the words, 'audace' and 'indegno', and some sequential development takes place. The middle section develops the rhythm in the relative minor, and employs both tonic and dominant pedals and more than an expected number of diminished 7ths.

In Micisda's 'Un'ansia di speranza' an accompanying figure appears first on the viola and is then used extensively by all the strings. The melodic content has a freshness of its own despite certain clichés.

Ericlea's aria is in the style galant and contains many of the popular devices of the day. In places the first violin has an obbligato line. Character is given to the melody by the bold arpeggio opening, and some thematic development takes place. The repeated short phrase is employed, twice identically, and then develops on the third occasion. This practice is found on many of Pergolesi's pages. The concluding three bars on the violins echo the musical phrase of 'per pieta difendete il mio onor'. (E) A well tried decorative semi-quaver figure with a prominent mediant on the final chord, closes the aria.

Sostrate's aria at the end of the first act includes oboes and trumpets, is bold and sonorous and has dramatic contrast. The father's love is contrasted with the king-prisoner's pride, and humility is opposed to hatred of an adversary. A wide vocal range is required, and the note A is reached on five occasions. The bass line has a bold scalic tread, and there is an abnormal amount of tonic and dominant harmonies.

A number of rhythmic mannerisms appear in Miciada's aria which opens the second act. It is neat in its modulations, particularly in the second statement which shows an unusual degree of development by employing the keys of D minor, C major, D minor, G major (dominant), C major (use of Neapolitan 6th) and C major in rapid succession. A version of the theme in the dominant on 'se il tuo bel labbro' is used again in 'Quae moerebat' of the Stabat Mater.

Ericlea's aria in compound duple time provides a refreshing change. The main section has a clear, light texture and simple chord structure, which never strays far from the tonic or dominant keys. Much of the development is by sequence ~~involving~~ a chromatic ascending bass. Oboes and horns are used here for extra colour.

Trumpets announced Viridate's aria di bravura, which was written in the first place for a castrato. Considerable vocal skill is required, involving fast runs, trills, leaps of major 7ths and quick changes of rhythm. (F) The orchestral parts contain some syncopation and are imitative, bright and colourful. The bass has a firm quaver tread, and the treble instruments a passage of semiquaver arpeggios.

'!Trucidati a queste piante', sung by Metalce, bustles with energy and is marked "Presto". As it has no instrumental introduction the entry of the voice makes greater impact, particularly as it continues uninterrupted for 32 bars.

Sostrate's 'Vado a morte', (Gi), has all the beauty of the devices of the style galant, and the orchestra reflects the singer's profound suffering. At 'A voi parla il genitor', (Gii), the first violin doubles and reinforces the effect of the complex vocal line. Then at 'tu rammentati', (Giii), a sobbing figure is passed sympathetically between the two violins. Tension which builds to a climax at the end

is produced by a sequential climb over a chromatically rising bass line.

Rosmene's aria at the conclusion of this act is preceded by an accompanied recitative which highlights the dramatic intensity. Extremities of dynamics are required here, although Pergolesi only infrequently gives such detailed instructions. The phrases are bold and clearly defined in shape; the harmonies for the most part ^{are} diatonic, but with occasional diminished 7ths at points of special emphasis. 'Ombra cara' is expressed by four dotted minims, the first occasion on F and later on low B flat, which produces an atmosphere of reverence. Particularly forceful is the effect at 'taci e mira il mio dolor'. This is in the closing section of the aria, and where previous renderings used V⁷ and I, emphasis is now firstly given by a diminished 7th and a diminished 5th, followed by an interrupted cadence on the flattened submediant, before the repeat of the phrase, which ends with a perfect cadence in E flat. This is a wonderful portrayal of human feelings. (H)

The horror of the prison is appropriately portrayed in Viridate's opening number of the final act. The melody is cheerless and produces an atmosphere of anxiety and forboding. The accompaniment is syncopated, with the violins moving in 6ths in a frequently heard sighing motive. Harmonically it is conventional until the climax is reached; then, after a florid passage, an interrupted cadence resolves on the flattened submediant on the word 'sospirar'. This is immediately followed by a diminished 7th (all the more powerful in the circumstances) for 'ombre mute', (I), which requires a sforzando as the singer makes his final appeal. These closing bars of the aria are the most expressive, through their subtle use of rests to produce appropriate verbal emphasis.

Micisda's 'Doppo il periglio de la tempesta' has a sweet serenity of mood created by its gentle 3/8 rhythm and the clear diatonic harmonic texture. Extra colour is added by oboes and trumpets. (J) The middle section involves key changes to the tonic minor and the dominant before the return of the main section.

Pergolesi's power of characterisation is abundantly evident in the terzetto, when there is a confrontation between Rosmene, Viridate and Sostrate. Harmonies are diatonic until the first mention of death, when, in a descending chromatic passage, a diminished 7th is used on the word 'morir'. Strength is added to Rosmene's 'La morte mia dov'e' by orchestral octaves, and the tension is increased as the vocal parts interrupt each other until a continuous texture results. Each part has its own words and the music is appropriate to the character. (K) Rosmene appeals to her father, then Viridate and finally God, only to be rejected. Her sustained 'pieta' is overwhelmed by accusations of 'infidel' and 'tiranna'. Tenderness and emotion reach their extremes in the middle section of this lengthy movement; Rosmene appeals again to heaven to intervene on her behalf. The voices and instruments progress together in octaves in a moving chromatic section.

The opening motive of Ericlea's 'Vedi, Ingrato' commences with two minims. In the orchestral introduction and the second vocal rendering both these minims appear in the same bar, but in the first vocal statement they are placed either side of a bar-line. Apparently this is not for any musical effect but to provide the requisite number of beats to complete the bars. Similar examples are to be found elsewhere in Pergolesi's scores, though they are usually restricted to his

opere serie. The semiquaver flourish at phrase ends is particularly frequent here, and there is a fine example of the pause used for dramatic effect. The middle section (in the relative minor - F sharp minor) ends in its dominant minor and produces a most pathetic effect on 'del'ingiusto mio languir'. (L) The return to A major is made in a most simple but effective manner by a scalar descent from F sharp to A on the 'cello; this is a device Pergolesi used with a fair degree of regularity.

Simple ensemble work appears in the duet between Metalce and Rosmene, and gives scope for contrasting the two personalities. For the most part the voices move together in 10ths, but the brief middle section gives them more independence of movement.

Metalce's following aria is preceded by an accompanied recitative. The aria itself includes accompaniment by trumpets and muted violins. (Mi) It has a bold outline: effective use of pauses and rests provide extra verbal emphasis. Instructions regarding dynamics are more evident here than in the majority of his movements. Mutes are removed for the most forceful passage - 'ciel nemico, infausto giorno, si la vita io perdero', (Mii), in which the voice leaps octaves against furious semiquavers on the violins, and is finally doubled by the whole orchestra in octaves.

Rosmene's final aria contains a number of mannerisms of phrase popular in that day. The texture is clear, and for the most part the bass moves in minims. The middle section follows the same plan as Ericlea's 'Vedi, Ingrato', i.e., the relative minor (B minor) progresses to its dominant minor and is followed by an identical scalar return to the tonic.

After the resolution of the plot the final chorus (in three vocal parts) creates a firm ending to the opera, but adds nothing of significance either to the music or the drama.

Il Prigionier Superbo

A

Pre-mio ti-ran-no alter-o ti-ran-no altero, quel
So glio ov'io reg-na-i

B

mi — se-ro ge-ni-tor.

C

Par-to non ti sde-gnar, non ti sdegnar.

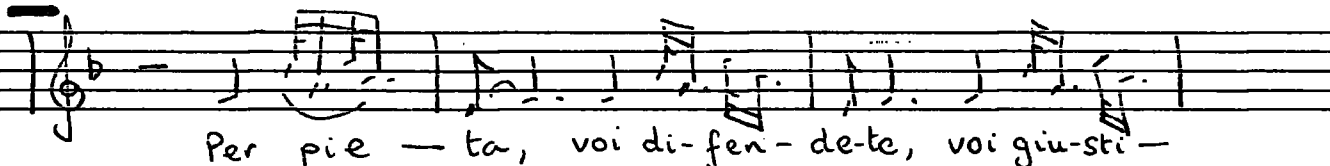
D

Largo

Allegro

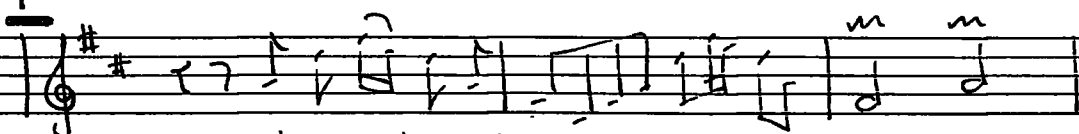
M'intendeste? M'intendeste? Non pa-ven-to
non l'ascol-to e tut-ta sdegno puni-rei quel-l'al-ma audace
strapp-rei quel core in-degno, audace, indegno
Co-si l'amo, Co-si bramo
Co-si gri-da il mio fu-ror, Co-si gri-da il mio fu-ror. etc

E



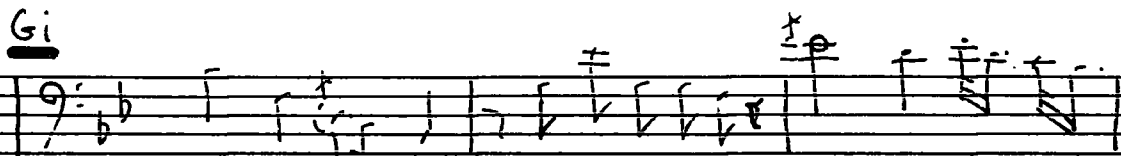
numi, per pie - ta di - fen - de - te mio o - nor, il mio o - nor.

F



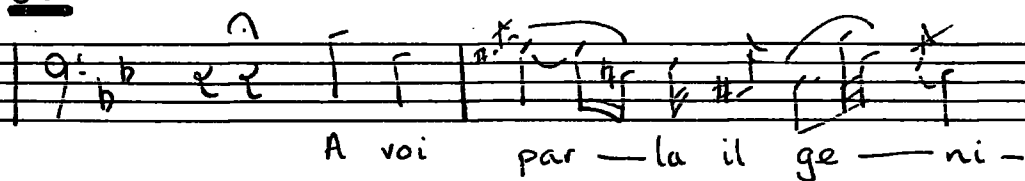
po.

Gi



te gli affet - ti mie - i.

Gii



tor, il ge - ni - tor.

Giii

tu ram-men-ta-ti chi sei col do-ver tu ti con-
si-glia.

ta-ci e mi-ra

il mio do-lor il mio do-lor.

sf

(Orchestral bass)

a so-spi-rar om-bre mute per pie-
 ta ap-pren-de-te a so-spi-rar a so-spi-
 rar, a so-spi-rar. etc

Do-po il per-i-glio de la tem-pest-a
 Col suo nav-i-glio se giun-ge in porto

Padre sposo O Di-o!
 A-ni-ma senza fe! fug-gi da-gli occhi miei, dagli

(K continued)

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics "pie - ta, pie - ta;". The middle staff is a piano accompaniment with lyrics "oc-chi mie-i". The bottom staff is a piano accompaniment with lyrics "me quei lu-mi". The music is in a simple, folk-like style with a key signature of one sharp (F#).

pie - ta, pie - ta;
oc-chi mie-i
me quei lu-mi

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics "pie - ta la morte mia do - v'e?". The middle staff is a piano accompaniment with lyrics "ti - ran - na". The bottom staff is a piano accompaniment with lyrics "non v'e pie - ta per te." and "te, per te, pie - ta non v'e per te." The music continues in the same style and key signature.

pie - ta la morte mia do - v'e?
ti - ran - na
non v'e pie - ta per te.
te, per te, pie - ta non v'e per te.

Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line with lyrics "del - l' in - giu - sto mio languir." The middle staff is a piano accompaniment with a more complex, rhythmic pattern. The bottom staff is a piano accompaniment. The music is in a key signature of one sharp (F#) and ends with a double bar line and the instruction "D.C." (Da Capo).

del - l' in - giu - sto mio languir.
D.C.

Mi

Tre - ma il cor s'o - scu - ra il ci - glio
man - ca il pie mi veg - go in - tor - no.

Mii

(Violino) Ciel ne - mi - co in -
fau - sto gior - no si, si etc

LIVIETTA E TRACOLLO

Although this work is now known as Livietta e Tracollo, throughout its history various other titles have been applied to it. It began as the accompanying intermezzi at the production of Pergolesi's Adriano in Siria in the Teatro San Bartolomeo, 1734. The two central characters are Livietta and Tracollo, hence the present title, but originally it was known as La Contadina Astuta.⁽ⁱ⁾ Subsequent revivals went under the titles of:

<u>Livietta e Tracollo</u>	-	Rome, 1737,
<u>La Contadina Astuta</u>	-	Venice, 1744,
<u>Il Tracollo</u>	-	Bologna, 1746,
<u>Il Finto Pazzo</u>	-	Dresden, 1747,
<u>La Finta Polacca</u>	-	Rome, 1748,
<u>Il Ladro Convertito Per Amore</u>		Venice, 1750.

All these performances were essentially of the same work to which only a minimum of adaptations was made.

The usual convenient cast-list of two singers is to be found, together with two silent characters. Once again we meet real people in farcical situations which could possibly, but not probably, be within the experience of the audience. There are delightful moments which are coloured by sentiment or parody. As we might expect, much of the subject of the burlesque is the pompousness of opera seria.

(i) A copy of the original libretto is kept in the Conservatorio at Naples. The similarity of title gave rise to confusion with Hasse's La Contadina, a point to be discussed later.

Although not destined to the notoriety accorded to La Serva Padrona through "La Guerre des Bouffons", this work contains many similar attributes, and Bukofzer⁽ⁱ⁾ maintains that in a manner of musical expression it is superior to its more illustrious sister.

An orchestral passage of a mere four bars in octaves precedes Livietta's first number which is sung to her silent friend Fulvia. (A) Her series of short questions is given musical continuity by orchestral rhythmic punctuation based on the introductory bars. The result is naturalness of verbal expression combined with musical effect. In this movement the da capo aria associated with serious works is abandoned in favour of binary form. The first statement modulates to the dominant and is followed by a brief orchestral unison passage. A second statement then returns to the tonic. The overall lively effect is brought about by considerable use of short repeated phrases, bright rhythm and an extremely simple chord structure.

As with most other Neapolitan intermezzi of the period characters converse in the rapid "parlando" recitative. In this case, with particular brevity and conciseness, Livietta instructs Fulvia how, by feigning, they will catch their thief.

Tracollo becomes involved with the drama immediately he enters, dressed as a beggar woman. Pergolesi is prepared to abandon conventions of aria form when it suits his purpose. This number is really in binary form, but is broken up into five segments which are interspersed with recitative concerning the attempted robbery of Fulvia's necklace. Once again short repeated phrases and moments of orchestral

(i) Music in the Baroque Era - M. Bukofzer.
Ch. 7, p. 245.

unison are preferred. Mockery of opera seria is surely intended in the whining word-painting on 'Carita', (B), which is repeated frequently as it interrupts the recitative. On one statement it appears with the following cadences: perfect, interrupted (twice) and then perfect once more.

No orchestral introduction is used for Livietta's 'Sarebbe bella questa', which has a lively sequential main phrase. Pergolesi's leaning towards melancholia is demonstrated in the slower phrase 'senza cercar merce', (C), which appears in the major and is then repeated in the minor. The form again shows greater freedom than he would permit in his opera seria. Between the two main statements there is a break in which Livietta has a rapid passage of recitativo stromentato involving octave leaps on the note G. The aria then follows a modified ternary form in which each vocal statement of the middle section is answered by a short orchestral phrase in octaves. The shortened recapitulation (sung to different words) is written out in full and is entirely in the mediant minor; thereafter the orchestral ritornello re-establishes the tonic key.

A recitativo stromentato, with forboding octave figures on the strings, is sung by Tracollo as he reflects on his miserable position and thinks upon the shades of the underworld. His aria 'Ecco il povero Tracollo', which reappears in La Vedova Ingegnosa, is a masterpiece of mock sentiment. In contrast to his selection of brighter keys Pergolesi employs F minor for the broken down Tracello who is now an object of pity. It commences, without introduction, on a high F, and leads into a strong figure which is imitated at the octave by the bass instruments. Having attained the subdominant, an obbligato violin

figure is introduced, which subsequently becomes the means of developing and extending the movement. This figure is adapted for the many repetitions of the word 'povero'. A final statement of the theme occurs at the close of the aria; (Di), there are strong leaps and a fall of a major 7th onto an interrupted cadence, a pause, and then the phrase is adapted (*pianissimo*) to end on a perfect cadence. In the middle section emphasis is given by orchestral *sforzandi* on 'morte', 'accosta' and 'brutta', as Tracollo is instructed to shudder. His final words have leaps covering the range of two octaves, a crotchet chromatic descent on 'raffredar' to produce a chilling effect, and finally comical shivers created by trills on 'tremar mi fa'. (Dii)

The first intermezzo concludes with a duet which requires agility on the part of both singers. It involves rapid scales and tongue-twisting repetitions, particularly at 'strozzato pollastrello, sbatter'. At this point the fluttering of wings is also imitated by rapid octave leaps on the strings. (E) Tracollo, having rendered the theme in the tonic, is answered by Livietta in the dominant. As the voices combine and Tracollo humbly attempts to make peace, his quiet entreaties are interrupted by interjections (with octave leaps) of such remarks as 'Parli al vento', 'Che tormento' and 'Via a morir'. The expected conclusion is the combining of both voices in rapidly reiterated tenths, but with the two characters singing different words.

The second intermezzo is enlivened by Tracollo, still wishing to make amends, appearing as an astrologer. The sky is darkened and the sun obscured; tremolo strings are employed with violent crescendi and

diminuendi, to produce a feeling of expectation. As he mentions rain and thunder the oboes and horns are added to supply the appropriate effects.

At the end of the following recitative Livietta is overcome and sings the deeply moving 'Caro, per domani', (Fi), which is a tender aria radiating warmth and humanity. In form and style it is similar to 'Se cerca, se dice' in L'Olimpiade. Both dispense with orchestral introductions, are in simple duple time and minor modes (G minor in this case), and are executed in a tender, fragmented vocal line against an *estinato* sighing figure on the second violin. Throughout the work harmonies have been largely diatonic, consequently the impact is all the greater on the sad phrase 'Tracollo mio', (Fii), with its German 6th modulating into the dominant minor. As her emotion becomes more intense Livietta finds it almost impossible to express herself, and falters on every syllable. The middle section largely continues with material from the main section, but employs the dominant minor. At the close a Neapolitan 6th gives full force to the moment she supposes her spirit to be departing. (G)

Although she is only in a swoon Tracollo is deeply concerned. Recitativo stromentato is used to express his anguish. His aria falls into four sections which reflect his thoughts. In the first (in duple time and C major) he becomes aware of her condition and sings a hollow sounding phrase with octave accompaniment on the words 'saria pur il brutto caso'. (H) Then he calls her name. As she stirs a little, the mood turns to joy and there follows a fast repetitive section in 3/8 time and F major. But as she has moved no further he returns to the original idea which now appears in A minor. The key shifts to G minor,

and in rapidly repeated phrases he addresses her as 'mia bella morticella Livietta' as he calls again on her by name. As she moves, 3/8 is once again adopted, though the music is now transposed into G major.

The closing duet is an exuberant number which employs 3/8 time and A major. A feeling of perpetual life and motion is effected through the "presto" quavers being virtually uninterrupted throughout the movement. Livietta's statement moves from tonic to dominant, making particular emphasis on 'credelaccio'; Tracollo's statement in the new key counterbalances with 'bella, bella'. Apart from a few bars in which compliments are passed from one to the other the singers join forces in 10ths and are now content to use the same words as each other for the remainder of the duet.

A

Livietta e Tracollo

Visto ben? Vi compar-is-co?

Eh? Che ti par? Eh? Che ti par? Sembra guistoun amo-ri-no

etc

B

Un po' la ca-ri-ta, la ca-ri-ta, la
ca-ri-ta, la ca-ri-ta.

C

sen-za cer-car merce, sen-za cer-car merce.

Di

Ec-co il po-ve-ro Tra-collo gia vi-cin-o a tra-col-lar,
gia vi-cin-o a tra-col-lar.

Dii

Handwritten musical notation for the section 'Dii'. It consists of two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The melody is written with eighth and sixteenth notes, including trills marked 'tr'. The lyrics 'e da ca-po si-noa' piedi raf-fred-dar,' are written below the first staff. The second staff continues the melody with similar notation and trills, with the lyrics 'raf-fred-dar, tre-mar mi fa, tre-mar mi fa.' written below it.

e da ca-po si-noa' piedi raf-fred-dar,
raf-fred-dar, tre-mar mi fa, tre-mar mi fa.

E

Handwritten musical notation for the section 'E'. It consists of two staves. The first staff has a treble clef, a key signature of one sharp (F-sharp), and a 9/8 time signature. The melody is written with eighth and sixteenth notes. The lyrics 'stroz-za-to pol-la-strello, sbatter tutto, sbatter, sbatter, sbatter,' are written below the first staff. The second staff continues the melody, with the lyrics 'sbatter e pal-pi-tar.' written below it.

stroz-za-to pol-la-strello, sbatter tutto, sbatter, sbatter, sbatter,
sbatter e pal-pi-tar.

Fi

Handwritten musical notation for the section 'Fi'. It consists of two staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The melody is written with eighth and sixteenth notes. The lyrics 'ca-ro per do-man-i pla-ca la sdegno' are written above the first staff. The second staff continues the melody, with the lyrics 'etc' written below it.

ca-ro per do-man-i pla-ca la sdegno
etc

Fii

Handwritten musical notation for the section 'Fii'. It consists of three staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 9/8 time signature. The melody is written with eighth and sixteenth notes. The lyrics 'Tra-col-lo mi-o!' are written below the first staff. The second staff continues the melody. The third staff continues the melody. The lyrics 'Tra-col-lo mi-o!' are written below the first staff.

Tra-col-lo mi-o!

Saria pur il brutto caso, sar-ia
 pur il brutto ca-so.

ma — ral
 ma — ral
 spe — rar

ADRIANO IN SIRIA

Of his four opere serie, nowhere more than in Adriano in Siria does Pergolesi yield to convention of style and form, frequently writing show-pieces for an obviously talented cast which placed self-glorification above operatic art. The accompanying small work Livietta e Tracollo afforded the composer a free rein, and consequently succeeded; but this main work was less fortunate, mainly because of the number of restricting conventions of opera seria. This work had a noble theme which the public would expect to be treated in a conventional manner, particularly as the libretto was by Metastasio.

The recitatives are particularly lengthy and are frequently tedious; only once does Pergolesi include the stromentato style. Of the twenty-three items in the opera, excluding the sinfonia and the concluding duet and chorus, the vocal numbers consist of twenty arias. This proportion of arias alone, to say the least, is retrogressive, but in their form also the majority of them are conventional and contribute little to the advance of operatic style.

The cast engaged was impressive and expected suitable material to demonstrate its considerable talents.

The sinfonia borrows from that of S. Guglielmo d'Aquitania and follows the normal three movement plan. The first, employing trumpets in addition to strings, provides a striking opening, though its borrowed motives are only slight in their musical content. There follows a charming slow section in the subdominant, but the final movement is almost a 'note for note' transcription from the earlier work.

The customary opening chorus, (a practically meaningless convention of style to which Pergolesi had bowed down in his previous opere serie) is abandoned, and in its place a lengthy passage of recitative sets the scene.

Adriano's first aria contains a number of facets of Pergolesi's style, particularly the short phrase, use of rests and the pause, so much so that they appear to be used to excess on this occasion. The middle section has greater sincerity of expression and is of interest for the 'cello's imitation of the vocal line at the 4th, and for an unusual key pattern, which commences in the tonic minor and passes through the flattened submediant until it reaches the subdominant minor.

In 'Sprezza it furor del vento' the dignity of Osroa is portrayed in a bold line with wide leaps and by an orchestral accompaniment augmented by oboes and trumpets.

Farnaspe's 'Sul mio cor so ben qual sia' is an aria di bravura of great dimensions in its length, range, intensity and ornament. The orchestral accompaniment of the main section has a simple chord structure and the bass line to a large extent is of repeated quavers. But the vocal adornments above it consist of trills, fast runs and wide leaps which cover the range of a 16th. At one point in the main section Pergolesi has to adjust the rhythm by including a bar of duple time amidst a passage rendered otherwise entirely in common time. Between the renderings of this showpiece there is a tender contrasting section exchanging 'Allegro spiritoso' for 'Larghetto', and common time for 3/8. In this passage, apart from the occasional triplet decoration, the vocal part has a smooth unadorned line which commences in the tonic

minor and passes by sequence through the flattened mediant major until it reaches the subdominant minor.

For embellishment Emirena's 'Prigioniera abbandonata' makes considerable use of the triple figure, (Ai), and a further dotted rhythm, (Aii), not used to any great extent elsewhere in Pergolesi's works. Verbal emphasis is particularly skilful in the syncopated phrases. The middle section, commencing in the subdominant, also makes use of the dotted figure. It ends in the relative minor, from which the return is effected by a descending quaver run in the bass.

A light, open string texture accompanies Aquilio's first aria 'Vuoi punir l'ingrato amante?' and provides continuity among the broken vocal phrases. The characteristic descending quaver runs give way to a series of snaps as the aria develops. The middle section is of interest in that it is largely based on the musical material of the main section, but employs the keys of the relative minor, mediant major and the supertonic minor. Again the descending quaver scale effects the return to the tonic.

Sabina is also given scope to display talents in 'Chi soffre senza pianto', which is a movement with considerable ornamentation. The middle section adopts a slow $3/8$ measure instead of common time, and has a less ornamental outline; but from a point of view of keys it is quite unorthodox. Whereas the main section has the basic pattern of C major to G major and back, a useful contrast is achieved here by commencing in C minor, then E flat major and E flat minor, before establishing F minor. Diminished 7ths are used effectively to paint words at 'del fiero mi dolor'.

The concluding part of the following recitative has full accompaniment, and dramatic emphasis is drawn from the text by careful timing of Osroa's fragmented phrase. (B) The aria retains the consistent dignity of style found in this singer's earlier number. Pergolesi helps to achieve this through a four bar 'Lento' passage within the 'Allegro' section. The fragmentation of the phrase in the recitative is developed and employed in both the main and middle sections.

Emirena's 'Sola mi lasci a piangerê' provides ample scope for verbal expression. The word 'dolor' (which is used frequently with special effects in Pergolesi's works) appears in a chromatic descent in augmented 4ths with the bass, (C), followed by changing notes which resolve upwards. The cry of 'barbaro' occurs twice in sequence, both times falling a diminished 7th. The first statement concludes with two renderings of the closing phrase, the first to an interrupted cadence in the dominant minor, the second onto a perfect cadence in the dominant major.

The second statement has greater freedom of treatment. It commences with a new figure in the dominant minor, but former figures return, spiced with diminished 7ths in a modulatory passage. 'Barbaro' is given more forceful treatment; a dominant pedal - C - is employed, against which the word is sung loudly firstly on D flat, and then on B. The second statement ends in the tonic minor, then a third, brief, fragmented statement appears which makes further use of the tonic minor but concludes in the major.

Although it interrupts the pace of the drama Farnaspe's 'Lieto cosi talvolta' is not really obtrusive, as it appears at the close of the first act. The singer's virtuosity is taxed considerably in a movement which can be considered as a duet for voice and oboe, accompanied by pizzicato strings. Both the main and contrasting sections have simple chord structures supporting the embellishments; the latter section follows the less common practice of closing in the subdominant.

The second act commences with a shortened orchestral version of Emirena's first act aria.

Sabina's 'Ah ingrato' commences without an orchestral introduction. Its main features are extensive syncopation, a series of snaps and Pergolesi's characteristic two semiquaver decoration before cadences. Harmonic colouring is added at 'nel darmi speranza' by the chord of the augmented 6th, but on this occasion preference is shown for the French variety rather than Pergolesi's more usual German or Italian versions. The main section (in G minor) follows the normal course of modulating to the relative major and back. But the middle section - like other examples in this opera - adopts greater freedom and modulates to D major, A major, F major and E flat major.

The oboe is added to the strings for Aquilio's 'Saggio guerriero antico', which has an acidity like ^{that of} the aria sung by Farnaspe at the close of this act; the similarity of both melodies is noteworthy also. Semiquaver runs provide interest to the vocal line, and again the two semiquaver cadential figure and short repeated phrases are found. The middle section, which is more fragmented, ends in the mediant minor and returns to the tonic via a descending bass scale. This is a frequent practice in Pergolesi's earlier opere serie.

Coloratura effects are used extensively in Sabina's 'Splenda per voi serenó'. A number of Pergolesi's mannerisms are included in this aria which is beautifully expressive, though purely conventional in form.

The continuous furious semiquaver accompaniment to Adriano's 'Tutti nemici e rei', intensifying the singer's anger and bitterness, is an uncommon feature for Pergolesi. The main section is a series of short staccato utterances, and the customary orchestral passage between its two statements is omitted. The word 'perfidì' is carefully placed rhythmically in order to produce a forceful effect. That outburst of anger gives way, for much of the middle section, to a more contemplative passage. However, rushing semiquavers representing hell's fury, and a harsh outline, expressive of the heart being rent asunder, are poignant features of the closing bars. (D)

By way of complete contrast is Emirena's 'Quell'amplesso e quell perdono', which is a gentle movement in 3/8 time. A new decorative rhythmic figure occurs in the orchestral passage between statements; this is then used as an independent accompaniment line. Repeated semiquavers form a large part of the accompaniment of the middle section. It is interesting to note the similarity in style of this and the previous aria.

A triplet figure, representing fear, appears in the second violin part almost throughout Osra's 'Leon piagato e morte'. Again the melody has a bold outline befitting the dignity of the character, but the contrast of mood in the middle section is emphasised by a tremolo violin accompaniment.

Once again Farnaspe's aria is in the prominent position at the conclusion of an act, and again coloratura has full rein. The string

orchestra is divided for antiphonal effects, and sustained horn parts are also scored. The vocal line commences with short phrases which are extended and become more complex as the movement progresses. The wide vocal range reaches its extremities as the climax is achieved, leaping twice from C to B flat in a fall of a 16th. The ascending arpeggio of the main section is inverted at the opening of the middle section, which commences in the relative minor and closes in the mediant minor. Wide leaps are fewer, but extended semiquaver runs are retained.

An original orchestral passage introduces the opening recitative of the third act. Sabina's 'Digli ch'e un infedele' is a particularly good example of Pergolesi's fragmented style of aria. The pause interrupts the melodic flow, then follows 'senti', a rest, then 'non dir cosi'; likewise 'digli che l'amo' is split for further emphasis. (Ei) The middle section is much more tender and less fragmented; the diminished 7th (marked "sforzando") produces a powerful effect on 'tornami a consolar', which is sung twice in sequence. (Eii) The movement ends in the mediant minor, followed by the familiar return to the tonic via a descending bass scale.

Remaining consistent in style for the character he is portraying, Pergolesi gives Aquilio a light, easy-moving aria in 'Contento forse vivere nel mio martir potrei'. A bass line moving in quavers and a series of snaps in the melody are its strongest features.

Adriano's final aria commences with a calm dignity. A gentle rhythm in 3/8 time is employed, and the melody, stripped of all superfluous decoration, is majestic to suit the situation. Here Pergolesi appropriately chooses to abandon the recapitulation and concludes with

a short orchestral passage following the contrasting section.

The final aria is Osroa's 'Ti perdi e confondi al nome di morte'. The 'largo' opening portrays his amazement; then, after the pauses, he gives vent to his fury as the violins play repeated semiquavers (allegro) against his quaver vocal line. Powerful word-painting on 'e soffri l'aspetto' is produced by the voice falling a diminished 7th over the same chord. This passage is then transposed a tone higher to create further tension. (F) The aria makes an impact through the absences of both the introduction and the recapitulation, for Osroa has a dramatic exit immediately upon singing his forceful conclusion of the contrasting section.

After a series of arias, mostly quite conventional in form, Pergolesi produces a duet which rises to a new height. Caffarelli claims that the breaking of new ground here paved the way for the duet 'Nei giorni tuoi felici' which closes the first act of L'Olimpiade. Farnaspe commences with 'L'estremo pegno almeno ricevi in questo addio'. His passage concludes in the dominant and Emirena repeats it to different words. Tender words of farewell are sung in fragmented phrases, the sentiment of which is more sincerely transmitted here than in any form of recitative. Between the farewells there are three passages in which the ensemble reaches a particularly high degree of development with imitative entries contrasted against phrases in which the voices move in 6ths or 10ths. The closing ensemble section owes something to the middle section of da capo arias: the relative minor is employed and the mood is altogether more intimate. At first the short phrase is used imitatively a number of times, but in conclusion the voices move together, reaching the supertonic minor, from which a

short orchestral passage returns to the tonic.

The plot is quickly resolved in a passage of recitative, and as a formality a short fanfarelike chorus concludes the opera.

Ai + ii

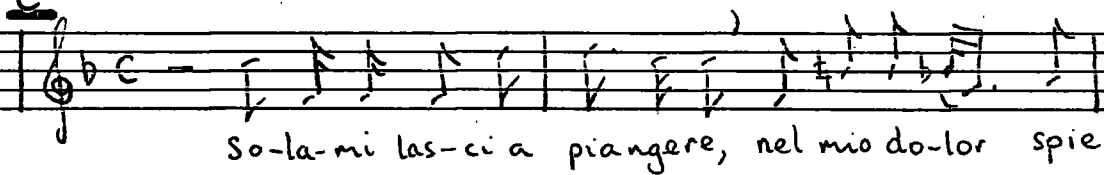
Adriano in Siria

Handwritten musical score for 'Adriano in Siria'. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is common time (C). The melody is written on the upper staff, and the lyrics are written below it. The lyrics are: Pri - gio - nie-ra ab-ban-do-na - ta
Pie - ta mer-to e non ri-go-re
Ah! fai tor-to, fai tor-to al tuo bel
co-re di-sprez-zan-do mi co-
si di-sprez-zan-do-mi co-si di-sprez-
zan-do-mi co-si.

