

Council of Forty; removed to Pola, where he held the post of *provveditore* for eight years, contracting in that fatal climate the germs of a malady which ended his life in 1739. He secretly married a girl of obscure origin, one of his pupils, having fallen desperately in love with her. In the church of San Giuseppe dei Franciscani at Brescia the following inscription may be found on his tomb:

BENEDICTO MARCELLO
SCIENTISSIMO PHILOLOGO
POETÆ
MUSICES PRINCIPI.

GIOVANNI MARTINI.

1741-1816.

THE lovely melody "Piacer d'amor" has frequently been attributed to the celebrated Padre Martini (Giambattista Martini), the author of the *Storia della musica*; but the most careful editors, among them Banck in his Collection, have cast doubts upon his authorship, and it would now appear settled that its writer was Jean Paul Egide Schwarzenberg, who was born at Freistadt in the Palatinate, and, on removing to Nancy in 1760, Italianized his name, in accordance with a fashion not yet obsolete. His career was replete with curious adventures. At the age of ten he became organist of the Jesuit seminary at Neuburg, where he was inscribed as a student; seven years later we find him organist in the Franciscan church at Freiburg, where he decided to devote himself wholly to music. Not knowing whither to betake himself, he resorted to the expedient of ascending a high tower, from the top of which he let fall a feather; as the feather drifted towards France, he started for Nancy, without a penny in his pocket. On the way he found shelter in various cloisters, in which his skill as an organist won him favorable attention. In Nancy he obtained a situation in the workshops of the

organ-builder Dupont, who, recognizing his genius, generously aided him. He changed his name, as mentioned above, and became a music-teacher (1760); four years later he proceeded to Paris, where his success in a competitive composition of a march earned him high protection, through which he was appointed officer *à la suite* of a cavalry regiment, the leisure thus obtained being at first employed in writing military music. In 1771, however, he composed an opera entitled *L'amoureux de quinze ans*, a work marking the beginning of a brilliant career. He became noted and popular under the name of Martini the German; the Prince of Condé made him his *maître de chapelle*, a post exchanged later for a similar one under the Count of Artois; after the vicissitudes of the Revolution, he finally secured the position of Intendant of the Conservatory. He died at Paris in 1816.

A talented composer and distinguished harmonist, he wrote twelve operas, various masses, requiems, psalms and other sacred compositions, six quartets for flute with string trio, twelve trios for two violins with 'cello, etc., etc., besides numerous instruction-books. Fétis says of him: "His melodies were expressive and dramatic; his romances, preceding those of Garat and Boieldieu, may be regarded as models of their kind, and that which he wrote on the words *Plaisir d'amour* will always be quoted as a *chef d'œuvre* of grace and gentle melancholy."

GIOVANNI PAISIELLO.

1741-1816.

PAISIELLO was one of the brightest stars of the 18th century; eminent as a composer of opera, and especially so as a writer of *opera buffa*, he also tried his hand at nearly every other style of musical composition, and in all was both elegant and powerful, simple, yet original. From his native town of Taranto, where he was born May

9, 1741, he went to Naples, studying there for five years as a pupil of Durante, when he received an appointment as assistant teacher at the Conservatorio Sant' Onofrio; the immense success of a comic intermezzo written by him, and performed in the theatre of the Conservatory, brought in its train a host of orders from the theatres. Nearly one hundred operas were the fruit of his artistic career, which from beginning to end was a series of almost uninterrupted triumphs. His musical setting of "The Barber of Seville" enjoyed such extraordinary popularity, that when Rossini ventured to compose the same subject there were not a few who prophesied his failure. Among his best operas may be mentioned *La bella Molinara*, *Gli Zingari in fiera*, and *Nina pazza per amore*, from the first of which the arietta "Nel cor più non mi sento," from the second the canzone "Chi vuol la zingarella," and from the third the aria "Il mio ben," are taken. The genuine musical value of these little gems will sufficiently recommend them to all lovers of *il bel canto*.

