



ISTITUTO ITALIANO ANTONIO VIVALDI

STUDI VIVALDIANI

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Fondazione Giorgio Cini

Isola di San Giorgio Maggiore

30124 Venezia (Italia)

www.cini.it

e-mail: segreteria.vivaldi@cini.it

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Giuseppe Gullo

ANTONIO VIVALDI'S CHRONIC ILLNESS:
SHEDDING NEW LIGHT ON AN OLD ENIGMA

INTRODUCTION AND BACKGROUND

It is difficult to imagine that, while writing to his protector Marquis Guido Bentivoglio d'Aragona¹ in Ferrara on 16 November 1737, Antonio Vivaldi could have known that he was actually producing the single most important document for all future biographical studies concerning him. Even assuming that he could have conceived of such a thing as scholarly research on his private life taking place some three centuries after his death, he would nonetheless have been startled that, after having composed thousands of pages of music in a career that spanned over four decades, so much of the future image of his life as well as of his own reputation was to be attached to those few pages hurriedly written in a flurry of frustration and disappointment. And yet—or perhaps precisely for that reason—to ignore that very letter is simply impossible. For a subject like Vivaldi whose life had to be reconstructed by scholars literally piece by piece, its content—so openly, almost blatantly, autobiographical—is of such importance that in one way or another it would have implications even beyond his biography.

Giuseppe Gullo, 137 East 13th St, New York, NY, 10003, USA.

Email: ggullonyc@gmail.com

The author would like to thank Francis Cunningham for providing the illustrations in FIGURE 1 and Patrick Mulryan for his help in revising the text. Deep thanks also go to Federico Maria Sardelli for the precious advice he offered during the preparation of this article.

¹ To Guido Bentivoglio d'Aragona (1705–1759) we owe the most important items among Vivaldi's surviving correspondence, consisting of letters written at various intervals between October 1736 and January 1739 in connection with his attempts to organize operatic seasons in Ferrara during those years. This is therefore essentially a business-oriented correspondence that contains almost no personal details, with the remarkable exception of two letters from 1737 by Vivaldi, dated respectively 16 November and 23 November, which are a treasure trove of autobiographical information. Regarding the circumstances under which this correspondence was created, see ADRIANO CAVICCHI, *Inediti nell'epistolario Vivaldi-Bentivoglio*, "Nuova rivista musicale italiana", 1, 1967, pp. 45–79; MICKY WHITE, *Antonio Vivaldi: A Life in Documents* ("Quaderni vivaldiani", 17), Florence, Olschki, 2013, pp. 219–250 (*passim*); MICHAEL TALBOT, *Vivaldi*, London, Dent, 1993, pp. 62–67. While Vivaldi's contacts with the Ferrarese Bentivoglio d'Aragona family dated back at least to the mid-1710s (a letter by Vivaldi to Guido's father Marquis Luigi from 1715 has survived), the exact length of personal acquaintance between Vivaldi and the thirty-two-year-old Marquis Guido in the late 1730s is not clear, since the latter could have been very young when Vivaldi was corresponding with his father over twenty years earlier.

In this celebrated letter² to Bentivoglio (see Appendix for the full text), the fifty-nine-year-old Vivaldi made a series of statements about his health, the most significant being that from the day of his birth he had suffered from a severely debilitating ailment that he defines rather enigmatically as “mal di petto ò sia stret[t]ezza di petto” (“illness of the chest, that is, tightness of the chest”).³ He pointed out that, as a direct result of this condition, (1) he was forced to spend most of his time at home due to major limitations in his mobility; (2) he had been compelled to quit celebration of the Mass not long after his ordination to the priesthood; (3) he required constant assistance of four or five people when travelling outside Venice. Vivaldi also stated that, while his illness was generally known about in Venice, it had affected his social as well as his professional life, and that his strict dependence on the help of others had been misinterpreted and, especially in the case of the singer Anna Girò and her sister, had given way to insinuations and slanderous innuendos. Ultimately, in his own opinion, even the looming disaster of the failure of his operatic enterprise in Ferrara was a direct consequence of this illness.

The biggest, seemingly insurmountable, problem so far has been that the vast majority—if not all—of Vivaldi’s claims cannot be directly verified against other sources. As a result, there has been no easy way to unravel the knot: if we may conclude that there is a high likelihood that what Vivaldi wrote about himself and his mysterious ailment was true—entirely or largely—then the effect of his words would immediately impact many branches of Vivaldian studies; on the other hand, if we conclude that what Vivaldi wrote is most likely untrue, then it would become difficult to ignore that he could make such seriously false claims about something as important as his own health, all the more so when his aim was to earn a material benefit from a powerful protector. *Tertium non datur*: Vivaldi must have been either mostly sincere or not.

Not surprisingly, Vivaldi’s letter of 16 November 1737 (included among the six published by Stefani in 1871) caught the attention of Pietro Berri, a physician and amateur musicologist, who, during the wave of the first ‘Vivaldi Revival’ of the late 1930s, published in 1942 the first study attempting to provide a medical interpretation of Vivaldi’s words and to propose a modern diagnosis to match the obscure description “strettezza di petto”.⁴ Since that time the various hypotheses have expanded and multiplied in an almost revolving series of theories that have left three generations of scholars not only baffled but also

² For the text of Vivaldi’s letters to Marquis Bentivoglio, this study follows the version published in WHITE, *Antonio Vivaldi*, cit., pp. 235–236. The text of six of the letters written by Vivaldi to Bentivoglio and published by Federico Stefani in 1871 (FEDERIGO STEFANI, *Sei lettere di Antonio Vivaldi maestro compositore della prima metà del secolo XVIII*, Venice, Visentini, 1871) has been the object of specific studies arising from the questionable editorial criteria followed by the transcriber. See FRANCESCO DEGRADA, *Le lettere di Antonio Vivaldi pubblicate da Federico Stefani: un caso di ‘revisione’ ottocentesca*, “Informazioni e studi vivaldiani”, 5, 1984, pp. 83–89; WHITE, *Antonio Vivaldi*, cit., pp. 220–221.

³ Where not otherwise specified, all the English translations in this article are by the author.

⁴ PIETRO BERRI, *La malattia di Vivaldi*, “Musica d’oggi: Rassegna di Vita e di Cultura Musicale”, 24, 1942, pp. 9–13.

frustrated. Nonetheless, it makes sense to face once again what has been so far an elusive and unrewarding topic, essentially because research is by definition a process in constant evolution. In the specific case of Vivaldi not only have new documentary discoveries emerged in the last few decades, but, even more importantly perhaps, medical knowledge has also significantly grown in the meantime. Moreover, when dealing with a subject about which eight decades of studies have failed to provide robust and satisfactory conclusions, it is desirable to conduct new studies to review the matter and propose more convincing hypotheses.

In his brief article published in 1942 Berri settled on a tentative diagnosis of bronchial asthma. This conclusion was primarily based on his own interpretation of Vivaldi's words in light of his medical knowledge, which of course was the medical knowledge of his time. Moreover, Berri had a limited knowledge of the primary historical sources on Vivaldi, many of which, in fact, would be discovered only in the following decades. Nonetheless, Berri's hypothesis, despite passing in and out of fashion over the subsequent years, has remained the one most widely accepted by Vivaldi scholars and has exerted great influence on the research of subsequent decades. This is the case with the two most often quoted articles on Vivaldi's illness, written by the French physician and musicologist Roger-Claude Travers and published respectively in 1982 and 2001, which built on and discussed in detail what we will call here "Berri's asthmatic hypothesis".⁵ In the more recent of the two articles, Travers revisited his original doctoral thesis from 1981 and discussed the elements in favour of and against the diagnosis made by Berri fifty years previously. Travers' conclusions are that while the asthma hypothesis is plausible, it should not remain the preferred one, and that the task of verifying Vivaldi's words in historical respects must be considered impossible until further documents are discovered.

In 2005 the author of the present article proposed an alternative hypothesis, for the first time linking Vivaldi's chronic illness to the possible long-term consequences of structural and functional immaturity of lungs at birth. This article presents the result of the over-a-decade-long medical and historical research that sprouted from that original thesis.⁶

Historical Medical Context

A brief introduction must be made prior to any discussion of the medicine of the seventeenth and eighteenth centuries. In fact, the decades between the end of the seventeenth and the beginning of the eighteenth century saw a transition

⁵ ROGER-CLAUDE TRAVERS, *Une Mise au point sur la maladie de Vivaldi*, "Informazioni e studi vivaldiani", 3, 1982, pp. 52–60; *La Maladie de Vivaldi: critiques de la thèse de 1981 de Roger-Claude Travers*, in Antonio Vivaldi. *Passato e futuro*, eds Antonio Fanna and Michael Talbot, Venice, Fondazione Giorgio Cini, 2009, pp. 13–29.

⁶ GIUSEPPE GULLO, *Vivaldi: vero malato o malato immaginario?*, "Hortus Musicus", 22, 2005, pp. 59–63. See also EGIDIO POZZI, *Vivaldi*, Palermo, L'Epos, 2007, pp. 431–433.

from the classical (Hippocratic-Galenic) and medieval theories of Avicenna and Averroës to the modern age of empirical medicine. This transition was neither easy nor fast. Although the study of human anatomy had made considerable progress starting from the middle of the sixteenth century, it was in the fields of 'material' physiology—that is, the rational principles and mechanisms on which all the normal functions of the organs and systems of the human body are based—and even more so of pathophysiology—the discipline that studies the underlying causes and mechanisms of all human diseases—that the medicine of the seventeenth and eighteenth century was still rather backward and ignorant.⁷ The empirical scientific method having been first described only a few decades earlier, the biggest challenge for the most progressive of the medical pioneers between the seventeenth and eighteenth centuries was to dismantle the fourteenth-century-old Galenic theories that were widely taught in universities and universally accepted as a guide to practice. Suffice it here to mention that the very basic principles of blood circulation (as opposed to the Galenic theory of the “blood generation” in the liver) were not systematically investigated until William Harvey (who had studied in Padua) published his fundamental empirical studies in 1628.⁸ Even after that it took several decades before these principles were widely accepted by the medical establishment. To say that Italian physicians (and European physicians in general) in Vivaldi's time had a less-than-primitive knowledge of what we today regard as the principles of human physiology would not be an overstatement.

Notwithstanding the remarkable advances in the medical sciences since the middle of the sixteenth century, it was only during the nineteenth century, and especially during its second half, that the basic principles of human pathophysiology began to be understood, thereby paving the way to modern medicine as we know it today. It was not until then that the basis of very common respiratory and cardiovascular conditions, such as heart failure, pulmonary hypertension and respiratory failure—all of them highly relevant to the debate about Vivaldi's illness—were scientifically investigated and that rational treatments could be proposed. Consequently, the historical contextualization of medicine is particularly important in Vivaldi's case because for the vast majority of medical conditions, including very common ones, there was no effective treatment, most of them following what is known as their “natural history”: that is, the evolution “by nature” towards two possible paths—resolution (with or without long-term consequences) or death.

⁷ See THOMAS RÜTTEN, *Early Modern Medicine*, in *The Oxford Handbook of the History of Medicine*, ed. Mark Jackson, Oxford, Oxford University Press, 2011, pp. 60–81, and HAROLD J. COOK, *Medicine in Western Europe*, in *The Oxford Handbook of the History of Medicine*, cit., pp. 190–207.

⁸ WILLIAM HARVEY, *Exercitatio Anatomica de Motu Cordis and Sanguinis in Animalibus*, Frankfurt, Fitzer, 1628.

METHODOLOGY

The primary objective of the study presented in this article was to elaborate and validate a comprehensive pathophysiological model that would offer a high likelihood of aligning all the documentary evidence regarding Vivaldi's health—including, but not limited to, the content of the letter of 16 November 1737—with the medical knowledge of the past as well as the present.

While research in this field has so far sought a diagnosis mostly by exclusion and almost always focused exclusively on a range of interpretations of Vivaldi's "strettezza di petto", this study took a substantially different methodological approach consisting of three separate and sequential steps. As the first step (*model building*), multiple candidate pathophysiological models were elaborated (such as the "bronchial asthma model", "the angina pectoris model" and the "congenital cardiac malformation model"); in the second phase (*model primary validation*) the candidate models were tested against a primary validation tool specifically built on the basis of the description of the symptoms and characteristics of his condition provided by Vivaldi in his letter of 16 November 1737; as the third step (*model secondary validation*), the model(s) that passed the primary validation step were tested against the wider body of documents containing direct or indirect references to Vivaldi's health and physical condition throughout his entire life. If even a single piece of evidence were found to be in clear contradiction of the model, the latter would have to be discarded and an alternative model developed and tested.

The primary validation model—required to proceed from step 1 to step 2—included three different points encompassing all the pivotal clinical features⁹ that have to be met for any candidate model to move on to the subsequent step 3:

1. The *congenital* nature of the symptoms and their *irreversibility*: "[...] male ch'io patisco a nativitate, per il quale io sto oppresso" ("[...] illness that I have suffered from since birth and by which I am oppressed").
2. The presence of a *complex of symptoms* (as opposed to a single symptom, such as the "tightness in the chest") that show *progressive deterioration* over time but are compatible with a lifespan of sixty-three years: "È male di petto, ò sia strettezza di petto" ("It is an illness of the chest, that is, tightness of the chest"), and also: "[...] non posso camminare"; "[...] I cannot walk" and "[...] un anno e poco più ho detto messa, e poi l'ho lasciata, stante che ho dovuto tre volte partir dall'altare, senza terminarla a causa dello stesso mio male" ("[...] for a year or a little longer I said Mass, and then I gave it up because on three occasions I had to leave the altar without finishing it on account of this same illness").

⁹ It is interesting to note that the characteristics of Vivaldi's ailment as described by Talbot also largely fall within these three categories. See MICHAEL TALBOT, *The Vivaldi Compendium*, Woodbridge, The Boydell Press, 2011, p. 99.

3. The *severity* of the symptoms and the *predictability* of their onset that are triggered by certain physical activities, but not by others, and especially at certain hours of the day: “[...] io vivo quasi sempre in casa, o se vado non è che in gondola, ò in Carozza, perchè non posso camminare. [...] Subito doppo il pranso ordinariamente io posso andare ma mai a piedi” (“I almost always stay at home, or if I go out, it is only in a gondola or in a carriage, because I cannot walk [...] Ordinarily, I can go out immediately after lunch but never on foot”, and also: “Tutto quello ch’io posso fare di bene, io lo faccio in casa et al tavolino” (“Anything good I can do, I do it at home and at my desk”).

The main advantage of following this systematic process of elaborating and validating a comprehensive pathophysiological model through multiple steps rather than formulating just a tentative diagnosis based on the description of one or more symptoms is twofold: on the one hand it allows one to understand on a sufficiently robust scientific basis *if and why* Vivaldi could have developed such a serious illness; on the other hand, it allows one to understand *how* and *to what extent* this condition might have evolved over time, and assess *whether or not* it holds up against the documentary evidence.

RESULTS

Only one model passed the primary validation process and proceeded to the third step of secondary validation: the *infantile respiratory distress syndrome*¹⁰ (IRDS)-based model of lung fibrosis and pulmonary hypertension. The building of this model as well as its primary and secondary validation processes are explained in this section of the article, while the ‘Discussion’ section that follows presents some specific considerations and examples of how this model would apply to certain crucial aspects of Vivaldi’s biography.

This pathophysiological model was proposed on the basis of Vivaldi’s words that unequivocally indicated that his illness had originated at the time of his birth: “[...] male ch’io patisco a nativitate [...]” (“[...] an illness from which I have suffered since birth”). In this context, the Latin expression “a nativitate” (from birth) used by Vivaldi was considered of high clinical relevance in contradistinction to any pathological condition that appeared at a later point in his life. This, together with the high likelihood that the newborn composer suffered from IRDS, prompted the elaboration of a pathophysiological model where the untreated IRDS represented the primary cause of a complex cascade of events that started at the time of birth, consolidated itself during the period of childhood and had major consequences and clinical effects throughout the entirety of the composer’s life.

¹⁰ IRDS is also known as *surfactant deficiency disorder*. In the past it was commonly called *hyaline membrane disease*, although this name has now fallen into disuse.

Description of the IRDS-Based Lung Fibrosis and Pulmonary Hypertension Model

The reason why IRDS was considered as the first event and primary cause of the model, is that statistically this is by far the most common serious illness affecting newborns.¹¹ The fundamental etiopathology of IRDS can be identified in the insufficient development of pulmonary surfactant and the structural immaturity of the lungs at the time of birth.¹² Pulmonary surfactant is a complex of phospholipids and proteins that form a thin film on the inner surface of the pulmonary alveoli, the smallest functional units in the lungs, where oxygen is exchanged for carbon dioxide. The adult human lungs contain about six-hundred-million alveoli with a wall thickness of only 0.2 to 2.5 μm (one μm = one thousandth of a millimetre) and the pivotal role of pulmonary surfactant is to reduce the surface tension in the alveoli when they are inflated by air (during inspiration) and to prevent their collapse when they deflate (at the end of exhalation). The pulmonary surfactant also acts as a lubricant to protect the alveoli from the trauma (barotrauma) deriving from the air pressure on their extremely thin wall.

Type II alveolar cells in the foetal lungs start secreting small amounts of surfactant from about the twenty-sixth week of gestation, but adequate amounts of surfactant are not secreted until about the thirty-fifth week. In fact, whereas the surfactant factor is unnecessary during the development of the foetus, when the lungs are constantly in a collapsed status (without any air content) and the gas exchanges occur through the placenta with the maternal blood, its role becomes absolutely crucial at the moment of birth, when the lungs are suddenly inflated with external air for the first time. If, at the moment of birth, there is not enough surfactant factor in the lungs, the child's alveoli display a very high resistance to being inflated by air, which is the main triggering factor of IRDS. IRDS, however, is not solely a consequence of prematurity (gestational age <37 weeks), since it can also affect near-term and term infants. In the latter case it has been associated with several risk factors, such as male sex, rapid progress of labour and delivery, acute asphyxia, low birth weight, maternal diabetes or gestational glucose intolerance, genetic factors and Caesarean section.

While the surfactant factor was not described until the 1950s and the embryology of the lungs, as well as the pathophysiology of IRDS, were not understood until the late 1970s, the clinical manifestations of the newborn with IRDS were well known to any midwife of the seventeenth century. The symptoms are observable very soon after birth, often within minutes, and are rather dramatic in their manifestation. Severe tachypnea (abnormally rapid breathing, i.e., >60

¹¹ *Neonatology. A Practical Approach to Neonatal Diseases*, eds Giuseppe Buonocore, Rodolfo Bracci and Michael Weindling, Milan etc., Springer-Verlag, 2012, p. 441.

¹² *Infantile Respiratory Distress Syndrome (IRDS)*—sometimes also referred to as *Infants RDS*—is one of the most complex subjects in the field of Neonatology and for obvious reasons cannot be discussed here in all its pathophysiological and clinical aspects. A very comprehensive review of IRDS covering all the aspects discussed in this section can be found in *Neonatology*, cit., especially in chapters 62, 68, 69 and 70.

respiratory acts/minute), nasal flaring, expiratory grunting sounds, intercostal retractions (deep pulling-in at the ribs and sternum during respiratory acts) and cyanosis (blue discolouration of the skin and visible mucosae) are characteristic and usually persist for longer than twenty-four hours unless specific therapies are applied. Nowadays, thanks to the enormous advances in neonatal medicine that have occurred during the last four decades, adequately treated IRDS in high-income countries presents a mortality rate of around 5%. It is very difficult to estimate the specific mortality of IRDS at the end of the seventeenth century because of the complete lack of medical data. However, considering that as late as the 1960s–1970s this was around 50%, even in the United States and Western Europe, it is reasonable to assume that at the time of Vivaldi's birth the IRDS mortality rate was in the region of 60–75% at a minimum.¹³ For comparison, in the first decade of the twenty-first century (around twenty years ago) neonatal mortality (defined as death within twenty-eight days from birth) in the least developed countries was forty per 1,000 newborns as against three for every 1,000 newborns in the most industrialized countries.¹⁴

In relation to this model, it is possible to identify two different cascades of pathophysiological events, one connected to the other, that are caused by the structural and functional immaturity of the lungs. First, untreated and prolonged IRDS can induce a permanent change in the macro- and microscopic structure of the lungs, with significant remodelling of the pulmonary interstitium. Second, IRDS can trigger anatomical and functional alterations of the cardiovascular system. These most likely played a significant role in the later stages of the composer's life, approximately from the time of early adulthood. These two series of events happen partly in sequence, partly in parallel.

Alterations in the respiratory system: so far as the abnormalities in the respiratory system are concerned, within the first few hours after birth these are characterized by the lack of air inflation of the pulmonary alveoli and the persistent collapse of the lung parenchyma (a condition called *atelectasis*). Atelectatic lungs, instead of being expanded and filled with air, are dense and of much smaller volume. This abnormality results in the most obvious—and worrisome—of the symptoms that the newborn presents immediately after the birth: the extreme difficulty breathing and the cyanosis. The increased pressure on the lungs (or in large portions of them) combined with the impaired blood flow also causes lung oedema (abnormal accumulation of fluids in the tissue and air spaces of the lungs), which further aggravates the atelectasis and reduces the already precarious exchange of gases.

This accumulation of injuries initiates a series of irreversible changes in the structure of the lungs that, similar to extensive areas of scar tissue following a trauma, result in the loss of active respiratory tissue (the normal alveoli necessary for gas exchange) and in the markedly reduced elasticity of the lung

¹³ K. S. LEE ET AL., *Trend in Mortality from Respiratory Distress Syndrome in the United States, 1970–1995*, "Journal of Pediatrics", 134 (4), 1999, pp. 434–440.

¹⁴ *Neonatology*, cit., pp. 2–4.

tissue. Therefore, the structural and functional immaturity of the lungs of the newborn in time manifests a permanent and irreversible alteration of the pulmonary structure of the adult, with impaired ability of the lungs to expand properly (reduced lung capacity) and to transfer oxygen to the blood (reduced blood oxygenation). Functionally, this long-term alteration of the lung structure is characterized by a significant increase in interstitial respiratory resistance, a condition called interstitial lung disease.

Alterations in the cardiovascular system: with regard to the cardiovascular system, one of the most frequent early complications of untreated IRDS is a *patent (open) ductus arteriosus*.¹⁵ The ductus arteriosus is a vessel that allows the blood to flow from the heart to the general circulation during foetal development, thus bypassing the lungs. As explained earlier, before birth the lungs are entirely collapsed, and since they have no respiratory function, they receive only approximately 5% of the blood volume pumped by the heart. Under physiological circumstances, however, with the newborn's first active breaths the sudden expansion of the lungs causes a significant drop in the pressure opposed by the lung tissue (no longer collapsed as in the womb but now filled with air), so that the blood from the right ventricle can be pumped freely into the pulmonary circulation instead of flowing through the ductus arteriosus, which begins to contract and close down. If the lungs do not expand, however, and the newborn develops IRDS, the persistently elevated pressure in the pulmonary circulation due to pulmonary collapse (atelectasis) and the fluid accumulation (pulmonary oedema) cause the blood to deviate towards the ductus arteriosus, thus maintaining the persistence of a non-physiological connection between the pulmonary and systemic circulations.

In the newborn, a patent ductus arteriosus is responsible for a significant part of the cyanosis (blue discolouration of the skin) associated with IRDS and represents an important factor influencing the pathogenesis of prolonged respiratory distress. In these cases, cyanosis can be detected on many parts of the body: lips, tip of the nose, tips of fingers and toes, inner lining of the mouth, tongue and conjunctivae.¹⁶ A patent ductus arteriosus itself is also a well-known long-term cause of pulmonary hypertension, which in turn aggravates the interstitial lung disease and can ultimately cause right ventricular hypertrophy and right-sided heart failure.

¹⁵ For an overview of the epidemiology and pathophysiology of patent ductus arteriosus in newborns and children, see *Ibid.*, pp. 451–452 and 550–554.

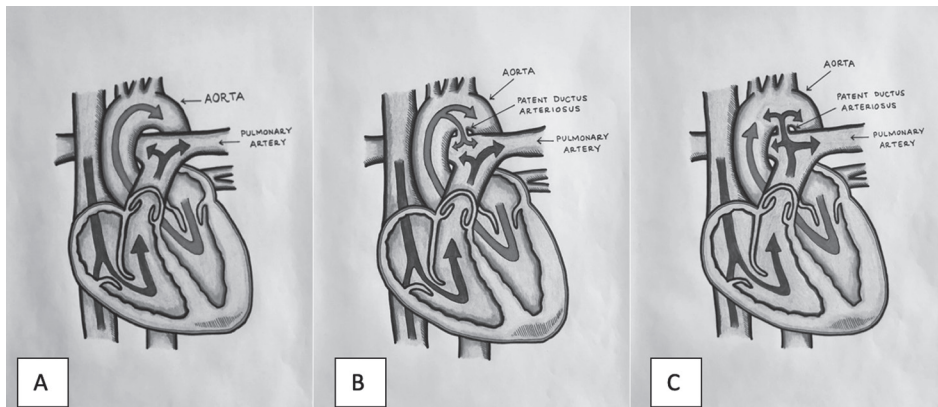
¹⁶ In ancient Greek *cyan* means “blue”, and “cyanosis” indicates the abnormal bluish discolouration of the skin and mucous membranes. It is a pathologic sign, and not a disease in itself. Cyanosis usually becomes evident in the presence of an abnormally low concentration of oxygenation (<80–85%) in arterial blood. Cyanosis is further classified as *central*, *peripheral* and *differential*. Central cyanosis is a generalized bluish discolouration of the body and the visible mucous membranes; peripheral cyanosis is the bluish discolouration of the distal extremities (hands, fingertips, toes) and can sometimes involve the areas around the mouth and the eyes, while mucous membranes are generally not involved. Differential cyanosis is when the bluish discolouration is asymmetrical between the upper and lower extremities.

During childhood a patent ductus arteriosus is very often clinically silent, with minor or even no symptoms, especially if the patent ductus arteriosus is of limited calibre and the shunt is only from left (high oxygen content) to right (low oxygen content), therefore, not affecting the oxygen content in the systemic circulation. Over time, however, one frequent complication of an untreated patent ductus arteriosus is the onset of a multi-system syndrome called *Eisenmenger syndrome*. This syndrome, clinically described for the first time in 1897¹⁷ and therefore entirely unknown in Vivaldi's time, is characterized by elevated pressure in the pulmonary artery (a condition called pulmonary hypertension) and right-to-left blood shunting with cyanosis.¹⁸ In this condition, the pulmonary hypertension is the delayed consequence of the systemic-to-pulmonary circulation connection caused by the untreated patent ductus arteriosus. This usually becomes clinically apparent between the second and third decade of life and from that point onwards is an irreversible, long-term condition. The clinical features of Eisenmenger syndrome will be discussed in detail later as part of the validation process of the pathophysiological model.

¹⁷ VIKTOR EISENMENGER, *Die angeborenen Defect der Kammerscheidewand des Herzens*, "Zeitschrift für klinische Medizin", 32, 1897, 1–28. For about sixty years after its first report by the Viennese physician Victor Eisenmenger only very little insight was gained into the pathophysiology of this condition. This changed in the 1950s, when in 1951 Paul Wood referred for the first time to the pathophysiology of Eisenmenger syndrome or pulmonary hypertension with reversed shunt; later, in 1958, he finally refined the definition of Eisenmenger syndrome as "pulmonary hypertension due to a high pulmonary vascular resistance with reversed or bidirectional shunt at aorto-pulmonary, ventricular or atrial level". See PAUL WOOD, *The Eisenmenger Syndrome or Pulmonary Hypertension with Reversed Central Shunt*, "British Medical Journal", 2, 1958, pp. 701–709.

¹⁸ The medical literature on Eisenmenger syndrome is vast, and it would not be possible (and beyond the scope of this article) to quote all the studies published over the last seven decades; therefore, a selected bibliography of articles based on their relevance to this article is proposed here. For a recent overview of Eisenmenger syndrome, see *Pulmonary Hypertension in Adult Congenital Heart Disease*, eds Konstantinos Dimopoulos and Gerhard-Paul Diller, Cham, Springer, 2017, pp. 29–44. For studies on the pathophysiology, diagnosis and clinical presentation of Eisenmenger syndrome, see CARLA FAVOCCIA ET AL., *Eisenmenger Syndrome and Other Types of Pulmonary Arterial Hypertension Related to Adult Congenital Heart Disease*, "Expert Reviews in Cardiovascular Therapy", 17 (6), 2019, pp. 449–459; WANPEN VONGPATANASIN ET AL., *The Eisenmenger Syndrome in Adults*, "Annals of Internal Medicine", 128, 1998, pp. 745–775; ALESSANDRA MANES ET AL., *Current Era Survival of Patients with Pulmonary Arterial Hypertension Associated with Congenital Heart Disease: A Comparison Between Clinical Subgroups*, "European Heart Journal", 35 (11), 2014, pp. 716–724; HARALD KAEEMMERER ET AL., *The Adult Patient with Eisenmenger Syndrome: A Medical Update After Dana Point Part I: Epidemiology, Clinical Aspects and Diagnostic Options*, "Current Cardiology Review", 6 (4), 2010, pp. 343–355. For studies of the long-term prognosis of patients with Eisenmenger syndrome, see MARIANA M. CLAVÉ ET AL., *Factors Influencing Outcomes in Patients with Eisenmenger Syndrome: A Nine-Year Follow-Up Study*, "Pulmonary Circulation", 7 (3), 2017, pp. 635–642; SERDAR M KÜCÜKOĞLU ET AL., *Pulmonary Arterial Hypertension Associated with Congenital Heart Disease: Lessons Learnt from the Large Turkish Nationwide Registry (THALES)*, "Pulmonary Circulation", 11 (3), 2021; WARREN J. CANTOR ET AL., *Determinants of Survival and Length of Survival in Adults with Eisenmenger Syndrome*, "American Journal of Cardiology", 84, 1999, pp. 677–681; WILLIAM HOPKINS ET AL., *Comparison of the Hemodynamics and Survival of Adults with Severe Primary Pulmonary Hypertension or Eisenmenger Syndrome*, "Journal of Heart and Lung Transplantation", 15, 1996, pp. 100–105; ARABINDA SAHA ET AL., *Prognosis for Patients with Eisenmenger Syndrome of Various Aetiology*, "International Journal of Cardiology", 45 (3), 1994, pp. 199–207.

FIGURE 1. These three images illustrate the pathophysiological effects of a patent ductus arteriosus on the cardiopulmonary circulation. Under physiological circumstances (A) there is a complete separation between oxygenated blood (in bright-coloured arrows) being pumped through the aorta to the general circulation and non-oxygenated blood (in dark-coloured arrows) being pumped through the pulmonary artery to the lungs. However, if the subject has a patent ductus arteriosus, there is a pathological connection resulting in a blood flow between the two systems. In the early stages of life (B) this flow goes from the aorta (with a higher pressure) to the pulmonary artery (with a lower pressure), with no consequences for the systemic oxygenation, but with the effect of an increased circulatory volume through the lungs, later in life (C) this will cause a significant increase of the pressure in the pulmonary artery, which, at a certain point, leads to an inversion of the flow, which will now go from the pulmonary artery to the aorta. At this stage the shunt is irreversible, and the aorta will contain blood with a lower oxygen content. This is the cause of central cyanosis and of all the symptoms and signs of Eisenmenger syndrome. (Illustrations by Francis Cunningham).



Primary Validation of the Lung Fibrosis and Pulmonary Hypertension Model

As mentioned earlier, this pathophysiological model was the only one among all the multiple models tested in this study to pass the primary validation step outlined in the Methods of this study. Through this validation process it can be demonstrated that the model based on IRDS is fully aligned with all the key clinical characteristics of Vivaldi's illness:

1. The model meets the criteria of being *congenital* (because of being triggered by IRDS at the moment of birth) and *irreversible* (because of the permanent microscopic and macroscopic anatomical alterations caused in the lungs by IRDS).
2. The model meets the criteria of being associated with a *spectrum of symptoms* outside the respiratory system due to the primary involvement of both the respiratory and the cardiovascular systems (the latter with significant central and peripheral circulatory abnormalities) and of being *dynamic*

and progressive (i.e. evolving over time because of the progression from respiratory to cardiovascular involvement of the primary pathological alteration), but compatible with survival up to the early seventh decade.

3. The model meets the criteria of causing symptoms with a *predictable onset and severity* in relation to certain physical activities, but not to others, and especially at defined hours of the day.

Given the complexity of the anatomical and pathophysiological characteristics of the model, and in particular of the clinical features of both interstitial lung disease and pulmonary hypertension, what follows here is a detailed description of how the model can proceed from primary to secondary validation.

Secondary Validation and Application of the Model

At first glance, what is particularly convincing in the lung fibrosis and pulmonary hypertension model is how well it fits with the main characteristics of the illness described by Vivaldi himself. This means that the complex cascade of events triggered by IRDS at the time of birth, dominated at first by lung fibrosis (a restrictive pulmonary disorder) but subsequently aggravated by the onset of pulmonary hypertension and Eisenmenger syndrome, can be proposed as the pathophysiological model in which Vivaldi's symptoms originated and developed throughout his entire life.

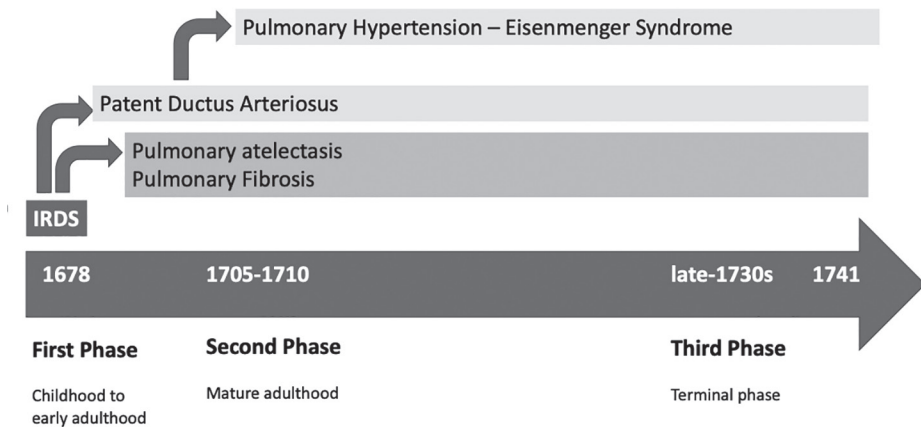
The next important step is to ascertain whether the model, differently from the "bronchial asthma" model, is compatible not only with the primary validation criteria defined on the basis of the 16 November 1737 letter but also with all the historical evidence regarding Vivaldi's life. This is a critical and rather difficult process because only a relatively small number of historical documents are sufficiently explicit in this regard, while a significant proportion of other documents can be read in different ways, thus paving the way to the dangers of subjective interpretation.

In order to disentangle the documentary facts from a possible excess of speculations and provide some clarity to this complex matter, it will be helpful to describe a possible chronology of Vivaldi's illness based on its most likely evolution and the related symptoms and clinical manifestations over time. The advantage of the pathophysiological model proposed in this study is that it is highly dynamic, meaning that it takes into account the medical events and the changes that would have occurred over the sixty-three years of Vivaldi's life. In fact, as described earlier, this IRDS-based model of interstitial lung disease and Eisenmenger syndrome implies a constant, lifelong interaction between the respiratory and cardiovascular systems with initial pathological alterations in one system causing a cascade of effects on the other, and vice-versa, in a highly dynamic process.

On that basis it is possible to propose three different phases in the evolution of Vivaldi's illness and the symptoms associated with it: (1) *childhood, adolescence*

and early adulthood phase (from the composer's birth to approximately his mid-twenties); (2) *mature adulthood phase* (approximately from his mid-twenties to his late-fifties); (3) *terminal phase* (approximately from his late-fifties to his death). Even though these age ranges must be considered very approximate, the identification of the three periods is solidly supported by a wealth of medical data and reflect the natural history of a subject presenting the condition proposed for Vivaldi's illness. The diagram in FIGURE 2 shows the causative and chronological relationships among the main pathological determinants of Vivaldi's illness from birth to death. In particular, one can see how the development of pulmonary hypertension and Eisenmenger syndrome from early adulthood in addition to pulmonary atelectasis and fibrosis decompensated an already fragile respiratory function.

FIGURE 2. This diagram shows the chronological and aetiological connections among the key pathophysiological determinants of Vivaldi's illness from birth to death. IRDS in the immediate post-natal period is the event that causes the permanent remodelling of the lung structure, resulting in pulmonary atelectasis and fibrosis that will be present for the rest of Vivaldi's life. The patent ductus arteriosus, likewise a consequence of IRDS, is the main factor behind the subsequent onset of pulmonary hypertension and Eisenmenger syndrome that would appear in the second phase of his mature adulthood (approximately from the years 1705–1710). *IRDS: Infantile Respiratory Distress Syndrome.*



Childhood, adolescence and early adulthood phase: it is a well-known fact since the discovery of his baptismal record in 1962 that Vivaldi at the moment of his birth on 4 March 1678 was considered at immediate risk of death and was baptized at home by the midwife: “[...] hebbe l’acqua in casa per pericolo di morte dalla Comare allevatrice Madonna Margarita Veronese” (“[... he] received the [holy] water at home, being at risk of death, from the midwife Madam Margarita Veronese”).¹⁹ This is the single most important and robust evidence to support Vivaldi's statement to

¹⁹ WHITE, *Antonio Vivaldi*, cit., p. 9.

Bentivoglio that his life-long chronic illness originated at the very moment of his birth. Moreover, the fact that this life-threatening condition was not transient, but extended over a considerable period of time, is strongly suggested by the evidence that it was not until over nine weeks later, on 8 May, that the infant was brought to the church of San Giovanni in Bragora to receive the supplements to the baptismal rites, including the exorcisms and the anointing with holy oil.²⁰ More than the documentary evidence of the emergency baptism *per se*, the key methodological factor here is that, similarly to the collection of a patient's anamnesis (i.e. his medical history), Vivaldi as an adult had no doubts about linking his "mal di petto" to the events that had occurred in the immediacy of his birth. Clearly, the main contribution to this knowledge must have come from the narration of those events by his parents.

The most medically plausible explanation is that at the time of his birth Vivaldi presented with the typical symptoms and signs of IRDS, the most common cause of acute respiratory distress of the newborn. Although we do not have positive evidence that Antonio Vivaldi was born prematurely, i.e., before thirty-seven weeks of gestation (although this is obviously possible), one or more of the risk factors discussed earlier could well have been the cause of IRDS in the newborn, even in the case of a term or near-term birth. For instance, the presence of severe foetal asphyxia during labour (through strangulation by the umbilical cord, for example, or other causes) combined with male sex and a gestational age of thirty-five weeks could easily have triggered IRDS, especially in the absence of any form of perinatal medical care. The clinical manifestations of IRDS—difficulty with breathing, severe tachypnea, grunting sounds and cyanosis—prompted the midwife Margarita Veronese to conclude that the newborn was at immediate risk of death. This prognostic evaluation, based on her long experience,²¹ was in fact correct, given that between half and two-thirds of the newborns presenting with those symptoms and signs would die within the following few days. These circumstances—the *immediate* risk of death (as opposed to a *possible* risk of death) and the lack of availability of a priest—made the child eligible for an emergency baptism administered by a lay person as established by canon law.

In the weeks following the delivery, the newborn would have been in constant danger of death with recurrent respiratory crises, sudden drops in oxygen saturation and consequent cyanosis. Significant difficulty in breast-feeding due to impaired suction capability would also have contributed greatly to the severity of the clinical picture. The nine-week interval (from 4 March to 8 May) between the birth and the completion of the baptismal rites is entirely consistent with the natural evolution of IRDS. This becomes even more significant if we consider the very close proximity of Vivaldi's parents' home to the church of

²⁰ In Vivaldi's time the Roman Catholic Church prescribed that a newborn be baptized within three days of birth; delaying the baptismal rites without a valid reason was considered a grave sin. See GIANDOMENICO MANSI, *Dizionario portatile di morale e canonica tratto dalle opere di Benedetto XIV*, Naples, Porcelli, 1795, pp. 6–7.

²¹ In 1678 the midwife Veronese had been active for 38 years. See WHITE, *Antonio Vivaldi*, cit., p. 9.

San Giovanni in Bragora.²² A very similar case occurring within the circle of the Vivaldi family, that of the first child of the composer's nephew Pietro Mauro, seems to corroborate this observation.²³ This unfortunate baby girl, named Cecilia Steffana, received an emergency baptism at birth (in this case likewise described as "*l'Acqua in casa*" ("the Holy Water at home") on 26 December 1760, just as had also happened to her great-uncle over ninety years earlier, and was taken to the church for the completion rites just seven days later (as against sixty-six days in Vivaldi's case), on 2 January 1761. She died, however, two weeks later, most likely from the consequences of her perinatal illness. Interestingly, Pietro Mauro's next child, a boy, born around one year later, on 8 January 1762, was baptized two days after birth and died after only five more days. A third child, a girl born slightly over one year later, on 14 August 1763, was baptized four days after her birth and appears to have survived. This small case study of a family very close to Vivaldi's provides an example of a neonatal mortality rate of over 66%, at the high end of the spectrum for that time. Looking more closely at Vivaldi's immediate family, one notes that his parents, over almost twenty-one years (from November 1676 to April 1697), gave birth to ten children, three of whom did not live past the age of five. In their case, a child mortality rate (defined as mortality under the age of five) of 30% is compatible with the average figure of the time and certainly does not suggest the presence of clinically significant genetic or maternal risk factors affecting Vivaldi's parents.

Even though Vivaldi's risk of dying as an infant was very high as a result of both the elevated general neonatal mortality in seventeenth-century Venice and his individual very difficult health condition at birth, the frail child beat the odds and survived the first and most critical twelve months. However, the damage caused by IRDS at birth and in the following weeks and months would have left deep scarring and significant alterations in the structure and function of the child's lungs with the key feature of a reduced lung capacity, defined as the volume of gas in the lungs at a given time during the respiratory cycle, and a patent ductus arteriosus.

Since a patent ductus arteriosus tends to remain clinically silent in children who survive after the first year of life, at this stage it is possible to identify two main characteristics for Vivaldi's respiratory dysfunction: the reduced volume

²² Following the fundamental research conducted by Gastone Vio in the 1980s, the exact location of Vivaldi's birthplace has recently been studied by Margherita Gianola, who showed very convincingly that this can be identified as a house at the corner of Campo Grando alla Bragora (today Campo Bandiera e Moro) and Calle del Dose. This house, no longer existing in its original form, lies only a few steps away from the church where Vivaldi received the baptismal rites. See MARGHERITA GIANOLA, *Riflessioni attorno alla presunta casa natale di Antonio Vivaldi in Campo Grando alla Bragora e sull'attività di barbieri di Giovanni Battista*, "Studi vivaldiani", 18, 2018, pp. 41–67.

²³ Pietro Mauro (1715–1792) was the son of Antonio's sister Cecilia Maria (1683–1767) and Giovanni Antonio Mauro (1682–1737). See AURELIA AMBROSIANO, *I Mauro e Antonio Vivaldi, Nuove informazioni e spunti di riflessione*, "Studi vivaldiani", 18, 2018, pp. 3–38, and MICKY WHITE – MICHAEL TALBOT, *Pietro Mauro, detto "Il Vivaldi": Failed Tenor, Failed Impresario, Failed Husband, Acclaimed Copyist*, in *Vivaldi, Motezuma and the Opera Seria: Essays on a Newly Discovered Work and Its Background*, ed. Michael Talbot, Turnhout, Brepols, 2008, pp. 37–61.

of lung parenchyma and the interstitial fibrosis that caused an increase in inspiratory resistance. These two features, combined together, made Vivaldi's lungs from early childhood inflate less (hypo-expandability) and exchange an inferior amount of gasses (hypo-oxygenation). It can be plausibly proposed that interstitial lung disease, mostly in the form of lung fibrosis and chronic lung atelectasis, was an essential component of the pathological conditions that affected Vivaldi from childhood.

Consistent with such conditions, it is expected that already from his first infancy Vivaldi would have presented a slower physical development compared with his healthier peers. This would have resulted in lower body weight, shorter stature, and an inferior muscular tone than average as a child and adolescent, and eventually as an adult. Also, reduced tolerance to physical exertion, even of moderate or mild entity, and a higher susceptibility to lower respiratory tract infections and to their long-term sequelae should be considered important parts of the broader clinical picture. It is clinically justified to imagine that as a child Vivaldi would not have been able to run medium to long distances without becoming significantly breathless or have been able to carry out many (or perhaps even any) outdoor activities.

It would be expected that Vivaldi's respiratory condition, dominated up to this stage by the reduced expandability of the thorax and by difficulty breathing on intense or moderate exertion, remain more or less stable throughout his childhood and adolescence. Although his health was frail and his engagement in more strenuous physical activities was limited, his impaired physical condition would not have been—and, in fact, was not—an absolute barrier to his path to the priesthood and eventual full ordination. The very fact that Vivaldi's condition was essentially congenital would have made him adjust his lifestyle—undoubtedly, with the help of his family; this must have started very early on—in a way that from his childhood onwards was compatible with a physically diminished but reasonably functional life.

In this situation the young Vivaldi would have been able to play the violin even for long hours (this activity does not require the involvement of large muscle groups, such as those of the lower limbs) as well as to attend the *scuola sestierale* and study for the priesthood while fulfilling, entirely or in part, the associated duties, provided that these were not too physically demanding.²⁴ In this context, to make a connection between this condition and the violin training received from his father, evidently from a young age, appears entirely logical. Similarly, even disregarding the undeniable social benefits associated with clerical status for someone belonging to Vivaldi's low social class, it is evident that his unsuitability for all kinds of physical work would have made the priesthood a very fitting choice for the fifteen-year-old Vivaldi at the time of his tonsure. His prowess on the violin that emerged in later years during his

²⁴ For details on Vivaldi's path to the priesthood, see GASTONE VIO, *Antonio Vivaldi chierico veneziano*, "Informazioni e studi vivaldiani", 16, 1995, pp. 123–131, and WHITE, *Antonio Vivaldi*, cit., pp. 11–34 (*passim*).

clerical training would only have confirmed the validity of this choice, given the well-established connection in Venice between the priesthood and the musical profession. Although very little is known of Vivaldi's childhood and adolescence beyond the details connected with his path towards the priesthood, so far the pathophysiological model is entirely compatible with the documentary evidence that in April 1692, at the age of fourteen, he wrote out and signed a receipt in respect of a bequest paid to his mother,²⁵ and that he performed as a supernumerary violinist at St Mark's during the Christmas festivities of 1696 at the age of eighteen.²⁶

Mature adulthood phase: after the relative stability experienced during Vivaldi's adolescence and early adulthood, his health would have started to deteriorate around his mid-twenties. The cause of this worsening can be attributed primarily to the delayed cardiovascular consequences of IRDS, and in particular to the patent ductus arteriosus. It is notable that this phase of Vivaldi's illness spanned approximately three decades, during which time the major part of his activity as composer, teacher and theatrical impresario took place.

