
The Musical Form of Selected Arias in the Libretti of Carlo Sigismondo Capece (1710–1714)

Aneta Markuszewska

Institute of Musicology, University of Warsaw

In the spring of 1699, Marie Casimire Sobieska, Queen Dowager of Poland, arrived in Rome. As European tours were fashionable at the time, foreign tourists were not unusual in the Eternal City. That particular visitor, however, had arrived for political purposes rather than tourism. Strongly disliked by the Polish nobility, Marie Casimire was a queen without a crown after she was widowed by Jan III Sobieski, King of Poland and a Christian military commander. Faced with opposition in Poland, Marie Casimire felt compelled to leave the country permanently. Rome was a logical choice – she could be sure of receiving a ceremonious welcome in the capital of Christendom, and in due course she settled down in a *palazzo* offered to her by Prince Don Livio Odescalchi, a cousin of Pope Innocent XI and, like Marie Casimire's deceased husband, a hero of the siege of Vienna. The Queen Dowager began to patronize the local arts very early on, but the seven *drammi per musica* which I discuss here were written and composed in 1710–1714, coinciding with the last four years of her stay in Rome. The libretti were authored by Carlo Sigismondo Capece, poet and personal secretary of the Queen Dowager, and the music was written by Domenico Scarlatti.¹ Table 3.1 shows the seven operas composed by Scarlatti for the queen.

A reading of the libretti yields a number of interesting research problems. I will mention only some of them:

- the reworking of original literary models into the *dramma per musica* format; in this respect, I will just mention the literary sources which inspired Capece and are mentioned in the *argomenti* of his libretti (see Table 3.2);
- a shift towards classical themes such as mythology and Greek tragedy; in this context, I would like to discuss the direct influence on the libretti of the postulates of the *Accademia dell'Arcadia*, and the perception of Rome as the city of the Ancients (as opposed to their contemporary quarrelling counterpart, the Moderns);
- the language and style of Capece's poetry; inexplicably, Capece's subtle and nuanced poetry attracts little interest from musicologists or literary critics. This is all the more surprising as Capece's skills were highly valued by his contemporaries, theorists, poets and chroniclers alike. It is enough to mention Pier Jacopo Martelli's enthusiastic opinion on Capece's four subsequent libretti (*Tolomeo*, *Tetide* and both *Ifigenie*) in his 'Sessione quinta' of *Della tragedia antica e moderna* (1713).²

Table 3.1 Titles of the *drammi per musica* by Carlo Sigismondo Capece and Domenico Scarlatti presented at the Palazzo Zuccari

| | |
|----|---|
| 1. | <i>Silvia, dramma pastorale</i> , 1710 |
| 2. | <i>Tolomeo et Alessandro, dramma per musica</i> , 1711 |
| 3. | <i>Orlando ovvero la gelosa pazzia, dramma</i> , 1711 |
| 4. | <i>Tetide in Sciro, dramma per musica</i> , 1712 |
| 5. | <i>Ifigenia in Aulide, dramma per musica</i> , 1713 |
| 6. | <i>Ifigenia in Tauride, dramma per musica</i> , 1713 |
| 7. | <i>Amor d'un Ombra e gelosia d'un'Aura, dramma per musica</i> , 1714 ³ |

A number of other noteworthy elements connected with Capece's libretti come to mind as interesting areas of research. These go beyond the scope of this article, but the following issues could be fruitfully studied:

- the new and the old elements in Capece's libretti, showing us the libretto in a phase of reform;
- analysis of individual *topoi*, such as sleep or madness;

- conventional pastoral drama characterizations;
- character types;
- the political context of the operas;
- Capecce's libretti and other pastoral dramas of the period;
- the reception of Capecce's libretti.

Table 3.2 Literary inspirations in the surviving *drammi per musica* written for Marie Casimire

| | |
|--|--|
| <i>Silvia</i> | - pastoral drama - Arcadian setting with mythological elements (Silvia traces her line back to Hercules) |
| <i>Tolomeo et Alessandro</i> | - elements of Egyptian history taken from Justin (Marcus Junianus Justinus) Book 39 and recent political events in the Commonwealth of Poland and Lithuania ⁴ |
| <i>Orlando</i> | - epic poems, Boiardo's <i>Orlando innamorato</i> and Ariosto's <i>Orlando furioso</i> |
| <i>Tetide in Sciro</i> | - mythology; myth of the transvestite Achilles and his mother Thetis, the impending Trojan war - Plutarch, <i>The Parallel Lives. The life of Theseus</i> ⁵ |
| <i>Ifigenia in Aulide</i> | - myth of the descendants of Atreus - directly inspired by Euripides' drama in an Italian translation by P. Ortesio Scamacco ⁶ - probably also <i>Ifigenia</i> by Racine, published in Italian translation early in the 18th century ⁷ |
| <i>Ifigenia in Tauride</i> | - continuation of <i>Ifigenia in Aulide</i> inspired by Euripides' drama as well as by another piece entitled <i>Ifigenia in Tauris</i> by Pier Jacopo Martello (1709) ⁸ |
| <i>Amor d'un Ombra e gelosia d'un'Aura</i> | - pastoral drama based on two myths: <i>Echo and Narcissus</i> , and <i>Cefalo and Procri</i> from Ovid's <i>Metamorphoses</i> |

The surviving music in the operas of Domenico Scarlatti written for Marie Casimire

