

MASTER RESEARCH PRESENTATION

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Main subject : Early Music singing

Supervisor : Dr. Inês de Avena Braga

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Koninklijk Conservatorium
Den Haag, Netherlands



E quando mai potrò cessar di piangiere ?

An exploration of the links between arias with *obbligato* instruments and musical affects in Antonio Caldara's oratorios composed between 1716 and 1736 for the Habsburg's Hofmusikkapelle in Vienna

Research question

- What is the link between arias with *obbligato* instruments, texts and affects in Antonio Caldara's oratorios composed for the Vienna Hofmusikkapelle?

Sub-questions :

- How can the creation of a descriptive catalogue of Caldara's oratorios help uncover his choices for instrumentation in relation to the libretti and religious context?
- How does Caldara's choice of *obbligato* instrument emphasize the affects already present in the text?

Introduction

- Interest in the oratorios of Caldara
- Enthusiasm for arias with *obbligato* instruments
- Musical exploration

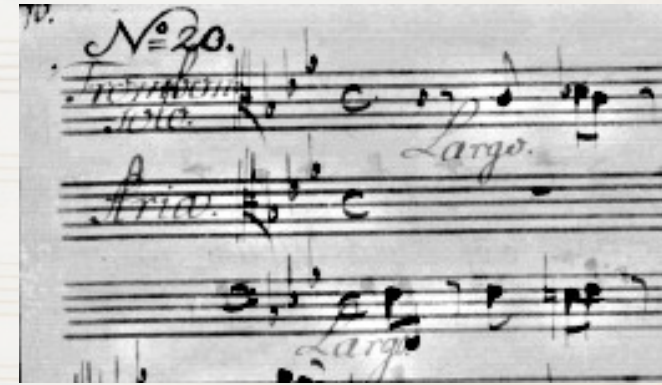
Obbligato instruments

- Specific mention of these instruments in the manuscripts



Soprano aria (Raab), in *La caduta di Gerico*
A-Wn Mus. Hs. 17095 MUS MAG

Bass aria (Achia), in *Gionata*
A-Wn Mus. Hs. 19124



Alto aria (Giuseppe), in *Morte e sepoltura di Cristo*
A-Wn Mus. Hs. 17120

Obbligato instruments

- Specific mention of these instruments in the manuscripts
- For strings, mention of *solo*, *concertante* or *di concerti*

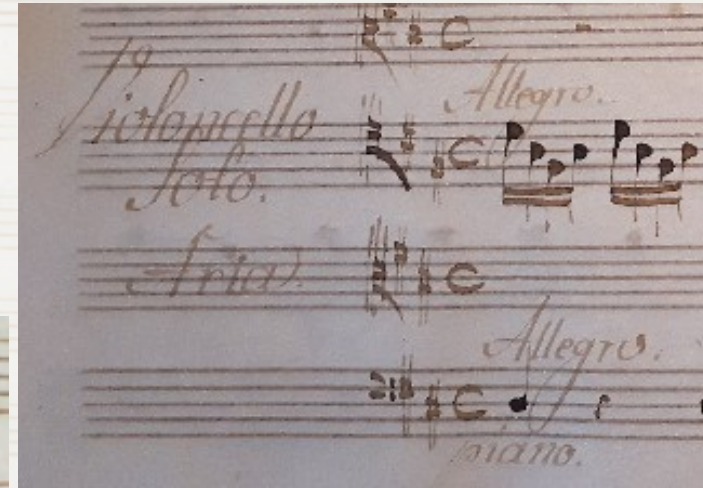


Soprano aria (Maria Maddalena), in
Morte e sepoltura di Cristo
A-Wn Mus. Hs. 17120

Alto aria (Assalone), in *Assalone*
A-Wn Mus. Hs. 17058



Alto aria (Fama), in *Il Trionfo della
Religione*
A-Wn Mus. Hs. 18144



Plan of the presentation

- 1) Contextualization
- 2) The 21 oratorios
- 3) Arias with *obbligato* instrument(s) and affects
- 4) Links/roles of the *obbligato* instruments

1) Historical and musical context

1.1 Antonio Caldara (ca. 1670 – 1736)

- Venitian musical education
- From 1699 until 1708 : travels through Italy
- 1708 – 1709 : few months in Barcelona (Charles III)
- 1709 – 1716 : Maestro di Capella of Prince Ruspoli in Roma
- 1716 – 1736 : Vice-kapellmeister of the Viennese Hofmusikkapelle (Charles VI)



1) Historical and musical context

1.2 The Habsburg Hofmusikkapelle in Vienna

- The Hofmusikkapelle has existed since the 15th century
- Links between Italian musicians and Vienna since 1619 (Ferdinand II)
- Ferdinand III: first emperor composer (1637)
- Predominance of *sepolcri* and oratorios from the middle of the 17th century onwards
- Leopold I (1658): still a predilection for Italian musicians
- Joseph I and Charles VI: kept the Italian tradition at the Hofmusikkapelle