As mentioned previously, one of the common clinical consequences of an untreated patent ductus arteriosus in infancy is the development in early adult life of a particular clinical manifestation of pulmonary hypertension called Eisenmenger syndrome. Three aspects of this syndrome are particularly relevant to Vivaldi's case and are worth discussing in greater detail. The first is that in this syndrome symptoms typically appear in early adulthood, usually between the second and third decade of life, once the over-circulation of blood through the lungs consequent to the patent ductus arteriosus has caused a substantial increase in the pulmonary resistance, which in turn makes the direction of the flow no longer from left to right but from right to left (a phenomenon known as "inversion of the shunt": see FIGURE 1). As a consequence of this change, the blood in the pulmonary artery, which has a low oxygen content, mixes with the fully oxygenated blood in the aorta, thereby reducing the overall amount of oxygen distributed to the tissues and organs of the body. The second aspect, which is a well-known and unique feature of the Eisenmenger syndrome in adults with a patent ductus arteriosus, is that the effects of the oxygen desaturation caused by the right-to-left blood shunt are *worse* in the lower extremities (from the waist down) than in the upper extremities (a situation termed "differential cyanosis").²⁷ The third aspect is that despite the inherent vulnerability and risks, adaptation to chronic cyanosis allows a far from negligible proportion of subjects

²⁵ For details on this document, which is part of the so-called "Commissaria Temporini" regarding the estate of Vivaldi's great-uncle, the priest Francesco Temporini, see MARGHERITA GIANOLA, *La più antica firma autografa di Vivaldi. L'adolescente Antonio e la sua famiglia attraverso la lettura della 'Commissaria Temporini'*, "Studi vivaldiani", 16, 2016, pp. 3–30. See also ELEANOR SELFRIDGE-FIELD – MARGHERITA GIANOLA, *La famiglia materna di Antonio Vivaldi*, "Studi vivaldiani", 15, 2015, pp. 13–46.

²⁶ WHITE, *Antonio Vivaldi*, cit., pp. 25–26.

²⁷ SUNIL SRINIVAS – CHOLENAHALY MANJUNATH, *Differential Clubbing and Cyanosis: Classic Signs of Patent Ductus Arteriosus with Eisenmenger Syndrome*, "Mayo Clinic Proceedings", 88, 2013, e105–e106.

with Eisenmenger syndrome to achieve surprising longevity even in the absence of active treatments—as would have been the case in the eighteenth century—in contrast to most individuals with cardiac congenital abnormalities.

It is especially relevant to the subject of Vivaldi's illness to discuss the symptoms and complications, as well as the physical findings, that are typical of adults with Eisenmenger syndrome, bearing in mind that these can develop and evolve over a variable period of time, potentially of several years or even decades. The main clinical feature of adults with Eisenmenger syndrome is their poor exercise capacity due to significant drop in oxygen saturation during physical activity and a further drop in the first few minutes after rest, which extends the recovery time. This is by far the predominant symptom, although the effects of chronically low oxygenation are seen across many organ systems, hence the definition of Eisenmenger syndrome as a "multi-system" condition. These effects include central and peripheral cyanosis, generalized fatigue, chest pain, palpitations, claudication (cramping pain in the legs induced by exercise, typically walking) and kidney damage. Moreover, subjects with Eisenmenger syndrome often have a reduced tolerance to heat (for instance, high temperature in summer or in a very warm confined space) on account of the fact that when systemic vascular resistance falls, as may occur with heat-induced vasodilatation, the magnitude of right-to-left shunting and cyanosis increases and can cause a syncope (temporary loss of consciousness caused by a drop in blood pressure). The same effect is produced by exercise, fever or systemic infections. Conversely, digestion of food after a meal can temporarily relieve the symptoms because the volume of blood attracted to the digestive system reduces the amount of right-to-left shunt without modifying the general vascular resistance.

Being an irreversible condition, Eisenmenger syndrome can over time cause a rather broad spectrum of complications. A compensatory mechanism for the chronically reduced oxygen content in the peripheral blood is the production of more red cells in an effort to carry more oxygen throughout the body. This condition, called erythrocytosis or polycythemia, causes an increase in the thickness of the blood (hyperviscosity), which is responsible for an increased risk of blood clotting and of neurologic abnormalities such as frequent headaches, dizziness or visual disturbances, frequently observed in subjects with Eisenmenger syndrome. Phlebotomy (the opening of a vein to let blood out) is still used today in specific cases to relieve the symptoms of erythrocytosis and hyperviscosity. It is likely that in Vivaldi's time, bloodletting was the main (and probably the only) treatment offered for symptoms such as headache and pulmonary congestion, although, without adequate fluid replacement, this procedure could instead have caused a worsening of the condition. Other complications often associated with Eisenmenger syndrome include gout, pain in the joints (arthralgia), a tendency toward bleeding (which often manifests initially as mucosal, that is, from the nose or gums), renal dysfunction and

See also footnote 15 for details on the classification of cyanosis and the definition of differential cyanosis.

haemoptysis (coughing up blood) due to areas of pulmonary infarction or haemorrhages. The blood hyperviscosity is a frequent cause of damage to the retina, with a consequent reduction in visual acuity from an early age, while the gout and joint pain, in addition to the exertional dyspnoea, can limit even further the tolerance to exercise.²⁸

The physical examination of subjects with Eisenmenger syndrome reveals findings that are characteristic of this condition. Central cyanosis and clubbing (swelling of the distal phalanges of the fingers and/or the toes with nails the shape of upside-down spoons) are typical and common signs of chronic low systemic oxygenation, especially in the more advanced stages of the disease. However, as discussed above, subjects with Eisenmenger syndrome secondary to a patent ductus arteriosus may present with the unique characteristic of differential cyanosis in which distal phalanges and nail beds are normal on the right hand, especially at a younger age, while cyanosis and clubbing are more obvious on the left hand and on both feet.²⁹

All these clinical features are of the utmost importance in Vivaldi's case. In fact, the most puzzling aspect of his illness to date has been how to reconcile his claims of having very limited mobility and independence with his intense activity as a violin virtuoso, composer, teacher, and impresario during his adult life. Since the 1940s the whole debate has revolved around the misconception that Vivaldi's condition—whatever it might have been—must have caused a complete disability or otherwise been a fabrication of Vivaldi's mind. In this simplistic binary vision, the fact itself that Vivaldi was able to play the violin, to teach, compose music or organize and supervise the staging of operas was the proof that what he claimed in his famous letter must have been largely exaggerated, if not an utter lie. Even well-disposed scholars have been puzzled by the apparent intrinsic incoherence of this picture. This misconception is the result of inadequate medical knowledge and of the failure to look at Vivaldi's case in its entirety, including primary sources, rather than focusing on just one or two symptoms (the shortness of breath and/or the reduced ability to walk, in most cases).

The clinical characteristics of Eisenmenger syndrome appear to be entirely consistent and coherent not only with the pathophysiological model proposed in this study of IRDS-induced interstitial lung disease and pulmonary hypertension, but also with abundant evidence from the composer's biography. In fact, the question of whether Vivaldi's degree of physical impairment was compatible or not with his activity as a violin performer, composer and teacher, is fully answered by the pathophysiological model discussed in this study. While in his childhood and adolescence Vivaldi had to deal with relatively minor symptoms (mostly shortness of breath and chest constriction on moderate to heavy exertion but without cyanosis), once he started to develop pulmonary hypertension, most

²⁸ See VONGPATANASIN ET AL., *The Eisenmenger Syndrome in Adults*, cit., pp. 745–746, and KAEMMERER ET AL., *The Adult Patient with Eisenmenger Syndrome*, cit., p. 348.

²⁹ VONGPATANASIN ET AL., *The Eisenmenger Syndrome in Adults*, cit., pp. 746–747.

likely from his mid-twenties, the symptoms would have included shortness of breath, cyanosis and severe chest tightness and pain. Characteristically, at this point, they would have been triggered by physical activities even of mild entity involving the lower limbs, but *not* the upper limbs. This would have allowed Vivaldi to carry on quite easily some activities that did not require the use of his legs, such as playing the violin (especially if seated), teaching, composing music, writing letters etc., but not others, such as walking, especially outdoor and uphill, carrying any weighty objects etc.

From a clinical standpoint it is even possible to quantify objectively to what extent Vivaldi could have been limited in his tolerance of walking and exercise in general. This can be done by referring to the information provided by the 6-Minute Walk Test (6MWT), an exercise test that is clinically validated and extensively used as a practical tool to assess aerobic capacity and endurance of subjects with many different conditions, including respiratory restrictive disorders and Eisenmenger syndrome. In this simple test the distance covered on level ground by the subject over a time of six minutes is used as an indicator of the performance capacity and of the reduced tolerance to physical exercise compared to healthy individuals. Notably, while taking the test, subjects can take as many rests as they need, but the timer keeps going. A clinical study from 2013 found that subjects with Eisenmenger syndrome could cover a median walking distance of 330 metres in six minutes (compared with an average of 700 to 800 metres in healthy subjects of matching age), with an oxygen saturation (SO₂) at the baseline of 86% (compared to >95% in healthy subjects) and a remarkable drop to 69% at peak exercise.³⁰ Similar results have been observed in other studies and provide an objective and measurable estimate of how heavily impaired the tolerance of exercise is in subjects with Eisenmenger syndrome. Also, a subject with Eisenmenger syndrome will typically develop significant shortness of breath after walking up a single flight of stairs. If we consider that it is practically impossible to go anywhere in Venice by foot without walking up and down the steps of at least a few bridges, Vivaldi's words from his letter to Marquis Bentivoglio: "[...] io vivo quasi sempre in casa, o se vado non è che in gondola, ò in Carozza, perchè non posso camminare" ("I almost always stay at home, or if I go out, it is only in a gondola or in a carriage, because I cannot walk") and "Tutto quello ch'io posso fare di bene, io lo faccio in casa et al tavolino" ("Anything good I can do, I do at home and at my desk") not only sound clinically credible but also provide an accurate description of the most noteworthy features of his condition. This is exactly what any twenty-first-century physician would expect to hear from someone with Vivaldi's medical history or after physical examination.

Several recent studies on Vivaldi's extended family circle have shown how the composer was at the centre of a large network of people, many of whom

³⁰ ALEKSANDER KEMPNY ET AL., *Six-Minute Walk Test Distance and Resting Oxygen Saturations but not Functional Class Predict Outcome in Adult Patients with Eisenmenger Syndrome*, "International Journal of Cardiology", 168 (5), 2013, pp. 4784-4789.

not only shared a domicile with him but also provided constant support and assistance in the various activities of his daily life. There was, first and foremost, his father Giovanni Battista, who for the large part of his son's adult life was his closest personal and professional collaborator;³¹ but also his mother,³² his two unmarried younger sisters, Margherita and Zanetta (who most likely acted as his housekeepers), his younger brother Francesco (who, at least for some time, could have been a sort of factotum),³³ his brother-in-law Giovanni Antonio Mauro³⁴ and, during the 1730s, possibly his two nephews Pietro and Daniel Mauro as well.

Concerning Vivaldi's lifestyle during his mature years, it is also interesting to look at a celebrated source: that is, the account that Carlo Goldoni gave of his first encounter with Vivaldi in 1735. As it is well known, Goldoni wrote two versions of the same episode: one in Italian, published in 1761 as introduction to the thirteenth volume of his comedies, and one in his autobiography, written in French, which came out much later, in 1787.³⁵ Without discussing in detail the differences between the two versions (and the reasons why Goldoni's accounts cannot be regarded as historical documents),³⁶ there are nonetheless some elements regarding Vivaldi's physicality in the telling of the story that fall within the scope of this article. In both versions, Goldoni sets the encounter with Vivaldi in the composer's home: "Mi presentai al compositore [...] Mi ricevette egli assai freddamente"; "J'allai donc chez l'abbé Vivaldi [...]", where he finds him surrounded by music (that is, music paper and scores) and seated at the writing desk while reciting from his breviary: "[...] je le trouvai entouré de musique et le bréviaire à la main. Il se lève, il fait le signe de la croix en long et en large, met son bréviaire de côté [...]". After Vivaldi reluctantly agreed to

³¹ The fact that Vivaldi did not formalize his emancipation from his father until the advanced age of fifty-five (the customary age being between eighteen and twenty-five for most Venetian men) provides additional evidence of his physical dependence on his family throughout his adult life. The legal emancipation document, dated 19 April 1733, furnishes eloquent proof of the closeness between father and son. Giovanni Battista Vivaldi died on 14 May 1736 at the age of eighty-one, only five years before his son Antonio (see WHITE, *Antonio Vivaldi*, cit., pp. 202–203 and 218).

³² Camilla Vivaldi (née Calicchio) died in 1728 at the age of seventy-four after a two-year illness, most likely the result of a stroke. See *Ibid.*, p. 186. For more information on Vivaldi's maternal family, see SELFRIDGE-FIELD – GIANOLA, *La famiglia materna di Antonio Vivaldi*, cit., pp. 13–53.

³³ There is evidence that at least on one occasion Vivaldi employed his brother Francesco to collect money on his behalf in Ferrara. See WHITE, *Antonio Vivaldi*, cit., p. 127.

³⁴ Only recently has it come to light that G. A. Mauro's profession was that of a music copyist, and that he had close connections with opera singers and impresarios. It is highly likely that G. A. Mauro accompanied Vivaldi as a copyist and assistant during his stay in Mantua (1718–1720). For more details on him and his family, see AMBROSIANO, *I Mauro e Antonio Vivaldi*, cit., pp. 3–38, and WHITE – TALBOT, *Pietro Mauro, detto "Il Vivaldi"*, cit., pp. 37–61.

³⁵ For Goldoni's memoirs in Italian, see CARLO GOLDONI, *Delle commedie di Carlo Goldoni, avvocato veneto*, Venice, Pasquali, 1761, vol. 13, pp. 11–13. For the later version in French, see In., *Mémoires de M. Goldoni, pour servir à l'histoire de sa vie*, Paris, Duchesne, 1787, vol. 1, pp. 287–291.

³⁶ The most important consideration to bear in mind is that in both publications Goldoni's accounts were part of a much wider project, conceived when he was already a celebrated author, to create a 'curated' version of his own life for the benefit of his contemporaries as well as for posterity.

let the playwright make the required changes to the libretto of Zeno's *Griselda*, Goldoni writes: "L'abbé, en se moquant de moi, me présente le drame, me donne du papier et une écritoire, reprend son bréviaire et récite ses psaumes et ses hymnes en se promenant". In the earlier, "Italian" version of the episode, this part is slightly different, in that Goldoni writes that Vivaldi, after having taken him to a small table to work on the libretto, "[...] torna allo scrittoio, e si mette a recitar il breviario" ("goes back to the writing desk and begins reciting from the breviary"). Once again, even with the limitations of a much-delayed and rather fictional narration centred on celebration of its author rather than on the representation of historical facts, there is nothing in Goldoni's story incompatible with the pathophysiological model proposed here for Vivaldi's illness. On the contrary, it is noteworthy that the entire interaction between the two men happens in Vivaldi's home (more precisely, in his own study) and that the composer is portrayed either sitting at his desk, surrounded by music paper, or reciting the breviary while pacing the room (or sitting at his desk, if we prefer to believe the earlier version of the story).

An important question related to Vivaldi's illness is whether or not later in life (e.g., approximately during his late-thirties or early-forties) he could have presented with digital clubbing, specifically in the left hand. It must be said that, irrespective of the cause, some degree of digital clubbing—first described by Hippocrates in the fifth century BC and therefore considered one of the oldest clinical signs in medicine—is a very common finding in subjects with long-term chronic cyanosis, and is often associated with mid- and late-stage Eisenmenger syndrome. In the medical literature there is ample evidence of subjects with Eisenmenger syndrome and asymmetrical clubbing: that is, clearly visible in the fingers of the left hand and in the feet, but not (or only to a lesser extent) in the right hand (FIGURE 3).³⁷ From a medical standpoint, there are four different stages of digital clubbing with manifestations that range from a slight increase of the physiological 160° angle between the nail bed and the proximal nail fold (called the Lovibond angle) to a fully clubbed appearance of the fingertips and development of shiny and glossy changes in the nail. One of the clinical hallmarks of digital clubbing in subjects with a cyanotic heart defect such as patent ductus arteriosus is the increase of the phalangeal depth ratio (PDR), defined as the ratio of the finger depth measured at the junction between skin and nail (nail bed) and at the distal interphalangeal joint. Normally, the depth at the distal interphalangeal joint is greater than that at the nail bed (ratio <1.0), but in clubbed fingernails the pulp in the terminal phalanx is expanded by connective tissue deposition and the ratio becomes reversed (ratio >1.0). This ratio is independent of the age, sex and ethnicity of the population (FIGURE 4).

³⁷ BRUCE WILLIAMS ET AL., *Patent ductus arteriosus and osteoarthropathy*. "Archives of Internal Medicine", 1963, 111, pp. 346–350; T. M. ANOOP – K. C. GEORGE, *Differential Clubbing and Cyanosis*, "New England Journal of Medicine", 2011, 364, p. 666.

FIGURE 3. These images show peripheral cyanosis and clubbing in only the left hand and in the feet of a 28-year-old woman with Eisenmenger syndrome associated with patent ductus arteriosus. The arrows indicate the typical thumbnail deformation in the left hand compared to the normal shape in the right one. (From JOSEPH C. WU and JOHN S. CHILD, *Common Congenital Heart Disorders in Adults*, "Current Problems in Cardiology", cit., p. 641).

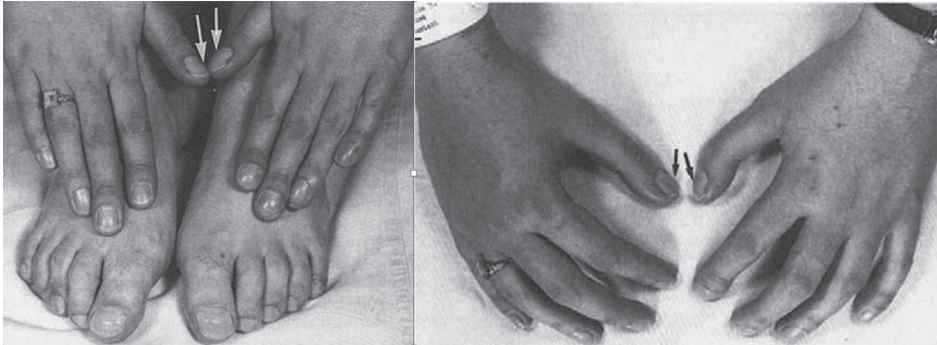
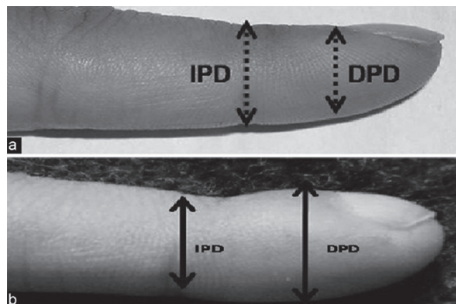


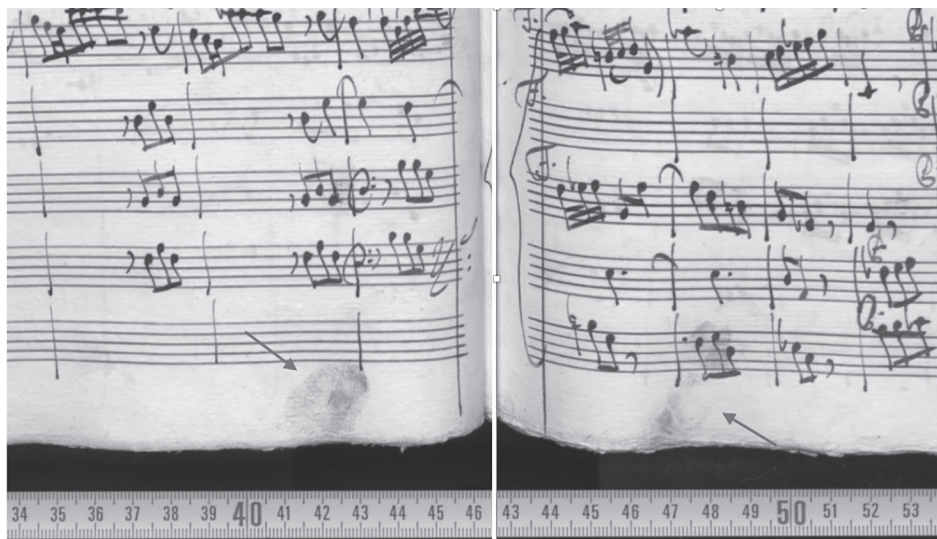
FIGURE 4. In a normal finger (a) the phalangeal depth ratio ($DPR=DPD/IPD$) is <1.0 , whereas in the presence of digital clubbing (b) the DPR is >1.0 as a result of the significant thickening of the distal phalanx compared with the distal interphalangeal joint.



Two fingerprints found at the lower edge of the manuscript of the violin concerto RV 320,³⁸ which dates from the 1730s, are of special interest in this regard (FIGURE 5). Upon visual inspection of the digitalized images of this manuscript (*I-Tn*, Giordano 30, ff. 220–227), it appears that the two visible fingerprints (located on f. 224v and f. 226r, respectively) could have been left by the distal phalanx of the left thumb and by the intermediate and distal phalanges of the index or middle finger of the left hand, possibly simultaneously, while holding the folded sheets. These fingerprints exhibit fairly large intermediate and distal phalanges and, if left by Vivaldi, as seems very likely, they make a strong argument in favour of the presence of digital clubbing, which one would anticipate for a subject such as Vivaldi who suffered from long-term central cyanosis.

³⁸ For this precious information I am indebted to Federico Maria Sardelli, who very kindly shared it with me during the preparation of this article.

FIGURE 5. Two fingerprints visible on the manuscript of the violin concerto RV 320 (*I-Tn*, Giordano 30, ff. 220–227) located on folios 224^v (on the left) and 226^r (on the right).



A further clue comes from the portrait of Vivaldi included in the opening of the *Violino Principale* partbook of *Il Cimento dell'Armonia e dell'Inventione*, Op. 8 (Amsterdam, Le Cène, 1725). In his recent pivotal book on Vivaldian iconography, Federico Maria Sardelli explains that this engraving by François Morellon La Cave would have been created using a (now lost) drawing sent directly by Vivaldi to the publisher in Amsterdam.³⁹ Since it was customary for the engraving artist to copy directly from the image in front of him, one can assume that what we see in the image printed in the Le Cène edition is the mirror reflection of the image that had been drawn live in front of the subject or copied from a pre-existing (now lost, as well) portrait. This means that the original image (reconstructed by Sardelli in his book and here reproduced as FIGURE 6) would have shown Vivaldi holding the music paper not in his right hand (as we see in the printed image) but in his *left* hand. If this holds true, then it is of great interest to note that the thumb, the only finger that is fully visible in the Amsterdam engraving, shows a marked disproportion that appears suggestive of the abnormalities typical of clubbing of at least grade 3, as indicated by the thickening of the distal phalange with an increase of the phalangeal depth ratio (FIGURE 7). Considering that this image would have been realized between 1724 and 1725, when Vivaldi was in his mid-forties, these anatomical changes are perfectly aligned with the expected clinical evolution of digital clubbing in a subject of that age with Eisenmenger syndrome. The concordance of this

³⁹ FEDERICO MARIA SARDELLI, *Il volto di Vivaldi*, Palermo, Sellerio, 2021, pp. 150–171.

observation with the fingerprints present on the manuscript of concerto RV 320 (one of which appears to be of a distal phalange of the left thumb) and with the characteristics of the pathophysiological model for Vivaldi's illness would make the possibility of an engraving mistake improbable. Rather, it would lend support to a hypothesis that Vivaldi had developed visible digital clubbing at least by the mid-1720s.

FIGURE 6. The hypothetical preparatory drawing (left) for the engraving by François Morellon La Cave (right) included in the opening of the *Violino Principale* part book of *Il Cimento dell'Armonia e dell'Inventione*, Op. 8 (Amsterdam, Le Cène, 1725). (From SARDELLI, *Il volto di Vivaldi*, cit., pp. 160–161.)



FIGURE 7. Detail of Vivaldi's hand in the engraving by François Morellon La Cave (1725). The distal phalange of the thumb (presumably that of Vivaldi's left hand in the original lost image from which the engraving was copied) shows deformities (phalangeal thickening and convexity of the fingernail) that appear suggestive of the presence of digital clubbing (compare with FIGURE 4b).



At all events, the presence of some degree of digital clubbing would not necessarily imply that Vivaldi was no longer able to play the violin. It is possible, however, that from approximately the early- or mid-1720s, this might have made him less comfortable with public performances, especially if these would have involved extreme displays of virtuosity as in the previous two decades.⁴⁰ Moreover, this would have gone hand-in-hand with Vivaldi's desire to establish himself firmly in the higher social stratum associated with being a 'pure' composer rather than a violin performer-composer, as clearly stated in a letter to Bentivoglio, similarly from November 1737.⁴¹ What is rather difficult to say is which development occurred first: was it Vivaldi's desire not to be identified merely as a violin player (a "sonador") regardless of any health issues or his struggle to maintain his earlier profile as a supreme violin virtuoso in the face of his fragile health—and for this very reason seizing the opportunity of becoming a full-time composer? It is likely that the two things proceeded in parallel, and that some partial limitations as a violin performer resulting from digital clubbing in the left hand and a worsening respiratory function would have reinforced his wish to rise above his, and his father's, original status as simple players.⁴²

It is well known to Vivaldi scholars that the composer's musical handwriting went through significant modifications throughout his lifetime, changing from the rather small and oblong note heads with long thin stems of the oldest known autograph manuscripts to the much more rounded note heads with shorter and thicker stems of the later years (FIGURE 8). Although an exhaustive discussion of Vivaldi's musical handwriting would require a separate dedicated essay, it is possible to propose that at least two different factors are likely to have played a role in this transformation. One is the digital clubbing, which could have affected Vivaldi's ability to use quills with thin nibs, especially if, later in life, the right hand, too, became affected. The other is the drop in visual acuity caused by the retinal damage caused by the blood hyperviscosity (most likely presenting in his late forties), which could have made it progressively more difficult for him to notate small musical symbols. In fact, it is quite possible that from mid-adulthood Vivaldi used glasses when reading, writing or working on a musical score. This reduced visual acuity, combined with digital clubbing, could also have impacted Vivaldi's ability to cut nibs with a fine tip by himself, as was customary at the time.

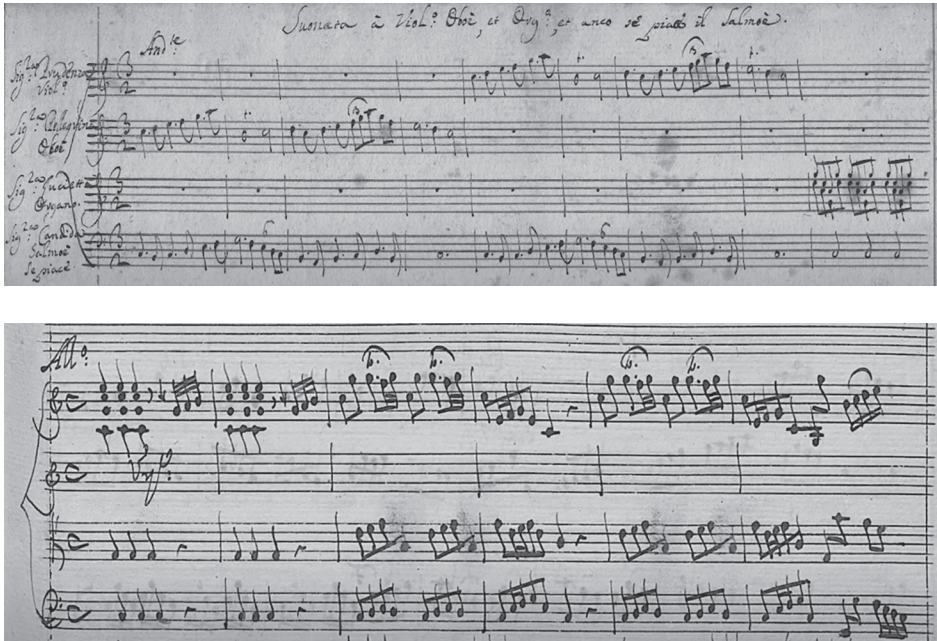
⁴⁰ The description of Vivaldi's violin-playing left by J. F. A. von Uffenbach in his famous diary entry from 1715, especially with reference to the extreme agility of his left hand, would suggest that a deformity of his fingers from his early- or mid-forties (i.e., from the early 1720s) could have prevented him from maintaining an equal degree of solo virtuosity.

⁴¹ "Io mai suono in Orchestra, salvo che la prima sera, perché non degno di far il mestiere del Suonatore" ("I never play in the orchestra, except on the opening evening, because I do not deign to ply the trade of an instrumentalist")—from a letter to Bentivoglio of 23 November 1737. See WHITE, *Antonio Vivaldi*, cit., p. 238.

⁴² See also SARDELLI, *Il volto di Vivaldi*, cit., p. 237.

ANTONIO VIVALDI'S CHRONIC ILLNESS

FIGURE 8. Autograph scores of (1) Sonata RV 779, dated to c.1709 (top) and (2) the Sinfonia from *Griselda*, first performed in May 1735 (bottom).



Another clinical detail provided by Vivaldi that is remarkable from a medical standpoint, though largely overlooked so far for lack of a full understanding of its significance, is that his symptoms improved immediately after a meal: “Subito doppo il pranso ordinariamente io posso andare mà mai à piedi”; (“Usually, after lunch I can go about, but never on foot”). This remarkable information is once again fully consistent with the presence of Eisenmenger syndrome and the temporary relief during digestion of the shortness of breath while mobile, as discussed earlier. It should be noted that nowhere in his letter does Vivaldi describe or even loosely refer to his condition as episodic or unpredictable. On the contrary, his words give the definite impression of a constant and rather predictable condition, and they let us catch a passing glimpse of Vivaldi’s daily routine. In fact, through the adverb “ordinariamente”, the composer clearly indicates some of the practical adjustments that he had to make in order to limit the impact of his illness. These include (but clearly are not limited to) avoiding travelling on foot outside his home, especially in the morning, making sure to travel outside Venice always with four or five people to assist him, as well as not celebrating the Mass in public. Once again, we should not forget that these are the words of a fifty-nine-year-old man who had been seriously ill for most of his life (at least during the previous three decades) and do not necessarily take into full account how his illness—and consequently his symptoms—had evolved over time.

With respect to Vivaldi's ability to travel, it is never stated in his letters that he was *not able* or *did not wish* to travel; rather, his remark refers merely to the great cost incurred by travelling: "Li miei viaggi mi hanno costato sempre molto, perchè sempre l'ho fatti con quattro o cinque persone, che mi assistino"; ("My travels have always cost me a lot because I have always made them with four or five people to assist me"). If we take in to account the fact that, because of his condition, Vivaldi could walk very short distances only on level ground and could never carry any weighty object, it is entirely credible that his travelling party would have required one or two people attending to his personal care (such as bathing, getting dressed and serving meals) and at least two people to take care of his luggage, which would have included several trunks with clothes and other items, among which were musical instruments in their heavy wooden cases. Since the singer Anna Girò would have travelled in her own right with her half-sister Paolina Trevisan as a chaperone whenever they accompanied the composer, from the second half of the 1720s onwards, they should be regarded as companions on the journey rather than members of his paid staff.

One should remember that once in a carriage, Vivaldi's symptoms would not have been much different from when he was back at home at his desk, and the same situation applies to taking up temporary residence in Florence or Ferrara on opera-related business rather than remaining in Venice. Vivaldi's words in the letter to Bentivoglio should be read with this in mind when he writes: "Per questo, io ho scritto al Signor Mazzucchi, che se non mi da la sua casa, io non posso venire in Ferrara"; (For this [reason], I have written to Signor Mazzucchi that if he does not give me his house, I will be unable to come to Ferrara). It must indeed have been Vivaldi's custom every time he was travelling to have his lodging as near as possible to the theatre so to reduce to a minimum the amount of walking (or the expense in the more likely event of using a carriage or a chair).⁴³

Another aspect to be taken into consideration in relation to travelling is that on account of his reduced tolerance of heat and the higher susceptibility to low respiratory tract infections in winter, Vivaldi would have had limited choices regarding *when* to travel, since his preference would have most likely been for travelling in the mid-late spring and mid-late autumn when the temperatures are less likely to lie in the extremes. Moreover, travelling to high-altitude locations would pose a major risk to patients with Eisenmenger syndrome because of decreased inspired oxygen tension, which may cause worsening pulmonary hypertension, increased right-to-left shunting, systemic arterial desaturation and acute right heart failure. Although patients with Eisenmenger syndrome may tolerate breathing air with a lower inspired oxygen tension at rest, even modest exercise may precipitate severe hypoxemia and dyspnea, thereby making travel

⁴³ This is also consistent with the fact that Vivaldi's last known domicile in Vienna lay very close to the Theater am Kärtner Tor, where his opera *L'Oracolo in Messenia* was planned to be staged (and was indeed staged posthumously in 1742). See REINHARD STROHM, *Argippo in 'Germania'*, "Studi vivaldiani", 8, 2008, pp. 111-127.

to high altitudes prohibitive.⁴⁴ In Vivaldi's case, this would have had important repercussions on his ability to travel across the Alps in order to reach countries north of Italy.

With the sole exception of the Mantuan period, Vivaldi never relocated from Venice to another city⁴⁵ during his adult life, and all his travels appear to have had a limited duration, mostly for specific business purposes, such as to perform on specific occasions or to supervise the production of operas outside of Venice (especially from the early 1720s onwards). Within the Italian peninsula no travel is documented south of Rome, and there is documentary evidence of only two travels north of the Alps: in 1730–1731 (most likely Austria and Bohemia) and in 1740 for his final trip to Vienna. All other journeys outside Italy are, at least in the current state of knowledge, conjectural. Certainly, in comparison with other professional composers of his time of similar eminence, especially those heavily involved in the world of opera, who travelled incessantly across Europe, Vivaldi appears to have displaced himself much less often and on a much more local scale. Once again, all this evidence assembled together in a single picture gives the clear impression of a person with a low level of physical autonomy, and whose life was constantly dependent on the assistance of many other people for many activities of everyday life.

Vivaldi's declared physical inability to celebrate Mass is a complex point of great interest, not least because it is what caused the infamous veto from cardinal Ruffo that ultimately prompted the composer to write his famous "autobiographical" letter of 16 November 1737. Also, as mentioned earlier, Vivaldi himself unhesitatingly attributed the decision not to say Mass to his "mal di petto", thereby establishing a direct connection between the two facts.

First of all, the issue of celebrating the Mass should be strictly contextualized to the period in which Vivaldi operated as a Roman Catholic priest and had to follow the Roman Missal promulgated by Pope Pius V in 1570.⁴⁶ The Missal established that the ritual of the Mass started for the celebrant in the sacristy, where he had to don the vestments by himself one by one in a strictly established order while reciting specific prayers, and, once this was done, walk to the altar carrying the calix, the paten and the other objects required for the liturgy; then, after reaching the altar, he had to celebrate while either standing

⁴⁴ VONGPATANASIN ET AL., *The Eisenmenger Syndrome in Adults*, cit., p. 751.

⁴⁵ Even in Mantua, Vivaldi appears to have received the assistance of his extended family. It is highly likely that his father travelled regularly to Mantua, given his frequent absences from St Mark's, documented particularly for the years 1718–1720 (see TALBOT, *Vivaldi*, cit., p. 164), and that he would have counted on the regular help of his brother-in-law G. A. Mauro, who collaborated in the production of two of the operas staged at the Mantuan court theatre during Vivaldi's stay (see also note 22). Perhaps the difficulty in continuing to secure a constant family support while in Mantua was a contributory factor to Vivaldi's decision not to return to Mantua after 1720 despite retaining his title of "Maestro di cappella da camera" and a seemingly excellent relationship with Prince Philip.

⁴⁶ The so-called "Mass of Pope Pious V" or "Tridentine Mass" was promulgated after the Council of Trent (1545-1563) and is substantially different from the one in use today, introduced in 1969 following the significant changes established by the Second Vatican Council (1962–1965).

or moving between different sections of the altar for at least twenty minutes;⁴⁷ finally, he had to walk from the altar back to the sacristy, again carrying the calix and the other liturgical accessories, and take off all the vestments. The entire celebration, from the preparation in the sacristy to when the celebrant is back from the altar and has removed all the vestments, would take a minimum of thirty-five to forty minutes, during which time the celebrant was never allowed to sit or take any pause. Importantly, as part of the Tridentine celebration the priest has to genuflect between twelve and twenty times (as compared with only two genuflections in today's rite) and take many deep bows while reciting the mandatory prayers. On the basis of these observations, it appears evident that celebrating the Mass according to the Tridentine rite should be regarded as a physical activity of at least moderate intensity that would have put Vivaldi at serious risk of developing dyspnea, cyanosis and weakness in the lower limbs. Therefore, with respect to the pathophysiological model, it is entirely credible that once the clinical features of Eisenmenger syndrome had started to manifest, Vivaldi could have faced significant physical barriers to celebrating the Mass. The summer heat, especially while the celebrant was wearing multiple layers of religious vestments, could have aggravated the breathlessness induced by the physical effort of saying Mass, posing a risk of developing a syncope (fainting, with a loss of consciousness of brief duration).

There is, however, more to be said about Vivaldi and the Mass. From Vivaldi's own words—“Appena ordinato Sacerdote, un anno e poco più ho detto messa, e poi l'ho lasciata, stante che ho dovuto tre volte partir dall'altare, senza terminarla a causa dello stesso mio male”; (“Shortly after being ordained Priest, I said Mass for a year and a bit, and then I ceased to do it, seeing that on three occasions I had been forced to leave the altar without completing it on account of this same illness”)—we gather two important pieces of information. The first is the chronological frame he provides for what he considers an entirely voluntary and legitimate decision to not celebrate Mass ever again—that is, slightly over one year following his ordination;⁴⁸ the second is that on the three occasions when, because of his illness, he had to leave the altar, he was not able to return and complete the celebration of the Mass. The first point, as discussed above, is fully consistent with the clinical characteristics of Eisenmenger syndrome, which is likely to have started to manifest itself approximately between the ages of

⁴⁷ In Vivaldi's time it was recommended that the celebration of the Mass last not less than twenty minutes and not more than thirty. See MANSI, *Dizionario portatile di morale e canonica*, cit., p. 207. Mansi's voluminous dictionary of moral theology and canon law is closely based on the canons of the Council of Trent and their subsequent additions and modifications. Therefore, it is particularly relevant to Vivaldi's case, since it reflects the doctrinal works of Pope Benedict XIV, who was in office between 1740 and 1758, and whose rules were applicable to the Italian clergy during the first half of the eighteenth century.

⁴⁸ This time frame is only partially consistent with the documents indicating that after his ordination in March 1703 Vivaldi celebrated Mass at the Pietà's chapel between August 1703 and November 1706, a period lasting slightly over three years. This suggests that Vivaldi was in fact aged twenty-eight when he celebrated his last known Mass. See WHITE, *Antonio Vivaldi*, cit., pp. 38–58 (*passim*). See also the 'Discussion' section of this article for further considerations on this aspect.

twenty-five and thirty, thus aligning with the documents establishing Vivaldi's last Mass at the Pietà's chapel. The second point, however, requires additional attention. Although even today there are rigid prescriptions regarding the handling of the Holy Eucharist during the Mass, the rules in Vivaldi's time were very strict, and the doctrine of the Roman Catholic Church included a series of specific instructions to be followed in case a priest was stopped by a sudden illness (or even died) during the celebration of the Mass. The general rule was that if the interruption occurred before the consecration of the bread and wine (the so-called, *holy species*), the Mass could be suspended, and the incapacitated priest could be taken care of without any further ado. Conversely, if the priest suddenly fell ill after the consecration, another priest had to be summoned to complete the Mass, since the *holy species* could not be left unattended, and the Eucharistic sacrifice on the altar had to be completed as soon as possible.⁴⁹ This would have been considered a serious and highly disruptive occurrence, a sort of church red-code emergency, which also had practical implications, given that the Tridentine Mass allowed only one celebrant at a time,⁵⁰ so that the presence of a second priest would not have been routinely permitted.

Vivaldi does not specify whether in his case the interruptions happened before or after the consecration, although the fact that he mentions that he could not *complete* the Mass (“[...] partir dall’altare senza terminarla [...]”) is somehow suggestive of the latter; moreover, a significant number of genuflections (a challenging physical activity for someone with pulmonary hypertension) must be undertaken by the celebrant precisely during the consecration of the bread and wine; and these, already about fifteen to twenty minutes into the rite, could have triggered the sudden discomfort that forced him to interrupt the celebration.

The commonly held notion that celebrating the Mass is purely a power deriving from priesthood, without any obligation to exercise it, is not entirely correct. In fact, the Council of Trent had given unequivocal instructions to bishops to reinforce in their diocese the formal obligation for all secular priests who did not have parochial duties (such as Vivaldi) to celebrate the Mass at least once a week on Sundays and at the most solemn church feasts.⁵¹ While in Vivaldi's time it was not entirely clear whether it was a grave sin not to obey to

⁴⁹ There were also precise instructions on what to do with the Eucharist in instances where the celebration of the Mass was suddenly interrupted; if the priest who had become incapacitated was still alive and conscious, he was to receive a portion of the holy communion from the second priest who had intervened to bring the Mass to completion. See MANSI, *Dizionario portatile di morale e canonica*, cit., pp. 210–211.

⁵⁰ The joint celebration by two or more priests was allowed only in exceptional circumstances. For daily Mass the priest had to be assisted by one minister, whereas when celebrating a Solemn Mass, the priest had to be assisted by both a deacon and a sub-deacon.

⁵¹ This prescription for priests is contained in Canon XIV of Session XXIII of the Council held on 15 July 1563. See *Conciliorum Oecumenicorum Decreta*, eds Giuseppe Alberigo *et al.*, Bologna, EDB, 2003. The same prescription is clearly asserted in Mansi's dictionary (1795), thus confirming that it maintained its force in canon law during Vivaldi's lifetime. It must be noted that the Mass was considered a public act to be celebrated in a church. Private celebrations (such as those in privately owned chapels) were accordingly actively discouraged; they required special permission from a

the 'recommendation' of celebrating a minimum of one Mass a week, there was no doubt that a priest who failed to say Mass at least once a year committed a grave sin, since this conduct would have been viewed as an implicit admission from the priest of his unworthiness on account of a corrupted life, thereby causing an unacceptable public scandal.⁵²

At this point, the matter becomes rather complicated for Vivaldi. Notwithstanding the fact of his recounting that he had to interrupt the celebration of the Mass three times (more or less—of this we cannot be entirely sure) in the few years following his ordination because of his illness is credible from a medical standpoint, Vivaldi's stubbornness in refusing to celebrate the Mass ever again in the following twenty-five years (in 1737, when the famous letter was penned, it was over thirty years) is puzzling and evidently contravened his canonical duties as a priest. This constituted obvious misbehaviour on Vivaldi's part. Regarding this, cardinal Ruffo demonstrated his good knowledge of the prescriptions emanating from the Tridentine Council. In fact, nothing could be done to alter his decision, which was perfectly legitimate and in line with canon law: a priest who does not celebrate the Mass at least once a year was in a public state of mortal sin and scandal. Importantly, Vivaldi himself was fully aware that the primary reason for his ban on entering Ferrara was his failure to observe the 'Mass mandate': "[...] Oggi questo Monsignor Nunzio Apostolico mi hà fatto chiamare, e ordinato à nome di Sua Eminenza Ruffo, non venire in Ferrara à far Opera e ciò stante essere io Religioso, che non dice messa [...]"; ("Today, the Monsignor Apostolic Nuncio of this place [Venice] had me summoned and commanded me in the name of His Eminence Ruffo not to come to Ferrara to stage opera, and this because I am a person in Holy Orders who does not say Mass"). His objection arose from the cause that had made him stop celebrating the Mass rather than from the legitimacy of the ban itself. In other words, Vivaldi did not contest that his abstention from celebrating the Mass was against the rules *per se*, but claimed that in his own special case it should have been tolerated, since it was brought about by serious health reasons.

For an observer today, the most reasonable course of action for Vivaldi after 1706 would have been to seek some form of dispensation from his bishop from celebrating the Mass indefinitely on health grounds. It appears, however, that (1) this possibility was not entertained by canon law, and (2) the much more "radical" solution of being defrocked was never contemplated. This could explain why Vivaldi, despite the high likelihood that he was genuinely forced by his illness to interrupt the celebration of Mass multiple times, preferred to rely on the informal tolerance of the Patriarch in Venice rather than find a way to formalize his inability to perform the rite.⁵³ He seems to allude to this when he

bishop, which was usually granted only to aristocratic families who possessed properly appointed chapels within their palaces.

⁵² MANSI, *Dizionario portatile di morale e canonica*, cit., p. 201.

⁵³ Four different Patriarchs succeeded at the helm of the Archdiocese of Venice between Vivaldi's ordination (1703) and his death (1741), and no evidence has been so far found of an involvement by any of them in Vivaldi's case as a priest who did not celebrate the Mass. This could be explained by a

writes that he did not omit to celebrate the Mass for so many years “per divieto o comando” (that is, not as a result of any disciplinary action from his superior, the bishop), but rather through his own personal choice (“per mia elezione”). The question of how it was possible that for decades Vivaldi ignored—or pretended to ignore—that he had a canonical duty to celebrate the Mass, and that he would so unapologetically affirm the legitimacy of his decision, goes beyond the scope of this article and remains unanswered to date.