Like so many of the leading Italian musicians of the period, Paisiello spent a considerable portion of his life in foreign lands, chiefly in Paris and St. Petersburg; at the time of his decease he held the position of Director of the Conservatory at Naples.

GIOVANNI BATTISTA PERGOLESI.

1710-1736.

WHO could read unmoved the touching story of the death of this swan of Jesi? His career, unlike that of so many Italian composers of the time, whose works were during their lives lauded to the skies, only to meet with oblivion after their death, was a series of bitter disappointments; not until he had passed away did his compositions find the recognition they deserved. He was born at Jesi, January 4, 1710, and at a very early age was admitted to the Conservato-

rio dei Poveri at Naples; his original improvisations on the violin attracted attention, and secured him careful instruction from such teachers as Durante and Francesco Feo; far from adopting their style, however, he formed one of his own, in which melody and expression were not sacrificed to contrapuntal science. His last school-work, a sacred drama entitled "The Conversion of San Guglielmo," performed with comical intermezzi at the cloister of San Agnello, and also his two first operas of the same year, appear to have had little success; but a series of trios written for a princely and intelligent patron paved the way to a commission from the king to write a solemn mass dedicated to the patron saint of Naples, on occasion of a violent earthquake; the favorable reception of this mass encouraged further attempts in the same line, which made his name known in that city, at least. His most celebrated operetta, or rather intermezzo, *La serva padrona*, was written in 1731, but despite the delightful freshness of the music and the novelty (at that time) of the plot, it made scarcely any impression; several other operas brought out in succession met with a similar fate. The indifference shown to his compositions, a weak constitution, and (it is said) an unhappy love-affair, combined to undermine his health to such an extent that he was forced to seek relief in the sea-baths of Pozzuoli; but his strength was too far exhausted, and death terminated his woes on April the 17th, 1736. The last work from his pen was the justly renowned *Stabat mater*, which he finished on his death-bed, and for which he received the munificent remuneration of ten ducats (42½ florins).

The arietta "Stizzoso, mio stizzoso," from *La serva padrona*, bears the stamp of original genius in its graceful, sparkling melody and admirable comic effect, and is a fine specimen of the naturalness and originality of Pergolesi's style.

NICCOLÒ PICCINNI.

1728-1800.

THIS celebrated rival of Gluck, already mentioned in the sketch of the latter, was born at Bari in 1728; a stroke of paralysis caused his death at Passy, in 1800. The aria selected for publication is taken from the opera *Le faux Lord*, and is well calculated to show the genius of its author. The freshness of the melodic movement and the discreet use of harmonic resources render it difficult to believe that the music was actually written more than a century ago. Admitting that Gluck, his successful rival, was a master in orchestral color and strong dramatic passion, Piccinni was assuredly no less great in harmonic resources and in the true expression of the tenderest emotion. He was one of the most prolific opera-composers who have ever lived; he wrote over one hundred and fifty dramatic works, which were extremely popular both in France and Italy. A pupil of Leo and Durante, he followed faithfully in their footsteps, merely broadening, as the progress of art required, the horizon of the melodic and instrumental forms. His kindly and genial nature neither allowed him to take part in the intrigues at the French court, where his adherents endeavored to compass Gluck's downfall, nor to feel any bitterness at the success of his competitor for the public favor. And later in life, when death had removed his redoubtable rival Sacchini from the court of Vienna, Piccinni held, at the funeral, a discourse full of the most generous praise for the eminent composer. He has been called the father of *opera buffa*, a titled merited, in particular, by reason of the exquisite construction of all his works in that style. Though high in favor at the court of Marie Antoinette, the difficulties which he naturally encountered in setting a foreign language to music would seem to account, at least in part, for his ultimate ill-success. His most unfortunate venture was,

undoubtedly, the attempt to compose *Iphigenia in Tauris*, in opposition to Gluck's masterpiece; which latter finally drove Piccinni from the field.