Today we possess only two complete scores by Domenico Scarlatti which were written for the private theatre of the Polish Queen Dowager: *Tolomeo*

et Alessandro and *Tetide in Sciro*.⁹ The former was discovered in a private collection in Great Britain,¹⁰ and after a long period of oblivion was revived in a premiere performance on 21 July 2007 under Alan Curtis and his ensemble *Complesso Barocco* during the Montisi Festival in Tuscany. The second opera, discovered in Venice by Jesuit and musicologist, Terenzio Zardini, was presented to the modern public by the *Orchestra dell'Angelicum di Milano* under the direction of Aladar Janes on 21 October 1957 in Milan. The last opera composed by Scarlatti, *Amor d'un'Ombra*, exists in a slightly modified London version as *Il Narciso*.¹¹ From the two *Ifigenie*, a total of five arias survive (see Table 3.3).¹²

Table 3.3 The surviving music of Domenico Scarlatti's *drammi per musica* for Marie Casimire

| | |
|------------------------------|--|
| <i>Tolomeo et Alessandro</i> | - privately owned, score held in a private collection at Belton House, Lincolnshire (GB-BEL); this score was used for the performance under Alan Curtis and was made available to me by courtesy of Jerzy Żak, Polish lute player who prepared it for publication for 'KCM editions' Warsaw 2002 (unpublished score; an exclusive commission for the municipality of Oława, Poland) ¹³ |
| <i>Tetide in Sciro</i> | - Biblioteca Conventuale dei Frati Minori di S. Francesco della Vigna in Venice (I-Vsf, entry XIII B.1.2,3 entitled <i>Achille in Sciro</i>) - Conservatorio di Musica S Majella in Naples – eight individual arias, two tercets and one recitative entitled <i>Arie della Regina</i> (I-Nc, entry 34.5.14) - an incomplete score written in a modern hand (probably a 1960s copy of the Venetian score) is held in the Library of the Polskie Wydawnictwo Muzyczne (PWM Edition) in Cracow, Poland (Microfilm 105) ¹⁴ - 26 numbers from the opera were published in 6 volumes by PWM Edition (Cracow 1963–66) ¹⁵ - some arias of unclear provenance are kept in the Library of the Warsaw Chamber Opera and in the Biblioteka Materiałów Orkiestrowych Polskiego Wydawnictwa Muzycznego (Library of the Orchestral Materials, PWM Edition) in Warsaw ¹⁶ |

| | |
|--|---|
| <i>Ifigenia in Aulide</i> | - two arias of Clytemnestra: 'Se tu sarai fedel' (Act I, scene 11) and 'Tu m'ami! Ah non è vero' (Act II, scene 6), kept in Dresden, Sächsische Landesbibliothek- Staats- und Universitätsbibliothek (D-DI, entry Mus. I-F-30) ¹⁷ |
| <i>Ifigenia in Tauris</i> | - three arias of Dorisile: 'Se pensi mai, se sperì' (Act I, scene 2), 'Se vuoi ch'io t'ami' (Act III, scene 3) and 'Consolati e spera' (Act III, scene 9), kept in D-DI, entry I-F-30 |
| <i>Amor d'un Ombra e gelosia d'un'Aura</i> | - survived as <i>Narciso</i> in a full MS score written by J.C. Smith the Elder who was Händel's secretary ¹⁸ ; from a 1720 London performance adapted from Capece's libretto by Paolo Rolli, with a musical contribution from Thomas Roseingrave ¹⁹ (Hamburg, Staats- und Universitätsbibliothek, D-Hs MA/708) |
| 17 <i>sinfonias</i> , 7 of which were overtures to the <i>drammi per musica</i> presented at the Palazzo Zuccari | - Paris, Bibliothèque Nationale de France, Département de la Musique, entry Res. 2634 ²⁰ |

Still, it should be emphasized that the amount of surviving musical sources from the Palazzo Zuccari is surprisingly good compared to the amount of extant operatic works produced either for other Roman patrons or for the Capranica, Rome's sole active public theatre.

What can a musicologist say about music which is probably lost forever? Should we simply ignore it, or should we perhaps make an attempt at conjectural reconstruction? Incidentally, this kind of scholarly dilemma is much more general and besets all kinds of early 18th-century music composed in Rome, be it operas, oratorios, cantatas or serenatas. An entry in Francesco Valesio's *Diario di Roma* dated 4 March 1710 says that the authorities in Rome issued permits in 1710 to organize over 90 private performances, not counting those presented in seminaries and monasteries. 'Il governo ne havea date le licenze per più di novanta delle private, senza quelle de'seminarii e de'monasterii, e de festini se ne sono fatti infiniti.'²¹ Most of those works are likewise lost.

The conjectural form of the lost music based on an analysis of the score of *Tolomeo et Alessandro*

My conclusions on the musical form of selected arias in other operas by Domenico Scarlatti composed for Marie Casimire are based on the belief that all the libretti share certain characteristics, written as they were within a short span of just four years.²² All the libretti comprise three acts. The number of scenes in each opera ranges from 29 (in *Silvia*) to 37 (*Amor d'un'Ombra*), as shown in Table 3.4.