Finally, it is worth making a brief observation about Vivaldi’s much-discussed relationship with Anna Tessieri Girò.⁵⁴ Although in the last couple of decades the image of the “bad priest” has been significantly downplayed in comparison to the past, it is still not uncommon to encounter material about Vivaldi that infers truth from what is merely conjectures about this subject. Once again, medical science helps us gain a better understanding of this matter on the basis of clinical data. Several studies have shown that male subjects with pulmonary fibrosis and chronic cyanosis have a high incidence of sexual dysfunctions, including moderate to severe erectile dysfunction and diminished libido. The prevalence of these dysfunctions in men with chronically low oxygenation levels is significantly higher than in the general population in the same age group, and the severity of the symptoms correlates with the degree of both hypoxia and of physical limitation, as measured by the 6-minute walking test.⁵⁵ Subjects with chronic hypoxia also have lower levels of androgens, (including testosterone); for them, shortness of breath, coughing, muscle weakness and diminished physical activity are additional factors contributing to their overall decreased sexual activity. These medical data allow one to assert that it is highly likely that a subject with Vivaldi’s respiratory and cardiovascular condition would have had a very limited (or virtually non-existent) sexual life from the start of his early-mid forties. Therefore, although it is not possible to know the exact nature of Vivaldi’s most intimate feelings towards the young and talented woman, from a medical standpoint it is highly unlikely that the nature of the relationship between the two could have had sexual connotations, especially in view of the approximately thirty-two-year age gap between the two at the time of their first encounter.

more tolerant attitude of the Church hierarchy in Venice towards secular priests who were not fully observant of canon law, provided that they did not cause any obvious scandal.

⁵⁴ For biographical information on Anna Girò (1710 ca – post 1748), see GASTONE VIO, *Per una migliore conoscenza di Anna Girò (da documenti d'archivio)*, “Informazioni e studi vivaldiani”, 9, 1988, pp. 26–44, and FRANCESCO LORA, *Anna Maddalena Tessieri (detta la Girò)*, in *Dizionario Biografico degli Italiani*, Treccani, 89, 2019, <https://www.treccani.it/enciclopedia/tessieri-anna-maddalena-detta-la-giro-girro-o-giraud_%28Dizionario-Biografico%29/> (last accessed 27 November 2022).

⁵⁵ ANDREAS FLØE ET AL., *Erectile Dysfunction is a Common Problem in Interstitial Lung Diseases, “Sarcoidosis and Vascular Diffuse Lung Disease”*, 34 (4), 2017, pp. 356–364; ONUR TURAN–IYIMSER URE–PAKIZE A. TURAN, *Erectile Dysfunction in COPD Patients, “Chronic Respiratory Disease”*, 13 (1), 2016, pp. 5–12; LORENZO MARINELLI ET AL., *Erectile Dysfunction in Men with Chronic Obstructive Pulmonary Disease, “Journal of Clinical Medicine”*, 10 (12), 2021, pp. 2730–2741; HASAN KAHRAMAN ET AL., *Erectile Dysfunction and Sex Hormone Changes in Chronic Obstructive Pulmonary Disease Patients, “Multidisciplinary Respiratory Medicine”*, 8 (1), 2013, p. 66.

Terminal phase: the progressive worsening of both the respiratory and cardiovascular symptoms already present in the previous decades is the dominant characteristic of the terminal phase of Vivaldi's illness. When Vivaldi wrote his letter of 16 November 1737, it is likely that he was entering the terminal phase of his illness. This would cover the last few years of his life, most likely from his late fifties up to his death, over three decades after the earliest clinical manifestations of pulmonary hypertension associated with a patent ductus arteriosus. At this late stage the clinical picture would have been dominated by the progression of the Eisenmenger symptoms and by the worsening of the multi-system complications discussed earlier.

There is extensive evidence in the medical literature that subjects with Eisenmenger syndrome have a better clinical outcome than those with pulmonary hypertension associated with other congenital cardiac abnormalities or of unknown cause (idiopathic pulmonary hypertension), who in most cases would be expected to die in their late-thirties or early-forties without active treatment, usually within a decade of the initial diagnosis. The more favourable prognosis of Eisenmenger patients is believed to be due to the fact that the heart has been exposed to high vascular pressures and has been primed since birth, so that it is better adapted because of the long-standing volume and pressure overload. As a result, many subjects with Eisenmenger syndrome can survive even three or four decades after the initial onset of symptoms, meaning that if these started in the late-twenties or early-thirties a subject could reach the sixth or seventh decade, even in the pre-medications era. This allows one to give a positive answer to the fundamental question of whether a subject with such a condition could have lived until the age of sixty-three, as Vivaldi did, especially given that in the proposed model the patent ductus arteriosus originated at birth, and the cardiovascular system would have adjusted to the increased strain over the years.⁵⁶ On this subject, it must be noted that all the pathophysiological models based on congenital heart malformations (such as Tetralogy of Fallot, or interseptal communications) did not pass the first step of the validation process applied in this study, since, in general, they are not compatible with a survival beyond the third or, exceptionally, the fourth decade in the absence of adequate surgical treatment.

According to the medical literature, most patients with Eisenmenger syndrome die of a sudden cardiac event: congestive heart failure, massive haemoptysis, brain abscess or thromboembolism.⁵⁷ The cause of death entered in Vivaldi's funeral record is "Innerl[ichem] brand" (internal burning/inflammation), which from a modern medical standpoint does not translate into anything nosologically helpful. The words used by the physician and the recording official, however, would quite convincingly justify our ruling out an

⁵⁶ See MANES ET AL., *Current Era Survival of Patients with Pulmonary Arterial Hypertension*, cit., pp. 719–721. See also note 17 for a relevant bibliography of studies about the long-term prognosis of subjects with Eisenmenger syndrome.

⁵⁷ See VONGPATANASIN ET AL., *The Eisenmenger Syndrome in Adults*, cit., pp. 750–751.

acute neurological event such as a stroke (at the time often called apoplexy), a massive haemoptysis or a sudden cardiac death, for these would have been mentioned explicitly, being conditions well known in 1741. Similarly, in view of the medical terminology of the time, it is significant that the word "Fieber" (fever) was not used, thus rendering doubtful an infectious process such as acute pneumonia or other lower respiratory tract infections. Rather, the use of the word "Brand" would seem suggestive of a congestive heart failure or a pulmonary congestion. In the recently discovered letter written by Vivaldi to count Johann Friedrich Oettingen-Wallerstein in Vienna on 5 May 1741, only 12 weeks before his death, we find the only other direct reference made by the composer to his illness, when he states that he had recently been "molto amalato" ("very ill").⁵⁸

Although we do not know the exact nature of Vivaldi's symptoms and their duration in those circumstances, the fact that he was ill enough to be bed-ridden or unable to leave his home to pay a much-needed visit to his aristocratic patron, but that he had recovered at least in part from this condition by the end of June 1741, when he signed a payment receipt, would suggest that it could have been an acute pulmonary infection or, more likely, the prodromal manifestation of cardiac failure that constituted the probable final cause of death only two months later. It is important to note that even in the event of the composer's suffering from one of these illnesses, there would be no reason to expect to find any direct evidence of it in the handwriting of his letter written to count Oettingen-Wallerstein in May.⁵⁹

The circumstances of Vivaldi's final sojourn in Vienna remain largely obscure,⁶⁰ although the commonly accepted hypothesis is that he left Venice in mid-1740 and reached Vienna to conduct opera-related business, most likely the preparation and performance of an opera at the Theater am Kärtner Tor. As is well known, the unexpected death of emperor Charles VI in October 1740 frustrated his plans, since all the theatres were suddenly forced to shut down in mourning. In view of the fact that travelling from Vienna to Venice in the winter would not have been safe, it is reasonable to assume that Vivaldi would have planned to travel during the following spring, which was also the time best suited to his health.⁶¹ However, the serious illness that affected him in the spring of 1741, and to which he referred in his letter of 5 May 1741, made it

⁵⁸ GÜNTHER GRÜNSTEUDEL, "Vienna 5 Maggio 1741": Ein unbekannter Brief Antonio Vivaldis an Graf Johann Friedrich zu Oettingen-Wallerstein, "Studi vivaldiani", 15, 2015, pp. 5–10.

⁵⁹ *Ibid.*, p. 8.

⁶⁰ On Vivaldi's activity and patronage in Vienna, see also JÓHANNES ÁGÚSTSSON, "La perfetta cognitione": Francis Stephen of Lorraine, Patron of Vivaldi, "Studi vivaldiani", 15, 2015, pp. 119–182.

⁶¹ Favouring the hypothesis that, at least at the time when he was leaving Venice, Vivaldi was planning a long, but not one-way, trip abroad, is the fact he kept the tenancy of his rather expensive house near Rialto. This fact would strongly suggest that his two unmarried sisters (and at this point his housekeepers) did not travel with him and instead stayed in Venice. It is also of interest to observe that in May 1740, when they became aware that Vivaldi was about to leave Venice soon, the Pietà's governors voted to buy 20 concertos from him, which at the customary rate of two concertos per month would have provided the *figlie di coro* with new musical material for ten months, thus suggesting that Vivaldi could perhaps have been re-engaged the following year. Although this

impossible for him to leave Vienna. Then his health deteriorated further during the following two months, and he died on 28 July. Irrespective of the actual clinical manifestations, it is certainly very touching to think of the ailing old composer, who, only a few months before his death, was still showing, as he did throughout his entire life as a chronically ill individual, an astonishing level of resilience in the face of his mysterious illness.

DISCUSSION

To our knowledge, this study is the first to propose an integrated pathophysiological model for Vivaldi's illness that, through a multi-step validation process, takes into account not only the characteristics of his condition as described in the composer's famous letter of 16 November 1737, but also the entire body of direct and indirect evidence regarding his life. The conclusions of this study indicate that, given the elevated amount of concordant information and documents, there is a very high likelihood that Vivaldi's illness originated at the time of his birth, when he suffered from infantile respiratory distress syndrome (IRDS), which caused a clinically significant permanent loss of functional pulmonary parenchyma and a restrictive pulmonary disorder characterized by pulmonary fibrosis and chronic atelectasis. Later, these were aggravated by pulmonary hypertension with the specific multi-system clinical features of Eisenmenger syndrome, which started to become apparent around Vivaldi's mid-twenties and progressed gradually and irreversibly over the following decades up to his death.

Vivaldi and the "Asthma Hypothesis"

While it lies beyond the scope of this article to explain why all the different hypotheses that have been proposed over the last eight decades could not be validated in our study, the "bronchial asthma hypothesis" is worth a brief separate discussion, not least because it was the first one to be made and is the one that up to today has been the most widely accepted, though not without doubts. The origin of the "asthma hypothesis" to explain Vivaldi's obscure "strettezza di petto" and its subsequent critical fortunes have been discussed earlier in this article, but it cannot be left out of consideration that Berri, in formulating this hypothesis in 1942, had no knowledge of most of the documents on Vivaldi's life that would come to light in subsequent decades (including the pivotal one, i.e. the composer's baptismal record), and that almost nothing was known in the 1940s about the pathophysiology of IRDS and its long term consequences. In particular, the pulmonary hypertension associated with reversed or bidirectional

suggestion is conjectural, Vivaldi's original intention could have been to stay away from Venice for approximately ten months: from May 1740 up to April 1741.

shunt that is the hallmark of Eisenmenger syndrome was studied and formulated only in the late 1950s. Taking all this into consideration, it is understandable why Berri came to that conclusion. It also true, however, that he could have never formulated the pathophysiological model validated in this study, since all the concepts on which it is based were simply not known at the time he wrote his article on Vivaldi.

Nonetheless, even just knowing nothing other than Vivaldi's own words in his letter to Bentivoglio, a diagnosis of bronchial asthma would appear far from fully convincing from a medical standpoint. In fact, the most accepted modern definition of *asthma* includes the characteristics of the condition as being episodic, of variable intensity, and reversible, even spontaneously or with treatment.⁶² Those who suffer from an *obstructive* pulmonary disorder (as bronchial asthma is classified) have difficulty *exhaling* air, whereas those with a *restrictive* pulmonary disorder, such as pulmonary fibrosis and chronic atelectasis, have difficulty *inhaling* air. In the former condition (asthma), the lungs are hyperexpanded and overinflated because of trapped air within, whereas in the latter (pulmonary fibrosis and chronic atelectasis) they are hypoexpanded and underinflated. In fact, in a restrictive pulmonary disorder the thorax does not expand properly on account of the reduced elasticity and increased resistance of the pulmonary tissues—hence the feeling that the chest is “too tight” to breathe. Overall, this clinical picture is entirely consistent with the description provided by Vivaldi, who referred to his illness as “male di petto, ò sia strettezza di petto”, thus highlighting, by the use of the word “strettezza” (“constriction”), the *restrictive* component of his condition.

Against the asthma hypothesis, there is also the evidence that the words “asma” (or its older variant “asima”) and “asmatico” are well documented, and were used in Vivaldi's time in the same geographical and cultural context, with a meaning very similar to the one in use today.⁶³ One illustrative example is that of *abate* Antonio Conti, who in a letter in French dated 2 April 1728 from Venice to Madame de Caylus concerning his possible journey to Trieste with Angelo Emo, who was travelling to meet emperor Charles VI in Trieste (the same occasion at which Vivaldi is likely to have met the emperor), wrote: “Je serois tenté d'y accompagner Mr Emo, mais je crains la mer et mon asthma” (“I would be tempted to accompany Mr Emo, but I fear the sea and my asthma”).⁶⁴ The clinical context here is very clear: the fifty-one-year-old Conti is afraid of sailing to Trieste because the travelling, and especially being out at sea, could trigger one of his asthma attacks. Considering that it is highly likely that in 1737 Vivaldi would have consulted more than one physician, there is no reason why, in his letter, he should not have mentioned the word “asthma” if this had been

⁶² A. SONIA BUIST, *Definitions*, in *Asthma and COPD – Basic Mechanisms and Clinical Management*, eds Peter J. Barnes *et al.*, 2nd edition, San Diego (CA), Elsevier, 2009, p. 3.

⁶³ See the entries “Asima”, “Asma” and “Asmatico” in *Vocabolario degli Accademici della Crusca*, Florence, Stamperia dell'Accademia della Crusca, 1691.

⁶⁴ LUIGI CATALDI, *L'incontro di Vivaldi con l'imperatore Carlo VI a Trieste nel 1728*, in *Antonio Vivaldi. Passato e futuro*, cit., p. 169.

the actual diagnosis he had received. In contrast, the fact that he referred to his condition generically as “male di petto, ò sia strettezza di petto” rather than as “asma” strongly suggests that he did *not* have an actual diagnosis of asthma, and that all he knew was that the origin of his illness was in his chest and that it implied the reduced expansion of the lungs due to the excessive tightness of his thorax.

In relation to the methodology applied in this study, the diagnosis of bronchial asthma does not meet at least two of the primary validation criteria established for Vivaldi’s illness. First, although asthma can often be diagnosed in children, it is never a cause of acute respiratory failure and immediate risk of death of the newborn; second, it is not constant, but is characterized by definition by a variable and reversible degree of obstruction of the airways; third, asthma is not a multi-system condition and can explain only some of Vivaldi’s symptoms, such as the shortness of breath, but not various pivotal others, such as the fact that the shortness of breath would *always* appear on mild to moderate exertion and not only during asthmatic attacks. A subject with severe asthma can have an attack irrespective of whether he is at home composing music, or playing the violin, or walking in the street, or travelling across Europe, whereas Vivaldi seemed to know very well what he had to avoid to prevent an acute crisis. Moreover, childhood asthma often tends to improve with age and usually disappears entirely by the age of thirty, whereas Vivaldi’s symptoms did not show any sign of improvement over time.⁶⁵

In view of all these factors, the doubts that have surrounded the bronchial asthma hypothesis over the years (as articulated by Travers in his article of 2001) are entirely understandable and justified.⁶⁶ However, none of the other hypotheses that have previously been proposed to explain Vivaldi’s illness are more satisfactory than the bronchial asthma one, and—in contrast to the pathophysiological model discussed in this article—none of them encompasses not only the multi-system manifestations of Vivaldi’s symptoms but also their significant dynamic evolution over time, from birth to death.

Vivaldi in the Years between 1703 and 1711

While it has been known since the first publication of the correspondence with Marquis Bentivoglio that Vivaldi suffered from some unspecified “chest illness”, the most important consequence of this study is that it provides robust scientific evidence to put Vivaldi’s health back at the very centre of his biography. The overall picture that appears before us is that Vivaldi’s was most likely a life of music *and* illness, in which the two appear so tightly intertwined from birth to death that at times it seems almost impossible to disentangle one from the other.

⁶⁵ STEFANO GUERRA – FERNANDO D. MARTINEZ, *Natural History of Asthma and COPD*, in *Asthma and COPD*, cit., pp. 24–28.

⁶⁶ TRAVERS, *La Maladie de Vivaldi*, cit., pp. 28–29.

Another implication of the results of this study is to shed new light on Vivaldi as a young man, especially in his mid- to late-twenties—a phase of his life that still today remains rather obscure, and on which the impact of his health is unknown and very likely underestimated. A good example of how Vivaldi's illness could have played a significant role in crucial events that occurred in his early adulthood is represented by the years between 1703 and 1711—and especially by the 'mysterious' year 1710, during which Vivaldi seems to disappear entirely from historians' radar for a period of about eighteen months (from May 1709 to February 1711). Even though the years between 1703 and 1711 are crucial for shaping Vivaldi's professional relationship with his main institutional employer, the Ospedale della Pietà, and his own public image as a performer-composer, it appears, rather surprisingly, that Vivaldi's health has never truly been considered as a potentially significant factor in the equation. In this section of the article I will discuss how the model for Vivaldi's illness that has been validated in this study could be integrated within an analysis of this particular phase of Vivaldi's biography.

On 1 September 1703, about six months after having been ordained a priest at the age of twenty-five,⁶⁷ Vivaldi began his teaching activity as *maestro di violin* at the *Ospedale della Pietà* and assumed a *mansionaria* of daily Masses in the institution's chapel for the soul of Lugrezia Memo Molin.⁶⁸ The income for the beneficiary priest who celebrated the Masses was up to eighty ducats per year (over 30% higher than Vivaldi's annual teacher's salary of sixty ducats). Undoubtedly, for any secular priest such as Vivaldi who was not attached to a parish this would have been a highly coveted appointment. However, in the trimester between 1 June and 30 August 1705, approximately two years after his ordination, the Pietà's cashbook records show that Vivaldi celebrated only forty-five Masses instead of the usual ninety.⁶⁹ This is the first documentary evidence that something had changed in Vivaldi's routine of Mass celebration during the summer of 1705, and it could very well correspond to the statement "[...] un anno e poco più ho detto messa", to which Vivaldi referred when writing in 1737, thirty-two years after the events. However, some time at the beginning of September 1705 he resumed the regular celebration of Mass, but under a different *mansionaria*, one for the soul of Tommaso Gritti. It is not clear why he had left the previous benefice, and one might well speculate whether the heirs of the late Lugrezia Molin Memo had become dissatisfied with Vivaldi's

⁶⁷ Twenty-five was the minimum age established by the Council of Trent (Session XXIII, Canon XII) for a man to be ordained a priest. Vivaldi turned twenty-five on 4 March 1703 and was ordained less than three weeks later, on 23 March.

⁶⁸ WHITE, *Antonio Vivaldi*, cit., p. 38.

⁶⁹ *Ibid.*, p. 47. It must be noted that in the case of a daily *mansionaria* of Masses, it was generally accepted that the beneficiary priest would skip the celebration from time to time without losing any money (provided that on a rest day he would not receive a compensation for the celebration of a different Mass). See MANSI, *Dizionario portatile di morale e canonica*, cit., p. 196. This means that the beneficiary priest was paid in full if he had celebrated the Mass most days during that period; therefore, payments for the daily *mansionarie* should always be viewed as a sort of 'flat rate' rather than a precise account of the number of Masses celebrated during a given period of time.

service as a priest in relation to the interruption over the previous months (and its unknown reasons and modality). Interestingly, the payments made to Vivaldi for his teaching duties at the Pietà also show some irregularity throughout the year 1705, suggesting that there might have been some form of hiatus over the summer months followed by a resumption of his activity from September of that year—which would match exactly the timing of his celebration of Masses.⁷⁰ The hypothesis of a leave of absence (for approximately two to three months) from Venice is unlikely, since this would have required a governors' vote and would have been recorded as such in the institution's minutes (as was the case in 1713 for his travel to Vicenza).

On the basis of these documents and the medical data discussed in the previous pages, it is possible to propose that Vivaldi's health took its first significant turn for the worse in the summer of 1705, which corresponds to the period indicated by Vivaldi in his letter to Bentivoglio. Significantly, he was twenty-seven years old at that time, which is entirely consistent with the median age of the initial onset of symptoms of Eisenmenger syndrome in the medical literature. The sudden onset of new and more severe symptoms such as cyanosis, weakness in the legs, shortness of breath associated with chest constriction, pain under physical exertion and fainting could have actually had their very first manifestations during celebration of the Mass. Of particular note: if they occurred from June to July, the summer heat could have exacerbated the symptomatology, as happens to subjects with pulmonary hypertension and a right-to-left shunt.

Nonetheless, some circumstances remain unclear. Vivaldi would in fact continue to be paid for the Gritti *mansionaria* every three months (including the

⁷⁰ The Pietà documents show that 1705 was a highly unusual year for Vivaldi, certainly in terms of payments. While his salary was a hundred ducats per year (as per a pay rise granted by the governors in August 1704), in 1705 he received only twenty ducats on 13 February (without specification of which period was covered, although he had been paid fully up to and including December 1704) and the 'non-round' sum of 34.21 ducats, (an amount suggesting payment in coinage) in December, totalling 54.21 ducats for twelve months of work. No other teaching-related payments are documented in the cashbook for that year. In contrast, during the following year (1706) payments followed a regular pattern of quarterly instalments of twenty-five ducats from January to December (totalling the full salary of a hundred ducats), but during the previous years (1703–1704) Vivaldi received a total of 150 ducats (excluding the payments for the Masses) over sixteen months, from 1 September 1703 (date of the beginning of his employment) to 31 December 1704. Assuming that the administrators at the Pietà in 1704 would not have agreed to give him money in advance of future salaries (which in any case would have been clearly recorded as such in the cash book) and that any additional emolument would have been carefully documented similarly, the only way to explain a sum of 150 ducats for sixteen months is that the pay rise granted in August 1704 was in fact intended to be retroactive from the first day of employment (1 September 1703). This hypothesis receives support from the fact that the memorandum from the Pietà's governors in August 1704 begins: "Continuando con frutto D. Antonio Vivaldi Maestro di Violin delle figliole, e con assidua assistenza anco nell'insegnamento della Viola Inglese [...]"; "Since Antonio Vivaldi, violin teacher to the *figlie*, is fruitfully continuing and providing assiduous assistance also in the tuition of the *viola inglese* [...]"). Here, the word "continuando" suggests that the governors were acknowledging and rewarding financially something that had already been going on *de facto* for quite some time.

summer) up to and including November 1706, when the payments stopped abruptly after a total of 100 ducats in fifteen months. In his famous letter of 1737 Vivaldi is unequivocal in stating that the ending of his celebration of the Mass was his own choice—and, in fact, this could well be the truth, especially in the light of the financial implications of such a decision. It is certainly possible that the most acute episode(s) of his illness—that is, those to which he refers in the letter—happened in the summer of 1705, and that other, minor episodes of discomfort while celebrating the Mass occurred in 1706, making him grow increasingly uncomfortable with the celebration. One thing to bear in mind is that Vivaldi would not have received any clear diagnosis or explanation about his symptoms from the physicians that he most likely consulted throughout his life, and in particular at the first onset of the clinical manifestations of Eisenmenger syndrome. Similarly, the interventions or medications prescribed by the physicians would have been found to produce no benefit, thus leaving him, especially at that point in time, in a state of frustration and uncertainty about the nature of his condition, its prognosis and the management of the activities of daily life. It cannot be excluded that a certain degree of anxiety, if not frankly panic, might have intervened in connection with the celebration of the Mass.

As a matter of fact, no direct or indirect evidence has ever emerged that Vivaldi celebrated the Mass again after November 1706, which is consistent with what he stated in his letter (with the discrepancy that on the one hand he stated that he celebrated it for slightly over one year after his ordination, while on the other hand he said he did not celebrate it at all for twenty-five years, whereas the years in fact numbered thirty-one). That Vivaldi might have decided rather resolutely to stop saying Mass and (stubbornly) never to say it again in the future, especially in the light of the persistence and gradual deterioration of his symptoms over time, could be seen as a sort of safety measure (albeit a not a legitimate one from the strict standpoint of canon law, as previously noted) to protect himself and the sacred nature of his ministry. Not surprisingly, given his substantial loss of income, from 1707 onwards there appears to be rather convincing evidence that the Vivaldis' finances were not rosy and that Don Antonio was borrowing money from at least one of the governors at the Pietà.⁷¹

⁷¹ In January 1708 one of the Pietà's governors, Alvise Borin, filed a judicial request to demand repayment from Vivaldi of a loan of ten sequins, which obviously must have been granted some time before that date. This evidence would make even more convincing the hypothesis that the three instalments (in September 1706, March 1707 and August 1707, respectively) of Vivaldi's salary that the Pietà's cashier that were handed to another of the Pietà's governors, Tomaso Semenzi, could have been repayments of another personal loan. Significantly, the only two payments for Vivaldi's salary recorded in the Pietà's cashbook for the whole of the year 1707 were both handed to Semenzi. The hypothesis that Semenzi, a governor and an aristocrat, would on multiple occasions collect money to bring it to Vivaldi, an employee and *popolano*, who could have been unwell at home has to be discarded not only by virtue of social considerations but also by the fact that Vivaldi could have counted on several people in his family entourage, especially his father and brothers, to collect the money for him if he were unable to do so. It is intriguing to speculate that, having borrowed money from governor Semenzi in 1706 and repaid him through his salary in 1707, Vivaldi had to

In this context, the decision to give up the easy cash flow from the *mansionaria* of Masses would have been a very difficult one to take without a compelling reason.

Connected to this is a key question that remains unanswered despite many different hypotheses made by Vivaldi scholars. That is: what lay behind the eventful (to say the least) relationship between Vivaldi and the Pietà's governors in the years 1703–1709? While the substantial pay rise granted to Vivaldi in August 1704 had been approved with only one dissenting vote out of ten, starting from March 1706 the opposition to Vivaldi seems to mount: three out of ten votes in 1706 and 1707, one in 1708 (but out of only six votes) and then the *débâcle* of February 1709, when Vivaldi received seven negative votes (out of thirteen votes) and ended up losing his employment.⁷² Irrespective of the reasons behind the governors' attitude, it is a fact that their overall approval of Vivaldi plummeted in numerical terms from 90% to 46% in fewer than five years and from 83% to 46% in just the twelve months between January 1708 and February 1709. By comparison, it is quite striking to see that the *maestro di coro*, Francesco Gasparini, never received a single negative vote at any of the ballots during the same years.⁷³ One could easily argue that, in theory, the Pietà's *coro* could function without a violin teacher but not without a famous *maestro* such as Gasparini, although we know that Vivaldi was already acting much more like an orchestral supervisor and in-house composer of instrumental music than a mere violin teacher, thus making his service much more prominent (and necessary) than that of any of his predecessors in the simple role of *maestro di violino*.⁷⁴ Also, in retrospect, the fact that Vivaldi was given back his post in 1711 (albeit with substantial changes that will be discussed further) makes it hard to believe that in just two years the performance level of the *figlie* had sunk so much as to suggest that the reason for his dismissal in February 1709 was that his service was considered dispensable.

If we look at the position of the different homes that Vivaldi and his family occupied in the lagoon in the first decade of the 1700s, we see that at the time of his first appointment at the Pietà (September 1703), he was still living in Campo della Bragora, less than 200 metres by foot from the institution, but that when

take out a loan from another governor, Borin, but proved unable to return the loan according to the agreed terms. Whether the borrowing was a result of Vivaldi's reduced income due to his poor health during those years or for other reasons is not possible to establish.

⁷² It is interesting to note that thirteen of the Pietà's governors took part in the ballot in 1709—a number larger than in any of the previous years following Vivaldi's appointment—and that six of them (seven at the second ballot) cast a solid vote against Vivaldi.

⁷³ WHITE, *Antonio Vivaldi*, cit., pp. 45–90 (*passim*).

⁷⁴ In 1709 Vivaldi had not yet started to write for the theatre (his only known contribution to the operatic genre at that point was the ghost-writing of the closed numbers for Girolamo Polani's *Creso tolto a le fiamme* in 1705, something not necessarily known to the public), so the explanation that he would have preferred to pursue "other endeavours" on top of his regular employment at the Pietà does not hold water. Similarly, it is not credible that the governors would have disapproved of Vivaldi's involvement in opera, given their enthusiastic support of Gasparini, who in those years was one of the giants of the operatic scene in Venice.

the family moved to Campo dei Santi Filippo e Giacomo in December 1705, the distance became over twice as far (450 metres). As discussed earlier, this is not at all a trivial distance for someone with pulmonary hypertension and could have had a significant impact on Vivaldi at the time of the first deterioration of his respiratory and cardiovascular symptoms, which would have occurred, as already explained, between 1705 and 1709. To add some historical context to this: precisely the winter of 1708–1709 was the coldest in Europe's modern history, with the months of January and February 1709 contributing most to the overall cold, as demonstrated in a key study of modern climatology published in 2004.⁷⁵ During those atrocious two months, considered the peak of the European mini-glacial era of the sixteenth-seventeenth centuries, temperatures over large parts of Europe went down more than 7°C below average, giving way to what in the British Isles was called “The Great Frost” and in France “Le Grand Hiver”. Venice was hit very badly by the extreme cold, starting from the night between 5 January and 6 January (Epiphany) 1709, with temperatures that suddenly dipped as low as -17.5°C and unprecedented boreal gales that made the whole lagoon suddenly freeze.⁷⁶ There is no doubt that for someone like Vivaldi the extremely cold air would have been simply intolerable, posing a very high risk of severe low respiratory tract infections. Also, the impossibility of using a gondola in the fully frozen lagoon as well as the extensive presence of ice on the *fondamenta* and the bridges would have made it extremely difficult for him to walk the 450 metres from Campo SS. Filippo e Giacomo to the Pietà and across the city in general.

If we take all this information together and give Vivaldi's health the proper relevance as it emerges from the model validated in this study, it is possible to propose the following reconstruction of the events that occurred between 1705 and 1710. It is highly likely that until the summer of 1705 Vivaldi's health had been more or less stable since his childhood and that he had learned how to cope with his impaired respiratory function caused by lung atelectasis and fibrosis. He was still able to carry out his teaching and religious duties without major problems and enjoyed high approval at the Pietà, as shown by the promotion and pay rise granted to him less than a year after being hired. However, when, in the summer months of 1705, he experienced the first clinical manifestations of pulmonary hypertension and Eisenmenger syndrome, things started to change, and he could no longer do exactly the same things that he had been used to doing

⁷⁵ JÜRIG LUTERBACH ET AL., *European Seasonal and Annual Temperature Variability, Trends and Extremes Since 1500*, “Science”, vol. 303, 2004, pp. 1499–1503. This study also shows that summer temperatures in the same period were not systematically lower in comparison with the start of the twenty-first century.

⁷⁶ In most of Northern Italy the temperatures remained below freezing point for over two months, up to March 1709. See LUCA BONARDI, *Le Alpi e la montagna italiana di fronte alla “crisi” climatica dei secoli XVI–XIX*, in *Montagne a confronto, Alpi e Appennini nella transizione attuale*, ed. Guglielmo Scaramellini, Turin, Giappichelli, 1998, p. 73; EMMANUEL LE ROY LADURIE, *Histoire humaine et comparée du climat, canicole et glaciers XIII–XVIII siècles*, Paris, Fayard, 2004, pp. 509–518; STEPHANIE PAIN, *1709: The year that Europe Froze*, <<https://www.newscientist.com/article/mg20126942-100-1709-the-year-that-europe-froze>> (last accessed 27 November 2022).

up until that point. The first major consequence was the permanent cessation in the celebration of the Mass (November 1706), even though over the following two years (1707 and 1708) he could still attend his classes and visit the Pietà (probably using a gondola rather than walking) on a fairly regular basis. His health problems would have become unmanageable in the winter of 1708–1709, especially in January and February 1709, when the limitations in delivering his basic employment duties, such as simply going to the Pietà and walking up one or two storeys to reach the practice room, could have made him seem unfit for the job in the eyes of the governors.

The factors at play in the administration of a complex institution like the Pietà are certainly not easy to understand and, even irrespective of the actual performance of a teacher, it is possible that the governors' constant mission to save money would have weighed significantly on their decisions. Nonetheless, even though we cannot draw a firm conclusion on what was the main reason (or reasons) that induced the governors not to confirm Vivaldi in his post in March 1709, it is reasonable to advance the hypothesis that the unexpected change in his health in the period 1705–1709 could have played a significant part in their decision. Moreover, the issues surrounding Vivaldi's refusal to say Mass (contrary to the prescriptions of canon law) combined with the borrowing of money during the previous years could have induced some of the governors to lobby against him.⁷⁷ It should also be remembered that the physicians of the time had no name and no explanation for Vivaldi's illness. Knowing nothing of cardiopulmonary physiology and entirely ignorant of the basic concepts of pulmonary hypertension, they confronted it as an entirely unknown condition. Adding to the patient's frustration, it is easy to imagine a degree of scepticism from those who might well have questioned the truthfulness of his complaints in the absence of a firm diagnosis. In fact, Vivaldi's informal description of "strettezza di petto" itself bespeaks the medical unintelligibility of his illness.

Although we do not find explicit mention of Vivaldi's health in any of the Pietà's official records (unsurprisingly, given their lack of practical details despite the general verbosity of the time), the same records contain a few indirect references to his performance first as an employee (in the period 1703–1723, though with interruptions) and then as a sort of external consultant (from 1723) who was a provider of compositions as well as an orchestral instructor. The first reference comes from the governors' deliberation at the time of his reappointment at the Pietà as a violin teacher in September 1711, after the two-and-a-half-year hiatus following the dismissal in March 1709: "[...] sicura questa Pia Congregazione che dalla sua habbilità sarà praticato tutto il possibile per il

⁷⁷ The role played by Gasparini in Vivaldi's dismissal also remains unknown. If it is true that the derogatory remarks made by Gasparini in a letter to Pier Francesco Tosi from 1724 are actually about Vivaldi (the person in question is referred to as "il Naso" [the Nose]), one would doubt that the older composer, who enjoyed a seemingly unquestioned power within the musical staff at the Pietà, could have had no say at all in the governors' decision. See FABRIZIO DELLA SETA, *Documenti inediti su Vivaldi a Roma*, in *Antonio Vivaldi. Teatro musicale, cultura e società*, eds Lorenzo Bianconi and Giovanni Morelli ("Quaderni vivaldiani", 2), Florence, Olschki, 1982, vol. 2, pp. 521–532.

buon servizio di questo Pio Luoco" ("[...] this Pious Congregation being certain that through his [Vivaldi's] ability everything possible will be done for the good service of this pious institution"). The choice of words in this instance suggests that the governors were aware that Vivaldi was objectively limited in what he could deliver in his role but that he would nevertheless do his best to fulfil his duties ("dalla sua habbilità sarà praticato tutto il possibile"). On the other hand, the cancellation of the pay rise granted in 1704 for the additional teaching of the *viola all'inglese*, which in 1711 effectively became a 40% pay cut in comparison with 1709, seems to support the hypothesis that the governors were reappointing Vivaldi in full awareness of his health condition, and that for this reason they were reducing their expectations in terms of workload and accordingly paying him a smaller salary. Another clue comes from another resolution of the governors, this time from July 1723, when it was decided to pay Vivaldi for two concertos per month (at the price of one sequin per concerto) "[...] con l'obbligo però al detto Vivaldi di portarsi personalmente almeno tre, o quatro volte per Concerto ad instruire le Figlie della maniera di ben condurli, quando si troverà in Venezia [...]" ("with the requirement, however, that the said Vivaldi will come in person when he is in Venice at least three or four times per concerto to teach the *figlie* the right way to perform them").⁷⁸ The inclusion of such a clause in the minutes is clear indication that Vivaldi's attendance had been a problem in the past (whatever the cause may have been). It is interesting to note that when in August 1735 a similar resolution was voted on (and approved) by the governors to employ Vivaldi again as *maestro dei concerti* the requirement for his visits to the Pietà became "colla dovuta frequenza" ("with the due frequency"), without any explicit mention of the minimum number of teaching and rehearsal sessions expected.⁷⁹ This could be read as a further concession to Vivaldi in terms of an even higher degree of flexibility.

Overall, looking at the nearly-four-decade-long relationship between Vivaldi and the Pietà, it is possible to draw at least two general conclusions: (1) notwithstanding an almost constant presence of (rather vocal) internal dissent, the institution kept Vivaldi in high regard and continued to employ him over a very long period of time and under different titles;⁸⁰ (2) the change of title over time—from the conventional *maestro di violino* (with regular teaching duties

⁷⁸ WHITE, *Antonio Vivaldi*, cit., p.166.

⁷⁹ *Ibid.*, pp. 212–215. It is also interesting to note that whereas the preliminary resolution to appoint a *maestro dei concerti* (without the specific designation of a person) was approved unanimously in July 1735, when Vivaldi's name came up officially for the post only three weeks later, his appointment received two opposing votes and three abstentions (eight governors voted in favour). This could be viewed as rather clear evidence that, at least on that occasion, some of the governors were in favour of the post but were opposed to its tenure by Vivaldi.

⁸⁰ One can legitimately claim that the unsung heroes of this story are the Pietà's *figlie di coro*, who, through their leaders, the *piora* and the two *maestre di coro*, had a strong influence on the governors. There is no doubt that Vivaldi must have been a favourite of theirs, and their opinion must have exerted no little influence on the governor's decisions always to re-appoint Vivaldi after a more or less long break (as in 1711, 1723 and again in 1735). See PIER GIUSEPPE GILLIO, *L'attività musicale negli ospedali di Venezia* ("Quaderni vivaldiani", 12), Florence, Olschki, 2006; GASTONE VIO, *Precisazioni sui*

attached) to the more tailored one of *maestro dei concerti* (without regular teaching duties, except for the preparation of performances)—is highly indicative of the professional flexibility that Vivaldi requested and the institution granted. This has usually been attributed to Vivaldi's need to free up time for his other endeavours, especially opera. However, while this is likely to have been a major factor in later years, the evidence that the change in his professional relationship with the Pietà apparently started almost a decade earlier than 1716 would make it entirely plausible that his health was an important factor in such a shift.

As mentioned, the years between 1705 and 1711 were full of events and major changes in Vivaldi's life that reshaped his identity as a priest, musician and teacher, and also affected his position as the eldest of his siblings and a significant contributor to the family income. If we accept that, after an initial interruption for a period of at least six weeks in the summer of 1705, Vivaldi definitively stopped celebrating the Mass in, or just before, November 1706, one cannot help but notice that this decision was made exactly when he and his family seemed to need that income the most. This appears even more surprising for someone like Vivaldi, who had always had a reputation of being very money-aware. The family, which in 1705 counted no fewer than nine people (two parents and seven children, including Antonio, aged twenty-seven to eight)—moved in December 1705 to a new home, for which they paid a rent slightly over sixty-four ducats a year, certainly confident that by combining the pay rise granted by the Pietà's governors in August 1704 and the income from the new *Gritti mansionaria* (restarted in November of that year), Don Antonio could count on the rather handsome sum of 180 ducats per year secured from the Pietà alone.⁸¹ Once again, one should remember that at this point Vivaldi and his family had no idea whatsoever about the cause of his illness (except that it must have been connected with his health issues at birth since the manifestations, especially the cyanosis and the shortness of breath, looked very similar) and its prognosis. In particular, they had no way to figure out that this was an irreversible and long-term condition that would force a significant change in Vivaldi's lifestyle for all the years to come. However, between the end of 1706 and the beginning of 1709 Vivaldi first lost the significant income from his *mansionaria* (80 ducats per year) and then his entire salary from the Pietà (100 ducats per year) after the governors' vote in February 1709. In frail health, without a regular income from May 1709 (the date of the last payment from the Pietà), and probably limited to some extent in his ability to perform as a freelance violinist, it is not at all surprising that in December 1709 the Vivaldis vacated their rather expensive apartment in Campo SS. Filippo e Giacomo.⁸²

documenti della Pietà in relazione alle figlie di coro in Vivaldi Veneziano Europeo, ed. Francesco Degrada ("Quaderni vivaldiani", 1), Florence, Olschki, 1980, pp. 101–122.

⁸¹ By way of comparison, Giovanni Battista Vivaldi's annual salary as a violinist at St Mark's after the pay rise granted in 1689 was only twenty-five ducats. See *Id.*, *Antonio Vivaldi e i Vivaldi*, "Informazioni e studi vivaldiani", 4, 1983, pp. 82–97.

⁸² That Antonio was not a particularly high earner as a performer in those years is also confirmed by his tax (*tansa*) paid to the Venetian instrumentalists' guild (*Arte de Sonadori*), which in 1711

The year 1710 is considered a “mystery” in Vivaldi’s life, since literally nothing is known about it—no employment or other life facts have so far emerged for the period stretching from May 1709 to February 1711. Since there is even no evidence that during the whole year of 1710 and up to April 1711 Vivaldi and his large family rented an apartment in Venice or that Antonio had any employment or other professional activity in the city, it is reasonable to suggest that he, and most likely his immediate family, could have been away from the lagoon between December 1709 and the beginning of 1711. It is plausible to raise the possibility that, from fear of another terrible winter like the previous one (1708–1709), the family’s departure from Venice in December 1709 could have been prompted by the aim of giving Antonio and the rest of the family the opportunity of a respite in a safer place allowing them to spend the winter in more clement weather, possibly on the mainland. Since the first evidence of Vivaldi’s activity at the start of 1711 is in Brescia, this could prompt speculation that it was in Giovanni Battista’s birthplace that Antonio, and possibly part of his family, lived in 1710, although that hypothesis would naturally require documentary validation. At all events, Vivaldi would have taken advantage of the forced furlough between 1709 and 1710 to devote himself to the revision of the concertos that in 1711 were published as *L'estro armonico*. This would represent a turning point of his career as a composer as opposed to that of a performer, especially with regard to the manner in which his professional image came to be conveyed outside Venice.

Vivaldi's Portraits

A study of Vivaldi’s illness would not be complete without a discussion of the composer’s surviving portraits. All the many intricacies of Vivaldi’s iconography have been discussed in depth in a recent monograph by Federico Maria Sardelli⁸³ that finally brings order to this complex matter and establishes a definitive canon. What we learn from Sardelli’s work is that only three images of Vivaldi were most likely realized in the presence of the subject: the undated oil on canvas in Bologna by an anonymous artist;⁸⁴ the already mentioned engraving (from a lost drawing) by François Morellon La Cave included in the opening of the *Violino Principale* partbook of *Il Cimento dell’Armonia e dell’Inventione*, Op. 8 (Amsterdam,

amounted to 4 *lire*, a sum just above average and only half as much as the 8 *lire* paid by his father. This is a further sign that in the years around 1710 Vivaldi’s activity as a performer was rather limited. Moreover, the fact that for the house that the Vivaldis rented in April 1711 (likewise in Campo SS. Filippo e Giacomo) they paid a much lower rent than for the previous one (forty-two as against sixty-four ducats, an almost 40% drop) seems to corroborate the hypothesis that in 1709 Vivaldi and his family could no longer afford the rent of their apartment. See WHITE, *Antonio Vivaldi*, cit., pp. 74–75 and 162–164; GASTONE VIO, *Una nuova abitazione di Vivaldi a Venezia*, “Informazioni e studi vivaldiani”, 3, 1982, pp. 61–65.

⁸³ SARDELLI, *Il volto di Vivaldi*, cit. Only those iconographical aspects most relevant to the study of Vivaldi’s illness are discussed in the present article, and readers should refer to this volume separately for the most comprehensive and up-to-date review of Vivaldi’s iconography.

⁸⁴ Museo Internazionale e Biblioteca Della Musica, inv. B 38490.

Le Cène, 1725), and the two caricatures drawn by Pier Leone Ghezzi in Rome in 1723 and preserved respectively in Rome⁸⁵ and Moscow.⁸⁶ Significantly, the Rome sketch was drawn from life, whereas the second one is thought to be a later elaboration, so both originated from the same single encounter between artist and subject.

In his study Sardelli shows very convincingly that the way Vivaldi was portrayed in the only two surviving official images (FIGURE 9) is extremely rare among musicians of his time, especially as regards the absence of a proper shirt collar or of a *jabot*, and the open shirt left to show part of the uncovered upper thorax. This pose can be considered almost a *unicum* in the iconography of musicians of the seventeenth and eighteenth centuries. Three further iconographic elements present in both the Bologna oil portrait and the Amsterdam engraving are worth discussing: the large cloak (painted in an intense red and visible only on the right shoulder in the oil portrait, fully worn as an elegant robe in the engraving); the desk with the inkwell; and the music paper (resting on the desk in the Bologna portrait, held in the hand in the engraving). The violin is present in the Bologna portrait but absent in the Amsterdam engraving. As Sardelli appropriately notes, the striking 'red' emphasis lent to the painting by the cloak is a rather obvious and proud reference to Vivaldi's nickname of *Prete Rosso* (the Red Priest), widely used in Venice, and which he partly shared with his father, who sometimes went under the surname "Rossi".⁸⁷

What is relevant to this article is that both portraits convey the image of an artist who is depicted while sitting at his work station in the domestic setting of his own study, informally dressed in a 'chamber robe' draped over a partially open shirt. How can one not think of Vivaldi's own words from 1737—"Tutto quello ch'io posso fare di bene, io lo faccio in casa et al tavolino"—when looking at these two images? In fact, the physiopathological model proposed for Vivaldi's illness is fully aligned even with the composer's iconography, not only in purely literal terms (the composer is portrayed seated in the enclosed space of his room) but also at a symbolic and metaphorical level (the composer is portrayed in the context in which he used to spend most of his material and artistic life: "a casa et al tavolino"). By making a deliberate choice to be portrayed in this way in both the Bologna painting and the Amsterdam engraving—so not just once but at least twice and most likely over a decade apart, with the second portrayal intended for wide international diffusion—Vivaldi was making at least two important statements. First, he apparently rejects the idea of an idealized portrait, but wants instead to be shown in the reality of his existence, which includes being at home, keeping his shirt unbuttoned (a necessary habit making it easier to breathe and typical of subjects with chronic respiratory distress) and also showing the companions of his everyday life: the violin, the music paper and the desk (the "tavolino"

⁸⁵ Biblioteca Vaticana, Ottob. Lat. 3114, f. 26.