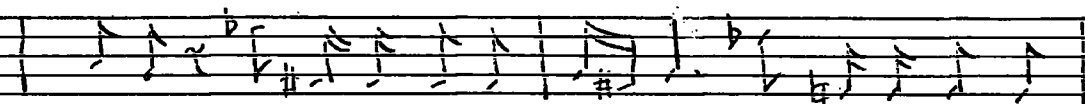
B

Handwritten musical score for section B. The score is written on a grand staff with a treble clef and a key signature of one flat (Bb). The time signature is 9/8. The melody is written on the upper staff, and the lyrics are written below it. The lyrics are: Oh, a-mi-co Oh figlia
par-to resto chè fo.

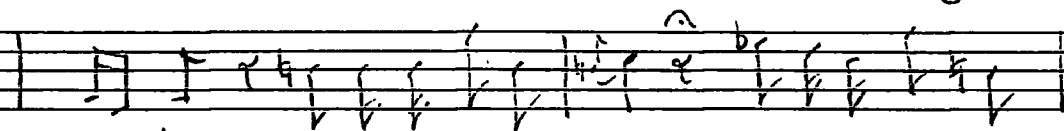
C



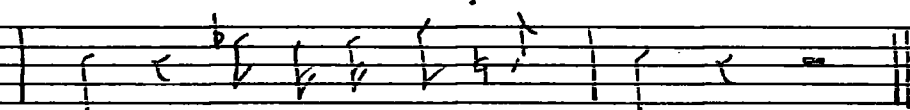
So-la-mi las-ci a piangere, nel mio do-lor spie



ta-to, bar-ba-ro in-giusto fa-to, barba-ro in-giusto

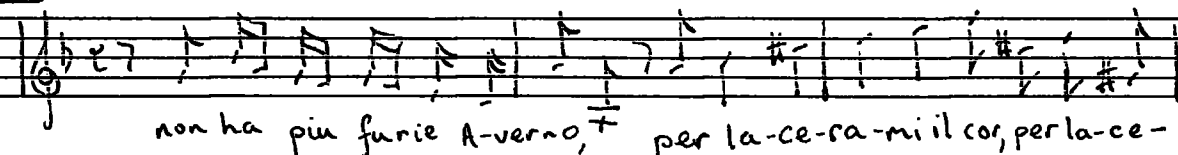


fa-to lassa che fia di me? lassa che fia di

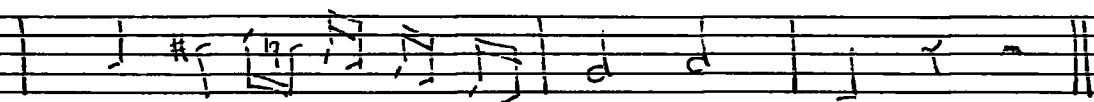


me? lassa, che fia di me?

D

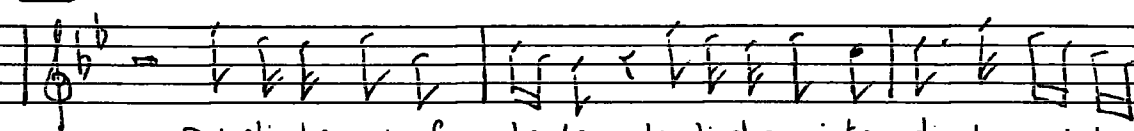


non ha piu furie A-verno, per la-ce-ra-mi il cor, per la-ce-

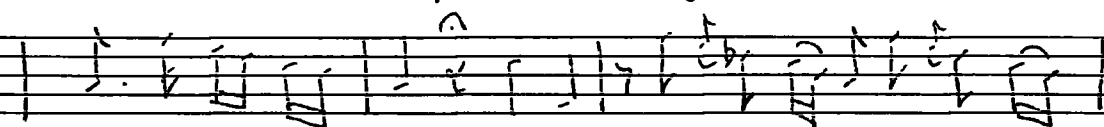


ra-mi il cor, per la-ce - ra - mi il cor.

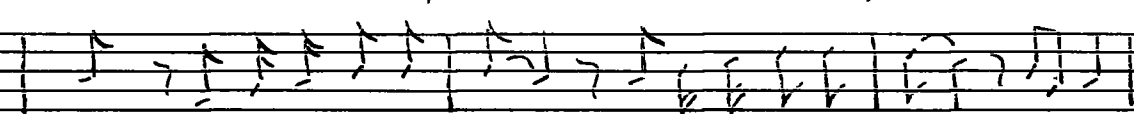
Ei



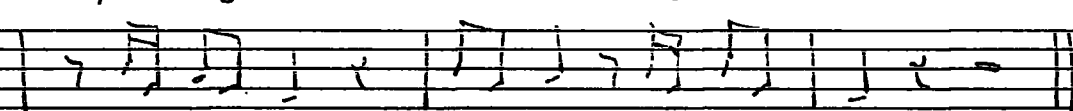
Di-gli che un in-fe-de-te, di-gli che mi tra-di, che mi tra-



di che mi tra-di, Sente non dir co-si, non dir co-



si, di-gli che parti-ro di-gli che parti-ro di-gli



che l'a-mo di-gli che l'a-mo.

Eii

tor-namia con-so-lar, tor-namia con-so-lar.

etc

F

e sof-fri l'aspet-to, e sof-fri l'aspetto.

Dim7 Dim7

L'OLIMPIADE

Despite its hostile reception in Rome at the first performance, this work is now considered to be the best of Pergolesi's opere serie. The text was by the prince of librettists, Metastasio, and had been set previously by Caldara in 1733 and Vivaldi in 1734.

The cast list was impressive:

Clistene	-	Giovanni Battista Pinacci,
(who had sung Sostrate in <u>Il Prigionier Superbo</u>)		
Aristea	-	Mariano Niccolini,
Argene	-	Giovanni Tedeschi,
Megacle	-	Domenico Ricci,
(a celebrated "sopranista" from the Vatican),		
Licida	-	Francesco Bilancioni,
Aminta	-	Nicola Licchesi,
Alcandro	-	Carlo Brunetti.

We hear that to satisfy these illustrious people it was necessary for Pergolesi to supply further arias. These he dutifully borrowed from Adriano in Siria, and words were added by an unknown hand. The production seemed doomed from the start⁽ⁱ⁾. It is ironic, however, that the work should take Rome by storm so shortly after the composer's death. Enthusiastic receptions are also recorded in Venice, 1738, and Siena, 1741, followed by performances in other Italian cities and cultural centres in many parts of Europe. We can calculate to some

(i) See the reference in the preceding Biography.

extent the spread of its fame by the fact that early manuscripts of the opera are to be found in Naples, Palermo, Milan, Bergamo, Monte Cassino, Rome, Paris, Brussels, Dresden and the British Museum, London. The bicentenary of Pergolesi's death also witnessed a triumphant revival of the work in Jesi, his birthplace.

The sinfonia is scored for strings, oboes, horns and trumpets, and follows the three movement plan. The first is bold and lively, keeping mainly to tonic and dominant harmonies. The second is scored only for strings, and is mainly in the tonic minor. It is a tender movement in which the first violin plays (over a repeated chordal accompaniment) a sad figure, occurring fourteen times in twenty-four bars. The final movement is triumphant and sets the dramatic scene most appropriately. It is in the tonic major and includes trumpets in addition to the strings.

Megacle's aria di bravura has, in addition to the two statements of the main section, a third and completely fresh rendering of the words in the tonic. The middle section abandons common time in favour of $3/8$ time, and produces a fine expressive contrast, especially in the closing bars on the words 'alfine i nomi ancor'. (A)

(B) Aminta, Licida's tutor and adviser, is portrayed as an abstruse, forgetful character by the nature of his aria, which is built from a series of disjointed phrases. Further colour is added by the inclusion of wind instruments, but the chord-structure remains simple. Scalic movement features largely in the main section, and repeated chords in the middle section, which commences in the relative minor and concludes in the subdominant.

Licida's aria di bravura which concludes the first scene is remarkable for descriptive effect, particularly that of the war-horse pawing the ground on its return to the stable. The arpeggios on the strings, augmented by wind instruments, give an impression of a great horse galloping at speed. The middle section follows the regular practice of commencing in the relative minor and concluding in the subdominant.

Argene first appears disguised as a shepherd; Pergolesi appropriately provides a beautiful short siciliana which has a particularly tender moment at the appearance of the Neapolitan 6th on 'o cara felice liberta'. (C) Caffarelli singles out the following recitative between Argene and Aristeia as having "remarkable dramaticism (in the manner of Porpora 'the father of recitative') by the way it interrupts Argene's solo, its use of the pause, its insight into powerful effects, all of which give to the text an unparalleled vividness of representation."

Clistene's aria reflects the nobility of the king. Particularly noteworthy is the middle section 'Forti noi voi belle siete', where the words have an ironic ring, which is emphasised by the contrapuntal treatment in the accompaniment. (D)

Aristeia's 'Tu di saper procura' is a beautiful example of the style galant and employs a number of Pergolesi's mannerisms, notably the triplet anticipation of a cadence, the two semiquaver decoration and the augmented second in the minor section.

(E) 'Piu non trovano' sung by Argene complaining of the fickleness of men, is one of the "purple patches" of the opera and a fine example of Pergolesi's gift of appropriate word-setting. Particularly effective is the repeated 'parlano', stating that men protest fidelity,

but leaving no doubt regarding the singer's opinion on the matter. The middle section is in the subdominant but for a short passage in the supertonic minor; this is the only example of such a key plan within the work.

The following aria by Licida adopts the style galant and again incorporates a number of Pergolesi's mannerisms, particularly the anticipatory triplets and the series of snaps.

The first act concludes with the duet 'Nei giorni tuoi felici' which is sung by Aristeia and Megacle. In it the drama of the preceding recitative is continued and enlivened. Some of the dull conventions of Italian opera are shaken off by the spirit of the music and the treatment of the words. In his opere serie Pergolesi pays less attention generally to key-colour than he does in his intermezzi, but here his selection of A flat major is particularly fortunate for the mood. Questions and interjections (e.g., 'Perche?', 'taci', and 'parla') are difficult to render naturally within recitatives in such a tender situation. Pergolesi adopts a less common course by employing them in the duet itself and thereby producing a surprisingly dramatic effect by breaking up the words. (Fi) The height of emotion in this passage is at the pause on the final 'parla'. A further rendering of 'ricordati di me' appears, but on this occasion is in the tonic minor, and resolves on an interrupted cadence. Immense power is given to the concerted 'Oh Dio' by the diminished 7th chord which progresses from the F flat minor chord into the key of E flat major. The following ensemble passage is spiced with suspensions, and the closing ensemble is particularly advanced for the period, as it permits the voices an amount of

independence from each other both verbally and musically. The sting comes in the final vocal phrase: (Fii) Magacle's entry on 'piu barbaro dolor' follows Aristeo's statement of those words, but rises a tone to drive home the full force of the situation. The duet ends in the key of B flat minor, and in the closing bars the orchestra restores the tonic.

Recognition of this duet's musical value came early; Leonardo Leo set the same text in 1737 and used Pergolesi's version as his model. This original setting also appears in a number of early manuscripts of La Conversione di S. Guglielmo d'Aquitania, which was first performed in 1731, and revived enthusiastically shortly after the composer's death. The poet who provided the text for this transcript is unknown. It would certainly be beneath Metastasio's dignity to set words to existing music, and inconceivable that purely by chance he wrote a set of words to suit that particular musical rendering.

The opening aria of the second act is not to be found in all the earliest manuscripts. It appears that Pergolesi had to borrow on the last minute from Adriano in Siria to suit the whims of the impresario and the contralto Carlo Brunetti.⁽ⁱ⁾ Although it employs a number of Pergolesi's mannerisms, particularly successions of snaps and his favourite syncopations, there are certain peculiarities of style which cannot pass unnoticed. (Gi) The trill on 'perche' is not frequently found in that form in the vocal part at a cadence. The following orchestral passage ends with a feminine cadence, which was a device

(i) This same number also appears in L'Addio, a cantata of extremely dubious origin. Caffarelli includes the cantata in Opera Omnia, probably assuming authenticity of the whole work merely through recognition of one item considered to be by Pergolesi.

greatly favoured by Pergolesi, but on this occasion it is handled unusually clumsily. The middle section commences in the relative minor, returns to the tonic, and then progresses to an imperfect cadence as though in F sharp minor. (Gii) This progression occurs twice, and on both occasions prolongs the dominant 7th in an uncharacteristic manner.

Aristea's 'Grandie, ever, son le tue perne' makes full use of Pergolesi's customary range of embellishments, as it flows along with a graceful ease and is occasionally punctuated with subtle and effective rests.

There is a plaintive beauty of expression in Argene's 'Che non mi disse un di', which is set in the key of G minor. (Hi) The phrase 'mancar di fede?' is given particular emphasis by a chromatic descent. (Hii) The middle section of the aria develops the main theme, firstly in the relative major (B flat). At this stage one cannot help observing a close similarity to the opening of Arne's setting of 'Blow, Blow Thou Winter Wind' which was written some years later. The phrase is immediately repeated in B flat minor and then developed through C minor via a chord of the diminished 7th. The closing two bars (Largo) lead to the dominant chord and prepare the way for the recapitulation. Altogether there is more evidence of thematic development in this aria than in the majority of Pergolesi's works.

The movement of the waves is portrayed by bass arpeggios in Aminta's 'Siam navi nell'onde argenti', which includes oboes and (later) horns. 'Impetuosi' is painted by repeated semiquaver octave leaps. The middle section offers an unusual point of interest for the period. It adheres to the pattern of commencing in the relative minor, but after two bars in common time the idea is quickly rounded off by a bar in duple time. Thereafter, at a faster pace, a triple measure is

adopted and the tonic key is restored, but eventually a return is made to the relative minor. (I) Caffarelli points out what he considers to be a forerunner of leitmotives: the opening of this section is an exact transposition of the opening of Aminta's aria in the first act.

Clistene's aria 'So ch'e fanicullo amore' is augmented by wind instruments. In character it would be suited to opera buffa through its bright, lively pace, characteristic short repeated phrases and clear texture. The middle section follows the less common plan of adopting the subdominant.

'Se cerca, se dice', an "aria parlante" sung by Megacle, is one of the finest arias in any of Pergolesi's opere serie. It is accompanied only by strings and is in the key of C minor. Its beauty of expression is derived in the first place from the fragmented sighing phrase which is echoed by the orchestra, and then from the vocal "asides". (Ji) Rests and pauses are judiciously placed to produce the maximum verbal emphasis. After the attainment of the relative major, diminished 7ths (with the instruction "Fortepiano") effect rapid modulations into F minor, G major and G minor. The Neapolitan 6th is used to give weight to the pathetic nature of the section. The second statement has some variation in the accompaniment, (Jii), and ends with one of Pergolesi's most moving passages. The voice sings 'rispondi', which is echoed twice by the orchestra, then a Neapolitan 6th appears on 'piangendo'. The phrase ends with an interrupted cadence which reflects the full anguish of the singer; thereupon the words are repeated with use of a further Neapolitan 6th, but end with a perfect cadence. The middle section employs F minor, B flat minor,

C major, and F minor again, and portrays emotion and contrasts by powerful use of diminished 7ths and Neapolitan 6ths. After the recapitulation a closing section (Presto) follows. Again Pergolesi takes full advantage here of the expressive powers of the chromatic chords.

Many conventional patterns are present in Aristeo's 'Tu me da ma dividi', which is enlivened by short, well punctuated phrases and an unusually wide range of dynamics. The form of this movement is rather unusual for Pergolesi's day. The first statement commences in G minor and modulates through B flat major to F major. Then follows a fresh musical idea which commences in the new key and develops the latter part of the words. A further statement of this idea occurs, modulating from D major back to G minor. The middle section modulates freely, and makes some use of sequential development.

Argene's 'No la speranza' is quite conventional in mood, form, style, harmony and mannerism. Its main strength lies in its phrasing, which gives great emphasis to the words.

The second act closes with Licida's 'Gemo in un punto e fremo', which is scored for strings, oboes, horns and trumpets. There is a lengthy and dramatic introduction in which Licida draws his sword but is afraid to use it. A furious string part accompanies a bold vocal line, but at 'ho cento larve intorno' the stark phrase is played in octaves by the orchestra. (K) The second statement is a diminution of the first phrase.

Alcandro's 'L'infelice inquesto stato' was borrowed from Adriano in Siria to satisfy the demands of the impresario at the

Tordinona Theatre in Rome. Although there are phrases with considerable ornamentation, the style galant is not employed throughout. Twice bars in duple time are included in order to avoid rhythmic difficulties in the quadruple time. The middle section commences in the subdominant and turns to the relative minor only in the closing bars.

Beauty of expression, though by no means original in its mode, is present in Aristeia's 'Caro, son tua cosi'. The short phrase, a series of snaps, triplets, pairs of semiquavers at phrase ends are among the devices used extensively.

Once again Megacle has the more varied number. In 'Torbido in volto e nero' the orchestra is split for antiphonal effects. Considerable demands are made upon the singer's range and agility. These comprise leaps of a 16th, lengthy runs and rapid reiterations of notes. Such coloratura effects are sure signs that on this occasion Pergolesi deemed it necessary to pander to his castrato lead.

The recapitulatory pattern is forsaken in Argene's 'Fiamma ignota nell'alma mi scende'. There is a bright, lively rhythm and it contains a number of neat, short, repeated phrases. Power of expression is particularly forceful in the phrase 'pallide ombre compagne di morte', which Caffarelli compares with passages of Gluck's Orfeo for depth of emotion. (L)

Aminta's aria is derived from Adriano in Siria, and is a lengthy movement incorporating a number of clichés. The March is simple in construction and involves a certain amount of echoing of phrases. Its harmonies are mainly tonic and dominant, with only brief modulations to the dominant and supertonic minors.

Licida's 'Nella fatal mia sorte' does not appear in all the older manuscripts. The main decorative element is the snap, which appears in profusion. The second statement of the words develops freely, passing through a wide range of keys and using rests for particular emphasis.

The final aria, sung by Clistene, makes use of conventional effects. Colour is added by the occasional diminished 7th chord at a moment of special emphasis; otherwise harmonically it is quite tame.

In the midst of the lengthy recitative needed to resolve the plot Pergolesi breaks into the stromentato type at the climax. The soloists and orchestra are employed for a conventional final chorus to the work.

A

L'Olimpiade

al-fin-e i no-mi an-cor. (su)

D.C.
al fine

Bi

Ta-lor guer-piero in vitto fra cen-to ar-mati e cen-to.

Bii

e poi d'un so-la a fronte di lui men pro-de e for-te.

C

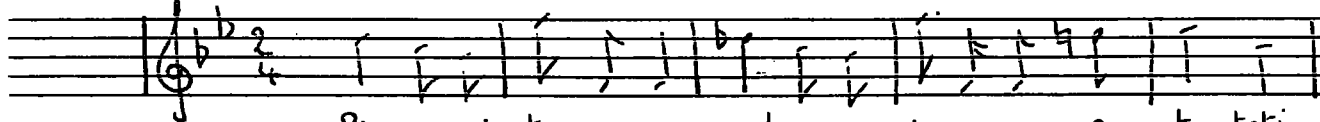
sel-ve o ca-ra fe-li-ce li-ber-ta, li-ber-ta, li-ber-ta.

N6

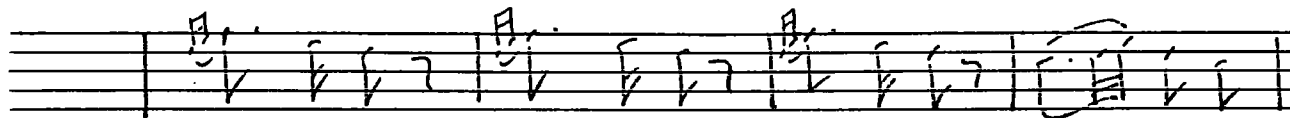
D

For-ti no-i voi bel-le sie-te

E



Più non si tro-va-no, no! non si trovano, e tutti

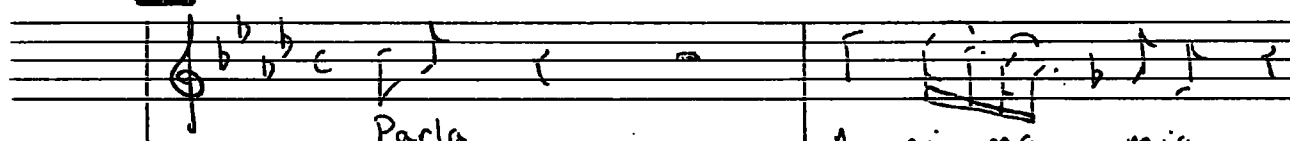


par-la-no, par-la-no, par-la-no di fe-del-



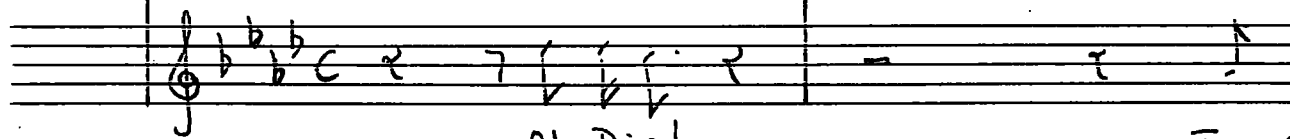
ta, e tut-ti parla-no di fe-del-tà.

Fi



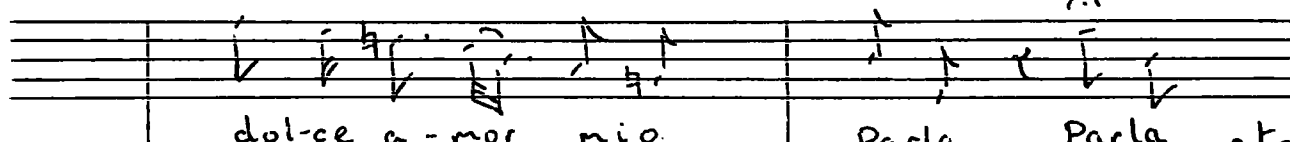
Parla

A-ni-ma mia



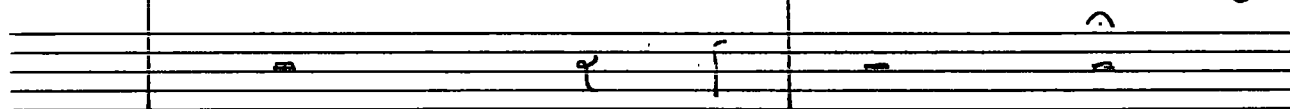
Oh Dio!

Ta-ci



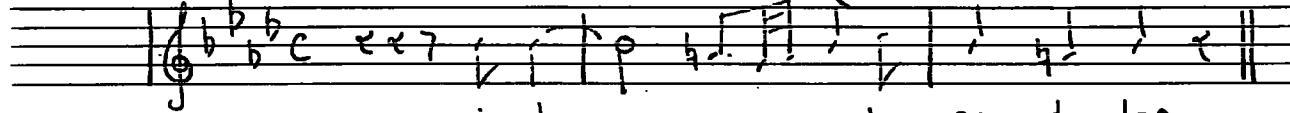
dol-ce a-mor mio

Parla Parla etc



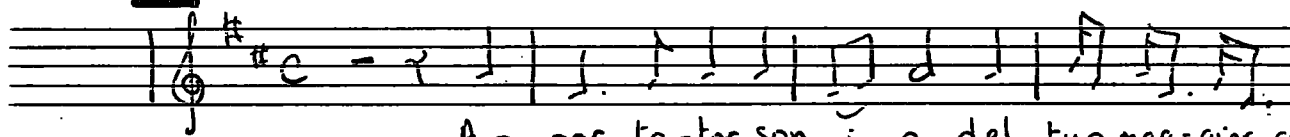
Ah

Fii

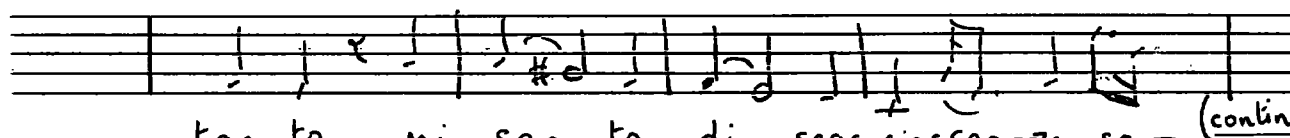


più bar — — — ba-ro do-lor.

Gi



A p-por-ta-tor son i-o del tuo mag-gior con-



ten-to mi sen-to di scac-ciarsen-za sa — (continued)

gi - continued

per per - che, sen - za sa - per per - che.

Gii Largo

Dimmi per - che? Dimmi per - che?

Handwritten musical score for the song "Non mi disse un dì quai Numi non giuro". The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The melody is written in a simple, handwritten style. The lyrics are written below the notes. The second staff continues the melody and lyrics. The score ends with a double bar line.

Hi

che non mi dis-se un di quai Nu-mi no giu-

ro, quai Nu-mi non giu-ro.

Handwritten musical notation for the song "Man Car di fe de?". The notation is on two staves. The first staff starts with a treble clef, a key signature of one flat (Bb), and a 3/8 time signature. The melody is written with eighth and quarter notes, including a sharp sign (#) and a flat sign (b). The lyrics "man — car di fe — de?" are written below the first staff. The second staff continues the melody with similar notation, ending with a double bar line. The lyrics "man — car di fe — de?" are written below the second staff.

I

ben, qual nocchiero no-i veglia ragion ma
 po-i pur dal-l'on-do-so or-go-glio.

Mosso

Ji

Se cer-ca se di-ce l'a-mi-co do-vè? do-vè? do-vè?

(Violin 1°)

Jii

Ris-pon-di ma so-lo pian-gen-do par-
 ti pia-gen-do par-ti.

VI i^b N⁶ V⁷ i

K

ho, cento lar-ve intorno, lar-ve in-tor-no.

Pal-li-de om-bre con-pa-gne di mor-te, con-
 pagne di mor-te.

120

FLAMINIO

Pergolesi's final work for the stage is frequently dispatched briefly with such adjectives as "flowery, sugary and sentimental". It is true that the spirited comic situations are at times overshadowed by the romantic and serious aspects of the opera, but frequently such treatment is necessary in order for the composer to remain faithful to the text. In addition to this, a composer with an eye on his "box-office" would not overlook the fact that the public as a whole adores a certain amount of sentiment in the theatre.

Performed in the Teatro Nuovo, Naples, in the autumn of 1735, Flaminio was a marked triumph, particularly after the disaster of L'Olimpiade in Rome earlier that year. It affirmed again the fact that the composer's greatest talents lay in opera buffa rather than in other branches of the art.

Frederico, with whom Pergolesi had successfully collaborated previously for Lo Frate 'Nnamorato and, in all probability, La Serva Padrona, was the librettist. His style is concise with clear character drawing. The Neapolitan dialect is used for the most part, though Checca sings in that of Tuscany.

We hear of the opera's initial success being repeated in the Teatro Argentina, Rome, later that year (the composer not being present), and subsequently, in the Teatro dei Fiorentini, Naples - 1737, Siena - 1742, and the Teatro Nuovo, Naples - 1749.

Following the example of the earlier full-length buffo work, the setting is near Naples, and the plot is concerned with real people

involved in possible, though unlikely, situations. With this aim for reality the customary lengthy passages of recitativo secco and artificial characterisation by castrati are both disposed of, and the music has lightness and ease of flow.

The lighthearted nature of the work is established in a customary tripartite overture. The first movement, which has been borrowed to introduce Josef Furgiele's edition of La Serva Padrona,⁽ⁱ⁾ is bright and energetic, and makes much use of echoed phrases. There is a short passage in the dominant minor before the theme appears in the dominant major, and later returns in the tonic. The slower middle movement (in the subdominant) is ornamented with snaps and triplets, and the closing 'Allegro' makes spirited use of the triple measure and dotted rhythm. Of all Pergolesi's operatic sinfonie this is the brightest and most satisfying.

Polidoro's pastorale, supposedly to guitar accompaniment, is based stylistically upon popular folk-song and employs a minor mode and compound quadruple time. Caffarelli remarks that the pathos and elegance of the melody precedes Piccini's La Cecchina by twenty-five years.⁽ⁱⁱ⁾ Four short scenes between Polidoro, Bastiano, Giustina and Checca intervene before Polidoro sings a reprise of the pastorale.

Bastiano's aria 'Con queste paroline' has a light texture and the rhythm of its main theme is syncopated. It contains passages poking fun at the aria di bravura, and mock pathos on the words 'lass moriro', by the use of a Neapolitan 6th which is followed by a rapid burlesque phrase. (Ai) Subsequently the word 'saporitine' receives lighthearted

(i) published - Ricordi - 1955.

(ii) La Cecchina was considered to be the most popular opera buffa of its day, and is still frequently revived in Italy.

treatment. (Aii) Acciaccaturas precede all syllables, and they are each detached from the next by a crotchet rest. The word is then sung over a repetitive phrase, and finally both versions reappear sequentially. (Ai) In keeping with buffo bass arias there occur high repeated notes with periodic octave leaps, rapid ascending scalar passages with octave accompaniment, and slower low-pitched rising chromatic phrases, sung pianissimo (in this case not accidentally on 'dalla profondita'). All these are to be found later among the works of Mozart.

Giustina's 'D'amor l'arcano ascoso' is one of the arias which particularly invite remarks about sentimentality. The form is that of the conventional da capo aria and it follows the accepted key plan for the main section. The middle section, though, adopts the less usual plan of commencing in the subdominant and modulating to the super-tonic minor. Harmonically it is uncomplicated, but ornamentation in the vocal line is excessive, frequently to the point of being fussy and tedious. Melodic phrases show little of Pergolesi's customary fragmentary treatment, but flow smoothly, unhindered by any awkward leaps.

Syncopation and dotted rhythms feature extensively in Agata's 'Tu il mio desir non vedi'. Particularly effective is the modulation to the dominant which is followed by a prolonged pause before the words 'e non so' are given out in minims. The use of the tonic minor places Pergolesi in the unaccustomed key of B flat minor.

The middle section leans towards sentimentality through its harmonic colour. The opening nine bars, which commence in the subdominant (E flat major), are extensive treatment of a cadential

progression of I, iib, V7, I. The following phrase (taken from the main section) modulates to F major. Then the vocal line, moving in sustained minims over a chromatically descending bass, moves to G minor which is a convenient key from which to return to the main section. (B)

Flaminio's entry is impressive through its fanfare-like accompaniment which has marked contrasts of volume and a certain amount of independence from the vocal line. The opening eleven bars are greatly fragmented and make subtle and effective use of rests. Thereafter the line is more continuous, but Pergolesi favours the short phrase. As the movement progresses there are two "fioriture" passages. The middle section provides a complete contrast: 'Allegro spiritoso' gives way to 'Andante sostenuto', common time to 3/8, and this section which commences in the tonic minor concludes in the subdominant minor. After the bold, clearly defined rhythm of the main section, as Flaminio's thoughts now turn to his old love, it is not inappropriate for the vocal line to be embellished to express his sentiment.

A minor mode, a gentle triple measure and a frequently recurring dotted figure characterise Ferdinando's tender aria. The questions at the point of his indecision are coloured by a series of augmented 6ths. Once the voice has entered the orchestral passages are remarkable for their brevity.

Agata's 'Non vo'tal sposo' is brief and of a simple construction, with voice and bass moving in 10ths. The main musical motive is sung thrice before the melody begins to develop. The short, sequentially repeated phrase is favoured, but in form the movement is absolutely conventional.

Over a simple bass line Pergolesi weaves an extremely ornate thread in Polidoro's 'Da cosi dolce speme'. He supplies complex repeated phrases, a frequently recurring series of snaps and vocal passages containing a number of mordants. It can be argued that this is colourful, but at the same time irrelevant, unnecessary and influenced by styles in opera seria. The middle section (in the tonic minor) with its Neapolitan 6th on 'languisce' and slow-moving chromatic descent on 'languir vedrai l'mio cor' has greater sincerity and far outshines the main section for effectiveness of expression.

The solemnity of G minor is appropriate to Flaminio's 'O Dio'. Equally suitable is the choice of the mediant minor for the emotional passage in which the words 'sorte si rea, si strana' are fragmented. The middle section follows a somewhat unusual course in that it is in two clear parts, firstly in E flat major moving to C minor, then there is a change of time from 4/4 to 3/8 for the final bars.

In Giustina's following aria (in D major) Pergolesi maintains his characterisation by a florid vocal line over a moderatley simple bass. Amid the elaboration the melodic shape is unusually expressive on the word 'fuoco'. (C). A powerful effect is produced by what can best be described as a Neapolitan 6th which is used as the agent to return from tonic minor to tonic major on 'vago ardor'. Once more the middle section changes from common time to 3/8, and with rapid colour changes adopts as its main key the tonic minor, but with occasional references to the flattened mediant major and minor and flattened supertonic major, before it eventually passes to the subdominant minor. Such a freedom of modulation was rare in works of the period and forshadowed Schubert by nearly a century.

In Flaminio as in other buffa works, servants, who are real "down to earth" characters in life, are glorified and given prominence out of keeping with reality. Checca has a sparkling arietta, which is clear of all unnecessary ornamentation and has a most simple chord structure. With appropriate characterisation of a precocious maidservant the first statement is apparently concluded and the orchestral interlude commenced when, as a hurried afterthought, she adds 'e compatir mi puo'. Not content at that, she interrupts the orchestra again with the same phrase. The second statement develops the musical ideas further, jovially reiterating 'confortino' and then repeating 'zuccherino' sequentially. A simple but effective passage over a dominant pedal is sung to 'a lui donai mio cor'; alternate syllables on E flat (sforzando) and D (piano) produce an impression of palpitation. For much of the middle section the bass imitates the opening of the vocal phrase at the ninth. Once more we hear the precocious afterthought, but this time on the words 'appresso a lui ne vo'.

