



# **THE ROMAN SACRED MUSIC OF ALESSANDRO SCARLATTI**

Luca Della Libera



# **The Roman Sacred Music of Alessandro Scarlatti**

This book offers an account of the sacred music written by Alessandro Scarlatti (1660–1725) in Rome, a city where the composer lived and worked for many years throughout his career. Using archival research, Luca Della Libera provides an overview of Scarlatti's life and activities in Rome, addresses his connections with the institutions and patrons of the city, and analyses his Roman repertoire in comparison to the sacred music of other contemporary composers, demonstrating its unique characteristics. An appendix includes transcriptions of the archival sources connected with Scarlatti's activity in Rome. The first major publication in English to address the sacred music repertoire of one of the major composers of the Italian baroque, this book offers new insights into Scarlatti's work and a valuable resource for researchers in musicology and early modern studies.

**Luca Della Libera** is Professor of Music History at the Conservatory of Frosinone, Italy, and a prolific editor of works of Alessandro Scarlatti.



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# **The Roman Sacred Music of Alessandro Scarlatti**

**Luca Della Libera**

First published 2022  
by Routledge  
4 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge  
605 Third Avenue, New York, NY 10158

*Routledge is an imprint of the Taylor & Francis Group, an informa business*

English edition © 2022 Luca Della Libera  
Translation by Luca Della Libera and Rosalind Halton  
First published in Germany, in the Italian language

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*British Library Cataloguing-in-Publication Data*

A catalogue record for this book is available from the British Library

*Library of Congress Cataloging-in-Publication Data*

A catalog record has been requested for this book

ISBN: 978-1-032-17225-5 (hbk)

ISBN: 978-1-032-17226-2 (pbk)

ISBN: 978-1-003-25233-7 (ebk)

DOI: 10.4324/9781003252337

Typeset in Times New Roman  
by Newgen Publishing UK

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# Abbreviations

AAV	Archivio Apostolico Vaticano
ACO	Archivio della Congregazione dell'Oratorio, Rome
ASVic	Archivio Storico del Vicariato, Rome
ASR	Archivio di Stato di Roma
A-Wn	Oesterrieches Nationalbibliothek, Vienna
BAV	Biblioteca Apostolica Vaticana
D-Mbs	Bayerische Staatsbibliothek, Munich
D-MÜ	Diozesan Bibliothek, Münster
GB-BL	British Library, London
GB-Cfm	Fitzwilliam Museum, Cambridge
I-Fas	Archivio di Stato, Florence
I-Fc	Biblioteca del Conservatorio, Florence
I-Nc	Biblioteca del Conservatorio, Naples
I-Rasc	Bibliomediateca dell'Accademia Nazionale di Santa Cecilia, Rome
I-Rli	Biblioteca Corsiniana, Rome
I-Rsg	Archivio della Cappella Musica della Basilica di San Giovanni in Laterano, Rome
I-Rsm	Archivio della Basilica di Santa Maria Maggiore, Rome
I-Rsmt	Archivio della Chiesa di Santa Maria in Trastevere, Rome
I-Sd	Archivio del Duomo, Biblioteca Piccolomini e Opera Metropolitana, Siena
LU	Liber Usualis
P-Lf	Fábrica da Sé Patriarcal Archivio de Musica, Lisbon, Portugal
RISM	Répertoire International des Sources Musicales ( <a href="https://rism.info">https://rism.info</a> )

# Acknowledgments

This volume is based on my Ph.D. thesis in Musicology, which I completed at the University of Rome Tor Vergata in co-tutorship with the Johannes Gutenberg University of Mainz between 2011 and 2014. I want to thank in the first place my two advisers, Agostino Ziino and Klaus Pietschmann, for having welcomed the idea of carrying out this project and subsequently supporting it with countless and useful suggestions until completion.

I want to thank the colleagues who, in different ways and at different times, have offered me important points of reflection and advice: Claudio Annibaldi, Alexandra Nigito, Dinko Fabris, Arnaldo Morelli, Paologiovanni Maione, Rosalind Halton, Louis Castelain, and the late Roberto Pagano. I am pleased to acknowledge with thanks the musicians with whom I have had the pleasure of sharing enthusiasm for the sacred music of Alessandro Scarlatti, and in particular Rinaldo Alessandrini with his *Concerto Italiano*, Paolo da Col with *Odhecaton*, Fabio Biondi with *Europa Galante*, and Enrico Gatti and Ensemble Aurora.