⁸⁶ The Pushkin State Museum of Fine Arts, *Il Mondo vecchio* N. 1, f. 21, no. 116, inv. no. 5136.

⁸⁷ For a detailed analysis of the Bologna portrait and all its iconographic elements, see SARDELLI, *Il volto di Vivaldi*, cit., pp. 70–109.

mentioned in his letter), with all that is needed to write not only music but also letters, including those to the “*nove Principi d’Altezza*” (“nine princes addressed as ‘Highness’”) proudly mentioned by the composer as correspondents.⁸⁸ So even when choosing his own public image, Vivaldi appears to have embraced his illness with the resilience that must have been a constant characteristic throughout his life and to the very end. The second statement conveyed by these two images is that by removing the violin from the Amsterdam engraving, Vivaldi wished to render ‘official’ the shift in his public persona from that of a performer-composer to that of a ‘pure’ composer, as previously discussed. We can see that by the time of the publication of Op. 8 (1725), Vivaldi had completed, at least in his intentions, this evolution of his personal image.

FIGURE 9. Antonio Vivaldi in the undated Bologna portrait by an anonymous painter (left) and in the 1725 Amsterdam engraving by François Morellon La Cave (right).



As far as the two sketches (or caricatural portraits)⁸⁹ of Vivaldi that Pier Leone Ghezzi drew in Rome in 1723 (FIGURE 10) are concerned, the important differences from the other two images are that they were not made via a commission from Vivaldi and that the artist portrayed the subject as he acted casually in a public context, possibly at one of the social gatherings that took place in Rome, such as those at cardinal Ottoboni’s salon.⁹⁰ Since they show nothing other than Vivaldi’s profile, the three most relevant elements in them are the presence of a soft *jabot* around the neck (in lieu of a clerical collar), the subject’s unbuttoned jacket,

⁸⁸ WHITE, *Antonio Vivaldi*, cit., p. 236.

⁸⁹ Sardelli, in his study, uses the expression “*ritrattino caricato*” (“caricatural small portrait”), which very appropriately describes Ghezzi’s work and style.

⁹⁰ SARDELLI, *Il volto di Vivaldi*, cit., p. 121 and pp. 130–135.

and his semi-open mouth. While the unbuttoned jacket seems to be a rather common element in Ghezzi's caricatures, the appearance of Vivaldi's mouth is more unusual. In fact, a partly open mouth seems to be found more often in the sketches made by Ghezzi of singers portrayed in the act of singing (or with reference to their status of singers, as if they *were* singing) but less commonly in priests or musicians who were not singers.⁹¹ In Vivaldi's case the partial opening of the mouth seems more suggestive of a stationary position rather than arising from the act of talking or smiling. Interestingly, Vivaldi's mouth posture is different from that of the two other priests portrayed on the same page as Vivaldi, who were most likely sketched at the same time and who both display a fully closed mouth and lips.⁹² Although a semi-open mouth at rest is a typical occurrence in subjects with chronic respiratory disorders (and Ghezzi was well known for his extraordinary visual memory extending to the tiniest details), it is not possible to draw firm conclusions about the sketches by Ghezzi with regard to this in particular. Certainly, they are not in contrast to the two other known portraits of Vivaldi or the pathophysiological model of his illness.

FIGURE 10. Pier Leone Ghezzi, caricatural portrait of Antonio Vivaldi (Rome, 1723). First version (left) and second version (right).



⁹¹ Vivaldi is clearly identified by Ghezzi as a priest in the two captions. This confirms that Vivaldi's refusal to celebrate Mass never interfered with his public image as a priest in Venice or elsewhere, including Rome.

⁹² See *Ibid.*, p. 131.

CONCLUSIONS

Given its scientific robustness and documentary plausibility, the pathophysiological model of IRDS-triggered interstitial lung disease combined with pulmonary hypertension and the cardiovascular features of Eisenmenger syndrome proposed in this study provides a scientifically solid and historically coherent explanation of all the symptoms described by Vivaldi in his letter of 16 November 1737. The full alignment of the pathophysiological model discussed in this article with the content of that letter to Marquis Bentivoglio also allows one to establish that there is a high likelihood that the vast majority of the statements made by Vivaldi in relation to his health are medically plausible and therefore truthful.

The most remarkable strength of this model is that, upon extensive testing, it appears to be consistent with all the documentary evidence that has been analysed and has not been overtly contradicted by any contrary evidence. Therefore, it is a strong candidate to replace the unsatisfactory and non-validated “bronchial asthma hypothesis” that has been prevalent so far, and that henceforth should be discarded. On the basis of the characteristics of the pathophysiological model validated in this study it is possible to conclude that Antonio Vivaldi was a chronically ill subject who suffered from a severe multi-system syndrome caused by the long-term consequences of the events that occurred at the time of his birth. Even though he survived in the post-natal period, throughout his entire life Vivaldi presented some form of physical disability that impaired many aspects of his everyday activities. The degree of such impairment most likely increased with age, especially starting from the end of the second and the beginning of the third decade of his life (from around 1705–1710), when the clinical features of pulmonary hypertension and Eisenmenger syndrome became apparent and over time took a more and more significant toll in terms of painful symptoms and loss of independence in the various activities of daily life, including the professional ones. These conclusions should be taken into account in the analysis of events or formulation of hypotheses regarding Vivaldi’s biography.

In accordance with the nature of the scientific method applied to medical research, if one day unquestionable evidence emerges that is considered as totally incompatible with the model validated in this study, the latter will have to be re-evaluated, in part or in its entirety. So far, such evidence has not been found.

APPENDIX

Vivaldi's letter to Marquis Guido Bentivoglio d'Aragona

Eccellenza

Doppo tanti maneggi, e tante fatiche ecco à terra l'Opera di Ferrara. Oggi q[ue]sto Monsig[no]r Nunzio Apostolico mi hà fatto chiamare, e ordinato à nome di S[ua] Em[inen]za Ruffo, à non venire in Ferrara à far Opera e ciò stante essere io Religioso, che non dice messa, e perche hò l'amicizia con la Girò Cantatrice. À colpo così grande V[ostra] E[ccellenza] si può immaginare il mio stato. Hò sopra le spalle il peso di sei mille ducati in Scrit[tur]e segnate p[er] quest'Opera, et à quest'ora hò già esborsato più di cento zecchini. Far l'Opera senza la Girò non è possibile, p[er]che non si può ritrovare simile prima don[n]a. Far Opera senza di me non posso, p[er]che non voglio affidare nell'altrui mani un soldo sì grande. Alle Scrit[tur]e io sono tenuto, onde ecco un mare di disgrazie. E quello, che più mi afflig[ge], egl'è che S[ua] Em[inen]za Ruffo, dà una macchia à queste povere Sig[no]re, che non dà tutto il resto del Mond[o]. Sono Quatordecim an[n]i dà che siamo andati assieme in moltis[sim]e Città dell'Europa, ed ogn'uno hà ammirato la loro onestà, e può dirlo abbastanza Ferrara. Ogni otto giorni queste fanno le loro divozioni, come si può rilevare dalle fede giurate, e autenticate.

Sono 25 anni che io non dico messa né mai più la dirò, non per divieto ò comando, come si può informare S[ua] Em[inen]za, mà p[er] mia elezione, e ciò stante un male che patisco à nativitate, per il quale io stò oppresso. Appena ordinato Sacerdote, un anno e poco più hò detto messa, e poi l'hò lasciata, stante che hò dovuto trè volte partir dall'altare, senza terminarla à causa dello stesso mio male. P[er] questo io vivo quasi sempre in casa, o se vado non è che in gondola, ò in Carozza, p[er]che non posso cam[m]inare. È male di petto, ò sia stret[t]ezza di petto. Non v'è alcun Cav[alier]e che mi chiami alla sua casa, nemmeno l'istesso nostro P[ri]n[cip]e, mentre tutti sono informati del mio difetto. Subito doppo il pranso ordinariam[en]te io posso andare mà mai à piedi. Ecco la ragione per la quale non celebriamo messa. Sono stato tre Carnovali a fare Opera in Roma, e V[ostra] E[ccellenza] lo sa, né mai ho detto messa, et hò suonato in Teatro, e si sa che sino Sua Santità ha voluto sentirmi suonare e quante grazie ho ricevuto.

Sono stato chiamato a Vienna, né mai ho detto messa. In Mantova sono stato tre anni al servizio del Piissimo P[ri]n[cip]e Darmistadth, assieme con q[ue]ste Sig[no]re, quali sono state sempre riguardate dà S[ua] A[ltezza] S[erenissima] con som[m]a Benignità, né mai ho detto messa. Li miei viaggi mi han[n]o costato sempre molto, p[er]che sempre l'hò fatti con quattro ò cinque persone, che mi assistino. Tutto quello ch'io posso fare di bene, io lo faccio in casa et al tavolino. P[er] questo hò l'onore di carteggiare con nove P[ri]n[cipi] d'Altezza, e girano le mie lettere p[er] tutta l'Europa. P[er] questo, io ho scritto al S[igno]r Mazzucchi, che se non mi dà la sua casa, io non posso venire in Ferrara. Et insom[m]a tutto nasce per questo mio male, e queste Sig[no]re mi giovano molto, p[er]che sono informate di tutti li miei difetti. Queste sono verità note à quasi tutta l'Europa. Dunq[ue] ricorro alla Benignità di V[ostra] E[ccellenza] acciò si compiaccia di fare in forma, che sia informato anche S[ua] Em[inen]za Ruffo, mentre questo comando è il tole [sic] mio precipizio. Replico à V[ostra] E[ccellenza] che senza di me non si può far Opera in Ferrara e vede p[er] quante ragioni. Non facendosi, io debbo, o portarla in

altro paese ch'ora non ritrovo, o pagare tutte le scritture, sicché, se Sua Eminenza non si rimovesse, supplicherei V[ost]ra E[ccellenza] ad ottenere almeno da S[u]a Em[inen]za Legato la sospensione dell'opera, affinché io fossi assolto dal pagare le scritture.

Spedisco altresì a V[ost]ra E[ccellenza] le lettere di Sua Em[inen]za Albani che doverei presentare io stesso. Da trent'anni sono maestro della Pietà, e senza scandali.

Mi raccomando al benignissimo patrocinio di V[ost]ra E[ccellenza] e umilmente mi confermo ecc.

Venezia 16 [novem]bre 1737.

Antonio Vivaldi

Giuseppe Gullo

LA MALATTIA CRONICA DI ANTONIO VIVALDI:
NUOVA LUCE SU UN VECCHIO MISTERO

Sommario

In una famosa lettera scritta al marchese Guido Bentivoglio d'Aragona il 16 Novembre 1737, Antonio Vivaldi affermò di aver sofferto, fin dal momento della sua nascita, di una malattia dalle caratteristiche croniche e invalidanti che chiamò "mal di petto ossia strettezza di petto". Questa condizione aveva avuto conseguenze negative su numerosi aspetti della sua vita, tra cui la sospensione permanente della celebrazione della messa; l'impossibilità a percorrere a piedi anche brevi tragitti fuori casa; la necessità di ricorrere costantemente all'assistenza di quattro o cinque persone ogni qual volta si spostasse da Venezia. Nel corso degli anni, molte ipotesi sono state avanzate per spiegare tale misteriosa malattia, e quella correntemente più diffusa è che si trattasse di asma bronchiale, come proposto da Pietro Berri nel 1942, anche se non sono mai mancate perplessità in merito.

In questo articolo sono presentati i risultati di uno studio che per la prima volta ha affrontato la questione della malattia cronica di Vivaldi con un approccio metodologico innovativo basato sulla validazione sistematica e a più livelli di un complesso modello fisiopatologico allineato non solo con la sintomatologia riferita da Vivaldi ma anche con tutte le evidenze documentarie note sulla sua salute e su vari aspetti della sua vita.

L'unico tra i molti modelli fisiopatologici testati a ottenere una piena validazione è risultato quello della fibrosi e ipertensione polmonari e sindrome di Eisenmenger, causati dalla sindrome da distress respiratorio del neonato (o IRDS – Infantile Respiratory Distress Syndrome). In questo modello, l'evento patogenetico scatenante è l'IRDS, che avrebbe colpito Vivaldi appena dopo la nascita, causando poi, nelle settimane e mesi successivi, un danno permanente del tessuto polmonare che portò all'atelettasia e fibrosi polmonare croniche. Inoltre, l'aumento delle resistenze polmonari nell'immediato periodo post-natale avrebbe causato pervietà del dotto arterioso con la conseguenza di un significativo sovraccarico circolatorio polmonare del bambino, prima, e del giovane adulto, poi. Questi fattori combinati insieme, nel corso dei decenni successivi avrebbero determinato l'insorgenza di ipertensione polmonare che in età adulta assunse le caratteristiche cliniche note come sindrome di Eisenmenger.

Vista l'elevatissima concordanza tra i presupposti clinici di questo modello e le fonti storiche analizzate, è possibile concludere che c'è una probabilità molto alta che la malattia cronica e debilitante di Vivaldi sia da ascrivere al modello proposto e che pertanto sia da rigettare l'ipotesi dell'asma bronchiale che è stata sinora prevalente. In modo simile ne consegue che l'immagine di sé come malato cronico che Vivaldi descrisse nella sua lettera a Bentivoglio ha un'alta probabilità di essere corrispondente alla verità.

Ella Bernadette Nagy

DISCOGRAFIA COMMENTATA DELLE COMPOSIZIONI
PER LIUTO E MANDOLINO DI VIVALDI¹

I. INTRODUZIONE

Mentre gli aspetti compositivi della produzione vivaldiana possono vantare una vasta bibliografia, quelli interpretativi rappresentano un aspetto scarsamente indagato dalla critica musicale. Questa affermazione è valida anche per le sette composizioni con strumenti a pizzico di cui si occupa questo articolo. Uno studio sistematico sulla discografia di un compositore può mettere in rilievo non solo quali siano stati i brani di successo nelle diverse epoche, ma anche quali sono state le interpretazioni più amate, quelle che le case discografiche hanno ristampato più volte, spesso anche a distanza di molti anni dalla registrazione. Oggi è possibile approfondire la storia dell'interpretazione vivaldiana grazie alla riedizione delle incisioni storiche, alla messa in rete di documenti sonori e a una serie di strumenti di ricerca digitali.

Le prime registrazioni vivaldiane risalgono agli anni Venti del secolo scorso.² Dati i limiti di durata dei dischi a 78 giri, di molte composizioni classiche abbiamo solo degli estratti. Le edizioni pratiche dell'Istituto Italiano Antonio Vivaldi pubblicate a partire dal 1947 danno una spinta alle registrazioni incoraggiando l'organizzazione di concerti e di festival di musica barocca.

Per la discografia vivaldiana di questa prima fase disponiamo di due repertori importanti: Gianluca Tarquinio censisce 123 dischi a 78 giri databili tra il 1924 ca

Ella Bernadette Nagy, via G. Sgambati 1, 35132 Padova.

Email: ellanagy@gmail.com

¹ Parte di questa ricerca è stata realizzata tra ottobre e dicembre 2020 presso l'Istituto Italiano Antonio Vivaldi della Fondazione Cini di Venezia, nell'ambito di una borsa di studio residenziale "Fondazione di Venezia". L'Istituto possiede circa 3000 supporti sonori, tra vinili, CD e audiocassette, contenenti registrazioni di brani di Vivaldi. Oltre alle incisioni raccolte dall'Istituto, il fondo comprende tutti i dischi che parteciparono alle dodici edizioni del «Premio Internazionale del Disco Antonio Vivaldi per la musica antica italiana», mentre la parte più cospicua del fondo è costituita dalla collezione di Veniero Domini acquisita dall'Istituto nel 2012 (circa 900 CD e 600 vinili). Il lavoro è stato successivamente completato e approfondito grazie alle banche dati discografiche e alle risorse di musica digitale. Alcune registrazioni introvabili in rete o nelle biblioteche mi sono state fornite in formato digitale da Roger-Claude Travers che qui ringrazio.

² Le prime due registrazioni comprendono il Concerto per violino in La min., op. III, n. 6, RV 356, interpretata dalla violinista Renée Chémet nel 1924 ca, accompagnata rispettivamente dal pianista H. Craxton (La voce del padrone, DA 417) e da un'orchestra diretta da E. Goossens (La voce del padrone, DB 761), cfr. GIANLUCA TARQUINIO, *La diffusione dell'opera di Antonio Vivaldi attraverso le fonti sonore: la discografia a 78 giri*, in *Antonio Vivaldi. Passato e futuro* (Atti del Convegno internazionale di studi 13-16 giugno 2007, Isola di San Giorgio Maggiore), a cura di Francesco Fanna e Michael Talbot, Venezia, Fondazione Giorgio Cini, 2009, pp. 413-439.

e il 1953; Roger-Claude Travers fornisce l'elenco di 234 dischi monofonici a 78 giri e LP editi tra il 1948 e il 1959.³ Per le registrazioni più recenti è di indubbia utilità la discografia commentata di Travers, pubblicata annualmente nella rivista *Informazioni e studi vivaldiani* (1980-2000), continuata poi negli *Studi vivaldiani* (2001-). Oggi possiamo avvalerci di numerose banche dati che consentono di aggiornare e completare i dati offerti da Travers nelle discografie dei primi numeri.

In questo contributo alla discografia vivaldiana ci occuperemo di sette composizioni per liuto e/o per mandolino, che sono state abbondantemente eseguite, registrate, trascritte e arrangiate, ma che non hanno ricevuto la stessa attenzione da parte dei musicologi. Sono relativamente pochi, infatti, gli studi scientifici dedicati a questo gruppo di brani, in particolare quelli che considerano anche gli aspetti interpretativi.⁴

³ TARQUINIO, *La diffusione dell'opera di Antonio Vivaldi*, cit., e ROGER-CLAUDE TRAVERS, *Le temps du monaural: 1948-1959. Premier Âge d'or méconnu du disque vivaldien*, in *Fulgeat Sol Frontis Decorae. Studi in onore di Michael Talbot*, a cura di Alessandro Borin e Jasmin Melissa Cameron («Saggi vivaldiani», 1), Venezia, Fondazione Giorgio Cini, 2016, pp. 235-306. Pubblicazione online: <www.cini.it>.

⁴ Ricordo brevemente i contributi sull'argomento in ordine cronologico: BENVENUTO DISERTORI (*Le Liuto Soprano*, «Le Luth et sa Musique», 1957, fasc. 3, rist. in BENVENUTO DISERTORI, *La musica nei quadri antichi*, Calliano, Manfrini, 1978, pp. 175-182) è il primo a porsi il problema del tipo di strumento utilizzato da Vivaldi nelle composizioni liutistiche, suggerendo il liuto "soprano", accordato un'ottava più acuta. Delle composizioni in cui Vivaldi utilizza il mandolino (RV 425, 532, 558 e 645) si è occupato JAMES TYLER nei suoi studi sulla storia dello strumento (*The Italian Mandolin and Mandola 1589-1800*, «Early Music», 1981/9/4, Plucked-String Issue 2, pp. 438-446; JAMES TYLER – PAUL SPARKS, *The Early Mandolin*, Oxford, Clarendon Press, 1989, pp. 30-34). Studiando l'estensione e la scrittura, l'autore ipotizza che i brani siano stati composti per uno strumento a cinque cori, accordato per terze e quarte e, forse, suonato anche con le dita. UGO ORLANDI, *Antonio Vivaldi Concerto in Do maggiore RV 425 per mandolino e archi, revisione e riduzione per mandolino e pianoforte*, Santabarbara, Sb 084, 1994, ha posto per primo l'attenzione sulle due versioni contenute nel manoscritto del concerto per mandolino RV 425, trascrivendole entrambe e illustrandone la corretta destinazione strumentale al mandolino "veneziano" con cinque ordini, accordato per quarte, e ipotizzando poi la possibile destinazione al mandolino "bresciano" a quattro ordini singoli, accordato per quarte, per la versione riportata da Malipiero. CESARE FERTONANI, all'interno del capitolo sulle sonate a tre nel volume sulla musica strumentale di Vivaldi, dedica due paragrafi rispettivamente alle composizioni liutistiche e a quelle mandolinistiche, in cui prende in esame il tipo di notazione utilizzato da Vivaldi, trattando anche gli aspetti organologici (*La musica strumentale di Antonio Vivaldi* («Quaderni vivaldiani», 9), Firenze, Olschki, 1998, pp. 173-176; 410-412; una breve analisi dei brani per liuto si può leggere anche in *Ibid.*, pp. 30-32). Per ragioni di completezza, possiamo menzionare altri due contributi degli anni Novanta, che però non aggiungono informazioni nuove a quanto era già noto in quel periodo: PIERLUIGI OSTUNI, *Le opere di Vivaldi per liuto e mandolino*, «Il Fronimo», 80, 1992, pp. 25-34 e PAUL HURLEY, *The Vivaldi Lute Music*, Lute Society of America Quarterly, 5, 1996, pp. 4-11. La recente edizione di FABIO RIZZA è accompagnata da un'ampia prefazione a cura di Rossella Perrone (Antonio Vivaldi, *Concerti e Trii per liuto e per mandolino. Trii RV 82 e 85, Concerti RV 93, 425, 532 e 540*, edizione critica a cura di Fabio Rizza, Fondazione Arcadia, Milano, Carish, 2010, pp. IV-XVI), che rappresenta il primo studio dettagliato sull'argomento. La studiosa evidenzia la scarsa attenzione dedicata a questo gruppo di composizioni e approfondisce il contesto della loro composizione. Sul manoscritto di Dresda contenente i concerti RV 540 e 558 esiste un ampio studio di Karl Heller incluso nell'edizione in facsimile, che prende in esame la struttura del manoscritto, gli organici, la figura del destinatario, il principe Friedrich Christian, le musiciste della Pietà che li eseguirono e gli elementi stilistici (Antonio Vivaldi, *Concerti con molti Istromenti. Manoscritto. Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek. Concerto in Do maggiore per 2 violini*

Il corpus comprende due trii per violino, liuto e basso, RV 82 e 85,⁵ un concerto per due violini, liuto e basso, RV 93, un doppio concerto per viola d'amore e liuto, RV 540, un concerto per mandolino, RV 425, un altro per due mandolini, RV 532, e infine un concerto per undici strumenti e orchestra d'archi, RV 558, in cui hanno una parte solistica due mandolini e due tiorbe.⁶

I primi tre brani dell'elenco sono stati scritti da Vivaldi durante il suo soggiorno a Praga tra il 1729 e il 1731 e sono dedicati al conte Johann Joseph von Wrtby (1669-1734), che molto probabilmente era un dilettante di liuto.⁷ I manoscritti autografi sono attualmente conservati presso la Biblioteca Nazionale Universitaria di Torino (*I-Tn*), identificati con le segnature ms. Foà 40, cc. 2r-4r («Trio per liuto, violino e basso», in Sol minore), cc. 6r-9r («Trio per liuto, violino e basso», in Do maggiore), e ms. Giordano 35, cc. 297r-301v («Concerto con 2 violini, liuto e basso», in Re maggiore).

Nei due trii, la parte del liuto è collocata sotto quella del violino e viene spesso abbreviata con l'indicazione *Ut supra*, dato che in molte sezioni dei movimenti veloci raddoppia l'altro strumento solista. Nel concerto in Re maggiore, invece, il liuto si trova sopra i due violini, perché nei *tutti* la sua parte coincide spesso con il primo (mov. I e III). Vivaldi utilizza la dicitura *Ut supra* anche in questo brano per evitare di riscrivere la linea melodica del primo violino o di entrambi. Nei movimenti lenti il liuto ha un ruolo principale solo in RV 82 e 93, mentre in RV 85 suona all'unisono con il violino.

«in tromba marina», 2 flauti [dritti], 2 mandolini, 2 chalumeaux, 2 tiorbe, violoncello, archi e basso continuo, RV 558. Concerto in La maggiore per violino principale, 3 violini in eco, archi e basso continuo, RV 552. Concerto in Re minore per viola d'amore, liuto, archi e basso continuo, RV 540. Sinfonia in Sol maggiore per archi e basso continuo, RV 149, a cura di Karl Heller («Vivaldiana», 5), Firenze, SPES, 2007). Altri contributi più brevi si possono leggere nelle note di copertina dei dischi: sulle composizioni liutistiche si vedano le guide di ascolto redatte rispettivamente da Robert Spencer (Jakob Lindberg, *Antonio Vivaldi. The complete works for the italian lute of his period*, 1985, v. Discografia), e da Franco Pavan (Massimo Lonardi, *Concerti e Trii per liuto e archi*, 2002, v. Discografia). Quanto agli aspetti interpretativi, KEVIN MASON, *Vivaldi's Trios and Concerti for Plucked Strings: Four Recent Recordings*, «Newsletter – Lute Society of America», 3/21, 1986, pp. 7-9, recensisce i dischi di J. Lindberg, P. O'Dette, U. Orlandi e J. Tyler – D. Wooton. Può essere un punto di partenza per future ricerche il contributo del bibliotecario e chitarrista Darren O'Neill, contenente un censimento delle edizioni, trascrizioni e incisioni storiche del concerto RV 93 (*Vivaldi's Concerto in D: To Pick or To Pluck?*, 2012, articolo inedito disponibile sul sito web dell'autore, <<https://www.darrenoneillguitar.net/writings>>, ultimo accesso: 5 ottobre 2022).

⁵ La numerazione si riferisce al catalogo di PETER RYOM, *Antonio Vivaldi: thematisch-systematisches Verzeichnis seiner Werke (RV)*, Wiesbaden [etc.], Breitkopf & Härtel, 2007.

⁶ Vivaldi utilizza strumenti a pizzico nell'oratorio *Juditha Triumphans* (RV 644) scritto nel 1716: l'aria «Transit aetas» di Giuditta (XVIIb) è accompagnata da un mandolino e archi pizzicati, mentre l'aria «O servi, volate» di Vagaus (XIb) richiede quattro tiorbe che suonano all'unisono o divise a due parti (Antonio Vivaldi, *Juditha triumphans devicta Holofernis barbarie. Sacrum militare oratorium, Venezia 1716*, RV 644, edizione critica a cura di Michael Talbot, Milano, Ricordi, 2008, pp. 110-116 e 178-182). Il liuto compare inoltre nella realizzazione del basso nel secondo movimento del concerto RV 556 (*Per la Solennità di S. Lorenzo*), che porta l'indicazione «clarini soli e arpeggio con il liuto». Visti gli obiettivi di questa ricerca, non si è tenuto conto di queste composizioni in cui gli strumenti a pizzico hanno un ruolo di accompagnamento e non solistico.

⁷ Nei manoscritti la dedica è abbreviata «P[er] S[ua] E[ccellenza] Il[lustre] Conte Wrttby», che M. Talbot propone di identificare nel conte boemo (cfr. MICHAEL TALBOT, *Vivaldi*, Torino, EDT, 1978, pp. 73-74, ed. orig. Londra, Dent, 1978).

Nelle tre composizioni il liuto è trattato come strumento monodico, a parte alcune sezioni che comprendono accordi di tre suoni, in RV 85 e 93, che eventualmente si possono arpeggiare.⁸ Dato che l'estensione non supera le due ottave,⁹ la parte del liuto è notata in chiave di Sol, sicché apparentemente coincide con il registro del violino.¹⁰ Per questo motivo alcuni interpreti hanno utilizzato uno strumento di dimensioni piccole, accordato un'ottava sopra (Anton Stingl, 1964; Michel Armoric, 1981; Anthony Bailes, 1981; Paul O'Dette, 1984).

Nei manoscritti di Vivaldi troviamo la dicitura «leuto», forma corrente a Venezia nel Settecento. Si tratta di un liuto a sei cori accordato in Sol (Sol³-Re³-La²-Fa²-Do²-Sol¹), munito di un secondo manico e cavigliere su cui erano montate corde singole o doppie, accordate diatonicamente, fino a otto (Fa¹-Mi¹-Re¹-Do¹-Sib-La-Sol-Fa). La prima registrazione vivaldiana con questo tipo di strumento è stata realizzata da Jakob Lindberg nel 1985, con l'accordatura a 415 Hz. L'incisione è accompagnata dalle note di copertina di Robert Spencer, che analizza i problemi notazionali e organologici delle quattro composizioni liutistiche di Vivaldi suggerendo l'uso dell'arciliuto.

La quarta composizione per liuto è il concerto doppio per viola d'amore¹¹ e «leuto» RV 540, scritto ed eseguito nel 1740 insieme alla sinfonia RV 149 e ai concerti RV 552 e 558 in occasione della visita del principe sassone Friedrich Christian a Venezia. La partitura, parzialmente autografa e intitolata *Concerti con molti istromenti*, fu successivamente donata al principe e portata a Dresda, dove è conservata ancora oggi.¹²

Rispetto agli altri tre brani, questo concerto presenta una scrittura diversa e una tessitura più ricca: i due strumenti solisti sono accompagnati da un'orchestra di archi (violini I e II, viole e bassi), che suonano tutti con la sordina, come specificato nel titolo («Co[n]certo con Viola d'amor e Leuto, e con tutti gl'Istromenti sordini»), in modo da far risaltare la parte dei solisti. Quanto alla partitura, Vivaldi anche in questo caso ricorre ad alcune abbreviazioni

⁸ Vivaldi scrive «Arpeg.» sotto gli accordi delle battute 19-24 del I movimento del trio RV 85, indicazione che manca in corrispondenza degli accordi nel I mov. (batt. 29-34) e nel III mov. (batt. 15-17) del concerto RV 93. Gli interpreti, in generale, realizzano gli accordi in forma arpeggiata.

⁹ L'estensione utilizzata dal liuto nei tre brani è: Sol²-Re⁴ in RV 82; Fa^{#2}-Re⁴ in RV 85; Re²-Do^{#4} in RV 93.

¹⁰ Nel Settecento non è infrequente l'utilizzo della notazione in chiave di sol al posto dell'intavolatura: oltre a Vivaldi possiamo citare per esempio le *Sonatine [a due Violoncelli] e di Liuto e Basso* di Antonino Reggio databili agli anni 1760-1770, in cui la parte del liuto è notata in chiave di violino un'ottava sopra, come nella notazione moderna per chitarra (cfr. ROSSELLA PERRONE, [Prefazione] in Fabio Rizza, *Antonio Vivaldi, Concerti e Trii per liuto e per mandolino*, cit., p. XII).

¹¹ La viola d'amore ha sei o sette corde sulla tastiera sotto le quali si trova un'altra fila di corde di risonanza (da sei a quattordici) che vibrano per simpatia. Vivaldi utilizza lo strumento in altri sette concerti e in quattro composizioni sacre. Dalla scrittura del concerto RV 540 si può dedurre un'accordatura in Re minore.

¹² *D-DI*, Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, Mus. 2389-O-4, cc. 60r-81v. Il frontespizio completo: «CONCERTI / con molti Istromenti / Suonati dalla Figlie del Pio Ospitale della Pietà / avanti / SUA ALTEZZA REALE / Il Serenissimo / FEDERICO CRISTIANO / Prencipe Reale di Polonia, et Elettorale di Sassonia. / MUSICA / di D. Antonio Vivaldi / Maestro de Concerti dell'Ospitale sudetto. / In Venezia nell' Anno 1740.»

per risparmiare spazio, condensando la scrittura in cinque righe musicali. Nei movimenti I e III la viola d'amore occupa il terzo rigo, sotto i violini, e nei *tutti* condivide la sua parte con i primi, come indica la dicitura *Ut supra*. Il liuto invece ha un doppio ruolo: nei *tutti* partecipa al basso continuo secondo l'indicazione «Leuto e Bassi» nell'ultimo pentagramma, mentre negli episodi solistici la sua parte è notata in chiave di violino nel quarto rigo normalmente riservato alle viole.

A differenza delle altre tre composizioni liutistiche qui studiate, è l'unica in cui figurano numeri per il basso continuo. Sebbene possa sembrare singolare, questo tipo di notazione, distribuita su due chiavi, è documentata anche in molte altre composizioni del Settecento.¹³ Considerando l'estensione dello strumento, la parte di basso è da interpretare ad altezza reale, mentre la parte solistica è da trasportare un'ottava sotto, come negli altri tre brani per il «leuto». L'estensione complessiva è compresa tra Fa e Re⁴. Il primo revisore, Gian Francesco Malipiero (1960), non ha tenuto conto di queste particolarità notazionali, inserendo delle pause per i due solisti nei *tutti*. Molte interpretazioni, alcune delle quali anche recenti, si basano sull'edizione di Malipiero, in cui il liuto non partecipa al basso continuo. Nel Largo i due strumenti solistici sono accompagnati dai violini soli, mentre la parte del liuto, notata interamente in chiave di violino, consiste in accordi di tre note preceduti dall'indicazione «Arpeggio».

Nell'area boema, da cui proveniva il conte Wrtby, dedicatario di RV 82, 85 e 93, era tipico il liuto con accordatura 'alla francese' in Re minore, oggi chiamato «liuto barocco» (Fa³-Re³-La²-Fa²-Re²-La¹-Sol¹-Fa¹-Mi¹-Re¹-Do¹-Si-La). Le quattro composizioni sono eseguibili anche su questo strumento, dal momento che la scrittura è quasi interamente monodica e non presenta grosse difficoltà tecniche.

Quattro strumenti a pizzico, rispettivamente due mandolini e due tiorbe, hanno un ruolo solistico nel concerto in Do maggiore RV 558 che apre il manoscritto non autografo di Dresda (cc. 4r-35v). L'organico sontuoso comprende undici strumenti in una combinazione singolare, così indicati nel frontespizio: «Concerto / con / Due Flauti / Due Tiorbe / Due Mandolini / Due Salmò / Due Violini in Tromba Marina / et un Violoncello». La prima pagina della

¹³ Le composizioni più conosciute per liuto in notazione su due pentagrammi sono le cinque suite BWV 995, 996, 997, 998, 1006a e il Preludio BWV 999 di Johann Sebastian Bach, in chiavi di Do e Fa. Nel manoscritto anonimo contenente due *Concertini Per Cammera Con Arciliuto obligato*, *Violini è Basso* e una *Sinfonia à solo di Arciliuto* (1720 ca) della collezione privata di R. Spencer, in uno stesso pentagramma il basso continuo è notato in chiave di Fa, la parte solistica in chiave di Sol (cfr. ROBERT SPENCER, *Chitarrone, theorbo and Archlute*, «Early Music», 4/4, 1976, pp. 408-422, versione online <<https://www.vanedwards.co.uk/spencer/html/index.html#Page%20417>>, ultimo accesso: 5 ottobre 2022). Nelle *Suonate di Celebri Auttori per L'Arcileuto Francese* (ms. di Filippo Dalla Casa, 1759-60, I-BI, Bologna Biblioteca G. B. Martini, EE.155.I, II; ed. facs. Firenze, S.P.E.S. 1984), contenente brani di L. Fontanelli, G. Vaccari, A. Tinazzoli, P. G. Sandoni, N. N. Napoletano, la notazione è su due pentagrammi, la parte in chiave di violino è da trasportare un'ottava sotto. Il manoscritto è importante anche per la presenza delle *Regole di Musica*, un breve trattato che indica l'accordatura della tiorba, dell'arciliuto e del mandolino a cinque cori. ROSSELLA PERONE cita inoltre un manoscritto conservato presso l'Archivio Borromeo all'Isola Bella in cui una parte delle ventotto composizioni per arciliuto utilizza la scrittura su due righe (cfr. [Prefazione], cit., pp. VI n e XV n).

partitura specifica inoltre l'uso di «Violette, Violoncello e Bassi», la cui parte è una linea di basso contenente dei numeri, cosa che implica la partecipazione di uno strumento che realizzi il basso continuo, oltre agli archi. Nelle sezioni *tutti* le tiorbe hanno l'indicazione 'col basso', mentre in quelle solistiche la loro parte passa in chiave di Do posta sulla quarta linea.¹⁴

La tiorba ha un'accordatura cosiddetta rientrante, con le due corde più acute accordate all'ottava inferiore: La²-Mi²-Si²-Sol²-Re²-La¹. Vivaldi scrive le parti per tiorba all'altezza reale (diversamente da quanto fa con il liuto), e la prima tiorba sale fino al Si³ (I mov., bb. 60 e 91) risultando completamente fuori dall'estensione dello strumento, e pertanto non eseguibile su una tiorba con accordatura ordinaria.

Due degli strumenti hanno posto problemi di interpretazione: il *salmò* (più frequentemente chiamato *salmoè*) era la denominazione veneziana del francese *chalumeau*, un legno ad ancia semplice; i *violini in tromba marina* erano dei violini a tre corde muniti di un ponticello particolare il cui suono assomigliava a quello della tromba marina, un antico monocordo ad arco che produceva gli armonici della nota Do.¹⁵ A causa dell'indisponibilità degli strumenti antichi, alcuni revisori ed esecutori hanno ritenuto lecito sostituirli con strumenti moderni. Nella prima edizione moderna curata da Alfredo Casella (1943),¹⁶ come anche nelle prime tre registrazioni, le due tiorbe sono state rimpiazzate con due arpe, i salmoè con Heckelphones (uno strumento ad ancia doppia della famiglia degli oboi introdotto nel 1904), mentre i misteriosi violini in tromba marina sono stati sostituiti con due trombe, errore – quest'ultimo – che ricorre anche nell'edizione di Gian Francesco Malipiero (1960). L'equivoco si spiega con il fatto che nella partitura manoscritta questi vengono abbreviati «Trombe» o «Trom.».¹⁷ Piero Giorgi (1960 ca) nella sua edizione propone l'uso dei fagotti al posto dei salmoè, e violini secondi al posto di quelli in tromba marina.¹⁸

Il concerto per mandolino in Do maggiore, RV 425, e il doppio concerto in Sol maggiore, RV 532, si conservano in un manoscritto autografo della Biblioteca Nazionale Universitaria di Torino (*I-Tn*, ms. Giordano 28, cc. 104r-111v e 112r-118v). In alcuni episodi solistici del mandolino del concerto RV 425 figurano delle alternative, in cui sono stati eliminati i salti ampi e le note doppie, e viene fatto maggior uso delle corde vuote.¹⁹ Sulla base di differenze stilistiche, si ritiene

¹⁴ Nelle bb. 53-61 del terzo movimento la seconda tiorba ha una parte solistica scritta in chiave di basso.

¹⁵ MICHAEL TALBOT, *Vivaldi and the Violino in Tromba Marina*, «Consort», 61, 2005, pp. 5-17.

¹⁶ Per i riferimenti bibliografici delle partiture citate rimando all'Appendice di questo articolo in cui sono riportate le edizioni e le trascrizioni realizzate tra gli anni 1943 e 1979.

¹⁷ È da notare che anche il titolo uniforme in opac.sbn.it indica trombe: «Concerti. 2 Flauti dolci, 2 Chalameu, 2 Trombe, 2 Violini, Violoncello, 2 Mandolini, 2 Tiorbe, Orchestra di archi, RV 558, do maggiore».

¹⁸ Nelle ristampe più recenti, con la prefazione di M. Talbot, gli strumenti solisti corrispondono a quelli indicati nel manoscritto.

¹⁹ Le versioni alternative si trovano nel primo movimento (bb. 21-22, 33-35) e nel terzo (bb. 24-35, 49-51, 65-69, 90-91). Alle bb. 65-69 Vivaldi sostituisce gli accordi arpeggiati con una parte melodica, forse non solo per una semplificazione tecnica, ma per ragioni estetiche. L'estensione della

che il concerto per mandolino solo sia stato composto intorno agli anni Venti del Settecento, mentre il doppio concerto sembra essere più tardivo, databile intorno agli anni Trenta del Settecento e probabilmente destinato alle musiciste della Pietà.

La maggior parte degli interpreti ha registrato questi concerti con il mandolino moderno, mentre all'epoca di Vivaldi era in uso uno strumento a cinque cori con corde di budello e con l'accordatura per quarte (Sol⁴-Re⁴-La³-Mi³-Si²).²⁰ I due strumenti hanno grosso modo la stessa estensione, per cui il repertorio barocco è eseguibile anche con il mandolino moderno. Gran parte delle interpretazioni del concerto RV 425 si basa sull'edizione di Malipiero che riporta unicamente la versione semplificata.²¹

II. LE INTERPRETAZIONI

La prima registrazione di questo *corpus* è il secondo movimento del Concerto RV 540, arrangiato per viola d'amore e clavicembalo da Ben e Flora Stad (1935). La prima integrale è il Concerto RV 558 nell'arrangiamento di Alfredo Casella (1943), interpretato dall'Orchestra del Maggio Musicale Fiorentino, eseguito per la prima volta nel 1942 durante la IV Settimana Musicale Senese. Le prime incisioni con la strumentazione originale sono degli anni Cinquanta, mentre i brani RV 85 e 558 entrano nel repertorio con un certo ritardo:

- RV 540: Walter Gerwig (liuto), Emil Seiler (viola d'amore), 1951-1952 ca
- RV 82: Michel Podolski (liuto), 1953
- RV 425: Nino Catania (mandolino), 1954
- RV 93: Christian Aubin (chitarra), 1956
- RV 532: Giuseppe Anedda, Flavio Cornacchia (mandolini), 1956
- RV 85: Anton Stingl (liutino), 1964
- RV 558: I Solisti Veneti, 1970

L'interesse per i concerti per liuto di Vivaldi è nato grazie al *lute revival* del Novecento, in particolare dalla metà del secolo scorso in poi. A partire dagli anni Cinquanta si sono avvicinati allo strumento molti interpreti e studiosi che provenivano dal mondo della chitarra, mentre il repertorio liutistico si è

versione originale è Si²-Do⁵, quella alternativa Do²-Do⁵. È stato ipotizzato che in origine il brano fosse destinato alle musiciste della Pietà e successivamente adattato al marchese Guido Bentivoglio, suonatore dilettante di mandolino, cfr. ROSSELLA PERRONE, [Prefazione], cit., pp. XIII-XIV.

²⁰ Nel Museo stradivariano di Cremona si conservano alcuni disegni tecnici di Antonio Stradivari in cui lo strumento è denominato «mandolino» o «mandola». Ci sono pervenuti inoltre due esemplari costruiti dal liutaio cremonese (Chichester, Christopher Challen Collection e London, Charles Beare Collection), cfr. JAMES TYLER – PAUL SPARKS, *The Early Mandolin*, cit., pp. 17-19.

²¹ Nell'edizione di Fabio Rizza figurano entrambe le versioni, quelle alternative sono scritte con note più piccole sopra la versione originale. Alle bb. 49-51 del terzo movimento le due versioni sono state invertite.

diffuso anche in trascrizioni chitarristiche. Non a caso, le quattro composizioni di Vivaldi per liuto spesso venivano e vengono tutt'ora eseguite con la chitarra, in particolare RV 82 e 93. In base ai dati raccolti, le versioni chitarristiche rappresentano la metà delle incisioni totali, considerando sia le versioni originali per strumento solista e orchestra, sia gli arrangiamenti per un organico diverso (chitarra e altro strumento, duo, trio o quartetto di chitarre).²²

In tempi più recenti anche i mandolinisti si sono interessati a questo gruppo di composizioni che sono perfettamente eseguibili con il plettro su uno strumento moderno poiché la scrittura è prevalentemente monodica. A loro volta, anche i due concerti per mandolino sono pienamente entrati nel repertorio dei chitarristi e vengono suonati anche con il liuto. Molti interpreti propongono infatti l'esecuzione integrale delle quattro composizioni per liuto sullo stesso disco, e alcuni includono anche i due concerti per mandolino. Benché molte registrazioni siano limitate a quattro o cinque brani di questo *corpus*, dalla discografia emerge comunque che gli interpreti li considerano come un gruppo unitario che merita di essere inciso insieme:

- l'integrale per liuto e mandolino (RV 82, 85, 93, 540, 425, 532): P. O'Dette 1995 (liutino, liuto e mandolino), P. Press 1989 (chitarra e mandolino), R. Lislevand 2006 (liuto e mandolino)
- l'integrale per liuto (RV 82, 85, 93, 540): K. Ragossnig 1977 (liuto), D. Benkó 1979 (liuto), M. Armoric 1981 (liutino + RV 425), J. Lindberg 1985 (arciliuto), L. Pianca 1993 (liuto + RV 558 e concerti per mandolino interpretati da D. Galfetti sullo stesso CD), R. Lislevand 1996 (liuto), R. Porroni 1998 (chitarra), M. Lonardi 2002 (arciliuto), G. Belotti 2010 (chitarra), R. McFarlane 2011 (liuto)
- registrazione di cinque brani del *corpus*:
RV 82, 85, 93, 425, 532: P. Cherici 2005 (arciliuto solo), Katona Twins 2007 (chitarra), T. Cauvin 2016 (chitarra)
RV 82, 93, 540, 425, 532: E. Fisk 1993 (chitarra)
- registrazione di quattro brani del *corpus*:
RV 82, 85, 93, 532: G. Sölscher 1985 (chitarra)
RV 93, 540, 425, 532: L. Brabec 1987 (chitarra)
RV 82, 93, 425, 532: V. Kruglov 1993 (mandolino)
RV 82, 93, 540, 532: A. Romero 1995 (chitarra)

A causa dell'organico complesso, il concerto in Do maggiore RV 558 rappresenta un caso a parte, perché non viene incluso nei dischi realizzati dai solisti ma, in generale, fa parte delle incisioni dedicate ai concerti vivaldiani che richiedono molti strumenti. La composizione più eseguita è il Concerto in Re

²² A partire dagli anni Novanta entrano nel repertorio chitarristico altre composizioni vivaldiane, trascritte per chitarra e orchestra d'archi o per insiemi di chitarre. I più arrangiati sono i concerti RV 230, 265, 356, 522, le sonate per violoncello RV 40-43 e, naturalmente, le *Quattro Stagioni* (RV 269, 315, 293, 297).

maggiore RV 93 che equivale a un quarto delle registrazioni censite (122 su un totale di 438). Superano le sessanta registrazioni i concerti RV 82 (69), RV 532 (67), RV 425 (66), mentre sono un po' meno eseguiti, ma comunque rilevanti, RV 540 (49) e RV 85 (43), e infine RV 558 (22). Nel 18% delle registrazioni si tratta di arrangiamenti per un organico diverso dall'originale, il più delle volte per duo di chitarre, per orchestra a pizzico o per altre formazioni di due, tre o quattro strumenti, mentre non mancano le trascrizioni per strumento solo (per esempio quella di Paolo Cherici per arciliuto e quella per pianoforte di Andrew Gentile). A differenza dell'esecuzione *live*, la registrazione dà inoltre la possibilità all'interprete di incidere il proprio arrangiamento a più voci sovrapponendo tracce diverse, come fanno per esempio Simon Mayor o Ersin Ersavas, eseguendo le parti di più strumenti a pizzico (RV 425 e 532), e di tre oud (RV 85). Con questa tecnica sono state incise da un solo interprete le parti dei mandolini o delle tiorbe (v. schede relative ai concerti RV 532 e 558).

