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SOME STYLISTIC OBSERVATIONS OF VIVALDI'S VIOLIN CONCERTI OPUS 3

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SOME STYLISTIC OBSERVATIONS OF VIVALDI'S VIOLIN CONCERTI OPUS 3

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ABSTRACT

SOME STYLISTIC OBSERVATIONS OF VIVALDI'S VIOLIN CONCERTI OPUS 3

By

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The violin concerti opus 3 of Antonio Vivaldi were his first published concerti, by which he established his fame as an international composer. This work was also the source of a large proportion of J. S. Bach's Vivaldian transcriptions. Both facts verify the significance of opus 3 when compared with Vivaldi's other works.

In this study, the writer analyzes opus 3 from viewpoints of sound, harmony, melody, rhythm, and growth. The observations of several Vivaldian scholars, especially Talbot, Kolneder, and Pincherle, are also absorbed in this study to provide different points of view about the same subject and offer different perspectives from which to perceive Vivaldi's music. In addition, a short biography of Vivaldi is provided to give a context for better understanding of the music.

Dedicated to Buddha

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PREFACE

Like most of his contemporaries, Vivaldi (1678-1741), once a popular composer of instrumental music and opera throughout Europe, was forgotten soon after his death. According to Michael Talbot, the re-evaluation of Vivaldi may be seen as a by-product of Bach scholarship, beginning with Johann Nikolaus Forkel's monograph about J.S. Bach's life and works published in 1802.[1] In this pioneer study of Bach, Forkel (1749-1818) noted that Bach had transcribed the concerti by Vivaldi. Forkel also suggested that Bach had benefitted in compositional technique from transcribing these concerti. It is now known that Bach had transcribed ten concerti by Vivaldi. Among them are six from opus 3 (numbers 3, 8, 9, 10, 11, and 12). This discovery aroused the attention of German scholars at a time when the rest of Europe, including Italy and France, still remained ignorant of Vivaldi. Nevertheless, a large number of German scholars were reluctant to admit that Bach had anything to learn from a Venetian; they tended to look on Vivaldi's concerti as

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[1]Johann Nikolaus Forkel, Johann Sebastian Bach: His Life, Art and Work, translated by Charles Sanford Terry (London: constable and company, 1920). Cited in Michael Talbot, Antonio Vivaldi: A Guide to Research (New York: Garland Publishing, 1988), 28.

being merely novel in form and lacking the depth of thought and emotion that pervades in German music such as Bach's.[2]

The first scholar who recognized Vivaldi's significance in music history was Arnold Schering (1877-1941), who in his Geschichte des Instrumentalkonzerts devoted a dozen pages to Vivaldi and transformed the composer's reputation from that of a predecessor of Bach to that of an independent creator.[3] Nonetheless, Vivaldi's music remained unknown to the world of performance until a series of events after World War I.

In the late 1920s, Alberto Gentili, a professor of music history at the University of Turin, found a large number of Vivaldi's manuscripts. After years of negotiation, these manuscripts were purchased by Roberto Foa (a banker) and Filippo Giordano (an industrialist) and donated to the Biblioteca Nazionale, Turin in 1929 and 1930 respectively; these are now known as the "Turin Manuscripts." In 1947, Antonio Fanna and Gian Francesco Malipiero founded the Istituto Italiano Antonio Vivaldi, and in association with the publisher Ricordi, began the issue

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[2]Talbot, A Guide to Research, xvi. Talbot has suggested that these scholars were generally more familiar with German music and lacked an understanding of the style of Italian masters in the late Baroque. See also Michael Talbot, Vivaldi (London: J.M. Dent & Sons, 1978), 5.

[3]Arnold Schering, Geschichte des Instrumentalkonzerts (Leipzig: Breitkopf & Härtel, 1905). Cited in Talbot, A Guide to Research, 34.

of a complete performance edition of the instrumental works.[4] By 1972 the edition comprised 529 volumes. Moreover, in 1948, Marc Pincherle published his monumental study Antonio Vivaldi et la Musique Instrumentale.[5] A condensed version appeared in 1957 in English translation as Vivaldi: Genius of the Baroque.[6]

Before the 1960s, the focus of Vivaldian scholars was on the instrumental music; only from the mid-1960s did the sacred and secular vocal music begin to receive the attention of Vivaldian scholars.[7] Only a few--Pincherle, Walter Kolneder, Mario Rinaldi, Talbot--take an over-all view, including in their research both the instrumental and vocal works.

In expanding the range of research on Vivaldi's music, scholars have not overlooked the importance of his concerti. Pincherle, in his book Vivaldi: Genius of the Baroque,

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[4]Antonio Vivaldi, [Instrumental Works,] edited by Gian Francesco Malipiero, 529 Vols, (Milan: Istituto Italiano Antonio Vivaldi and Edizioni Ricordi, 1947-1972). From the present view this edition is significant but far from complete, because more than fifty instrumental works were discovered in the course of the 1970s. See also Talbot, A Guide to Research, xx and 140.

[5]Marc Pincherle, Antonio Vivaldi et la Musique Instrumentale, 2 Vols, (Paris: Librairie Floury, 1948).

[6]Marc Pincherle, Vivaldi: Genius of the Baroque, translated by Christopher Hatch (New York: W. W. Norton, 1957). In this book Pincherle adds a small section discussing Vivaldi's vocal music. See also Talbot, A Guide to Research, 86.

[7]Talbot, A Guide to Research, xxii.

refers frequently to Vivaldi's concerti, mainly drawing examples from opus 3 and 4. Kolneder follows this up, focusing on Vivaldi's concerti in his Antonio Vivaldi: His Life and Work, and he devotes a section to some analysis of opus 3 (numbers 8, 10 and 12). Although the instrumental music still occupies an important place in Talbot's book Vivaldi, he achieves a better balance between the instrumental and vocal music.

In view of both Vivaldi's successful career and the revival of interest in his works after his death, opus 3 (also known as L'estro Armonico) occupies an essential position in his output. Opus 3 is the first set of concerti Vivaldi wrote and published in an "international edition." Its success established his fame as a composer in Europe. Opus 3 also serves as a major part of Bach's Vivaldian transcription which aroused the attention of scholars concerning Vivaldi's music. Therefore, the attention of almost every scholar concerned with Vivaldi's music is drawn to opus 3.

Nevertheless, probably because of the enormous volume of Vivaldi's work, scholars often look to opus 3 to provide examples of general compositional techniques and characteristics of style in Vivaldi's works, but they do not offer detailed analyses of the concerti of opus 3. This study will deal from an analytical viewpoint exclusively

with opus 3, based on volumes 406-417 of the edition by Ricordi.

To facilitate examining the music in an orderly and thorough manner, the guidelines for analysis of Jan LaRue have been adopted,[8] so that the music is explored from viewpoints of sound, harmony, melody, rhythm and growth. In addition, a short biography of Vivaldi is presented in order to put Vivaldi's music in the proper context.

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[8]Jan LaRue, Guidelines for Style Analysis (New York: W. W. Norton, 1970).

INTRODUCTION

THE HISTORICAL BACKGROUND OF VIVALDI'S CONCERTO

Since the early sixteenth century, people have often given the name concerto to a piece of music performed by several voices, or instruments, or a mixture of both.[9] The original meaning of the word concerto--to arrange, agree, get together--perfectly describes this kind of ensemble. However, beginning in the late seventeenth century and continuing into Vivaldi's time, the word concerto referred mostly to an ensemble piece in which one group (either voices or instruments) contrasted with another. In this kind of ensemble, another meaning of concerto--to contend, to fight--justly describes the contention between groups. Although this kind of concerto was essentially a creation of the late Baroque, some of its elements can be found in music that appeared much earlier. For instance, the concertato style, which emphasizes the contrast of one voice or instrument against another or one group against another, appeared in the polychoral works of the Venetian school and

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[9]The first known piece of music to use "concerto" in this sense was a vocal ensemble "un concerto di voci in musica" (Rome, 1519). See Arthur Hutchings, "Concerto," in The New Grove Dictionary of Mucic and Musicians, ed. by Stanley Sadie (Washington, D.C.: Grove's Dictionaries of Music, 1980), 4:627.

some polyphonic madrigals by Monteverdi. The earliest publication which used the title concerto and which applied the concertato principle is the Concerti di Andrea, et di Gio. Gabrieli.[10] From Viadana's Cento concerti ecclesiastici[11] to Stradella's sinfonie a piu instrumenti,[12] the concertos develop the principle of contrast.

Manfred Bukofzer has rightly pointed out that it was Corelli and Torelli who took determined steps in the development of the concerto.[13] In Corelli's Concerti Grossi opus 6,[14] the orchestra is clearly divided into two groups which constantly alternate with each other: the concertino (often two violins plus continuo) and ripieno (string orchestra plus continuo). The orchestration of concertino against ripieno was soon imitated by Corelli's contemporaries and successors. There is, however, no thematic differentiation between the soli and tutti groups in Corelli's concerti; it was Torelli who distinguished solo and tutti groups stylistically and contributed the most to the form of the Baroque concerto. Torelli is regarded as

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[10]Venice, 1587.

[11]Venice, 1602.

[12]ca. 1680.

[13]Manfred F. Bukofzer, Music in the Baroque Era (New York: W. W. Norton, 1947), 222.

[14]Amsterdam, 1714. But it is believed that opus 6 was composed around 1682.

the first to apply ritornello procedure in instrumental music, to employ the fast-slow-fast three-movement format in concerti, and to emphasize the distinction between the solo instrument(s) and the orchestra by assigning different thematic material to each.

Nevertheless, it was Vivaldi, not Corelli or Torelli, whose concerti were most widely imitated by other composers of his own time. In his abundant instrumental concerti (numbering about 600) not only did Vivaldi standardize the ritornello procedure and establish the use of the three-movement cycle (fast-slow-fast), but he also expanded the role of the solo instrument.

VIVALDI'S VIOLIN CONCERTI OPUS 3

Only one fifth of Vivaldi's concerti were published during his lifetime.[15] His opus 3, known as L'estro Armonico (The Inspiration of Harmony), was published in 1711 by Estienne Roger in Amsterdam;[16] at the time of its

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[15]Talbot, Vivaldi, 145. Aside from thirteen concerti published individually or in unauthorized collections, twelve collections were published between 1705 and 1729 and bore opus numbers.

[16]Talbot, A Guide to Research, xxxii. Because of uncertainty concerning the chronology of Vivaldi's works, Marc Pincherle and Walter Kolneder have given 1712 as the year of publication. Moreover, because of the success of opus 3, Roger published a second edition in 1717. Walsh and Hare of London also reissued the Amsterdam version in 1715 and 1723. See also Walter Kolneder, Antonio Vivaldi: His Life and Work, translated by Bill Hopkins (Los Angeles:

publication, this set bore a dedication to Ferdinand, Prince of Tuscany. According to Kolneder, six manuscripts of concerti from opus 3 may have been widely circulated throughout Europe before they were published in 1711.[17]

In L'estro Armonico, Vivaldi followed the convention of the time by publishing twelve pieces as a set.[18] These concerti can be grouped into three categories: pieces for four violins and string orchestra (numbers 1, 4, 7, 10),[19] pieces for two violins and string orchestra (numbers 2, 5, 8, 11), and pieces for solo violin and string orchestra (numbers 3, 6, 9, 12). Concerti 1, 2, 7, 10 and 11 have an extra cello part (known as violoncello obbligato) in the solo group.[20] Consequently, some scholars call opus 3 a set of Concerti Grossi, but this is an oversimplification. Whether opus 3 comprises concerti grossi or a combination of solo, double and quadruple concerti is a moot question.

University of California Press, 1970), 95.

[17]Kolneder, Vivaldi, 97. Three manuscripts of concerti were found in Dresden, and one each in Vienna, Naples and Schwerin.

[18]William S. Newman, The Sonata in the Baroque Era (Chapel Hill: The University of North Carolina Press, 1966), 48.

[19]Kolneder has observed that Vivaldi did not publish any concerti for this kind of performing force after Op. 3. See Kolneder, Vivaldi, 97.

[20]Talbot, Vivaldi, 146. Malipiero agrees with Talbot in defining these five concerti as concerti with violoncello obbligato. Nevertheless, Pincherle and Kolneder only list numbers 2, 7, 10 and 11 in this category. See Pincherle, Vivaldi, 142, and Kolneder, Vivaldi, 97.

Arthur Hutchings has observed that concerti 2, 7, 10, and 11 have been related stylistically to the music of Corelli, but he argues that the only feature they actually share is an occasional melody or a few "single musical ideas."[21] The similar choice of instrumentation--violins and cello--is apparently one of the features shared by both composers.

Although Vivaldi generally adhered to the fast-slow-fast cycle, only seven pieces of opus 3 have this design, including all four of the solo concerti. Among the other five pieces, numbers 2 and 4 have four movements, slow-fast-slow-fast; number 10 has four movements, fast-slow-slow-fast; and numbers 7 and 11 have five movements, fast-slow-fast-slow-fast. The four-movement design resembles that of a trio sonata; the five-movement scheme suggests the earlier sonata da camera.

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[21]Arthur Hutchings, The Baroque Concerto (London: Faber and Faber, 1973), 137.