1) Historical and musical context

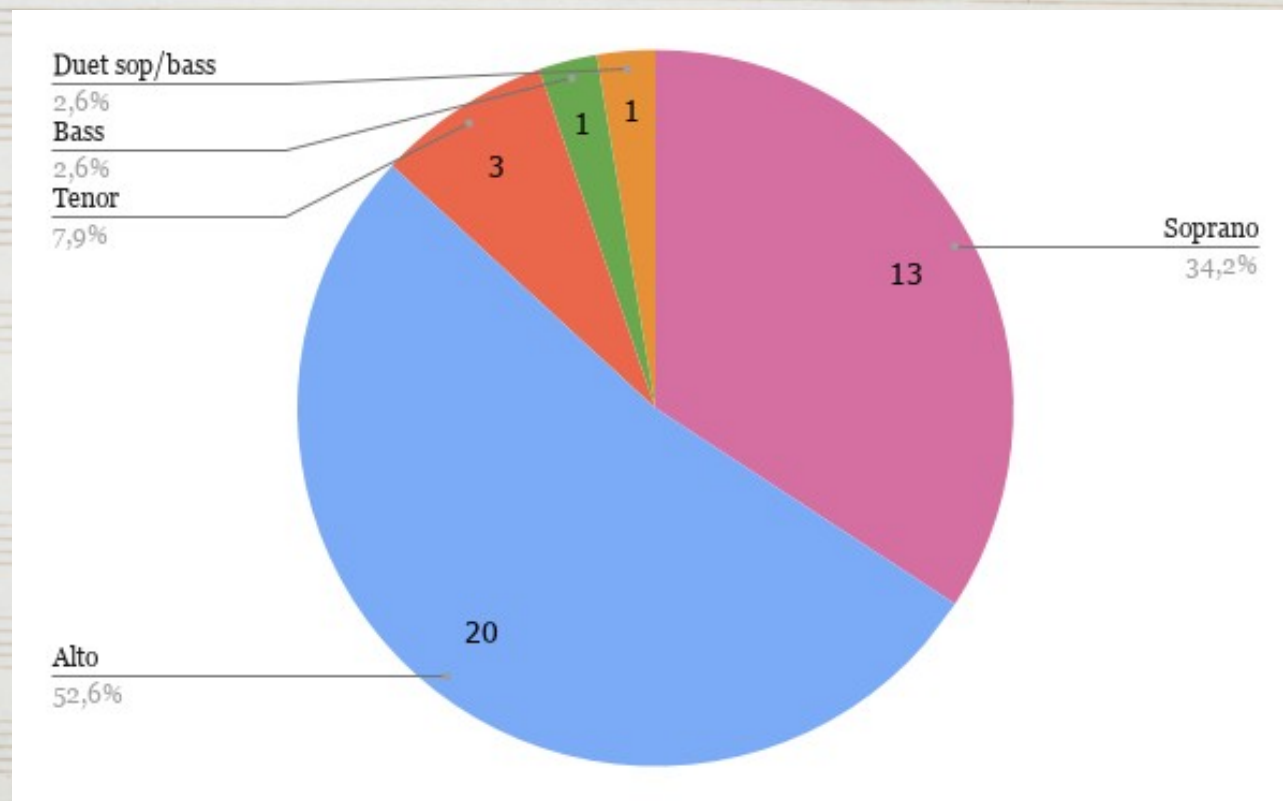
1.3 What an Italian oratorio looked like during the first part of the 18th century?

- Two parts
- *Coro* or *Madrigale* concluding each part (in general)
- Alternation recitatives/arias
- Predominance of *da capo* form arias
- Arias accompanied by orchestra, and not only by *basso continuo*
- Libretti inspired by hagiographical stories, Old and New Testament
- Predominance of Italian language for the *oratorio volgare*