La maggior parte delle interpretazioni si basa sulle edizioni pratiche di Gian Francesco Malipiero pubblicate tra il 1949 e il 1960 dall'editore Ricordi in collaborazione con l'Istituto Vivaldi, con gli arpeggi e il basso continuo realizzati. Come ho cercato di evidenziare sopra, alcune di queste edizioni non sono perfette dal punto di vista filologico perché presentano molti interventi da parte del revisore, non sempre giustificabili. Nonostante la disponibilità delle edizioni più recenti e la facilità di consultare i manoscritti, si possono trovare molte registrazioni moderne basate ancora sull'edizione Malipiero.

Tra gli anni Cinquanta e Settanta sono stati realizzati alcuni arrangiamenti per chitarra e orchestra che in generale divergono notevolmente dall'originale e hanno lo scopo di dare maggiore rilievo alla parte del solista. In tali versioni è frequente l'aggiunta di bassi o accordi per arricchire l'armonia, mentre alcune di esse presentano una strumentazione o una distribuzione diversa delle parti (v. schede relative a RV 82 e 93). Possono anche esserci sezioni completamente libere, soprattutto nei movimenti lenti, eventuali cadenze aggiunte, o variazioni nella strumentazione come l'inversione dei ruoli per dare risalto all'altro solista. Tale prassi ad opera di molti interpreti dell'epoca è riconducibile al fatto che Vivaldi non sembra aver sfruttato abbastanza le possibilità polifoniche del liuto.

A partire dagli anni Ottanta alcuni liutisti e mandolinisti cominciano a utilizzare il diapason a 415 Hz, mentre i chitarristi, con qualche eccezione, continuano a preferire lo standard di 440 Hz. I primi a impiegare l'accordatura storica sono Michel Armoric e Anthony Bailes (1981), Paul O'Dette (1984), tutti e tre con il liutino, Arnaud Dumond (1984) e Jakob Lindberg (1985) con il liuto. Questa accordatura caratterizza il 20% delle registrazioni totali ed è utilizzata dalla metà dei gruppi di musica antica.

II.1. TRIO IN DO MAGGIORE PER VIOLINO, LIUTO E BASSO, RV 82

Il *Trio* entra nel repertorio dei liutisti e dei chitarristi grazie a due edizioni storiche: l'edizione Malipiero basata sul manoscritto (1949), per violino, liuto e basso continuo in Do maggiore, e l'edizione Pujol (1960), per violino, viola, chitarra e violoncello, intitolata *Concerto en La majeur*. Quest'ultima non è una semplice trasposizione da uno strumento all'altro, ma un arrangiamento che diverge sensibilmente dall'originale. Il cambio della tonalità è motivato dall'aggiunta di alcuni bassi alla parte della chitarra che sono spesso suonati su corda vuota (Mi, La, Re). Come nell'edizione di riferimento, nei titoli delle incisioni leggiamo «concerto» al posto dell'originale «trio». In generale, all'organico viene aggiunto il clavicembalo, o più raramente un altro strumento per la parte di continuo, come l'organo, la tiorba o la chitarra barocca, mentre in gran parte delle interpretazioni chitarristiche il solista è accompagnato da un'intera orchestra da camera.

Le prime registrazioni sono degli anni Cinquanta (Michel Podolski, 1953 – liuto; Christian Aubin, 1956 – chitarra; Rolf Rapp, 1959 – liuto, questa già in La maggiore, prima della pubblicazione dell'arrangiamento di Pujol). Negli anni Sessanta-Settanta i chitarristi preferivano la versione in La maggiore, mentre dal decennio successivo – probabilmente per l'influenza dei liutisti – hanno cominciato a proporre un'interpretazione più vicina al manoscritto, anche se non mancano i chitarristi fedeli alla versione di Pujol ancora negli anni Duemila. Infatti, su 33 registrazioni con la chitarra, 14 sono in La, benché non sempre sia espressamente indicato il nome di Pujol sulla copertina. Alcune incisioni storiche sono caratterizzate inoltre da un'imitazione dei concerti ottocenteschi in cui, diversamente dall'originale, la chitarra non raddoppia il violino nei *tutti*, ma interviene solo negli episodi solistici o entra solo a partire dalla ripetizione del tema A (Christian Aubin, 1956; Siegfried Behrend, 1969; Silvestre Fonseca, 1987).

Il ritorno all'originale in Do è incoraggiato da alcuni dei chitarristi più influenti del Novecento, per esempio da John Williams e dai Romeros: il primo ha effettuato due registrazioni con due orchestre diverse a distanza di più di vent'anni, una in La maggiore nel 1969, l'altra in Do maggiore nel 1991; Celedonio Romero ha inciso la trascrizione in La nel 1968, mentre i figli, Pepe (nel 1991) e Ángel (nel 1995) hanno scelto quella in Do. Si può ipotizzare che questi chitarristi abbiano voluto correggere o sostituire interpretazioni ormai obsolete, avvertendo la generazione successiva dei nuovi criteri in uso.

Scheda riassuntiva:

Registrazioni censite: 69 (dal 1953 al 2019)

Registrazioni ascoltate: 67

Versioni con archi (+ eventuale strumento di continuo) e strumento solista: 53

- chitarra: 33, di cui 15 in La maggiore (C. Aubin 1956, R. Cueto 1963, A. Lagoya 1964, A. Diaz 1966, S. Behrend 1969, C. Romero 1969, J. Williams 1969, M.L. São Marcos 1971, L. Szendrey-Karper 1979, E. Bitetti 1982, G. Sölscher 1985,

- M. Erni 1986, E. Fernández 1987, S. Fonseca 1987, P. Press 1989, M. Scattolin 1989, J. Williams 1991, P. Romero 1992, D. Linhares 1992, E. Fisk 1993, M. Tsessos 1994, G. Garcia 1994, C. Parkening 1995, A. Romero 1995, R. Porróni 1998, E. Roselli 2000, S. Isbin 2003, F. Cucchi 2005, S. Grigoryan 2008, K. Meisinger 2009, G. Belotti 2010, P. H. Jensen 2010, T. Cauvin 2016)
- liuto o arciliuto: 13 (M. Podolski 1953, R. Rapp 1959, K. Ragossnig 1977, D. Benkó 1979, J. Lindberg 1985, L. Pianca 1993, R. Lislevand 1996, S. Volta 2000, M. Lonardi 2002, D. Miller 2004, D. Cantalupi 2010, R. McFarlane 2011, M. Marchese 2014)
 - mandolino: 5 (V. Kruglov 1993, V. Beer – Demander 2012, A. Avital 2015, A. Torge 2018, J. Martineau 2018)
 - liutino: 2 (M. Armoric 1981, P. O’Dette 1985)
- Arrangiamenti per organico diverso: 16
- duo di chitarre: 5 (K. e R. Feldmann 1986, P. Schimanski – R. Kopiez 1987, H. Frennsson – M. Gossell 1997, Katona Twins 2007, B. Bagger – M. Seiffge 2019)
 - duo di chitarre e flauto dolce: 1 (D. e N. Kvaratskhelia 2009)
 - mandolino e chitarra: 2 (G. Weyhofen – M. Troester 1990, Duo Gervasio 1993)
 - orchestra a pizzico e archi: 1 (T. e S. Ochi *et al.* 1975)
 - due chitarre e contrabbasso: 1 (A. Ito – H. Dorigny – S. Wiener 1974)
 - chitarra e clavicembalo: 1 (O. Bensa – R. Siegel 1989)
 - chitarra e organo: 1 (P. de Belleville – V. Loriaut 2008)
 - liuto e clavicembalo: 1 (J. Bream – G. Malcolm 1969)
 - chitarra e bayan²³: 1 (D. Pritula – G. Seregin 2016)
 - arpa sola: 1 (M. Falcao 2015)
 - arciliuto solo: 1 (P. Cherici 2005)
- Diapason 415: 13.

II.2. TRIO IN SOL MINORE PER VIOLINO, LIUTO E BASSO, RV 85

È un po’ meno conosciuto il *Trio in Sol minore*, inciso solo a partire dal 1964 (Anton Stingl, liutino), anche se probabilmente veniva già eseguito in concerto, dato che sono anteriori di qualche anno l’edizione Malipiero (1949) e l’arrangiamento per due mandolini e chitarra di Siegfried Behrend (1961). Le prime registrazioni sono state effettuate tutte con il liuto. I chitarristi lo scoprono solo negli anni Ottanta, ma raggiungono presto lo stesso numero di incisioni, realizzando inoltre alcuni arrangiamenti per duo o per altre formazioni con chitarra. Quasi un terzo delle registrazioni censite è trascrizione per un organico più ridotto dell’originale.

Quanto al basso continuo, molti interpreti preferiscono l’organo o uno strumento a pizzico al clavicembalo, per avere una sonorità più dolce, meno metallica, dati il carattere del brano e la tonalità minore. Diversamente dal trio RV 82, qui in generale c’è una maggiore attinenza all’originale, anche se non mancano le trasformazioni in “concerto”, come quella di Pepe Romero con

²³ Tipo di fisarmonica cromatica sviluppata in Russia all’inizio del XX secolo.

I Musici (1992), in cui nel primo movimento la chitarra è contrapposta all'orchestra e tace in alcune sezioni *tutti*, per intervenire solo negli episodi solistici.

Scheda riassuntiva:

Registrazioni censite: 43 (dal 1964 al 2020)

Registrazioni ascoltate: 42

Versioni con archi (+ eventuale strumento di continuo) e strumento solista: 29

- chitarra: 12 (G. Söllscher 1985, P. Press 1989, M. Scattolin 1989, P. Romero 1992, G. Garcia 1994, R. Porrioni 1998, E. Roselli 2000, J. C. Martínez 2002, F. Cucchi 2005, G. Belotti 2010, P. H. Jensen 2010, T. Cauvin 2016)
- liuto o arciliuto: 11 (K. Ragossnig 1977, D. Benkó 1979, J. Lindberg 1985, L. Pianca 1993, R. Lislevand 1996, S. Volta 2000, M. Lonardi 2002, D. Cantalupi 2010, R. McFarlane 2011, Collegium Marianum 2012, M. Marchese 2014)
- mandolino: 3 (V. Beer – Demander 2009 e 2012, A. Torge 2018)
- liutino: 3 (A. Stingl 1964, M. Armoric 1981, P. O'Dette 1985)

Arrangiamenti per organico diverso: 14

- duo di chitarre: 2 (P. Schimanski – R. Kopiez 1987, Katona Twins 2007)
- chitarra e flauto: 2 (G. Lukowski – M. Gauwels 1985, C. Haarmann – von Hoheneichen 1987)
- duo di chitarre e flauto dolce: 1 (D. e N. Kvaratskhelia – S. Ambos 2009)
- liuto e clavicembalo: 2 (J. Bream – G. Malcolm 1969, A. Dumond – M. Delfosse 1984)
- liuto e organo: 1 (J. Hübscher – A. Gross 1988)
- chitarra e clavicembalo: 1 (S. Spallotta – N. Evangelista 2011)
- trio di chitarre: 1 (Trio Andrei 2005)
- quartetto di chitarre: 1 (Buffalo Quartet 1996)
- chitarra e violino: 1 (M. Dintrich – P. Fontanarosa 1979)
- arciliuto solo: 1 (P. Cherici 2004)
- tre oud: 1 (E. Ersavas 2020)

Diapason 415: 12.

II.3. CONCERTO IN RE MAGGIORE PER LIUTO, DUE VIOLINI E BASSO, RV 93

Di questo concerto si contano più di cento registrazioni integrali, alle quali si potrebbero aggiungere le registrazioni limitate al secondo movimento. La sua popolarità è testimoniata anche dalle numerose edizioni, trascrizioni e arrangiamenti, pubblicati tra gli anni Cinquanta e Settanta.²⁴ La prima edizione basata sul manoscritto è di Malipiero (1949), seguita da quelle di José de Azpiazu, per chitarra e orchestra d'archi (1954), e Alessandro Mirt, per chitarra e archi (1956), con sezioni di *soli* e *tutti*. Behrend pubblica nel 1956 e più tardi incide un arrangiamento per chitarra e archi, completando la parte del solista con accordi e bassi, e ritardando l'entrata della chitarra nei movimenti 1 e 3. Un'altra versione

²⁴ D. O'Neill elenca quarantuno edizioni totali pubblicate fra 1949 e 2006, di cui quattordici sono per strumento solo e orchestra, le restanti sono trascrizioni o arrangiamenti (DARREN O'NEILL, *Vivaldi's Concerto in D*, cit.).

simile è di Emilio Pujol (1957) per chitarra e archi, con l'aggiunta dei bassi. La «reconstitution» di Narciso Yepes (1970) e la «revisione» di Alvaro Company (1972), in realtà, sono degli arrangiamenti sul modello dei concerti ottocenteschi, con la ridistribuzione delle parti, elaborazione polifonica della parte del solista e entrata ritardata dello strumento solista nei movimenti 1 e 3.

Quasi la metà delle registrazioni censite di questo concerto è per chitarra e orchestra, mentre sono abbondanti anche le trascrizioni per formazioni cameristiche con chitarra e/o mandolino. John Williams lo registra addirittura tre volte, contribuendo alla popolarità del brano. A partire dagli anni Novanta cominciano a proliferare degli arrangiamenti che prevedono anche strumenti moderni, inusuali o comunque non utilizzati nell'interpretazione della musica barocca, come bayan, banjo, chitarra elettrica, basso elettrico, tiple, carillon, marimba, mentre la parte del liuto viene eseguita anche con arpa, salterio, tromba e voce. È interessante anche l'arrangiamento per pianoforte di Andrew Gentile dei concerti RV 93 e 425 in stile bachiano, incisi da Jeffrey Biegel. Stanchi forse dalle solite versioni, alcuni interpreti sentono l'esigenza di proporre qualcosa di nuovo, talvolta sorprendendo il pubblico con interpretazioni inconsuete. Forse proprio grazie a tali trasformazioni questo concerto riesce ad appassionare anche molti musicisti che non provengono dal mondo della musica classica.

Scheda riassuntiva:

Registrazioni censite: 122 (dal 1956 al 2020)

Registrazioni ascoltate: 117

Versioni con archi (+ eventuale strumento di continuo) e strumento solista: 98

- chitarra: 56 (C. Aubin 1956, K. Scheit 1962, R. Cueto 1963, S. Behrend 1969, J. Williams 1969, 1982 e 1995, N. Yepes 1970 e 1972, R. Wangler 1972, H. Dorigny 1974, K. Ragossnig 1974, A. Lagoya 1977, L. Szendrey – Karper 1979, E. Stenstadvold 1979, P. Ricar 1980, R. Kronig 1980, E. Bitetti 1982, G. Söllscher 1985, K. Yamashita 1986, M. Erni 1986, E. Fernández 1987, L. Brabec 1987, P. Press 1989, J. Zsapka 1990, E. Segre 1991 e 2020, J. Zsapka 1992, D. Linhares 1992, B. B. Bagger 1992, A. Romero 1993, E. Fisk 1993, M. Tsesos 1994, G. Garcia 1994, C. Parkening 1995, S. Schembri 1995, H. Navez 1995, O. Chassain 1998, R. Porrioni 1998, L. Boyd 1998, E. Roselli 2000, S. Isbin 2003, V. Villadangos 2003, M. Barrueco 2004, G. Koch 2006, Katona Twins 2007, S. Grigoryan 2008, L. Cohen 2009, K. Meisinger 2009 e 2019, G. Belotti 2010, K. Pelech 2011, F. Wuttke 2012, V. Tervo 2014, T. Cauvin 2016, J. Curry 2016)
- liuto o arciliuto: 24 (R. Rapp 1959, J. Iadone 1960, H. Leeb 1965, J. Bream 1975, K. Ragossnig 1977, D. Benkó 1979, J. Hübscher 1985, J. Lindberg 1985, G. Sárközy 1988, T. Finucane 1992, L. Pianca 1993, R. Lislevand 1996, M. Eagan 1998, M. Lonardi 2005, D. Cantalupi 2010, M. Fields 2010, R. McFarlane 2011, I. Zanenghi 2011, M. Marchese 2014, K. Nyhlin 2017, L. Harris 2019, E. Grevi 2019, T. Danford 2019, M. Lombardi 2020)
- mandolino: 8 (U. Orlandi 1984, C. Schneider o D. Meyer 1986, V. Kruglov 1993, C. Aonzo 2000, U. Orlandi 2007, A. Avital 2015, P. Forgách 2017, J. Martineau 2018)
- liutino: 4 (A. Stingl 1964, M. Armoric 1981, A. Bailes 1984, P. O'Dette 1985)

- tiorba: 1 (J. Lenti 2014)
 - arpa: 2 (S. Kowalczyk 1995, X. de Maistre 2012)
 - tromba: 1 (G. Boldoczki 2013)
 - chitarra elettrica: 1 (G. Walker 2013)
 - banjo: 1 (J. Bullard 1997)
- Arrangiamenti per organico diverso: 23
- duo di chitarre: 6 (A. Aigner – D. Kreidler 1986, J. Ràfols – M. Rodríguez 1998, S. Piha – M. Vishnik 2011, D. Kavanagh – T. Kirchhoff 2015, A. Montano – F. Biasco 2016, M. Romic – H. Niederle 2017)
 - trio di chitarre: 1 (Trio Bensa 1994)
 - quartetto di chitarre: 1 (Tetra Quartet 1997)
 - chitarra e clavicembalo: 2 (N. Kraft – B. Silver 1991, R. Durrant – H. Beach 2014)
 - chitarra e organo: 1 (M. Klaus – N. Němečková 1996)
 - orchestra a pizzico: 3 (R. Moyano 1984, D. Frati – S. Tenchini *et al.* 2017, Modern Mandolin Quartet 2010)
 - chitarra e carillon: 1 (W. Brioen – E. Mariën 1991)
 - chitarra e marimba: 1 (M. Klaus – M. Kokoška 2002)
 - mandolino e chitarra barocca: 1 (K. e C. Laier 2014)
 - quartetto di flauti: 1 (Quartetto Image 2020)
 - arpa e pianoforte: 1 (H. J. Hahn – S. E. Shin 2018)
 - pianoforte solo: 1 (J. Biegel 2009)
 - arciliuto solo: 1 (P. Cherici 2005)
 - bayan e mandolino: 1 (S. Shmelkov – E. Zabayskava 2020)
 - voce e basso elettrico: 1 (D. Dean 2017)
- Diapason 415: 17.

II.4. CONCERTO IN RE MINORE PER VIOLA D'AMORE, LIUTO, ARCHI E BASSO CONTINUO, RV 540

Sebbene limitata al secondo movimento, la prima registrazione conosciuta di questo concerto risale al 1935: un arrangiamento per viola d'amore e clavicembalo, suonato dal duo Ben e Flora Stad. La prima integrale è interpretata dai solisti Walter Gerwig (liuto) e Emil Seiler (viola d'amore), incisa su un disco a 78 giri nel 1951-1952, poi ristampata dalla DGG in LP. Karl Scheit effettua due registrazioni, rispettivamente nel 1961 con il liuto, poi nel 1962 con la chitarra. Il brano diventa popolare a partire dagli anni Sessanta, e fino agli anni Novanta è suonato prevalentemente dai liutisti. In due versioni chitarristiche la viola d'amore è stata sostituita da una viola (L. Maly con L. Brabec 1987, A. Leofreddi con R. Porrioni 1998).

Fino alla metà degli anni Ottanta, con qualche eccezione, quasi tutti gli interpreti seguivano l'edizione di Malipiero (1960) in cui, diversamente dalle indicazioni del manoscritto, la viola d'amore e il liuto intervengono solo negli episodi solistici e non partecipano nei *tutti*. Il cambio di rotta è segnato dai liutisti Paul O'Dette, Jakob Lindberg e Nigel North, grazie ai quali si comincia a seguire il manoscritto, estendendo la parte del liuto anche al basso continuo. Tuttavia, la maggior parte dei chitarristi e una piccola parte dei liutisti restano

fedeli all'edizione di Malipiero e persino dopo gli anni Duemila c'è chi continua a preferire l'edizione storica, sebbene siano disponibili delle edizioni più recenti e la copia digitale del manoscritto. Come per il trio RV 82, anche per questo concerto possiamo citare un caso in cui l'interprete cambia i criteri da una registrazione all'altra: il liutista Francesco Romano realizza due incisioni con due orchestre diverse a distanza di pochi anni (1999 e 2006), basandosi solo sul manoscritto nella seconda.

Da questa discografia vivaldiana, e in particolare dai dati relativi a questo concerto, emerge l'assenza di collaborazione tra musicisti e musicologi, soprattutto per quanto riguarda il mondo della chitarra. Le interpretazioni riflettono due differenti approcci alle fonti e agli aspetti storico-filologici, che dividono i liutisti e i chitarristi.

Scheda riassuntiva:

Registrazioni censite: 49 (dal 1935 al 2016; prima integrale 1952)

Registrazioni ascoltate: 48

Versioni con archi (+ eventuale strumento di continuo) e strumento solista: 46

- liuto o arciliuto: 26 (W. Gerwig 1951/52, K. Scheit 1961, H. Leeb 1965, G. Anedda 1970, R. Zimmer 1973, O. Cristoforetti 1973, K. Ragossnig 1977, D. Benkó 1978, P. O'Dette 1985, J. Lindberg 1985, N. North 1987 e 1997, G. Sárközy 1988, L. Pianca 1993, Virtuosi Saxoniae 1993, R. Lislevand 1996, F. Romano 1999 e 2006, M. Lonardi 2002, Reale Concerto 2004, G. Pinardi 2005, P. Prosser 2009, R. McFarlane 2011, H. Smith 2015, E. Kenny 2015, G. Pinardi 2020)
- chitarra: 15 (K. Scheit 1962, F. Probst 1966, N. Yepes 1972, E. Fernández 1987, L. Brabec 1987, P. Press 1989, J. Williams 1991, P. Romero 1992, E. Fisk 1993, A. Romero 1995, O. Chassain 1998, R. Porroni 1998, G. Belotti 2010, P. H. Jensen 2010, J. Curry 2016)
- liutino: 5 (A. Stingl 1964, J. Bidart 1980, M. Armoric 1981, A. Bailes 1981, U. Orlandi 1999)

Arrangiamenti per organico diverso: 3

- viola d'amore e clavicembalo: 1 (B. e F. Stad 1935)
- strumenti a pizzico, viola d'amore e basso continuo: 1 (T. Sasaki – R. Peters 1975)
- violoncello, organo, archi e basso continuo: 1 (Yo Yo Ma – T. Koopman 2004)

Diapason 415: 13.

II.5. CONCERTO IN DO MAGGIORE PER MANDOLINO, ARCHI E BASSO CONTINUO, RV 425

I due concerti per mandolino entrano nel repertorio dei mandolinisti negli anni Cinquanta (Nino Catania, 1954; Giuseppe Anedda, 1956), generalmente eseguiti con lo strumento moderno, salvo eccezioni. Delle registrazioni censite, poco più della metà è con il mandolino, quasi un terzo con la chitarra, le restanti sono arrangiamenti per altri strumenti. La prima registrazione con chitarra è del 1964, un interessante adattamento per orchestra e duo di chitarre formato

da Alexandre Lagoya e Ida Presti. Un altro interprete che ha fatto conoscere il concerto al mondo chitarristico è Alirio Díaz (1966), che ha inciso la versione originale pubblicata da Malipiero nel 1950.

In molte registrazioni, invece, si riscontrano differenze rispetto al manoscritto: uno degli interventi più frequenti, anche in questo caso, è l'imitazione dei concerti ottocenteschi, in cui il solista non suona la sua parte nei *tutti*, ma partecipa al basso continuo, per intervenire solo negli episodi solistici. Nelle versioni chitarristiche, inoltre, è frequente l'aggiunta dei bassi, o lo spostamento all'ottava inferiore della prima nota delle quartine, interventi accettabili e motivati dall'esigenza di utilizzare tutti i registri dello strumento, come nel caso degli adattamenti delle composizioni liutistiche di Vivaldi.

La maggior parte degli interpreti si basa sull'edizione di Malipiero, che contiene le versioni alternative aggiunte da Vivaldi in occasione di un ritocco della partitura. I primi a suonare la versione originale sono Ugo Orlandi con I Solisti Veneti nel 1984. Alcuni mandolinisti (V. Kruglov, 1993; C. Aonzo, 2000; D. Galfetti, 2003; R. Lislevand, 2006; M. Squillante, 2010) propongono una versione mista, alternando la parte originale con le modifiche.

Il concerto RV 425, in generale, viene registrato insieme con il doppio concerto RV 532 e spesso anche con RV 558. Dato che in alcune copertine non viene specificato chi dei due mandolinisti interpreta il concerto per mandolino solo, nella discografia e nella scheda che segue sono stati riportati entrambi gli interpreti.

Per questo concerto sono state rintracciate due antologie in edizione economica (PILZ) contenenti riedizioni moderne di registrazioni più vecchie in cui sono riportati nomi fittizi di interpreti, orchestre e direttori (I Musicisti di San Marco e la Süddeutsche Philharmonie Orchester, entrambi del 1990). Tali riedizioni sono state prodotte da Alfred Scholz, noto per aver riutilizzato sotto diversi pseudonimi delle registrazioni radiofoniche realizzate negli anni Sessanta e Settanta. I due dischi 'falsi' figurano alla fine della discografia del concerto RV 425 e sono seguiti da altre due registrazioni sospette di essere false. Queste quattro antologie non sono state considerate per l'analisi.

Scheda riassuntiva:

Registrazioni censite: 62 (dal 1954 al 2021)

Registrazioni ascoltate: 60

Versioni con archi (+ eventuale strumento di continuo) e strumento solista: 53

- mandolino moderno: 25 (N. Catania 1954, G. Anedda 1956, P. Grund 1964, S. Goichberg 1968, A. Saint-Clivier 1968, B. Bianchi 1970, T. Ochi 1972, L. Bernardi 1965 ca, C. Schneider o D. Meyer 1986, V. Hladky 1982, U. Orlandi 1984, P. Press 1989, L. Mayer 1990, N. Woodhouse 1991, V. Kruglov 1993, T. Kostyanaya 1993, L. Fanfoni 1996, C. Aonzo 2000, P. Forgách 2000, M. Scheffer o R. van der Zalm 2002, A. Avital 2008 e 2010, V. Beer-Demander 2009, J. Martineau 2018, E. Buzi 2021)

- mandolino storico: 7 (P. O'Dette 1985, I. Szabó 1989²⁵, D. Galfetti 1993 e 2003, G. Scaramuzzino 2002, R. Lislevand 2006, M. Squillante 2010)
 - chitarra: 20 (A. Díaz 1966, C. Romero 1969, A. Ito 1974, A. Lagoya 1977, L. Szendrey-Karper 1979, P. Romero 1984 e 1992, L. Brabec 1987, M. Scattolin 1989, B. B. Bagger 1992, E. Fisk 1993, C. Parkening 1995, S. Schembri 1995, H. Navez 1995, M. Zelenka 1996, M. Barrueco 2004, Katona Twins 2007, K. Meisinger 2009, K. Pelech 2011, T. Cauvin 2016)
 - salterio: 1 (D. Armas 2010)
- Arrangamenti per organico diverso: 9
- orchestra a pizzico (e basso continuo): 4 (Caecilia Mandolin 1957, T. Ochi 1975, S. Mayor 1990, G. Tröster 1992)
 - due chitarre e orchestra: 1 (I. Presti – A. Lagoya 1964)
 - mandolino napoletano e chitarra: 1 (A. Stephens 1999)
 - arciliuto solo: 1 (P. Cherici 2005)
 - chitarra sola: 1 (D. Rossetti-Bonell 2000)
 - pianoforte solo: 1 (J. Biegel 2009)
- Diapason 415: 8.

II.6. CONCERTO IN SOL MAGGIORE PER DUE MANDOLINI, ARCHI E BASSO CONTINUO, RV 532

Come RV 425, il doppio concerto è suonato prevalentemente con il mandolino moderno. I primi a impiegare uno strumento storico sono James Tyler, Robin Jeffrey, Paul O'Dette e Douglas Wootton. Robin Jeffrey utilizza una copia del mandolino a cinque cori di A. Stradivari del 1680, accordato per quarte.

Indipendentemente dal tipo di strumento, anche in questo caso le versioni con mandolini rappresentano solo la metà delle registrazioni censite: accanto alle esecuzioni con due chitarre e orchestra, esistono numerosi arrangiamenti per un organico diverso, alcuni dei quali si allontanano molto dalla strumentazione originale. In alcuni dischi le parti solistiche sono eseguite da due strumenti diversi, anche non polifonici (chitarra-flauto, banjo-chitarra, violino-violoncello, flauto-oboe, due violini). Come RV 93, anche questo concerto ha subito molte trasformazioni che a loro volta hanno contribuito alla sua popolarità. Nel seguente elenco figurano solo le registrazioni integrali, ma esistono decine di registrazioni del secondo movimento solo.

Questo concerto RV 532 è l'unico in cui Vivaldi specifica l'organo per il basso continuo, ma la maggior parte degli *ensembles* utilizza il clavicembalo. In alcune registrazioni entrambe le parti solistiche sono incise dallo stesso interprete (Göran Söllscher, Tom Finucane, Rolf Lislevand, Thibault Cauvin). Questa soluzione offre il vantaggio di avere timbri e articolazione omogenei ma, evidentemente, non è eseguibile in concerto.

²⁵ Non mi è stato possibile ascoltarlo, ma l'indicazione «korhú hangszereken» ('su strumenti d'epoca') in copertina farebbe pensare a un mandolino storico.

Scheda riassuntiva:

Registrazioni censite: 67 (dal 1956 al 2020)

Registrazioni ascoltate: 67

Versioni con archi (+ eventuale strumento di continuo) e strumenti solisti: 54

- mandolini moderni: 25 (G. Anedda – F. Cornacchia 1956, B. Bianchi – B. Guerciotti 1957, G. del Vescovo – T. Ruta 1960, P. Grund – A. Rumetsch 1964, A. Ganoci – F. Pavlinek 1964, S. Goichberg – M. Zelnicki 1968, A. Saint-Clivier – C. Schneider 1968, Scheinkman-Miroschnitschenko 1969, T. e S. Ochi 1972, A. Saint-Clivier – C. Schneider 1980, H. d'Alton – R. Calcutt 1977, A. Leone – A. Pitrelli 1971, D. Frati – U. Orlandi 1984, C. Schneider – D. Meyer 1986, P. Press – S. Kuney 1989, N. Woodhouse – S. Mossop 1991, V. Kruglov 1993, T. Kostyanaya – A. Boguk 1994, M. Kieffer – L. Wagner 1998, C. Aonzo – P. Esposito 2000, P. Forgach – F. Felner 2000, M. Scheffer – R. van der Zalm 2002, A. Avital – A. Sariel 2020)
- mandolini storici: 8 (J. Tyler – D. Wootton 1983, P. O'Dette – R. Jeffrey 1985, J. Tyler – R. Jeffrey 1986, D. Galfetti – W. Paul 1993, T. Finucane 1992, G. Scaramuzzino – S. Maurer 2002, R. Lislevand 2006, M. Squillante – D. Rebuffa 2010)
- chitarre: 17 (A. Lagoya – I. Presti 1964, P. Romero – C. Romero 1969, J. Williams – C. Bonell 1976 (con marimba), P. Romero – A. Romero 1984, G. Söllscher 1985, L. Brabec – M. Mysliveček 1987, J. Williams – B. Verdery 1991, D. Linhares – R. Migy 1992, E. Fisk – F. Hand 1993, Z. Tokos – B. Sztankovits 1994, A. Romero – L. Romero 1995, J. Wagner – T. Offermann 1997, J. Castellani – M. Andriaccio 2001, Katona Twins 2007, S. e L. Grigoryan 2008, G. Belotti – C. Herràiz 2010, T. Cauvin 2016)
- liuto e chitarrone: 1 (J. Bream – R. Spencer 1975)
- banjo e chitarra: 1 (J. Bullard – J. Patykula 1997)
- violino e violoncello: 1 (S. e A. Gabetta 2013)
- due violoncelli: 1 (J. e J. Lloyd Webber 2014)
- flauto e chitarra: 1 (J. Zsapka – D. Zsapkova 1990)
- flauto e oboe: 1 (M. Schaufelbühl – G. Mattes 1999)

Arrangiamenti per organico diverso: 13

- orchestra a pizzico: 6 (S. Mayor 1990, Madeira Orch., Orch. Senese 2006, Quartetto Colori 2006, Artemandoline Baroque Ens. 2007, D. Frati – S. Tenchini *et al.* 2017)
- due chitarre e cembalo: 1 (M. Obradovic – C. Leu 1988)
- quartetto di chitarre: 2 (English Quartet, EOS Quartet 1990)
- trio di chitarre: 2 (Trio 18 1989, Trio Nahual 2010)
- duo di chitarre: 1 (E. Arvey – M. Francis 2013)
- arciliuto solo: 1 (P. Cherici 2005)

Diapason 415: 11.

II.7. CONCERTO IN DO MAGGIORE PER 2 FLAUTI, 2 SALMÒ, 2 VIOLINI IN TROMBA
MARINA, 2 MANDOLINI, 2 TIORBE, VIOLONCELLO, ARCHI E CEMBALO, RV 558

In confronto con le altre composizioni vivaldiane qui studiate, le registrazioni del Concerto per molti strumenti, RV 558, sono relativamente poche, a causa dell'organico particolare richiesto, e si concentrano tra gli anni Ottanta e Novanta. Le prime incisioni si basano sull'arrangiamento di Casella (1943 ca) con arpe e trombe (Orchestra del Maggio Musicale Fiorentino, 1943; Orchestra A. Scarlatti, 1955; New York Philharmonic, 1960). Nonostante fossero disponibili l'edizione in facsimile del 1950, curata dall'Accademia Musicale Chigiana, e due edizioni, rispettivamente, di Malipiero (1960) e P. Giorgi (1960 ca), solo a partire dal 1970 si comincia a eseguirlo con la strumentazione originale (I Solisti Veneti, 1970), anche se non mancano le registrazioni in cui le tiorbe sono state sostituite con chitarre (N. Yepes – Orch. Paul Kuentz, 1972; E. Germesin, T. Sasaki – Das Deutsche Zupforchester, 1975, vers. per orchestra a pizzico; L. Brabec, D. Veškrnová – Janáček Chamber Orch., 1995). Come nel caso del concerto RV 532, alcuni interpreti hanno preferito registrare entrambi i mandolini o entrambe le tiorbe.

Scheda riassuntiva:

Registrazioni censite: 22 (dal 1943 ca al 2010)

Registrazioni ascoltate: 20

- Versioni con strumenti originali: 15 (I Solisti Veneti 1970, Staatskapelle Dresden 1971, Orch. Paul Kuentz 1972 [con chitarre], Ens. Instrum. G. Robert 1981, I Solisti Veneti 1984, English Concert 1986 [con mandolini storici], Ens. instr. de Grenoble 1986, Philharmonia Virtuosi 1992, Il Giardino Armonico 1993, Virtuosi Saxoniae 1993, Janáček Chamber Orch. [con chitarre], Ens. Matheus 1996, Acad. Sainte-Cécile 1996, The Acad. of Ancient Music 1997, Orq. Conservatorio del Nalón 1997, Europa Galante 2002)
- Versione di Casella con trombe e/o arpe: 4 (Orch. Maggio Musicale 1943, A. Scarlatti Orch. 1955, New York Phil. 1960, Dall'Arco Chamber Orch. 1988, con liuto e trombe)

Arrangiamenti: 2

- per orchestra a pizzico e clavicembalo: 1 (Das Deutsche Zupforchester 1975)
- quartetto di chitarre: 1 (Quart. Entrecuerdas 2010)

Diapason 415: 6.

III. DISCOGRAFIA

La seguente discografia comprende tutte le registrazioni integrali delle sette composizioni prese in esame, per un totale di 438 titoli (= 255 dischi), organizzati in ordine cronologico per brano. Non sono state incluse le incisioni limitate a uno o due movimenti (a eccezione di RV 540 di Ben e Flora Stad, 1935). Per ogni registrazione sono stati indicati il titolo, i solisti, l'orchestra o gli altri esecutori, la casa discografica, il numero, l'anno di edizione, il formato e le ristampe (senza includere le grandi antologie o raccolte). Ogni scheda è accompagnata da alcune note che riportano informazioni sull'organico se diverso dall'originale, l'edizione utilizzata se indicata in copertina o identificata attraverso l'ascolto, l'anno di registrazione se anteriore all'anno di pubblicazione, la tonalità, il diapason, l'eventuale spostamento all'ottava superiore o inferiore della parte solistica, e, infine, lo strumento impiegato per il basso continuo.

Per quasi la metà delle registrazioni è stato possibile consultare direttamente i dischi vinili o i compact disc, mentre per le restanti sono state utilizzate le più importanti risorse digitali di musica, arrivando ad ascoltare il 97% delle registrazioni censite. Per reperire tutti i dati discografici e le informazioni sulle ristampe è stato utilizzato principalmente il database www.discogs.com in cui sono spesso disponibili le copertine e più raramente il libretto, mentre in alcuni casi, in particolare per le incisioni più recenti, sono stati utilizzati siti web commerciali. Questa modalità di ricerca ha fatto sì che per alcuni dischi non sia stato possibile rintracciare la copertina completa o il fascicolo del programma, che avrebbero potuto aggiungere informazioni in più sugli interpreti, sugli strumenti o sulle edizioni utilizzate.

Abbreviazioni:

arclt: arciliuto	md st.: mandolino storico
arr.: arrangiamento	ob.: oboe
b.c.: basso continuo	org.: organo
cb: contrabbasso	reg.: anno di registrazione
chit.: chitarra	strum. a pizz.: strumenti a pizzico
chit. bar.: chitarra barocca	tior.: tiorba
chitrn: chitarrone	tr.: tromba
cemb.: clavicembalo	trascr.: trascrizione
dig.: formato digitale	vibr.: vibrafono
dir.: direzione	vl: violino
fag.: fagotto	vla: viola
fl.: flauto	vla d'am.: viola d'amore
LPM: LP mono	vla da g.: viola da gamba
LPS: LP stereo	vlc: violoncello
lt: liuto	vlc bar.: violoncello barocco
ltn: liutino, liuto soprano	vlne: violone
magg.: maggiore (tonalità)	8 ^{va} inf.: un'ottava sotto
min.: minore (tonalità)	8 ^{va} sup.: un'ottava sopra
md: mandolino	

TRIO IN DO MAGGIORE PER VIOLINO, LIUTO E BASSO, RV 82

- 1 Titolo: *Le luth au 18^e siècle. Trio au Luth de Bruxelles. Saint-Luc – Vivaldi – Baron – Haydn*
 Interpreti: Michel Podolski (lt), Janine Tryssesoone (vl), Fernand Terby (vlc)
 Edizioni: Contrepoint 20058 (1953, LPM), Period SLP 587 (LPM), Orion Orst 032 (LPM), Musidisc RC 790 (LPS).
 Note: La magg. 440; lt, vl, vlc.

- 2 Titolo: *A. Vivaldi. Concerto pour cors. Concertos pour guitare*
 Interpreti: Christian Aubin (chit.), Collegium Musicum de Paris, Roland Douatte (dir.), Sylvia Spickett (cemb.)
 Edizioni: Contrepoint MC 20134 (1956, LPM); *A. Vivaldi. Concertos pour Guitare*, Vogue (Mode) CMDINT 9562 (LPM), *A. Vivaldi, Concerto for Two Horns & Strings, Concerto for Guitar & Strings [...]*, Nonesuch H 1018 (LPM), Nonesuch H 71018 (LPS)
 Note: Do magg. 440; b.c. cemb.

- 3 Titolo: *Anthologie sonore de la musique italienne. Sonates à trois de l'ère du baroque*
 Interpreti: Rolf Rapp (lt), Aldo Redditi (vl), Roberto Caruana (vlc), Nives Poli (cemb.)
 Edizioni: Carisch MCA 28014 (1959, LPM), Harmonia Mundi HMC 25111 (LPM)
 Note: reg. 1957; La magg. 440; b.c. cemb.

- 4 Titolo: *Jean-Sébastien Bach Suite en Sol pour Guitare. Antonio Vivaldi Trio et Concerto pour guitare, violons, clavecin et basse-continue*
 Interpreti: Ramón Cueto (chit.), Huguette Fernandez, Liliane Beguin (vl), Bernard Fonteny (vlc), Anne-Marie Beckensteiner (cemb.)
 Edizioni: Critère CRD 136 (1963, LPM), Musidisc 30 RC 794 (LPS), SFL 7716 (LPS)
 Note: Do magg. 440; b.c. cemb.

- 5 Titolo: *Four Concertos for Two Guitars by Vivaldi, Haydn and Marcello*
 Interpreti: Alexandre Lagoya (chit.), Pro Arte Orchestra of Munich, Kurt Redel (dir.)
 Edizioni: Mercury Living Presence MG50380 (1964, LPM), Mercury Living Presence SR90380 (LPS), Philips 835.730LY
 Note: La magg. 440; b.c. cemb.

- 6 Titolo: *The Virtuoso Guitar*
 Interpreti: Alirio Díaz (chit.), Zagrebački solisti [I Solisti di Zagabria], Antonio Janigro (dir.)
 Edizioni: Vanguard VSL 11026 (1966, LP), Vanguard VSD 71152 (1972, LP), Musical Heritage Society 5171497 (1996, CD)
 Note: La magg. 440; b.c. cemb.