ALESSANDRO SCARLATTI.

1659-1725.

POTENT in artistic conception, of most fertile and versatile genius, Alessandro Scarlatti, the illustrious founder of the Neapolitan school, was not only a great composer, but equally great as a singer and as a player on the harp and harpsichord. Himself the pupil of Carissimi, his own most celebrated pupils were Leo, Pergolesi, and Durante, to whom he bequeathed an innumerable host of masses (200), operas (106), oratorios, cantatas, madrigals, motets, toccatas, serenades, etc. He was *maestro di cappella* at the Neapolitan court, and later at the cathedral of Santa Maria Maggiore in Rome; afterwards returning to Naples, where he also acted as Director of a conservatory. In his compositions a flowing style is united with elegance, yet simplicity, of form. He was the first to introduce the *da capo* into the grand aria (in his opera *Teodora*, brought out at Rome in 1693). Most of his compositions are written over a *basso continuo* with or without figures, and his style is always correct, simple, and expressive. Though the modulations are somewhat bold for his period, clearness never suffers thereby. He was born at Trapani, Sicily, in 1659, and died at Naples October 24, 1725.

"O cessate di piagarmi" and "Se tu della mia morte" well exhibit his power of appealing to the feelings; and the arietta "Spesso vibra per suo giuoco" shows with what elegance he could write in the semi-serious vein.

DOMENICO SCARLATTI.

1683-1757.

THE son of Alessandro Scarlatti, some of whose graceful songs we have also printed, he was likewise his pupil, also studying

under Gasparini. His fame was established while he was still a young man, and, as commonly the case in Italy at that period, by the performance of his operas; but for coming generations it is founded chiefly upon his unquestioned eminence as a player on and writer for the harpsichord. He also earned laurels as an organ-player, and at the time of Handel's visit to Rome (1709), was pitted against the latter by Cardinal Ottoboni. Among the multitude of his excellent compositions we note the curious *Fuga del gatto* (Cat-fugue), suggested by a cat's running across the keys of his harpsichord while he sat at work. Besides instrumental works he wrote not a few vocal compositions, among which may be mentioned several operas, a mass for four vocal parts and orchestra, a *Salve regina* with string-quartet, and some secular arias. Of these last the "Consolate e spera" strikes me as being remarkably attractive;—the movement is highly dramatical, and consequently the melody is certain to prove effective. It is also to be found in the collection of *Arien und Gesänge* noticed before.

In 1715 Scarlatti was appointed *maestro di cappella* at St. Peter's in Rome, which sufficiently shows the estimation in which he was held; he was also teacher of the harpsichord to the Princess of Asturia in Madrid from 1746 to 1754, then returning to Naples. His son Giuseppe was likewise a musician of note. Domenico was born at Naples in 1683, and died there in 1757 (or, according to other authorities, in Madrid).

TOMMASO TRAETTA.

1727-1779.

FROM the masterpiece of this composer, the *Antigone*, I have taken the scena and aria "Ombra cara, amorosa," the wondrous pleading of whose melodies and harmonies shows the height to which the great Italian composers of the 18th century carried the

art of melodramatic expression. In the aria, as in the grand *scena* preceding it, the music seems wedded to the words; the *scena* has the broad form of an arioso, and is worthy of a place here as a model of its kind.

Traetta, a shining light of the Neapolitan school, was born at Bitonto, near Naples; for ten years (1738-1748) he studied under Durante, and his first opera, *Il Farnace*, which was brought out in 1750, met with remarkable favor, so that its fortunate author was immediately overwhelmed with orders from Italian theatres, in consequence of which he threw off opera after opera with almost careless haste. In 1758 he became music-director and court teacher at Parma, went to Venice in 1765, and three years later to St. Petersburg, where he stayed till 1776; thence he proceeded to London, where he met with a very cool reception, Sacchini being at that time the accepted favorite of court and public; he at length returned to Italy, and died on the 6th of April, 1779, at Venice.