The finale to the first act consists of a duet between Polidoro and Bastiano. It is in Pergolesi's frequently favoured 3/8 measure, and a fast pace is indicated. Oboes and trumpets make their first appearance at this point. The movement is bright, with an exceedingly simple harmonic structure. Ensemble singing amounts to a small section in which voices move in parallel thirds.

The introduction to the second act is an orchestral version of Checca's lively aria. Oboes and trumpets appear again for Polidoro's 'Amor che si sta accolto', which is highly decorated and purely conventional in form.

Ferdinando's 'La sciorte mia' commences with a short syncopated

phrase which appears twice before developing on the third occasion. The harmonic effect of the minor mode is enhanced by a number of augmented 6ths and Neapolitan 6ths on 'pe la pieta'. Greater freedom of movement is permitted in the orchestral parts of this movement. The middle section adopts as its main key the dominant minor, and the pathetic mood is increased by a sequential chromatic descent. After a prolonged pause the closing subdued phrases are uttered to the chord sequence N6, V7, VI, which is then repeated as N6, V7, i.

The title page of Flaminio refers to Pergolesi as being "Organist of the Royal Chapel of Naples". Little else is known about this appointment, but from the absence of previous references we assume it was made earlier in 1735. Only one work for the organ is known - the Sonata in F - which will be discussed later. Some doubt has been cast upon the authenticity of the work merely through lack of irrefutable evidence of authorship. Assuming it is genuine, it would probably have been composed at much the same time as Flaminio. Strength is added to the argument of it being genuine through similarities in style and content in the unusually free accompaniment to Giustina's aria 'In mezzo a questo petto'. Similar repetitive motives occur sequentially in both, and identical triplet arpeggio figures at the approaches of cadences. Although the instrumental parts of both movements have qualities of freshness and brightness, the vocal line of this aria, when compared with Giustina's other arias, is singularly unadorned. Its simplicity, in contrast to the accompaniment, portrays the singer's anxiety and helplessness.

Joviality returns with Checca's lively aria 'Io son d'un animuccio',

which is a lighthearted movement with clear orchestral texture, but the vocal line is coloured with extensive rhythmic decoration.

Imitative entries by the bass add to the humour, and the harmonies are spiced with an occasional, but forceful, augmented 6th. Greater demand than usual is made upon the first violin's range, which here requires the use of the 6th position.

Flaminio's following aria leans towards sentimentality through its chromatic decoration which is carried almost to excess, and through the descending fragmented phrase on 'O Dio, non posso'. (Di) Pergolesi provides us with an uncommon but beautifully solemn and expressive modulatory passage on 'pieta mi tocca il core', (Dii), as he moves from B flat major (the relative major) through E flat minor, G flat minor, E flat minor and G minor in quick succession, before returning to B flat major.

Recitativo stromentato (one of only two such passages in the entire opera) precedes Agata's aria 'Da rio funesto turbine'. As she is torn between her love for Flaminio (disguised as Guilio) and her betrothed Ferdinando, she soliloquises, and her disjointed thoughts are uttered fragmentarily in a fit of melancholia. Trumpets are added to the score, and tension mounts as the cries of 'O Dio' are repeated in rising sequence. (E) This phrase is immediately contrasted by a tragic rendering of 'mi sento morire, divider mi sento'.

Bastiano's 'Quando voi vi arrossegiate' is a typically bright and agile buffo aria, with simple harmonies and amusing but effective repeated cries of a cat.

Ensemble singing in the duet between Giustina and Flaminio is restricted to a few bars with movement in 6ths. For the most part the

style is conversational, but there is one short passage of fragmented singing in which the characters interrupt each other constantly. After the main section a more tender passage in the relative minor follows, but instead of a full ritornello Pergolesi is content to conclude with a short orchestral passage.

There is no instrumental introduction to the lively terzetto sung by Polidoro, Bastiano and Checca at the conclusion of the second act. The individual characters are clearly defined by their vocal lines. Sarcasm and mimicry are present in the lines of the servants, and eventually there build up three short passages of ensemble in which all characters sing different words. An orchestral version of the trio is employed to introduce the final act of the opera.

Polidoro's 'Queste fronde' is a clever parody, poking fun at over elaborate accompaniment figures and repeated words to unison semi-quaver arpeggio phrases. Strangely, this is the moment in which Pergolesi elects to abandon the da capo aria in favour of the binary form.

Ferdinando's 'Sta barca desperata' is absolutely conventional in form, but maintains interest through its wide leaps, syncopation and clear texture. Pergolesi's mannerism of placing two semiquavers on a strong beat at phrase ends, noticeably absent for much of this opera, returns and is used extensively in this number.

In keeping with the character, Giustina sings a highly ornamented aria in 'L'oggetto del cor mio', which is mainly built up of short sequential phrases. The contrasting section, which adopts the tonic minor and eventually modulates to the subdominant minor, is much simpler and more tender and expressive than the main section.

No orchestral introduction is required for Agata's 'Ad annientarmi potea discendere dal cielo un fulmine'; the impact of her fury, bitterness and disillusionment on being rejected by Flaminio is immediate. The voice enters with a bold rising arpeggio. The subsequent descent is doubled in octaves by the orchestra. Oboes and trumpets are added for further force and the violins chase furiously in semiquavers for much of the aria. But the strength of expression lies mainly in the well defined vocal line which is devoid of all unnecessary decoration.

Flaminio reaches the peak of sentiment in his final aria. Almost throughout there is a violin triplet figure answering the fragments of the detached vocal line. Both main statements (the first concluding in the dominant and the second in the tonic) repeat the final phrase on the words 'si sa cangiar' in the appropriate minor key.

An amusing scene follows in which Checca finds Polidoro lying on the ground and supposes him to be suffering from moon-madness. She performs a simple incantation⁽ⁱ⁾, which gains speed as it proceeds. Despite her treatment Polidoro is rapidly restored and gives vent to his fury in a recitativo stromentato. The following aria, which is augmented with wind instruments, has a bold melodic outline and short fragmented phrases carefully punctuated with rests. Cries, almost of panic, appear on 'tiranna', which is thrice repeated, each time successively higher. Pergolesi maintains this work's practice of employing the augmented 6th in preference to the diminished 7th, although this latter chord does appear briefly here.

(i) Caffarelli informs us that this was a popular song.

(Fi) The much travelled duet 'Per te ho io nel core' is sung by the two servants at the climax of the whole work. It is a spirited number with oboes added for further colour. Although not appearing in Pergolesi's autograph score of Flaminio it is included in some manuscripts of La Serva Padrona and La Contadina Astuta. Following the example of the highly esteemed duets in Pergolesi's intermezzi, a bright melody moves exuberantly over a simple chord structure. Much use is made of rapid sequential phrases and repetition of a single staccato note.

(Fii) Imitation of heartbeats provides material for buffoonery between the two singers. Pizzicato violins enter into the enjoyment by echoing the vocal phrases. Further amusement is added by Checca singing her version in a high register while Bastiano's appears in the low register. Amidst the "biling and cooing" with such endearing terms as 'caro' and 'gioia' there is a certain amount of ensemble singing, but it is restricted to movement in 10ths as the characters hold each other up to playful ridicule. Although it is lengthy, Pergolesi was obviously aware of the duet's potential for delighting an audience, and consequently provided scope for further merriment by setting it in da capo form.

A short lively ensemble concludes the work. It fulfils the purpose of the chorus in opera seria, but in a more jovial and light-hearted manner.

A

Flaminio

2

Handwritten musical score for 'Flaminio'. The score is written on ten staves. The first staff shows a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with some words underlined. The score includes various musical notations such as notes, rests, and dynamic markings. A circled number '3' appears at the end of the second staff. The lyrics are: 'Lass - o no - ri - ro, no - ri - ro, no - ri - ro, mori - ro, mori - ro, mori - ro. Con queste pa - ro - li - ne, pa - ro - line, Co - si sa - po - ri - ti - ne sa - po - ri - ti - ne, Co - si sa - po - ri - ti - ne, sa - po - ri - ti - ne, Con queste paro - li - ne co - si sa - po - ri - ti - ne il cor voi mi scip - pa - te, mi scip - a - te, dal - la pro - fon - di - ta dal - la pro - fon - di - ta.'

Lass - o no - ri - ro, no - ri - ro, no - ri - ro, mori - ro, mori - ro, mori - ro. (3)

Con queste pa - ro - li - ne, pa - ro - line, Co - si sa - po - ri - ti - ne sa - po - ri - ti - ne, Co - si sa - po - ri - ti - ne, sa - po - ri - ti - ne, Con queste paro - li - ne co - si sa - po - ri - ti - ne il cor voi mi scip - pa - te, mi scip - a - te, dal - la pro - fon - di - ta dal - la pro - fon - di - ta.

Handwritten musical notation on a single staff. The lyrics are: "Di-o, non pos-so, O Di-o non posso." The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are also some handwritten markings like 'x' and 't' below the staff.

Handwritten musical notation on a single staff. The lyrics are: "O Di-o non posso, non posso, O". The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are also some handwritten markings like 'x' and 't' below the staff.

Handwritten musical notation on a single staff. The lyrics are: "doce fu-co e va-go ar-dor, e va-go ar-dor. etc". The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are also some handwritten markings like 'x' and 't' below the staff.

Handwritten musical notation on a single staff. The lyrics are: "far-mi-pa-nar. etc". The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of eighth and sixteenth notes, with some notes beamed together. There are also some handwritten markings like 'x' and 't' below the staff.

Dii

Handwritten musical score for the first system. The vocal line is in B-flat major (two flats) and 7/8 time. The lyrics are: "pie-ta mi toc-ca il core a-ver, non posso, o". The piano accompaniment consists of a left hand with a simple bass line and a right hand with chords and some melodic fragments.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "Di-o, del tuo do-lor del tuo do-lor pie-ta.". The piano accompaniment continues with similar harmonic support.

E

Handwritten musical score for the third system. The key signature changes to E major (one sharp). The vocal line has the lyrics: "Smar-ri-to ogni mio spiri-to, O Di-o, O Di-o, Mi sen-to mo-ri-re, di-vi-der mi sen-to". The piano accompaniment continues with chords and melodic lines in the new key.

Fi (Checca)

Handwritten musical score for 'Fi (Checca)'. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. The lyrics 'Per te ho io nel co-re il' are written below the first staff. The second staff continues the melody with the lyrics 'mar-tel-lin d'a-mo-re che mi per-cuo-te o-gnor che'. The third staff has the lyrics 'mi per-cuo-te o-gnor, che mi per-cuo-te o-'. The fourth staff concludes the phrase with 'gnor, che mi per-cuo-te o-gnor' and ends with a double bar line. The notation includes various musical symbols such as stems, beams, and rests.

Per te ho io nel co-re il

mar-tel-lin d'a-mo-re che mi per-cuo-te o-gnor che

mi per-cuo-te o-gnor, che mi per-cuo-te o-

gnor, che mi per-cuo-te o-gnor

Fi (Checca)

Handwritten musical score for 'Fi (Checca)' featuring a vocal line and a piano accompaniment. The vocal line is on the top staff, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics 'senti tippiti, tippiti, tippiti' are written below the staff, followed by 'etc' at the end. The piano accompaniment is on the bottom staff, also with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of chords and single notes, with the instruction 'Pizz' (Pizzicato) written below the staff. The notation includes various musical symbols such as stems, beams, and rests.

senti tippiti, tippiti, tippiti etc

(Violins)

Pizz

ORFEO

At this point it is appropriate to turn attention briefly away from opera and in the direction of the secular cantata. A number of such works have been attributed to Pergolesi, many obviously in error, but the setting of Orfeo at least is free from all doubt regarding authenticity. It was written in the latter part of 1735, during a period of convalescence by the composer, and at a time when the final setting of Super Flumina is considered to have been written also. This work is based on what is probably the best loved of all classical legends and follows the form of the cantata da camera which was popular with cultured Italian society for nearly a century previously, but it is less conservative in content and treatment than most works of its type.

The setting, for soprano and strings, commences with a recitative stromentato in which the composer demonstrates his well proven ability in heightening dramatic effect by careful spacing of his words. (A) As it has already been observed in Flaminio, towards the end of his life Pergolesi inclined more to sentimentality and profusion of ornament in his works, but both in this and in the larger work the subjects presented ample scope for such treatment.

Both arias in Orfeo are longer than the majority written by Pergolesi, and although in da capo form they break a number of its limiting conventions.

The finer example of the two is 'Euridice, e dove sei?' which combines prolonged passages of irrelevant coloratura, (B), with phrases reaching the depths of human emotion. In the second statement, after the feeling of utter helplessness shown by the descending chromatic phrase 'Chi al mio cor la rendera?', there follows a further

passage whose similarity in outline to one found in 'Che faro' of Gluck's more illustrious setting (written 1762) cannot be overlooked. (C) The pause is used for dramatic effect before further impassioned cries for Euridice. 'Dove?' remains unanswered and is repeated at a higher pitch with a fall of a 7th. The recapitulation of the aria is abbreviated, and leaves the first statement after two bars in order to continue at the corresponding point of the second statement.

The recitative, in common with that which opened the cantata, is measured out precisely in its note values, and contains more than a customary number of diminished 7ths. In the closing 'O d'Euridice' a soul-less phrase is employed to portray the dark waters of the river Acheron, (D), and Orfeo's piteous murmuring of 'spirito infelice' is sung to a chromatic phrase which is accompanied in octaves. (E) Chromatic descents in minims, both vocal and in the bass, emphasise the extent of Orfeo's suffering. (F) As in the other aria, the recapitulation is abbreviated to a rendering of the second statement only.

AOrfeo.

e de-bel-lo lo sdegne de barba-ro si-

gnor del cieco regno

B

Chi fa-ra che tor-ni in vi-ta? Chi al mio
cor la ren-de-ra?

Ci

Chi al mio cor, la ren-de-
ra, Eu-ri-di-ce do-ve sei? E do-ve, do-ve
sei? Cor mi-o, mia vi-ta, cor mi-o!

"Che Faro" from Gluck's ORFEO.

Cii

do-ve an-dro sen-za il mio ben. Eu-ri-di-ce! Eu-ri-
di-ce Ah, non n'a-van-za, piu soc-
cor-so, piu sper-an-za.

D

O d'A-che-ron-te sul ne-ro fon-te

E

Spir-to in-fe-li-ce.

F

sof-frir si puo, sof-frir si puo.

(Orchestral Bass)

Chapter III

OPERATIC ATTRIBUTIONS AND WORKS OF DOUBTFUL ORIGIN

OTHER OPERATIC WORKS ATTRIBUTED TO PERGOLESI

Before the existence of copyrights composers borrowed from whichever sources they pleased. In the realms of opera the products of such wholesale pilfering were the "pasticcio", a hybrid work to which many 18th century composers contributed willingly, and the ballad opera, which was compiled of any popular tunes of the day, regardless of their sources.

Modern scholars are presented with serious problems concerning the origins of works which appear in diverse forms from a variety of sources. Certain works at one time were attributed entirely to Pergolesi purely on the strength of an occasional item being known to be genuine. Research, much by Frank Walker,⁽ⁱ⁾ has exploded a number of myths and traced the origins or earlier sources of some of these works.

It is still impossible, however, to produce an accurate catalogue of Pergolesi's works because of the large number of dubious and erroneous attributions to be found even in early manuscripts. Caffarelli, to whom we are indebted for the publication of *Opera Omnia*, obviously made mistakes by accepting certain works which have now proved to have originated from other sources, and at the same time by omitting others which can reasonably be considered genuine.

We shall consider briefly the known history of certain doubtful works, making a detailed observation of the score of one of them.

(i) *Two Centuries of Pergolesi Forgeries and Misattributions*,
M & L XXX. (Oct., 1949.)

LA CONTADINA ASTUTA

Confusion arose concerning similarity of titles between Hasse's La Contadina, 1728, and Pergolesi's Livietta e Tracollo, which was originally known as La Contadina Astuta, 1734. Fetis, and later Clement and Larousse, listed Livietta e Tracollo as a different work from La Contadina Astuta despite being held up to ridicule by E. Faustini-Fausini.⁽ⁱ⁾ Caffarelli published both titles in Opera Omnia, taking the manuscript owned by Fetis for the work to be published as La Contadina Astuta.

The final duet in this latter work is by Pergolesi - ('Per te ho io nel core') but it has roamed widely. It is included in Caffarelli's publication of Flaminio as a duet between Checca and Bastiano, although it does not appear in the autograph score; it is also used as an alternative finale to La Serva Padrona. Presumably it was this item that prompted Caffarelli to accept the whole of the present work as genuine.

The original setting by Hasse was performed in the Teatro San Bartolomeo, Naples, in 1728 as a pair of intermezzi between Clitarco, and was subsequently revived by him in 1733 for the production of Cajo Fabricio. Composers of intermezzi were frequently left without mention in the libretti; that was so for the 1733 production. An extremely slender argument could be made for the possibility of Pergolesi being the composer on that occasion, but it would hardly seem likely for him to compose intermezzi bearing the title in question when Hasse provided the main work and had set the intermezzo text previously.

(i) G. B. Pergolesi attroverso e suoi biografi - Milan, 1900.

The libretto of the 1733 performance, in common with the Fetis score, contains seven items. Numbers 1 to 4 are alike apart from occasional word changes, and are from the original La Contadina by Hasse. Of the remaining items, numbers 6 and 7 in the Fetis score are taken from Il Tutore, another intermezzo by Hasse, and the final item, as we have already observed, is by Pergolesi.

Walker sums up the work as a whole as follows: "It is a pleasant little work, but lacks just that individual note, that vein of delicate sentiment, which was Pergolesi's contribution to the form."⁽ⁱ⁾

(i) Op. cit.

AMOR FA L'UOMO CIECO

La Contadina Astuta (Livietta e Tracollo) was revised by Goldini (Libretto) and Chiarini (music) in 1741, who both added new material and provided the title Il Finto Pazzo. Later that same year Goldini was responsible for further revision which retained most of the arias but provided a fresh setting under the title of Amor fa l'Uomo Cieco. Apparently the music retained three items by Pergolesi, one by Latilla,⁽ⁱ⁾ and four by Chiarini, who also wrote new recitatives and can therefore be considered the major contributor. Unfortunately, Chiarini's contribution is now lost. Confusion is all the greater as a result of conflicting evidence regarding the original librettist; some authorities name Andrea Belmuro and others Bernado Saddumene.

(i) Latilla (often wrongly spelt as Atilla), 1711 - 1791.

Burney⁽ⁱⁱ⁾ described him on meeting in Venice in 1770 as "a plain and sensible man with knowledge of music of the ancient and an understanding of modern trends." His intermezzi in particular, some of which were used as ammunition in "La Guerre des Bouffons", were popular with travelling buffo companies, frequently undergoing changes and being incorporated in "pasticcio" operas.

(ii) Op. cit.

IL MAESTRO DI MUSICA

Of all the operatic works associated with Pergolesi none has undergone more changes in its career than Il Maestro di Musica. The work, a three act opera buffa, is now known to be a pasticcio. It really originated from Orazio (or Horatio) by Auletta (1698 - 1771), and a libretto by Antonio Palomba. The original date of performance is usually considered to be 1737 in Naples.⁽ⁱ⁾ Between 1737 and 1752 it is known to have been performed in Florence, Venice, Genoa, Graz, Leipzig, Hamburg, Milan, Bologna, Vienna, Reggio, London, Copenhagen, Brussels, Parma, Lucca and Leiden. During this time there was a steady replacement of items, some of which in turn were replaced until the work became a pasticcio, although sole credit for composition was still frequently given to Auletta.

The best manuscript score is housed in the Florence Conservatory and bears Auletta's name; but it also includes items by Fini, Leo, Pescetti, Pergolesi, Orlandini, Terradellas, Pulli and probably other composers. Eighteen replacement items which appeared in the period 1740 - 9 can be traced to their original composers, Auletta can definitely be credited with seven more, but the remaining nine have no clear attributions.

Because of its complexity of compilation this opera was frequently performed under the names of various composers. Performances in

(i) Henry W. Simon, in *The Festival of Opera*, suggests the first performance was as early as 1731.

Florence during 1740 and 1742 had no specific attribution, the production in Venice (1743) attributes it jointly to Lattila and Pergolesi, while the 1749 production in Brussels gives credit to Auletta on one page, and on another to Galuppi, who probably contributed nothing.

When eventually a drastically reduced version was performed in Paris in 1752 it received the same popular support as most Italian opere buffe that year, and the public readily accepted it as a pasticcio. Pergolesi's work, however, was so much in vogue that it is not in the least surprising to discover that it was published there the following year under his name. The current title was substituted at that point.

Many versions exist; the principal characters range from three to eight, but despite the differences the plot is essentially the same. A young soprano student - Lauretta, loves her teacher - Lamberto (tenor). The local impresario - Colagianni (bass) sees she is attractive and makes advances to her. Her teacher consents to her engagement in opera and jealously falls in love with her. She gets her man and the contract too.

For a considerable time the work was considered to be Pergolesi's, but after the discovery that four of the main items were from Auletta's Orazio further investigation revealed the other sources, including the three further numbers by Auletta.

The present form is too long to pass as an intermezzo and still short for an opera buffa in its own right. However, Faustini-Fausini suggests it was performed as an intermezzo along with S. Guglielmo d'Aquitania. This view is shared by Henry W. Simon. Villarosa, who does not appear to have known Il Maestro di Musica, mentions intermezzi in S. Guglielmo d'Aquitania, but makes no specific reference. Later

Radiciotti argues that such a work would have no need for intermezzi as it contains its own comic scenes between Captain Cuosemo and the devil. It is quite possible that Villarosa's reference to "intermezzi buffi" meant these scenes, and not independent numbers. Further, a dramma sacro, although staged as in this case, is hardly the type of work to employ comic intermezzi between its acts.

The version performed in Venice in 1743 contains two items by Pergolesi: 'Splendida per me sereno', adapted from Adriano in Siria, and 'Mentre l'erbetta' from Flaminio. Subsequently, apart from an inducement to good box-office receipts through deliberate fraud, there could have been genuine misattribution as a result of these two arias.

Even De Broses was caught out in the confusion as early as 1739 by referring to Il Maestro di Musica as being by Scarlatti. It has been suggested the work he meant was Domenico Scarlatti's La Dirindia (1715), which was otherwise known as Il Maestro di Cappella and based on a similar subject.

IL GELOSO SCHERNITO

This work falls again between intermezzi and opera buffa as it contains a full Italian sinfonia, scored for flutes, oboes, horns and strings. It also includes chorus work, but neither of these features was known in Neapolitan intermezzi. The only performance known until modern times was Venice in 1746, and a single copy of the libretto survives. On that occasion it was performed between the acts of Michieli's Zenobia. No technical details are available to explain how a 3 act intermezzo was played within a 3 act opera. Unfortunately the libretto did not name the composer.

Various guesses have been made regarding the original performance:

Schatz and Caffarelli - 1731

Faustini-Fausini - 1732, along with Ricimero

Radiciotti - 1734.

Other performances were obviously made, as the manuscript from which the Opera Omnia publication was prepared came from the Prussian State Library, Berlin, and a further manuscript was housed in Hamburg. Both attributed the work to Pergolesi, and in accordance with custom had recitatives in German.

The manuscript in the Paris Conservatoire corresponds exactly with the 1746 version apart from omitting the final chorus of the German versions, and bearing the name of Pietro Chiarini, detto il Brescianino, who lived and composed in Venice at that time. No reasonable objection can be raised to his being the composer.

Its sinfonia, which immediately aroused suspicion through being too well developed for the majority of overtures composed in Naples in the 1730's, but more in keeping with Venetian works in the middle of the century, has now been proved to be a later addition. It is in fact the fifth of 6 sinfonie by Galuppi, offered in the Breitkopf catalogue of 1762.

LA VEDOVA INGEGNOSA

La Vedova Ingegnosa is the subject of much conjecture. It seems to have appeared suddenly under the following circumstances:

In November 1743, the travelling company of Pietro Mingotti gave a remarkable performance, in the open-air theatre at Hamburg, of Artaserse (with libretto by Metastasio and music by the Bolognese Paolo Scalabrini). This was interspersed with La Serva Padrona. In view of the success of the production it was announced that there would be a further gala evening the following day (20th) with prices of admission remaining the same, i.e., stands 1 ducat, stalls 1 reisthaler, gallery 2 marks. The double feature was to be Venceslao by Apostolo Feno and Paolo Scalabrini, interspersed with Pergolesi's La Vedova Ingegnosa. The parts were to be played by the same performers as in La Serva Padrona - Ginevra Magagnoli, soprano, and a famous buffo bass from Cesena, Alessandro Cattani.

We know that the evening was an uproarious success, and, according to the Hamburg Correspondent of 22nd November, Mingotti had taken 400 Courant Marks, which in those days would be considered a vast sum.

The two operas were repeated several times with similar success, and then on 5th December Artaserse was given a further performance, but this time with L'Amor fa L'Uomo Cieco which was then presented as though composed entirely by Pergolesi.

The success of these intermezzi was repeated in Prague at the Carnival of 1744, and again at the Easter celebrations in Leipzig that same year.

In all three cities the libretti were printed in Italian and sold rapidly among enthusiasts of Pergolesi's works.

La Vedova Ingegnosa went on to receive further fame as far away as Copenhagen in 1750 and 1752. Again it was Mingotti's company who performed the work at least 16 times. Consequently the soprano, Grazia Melline (wife of the above-mentioned Paolo Scalabrini) was honoured with the title of Court Virtuosa, and Pellegrino Gagiotti that of Court Singer to the King of Denmark. Scalabrini, who was harpsichordist to the company, was nominated Director of the Theatre and of the Court Concerts of King Frederick IV of Denmark, in return for which honour he presented the king with his manuscript of the work. This manuscript, now housed in the Royal Library of Copenhagen, is the one on which modern publication is based.

The fact that there is no earlier reference to the work arouses suspicion regarding authenticity. According to Caffarelli the libretto is considered to be by Tommaso Mariani, who collaborated with Pergolesi for Livietta e Tracollo and would therefore be anxious to repeat the success with a similar work. Frank Walker⁽ⁱ⁾, basing his information on research by E. J. Luin⁽ⁱⁱ⁾, maintains it is the product of either or both Ignazio Prota and Giuseppe Sellitti. Certainly it contains all the regular features to be found in the comic intermezzi by Pergolesi and his contemporaries, particularly the scheming woman who outwits her man into matrimonial submission. There are the usual two singing parts favoured by Pergolesi, also in this case two silent parts,

(i) Op. cit.

(ii) "Fortuna e influenza della musica di Pergolesi in Europa",
Siena, 1943.

and again a certain amount of amusement is created at the expense of the militia.

Drusilla	Soprano
Strambone	Bass
Mostaccio)	
Grillo)	Servants

Regular stupidities occur in the libretto, but they are redeemed by a musical skill which is shown in the clear texture and bright, expressive melodies.

Comparing this work with La Serva Padrona, stylistically much of its music could be genuine, although its lighthearted movements do not always achieve the exuberance of the more famous piece. The short phrase, typical of Pergolesi, appears frequently. On the other hand, at no point is there quality of contrast which can compare with a number of Serpina's beautifully developed, long, smooth lines.

In all probability La Vedova Ingegnosa is a pasticcio, perhaps containing much of Pergolesi's music which was subsequently used as evidence for identifying the whole work with him. The date and suddenness of the first performance would also subscribe to the "pasticcio theory", as none of Pergolesi's biographers have attempted to associate the work with a performance of any other work by him, either during his life or after his death. It is significant to note that leading authorities (including Grove's Dictionary of Music and Musicians) make no mention of the work in their catalogues of attributions to Pergolesi.

The compilation of musical numbers is good and maintains a unity of style which, in the absence of contrary evidence, would suggest a

single composer. Clearly it had the necessary ingredients and was deliberately designed to ensure a public acclaim similar to that accorded to the more famous work.

Drusilla's opening aria, in which she implores the god of love to return her - a widow - to a state of matrimony, employs both Pergolesi's fondness of flat keys for sad moods and his frequent $3/8$ time. The short phrase is stated twice and then developed in a beautiful manner, introducing a cadential figure which was subsequently adopted as a mannerism by Arne. (A) The dominant is achieved via the flattened supertonic. Towards the end of the aria the words "Sconsolata" and "vedovella" are repeated with renewed pathos by employing the tonic minor key.

As is the usual practice of the Neapolitan School, the arias are connected by the racing buffo style of recitative.

Drusilla's second aria is adventurous, particularly in respect of keys. It commences rather unusually without an orchestral introduction and contains a chromatic accompanying figure (first appearing in bar 4) which is an attractive feature. Commencing in F major, the main section passes through C major, G major, A minor, G major, C major, C minor, C major, F major, C major and F minor, before returning to the tonic major. The dominant minor is employed with telling effect at Drusilla's moment of great despair, (B), and her delivery falters in a disjointed melodic line. More extensive use of the Neapolitan 6th is made in the development of this main section than we would expect to find in Pergolesi's works. There are five

short musical ideas which are all the more poignant for the fact that they are disjointed and show no sign of development.

Two passages of spoken dialogue (parlato) occur in the recitative. These are followed by Strambone's first aria which is in the style galant. Here one is still aware of a certain similarity of the opening phrase and that of the previous aria. Forceful use of the diminished 7th is made in the accompaniment of "ah tristarella", and there is a delicacy of treatment in the short 'adagio' phrase which follows it. (C)

The words "il pizzicor" occur thrice. (D) Effective weight is given on the second occasion by use of the chord of the flattened subdominant and repetition of the phrase in the tonic minor.

The duet to conclude the first intermezzo is in a popular southern Italian pastoral rhythm (12/8), but has a lively sparkle associated with Pergolesi. Again the texture is light with a simple chord structure, and the movement, contrasting greatly with the three previous numbers, has more exuberant arpeggio leaps. Drusilla's opening phrase (E) modulates to the dominant and is thereby conveniently transposed for Strambone's rendering. Considering the agile nature of the music it is somewhat surprising to observe the limited vocal range required in this duet; Drusilla's compass is an 11th (C - F) and Strambone's is a 9th (C - D). Elsewhere Drusilla has a limit of two octaves and Strambone a 16th. Following the common practice of the day the duet concludes with an ensemble in 10ths which is developed from the opening idea; Drusilla sings "yes" to Strambone's "no". (F)

In the midst of this section Strambone sings an episode which is an amusing tilt at the bravura style of opera seria.

The recitative to open the second intermezzo again employs a certain amount of parlato.

(G) Drusilla's next aria owes much to various styles. After an unusually lengthy orchestral introduction the voice commences with a series of disjointed phrases which are eventually developed. In some ways the melody is Pergolesian and is built up in a characteristic manner. If authentic, which seems doubtful, this number is remarkable for its total lack of syncopation, as its style seems to demand such treatment. Accompaniment is also much more florid than we would expect of Pergolesi in works of this nature. It also contains a coloratura passage with a simple chord structure in which the bass outlines the melody in tenths. The middle section, which is mainly in the subdominant, has a greatly contrasted accompaniment consisting of broken chords. The ~~vocal line~~ ^{vocal line} is developed from the opening figure of the aria and gives the whole movement a feeling of unity.

(H) The following aria (in F minor) sung by Strambone is a well developed movement which employs the full range of the voice. What must certainly be the original version appears in Livietta e Tracollo with the words 'Ecco il povero Tracollo', but the present transcript has a number of small adaptations. Frank Walker, who quickly dismisses the whole work with, "This score is certainly also misattributed to Pergolesi", appears to have overlooked the fact that at least one aria is his. The strong opening figure is played in canon at the

octave by the bass and is all the more forceful musically for the fact that an introduction is dispensed with and the singer commences on a high F. The composer quickly modulates to the subdominant and introduces an accompaniment arpeggio figure which is subsequently used to develop the movement. This is followed by a short passage of chromatic harmony in which skill is displayed in key manipulation by the rapid passing through C minor, G major, B flat major, before returning to C minor. As with bass arias elsewhere emphasis is added to the vocal line by scoring for the orchestra in octaves with it. (This device was also favoured by Handel at strategic points, e.g. "O Ruddier than the Cherry" from Acis & Galatea.) The return of the main theme for the end of the section has even greater strength in its wide leaps and the fall of a major 7th onto the interrupted cadence which appears before the decorated perfect cadence. In the middle section the accompaniment is florid and contains chromatic effects. The occasional forceful phrase is played in octaves with the voice, which is given some amusing passages of mock bravura.

(I) For the finale there is a return to 3/8 time and a lightly tripping melody over a simple chord structure, consisting to a great extent of tonic and dominant harmonies. For Drusilla a longer flowing phrase is employed with a series of 4-3 suspensions over a descending bass. Strambone's version is developed from this opening, but the series of suspensions is now of the 7-6 variety.

Once again the ensemble sections favour movement in 10ths; but

there is one humorous section where, in reply to Drusilla's query regarding his feelings, Strambone states he is not jesting. (J) Here the strictest economy of vocal writing is adopted by making the parts interrupt each other and produce what becomes a three note figure which is sung six times in descending sequence. (Even if Strambone was not jesting the composer certainly was. The middle section of this duet gives greater scope for comedy, particularly in the rapidly repeated notes which are then echoed by the orchestra; one cannot overlook a certain similarity of line given to Papageno in Die Zauberflöte. Just prior to this there is a delightful figure of mock pathos produced by canon at the 7th, (K). It is almost as moving (if we would let ourselves be moved here) as the passage which opens the Stabat Mater.

La Vedova Ingegnosa.

A

vedo-vel-la sconso-la-ta vo' tor-nar - mi a

ma - ri-tar, a ma - ri - tar.

B

non ho for - za di par-lar, non ho

for - za di par-lar.

C

Vivace

Ah trista - rel-la, trist-a - rel-la,

Adagio

questi so-no i fum-i'il fo-co.

D

questo quest-o il piz - zi - cor? e il piz -

zi - cor? e il piz - zi - cor?

E

Son ra-gazza e son bel-li-na leg-gia-dreta e galanti-na guardi un
po si vol-ti in qua, si vol-ti in qua. etc

F

For-se poi di-ra di-si, di-ra di si, si, si, si, si, si, si, si,
non di-ro giammai di si, giammai di si, no, no, no, no, no, no, no,
si, for-se poi di-ra di si, di-ra, di-ra, di-ra di si.
no, non dir-o giammai di si, giammai di si, giammai di si.