I am deeply grateful to Rosalind Halton for collaborating with me on the English translation of the book.

# Notes to the reader

## Transcriptions and translations

Unless otherwise indicated, all transcriptions and translations of the documents, manuscript frontispieces of the scores, and dedications presented in this book and in the appendix are by the author, with the following criteria: Old Italian letters and words have been modernized, as well as pronouns and prepositions, and the use of capital letters, punctuation, and accentuation. Abbreviations and honorific titles have been expanded.

## Editorial principles

Music examples from the *Messa breve, e concertata*, *Messa per il Santissimo Natale*, *Salve Regina* [I], and *Miserere* [I] are taken with permission from *Masses by Alessandro Scarlatti and Francesco Gasparini*, edited by Luca Della Libera, *Recent Researches in the Music of the Baroque Era*, vol. 137; Middleton, WI: A-R Editions, Inc., 2004; *Alessandro Scarlatti: Selected Sacred Music*, edited by Luca Della Libera, *Recent Researches in the Music of the Baroque Era*, vol. 181. Middleton, WI: A-R Editions, Inc., 2012; [www.areditions.com](http://www.areditions.com). Used with permission. Presentation of Roman numerals in brackets in the title of Scarlatti's works follows the catalog published by Benedikt Poensgen in *Die Offiziumkompositionen von Alessandro Scarlatti*, Ph.D. dissertation, Universität Hamburg, 2004.

The other music examples are based on manuscript or printed sources. Original time signatures and key signatures have been preserved throughout. Beaming and stem direction has been modernized. Vocal slurs have been added tacitly to clarify syllable placement, following the sources, which use them throughout but not consistently. Editorial additions to the scores are indicated as follows: Editorially added slurs and ties are dashed, cautionary accidentals are placed in parentheses, and other editorial additions are placed in brackets. Accidentals made redundant by modern standards have been tacitly omitted. The sharp or flat symbol, when used to cancel an inflection, has been replaced with a natural symbol where appropriate to conform to modern practice. Small adjustments have been made tacitly to the placement

and typography of the continuo figures, including substituting diatonic inflections (natural for sharp, where appropriate), placing the inflections consistently before the numeral, allowing an inflection alone to represent the third above the bass, and placing the figures consistently above the staff. Where the source uses simple numerals, such as “4 3,” at cadential suspensions that are understood to indicate a raised third, the appropriate inflection is substituted for the third.

### **Music abbreviations**

S. (soprano); A. (alto); T. (tenor); B. (bass), Vl. 1 (first violin); Vl. 2 (second violin); Vla (viola); B.c. (basso continuo); Org. (organo); Vlc. (cello); C.b. (double bass); Ob. (oboe); Tb. (trumpet). Keys are listed as follows: capital letters mean major keys (C, D, E, etc.); lowercase letters refer to minor keys (c, d, e, etc.).

# Introduction

On 16 April 1709, Count Francesco Maria Zambecari, at the service of the Viceroy of Naples, Cardinal Vincenzo Grimani, wrote a letter from Naples to his brother, in which he pointed out one of the most important factors that would bring about the decline in popularity and neglect of the operatic repertoire of Alessandro Scarlatti:

He has written his most recent opera, which nobody liked at all; for this reason, it's always going to be a bore to listen to him. He is a great man, and even though he is so good, he has hardly any success, because his compositions are very difficult and refined, a style which does not work in the theatre. The main reason is that anyone who understands counterpoint will regard them highly; but in a theatre auditorium of a thousand people, there are not twenty who understand it, and the others are bored because they aren't hearing cheerful theatre stuff. And then, because it's such difficult stuff, the musician has to be very careful not to make a mistake, he's not free to be able to perform it in his own way, and he gets too tired. Consequently, his style for the theatre is universally disliked, because the theatre requires cheerful stuff and saltarelli, as they do in Venice.<sup>1</sup>