CHAPTER I

BIOGRAPHY

Talbot has observed that "like an automobile, a Vivaldi biography starts to become obsolete as soon as the user takes possession of it." The veracity of these words is apparent when one confronts the different dates of events and the variety of perspectives among the accounts of Vivaldi's life. These inconsistencies may simply result from the continuous discovery of facts pertinent to Vivaldi's biography almost every year.[22]

On March 4, 1678, the Venetian Giovanni Battista Vivaldi welcomed his first son, Antonio, into his family. Antonio received tonsure at the age of fifteen, and on March 23, 1703, after ten years' training by the Fathers of St. Geminiano and St. Giovanni, he was ordained as a priest. In the same year of his ordination, Vivaldi obtained his first official job at the Pio Ospedale della Pieta in Venice, an institution with which he remained closely related throughout his life. In 1705, his first collection of violin sonatas was printed by Sala, a local publisher; in 1711 his opus 3 was among the first works by a Venetian composer to be published by a foreign company, Estienne

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[22]Because Talbot's Antonio Vivaldi: A Guide to Research, which was published in 1988, is the most recent book about Vivaldi, the present writer relies on the dates stated by Talbot.

Roger from Amsterdam, to whose firm Vivaldi also entrusted his later collections (opus 4-12). Even though the publication of the violin concerti of opus 3 established his fame in Europe, his interest turned to the creation of opera. His first opera, "Ottone in Villa," was performed in 1713. In 1718, Vivaldi began a series of journeys: to Mantua (1718-1720), to Rome (1723-1725), and to Vienna and Prague (1729-1733). Moreover, Vivaldi travelled constantly outside Venice directing his works or supervising performances of his operas, even becoming the impresario himself. Although he had earned 50,000 ducats annually,[23] he died a poor man in Vienna on July 28 1741.[24]

Very little is known about the early years of Vivaldi's life. The first thing of note came immediately upon his birth when he received an emergency baptism from the midwife who thought the life of this newborn baby was in danger. Some scholars take this as evidence of a congenital illness from which Vivaldi claimed he suffered all his life. Talbot has further suggested that this illness, which has been

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[23]See Denis Arnold, "Orphans and Ladies: the Venetian conservatoires (1680-1790)," Preceedings of the Royal Musical Association (1962-63): 42. Vivaldi's annual salary (1703) at the Pieta was 60 ducats, which is not much; another Venetian musician, Galuppi, was considered well paid, earning 400 ducats in 1768. Compared with these amounts, 50,000 ducats a year was an enormous sum for a musician at that period.

[24]Michael Talbot and Peter Ryom, "Vivaldi, Antonio," in The New Grove Dictionary of Music and Musicians, ed. by Stanley Sadie (Washington, D.C.: Grove's Dictionary of Music, 1980), 20:35.

established fairly conclusively as bronchial asthma, "may bear some responsibility for certain extreme traits of character (e.g., paranoia and excitability) that the composer was apt to show as an adult."[25]

There is no authenticated account of Vivaldi's musical training. His father was a prominent violinist and minor composer working at St. Mark's and the Mendicanti, one of the four famous conservatories of Venice. He was most likely to have been his son's teacher. It has been suggested by Pincherle and Kolneder that Legrenzi, who was the musical director of St. Mark's and who hired Vivaldi's father, was Vivaldi's theory teacher, but there is no evidence to prove this.[26] Moreover, Kolneder has noted that some have conjectured (from many style traits in Vivaldi's early work) that Vivaldi may have studied with Corelli. This assumption is weak, because Vivaldi could have learned from Corelli's manuscripts or published works or from the composers who took Corelli as their model.[27] Another fact to support the hypothesis that Vivaldi learned from his father is that between his tonsure and ordination

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[25]Talbot, A Guide to Research, xxx.

[26]Legrenzi died in 1690 when Vivaldi was 12 years old, which may be negative evidence for the teacher-student relationship. Nevertheless, Kolneder does include this possibility and suggests Vivaldi may have been as precocious as Mozart.

[27]Talbot has suggested that Albinoni, Caldara and Gentili may have been Vivaldi's second-hand sources for Corelli's musical style.

(1693-1703) he was allowed to live with his family, in which case he may not have had the opportunity to go out to study with others. Certainly it would have been a convenient arrangement for him to study the violin with his father.

There is not enough information from this period to determine how Vivaldi became a famous violin virtuoso or even to know whether or not he studied composition and composed music during these ten years. Only one document gives any indication that Vivaldi's skill in playing the violin was recognized. An account book shows that at the age of eighteen Vivaldi substituted for his father in playing at St. Mark's in 1696. It can be assumed that during his training for the priesthood Vivaldi took advantage of the opportunity to study music while he lived at home. At the end of that time, he was appointed master of violin at the then renowned conservatory, the Seminario musicale dell'Ospitale della Pieta.

As to his composing activities, one can only presume from the date of his first published music (a set of twelve violin sonatas published in 1705) that he was composing music during the period of his training for the priesthood.

Vivaldi's ordination qualified him to celebrate the Mass, but he did not do so for very long.[28] He cited ill

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[28]Kolneder has said Vivaldi stopped saying Mass in 1703, the year he obtained his job at the Pieta. Nevertheless, according to a letter of Vivaldi and a newly-discovered report, Vivaldi continued celebrating the Mass until 1704.

health as the reason.[29] Talbot obviously does not believe that was a valid excuse; he suggests instead that Vivaldi's involvement in musical activities kept him too busy to be bothered. Vivaldi's activities in the field of music may have started as soon as he was appointed to the Pieta.

The Pieta was one of four charitable institutions established in Venice as hospitals, orphanages, and shelters for the homeless.[30] From the middle of the seventeenth century on, all four developed music programs (of which, all the performers were girls), motivated in part by the desire to attract monetary donations from local nobles and public patrons. By Vivaldi's time, the musical activities at Pieta were of importance. Its fame grew significantly after the appointment in 1688 of Spada as its director. Gasparini, a famous Roman harpsichordist, succeeded Spada as director and maintained the high quality of musical performance. Nevertheless, as Talbot has suggested, it may have been due to his reluctance or inability to teach such instruments as violin, viola and oboe that Gasparini petitioned the governors of the Pieta to expand their musical staff. Vivaldi was the first of the new professors hired to teach

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[29]This was in a letter responding to the censure of the church in 1737 for his irresponsibility in not saying Mass. Vivaldi's answer was not accepted, and he was banned from entering Ferrara the next year, probably on account of this scandal. Nevertheless, this is a rather strange inquiry, coming thirty-three years after the fact.

[30]The other three institutions were Incurable, Mendicanti, and Ospedaletto.

violin, but from the second year (1704), Vivaldi also took over the job of teaching viola and purchasing and maintaining the instruments. This caused his annual salary to increase from 60 ducats to 100 ducats or more.

The Pieta renewed its musical appointments annually. Vivaldi was several times in danger of failing to get a passing vote from the governors, and did finally fail altogether in 1709. Considering the quality and number of the works Vivaldi composed for the Pieta, Denis Arnold has suggested that this school treated him unjustly by not rehiring him on these several occasions (1709, 1716, 1725 and 1738). He also suggests that Vivaldi's temperament caused some of the governors to dislike him. Selfridge-Field has had a different conjecture.[31] In view of the fact that the Pieta focused its musical activity on vocal music such as oratorio, Vivaldi's talents for composing instrumental music may have led the governors to think he was expendable. Talbot has yet another thought with regard to the Pieta's financial situation: he suggests that Vivaldi may not have offended the governors at all but that his dismissal may simply have been a matter of economic considerations. Due to Pieta's tradition that the older students taught the younger students, as soon as the older girls had gained enough ability through Vivaldi's

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[31]Eleanor Selfridge-Field, "Music at the Pieta before Vivaldi," Early Music 14 (1986): 382.

instruction, the governors may have thought they had no further need of him.

The period from 1709-1711 remains mysterious. A report reveals that Vivaldi, together with his father, went to Brescia (his father's birthplace) for a festival performance. His opus 2 was published in 1709 and dedicated to Frederick IV of Denmark, and his opus 3 was published in 1711 by an Amsterdam firm. Perhaps Vivaldi was busy establishing his fame as a violin virtuoso, or he may have been busy with the matter of publishing.[32] Vivaldi was reappointed to his post at Pieta in 1711.

In 1713, there were two important events: the director of Pieta, Gasparini, left his job, and Vivaldi had his first opera performed in the theater of St. Angelo. The departure of Gasparini gave Vivaldi a new responsibility--to write sacred vocal music. The debut of his first opera foreshadowed a style change, influenced by the convention of operatic composition, which appears in his late works.

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[32]According to Talbot, the publication of opus 1, 2, 3, 4, 8 and 9 were financed by Vivaldi. This may have required a certain degree of involvement by the composer.

CHAPTER II

ANALYTICAL STUDY

A. SOUND

Pincherle has advised anyone who believes the "ingenious and ingenuous" statement that Vivaldi did not compose six hundred concerti but one concerto six hundred times should take a look at Vivaldi's orchestration.[33]

Although the ideal of tutti contrasted with solo (usually two violins plus the basso continuo in a concerto grosso) is characteristic of the Baroque concerto, Vivaldi was far from just using the simple alternation of tutti and solo. In opus 3, even though he is dealing only with the medium of four-part strings and the basso continuo, Vivaldi exploits various combinations of sound. The opening movement of number 1 illustrates such variety. In the first fifty measures, there are no less than eight types of sound combinations. Pincherle is right in describing it as "a play of sonority."[34]

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[33]Pincherle, Vivaldi, 68. Pincherle has contributed this statement to Dallapiccola. Pincherle remarks upon the variety of techniques of orchestration employed in Vivaldi's slow movements. The basic types include: the four-part string ensemble in addition to keyboard instruments; accompaniment by cello and keyboard instrument; accompaniment by keyboard instrument without cello; accompaniment by the entire orchestra without the keyboard instrument; accompaniment by violins and violas without the cellos and keyboard instrument. See also Pincherle, Vivaldi, 109-112.

[34]Ibid., 101.

Talbot has discussed three processes with which Vivaldi and his contemporaries (who may have been his imitators) treated their orchestration: simplification, thinning, and lightening.[35]

By simplification, Talbot refers to a reduction of the number of real voices through doubling at the unison or octave. In opus 3, a large number of tutti sections are written in this manner, with the eight parts reducible to three or four parts. The usual situation in the concerti for four violins and strings is that the first and third violins play the same part, the second and fourth violins play the same part, two violas play an identical line, and obbligato cello (if indicated) plays with the basso continuo. Nevertheless, sometimes a more complicated texture is presented: in concerto number 10 there are seven parts played by four individual violin parts, two individual viola parts,[36] and one part played by the basso continuo and cello. In contrast to this unusual seven-part tutti, the unison[37] (which is the extreme of voice doubling) is

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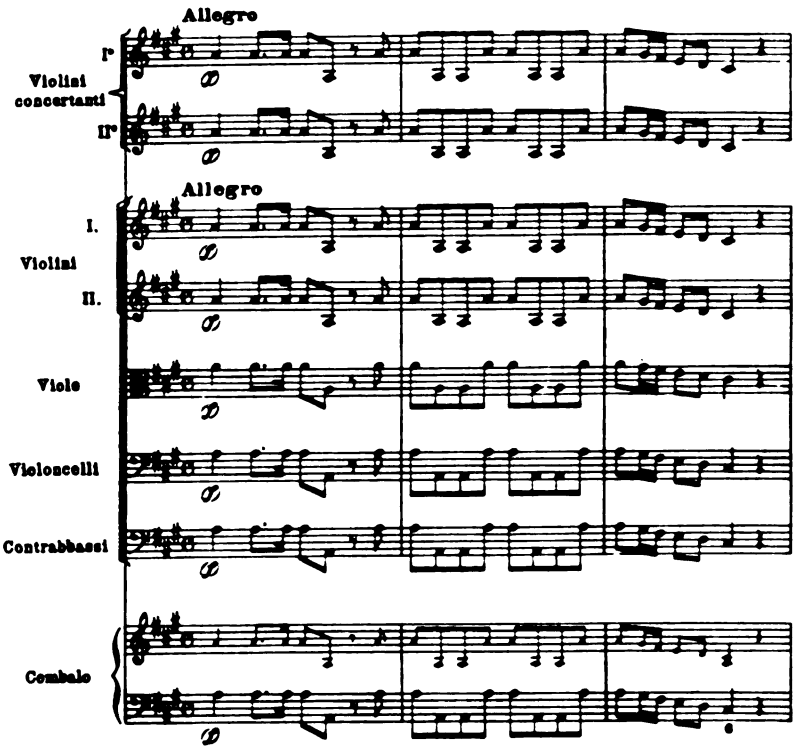
[35]Talbot, Vivaldi, 117.

[36]This was, according to Talbot, an older practice in Vivaldi's time. Venice adopted the new practice of employing only one viola part much later than Rome and Bologna.

[37]Here this writer follows the practice of Pincherle and Hutchings in using the term unison to refer to a passage in which all the voices are doubling at primary or octave. See Pincherle, Vivaldi, 106; Hutchings, Baroque Concerto, 144.

quite common in opus 3. A most effective unison occurs at the beginning of the first movement of number 5 (example 1).

Example 1. Number 5, Movement I.