Table 3.4 Numbers of scenes in Capece's libretti for Marie Casimire

| Number of scenes | Act I | Act II | Act III | Total |
|--|-------|--------|---------|-------|
| <i>Silvia</i> | 10 | 10 | 9 | 29 |
| <i>Tolomeo et Alessandro</i> | 11 | 13 | 11 | 35 |
| <i>Orlando</i> | 11 | 11 | 11 | 33 |
| <i>Tetide in Sciro</i> | 12 | 12 | 11 | 35 |
| <i>Ifigenia in Aulide</i> | 11 | 11 | 11 | 33 |
| <i>Ifigenia in Tauride</i> | 10 | 13 | 12 | 35 |
| <i>Amor d'un Ombra e gelosia d'un'Aura</i> | 12 | 12 | 13 | 37 |

Also, each opera has the same number of characters (six) with the single exception of *Silvia* with just five. Other shared characteristics of the libretti include:

- scene construction (in Capece's libretti, transitions from one scene to another are not related to changes in the number of actors on stage);
- still quite often interrupted *liaison des scènes*;
- similar number of arias per act, ranging from 13 to 16 (see Table 3.5);
- predominant use of arias da capo, even in four-line arias;
- predominant use of arias with a single affect (also, Capece's arias are often based on contrasted attitudes);

- predominant use of middle scene arias;
- predominant use of six-line arias, however the number of lines can be quite varied in all libretti, ranging from 3 to 11;
- predominant use of *verso tronco*, with *verso piano* used as the second most frequent occurrence;²³
- irregular line length and syllable counts in different lines;
- typical arias, such as the *aria cantabile*, *aria di bravura*,²⁴ *aria di confronto*.²⁵

Table 3.5 Number of arias, broken down into individual libretti by Capece

| Number of arias | Act I | Act II | Act III | Total |
|--|-------|--------|---------|-------|
| <i>Silvia</i> | 14 | 15 | 12 | 41 |
| <i>Tolomeo</i> | 14 | 14 | 15 | 43 |
| <i>Orlando</i> | 13 | 15 | 13 | 41 |
| <i>Tetide</i> | 13 | 14 | 15 | 42 |
| <i>Ifigenia in Aulide</i> | 14 | 14 | 13 | 41 |
| <i>Ifigenia in Tauride</i> | 14 | 13 | 14 | 41 |
| <i>Amor d'un Ombra e gelosia d'un'Aura</i> | 14 | 12 | 11 | 37 |

Similar affects, similar realisations?

Malcolm Boyd, the most notable of Scarlatti's biographers, analyzed all of Scarlatti's dramatic output, scrutinizing mostly the plots,²⁶ while Reinhard Strohm, who was interested in the tradition of operatic pairs, pointed out that some operas presented in the Palazzo Zuccari are linked either by sharing the same hero (as in two *Ifigenie*) or by a shared subject (magnanimity in *Tolomeo et Alessandro* and in *Orlando ovvero la gelosa pazzia*).²⁷ Until today, there has existed no detailed analysis of the libretti in terms of their similarities, dramatic and poetical structures, information drawn from stage

directions, realization of Arcadian postulates or topical allusions to contemporary political developments.

The main topic of the libretti is love, which takes place against a pastoral backdrop. Dramatically speaking, counterparts can be found for many of the characters in all seven *drammi*. For instance, we can readily identify the recurrent figure of a hero who is seeking death as a result of being actually or allegedly spurned in love: Silvia and Dalisio (*Silvia*), Alessandro (in *Tolomeo et Alessandro*), Zerbino (*Orlando*), Antiope (*Tetide in Sciro*), Palide (*Ifigenia in Aulide*), Ismeno (*Ifigenia in Tauride*) and Eco (*Amor d'un Ombra e gelosia d'un'Aura*). Such analogies translate into certain similarities in terms of plot and affect in the respective operas. In terms of music, I assume that despite some differences, all the operas presented at the court of Marie Casimire sounded similar. After all, we are dealing with a period when a composer was expected to furnish pieces written in a familiar style and to follow a certain recognized convention.

Firstly, *Tolomeo et Alessandro* was composed for four sopranos and two contraltos. Probably, the other operas had similar casts of singers. Secondly, even the very short, four-line arias had been composed as elaborate displays of skill lasting for several minutes each thanks to the numerous repetitions and virtuoso coloraturas. As mentioned above, in all the operas we find arias of similar types. I would like to discuss just some of them starting with the revenge aria which can be treated as a subcategory of the *aria agitata* or *infuriata*²⁸ which served to express the rage of the protagonist and his/her thirst for revenge, e.g. by planning to kill someone, usually the beloved. The violent emotions were represented by fast tempi, sharp rhythms and melodies based on melodic leaps. In *Tolomeo*, the revenge arias are mostly written for Elisa, spurned by the eponymous hero who is faithful to his wife Seleuce. Elisa's first revenge aria appears in Act II, scene 7:

Sù sù mio core,
 Che più s'aspetta?
 È la vendetta
 Non men che amore
 Nobil piacer.

Cada svenato
 Quell'empio seno;
 Che così almeno
 D'un sangue ingrato
 Potrò goder.

Sù sù &c.