The letter refers to the oratorio *Il trionfo del Valore* (of which neither music nor libretto is preserved), performed on March 19, 1709 in the Palazzo Reale for the name day of the Emperor Joseph I. This letter captures two important features of Scarlatti's style: his complexity and his progressive isolation in the context of a generation of musicians that would very soon dominate the Neapolitan scene: Leonardo Leo, Francesco Mancini, Domenico Sarro, and Nicola Porpora. It also indicates that the music of Scarlatti needed performers particularly skilled in his style. The composer himself was aware of this, as he testifies in a recently discovered letter, written in Venice in December 1706 to Cardinal Annibale Albani. In it, Scarlatti mentions an enclosed note, unfortunately not preserved, in which his friend Andrea Adami known as "Bolsena," a singer in the Sistine Chapel, was to have found performance instructions:

## 2 Introduction

If your Excellency does not mind that Andrea Adami be instructed in the way required to be understood by the singers and the instrumentalists that he has to work with (since this unique *virtuoso* knows full well the manner of performing in my style), you can encourage him in undertaking this effort by making known the contents of the enclosed note.<sup>2</sup>

The concern of Scarlatti that the singers should be fully aware of the performance style appropriate to his music is also demonstrated by two well-known letters to Prince Ferdinando de' Medici. In the first, sent from Rome on July 28, 1703, the composer sends the prince the last act of *Arminio*, the opera that was to be staged in the theater of Pratolino the following September:

Therefore deign to accept the resignation, obedience and attention of my weak spirit with which I managed to obey, having the audacity to recommend to the high special protection and virtuous intention of V. A. R. [your Royal Highness] the usual precision of the virtuosi who are to act in this opera, according to the accidentals notated by me at appropriate places for the performance of the arias, according to the idea with which I produced them; while the exact observance of time and of notated accidentals are the factors on which depend the perfect demonstration of the same.<sup>3</sup>

The second source is a letter of August 9, 1704, in which Scarlatti sends to Ferdinando the third act of *Turno Aricino*:

The performance of the arias, beyond what I have notated at the appropriate places, I have made a note to sig. Matteuccio, as a professor experienced in my style, which I have asked him to communicate to the virtuosi actors.<sup>4</sup>

It is certainly unusual that a composer at the beginning of the eighteenth century, a period in which the conventional rules for musical performance were widely known, should feel the need to write specific instructions to ensure that performance of his music would match his intentions. The distinctive feature of the Scarlattian style was also noted by Charles Burney. With regard to the "old" masters, Burney writes:

It is not, however, certain that Ptolemy's doctrine was immediately adopted by all the musicians of his time; if it was, their minds must have been more flexible than those of modern professors. For had the most popular composers of modern times, had Alexander Scarlatti, for instance, in Italy, Sebastian Bach, in Germany, or Handel, in England, proposed to their contemporaries so considerable a change in the established musical system, it is hardly possible to believe that it would have been immediately received into general practice.<sup>5</sup>

Subsequently, Burney comes back to the distinctive trait of the Scarlattian style, defining it as “elegant, original and profound,” with the particular merit:

[for] establishing the fame of the Neapolitan School of counterpoint, which has since been so fertile in great musicians, among whom his admirable son, Domenico Scarlatti, and his elegant scholar, Adolfo Hasse, detto il Sassone, are distinguished by all the lovers of Music who are able to separate original genius from froth and bombast, and taste, propriety, and exquisite sensibility, from noise and Gothic barbarism.<sup>6</sup>

In the same chapter Burney writes about the oratorio *La vergine addolorata* – which he may have seen in a manuscript preserved in the Archive of Chiesa Nuova, Rome – and gives a transcription of the aria *Il mio figlio dov'è*:

In the manuscript oratorio of ALES. SCARLATTI, which I found in the archives of the Chiesa nuova in Rome, there is an admirable overture, in a style totally different from that of Lully, which, at this time, was the general model for all Europe. The modulation and expression of the recitatives, many of which are accompanied with interstitial symphonies, are admirable, and such as might be expected from a man of his original, bold, and cultivated genius, who always disdained insipidity, and the common passages of the times. The airs are almost all pathetic, as the subject required, and richly accompanied. A cavitina [sic] is given as a specimen on the following plates.<sup>7</sup>

During his lifetime, Scarlatti was already considered one of the pre-eminent composers in the field of sacred music. During a visit to Naples in 1725, the famous German composer and flutist Johann Joachim Quantz was introduced by Johann Adolf Hasse “to the greatest composer for the Church in Naples.”<sup>8</sup> Hasse, who himself had studied with Scarlatti in Naples, told Burney of his high esteem for the composer:

He [Hasse] could not think Durante, as a contrapuntist, deserved the place which Rousseau has given him in his dictionary; but said that it was old Scarlatti, whom he should have called *le plus grand harmoniste d'Italie, c'est à dire du monde*, the greatest master of harmony of Italy, that is, of the whole universe; and not Durante, who was not only dry, but *baroque*, that is coarse and uncouth. M. Hasse's opinion on Alex. Scarlatti, corresponds exactly with that of Jomelli, who told me, at Naples, that his compositions for the church, tho' but little known, were the best of his production, and perhaps the best of this kind.<sup>9</sup>

We should add further observations about the particular reception of Scarlatti's music, in which purely biographical considerations play a part. The Sicilian maestro belongs to the generation immediately preceding that

#### 4 Introduction

of Johann Sebastian Bach, Antonio Vivaldi, Georg Friedrich Händel, and Jean Philippe Rameau. In the year of his death, 1725, Bach and Händel had already composed important works, but masterpieces such as the *Goldberg Variations*, *The Art of Fugue*, the *St. Matthew Passion*, and many oratorios by Händel had still to be written. Vivaldi, born in 1678, would outlive Scarlatti by sixteen years. According to Grout, all this still does not adequately explain the problematic reception of Scarlatti's music. Although the Sicilian composer's catalog contains works in every musical genre, the core of his production is vocal. According to Grout, it is this fact that explains the decline of Scarlatti's reputation with the passage of time, particularly in regard to opera, it being subject much more quickly to changing tastes than instrumental music.<sup>10</sup>

Grout goes on to affirm that the instrumental repertoire of Scarlatti, while not lacking in pages of great interest, is not as significant in this period as that of composers such as Arcangelo Corelli, François Couperin, and Georg Muffat, to mention just some of the most notable. While we may agree with this statement, the American scholar's contention that Scarlatti's cantatas and operas surpass his sacred music may be an overstatement.<sup>11</sup> Scarlatti's sacred music, although it survived in a somewhat "hidden" or obscure manner, was less neglected in the nineteenth century than was his secular music, as testified by the many manuscript copies of the former preserved in numerous European libraries.<sup>12</sup> We should also note the fact that, during the composer's lifetime, his vast output circulated in Italy and throughout Europe only in manuscript. The only exceptions are a collection of *Cantate*, published by Roger in Amsterdam around 1702, and the *Mottetti sacri*, printed in Naples in 1702, then published by Roger in Amsterdam between 1707 and 1708 with the title *Concerti sacri opera seconda*.<sup>13</sup>

The possibility of outlining in depth the profile of this composer has also been adversely affected by the scarcity of editions available for performers and scholars. Some important editorial initiatives were launched in the second half of the twentieth century, even if none of them has so far been completed. The first is the notable edition of the oratorios, undertaken in Italy by Lino Bianchi, which came to an end after the completion of only five titles.<sup>14</sup> Donald J. Grout began the publication of some operatic scores, entrusting them to a variety of scholars.<sup>15</sup> These undertakings certainly played an important role in promoting a significant part of Scarlatti's repertoire, and were preceded by the publication of the *Passione secondo Giovanni* by Edwin Hanley,<sup>16</sup> along with the series *Handel Sources*, as part of which John H. Roberts published two facsimile editions, *Il Pompeo* and *La Dafni*.<sup>17</sup> More recently, the most active publisher has been A-R Editions, which has enriched its series *Recent Researches in the Music of the Baroque Era* with six volumes devoted to Scarlatti, three of which are of sacred music,<sup>18</sup> while the Istituto Italiano per la Storia della Musica has published the oratori *Il giardino di rose*, *La Santissima Annuntiata*, and *Il trionfo della Vergine SS.ma Assunta in Cielo*, the serenata *Erminia*, the opera *Il Ciro*, and an important collection of cantatas.<sup>19</sup> In terms of the cantata, Scarlatti's repertoire is less fully represented

in modern editions when we consider that Scarlatti was the most significant and prolific composer for solo voice before Schubert. Aside from Carchiolo's 2012 edition, even now there exist only a facsimile anthology edited by Malcolm Boyd<sup>20</sup> as well as eight serenatas published online by Griffin.<sup>21</sup>

