

## Vorwort / Preface

Zu Satz 1 / Movement 1: *Allegro con Amore\* / L'annina del prete rosso*

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Ein musikalisches Portrait der viel bewunderten Primadonna Anna Girò, die Vivaldi, „der rote Priester“, um 1724 in Mantua kennenlernte und deren Schwester Paolina Girò bei ihm als Krankenschwester in Diensten war. Vivaldi hatte seit Geburt „male di petto ossia strettezza di petto“ (Brustengegend) und war wenig mobil, meist auf Haus, Kutsche oder Gondel angewiesen. Die etwa 25 Jahre jüngere Anna wurde seine Schülerin und Primadonna vieler seiner Opern. Ihrer Unzerbrechlichkeit wegen verlieh ihr den Spitznamen „L'annina del prete rosso“. 1737 verweigerte der Kardinal von Ferrara wegen dieser Bindung die Einreise zur Opernproduktion nach Ferrara. Streifen aus dem Autographen Ausdruck der Girò wurden überall gerühmt, von Goldoni etwa als „bella e graziosa“.

\*in dieser Schreibweise verbarg Vivaldi die Initialen seiner Freundin

A musical portrait of the celebrated prima donna Anna Girò, Vivaldi's „red Priest“, in Mantua around 1724 and her sister Paolina Girò who was in his service as a nurse. Since his birth, Vivaldi had suffered from "male di petto ossia strettezza di petto" (chest ailment) and was not exceptionally mobile and mostly restricted to his house, carriage or gondola. Anna, 25 years his junior, was his pupil and prima donna of many of his operas. Her unbreakable attachment to Vivaldi earned her the nickname "L'annina del prete rosso". In 1737, the Cardinal of Ferrara, even refused Vivaldi access to Ferrara for a production of his opera because of this relationship. The fine voice and dramatic talents of Anna were everywhere praised, for example by Goldoni as "bella e graziosa".

\*In this title Vivaldi concealed the initials of his girlfriend

Zu Satz 2 / Movement 2: *Adagio / Il Sanno ancora il rio*

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Durch seine herausragenden Fähigkeiten in der Verknüpfung der extrovertierten und zuweilen überheblichen und exzentrischen Qualitäten der „L'annina“ in die verstecktesten Ecken seiner Musik, schuf er magische imaginäre Welten. So etwa im *Il Sanno* seines Oratoriums *Il Sanno* seines Judith-Oratoriums. Ausgehend von dem Soggetto *Le ombre, l'aria e il fiume* von der Bach aus der Oper *Ottone in villa* (Ombra-scena) hat Vivaldi diesen gärtnerischen Schatten, die Luft und den Bach aus der Oper *Ottone in villa* (Ombra-scena) in dieses gärtnerische Oratorium überführt. Vivaldi beschwor, der viele Werke mit den Initialen L.D.B.M.D.A. („Laus Deo Beatue Mariae Deiparae. Amen“ („Lob sei dem Gott und der Heiligen Maria, der Mutter Gottes. Amen“))

His exceptional compositional skills in concealing the extrovert and at times vain and eccentric qualities of "L'annina" in the most hidden corners of his music, thereby creating magical imaginary worlds. For example is the movement *Il Sanno* from his concerto *La Notte* or in the slumber aria *Umbrae* from the oratorio *Judith*. Inspired by the imaginative phrase *The shadows, the air and the stream* from *Ottone in villa* (Ombra-scene from Act II), this movement invokes the internalised Vivaldi who spread mysterious works with the enigmatic initials L.D.B.M.D.A.: "Laus Deo Beatue Mariae Deiparae, Amen" ("Praise be to God and blessed Mary, the Mother of God, Amen").