Scarlatti wrote this using an Allegro tempo and a 3/8 metre. The aria is in D major, a key described by Mattheson as sharp and obstinate,²⁹ and is accompanied by first violin in unison with the oboes, the second violin, the violetta and the basso continuo. The first violin and the oboes emphasize the heroine's agitation with an ascending passage in semiquavers. This driving rhythmic pattern is occasionally taken up by the other instruments. Elisa's part mostly comprises leaps, both rising and falling. Also, the aria's keyword, *vendetta* or revenge, is emphasised by a long coloratura. In this aria, Elisa is trying to convince herself that revenge is as noble an emotion as love. She imagines the satisfaction she would feel on avenging her spurned feelings but in actual fact she is not yet sure that this is the right course. For this reason, Capece gives her another revenge aria in Act III, scene 4. In it, Elisa knows already that all her attempts at seducing Tolomeo and winning his love have failed. She sings:

A
 Io voglio vendicarmi
 D'un oltraggiato amor:
 B
 L'ira mi porge l'armi,
 E s'egli m'ha tradito
 Si guardi anche il mio cor.

Io &c.

It is the singer who begins the aria marked Presto, in 4/4 metre, again in D major. The instrumentation is also similar, however, this time it is the first and second violins playing in unison with the oboes. Just before the end of Section A (bars 20–23, see Figure 3.1), the oboe diverges with a piercing trill

while the vocal line consists of a repeated motif involving interval leaps to depict Elisa's anger and hurt pride.

Qui l'oboe terrà un Trillo su' l'Alamire'

Oboe e violini unisono

Violette

Elisa

B.C.

ol - trag - gia - to Amor vo - gli - o ven - di - car - mi d'un

ol - trag - gia - to Amor d'un ol - trag - gia - to Amor

p

f

6 3
4

6 3
4

Figure 3.1 Elisa's aria 'Io voglio vendicarmi', bars 20-23

Interestingly, in *Ifigenia in Aulide* Capece also provides for two revenge arias, here sung by Clytemnestra. Those occur in two places:

Act I, scene 10

Per vendicarmi
 Havrò la forza, e l'armi
 Da un oltraggiato honor.
 Se alla vendetta
 Con più dolcezza alletta
 Un disprezzato amor.

Per &c.

Act III, scene 9

Morire, ò vincere,
 Anch'io saprò.
 Tigre, che vedasi
 rapire i figli,
 Di tali artigli
 mai non s'armò.

Morire &c.

Presumably, Scarlatti composed these arias in a similar way to those of Elisa: fast-paced, accompanied by unison strings, probably in D major. Incidentally, Marie Casimire probably commissioned *Ifigenia in Aulide* as an artistic reaction to the situation of her only daughter, Teresa Kunegunda. Teresa Kunegunda was Electress of Bavaria, and at the time she had lived for several years in exile in Venice, where she was out of touch with both her children (who remained in Munich) and her husband (who was then involved in the War of the Spanish succession on the French side). It would seem that the screaming, anguished Clytemnestra is Marie Casimire, weeping for her daughter's distressingly bad fortunes, crushed by the heartlessness of politicians who are identified with the implacable gods:

Si sì voi perfidi Numi,
 Si sì voi barbare Stelle
 Sete quelle, che usurpate
 Falso onor di Deità.
 Sempre ingiuste all'innocenza,
 Sempre cieche alla clemenza,
 Sempre sorde alla pietà.

Si &c.

In this context, it comes as no surprise that Marie Casimire sent this opera to her daughter in Venice together with the score of *Ifigenia in Tauride*.³⁰

Revenge arias occur also in the other *drammi*. I believe that Scarlatti must have composed them in the same conventional manner. These include: Orlando's aria 'Al piacer di vendicarmi' in *Orlando* (Act II, scene 5), Licomede's aria 'Crudo cielo già prevede' in *Tetide in Sciro* (Act III, scene 4), Toante's aria 'Voglio che cada esangue' in *Ifigenia in Tauride* (Act II, scene 9), Procri's aria 'Vanne che vincerai' in *Amor d'un'Ombra* (Act II, scene 5).

Another group of arias would include those expressing hope, which can be seen as a sort of *aria cantabile*,³¹ examples of which are found in all the operas. In *Tolomeo*, Capece gives one of those to Dorisbe, a princess betrayed by the King of Cyprus, here disguised as a gardening girl. In Act I, scene 6, Dorisbe has the following aria:

A

Alma avvezza a pene, e affanni
Mai non spera ombra di ben.

B

Se si avvanza in lei la speme,
Perchè teme
Novi inganni
La discaccia allor dal sen.

Alma &c.

Scarlatti composed Dorisbe's aria from *Tolomeo et Alessandro* in an *Alla breve* metre, with an *Andante-tempo* marking. The key is the profoundly pensive and poignant E minor.³² Passages of equal crotchets predominate both in the vocal and in the instrumental parts. The instruments include first and second unison violins, a viola and basso continuo. This is also one of the arias preceded by a long introductory *ritornello*. In Part A (especially bars 46-61), Scarlatti uses coloraturas and numerous repetitions to highlight the words 'non spera' (no hope); in Part B (bars 95-106) the word 'discaccia' (eject, drive out, chase out) is similarly highlighted. In the other arias of hope, such as Daliso's aria (*Silvia*) 'Se credi alla speranza' (Act II, scene 3) or Angelica's (*Orlando*) 'Così giusta è questa speme' (Act III, scene 5), small differences could have occurred, but most probably they had calm tempi,

minor keys, and coloraturas on words such as ‘speranza’, ‘speme’, ‘pena’, ‘dolor’, etc.