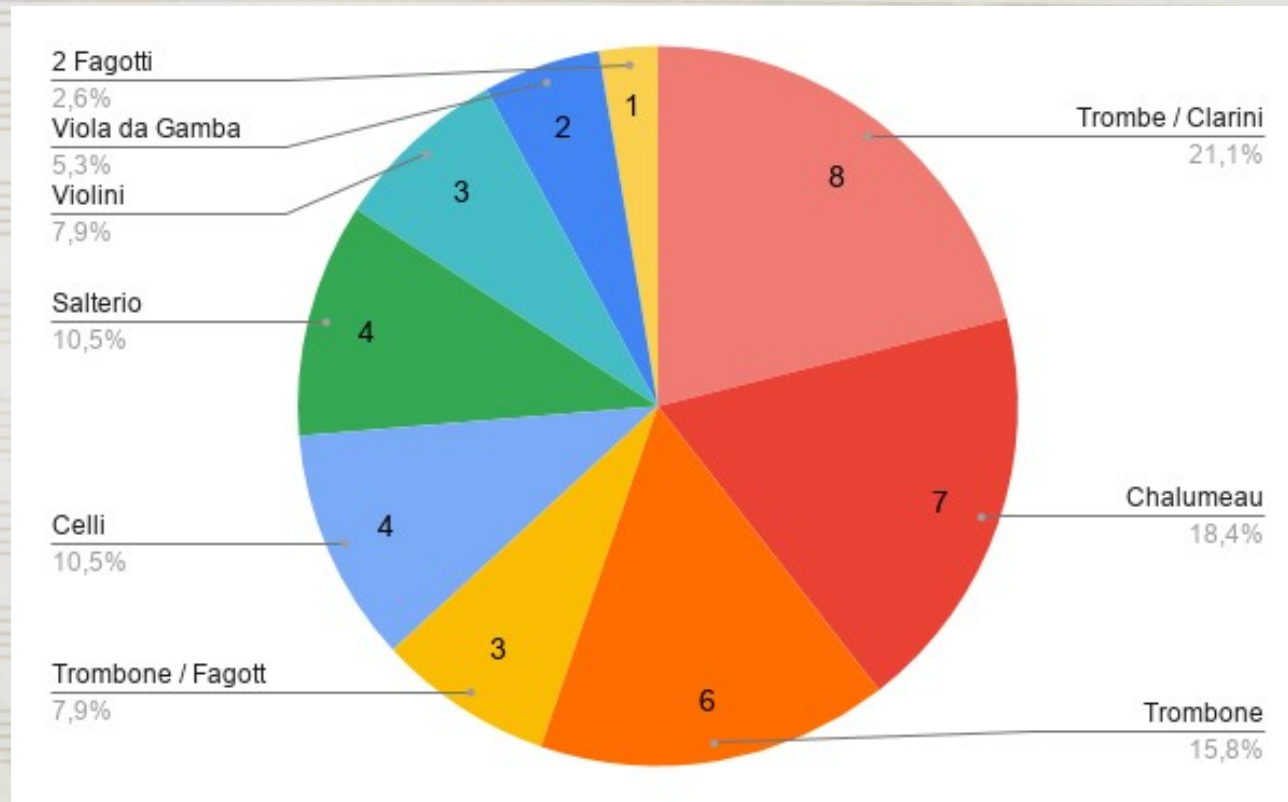
2) Caldara's Viennese oratorios

- 24 oratorios composed in Vienna (access to 21 of them)
- 38 arias with *obbligato* instruments found
- 8 *obbligato* instruments
- Libretti by 9 different poets

2.1 Distribution of the arias between the singers



2.2 Distribution of the arias among *obbligato* instruments



2.3 Descriptive catalogue of the oratorios

Master research - Maud Haering 2020/2021

Ester

Antonio Caldara - 25 February 1723

Manuscript : A-Wn Mus. Hs. 17118 MUS MAG
Österreichische Nationalbibliothek (ÖNB)

Character	Voice type	Performer
Ester	soprano	Rosa Borosini
Assuero	alto	Gaetano
Aman	tenor	Borosini
Mardocheo	bass	Praun
Atac, Arbene (Eunuchi)	soprano	Pietro Rauzino

[Libretto from Francesco Fozio to find here](#)

- Overview of the entire work
- Precise idea of the instrumentation
- At everyone's disposal

N°	Genre	Character	Key signature / Tonality	Time signature	Tempo	Instruments / Obligato instrument
1	Introduzione	/	no / Allegro : G Major and C Major. Grave : E Major	C	Allegro / Grave	tromba, vl I and II, viola, BC (Grave : senza tromba)
2	Coro	SATB	no / C Major	C	/	tromba, vl I and II, viola, BC
3	Recitativo	Ester, Assuero	no / finished in G Major	C	/	BC
4	Aria	Assuero	no / D minor and A minor	C	Andante	vl I and II (con stromenti), viola, BC
5	Recitativo	Ester	no / finished in D Major	C	/	BC
6	Aria	Ester	1b / G minor and Bb Major	3/8	Andante	vl unissoni, viole, BC (violoncelli soli in B part)

3) Affects in Caldara's arias with *obbligato* instruments

3.1 What is an affect ?

- Feelings, emotions or passions
- State of mind or physical reactions not considered as intellectual
- Affects were the focus of composers' attention in the 17th and 18th centuries :

« *Everything that occurs without praiseworthy affects can be considered nothing, does nothing and means nothing* »

Johann Mattheson, *Der Vollkommene Capellmeister*, Hamburg, 1739

3) Affects in Caldara's arias with *obbligato* instruments

3.2 My proposed categories of affects

PAIN

- Suffering, sorrow, despair
- Death

WARLIKE FEELINGS

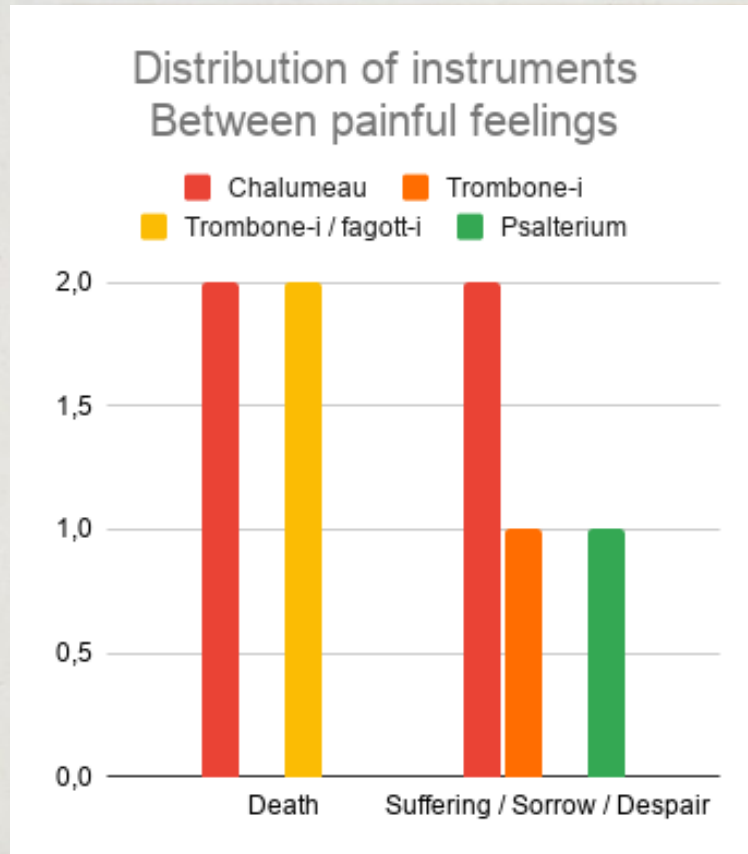
- Anger, revenge
- Warlike joy

RELIGIOUS FEELINGS

- Prayer, request
- Joy, glory to God
- Devoted love
- Divine morality
- Divine vision