Scarlatti's professional activity took place to a large extent in Naples, where he was *maestro di cappella* of the Royal Chapel between 1684 and 1702, and from 1708 to 1725, the year of his death. But Rome was singularly important to him: it was the city that received him as a youth, and where he had his first great success with the opera *Gli equivoci nel sembiante* in 1679. In the Eternal City Scarlatti worked very closely with important music institutions and patrons, such as Queen Christina of Sweden, Benedetto Pamphilj, Pietro Ottoboni, and Francesco Maria Ruspoli. Out of his entire repertoire, Scarlatti composed for Rome eleven operas, thirteen serenatas, and twenty-three oratorios and sacred cantatas, not to mention countless secular cantatas.

Nevertheless, Scarlatti's connection with Rome was far from straightforward: four years after the great success of *Gli equivoci* he decided to leave the city, moving to Naples. In the 1670s the situation in Rome for opera composers was very difficult. Pope Innocent XI had a leading role in the political climate of intolerance toward opera, which saw the public performance of opera banned. Naples offered Scarlatti a very different situation: Opera was closely connected with the Vice-Regal Court, to which the Royal Chapel was in turn connected. It was the most important music institution in Naples, and where Scarlatti was appointed *maestro di cappella* a few months after his arrival in the city.

Around 1700, with the collapse of the political stability of Naples due to the War of the Succession, Scarlatti decided to leave the city. After having tried without success to find a position in Florence at the court of Prince Ferdinando of Tuscany, Scarlatti was forced to compromise and return to Rome in 1703.

In his second Roman period, Scarlatti found himself yet again in a difficult situation; the vitality that characterized the last decade of the seventeenth century, during the brief pontificate of the Venetian Alexander VIII (whose nephew, Pietro Ottoboni, played a very important role in the career of Scarlatti), was by now exhausted with the demolition of the Teatro Tordinona in 1697. In a famous letter, written in Rome on May 30, 1705 and addressed to Ferdinando de' Medici, the composer recommends his son Domenico to the prince, making known his unhappiness with the situation in Rome.

Royal Highness,

My son Domenico brings himself, with my Heart, humbly to the feet of Y.R.H., mindful of the debt of my and his profound regards and most humble service. I have detached him by force from Naples, where, although his talent had place, it was not a talent for such a place. I now send him away from Rome, because Rome has no roof to welcome Music,

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who lives here as a beggar. This son who is an Eagle, whose Wings are grown, must not remain at ease in the nest, and I must not impede his flight.<sup>22</sup>

In this second Roman period Scarlatti was particularly occupied with oratorios and sacred music, as well as trying to establish a relationship with the papal court and with Pope Clement XI, as demonstrated by three great scores: *Messa breve a Palestrina*, *Messa Clementina I*, and *Miserere* [I].

Cardinal Vincenzo Grimani, heir of a noble Venetian family and librettist (who would go on to produce the libretto for Händel's *Agrippina*, performed in Venice in 1709 with great success), was named viceroy of Naples in July 1708. He persuaded Scarlatti to come back to Naples at the end of that year and to resume his position as *maestro di cappella*, a position that Scarlatti was to keep for the rest of his life.

Scarlatti's sacred music written in Rome comprises a repertoire not yet completely known, but, unlike that written in Naples, it forms a relatively cohesive group which can be divided into three categories. The first is the music written as *maestro di cappella*. Scarlatti was the head of three musical institutions in Rome: the Cappella of the Ospedale of San Giacomo degli Incurabili (1679–1682), the Cappella of the Oratorio of San Girolamo della Carità (1682–1683), and the Cappella Liberiana in the Basilica of Santa Maria Maggiore (1707–1708). In a fourth institution, the Santa Maria in Vallicella (known as Chiesa Nuova), he had the lesser role of *coadiutore* (co-assistant with the right of succession) from 1703 to 1705. Only the Archive of Maria Maggiore preserved his sacred music: two masses, a collection of motets and some antiphons in plainchant. In the archives of the other three institutions there is no trace of his sacred music, with the exception of a manuscript of the *Messa Ottobona* preserved in the Archivio dei Filippini.