The conclusion that arias belonging to the same categories tend to share a similar musical form seems to be corroborated by two other surviving arias from *Tolomeo et Alessandro* and *Tetide in Sciro*, in which the characters confront their feelings with the world of nature. The texts are as follows:

Alessandro's aria
(*Tolomeo et Alessandro*)
Act II, scene 1

Sempre qui chiara, e tranquila
Scherza l'aura, l'onda brilla,
E lo so ben'io perchè.
Non passeggia questo lido
Più la Madre di Cupido;
Mà d'Elisa il vago piè.

Sempre &c.

Antiope's aria
(*Tetide in Sciro*)
Act II, scene 1

Sento l'aure scherzar tra le fronde,
Miro l'onde
Più limpide, e chiare:
Del mio cor forse ancora non hanno
Dall'affanno
Imparato à penare.

Sento &c.

The instrumentation of both arias involves a pair of flutes playing in parallel thirds, depicting wind playing in the calm, bright waves. In the *ritornello*, the flutes are additionally confronted with the strings to augment the colour effect. Because the emotional states of Alessandro and Antiope which prompt the two to turn to nature are different (Alessandro realizes that he loves Elisa, Antiope is lonely in her suffering), Scarlatti composes the two arias in different keys. The former is in F major, ‘capable of expressing the most beautiful sentiments in the world’,³³ the latter in G minor, which is well-suited, according to Mattheson, for expressing moderate sorrows and delights.³⁴ In *Tolomeo*, the tempo marking does not appear, however the nature of the music would suggest a moderate tempo, one not too slow but still able to emphasize the subtle and lyrical emotions of Alessandro who discovers his breast the new and unfamiliar feeling of love. This suggestion is borne out by

an aria in *Tetide in Sciro*, which Scarlatti composed as an Allegro moderato. The two arias of Alessandro and Antiope are similar, primarily in terms of instrumentation, which would suggest that other arias of this type, such as Silvia's aria 'Ride il Cielo, ride il Prato' in *Silvia* (Act I, scene 1), Isabella's aria 'Quando spiegho i tuoi tormenti / Amoroso Rosignolo' in *L'Orlando* (Act II, scene 1), Dorinda's aria 'Se mi rivolgo al prato' in *L'Orlando* (Act II, scene 2), Angelica's aria 'Verdi piante, herbe liete' in *L'Orlando* (Act II, scene 9) were all composed by Scarlatti in a similar form.

This theory is confirmed by arias containing two affects or based on contrasting attitudes, whose musical construction would be reminiscent of the following aria of Tolomeo (Act I, scene 9):

A
 Tiranni miei pensieri
 Furie di questo sen
 Ch'è un vivo infermo
 datemi di riposo un sol momento;

B
 E poi più che mai fieri
 Rendete pure eterno
 Il mio tormento.

Tiranni &c.

The text of the aria shares certain elements with Antiope's aria from *Tetide in Sciro* (Act II, scene 2):

A
 Crudi affanni
 Tiranni del core,
 Deh lasciate, che un momento
 Possa l'alma respirar.

B
 Se non hà tregua il dolore,
 Con la vita anche il tormento,
 Poco più potrà durar.

Crudi &c.

We should now turn to the comparison with the aria ‘Tiranni miei pensieri’ from *Tolomeo et Alessandro*. Its first three lines are a Presto passage. The syllabic musical setting of the words and the forceful driving rhythms illustrate the tyrannical thoughts plaguing the hero (bars 5–7, see Figure 3.2).

The musical score for Tolomeo's aria 'Tiranni miei pensieri' (bars 5-7) is presented in five staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Presto'. The instruments are I Violini, II Violini, Viole, Tolomeo (soprano), and B.C. senza Cembalo. The lyrics are: 'Ti - ran - ni miei pen - sie - ri fu - rie di que - sto sen - ch'è'. The score shows a driving, rhythmic pattern in the strings and a syllabic vocal line for Tolomeo.

Figure 3.2 Tolomeo's aria 'Tiranni miei pensieri', bars 5–7

In the fourth line of the text, where Tolomeo asks for a respite, Scarlatti resorts to a cantabile treatment with an Adagio e piano (bars 11–12, see Figure 3.3).

Also, the instrumentation changes over the course of Part A. The Presto passage is played by the first and second violins, violas and the b.c. senza clavicembalo (bars 1–10), and in the Adagio passage the b.c. part is transposed (bars 11–12). Part B of the aria maintains a uniform tempo and character (Presto).

The aria of Antiope in *Tetide* is set to music in a similar fashion. Part A begins as an Allegro assai (bars 1–7), and the rhythmical patterns are as forceful and violent as those in *Tolomeo*. Similarly, the line in which the heroine pleads for a moment of peace is composed as an Adagio (bars 7–10,

Adagio, e piano

da - te - mi di - ri - po - so ri - po - so un sol mo - men - to

Figure 3.3 Tolomeo's aria 'Tiranni miei pensieri', bars 11-12

see Figure 3.4). The fast tempo comes back for the repetition of the words 'crudi affanni' (bar 10).

The musical setting of Part B is different in the two arias. In *Tolomeo*, this is a Presto passage, and in *Tetide* the composer contents himself with an Adagio, a choice surely motivated by the different nature of the poetry in Parts B of the respective arias.