3.3 Distribution of instruments

PAIN



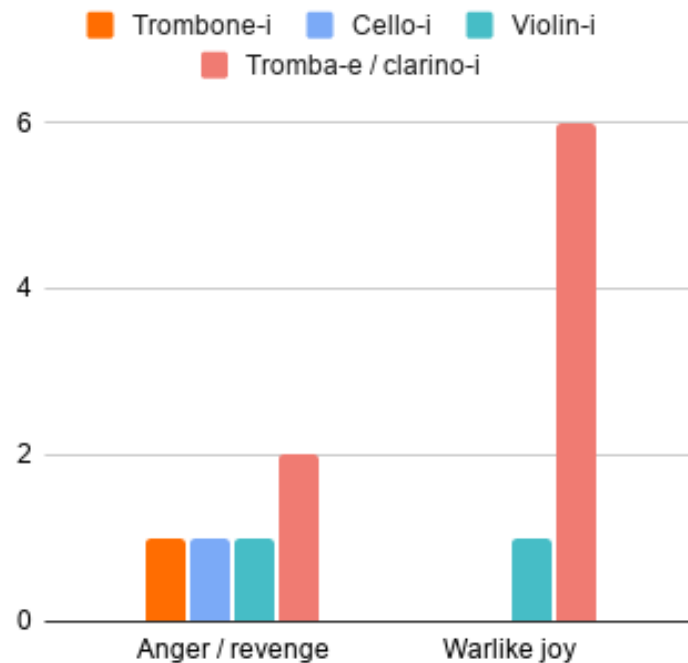
What can be observed:

- Predominance of wind instruments, especially the chalumeau (4 out of 8)
- Combination of trombone and bassoon for the expression of death
- Tempi very slow (from *largo* to *adagio*)
- Main tonalities: G min, D min and C min
- Predominance of binary measure

3.3 Distribution of instruments

WARLIKE FEELINGS

Distribution of instruments between warlike feelings



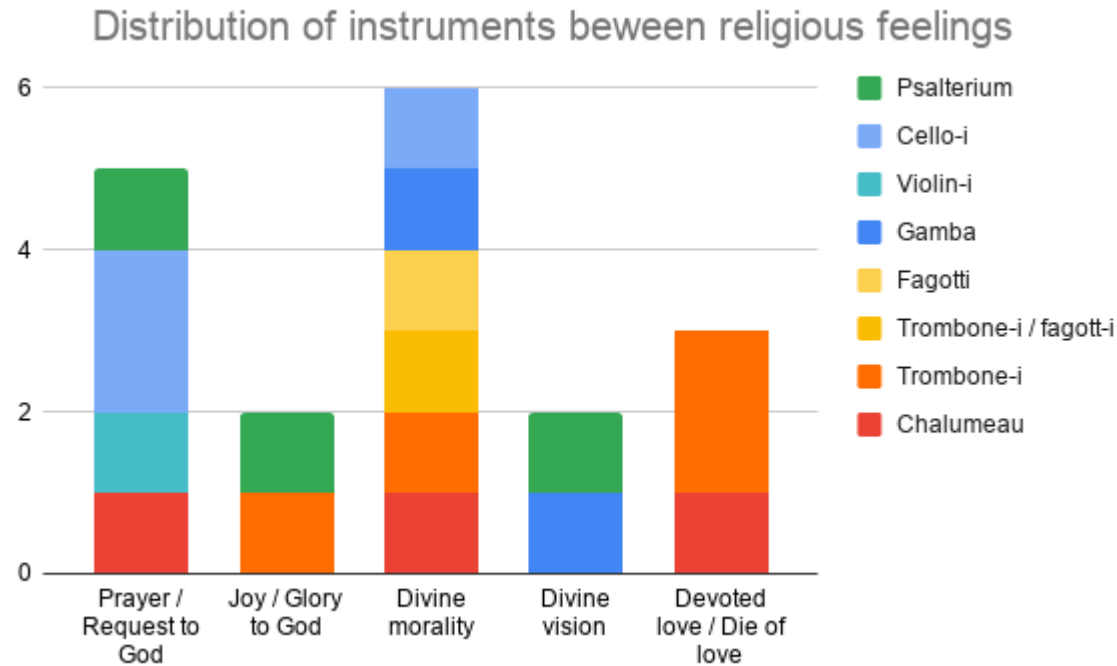
What can be observed:

- Predominance of the *tromba* and *clarino* (8 arias out of 12)
- Joined by *timpani* in 2 arias with *tromba/clarino*
- Accompany by strings in 7 arias
- Fast tempi (8 *allegro*, 1 *presto* mixed with a *largo*)
- Predominance of major tonalities for A part: C Maj (8), F Maj (2), D Maj (1) and B \flat Maj
- Main tonalities for B part: A min and E min

3.3 Distribution of instruments

RELIGIOUS FEELINGS

What can be observed:



- Predominance of family of instruments for certain sub-categories: prayer, rather stringed instruments (4 out of 5), divine morality, rather winds (4 out of 6), devoted love only winds (chalumeau and trombone).
- variable tempi according to sub-categories: prayer, joy and morality, rather *andante*, devoted love rather *largo*
- 12 arias out of 18 with major tonalities