Vivaldi als Virtuose und exzentrischer Kleriker war in ganz Europa bekannt. Sein Kollege Benedetto Marcello karikierte ihn in seiner Satire „Il Teatro alla moda“ und stellte seinen Namen zu „Aldiviva“ um: Ein wie besessen komponierender. Auf das Manuskript zur Oper *Tito Manlio* schrieb er „Musica del Vivaldi fatta in 5 giorni“. 1737 nennt er sich voll stolz einen freien Opernunternehmer, der die Kosten einer Oper aus eigener Tasche bestreiten könne. 1739 berichtet de Brosses: „Ich habe selber gehört, wie er damit prahlte, er könne ein Konzert mit allen seinen Stimmen schneller komponieren, als man es abschreiben könne.“ Das Finale greift die Grundstimmung dieser vitalen Produktionen auf: die Zeitgeistigkeit und das atemberaubende Grundtempo. Der Oxford-Musikwissenschaftler Hayes notierte „flatterhafte Veranlagung“ und „es lag zuviel Quecksilber in ihm“. Entgegen der Erwartung einer Solo-Kadenz die Musik pochend endet: eine Gedenkmelodie für Vivaldi. Vivaldi einsam in Wien an „Jännerlichem Brand“ starb und mit „Armonico“ (Vivaldi) begleitet auf dem „Spitaler Gottesacker“ anonym beerdigt wurde.

Vivaldi's reputation as a virtuoso and eccentric was widespread. His colleague Benedetto Marcello caricatured him in his satirical opera "Il Teatro alla moda" and changed his name to "Aldiviva". He was indeed an obsessive composer. He wrote the music for the opera *Tito Manlio* with the words "Musica del Vivaldi fatta in 5 giorni". In 1737, he proudly called himself a free opera entrepreneur who was able to meet the costs of an opera out of his own pocket. In 1739, de Brosses reports: "I have heard with my own ears how he boasted that he could compose a concert for all his voices in less time than a copyist takes to write out the parts." This text captures the essential character of this vital productivity: the spirit of his era. The Oxford musicologist William Hayes described him as having "too much mercury in his disposition". To the surprise of many, Vivaldi's solo cadenza concludes with a march. Vivaldi succumbed alone in Vienna to an "epidemic" and was buried in the cemetery owned by the hospital.

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# Omaggio a Vivaldi

Konzert für Blockflöte, Streicher und Cembalo

## 1. Satz

L'annina del prete rosso

Allegro con AMore\*) (♩ ca. 125-130)

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Blockflöte

*f non troppo* *fp*

Klavier

*f non troppo* *ff*

3

*f*

*f*

11 *mf* *sfz*

14 *f* *sfz*

16 *f non troppo* *sfz*

*mf* *liberal*

*mf*

The musical score consists of six systems of staves. The first system (measures 11-12) features a vocal line with a melodic line and a piano accompaniment. The second system (measures 13-14) shows a piano solo with a complex rhythmic pattern in the right hand and a bass line in the left hand. The third system (measures 15-16) includes a vocal line and piano accompaniment. The fourth system (measures 17-18) continues the vocal and piano parts. The fifth system (measures 19-20) shows the vocal line and piano accompaniment. The sixth system (measures 21-22) concludes the page with a vocal line and piano accompaniment. Dynamics include *mf*, *sfz*, *f*, *f non troppo*, and *mf liberal*.

23

1 Cedere un poco (♩ ca. 105)

26

30

Più lento (♩.-100)

Più vivo (♩.-115)

34

38 **Più lento** (♩=100)

41 **Più vivo** (♩=115)

*mp*

*p*

44

*p*

*mf*

54

Musical score for measures 54-56. The top staff is a single melodic line with slurs and accents. The middle staff is a treble clef staff with a long slur over the first two measures. The bottom staff is a bass clef staff with chords and slurs.

57 **Tempo primo**

Musical score for measures 57-60. The top staff has dynamics *f* and *sf*. The middle staff has dynamics *f* and *sf*. The bottom staff has dynamics *f* and *sf*.

61

Musical score for measures 61-64. The top staff has dynamics *f* and *sf*. The middle staff has dynamics *f* and *sf*. The bottom staff has dynamics *f* and *sf*.

Musical score for measures 65-68. The top staff has dynamics *mf* and *sf*. The middle staff has dynamics *mf* and *sf*. The bottom staff has dynamics *mf* and *sf*.

68 **Allegro** (♩ mind. 140) *Allblockflöte*  
*canto dolcissimo*

*ap* *mp*

70 *fp*

*p nervoso*

71 *sf*

The image shows a page of musical notation for a flute and piano piece. The score is in 2/4 time and features a tempo of Allegro (♩ mind. 140). The flute part starts with a dynamic of *ap* and moves to *mp*. The piano accompaniment includes a section marked *p nervoso* and another marked *sf*. A large 'PREVIEW' watermark is overlaid on the score.