- 7 Titolo: *Vivaldi Guitar Concertos*
 Interpreti: Celedonio Romero (chit.), John Corigliano (vl), Margaret Bella (vlc), Domenick Saltarelli (vla)
 Edizioni: Mercury SR90487 (1968, LP), *Vivaldi. 4 Concerti per chitarra e orchestra. Los Romeros* Fontana 6547 049 (1969, LP), *The Romeros play Vivaldi* Mercury SRI 75054 (1974), *Vivaldi – Los Romeros – Konzerte für 1, 2 und 4 Gitarren* Philips 6527 042 (1979),

- Philips 426.076-2 (1989, CD), *Los Romeros Guitar Festival* Philips Classics 63 059 0 (1989, LP), Philips 422 275-2 (CD)
 Note: reg. 1968; La magg. 440; chit. e archi.
- 8 Titolo: *Vivaldi – Carulli – Giuliani. Altitalienische Gitarrenkonzerte*
 Interpreti: Siegfried Behrend (chit.), I Musici
 Edizioni: Deutsche Grammophon 139 417 (1969, LP), *Italian Guitar Concertos* Deutsche Grammophon 413 664 (1983, LP), *Italianische Gitarrenkonzerte* Deutsche Grammophon 410 545 (1983, LP), Deutsche Grammophon 439 984-2 (1994, CD)
 Note: trascr. S. Behrend; Do magg. 440; b.c. cemb.
- 9 Titolo: *Sonatas for Lute and Harpsichord*
 Interpreti: Julian Bream (lt), George Malcolm (cemb.)
 Edizioni: RCA LSC-3100 (1969, LP), *Concertos & Sonatas for Lute* RCA Red Seal ARL1 1180 (1975), RCA AGL1-4139 (1981), RCA Victor Gold Seal 09026 61588 2 (1993, CD)
 Note: trascr. per lt e cemb.; Do magg. 440.
- 10 Titolo: *Vivaldi Guitar Concertos in D Major and A Major, Giuliani Guitar Concerto in A Major*
 Interpreti: John Williams (chit. e dir.), Colin Tilney (cemb.), English Chamber Orchestra
 Edizioni: CBS 72798 (1969, LP), Columbia Masterworks MS 7327 (1980)
 Note: La magg. 440; b.c. cemb.
- 11 Titolo: *The Classical Brazilian Guitar*
 Interprete: Maria Livia São Marcos (chit.), [vl, vla, vlc non indicati]
 Edizioni: Everest SDBR 3248 (1971, 1974)
 Note: trascr. E. Pujol; La magg. 440; chit. e archi.
- 12 Titolo: *Antonio Vivaldi. Quattro concerti trascritti per una e due chitarre*
 Interpreti: Ako Ito, Henry Dorigny (chit.), Sylvain Wiener (cb)
 Edizione: Ars Nova VST 6039 (1974, LP)
 Note: trascr. per 2 chit. e cb da A. Ito – H. Dorigny; Do magg. 440.
- 13 Titolo: *Antonio Vivaldi. Mandolinenmusik*
 Interpreti: Takashi Ochi, Silvia Ochi (md), Elfi Germesin, Tadashi Sasaki (chit.), Das Deutsche Zupforchester, Siegfried Behrend (dir.)
 Edizioni: Acanta ACN 40004 (1975, LP), Acanta DC 22539 (LP), CBS Masterworks M 35878 (1982, LP), Acanta 42539 (1986, CD)
 Note: arr. per md (8^{va} sup.), chit., vlc, archi pizz. e cemb. di S. Behrend; Do magg. 440.
- 14 Titolo: *Antonio Vivaldi. Werke mit Laute / Lute Concertos and Trios*
 Interpreti: Konrad Ragossnig (lt), Capella Academica Wien, Eduard Melkus (vl e dir.), Leonhard Wallisch (vlc), Vera Schwarz (cemb.)
 Edizioni: Archiv Produktion 2533376 (1977, LP), Archiv Produktion 348623 (LP), Deutsche Grammophon Archiv Galerie 427114.2 (1989, CD)
 Note: Do magg. 440; b.c. cemb.
- 15 Titolo: *Vivaldi: Lute concertos & trios*
 Interpreti: Dániel Benkó (lt), János Rolla (vl), Zsuzsa Pertis (cemb.), Mária Frank (vlc)

- Edizioni: Hungaroton SLPX 11.978 (1979, LP), Seoul Records, Hungaroton SUCR-050 (1990, LP), Hungaroton HCD 11.978 (1994, CD)
Note: reg. 1978; Do magg. 440; b.c. cemb.
- 16 Titolo: *Vivaldi Guitar Concertos*
Interpreti: László Szendrey-Karper (chit.), Vilmos Tátrai (vl e dir.), Vera Kármán (vl), László Szilvásy (vlc), Magyar Kamarazenekar [Orchestra da camera ungherese]
Edizioni: Hungaroton SLPX 11.970 (1979, LP), *Vivaldi, Geminiani Guitar concertos & sonatas* White Label – Hungaroton HRC 046 (1987, CD)
Note: trascr. E. Pujol, La magg. 440; chit. e archi.
- 17 Titolo: *Vivaldi. Intégrale des oeuvres avec luth*
Interpreti: Michel Armoric (ltn), Jean Estournet (vl), Ensemble Instrumental, Guy Robert (dir.)
Edizione: ADES 14.024 (1981, LP)
Note: Do magg. 415; ltn 8^{va} sup.; b.c. lt.
- 18 Titolo: *Vivaldi. 4 concerti para guitarra y orquesta de cuerda*
Interpreti: Ernesto Bitetti (chit.), Zagrebački solisti [I Solisti di Zagabria]
Edizioni: Turnabout 34.796 (1982, LP), Hispavox 14611 (LP), C60.687 (LP), Hispavox CDZ 7 673932 (1991, CD)
Note: trascr. E. Pujol, La magg. 440; b.c. cemb.
- 19 Titolo: *Vivaldi. Music for Lute and Mandolin*
Interpreti: Paul O'Dette (ltn), Roy Goodman (vl), The Parley of Instruments, Peter Holman (dir.)
Edizioni: Hyperion A 66160 (1985, LP); Hyperion A 66160 (1987, CD), Hyperion A 20160 (2000, CD)
Note: reg. 1984; Do magg. 415; 8^{va} sup.; b.c. org.
- 20 Titolo: *Vivaldi. Concerti*
Interpreti: Göran Söllscher (chit.), Camerata Bern, Thomas Füri (dir.)
Edizioni: Deutsche Grammophon 415 487-1 (1985, LP), 415 487-2 (1985, CD), 427 824-2 (1989, CD)
Note: Do magg. 440; b.c. cemb.
- 21 Titolo: *Antonio Vivaldi. The complete works for the italian lute of his period*
Interpreti: Jakob Lindberg (arclt), Nils-Erik Sparf (vl), Kari Ottesen (vlc), Maria Wieslander (org.)
Edizioni: BIS LP 290 (1985), BIS CD 290, Musical Heritage Society MHS 512082Y, MHS 912082K (1987, CD)
Note: Do magg. 415; b.c. org.
- 22 Titolo: *Italianische Gitarrenkonzerte. Mauro Giuliani, Antonio Vivaldi*
Interpreti: Michael Erni (chit.), Orchester Il Divertimento Bern, R. Correa (dir.)
Edizione: REM 10.979 (1986, LP)
Note: [non ascoltato].
- 23 Titolo: *Gitarrenduo Klaus und Rainer Feldmann*
Interpreti: Klaus Feldmann, Rainer Feldmann (chit.)
Edizioni: ETERNA 8 27 939 (1986, LP), Berlin Classics BC 2145-2 (1994, CD)
Note: reg. 1984; trascr. per 2 chit.; Do magg. 440.

- 24 Titolo: *Vivaldi, Giuliani. Guitar Concertos*
 Interpreti: Eduardo Fernández (chit.), George Malcolm (cemb.), English Chamber Orchestra
 Edizioni: Decca 417 617-1, 6.43659 (1987, LP), Decca 448 709-2 (1996, CD)
 Note: reg. 1986; trascr. E. Pujol, La magg. 440; b.c. cemb.
- 25 Titolo: *Werke von Vivaldi, Sor, Giuliani, Mario Castelnuovo Tedesco*
 Interpreti: Peter Schimanski, Reinhard Kopiez (chit.)
 Edizione: ABT Ams 101 (1987, LP)
 Note: reg. 1986; trascr. per 2 chit.; Do magg. 440.
- 26 Titolo: *Guitarra Clássica*
 Interpreti: Silvestre Fonseca (chit.), Orquestra de cámara Leonardo de Barros
 Edizione: Polygram Discos, Philips 834 077-1 (1987, LP)
 Note: La magg. 440; b.c. cemb.
- 27 Titolo: *Musique pour guitare et clavecin*
 Interpreti: Olivier Bensa (chit.), Richard Siegel (cemb.)
 Edizione: Circe 87 102 (1989, CD)
 Note: reg. 1987; trascr. per chit. e cemb.; La magg. 440.
- 28 Titolo: *Antonio Vivaldi. The Miraculous Mandolin. Concertos and Sonatas for Mandolin and Guitar*
 Interpreti: Peter Press (chit.), Paul Peabody (vl), Roger Shell (vlc), Edward Brewer (cemb.)
 Edizioni: ESS.A.Y. 1.004 (1989, CD), *Concert Voor Hobo En Strijkers. Concert Voor 2 Violen* Erasmus Muziekproducties WWH 012 (1991)
 Note: Do magg. 440; b.c. cemb.
- 29 Titolo: *Concerti e Trii à Cinque Stromenti, due Violini, Alto Viola, Chitarra e Basso Continuo*
 Interpreti: Massimo Scattolin (chit.), I Cameristi di Venezia
 Edizioni: Rivo Alto CDR 8903 (1989, CD, ed. speciale fuori commercio), *Antonio Vivaldi, Concerti per strumenti a corda* Dino Music 90 75397 (1989, CD), *Vivaldi Concertos & Trio Sonatas* Newton Classics 8802156 (2012, CD)
 Note: Do magg. 440; b.c. cemb.
- 30 Titolo: *Duo Capriccioso*
 Interpreti: Gertrud Weyhofen (md), Michael Troester (chit.)
 Edizione: Thorofon CTH 2092 (1990, CD)
 Note: trascr. per md e chit.; Do magg. 415.
- 31 Titolo: *John Williams plays Vivaldi Concertos*
 Interpreti: John Williams (chit.), János Rolla (vl e dir.), Franz Liszt Chamber Orchestra
 Edizione: Sony Classical SK 46 556 (1991, CD)
 Note: Do magg. 440; b.c. cemb.
- 32 Titolo: *Guitar Concertos. Giuliani, Torroba, Vivaldi*
 Interpreti: Dagoberto Linhares (chit.), Camerata Cassovia, Johannes Wildner (dir.)
 Edizione: Naxos 8 550 483 (1992, CD)
 Note: reg. 1991; La magg. 440; chit. e archi.

DISCOGRAFIA COMMENTATA

- 33 Titolo: *Vivaldi Guitar Concertos*
 Interpreti: Pepe Romero (chit.), I Musici
 Edizione: Philips 434 082-2 (1992, CD)
 Note: reg. 1991; trascr. Pepe Romero; Do magg. 440; b.c. cemb.
- 34 Titolo: *Vivaldi-Concerti & Other Works*
 Interpreti: Eliot Fisk (chit.), Albert Fuller (cemb.)
 Edizioni: Musicmasters 67 097-2 (1993, CD), Musical Heritage Society 913556F (1994, LP), 513556W (1994, CD)
 Note: reg. 1992; arr. per chit. e cemb.; Do magg. 440.
- 35 Titolo: *Antonio Vivaldi. Concerti per liuto e mandolino*
 Interpreti: Luca Pianca (arclt), Enrico Onofri (vl), Elena Russo (vlc), Massimo Lonardi (chit. bar.)
 Edizioni: Teldec 4509 91182-2 (1993, CD), Elatus 2564 60118-2 (2003), Warner Classics & Jazz 2564 69854-2 (2007, CD)
 Note: reg. 1992; Do magg. 415; b.c. chit. bar.
- 36 Titolo: *Baroque Mandolin and Guitar*
 Interpreti: Duo Gervasio: Carmen Schultz (md st.), Jürgen Thiergärtner (chit. bar.)
 Edizione: CPO 999 226-2 (1993, CD)
 Note: reg. 1992; trascr. per md (8^{va} sup.) e chit. bar.; Do magg. 415.
- 37 Titolo: *A. Vivaldi – J. N. Hummel Mandolin Concertos*
 Interpreti: Vyacheslav Kruglov (md), Northern Crown Soloist Ensemble, Y. Nikolayevsky (dir.)
 Edizioni: Mezhdunarodnaya Kniga Muzhika MKA 417114 (1993, CD), Olympia OCD 582 (1996, CD), MKM 162 (2003)
 Note: reg. 1992; Do magg. 440; 8^{va} sup.; b.c. cemb.
- 38 Titolo: *Guitar Concertos from Two Centuries*
 Interpreti: Marcos Tsessos (chit.), Chamber Orchestra of St Petersburg Philharmony, Vladimir Altschuler (dir.)
 Edizione: Digital Focus QK 64335 (1994, CD)
 Note: La magg. 440; chit. e archi.
- 39 Titolo: *Baroque Guitar Favourites*
 Interpreti: Gerald Garcia (chit.), Karol Petroczi (vla d'am.), Pavol Gimcik (vlc), Maria Licková (cemb.)
 Edizioni: Naxos 8550274 (1994, CD), Amadis 7189 (CD)
 Note: reg. 1990; arr. G. Garcia; Do magg. 440; b.c. cemb.
- 40 Titolo: *Christopher Parkening Collection*
 Interpreti: Christopher Parkening (chit.), Academy of St Martin in the Fields, Iona Brown (vl e dir.), Lionel Handy (vlc), John Constable (cemb.)
 Edizioni: Musical Heritage Society 524075F (1995, CD), *Parkening plays Vivaldi Guitar Concertos*, EMI Classics CDC 5 55052 2 (CD)
 Note: reg. 1994; Do magg. 440; b.c. cemb.
- 41 Titolo: *Vivaldi Concertos*
 Interpreti: Angel Romero (chit.), Academy of St Martin in the Fields, John Constable (cemb.), Kenneth Sillito (vl)

- Edizione: RCA Victor 09026 68291-2 (1995, CD)
 Note: trascr. A. Romero, basata sull'ed. Malipiero; Do magg. 440; b.c. cemb.
- 42 Titolo: *Vivaldi. L'oeuvre complet pour luth*
 Interpreti: Rolf Lislevand (lt), Manfredo Kraemer (vl) (e altri dieci interpreti)
 Edizioni: Astrée Auvidis E 8587 (1996, CD), Astrée Audivis AS 128587 (1999),
Musica per mandolino e liuto, Naïve op. 30429, AD 098 (2006)
 Note: Do magg. 415; b.c. chit bar.
- 43 Titolo: *Orchestral Illusions*
 Interpreti: Progetto Avanti: Håkan Frennesson, Max Gossell (chit.)
 Edizione: Finlandia Records 0630-17693-2 (1997, CD)
 Note: reg. 1996; trascr. per due chit. a cura degli interpreti; Re magg. 440.
- 44 Titolo: *Una chitarra per Vivaldi*
 Interpreti: Roberto Porroni (chit.), Ensemble Duomo: Carlo Parazzoli (vl),
 Antonello Leofreddi (vla), Cecilia Radic (vlc), Lidia Kawecka (cemb.)
 Edizione: Sipario Dischi CS 43C / SOCD 160 (1998, CD)
 Note: reg. 1997; Do magg. 440; b.c. cemb.
- 45 Titolo: *Vivaldi / Tartini. Concerti / Sonate*
 Interpreti: Eros Roselli (chit.), Serenissima Ensemble, Roberto Muttoni (vl e dir.)
 Edizione: Classic Art CLS 052 (2000, CD)
 Note: Do magg. 440; b.c. cemb.; con strumenti a fiato.
- 46 Titolo: *Antonio Vivaldi. Concerti e Trii con mandolino e liuto*
 Interpreti: Sandro Volta (lt e dir.), Patrizia Del Ciotto (vl), Sonia Giacalone (vlc),
 Ensemble Doron
 Edizione: Tactus TC 672217 (2000, CD)
 Note: reg. 1999; Do magg. 440; b.c. cemb.
- 47 Titolo: *Concerti e Trii per liuto e archi*
 Interpreti: Massimo Lonardi (arclt in Sol), Marino Lagomarsino (vl), Giangiacomo
 Pinardi (tior.), Alberto Pisani (vlc), Conserto Vago
 Edizioni: Amadeus AM156-2 (2002, CD), Stradivarius STR 33771 (CD)
 Note: Do magg. 415; b.c. tior.
- 48 Titolo: *Sharon Isbin Plays Baroque Favorites for Guitar*
 Interpreti: Sharon Isbin (chit.), Zürcher Kammerorchester, Howard Griffiths (dir.)
 Edizione: Warner Classics 092745312-2 (2003, CD)
 Note: trascr. E. Pujol; La magg. 440; b.c. cemb.
- 49 Titolo: *La Pastorella. Baroque Chamber Concertos from Venice*
 Interpreti: David Miller (lt), Andrea Morris (vl), Fiori Musicali, Penelope Rapson
 (dir.)
 Edizione: Metronome MET 1061 (2004, CD)
 Note: Do magg. 415; b.c. org.
- 50 Titolo: *Musica per un momento*
 Interpreti: Flavio Cucchi (chit.), Carla Valeria Mordan (vl), Daniele Andriola (chit.
 continuo), Roberto Pressepi (vlc)
 Edizione: ARC Music EUCD 1615 (2005, CD)
 Note: reg. 1996; Do magg. 440; b.c. chit.

DISCOGRAFIA COMMENTATA

- 51 Titolo: *Vivaldi. Concerti a liuto solo*
 Interprete: Paolo Cherici (arclt in Sol)
 Edizione: Stradivarius Strad 33676 (2005, CD)
 Note: reg. 2004; trascr. per arclt solo; Do magg. 415.
- 52 Titolo: *Vivaldi*
 Interpreti: Péter Katona, Zoltán Katona (chit.)
 Edizione: Channel Classics CCSS M23707 (2007, CD)
 Note: trascr. per 2 chit.; Do magg. 440.
- 53 Titolo: *Baroque Guitar Concertos*
 Interpreti: Slava Grigoryan (chit.), Tasmanian Symphony Orchestra, Benjamin Northey (dir.)
 Edizioni: ABC Classics 476 5948 (2008, CD), ABC Classics 481 2231 (CD)
 Note: trascr. E. Pujol; La magg. 440; b.c. cemb.
- 54 Titolo: *Quatre Siècles d'orgue et guitare*
 Interpreti: Patrick de Belleville, (chit.), Viviane Loriaut (org.)
 Edizione: Art et Musique AMCD 107/39808 (2008, CD)
 Note: reg. 1998; trascr. per chit. e org.; La magg. [non ascoltato].
- 55 Titolo: *Viva Vivaldi*
 Interpreti: Krzysztof Meisinger (chit. e dir.), Capella Bydgosciensis Chamber Orchestra
 Edizione: DUX 0680 (2009, CD)
 Note: reg. 2007; Re magg. 440; b.c. cemb. e lt; nel 1. mov. aggiunta di una cadenza prima dell'ultimo ritornello, con una citazione della *Primavera* di Vivaldi.
- 56 Titolo: *Mosaïque*
 Interpreti: David e Nick Kvaratskhelia (chit.), Sabine Ambos (fl. dolce)
 Edizione: Encore 009 (2009, CD)
 Note: trascr. per 2 chit. e fl. dolce; Do magg. 440.
- 57 Titolo: *Vivaldi. Mandolin and Lute Concerti*
 Interpreti: Diego Cantalupi (arclt), L'Arte dell'Arco, Federico Guglielmo (dir.)
 Edizione: Brilliant Classics BRIL 93810 (2009, CD)
 Note: Do magg. 440; arclt e archi.
- 58 Titolo: *Vivaldi sulle sei Corde*
 Interpreti: Giuliano Belotti (chit.), Kostadin Bogdanowski (vl), Cristoforo Pestalozzi (vlc)
 Edizioni: Columna Musica 1CM 0265 (2010, CD)
 Note: Do magg. 440; chit., vl, vlc.
- 59 Titolo: *Vivaldi*
 Interpreti: Peter Howard Jensen (chit.), Franz Liszt Chamber Orchestra, János Rolla (dir.)
 Edizione: Deutsche Grammophon 275 4278 (2010, CD)
 Note: trascr. per chit. e orch. di P. H. Jensen; Do magg. 440; b.c. cemb.

- 60 Titolo: *Art of Vivaldi's Lute*
 Interpreti: Ronn McFarlane (lt), The Bach Sinfonia, Marissa del Cid Woods (vl)
 Edizione: Dorian / Sono Luminus DSL-93132 (2011, CD)
 Note: reg. 2010; Do magg. 415; b.c. lt.
- 61 Titolo: *Trio per mandolino, violino e basso. Vivaldi, Barbella, Roeser, Vanhal, Haydn*
 Interpreti: Vincent Beer-Demander (md), Christine Antoine, Philippe Badin, Irene Assayag
 Edizione: Vincent Beer-Demander (2012, dig.)
 Note: Do magg. 415; 8^{va} sup.; b.c. cemb.
- 62 Titolo: *Vivaldi. Violin Sonatas and Trios*
 Interpreti: Massimo Marchese (arclt), M. Pedrona (vl e dir.), Ensemble Guidantus
 Edizione: Calliope CAL 1313 (2014, CD)
 Note: reg. 2013; Do magg. 440; b.c. org.
- 63 Titolo: *Vivaldi*
 Interpreti: Avi Avital (md), Mahan Esfahani (cemb.), Ophira Zakai (tior.), Patrick Sepec (vlc)
 Edizione: Deutsche Grammophon 0289 479 4017 3 (2015, CD)
 Note: reg. 2014; trascr. A. Avital per md e orch; Do magg. 440; 8^{va} sup.; b.c. cemb. (mov. 1 e 3) e lt (mov. 2).
- 64 Titolo: *Metamorphosis*
 Interprete: Mario Falcao (arpa)
 Edizione: Mark Records (2015, dig.)
 Note: trascr. per arpa; registrazione live; Do magg. 440.
- 65 Titolo: *The Vivaldi Album*
 Interpreti: Thibault Cauvin (chit.), Orchestre de Chambre de Paris, Julien Masmondet (dir.)
 Edizione: Sony Classical 88985342192 (2016, CD)
 Note: reg. 2014; Do magg. 440; b.c. cemb. e tior.
- 66 Titolo: *The Italian Mood*
 Interpreti: Compromise Duo: Dmitri Pritula (chit.), Grigory Seredin (bayan)
 Edizione: Artservice ART 338 (2016, CD)
 Note: trascr. per chit. e bayan; Do magg. 440.
- 67 Titolo: *Mandolino e Violino in Italia*
 Interpreti: Anna Torge (md), Mayumi Hirasaki (vl), Il Cantino: Tokio Takeuchi, Yves Ytier (vl), Xandi von Dijk (vla), Johannes Loescher (vlc), Michael Freimuth (lt)
 Edizione: Deutschlandfunk CPO 555050 (2018, CD)
 Note: reg. 2015; Do magg. 415; 8^{va} sup.; b.c. lt.
- 68 Titolo: *Come una volta. Calace, Vivaldi, Caudioso*
 Interpreti: Julien Martineau (md), Boris Begelman (vl), Rinaldo Alessandrini (cemb.)
 Edizione: Naïve V 5455 (2018, CD)
 Note: Do magg. 440; 8^{va} sup.; b.c. cemb.

- 69 Titolo: *Guitar Dialogues*
 Interpreti: Boris Björn Bagger, Marc Seiffge (chit.)
 Edizione: Edition 49 Bühnen und Musikverlag GmbH (2019, dig.)
 Note: trascr. B. B. Bagger per 2 chit.; La magg. 440.

TRIO IN SOL MINORE PER VIOLINO, LIUTO E BASSO, RV 85

- 70 Titolo: *Vivaldi. Concertos pour Luth et pour Mandoline*
 Interpreti: Anton Stingl (ltn), Rudolf Breitschmid (vl), Peter Buck (vlc), Martin Galling (cemb.), Württembergisches Kammerorchester, Heilbronn, Jörg Faerber (dir.)
 Edizioni: Vox DL 1060 FSM (1964, LP), *Vivaldi Lute and Mandolin Concerti*, Turnabout TV 4153 (1969, LPM), Turnabout TV 34153S (1972, LP), VOX STDL 501 060, VOX MW 7136 (1989, CD)
 Note: Sol min. 440; 8^{va} sup.; b.c. cemb.
- 71 Titolo: *Sonatas for Lute and Harpsichord*, v. scheda 9
 Interpreti: Julian Bream (lt), George Malcolm (cemb.)
 Note: trascr. per lt e cemb.; Sol min. 440.
- 72 Titolo: *Vivaldi, Paganini, De Falla, De Sarasate, Ibert, Granados, Corelli, Loeillet, Scheidler, Giuliani*
 Interpreti: Michel Dintrich (chit. a 10 corde), Patrice Fontanarosa (vl)
 Edizioni: Musidisc 16055 (1975 ca, 2 LP), *Patrice Fontanarosa Portraits* Decca 4811196 (2014, CD)
 Note: trascr. per chit. a 10 corde e vl; Sol min. 440.
- 73 Titolo: *Antonio Vivaldi. Werke mit Laute / Lute Concertos and Trios*, v. scheda 14
 Interpreti: Konrad Ragossnig (lt), Capella Academica Wien, Eduard Melkus (vl, dir.), Leonhard Wallisch (vlc), Vera Schwarz (cemb.)
 Note: Sol min. 440; b.c. cemb.
- 74 Titolo: *Vivaldi: Lute concertos & trios*, v. scheda 15
 Interpreti: Dániel Benkő (lt), Zsuzsa Pertis (cemb.), Franz Liszt Chamber Orchestra, János Rolla (dir.)
 Note: Sol min. 440; b.c. cemb.
- 75 Titolo: *Vivaldi. Intégrale des oeuvres avec luth*, v. scheda 17
 Interpreti: Michel Armoric (ltn), Ensemble Instrumental, Guy Robert (dir.)
 Note: Sol min. 415; 8^{va} sup.; b.c. lt.
- 76 Titolo: *Works for Guitar, Lute and Harpsichord*
 Interpreti: Arnaud Dumond (lt), Michèle Delfosse (cemb.)
 Edizione: Kithara Music (1984, LP); *Guitare plus. Vol. 20: Guitare, Luth et Clavecin Mandala / harmonia Mundi* MAN 4897 (1997, CD)
 Note: trascr. M. Delfosse per lt e cemb.; Sol min. 415.
- 77 Titolo: *Vivaldi. Music for Lute and Mandolin*, v. scheda 19
 Interpreti: Paul O'Dette (ltn), Roy Goodman (vl), The Parley of Instruments, Peter Holman (dir.)
 Note: Sol min. 415; 8^{va} sup.; b.c. org.

- 78 Titolo: *Vivaldi. Concerti*, v. scheda 20
 Interpreti: Göran Söllscher (chit.), Camerata Bern, Thomas Füre (dir.)
 Note: Sol min. 440; b.c. cemb.
- 79 Titolo: *Antonio Vivaldi. The complete works for the italian lute of his period*, v. scheda 21
 Interpreti: Jakob Lindberg (arclt), Nils-Erik Sparf (vl), Kari Ottesen (vlc), Maria Wieslander (org.)
 Note: Sol min. 415; b.c. org.
- 80 Titolo: *Vivaldi, Boccherini, Rossini, Paganini, Mozzani*
 Interpreti: Guy Lukowski (chit.), Marc Gauwels (fl.)
 Edizioni: His Master's Voice Digital 1A 067-2702521 (1985, LP); *Italian Music*, Pavane ADW 7311 (1994, 1996 CD)
 Note: trascr. per chit. e fl.; Sol min. 440.
- 81 Titolo: *Berliner Gitarrenduo. Werke von Vivaldi, Sor, Giuliani, Mario Castelnuovo Tedesco*, v. scheda 25
 Interpreti: Peter Schimanski, Reinhard Kopiez (chit.)
 Note: trascr. per 2 chit; Sol min. 440.
- 82 Titolo: *Heidelberger Kammerduo. Bach – Méranger – Boehm – Zehm*
 Interpreti: Christoph Haarmann (fl.), Friedrich von Hoheneichen (chit.)
 Edizioni: Aurophon 11 194 (1987, LP), in-akustik GmbH & Co. KG inak 8704 (CD)
 Note: trascr. per fl. e chit.; Sol min. 440.
- 83 Titolo: *Italienische Musik für Laute / Barockgitarre und Cembalo / Tischorgel 1550-1760*
 Interpreti: Jürgen Hübscher (lt), Alfred Gross (cemb.)
 Edizione: Openwindow OW003 (1988, CD e LP)
 Note: trascr. per lt e org.; [non ascoltato].
- 84 Titolo: *Antonio Vivaldi. The Miraculous Mandolin. Concertos and Sonatas for Mandolin and Guitar*, v. scheda 28
 Interpreti: Peter Press (chit.), Paul Peabody (vl), Roger Shell (vlc), Edward Brewer (cemb.)
 Note: Sol min. 440; b.c. cemb.
- 85 Titolo: *Concerti e Trii à Cinque Stromenti, due Violini, Alto Viola, Chitarra e Basso Continuo*, v. scheda 29
 Interpreti: Massimo Scattolin (chit.), I Cameristi di Venezia
 Note: Sol min. 440; b.c. cemb.
- 86 Titolo: *Vivaldi Guitar Concertos*, v. scheda 33
 Interpreti: Pepe Romero (chit.), I Musici
 Note: trascr. Pepe Romero; Sol min. 440; b.c. org. e cemb.
- 87 Titolo: *Antonio Vivaldi. Concerti per liuto e mandolino*, v. scheda 35
 Interpreti: Luca Pianca (arclt), Enrico Onofri (vl), Elena Russo (vlc), Massimo Lonardi (chit. bar., tior.)
 Note: Sol min. 415; b.c. tior.
- 88 Titolo: *Baroque Guitar Favourite*, v. scheda 39
 Interpreti: Gerald Garcia (chit.), Karol Petroczi (vla d'am.), Pavol Gimcik (vlc), Maria Licková (cemb.)
 Note: Sol min. 440; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 89 Titolo: *Gypsy's Round. Renaissance and Baroque Transcriptions*
 Interpreti: Buffalo Guitar Quartet: James Piorkowski, Jeremy Sparks, John Sawers, Leonard Biszkont (chit.)
 Edizione: Centaur CRC 2294 (1996, CD)
 Note: arr. per quartetto di chit.; Sol min. 440.
- 90 Titolo: *Vivaldi. L'oeuvre complet pour luth*, v. scheda 42
 Interpreti: Rolf Lislevand (lt), Manfredo Kraemer (vl) (e altri dieci interpreti)
 Note: Sol min. 415; b.c. chit. bar.
- 91 Titolo: *Una chitarra per Vivaldi*, v. scheda 44
 Interpreti: Roberto Porroni (chit.), Ensemble Duomo, Carlo Parazzoli (vl), Antonello Leofreddi (vla), Cecilia Radic (vlc), Lidia Kawecka (cemb.)
 Note: Sol min. 440; b.c. cemb.
- 92 Titolo: *Antonio Vivaldi. Concerti e Trii con mandolino e liuto*, v. scheda 46
 Interpreti: Sandro Volta (lt e dir.), Patrizia Del Ciotto (vl), Sonia Giacalone (vlc), Ensemble Doron
 Note: Sol min. 440; lt e archi.
- 93 Titolo: *Vivaldi / Tartini. Concerti / Sonate*, v. scheda 45
 Interpreti: Eros Roselli (chit.), Serenissima Ensemble, Roberto Muttoni (vl e dir.)
 Note: Sol min. 440; b.c. cemb.; con strumenti a fiato.
- 94 Titolo: *Weiss, Vivaldi, Telemann, Kohaut*
 Interpreti: Joan Carles Martínez (chit.), Quintet Almodis: David Morata (vl), Andrea Mameli (vla), Daniel Regincós (vlc), Carles Budó (cemb.)
 Edizione: Ars Harmonica AH 115 (2002, CD)
 Note: Sol min. 440; b.c. cemb.
- 95 Titolo: *Concerti e Trii per liuto e archi*, v. scheda 47
 Interpreti: Massimo Lonardi (arclt in Sol), Marino Lagomarsino (vl), Ugo Nastrucci (tior.), Alberto Pisani (vlc), Conserto Vago
 Note: Sol min. 415; b.c. tior.
- 96 Titolo: *Musica per un momento*, v. scheda 50
 Interpreti: Flavio Cucchi (chit.), Carla Valeria Mordan (vl), Daniele Andriola (chit. continuo), Roberto Pressepi (vlc)
 Note: Sol min. 440; b.c. chit.
- 97 Titolo: *Vivaldi. Concerti a liuto solo*, v. scheda 51
 Interprete: Paolo Cherici (arclt in Sol)
 Note: trascr. per arclt solo; Sol min. 415.
- 98 Titolo: *Trio Andrei*
 Interpreti: Trio Andrei: Constantin Andrei, Aurelian Andrei e Adrian Andrei (chit.)
 Edizione: Electrecord EDC 655 (2005, CD)
 Note: trascr. per trio di chit. a cura degli interpreti; Sol min. 440.
- 99 Titolo: *Vivaldi*, v. scheda 52
 Interpreti: Péter Katona, Zoltán Katona (chit.)
 Note: trascr. per 2 chit.; Si min. 440.

- 100 Titolo: *Mosaïque*, v. scheda 56
 Interpreti: David e Nick Kvaratskhelia (chit.), Sabine Ambos (fl. dolce)
 Note: trascr. per 2 chit. e fl. dolce; Sol min. 440.
- 101 Titolo: *Il mandolino del Padre Vivaldi*
 Interpreti: Vincent Beer-Demander (md), Le jardin musical
 Edizione: Vincent Beer-Demander (2009, dig.)
 Note: Sol min. 415; 8^{va} sup.; b.c. cemb.
- 102 Titolo: *Vivaldi. Mandolin and Lute Concerti*, v. scheda 57
 Interpreti: Diego Cantalupi (arclt), L'Arte dell'Arco, Federico Guglielmo (dir.)
 Note: Sol min. 440; arclt e archi.
- 103 Titolo: *Vivaldi sulle sei Corde*, v. scheda 58
 Interpreti: Giuliano Belotti (chit.), Kostadin Bogdanowski (vl), Cristoforo Pestalozzi (vlc)
 Note: Sol min. 440; chit. e archi.
- 104 Titolo: *Vivaldi*, v. scheda 59
 Interpreti: Peter Howard Jensen (chit.), Franz Liszt Chamber Orchestra, János Rolla (dir.)
 Note: trascr. P. H. Jensen per chit. e orch; Sol min. 440.
- 105 Titolo: *Art of Vivaldi's Lute*, v. scheda 60
 Interpreti: Ronn McFarlane (lt), Marissa del Cid Woods (vl), The Bach Sinfonia
 Note: Sol min. 415; b.c. cemb.
- 106 Titolo: *Percorsi. Vivaldi, Straube, Giuliani*
 Interpreti: Nicoletta Evangelista (cemb.), Stefano Spallotta (chit.)
 Edizione: Neos Cronos (2011, dig.)
 Note: trascr. per chit. e cemb.; Sol min. 440.
- 107 Titolo: *Musici da Camera. Music from Eighteen Century Prague*
 Interpreti: [Liutista non indicato], Lenka Torgersen (vl), Helena Zemanová (vl), Collegium Marianum
 Edizione: Supraphon SU 4112-2 (2012, CD)
 Note: Sol min 415; lt e archi.
- 108 Titolo: *Trio per mandolino, violino e basso. Vivaldi, Barbella, Roeser, Vanhal, Haydn*
 Interpreti: Vincent Beer-Demander (md), Christine Antoine, Philippe Badin, Irene Assayag
 Edizione: Vincent Beer-Demander (2012, dig.)
 Note: Sol min. 415; b.c. cemb.; è diversa da *Il mandolino del Padre Vivaldi* (v. scheda 101).
- 109 Titolo: *Vivaldi. Violin Sonatas and Trios*, v. scheda 62
 Interpreti: Massimo Marchese (arclt), Marco Pedrona (vl e dir.), Ensemble Guidantus
 Note: Sol min. 440; b.c. org.
- 110 Titolo: *The Vivaldi Album*, v. scheda 65
 Interpreti: Thibault Cauvin (chit.), Orchestre de Chambre de Paris, Julien Masmondet (dir.)
 Note: Sol min. 440; b.c. cemb. e lt.

- 111 Titolo: *Mandolino e Violino in Italia*, v. scheda 67
 Interpreti: Anna Torge (md), Mayumi Hirasaki (vl), Il Cantino: Tokio Takeuchi, Yves Ytier (vl), Xandi von Dijk, (vla), Johannes Loescher (vlc), Michael Freimuth (lt)
 Note: Sol min. 415; 8^{va} sup.; b.c. lt.
- 112 Titolo: *Vivaldi Trio Sonata in G Minor, RV 85 arr. for oud*
 Interprete: Ersin Ersavas (oud)
 Edizione: Maqam Records (2020, dig.)
 Note: trascr. per oud; registrazione di tre tracce da parte dello stesso interprete;
 Re min. 440.

CONCERTO IN RE MAGGIORE PER LIUTO, DUE VIOLINI E BASSO, RV 93

- 113 Titolo: *A. Vivaldi Concerto pour cors, Concertos pour guitare*, v. scheda 2
 Interpreti: Christian Aubin (chit.), Collegium Musicum de Paris, Roland Douatte (dir.), Sylvia Spickett (cemb.)
 Note: Re magg. 440; b.c. cemb.
- 114 Titolo: *Anthologie sonore de la musique italienne. Sonates à trois de l'ère du baroque*, v. scheda 3
 Interpreti: Rolf Rapp (lt), Aldo Redditi (vl), Roberto Caruana (vlc), Nives Poli (cemb.)
 Note: reg. 1957; Re magg. 440; b.c. cemb.
- 115 Titolo: *Vivaldi*
 Interpreti: Joseph Iadone (lt), Max Goberman, Fred Manzella (vl), Eugenia Earle (cemb.), Jean Schneider (vlc)
 Edizioni: Library of Recorded Masterpieces vol. 1 n. 4 (1960, LPM e LPS), Musical Heritage Society MHS V/5 (LPS), CBS Odyssey 54022 (1967, LPS), CBS Odyssey 32160053 (1967, LPM), 32160054 (1967, LPS), 111004 (1970, LP)
 Note: Re magg. 440; ed. Malipiero; b.c. cemb.
- 116 Titolo: *The Virtuoso Guitar*
 Interpreti: Karl Scheit (chit.), Die Wiener Solisten, Wilfried Böttcher (dir.)
 Edizioni: The Bach Guild BG 618 (1962, LP), His Master's Voice MALP 6016 (LP), Amadeo AVRS 19071, AVRS 6236, *Gitarrenkonzerte* AVRS 130.021 (St), *La guitarra virtuosa*, Vanguard 14082, *Concerti per Chitarra*, Ricordi OCL 16069 (1978, LP)
 Note: Re magg. 440; b.c. cemb.
- 117 Titolo: *Jean-Sébastien Bach Suite en Sol pour Guitare. Antonio Vivaldi Trio et Concerto pour guitare, violons, clavecin et basse-continue*, v. scheda 4
 Interpreti: Ramón Cueto (chit.), Huguette Fernandez, Liliane Beguin (vl), Bernard Fonteny (vlc), Anne-Marie Beckensteiner (cemb.)
 Note: Re magg. 440; b.c. cemb.
- 118 Titolo: *Vivaldi. Concertos pour Luth et pour Mandoline*, v. scheda 70
 Interpreti: Anton Stingl (ltn), Rudolf Breitschmid (vl), Peter Buck (vlc), Martin Galling (cemb.), Württembergisches Kammerorchester, Heilbronn, Jörg Faerber (dir.)
 Note: Re magg. 440; 8^{va} sup., b.c. cemb.

- 119 Titolo: *Vivaldi / Pergolesi*
 Interpreti: Hermann Leeb (It), Anglian Ensemble, John Snashall (dir.)
 Edizioni: Pye Golden Guinea Records GSGC 14041 (1965, LP), RCA Victor KPLC 15019 (LP), Astor GG 653 (LP)
 Note: Re magg. 440; It e archi; elab. polifonica della parte del It.
- 120 Titolo: *Vivaldi – Carulli – Giuliani. Altitalienische Gitarrenkonzerte*, v. scheda 8
 Interpreti: Siegfried Behrend (chit.), I Musici
 Note: trascr. S. Behrend; Re magg. 440; chitarra e archi.
- 121 Titolo: *Vivaldi Guitar Concertos in D Major and A Major, Giuliani Guitar Concerto in A Major*, v. scheda 10
 Interpreti: John Williams (chit. e dir.), Colin Tilney (cemb.), English Chamber Orchestra
 Note: Re magg. 440; b.c. cemb.
- 122 Titolo: *Vivaldi – Concerto in D Major for Guitar & Orchestra [...]*
 Interpreti: Narciso Yepes (chit.), Orquesta Nacional De España, Odón Alonso (dir.)
 Edizioni: Ace of Diamonds SDD 2182 (1970, LP), London Records CS 6201 (1971), Columbia SCLL 14032 (1971), Decca 6.41967 AN (1975, LP), Мелодия С10 16755-6 (1981, LP)
 Note: Re magg. 440; chit. e archi.
- 123 Titolo: *Antonio Vivaldi. Sämtliche Konzerte für Laute (Gitarre) und Mandoline*
 Interpreti: Narciso Yepes (chit.), Orchestre de Chambre Paul Kuentz, Paul Kuentz (dir.)
 Edizioni: Deutsche Grammophon 2530211, 413 602-1 (1972, LP), Deutsche Grammophon 429 528-2 (1990, CD)
 Note: Re magg. 440; b.c. org; nel 3. mov. aggiunta di una breve cadenza prima della ripetizione della parte B.
- 124 Titolo: *Antonio Vivaldi, Konzerte*
 Interpreti: Rudolf Wangler (chit.), Heidelberger Kammerorchester
 Edizione: Da Camera SM 91019 (1972, LP)
 Note: Re magg. 440; b.c. cemb.
- 125 Titolo: *Antonio Vivaldi. Quattro concerti trascritti per una e due chitarre*, v. scheda 12
 Interpreti: Henry Dorigny (chit.), Les Solistes de Paris, Henri Claude Fantapié (dir.)
 Note: Re magg. 440; b.c. cemb.
- 126 Titolo: *Baroque Guitar Concerti*
 Interpreti: Konrad Ragossnig (chit.), Southwest German Chamber Orchestra, Paul Angerer (dir.)
 Edizioni: Turnabout QTV-S 34547 (1974, LP), Turnabout TV 34547 S (1975, LP), Gitarrenkonzerte des Barock FSM Vox 43009 (LP), Vox / Turnabout TV 334 547 (LP)
 Note: arr. K. Ragossnig; Re magg. 440; b.c. cemb.
- 127 Titolo: *Vivaldi, Kohaut, Haendel. Concerto per liuto e archi*
 Interpreti: Julian Bream (It), Robert Spencer (chitrn), Marilyn Sansom (vlc), Nicholas Kraemer (org), The Monteverdi Orchestra, John Eliot Gardiner (dir.)
 Edizioni: RCA Red Seal ARL 1-1180 (1975, LP), RCA Victor Gold Seal 09026 61588 2 (1993, CD)
 Note: Re magg. 440; b.c. chitrn.

DISCOGRAFIA COMMENTATA

- 128 Titolo: *Antonio Vivaldi. Werke mit Laute / Lute Concertos and Trios*, v. scheda 14
 Interpreti: Konrad Ragossnig (lt), Capella Academica Wien, Eduard Melkus (vl, dir.), Leonhard Wallisch (vlc), Vera Schwarz (cemb.)
 Note: Re magg. 440; b.c. cemb.
- 129 Titolo: *Vivaldi. Quatre Concertos pour Guitare*
 Interpreti: Alexandre Lagoya (chit.), Orchestre "Pro Arte" de Munich, Kurt Redel (dir.)
 Edizioni: Philips 6504 145 (1977, LP), Philips 7302057 (LP)
 Note: Re magg. 440; b.c. cemb.
- 130 Titolo: *Vivaldi: Lute concertos & trios*, v. scheda 15
 Interpreti: Dániel Benkő (lt), János Rolla (vl), Zsuzsa Pertis (cemb.), Mária Frank (vlc)
 Note: reg. 1978; Re magg. 440; b.c. cemb.
- 131 Titolo: *Vivaldi Guitar Concertos*, v. scheda 16
 Interpreti: László Szendrey-Karper (chit.), László Szilvásy (vlc), Anna Mauthner (vla), Magyar Kamarazenekar [Orchestra da camera ungherese], Vilmos Tátrai (vl e dir.)
 Note: arr. J. de Azpiazu; Re magg. 440; chit. e archi.
- 132 Titolo: *Antonio Vivaldi: Four concertos. Oslo Chamber Orchestra*
 Interpreti: Erik Stenstadvold (chit.), Oslo Chamber Orchestra, Ørnulf Boye Hansen (vl e dir.)
 Edizione: Simax PS-1002 (1979, LP)
 Note: reg. 1978; Re magg. 440; b.c. cemb.
- 133 Titolo: *Bach Collegium München. J. S. Bach, C. Ricciotti, A. Vivaldi*
 Interpreti: Pavel Ricar (chit.), orchestra Bach Collegium München, Florian Sonnleitner (vl e dir.)
 Edizioni: ASM Edition 66.22 066 (1980, LP), FSM 53.751 (LP, 1984)
 Note: reg. dal vivo; Re magg. 440; chit. e archi; elaborazione polifonica della parte della chit.
- 134 Titolo: *Musik für Orgel & Solo-Instrumente. Blockflöte, Englisch-Horn, Gitarre*
 Interpreti: Richard Kronig (chit.), Matthias Schneider (org.)
 Edizione: Christophorus SCGLX 74042 (1980, LP), 74003, 74020 (3 LP), LP17962
 Note: trascr. per chit. e org.; [non ascoltato].
- 135 Titolo: *Vivaldi. Intégrale des oeuvres avec luth*, v. scheda 17
 Interpreti: Michel Armoric (ltn), Ensemble Instrumental, Guy Robert (dir.)
 Note: Re magg. 415; 8^{va} sup.; b.c. lt, 2. mov. aggiunta di una cadenza alla fine.
- 136 Titolo: *Vivaldi. 5 Concertos pour 2 trompettes, 4 concertos pour 2 cors, luth, basson, 2 violons & violoncelles*
 Interpreti: Jürgen Hübscher (lt), I Solisti Veneti, Claudio Scimone (dir.)
 Edizioni: Erato MCE 75.009 (1982, LP), ECD 88009 (1983, CD), RCA ZL 30 891 DX, Editions Costallat
 Note: reg. 1981; Re magg. 440; b.c. cemb.