4) Links between the *obbligato* instruments and the texts

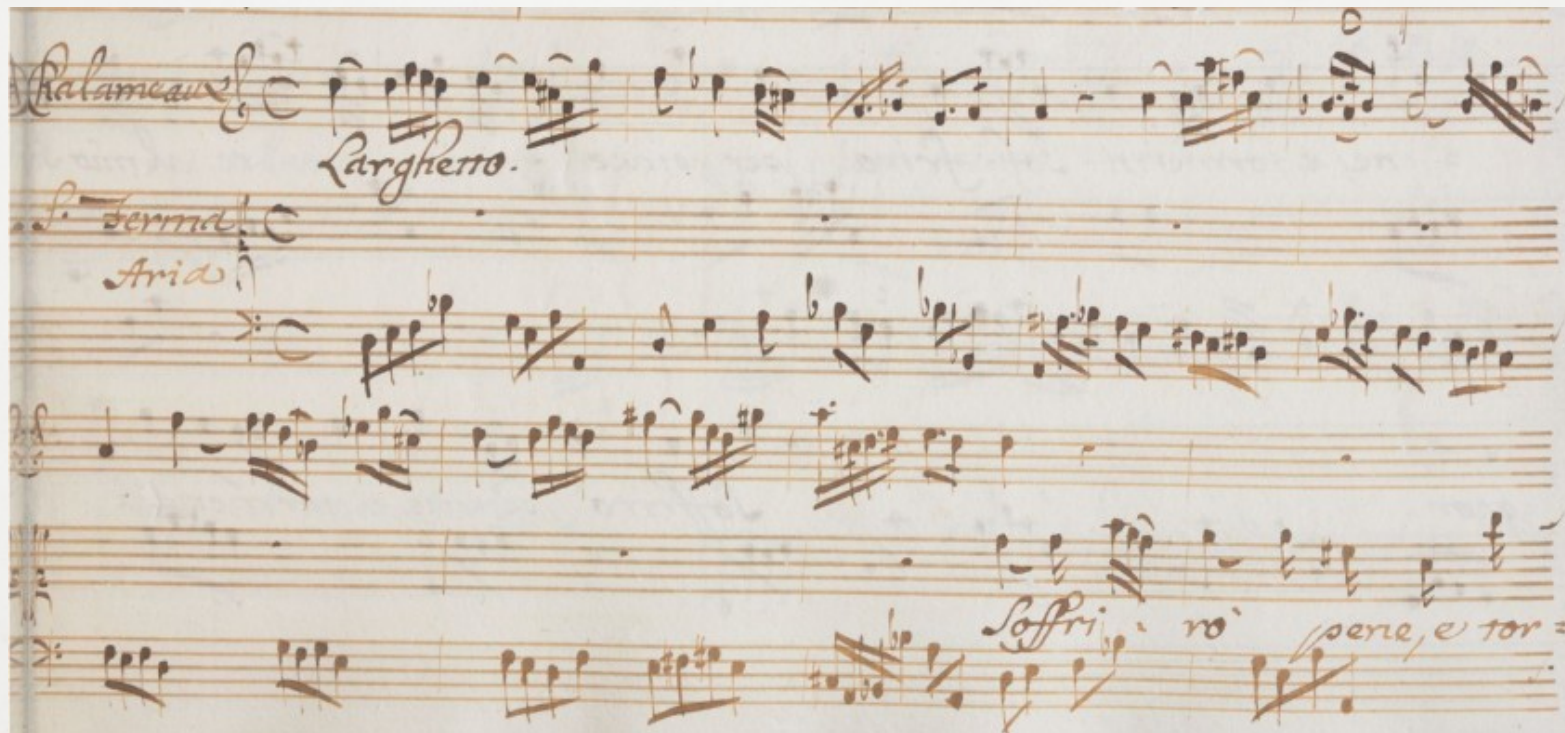
Guiding questions:

- Would I find recurrences of instrument use related to certain affects?
- Apart from the attribution of instruments to certain affects, could I uncover different ways of using these instruments to enhance the text?
- Were certain instruments particularly appropriate for a certain type of character in the oratorios?

4) Links between the *obbligato* instruments and the texts

4.1 highlighting of affects: echoes of the melody sung, imitation of the voice on certain words, introductory *ritornello* of the aria

Aria for soprano (Santa Ferma) and chalumeau, in *Santa Ferma* (1717)



Sofia Pedro - soprano,
Giulia Zannin -
chalumeau, Ensemble
La Favorita, The Hague,
January 2018.

4) Links between the *obbligato* instruments and the texts

4.1 highlighting of affects: echoes of the melody sung, imitation of the voice on certain words, introductory *ritornello* of the aria

Aria for alto (Giuseppe)
and trombone, in *Morte e
sepoltura di Cristo* (1724)

Alex Potter - countertenor, Simen van Mechelen -
tenor trombone, Ensemble La Fontaine. « Fede e
Amor » Recorded in October 2012 for Outhere
Music



4) Links between the *obbligato* instruments and the texts

4.2 Instrument as a transmission of the divine word or as a means of bringing up prayer to God. Stringed instruments in particular (*salterio*, viola da gamba, violin)