G

Son guer-rie-ro, guer-ri-ro e vo-glio
guerra, e vo-glio guerra sotto il fil di
questa spada.

H

Handwritten musical score for section H. The top staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The bottom staff is in treble clef with the same key signature and time signature. The lyrics are written below the staves.

Ec-co qua quel ca-po-ra-le che si vuol far sbu-del-lar

I

Handwritten musical score for section I. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a 3/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

Stram-bo-ci-no mio ca-ri-no, mio ca-ri-no, mio ca-tr
i-no Ah! ce fa quest'al-ma per te ah che fa, che fa per te.

J

Handwritten musical score for section J. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a 3/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

di che senti? Strambo-ci-no di che senti in ve-ri-ta.
non burlare, Drusillina, non burlar.

K

Handwritten musical score for section K. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a 3/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

Ah ————— ce ma — i sa — ra?
Uh ————— che ma-i sa — ra?

RICIMERO

As the catalogue of misattributions continued to develop an apparently mythical title was added to the list. This was the supposed opera seria Ricimero. The earliest known reference⁽ⁱ⁾ occurs eighty years after Pergolesi's death. No score or libretto of the work is known. That an opera seria of this period could disappear without trace is incredible. It was supposed to have been performed in the Teatro San Bartolomeo, Naples, in 1732 - according to Faustini-Fausini who, having coupled S. Guglielmo d'Aquitania and Il Maestro di Musica, was left with the undated Il Geloso Schernito and the supposed Ricimero. He opted for the obvious course of action and conveniently married off these two also. Apart from the reference to Ricimero, Mazzarella's article only mentions L'Olimpiade as being among Pergolesi's contribution to opera seria. A historian who omits reference to opere serie, opere buffe and intermezzi of undisputed authenticity, but names a hitherto unknown work and is unable to support it with any evidence, hardly deserves credence.

Probably the confusion arose through a number of operas with the title Ricimero being known by Mazzarella, who ascribed one more to Pergolesi. To mention but two composers here, both Jommelli (1714 - 1774) and Maio (1732 - 1770) wrote operas Ricimero Re dei Goti, the former in 1740 and the latter in 1759, and both were for performance at Rome. It has been suggested that confusion may have arisen through Pergolesi's Il Prigionier Superbo, as Metcalce in that work was the

(i) Frank Walker (Op. cit) traces A. Mazzarella's article on Pergolesi in Domenico Martuscelli's "Biografi degli uomini illustri del regno di Napoli", (Vol. III - 1816.)

"King of the Goths".

In the light of all the evidence there is no reason for arguing that Pergolesi ever wrote a work bearing the title of Ricimero.

LA STUDANTE ALLA MODA

La Studante alla Moda, an opera buffa, was produced at Covent Garden in 1754 and passed off as being by Pergolesi. Research has shown the only aria likely to be genuine is 'Piu no si Trovano', which was borrowed from L'Olimpiade, and that the bulk of the work is Violante by Logroscino with some borrowings from Auletta's L'Amor Costante.

OTHER DOUBTFUL ATTRIBUTIONS

Further works which have been attributed erroneously include Dalina e Balbo, Il Cavaliere Ergasto (now known to be Piccini's La Molinarella - 1766), and Temistocle, which was first set by Caldara in 1736. In each case manuscript versions name Pergolesi as the composer, but there is no evidence that he wrote such a work or even record of performances by any composer during Pergolesi's lifetime.

Two volumes in Opera Omnia published as Arie da Camera and Frammenti di Opere Teatricali contain a variety of items now known to be by Arresti, Bononcini, Chinzer, Lampugnani, Leo, Orlandi, Rinaldo da Capua, A. Scarlatti, Giuseppe Scarlatti, Selliti, Terredellas and others. Among various separate arias is 'Tre giorni son che Nina' which was attributed to Pergolesi until Spitta in 1887 claimed it for Rinaldo da Capua on the grounds that it appeared in La Bohemienne, a French adaption of La Zingara, performed in Paris, 1755. Barclay Squire⁽ⁱ⁾ shows the aria was introduced in 1755, having been taken from an opera

(i) M.T. 1899.

Li Tre Cicisbei Ridicoli (performed in London in 1749) by the Milanese composer Natale Resta. But this aria does not appear in the libretti of earlier performances of the work in Bologna - 1748, or Venice - 1748 and 1752. It seems to have appeared for this London performance at the instigation of the impresario Ciampi. Earlier manuscripts have only one verse, and it is thought that Ciampi was responsible for a second being added to make it relevant to Li Tre Cicisbei Ridicoli. It is sung as a ~~serenade~~ by Lindoro who thinks he is addressing Modulina. No character by the name of Nina appears in this work. Ciampi in adding the aria at this point expects his audience to accept "Nina" as a convenient diminutive of "Modulina".

Walker thinks Ciampi may well have been a Neapolitan, although it is generally said without proof that he was born in Piacenza. The libretti of his three operas describe him as Signor Vincenzo Ciampi - "Maestro di Cappella Neapolitano". A probable theory is that this aria was a popular song in Naples, possibly by Pergolesi, and it was here that Ciampi first made its acquaintance. Radiciotti maintains that all early Italian manuscripts of the song have only one verse and clearly attribute it to Pergolesi.

The vast number of minor Eighteenth Century Italian composers makes positive identification of many works impossible merely through individuals' points of style. The style of this song is that of Pergolesi, but it could also be claimed to be in keeping with Ciampi, whose works frequently show considerable Pergolesian influence.

Chapter IV

PERGOLESI'S SACRED WORKS

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In Italy during the early Eighteenth Century, the Mass by virtue of the organisation of its liturgical form gave much scope for musical inspiration which both satisfied the requirements of the Church and at the same time permitted freedom of imagination. An attitude of love of music for its own sake, (as seen in Neapolitan opera) pervaded settings of the Mass. Outdated modes of expression were steadily replaced, as composers frequently turned to opera for their lead. Religious texts were often set to music devoutly and with the same ardour as secular works. But frequently text and music only corresponded loosely as a result of the composers' preoccupation with musical form, which caused (through the desire for symmetry) much unnecessary and irrelevant repetition of words.

Construction owed much to instrumental movements of the period. The formal elements of the sonata and rondo were included firstly in the works of such men as Pergolesi, Jommelli and Hasse.

Many Masses in the early Classical period owe their existence to the instrumental forms which dominated them. Individual movements frequently were merely orchestral movements with voices in the background. Often Kyrie and Gloria settings commenced with an introduction which could almost be classed as an overture, and the voices entered the movements only where symphonic texture allowed for reinforcement. But, generally, in the early Eighteenth Century settings groupings of individual parts were carefully planned, e.g., the Kyrie adopted Kyrie-Christe-Kyrie, a ternary pattern. Final sections of the Gloria and Credo were sometimes repetitions of the musical openings reintroduced in order to produce a formal unity.

Gradually sonata form overtook the Kyrie, and Masses often commenced with a slow introduction, somewhat in the manner of the opening Haydn later adopted for symphonies.

The da capo aria was an acceptable form for opera, but for religious works composers preferred binary form, and only permitted those items requiring recapitulation of thought to adopt ternary form. Coloratura effects were steadily reduced and usually reserved only for relevant places.

Choruses were largely polyphonic, but during the period homophony was employed with increasing frequency, especially in the treatment of verbal passages requiring particular emphasis. Although it employed all devices of opera and instrumental music of the day, the Mass could be considered independent in style and typical of Church music of the period.

Naturally oratorio took its shape from opera, and provided an adequate substitute for it during Lent. Reforms made by Zeno were faithfully observed. One of oratorio's advantages over opera was the scope provided by the occasional use of a chorus other than as a mere formality of opening or closing the work. Composers of the period who wrote oratorio, namely Bassani, Bononcini, Ariosti, Marcello, Lotti, and the Neapolitans - A. Scarlatti, Feo, Vinci and Pergolesi, produced works which were performed in all European musical centres.

In oratorio also, as in settings of the Mass, polyphony was the main mode of expression. At times, Lotti in particular, but Pergolesi and others also, returned to a strict Palestrinian style, with strings doubling the voices.

In addition to renderings of the Mass and some contribution in the field of oratorio, Pergolesi is also credited with a number of Psalm settings (some being open to doubt), various motets, four versions of the Salve Regina, a setting of the Requiem Mass and the Magnificat, and his best known work - the Stabat Mater. His sacred music is particularly difficult to catalogue because of probable duplications between libraries and the almost certain existence of adaptions or arrangements of some works.

Little argument can be made regarding authenticity of the following works:

Il Pentimento - the manuscript of an oratorio in the Royal Music Library, British Museum,

La Morte d'Abel - the manuscript of an oratorio in the Allgemine Musikgesellschaft, Zurich,

A setting of Septem Verba, also at Zurich, and

La Nascita del Redentore - an oratorio known to Villarosa in 1831, but now lost (- probably genuine).

A setting of O Salutaris Hostia⁽ⁱ⁾ for tenor, bass and cembalo is not included in Opera Omnia. An autograph manuscript, dated 1729, exists in the British Museum and makes this the earliest known work.

A complete setting of the Agnus Dei in B minor, of which Caffarelli had only discovered an incomplete version, was found in America in 1949. Again, this is in autograph manuscript, and is dated 1732. This setting, scored for four voices, and edited by R. F. Goldman, is now published by Mercury Music Corporation, New York.

(i) Add. MS. 41063 M. ff. 93-95

Despite a number of uninspired and conventional passages in Pergolesi's settings of religious texts there are many pages showing an originality which was fired with the zeal of youth. It is a pity that, with the exception of the Stabat Mater and occasionally the Magnificat, most of these works are gathering dust rather than being performed.

LA CONVERSIONE DI S. GUGLIELMO D'AQUITANIA

Although for the purpose of the present survey this work is considered under sacred music, it has a number of characteristics which could argue for its inclusion under the section devoted to opera. It is one of Pergolesi's earliest works, and was performed (in all probability by his fellow-students from the Conservatorio) in the monastery of Sant'Agnello Maggiore, in the summer of 1731.

It is a curious work, in that it is a kind of sacred drama which apparently was intended to be acted. There is an interesting list of characters included to combine edification and amusement. Already Pergolesi's wit, sparkle and theatrical flavour are present in the musical style and portrayal of the characters. Good and evil characters are contrasted against each other: a saint and an angel are opposed by the devil and Captain Cuosemo, a buffo bass who sings throughout in the Neapolitan dialect.

The sinfonia follows the three movement plan. The first is a fanfare, mainly on the tonic chord of D with a few bars in the dominant. A full orchestra of strings, oboes, horns and trumpets is employed to produce a particularly vigorous opening. The middle section (without key signature, but in the tonic minor) is scored for strings alone. The opening figure fills eight consecutive bars, then modulates to F major, whereupon a new figure appears and is repeated for four bars. Thereafter the opening figure returns for six more bars, which return from F major to D minor. The movement closes with four further bars of the second figure. One could hardly criticise Pergolesi for lack of economy in treating his musical ideas!

For the final movement there is a return to the tonic key.

A somewhat unusual speed of "andante" is adopted, and the movement is in 3/8 time, one of Pergolesi's most jubilant measures. Trumpets are reintroduced into the score at this point. This movement is in binary form with neat four-bar phrases, a number of which end with a quaint characteristic feminine cadence. The closing eighteen bars are a continuous repetition of the final cadential progression.

The opening recitative introduces all five characters, and immediately displays differences in their personalities. The accompaniment for the devil has low and close-positioned chords, whereas those for the angel are high and open. St. Bernard is portrayed as a placid character ("Adagio" is specified) and his part generally has a gentle outline.

Guglielmo's opening aria is noticeable for the number of short repeated sequential phrases and changes of speed, which are reflective of his indecision. The brief middle section in the relative minor, apart from its final phrase, is declamatory and treated rather as though it were a recitativo stromentato.

Characteristics frequently appearing in later works occur in St. Bernard's 'Dio s'offende'. Particularly do we find cadential decorations with triplet or semiquaver figures and 6-5 suspensions. The pause and rests are carefully placed to highlight the words 'sordo' and 'cieco'. In the middle section (in the tonic minor - G minor), further emphasis is required on the word 'cieco' to which Pergolesi adds harmonic colouring by aptly selecting the mediant minor (B flat minor). (A) The section ends in D minor after a characteristic and effective false close.

The angel's first aria is bright rhythmically with syncopated

figures and characteristic short repeated phrases. The first violin has a florid line which is mainly in semiquavers, but with a number of descending demisemiquaver runs. The middle section is delayed by a recitative from Captain Cuosemo. The relative minor is selected; the angel condemns him for his foolish idea, and repeats, amidst pauses and an interrupted cadence, the phrase 'tuo folle pensier'. (B)

Between the arias of the two protagonists comes Cuosemo's first aria, with comic clumsy repetition of rapid martial sounding phrases. Already we can see the composer's prowess at poking fun at the conventional aria di bravura. The contrasting section falls into two clear parts: Andante 3/8, and Allegro marziale 4/4, and both are well punctuated with rests.

Effects are obvious in the devil's 'Afondar le me grandezze': a rushing descending violin scale on 'cado' is complemented by an ascent on 'sorgaro'. Once again the short repeated phrase features prominently in an aria which is completely conventional in form.

A more ornamental style is present in the angel's 'Dove mai raminga mai bella agnella', which is a beautifully tender number, and appropriately in a pastoral rhythm. Semiquavers give way to triplets in an easy flowing development. A feature of the movement is the violin semiquaver arpeggio used with the voice, first against the fragmented phrase 'spersa in boschi orrendi', and subsequently as a link between sections. The second statement has further rhythmic ornamentations with "colla voce" warnings for the accompaniment. After the diatonic harmonies and fluent beauty of the main section the middle section presents a complete contrast through the reduction of speed in addition to the expected key change to the relative minor.

Vocal triplets appear against demisemiquavers and semiquavers in the accompaniment; diminished 7ths are also employed to emphasise the feeling of indecision regarding the course to be taken. Brief reference is made to the semiquaver motive from the main section as the climax is reached. When thoughts of the merciless wolf are at their height this motive reappears as though to turn the straying mind back towards safety.

St. Bernard precedes his aria with a recitativo stromentato which reflects on Guglielmo's obstinacy. Strings, moving in octaves, punctuate this movement. The saint warns and entreats him to desist. The aria breaks from the conventional da capo plan, as a recapitulation would be obtrusive in the context. (C) The subject of the first phrase (in G minor) is Guglielmo's lack of concern about the horrors of hell. This phrase is then transposed into the relative major and used to refer to his lack of belief. Particular emphasis is laid upon 'peccator' by means of a vocal flourish. A beautiful violin obbligato is the outstanding feature of the orchestral accompaniment, which proceeds with a gentle rate of chord progression. In the contrasting section greater intensity is achieved mainly through the dominant minor. Prior to the days of publication this aria proved to be particularly popular, and a number of alterations were made for various performers. The result is that even the oldest manuscripts disagree over details.

A quartet closes the first act. Guglielmo, heartbroken, wishes to atone; he is consoled and encouraged by St. Bernard and the angel, but at the same time the devil's comments are disparaging. Character drawing is especially clear in the ensemble passage, (D), which combines the lines of all four singers. There follows a verbal duel during which St. Bernard is compelled to silence his opponent as they

fight for Guglielmo. The final message, sung to Guglielmo by the angel and St. Bernard, is that he is not to be downhearted.

An interesting situation is presented by the introduction to the second act. This is an orchestral arrangement of St. Bernard's 'Fra fronda e fronda' which appears later in that act. There are a number of examples in Pergolesi's scores of arias subsequently being used as entr'actes within the same work. This instance of preceding the aria, and thereby setting the mood for it, anticipates a practice for which Gluck is generally given the credit.

As the devil prepares to go into battle the aria he sings has a martial flavour with fanfare-like arpeggios and bravura passages. The violin also is given a series of semiquaver arpeggios which add to the intensity. The mood of the aria is summed up in the final statement which has an octave accompaniment on 'un intrepido guerrier'.

Once again in the aria 'Tremur pur quanto vuoi' the angel is given a more florid part which includes a number of snaps and cadential triplets. Sequential statements of fragmented phrases are also effectively employed. The middle section (which ends in the mediant minor) has a short passage in which the first violin is syncopated, sounding on the second half of every beat. This is rather an unusual feature in Pergolesi's music.

The following duet between Captain Cuosemo and the devil provides a little comic relief. Difference of character is portrayed by the accompaniment; the Captain's first statement is largely doubled in octaves by the strings, but the devil's version is accompanied by a passage of continuous semiquavers. The duet really takes the form of a dialogue, there only being two bars of ensemble singing, in which

the voices enter in canon. Pergolesi produces an effective ending by splitting up the musical phrases on their final statements so that each character in exasperation is made to interrupt the other. (E)

After the departure of the devil the Captain has an aria which is especially relevant to the situation. The principal motive is a bright 12/8 phrase with accompaniment mainly in octaves. Its statements are interspersed with a number of references to the previous duet, and are coloured here and there with powerful discords. (F) As the opening of the duet reappears in the dominant minor (and later in the tonic minor) the accompaniment provides a reminder of the devil's canonic answering phrase, in addition to the original orchestral figures. These interruptions to the development of the main idea adequately illustrate the Captain's feelings of uncertainty.

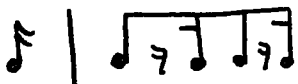
Reference has been made that St. Bernard's aria was employed as an introduction to this act. In form it is quite conventional, but its charm lies in the brief vocal phrases which are accompanied by violins moving together in thirds on the figures echoed at the octave, and in the passages of continuous semiquavers.

The brief introduction to the third act also anticipates the music to follow in Guglielmo's next aria. The recitative forshadowes the rapid parlando style which is characteristic of Pergolesi's intermezzi. Cuosemo still makes reference to his previous aria with 'vatee despera' which is punctuated by rapid descending scales on the strings.

Again characterisation is clear in the duet which follows. Cuosemo is given rapid staccato phrases which are hastily delivered with a certain amount of repetition of single notes, as found in many

of Pergolesi's buffo numbers. But the devil has a calm self-assurance in his bold, deliberate line.

Guglielmo's following aria is preceded by a particularly moving recitativo stromentato, the pathetic nature of which is stressed by a series of diminished 7ths introduced in a rhythmic figure:



The aria (part of which has been used as an orchestral introduction to the third act) is a good example of Pergolesi's fragmented style. Rests are carefully placed to highlight words or even individual syllables. The phrase 'cerco pieta, merce' is introduced sequentially: the first statement produces an imperfect cadence in the tonic key of F minor, but the second is far more powerful with a diminished 7th leading into B flat major, and continues to modulate until it reaches the dominant (C major). Throughout the aria the violin accompaniment is florid and demands an unusual degree of competence from the performer.

The devil's final aria is consistent with earlier characterisation. A bold, syncopated figure is employed in the vocal line and is accompanied by semiquaver runs and arpeggios. Already we see early examples of Pergolesi's effective use of the pause before a bold, meaningful statement. For the middle section he adopts the relative minor, the course which he followed most frequently in subsequent works. However, it commences in a somewhat unusual way in that it employs material from the main section.

Pergolesi retains his style of characterisation in the angel's final aria, writing a vocal line decorated by a considerable amount of triplet movement. In the middle section the words 'il tuo dolore, il tuo tormento' (G) are set particularly appropriately and bring out the anguish of both phrases. A semitone rise over a pedal bass on

the word 'dolore' is followed by a diminished 7th at a higher pitch on 'tormento'.

The characteristic orchestral semiquaver runs in Cuosemo's earlier numbers are retained for his final aria, in fact they now become a source of humour as they are passed between the singer and the orchestra. The aria concludes with a lighthearted passage which imitates the tolling of a bell and is followed by rapid repetitions of a tongue-twister type of phrase. This concluding idea appeared frequently in a number of Pergolesi's subsequent buffo arias. (H)

The conflict of good and evil is summarised in the closing duet. The angel, in a gently flowing decorated line, urges Guglielmo's soul heavenward as all sins are now forgiven. The devil's first entry is in the dominant and is a bold line with rapid scalar semiquavers for the violin accompaniment. Thereupon, both themes are repeated together in the tonic key, and produce an interesting and effective piece of ensemble singing in a passage which singles out the young composer as having exceptional inventive gifts. (I)

S. Guglielmo d' Aquitania.

A

Eg - li e cie ————— co!

B

l'au - da ee con dan - no tuo fol - le pensier, tuo
fol - le pensier, tuo fol - le pen - sier.

C

co - me non pen - si ch' un fo - co e - ter - no lei si pre - pa - ra per
tuo tor - men - to, Co - me non credi che sia l' in - fer - no.

D

(Ang) Pian - gi non dis - pe -
(Gug) Pian - gi non dis - pe -
(S. Bern) Pian - gi non dis - pe -
(Devil) Oh che tor - men

[illegible]

Handwritten musical score for "Non dispe-rar!" by J. S. Bach, BWV 1066. The score is written on two systems of five-line staves. The top system contains the vocal line with lyrics "ra, ra, ra, Non dispe-rar! Non dispe-rar!" and a piano line with lyrics "Spero!". The bottom system contains the vocal line with lyrics "ra, ra, ra, Non dispe-rar! Non dispe-rar!" and a piano line with lyrics "Spero!". The notation includes various musical symbols such as notes, rests, and bar lines.

Spero!
 ra, Pian — gi, Non dispe — rar! Non dispe — rar!

Handwritten musical notation for the vocal line of "Non disperare!". The notation is on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, with lyrics written below the notes: "ra", "Pian", "gi", "Non dispe", "ra", "Non dispe", "ra". The notes are mostly quarter and eighth notes, with some rests. The handwriting is in ink on aged paper.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a time signature of 9/8. The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The text "Dasto scorf - na a pika" is written below the staff, indicating the lyrics for the song.

9/16

Dasto scorf - no a pietra

Handwritten musical notation on a five-line staff, featuring various note values and rests.

[illegible]

F

il tuo do-lor-e, il tuo tor-mento

G

Quando sona lo cam-pa-no-ne, Ndo, Ndo, Ndo,
 Ndo, che ogni padrea mezza notte, belle
 botte, belle botte belle botte, belle botte chese
 da, ziffe, ziffe, ziffe, zaf, belle botte che se
 da, ziffe, ziffe, ziffe, zaf, belle botte che se da.

H

Vo — la a cie-lo An — i-ma bel-la,

Tor-no al l'ombre e mi di-

Ch'o-gni col-pa al-fin can-

spe-ro e a ser-bar l'or-go-glio al

cel-la pen-i-ten-za ed u-mil-

ter-ro non-ve fu-rie scio-glie-

ta, ed u-mil-ta.

ro,

Tor-no la.

LA MORTE DI S. GIUSEPPE

We cannot give the precise dates of composition of La Morte di S. Giuseppe. The oldest manuscript is dated 1731,⁽ⁱ⁾ but it seems probable that the original performance was the previous year, perhaps even before S. Guglielmo d'Aquitania. Both these works have youthful freshness and originality which point to their composer as being destined for fame.

In this case the author of the text is unknown. Most commentators on the work would agree that such a lack of information matters little, as it was the subject and not the inferior poetry which inspired Pergolesi.

In addition to the Virgin Mary and St. Joseph, St. Michael and Heavenly Love (L'Amore Divino) also appear in the work. These latter parts were both written for soprano voices, probably castrati, but the parts for the mortals were contralto and tenor (or baritone) respectively.

As we might expect, the sinfonia follows a three movement plan. Caffarelli (in his preface) tries to read much into it, claiming that the pastoral effect of oboes moving in 6ths represents some remote region - perhaps Galilee. The first movement is interesting in its form. The main section in D major is repeated in the dominant. A small amount of development takes place, including a passage in the tonic minor which has a striking descending minim motive in the bass (A). This appears again in a modified form in L'Amore Divino's first aria. The subject is then repeated in full in the tonic key.

(i) No libretto of the first performance has survived, but it would appear from this manuscript that the original title was La Fenice sul Rogo.

After a short Larghetto (the relevance of which becomes apparent later in the work) in the tonic minor, there is a lively concluding movement in 3/8, contrasting the tonic major and minor in rapid succession.

The prospect of death is looked upon philosophically and with cheerfulness in St. Michael's opening aria. In a movement as early as this we see the style of a composer of opera buffa. A gently flowing melody is decorated by syncopated figures and other rhythmic adornments. A strict da capo form is observed, adhering to the most conventional key patterns, but the movement is not without musical interest. A number of melodic phrases are imitated by the bass part. There is a certain amount of word-painting, notably the diminished 7th on 'dolore' (almost habitual treatment in his later works), a sweet and gentle phrase on 'benedetto', mordants on 'sua pieta', and forceful rhythm on 'con impeto d'amore'.

Recitative throughout the work is kept to a minimum, as the reflective nature of the aria is a far more appropriate vehicle of expression.

S. Giuseppe's first aria 'Se a tanto foco' is a particularly expressive number with a richly ornate melody line. Already we hear ample evidence of Pergolesi's fondness for the short, repeated, sequential phrase and his superb verbal timing by use of rests. For his second statement he virtually inverts his original scalar opening. The middle section is in the expected relative minor and employs some material from the earlier section. The closing bars are particularly expressive on the words 'non sdegnara stille del core, non sdegnara', (B), with the leap of a 7th, the Neapolitan 6th and chromatic turn on 'core', and the final slow statement of 'non sdegnara'.

In an otherwise typically bright aria L'Amore Divino has a sombre phrase in minims in the tonic minor key. A previous reference to this appeared in the sinfonia. Caffarelli suggests that this represents the coldness of death. Again a descriptive effect appears on 'al cielo volera' when the shape of the quaver runs suggests flight heavenward.

'Appena spira aura soave' is a further expressive aria, with two oboes added to the orchestral strings in an accompaniment which represents the movement of waves as the ship begins to sail. A gentle swell and fall in the ornate vocal line occurs on each word ('l'aura placido, placido,' which is also played by oboes in 3rds) as the ship gently rises and falls on the open sea. 'Andante' (4/4) and F major give way to 'Larghetto' (3/4) and F minor at the start of the contrasting section, which dwells on the sweetness of dying close to the Virgin Mary and Christ. The key pattern progresses to B flat minor and resolves on a first inversion of the tonic chord, but on 'dolce e spirar' the D flat is changed enharmonically to C sharp and a diminished 7th produces the key of D minor. This is a truly moving piece of modulation. (C)

The Virgin's first aria has a gentle, charming melody which is only slightly ornamented and has a light texture. In form it is quite conventional, but is rather unusual regarding the key, in that Pergolesi rarely selects E major in his sacred works.

He employs considerable ornamentation in S. Giuseppe's 'In te ripone il core', which is more expressive by the addition of an archlute and viola d'amore. Delicate handling of the vocal line against highly figured accompaniment passages adds to the beauty and

expressiveness of the number. A conventional form is observed, but the middle section contains one particularly effective modulation from the relative minor (E minor) to its dominant minor (B minor) on the words 'Ohime, Giammai da me fia che t'asconda'.

The Virgin's 'Pellegrin ch'in cupo orror' follows a conventional pattern of form and key. Subsequent use of the figure inverts the original opening arpeggio. Pergolesi includes passages of both dominant and tonic pedals within the second statement. The middle section is a verbal and tonal contrast, but the musical content is drawn entirely from the main section.

The da capo form is employed for the beautifully moving duet 'Il Signor vuol ch'a me solo'. S. Giuseppe's opening is sung in the tonic; the Virgin's reply uses the same material in the dominant, followed by a short passage in which the voices enter into conversation. The second statement commences with the original material in the dominant. It is then developed in short phrases and sung alternately by the two voices, but ensemble singing is restricted to passages moving in 6ths. (D)

S. Giuseppe's aria 'Dolce aurette che alletta' really demands a tenor voice,⁽ⁱ⁾ as extensive use is made of the upper G, and even A. Oboes and horns are added to the usual string accompaniment, and an easy charm is acquired through the use of 3/8 rhythm. Certain of Pergolesi's mannerisms are evident, particularly the short repeated phrase, changing notes, and pairs of semiquavers just before a cadence.

(i) The score bears a bass clef, presumably indicative of the intention to use a baritone voice; Caffarelli's index specifies either tenor or baritone.

After a short opening recitative the second part continues with L'Amore Divino's 'Gia in te rinascere', which is a bright aria, making effective use of repeated fragmented phrases and including a number of examples of the pause. The second statement is extended and developed from the first. A pedal is employed in the viola part, and thereafter the melody line and bass run parallel to one another. Thoughts in the middle section turn towards the Virgin Mary; the short phrases, punctuated with carefully placed rests, add particularly to the meaningfulness of the words.

Two flutes moving delicately in 3rds and occasional sustained horn notes colour the orchestration of the Virgin's 'Pastorello in mezzo ai fiori'. The triple measure has its customary ease of flow, and is decorated by some ornate figures in the first violin part. A certain amount of development takes place in the second statement, and ^{it} _{is} extended by sequential repetition of phrases. The middle section is equally expressive, but provides a marked contrast. The flow is disturbed by a more forceful harmonic content which includes a number of diminished 7ths and a particularly powerful effect on the words 'vinto l'impeto dei venti'. Not unexpectedly, the diminished 7th appears at points of forceful expression; but on the first syllable of 'vinto' what can best be described as an appoggiatura G produces such an impact that its resolution on to F sharp on the following syllable can only give a feeling of relief that the wind's fury is now overcome. (E) This appears to be the only such elaboration upon the diminished 7th in Pergolesi's works. Unity with the main section is achieved by reintroduction, towards the end, of the earlier flute and violin figures.

St. Michael's aria 'Vola intorno al primo raggio' is a clear description in sound of the light, happy flutterings of a goldfinch. An airy phrase in semiquavers on the word 'vola' is answered by the violins, and throughout there is a feeling of buoyancy. The middle section is more serious. Pergolesi's short repeated phrase is prominent, and on each occasion it is introduced by the same violin semiquaver run.

From the point of view of its harmonic structure, the trio sung between St. Michael, L'Amore Divino and S. Giuseppe differs from much of Pergolesi's other music. It is a tranquil movement which produces much of its peaceful effect by gentle string arpeggio semiquavers, and passages of stepwise movement in 3rds, sung between St. Michael and L'Amore Divino. The dominant of the dominant is reached (G major), then a moving passage is sung by S. Giuseppe on the words 'dolcezza allegrazza' over the progression C minor, A flat major, F minor 7, D minor, D major, G major. St. Michael and L'Amore Divino still moving together in 3rds break up S. Giuseppe's phrases, and are thereby fragmented themselves. Harmonic structure is particularly simple at the close where a tonic pedal of seven bars' duration leads to an imperfect cadence. Most touching is the passage in the tonic minor which leads to the dominant. Here S. Giuseppe has a slow-moving line on the words 'Ecco cedo al tuo ardor in pace' as he resigns himself to death. At the same time the other voices sing an imitative phrase, then all join together with a diminished 7th which resolves on a C major chord to focus attention on 'pace'.

Verbal emphasis is produced in the Virgin's aria by splitting the words with rests:

Sposo { va } vera } quel di {

After this faltering start the melodic line becomes more continuous. Obvious effects are present, such as an ascending semiquaver run over the range of an octave for 'dal monte', followed by a compensating run in the opposite direction for 'del mar', and again, a gentle rocking figure representing wave movement.

As S. Giuseppe prepares to die the intimate nature of the recitative is so moving that Pergolesi chooses to change into the accompanied style, and brings back to the violin parts the peaceful semiquaver figure heard previously in the trio.

F minor is an appropriate choice of key for S. Giuseppe's final aria, which is especially tender and quiet, (PPP being specified at certain points). After a brief first statement, which commences on the repeated note F, the second statement achieves greater intensity by a rising chromatic passage. The gentle violin semiquaver figure which appeared in the trio and the previous recitative again appears briefly. The pause is used and diminished 7ths occur frequently for harmonic power. The brief middle section is fragmentary and declamatory, more in the nature of a recitativo stromentato, as S. Giuseppe affirms his love for Christ.

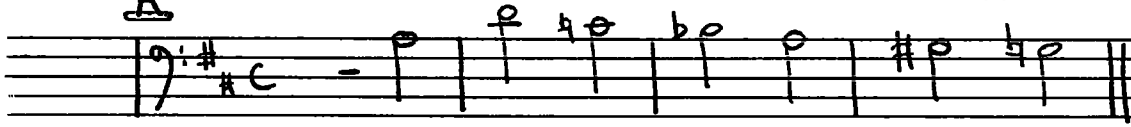
The actual death is represented by the return of the 'Larghetto' passage from the sinfonia. This is yet a further example of Pergolesi transferring themes and using his sinfonia as a means of mental preparation for the work to follow.

St. Michael's final aria is a thankful, joyful number, in a bright style and with a typically light texture. The second statement is longer than the first and is noticeable for its climax on a high G sustained for eight and a half beats. The middle section derives its music largely from the second statement with the sustained note suitably transposed.

The tradition of operas closing with a chorus influences the end of this work. The final quartet is really a formality as regards the drama, but serves musically as a clear-cut conclusion. Ternary form, with a contrast in the relative minor, is employed as the joyful strains give out the Christian message that death holds no terror.