- 140 Titolo: *Portrait of John Williams*
 Interpreti: John Williams (chit.), Leslie Pearson (cemb.), orchestra d'archi Pat Halling (dir.)
 Edizioni: CBS Masterworks M 37791 (1982, LP), CBS Records 45538 (LP), CBS Masterworks DBRC 001 (LP), CBS Records 40-45538 (LP)
 Note: Re magg. 440; b.c. cemb. (mov. 1 e 3), org. (mov. 2).
- 141 Titolo: *Vivaldi. 4 concerti para guitarra y orquesta de cuerda*, v. scheda 18
 Interpreti: Ernesto Bitetti (chit.), Zagrebački solisti [I Solisti di Zagabria]
 Note: Re magg. 440; b.c. cemb.
- 142 Titolo: *Vivaldi. Concerti per Mandolini*
 Interpreti: Ugo Orlandi (md), I Solisti Veneti, Claudio Scimone (dir.)
 Edizioni: Editions Costallat, Erato ECD 88042 (1984, CD), Erato 2292 45203-2, NUM 75.108 (LP), RCA ZL 30.938 DX, Erato 75108, RCA Gold Seal (1986), Erato CD 2292-45058-2 (1988), Musical Heritage Society MHS 11057L (1988, CD), Apex 2564 51264-2 (2004, CD)
 Note: reg. 1983; Re magg. 440; b.c. cemb.
- 143 Titolo: *Vivaldi – Kohaut, Lautenkonzerte*
 Interpreti: Anthony Bailes (ltn), Mitglieder der Danske Violon-Bande
 Edizione: EMI 1C 065-43046 (1984, LP)
 Note: Re magg. 415; 8^{va} sup.; b.c. lt.
- 144 Titolo: *Vivaldi – Cardoso – Bartók*
 Interpreti: Ricardo Moyano (chit.), Orquesta De Cámara De Guitarras, Jorge Cardoso (tiple e dir.)
 Edizione: Saga – SED 5.008 (1984, LP)
 Note: arr. per chitarre, mandolini, tiple a cura degli interpreti; Re magg. 440.
- 145 Titolo: *Vivaldi. Music for Lute and Mandolin*, v. scheda 19
 Interpreti: Paul O'Dette (ltn), Roy Goodman (vl), The Parley of Instruments, Peter Holman (dir.)
 Note: reg. 1984; Re magg. 415; 8^{va} sup.; b.c. org.
- 146 Titolo: *Vivaldi. Concerti*, v. scheda 20
 Interpreti: Göran Söllscher (chit.), Camerata Bern, Thomas Füre (dir.)
 Note: Re magg. 440; b.c. cemb.
- 147 Titolo: *Antonio Vivaldi. The complete works for the italian lute of his period*, v. scheda 21
 Interpreti: Jakob Lindberg (arclt), Nils-Erik Sparf (vl), Kari Ottesen (vlc), Maria Wieslander (org.)
 Note: Re magg. 415; b.c. org.
- 148 Titolo: *Vivaldi. Les Concertos pour Mandolines*
 Interpreti: Christian Schneider (md), Ensemble instrumental de Grenoble, Kurt Redel (dir.)
 Edizioni: Forlane M 6548 (1986, LP), Forlane UCD M 16548 (CD), Price Less D 18 339 (CD)
 Note: reg. 1985; Re magg. 440; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 149 Titolo: *Duett Konzertant*
 Interpreti: Albert Aigner, Dieter Kreidler (chit.)
 Edizioni: APM Records 4885/K (1986, LP), APM Records 4885/K (digital), *Music For Two Guitars* CPO 999 126-2 (1991, CD), CPO 582 09 31
 Note: reg. 1985; arr. per due chit. a cura degli interpreti; Re magg. 440.
- 150 Titolo: *Vivaldi – Carulli – Giuliani Guitar Concertos*
 Interpreti: Kazuhito Yamashita (chit.), Janáčkův Komorní Orchestr (Ostrava Janáček Chamber Orchestra)
 Edizioni: RCA Gold Seal GL 70954 8 (1986, LP), Red Seal Digital 5914-1-RC (1987, LP), RCA Red Seal 5914-1-RC (1987, CD)
 Note: reg. 1984; Re magg. 440; b.c. cemb.
- 151 Titolo: *Italienische Gitarrenkonzerte. Mauro Giuliani, Antonio Vivaldi*, v. scheda 22
 Interpreti: Michael Erni (chit.), Kammerorchester Il Divertimento Bern, R. Correa (dir.)
 Note: [non ascoltato].
- 152 Titolo: *Vivaldi, Giuliani. Guitar Concertos*, v. scheda 24
 Interpreti: Eduardo Fernández (chit.), George Malcolm (cemb.), English Chamber Orchestra
 Note: Re magg. 440; b.c. cemb.
- 153 Titolo: *Vivaldi, Guitar – Two Guitar – Viola and Guitar Concertos*
 Interpreti: Lubomír Brabec (chit.), Jindřich Ptáček (vlc), Jaroslav Tůma (cemb.), Prague Chamber Orchestra, Oldrich Vlček (dir.)
 Edizioni: Supraphon CO-2306 (1987, CD), Supraphon 1110 4126 (LP), Supraphon 10 4126-1031 (1989, LP), Supraphon SUP 3023 (1998, CD)
 Note: reg. 1985; Re magg. 440; b.c. cemb. e fag.
- 154 Titolo: *Vivaldi. Famous Concerti*
 Interpreti: Gergely Sárközy (lt), Dall'Arco Chamber Orchestra, István Párkányi (dir.)
 Edizioni: Naxos 8 550.095 (1991, CD), Enigma Classics D21E-74 634 (CD), Amadis 7030 (1995, CD), Lydian 18030 (1992, CD)
 Note: reg. 1987; Re magg. 440; lt, archi e fag.
- 155 Titolo: *Antonio Vivaldi. The Miraculous Mandolin. Concertos and Sonatas for Mandolin and Guitar*, v. scheda 28
 Interpreti: Peter Press (chit.), Paul Peabody, Elizabeth Lim (vl), Roger Shell (vlc), Theodore Mook (vlc), Edward Brewer (cemb.)
 Note: Re magg. 440; b.c. cemb.
- 156 Titolo: *Fasch – Krebs – Vivaldi Concertos*
 Interpreti: Jozef Zsapka (chit.), Slovak Chamber Orchestra, Bohdan Warchal (dir.)
 Edizioni: Opus 9350 2008 (1990, CD), 9310 2008 (LP)
 Note: reg. 1988; Re magg. 440; 2. mov. 8^{va} inf.; b.c. cemb.
- 157 Titolo: *Guitar & Harpsichord*
 Interpreti: Norbert Kraft (chit.), Bonnie Silver (cemb.)
 Edizione: Chandos CHAN 8937 (1991, CD)
 Note: reg. 1990; trascr. per chit. e cemb. a cura degli interpreti; Re magg. 440.

- 158 Titolo: *Carillon and Guitar*
 Interpreti: Wim Brioen (chit.), Eddy Mariën (carillon)
 Edizioni: René Gailly International Productions 87 060 (1991, CD), Lanigran LAN20051 (2005, CD)
 Note: arr. per chit. e carillon; 8^{va} sup.; Re magg. 440.
- 159 Titolo: *Concertos for Various Instruments*
 Interpreti: Emanuele Segre (chit.), European Community Chamber Orchestra, Eivind Aadland (dir.)
 Edizione: Pickwick-IMP Classics, PCD 979 (1991, CD)
 Note: Re magg. 440; b.c. org.
- 160 Titolo: *Vivaldi. Famous Concerti*
 Interpreti: Jozef Zsapka (chit.), Capella Istropolitana, Jaroslav Krecek (dir.)
 Edizione: Naxos 8550384 (1992, CD)
 Note: reg. 1989; Re magg. 440; b.c. cemb.; 2. mov. 8^{va} inf.
- 161 Titolo: *Vivaldi. Concertos & Cantatas*
 Interpreti: Tom Finucane (lt), New London Consort, Philip Pickett (dir.)
 Edizione: Oiseau Lyre 433 198-2 (1992, CD)
 Note: reg. 1990; ed. Ph. Pickett; Re magg. 415; b.c. org.
- 162 Titolo: *Guitar Concertos. Giuliani, Torroba, Vivaldi*, v. scheda 32
 Interpreti: Dagoberto Linhares (chit.), Camerata Cassovia, Johannes Wildner (dir.)
 Note: Re magg. 440; b.c. cemb.
- 163 Titolo: *Vivaldi – Albrechtstberger. Concertos for guitar and orchestra*
 Interpreti: Boris Björn Bagger (chit.), Das Rundfunkorchester des Südwestfunks, Claus Arp (dir.)
 Edizioni: Aurophon US 71837 (1992, CD), AU 71837, *Concertos pour Guitare*, e.f.s.a. CMF 018 (1996)
 Note: reg. 1991; Re magg. 440; b.c. cemb.
- 164 Titolo: *Vivaldi-Concerti & Other Works*, v. scheda 34
 Interpreti: Eliot Fisk (chit.), Albert Fuller (cemb.), Orchestra of St Luke's
 Note: Re magg. 440; b.c. cemb. (mov. 1 e 3).
- 165 Titolo: *Antonio Vivaldi. Concerti per liuto e mandolino*, v. scheda 35
 Interpreti: Luca Pianca (arclt), Il Giardino Armonico, Giovanni Antonini (dir.)
 Note: Re magg. 415; b.c. cemb.
- 166 Titolo: *John Williams. The Seville Concert*
 Interpreti: John Williams (chit.), Orquesta Sinfónica De Sevilla, José Buenagu (dir.)
 Edizioni: Sony Classical SK 53359 (1993, CD), Sony Classical SK 90409 (2004), Sony Classical 517488 2 (2004), DIDC 071768
 Note: Re magg. 440; b.c. cemb.
- 167 Titolo: *Vivaldi Concertos*, v. scheda 41
 Interpreti: Angel Romero (chit.), Academy of St Martin in the Fields, John Constable (cemb.), Kenneth Sillito (vl)
 Note: trascr. A. Romero basata sull'ed. Malipiero; Re magg. 440; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 168 Titolo: *A. Vivaldi, J. N. Hummel. Mandolin Concertos*, v. scheda 37
 Interpreti: Vyacheslav Kruglov (md), Northern Crown Soloist Ensemble,
 Y. Nikolayevsky (dir.)
 Note: Re magg. 440; 8^{va} sup.; b.c. cemb.
- 169 Titolo: *Guitar Concertos from Two Centuries*, v. scheda 38
 Interpreti: Marcos Tsessos (chit.), Chamber Orchestra of St Petersburg Philharmony,
 Vladimir Altschuler (dir.)
 Note: Re magg. 440; chit. e archi.
- 170 Titolo: *Baroque Guitar Favourites*, v. scheda 32
 Interpreti: Gerald Garcia (chit.), Camerata Cassovia, Peter Breiner (dir.)
 Note: reg. 1990; Re magg. 440; b.c. cemb.
- 171 Titolo: *Guitare plus. Vol. 9*
 Interpreti: Trio Bensa (3 chit.)
 Edizione: Mandala Man 4834 (1994, CD)
 Note: reg. 1993; trascr. per trio di chit. di P. Romero [non ascoltato].
- 172 Titolo: *Christopher Parkening Collection*, v. scheda 40
 Interpreti: Christopher Parkening (chit.), Academy of St Martin in the Fields, Iona
 Brown (vl e dir.), Lionel Handy (vlc), John Constable (cemb.)
 Note: Re magg. 440; b.c. cemb.
- 173 Titolo: *Vivaldi, Sor, Tárrega, Sanz, Villa-Lobos, Pernambuco, Ponce, Valverde*
 Interpreti: Simon Schembri (chit.), Christian Briere, Marie-Laure Sogno (vl), Claire
 Vial (vla), Hélène Dautry (vlc)
 Edizione: VDE-Gallo 9061588 (1995, CD)
 Note: Re magg. 440; chit. e archi.
- 174 Titolo: *Festival on the Classical Harp*
 Interpreti: Sylvia Kowalczyk (arpa), Hungarian Virtuosi Chamber Orchestra,
 Aristid von Würtzler (dir.)
 Edizione: Hungaroton HCD 31577 (1995, CD)
 Note: arr. A. Würtzler per arpa e archi; Re magg. 440; nel 3. mov. aggiunta di una
 cadenza.
- 175 Titolo: *Vivaldi. Les quatre saisons. Concertos pour guitare*
 Interpreti: Hugues Navez (chit.), Orchestre de Chambre National de Toulouse,
 Alain Moglia (dir.)
 Edizione: Pierre Verany PV 730038 (1995, CD)
 Note: trascr. H. Navez; Re magg. 440; b.c. cemb.; 2. mov. 1. volta 8^{va} inf.
- 176 Titolo: *Vivaldi. L'oeuvre complet pour luth*, v. scheda 42
 Interpreti: Rolf Lislevand (lt), Manfredo Kraemer (vl) (e altri dieci interpreti)
 Note: Re magg. 415; b.c. org., tior., chit. bar.
- 177 Titolo: *Meditace pro kytaru a varhany / Meditation for Guitar and Organ*
 Interpreti: Miloslav Klaus (chit.), Zuzana Němečková (org.)
 Edizione: Maximum Hanning 0017 (1996, CD)
 Note: trascr. per chit. e org.; Re magg. 440.

- 178 Titolo: *Bach on the Banjo*
 Interpreti: John Bullard (banjo), John Patykula (chit.), Catherine Hubert, Yen Yu (vl), Molly Ruze (vla), William Comita (vlc)
 Edizione: Albany Records TROY255 (1997, CD)
 Note: trascr. J. Bullard; Re magg. 440; banjo e archi.
- 179 Titolo: *Vivaldi Four Seasons. Concerto in D, Concerto in B minor*
 Interpreti: Tetra Guitar Quartet: Stephen Goss, Richard Storry, Graham Roberts, Peter Howe (chit.)
 Edizione: Carlton Classics 30366 00692 (1997, CD)
 Note: reg. 1996; trascr. per quartetto di chit.; Re magg. 440.
- 180 Titolo: *Vivaldi – concerti pour 2 mandolines – pour 2 trompettes*
 Interpreti: Olivier Chassain (chit.), Ensemble instrumental La Follia, Christophe Poiget (vl e dir.)
 Edizione: Calliope CAL 9273 (1998, CD)
 Note: reg. 1997; Re magg. 440; b.c. cemb.
- 181 Titolo: *Una chitarra per Vivaldi, v. scheda 44*
 Interpreti: Roberto Porroni (chit.), Ensemble Duomo: Gabriele Baffero, Carlo Parazzoli (vl), Antonello Leofreddi (vla), Cecilia Radic (vlc), Lidia Kawecka (cemb.)
 Note: Re magg. 440; b.c. cemb.
- 182 Titolo: *Baroque Favourites*
 Interpreti: Liona Boyd (chit.), English Chamber Orchestra, Andrew Davis (dir.)
 Edizione: Moston Records 769 748 015-2 (1998, CD)
 Note: reg. 1997; arr. L. Boyd; Re magg. 440; b.c. cemb.
- 183 Titolo: *Música per a dues guitarres*
 Interpreti: Duo Ràfols Rodriguez: Joan Ràfols, Miquel Rodríguez (chit.)
 Edizione: Ars Harmonica AH079 (1998, CD)
 Note: arr. per duo di chit.; Re magg. 440.
- 183 Titolo: *Vivaldi – Concertos for Lute, Oboe, Violon and Strings*
 Interpreti: Michael Eagan (arclt e dir.), Elizabeth Blumenstock (vl), Musica Angelica
 Edizione: Apollo Amused (1998, CD), registrazione privata
 Note: Re magg. 415; b.c. lt.
- 184 Titolo: *Vivaldi / Tartini. Concerti / Sonate, v. scheda 45*
 Interpreti: Eros Roselli (chit.), Serenissima Ensemble, Roberto Muttoni (vl e dir.)
 Note: Re magg. 440; b.c. cemb.; con strumenti a fiato.
- 185 Titolo: *Antonio Vivaldi. Concerti e Trii con mandolino e liuto, v. scheda 46*
 Interpreti: Carlo Aonzo (md), Ensemble Doron, Sandro Volta (lt e dir.)
 Note: Re magg. 440; md 8^{va} sup.; b.c. cemb. (mov. 1, 3) e lt (mov. 2).
- 186 Titolo: *Vivaldi: Mandolin Concertos. Recorder Concertos*
 Interpreti: Péter Forgách (md), Onix Chamber Orchestra
 Edizioni: Amadis 7239 (2000, CD), Smooth Classical 2017 (dig.)
 Note: Re magg. 440; 8^{va} sup.; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 187 Titolo: *The Magic of Marimba*
 Interpreti: Miloslav Klaus (chit.), Miroslav Kokoška (marimba), Czech Philharmonic Chamber Orchestra, M. Kraus (dir.)
 Edizione: GZ L1 0528-2 131 (2002, CD)
 Note: trascr. con marimba [non ascoltato].
- 188 Titolo: *Sharon Isbin Plays Baroque Favorites for Guitar*, v. scheda 48
 Interpreti: Sharon Isbin (chit.), Zürcher Kammerorchester, Howard Griffiths (dir.)
 Note: trascr. E. Pujol; Re magg. 440; b.c. cemb.
- 189 Titolo: *Vivaldi en Buenos Aires*
 Interpreti: Victor Villadangos (chit.), Artis Orquesta de Cámara, Marta Luna (dir.)
 Edizione: Pretal PRCD 116 (2003, CD)
 Note: Re magg. 440; b.c. cemb.
- 190 Titolo: *Concierto Barroco*
 Interpreti: Manuel Barrueco (chit.), Orquesta Sinfónica de Galicia, Victor Pablo Pérez (dir.)
 Edizioni: EMI 5 57786 2 (2004, CD), Koch International Classics – KIC-CD-7597 (2005)
 Note: reg. 2002; Re magg. 440; b.c. cemb.
- 191 Titolo: *Vivaldi. Concerti a liuto solo*, v. scheda 51
 Interprete: Paolo Cherici (arclt in Sol)
 Note: trascr. per arclt solo; Fa magg. 415.
- 192 Titolo: *Concerti e Trii per liuto e archi*, v. scheda 47
 Interpreti: Massimo Lonardi (arclt in La), Marino Lagomarsino, Roberta Pietropaolo (vl), Federico Bagnasco (vlne), Giangiacomo Pinardi (tior.), Alberto Pisani (vlc), Conserto Vago
 Note: Re magg. 415; b.c. tior.
- 193 Titolo: *Six Ribbons. The Beauty of the Guitar*
 Interpreti: Gareth Koch (chit.), Guillermo Büchler, Willem de Swardt (vl), Herwig Tachezi (vlc), Timothy Walker Brown (cemb.)
 Edizione: ABC Music (2006, dig.)
 Note: Re magg. 440; b.c. cemb. (mov. 1 e 3).
- 194 Titolo: *On the Wings of Love*
 Interpreti: Ugo Orlandi (md), I Solisti Veneti, Claudio Scimone (dir.)
 Edizione: Fabula classica Fab 12076-2 (2007, CD)
 Note: Re magg. 440; b.c. lt.
- 195 Titolo: *Vivaldi*, v. scheda 52
 Interpreti: Péter Katona, Zoltán Katona (chit.), Carducci String Quartet
 Note: Re magg. 440; 2 chit. e archi (1. chit. solista, 2. chit. b.c.).
- 196 Titolo: *Baroque Guitar Concertos*, v. scheda 53
 Interpreti: Slava Grigoryan (chit.), Tasmanian Symphony Orchestra, Benjamin Northey (dir.)
 Note: trascr. S. Behrend; Re magg. 440; b.c. cemb.

- 197 Titolo: *Vivaldi. The Four Seasons*
 Interprete: Jeffrey Biegel (pf)
 Edizione: Naxos 8.5700031 (2009, CD)
 Note: reg. 2008; arr. Andrew Gentile per pf; Re magg. 440.
- 198 Titolo: *Virtuosi*
 Interpreti: Liat Cohen (chit.), Talich Quartet: Jan Talich Jnr, Roman Patočka (vl bar.), Vladimír Bukac (vla bar.), Petr Prause (vlc bar.)
 Edizioni: Lontano – Warner Classics & Jazz 2564 68530-7, A.E.C.J. (2009, 2 CD)
 Note: Re magg. 440; chit. e archi.
- 199 Titolo: *Vivaldi. Mandolin and Lute Concerti*, v. scheda 57
 Interpreti: Diego Cantalupi (arclt), L'Arte dell'Arco, Federico Guglielmo (dir.)
 Note: Re magg. 440; arclt e archi.
- 200 Titolo: *Vivaldi sulle sei Corde*, v. scheda 58
 Interpreti: Giuliano Belotti (chit.), Kostadin Bogdanowski (vl), Cristoforo Pestalozzi (vlc)
 Note: Re magg. 440; chit. e archi.
- 201 Titolo: *Antonio Vivaldi. Concertos*
 Interpreti: Michael Fields (lt), New Trinity Baroque, Predrag Gosta (dir.)
 Edizione: Edition Lilac 181210-2 (2010, CD)
 Note: reg. 2007, 2010; Re magg. 415; b.c. org.
- 202 Titolo: *Nutcracker Suite. Modern Mandolin Quartet*
 Interpreti: Dana Rath, Matt Flinner (md Gibson), Paul Binkley (mandola e chit.), Gyan Riley (mandoloncello e chit.)
 Edizione: Dorian – Sono luminus DSL 92121 (2010, CD)
 Note: arr. per quartetto a pizz.; Re magg. 440.
- 203 Titolo: *Art of Vivaldi's Lute*, v. scheda 60
 Interpreti: Ronn McFarlane (lt), The Bach Sinfonia, Daniel Abraham (dir.)
 Note: Re magg. 415; b.c. tior.
- 204 Titolo: *La cetra ritrovata*
 Interpreti: Ivano Zanenghi (lt e dir.), L'opera stravagante
 Edizione: Enchiriadis EN 2028 (2011, CD)
 Note: Re magg. 415; b.c. cemb.
- 205 Titolo: *Late Night Classics. Relaxing music for two guitars*
 Interpreti: Sam Piha, Martin Vishnik (chit.)
 Edizione: The Gift of Music CCL CDG1255 (2011, CD)
 Note: arr. per due chit. a cura degli interpreti; Re magg. 440.
- 206 Titolo: *Concierto de Aranjuez*
 Interpreti: Krzysztof Pelech (chit.), Orkiestra Kameralna Polskiego Radia Amadeus [Orchestra da camera della radio polacca "Amadeus"], Agnieszka Duczmal (dir.)
 Edizione: DUX Recording Producers – DUX 0836 (2011, CD)
 Note: reg. 1998 [non ascoltato].

DISCOGRAFIA COMMENTATA

- 207 Titolo: *Notte veneziana*
 Interpreti: Xavier de Maistre (arpa), L'arte del mondo, Werner Ehrhardt (dir.)
 Edizione: Sony Classical 88697937732 (2012, CD)
 Note: arr. per arpa (8^{va} sup.) e orch; Re magg. 440; b.c. cemb.
- 208 Titolo: *Guitar Sensation*
 Interpreti: Friedemann Wuttke (chit.), Ungarische Kammerphilharmonie Pécs, Nicolas Pasquet (dir.)
 Edizioni: Profil Medien PH 12036 (2012, 2 CD), CFClassic (2019, dig.)
 Note: Re magg. 440; b.c. cemb.
- 209 Titolo: *Vivaldi. Tromba Veneziana*
 Interpreti: Gábor Boldoczki (tr.), Rosario Conte (lt), Cappella Gabetta, Andrés Gabetta (dir.)
 Edizione: Sony Classical 88883717692 (2013, CD)
 Note: arr. per tromba, archi e b.c.; Do magg.; b.c. cemb. e lt (mov. 1 e 3), lt (mov. 2 con solo lt).
- 210 Titolo: *Electric Vivaldi: Global Solstice*
 Interpreti: Gregory T. S. Walker (chit. elettr.), Boulder Philharmonic Orchestra
 Edizione: Centaur Records CRC 3294 (2013, CD)
 Note: arr. libero per chit. elettr., archi, batteria, tastiera; Re magg. 440.
- 211 Titolo: *Italienische Impressionen*
 Interpreti: Vladimir Tervo (chit.), Ensemble of Soloist Northern Crown, Alexandre Levental (cemb.), Igor Zaidenshnir (dir.)
 Edizione: Medien Vertrieb Heinzelmann MVH 7064 (2014, CD)
 Note: reg. 1988-1991; Re magg. 440; b.c. cemb.
- 212 Titolo: *Musica italiana*
 Interpreti: Duo Consensus: Karoline Laier (chit. bar.), Christian Laier (md bar.)
 Edizione: Trekel Records, TR 1405 (2014, CD)
 Note: arr. K. Laier per chit. bar. e md st. suonato con plettro; Re magg. 415.
- 213 Titolo: *Vivaldi. Violin Sonatas and Trios*, v. scheda 62
 Interpreti: Massimo Marchese (arclt), M. Pedrona (vl e dir.), Ensemble Guidantus
 Note: Re magg. 440; b.c. cemb.
- 214 Titolo: *Antonio Vivaldi: Seattle Baroque*
 Interpreti: John Lenti (tior.), Ingrid Matthews, Tekla Cunningham (vl), Nathan Whitaker (vlc), Byron Schenkman (cemb.)
 Edizione: Centaur Records CRC 3307 (2014, CD)
 Note: reg. 2011-2012; Re magg. 415; b.c. cemb.
- 215 Titolo: *Guitar and Harpsichord – Music by Vivaldi, Bach and Boccherini*
 Interpreti: Richard Durrant (chit.), Howard Beach (cemb.)
 Edizione: Longman Records 064 (2014, CD)
 Note: arr. R. Durrant e H. Beach per chit. e cemb. (mov. 1 e 3) e org. (mov. 2); Re magg. 440.

- 216 Titolo: *Vivaldi*, v. scheda 63
 Interpreti: Avi Avital (md), Venice Baroque Orchestra
 Note: Re magg. 440; b.c. cemb. e lt.
- 217 Titolo: *Baroque Moments*
 Interpreti: Amadeus Guitar Duo: Dale Kavanagh, Thomas Kirchoff (chit.)
 Edizione: Naxos 8.573440 (2015, CD)
 Note: arr. per duo di chit.; Re magg. 440.
- 218 Titolo: *The Vivaldi Album*, v. scheda 65
 Interpreti: Thibault Cauvin (chit.), Orchestre de Chambre de Paris, Julien Masmondet (dir.)
 Note: reg. 2014; Re magg. 440; b.c. cemb. e lt.
- 219 Titolo: *Dal barocco al Sudamerica*
 Interpreti: Duo Dodicisuoni: Alberto Montano e Federico Briasco (chit.)
 Edizione: [nessuna casa disc.] (2016, dig.)
 Note: arr. per duo di chitarre; Re magg. 440.
- 220 Titolo: *Graupner – Vivaldi. Concerti for viola d’amore, guitar and viola*
 Interpreti: Jane Curry (chit.), Donald Maurice (vla d’am.), Orkiestra Ars Longa, Poznan, Eugeniusz Dabrowski (dir.)
 Edizione: Acte Préalable APO 373 (2016, CD)
 Note: Re magg. 440; b.c. cemb.
- 221 Titolo: *Solo due 1+2*
 Interpreti: Milorad Romic (chit.), Helmut Niederle (chit. a sette corde)
 Edizione: Bobtale Records BT072017 (2017, 2CD)
 Note: arr. per duo di chitarre; Re magg. 440.
- 222 Titolo: *Grand Tour: Baroque Road Trip*
 Interpreti: Karl Nyhlin (lt), The New Dutch Academy, Simon Murphy (vl e dir.)
 Edizione: PentaTone PTC 5186 668 (2017, SA-CD)
 Note: Re magg. 415; b.c. cemb.
- 223 Titolo: *Bach & Vivaldi for Mandolin*
 Interpreti: Dorina Frati, Silvia Tenchini (md), Grazia Maugeri (chit.), Mandolin Orchestra Mauro e Claudio Terroni
 Edizione: Dynamic CDS7787 (2017, CD)
 Note: trascr. md, orch di md, cemb. e vlc; Re magg. 440.
- 224 Titolo: *Songs Without Words*
 Interprete: Dan Dean (voce e basso elettr.)
 Edizione: Origin Classical OC 33021 (2017, CD)
 Note: reg. 2014-2016; registrazione di tracce diverse da parte dello stesso interprete;
 Re magg. 440.
- 225 Titolo: *Come una volta. Calace, Vivaldi, Caudioso*, v. scheda 68
 Interpreti: Julien Martineau (md), Concerto Italiano, Rinaldo Alessandrini (cemb. e dir.)
 Note: Re magg. 440; 8^{va} sup.; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 226 Titolo: *Music for Harp and Piano*
 Interpreti: Hae Joo Hahn (arpa), Sang-Eil Shin (pf)
 Edizione: Delos DE3539 (2018, CD)
 Note: arr. Kathy Bundock Moore per arpa e pf; Re magg. 440; 8^{va} sup.
- 227 Titolo: *Vivaldissimo*
 Interpreti: Krzysztof Meisinger (chit.), Poland BaROCK
 Edizione: Orfeus Music (2019, dig.)
 Note: Re magg. 440; b.c. cemb. e lt; nel 1. mov. aggiunta di una cadenza prima dell'ultimo ritornello, con una citazione della *Primavera* di Vivaldi.
- 228 Titolo: *Vivaldi con amore*
 Interpreti: Lucas Harris (lt), Tafelmusik Baroque Orchestra, Elisa Citterio (dir.)
 Edizione: Tafelmusik TMK 1039 (2019, CD)
 Note: Re magg. 440; b.c. cemb.
- 229 Titolo: *Lute Concertos*
 Interpreti: Edicole Grevi (lt), Gian Andrea Guerra, Gabriele Politi (vl), Rebeca Ferri (vlc), Matteo Coticoni (vlne), Francesco Tomasi (chit. bar.)
 Edizione: Barnum For Art BFA CD 009 (2019, CD)
 Note: reg. 2018; Re magg. 415, b.c. chit. bar.
- 230 Titolo: *Vivaldi, Jupiter*
 Interpreti: Thomas Dunford (lt e dir.), Ensemble Jupiter
 Edizione: ALPHA (France) 550 (2019, CD)
 Note: reg. 2018; Re magg. 415; b.c. cemb.
- 231 Titolo: *Antonio Vivaldi. Le stravaganze. Concertos and Sacred Motets*
 Interpreti: Massimo Lombardi (arclt), Ensemble Gli Invaghiti, Fabio Furnari (dir.)
 Edizione: Da Vinci Classics C00342 (2020, CD)
 Note: Re magg. 415; b.c. cemb.
- 232 Titolo: *FluteImage di Donne*
 Interpreti: Quartetto di Flauti Image: Beatrice Petrocchi, Agnese Cingolani, Cecilia Troiani, Vilma Campitelli
 Edizione: Corrado Productions, Luna Rossa Classic LRR 276 (2020, CD)
 Note: reg. 2019; arr. Angela Montemurro per quartetto di flauti; Re magg. 440.
- 233 Titolo: *Strawberry Heart*
 Interpreti: Semion Shmelkov (bayan), Elena Zabavskaya (md)
 Edizione: [informazioni non disponibili] (2020, dig.)
 Note: arr. per bayan e md napoletano degli interpreti; Re magg. 440.
- 234 Titolo: *Italian Guitar Concertos*
 Interpreti: Emanuele Segre (chit.), Orchestra I Pomeriggi Musicali, Carlo Boccadoro (dir.)
 Edizione: Delos DE 3546 (2020, CD)
 Note: Re magg. 440; b.c. cemb.

CONCERTO IN RE MINORE PER VIOLA D'AMORE, LIUTO, ARCHI E BASSO CONTINUO,
RV 540

- 235 Titolo: *Concerto per viola d'amore e liuto in Re min.*
Interpreti: Ben Stad (vla d'am.), Flora Stad (cemb.)
Edizione: Victor 24792 (1935, 78 giri, 25 cm)
Note: solo 2. mov. arr. per vla d'am. e cemb.; Re magg.
- 236 Titolo: *Concerto per la viola d'amore, liuto e con tutti gl'istromenti sordini*
Interpreti: Walter Gerwig (It), Emil Seiler (vla d'am. e dir.), Karl Egon Glückselig (cemb.), Kammermusikkreis Emil Seiler
Edizioni: Polydor – DGG Archiv AM 4007/08 S (1951/52, 78 giri, 30 cm, 3ff), DGG Archiv 4413 AVM (78 giri, 30 cm, 3ff), *Das italienische Settecento* DGG Archiv EPA 37130 LPM (EPA 45), DGG Archiv Arc 13046 (25 cm)
Note: Re min. 440; basata sul ms.
- 237 Titolo: *Antonio Vivaldi. Les grands concertos*
Interpreti: Karl Scheit (It), Emil Seiler (vla d'am.), Orchestre de Chambre Emil Seiler, Wolfgang Hofmann (dir.)
Edizioni: Deutsche Grammophon Privilege 2539 003 (1961, LP), *Antonio Vivaldi. Konzerte – Concertos* Archiv Produktion 198 318
Note: Re min. 440; ed. di E. Seiler; liuto assente nel b.c.; con cemb.
- 238 Titolo: *The Virtuoso Guitar*, v. scheda 116
Interpreti: Karl Scheit (chit.), Paul Angerer (vla d'am.), Die Wiener Solisten
Note: Re min. 440; chit. assente nel b.c.; con cemb.
- 239 Titolo: *Quatre concertos pour piccolo, luth et viole d'amour*
Interpreti: Anton Stingl (ltn), Günter Lemmen (vla d'am.), Württemberg Chamber Orchestra
Edizioni: Les Cahiers du Disque JMS-032 (1964, LP), *Vivaldi, Concerti pour viole d'amour, luth, piccolo* VOX Turnabout STDL TV 34009S (1965), VOX DL TV 4009 ART, Musidisc 30 RC 893, Vox Musicalis VOX 35023
Note: Re min. 440; 8^{va} sup.; vers. diversa da Malipiero, ma ltn assente nel b.c.; con cemb.
- 240 Titolo: *Vivaldi / Pergolesi*, v. scheda 119
Interpreti: Hermann Leeb (It), Rosemary Green (vla d'am.), Anglian Ensemble, John Snashall (dir.)
Note: Re min. 440; vers. orig.; b.c. It.
- 241 Titolo: *Antonio Vivaldi. 5 concerti for diverse instruments*
Interpreti: Franz Probst (chit.), Günter Lemmen (vla d'am.), Orchestre de chambre de la Sarre, Karl Ristenpart (dir.)
Edizioni: Nonesuch Records H-71104 (1966, LP), Musidisc Richesse Classique RC 685 (1978, LP), *5 Konzerte* Discothèque Steinfels DST 1004 (LP), *Vivaldi Konzert Für Streicher A-dur [...] Elite Special* SMLP 5014 (LP)
Note: Re min. 440; ed. Malipiero; chit. assente nel b.c.; con cemb.

DISCOGRAFIA COMMENTATA

- 242 Titolo: *Vivaldi. The Eight Concerti for Viola d'amore*
 Interpreti: Giuseppe Anedda (It), Walter Trampler (vla d'am.), Camerata Bariloche, Alberto Lysy (dir.)
 Edizioni: Red Seal RCA Records LSC 7065 (1970, LP)
 Note: Re min. 440; ed. Malipiero; It assente nel b.c.; It e archi.
- 243 Titolo: *Antonio Vivaldi. Sämtliche Konzerte für Laute (Gitarre) und Mandoline*, v. scheda 123
 Interpreti: Narciso Yepes (chit.), Monique Frasca-Colombier (vla d'am.), Orchestre de Chambre Paul Kuentz, Paul Kuentz (dir.)
 Note: Re min. 440; basata sul ms; chit. presente nel b.c.; archi e chit.
- 244 Titolo: *Vivaldi. Sämtliche Konzerte für Viola d'amore*
 Interpreti: Roland Zimmer (It), Bruno Giuranna (vla d'am.), Mitglieder der Staatskapelle Dresden, Vittorio Negri (dir.)
 Edizioni: Philips 6599 497 (1973, LP), Philips 658047 (LP), *Antonio Vivaldi. Concerti per viola d'amore* Eterna 826 393-394 (1975, LP)
 Note: reg. 1972; Re min. 440; It presente nel b.c.; It e archi.
- 245 Titolo: *Vivaldi Sinfonies, Sonate & Concertos pour cordes*
 Interpreti: Orlando Cristoforetti (It), Nane Calabrese (vla d'am.), I Solisti Veneti, Claudio Scimone (dir.)
 Edizioni: Erato RCA Editions Costellat Stu 70758 (1973, LP), *Vivaldi. I concerti per viola d'amore* Erato RCA Stu 70826 (2) (1975, LP)
 Note: Re min. 440; diversa dall'ed. Malipiero, ma It assente nel b.c.; con cemb.
- 246 Titolo: *Antonio Vivaldi. Mandolinenmusik*, v. scheda 13
 Interpreti: Tadashi Sasaki (It), Takashi Ochi (md), Reimer Peters (vla d'am.), Das Deutsche Zupforchester, Siegfried Behrend (dir.)
 Note: arr. di S. Behrend per strumenti a pizzico (md, It, chit.), vla d'am. e cemb.; Re min. 440; It presente nel b.c.
- 247 Titolo: *Antonio Vivaldi. Werke mit Laute / Lute Concertos and Trios*, v. scheda 14
 Interpreti: Konrad Ragossnig (It), Capella Academica Wien, Eduard Melkus (vla d'am., dir.), Leonhard Wallisch (vlc), Vera Schwarz (cemb.)
 Note: Re min. 440; ed. diversa da Malipiero, ma It assente nel b.c.; con cemb.
- 248 Titolo: *Vivaldi: Lute concertos & trios*, v. scheda 15
 Interpreti: Dániel Benkő (It), László Bársony (vla d'am.), Zsuzsa Pertis (cemb.), János Rolla (vl e dir.), F. Liszt Chamber Orchestra
 Note: Re min. 440; ed. Malipiero; It assente nel b.c.; con cemb.
- 249 Titolo: *Antonio Vivaldi. Concertos pour viole d'amour*
 Interpreti: Jacques Bidart (ltn), Michel Pons (vla d'am.), Orchestre de Chambre National de Toulouse, Georges Armand (dir.), Jean-Patrice Brosse (cemb.)
 Edizioni: EMI C 069-16.363 (1980, LP), EMI 1C 065-12 572 (LP)
 Note: Re min. 440; 8^{va} sup.; ltn assente nel b.c.; con cemb.
- 250 Titolo: *Vivaldi. Intégrale des oeuvres avec luth*, v. scheda 17
 Interpreti: Michel Armoric (ltn), Jean-Philippe Vasseur (vla d'am.), Ensemble Instrumental, Guy Robert (dir.)
 Note: Re min. 415; ltn 8^{va} sup.; ltn assente nel b.c.; con cemb.

- 251 Titolo: *Vivaldi – Kohaut, Lautenkonzerte*, v. scheda 143
 Interpreti: Anthony Bailes (ltn), Wim Ten Have (vla d'am.), Mitglieder der Danske Violon-Bande
 Note: Re min. 415; 8^{va} sup.; ed. Malipiero; It assente nel b.c.
- 252 Titolo: *Vivaldi. Music for Lute and Mandolin*, v. scheda 19
 Interpreti: Paul O'Dette (lt), Roy Goodman (vla d'am.), The Parley of Instruments, Peter Holman (dir.)
 Note: Re min. 415; basata sul ms.; b.c. It.
- 253 Titolo: *Antonio Vivaldi. The complete works for the italian lute of his period*, v. scheda 21
 Interpreti: Jakob Lindberg (arclt), Monica Huggett (vla d'am.), The Drottningholm Baroque Ensemble
 Note: Re min. 415; basata sul ms.; b.c. It e cemb.
- 254 Titolo: *Vivaldi. Concerti "L'Amoroso"*
 Interpreti: Nigel North (lt), Roy Goodman (vla d'am.), The English Concert, Trevor Pinnock (dir.)
 Edizione: Archiv Produktion 419 615-2 (1987, CD), 419 615-1 (LP)
 Note: reg. 1986; Re min. 415; basata sul ms.; b.c. org. e lt.
- 255 Titolo: *Vivaldi, Giuliani. Guitar Concertos*, v. scheda 24
 Interpreti: Eduardo Fernández (chit.), Norbert Blume (vla d'am.), George Malcolm (cemb.), English Chamber Orchestra
 Note: Re min. 440; ed. Malipiero; chit. assente nel b.c.; con cemb.
- 256 Titolo: *Vivaldi, Guitar – Two Guitar – Viola and Guitar Concertos*, v. scheda 153
 Interpreti: Lubomír Brabec (chit.), Lubomír Maly (vla), Jaroslav Tůma (cemb.), Prague Chamber Orchestra, Oldrich Vlček (dir.)
 Note: Re min. 440; vla normale 8^{va} inf.; ed. Malipiero; chit. assente nel b.c.; con cemb.
- 257 Titolo: *Vivaldi. Famous Concerti*, v. scheda 154
 Interpreti: Gergely Sárközy (lt), András Rudolf (vla d'am.), Dall'Arco Chamber Orchestra, István Párkányi (dir.)
 Note: Re min. 440; ed. Malipiero (ma con sezioni libere); It assente nel b.c.; cemb. con registro liuto.
- 258 Titolo: *Antonio Vivaldi. The Miraculous Mandolin. Concertos and Sonatas for Mandolin and Guitar*, v. scheda 28
 Interpreti: Peter Press (chit.), Paul Peabody, Louise Schulman (vla d'am.), Philharmonia Virtuosi, Richard Kapp (dir.)
 Note: Re min. 440; ed. Malipiero; chit. assente nel b.c.; con cemb.
- 259 Titolo: *John Williams plays Vivaldi Concertos*, v. scheda 31
 Interpreti: John Williams (chit.), Norbert Blume (vla d'am.), Franz Liszt Chamber Orchestra, János Rolla (dir.)
 Note: Re min. 440; ed. Malipiero; chit. assente nel b.c.; con cemb.
- 260 Titolo: *Vivaldi. Guitar Concertos*, v. scheda 33
 Interpreti: Pepe Romero (chit.), Massimo Paris (vla d'am.), I Musici
 Note: Re min. 440; ed. Malipiero; chit. assente nel b.c.; con cemb.

DISCOGRAFIA COMMENTATA

- 261 Titolo: *Vivaldi Concertos & Other Works*, v. scheda 34
 Interpreti: Eliot Fisk (chit.), Louise Schulman (vla d'am.), Albert Fuller (cemb.),
 Orchestra of St Luke's
 Note: Re min. 440; chit. presente nel b.c.; elaborazione polifonica delle parti
 solistiche; con cemb.
- 262 Titolo: *Antonio Vivaldi. Concerti per liuto e mandolino*, v. scheda 35
 Interpreti: Luca Pianca (arclt), Enrico Onofri (vla d'am.), Il Giardino Armonico,
 Giovanni Antonini (dir.)
 Note: Re min. 415; basata sul ms.; b.c. lt e cemb.
- 263 Titolo: *Konzerte Für den Kursächsischen Hof*
 Interpreti: Virtuosi Saxoniae, Ludwig Güttler (dir.) [lt e vla d'am. non indicati]
 Edizioni: Berlin Classics BC 1082-2 (1994, CD), *Musik am Dresdner Hof*, Berlin
 Classics 0183952BC (2005, CD)
 Note: Re min. 440; ed. Malipiero; lt assente nel b.c.; con cemb.
- 264 Titolo: *Vivaldi concertos*, v. scheda 41
 Interpreti: Angel Romero (chit. e dir.), Norbert Blume (vla d'am.), Academy of
 St Martin in the Fields
 Note: Re min. 440; ed. Malipiero (trascr. A. Romero per chit.); chit. assente nel b.c.;
 con cemb.
- 265 Titolo: *Vivaldi. L'oeuvre complet pour luth*, v. scheda 42
 Interpreti: Rolf Lislevand (lt), Manfredo Kraemer (vla d'am.), Béatrice Pornon
 (tior.) (e altri dieci interpreti)
 Note: Re min. 415; basata sul ms.
- 266 Titolo: *Vivaldi. Concert for the Prince of Poland*
 Interpreti: Nigel North (arclt), [vla d'am. non indicata], The Academy of Ancient
 Music, Andrew Manze (dir.)
 Edizione: Harmonia Mundi HMU 907230 (1998, CD)
 Note: reg. 1996; Re min. 415; basata sul ms.; b.c. lt e nel 3. mov. anche org.
- 267 Titolo: *Vivaldi – concerti pour 2 mandolines – pour 2 trompettes*, v. scheda 180
 Interpreti: Olivier Chassain (chit.), Pierre-Henri Xuereb (vla d'am.), Ensemble
 instrumental La Follia, Christophe Poiget (vl e dir.)
 Note: reg. 1997; Re min. 440; ed. Malipiero; chit. assente nel b.c.; con cemb.
- 268 Titolo: *Una chitarra per Vivaldi*, v. scheda 44
 Interpreti: Roberto Porroni (chit.), Ensemble Duomo: Gabriele Baffero, Carlo
 Parazzoli (vl), Antonello Leofreddi (vla), Cecilia Radic (vlc), Lidia Kawecka (cemb.)
 Note: reg. 1997; Re min. 440; ed. Malipiero; con vla; chit. assente nel b.c.; con cemb.;
 titolo in copertina: *Concerto in D moll RV 540 for viola, guitar, strings and continuo*.
- 269 Titolo: *Concerti per viola d'amore*
 Interpreti: Francesco Romano (lt), Piccola Accademia Youth String Orchestra, John
 Anthony Calabrese (vla d'am.), Alberto Vianello (dir.)
 Edizione: Centro Ricerca Divulgazione Musicale 9901 (1999, CD)
 Note: Re min. 440; ed. Malipiero (ma con l'aggiunta dei bassi); lt assente nel b.c.;
 con cemb.

- 270 Titolo: *Vivaldi, maestro del colore strumentale*
 Interpreti: Ugo Orlandi, (ltn), Chiara Parrini (vla d'am.), I Solisti Veneti, Claudio Scimone (dir.)
 Edizione: Il Gazzettino Multimedia (1999, CD)
 Note: Re min. 440; ed. Malipiero; lt assente nel b.c.; con cemb.
- 271 Titolo: *Concerti e Trii per liuto e archi*, v. scheda 47
 Interpreti: Massimo Lonardi (arclt in La), Ernest Braucher (vla d'am.), Marino Lagomarsino, Roberto Pietropaolo (vl), Federico Bagnasco (vlne), Ugo Nastrucci (tior.), Conserto Vago
 Note: Re min. 415; basata sul ms.; b.c. lt, tior., cemb.
- 272 Titolo: *Vivaldi's Cello*
 Interpreti: Yo Yo Ma (vlc bar.), Ton Koopman (org.), The Amsterdam baroque orchestra
 Edizione: Sony Music Entertainment 0909162001 (2004, CD)
 Note: reg. 2003; arr. T. Koopman per vlc, org., archi, b.c. (lt); Re min. 415.
- 273 Titolo: *Antonio Vivaldi Concerto per violoncello, archi e cembalo F. III n. 23, Concerto per viola d'amore, liuto, archi e cembalo F. XII n. 38 [...]*
 Interpreti: [liutista non indicato], Reale Concerto, Luca Fanfoni (vl, vla d'am. e dir.)
 Edizione: Tactus Orf 085 (2004, CD allegato al n. 85 della rivista Orfeo)
 Note: Re min. 440; ed. Malipiero; lt assente nel b.c.; con cemb.
- 274 Titolo: *Vivaldi, Concerti con molti strumenti*
 Interpreti: Giangiacomo Pinaridi (lt), Fabio Biondi (vla d'am. e dir.), Europa Galante
 Edizioni: Virgin Classics 7243 5 45723 2 6 (2005, CD), *Vivaldi. Concerti per viola d'amore* Virgin Classics 0946 3 95146 2 5 (2007, CD)
 Note: reg. 2004; Re min. 415; basata sul ms.; b.c. cemb. e lt.
- 275 Titolo: *Antonio Vivaldi. Concerto rustico*
 Interpreti: Francesco Romano (lt), Alessandro Tampieri (vla d'am.), Academia Montis Regalis, Alessandro de Marchi (cemb. e dir.)
 Edizione: Berlin Classics 0017882 BC (2006, CD)
 Note: Re min. 415; basata sul ms.; b.c. lt; nel 1. mov. aggiunta di una lunga cadenza.
- 276 Titolo: *Vivaldi. Mandolin and Lute Concertos*, v. scheda 57
 Interpreti: Pietro Prosser (lt bar. tedesco), Mario Paladin (vla d'am.), L'Arte dell'Arco, Federico Guglielmo (dir.)
 Note: Re min. 440; basata sul ms., ma nel 1. mov. nel b.c. il lt suona la parte dei vl; la parte del lt è polifonica.
- 277 Titolo: *Vivaldi sulle sei Corde*, v. scheda 58
 Interpreti: Giuliano Belotti (chit.), Pablo Gastaminza (vla d'am.), Kostadin Bogdanowski (vl), Cristoforo Pestalozzi (vlc e dir.), Carles Herràiz (chit. b.c.), Orquestra de Cambra del Principat de Catalunya
 Note: Re min. 440; ed. Malipiero; chit. e archi; chit. assente nel b.c.
- 278 Titolo: *Vivaldi*, v. scheda 59
 Interpreti: Peter Howard Jensen (chit.), Norbert Blume (vla d'am.), Franz Liszt Chamber Orchestra, János Rolla (dir.)
 Note: Re min. 440; ed. Malipiero (trascr. per chit. e orch di P. H. Jensen); chit. assente nel b.c.; con cemb.