The second category is the music composed for Cardinal Ottoboni and the Sistine Chapel, and includes the *Salve Regina* [I], the *Messa breve a Palestrina* (*Messa Ottobona*), the two Masses dedicated to Pope Clement XI, the *Miserere* [I], and the *Missa ad usum Cappellae Pontificiae*.

The third category includes scores that we may term “occasional music,” written for some particular feast or event. To this group belongs the important cycle composed between 1720 and 1721 for the Basilica di Santa Cecilia in Trastevere. It includes one Mass, the gradual *Audi filia*, and a Vesper cycle commissioned by Cardinal Acquaviva, the titular of that church. To this group also belong several other pieces for which it has been possible to deduce the context of composition through the study of the sources, their dating, and the place of their preservation: *Salve Regina* [III], *Ave Maris stella* [I], and the antiphons *Jam hiems*, *Laeva ejus* [I], *Nigra sum*, *Speciosa facta es*, *Te Deum*, *Tu es Petrus*, and *Benedicta es venerabilis es*.

The plan to restrict this study to the Roman repertoire of Scarlatti is based on reasons of a practical nature. The identification of the Neapolitan repertoire is very complex. With very few exceptions, such as some motets

preserved in the Archive of Girolamini, we do not know which of Scarlatti's manuscripts can be clearly assigned to Naples. In his scholarly dissertation, Poensgen is very cautious on this point.<sup>23</sup> An important exception is represented by the printed collection of *Mottetti sacri*, published in Naples in 1702, and reprinted with the title *Concerti sacri* by the publisher Roger in Amsterdam between 1707 and 1708. The Neapolitan libraries and archives, so rich in the Scarlattian repertoire of opera and cantatas, are almost completely lacking in the area of his sacred music.

This study thus aims to provide an account of the sacred music written by Alessandro Scarlatti in Rome for the institutions and the patrons of that city, while at the same time publishing all the archival documentation connected with the presence of the composer in those institutions, and to analyze his production in the musical context of the Eternal City, including comparison with the sacred music of some of the leading Roman composers active in that period.

The decision to dedicate a research project to this repertoire is also based on the fact that, although it has been a field in which the composer worked throughout his life, there does not yet exist an overarching study of it; even though in recent years some important studies have been published, they have focused on only parts of this repertoire.<sup>24</sup> Apart from the studies by Poensgen and Schacht-Pape, only two dissertations by two American scholars exist, covering the motets and the presence of the cantus firmus in Scarlatti's sacred music.<sup>25</sup>

This book is divided into three parts. The first offers an overview of sacred music in Rome between 1675 and 1725, with particular reference to the institutions and patrons connected with Scarlatti. A brief section is dedicated to each institution (Ospedale di San Giacomo degli Incurabili, Ospedale di San Girolamo della Carità, Chiesa Nuova, the Sistine Chapel and Basilica di Santa Maria Maggiore). The second part contains an outline of Scarlatti's biography in connection with his employment as composer of sacred music and his relationship with his patrons. The third part contains a discussion of his repertoire, divided along the lines of the institutions for which it was composed: the Sistine Chapel and Cardinal Ottoboni, Santa Maria Maggiore, and "occasional" music. The latter has been further subdivided into two chapters: the first on music written for different institutions, the second on the repertoire composed for Santa Cecilia in Trastevere. The volume concludes with an appendix containing a transcription of all the archival sources connected with Scarlatti's activity in Rome in relation to sacred music, as well as a catalog of this repertory, based largely on the catalogs of Poensgen and Schacht-Pape.

## Notes

- 1 "Il quale ha fatta l'ultima opera, che non è stata piaciuta niente; onde s'avrà sempre la noiosità di sentirlo lui. Esso è un grand'uomo, e per essere così buono,

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riesce cattivo, perché le composizioni sue sono difficilissime e cose da stanza, che in teatro non riescono, in primis chi s'intende di contrappunto le stimerà; ma in un'udienza d'un teatro di mille persone, non ve ne sono venti che l'intendono, e gli altri non sentono roba allegra e teatrale s'annoiano. Poi essendo roba tanto difficile, il musico che deve starci attentissimo per non fallare, non ha libertà di potere gestire, a suo modo e troppo si stanca; onde universalmente il suo stile per teatro non è gradito, che vi vuole roba allegra e saltarelli, come fanno a Venezia." Ludovico Frati, "Un impresario teatrale del Settecento e la sua biblioteca", *Rivista musicale italiana*, 18 (1911): 69.