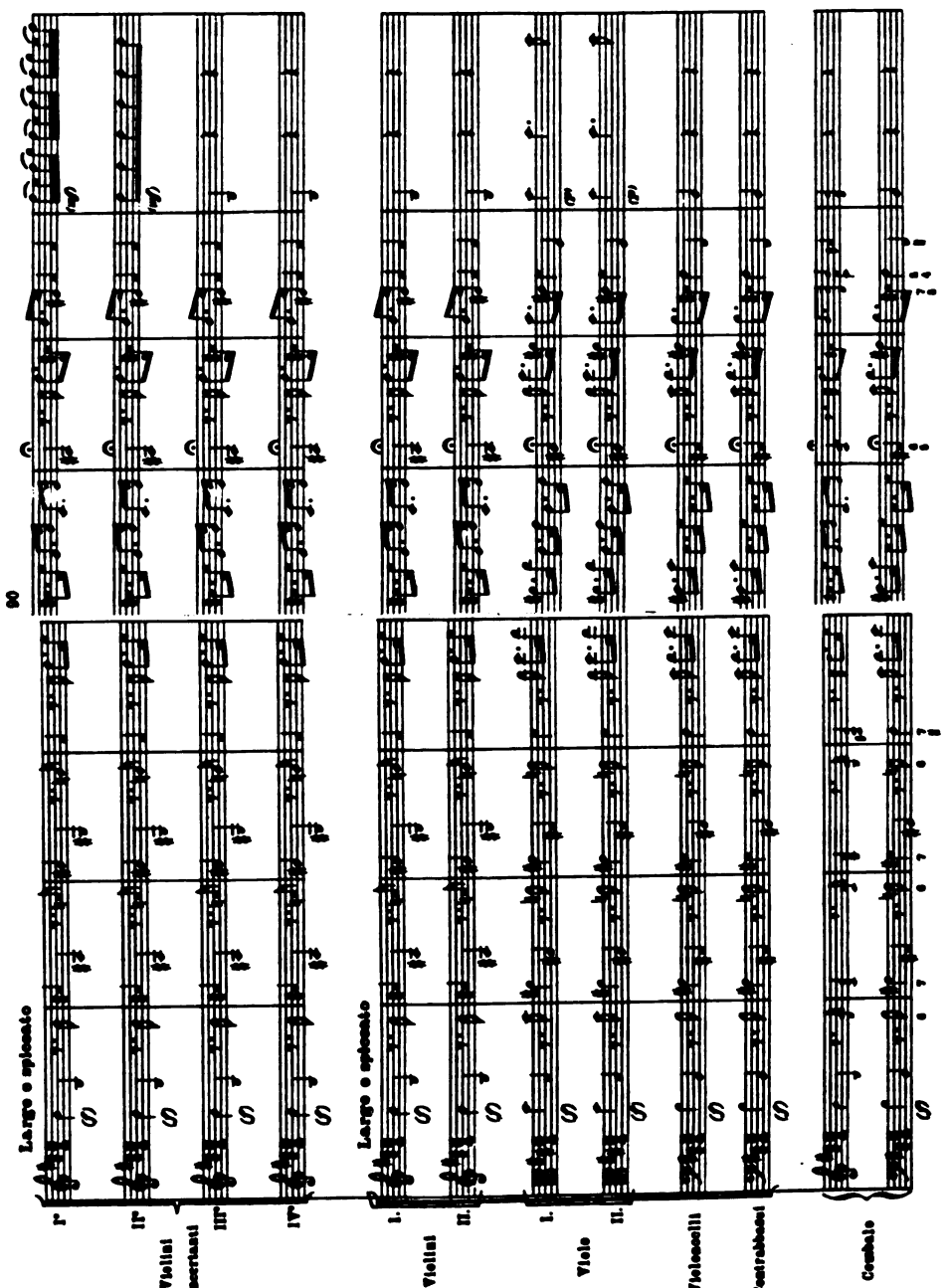


This unison passage is also known for having been constructed on a single note, which may seem somewhat simplistic today, but as Talbot says, these hammering octaves were at the time innovative and worthy of imitation. Johann Joachim Quantz also commented on the good effect of a unison passage when a large accompanying group was used. He recommended that the unison tutti be played in a lofty or

majestic mood.[38] The tutti of the second movement of number 1 reveals such a solemn unison (example 2).

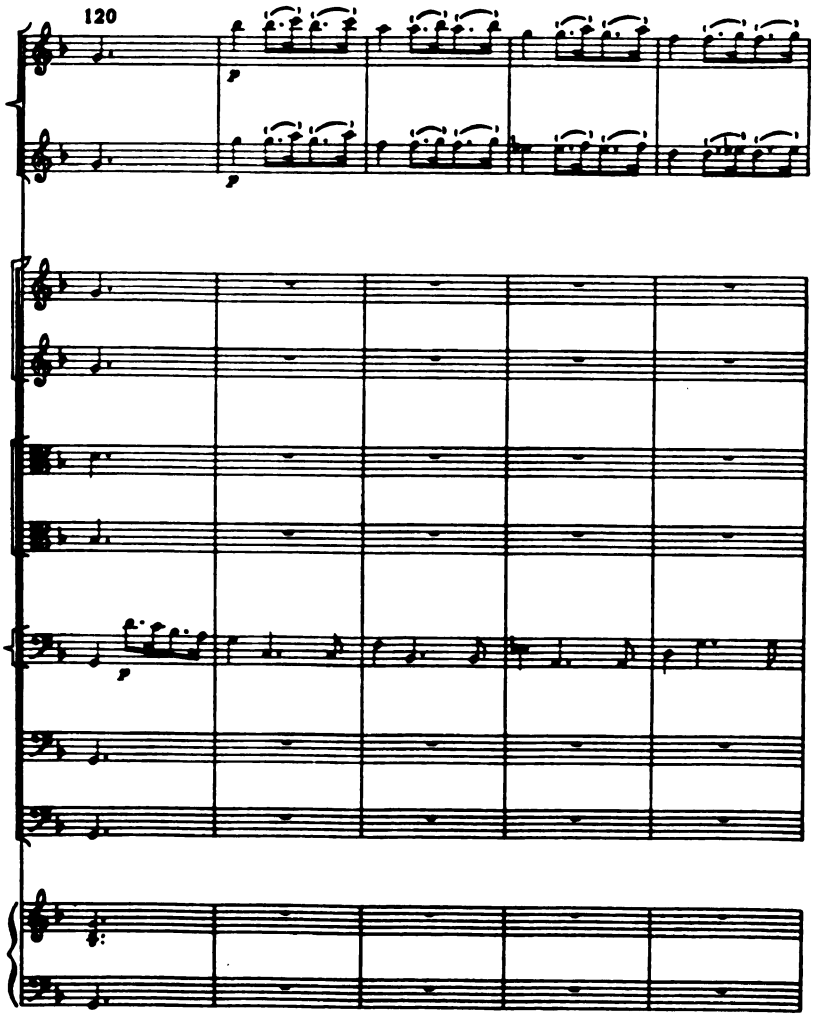
[38]Johann Joachim Quantz, Versuch einer Anweisung die Flote Traversiere zu Spielen (Berlin, 1754-5), translated by Edward R. Reilly (New York: Schirmer Books, 1966), 277.

example 2 Number 1, Movement II



By thinning, Talbot refers to the elimination of the doubling of instruments so that there is only one instrument per voice. In opus 3, a setting similar to that of a trio sonata is often found in the concertino of fast movements. Moreover, the setting of solo violin without accompaniment or accompanied by a single viola, although occurring less often, is not uncommon in the solo passages. A solo violin is often accompanied by the basso continuo, or sometimes by a pedal-point. In opus 3, Vivaldi not only employs the dominant pedal-point (as is common in the Classic concerto) but also the tonic pedal-point. Further, he does not restrict his use of pedal-point solely to final solo sections but uses them also in middle solo sections, although to a lesser extent. The first movement of number 1 (measures 19-23) provides an example of tonic pedal-point in a middle solo section. The "drone bass" not only supports the solo line but also creates tension through the sustained note. Another instance of thinning generally found in Vivaldi's concertos would be in his slow movements, which are usually scored for a trio or duo. However, the slow movements of opus 3 rarely adopt this thinning process (an example of this rare occurrence can be found in the Larghetto of number 2. See example 3).

Example 3. Number 2, Movement III.



In the majority of the slow movements, either the solo violin is accompanied by upper strings or the whole movement is tutti altogether.

By lightening, Talbot refers to the elimination of bass register and the transfer of the bass voice to the middle or high register, usually substituting the violins and violas for the bass voice (known as "bassetchen").[39] A popular technique of Venetian opera composers in Vivaldi's time was to accompany the aria with strings alone (but without cello). Probably taken from the operatic practice, this kind of "high bass" appears most often in the slow movements (example 4).

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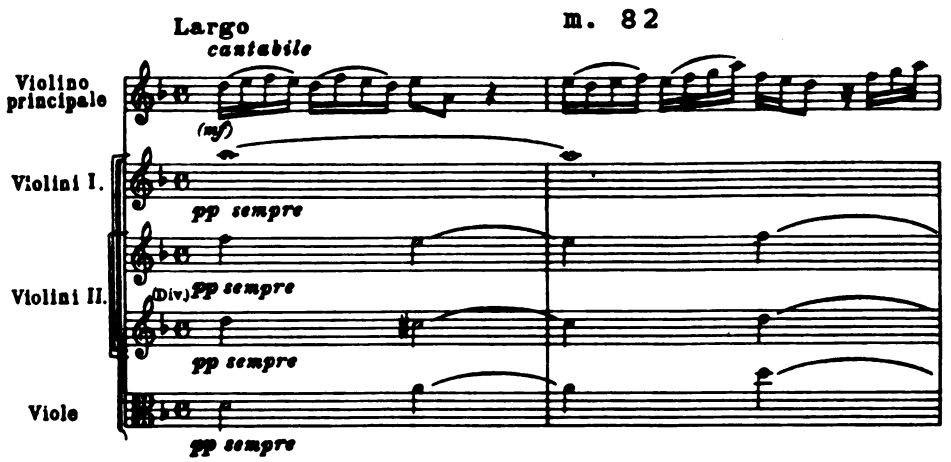
[39]Talbot, Vivaldi, 117. Talbot notes that the "high bass" often produces second-inversion chords. Furthermore, the replacement of the bass voice by violins and violas was called "bassetchen" (little bass) in Quantz's Versuch einer Anweisung die Flote Traversiere zu Spielen in the chapter on the duties of an accompanist (XVII). From studying both Quantz and Vivaldi's music, Pincherle has concluded that Vivaldi was Quantz' probable model. He also observes that the "bassetchen" is generally written in F-clef and is usually to be played an octave higher than written. See also Pincherle, Vivaldi, 112.

Example 4. Number 6, Movement II.



Through the free combination of these three processes, Vivaldi is able to create a wide variety of sounds and colors, although he uses only string orchestra. Pincherle has commented that Vivaldi's orchestration is like that of a "colorist" or even of an Impressionist, which, he says, puts Vivaldi much ahead of his time.[40] But although Talbot has acknowledged the novelty of Vivaldi's orchestration, he does not think that Vivaldi intended to systematize his orchestration as a model for his imitators.[41]

In addition to the abundant combinations of sound, another distinctive feature of Vivaldi's orchestration can be found in the third movement of number 10. Although the entire movement is nothing more than a series of chord progressions, by varying the articulation, dynamics and time

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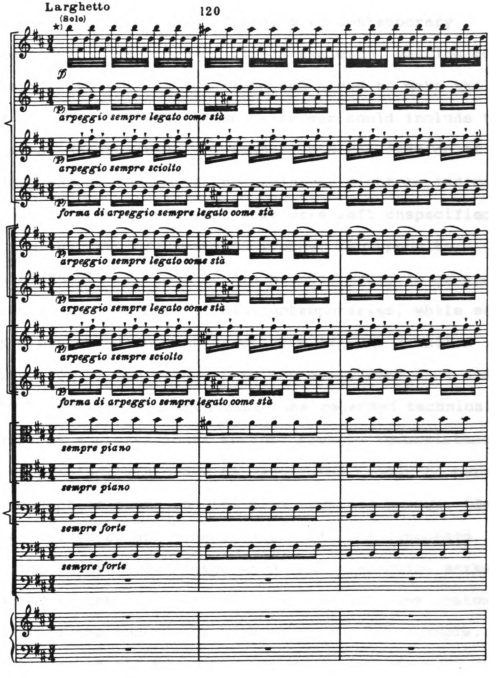
[40]Pincherle, Vivaldi, 105.

[41]Talbot, Vivaldi, 167.

values of notes, Vivaldi produces a sound unique in contemporary orchestration. The use of specific signs for the articulation and for dynamics, as Pincherle states, is quite unusual in a time when the interpretation of the music was largely dependent on the performers (example 5).

Example 5. Number 10, Movement III.



In the Baroque period, composers often wrote only a bare score in which much space was left to be filled by the performers, who would add ornaments and modify the music with suitable expression according to contemporary conventions. The score is like a skeleton, waiting for the performers to fill in the flesh and blood to make the music live. Decisions left to the performer could include tempo, dynamics, articulation, ornaments, and realization of the figured bass. Some of these decisions might be indicated by composers, to a degree, and some were left unspecified.