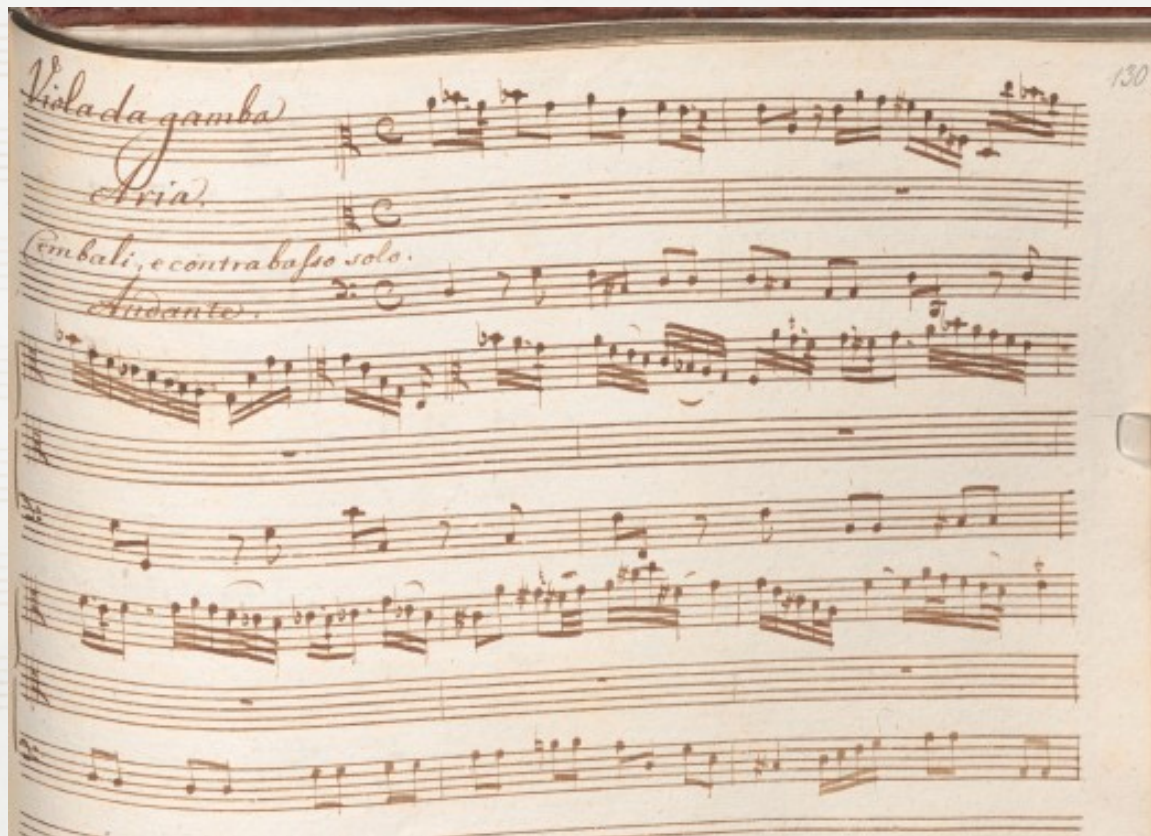
Aria for alto
(Eliacim), *salterio*
and strings, in *Le*
Profezie
evangeliche di
Isaia (1725)

Elisabeth Seitz - *Salterio*
obbligato, Valer Sabadus
- countertenor, Michael
Dücker - ensemble
director Nuovo Aspetto,
recording SONY
CLASSICAL 2015

4) Links between the *obbligato* instruments and the texts

4.2 Instrument as a transmission of the divine word or as a means of bringing up prayer to God. Stringed instruments in particular (*salterio*, viola da gamba, violin).

Aria for alto
(Jeremia) and viola
da gamba, in
Sedecia (1732)

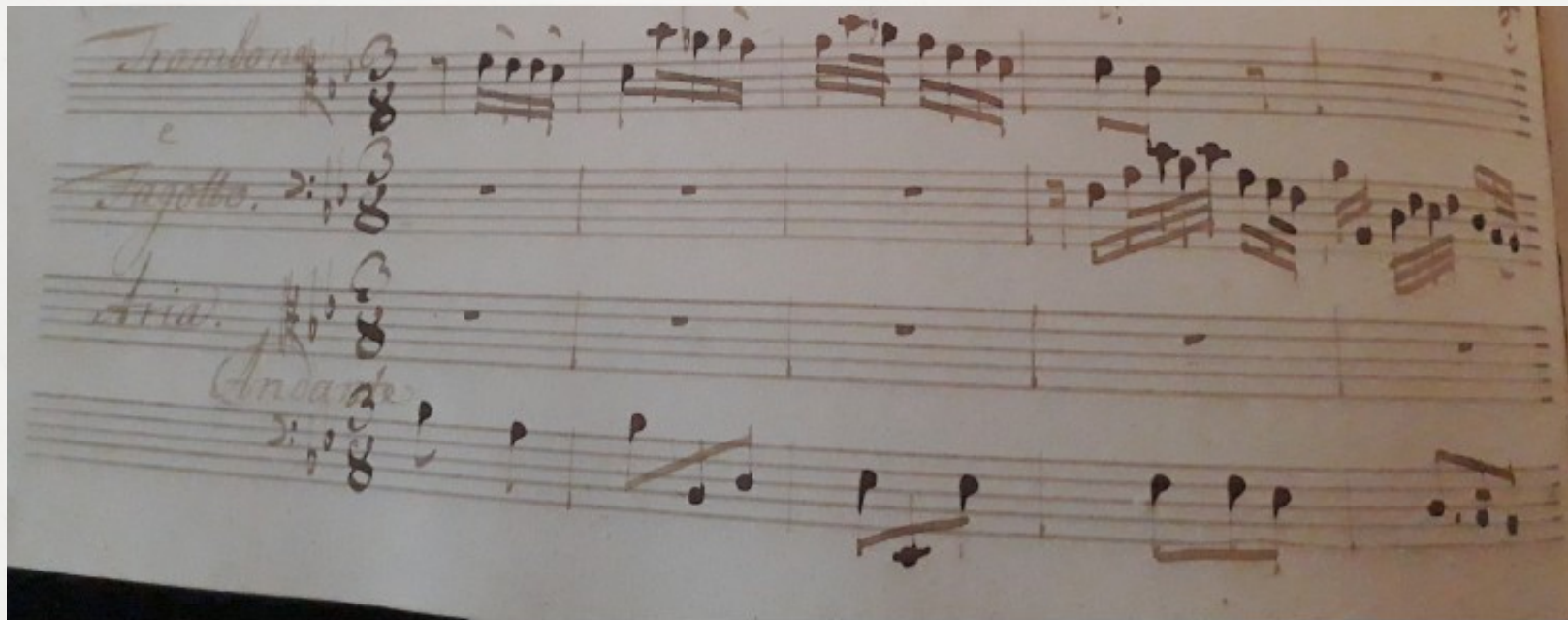


Ulricke Becker - Viola da Gamba
obbligato, Valer Sabadus -
countertenor, Michael Dücker -
ensemble director Nuovo Aspetto,
recording SONY CLASSICAL 2015

4) Links between the *obbligato* instruments and the texts

4.3 Figurative imitation of the lyrics, important rhythmical role, feeling of permanent movement. Translation of the state of excitement present in the lyrics.