La Morte di S. Giuseppe

A



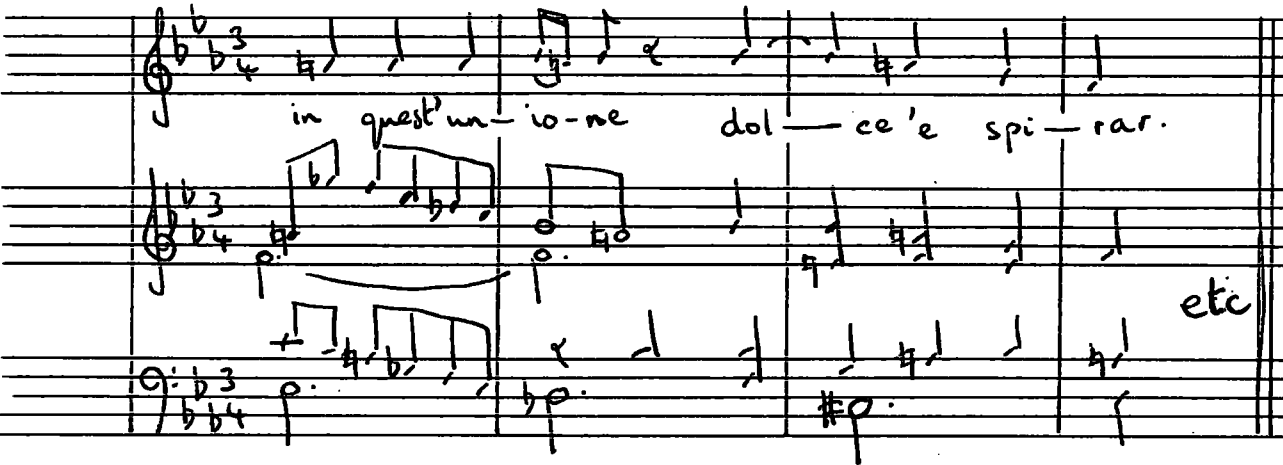
B



non sdeg-ne-ra st'il-le del co-re, non sdeg-ne-ra.

Nb

C



in quest'un-io-ne dol-ce'e spi-rar.

etc

D



cor quest-o mio cor

non e morte

cor di spe-me il cor oh che morte

Oh che a-

si e a-more

Non e mi-o questo mio

no-re

oh che bon-ta, ar-de, o Di-o di spe mio

(D continued)

Handwritten musical score for three voices (cor.). The score is written on three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The lyrics are in Italian. The first system includes the lyrics "Non e. mi-o questo mio" and "cor,". The second system includes the lyrics "cor, arde o Di-o di speme il cor" and "cor, questo mio cor.". The third system includes the lyrics "di spe-me il cor.".

cor,
Non e. mi-o questo mio
cor,
arde o Di-o di speme il cor
cor, questo mio cor.
di spe-me il cor.

Handwritten musical score for three voices (cor.). The score is written on three systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The lyrics are in Italian. The first system includes the lyrics "vin to l'im-pe-to dei venti" and "cor,". The second system includes the lyrics "cor, questo mio cor." and "di spe-me il cor.".

vin to l'im-pe-to dei venti
cor,
cor, questo mio cor.
di spe-me il cor.

MASS IN F MAJOR FOR TEN VOICES

(TWO CHOIRS, TWO ORCHESTRAS AND TWO ORGANS)

In all probability this setting of the Mass (Kyrie and Gloria) was the work performed on 29th December 1732, the occasion on which in admiration Leonardo Leo is reputed to have embraced Pergolesi publicly.

With a superficial glance at the score it appears to be a large-scale setting, involving two five-part choirs, two orchestras (including oboes and horns) and two organs; but the division is frequently for antiphonal purposes only. Nevertheless it affords scope for a more complex orchestral texture when required, although the voices are seldom worked out in more than five different parts at any time.

The operatic sinfonia had begun breaking boundaries, with the result that orchestral introductions became popular to settings of the Mass. As we find Pergolesi adopting such a practice elsewhere in smaller works it is rather surprising in this case that the voices enter on the very first beat.

The opening Kyrie is entirely on the tonic chord which is spread over six bars. Pergolesi produces a sonorous opening by making each voice of the second choir enter imitatively half a bar after the corresponding voice in the first choir, and sustaining the chord against a jubilant orchestral accompaniment. Having repeated the process in the dominant he proceeds in the tonic minor to 'Christe Eleison'. This is in a florid contrapuntal style with considerable doubling of parts in the longer melodic strands. There is a sense of urgency in the subsequent runs in which all resources are employed.

By comparison, the following Kyrie is brief, but it is also the most expressive and distinctive of the three sections. It commences on the relative minor with a homophonic vocal texture which is spiced with diminished 7ths. (A) The first violin plays an obbligato line decorated with a number of chromaticisms. Appolyphonic texture develops, but the obbligato line remains.

In the Gloria Pergolesi praises his maker with a joyful heart. Exuberantly the second choir imitates the first choir's tonic figure before the triumphant homophonic 'in excelsis Deo'. After repetition in the dominant the 'in excelsis' figure is sung antiphonally and works towards a climax. At this point notation changes from crotchets and quavers to semibreves and minims, and the relative minor is adopted for the pianissimo entry of 'et in terra . . . '. In this and subsequent renderings of the statement there are imitative entries on 'et in terra' and 'bonae voluntatis', but the heart of the message - 'pax hominibus' is sung homophonically over V, ic, V in D minor. (B) The force of the passage lies in its utter simplicity. With renewed vigour there is a fresh outburst of the Gloria, which develops with antiphonal statements contrasting 'in excelsis gloria' with 'et in terra pax'. A caressing phrase on the first violin produces an atmosphere of peace. The movement closes simply with four pianissimo (dropping finally to PPP) crotchets on 'pax'. (C) Through its ecstasy in the passages of triumph, and its sheer simplicity in those of peace, this must surely rank among Pergolesi's finest pages of choral music.

'Laudamus te' is rendered as a soprano solo (in B minor) and employs the little used 6/8 measure. In the extended introduction the line which subsequently is heard as the vocal part appears as an oboe solo.

Accompaniment is largely in semiquaver movement, against which there is a solo decorated with triplets and mordants. (D)

A soft sustained Largo (in G minor) of four bars' duration covers 'Gratias agimus' before the lengthy and spirited rendering of 'Propter magnam gloriam tuam'. This commences with three concurrent subjects which are treated strictly at first, but then become free in their development. The two choirs combine forces except for the occasional antiphonal phrase, but for much of this section the florid accompaniment requires the separate services of two orchestras.

A charming duet for contralto and soprano follows on 'Domine Deus, rex coelestis', adopting 6/8 time and E minor. To an accompaniment largely of semiquaver arpeggios the contralto enters with a serene melody, (E), which is beautifully phrased, especially by use of rests at 'Deus Pater'. The soprano part dovetails into this statement and continues the words to a more florid vocal line. When the parts eventually combine there is a tender moment on 'filius Patris' as they imitate each other at a major 7th. This passage subsequently returns with entries reversed and at an interval of a 2nd. Once more, at 'Agnus Dei filius Patris', subtlety of rests and a series of discords resolving from strong to weak beats underline the words and give them extra force. (F)

The chorus for 'Qui tollis' commences in C minor with a fragmented chordal version of the phrase. Diminished 7ths are employed and there is a particularly powerful chromatic step onto a French 6th which emphasises the weight of 'peccata'. (G) A tender imitative line with syncopated string accompaniment answers on 'miserere nobis'. The key changes to F minor, and with an increase in speed the two orchestras give out in a passage of twenty-seven bars what then proves to be the material of the next choral version of 'Qui tollis'.

A cheerful phrase, sung at first canonically between altos and basses of the first choir, is answered by the second choir with a syncopated statement of 'suscipe deprecationem nostram', and is developed to some considerable length. The movement closes neatly by recalling the twenty-four bars of the first statement of 'Qui tollis' for use at 'Que sedes', and repeating them exactly, but for a slight rhythmic manipulation ^{which is} necessary. Here, again, in the protracted middle section of the movement, we find Pergolesi a slave to polyphony, which he works out assiduously, but fails to capture that heartfelt cry in the simple eloquence of the outer sections.

The final solo appears on 'Quoniam tu solus'. It is a movement devoid of all powerful chromatic effects, but progressing for much of its course simply in semiquavers over a stepwise quaver bass line. Beauty and sincerity of expression lie once more in the simplicity and charm. Pergolesi achieves a wonderful Climax, (H), taking a typical short phrase for 'tu solus sanctus' and modifying it in sequence for 'tu solus Dominus'. Then, by gradual reshaping and developing, and increasing its intensity through 'tu solus altissimus', he reaches his goal on 'Jesu'.

The final section commences with a bold statement of five bars' duration, in which the bass announces the cantus firmus to the words 'Cum sancto spiritu'. (I) Three subjects are then worked out over it concurrently in an exultant ending.

Mass in F (Ten Voices)

A

Handwritten musical score for section A. It consists of four staves. The top staff is a vocal line in 4/4 time, with lyrics: "Ky - ri - e, E - lei - son". The second staff is a bass line in 4/4 time. The third staff is a piano accompaniment in 4/4 time, featuring a melodic line with many sixteenth notes. The bottom staff is a bass line in 4/4 time, providing harmonic support.

B

Handwritten musical score for section B. It consists of two staves. The top staff is a vocal line in 4/4 time, with lyrics: "Pax ho - mi - ni - bus". The bottom staff is a bass line in 4/4 time, providing harmonic support.

C

Handwritten musical score for section C. It consists of two staves. The top staff is a vocal line in 4/4 time, with lyrics: "Pax, Pax, Pax, Pax". The bottom staff is a bass line in 4/4 time, providing harmonic support. Dynamics like *pp* and *ppp* are marked.

D

Lan-da — mus te, be-ne-di-ci-mus te,
a-do — ra-mus, glo-ri-fi-ca-mus.

E

Do — mi-ne De-us, rex cae-
le-stis, Deus, Pa-ter, Deus, Pa-ter, Deus Pa-
ter om-ni-po-tens.

F

A-gnus De-i fi-lius Pa-tris.

G

qui tol - lis

pec - ca - ta

pec - ca - ta mundi

H

tu so - lus sanctus

tu so - lus Do - mi - nus

Je - su Christe.

I

Cum san - cto spi - ri - tu.

MASS IN D MAJOR

There is a popular legend in Naples that the Mass in D was written for the occasion of Donna Maria Spinelli (with whom Pergolesi was reputed to have been in love) taking the veil in 1733. While this is only speculation, we do know that he decided to emulate his previous setting by rearranging this work also for double choir, double orchestra and two organs.⁽ⁱ⁾ It is the original setting, however, which concerns us now.

An orchestra of strings, horns and trumpets provides an introduction of one bar and a half to the Kyrie. Immediately upon the entry of the basses there is a change to the tonic minor key. This short opening passage is coloured with German 6ths and diminished 7ths on syllables requiring special emphasis. The bulk of the movement is the 'Christe Eleison' with its a cappella style associated with earlier periods. To avoid obtrusion the orchestra shows little independence from the voices, and then such independence is generally only in the occasional phrase of homophony. The section ends on a sustained diminished 7th which suggests a modulation to the dominant, but the Kyrie returns for three bars, and the movement concludes in the tonic major.

Although this work is of smaller proportions than the Mass in F for ten voices, the Glorias have certain marked similarities in style and construction. The florid repeated figures over a boldly treading bass line, (A), are distinctly Handelian, and bustling with energy. In contrast, repeated quavers accompany the following statement.

(i) The manuscript of Pergolesi's rearrangement is housed in the Conservatorio, Naples.

The basses give out a bold, calm line on 'et in terra', (B), with all voices joining on 'pax hominibus'. The triumphant cries of 'Gloria' return, and the movement continues with further contrasts of 'pax' amid the jubilation.

In common with the previously mentioned setting, 'Laudamus te' is rendered as a soprano solo. It is a fine example of the arietta di chiesa which was subsequently favoured by Mozart. It has bouyancy and delicacy of style typical of Pergolesi, and lightheartedness appropriate to the words. The movement is in binary form and uses much the same material for both sections, but employs a different modulatory pattern for each.

Again influence of the Mass in F is present: after a restrained rendering of 'Gratias agimus tibi' there is a triumphant outburst on 'propter magnam gloriam tuam', but this setting continues in a strict Palestrinian style until the final phrases, which are sung homophonically.

The entire duet 'Dominus Deus' is borrowed from the previous setting of the Mass. Possibly this was due to shortage of time in which to supply a further setting, but it is more likely that the movement was particularly successful on the previous occasion.

Again Pergolesi takes the format of 'Qui tollis' from that of the previous setting. The first statement is dramatic in the manner it depicts the sentiment of the words. A bold octave figure, descending sequentially, introduces the tentative vocal phrases in which the word 'peccata' is coloured by a diminished 7th over a dominant pedal. (C) A tender, imitative, descending phrase follows on 'miserere nobis'. Still influenced by his previous setting Pergolesi quits C minor for F minor, and in a passage of fifteen bars the orchestra expounds the material for the subsequent statement.

Two main ideas are used in contrast: an imitative phrase on 'qui tollis' and a three part strand on 'suscipe deprecationem nostram'. It is interesting to note that during this latter section the 'cello gains independence from the double bass. As is to be expected, the opening of the movement returns for 'Qui sedes'. Once again, the shorter and simpler statement proves to be the more expressive.

The expected soprano solo on 'Quoniam' (Di) towers above the rest of the work in its exuberant expression of joy. It is an exceptionally good example of Pergolesi's "stile dolce e nuovo", and both in form and content could have originated from Mozart's pen. Although in binary form, it owes much to the composer's operatic arias by the combination of wide leaps, decorative dotted figures, triplets, syncopation and contrary runs in a clear, bright texture. At the same time, it gives a superb rendering of the text and captures its significance with ecstasy. (Di)

'Cum sancto spiritu' commences with three solemn bars, and then a joyful extended alla breve follows. Finally the movement breaks out into a Presto (3/8) in which the continuous orchestral texture is punctuated with exultant cries of 'Amen'.

Mass in D

A

Handwritten musical score for section A, measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of beamed eighth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), containing whole rests. The lyrics "Glo" and "ria, Glo" are written below the staves.

Glo ——— ria, Glo ———

Handwritten musical score for section A, measures 5-8. The top staff continues with beamed eighth notes. The bottom staff contains a series of eighth notes. The lyrics "ria, Glo — ria," and "in ex-cel-sis Gloria." are written below the staves.

——— ria, Glo — ria, in ex-cel-sis Gloria.

B

Handwritten musical score for section B, measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), containing whole rests. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C), containing whole notes. The lyrics "Pax ho-mi-ni-bus." are written below the staves.

Pax ho-mi-ni-bus.

Handwritten musical score for section B, measures 5-8. The top staff contains a series of eighth notes. The bottom staff contains a series of eighth notes. The lyrics "Et in terra in ter-ra Pax ho-mi-ni-bus." are written below the staves.

Et in terra in ter-ra Pax ho-mi-ni-bus.

C

qui tol-lis pec-ca-ta

pec-ca-ta mundi.

D i

Quo-ni-am tu so-lus sanctus.

D ii

Je-su chris-te al-tis-si-mus,

Je-su chris-te, Je-su chris-te.

MASS IN F MAJOR

FIVE VOICES

This later setting of the Mass, in all probability dating from 1734, yields somewhat to conventions of the day, but generally shows less dependence on the composer's earlier works than did his Mass in D, set the previous year.

Unlike the earlier settings there is a single - movement introduction which employs strings, oboes, horns and organ. No further reference is made to it in the work. Consequently, even Caffarelli admits its sole purpose is to obtain from the audience silence and attention.

A brief polyphonic setting of the Kyrie in F minor is accompanied, first by organ, then by strings. 'Christe' receives its accustomed extensive alla breve rendering, but in the dominant minor. The final Kyrie, which is four bars in duration, returns to the tonic major.

The Gloria shows more originality by employing at various times soloists individually, collectively (usually in 3rds) and with the chorus, thereby producing a variety of tone-colour. Considerable strength is gained by the homophonic chorus cries on the phrase 'in excelsis'. Having built up to a climax, Pergolesi exchanged 4/4, 'Allegro', for a triple measure at 'Largo', on 'et in terra pax', words for which he always showed the utmost concern. Imitative entries appear on 'bonae voluntatis', and the return of 'pax' is accompanied pianissimo by trumpets in a low register. This is an unusual, but curiously appropriate effect. The original time and speed are then resumed for the closing bars.

'Laudamus te' is set in its customary way for soprano solo. Binary form is adopted, but a number of mannerisms to be found elsewhere in the composer's secular works are also included. The short phrases on individual statements of 'laudamus, benedicamus, adoramus' are appropriate alongside the developed exultant phrases on 'glorificamus'. (A)

A three bar statement (Largo) of 'gratias agimus tibi' leads into a lively rendering of a 'propter magnam gloriam', which is set upon conventional lines.

Following the example of the earlier Masses in F and D, 'Dominus Deus' takes the form of a duet for contralto and soprano. The tonic statement of the lower voice is rendered in the dominant by the soprano, followed by a new setting in 3rds. The order is then reversed to re-establish the tonic, and is followed by further passages of 3rds and 6ths. Compared with the imitation, diminished 5ths and augmented 2nds on 'Agnus Dei' in the earlier settings, this harmony is pleasant but lacking in force and emotion.

The customary tripartite setting of 'Qui tollis' appears here with Pergolesi making particularly effective use of his soloists. The first statement, in G minor, assigns 'Qui tollis' to the soprano soloists and restricts the chorus to 'miserere nobis'. An orchestral introduction precedes the second setting, which is in C minor. All soloists are again employed in a wonderful web of polyphony on 'Qui tollis', with the chorus entering only on 'suscipe deprecationem nostram'. (B)

The second soprano soloist is assigned to 'Quoniam' which is a bright, syncopated aria with joyful wide leaps and extended runs. (C)

Verbal accents are treated with special care in repeated short phrases, the like of which can be found frequently in Pergolesi's operatic scores. Twice he turns to the tonic minor, which is a course of action frequently adopted for the stage but seldom found in his religious settings.

'Cum sancto spiritu' is despatched in an eight bar homophonic statement, and there follows a lengthy fugal Amen of intense beauty, which Radiciotti exaggeratedly compares for emotional height with Handel's famous 'Hallelujah'.

Mass in F (Five Voices)

A

Handwritten musical score for section A. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains the lyrics "glo-ri-fi-ca" followed by a long horizontal line and then "mus". The second staff continues the melody with the lyrics "te, glo-ri-fi-ca" followed by a long horizontal line, then "mus te, lan-da-mus, bene-dicimus.".

B

Handwritten musical score for section B. It consists of four staves. The first staff has the lyrics "Qui tol-lis pec-ca-ta" followed by a long horizontal line and then "pec-". The second staff has the lyrics "Qui tol-lis pec-". The third staff has the lyrics "Qui tol-lis pec-ca" followed by a long horizontal line, then "ta mun-di.".

Continuation of the handwritten musical score for section B. The first staff has the lyrics "ca" followed by a long horizontal line, then "ta mundi.".

C

Handwritten musical score for section C. The staff is in treble clef with a key signature of one flat (F) and a common time signature (C). It contains the lyrics "Quo-ni-am tu so-lus, tu so-lus sanctus. etc".

STABAT MATER

As so many other works have been subjects of doubt regarding authorship or time of writing, it is not surprising to learn that there has been conjecture concerning the Stabat Mater. Although it is now generally agreed that it was his final work, and the testimony of his friend Francesco Feo would subscribe to this, there was a strong opinion in the century following Pergolesi's death that a setting of the Salve Regina was written last, and that the Stabat Mater was of slightly earlier origin. Paisiello, so many of whose remarks seem to have been aimed at damaging Pergolesi's reputation, maintained that the work dates from the period immediately after his days at the Conservatorio.

It was also contended that it appeared almost simultaneously with L'Olimpiade in the year prior to the composer's death. Villarosa tells us that Pergolesi was commissioned to write a Stabat Mater setting prior to his journey to Rome for the performance of that opera. It is therefore possible that confusion arose between the dates of commission and completion. Another theory, from a later period, has been set forth that Pergolesi died leaving this work incomplete and that Leonardo Leo was responsible for 'Quando corpus'. As the original score of this movement is clearly in Pergolesi's hand this theory can be dismissed. Perhaps this error originated by comparison with Mozart's final work, the Requiem Mass, which was completed by his pupil Süssmayr.

Many composers, particularly those of the Roman Catholic faith, have set the medieval Stabat Mater to music. Authorship of this beautiful poem, meditating on the Virgin Mary's agony and sorrow at the foot of the Cross, is uncertain, but is generally considered to be the work of Jacopone da Todi, c 1230 - 1306.

Early settings of the poem, notably those by Josquin des Pres, c 1445 - c 1521, and Palestrina, c 1525 - 1594, although divided by the occasional double bar, have no break in their continuity. By the later part of the Seventeenth Century the poem came under the influence of the cantata form. Instrumental accompaniments were added, and the whole treated as a succession of short movements. One of the drawbacks of such a system is the necessity for equal distribution of interest between soloists. This may lead to musical balance, but it may also result frequently in artificiality.

This setting is quite unusual in its lay-out. Settings of the Stabat Mater by composers at the beginning of the Eighteenth Century, notably Steffani and d'Astorga, employed four to six voices, an orchestra mainly of strings and occasionally some wind. The work by Scarlatti which our present work was to replace was of a small and unconventional pattern, scored for soprano and contralto castrati with string orchestra. Pergolesi was requested to preserve that style. Einstein⁽ⁱ⁾ apologetically remarks that Scarlatti's setting was made during his late period of writing and that "it remains one of his roughest and most wilful compositions, and might easily have failed to satisfy the fashionable taste of those occupying the boxes in the Teatro San Bartolomeo".

Robertson⁽ⁱⁱ⁾ maintains Scarlatti's setting is stronger in construction and more imaginative in conception, coming from the pen of a much more gifted composer. Although Scarlatti's speeds range from 'adagio' through to 'allegro', the rapid speed is only used for 'Virgo Virginum praeclara', (a passage Pergolesi did not choose to set) and the Amen. Both of these sections are particularly appropriate for robust treatment.

(i) 'Forward' to miniature score No. 973, pbl. Eulenburg, ed. Einstein, Munich, 1927.

(ii) Requiem, Music of Mourning and Consolation - Alec Robertson, pbl. Cassell, 1967.

Contemporary with Pergolesi was Caldara (1670 - 1738), a widely travelled composer of operas and oratorios. He wrote a setting of the Stabat Mater using the current Venetian style, but fused with it elements of Palestrina's strict style. This resulted in a work of clarity, dignity and conciseness, scored for four soloists, four-part choir, orchestra of strings, two trombones and organ. It has eleven short movements, (compared with eighteen by Scarlatti and twelve by Pergolesi) and uses a shortened text. Six are for chorus, the first of which includes a solo quartet, but the remainder are for duet, trio and quartet rather than solo numbers.

Writing for an audience which would be well acquainted with cantata style greatly influenced Pergolesi's setting of the poem. It was necessary to vary speeds widely in order to avoid monotony and to make the slow passages sufficiently impressive. Bearing in mind these conditions and the fact that we assume this was the death-bed work of a young composer who had tasted his greatest success in opera, particularly opera buffa, we are not surprised to encounter passages which are secular in spirit and theatrical in treatment.

From the beginning opinions differed radically about the qualities of the work. In Italy Padre Martini referred to it as being "less than good", with nothing in its style to distinguish it from La Serva Padrona.

At the time of "La Guerre des Bouffons" it took Paris by storm, but in the following century Berlioz considered it a "musical nightmare". More recently it has been described as "conventional" by Tovey,⁽ⁱ⁾ "hauntingly mournful" by Ruth Berges⁽ⁱⁱ⁾, and "a very uneven work with barren and purely conventional passages" by Frank Walker.⁽ⁱⁱⁱ⁾

(i) The Forms of Music, pbl. O.U.P.

(ii) Opera Origins and Sidelights, pbl. Thos. Yoseloff.

(iii) Groves Dictionary of Music and Musicians, Vol. VI, pbl. MacMillan, 5th Edition.

It is inappropriate to consider such a work as this from the point of view of large-scale church settings. It is far more personal and intimate, intended, according to Einstein, "for the edification of a small circle" and could well be described as "sacred chamber music".

Although now normally sung by female two-part chorus with solos and duets, its best qualities are displayed when performed by two singers capable of rendering tastefully all the ornamentation originally intended, despite the fact that we can no longer reproduce the vocal timbre of Pergolesi's castrati.

An introduction for strings and organ, containing Pergolesi's regular features of the false close and final arpeggio descent onto the third of the tonic, precedes the first movement. The anguish of the Virgin Mary standing at the foot of the Cross is portrayed by voices entering in canon at the 2nd, (A). This interval is particularly effective in expressing such grief. We are reminded of Mozart using the same device for a similar effect in his final work, the 'Recordare' from the Requiem in D minor. (B)

The second statement commences in the dominant and reverses the order of entry, consequently the canonic interval is now the 7th. Further emphasis is given to 'juxta crucem' through imitation at the fourth. Pergolesi's strength in rhythmic expression is amply demonstrated on 'dum pendebat', 'dolorosa' and 'lacrimosa' by simple but effective use of rests. Suspensions are powerful and help to create a picture of misery and dejection. Their presence in the work is suggestive of Corelli's music, but by comparison Pergolesi's phrase work is neater, more concise and more clearly defined.

'Cuius animus', a soprano solo in C minor, is preceded by a lengthy instrumental introductory statement. The solo part is syncopated and makes considerable use of the short phrase repeated in sequence. (C).

Dramatic effect is produced on 'pertransivit' by a chromatic descent, (D). The second statement modulates through the subdominant and employs an augmented 2nd for the stark effect on 'animam gementem'.

One of the most expressive of all Pergolesi's movements is the setting of 'O quam tristis'. As we so often discover, he is most effective when the music is stripped of all unessential decoration. G minor is selected; no introduction is required, but the voices enter together in crotchets with a line which is punctuated by an arpeggio on the diminished 7th. Again power of expression lies in the very simplicity of the statement. 'Mater' is highlighted by being sung in minims against gentle major arpeggios commencing off the beat for viola and 'cello. This almost produces the effect of a halo in sound. (E)

The contralto solo 'Quae moerebat' in E flat major has been described by Frank Walker⁽ⁱ⁾ as "not far removed from triviality". This certainly is a movement in which Pergolesi provides ammunition for his critics who accuse him of being theatrical. The short, light-weight, syncopated phrase abounds, together with a theatre-pit-style syncopated accompaniment. Even the flourishes on the word 'poenas' are stylistically misplaced. (F)

'Quis est homo' provides a complete contrast; its beauty and appropriateness are all the more marked as a result of following 'Quae moerebat'. No introduction is employed, but the voices enter individually on a simple, clearly defined phrase over a chromatically descending bass which reaches its peak of effectiveness on 'tanto supplicio'. (G).

(i) Ibid.

As the voices join together, moving mainly in 3rds on an extremely simple melodic outline, it is yet again the rhythmic treatment which brings out the meaning of the words, through the break after the word 'quis' and the drooping line at 'tanto supplicio'. For much of this section the accompaniment is in two different parts with viola and 'cello doubling each other at the octave, while the violins play a sobbing phrase in unison.

Pergolesi intended 'Pro peccata' to follow immediately as part of the same movement despite a change of the time and speed, and of the key to the relative minor. Certain editions of the work try to break up this natural flow by creating separate movements both here and between 'Quando corpus' and the Amen. The violins play together in 3rds, eventually moving into unison, while the viola and 'cello double each other. Use of 6/8 metre provides a refreshing change, but the gentle rhythm and diatonic harmonies are soon exchanged for bold strokes on 'et flagellis', which are strengthened by diminished 7ths. In common with the bass, both voices produce a pedal G on 'Vidit suum Jesum in tormentis'. The plain, unadorned line portrays the reality of the scene with utter simplicity. Pergolesi's intended unity of the two sections of the movement is demonstrated by the eventual return to the tonic after the second section had digressed to the relative minor.

Curiously his critics are often silent about 'Vidit suum dulcem natum', which is a movement with a certain amount of rhythmic elaboration and powerful harmony. Over a chromatically descending bass line moving in minims, is sung the phrase 'morientem, desolatum' (H). It has an extremely simple outline, but there is sufficient decoration to give emphasis to vital syllables.

The final phrase, ('dum emisit spiritum') is fragmented against violin syncopation and gives a most ^{appropriate} ~~realistic~~ portrayal of Christ gasping for His final breath. It is expressed so realistically and enhances the beauty and strength of the movement through its rhythmic and harmonic simplicity.

'Eja Mater' is the movement which has most frequently been held up to ridicule. The rhythmic sense and melodic shape of 'fac ut tecum lugeam', (I), are superb and the phrase is as worthy of inclusion as any section of the work. The main musical ideas, however, are trivial and fussy and could well have appeared in a number of flowery and sentimental passages within Pergolesi's stage works.

One is prompted to pause and consider how much revision might have been made if this had not been the hastily written swan-song of a dying man. This movement in particular is inconsistent with itself, but improves as it proceeds. We have already observed the much criticised opening and then the expressive realisation of 'fac ut tecum lugeam'; twice more this phrase is sung as a tonic pedal with strings accompanying in octaves. A fresh statement of 'Eja Mater', (J), appears towards the end. This is sung and played in octaves to a tender phrase which is treated sequentially. Theatrical it may be, but it is also appropriate and effective.

'Fac ut ardeat' has also been criticised for being inappropriate to the mood of the words and for Pergolesi's reversion to the a cappella style of an earlier era. It would appear that some earlier movement has provided the material for this setting, which is largely fugal, and in three parts with the orchestral bass providing the third voice. Weight is added to this theory where, in bar 20, the alto line is manipulated into a higher register to keep within the vocal range.

There is one passage of stretto and a further passage in canon, but these technical devices provide nothing more in the way of expression than do the vocal passages of prolonged trills.

'Sancta Mater' commences along the lines of duets in Pergolesi's earlier sacred works, having individual statements by both voices followed by continuation in 3rds. This is only the second movement to be in a major key. This contrast of mode, together with the serenity of the music, suggests gentleness in the character of the Virgin Mary. The movement develops by further vocal entries of the opening musical phrase, and shows greater freedom in a passage which employs the relative minor, mediant minor and supertonic minor. This is followed by recapitulatory statements, (mainly in the tonic), and surely indicates the way Pergolesi was progressing with his approach to form. The violins, although moving in unison for much of the movement, have an importance of their own almost equal to that of the voices.

'Fac ut portem' is one of the more powerful movements in the setting. Its arresting unison opening motive appears in G minor, then descends sequentially through F minor to E flat major. Each bold statement is followed by a pause which contributes to the impact almost as much as the motive itself. A certain amount of florid treatment follows, for both voice and violins, which again play in unison almost throughout, while the viola and 'cello play the bass in octaves.

Amidst solemn verses set to minor modes comes the bright ray of hope for the Day of Judgement. With 'Inflamatus' Pergolesi employs a major key and produces a melody impelled by ardour and a sense of urgency, (K). Stylistic elements normally to be found in this opere buffe are included, but seem quite appropriate in this

context. The soprano makes the first statement; the contralto's answer in the dominant is interrupted by the soprano re-entering a 4th above, and proclaiming all the more ardently the Christian message of reliance on Christ's Passion. Pergolesi must have had remarkable faith in order to set this movement so zealously, knowing that he was dying.

After the impact of 'Inflammatus' 'Quando Corpus is an anti-climax, despite its earnestness and the care obviously lavished upon writing it. Most of the movement has a two-part accompaniment with a persistent violin semiquaver figure which seems to portray the relentless approach of death. The a cappella style Amen is a section which has been much criticised for its paucity of musical and emotional content. Compared with some of the reverently profound movements which precede it, this criticism is justly made.

Alec Robertson points out⁽ⁱ⁾ that in order to understand the intimacy of this setting we should consider the Neapolitans' attitude to the Virgin Mary. No home would be without a picture or a statue; neither would a bar or, perhaps, even a brothel. To the Neapolitans she is a human being who understands. She may be tragic, or contemplative, or sorrowful, but she also smiles. Such then are the qualities of the Virgin that Pergolesi has tried to convey in this setting of the Stabat Mater.

(i) Op. cit.

Stabat Mater

A

Sta - bat Ma - ter do - lo - ro - sa

B

('Recordare' from Mozart's Requiem)

etc

C

cujus a - ni - mam ge - mentem contris - ta - tam ac do - lentem

D

per - trans - i - vit gla - di - us.

E

O quam tristis et af - flicta et afflicta

(E. continued)

p *f* *mf*

fuit il-la be-ne-dicta ma-ter u-ni-ge-ni

p *f* *tr*

ti, ma-ter u-ni-ge-ni-ti.

F

na-ti poe-nas in-cly-ti.

G

Quis est ho-mo qui non fletet Christi matrem

si vi-de-ret in tan-to sup-pli-ci-o?

H

(Violin I)

mo-ri-en-tem, de-so-la-tum, de-so-la-tum, dum e-

misit, dum e-mi-sit spi-ri-tum. etc

I

fac ut te-cum lu-ge-am.

I

E-ja ma-ter, fons a-moris, me sen-ti-re
Largo
vin do-lo-ris, vin do-lo-ris.

K (Alto) (Soprano)

tr tr tr tr

Fac ne cruce custo-diri Mor-te Christi prae-mu-ni-ri. 218

MAGNIFICAT

Perhaps no other work, either sacred or secular, still attributed to Pergolesi has so little evidence of authenticity as the Magnificat in B flat for four voices, strings and continuo. We have no knowledge of dates of composition or first performance, and as no holograph version exists we cannot be positive regarding the composer. The only serious contender for the honour of attribution, other than Pergolesi himself, would be his tutor Francesco Durante, who had exerted a considerable influence upon his pupil. In its simplicity, beauty of melody and invention it shows greater originality than we encounter in the works of the older man. Consequently scholars are prompted to claim that Pergolesi was in fact the composer.

Sacred works of that period did not usually show the same rate of advance as did Neapolitan opera, but retained many of the older styles and traditions. A feeling of unity of mood is present in this work by the inclusion in the outer movements of a musical idea based upon a plainchant setting of the Magnificat. It is interesting to observe that Monteverdi used this same tone (Tone I) in the Magnificat of his Vespers over a century earlier.

As with a great number of manuscripts, the text suffered badly at the hands of copyists who were frequently content (particularly in religious works with well-known texts) to insert only the opening words of a line, placing them regardless of the notes to which they were intended to belong. A considerable amount of guesswork has been necessary in the preparation of modern publications, particularly in passages requiring repetition of words.