In the case of Vivaldi's scores, two opposite situations exist: some of his printed music is as sparsely marked as that of most of his contemporaries, while some scores preserved in manuscript show as much detailed instruction by the composer as one would find in a modern score.[42] In a period when musicians regarded technical details as a professional secret, such an inconsistency is not surprising. In order to permit the reader to perceive the concept of sound in opus 3 in light of Baroque ideals, the use of tempo and dynamic signs will be discussed.

The first use of tempo words and expression marks occurred in the 16th century, but they were not customarily used until the end of the 17th century. For example, Corelli marked all his published music, although he used

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[42]Kolneder, Performance Practices in Vivaldi, translated by Anne de Dadelsen (Ch-Winterthur: Amadeus Verlag, 1979), 11. See also Kolneder, Vivaldi, 64-66.

only a limited vocabulary. Likewise, Torelli used indications such as Largo, ma spiritoso, and Largo e con affetto in his music.[43] In the Baroque period, such words as Adagio, Andante, Allegro, and Presto (which came from Italian colloquial usage) concerned not just the speed, but also the affection.

Vivaldi was one of the first to expand the vocabulary of tempo and expression marks. Kolneder has observed that for Allegro alone, no fewer than eighteen gradations can be found in Vivaldi's music.[44] In addition, in opus 3 such indications as Largo Spiccato, Adagio Spiccato, and Larghetto Spiritoso are used.

In the Baroque period, in addition to contrasts in tempo, composers began to exploit contrasts in dynamics. Since instrumental music did not offer performers the advantage of a text to guide them in choosing tempo and dynamics, the tempo and dynamic indications were most often used in instrumental music.[45]

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[43]David Fallows, "Tempo and Expression Marks," in The New Grove Dictionary of Music and Musicians, ed. by Stanley Sadie (Washington, DC: Grove's Dictionaries of Music, 1980), 18:682. See also Kolneder, Vivaldi, 13.

[44]Kolneder, Vivaldi, 69. The indications include allegro assai, allegro molto, allegro e spiritoso, allegro ma cantabile, allegro molto piu che si puo. See also Kolneder, Performance Practices, 13.

[45]Fallows, "Tempo and Expression Marks," 682.

None of the movements in opus 3, except movement III of number 9 which begins with a piano, have dynamic signs at the beginning. An indication of piano at the beginning of a piece or movement was unusual and was used for special effect. Elsewhere, a section marked to be played piano was considered an interruption, usually to be followed by a forte section (not necessarily marked as such), which is a return to "normal" dynamics.[46] In opus 3, the appearance of a forte is always preceded by a piano.

David Fallows has noted that piano and adagio appear together remarkably often and are frequently followed by a combination of forte and allegro. Therefore, in the seventeenth century, the appearance of adagio may also imply the dynamics of piano, and vice versa.[47]

From the study of the manuscripts of Vivaldi's music, Kolneder has found that thirteen dynamic degrees have been used. Nevertheless, in opus 3, one finds only three: forte, piano, and pianissimo; both forte and piano occur fairly frequently, while pianissimo is only occasionally found. This relative paucity of markings probably results from Vivaldi's reluctance to reveal in a published work the professional secrets regarding his interpretation of his own music. From studying the manuscripts, Kolneder has inferred that such a refinement of dynamics (together with a large

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[46]Ibid.

[47]Ibid.

vocabulary of tempo and expression marks) is derived from the working conditions and environment of the Pieta.[48] At the Pieta, Vivaldi was free to rehearse and revise his music, and he had a quiet environment--a church--where his music could be performed and listened to carefully.

Both graduated and terraced dynamics were used in Baroque music. Graduated dynamics (crescendo and decrescendo) may have resulted from an attempt to imitate the expressiveness of the human voice.[49] On the other hand, terraced dynamics, which some regard as the exclusive and authentic dynamic practice of Baroque music, may have originated from the limitation of keyboard instruments such as the organ and harpsichord.[50]

Although a gradual increase or decrease in intensity was used in Baroque music, it was not indicated by hairpins (< >)[51] but by the successive indications p, pp, pian^{mo}[52] or f, piu f, ff. It should be pointed out that during the Baroque period, pp meant piu piano, not

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[48]Kolneder, Vivaldi, 65.

[49]Ibid., 63. Kolneder has pointed out that an attempt to transfer the expressiveness of human voice to the instrument occurred as early as 1535 in a textbook for flute.

[50]Ibid.

[51]Ibid., 64. Filled-in hairpin signs were invented by G. T. Piani in 1712.

[52]The term pian^{mo}, which often occurred in Baroque music, indicated pianissimo.

pianissimo as it does today.[53] From studying Vivaldi's manuscripts, Kolneder has suggested that when three thematically identical bars appear successively, a crescendo should be the correct interpretation in order to avoid monotony.[54] However, he overlooks the possibility that Vivaldi had terraced dynamics in mind.[55] The graduated dynamics in Vivaldi's music often occurs in solo passages or slow movements. Pincherle has described Vivaldi's slow movements as "romantic," a quality to which the expressiveness of graduated dynamics may have contributed.

Kolneder also suggests the expression sign cantabile in Vivaldi's music should be understood as molto expressivo with graduated dynamics.[56] In opus 3, the word cantabile usually appears in a context of dynamic contrast: the solo melody (unmarked as to dynamics) is brought out from the accompanying strings, which are marked piano e spiccato or pp sempre.

In opus 3, one does not find graduated dynamics which are indicated by dynamic signs. Nevertheless, the increase or decrease in the number of instruments and the rise or

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[53]Pincherle, Vivaldi, 78.

[54]Kolneder, Performance practices, 18. In Ricordi's version of Vivaldi's opus 3, the editor has another interpretation (f, p, f), which is terraced dynamics.

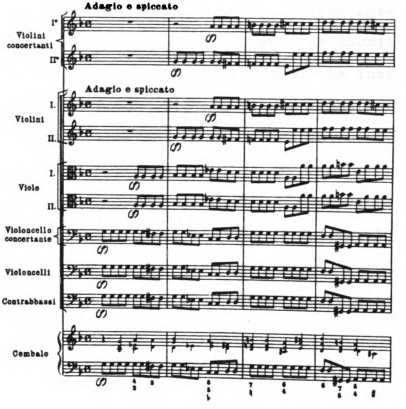
[55]An example of three identical phrases played with terraced dynamics can be found in number 1, movement III, measure 136.

[56]Kolneder, Performance Practices, 21.

fall of the melodic line often contribute to a natural crescendo or decrescendo.

The inherent crescendo which results from the increase in the number of instruments sometimes appears in opus 3. The beginning of the first movement of number 2 provides an example (example 6).

Example 6. Number 2, Movement I.



Nevertheless, Vivaldi does not seem to have used the gradual reduction of the number of instruments to produce an inherent decrescendo. In any case, the inherent crescendo

seems to occur more in the concerti for four violins than in the other two categories.

On the other hand, both inherent crescendo and decrescendo effected through the rise or fall of melodic lines occur quite often in opus 3. This is usually combined with the use of sequence. Since Vivaldi liked to employ long sequences (five-stage sequences are not uncommon), the effect of the inherent dynamic change is more obvious.[57]

As for terraced dynamics, in opus 3, the dynamic signs piano and forte most often occur in tutti passages and can give the effect of an echo. Of course, the doubling (as in number 1, movement III) or un-doubling of the instruments (as in number 4, movement II) and the contrast between tutti and solo, which is inherent in the concerto, will naturally result in terraced dynamics.

Although seldom used in opus 3 (an exceptional example is number 10, movement III), the use of different dynamic markings simultaneously for different parts is not uncommon in Baroque music, occurring most often in programmatic music.

Another important component of the sound of a piece of music is register. Pincherle has observed the predilection of Vivaldi for middle and high registers in the violin

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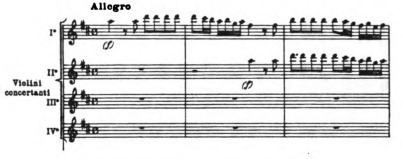
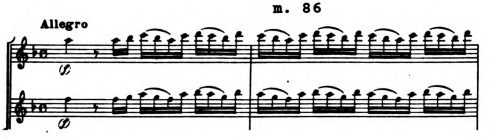
[57]This may explain and defend Vivaldi's use of lengthy sequences.

parts.[58] Indeed, several movements of opus 3 begin with a fanfare by solo violin(s), and the solo passages are often in a high register (example 7a, 7b). Nevertheless, Vivaldi does not neglect the lower sonority. A pounding bass on a single note starts concerto number 2 in an impressive way (compare example 6), and number 11 opens with a fugue, the subject of which is introduced in the bass (example 8).

Example 7a. Number 1, Movement I.

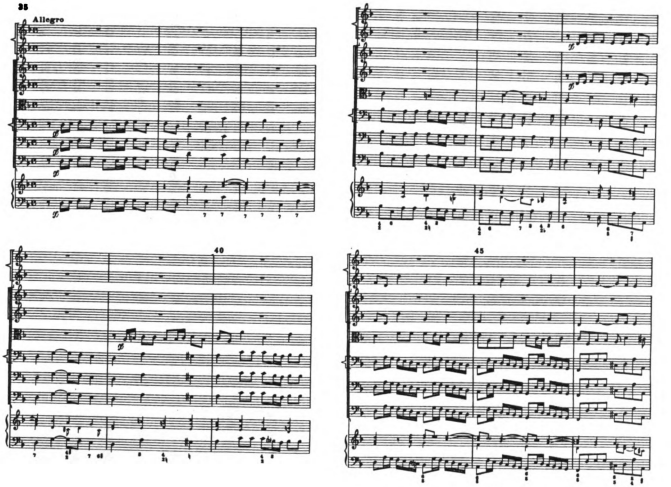


Example 7b. Number 7, Movement III.



[58]Pincherle suggests that Vivaldi's relative neglect of the low register of the violin results from his practice of entrusting the bass function to cello.

Example 8. Number 11, Movement III.



Parallel thirds, the use of which is fairly common in the trio sonata, are found frequently in opus 3. Their consonant effect can be found most often in the concertino sections and, to a lesser degree, in the tutti. Chains of parallel thirds are always assigned to violins, never to viola or bass.

With regard to texture, opus 3 presents various kinds of sound combinations: polyphony, homophony, antiphony and the polarity of melody against bass (either as solo against bass or the two violins against bass in the trio sonata).

William Newman has pointed out that there was a shift in the sound ideal during the Baroque period "from many to few parts--from multivoice to trio to solo settings."[59] Although not common, fugal procedures appear in several passages of opus 3.

As Talbot has pointed out, the critics of Vivaldi's time, who knew only his published works, all commented on the lack of traditional counterpoint in Vivaldi's music. The third movement of number 11 (compare example 8) was pointed to by one of Vivaldi's defenders as a demonstration of his proficiency at writing a fugue.[60] In this movement, Vivaldi presents a fugue in a technique that approaches triple counterpoint. Beginning in the bass part (including

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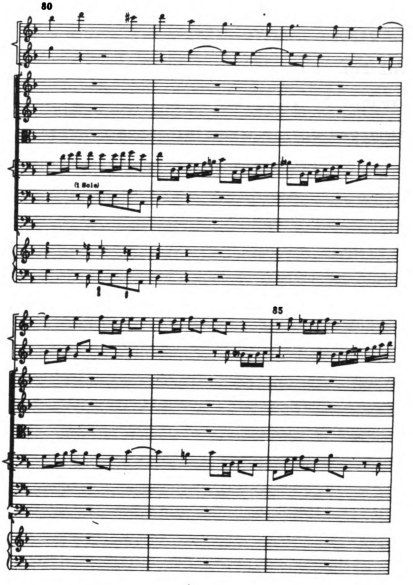
[59]Newman, Sonata in Baroque Era, 52. Here the term multivoice refers to a polyphonic work but in a more relaxed texture, as in some orchestral and polychoral music.

[60]Talbot, Vivaldi, 105-106.

the solo cello and basso continuo), the subject then goes up to the viola, second violin, and first violin respectively. Tension is increased by the rising pitch and number of performing forces. When presenting the subject, Vivaldi adds a first and second counter-subject to the subject. Although the overall design of this movement is a fugue, Vivaldi integrates the sound ideal of trio sonata into the fugal technique (example 9). A stretto precedes this trio section and a long dominant pedal-point (lasting twelve measures) follows it almost immediately.

Example 9. Number 11, Movement III.



This trio texture and other textural alternatives found in the course of this fugue correspond to what Talbot has observed: that Vivaldi is more concerned with "the expressive quality of texture" than the intellectual challenge of a fugue. Therefore Vivaldi rarely uses such fugal devices as augmentation, diminution, and inversion of the subject.[61] In addition to the fugue of number 11, a similar imitative passage is found at the beginning of the second movement of number 12 (example 10).

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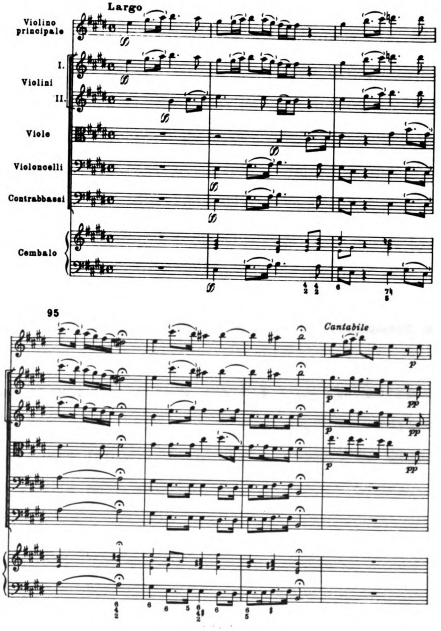
[61]Ibid., 106.