The musical setting of those arias is proof of Scarlatti's sensitivity to words and emotions expressed in a poetic medium. To highlight selected words or feelings, the composer does not only use repetition or coloraturas, but strengthens the effect using instrumentation. This is the case in Elisa's aria 'Voglio amore, ò pur vendetta' from *Tolomeo et Alessandro* (Act III, scene 2), where the words 'voglio amore' are given to the traverso flute, oboe in unison with first and second violins, violette and b.c. in a tempo Adagio (see bars 13-16, Figure 3.5).

When the words ‘ò pur vendetta’ are reached, the flute falls silent, and a solo passage of the oboe with unison voice is brought to the fore (see bars 17–19, Figure 3.6).

The image shows a musical score for Antiope's aria 'Crudi affanni', bars 4-8. The score is arranged in five systems, each with a different instrument or voice part. The first system includes I Violini, II Violini, Viola, Antiope, and B.C. (Bass Continuo). The second system includes I Violini, II Violini, Viola, Antiope, and B.C. The third system includes I Violini, II Violini, Viola, Antiope, and B.C. The fourth system includes I Violini, II Violini, Viola, Antiope, and B.C. The fifth system includes I Violini, II Violini, Viola, Antiope, and B.C. The vocal line includes the lyrics: 'Crudi Affanni Tiranni del core Tiranni del core dehlachiate'. The tempo is marked 'Adagio'. Dynamics include 'p' and 'f'. Fingerings are indicated with numbers 1-5.

Figure 3.4 Antiope’s aria ‘Crudi affanni’, bars 4–8

Adagio

Flauto traverso

I, II Violini e Oboe

Violette

Elisa

B.C.

Voglio A - mo - re vo - gliò A - mo - re

Figure 3.5 Elisa's aria 'Voglio amore, ò pur vendetta', bars 13-16

That is not the end of the changes – in Part B, Scarlatti also modifies the b.c. by furnishing a lute solo composed as an Alberti bass. I believe that Scarlatti relied on instrumentation to illustrate the changes taking place in Capece's characters, and to rescue his da capo arias from monotony while preserving the prescribed convention in arias from the other operas where the aria is based on a contrast of attitudes. Examples might include Dalisio's aria 'Uccidimi ò perdonami' in *Silvia* (Act III, scene 9), Angelica's aria 'Se la mia morte brami' in *Orlando* (Act III, scene 10), Pilade's aria 'Che sia mite, ò pur severa' in *Ifigenia in Tauride* (Act II, scene 1) and Cefalo's aria 'Viva e goda; e mi condanni' in *Amor d'un'Ombra* (Act III, scene 9). This argument is also borne out by the evidence of the arias from the surviving opera *Tolomeo et Alessandro*.

As I have indicated before, my analysis remains a conjecture. However, I hope that the shared elements of the libretti as shown above, and the similarities in Scarlatti's treatment of the same, are evidence that Sobieska's artists did not seek to astonish with novelty. Instead, in their pieces they

Allegro

Oboe solo

ò pur ven-det - ta da chi l'Al - ma a - cce - so mi - hà

Figure 3.6 Elisa's aria 'Voglio amore, ò pur vendetta', bars 17-19

exploited and polished those elements which were universally admired by Roman aristocracy. Capecce and Scarlatti were better at this than most, as can be seen from the following passage taken from *Foglio di Foligno*, one of the 18th-century printed dispatches, dated 24 January 1711: 'Questa Regina di Polonia ha dato principio ad un'Opera Pastorale, che fa Rappresentare in Musica nel suo Teatro Domestico riportando il vanto sopra tutte l'altre che si recitano negl'altri Teatri.'³⁵

Translated by Piotr Szymczak

Notes

- 1 Domenico Scarlatti's operas have attracted considerable scholarly attention. The following is a selective bibliography on the topic: Alberto Cametti, 'Carlo Sigismondo Capeci (1652-1728), Alessandro e Domenico Scarlatti e la Regina di Polonia in Roma,' *Musica d'oggi* 13 (1931/2), pp. 55-64; Malcolm Boyd, 'Operas and Oratorios,' in: by the same author, *Domenico Scarlatti, Master of Music* (London: Schirmer Books, 1986), pp. 33-83; also by the same author, 'The Music Very Good Indeed: Scarlatti's *Tolomeo et Alessandro* recovered,' in: *Studies in Music History Presented to H. C. Robbins Landon on his Seventieth Birthday*, eds. Otto Biba and David Wyn Jones (London: Thames and