- 2 "Quando all'Eccellentissimo non dispiaccia, che il signor don Andrea Adami sia istruito del modo con cui deve essere inteso, da musici, e stromenti, che han da operarci (che questo singolar virtuoso è appieno inteso del portamento del mio stile) potrà appoggiarle il pensiero di reggerne la prova di questa fatica, riportandosi al lume dell'acclusa nota." Luca Della Libera, "Nuovi documenti biografici su Alessandro Scarlatti e la sua famiglia", *Acta Musicologica*, 83 (2011): 210.
- 3 "Si degni dunque di gradire la rassegnazione, obbedienza ed attenzione del mio debole spirito con cui ho procurato d'obbedirle, prendendomi l'ardire di raccomandare all'alta protezione particolare ed al virtuosissimo intendimento di Vostra Altezza Reale la solita puntualità dei virtuosi, che devono agire in quest'opera secondo gli accidenti da me notati, ne' luoghi opportuni, per il portamento dell'arie secondo l'idea con cui l'ho partorite, mentre dalla puntuale osservanza del tempo e degl'accidenti dipende principalmente la perfetta dimostrazione delle medesime." Mario Fabbri, *Alessandro Scarlatti e il principe Ferdinando de' Medici* (Florence: Olschki, 1961), 51-52.
- 4 'L'andamento delle arie, oltre d'averlo segnato a' suoi luoghi propri, l'ho steso in minuta al signor Matteuccio, come professore pratico del mio stile, a cui ho presgato di comunicarlo a' signori virtuosi attori.' *Ibid.*, 53.
- 5 Charles Burney, *A General History of Music from the Earliest Age to the Present Period* (London: Payne, 1782-1789), I, 50.
- 6 *Ibid.*, IV, 57.
- 7 *Ibid.*, 115.
- 8 Wilhelm Friedrich Marpurg, *Historisch-Kritische Beyträge zur Aufnahme der Musik*, (Berlin: 1754-1755, anastatic reprint Hildesheim, New York: Olms, 1970), I, 227.
- 9 Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces* (London: Becket, 1773), I, 347, 348.
- 10 Donald J. Grout, *Alessandro Scarlatti: An Introduction to His Operas* (Berkeley, CA: California University Press, 1979), 1-4.
- 11 Regarding recent performances, one should note the important Festival Scarlatti in Palermo from 2000 to 2003, organized by Teatro Massimo and directed by Roberto Pagano. With regard to research, the international congress "Devozione e passione: Alessandro Scarlatti nel 350° anniversario della nascita" was organized in 2010 by Accademia Filarmonica Romana, Istituto Italiano per la Storia della Musica, Centro Studi Pietà dei Turchini di Napoli and Conservatorio Cilea of Reggio Calabria; the proceedings of this congress are now in print: *Devozione e passione. Atti delle giornate internazionali di studio* (Naples and Rome, December 15-16, 2010), ed. Luca Della Libera and Paologiovanni Maione (Naples: Edizione I Turchini, 2014). In 2010 Thomas Griffin established the website