Example 10. Number 12, Movement II.



Also found in opus 3 is invertible counterpoint in the second movement of number 2. These instances reveal that Vivaldi did use contrapuntal techniques and had the proficiency to manipulate them.

Homophony, which is pervasive in opus 3, is, however, the type Bukofzer refers to as "continuo homophony" to distinguish it from that of the Mannheim school. Moreover, the solo violin supported by upper strings is usually found in solo sections of fast movements, and in about half of the slow movements. In addition, passages in unison are fairly numerous in opus 3.

Another pervasive texture in opus 3 is antiphonal writing, which presents a contrast between tutti and solo, one solo group and another, or one solo instrument and another.

The polarity of melody against bass is characteristic of the trio sonata. The "trio" setting, two violins against bass, is common in opus 3; in fact, concertino sections often appear in this setting.

B. HARMONY

Vivaldi employs the basso continuo in a somewhat different way from his predecessors. The sound ideal of earlier music which highlights the polarity of bass and treble is not as vivid in Vivaldi's music, and his bass line is less melodic.

In Vivaldi's opus 3, the bass voice is usually written in one of the following ways: a melody conditioned by a chordal progression; a punctuation-like quarter note, often the root or third of a chord alternating with a rest (example 11);[62] an "embellished" root or third of a chord (example 12a, 12b); a chromatic rising or falling scale, often in repeated sixteenth notes (example 11); or a pedal-point.

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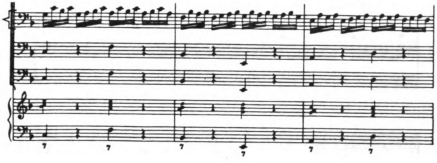
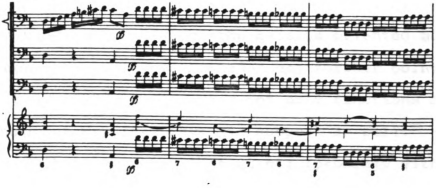
[62]Kolneder, Vivaldi, 53.

Example 11. Number 11, Movement V.

m. 132

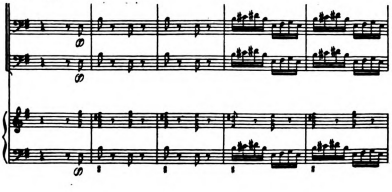


m. 135

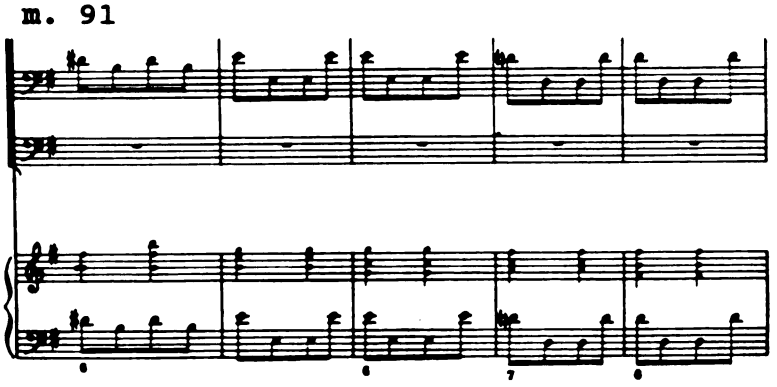


Example 12a. Number 4, Movement II.

m. 78



Example 12b. Number 4, Movement II.



When used in these ways, the bass is oriented more toward harmony than melody. Kolneder has further pointed out that the bass in Vivaldi's music not only functions as a harmonic ground but provides rhythmic support as well.[63]

Talbot has noted that Quantz (probably with Vivaldi in mind) criticized the static basses, and the "drum bass" in particular, in the music of some Italian composers. Talbot justly defends Vivaldi by noting that the simple bass allows him greater freedom in melodic expression in solo parts without worrying about the part-writing or balance.[64] In addition, the abandonment of the basso continuo is foreshadowed in opus 3; the harmonically well-formulated middle voices could often substitute for the basso continuo.

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[63]Ibid.

[64]Talbot, Vivaldi, 105.

Vivaldi's use of dissonance sometimes appears bold and inventive. For example, Talbot has noted that Vivaldi uses the seventh chord with greater license than any previous composer. Like his contemporaries, Vivaldi introduces the seventh of a chord by preparation--continuing a tone from a previous chord-- and by step--moving from a tone a step away. Talbot has observed that Vivaldi treats the resolution of the seventh chord rather freely. He notes that Vivaldi sometimes transfers the resolution of the seventh chord to another voice part, even with octave displacement, and sometimes introduces a seventh chord through a leap.[65] Nevertheless, there seems to be no example of such freedom in dealing with seventh chords in opus 3.

In opus 3, Vivaldi uses the seventh chord to build tension and to create forward momentum. Like other late Baroque composers, Vivaldi usually combines seventh chords with chord progressions through the circle of fifths (example 13).[66] The cadential seventh chords, which make the return to the tonic more compelling, are also pervasive.

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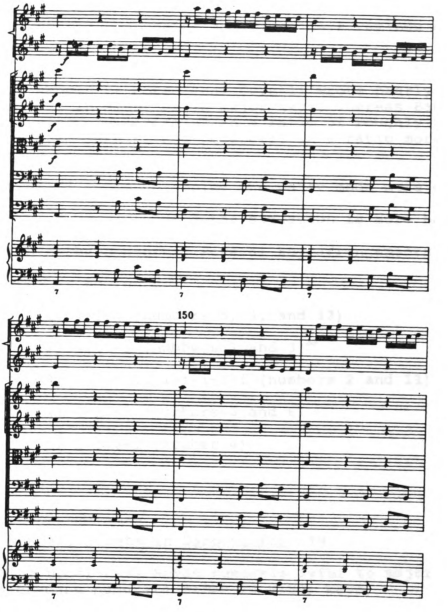
[65]Ibid., 103.

[66]Bukofzer, Music in Baroque Era, 220.

Example 13. Number 5, Movement III.



In his choice of key, Vivaldi shows no preference for either major or minor mode in opus 3. Six of the twelve concerti are in major keys and the other six are in minor. This balance between major and minor keys reminds one of what Newman has suggested:

> "It should be noted that Corelli wrote nearly as many sonatas in minor as in major keys, whereas Bach and Handel preferred major in a ratio of roughly two to one, and Tartini and Locatelli in a ratio more nearly three to one."[67]

While Vivaldi seems to employ the major mode more often in his later works, in opus 3 the situation is more balanced.

Within the concerti, several key arrangements of movements can be found:[68]

1) I-I-I (numbers 5, 9, and 12)

2) I-vi-I (numbers 1 and 3)[69]

3) i-i-i-i, i-i-i-i-i (numbers 2 and 11)[70]

4) i-iv-i (numbers 8 and 6)

5) i-i-v-i (number 4)

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[67]Newman, Sonata in Baroque Era. 79.

[68]The upper-case Roman numerals refer to major keys and the lover-case numerals refer to minor keys.

[69]Number 7 also has the relative minor as the contrasting tonal area. Nevertheless, its second movement is tonally ambiguous. The five movements of number 7 are: F major-tonally ambiguous-F major-d minor-F major.

[70]Except for the second movement, which is tonally unstable, all of the movements of number 10 are in the tonic key. The four movements of number 10 are: b minor-tonally unstable-b minor-b minor.

Most often the movements within a concerto are written in the same key (1 and 3 above). This preference for homotonality reminds one of the sonata da camera, which generally employs the same key in all the movements.[71]

Except for the tonic, the varied key centers found in the fast movements (tempo indications of Allegro and Presto) of opus 3 include the dominant, relative major or minor, mediant, and subdominant. Although the number of tonal centers visited in these fast movements is limited, the tonal plan of each movement shows variety:[72]

1. in major key movements:

a. I-V-I	(number 1, movement III; number 3, movement I; number 5, movement I; number 12, movement III)
b. I-V-I-vi-I	(number 9, movement I; number 5, movement III)
c. I-V-I-vi-iii-I	(number 9, movement III)
d. I-vi-I-(V)-I	(number 12, movement I)

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[71]From his study of Vivaldi's music, Talbot has found that Vivaldi most often used the same key in all the movements while his contemporaries tended to employ relative major or minor keys in the inner movements. Nevertheless, Talbot is more inclined to see this preference for homotonality as a way to give the music a more uniform character than to regard it as an echo of the sonata da camera. See Talbot, Vivaldi, 145.

[72]The Roman numerals, large for major and small for minor tonality, indicate the proper degree of the diatonic scale in the home key.

e. I-vi-I-iii-V-I (number 1, movement I)

f. I-vi-iii-V-I (number 3, movement III)

g. I-vi-iii-V-iii-I (number 7, movement III)

2. in minor key movements:

a. i-v-i (number 2, movements I and IV; number 4, movement IV; number 6, movement I; number 10, movement IV; number 11, movement V)

b. i-v-i-III-v-i (number 6, movement III)

c. i-v-III-i (number 4, movement II)

d. i-v-III-(i)-III-i-III-i (number 8, movement III)

e. i-v-iv-i (number 11, movement III)

f. i-III-v-i (number 10, movement I)

g. i-III-(v)-iv-i (number 8, movement I)

In the twenty-five fast movements of opus 3, the first modulation is usually to the dominant key: seven of twelve major-key fast movements visit the dominant first; ten of thirteen minor-key fast movements go from the tonic to the dominant. All of the other fast movements, except the first movement of number 11 and the fifth movement of number 7,[73]

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[73]The first movement of number 11 remains in the tonic (d minor) and does not modulate to another key. The fifth movement of number 7 also remains in its tonic key (F major) without modulation.

delay the movement to the dominant by first establishing the tonality of the relative major or minor.

Talbot has noted that composers at the beginning of the eighteenth century tended to follow a specific sequence of keys in major-key fast movements, namely:

I-V-vi-I (or its variants: I-V-iii-I and I-V-vi-iii-I).

In minor-key movements the scheme is much the same, except that the mediant key often precedes the dominant: i-III-v-i.[74] Vivaldi apparently exercises more freedom in the use of key than his contemporaries. After the tonic, dominant, and relative major or minor, the most often used alternate tonal center in opus 3 is the mediant (which may be seen as the dominant of the relative) in the major-key fast movements or the subdominant in the minor-key movements.

Of seventeen slow movements (including movements titled Andante, Adagio, Largo, and Larghetto), only four are in major keys.[75] Two of these four major-key slow movements visit the parallel minor key.[76] Among the thirteen minor-key slow movements, it appears that only five have

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[74]Talbot, "The Concerto Allegro in the Early Eighteenth Century," Music and Letters 52 (1971): 12.

[75]Number 5, movement II; number 7, movement I; number 9, movement II; and number 12, movement II.

[76]Number 5, movement II and number 7, movement I.

modulations,[77] while the other eight movements either remain in the tonic or are tonally unstable.[78]

LaRue has divided the evolution of tonality (through the nineteenth century) into five periods: linear tonality, migrant tonality, bifocal tonality, unified tonality, and expanded tonality.[79] In opus 3 there are characteristics which correspond to some of the features of three of LaRue's categories: migrant, bifocal, and unified tonality. These categories are defined as follows:

1. Migrant tonality: a harmonic process practiced mainly from the early Renaissance to the late Baroque in which the tonality passes constantly from one temporary key center to another without establishing consistent directions or any central gravitational goal. Although it tends to act against the ascendancy of any key, the circle of fifths, which emerged in later works, reveals the tonic-dominant consciousness.
2. Bifocal tonality: a harmonic process characterized by vacillation between major and

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[77]Number 1, movement II; number 2, movements I and III; number 3, movement II; and number 8, movement II.

[78]Movements I and III of number 4, movement II of number 6, movement IV of number 7, movement III of number 10, and movement II of number 11 remain in the tonic key. The second movements of numbers 7 and 10 are tonally unstable.

[79]LaRue, Guidelines for Analysis, 53.

relative minor, without as much wandering as migrant tonality. The two centers seem to be of approximately equal importance.

3. Unified tonality, or simply called tonality: a functional hierarchy of chords centered around a single tone.[80]

The harmonic process of unified tonality prevails in opus 3; in fact, the beginnings of several concerti focus entirely on the tonic chord. Nevertheless, some characteristics of bifocal and migrant tonality can be found in these concerti. In number 1, movement I (D major), for example, one finds the tonal plan of I-vi-I-iii-V-I, in which the mediant can be seen as the dominant of the relative minor and implies a bifocal tonality oscillating between the tonic and its relative minor.[81] In addition, the frequent root movement around the circle of fifths in opus 3 (often combined with the use of seventh chords) is reminiscent of migrant tonality.

In opus 3 modulations take place in both solo and tutti passages. This is not unprecedented, since Torelli likewise

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[80]Ibid.