- Hudson, 1996), pp. 9–20; Andrea della Corte, ‘*Tetide in Sciro*, l’opera di Domenico Scarlatti ritrovata,’ *La Rassegna Musicale* 27 (1957/4), pp. 281–9; Sebastiano Arturo Lucciani, ‘Un’opera inedita di Domenico Scarlatti,’ *Rivista Musicale Italiana* 48 (1946/4), pp. 433–45; Manuela Di Martino, ‘Oblio e recupero di un librettista settecentesco: Carlo Sigismondo Capece (1652–1728) e il melodrama arcadico,’ *Nuova Rivista Musicale Italiana* 29 (1996/1–2), pp. 31–55; Andrew D. McCredie, ‘Domenico Scarlatti and his opera *Narcisso*,’ *Acta Musicologica* 33 (1961/1), pp. 19–29; Roberto Pagano, *Alessandro and Domenico Scarlatti. Two Lives in One*, English translation by Frederick Hammond (Hillsdale: Pendragon Press, 2006).
- 2 Pier Jacopo Martello, *Della tragedia antica e moderna*, in: *Scritti critici e satirici*, ed. Hannibal S. Noce (Bari: Laterza, 1963), pp. 273–4.
 - 3 The original libretti published in the 18th century are today kept in the following libraries: Conservatorio di Santa Cecilia in Rome, Biblioteca Universitaria in Bologna, Biblioteca Nazionale Vittorio Emanuele in Rome.
 - 4 In the libretto’s argument, the name of the historian is mentioned along with a quotation from Book 39 of his *Historiarum Philippicarum T. Pompeii Trogi Libri XLIV*, although the title of the work is not identified (*Tolomeo et Alessandro*, Rome 1711, p. 3).
 - 5 Plutarch is mentioned in the *Argomento* of *Tetide in Sciro* (Rome 1712), p. 3.
 - 6 This information comes directly from Capece’s *Argomento* to *Ifigenia in Aulide*: ‘Così ne termina la sua Tragedia Euripide, portata nel nostro idioma dal P. Ortensio Scamacca, e da me seguito nel presente Dramma’ [This way Euripides finishes his tragedy, translated into our language by P. Ortensio Scamacca, which I followed in this piece], Carlo Sigismondo Capece, *Ifigenia in Aulide* (Rome 1713), p. 4. Ortensio Scamacca or Scammacca (1562–1648) was a prolific Jesuit dramatist and poet known for his loose adaptations of ancient Greek plays, especially of those by Sophocles and Euripides. Altogether, his adaptations numbered forty-five titles collected into a number of volumes in the period 1632–1648. See also: *Storia letteraria d’Italia, Il Seicento*, eds. Carmine Jannaco and Martino Capucci (Padua: PICCIN, 1986), pp. 444–5 and Michela Sacco Messineo, *Il martire e il tiranno. Ortensio Scammacca e il teatro tragico barocco* (Rome: Bulzoni, 1988).
 - 7 A play identified as *Ifigenia* by Racine was published in Bologna by Longhi. Disappointingly, neither the precise date nor the name of the translator are known today. Cf. Vincenzo de Angelis, ‘Per la fortuna del teatro di Racine in Italia. Notizie e appunti,’ *Studi di Filologia Moderna* 6 (1913/1–2), pp. 37–41. The second known translation of Racine’s *Ifigenia* comes from 1708 and was published in Modena, probably by Capponi. Cf. Renata Carloni Valentini, *Le traduzioni italiane di Racine* (Milan: Vita e pensiero, 1968), p. 235.
 - 8 Pier Jacopo Martello, ‘*Ifigenia in Tauris*,’ in: *Teatro*, ed. Hannibal S. Noce (vol. 2, Rome and Bari: Laterza, 1981), pp. 423–84.
 - 9 Boyd, ‘The Music Very Good Indeed’, pp. 9–20; Luciani, ‘Un’opera inedita’, pp. 433–45. The first act of *Tolomeo et Alessandro* was first studied by Luciani who was in the possession of the score. The *dramma* was first analyzed in comparison with the Handelian adaptation of its libretto by Boyd after its discovery in a private collection in

Great Britain. A very succinct and until now the only study of the score of *Tetide in Sciro* can be found in an article by della Corte, 'Tetide in Sciro, l'opera', pp. 281–9.

- 10 For the history of the score see Aneta Kamińska, 'Z repertuaru prywatnego teatru królowej Marysieńki w rzymskim Palazzo Zuccari: Dramma per musica *Tolomeo et Alessandro* Domenica Scalattiego,' (From the repertory of Queen Maria Kazimiera's private theatre in the Roman Palazzo Zuccari: dramma per musica *Tolomeo et Alessandro* by Domenico Scarlatti) *Muzyka* 50 (2005/3), p. 35.
- 11 McCredie, 'Domenico Scarlatti and his Opera' (see note 1).
- 12 Some inaccuracies exist in the number of arias identified as surviving from those two operas. Just four are mentioned in 'Appendix IV: List of Compositions,' in: Boyd, *Domenico Scarlatti*, p. 256. This number Boyd repeats in: *Scarlatti Domenico* [entry], in: *The New Grove Dictionary of Music and Musicians*, 2nd Edition, eds. Stanley Sadie and John Tyrrell (vol. 22, London: Macmillan Publishers Ltd., 2001), p. 407. Based on the libretti of the two *Ifigenie* I have ascertained that there are actually five surviving pieces; see also note 17.
- 13 KCM editions prepares private materials which are used by the period instruments ensemble *Kleine Cammer-Musique* under the direction of Jerzy Żak. About the music of *Tolomeo* see also: Aneta Kamińska, *Dramma per musica "Tolomeo et Alessandro" Domenica Scarlattiego* (The dramma per musica "Tolomeo et Alessandro" by Domenico Scarlatti) (master's thesis written under the supervision of Alina Żorawska-Witkowska, Institute of Musicology, Warsaw University, Warsaw 2003); see also by the same author, 'Z repertuaru prywatnego teatru królowej Marysieńki', pp. 29–56.
- 14 The title page contains a note in Italian: 'Revisione e realizzazione di P. Terenzio Zardini'.
- 15 Domenico Scarlatti, *Tetyda na Skyros* (*Tetide in Sciro*) (= *Florilegium Musicae Antiquae* 5–10), ed. Tadeusz Ochlewski (Cracow: PWM Edition, 1963–66).
- 16 This collection served for the performance of the opera by the Warsaw Chamber Orchestra conducted by Liliana Stawarz, recorded in performance in 2001 (*Pro Musica Camerata* 030).
- 17 The library's conventional index-card catalogue (which is also available online) states that the arias come from *Ifigenia in Tauris*. However, when analyzed and compared to the libretti, it becomes clear that only three do indeed come from that opera, while the other two belong to *Ifigenia in Aulide*. This brings the number of Scarlatti arias surviving from those two operas to a total of five.
- 18 Boyd, 'Operas and Oratorios', pp. 32–83, in particular p. 64.
- 19 About the music of *Narciso* cf. McCredie, 'Domenico Scarlatti and his Opera' (cf. note 11) and Boyd, 'Operas and Oratorios', pp. 60–7 (cf. note 1).
- 20 Cf. Boyd, *Scarlatti Domenico* [entry], p. 408.
- 21 Francesco Valesio, *Diario di Roma*, ed. Gaetanina Scano (Milan: Longanesi, 1977–78), p. 392.
- 22 My belief is based on a methodology presented by Rainer Theobald in his article 'Frühe Libretti als Ereignis-Dokumente. Bemerkungen zu einer Sammlung von Textbüchern des barocken Musiktheaters,' *Maske und Kothurn. Internationale Beiträge zur Theaterwissenschaft* 48 (2002/1–4), p. 179–201, and on the following statement by