Aria for alto (Jojada), trombone and bassoon, in *Joaz* (1726)

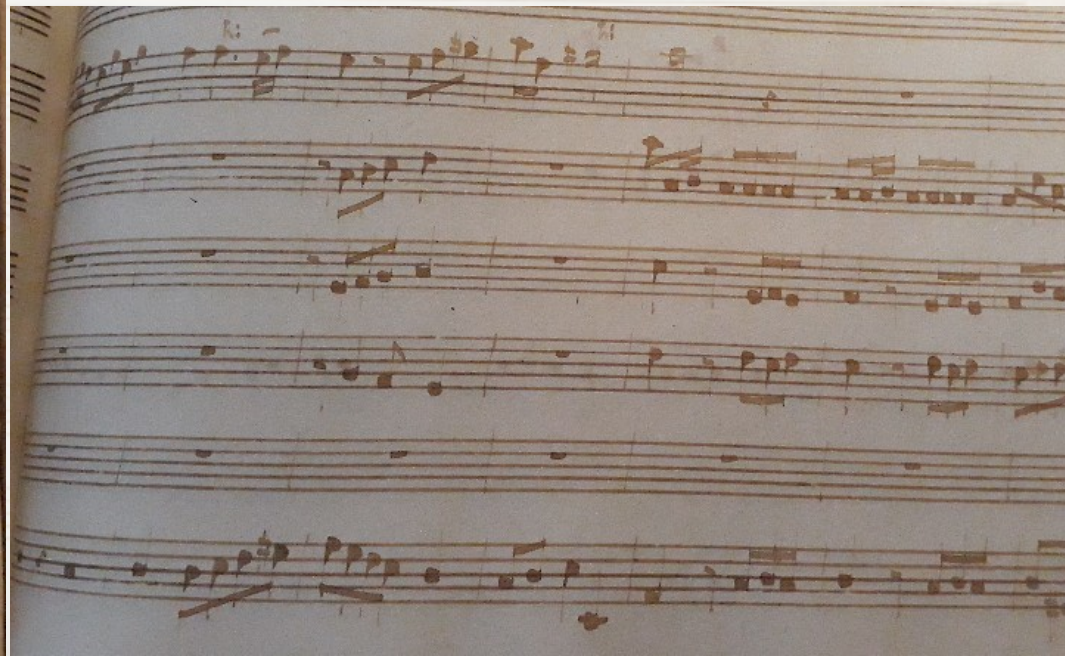
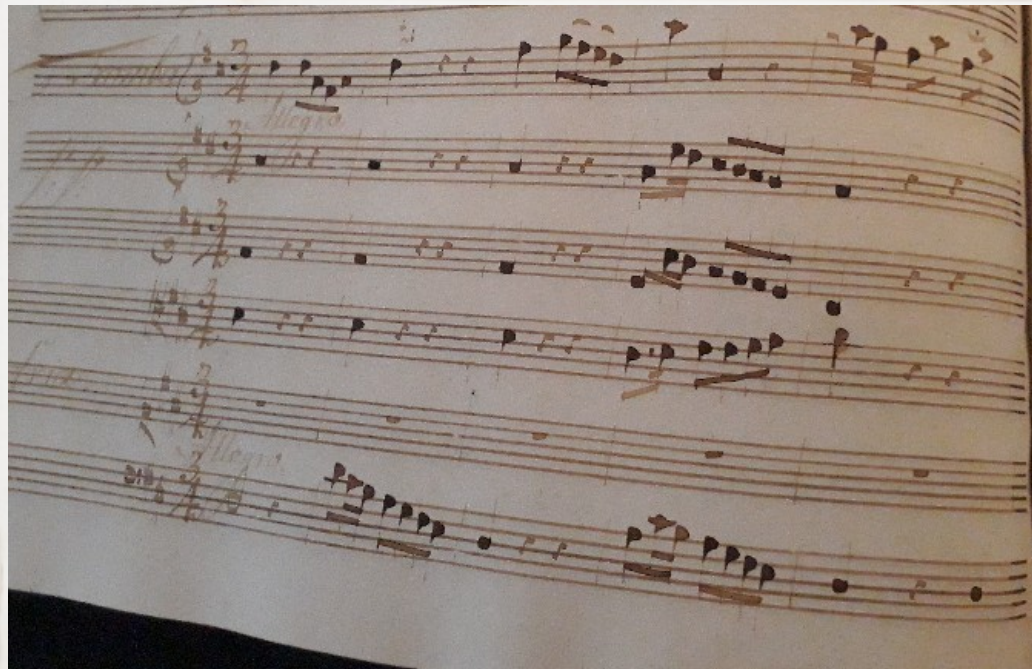


Alex Potter - countertenor,
Catherine Motuz - tenor
trombone, Carles Cristobal -
bassoon, Ensemble La
Fontaine. « Fede e Amor »
Recorded in October 2012
for Outhere Music

4) Links between the *obbligato* instruments and the texts

4.3 Figurative imitation of the lyrics, important rhythmical role, feeling of permanent movement. Translation of the state of excitement present in the lyrics.