[81]Talbot has also observed that Vivaldi exploited the contrast between the major and minor mode in his music more than any of his predecessors. In Vivaldi's music, many of the principal "ideas" appear at some point in the relative major or minor key, which is never found in Corelli and only in the "most timid and restricted fashion" by Torelli and Albinoni. See Talbot, Vivaldi, 112.

used both solo and tutti sections to modulate.[82] The solo and tutti passages used for modulation often comprise melodic sequences supported by such harmonic formulas as root movement by descending fifths (which seems to be combined exclusively with descending sequences).[83] Movement V of number 11 (measure 139-147) exhibits such a sequential pattern occurring over the underlying circle of fifths, which helps to confirm the new key.

LaRue has suggested that the smoothest modulation results from the use of direct tonic-dominant relationships or a pivot chord.[84] In opus 3, the modulation is most often accomplished by means of a pivot chord. Other modulatory devices used in opus 3 include modulating through the use of chromatic tones[85] and mode exchanges wherein major chords shift to their parallel minor or vice versa (example 14).[86]

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[82]In his later works, Vivaldi tends to assign modulatory function only to the solo sections. The fact that modulation can be found in opus 3 in both solo and tutti sections supports the conclusion that opus 3 is an early work.

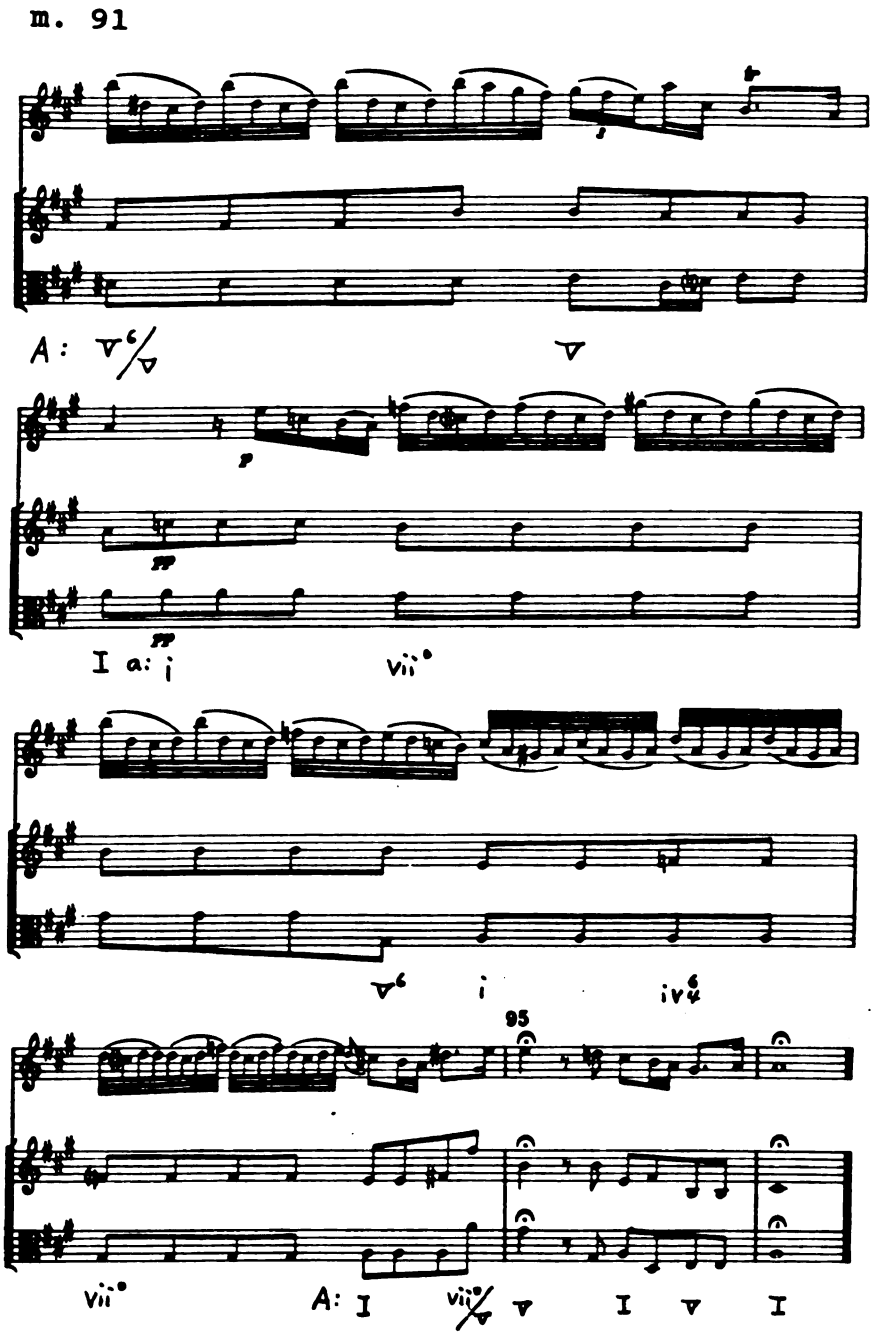
[83]The circle of fifths and the ascending series of sixth chords are, as Bukofzer has observed, two common techniques for establishing the key or facilitating the modulation. See Bukofzer, Music in Baroque Era, 220.

[84]LaRue, Guidelines for Analysis, 58.

[85]An example of this can be found in the second movement of number 3 (measure 80).

[86]As Talbot has pointed out, Vivaldi is "apt to short-circuit the normal process of modulation, establishing a new key via its mediant, subdominant, submediant or leading-note

Example 14. Number 5, Movement II.



chord rather than the conventional dominant." See Talbot, Vivaldi, 110. Nevertheless, this seems not the case in opus 3.

Some modulations, mostly those which modulate to non-tonic and non-dominant keys, may be regarded as passing modulations and contribute to the tonal fluidity. An example can be found between measures 106 and 141 of the third movement of number 7, where the music modulates from F major through D minor, A minor, C major, A minor then back to F major.

With regard to cadences, Vivaldi usually uses the authentic cadence to separate ritornello and solo sections, while in long ritornello sections, he uses half cadences, or sometimes deceptive cadences, between groups of motives.

Talbot has observed that the harmonic rhythm in Vivaldi's music "fluctuates more widely and more abruptly than in the music of any contemporary." He has further claims that an "eight-fold" or "sixteen-fold" reduction or acceleration is not uncommon in Vivaldi.[87] In opus 3, one does not find the eight-fold or sixteen-fold reduction mentioned by Talbot, nor any particularly abrupt changes. In opus 3, the pervasive sequences and their inherent harmonies dictate the harmonic rhythm.

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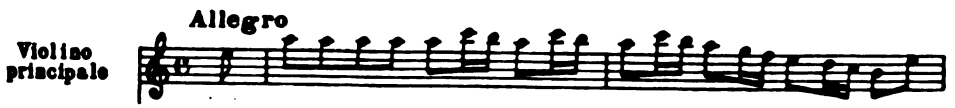
[87]Talbot, Vivaldi, 104.

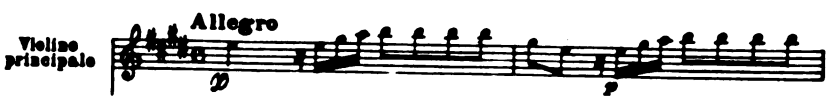
C. MELODY

Repeated notes are a characteristic melodic feature in the Baroque concerto. Pincherle has noted that Albinoni is the first Venetian composer to use copious repeated notes in a concerto and has suggested that Vivaldi is inspired to emulate this elder contemporary. In opus 3, repeated notes occur in both fast and slow movements. They are often used at the beginning of fast movements to generate motion (example 15a, 15b).[88]

Example 15a. Number 6, Movement I.



Example 15b. Number 12, Movement I.

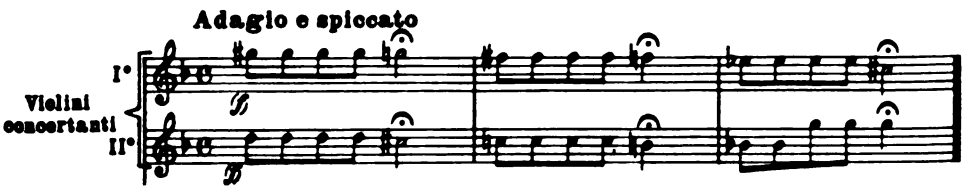


[88]Pincherle thinks these opening notes of a fast movement have "dynamic quality." Pincherle, Vivaldi, 72.

In slow movements, repeated notes usually move in half steps and form transition-like passages (example 16).

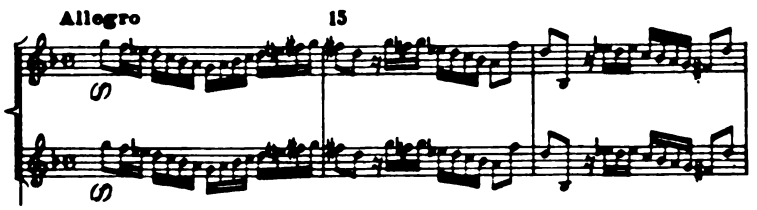
Example 16. Number 11, Movement II.

m. 33

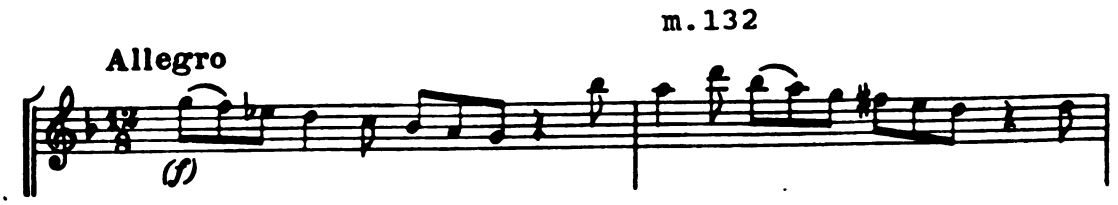


Similar to the vocal "passaggi," the scale was a favorite formula for Baroque composers in violin music. It seems to have been a favored device of Vivaldi also, especially to start a piece or movement (examples 17a, 17b, 17c, 17d, 17e).

Example 17a. Number 2, Movement II.

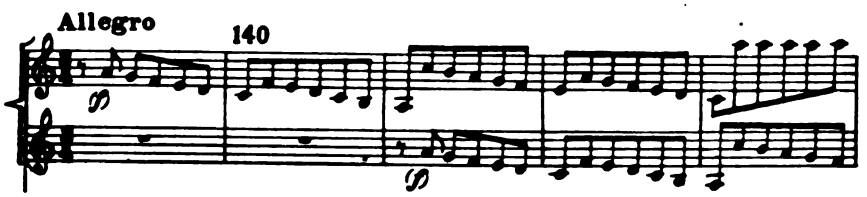


Example 17b. Number 2, Movement IV.

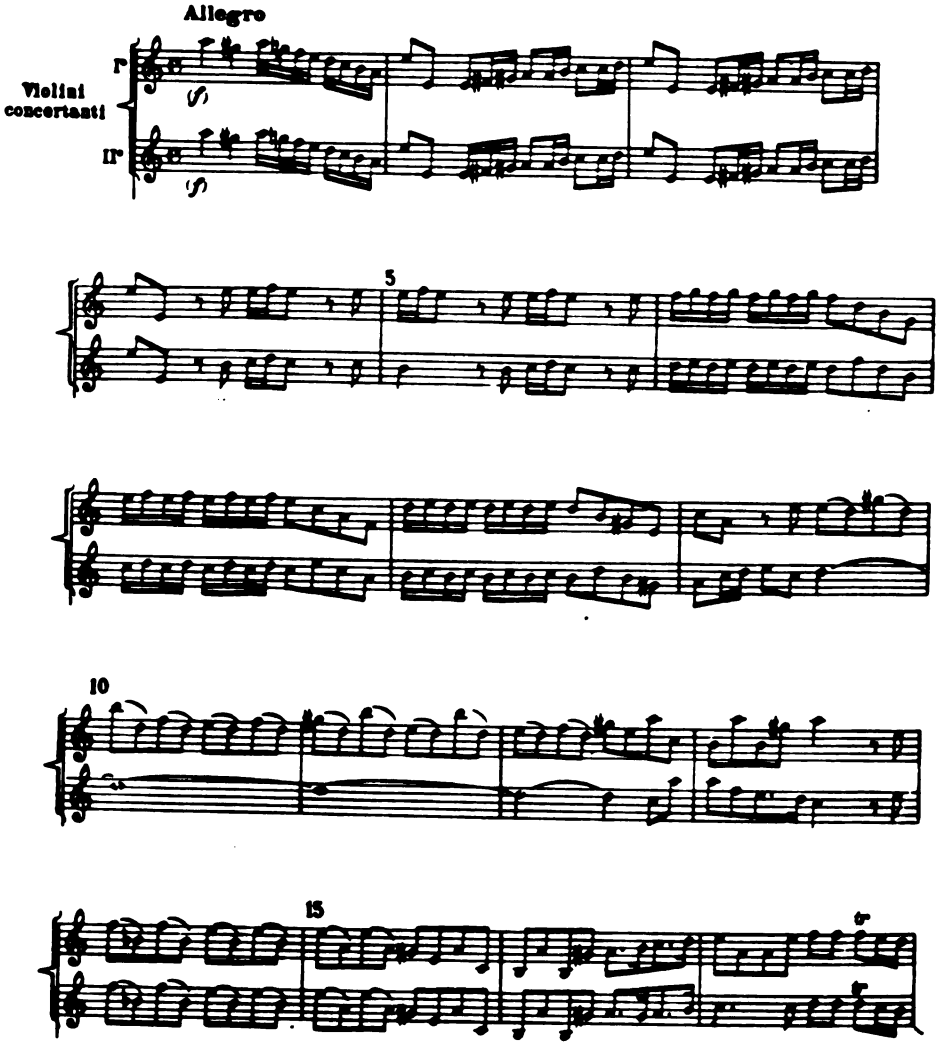


Example 17c. Number 3, Movement I.