The unifying motive, (A) of the first movement, based on the above-mentioned plainchant tone, is introduced by the sopranos and repeated by tenors. Subsequently it appears in the dominant for altos, and then as the link for the various sections in the mediant minor and tonic. It is a joyful movement with jubilant passages on "et exultavit spiritus meus". Chord structure for the most part is extremely simple. There are a number of imitative entries, but there are passages (as in ensemble sections of Pergolesi's intermezzi) when basses and sopranos, without the aid of the inner parts, sing in tenths; elsewhere altos and tenors sing together in sixths and thirds.

The section "quia fecit mihi magna" pairs the two lower voices in contrast to the upper voices, and voices progress mainly in parallel thirds. There are some particularly exciting moments for the basses in their bold quaver runs and heavy crotchet treads.

The second movement, "Et misericordia", which commences in G minor with a soprano solo has an accompaniment well spiced with suspensions. After modulating to the dominant minor the material is repeated in the new key as an alto solo. The chorus is added to give strength at "fecit potentiam". At this point bold repeated tonic and dominant chords are used. The figure "dispersit superbos" occurs three times in D major and is connected by florid runs in the bass voice. On each occasion the effect becomes progressively more intense. On the first occasion the flattened supertonic is used, next the diminished 7th, and finally an Italian 6th. (B) The movement takes the rather unusual course of ending in the mediant minor.

The third movement (in D minor) has a unifying figure which is treated fugally. (C) Once more the motion in tenths between outer parts and thirds between inner parts is favoured. When a new figure is introduced the opening figure is still retained as a cantus firmus and used alongside it.

A duet for tenor and bass follows; it is clearly the most rhythmically ornate of all movements in the work. A tender opening motive on the words "suscepit Israel" is freely imitated both by voices and violins in the accompaniment. (D) Not only has it beauty in its melodic line, but the movement also carries with it an atmosphere of true tenderness.

The chorus "Sicut locutus est" is in D minor, but modulates both to the dominant major and dominant minor. The opening phrase which is sung by sopranos alone is the motto for this movement. It is immediately repeated by the basses in the chorus, and later appears in the alto part before being repeated by the basses. With the final cadence in D minor still ringing in the listener's ears the opening of the Gloria makes an impact merely by returning to B flat major (the flattened submediant of the previous key) and stating the new tonic chord three times before modulating to the relative minor - G minor. (E)

The final movement commences at "sicut erat in principio", and the plainchant heard at the beginning of the work reappears. It is a jubilant movement with boisterous passages in bold runs for the basses. The main figure appears on "et in secula seculorum", (F), and amidst florid polyphony is sung first by tenors in the tonic and then repeated on fourteen occasions passing through the dominant, tonic, mediant minor and relative minor keys.

Throughout this setting of the Magnificat, whether the mood is tender and portrayed in gentle caressing strains, or joyful and ecstatic (the triple measure carefully being avoided even in moments of jubilation), at all times the music is appropriate, and faithful to the text.

Magnificat

A

Ma - - -gni-fi-cat a-ni-ma me-a Do-mi-num.

Handwritten musical notation for section A, featuring a single melodic line on a treble clef staff in B-flat major, 4/4 time. The melody consists of half and quarter notes.

Bi

Bii

dis-persit su-perbos, su-perbos dis-persit superbos, superbos

Handwritten musical notation for sections Bi and Bii. Section Bi is a two-part setting with treble and bass staves. Section Bii continues the two-part setting.

Biii

dis -persit su - perbos, su - perbos.

Handwritten musical notation for section Biii, continuing the two-part setting with treble and bass staves.

C

etc

De - po - su - it pot - en - tes de se - de

Handwritten musical notation for section C, featuring a single melodic line on a treble clef staff in B-flat major, 4/4 time.

D

(violin)

etc

sus - cepit Is - ra - el , sus - cepit puerum suum

Handwritten musical notation for section D, featuring a violin part on a treble clef staff and a piano accompaniment on a bass clef staff in B-flat major, 4/4 time.

E

Largo

in se-cu-la

Glo-ri-a,

Glo-ri-

a,

Pa-tri et Fi-li-o.

etc

F

(Tenors)

etc

et in secula secu-lorum

SALVE REGINA

No doubt has been cast upon the authenticity of the four settings of this sacred antiphon to the Blessed Virgin Mary. Dates of composition and performance are not known; indeed we only hazard a guess in dating the final setting at 1735. All four are typical of the composer and have a common bond of style in their clarity, brevity, height of inspiration, beauty and intensity of melody. Frank Walker⁽ⁱ⁾ refers to them as being good examples of Pergolesi in his "rather sentimental, saccharine but nevertheless highly individual style of religious music", and he states that they could be mistaken for no other composer.

Various adaption and arrangements of the works appeared during the century following Pergolesi's death. The third setting, which is generally considered to be the best, perhaps suffered the greatest in this respect. Each work is accompanied by strings, but the individual scores are as follows:

No. 1, in A minor, for Soprano soloist.

No. 2, in C minor, for Soprano and Bass soloists.

No. 3, in F minor, for two Soprano soloists.

No. 4, in C minor, for Soprano soloist.

(i) Op. cit.

FIRST SETTING

There is no great depth in the opening Salve Regina movement. The words are set faithfully with dramatic effect restricted to the occasional diminished 7th, but there is a descending minim motive which appears first diatonically, then flattened, and finally chromatically as the emotional intensity increases.

A florid line is employed for 'Ad te clamamus', which is written in the key of C major. The opening rising arpeggio is inverted in the second statement, and then developed further until the dominant is reached. A brief statement then appears in this new key before being transposed and extended in the original key. Towards the end of this statement a chromatic bass line features prominently.

The line of 'Ad te suspiramus' is fragmented at first but gradually becomes more continuous. At 'flentes' the introduction of the tonic minor key is particularly appropriate to accompany the weeping. The misery of the vale of tears is brought out by two upward leaps of a diminished 5th, a downward leap of an augmented 4th and a chromatic bass line. (A)

For 'Eja ergo advocata nostra' Pergolesi selects F major and presents a lengthy orchestral introduction. Much word-painting is evident on statements of 'misericordes oculos ad nos converte', as the keys pass rapidly through C major, C minor and G major. The second part of the movement, which is sung to 'et Jesum benedictum fructum ventris tui', is less florid and at the same time less original in concept. It would certainly appear that at this point Pergolesi is more concerned with his musical effect rather than appropriate representation of the words.

Joyful, almost trivial, lighthearted phrases appear sequentially, and the section ends with a well tried melodic phrase. (B)

The final movement returns to A minor and modulates to the relative major in the first statement. The voice enters as though pleading on 'O clemens, o pia, o dulcis virgo', and the fragmented vocal line is subtly woven into the accompanying figure to produce continuity. (C) 'Dulcis' provides scope for word-painting: a halo of sound is produced in a figure which leaps a diminished 7th, curves back in descent and is then repeated in sequence. The first interval is then modified to the gentler minor 7th for the second statement, after which 'Salve Virgo Maria' makes a brief return.

SECOND SETTING (i)

Although this is the shortest of the four settings; in some respects it shows more thought and care in its construction than parts of the longer settings. Firstly, the choice of soprano and bass soloists provides further resources for the composer to exploit. Secondly, although there are passages of purely mechanical counterpoint imitating at the 4th and 5th, there are also moments of extreme strength, effectiveness and expression. Particularly outstanding among them are the chromatic descent on 'gementes et flentes', (D), and the powerfully discordant 'illos tuos misericordes oculos' (E), both of which clearly focus attention upon the text.

The gentle movement in 10ths over a slowly moving chord structure at 'nobis post exilium ostende', although in a triple measure, owes much to the pastorale for its style and atmosphere of peace. The closing movement commences with the voices announcing the text in 6ths. Some development takes place by antiphonal renderings of statements which eventually join together for the last 'Virgo Maria'.

(i) Caffarelli is of the opinion that this setting dates from the latter part of Pergolesi's study under Gaetano Greco at the Conservatorio.

THIRD SETTING

This, the most expansive and profound of the settings, is also the most highly decorated. Unlike the other three settings, the first movement is confined to a working out of the words 'Salve Regina'. After the initial statements, one in the tonic, the other in the dominant, the voices proceed together in 3rds or 6ths with a bold yet reverent salutation, which constantly varies in its dynamics. The dominant is reached; after a short orchestral passage the second statement follows and returns to the tonic.

'Mater misericordiae' is in the subdominant major and employs only the first soprano. Again binary form is favoured and the word 'Mater' is coloured with turns and chromatic ascents. Towards the end of the movement the melodic flow is interrupted by a return of 'salve' on which there is an effective pause. The theme then continues unimpeded to its conclusion.

Binary form and the key of E flat major are selected for the second soprano's 'ad te clamamus'. Particularly picturesque and effective in this movement is the upward leap of a minor 7th followed by a descent on 'gementes' and 'flentes'. The interval is then extended to a minor 9th for the continuation of the phrase. (F) Towards the conclusion of the movement the misery of the vale of tears is portrayed in a most powerful manner through exceeding simplicity: all decoration is removed and the words are sung in a descending minor scale against tremolo strings and a bass pedal. (G) The phrase which included the minor 7th on 'gementes' then returns to complete the movement and produce a formal unity.

Both voices are used in the key of G minor for 'Eja ergo', and binary form once more is employed. After the reverent opening phrase which is sung individually, the voices move together in 3rds on 'Illos tuos misericordes oculos' in a manner which can only be described as trivial.

'Et Jesu' (in C minor) again is in binary form but is sung as two separate solos. Although it is more embellished, particularly on 'benedictum' and 'ostende', the music is reverent and suited to the spirit of the words.

The most expressive movement is 'O clemens, o pia', which returns to F minor. The voices interweave against a richly ornate string texture for all interjections, but move in 3rds together with the strings on every mention of the holy name 'Virgo Maria'. (H)

FOURTH SETTING

It is thought that the final setting was written, along with the cantata Orfeo, during Pergolesi's period of convalescence in the late months of 1735. Development in the composer's own style is evident, particularly in the presence of the flowery sentimentality typical of certain pages in Flaminio. Certain phrases from this work were subsequently borrowed for the Stabat Mater. Particularly noticeable among them is the opening to both works, in which the violins imitate each at the 2nd, although in this setting there is also imitation at the octave between the viola and the bass.

The first statement modulates to the dominant minor, but the second modulates freely, passing through G minor, F minor and B flat minor on the return to the tonic.

After the florid opening movement 'Ad te clamamus' (in G minor) comes as a gentle relief. Its vocal line flows against strings which are also sustained, with the exception of a quaver figure which is passed gently around. Once again binary form is adopted, and in the second section the sustained line is broken by repeated cries of 'clamamus' and 'exules' which are sung with wide contrasts of dynamics.

'Ad te suspiramus' returns to C minor and employs an apt sighing phrase on 'gementes' and 'flentes'. (I) Later treatment of these words degenerates to a prolonged note decorated with a series of shakes, and fails to evoke the emotion and expression produced earlier.

In 'Eja ergo' (D minor) Pergolesi gives way somewhat to the glorification of the singer (particularly on 'converte') and pays but little attention to his text.

But with 'et Jesum' peace and beauty lie in the sheer simplicity of a well sustained, easy flowing, line against a syncopated violin accompaniment. (J)

The final stanza, 'O clemens, o pia', (C minor) is brief with cries of 'dulcis' and 'pia' interspersed between a violin arpeggio figure. An appropriate effect is produced on the first statement of 'dulcis', when a Neapolitan 6th is used as a pivot to modulate to the submediant, (K), from which the phrase quickly modulates again and concludes in the relative major.

Salve Regina.

A

Handwritten musical score for section A. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are "la - cri - ma" and "rum val - le". The piano part consists of chords and arpeggiated figures.

la - cri - ma — — — — — rum val - le

B

Handwritten musical score for section B. It features a vocal line in treble clef. The key signature has one flat (Bb) and the time signature is 3/8. The lyrics are "o - sten" and "de".

o - sten — — — — — de

C

Handwritten musical score for section C. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are "o clemens, o pi-a", "o dul - cis", "vir-go, o dul - cis virgo", and "etc". The piano part consists of chords and arpeggiated figures.

o clemens, o pi-a o dul - cis
vir-go, o dul - cis virgo etc

D

ge-men tes, fien-

tes, in hac lacri-ma

tes in hac lacri-ma rum val-le.

E

il-los tu-os miseri-cor

il-los tu-os mi-se-ri-des o-cu-los.

F

ge - men - tes et flen - tes in hac lacri - ma - rum val - le.

G

in hac la - cri - ma - rum val - le.

H

o vir - go Ma - ri — a.

I

ge - men - tes et flen - tes.

J

et Je - sum be - ne - dic - tum.

K

o clemens, o pi-a, o dul -

cis

vir-go

Ma-ri-a

SUPER FLUMINA

A number of settings of the Psalms have been attributed to Pergolesi, often with little supporting evidence of authorship; consequently we feel sure there are misattributions among them. Although the date and place of performance are unknown we have no reason to doubt the authenticity of Super Flumina, a motet based on Psalm 137, and scored for two soprano soloists, mixed chorus, orchestra and organ. The manuscript upon which publication is based is housed in the National Library, Paris.

Flutes announce the theme in the introduction to the first movement throughout which a semiquaver rhythm is maintained. Three voices enter together (in G minor) with slow moving parts, the alto making its own separate entry in the 4th bar. Variety of tonal colour is supplied mainly through use of the diminished 7th, by which C and F minors are rapidly achieved, and a return to the tonic established, all in the opening eight bars. This is followed by imitative entries on 'dum recordaremur Sion', as the key pattern moves again through F minor towards B flat minor. In all, six different short statements of this opening verse are made, each stylistically consistent within itself and linked to the others by the semiquaver motion of the accompaniment. The differences of settings and the number of keys throughout the movement suggest the Israelites striving for some form of consolation in the land of their exile. Their sadness is reflected in a descending bass line, (A), with prominent chromatic steps on 'sedimus' and 'flevimus'.

The second movement (in G minor) comprises a solo for the first soprano, set entirely on 'In Salicibus medio ejus suspendimus organa nostra'. It continues for 102 decorative bars, which is an abnormally longwinded rendering for a Pergolesian setting. The movement falls into three sections:

- (a) statement in the tonic, moving to the dominant,
- (b) statement commencing in the dominant and returning to the tonic,
- (c) a short extra statement which would be conveniently referred to as a coda (passing through the relative minor and dominant).

Each of the vocal statements is linked by highly decorated orchestral passages.

The second soprano soloist then sings 'Quia illic interrogaverunt', the music of which could easily have come from one of the heavier sections of Adriano in Siria or L'Olimpiade. Oboes and horns are added for this movement in order to produce a military effect in the accompaniment; but as for the vocal line, Pergolesi is guilty here of neglecting the reverence expected to be accorded to the words, and writes for the glory of his singer. (B) As is the case with the previous number, there are two main vocal sections ^{followed by} ~~with~~ a further short section which could be considered as a coda.

A lengthy introduction with oboes and horns precedes the chorus 'Himnum cantate', which is a short, bright fugue with a Handelian subject. By way of contrast, the uncertainty and unhappiness of the Israelites is portrayed in a hollow phrase - 'quomodo cantabimus', (C), in the dominant minor, sung in 6ths by sopranos and tenors, and accompanied only by strings. 'Himnum cantate' returns, but after the entry of all four voices the counterpoint develops freely with soprano and contralto semiquavers running together in 3rds.

As 'Quomodo cantabimus' returns, the music makes particular use of the supertonic and relative minors and becomes more ornate, with semiquaver runs prominent in the bass line. The final return of 'Himnum cantate' commences with imitation in all parts, but thereafter continues freely with sopranos and contraltos in semiquaver running 6ths. In the closing bars the tenors and basses repeatedly sing 'cantate', in a passage which is an overwhelming demand by the captors for the Israelites to sing a song from Sion.

There follows a lengthy, well developed duet for the two soprano soloists, accompanied by wind and string instruments. A number of Pergolesi's regular rhythmic features are present, together with his typical cadential approaches. The first soprano's statement of 'Si oblitus fuero tui, Jerusalem', follows a customary pattern by modulating from C to G major. After the second soprano has commenced the complementary statement it is quickly joined in 3rds by the first voice also. There is an abrupt and effective change at 'Adhereat lingua mea': 'Andantino' (3/8) gives way to 'Allegro' (4/4) and the key steps up by a semitone from G to A flat major. For the first statement the voices have a slow-moving line against an accompaniment of upper strings which are syncopated against the bass. Modulation is free, passing through F minor, B flat minor, F major, C minor and F major. A second statement of the material shows greater restraint and passes only from D to G minors. The gentle triple measure and C major are restored for the return of 'obliviscatur me', which is sung by the voices in 3rds over a clear texture based mainly on tonic and dominant harmonies.

Compound duple time is rarely employed by Pergolesi, but reserved as on this occasion to provide for special effects. The final chorus has a twice-heard motto 'Memento, Domine, filiorum Edom', firstly moving from G minor to C minor. The verbal sense is broken by a complete change of style and speed for 'in die Jerusalem', which is a vigorous passage with accompaniment mostly in octaves. By the time 'qui dicunt' is reached the line which has been sung in 6ths by sopranos and tenors is imitated by altos and basses. The passage ends with an energetic, imitative run, (D), between tenors and basses on 'ad fundamentum in ea', which gives a colourful impression of Jerusalem being shaken down to the foundations.

The above section ends in D minor, and immediately the motto returns with a masterstroke of colouring, (E), recalling once more the grief created by the Edomites. Commencing in E flat minor it modulates to F minor in a passage of intensely emotional harmony.

The rapid sections of 'in die Jerusalem' and 'qui dicunt' return in F major and G minor respectively. Finally over a chromatically descending bass, a feeling of doom is created as the 6/8 metre makes one more brief appearance for 'ad fundamenta in ea'. (F)

Super Flumina

A

il — lic se — di — mus, fle — vi —
 mus dum re — co — da — re — mur, dum re — cor — da —
 re — mur Si — on.

B

in — ter — ro — ga —
 etc
 ve — runt nos.

C

(Soprano)

Quo — mo — do can — ta — bi — mus?
 (Tenor)

D

us — que ad

us — que

ad fun-da-men

ad fun-da-men

fun — da —

ad fun —

tum,

men — tum, in e — a.

da — men — tum, in e — a.

ad fun-da — men — tum, in e — a.

tum, ad fun-da-men-tum, in e — a. 241

E

ne - men - to, me -

men - to Do - mi - ne, fi - li - or - um

E - dom.

ad fun - da - men - tum in e - a.

MISERERE

In Opera Omnia there are two settings of Miserere. They include chorus, solos, duets, trios and one quartet in each case. No. 1 is scored for strings and organ, and No. 2 for Oboe, strings and organ. Once again we are without strong evidence of authorship. Like a number of Pergolesi's works they contain many pages of carefully written but uninspired music, and, then in complete contrast, passages of extreme beauty and expression. Consideration is given here to certain of the finer movements.

In the first setting the chorus 'Asperges me hyssop' has a strong homophonic opening on the words 'Asperges me', followed by a sustained expressive line on 'hyssop' for the sopranos. Thereafter a contrapuntal texture is adopted; it is florid but has a certain freshness of its own.

The joyful bass solo 'Auditui meo dabis gaudium' is marked "Alla breve". (A) Its texture is bold and clear, and the phrases are longer than those found in the majority of Pergolesi's movements.

This first setting ends with a fine extended fugue on 'Tunc imponent'. In contrast to this the second setting of the words ends in the same way as the 'Cum sancto spiritu' in Pergolesi's masses: there is a bold homophonic statement followed by complex contrapuntal working out. This latter version is a fine, lively setting of the text, but shows no innovation.

The second setting opens with a striking chorus on 'Miserere mei'. The voices enter imitatively at first in intervals of 9th, 5th and 2nd. Strident clashes of a semi-tone between parts reflect the anguished cries for mercy.

Ample scope is provided for the composer's colourful harmonic effects, with German 6ths and diminished 7ths featuring prominently. Unexpected modulations add to the musical interest, the example quoted, (B), being particularly expressive. Having returned from the dominant to the tonic we anticipate that the soprano D flat is to be harmonised on the following chord by a Neapolitan 6th and the key remain as C minor; but there is an uncharacteristic change to a diminished 7th and then a modulation to the subdominant, in a moment of rare beauty.

The trio in E flat for contralto, tenor and bass 'Sacrificium Deo' is expressive and appropriate largely through the care taken over rhythmic setting. It is mainly homophonic with a violin rhythmic ostinato figure. Later there is variety provided by syncopation of the soprano line.

'Benigne fac Domine' is a soprano solo with oboe obbligato. It is a beautiful movement with an exceptionally well written oboe part showing greater understanding of the instrument's expressive qualities than one would assume from other passages Pergolesi wrote for it.

A

Miserere

Handwritten musical score for section A of 'Miserere'. The score is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a half note G4, followed by a whole note F#4, and then a half note E5. The lyrics 'Au - di - tu - i me - o, da - bis' are written below the first staff. The second staff continues the melody with a half note D5, followed by a whole note C5, and then a half note B4. The lyrics 'gan - di - um et lae - ti - ti - am.' are written below the second staff. The word 'etc' is written at the end of the second staff.

Au - di - tu - i me - o, da - bis
gan - di - um et lae - ti - ti - am.

B

Handwritten musical score for section B of 'Miserere'. The score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a half note G4, followed by a whole note F#4, and then a half note E5. The lyrics 'mi - se - ri - cor - - - - - diam, mi - se - ri -' are written below the first staff. The second staff continues the melody with a half note D5, followed by a whole note C5, and then a half note B4. The lyrics 'se - cun - dum magnam' are written below the second staff. The third staff continues the melody with a half note D5, followed by a whole note C5, and then a half note B4. The lyrics 'se - cun - dum magnam' are written below the third staff. The fourth staff continues the melody with a half note D5, followed by a whole note C5, and then a half note B4. The lyrics 'se - cun - dum magnam' are written below the fourth staff.

mi - se - ri - cor - - - - - diam, mi - se - ri -
se - cun - dum magnam
se - cun - dum magnam
se - cun - dum magnam

Handwritten musical score for section B of 'Miserere'. The score is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of a half note G4, followed by a whole note F#4, and then a half note E5. The lyrics 'cor - di - am,' are written below the first staff. The second staff continues the melody with a half note D5, followed by a whole note C5, and then a half note B4. The lyrics 'mi - se - ri - cor - di - am' are written below the second staff. The third staff continues the melody with a half note D5, followed by a whole note C5, and then a half note B4. The lyrics 'mi - se - ri - cor - di - am' are written below the third staff. The fourth staff continues the melody with a half note D5, followed by a whole note C5, and then a half note B4. The lyrics 'mi - se - ri - cor - di - am' are written below the fourth staff.

cor - di - am,
mi - se - ri - cor - di - am
mi - se - ri - cor - di - am
mi - se - ri - cor - di - am

REQUIEM

Considerable doubt is attached to this setting of the Requiem. Its overall style suggests it could have originated from Pergolesi's day, but melodic mannerisms and harmonic content are not consistently typical. Rhythmic characteristics which occur frequently in works of proven authenticity are hardly present in this work, and diminished 7ths and augmented 6ths are not to be found with their usual degree of regularity. In addition, as so many works have been attributed to Pergolesi, especially works to texts of the Roman Church, it would be convenient and fitting for him to be credited with a setting having the significance of the Requiem.

It is scored for four voices, strings, two horns and organ, and includes those passages of the text most frequently set.

'Requiem aeternam' is a typical polyphonic opening chorus. This is followed by a duet for soprano and contralto on 'Te decet hymnus', which is a pleasant movement, in binary form, with voices proceeding mainly in 3rds.

The Kyrie takes the form of a fugue. If the work is authentic this is remarkable, as Pergolesi frequently employed fugato passages but was not inclined (~~in works known to be genuine~~) towards including a strict fugue.

Among the following movements the setting of 'Tuba mirum' is particularly effective as a martial-sounding duet for tenor and bass, and the 'Huic ergo' has beautiful moments when employing the flattened submediant.

'Spiritus meus' is uncharacteristic of Pergolesi in its number of changes of mood and speed. A strong 'Alla breve' setting is used appropriately for 'Libera me'; but in the remainder of the work conventional and uninspired harmonies occur, particularly in such choruses as 'Mors stupebit' and 'Sanctus'.

The final movement, curiously, is the Benedictus, which is a duet for soprano and contralto. Binary form is preferred, with florid parts moving in 3rds. Stylistically it belongs rather to the operatic aria.

MOTETS

We can only keep an open mind about the volume entitled Motetti in Opera Omnia. Stylistically there is no strong evidence to argue either for or against the authenticity of its contents.⁽ⁱ⁾

Adoro te devote	soprano and orchestra.
Ave verum	soprano and strings.
Domine ad Adiuvandum	five voices.
Dorme, Benigne Jesu	pastorale for soprano and strings.
In Coelestibus Regnis	"antifona" for contralto and strings.
In hac Die	five voices and orchestra.
Magnificat	(discussed in detail previously).
O Sacrum Convivium	four voices.
Pro Jesu dum Vivo	soprano and orchestra.
Siste, Superbe Fragor	bass, orchestra and organ.
Vexilla Regis	"inno" (Hymn) for four voices.

(i) The only exception is the Magnificat for which a strong case can be argued purely through style.

DUE MESSE E FRAMMENTI

In his volume entitled 'Due Messe E Frammenti' Caffarelli includes two earlier Masses estimated as originating from 1727/30, namely Messa Solenne and Messa Estense, and the following fragments:

Credo	-	four voices.
Incarnatus	-	soprano.
Sanctus	-	three voices.
Sanctus	-	four voices.
Agnus Dei	-	three voices.
Agnus Dei	-	four voices.

Some of the fragments could well be genuine; they are stylistically appropriate and it is quite conceivable that Pergolesi should have left behind a number of incomplete works.

The two Masses are more open to doubt. Caffarelli asks us to accept their early date of composition as though they were immature works originating from the composer's teenage years. Unlike the settings known to be authentic, the full Mass is set in these cases, and a four part chorus is employed rather than the five parts in the later works.

Chapter V

PERGOLESI'S INSTRUMENTAL MUSIC

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The problems of authenticity in opera and sacred music are encountered again when we turn to the many instrumental works attributed to Pergolesi. A number have proved genuine, others to be the work of different composers and have left us with the small problem of setting records aright; but there is a third category of significant numbers which could be quite possibly genuine but lack any supporting evidence.

Among the works by Corelli (1653 - 1713) were four early sets of trio sonatas (12 in each) and a set of solo sonatas which were used as prototypes by composers of Pergolesi's day. Most of the trio sonatas were in a four movement plan of slow, fast, slow, fast, as follows:

First movements usually had two imitative parts against a moving bass line in a complex texture.

Second movements were fugal, with a number of redundant entries which gave an impression of more voices than were actually employed.

Subjects were often treated freely, though little melodic development took place. Third movements were usually homophonic and in the triple measure of the sarabande.

Fourth movements frequently were gigues, even in the church sonatas.

The solo sonatas were not as stereotyped as the trio sonatas; Corelli frequently employed dance forms though omitting their titles. He usually avoided virtuosity for its own sake, but inclined towards it in his "perpetuum mobile" movements which, by their very nature, required such an approach.

Composers of the late Bologna school, notably Albinoni, Bonporti and dall'Abaco modelled their works upon those of Corelli, and were in turn used as prototypes by J. S. Bach. In addition to the works of these composers, Pergolesi would in all probability be acquainted also with some of the instrumental works by Handel and the highly organised three movement concerti of Vivaldi.

Italy produced a number of instrumental composers in the late Baroque era, among whom in particular Locatelli, Somis, Tassarini and Francesco Verancini played no small part in advancing styles and forms. Verancini's violin sonatas (1721 - Op. 1., 1744 - Op. 4.) have an individual style which forshadowed the end of the era and the dawn of the Classical period. We hear that audiences in London and Dresden approved of his performance but were less enthusiastic about the adventurous harmonies and galant melodies of his works.

Corelli's lack of respect for the distinction between church and chamber sonatas was carried further inasmuch as the individual points of style were frequently merged and separate identities disappeared. Taglietti (1660? - ?) modelled his sonatas on the da capo aria. This introduction of some form of recapitulation led to a general favouring of ternary form in place of the accepted binary form. In particular Somis expanded the conventional binary pattern by adding a full recapitulation in the tonic key. Such a pattern was adopted in Pergolesi's trio sonatas and Tartini's solo works.

Orchestral forms in use were the suite, concerto grosso, and, more recently, the sinfonia which was of Italian origin and destined to be one of the most important features in the advance of form. Keiser (1674 - 1739) supplied his opera Groesus with a French Overture for its original performance in 1711, but his subsequent revision in 1730 commenced with a Neapolitan three movement sinfonia.

Trio Sonatas and Sonata Form

The fourteen trio sonatas attributed to Pergolesi, if genuine, would have been composed about 1732/3 during the composer's period of employment by the Prince of Stigliano and are probably the few survivors of a much larger output. Assuming for now their authenticity, they make a valuable contribution to the development of sonata form, as they are far in advance of anything else written at that time. Burney makes reference to them⁽ⁱ⁾ but maintains they are in a style worn out before Pergolesi began to compose. Obviously he was mistaken in this claim, but neither he nor any of his contemporaries seems to have been aware of any significant advances in form during this period.

Both Burney and Hawkins were somewhat dubious of the popular impression that Pergolesi was their composer. This point has subsequently been a regular subject of debate, particularly as so many works at one time considered to be written by Pergolesi have since been proved to be misattributions. Arguments against their being authentic are twofold: Naples was not renowned for its instrumental music, and so was hardly the place to produce such an advance. These two sonatas have but few points in common with Pergolesi's proven works. If he had been inclined towards experimenting with the form of instrumental movements the *sinfonie* to his operas would almost certainly have undergone significant changes; but deviations from accepted patterns are few in those movements.

On the other hand, even such a stern critic of Pergolesi's music as Prof. E. J. Dent referred to the *tarzetto* in Lo Frate 'Nnamorato as being "a masterpiece of form" and forshadowing sonata form. This and other highly developed examples within his works at least show he was capable of writing in that style.

(i) A General History of Music - Vol. IV, p. 557.

The first publication of any of these works appears to have been by Breitkopf in 1766, and included the work now known as the Trio Sonata No. 13, in G minor. In 1771 Robert Bremner of London published this same piece as The Periodical Trio No. 1., marking it as being "in the style of the concerto grosso for soli with tutti passages." Like an operatic sinfonia it has three movements, but is otherwise the most retrogressive of the whole set. At that same time Bremner published Trio Sonata No. 14 as Periodical Trio No. 2, and on the cover he advertised Pergolesi's twelve works already published (we assume) in 1770/1. Again the alternative arrangement for a larger ensemble is advertised: "12 sonatas for 2 violins and bass, or an orchestra". The title page refers to them as having been brought from Italy by a "curious gentleman of fortune"; a copy in the Pendlebury Library, Cambridge, has an addition "A Mr. Bridges", about whom nothing else is known.

It would appear that the collection was of eighteen works, as Bremner's original publication of twelve advertises six more works about to be published, of which the Periodicals would have been two.

Orchestral and chamber music had progressed simultaneously along the same lines with no distinguishing differences in development, consequently the appearance of these works was an historical landmark. The monumental four movement sonata had given way to the three movement form, and the massive architecture and broad lines were replaced by fluent and graceful thematic play.

First movements of these trio sonatas showed an advance exceeding the later movements. The practice hitherto was a binary movement with two contrasting tonalities in each section: e.g.

- 1). Tonic and dominant
- 2). Dominant and tonic.

Phrase groups in the tonic were usually so unified in style, shape and mood they could rightly be referred to as "first theme", but the dominant section lacked that unity and could seldom have been given the label of "second theme". A parallel can be drawn here with the single movement sonatas by Domenico Scarlatti.

Pergolesi, in company with Sammartini and Tartini, employed contrasts of rhythm, quality and shape. (A) These contrasts are particularly evident in the second of the trio sonatas which is in a miniature sonata form with three well defined themes, and contains some development and a recapitulation in the tonic.

It is not inconceivable that the whole set of trio sonatas is genuine. Sonata form was in its infancy during Pergolesi's day: Conti as early as 1721 preferred to employ ternary form in his *sinfonia* to Pallade Trionfante. But early examples are rare and not as well developed as these trio sonatas. If indeed genuine they are quite remarkable, particularly as they appear mature and confident in style with no obvious sign of experiment. But then, as already seen in works whose authorship is above suspicion, Pergolesi could at one time be completely "run of the mill" and at another wonderfully inventive. Should they date from his lifetime it is difficult to imagine many of his contemporaries capable of showing the rare creative spark necessary to engender them.

A small pointer towards the argument of Pergolesi being their originator lies in the dynamics which are of an elementary nature, merely contrasting forte and piano. If they had dated from the time of their first publication the dynamics would assuredly have been more subtly defined.

Charles Cudworth⁽ⁱ⁾ considers it "rather improbable" that they are by Pergolesi, but rather by a slightly later composer. Galant cadences, he points out, occur in slow movements of Nos. 4 and 9, but such devices were rare until after Pergolesi's death.

Strength is added to the argument of possible authorship by the development which took place in the sinfonia during Pergolesi's day. Although forward looking in many respects, Scarlatti and Pergolesi showed but little development in the sinfonie to their operas. But in these works and in works by some contemporaries (Sammartini in Milan and certain Viennese) a more complex pattern emerged.

Into the conventional binary form of these trio sonatas, there is an insertion of a further section which can reasonably be looked upon as a forerunner of the development section. Within the second part, instead of the first theme appearing in the dominant and the final statement of the second theme in the tonic, both themes are in the tonic. These are preceded by a passage (largely dominant) containing some development in shape and key, and serving as a transition between sections. Such a practice was adopted in eight of the trio sonatas:

Theme	First	Second	Transitional passage	First	Second
Main key	Tonic	Dominant		Tonic	Tonic

In the quarter century after his death this practice was adopted for first and even third movements of various works, not only in Italy, but also through Austria and Germany, and eventually all Europe.

(i) Notes on Instrumental Works attributed to Pergolesi,
M. & L., Vol. XXX, (1949).