Aria for soprano (Onor Divino), and trumpet, in *Il Trionfo della Religione* (1725)



4) Links between the *obbligato* instruments and the texts

4.4 Harmonical translation of the affect present in the text. Does not play the singer's melody. Sort of funeral chorus, or chorus with severity.

N.º 2.
Tromboni.
Fagotti.
Organo.
Cresc. Dim.

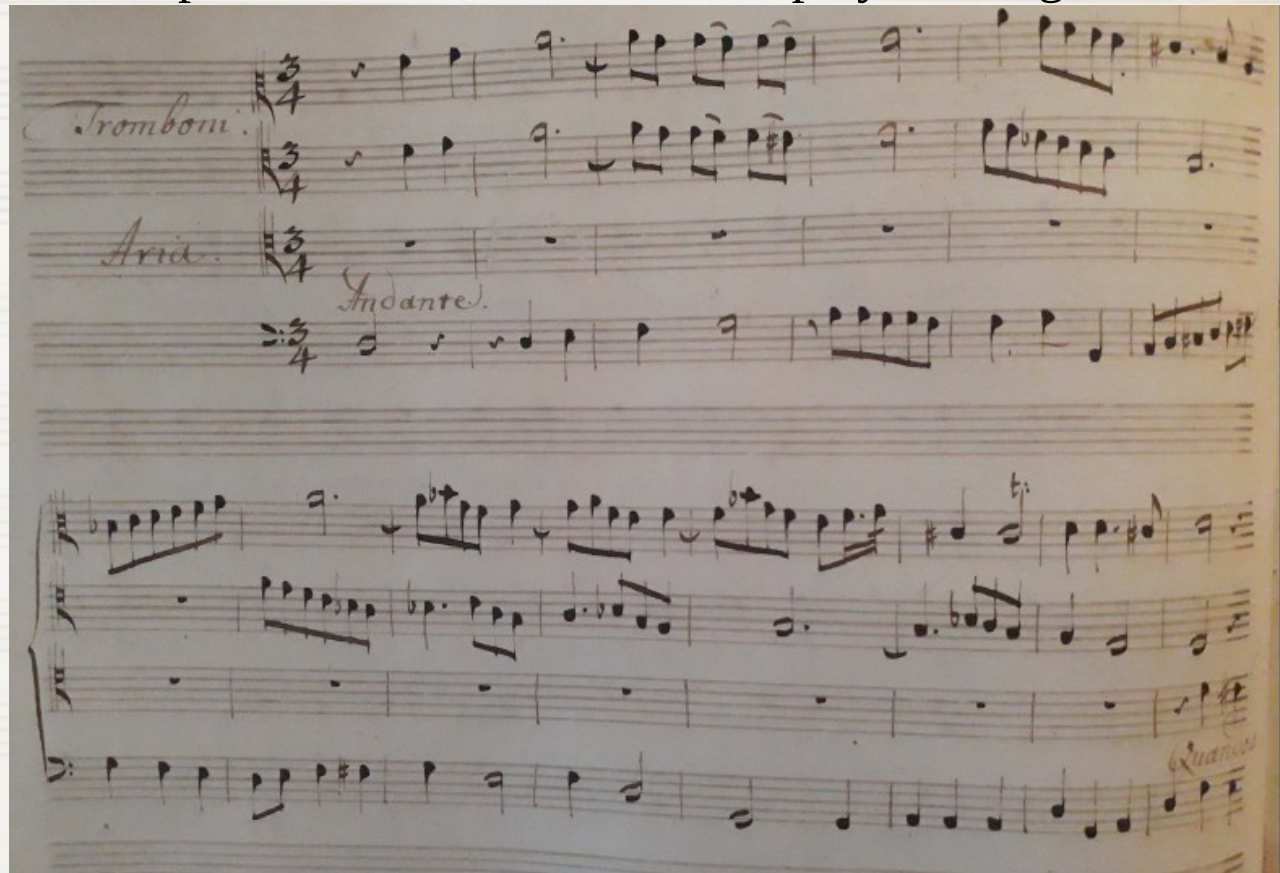
Aria for soprano
(Maria
Maddalena), 2
trombones and
2 *fagotti*, in
*Morte e
sepoltura di
Cristo* (1724)

*Morte e sepoltura di
Cristo*, Naxos
recording (2015),
Maria Grazia Schiavo
- soprano, Fabio
Bondi - conductor

4) Links between the *obbligato* instruments and the texts

4.4 Harmonical translation of the affect present in the text. Does not play the singer's melody. Sort of funeral chorus, or chorus with severity.

Aria for tenor (Amor Divino) and 2 trombones, in *Il Re del Dolore* (1722)



Mark Milhofer – tenor, Accademia Bizantina
La Stagione Armonica, Ottavio Dantone – director,
Festival Misteria Paschalia Kraków : 17 March 2008

4) Links between the *obbligato* instruments and the texts

To resume :

- Echoes of the melody and emphasis on the expression of affect
- Transmission of the divine word or prayer
- Figurative imitation of lyrics and rhythmic role
- Harmonical translation of affects

Conclusion

- Several different links between the instruments, the texts and affects
- Recurrences between certain instruments and certain affects, as well as between one certain instrument and certain characters
- Highlighting of four links between the choice of instrument and the affect of the text
- Help of the catalogue
- Discovery of a new repertoire



Thank you !