Example 17d. Number 8, Movement III.

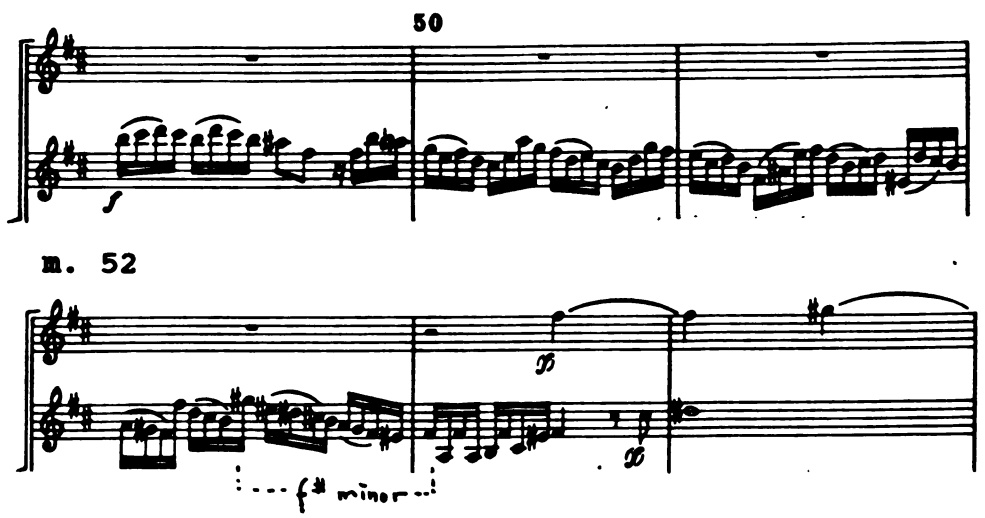


Example 17e. Number 8, Movement I.



The variety in meter or of note groupings Vivaldi employs along with these scalic figures gives them a freshness each time they occur. Furthermore, as Talbot has pointed out, Vivaldi's use of scale is somewhat unusual. Vivaldi would sometimes use an ascending form of the melodic minor scale in descending motion, or vice-versa, a subtle difference from the normal use of the scale. An example of this can be found in the first movement of concerto number 10: an ascending form of the melodic minor scale used in descending motion (example 18).

Example 18. Number 10, Movement I.

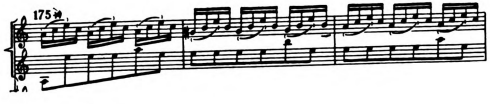


Bukofzer has observed that melody in Baroque music is "conditioned by and dependent on the harmonic accompaniment."[89] In Vivaldi's music, the melody is not only conditioned by the chord progression but often becomes

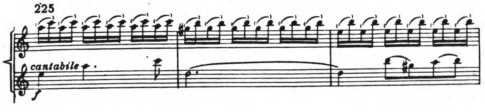
[89]Bukofzer, Music in Baroque Era, 221.

chordal itself. In opus 3, the arpeggiated chord figuration, which was already practiced in violin music during the seventeenth century, occurs almost exclusively in fast movements. The only exception is the Larghetto of number 10, which is constructed entirely of arpeggiated chords (compare example 5). In solo passages, the chordal figuration often appears in sixteenth-note values; when occurring in tutti passages, the chordal figuration often moves in more relaxed eighth-notes. A unique feature of Vivaldi's use of chordal melody which Talbot has noted appears in the final movement of number 8 (example 19a, 19b).

Example 19a. Number 8, Movement III.



Example 19b. Number 8, Movement III.



The chordal figuration gradually moves from foreground to background when the first violin accompanies the second violin with arpeggiated chords in sixteenth-notes. This may be a precursor of the Alberti bass which would become common in the Classic period.

The large leap is another favored device Vivaldi shares with his Italian contemporaries. What distinguishes Vivaldi from others, as Talbot has pointed out, is the frequent use of the octave and compound intervals.[90] In opus 3, leaps of an octave or less appear quite often in both tutti and solo passages. Leaps of compound intervals occur less often and generally are not extremely large or difficult to play. This is probably deliberate, since Vivaldi was perfectly aware of the varying abilities of those players likely to perform the work--the students at the Pieta.

Pincherle has pointed out that Vivaldi sometimes hides his melodic line in a "bed" of sixteenth or thirty-second notes,[91] and this feature appears as early as opus 3. The finale of number 9 particularly captures Pincherle's attention (example 20a), but several other examples can also be found in opus 3 (examples 20b, 20c).

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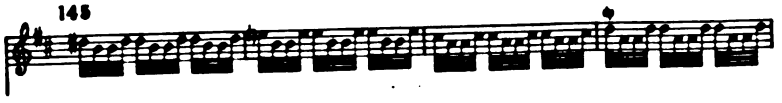
[90]Talbot, Vivaldi, 97.

[91]Pincherle, Vivaldi, 78. Pincherle says that Torelli already had them in his music, but Vivaldi has "outdistanced the official inventors." Pincherle also claims, from his study of Vivaldi, that the earliest example using this device is in the finale of opus 3 number 9.

Example 20a. Number 9, Movement III.



Example 20b. Number 2, Movement I.

Example 20c. Number 5, Movement III.

Ostinato is another Italian preference. The second movement of number 8 presents an ostinato bass through most of the movement, while throughout the second movement of number 12 an obstinate rhythm is interspersed.

Quite often melodic lines overlap each other via elision, which occurs when a note functions both as the last note of one motive or phrase and the first note of the next. In opus 3, the elision usually occurs in antiphonal passages or at the junction of ritornello and solo sections.

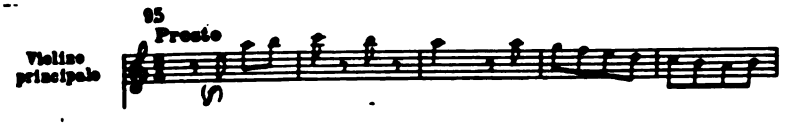
These types of melodic formulas Vivaldi uses are basic and few in number, but he avoids monotony by his imaginative variations of them.

Probably owing to the predominance of tonic sonority, the beginnings of several movements are similar. In concerto number 4, the first and second movements both begin with the dominant tone descending to the tonic (examples 21a, 21b); the first and third movements of concerto number 6 begin with the dominant tone ascending to the tonic (see example 15a, example 22).

Example 21a. Number 4, Movement I.

Example 21b. Number 4, Movement II.

Example 22. Number 6, Movement III.



D. RHYTHM

Although rhythm is one of the most impressive features in Vivaldi's music, few scholars devote themselves to a systematic study of it. As Walter Schenkman has noted, this is a neglected subject not only in Vivaldi's music, but all Baroque music as well.[92] LaRue has described rhythm as "the single most mysterious and problematical of musical elements." Perhaps this is the reason many scholars discuss rhythm in Vivaldi's music in only the most general terms, using phrases like "driving force" or "motoric quality."

Vivaldian scholars such as Kolneder and Talbot escape this ambiguity by listing several rhythmic devices used by Vivaldi.[93] Among the various rhythmic features they have mentioned, Lombard rhythm and syncopation are the two which have received the most attention from these scholars.

Lombard rhythm (), also known as Scottish Snap, was described by Quantz as a device introduced by Vivaldi in 1722.[94] Opus 3, a work from the first decade of the century, does not contain Lombard rhythm. Nevertheless, its reverted figure () appears quite often. While Sol Babitz observes that the Lombard figures most often occur in

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[92]Walter Schenkman, "Rhythmic Patterns of the Baroque," Bach 6 (1974-75): 21.

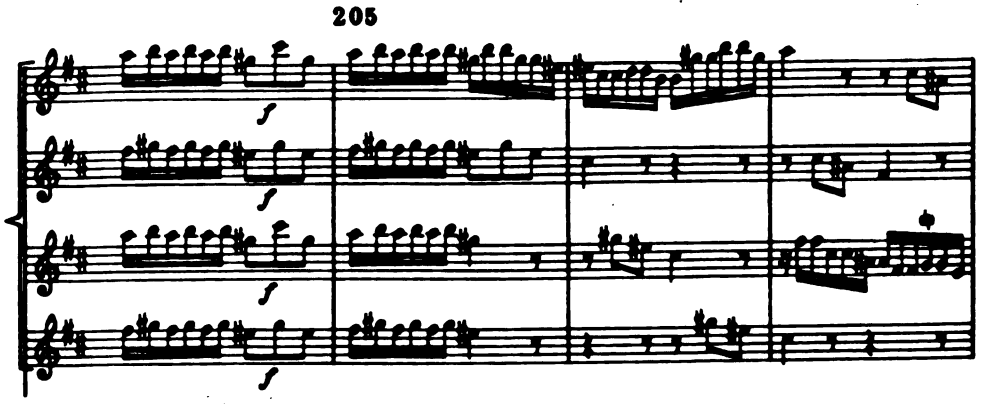
[93]See Kolneder, Vivaldi, 47-50 and Talbot, Vivaldi, 99-100.

[94]Talbot, Vivaldi, 99.

a descending motion,[95] it is interesting to find that this normal dotted figure usually follows an ascending pattern in opus 3.[96] In contrast to the effect of Lombard rhythm, this normal figure provides a forward momentum.

Syncopation does not receive Vivaldi's attention in opus 3 either. Nevertheless, there are some passages which use a "modified syncopation" (example 23).

Example 23. Number 10, Movement III.



Schenkman has pointed out that the anapestic pattern (♩. ♩ ♪) is frequently used at the beginning of Baroque

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[95]Sol Babitz, "A Problem of Rhythm in Baroque Music," The Musical Quarterly (1952): 548.

[96]Talbot has observed that the repetition of this pattern, which he refers to as "saccade," usually appears in the last part of a grand tutti or in a movement which imitates the French style.

movements.[97] Talbot has also suggested that patterns such as () or (), with the first two notes on the strong beat of the measure (or strong part of the beat) followed by one on a weak beat,[98] often occur at the opening of Vivaldi's phrases. Nevertheless, in opus 3 one finds only a very few phrases which start on weak beats, as Schenkman observes, or which begin with two short notes of even value followed by a long note, as Talbot notes. In contrast to the scant examples of the above two figures, the rhythmic pattern  is pervasive in opus 3.[99] This down-beat figure often appears at the beginnings of movements or sections in its modified version (compare example 10, example 24).

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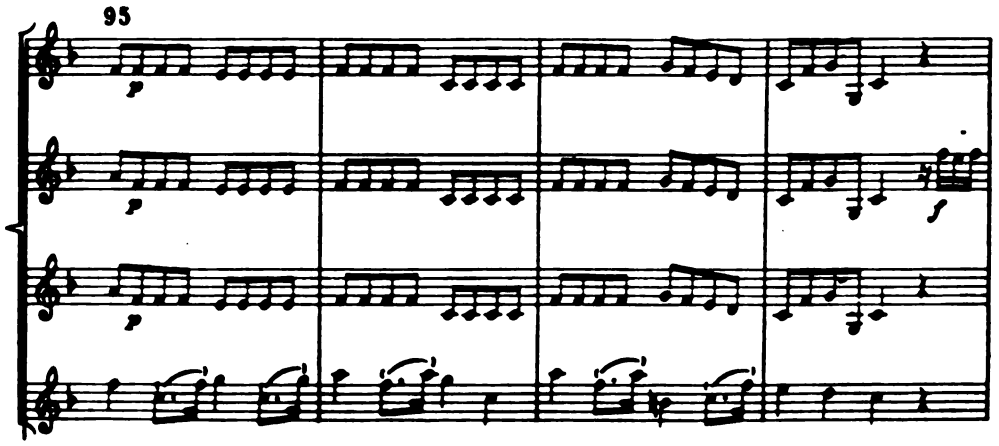
[97]Schenkman, "Rhythmic Patterns of Baroque," 22. Nevertheless, the supporting examples in his article are from Bach.

[98]Talbot, Vivaldi, 99.

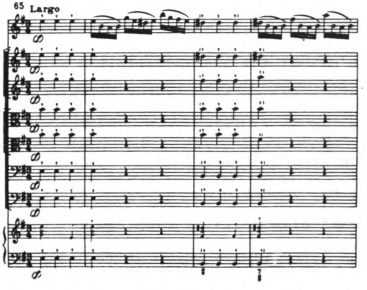
[99]Newman has called this figure one of Vivaldi's characteristics. See Newman, "The Sonatas of Albinoni and Vivaldi," Journal of the American Musicological Society 5 (1952): 110.

Example 24. Number 7, Movement III.



One rhythmic characteristic of Vivaldi's music, which Kolneder has called the three strikes--three accented notes in even time-value--receives attention in opus 3. The opening of concerto number 8, movement I has an impressive illustration (compare example 17e). The second movement of number 3 also uses the three strikes, but in a gentler version (example 25).