- Malcolm Boyd: 'The writing of vocal music, [...] was essentially a considered activity, subject to the demands of the text and to the rules and traditions of 'good composition', in: 'Domenico Scartlatti's *cantate da camera* and their connections with Rome,' in: *Händel e gli Scarlatti a Roma: Atti del Convegno Internazionale di Studi, Roma 1985*, eds. Nino Pirrotta and Agostino Ziino (Florence: Olschki, 1987), p. 259.
- 23 In *verso tronco*, the stress is on the last syllable, imparting a sharp sound to the syllable by shortening it. In *verso piano*, the stress is on the penultimate syllable. Cf. Tim Carter, *Versification* [entry], in: *The New Grove Dictionary of Opera*, ed. Stanley Sadie (vol. 4, London: Macmillan, 1992), p. 964–6; Paolo Fabbri, 'Metrical and Formal Organization,' in: *Opera in Theory and Practice, Image and Myth* (Storia dell'opera italiana, vol. 6, eds. Lorenzo Bianconi and Giorgio Pestelli), English translation by Kenneth Chalmers (part II vol. 6, Chicago: The University of Chicago Press, 2003), pp. 165–6 and 172–3.
- 24 This terminology is taken from John Brown, *Letters upon the Poetry and Music of the Italian Opera Addressed to a Friend* (Edinburgh: Bell & Bradfute, 1789), pp. 36–119.
- 25 Alberto Basso, 'L'Aria,' in: *L'età di Bach e di Händel* (Turin: Edizioni di Torino, 1991), pp. 112–3. Basso proposes more subcategories of arias which are absent from Brown's typology but he provides no references to literary sources from the 18th century.
- 26 Cf. Boyd, 'Operas and Oratorios', pp. 32–67.
- 27 Reinhard Strohm, 'Dramatic dualities: Metastasio and the tradition of the opera pair,' *Early Music* 26 (1998/4), pp. 554–5.
- 28 Brown, *Letters upon the Poetry*, p. 80.
- 29 '... ist von Natur etwas scharff und eigensinnig;' Johann Mattheson, *Das neu-eröffnete Orchestre, Oder Universelle und gründliche Anleitung, wie ein Galant Homme einen vollkommenen Begriff von der Hoheit und Würde der edlen Music erlangen, seinen Gout danach formiren, die Terminos technicos verstehen und geschicklich von dieser vortrefflichen Wissenschaftt raisonniren möge* (Hamburg: Benjamin Schiller's Witwe, 1713), p. 242.
- 30 Cf. Berthold Over, "...sotto l'Ombra della Regina di Pennati". Antonio Vivaldi, Kurfürstin Therese Kunigunde von Bayern und andere Wittelsbacher,' in: *Italian Opera in Central Europe 1614–1780*, vol. 3: *Opera Subjects and European Relationships*, eds. Norbert Dubowy, Corinna Herr and Alina Żórawska-Witkowska (Berlin: BWV Berliner Wissenschafts-Verlag, 2007), pp. 251–97.
- 31 Brown, *Letters upon the Poetry*, pp. 52–3.
- 32 '... kann man schwerlich was lustiges beygeleget werden, man mache es auch wie man wolle, weil es sehr pensif, tieffdenkend, betrübt und traurig zu machen pflaget, doch so, dass man sich noch dabey zu trösten hoffet.' Mattheson, *Das neu-eröffnete Orchestre*, p. 239.
- 33 '... ist capable die schönsten Sentiments von der Welt zu exprimiren.' *ibid.*, p. 241.
- 34 '... mit kurtzen beydes zu mässigen klagen und temperirter Frölichkeit bequom und überaus flexible ist.' *ibid.*, p. 237.
- 35 'The Queen of Poland gave rise to pastoral opera, which was presented with music in her home theatre, and was superior to all the others presented in other theatres.' I- Rc, entry Per est 42.