- www.ascarlatti2010.net, where important news regarding editions, bibliographical works, and concerts are listed.
- 12 For instance, twenty-five manuscripts of *Messa Clementina I* are preserved: Ute Schacht-Pape, *Das Messenschaffen von Alessandro Scarlatti* (Frankfurt am Main: Peter Lang, 1993), 176.
  - 13 It is very likely that the collection of *Mottetti sacri* of 1702 was the reprint of a previous edition of 1697. See Luca Della Libera, “I Concerti sacri di Alessandro Scarlatti. Osservazioni sullo stile e nuovi documenti sulla cronologia”, *Recercare* 18 (2006), 9–11.
  - 14 *La Giuditta* (1964), *Agar et Ismaele esiliati* (1965), *La Giuditta “di Cambridge”*, (1966), *Cain, ovvero Il primo omicidio* (1968), *Davidis pugna, et victoria* (1969).
  - 15 The following operas have been published: *Eraclea* (1974, by Donald J. Grout), *Griselda* (1975, by Donald J. Grout), *Marco Attilio Regolo* (1975, by Joscelyn Godwin), *La principessa fedele* (1977, by Donald J. Grout), *Massimo Puppieno* (1979, by Harry Colin Smith), *La caduta de’ decemviri* (1980, by Hermine Weigel Williams), *Gli equivoci nel sembante* (1982, by Frank A. D’Accone), *Tigrane* (1983, by Michael Collins), and *La Statira* (1985, by William C. Holmes).
  - 16 *Passio D. N. Jesu Christi Secudum Joannem*, edited by Edwin Hanley, Yale University, 1955.
  - 17 *Il Pompeo*, edited by John H. Roberts, *Handel Sources: Materials for the Study of Handel’s Borrowing* (New York: Garland, 1986); *ibid.*, *Dafni*, 1986.
  - 18 *Venere, Amore e Ragione: Serenata a 3*, edited by Judith L. Schwartz and Thomas Griffin, “Recent Research in the Music of the Baroque Era”, 104, (2000); *Masses by Alessandro Scarlatti and Francesco Gasparini: Music from the Basilica of Santa Maria Maggiore, Rome*, edited by Luca Della Libera, 137 (2004); *Concerti sacri, opera seconda*, edited by Luca Della Libera, 153 (2008); *Venere, Adone, et Amore*, ed. by Rosalind Halton 157 (2009); *Solo Serenatas*, edited by Marie-Louise Catsalis and Rosalind Halton 175 (2011); *Selected Sacred Music* 181, edited by Luca Della Libera (2012).
  - 19 *Il giardino di rose*, by Saverio Franchi, 2006; *Erminia*, by Thomas Griffin, 2011, *Tredici cantate anteriori al 1694 nella Biblioteca del Conservatorio San Pietro a Majella di Napoli*, by Salvatore Carchiolo, 2012, *La Santissima Annuntziata* by Luca Della Libera, 2013, *Il Trionfo della SS.ma Assunta in Cielo* by Niccolò Maccavino, 2017, *Il Ciro* by Nicola Badolato, 2017.
  - 20 *Cantatas by Alessandro Scarlatti*. Selected and introduced by Malcom Boyd, New York, Garland, 1986.
  - 21 The complete list is available in the website [www.cantataeditions.com](http://www.cantataeditions.com); Halton has recently published critical editions of Scarlatti’s music on WLSCM, Web Library of Seventeenth Century Music, [www.sscm-wlscm.org](http://www.sscm-wlscm.org). Thomas Griffin has published some serenatas and source material on the previously mentioned website [www.ascarlatti2010.net](http://www.ascarlatti2010.net).
  - 22 “Altezza Reale, Domenico mio figlio si porta, col mio cuore, umilmente a’ piedi di Vostra Altezza Reale in attenzione del debito della mia e sua profonda osservanza ed umilissima servitù. Io l’ho staccato a forza da Napoli, dove, benché avesse luogo il suo talento, non era talento per quel luogo. L’allontano anche da Roma, perché Roma non ha tetto per accoglier la musica, che ci vive mendica. Questo figlio, ch’è un’aquila, cui son cresciute l’ali, non deve star oziosa nel nido, ed io non devo impedirle il volo.” Fabbri, *Alessandro Scarlatti e il principe Ferdinando de’ Medici*. The English translation is in Roberto Pagano, *Alessandro e Domenico*

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- Scarlatti: due vite in una* (Milan: Mondadori, 1985), English translation by Frederick Hammond (New York: Pendragon Press, 2006), 163–164.
- 23 Benedikt Poensgen, *Die Offiziumkompositionen von Alessandro Scarlatti*. Ph.D. dissertation, Universität Hamburg, 2004, <https://ediss.sub.uni-hamburg.de/handle/ediss/1108>.
- 24 Schacht-Pape, *Das Messenschaften von Alessandro Scarlatti*.
- 25 Charles S. Rye, *Edition of Selected Motets from Concerti Sacri Opus 2 by Alessandro Scarlatti (1660–1725)*, Ph.D. diss., University of Oklahoma, 1981.
- Paul A. Brandvik, *Selected Motets of Alessandro Scarlatti*, Ph.D. diss., University of Illinois, Ann Arbor: UMI, 1969.

**Part I**

# **Scarlatti and the Eternal City**