Example 25. Number 3, movement II.



Talbot has observed that Vivaldi's "driving force" is achieved through constant changing of rhythmic patterns: before the repetition of one rhythmic pattern lost its effect, Vivaldi shifts the pattern to another.[100]

Several movements employ rhythms characteristic of dance movements. Only six movements are regarded by Kolneder as dance movements or inspired by dance:

Minuet	number 7, V
Gavotte	number 8, I
Rigaudon	number 6, III
Gigue	number 2, IV
dance inspired	number 3, I and III

[100]Kolneder has a similar observation, but he regards it as the kinetic drive of motivic groups. See Kolneder, Vivaldi, 50.

There are two other movements which should probably be added to this list because of rhythmic similarity and stylistic resemblance to the dance. The fourth movement of number 11 is very much like a siciliano, and the fourth movement of number 10 resembles a gigue. Five of the eight dance or dance-inspired movements are the final movements. As with those of his contemporaries, Vivaldi's final movements usually exhibit the character of a dance. In general, these final movements are designed in ritornello form and are written in a triple or compound meter.

E. GROWTH

There are at least three types of phrase structure in opus 3: regular phrases with antecedents and consequents of similar length; irregular phrases; and phrases in groups of three.

The majority of movements in opus 3 present irregular phrase structure which proceeds by way of Fortspinnung. Nevertheless, regular phrase structure sometimes occurs at the beginning or the end of a movement, especially in a dance or dance-inspired movement. When talking about Vivaldi's phrasing, Talbot has applied the terms antecedent and consequent, saying that Vivaldi often groups units of equal length into threes, which results in a grouping of one antecedent plus two consequents or two antecedents plus one consequent.[101] Although antecedent and consequent are terms usually reserved for music in the Classic era and often do not work well for Vivaldi's music, phrasing in groups of three can be found in opus 3. Examples of phrasing in groups of three are found in the second movement of concerto number 2 (example 26) and the second and third movements of concerto number 12 (example 27, and compare example 10).

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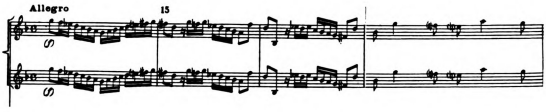
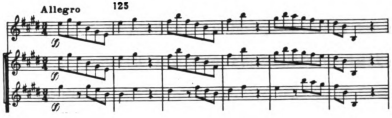
[101]Talbot, Vivaldi, 100.

Example 26. Number 2, Movement II.



Example 27. Number 12, Movement III.



Fortspinnung, in which sequence and internal repetition contribute to the flow, is the main method by which both tutti and solo achieve length.[102] Vivaldi shares with his Italian contemporaries a preference for sequence. In opus 3, sequences are often dominated by the descending fifth root movement: either a progression of the dominant to tonic, or of a secondary dominant to the chord it tonicizes. A sequential treatment of a motive or phrase can range from three to five stages, and two or three different patterns of sequences sometimes occur successively. In opus 3, sequences (which are usually diatonic sequences

[102]The internal repetition of a phrase with no long rest between and supported by harmony, is termed by Hutchings "kinetic recurrence." Hutchings, Baroque Concerto, 43.

supported by the harmonic progression of fifths) can be used either to confirm a key or to modulate.

Many criticize Vivaldi for using sequence too often and say that he ignores the techniques of enriching or disguising a sequence the way Bach does. However, the consideration of inherent dynamics may have been one of the elements encouraging Vivaldi and his Italian contemporaries to use such simple sequences.

In addition to sequence, techniques used to achieve musical length in opus 3 include repetition, imitation, echo, and response.

A repetition in opus 3 often has two or three stages. These repetitions often occur over a dominant or secondary dominant chord and thus serve to delay a cadence and make the return to the tonic more urgent. Imitation, which is a repetition by another voice, often occurs in solo passages in the concerti for two or four violins and string orchestra. In the concerti for four violins, a conversation between the first and second solo violins is usually repeated by the third and fourth violins immediately.

An echo, which involves the alternation of the same motive or phrase by tutti and solo, is inherent of a concerto and is common in opus 3. The constant exchange of short motives between tutti and solo is reminiscent of Corelli. In opus 3, responses occur between different solos (usually the first violin versus one of other solo violins),

between tutti and solo, or in tutti (often with contrasting dynamics.)

In opus 3, Vivaldi freely combines techniques as sequence, repetition, imitation, echo, and response to achieve length. By correlating these features with the change of key and recurrent tutti, the essence of ritornello form is achieved.

The ritornello form usually refers to a form in which an opening tutti (in the tonic key) recurs several times in the middle (usually in the relative keys) and at the end (back in the tonic) of a piece. In opus 3, this is the most pervasive form used. Nevertheless, this form allows various profiles which are variants of the basic ritornello scheme. Some movements do not open with a tutti but start with solo(s). Some movements end with new material instead of the recurring tutti. Some of these ritornello forms can be categorized as follows:

1) The beginning tutti (also called ritornello for its recurrent character) recurs one or more times within the movement and concludes the movement. Usually the ritornelli begin in the tonic key, modulate to the dominant or relative major or minor, and conclude in the tonic.
2) The movement begins with solo(s).
3) The movement has an A B A' B' section at the beginning.
4) New material concludes the movement.

5) Two kinds of recurring tutti material are used.

6) Contrasting material is presented in the middle (somewhat like an expanded A B A form).

In the movements which open with solo(s), several types are presented: the opening solo passage never recurs;[103] the solo only recurs near the end;[104] the solo recurs immediately after the first tutti, but the second appearance of the solo is somewhat different from the first one and is followed by the recurrence of the tutti (ABA'B);[105] the tutti has the same or similar motto as the solo.[106] Except for movement III of number 9 and movement V of number 11, all of the movements which begin with solo(s) occur in concerti for four violins and string orchestra.

As for the conclusion, a movement usually ends with the recurrent tutti, but can conclude with new material. In this case, the new material is often stated twice, taking on the responsibility to confirm the tonic key further.[107]

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[103]This occurs in the first movement of number 1 and the third movement of number 9.

[104]This occurs in movement III of number 7.

[105]See movement III of number 1 and movement V of number 11.

[106]This occurs in movement V of number 7 and movement I of number 10.

[107]Talbot has noted that Albinoni also uses new material as a coda after the tonic return of the first period. See Talbot, "The Concerto Allegro in the Early Eighteenth Century." Music and Letters 52 (1971): 164.

Nevertheless, to conclude with the recurrence of the opening tutti in the tonic was a novelty in Vivaldi's time.[108]

Within the ritornello form, the most distinctive section is the ritornello. In opus 3, the opening ritornello is often composed of various groups of motives[109] and entrusted to the entire orchestra (compare example 17e).[110]

These groups of motives provide Vivaldi with a great store of materials from which to choose for later ritornelli, which often employ just some of the groups of motives and recombine them.[111] Generally, the concluding ritornello is the only one which presents all of the groups of motives. Nevertheless, sometimes only the last group of motives is used.

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[108]Talbot, "Concerto Allegro in Early Eighteenth Century," 170. Talbot has suggested that although it is taken from opera, employing a ritornello to conclude the movement was novel in Vivaldi's time. Talbot also notes that in Vivaldi's manuscripts this is usually indicated da capo.

[109]Scholars such as Kolneder and Talbot have described the ritornello as being constructed of several groups of motives which, although the motive groups are sometimes linked together, is far from an organic entity.

[110]Some examples of this can be found in the first movements of numbers 3, 6, 8, and 12.

[111]Kolneder has noted four types of alteration for the middle ritornelli: variation, transformation, curtailment, compression. See Kolneder, "The Solo Concerto," in New Oxford History of Music, ed. by Gerald Abraham (Oxford, New York: Oxford University Press, 1986), 6:315.

Sometimes the motivic groups of a ritornello are interrupted by solo passages (which sometimes carry some motives from the ritornello) or are played alternately by tutti and solo.[112] Furthermore, as Kolneder has noted, Vivaldi usually heightens the importance of the entry of the concluding ritornello by preceding it with a cadenza-like solo passage,[113] which, to an extent, foreshadows the Classic concerto.

As for solo passages, they are often spun out with virtuosic figures not related to the ritornello. Nevertheless, in opus 3, solo passages are sometimes derived from motives in the ritornelli, or can even have their own theme. Bukofzer has noted that Torelli and Albinoni tend to use the former two features in their solo passages most often, while Vivaldi favors the latter two.[114] In addition to the thematic correspondence of the ritornello and solo passages, thematic similarity between separate solo passages can also be found in opus 3.[115]

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[112]See the second movement of number 2, the third movement of number 6 and the first movement of number 8. Bukofzer has noted that this technique was taken and perfected by Johann Sebastian Bach. See Bukofzer, Music in Baroque Era, 230.

[113]Kolneder, "Solo Concerto," 316.

[114]Bukofzer, Music in Baroque Era, 230.

[115]Talbot has noted that in Vivaldi's concerti, although not common enough to be a rule, the same figure is often used to begin the first and last solo passages. See Talbot, "Concerto Allegro in Early Eighteenth Century," 170.

These solo passages which alternate with tutti have two main functions: contrast and modulation. Besides the contrast in volume, the differentiation of figures of ritornello and solo is most important. The solo passages usually comprise sequences and repetitions. As was mentioned earlier, these sequences and repetitions are often supported by the harmonic progression of the circle of fifths or a succession of tonicizations which may facilitate the modulation.

Talbot has also noted that Vivaldi tends to condense the ritornelli but extend the episodes. In general, the tutti sections are more harmonically oriented while the solo sections often contain a melodic line which is implied by the rise or fall of sequences.

While Vivaldi's fast movements most often employ the ritornello form, his slow movements have more varied shapes. The various forms which appear in the slow movements of opus 3 include:

1. a singing melody with the ritornello frame;[116]
2. through-composed form, of which there are two types: one is melodically oriented,[117] and the

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[116]See the second movement of number 12.

[117]See the second movements of number 5 and number 6.

other has more harmonic interest and is tonally unstable;[118]

3. binary form without the complete return of the opening material,[119] such as in number 2;
4. chordal tutti alternating with solo figuration, first at one-measure intervals, while later the solo extends its length (compare example 25).
5. a "Devisenarie" in which a solo melody is interrupted by a short tutti passage and is then reiterated and drawn to a conclusion (example 28).[120]

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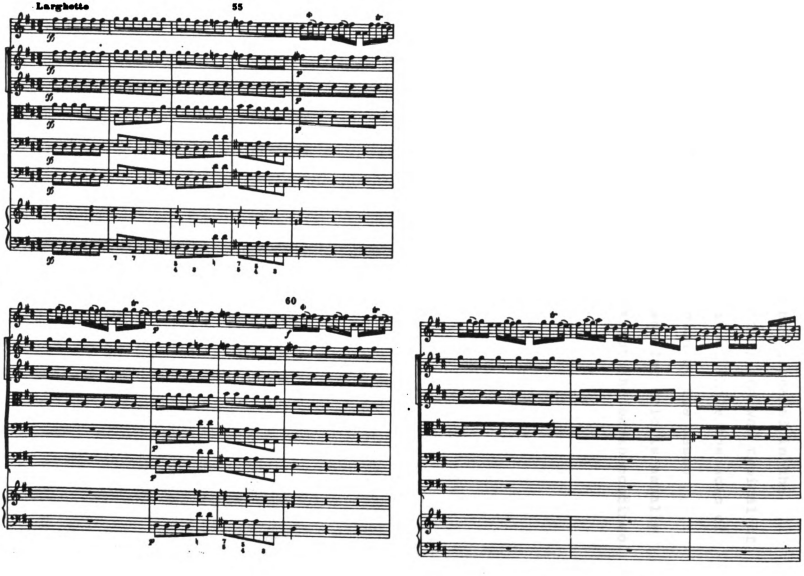
[118]See the second and fourth movements of number 7 and the second movement of number 11.

[119]See the third movement of number 2.

[120]Pincherle, Vivaldi, 161.

Example 28. Number 3, Movement II.



The first and last types are derived from operatic practice. The framed aria design had appeared in the operatic arias of Stradella (1644-1682) and was typical of the opera of the period. Nevertheless, while the solo of Stradella's arias would be accompanied by the basso continuo, in opus 3 the accompaniment for solo is usually provided by upper strings alone without the basso continuo.

CONCLUSION

None of Vivaldi's other published works contains such variety as can be found in opus 3. The abundant sound combinations achieved with a medium of only strings and basso continuo reveal Vivaldi's inventiveness, which included his scoring for four solo violins, cello and string orchestra, a combination he never used again in his published works. The diverse shapes of ritornello forms in opus 3 contrast greatly with his tendency in later publications to use stereotypical forms. In view of this, opus 3 is like an experimental effort in which Vivaldi allows his imagination free rein.

In opus 3, Vivaldi also employs the melodic, rhythmic and harmonic devices used by his predecessors and contemporaries. Nevertheless, he exceeds them by his ability to devise numerous variants from simple formulas and to organize them into large forms. With this in mind, opus 3 may be seen as the effort of a codifier.

The fact that six of Bach's ten Vivaldian transcriptions derive from opus 3 may well confirm the importance of this set. Nevertheless, the significance of this work is identified best by Talbot when he says a thorough study of opus 3 will reveal every feature of Vivaldi's musical style.

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