ANTONIO VIVALDI.

16—(?)—1743.

ANTONIO VIVALDI, surnamed *il prete rosso* (the red priest) from the color of his hair, was born at Venice in the second half of the 17th century, and died there in 1743 as the Director of the *Conservatorio della Pietà*. He took holy orders while young, and became later a celebrated violinist and composer of dramatic and instrumental works. He wrote no less than twenty-eight operas, besides many trios, sonatas, and concertos for the violin and other instruments. The arietta "Un certo non so che" is a beautiful example of graceful expression and style, as well as of pleasing originality. Vivaldi held for some time a position as violinist at the court of the Elector Philip of Hesse-Darmstadt. The following curious anecdote is related of him:

While celebrating the mass one day, a sudden musical inspiration of such beauty seized him that he felt unable to let it go unnoticed; carried away by artistic enthusiasm, he stopped short in the midst of the holy office, retired into the sacristy, and wrote down the fugitive thought. Having done so, he quietly returned to the altar,

and finished the interrupted mass. For this dereliction of duty he was summoned before the tribunal of the Holy Inquisition. Fortunately his judges, anticipating the modern theory of delinquency, pronounced him mad; hence his punishment was limited to prohibiting him thenceforward from celebrating the mass.

CONTENTS

	PAGE
BONONCINI, G. M., . . . Deh più a me v'ascondete, Ah! why let me ever languish.	17
CALDARA, A., . . . Come raggio di sol, As on the swelling wave.	61
" " . . . Sebben crudele, Tho' not deserving.	53
" " . . . Selve amiche, Kindly forest.	57
CARISSIMI, G. G., . . . Vittoria, vittoria! Victorious my heart is.	3
CESTI, M. A., . . . Intorno all'idol mio, Caressing mine idol's pillow.	8
GLUCK, C., . . . O del mio dolce ardor, O thou belov'd.	103
HANDEL, G. F., . . . Affanni del pensier, O agonies of thought.	69
" " . . . Ah! mio cor, Ah, poor heart.	73
JOMELLI, N., . . . Chi vuol comprar, Oh! who will buy.	109
LEGRENZI, G., . . . Che fiero costume, How void of compassion.	12
LOTTI, A., . . . Pur dicesti, bocca bella, Mouth so charming.	45
MARCELLO, B., . . . Quella fiamma che m'accende, In my heart the flames.	78
MARTINI, G., . . . Piacer d'amor, The joys of love.	140
PAISIELLO, G., . . . Chi vuol la zingarella, Who'll try the Gypsy pretty.	127
" " . . . Il mio ben quando verrà, When, my love, wilt thou return.	134
" " . . . Nel cor più non mi sento, Why feels my heart so dormant.	132
PERGOLESI, G. B., . . . Ogni pena più spietata, All of anguish most unsparing.	84
" " . . . Se tu m'ami, se sospiri, If thou lov'st me.	99
" " . . . Stizzoso, mio stizzoso, Unruly, Sir, unruly.	90
PICCINNI, N., . . . O notte, ó Déa, O night, mysterious goddess. O nuit, Déesse du mystère.	120
SCARLATTI, A., . . . O cessate di piagarmi, O no longer seek to pain me.	20
" " . . . Se Florindo è fedele, Should Florindo be faithful.	22
" " . . . Se tu della mia morte, Wouldst thou the boast of ending.	35
" " . . . Son tutta duolo, Desponding, lonely.	28
" " . . . Spesso vibra per suo gioco, Oft the blind-fold boy.	31
SCARLATTI, D., . . . Consolati e spera, Take heart again.	64
TRAETTA, T., . . . Ombra cara, amorosa, Gentle shade, well beloved.	114
VIVALDI, A., . . . Un certo non so che, There's one, I know him not.	39

BIBLIOTECA PARTICULAR
 DE LA
Lita Felicitas Loyaga
 I. PROFESORA DE CANTO