The Gavotte in Arne's Harpsichord Sonata No. 5 in B flat follows Pergolesi's example and includes a transitional section which shows considerable signs of development. The form of the movement is as follows:

1st Theme - in two sections - four bars to a perfect cadence, recommencing but modulating to the dominant - 4 bars. (B)

2nd Theme - two figures (four bars each), the second repeated - entirely in the dominant; Da Capo.

The Transitional Section passes through C minor, E flat major, B flat major, G minor and ends in D minor.

1st Theme - In this recapitulatory section Arne reverses the order of his phrases, modulating to the dominant in the first and returning to the tonic in the second.

2nd Theme - an exact transposition, now in the tonic.

The transitional and recapitulatory sections are then repeated.

With the development in the form of instrumental music of the period the texture of the sinfonia underwent change also. There was a departure from the principle of a continuo bass and a single melody line with harmonic "filling in". Pergolesi and his contemporaries laid greater emphasis on the middle voices and gave them a certain amount of melodic material, mainly in arpeggio form. Sustained notes were broken up into rhythmic patterns, and thereby added interest to the particular parts and unity of style to the work as a whole. Emancipation of the inner parts lessened the importance of the bass line, which then could be released from its customary role and take some of the melodic material.

By 1740 the sinfonia had even gained independence from the opera with Georg Monn's four movement Symphony in D, which is considered to be the first recognisable work in that form.

Symphonic form took on certain attributes of the Neapolitan *sinfonia*; particularly its lighter, ingratiating style in preference to severe counterpoint with extensive imitation. Melodies generally consisted of short phrases with vigorous rhythm and clear tonality. These foundations laid down by Pergolesi, Sammartini, and then composers of Austria, Bohemia (notably the Stamitz family in Mannheim) and Northern Germany led to the Classical forms, while fugues, suites and concerti grossi continued to appear from the pens of other composers in diminishing numbers over a prolonged period.

Trio Sonatas

A

Handwritten musical notation for section A, measures 1-5. The notation is on a single staff in treble clef, 3/4 time. Measure 1: Quarter note G4, quarter note A4, quarter note B4. Measure 2: Quarter note C5, quarter note B4, quarter note A4. Measure 3: Quarter note G4, quarter note F4, quarter note E4. Measure 4: Quarter note D4, quarter note C4, quarter note B3. Measure 5: Quarter note A3, quarter note G3, quarter note F3. The piece ends with a double bar line.

B

T. A. Ame - Harpsichord
Sonata No. 5.

Handwritten musical notation for section B, measures 1-5. The notation is on a single staff in treble clef, 3/4 time. Measure 1: Quarter note G4, quarter note A4, quarter note B4. Measure 2: Quarter note C5, quarter note B4, quarter note A4. Measure 3: Quarter note G4, quarter note F4, quarter note E4. Measure 4: Quarter note D4, quarter note C4, quarter note B3. Measure 5: Quarter note A3, quarter note G3, quarter note F3. The piece ends with a double bar line.

Other Instrumental Works

Compared with his contribution to opera, the amount of Pergolesi's instrumental music is not vast, even allowing for works of doubtful origin. De Brosses writing as early as 1739 maintained that A. Scarlatti, Leo, Vinci, Rinaldo da Capua, Latilla and Pergolesi were concerned mainly with vocal music. This is a clear indication of how little Pergolesi's instrumental music was known even in Italy.

Caffarelli's Opera Omnia includes pianoforte arrangements of two Sinfonie di Apertura which we are supposed to accept as belonging to operas now lost. Charles Cudworth⁽ⁱ⁾ observes that No. 1, in D, is more likely to be a North German symphony than an Italian overture. Firstly, it is in da capo form, which was rare in operatic sinfonie at that time. Even as a chamber symphony it is inordinately long and far outlasts any of Pergolesi's operatic sinfonia movements. In the unlikely event of it being authentic it must be placed at the very end of his career when he was more disposed to experiment. The second (in G) is more in keeping with Pergolesi's operatic sinfonie both in regard to length and style, and in the absence of contrary evidence there is no reason to doubt authenticity.

The Sinfonia for violoncello and continuo, which is really a sonata, was not documented during Pergolesi's lifetime, but stylistically it is conceivably genuine. We can assume he wrote for the 'cello as his patron, the Prince of Stigliano, was a 'cellist of repute, and Leonardo Leo is known to have written six works for him.

(i) Op. cit.

The Sonata 'in stile di concerto' for solo violin and string orchestra, which was a typical work of the period and had no significant innovations in form or style, in all probability is genuine. The fact that Pergolesi himself was an accomplished violinist supports this argument. Villarosa writing in 1831 seems to be acquainted with this work alone in the realm of Pergolesi's instrumental music.

Among many interesting manuscripts is the Concerto 'a due violine e basso', housed in the Reid Library, Edinburgh. Investigation has shown this to be a clever arrangement (by an unknown hand) of the sinfonia to Flaminio.

SONATE E SUITES

The volume in Opera Omnia containing six harpsichord sonatas, three suites and a further sonata for organ is worthy of attention. Copies of the six single-movement sonatas are kept in the Conservatorio at Naples. The first (which could be an earlier work than the others) is on a separate manuscript. This movement also appears on a manuscript in the Rowe Music Library at King's College, Cambridge, being one of four movements of a sonata for violin and continuo attributed to Pergolesi. Caffarelli did not acknowledge the existence of this sonata, which in all probability is genuine, but accepted the transcription for the harpsichord.

We are less certain of the authenticity of the remaining five: Numbers 2 and 5 are nearer in style and content to some of Pergolesi's operatic arias than his instrumental works.

Number 3 is stylistically more acceptable but for the passages in which triplet quavers and semiquavers move simultaneously. Numbers 4 and 6 anticipate many decorative features of the full style galant. The theory that all five are genuine and that his critics did not appreciate Pergolesi's prophetic talent does not really hold water. If he was so progressive in these pieces he would in all probability have advanced much further in his operatic sinfonie.

Among listed works are sixteen Lessons for Harpsichord (published in London, 1771 and 1778), three of which appear in the present volume as Suites. Stylistically there is no reason to doubt that they are genuine. They are by no means revolutionary, but conform to patterns of the day and have an ingratiating style such as we find in many of Pergolesi's works. Binary form prevails, and there is a consistency of key throughout each suite.

No. 1 in E major

The Sarabanda and Giga are conventional in style, and the Rondo is a two part contrapuntal movement with a number of canonic entries. The Minuetto is in binary form with customary repeats; likewise the Trio written, in accordance with contemporary practice, in the relative minor.

No. 2 in E major

Again the Preludio and Allemanda conform to current practice of that day. The Minuetto contains some thematic development and is unusually lengthy for a single movement of that type. Its first section consists of twenty-two bars which modulate to the dominant and are then repeated. The second section has a dominant statement of twenty-one bars followed by a further full statement in the tonic before being repeated also. No second minuet is employed.

No. 3. in D major

The suite commences with a conventional Allemanda, followed by a Minuetto, which ^{again} ~~also~~ shows a certain amount of freedom from conventional patterns. The first section ~~again~~ is twenty-two bars long with some imitative entries, and is repeated. The second section commences with an inversion of the subject and then develops, modulating freely through the supertonic minor, relative minor and mediant minor in a passage of some thirty bars; this is then repeated. Gavotta con Variazioni is a movement which is tightly organised to a strict numerical pattern. Key is consistent and thematic outline always evident: The Theme (4/4) and Variations 1 & 2 (6/8) adopt a pattern of ten and twenty-two bars for their two respective sections; Variations 3, 4 & 5 (4/4), moving in semiquavers, reduce the pattern to five and eleven bars.

No proof can be furnished regarding the authorship of the Organ sonata in F major, but equally there is no reason to doubt it, although the discovery of so many misattributions makes us cautious. It is a delightful work, portraying joy and exuberance of youth, and could conceivably originate from an earlier date than the disputed harpsichord sonatas. Rhythmic elaboration is typical of much music of the Rococo period, and similar examples are found elsewhere in Pergolesi's music⁽ⁱ⁾. Although it is in binary form, some adaption is made to the regular pattern:

- (a) first statement, modulating to the dominant (eighteen bars), da capo,
- (b) dominant statement (fifteen bars), followed by a tonic statement with some thematic development (twenty-seven bars).

The sonata, which is written on two staves, is of a lighter nature structurally and harmonically, and closer to harpsichord style, than contemporary organ works by Bach and other North Germans.

(i) Reference already has been made to the likeness between this work and the accompaniment of 'In mezzo a questo petto' in Flaminio.

Flute Concerto in G Major (Flute, 2 violins, string bass and continuo)

Only one Eighteenth Century copy of this work remains in its entirety; it is housed in the library of the Royal Academy of Music, Stockholm. In common with a number of instrumental works, the two Flute Concerti can only be attributed to Pergolesi. Neither this nor the Concerto in D corresponds to Breitkopf catalogues of the period, but, as already observed, these catalogues are not infallible. There is nothing in either work to give grounds for disbelieving the theory that Pergolesi was the composer. Both concerti are consistent with Pergolesi's style, and they contain a number of his mannerisms. Further, they are obviously by a composer who had a keen understanding of string instruments, and who (as we shall see) in places handled the flute more as though it were a violin.

First Movement (Spiritoso - G major - 4/4)

The strings commence brightly with a clear texture, and the mood is happy. Much of the harmony is tonic/dominant with brief modulations to the subdominant and dominant, but there is one passage employing the tonic minor. The flute enters in the sixteenth bar, (A), with a typically bright theme, one small motive of which is used as a strong feature for the developing of the movement. The solo part, although scored for flute and keeping to the appropriate range, would be equally suitable on the violin. There are no features which could be claimed as belonging exclusively to the flute, in fact the rapid semiquaver passages appear to have been designed (consciously or unconsciously) to allow for crossing of strings or changing of positions when most convenient.

Be that as it may, it detracts nothing from the value of the movement. When the solo employs its lower register the orchestra is suitably reduced to maintain a balance. There is further orchestral reduction to avoid obtrusion in the flute's semiquaver passages. Characteristic bright arpeggio leaps are present, also syncopated figures in which the flute and first violin frequently move in 3rds.

The movement is in binary form with the first section ending clearly in the dominant. The second section commences in a manner which would lead us to expect a return to the tonic, using the material in a conventional manner; but the flute abandons the opening theme and develops some of the main figures. Frequent use is made of the Pergolesian mannerism of the two semiquavers appearing before a cadence, (e.g. the second bar of the flute part), and sequence is employed extensively.

Second Movement (E minor - Adagio - 4/4), (B),

There is a simple harmonic outline, but elaboration typical of the style galant is most evident. From an instrumental or stylistic point of view the solo part is more suited to the qualities of the flute, and indeed the composer has gone so far as to include a number of slur marks. As with the previous movement certain parts are highlighted by the first violin moving in 3rds with the soloist, but otherwise the accompaniment is unobtrusive during the florid solo passages. As we find in a number of Pergolesi's movements, the augmented 6th is frequently present at the approach of modulations.

Third Movement (G major - Allegro Spiritoso - 3/8), (Ci),

Wide arpeggios, simple harmonies and triplets at the approach of a cadence are all to be found. The solo enters in the fortieth bar, and again the style could equally permit a solo violin.

After an announcement of the theme in the tonic there is a modulation to the dominant, then a modified restatement in the new key. The whole of this section (bars 1 - 108) is then repeated. The following section of the movement develops the opening figure. The solo instrument and the first violin again work in 3rds (or 10ths) while the other instruments play a very small supporting role. From a key point of view this is not adventurous, as it employs only the dominant, subdominant and relative minor. After a brief orchestral passage the flute then develops a figure first heard at bar 61. (Cii)

The concluding section (bars 186 - 231), although somewhat modified, is distinctly recapitulatory and paves the way for ternary movements. At the conclusion there is a brief reference to the tonic minor, (Ciii), a Neapolitan 6th and anticipatory triplets, all in customary Pergolesian manner.

Piano Concerto in G.

A Spiritoso

B Adagio

C Allegro Spiritoso

ciii

THE CONCERTINI

The term Concertino was applied by Pergolesi, Sammartini and other contemporary Italians to indicate what Seventeenth Century composers would have called the "concerto a quattro". It is usually basically a string quartet, and is the foundation of the classical quartet, but retains the cembalo part. Such a work could be played as a chamber piece employing 'cello or continuo, or it could be rendered by a string orchestra.

Six works known as Concertini have been attributed to Pergolesi. Strong evidence of authorship does not exist, but the date of publication and various qualities of them point favourably towards his being their creator.

The first publication was in The Hague in 1740 by Carlo Bacciccia Ricciotti (1681 - 1756), who gave them the title of Concerti Armonici. From the title-page of this edition it would appear that Ricciotti himself was the composer, but on the first violin part there is printed his dedicatory letter which refutes this. In it he states that the works came from "an illustrious hand" who was esteemed by the dedicatee - Count Bentinck. It appears that Ricciotti obtained the manuscript version from the Count, but we know of no association between Pergolesi and this particular nobleman.

The question has been asked whether Ricciotti himself could have been the "illustrious hand", but this is hardly likely as he does not appear to have written anything else. An English edition of the works was published in 1755 by Walsh, who ignored the letter of dedication and attributed them to Ricciotti.

Further complication arose through William Crotch reprinting one of them in his "Specimens of Various Styles of Music", Vol. 3, and stating in his preface that the name of Ricciotti was said to have been assumed by an Italian nobleman of that time.

This could hardly have been Bentinck, as we know too much about Ricciotti for their identities to be confused.

Pergolesi is drawn back into this argument concerning authorship by the fact that manuscript versions exist bearing his name. These led to their being performed and attributed to him, and being included in Opera Omnia. Charles Cudworth⁽ⁱ⁾ subsequently observed that both sets of works were identical.

If it was not Pergolesi's we cannot say whose was the "illustrious hand". It is quite possible that the works are authentic and that Ricciotti acquired the manuscripts and published them four years after the composer's death; but the reason for absence of a composer's name remains unclear.

The Concertini are in good string style, scored for 4 violins, viola, violoncello and continuo. The viola has more prominence than in many contemporary works, but its most outstanding parts are usually doubles of important bass lines. Evidence of Corelli's influence is present, especially in rhythmic groupings in compound time, in thorough understanding of the capabilities of the instruments and in techniques required for performance. They are pleasing and interesting works, all following the four movement plan (of alternating slow and quick movements) favoured in the Baroque era. Many of the movements can hardly be described as profound or in any way more advanced in form than works by Pergolesi's contemporaries. Other movements, however, show tremendous beauty of expression and skill of craftsmanship. These are inconsistencies which could be typical of Pergolesi.

(i) Op. Cit.

No. 1. in G. Grave, Allegro, Grave, Allegro

The first movement has a striking opening with octave leaps in the bass followed by imitative entries of the other parts. A particularly wide range of dynamics is required. Great use is made of instruments playing in octaves in the second movement. This effect, when contrasted with sections in harmony, adds power to the movement. We notice that later Mozart frequently followed this practice. The highlight of this concertino is the third movement which commences with the melodic content in the 'cello, and the other instruments playing in octaves a figure which is thereafter adopted as an ostinato rhythm by the bass.

After eight bars there is a broad cantabile duet for violins I and II. This continues for the remainder of the movement except for two brief passages in which the 'cello interrupts with a melodic phrase while the violins return to the ostinato accompaniment.

The final movement is in 12/8, a measure adopted by Pergolesi in his more jubilant moods. (A) It is fugal and more demanding technically than many works of the period. The first violin rises to F sharp and the 'cello to A. The 'cello also gains some independence from the basso continuo in this movement.

No. 2. in G. Largo, A Cappella (non presto),

Andante Affetuoso, Allegro

Stylistically the first movement makes little advance. It is charming and well written, but makes extensive use of such devices as strings of consecutive thirds, especially to dotted rhythms, in the manner Handel frequently borrowed from the Italians. There is an interesting conclusion consisting of an Italian 6th on the flattened submediant, followed by the dominant. This half close leads into the second movement which is brisk and full of energy. Fair demand is made upon the performers' technical ability; this is particularly evident in the triple stopping of the first violin part. Again the third movement is the most outstanding. (B)

The relative minor (E minor) is selected for the main section, of which the great feature is the effective intertwining of first and second violin parts. The middle section adopts the tonic major (E major) and employs solo first violin, second violin, viola and 'cello as a concertino group in contrast to the tutti in accordance with the practice in a Concerto Grosso. After some adventurous chromatic effects the first section returns, though somewhat modified. The final movement which bustles with life and energy requires a moderately advanced technique from most instruments, but the first violin is given some particularly difficult passages to play.

No. 3. in A. Grave, A Capella (Canone di Palastrina),

Andante, Vivace

The opening movement is unusually brief, consisting of decorated forms of tonic and dominant chords. The second movement (as we might expect from its subtitle) is more suited stylistically to voices than instruments.

There are fugal entries by Violins I and III followed by II and IV, then viola and 'cello, and finally continuo; but the rigid form is not maintained and the parts eventually become more independent. The keys are absolutely clearly defined and there is a wide range of modulations. This movement also contains the Non Nobis Domine theme as used by Byrd and others in settings of Psalm 115. Remnants of the Concerto Grosso are again apparent in the following movement which has a dotted rhythmic accompaniment and solos of a more sustained nature on violins I and II and 'cello. Once more the concertino group is used in contrast with the tutti. Compound rhythm is employed for the final movement which is lively and joyful. (C) It commences with canonic entries on the violins, and practically all subsequent imitative work is given to first, second or third violins.

No. 4. in F minor Largo, A Cappella (presto),
Comodo (con sordini), Tempo Giusto

Florid ornamentation of the period is evident in the first movement, which ends with a half-close leading into the fugal presto. Here, apart from instrumental ranges, the style would be well suited to vocal technique.

Contrast in the next movement is provided by the relative major key, and the final movement (although returning to the original minor) invokes, by means of a 3/8 measure, the jubilant atmosphere Pergolesi produced in his opere buffe. (D) It is fugal and demands technical competence, especially from the first violin which is required to leap rapidly across the instrument down from B flat to Middle C (a range of almost two octaves).

No. 5. in E flat major. Affetuoso, Presto,

Largo, Vivace

Extreme sensuousness of beauty is the hallmark of the opening movement. (E) Part writing is delicate, neat and purposeful; there is not a single redundant note. Again the first violin has considerable technical demands made upon it in the two virtuoso passages of semiquavers. The second movement is an accompanied fugue. It is full of energy, and once more considerable agility is required on the part of the first violinist. A chromatic passage is used in inversion, and the movement leads straight into the 'Largo', which consists mainly of the violins conversing with each other in 3rds. Once more remnants of the Concerto Grosso appear in the final movement, in which there are syncopated passages and contrasts of tutti and concertante.

No. 6. in B flat major. Andante, Presto (a cappella),

Adagio Affetuoso, Allegro Moderato.

The last of these works differs from the others stylistically. All but the second movement (which is fugal but not as well suited to voices as other slow movements) are akin to the trio sonata.

The first movement has exciting parts for violins I and II and a firm tread for 'cello/continuo, but the middle parts are merely there to complete the harmonies and thicken the texture. It is in the clear-cut binary form of the Baroque period. The third movement is a beautiful siciliana in the relative minor (G minor). Again the emphasis is greatly on two violins and the bass, but there is some solo work for the 'cello which is contrasted with the tutti. During this latter section the basso-continuo ceases.

The concluding movement again is indebted to the trio sonata. It is a binary movement in a lively 6/8 measure, but makes no original contribution to the form.

Concertini

A Allegro

Handwritten musical notation for section A, Allegro. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 12/8. It contains several measures of eighth and sixteenth notes. The second staff continues the melody with a trill (tr) and ends with "etc". The instrument is labeled "Vln I".

B Andante Affettuoso

Handwritten musical notation for section B, Andante Affettuoso. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains several measures of half and quarter notes. The second staff continues the melody with a trill (tr) and ends with "etc". The instrument is labeled "Vln I".

C Vivace

Handwritten musical notation for section C, Vivace. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 9/8. It contains several measures of eighth and sixteenth notes. The second staff continues the melody with a trill (tr) and ends with "etc". The instrument is labeled "Vlns 1+3".

D

Handwritten musical notation for section D. The first staff is in treble clef with a key signature of three flats (Bb, Eb, and Ab) and a time signature of 3/8. It contains several measures of eighth and sixteenth notes. The second staff continues the melody with a trill (tr) and ends with "etc". The instrument is labeled "Vlns 2+4".

E

Vln I

Affettuoso

tr

Vln II

Vla

Vc

tr

etc.

THREE STRING QUARTETS

Humphrey Claydon⁽ⁱ⁾ supplies information of three early string quartets which have been claimed to be by Pergolesi. The first knowledge of their existence was in 1936, when Messrs. Bernard Quaritch Ltd. acquired a quantity of engraved and manuscript music. The manuscripts are a late 18th Century English copy and bear the title "Simphonia in 4 parts composed by Pere Golese". A manuscript version, by the same hand, of part of Pergolesi's Stabat Mater spells the composer's name identically.

So far no further record of the works exists and no rearrangement has been found in any museum. Again there is no direct evidence to prove authenticity; the manuscript version is careless in places, with repeated passages obviously copied wrongly.

Although not chamber music of the highest quality these quartets are much more than little worth. Probably we shall never settle conclusively whether Pergolesi was the composer, but these works have his charm of melody and many of his idioms. Part writing is at the stage of development we would expect from his day.

As we know, Pergolesi's fame did not reach England until after his death. It is interesting to note the little honour in which he was held up to the time of his death and shortly after. Gray, the poet, toured Italy 1739/40 and acquired a vast amount of music by Pergolesi and others. He wrote in 1742 concerning L'Olimpiade: "Two nights did I enjoy it all alone, snug in a nook of the gallery, but found no-one in those regions had ever heard of Pergolesi, nay, I heard several affirm it was a composition of Pescetti's."

(i) M. & L. Vol. XIX - 1938, p. 453.

Pergolesi's rise to fame, both national and international, was indeed great, but not as rapid as Burney would have us to believe. True, there were extensive revivals of his works, commencing shortly after his death, but Gray's testimony suggests it was the work rather than the composer which was held in honour at that stage. Burney was writing at a time when Pergolesi's fame was reaching its peak, and probably his judgment was somewhat coloured by the composer's popularity at that time. Such was the time of these quartet manuscripts, and this would account for the comparatively late version of them, in an English hand.

Although absolute proof of authorship is wanting, all relevant facts point to Pergolesi. Again we turn to Burney⁽ⁱ⁾ who states:

"Pergolesi's first and principal instrument was the violin".

The works are clearly by an able violinist whose interest was in catering for his instrument. Severe counterpoint is abandoned in favour of beauty of melody (this in itself being characteristic of Pergolesi at his most progressive) which is confined to the two violins; the viola and 'cello do little apart from providing an adequate but uninspiring accompaniment. Some melodic phrases are played by all instruments in octaves, but otherwise the viola has only slight references to melodies and the 'cello has none.

The slow movements of all three quartets have a graceful charm and sweetness such as found in a number of Pergolesi's operatic arias: a similar inspiration would be necessary for the production of both. Undoubtedly these middle movements outshine the outer numbers, some of which commence contrapuntally but quickly give way to homophonic texture.

(i) Op. cit., p. 554.

No. I. in B flat major

The first movement has the least substance of any from the whole set; it is in 3/8 and has the life and energy associated with much of Pergolesi's music. The harmonic content is slight, being mainly tonic and dominant. Unlike the trio sonatas, binary form is preferred. The closing section of the first part gives scope for the violinists to demonstrate their prowess in a sprightly passage consisting for the most part of semiquavers. The second part of the movement commences in the newly attained dominant, and, using mainly material heard already, modulates through the relative minor and subdominant on its way back to the tonic.

A passage which is reminiscent of Scarlatti's style appears on the second violin and is immediately repeated sequentially in the dominant by the first violin. . (A)

Stylistically the Andante could well be an operatic aria transcribed for the present medium. It is built in the first place on a small sequential figure with the violins moving together in 3rds and 6ths (B). A rather unusual choice of key is made in the selection of the dominant for this movement. Claydon remarks on the serenity which pervades the whole movement even in the florid passages; the mood, he says, forshadows Gluck. But the later master of Paris is also anticipated in the use of the German 6th as an approach to the dominant key. As we have seen, Pergolesi frequently used this device in his theatrical works also. By Mozart's day this chord was commonplace and used indiscriminately, but at the time of these quartets it still had freshness. In the present movement it is used in a decorated form by the two violins (C), and the first violin has Pergolesi's characteristic fall of a diminished 5th at the approach of a cadence.

The final movement - Allegro, (D), has the exuberant arpeggio leaps found elsewhere in Pergolesi's music. The tonic key appears once more, but the development of the movement is rather unusual. The main theme never reappears in its original form; all recurrences (appearing successively lower on each occasion) commence with the minims and retain the tonic/dominant relationship. The theme falls into two ideas which at times are worked out separately. Here, as in the development of other movements of the quartets, there is extensive alternation between groups of triplets and the usual 2/4 groups.

No. 2. in F minor - major (E)

Experiment with form is evident in the second of these work also. The slow minor first movement performs the function of a prelude to the more important second movement. It commences contrapuntally with the two violins being imitated by the viola and 'cello; but the process quickly gives way to a homophonic structure with a clear, light texture.

Turning to the tonic major adds warmth to the second movement of this quartet. (F) There is an ornate galant theme which is characterised by syncopation and use of triplets. Detached notes and slurred groups in the violin parts show insight into the instrument's capabilities. There is no contrapuntal development of material although there are certain conversational effects between the instruments. The full statement of the theme occurs only once, although its second idea is used extensively.

The final movement - Allegro - again does not follow any closely bound form; the opening bars are repeated, but not in full. It is a movement bursting with energy, but is somewhat unconventional under such circumstances in that the key structure leans considerably towards the subdominant rather than the more expected dominant. The tutti unison at moments of strength and the German 6th are both features of this movement.

No. 3. in G major

This work is easily the best of the three, the composer presumably benefitting from his experience with the previous quartets. The movements are contrasted and yet undoubtedly belong to each other. The string style is again good, not only for the violins, but also for the lower parts, which have more interesting lines than the other quartets.

The opening movement - Allegro, (G), has a lightness and delicacy of theme which is suitably handled in the scoring for the quartet. Once more the triplet semiquavers in 2/4 time make themselves evident. Although in binary form, the conventional pattern is replaced by something experimental and more forward looking: the subject appears twice in the opening section and once in the second section, but in the supertonic minor in place of the usual dominant. Both sections are concluded with a bright, ornate coda in which ample scope is offered to the violinists.

Contrast in the second movement is provided in the first place by the tonic minor key in which a plaintive, delicate theme is introduced. (H) The texture is fuller and more varied in this movement than elsewhere in the quartets. A bolder idea appears briefly in the relative major. Once again the German 6th is employed in decorated form just prior to the coda.

The final movement adopts a ternary form, "da capo" actually being marked in the score. The main section is a rondo in miniature, and the middle section develops both first and second themes until it attains the key of the mediant minor. This movement opens with a brilliant tonic arpeggio in octaves, (I), which strengthens climaxes and is a suitable contrast to the diatonic harmony. Once more we hear two brief passages of counterpoint in which the viola and 'cello are given some of the melodic content; but this does not persist, and we soon hear the violins again providing thematic development against the accompaniment of the two lower instruments.

Burney⁽ⁱ⁾ in reference to Pergolesi stated: "He had perhaps more energy of genius, and a finer tact, than any of his predecessors: for though no labour appears in his productions, even for the Church, where the parts are thin, and frequently in unison, yet greater and more beautiful effects are often produced in performance than are promised in the score." Of the quartets Claydon remarks that their arresting quality is that no labour appears in them, but they seem effortless and spontaneous; likewise some sections are thin and in unison.

(i) Op. cit., p. 556.

Three Quartets

A

Handwritten musical notation for section A, Vln II part. The staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. The notation includes a series of eighth notes and rests, with some notes beamed together. There are dynamic markings like 'f' and 'b' (possibly for breath or bowing). The section ends with 'etc'.

B

Andante

Handwritten musical notation for section B, Vln I part. The staff is in treble clef with a key signature of one flat (Bb) and a 3/8 time signature. The notation includes a series of eighth notes and rests, with some notes beamed together. There are dynamic markings like 'f' and 'b' (possibly for breath or bowing). The section ends with 'etc'.

C

Handwritten musical notation for section C, Vln I and Vln II parts. The staff is in treble clef with a key signature of one flat (Bb). The notation includes a series of eighth notes and rests, with some notes beamed together. There are dynamic markings like 'f' and 'b' (possibly for breath or bowing). The section ends with 'etc'.

D

Handwritten musical notation for section D, Vln I part. The staff is in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The notation includes a series of eighth notes and rests, with some notes beamed together. There are dynamic markings like 'f' and 'b' (possibly for breath or bowing). The section ends with 'etc'.

E

Handwritten musical notation for section E, Vln I part. The staff is in treble clef with a key signature of one flat (Bb). The notation includes a series of eighth notes and rests, with some notes beamed together. There are dynamic markings like 'f' and 'b' (possibly for breath or bowing). The section ends with 'etc'.

F

etc

G

etc

H

etc

I

etc

Chapter VI

PERGOLESI'S POSTHUMOUS FAME

AND

THE REBELLION AGAINST OPERA SERIA

PERGOLESI'S POSTHUMOUS FAME AND THE REBELLION AGAINST

OPERA SERIA

(LA SERVA PADRONA, LA GUERRE DES BOUFFONS, THE BEGGAR'S OPERA)

Following his all too brief life and untimely death Pergolesi's works, many of which had enjoyed only limited success, received almost universal acclaim. Naples saw fit to revive both Lo Frate 'Nnamorato and Flaminio in front of enthusiastic audiences. Even L'Olimpiade was reheard in Rome, the city of its disastrous debut, and was received well both there and in other cities. His intermezzi were in demand in large cities throughout Italy, and indeed their fame went before them to many parts of Europe.

The chamber cantatas were performed frequently from manuscript copies which were in short supply and highly prized. His music eventually took Europe by storm and influential foreigners, among others the poet Gray, did much to publicise it further. We read that his operas were received with great acclaim in Mannheim in the 1750's.

London's introduction to his serious music was apparently through the pasticcio Meraspe, o L'Olimpiade, which was performed in 1742, much to glorification of the castrato Monticelli, (c 1710 - 1764). The bulk of the music was by Pergolesi, but there were small contributions by D. Scarlatti, Leo and Lampugnani.

In this fit of enthusiasm for his compositions none equalled the fame and notoriety of La Serva Padrona, which was performed with remarkable success by travelling companies in many parts of the continent. The earliest recorded revival of the work was at Parma in 1738; then followed performances in Graz and Bologna in 1739, and Lucca, Venice, Dresden and Munich in 1740.

The first performance in Paris in 1746 was quite uneventful, but by invitation it was revived there by Bambini's company in 1752, and together with a few similar works sparked off "La Guerre des Bouffons".

A mighty quarrel first broke out there over an opera by the Parisian composer Destouches (1672 - 1749), but when Bambini's troupe of "bouffons" was brought back the quarrel became a war. La Serva Padrona together with other Italian buffo works, including Rinaldo da Capua's La Donna Superba and La Zingara and works by Jommelli and Latilla, enjoyed considerable popularity over the period 1752 - 1754. Although their performances were not claimed to be superb the "bouffons" played to packed houses throughout that time. Their reception was a clear sign that the Baroque era was nearly at an end and that the French Tragedie Lyrique was losing its grip, just as opera seria was doing in Italy.

Both the musical and literary worlds of Paris split into two factions: the supporters of the French National Opera, taking as their ideal the works of Lully (then 65 years dead) and Rameau (an old man), were opposed by the supporters of Italian opera buffa. According to Rousseau, the Nationalist party was the larger and included "the wealthy, the high placed and the ladies", whereas the Italian party included "true connoisseurs and the intelligent people".

The rival factions even took opposite sides of the theatre. The French Nationalists "who made a virtue of dullness in the sacred cause of patriotism"⁽ⁱ⁾, sat under the king's box, and the Italian supporters under the queen's box. They were then known respectively as "King's Corner Party" and "Queen's Corner Party".

(i) Gluck and the Opera - Ernest Newman.

The movement known as Aufklärung (enlightenment), whose ideals were rationalism in thought and letters, spread through much of Europe during the Eighteenth Century. Among its greatest adherents in Paris were Rousseau, d'Alembert, Grimm, Diderot and Holbach; naturally all were ardent supporters of the "Queen's Corner Party".

The war soon waged with pamphlets, and Rousseau maintained it was as hot as though it were a religious or political matter. La Serva Padrona was looked upon by its supporters as the very apotheosis of new thinking; in it the natural man was glorified and human dignity of the lowly peasant and servant was portrayed. This was more than a fight over operatic ideals, it was a precursor of the revolution. Opera buffa with its doctrine of freedom of expression of feelings had arrived in Paris at a ripe moment for the anti-Nationalists.

Rousseau was so opposed to nationalism as to write:⁽ⁱ⁾
"French music has neither measure nor melody because the language is incapable of supporting either. French song is nothing but a continuous bark, unendurable by an initiated ear. Harmony is crude, expressionless and indicative of nothing further than the work of a student. French melodies are not melodies at all and their recitatives are no recitatives. Out of all this I am persuaded that the French are without music and can never have any, or if they ever do, it will be so much the worse for them."

However, he contradicted himself to some extent by producing the libretto and music of a French, albeit light, opera - La Devin du Village - in 1752 and repeating it at the king's request the following year. Its plot was simple with only three characters. The music was mainly small-scale arias or duets which rather resembled French folk-song in style, but had a simplicity and appeal which enchanted audiences of Paris for 75 years.

(i) Rousseau's Letter on French Music, 1753.

The 1753 performance gave rise to a situation which could only have occurred in a plot of opera buffa, or in Paris of that day. The king, Louis XV, the last great absolute monarch, sponsored in his own theatre a work written by a protagonist in the ensuing Revolution. He was delighted with the work, but the composer, who did not even take the trouble to shave for the occasion, sat on the opposite side of the theatre and refused his monarch an audience.

About 50 pamphlets were published claiming merits of one style of opera and damning the other and its adherents, until eventually Bambini's troupe was compelled to leave Paris. The disputes were mainly over the merits and demerits of simplicity. Generally opera buffa was less complex than the French opera, having a simpler format and, frequently, lighter music. In addition, the Italian style dispensed with stage machinery and over-elaborate decor.

Rousseau's party was openly opposed to severe counterpoint in French music. The Letter on French Music describes it as being a "barbaric relic in bad taste, surviving only like doorways of Gothic churches to perpetuate the shame of its laborious manufacturers". It then goes on to refer to the Italians as being more civilised musically and having escaped from the influence of the crabbed contrapuntal era.

Rousseau's theories regarding the lack of usefulness of French music took a fall as a result of a piece of gross deception. In 1753 Monnet, who was a director of the Opera Comique, staged the performance of a work stated to be by a Viennese composer, this automatically brought forth great applause and admiration from the members of the Queen's Corner Party.

The eventual admission that it was a homespun product with libretto by Vadé and music by Dauvergne (1713 - 1797) proved the point that the French had something to offer in the field of opera.

The work in question was a landmark as far as French opera was concerned; it went by the title of Les Trocquers (or sometimes Les Troquers). The composer was well acquainted with opera buffa and deliberately chose to write in the style of the Italian comic intermezzo, being one of the first in France to do so. Unlike much French comic opera, it had recitatives in place of spoken dialogue and was claimed to be the result of the collaboration of a poet and a musician, which inferred that not all works had such illustrious origins.

Later in 1753 Dauvergne wrote La Coquette Trompée, which again showed more than slight traces of Italian influence. This resulted in greater national pride for music, as the work (even though in Italian style) was written by a Frenchman.

La Serva Padrona was revived (with ninety-six performances) by Baurans in 1754, perhaps to appease the king's followers, as it was translated into French, and had a musically doubtful innovation in that all recitatives were replaced by spoken dialogue. Although certain musical qualities were lost a new form was evolving - the Opéra Comique - which soon was to take France by rage and in turn become a musical export. Undoubtedly comic opera was in France to stay, whether or not the Italian influence was acknowledged. The delightful works of Jacques Offenbach (1819 - 1880) are considerably indebted to the invasion by Italian opera buffa, especially La Serva Padrona, and the eventual rethinking about music in France originated largely from "La Guerre des Bouffons".

It is not inappropriate that the final word on this Parisian squabble should come from a champion of the national cause. In his "Démonstration du Principe de l'Harmonie" Rameau states:

"If I were 20 years younger I would go to Italy and take Pergolesi as my model, abandon something of my harmony, and devote myself to attaining the truth of declamation, which should be the sole guide of musicians. But after sixty one cannot change; experience points plainly enough to the best course, but the mind refuses to obey."

In England also there was profound dissatisfaction with the artificialities of opera seria and all it stood for. The desire for an opera of the people, for the people and about the people was fulfilled with the arrival of the ballad opera some five years prior to the production of La Serva Padrona. The leading composer at this time was the German-born G. F. Handel, who as a young man spent some time in Italy studying operatic styles. Following a later visit in 1733 his work shows considerable influence of the racy buffo style and the style galant of Pergolesi and his Neapolitan contemporaries. "Handel in his operas drew together a number of different threads, as it were, and wove a musical fabric that is more skilfully constructed, varied and consistently excellent than the operatic output of any of his contemporaries."⁽ⁱ⁾

From the Italians he took his foundations for sensuousness in melody and clarity of harmony, which, though essentially diatonic, had moments of colourful elaboration. He also owed them much regarding his da capo arias and recitativo stromentato.

(i) Man and His Music - Harman and Mellers, p. 241.

His fortunes in opera waned from 1728 as similar reactions against opera seria arose in this country as had already arisen on the continent. Public approval of "digs" against authority found its outlet in The Beggar's Opera. Charles Cudworth asserts that this work is the nearest equal to Pergolesi's La Serva Padrona, although the Italian work lacks the bawdiness and vulgarity of the other.

The Beggar's Opera was the product of John Gay (1685 - 1732), and was motivated by the same desire as that of the Italian composers of opera buffa to write works about real people in real situations. He prepared the text, perhaps influenced by Swift's remark to him that an opera set in a prison "would make an odd pretty sort of thing". The aid of Pepuseh was enlisted to select, arrange and harmonise popular tunes of the day and to compose an overture. The resulting work, with a highwayman hero supported by thieves, rogues and ladies of doubtful virtue in the London of that period, set to popular "catchy" tunes, was an unqualified success. Its popularity was in no way impaired by the fact that the Prime Minister - Walpole - was the butt of much of the satire. Further attractions were that it caricatured Italian opera seria and was performed in English with spoken dialogue instead of recitative.

Although this work is claimed to be the first of the ballad operas it cannot truly be said to be one; rather it is more of a pasticcio, for it contains a much larger proportion of tunes by Handel, Purcell, Lully and other composers of that day than of folk tunes.

The Beggar's Opera's success was to have had a sequel - Polly - the next year, but intervention of the Lord Chamberlain (no doubt prompted by the offended Walpole) prevented performance until 1777.

It was never the intention of Gay and Pepusch, who incidentally were friends of Handel, to end the popularity of Italian opera seria. In fact the short period immediately after their successful collaboration saw a number of productions of both Italian opera and English ballad operas in London.

Most ballad operas were performed at Lincoln's Inn Fields Theatre, which was then under the managership of the actor-dramatist John Rich, who is given credit for founding the English pantomime, basing it upon the Italian Commedia dell'Arte characters. He was responsible for the production of The Beggar's Opera, which some anonymous contemporary wit stated "made Gay rich and Rich gay". Despite this success Rich returned to the production of Italian opera seria, the opera of the English nobility. This perhaps gives a more accurate impression than the rather exaggerated view so often held of the effect of ballad opera upon Italian opera.

The period of popularity of the ballad opera was short-lived, in all about seven years, during which time approximately fifty were produced, indicating the enthusiasm for this novelty. Outstanding works were presented through the efforts of such men as Fielding, Cibber, Carey and Pepusch. Each work had a short life which depended on the rate at which its political satire dated.

Chapter VII

BORROWINGS FROM PERGOLESI

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Although we now hear few entire performances of works by Pergolesi other than La Serva Padrona and the Stabat Mater (the B.B.C. occasionally treating us to such items as the sinfonia from L'Olimpiade), certain adaptations of his music have been made by others who have appreciated its merits.

A concerto for oboe and strings, written for Evelyn Rothwell, was published by Sir John Barbirolli.⁽ⁱ⁾ The first movement is taken from the *Quis est homo* of the Stabat Mater. The second and fourth come from the doubtful sonatas for violin and bass, while the third movement is a transposed version of the song 'Se tu m'ami' (now appearing in the volume *ARIE DA CAMERA* of *Opera Omnia*), but again we are unable to vouch for its authenticity.

Diaghilev purchased a number of "incomplete manuscripts" and passed them on to Stravinsky to form the basis of his ballet Pulcinella, which was performed by the Ballet Rousse in 1920. At this stage Stravinsky was coming to the end of his "Russian Period", but the influence of works from the Eighteenth Century with their formal and tonal clarity must in no small way have contributed towards the change to his Neo-Classical style. The work itself has been the subject of much criticism, mainly adverse, as it heralded one more of the many changes of style during Stravinsky's career.

Vaughan-Williams states:⁽ⁱⁱ⁾

"He will amuse himself by adding piquant 'wrong notes' to the complacent beauty of Pergolesi. This seems to be not the work of a serious composer, but rather that of the too clever craftsman, one might say, the feats of a precocious child."

(i) Publ. O.U.P., 1936.

(ii) *Composers on Music* - Sam Morgenstern.

But perhaps more damning were the remarks by George Antheil:⁽ⁱ⁾

"Pulcinella reminded me of perfume distilled in Bulgaria: two hundred pounds of the petals of Bulgarian roses to make one ounce of quintessence; a lifetime of Pergolesi is boiled down into one single Stravinsky Pulcinella."

(i) Ibid - "Wanted, Opera by and for Americans".

Chapter VIII

IN CONCLUSION

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"Consider with caution - A.L." - so reads the handwritten warning given by Dr. Anthony Lewis on the covers of Opera Omnia in the Music Library of the Barber Institute at the University of Birmingham. This is perhaps the best advice that can be given regarding these works. Impartial and objective assessment of Pergolesi's music is a task which is rendered all the more difficult through the totally opposing views held by eminent musicologists. Disparaging attitudes have been adopted towards some works, often apparently as a result of myths being exploded and highly esteemed works proved to be the products of other hands.

In the forefront among his ardent admirers we must place Duke Filippo Caffarelli, who, at his own expense, collected and published as 'Opera Omnia' works which over the previous two centuries had been considered genuine. His ardour is revealed in his prefaces; not only are meritorious aspects of the works mentioned, but also dull and unimaginative passages frequently receive high praise. For him Pergolesi could do no wrong. Naturally, Caffarelli made mistakes in that publication; we have already noted a number of erroneous attributions and other works whose authenticity is very much open to doubt. He was aware of certain errors, as he stated in his preface to the Motets, one of the later volumes. He made reference to the "numerous inevitable faults of a first edition, due to the disorder of the manuscripts, never subjected to serious critical examination." Close scrutiny of proofs was also lacking, if we are to judge by the quantity of printers' errors. Nevertheless we are indebted to Caffarelli for making available these works, genuine or otherwise.

Just as the truth has been occasionally more than slightly bent in connection with his compositions, so might it also be claimed regarding Pergolesi's life.

Legends have grown up around him; he is an ideal subject, being tragically cut off in early manhood before his considerable talents could be displayed to the full. Romantic biographers have exercised their imaginations to excess, suggesting that he died of poison, despite all the evidence pointing to consumption being the cause of death. He is also credited, among other things, with amorous exploits among Italian nobility and a certain political intrigue involving the British Embassy. Most of these exaggerated stories have been proved false.

Burney refers to him as:

"a child of taste and elegance, and the nursling of the graces". Villarosa describes him as having a cheerful, simple nature, but not prone to jesting. He adds that he associated with students of good character at the conservatorio. "He deserves the highest praise for his modesty, for his low esteem, for never showing conceit despite praise which especially the older masters of composition showered upon him in his earliest youth. With resignation he succumbed to his premature death."

Although he wrote in most fields of the music of his day it was in opera buffa that he really excelled. His influence was far-reaching, affecting composers for the century following his death, just as Monteverdi had done before him. Pergolesi was like many comedians whose desire is to play Hamlet, in that he thought more highly of his work in opera seria than of his comic output.

He made little advance with his serious works, mainly because of the strong conventions of style and form which would restrict development. For the most part he was content to render his dialogue in the accepted manner of longwinded passages of recitativo secco which frequently had a dampening effect upon the drama. Occasionally, as did his contemporaries, he would adopt the full accompanied style for moments of particular tenderness or for height of expression.

Arias formed the bulk of these works, and generally followed a tight pattern. The plan he used most frequently was:

- 1st statement - tonic to dominant,
- 2nd statement - dominant to tonic,
- Middle section in the relative minor,
- Recapitulation.

This pattern occurred on twelve occasions in Salustia alone.

Slight variations on this plan occur within his works:

The second statement frequently takes an alternative course, mainly in the tonic, but with excursions to the subdominant and then the dominant. If an alternative is required to the relative minor of the middle section the subdominant is generally favoured.

Of the opere serie, Il Prigionier Superbo and Adriano in Siria are not only more bowed down by conventions of style and form than the other two works, but also attain a lower level musically. Amidst much uninspired music certain items stand out, particularly in Salustia and L'Olimpiade. Of these the most expressive and musically satisfying are 'Per queste amare lacrime' from the early work, and the "aria parlante" 'Se cerca, se dice' and the duet 'Ne'giorni tuoi felici' from L'Olimpiade. Such items help to substantiate claims made by Radiciotti and others that Pergolesi was the precursor of Gluck and Mozart. Gluck would not have been particularly kindly disposed to accepting such a theory: he maintained he wasted thirty years of his life imitating works of Pergolesi and Jommelli before he introduced his reforms which stamped opera with his individual imprint.

L'Olimpiade has great variety within its arias. This attribute is also held in common by a number of Vinci's works.

This score also contains a larger proportion of uncharacteristic,^a brilliant and energetic arias. Pergolesi's key definition is clear, frequently surpassing that of Vinci, and is a foil for exploitation of such contrasts as abrupt changes in figuration and chromatic alteration to the harmony.

Contrasts of this nature were rare in the works of Scarlatti, who was a wonderfully inventive and expressive composer, and greatly outshone Pergolesi in the realms of opera seria, but still in some respects remained a traditionalist. He was more or less the last composer to write comic elements within opera seria. These were usually at the ends of first and second acts where they caused the minimum upset to the serious drama. However, in the works of Pergolesi and a number of his contemporaries, not only in Naples but also in other Italian cities, we find independent intermezzi introduced at such points. The fact that they were divorced from the plot of the opera and had separate characters, provided the opportunity of breaking with set forms when the occasion warranted it. Pergolesi, in particular, was quick to seize the advantage offered, as we see in his two extant genuine intermezzi and his full length opere buffe.

Perhaps La Serva Padrona would not be as well known as it is today were it not for the stir it created in Paris in 1752. It deserves success, but so do Livietta e Tracollo and a number of intermezzi by his contemporaries. Yet it was this work which was to become notorious through its "free, expansive and seductive melody and the genial atmosphere that pervaded the whole music; it must have been felt as a dear bought relief from the turgid declamation or the monotonous plainsong of many of the native compositions."⁽ⁱ⁾ Its plot is simplicity itself and gains the audience's sympathy for the "underdog".

(i) Gluck and the Opera - Ernest Newman, p. 223.

Pergolesi's genius lies too, as we have seen so frequently, in the simplicity of the setting, clear characterisation, light texture and piquant rhythms.

The heavy-going recitativo secco which took up so much of the time of opera seria was replaced in the full length opere buffe by dialogue, and in the intermezzi by a varied recitative - the "parlando". It was fully measured out and delivered rapidly in the manner of the speech of the southern Italians, and thereby helped with character-drawing.

E. J. Dent⁽ⁱ⁾ remarks that Neapolitan opere buffe which idolised the lower classes were more realistic to their contemporary audiences than they would be to us. He suggests that successful revival would depend wholly on the charm of the music rather than any help from the libretti, and adds that they should be classed as belonging to "artificial comedy" rather than realism. La Serva Padrona, he admits, is almost the only work of this nature performed today; the music has charm, but that is by no means the only quality which ensures it a favourable reception. He adds further that comic operas from "remoter days" by Pergolesi, Galuppi and their French contemporaries were esteemed by their audiences in much the same way as musical comedies are today by modern audiences, and that it is only through their age that they can be considered classical.

The same composer who portrayed buffoons in gay, lighthearted music was capable of dignity in his works for the church. But this dignity was not always maintained, consequently he received criticism for his introduction of certain stylistic elements from opera buffa into the field of sacred music.

(i) Opera - E. J. Dent, publ. Pelican.

In works as early as S. Guglielmo d'Aquitania we are presented with clear characterisation, particularly of the devil and the angel. As we have seen, character portrayal was one of the attributes which distinguished Pergolesi later as a composer of opera buffa. Already certain of his rhythmic mannerisms had appeared, particularly pauses and syncopated phrases for the production of strong verbal emphasis. At this stage his texture had still to develop much of its characteristic lightness; only a few passages are of the clarity considered now to be typical of him. But he brought to the sinfonia and introductions of later acts a relevance not generally found until the works of Gluck. In a number of his compositions, including opera seria, arias performed earlier were repeated as orchestral introductions to the following acts, and thereby produced some unity within the work. But in the case of S. Guglielmo d'Aquitania these instrumental passages were an innovation, as they preceded the main appearances and served the purpose of preparing the audience.

Some elementary transference of motives is also present where logic of the text permits; this is even evident to a small degree in his opere serie.

Perhaps the best work by which to become familiar with his style is the Stabat Mater, which has a broad range of movements considered progressive for his day, and contains many of his mannerisms. The work has had many critics ever since its first appearance, including J. N. Forkel, who wrote: ⁽ⁱ⁾

"Among the few works that Pergolesi could leave behind on account of his life of suffering and early death, his Stabat Mater is the one upon which his fame rests. The atmosphere of piety and devotion with which he has been able to enshroud this composition has deceived the uninitiated amateur with its hypocrisy and has won a fame for itself which is quite undeserved.

(i) Arteaga's History of Italian Opera II - 1789.

But it has now been unmasked, and good judges consider the whole work to be faulty and bad. For some years audiences have been bored by it, so why should we still continue to speak of it in terms of wonder, to class it among the masterpieces, and call the creator of so immature a composition the great and inimitable Pergolesi?"

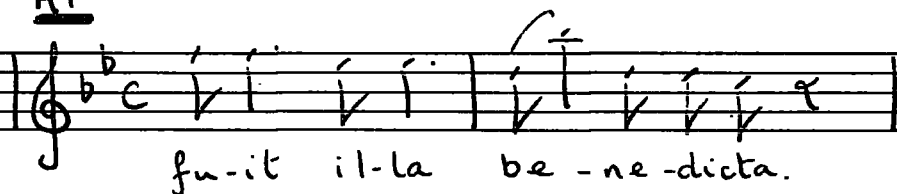
More recently Professor E. J. Dent sided against this and other of Pergolesi's sacred works, claiming that the composer was little more than a clever imitator of his master, Durante (1684 - 1755). It is interesting to note that Durante, who was a pupil of Scarlatti and an able melody writer, devoted himself almost exclusively to sacred music, but yet was the teacher of a number of composers of opera buffa. (Perhaps the secret of his success as a teacher in a branch of music to which he did not contribute lay in his own personal style of careful craftsmanship, smooth elegance and emotional intensity, in conjunction with an increasing liking for the ornamentation of that period.

But returning to the Stabat Mater and its inconsistencies, we must remember that at the age of twenty-six Pergolesi would not have reached full musical maturity and would be still capable of committing errors of judgment in matters of taste. His mannerisms at the time of writing were still comparatively fresh and had not yet become stock clichés. Despite those inconsistencies and lapses into a theatrical style the Stabat Mater contains much which is impressive, sincere and expressive of deep pathos.

Whether it was intentional, it is impossible to say, but in this work is a motto which has a unifying effect. It is Pergolesian in its syncopation, but is reverent and by no means one of his regular phrases. First appearing in 'O quam tristis', it is repeated in 'Quae moerebat', later modified for 'Sancta Mater', and finally reappearing with further modification in 'Inflammatu's'. (A)

Stabat Mater

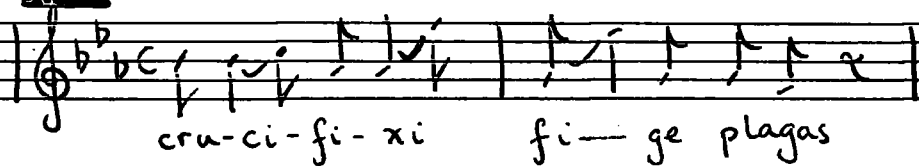
Ai



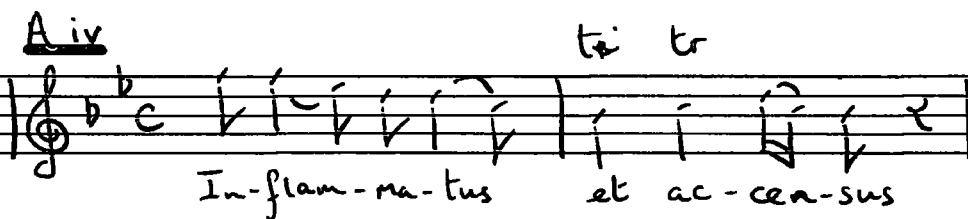
Aii



Aiii



Aiv



In the latter part of the Eighteenth Century, when the enthusiasm for Pergolesi's works was still high in this country and the public showed a delight in large-scale choral works after the manner of Handel, many popular small pieces were ruined by adaptations and additions. One such work was Pergolesi's Stabat Mater, to which Benjamin Cooke supplied further choruses and full orchestral accompaniment. The change made no improvement to the work, as the original intimacy did not allow for such expansion. Handel's great choruses remain, and are still sung, but satisfaction is derived from this Stabat Mater through small-scale performances which come as near as possible to the intimate nature of the work.

Frank Walker⁽ⁱ⁾ refers to a further adaptation of the Stabat Mater as follows:

"A setting of 'Dies Irae', identical, except for two verses, with the Stabat Mater, is included in Opera Omnia, in the belief that it represents the earliest form of the music. It is certainly spurious - one of the numerous later adaptations of the Stabat Mater. The 'Stabat Mater' begins and ends in F minor. The 'Dies Irae' retains the key scheme of the movements borrowed from the 'Stabat Mater', including the ending in F minor, but tacks onto them an opening in C major. The word setting too (e.g. the chromatic 'moriatur' in 'Quando Corpus') shows that the Stabat Mater was the original."

Later Pergolesi's setting was greatly admired by Rossini who was so afraid to invite comparison that he worked from 1832 to 1841 to produce his own version; then it was an incomplete setting which took Paris by storm, and it was not until the following year that a full performance was given.

(i) Grove's Dictionary of Music and Musicians - 5th Edition, Vol. VI, p. 633.

In common with our present setting, Rossini's work has come under fire from critics. Accusations have been made that the work is theatrical, lacking in depth and sincerity, and almost a travesty of one of the most moving texts in Christian literature. Such claims are excessively harsh; this work too has sincere passages of beauty and tenderness. In passing we should observe, though, that both these composers owe their present reputations largely to their work in the field of opera buffa.

Living and working in Naples Pergolesi had to be an able melodist if he was too succeed. But to his works is appended the description of "stile nuovo e dolce" for originality and sweetness exceeding much of the work of his contemporaries. His melodies have fresh, radiant colour and are light and volatile. He wrote frequently and comfortably in a $3/8$ measure, particularly in exuberant passages; by comparison $6/8$ time was a rarity. It is true to say that he was most effective and expressive when the melody and accompanying texture were at their simplest, and that several passages of coloratura in his opere serie or polyphonic movements in his sacred works rose little above dull convention.

As he usually was responsible for directing performances of his own works, it was not necessary for him to supply comprehensive markings of dynamics, but it is interesting to note not only a number of sforzandi and fortissimi, but also, on at least two occasions an extremity of PPP.

His harmonic emphasis was frequently supplied by use of diminished 7ths, and to some extent Neapolitan 6ths and augmented 6ths. Key patterns, particularly in his opere serie, often followed accepted courses, but where he showed originality in Flaminio results were both beautiful and effective.

Generally he was more adventurous with his modulations in his operas, and more sympathetic in the selection of appropriate key colour in his opere buffe and sacred works than in his opere serie.

His orchestration is good, showing a keen understanding of the capabilities and tonal properties of the strings especially. This is abundantly evident in the Concertini, if they are authentic. Early examples of independent parts for the 'cello are to be found briefly in the Mass in D.

Wind instruments most regularly employed to augment the strings are handled with equal understanding, particularly the oboe to which are given some beautiful obbligato lines. His greatest moment for the trumpets must surely be the solemn effect produced by a pianissimo entry in a low register when accompanying the word "Pax" in the Mass in F for 5 voices.

Flutes do not maintain a regular position in his orchestra, but are reserved for occasions requiring special effect. The inclusion of archlutes and the viola d'amore in La Morte di S. Giuseppe provide further colour, just as Monteverdi's vast number of orchestral extras did previously; but apparently the experiment is not repeated in Pergolesi's later works.

Within his short career it is possible to trace a number of developments in Pergolesi's own style. Two of his finest and most original works are the early La Morte di S. Giuseppe and S. Guglielmo d'Aquitania, which contain movements promising greatness through their wonderful modulatory passages, descriptive effects, or merely naturalness and truth of accent. To a great extent this creative fire burnt itself out as far as his serious works were concerned, but manifested itself in a differing light in his opere buffe.

In his final opera Flaminio, we find certain changes:

The cadential approach decorated by two semiquavers appears far less frequently, but more elaborate rhythmic devices are evident.



The augmented 6th is used extensively, especially at modulations to the dominant.

Diminished 7th appear less frequently, and correspondingly Neapolitan 6ths more frequently.

Vocal lines and orchestral accompaniment gain a greater degree of independence.

Conventions of form are more happily broken.

During his lifetime Pergolesi achieved no greater fame than many of his contemporaries.

Leo (1694 - 1744) was considered to be a progressive composer, taking innovations of operatic style as his norm, but still writing splendid polyphony in his sacred works. His works are distinguished by brilliance and voluptuousness, and his melodies by the same easy flow to be found in the works of Scarlatti. His opere buffe show humour and invention, particularly in the concerted finales. Certainly Pergolesi drew upon his ideas in this respect and more than equalled his achievement for quality of expression. In his sacred works too there is more than a little influence from the older man.

Vinci (1690 - 1730) was one of the earliest to develop the aria pattern set by Scarlatti and give to vocal and instrumental work alike a strong dramatic sense.

Burney⁽ⁱ⁾ appears to have held a similar regard for both Vinci and Pergolesi, stating that the ease and simplicity of their style were soon "imitated with servility" by many inferior composers "who always appear more contemptible in light than laboured strains". He then mentions by name Lampugnani, Pescetti, Pelegrini, Giacomelli, Paleazzi, Schiassi and Pampani.

Logroscino (1698/1700 - 1763/5) who also was a pupil of Durante distinguished himself in the field of opera buffa and was known locally as "the god of the comic opera". Like Pergolesi, he had bright sparkling melodic style, favoured the Neapolitan dialect and frequently employed concerted finales.

After Pergolesi's death two of the leading opera composers were Hasse (1699 - 1783) and Jommelli (1714 - 74), (the name frequently spelt "Jomelli"). They came close to him for skill, but lacked his imagination and originality of expression.

Hasse was almost the only German composer of opera to be accepted by the Italians. He had been associated with the court at Potsdam, and later was director of opera at Dresden before moving to Italy. He is reputed to have set all Metastasio's texts and to have been held in high esteem by the poet, who maintained that of all composers Hasse remained most faithful to his intentions. His style is polished, and his arias longer and broader than those by Pergolesi and Vinci, but he lacks their progressive strength. Perhaps it would be fair to say that his creative spark was adequate for the period, but not sufficiently bright to give him musical immortality.

(i) Op. cit.

Jommelli can be considered in much the same light, but he exploited the orchestra further, making greater use of tremolos, crescendi and other devices for increasing excitement in opera seria. Orchestral innovations were considered Germanic, and thus not fitting for true Italian opera seria.

The comparative failure of Pergolesi's opere serie when considered alongside those of Hasse has probably been somewhat exaggerated. They were few in number and the first major works of a young composer who was attempting to break into a hotly contested field with many competitors. On the other hand his intermezzi were much more recent in form and more suited to his spontaneity and originality of expression; consequently they could reasonably be expected to compete against similar works by his contemporaries and to appeal to the Neapolitan audiences of his day. Although it is impossible to declare with any certainty what might have been had Pergolesi lived longer, it seems probable that he would have survived the effect of his early failures and become a front rank composer of opera seria.

He searched for increased intensity by greater contrasts of figuration and harmony, although he normally retained traditional forms. This eventually led to the breakdown of these forms by later composers. Probably Pergolesi would also have shown significant departures from conventions of form if he had lived longer, as his powers of expression were greatly restricted by them. Hasse was retrogressive in approach, leaving out many of the elements of contrast and reducing arias to a state of tonal boredom. The days of the Neapolitan operatic style were numbered after the death of Pergolesi. Much of Hasse's work was written for other cities, and his best libretti were by Metastasio who was a Neapolitan, but resident in Vienna.

Vivaldi lived until 1741, writing vocal and instrumental music, but produced little that was progressive in those later years. He is considered old fashioned when compared with Tartini (1692 - 1770)⁽ⁱ⁾, who added to the concerto elements of the suave, sentimental style of Pergolesi.

Martini (1706 - 1784), who was renowned for his early criticism of Pergolesi's Stabat Mater, and was one of the finest musical theorists of his period, wrote some vocal and instrumental music but is not considered impressive.

Many other Italians, all less than superb, went further afield to try their success with Italian music, among them Geminiani, Locatelli, Veracini and Sammartini.

Domenico Scarlatti (1685 - 1757) achieved fame through his 500 harpsichord sonatas, which in their melodic style are often not far removed from Pergolesi's operatic movements. The light, almost trivial nature of some of Pergolesi's lines renders them unsuitable for the extensive forms and lofty themes of opera seria, but they would be ideally suited to the more intimate nature of small-scale keyboard works.

Pergolesi's friend Duni produced his Nerone in Rome with great success a few months after L'Olimpiade. He is quoted as saying that his work was inferior to Pergolesi's, assessing it by 'ma piu semplice, sara piu felice' (the more simple the more successful).

(i) Although he lived until 1770, the end of Tartini's career coincided with the onset of madness around 1750.

C. P. E. Bach (1714 - 1788), although never travelling to Italy, took the Italians as models for many of his works. Italian influence is evident in his keyboard sonatas, of which there are two sets of six ("Prussian" - 1742 and "Wurtemberg" - 1744); but the "new sweet style" has a more personal ring in the works of Bach. Pergolesi's liking for abrupt, restless phrases and variety of rhythmic figures is copied and then developed along individual lines, but to such an extent that as his personal style grows the origins of influence become less obvious.

Piccini (1728 - 1800), who was the pro-Italian faction's champion against Gluck in Paris (1776 - 1780), was also a pupil of Durante and modelled his style for opera seria on that of Leo and Logroscino. In many ways he was progressive, particularly in the construction of sinfonie, his use of duets, and the overall excitement and elaboration in his scores. In common with Pergolesi, Galuppi, Jommelli, Leo and others he also set L'Olimpiade, and many authorities consider his to be the finest effort. It is of interest to observe that the best items in his setting, as in Pergolesi's setting also, are said to be 'Ne giorni tuoi felici' and 'Se cerca, se dice'.

It is hardly fitting to link together the names of Mozart and Pergolesi except for the brevity of their lives. Neither received acclaim commensurate with his ability or with his quantity of output. Both showed elegance, maturity and a firm grasp of conventional style and progressive trends even in their early works.

Mozart can be claimed as a universal student, learning the best musical styles from many quarters and imposing upon them his own individuality. As far as opera is concerned, he owes much to the Neapolitan school, and indeed is their best pupil. "Almost all characteristics we are accustomed loosely to consider as essentially Mozartian were learned by Mozart from Italians of the preceding half century. Indeed Mozart to some extent repeated work of Scarlatti, uniting in himself the massive strength of Leo, the sweetness of Durante and Pergolesi, the swift energy of Vinci and the racy humour of Logroscino, together with the divine beauty of melody which belonged to Alessandro Scarlatti alone."⁽ⁱ⁾

Composers of Italian opera buffa whose works still receive regular performance are few. Cimarosa (1749 - 1801), who had an output of thirty such works, is remembered today mainly for Il Matrimonio Segreto, which is based on The Clandestine Marriage by George Colman and David Garrick. Like his fellow Neapolitan, Pergolesi, Cimarosa's works are characterised by wit, charm and elegance of style, with streamlined arias and clear, concise rhythms. His logical successor was Rossini (1792 - 1868), by whom at least The Barber of Seville and La Cenerentola are known to modern audiences. In more recent times the tradition has been kept alive by such works as Susanna's Secret by Wolf-Ferrari (1876 - 1948). Some of these buffo works had first rate libretti, but the majority to survive up to modern repertoire have libretti of only slight literary value, into which category especially we can place La Serva Padrona, Il Matrimonio Segreto, and Rossini's The Barber of Seville. It would seem that it was the lack of substance which brought out the best from composers of such lighthearted works.

(i) Alessandro Scarlatti, His Life and Works - E. J. Dent, London, 1905, (revised 1960).

It is ironic that after such a short life the works for which Pergolesi is mainly remembered today (the Stabat Mater apart) are his opere buffe and intermezzi, which bubble with zest and energy. Though these were written by one so young they have the warmth, and maturity we expect to find usually only in works by older composers who would be writing with the greater advantage of experience gained through length of life.

Paisiello (1740 - 1816) may well have had more than a grain of truth in his pronouncement that Pergolesi would have been esteemed less if he had lived longer; but he also stated wildly that L'Olimpiade, La Serva Padrona, the Stabat Mater and other works were all alike. This was a severe exaggeration and distortion of the facts by one who was apparently unaware of a tremendous variety within the composer's style! In keeping with other observations he made, Professor E. J. Dent said Pergolesi could be considered a great composer in any department of music only by critics who were unaware of the work of his predecessors and contemporaries.

In making his assessment of Pergolesi's works, Burney⁽ⁱ⁾ states: "No fair and accurate judgment can be formed of the merit of a composer of past times, but by comparing his works with those of his predecessors and immediate contemporaries."

Of his vocal compositions Burney continues:

"The clearness, simplicity, truth and sweetness of expression, justly entitle him to supremacy over all his predecessors and contemporary rivals, and to a niche in the temple of Fame, among the great improvers of the art; and, if not the founder, the principal polisher of a style of composition both for the church and stage which has been constantly cultivated by his successors, and which, at the distance of half a century from the short period in which he flourished, still reigns throughout Europe."

(i) Op. cit.

The truth about Pergolesi's works obviously lies somewhere between the extreme opinions of his enthusiastic supporters and of those who condemn him. But there is no denying the sincerity of expression (despite its theatrical lapses) in the Stabat Mater, and the wit, charm and naturalness of his setting of La Serva Padrona.

In 1883 Jesi finally paid fitting tribute by naming a theatre after him. The dedication reads: "Giovanni Battista Pergolesi, bold and successful reformer of opera, master of sacred music, the city's music greets you with profound emotion and reverence in this temple of the dramatic arts, where the heavenly melodies of the Stabat Mater sounded the sorrowful farewell of a chosen soul from this earth. Poor and without comfort did you live, but during your short life fame smiled upon you, a fame which will never perish, be it then that the world return to ancient barbarism."

Appendix A

WORKS CONSULTED

(Authentic, attributed to, or derived from Pergolesi)

Gli Amici della Musica da Camera
(British Agents - Peters Edition)

edited by F. Caffarelli

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