DISCOGRAFIA COMMENTATA

- 279 Titolo: *Art of Vivaldi's Lute*, v. scheda 60
 Interpreti: Ronn McFarlane (lt), The Bach Sinfonia, William Bauer (vla d'am.), Daniel Abraham (dir.)
 Note: reg. 2010; Re min. 415; basata sul ms; b.c. lt.
- 280 Titolo: *Vivaldi. The Complete Viola d'amore Concertos*
 Interpreti: Hopkinson Smith (lt), Rachel Barton Pine (vla d'am.), Ars Antigua
 Edizione: Cedille Records CDR 90000 159 (2015, CD)
 Note: reg. 2014; Re min. 415; basata sul ms; b.c. lt e cemb.
- 281 Titolo: *Vivaldi: Concerti*
 Interpreti: Elizabeth Kenny (lt), Catherine Mackintosh (vla d'am.), Orchestra of the Age of Enlightenment
 Edizione: Linn BKD151 (2015, CD)
 Note: Re min. 415; basata sul ms; b.c. lt e cemb.
- 282 Titolo: *Graupner – Vivaldi. Concerti for viola d'amore, guitar and viola*, v. scheda 220
 Interpreti: Jane Curry (chit.), Donald Maurice (vla d'am.), Orkiestra Ars Longa, Poznan, Eugeniusz Dabrowski (dir.)
 Note: Re min. 440; ed. Malipiero; chit. assente nel b.c.; con cemb.
- 283 Titolo: *Vivaldi Concerti per la Pietà*
 Interpreti: Giangiacomo Pinardi (lt), Fabio Biondi (vla d'am.), Europa Galante
 Edizione: Glossa GCD 923414 (2020, CD)
 Note: reg. 2019; Re min. 440; b.c. lt e org.

CONCERTO IN DO MAGGIORE PER MANDOLINO, ARCHI E BASSO CONTINUO, RV 425

- 284 Titolo: *Francesco Antonio Bonporti / Antonio Vivaldi*
 Interpreti: Nino Catania (md), Orchestra dell'Angelicum di Milano, Aladar Janes (dir.)
 Edizione: Angelicum LPA 957 (1954, LPM)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 285 Titolo: *Concertos d'Antonio Vivaldi*
 Interpreti: Giuseppe Anedda (md), Edmondo Malanotte, Franco Gulli (vl), I Virtuosi di Roma, Renato Fasano (dir.)
 Edizioni: La voce del padrone QALP 10160 (1956, LPM), La voix de son maître FALP 436 (LPM), His master voice ALP 1344 (LPM), FBLP 25.137 (1962), EMI EMX 41-2079.1 (1985, LP)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 286 Titolo: *Vivaldi – Hasse*
 Interpreti: The Caecilia Mandolin Players, Wessel Dekker (dir.)
 Edizioni: Philips 400.023 AE (1957, EPM, rist. 1959, 1960), Philips PHS 900-049 (LP)
 Note: arr. per orch a plettro basato sull'ed. Malipiero; Do magg. 440.

- 287 Titolo: *Vivaldi. Tre concerti per viola d'amore, due concerti per mandolino*
 Interpreti: Sol Goichberg (md), Eugenia Earle (cemb.), The New York Sinfonietta, Max Goberman (dir.)
 Edizioni: Library of Recorded Masterpieces vol. 1 n. 4 (1960, LPM e LPS), Musical Heritage Society MHS V/5, Odyssey 32 16 0138 (1968, LP), CBS S 54945 (LP), CBS 73.945 (1980, LP), Harmony HC 13151 (LP)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 288 Titolo: *Vivaldi. Concertos pour Luth et pour Mandoline*, v. scheda 70
 Interpreti: Paul Grund (md), Rudolf Breitschmid (vl), Peter Bruck (vlc), Martin Galling (cemb.), Württembergisches Kammerorchester, Jörg Faerber (dir.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 289 Titolo: *Four Concertos for Two Guitars by Vivaldi, Haydn and Marcello*, v. scheda 5
 Interpreti: Ida Presti, Alexandre Lagoya (chit.), Pro Arte Orchestra of Munich, Kurt Redel (dir.)
 Note: arr. per due chitarre e orchestra basata sull'ed. Malipiero; Do magg. 440; b.c. cemb.
- 290 Titolo: *Antonio Vivaldi. Quattro Concerti*
 Interpreti: Luigi Bernardi (md), Orchestra dell'Angelicum, Achille Berruti (cemb.), Bruno Martinotti (dir.)
 Edizioni: Angelicum STA 8993 (1965 ca, LP), Musical Heritage Society MHS 878 (LP), Ars Nova VST 6125 (1980, LP)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 291 Titolo: *The Virtuoso Guitar*, v. scheda 6
 Interpreti: Alirio Díaz (chit.), Zagrebački solisti [I Solisti di Zagabria], Antonio Janigro (dir.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 292 Titolo: *Concertos for Flute / Two Trumpets / Piccolo / Two Mandolines / Four Violins / Mandoline*
 Interpreti: André Saint Clavier (md), Orchestre de Chambre de Toulouse, Louis Auriacombe (dir.)
 Edizioni: His Master's Voice SXL 30144 (1968, LP), *Viva Vivaldi. Cinque Concerti per Mandolino / Due mandolini / due trombe / flautino / quattro violini* EMI La voce del padrone ASDQ 5392 (LP), La voix de son maître 2C 069-12101 (1978, LP), Axis 7010 (LP), EMI CMS 7691432 (1987, 2 CD), EMI CMD B-69143 (2 CD), EMI 627-769 143-2 (2 CD)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 293 Titolo: *Vivaldi. Konzerte für 1, 2 und 4 Gitarren*, v. scheda 7
 Interpreti: Celedonio Romero (chit.), San Antonio Symphony Orchestra, Victor Alessandro (dir.)
 Note: arr. basato sull'ed. Malipiero; Do magg. 440; chit. e archi.

DISCOGRAFIA COMMENTATA

- 294 Titolo: *Antonio Vivaldi. I concerti per mandolino*
 Interpreti: Bonifacio Bianchi (md), I Solisti Veneti, Claudio Scimone (dir.)
 Edizioni: Erato STU 70545 (1970, LP), RCA RDIS 89(10) (LP), HKBY 34283 (LP),
The Mandolin Concerti, Musical Heritage Society MHS 1100 (1980, LP), Erato ECD
 55013 (CD), *Vivaldi. Mandolin Concertos. Violin Concertos* Erato 0630-12749-2 (1995,
 CD)
 Note: reg. 1969; ed. Malipiero; Do magg. 440; b.c. cemb.
- 295 Titolo: *Antonio Vivaldi. Sämtliche Konzerte für Laute (Gitarre) und Mandoline*,
 v. scheda 123
 Interpreti: Takashi Ochi (md), Orchestre de Chambre Paul Kuentz, Paul Kuentz
 (dir.)
 Note: ed. Malipiero; Do magg. 440; b.c. org.
- 296 Titolo: *Antonio Vivaldi. Quattro concerti trascritti per una e due chitarre*, v. scheda 12
 Interpreti: Ako Ito (chit.), Les Solistes de Paris, Henri Claude Fantapie (dir.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 297 Titolo: *Antonio Vivaldi. Mandolinenmusik*, v. scheda 13
 Interpreti: Takashi Ochi (md), Das Deutsche Zupforchester, Siegfried Behrend
 (dir.)
 Note: arr. S. Behrend per md, chit., vlc, archi pizz. e cemb. basato sull'ed. Malipiero;
 Do magg. 440.
- 298 Titolo: *Vivaldi. Quatre Concertos pour Guitare*, v. scheda 129
 Interpreti: Alexandre Lagoya (chit.), Orchestre "Pro Arte" de Munich, Kurt Redel
 (dir.)
 Note: arr. basato sull'ed. Malipiero con modifiche; Do magg. 440; b.c. cemb.
- 299 Titolo: *Vivaldi Guitar Concertos*, v. scheda 16
 Interpreti: László Szendrey-Karper (chit.), László Szilvássy (vlc), Magyar
 Kamarazenekar [Orchestra da camera ungherese], Vilmos Tátrai (vl e dir.)
 Note: arr. J. de Azpiazu basato sull'ed. Malipiero; Do magg. 440; chit. e archi.
- 300 Titolo: *Vivaldi Concertos and Sonatas*
 Interpreti: Vinzenz Hladky (md), Pro Musica Orchestra, Hans Hagen (dir.)
 Edizione: Saga 5458 (1982, LP)
 Note: reg. 1981; ed. Malipiero; Do magg. 440; md e archi.
- 301 Titolo: *Vivaldi. Concerti per Mandolini*, v. scheda 142
 Interpreti: Ugo Orlandi (md), I Solisti Veneti, Claudio Scimone (dir.)
 Note: vers. orig. (vers. alternativa solo alle bb. 49-51 del 3. mov.); Do magg. 440;
 b.c. cemb.
- 302 Titolo: *Vivaldi. Guitar Concertos / Gitarrenkonzerte*
 Interpreti: Pepe Romero (chit.), Academy of St Martin-in-the-Fields, Iona Brown
 (dir.)
 Edizioni: Philips 412 624-1 (1984, LP), Philips 412 624-2 (CD)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.

- 303 Titolo: *Vivaldi. Music for Lute and Mandolin*, v. scheda 19
 Interpreti: Paul O'Dette (md st.), Roy Goodman (vl), The Parley of Instruments, Peter Holman (dir.)
 Note: ed. Malipiero; Do magg. 415; md st. suonato con plettro; b.c. org.
- 304 Titolo: *Antonio Vivaldi. Les concertos pour mandoline*, v. scheda 148
 Interpreti: Christian Schneider (md), Marie Bereau (vl), Ensemble instrumental de Grenoble, Kurt Redel (dir.).
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 305 Titolo: *Vivaldi, Guitar – Two Guitar – Viola and Guitar Concertos*, v. scheda 153
 Interpreti: Lubomír Brabec (chit.), Jindřich Ptáček (vlc), Jaroslav Tůma (cemb.), Prague Chamber Orchestra, Oldřich Vlček (dir.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 306 Titolo: *Antonio Vivaldi. The Miraculous Mandolin. Concertos and Sonatas for Mandolin and Guitar*, v. scheda 28
 Interpreti: Peter Press (md), Paul Peabody (vl), Roger Shell (vlc), Edward Brewer (cemb.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 307 Titolo: *Concerti e Trii à Cinque Stromenti, due Violini, Alto Viola, Chitarra e Basso Continuo*, v. scheda 29
 Interpreti: Massimo Scattolin (chit.), I Cameristi di Venezia
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 308 Titolo: *Antonio Vivaldi. Concertók.*
 Interpreti: István Szabó (md), Capella Savaria, Pál Németh (dir.)
 Edizione: Hungaroton Antiqua SLPD 31029 (1989, LP)
 Note: strumenti barocchi [non ascoltato].
- 309 Titolo: *Vivaldi. Die Vier Jahreszeiten. Konzerte für Mandoline, Oboe, 2 Trompeten*, vol. 1
 Interpreti: Lajos Mayer (md), Budapest Strings, Béla Bánfalvi (dir.)
 Edizioni: Laser Light 15 656 (1990, CD); *Venezianische Pracht* International Masters Publishers BV TCCG 007, DE-P-23-10-20-007 (2002, CD), *Lo splendore veneziano* International Masters Publishers CMN67, ITP B400 01003 (2003, CD)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 310 Titolo: *The Mandolin Album*
 Interprete: Simon Mayor (strum. a pizz.)
 Edizioni: Acoustics CDACS012 (1990, CD)
 Note: arr. S. Mayor per strum. a pizz. (md, mandola, mandolincello, chit.) basata sull'ed. Malipiero; registrazione di quattro tracce da parte dello stesso interprete; Do# magg. 440.
- 311 Titolo: *Vivaldi. Mandolin Concertos. Violin Concertos. Flute Concertos*
 Interpreti: Nigel Woodhouse (md), Ian Watson (org.), Caroline Dearnley (vlc), London Musici, Mark Stephenson (dir.)
 Edizione: Conifer CDCF 203. 74321 15909 2 (1991, CD)
 Note: reg. 1990; ed. Malipiero; Do magg. 440; b.c. org.

DISCOGRAFIA COMMENTATA

- 312 Titolo: *Vivaldi Guitar Concertos*, v. scheda 33
 Interpreti: Pepe Romero (chit.), I Musici
 Note: ed. Malipiero; Do magg. 440; b.c. cemb. e org.
- 313 Titolo: *Carnevale di Mandolino. Konzerte für Mandoline und Zupforchester*
 Interpreti: Gertrud Tröster (md), Bayerisches Landesupforchester, Gerhard Vogt (dir.)
 Edizione: Thorofon CTH 2146 (1992, CD)
 Note: arr. per orchestra di md, vlc e cemb., basato sulla versione originale; Do magg. 440.
- 314 Titolo: *Vivaldi – Albrechtberger. Concertos for guitar and orchestra*, v. scheda 163
 Interpreti: Boris Björn Bagger (chit.), Das Rundfunkorchester des Südwestfunks, Claus Arp (dir.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 315 Titolo: *Eliot Fisk. Vivaldi-Concerti & Other Works*, v. scheda 34
 Interpreti: Eliot Fisk (chit.), Albert Fuller (cemb.), Orchestra of St Luke's
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 316 Titolo: *Antonio Vivaldi. Concerti per liuto e mandolino*, v. scheda 35
 Interpreti: Duilio Galfetti (md st.), Il Giardino Armonico, Giovanni Antonini (dir.)
 Note: vers. orig. (vers. alternativa solo alle bb. 49-51 del 3. mov.); Do magg. 415; b.c. tior.
- 317 Titolo: *A. Vivaldi, J. N. Hummel. Mandolin Concertos*, v. scheda 37
 Interpreti: Vyacheslav Kruglov (md), Northern Crown Soloist Ensemble, Y. Nikolayevsky (dir.)
 Note: vers. mista; Do magg. 440; b.c. cemb.
- 318 Titolo: *Vivaldi: The Italian Baroque Great Concertos*
 Interpreti: Tatjana Kostyanaya (md), Renaissance Chamber Orchestra, Leo Korchin (dir.)
 Edizioni: Infinity Digital QK57244 (1993, CD), Sony Music QK57244 (CD)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 319 Titolo: *Christopher Parkening Collection*, v. scheda 40
 Interpreti: Christopher Parkening (chit.), Academy of St Martin in the Fields, Iona Brown (vl e dir.), Lionel Handy (vlc), John Constable (cemb.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 320 Titolo: *Vivaldi, Sor, Tárrega, Sanz, Villa-Lobos, Pernambuco, Ponce, Valverde*, v. scheda 173
 Interpreti: Simon Schembri (chit.), Christian Briere, Marie-Laure Sogno (vl), Claire Vial (vla), Hélène Dautry (vlc)
 Note: trascr. basata sull'ed. Malipiero con modifiche; Do magg. 440; chit. e archi.
- 321 Titolo: *Vivaldi. Les quatre saisons. Concertos pour guitare*, v. scheda 175
 Interpreti: Hugues Navez (chit.), Orchestre de Chambre National de Toulouse, Alain Moglia (dir.)
 Note: trascr. H. Navez basata sull'ed. Malipiero; Do magg. 440; b.c. cemb.

- 322 Titolo: *Guitar Concertos. Vivaldi – Giuliani – Haydn – Carulli*
 Interpreti: Milan Zelenka (chit.), Slovak Chamber Orchestra, Bohdan Warchal (dir.)
 Edizione: Point Classics 2672292 (1996, CD)
 Note: arr. basato sull'ed. Malipiero; Do magg. 440; chit. e archi; 2. mov. 8^{va} inf.
- 323 Titolo: *The Glory of Music in Venice*
 Interpreti: Luca Fanfoni (md st.), I Solisti Italiani
 Edizione: Denon Co 78838 (1996, CD)
 Note: reg. 1995; ed. Malipiero; Do magg. 440; md anon. Napoli XVIII sec.; b.c. cemb.
- 324 Titolo: *Music From The Novels Of Louis De Bernières*
 Interpreti: Alison Stephens (md), Craig Ogden (chit.)
 Edizione: Chandos Records CHAN 9780 (1999, CD)
 Note: arr. S. Behrend per md e chit. basato sull'ed. Malipiero; Do magg. 440.
- 325 Titolo: *Antonio Vivaldi. Concerti e Trii con mandolino e liuto*, v. scheda 46
 Interpreti: Carlo Aonzo (md), Ensemble Doron, Sandro Volta (lt e dir.)
 Note: vers. mista; Do magg. 440; b.c. lt.
- 326 Titolo: *Music for Guitar*
 Interprete: Dario Rossetti-Bonell (chit.)
 Edizione: Warner Classics 5734992 (2000, dig.)
 Note: trascr. per chit. sola basata sull'ed. Malipiero; Re magg. 432.
- 327 Titolo: *Vivaldi: Mandolin Concertos. Recorder Concertos*, v. scheda 186
 Interpreti: Péter Forgách (md), Onix Chamber Orchestra
 Note: Do magg. 440; b.c. cemb.
- 328 Titolo: *Vivaldi. Concerti per mandolini. Concerti con molti strumenti*
 Interpreti: Giovanni Scaramuzzino (md st.), Fabio Biondi (vl e dir.), Europa Galante
 Edizioni: Virgin Veritas 7243 5 45527 2 4 (2002, CD), Virgin Classics 7243 5 45527 2 4 (2009), EMI Classics 0 84768 2 (2011)
 Note: reg. 2001; vers. alternativa (con la vers. orig. alle bb. 65-69 del 3. mov.); Do magg. 415; b.c. cemb.; nel 2. mov. breve cadenza del vlc.
- 329 Titolo: *The Masterworks. Antonio Vivaldi vol. 24*
 Interpreti: Marten Scheffer o Rens van der Zalm (md), Malipiero Ensemble, Krijn Koetsveld (dir.)
 Edizione: Brilliant Classics 99562/24 (2002, CD)
 Note: Do magg. 415; ed. Malipiero; b.c. org.; in copertina numero errato RV 554.
- 330 Titolo: *Vivaldi. Le quattro stagioni*
 Interpreti: Duilio Galfetti (md), I Barocchisti, Diego Fasolis (dir.)
 Edizioni: Claves CD 50-2204 (2003, CD)
 Note: reg. 2001; vers. mista; Do magg. 440; b.c. org. (1. e 3. mov.) e lt (2. mov).
- 331 Titolo: *Concierto Barroco*, v. scheda 190
 Interpreti: Manuel Barrueco (chit.), Orquesta Sinfónica de Galicia, Victor Pablo Pérez (dir.)
 Note: ed. Malipiero, Do magg. 440; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 332 Titolo: *Vivaldi. Concerti a liuto solo*, v. scheda 51
 Interprete: Paolo Cherici (arclt in Sol)
 Note: trascr. per arclt solo basata sull'ed. Malipiero; Do magg. 415.
- 333 Titolo: *Musica per mandolino e liuto*
 Interpreti: Rolf Lislevand (md st.), Riccardo-Masahide Minasi, Valerio Losito (vl), Enrico Parizzi (vla), Ludovico Minasi (vlc), Thomas C. Boysen (tior. e chit.), Thor Harald Johnsen (chit. battente)
 Edizioni: Naïve op. 30429, AD 098 (2006, CD)
 Note: vers. mista; Do magg. 415; b.c. tior., chit. bar.
- 334 Titolo: *Vivaldi*, v. scheda 52
 Interpreti: Péter Katona, Zoltán Katona (chit.), Carducci String Quartet, Jeroen van Keulen (cb)
 Note: ed. Malipiero; Do magg. 440; 1. chit. solista, 2. chit. b.c.
- 335 Titolo: *Concerti per mandolino*
 Interpreti: Avi Avital (md), Orchestra I Pomeriggi Musicali, Carlo Boccadoro (dir.)
 Edizione: La Bottega Discantica 170 (2008, CD)
 Note: vers. alternativa (con la vers. orig. alle bb. 65-69 del 3. mov.); Do magg. 440; b.c. lt.
- 336 Titolo: *Vivaldi. The Four Seasons*, v. scheda 197
 Interprete: Jeffrey Biegel (pf)
 Note: arr. A. Gentile per pf basato sull'ed. Malipiero; Do magg. 440.
- 337 Titolo: *Viva Vivaldi*, v. scheda 55
 Interpreti: Krzysztof Meisinger (chit. e dir.), Capella Bydgosciensis Chamber Orchestra
 Note: reg. 2007 [non ascoltato].
- 338 Titolo: *Il mandolino del Padre Vivaldi*, v. scheda 101
 Interpreti: Vincent Beer-Demander (md), Le jardin musical
 Note: ed. Malipiero; Do magg. 415; b.c. cemb.
- 339 Titolo: *Vivaldi. Mandolin and Lute Concerti*
 Interpreti: Mauro Squillante (md st.), L'Arte dell'Arco, Federico Guglielmo (dir.)
 Edizione: Brilliant Classics BRIL 9198 (2010, CD)
 Note: reg. 2009; vers. mista; Do magg. 440; md st. suonato con plettro; b.c. cemb.
- 340 Titolo: *Venice in Mexico*
 Interpreti: Daniel Armas (salterio), The Mexican Baroque orchestra, Miguel Lawrence (dir.)
 Edizione: Divine Art DDA 25091 (2010, CD)
 Note: reg. 2009; trascr. per salterio e orch basata sull'ed. Malipiero; Do magg. 440; 8^{va} sup.; b.c. vihuela.
- 341 Titolo: *Concierto de Aranjuez*, v. scheda 206
 Interpreti: Krzysztof Pelech (chit.), Orkiestra Kameralna Polskiego Radia Amadeus [Orchestra da camera della radio polacca "Amadeus"], Agnieszka Duczmal (dir.)
 Note: reg. 1998 [non ascoltato].

- 342 Titolo: *Vivaldi*, v. scheda 63
 Interpreti: Avi Avital (md), Venice Baroque Orchestra
 Note: vers. alternativa (con la vers. orig. alle bb. 65-69 del 3. mov.); reg. 2014; Do magg. 440; b.c. tior.
- 343 Titolo: *The Vivaldi Album*, v. scheda 65
 Interpreti: Thibault Cauvin (chit.), Orchestre de Chambre de Paris, Julien Masmondet (dir.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb. (mov. 1 e 3), tior. (mov. 2).
- 344 Titolo: *Come una volta. Calace, Vivaldi, Caudioso*, v. scheda 68
 Interpreti: Julien Martineau (md), Concerto Italiano, Rinaldo Alessandrini (cemb. e dir.)
 Note: vers. alternativa (vers. orig. solo alle bb. 24-35 del 3. mov.); Do magg. 440; b.c. cemb.
- 345 Titolo: *Vivaldi*
 Interpreti: Emanuele Buzi (md), Giordano Antonelli (vlc e dir.), Musica Antiqua Latina
 Edizione: Deutsche Harmonia Mundi 19439846222 (2021, CD)
 Note: vers. alternativa (vers. orig. solo alle bb. 24-35 del 3. mov.); Do magg. 415; b.c. chit. bar.

REGISTRAZIONI NON IDENTIFICABILI DEL CONCERTO RV 425

- 346 Titolo: *Antonio Vivaldi. Konzerte auf Original-Instrumenten*
 Interpreti: Musicisti di San Marco, Alberto Lizzio (dir.) [mandolinista non indicato]
 Edizioni: Pilz 160110 (1990, CD), Pilz 180110 (CD), Golden Master Series 500.077 (CD), *Concerti con Strumenti Originali* Classica 55059 (CD)
 Note: reg. indicato 1988; Do magg. 415; md napoletano; b.c. cemb.
- 347 Titolo: *Festival Barocco*
 Interpreti: Babette Teubmann (md), Süddeutsche Philharmonie Orchester, Henry Adolph (dir.)
 Edizioni: Mediaphon (1980), Pilz LC 7087 (CD), 449188-2 (1993, CD), Pilz 160 346 (1993, CD)
 Note: antologia, reg. 1980-1993; Do magg. 440.
- 348 Titolo: *Classic of Legend – Concerto Grosso*
 Interpreti: Orquesta Filarmónica Peralada, Manuel Serrano Cuenca (dir.) [mandolinista non indicato]
 Edizione: Naimara Producciones Proexport Digital Distribution, 2005
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.
- 349 Titolo: *Vivaldi. Conciertos para mandolina, flauta y violín*
 Interpreti: Claudio Bolzoni (md), Orquesta Lírica de Barcelona, José Maria Damunt (dir.)
 Edizione: Jamada Classics (2013, dig.)
 Note: ed. Malipiero; Do magg. 440; b.c. cemb.

CONCERTO IN SOL MAGGIORE PER DUE MANDOLINI, ARCHI E BASSO CONTINUO, RV 532

- 350 Titolo: *Concertos d'Antonio Vivaldi*, v. scheda 285
Interpreti: Giuseppe Anedda, Flavio Cornacchia (md), Edmondo Malanotte, Franco Gulli (vl), I Virtuosi di Roma, Renato Fasano (dir.)
Note: ed. Ephrikan; Sol magg. 440; b.c. cemb.
- 351 Titolo: *Antonio Vivaldi. Concerto in G for two Mandolins [...]*
Interpreti: Bonifacio Bianchi, Bruno Guerciotti (md), Orchestra dell'Accademia dell'Orso, Newell Jenkins (dir.)
Edizioni: Period SPL 733 (1957, LPS), Period S-733 (LPS), Musidisc 30 MC 829, Vedette Classica VMC 3012 (LPM), VSC 4012 (LPS)
Note: Sol magg. 440; b.c. cemb.
- 352 Titolo: *Vivaldi. Double Concertos*
Interpreti: Gino del Vescovo, Tommaso Ruta (md), I Musicisti
Edizioni: Philips A 02055 L (1960, LPM), Philips 835 059 AY (1961, LP), Philips 6500 208 (LP), Fontana 6540 107 (LP), Philips 426.086-2 (1989, CD)
Note: ed. Franz Giegling; Sol magg. 440; b.c. org.
- 353 Titolo: *Vivaldi. Tre concerti per viola d'amore, due concerti per mandolino*, v. scheda 287
Interpreti: Sol Goichberg, Mary Zelnicki (md), Eugenia Earle (cemb.), The New York Sinfonietta, Max Goberman (dir.)
Note: Sol magg. 440; b.c. org.
- 354 Titolo: *Vivaldi. Concertos pour Luth et pour Mandoline*, v. scheda 70
Interpreti: Paul Grund, Arthur Rumetsch (md), Rudolf Breitschmid (vl), Peter Bruck (vlc), Martin Galling (cemb.), Württembergisches Kammerorchester, Jörg Faerber (dir.)
Note: Sol magg. 440; b.c. cemb.
- 355 Titolo: *Vivaldi. Concertos for Diverse Instruments*
Interpreti: Anton Ganoci, Ferdo Pavlinek (md), Zagrebački solisti [I Solisti di Zagabria], Antonio Janigro (dir.)
Edizioni: The Bach Guild BG 665 (1964, LPM), The Bach Guild BGS 70665 (LPS), Vanguard VSL 11031 (LPS), *Concerti per diversi strumenti* Ricordi SXVA 4197 (1971, LP), The Bach Guild HM 16 SD (1972, LP), *4 Concerti per vari strumenti* Ricordi OCL 16256 (LP), Vanguard BGS 70665 (LP), The Bach Guild 5182869 (1992, CD), Vanguard 08 2006 71 (1992, CD)
Note: Sol magg. 440, b.c. org.
- 356 Titolo: *Four Concertos for Two Guitars by Vivaldi, Haydn and Marcello*, v. scheda 5
Interpreti: Alexandre Lagoya, Ida Presti (chit.), Pro Arte Orchestra of Munich, Kurt Redel (dir.)
Note: Sol magg. 440; b.c. cemb.
- 357 Titolo: *Concertos for Flute / Two Trumpets / Piccolo / Two Mandolines / Four Violins / Mandoline*, v. scheda 292
Interpreti: André Saint-Clavier, Christian Schneider (md), Orchestre de Chambre de Toulouse, Louis Auriacombe (dir.)
Note: Sol magg. 440; b.c. cemb.

- 358 Titolo: *Vivaldi. Konzerte für 1, 2 und 4 Gitarren*, v. scheda 7
 Interpreti: Pepe Romero, Celin Romero (chit.), San Antonio Symphony Orchestra, Victor Alessandro (dir.)
 Note: reg. 1968; Sol magg. 440; b.c. cemb.
- 359 Titolo: *Kamernye Proizvedeniya* [opere da camera]
 Interpreti: Emanuil Scheinkman, Michail Miroschnitschenko (md), Leningrad Chamber Orchestra, Lazar Gosman (dir.)
 Edizioni: Мелодия CP 02301-02302 (1969, LP), *Barock from Leningrad* Мелодия 691434 (LP), *Virtuose Kammerkonzerte von Vivaldi und Telemann* Melodia-Eurodisc 80287PK (LP)
 Note: Sol magg. 440; b.c. cemb.
- 360 Titolo: *Antonio Vivaldi. Concerto per viola d'amore. Concerto in sol maggiore per 2 mandolini, archi e cembalo* [...]
 Interpreti: Angelo Leone, Alessandro Pitrelli (md), Orchestra dell'Angelicum, Achille Berruti (cemb.), Bruno Martinotti (dir.)
 Edizione: Angelicum STA 9017 (1971, LP), Ars Nova VST 6176 (1980, LP)
 Note: ed. B. Martinotti; Sol magg. 440; b.c. cemb.
- 361 Titolo: *Antonio Vivaldi. Sämtliche Konzerte für Laute (Gitarre) und Mandoline*, v. scheda 123
 Interpreti: Takashi Ochi, Silvia Ochi (md), Orchestre de Chambre Paul Kuentz, Paul Kuentz (dir.)
 Note: Sol magg. 440; b.c. org.
- 362 Titolo: *Vivaldi, Kohaut, Haendel. Concerto per liuto e archi*, v. scheda 127
 Interpreti: Julian Bream (lt), Robert Spencer (chitrn), Marilyn Sansom (vlc), Nicholas Kraemer (org.), The Monteverdi Orchestra, John Eliot Gardiner (dir.)
 Note: Sol magg. 440; b.c. org.
- 363 Titolo: *John Williams and Friends*
 Interpreti: John Williams, Carlos Bonell (chit.), Brian Gascoigne, Morris Pert (marimba e vibr), Keith Marjoram (cb)
 Edizioni: Columbia Masterworks M 35108 (1976, LP), CBS 73487 (LP), MK 35108 (1987, CD)
 Note: arr. per 2 chit., marimba, vibr. e cb; Sol magg. 440.
- 364 Titolo: *Happy Birthday Vivaldi 1678-1978*
 Interpreti: Hugo d'Alton, Robert Calcutt (md), L'Estro Armonico Ensemble, Derek Solomons (dir.)
 Edizioni: Vivaldi Society Recordings VS 76.23793 (1978, LP), VS 1678-1 (LP)
 Note: Sol magg. 440; b.c. cemb.
- 365 Titolo: *Vivaldi. Concertos*
 Interpreti: André Saint-Clavier, Christian Schneider (md), La Grande Ecurie et la Chambre du Roy, Jean-Claude Malgoire (dir.)
 Edizioni: CBS Masterworks 76980 (1980, LP), CBS MYK 42548 (CD)
 Note: Sol magg. 415; b.c. org.

- 366 Titolo: *Antonio Vivaldi. 6 Double Concertos*
 Interpreti: James Tyler, Douglas Wootton (md st.), Academy of St Martin in the Fields, N. Marriner (dir.)
 Edizioni: Philips 6514.379 (1983, LP), Philips 412 892-1 (1984, LP), Philips 412 082-1 (CD), Philips 412 892-2 (CD)
 Note: Sol magg. 440; b.c. org.
- 367 Titolo: *Vivaldi. Concerti per Mandolini*, v. scheda 142
 Interpreti: Dorina Frati, Ugo Orlandi (md), I Solisti Veneti, Claudio Scimone (dir.)
 Note: reg. 1983, Sol magg. 440; b.c. cemb. e tior.
- 368 Titolo: *Vivaldi. Guitar Concertos / Gitarrenkonzerte*, v. scheda 302
 Interpreti: Pepe Romero, Angel Romero (chit.), Academy of St Martin in the Fields, Iona Brown (dir.)
 Note: Sol magg. 440; b.c. org. (1. mov), cemb. (3. mov).
- 369 Titolo: *Vivaldi. Music for Lute and Mandolin*, v. scheda 19
 Interpreti: Paul O'Dette, Robin Jeffrey (md st.), Roy Goodman (vl), The Parley of Instruments, Peter Holman (dir.)
 Note: Sol magg. 415; md st. suonati con plettro; b.c. org.
- 370 Titolo: *Vivaldi. Concerti*, v. scheda 20
 Interpreti: Göran Söllscher (chit.), Camerata Bern, Thomas Füre (dir.)
 Note: Sol magg. 440; entrambe le chit. registrate da G. Söllscher; b.c. cemb.
- 371 Titolo: *Vivaldi. Les Concertos pour Mandolines*, v. scheda 148
 Interpreti: Christian Schneider, Danielle Meyer (md), Ensemble instrumental de Grenoble, Kurt Redel (dir.)
 Note: reg. 1985; Sol magg. 440; b.c. cemb.
- 372 Titolo: *Vivaldi. Concerti "Alla rustica"*
 Interpreti: James Tyler, Robin Jeffrey (md st.), English Concert, Trevor Pinnock (dir.)
 Edizioni: Archiv Produktion 415.674-1 (1986, LP), 415.674-2 (CD), Archiv Produktion 431 710-2 (1991), 447 301-2 (1996)
 Note: reg. 1985; strumenti originali; md st. con corde di budello; l'esecuzione avviene con le dita;²⁶ Sol magg. 415; b.c. org.
- 373 Titolo: *Vivaldi, Guitar – Two Guitar – Viola and Guitar Concertos*, v. scheda 153
 Interpreti: Lubomír Brabec, Martin Mysliveček (chit.), Prague Chamber Orchestra, Oldrich Vlček (dir.)
 Note: reg. 1985; Sol magg. 440; b.c. org.
- 374 Titolo: *Duo de Guitares*
 Interpreti: Maya Obradovic, Christophe Leu (chit.), Nicolau de Figureido (cemb.)
 Edizione: Gallo 533 (1988, CD)
 Note: arr. per 2 chit. e cemb. (distribuzione diversa delle parti); Sol magg. 440.

²⁶ TYLER – SPARKS, *The Early Mandolin*, cit., p. 46.

- 375 Titolo: *Antonio Vivaldi. The Miraculous Mandolin. Concertos and Sonatas for Mandolin and Guitar*, v. scheda 28
 Interpreti: Peter Press, Scott Kuney (md), Paul Peabody (vl), Roger Shell (vlc), Edward Brewer (cemb.)
 Note: Sol magg. 440; b.c. cemb.
- 376 Titolo: *Vivaldi, de Falla, The Beatles...*
 Interpreti: Trio 18: Freddy Duffeleer, Hilde Raeymaekers, Eddy Peremans (chit.)
 Edizione: Pavane Records ADW 7208 (1989, CD)
 Note: arr. per trio di chit. a cura degli interpreti; Sol magg. 440.
- 377 Titolo: *Fasch – Krebs – Vivaldi Concertos*, v. scheda 156
 Interpreti: Jozef Zsapka (chit.), Dagmar Zsapkova (fl.), Slovak Chamber Orchestra, Bohdan Warchal (dir.)
 Note: reg. 1988; arr. per fl., chit. e orch; Sol magg. 440; b.c. cemb.
- 378 Titolo: *Baroque Guitar Quartets*
 Interpreti: The English Guitar Quartet: Roland Gallery, Tom Dupré, Andrew Marlow, Tim Pells (chit.)
 Edizione: Saydisc SDL 386 (1990, CD)
 Note: arr. per quartetto di chit.; Re magg. 440.
- 379 Titolo: *The Second Mandolin Album*
 Interprete: Simon Mayor (strum. a pizz.)
 Edizione: Acoustics Records CDACS014 (1990, CD)
 Note: arr. S. Mayor per strum. a pizz. (md, mandola, mandoloncello, chit.); registrazione di tracce diverse da parte dello stesso interprete; Sol magg. 440.
- 380 Titolo: *Vivaldi. Mandolin Concertos. Violin Concertos. Flute Concertos*, v. scheda 311
 Interpreti: Nigel Woodhouse, Sue Mossop (md), Ian Watson (org.), London Musici, Mark Stephenson (dir.)
 Note: reg. 1990; Sol magg. 440; b.c. org.
- 381 Titolo: *John Williams plays Vivaldi Concertos*, v. scheda 31
 Interpreti: John Williams, Benjamin Verdery (chit.), Franz Liszt Chamber Orchestra, János Rolla (dir.)
 Note: Sol magg. 440; b.c. cemb.
- 382 Titolo: *Vivaldi. Concertos & Cantatas*, v. scheda 161
 Interpreti: Tom Finucane (md st.), New London Consort, Philip Pickett (dir.)
 Note: reg. 1990; entrambi i md registrati da T. Finucane; l'esecuzione avviene con le dita; ed. Ph. Pickett, Sol magg. 415; b.c. org.
- 383 Titolo: *Guitar Concertos. Giuliani, Torroba, Vivaldi*, v. scheda 32
 Interpreti: Dagoberto Linhares, Raymond Migy (chit.), Camerata Cassovia, Johannes Wildner (dir.)
 Note: Sol magg. 440; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 384 Titolo: *EOS Guitar Quartet*
 Interpreti: EOS Guitar Quartet: Marcel Ege, Martin Pirktl, David Sautter, Michael Winkler (chit.)
 Edizioni: Biber Records 66501 (1992, CD), Eos Guitar Edition EOS 234200-4 (2008, CD)
 Note: arr. per quartetto di chit. di D. Sautter; Sol magg. 440.
- 385 Titolo: *Antonio Vivaldi. Concerti per liuto e mandolino*, v. scheda 35
 Interpreti: Duilio Galfetti, Wolfgang Paul (md st.), Il Giardino Armonico, Giovanni Antonini (dir.)
 Note: reg. 1992; Sol magg. 415; b.c. cemb. e tior.
- 386 Titolo: *Vivaldi-Concerti & Other Works*, v. scheda 34
 Interpreti: Eliot Fisk, Frederic Hand (chit.), Orchestra of St Luke's
 Note: reg. 1992; Sol magg. 440; b.c. cemb.
- 387 Titolo: *A. Vivaldi – J. N. Hummel Mandolin Concertos*, v. scheda 37
 Interpreti: Vyacheslav Kruglov (md) [2. md non indicato], Northern Crown Soloist Ensemble, Y. Nikolayevsky (dir.)
 Note: reg. 1992; Sol magg. 440; b.c. cemb.
- 388 Titolo: *Famous Baroque Concerti*
 Interpreti: Zoltán Tokos, Béla Sztankovits (chit.), Budapest Strings
 Edizione: Naxos 8.553028 (1994, CD)
 Note: reg. 1991; Sol magg. 440; b.c. cemb.
- 389 Titolo: *Vivaldi: The Italian Baroque Great Concertos*, v. scheda 318
 Interpreti: Tatjana Kostyanaya, Alina Boguk (md), Renaissance Chamber Orchestra, Leo Korchin (dir.)
 Note: Sol magg. 440; b.c. cemb.
- 390 Titolo: *Vivaldi Concertos*, v. scheda 41
 Interpreti: Angel Romero, Lito Romero (chit.), Academy of St Martin in the Fields, John Constable (cemb.), Kenneth Sillito (vl)
 Note: Sol magg. 440, b.c. cemb.
- 391 Titolo: *Albrechtsberger – Telemann – Vivaldi*
 Interpreti: Duo Sonare: Jens Wagner, Thomas Offermann (chit.), Bonner Jugendsinfonieorchester
 Edizione: BNL 112872 (1997, CD)
 Note: [non ascoltato].
- 392 Titolo: *Bach on the Banjo*, v. scheda 178
 Interpreti: John Bullard (banjo), John Patykula (chit.), Catherine Hubert, Yen Yu (vl), Molly Ruze (vla), William Comita (vlc)
 Note: trascr. J. Bullard; Sol magg. 440.
- 393 Titolo: *Vivaldi. Concerti pour 2 mandolines – pour 2 trompettes*, v. scheda 180
 Interpreti: Muriel Kieffer, Laurence Wagner (md), Elisabeth Gelis (cemb.), Ensemble instrumental La Follia, Christophe Poiget (vl e dir.)
 Note: reg. 1997; Sol magg. 440.

- 394 Titolo: *A Bem da Arte II*
 Interpreti: Madeira Mandolin Orchestra, Eurico Martins (dir.)
 Edizione: Classics 5637750634 (1998, CD)
 Note: arr. per orch di md; Sol magg. 440.
- 395 Titolo: *Vivaldi in Toscana*
 Interpreti: Maya Schaufelbühl (fl.), Gunhard Mattes (ob. e dir.), Festspiel-Orchester Lemberg
 Edizione: Flyer Klassik FK 990714 (1999, CD)
 Note: arr. per fl., ob. e orch; Sol magg. 440; b.c. cemb.
- 396 Titolo: *Antonio Vivaldi. Concerti e Trii con mandolino e liuto*, v. scheda 46
 Interpreti: Carlo Aonzo, Paola Esposito (md), Ensemble Doron, Sandro Volta (lt e dir.)
 Note: reg. 1999; Sol magg. 440; b.c. cemb. e lt.
- 397 Titolo: *Vivaldi: Mandolin Concertos. Recorder Concertos*, v. scheda 186
 Interpreti: Péter Forgách, Franz Felner (md), Onix Chamber Orchestra
 Note: Sol magg. 440; b.c. org.
- 398 Titolo: *Piazzolla – Sierra – Marcello – Vivaldi: Concerti for two Guitars and Strings*
 Interpreti: Joanne Castellani, Michael Andriaccio (chit.), The Israel Chamber Orchestra, Arie Lipsky (dir.)
 Edizione: Fleur de Son Classics FDS 57952 (2001, CD)
 Note: Sol magg. 440; b.c. cemb.
- 399 Titolo: *Vivaldi. Concerti per mandolini. Concerti con molti strumenti*, v. scheda 328
 Interpreti: Giovanni Scaramuzzino, Sonia Maurer (md st.), Giangiacomo Pinardi, Ugo Nastrucci (tior.), Fabio Biondi (vl e dir.), Europa Galante
 Note: Sol magg. 415; b.c. cemb. e tior.
- 400 Titolo: *The Masterworks. Antonio Vivaldi*, v. scheda 329
 Interpreti: Marten Scheffer, Rens van der Zalm (md), Malipiero Ensemble, Krijn Koetsveld (dir.)
 Note: Sol magg. 415; b.c. org.; in copertina numero errato RV 460.
- 401 Titolo: *Vivaldi. Concerti a liuto solo*, v. scheda 51
 Interprete: Paolo Cherici (arclt in Sol)
 Note: trascr. per arclt solo; Sol magg. 415.
- 402 Titolo: *Musica per mandolino e liuto*, v. scheda 333
 Interpreti: Rolf Lislevand (md st.), Riccardo Masahide Minasi, Valerio Losito (vl), Enrico Parizzi (vla), Ludovico Minasi (vlc), Thomas C. Boysen (tior. e chit.), Thor Harald Johnsen (chit. battente)
 Note: Sol magg. 415; entrambi i md registrati dallo stesso solista; b.c. tior., chit. bar.
- 403 Titolo: *Orchestra a Plettro Senese A. Bocci*
 Interpreti: Orchestra a Plettro Senese "A. Bocci", Giuseppe Baldesi (dir.)
 Edizione: Le Carrozze Records (2006, CD)
 Note: reg. 2005 live; trascr. per orch a pizz.; Sol magg. 440; b.c. cemb.

DISCOGRAFIA COMMENTATA

- 404 Titolo: *Impressioni*
 Interpreti: Quartetto Colori: Silke Lisko, Annika Lückebergfeld (ltn), Dirk Lattenkamp (chit. bar.), Rupert Gehrmann (lt), Andreas Fischer (vla da g.)
 Edizione: Ancora 005 (2006, CD)
 Note: Sol magg. 415; lt soprani suonati con plettro; titolo in copertina: "Konzert G-Dur für zwei Sopranlauten und Barockensemble".
- 405 Titolo: *Vivaldi*, v. scheda 52
 Interpreti: Péter Katona, Zoltán Katona (chit.), Carducci String Quartet
 Note: Sol magg. 440; 2 chit. e archi.
- 406 Titolo: *L'Arte del Mandolino Barocco*
 Interpreti: Artemandoline Baroque Ensemble
 Edizione: JADE 699631-2 (2007, CD)
 Note: arr. per orch di md (storici e moderni), chit. bar. e cb; Sol magg. 415.
- 407 Titolo: *Baroque Guitar Concertos*, v. scheda 53
 Interpreti: Slava Grigoryan, Leonard Grigoryan (chit.), Tasmanian Symphony Orchestra, Benjamin Northey (dir.)
 Note: Sol magg. 440; b.c. cemb.
- 408 Titolo: *Vivaldi. Mandolin and Lute Concerti*, v. scheda 339
 Interpreti: Mauro Squillante, Davide Rebuffa (md st.), L'Arte dell'Arco, Federico Guglielmo (dir.)
 Note: reg. 2009; md st. suonati con plettro; Sol magg. 440; b.c. cemb.
- 409 Titolo: *Trio Nahual*
 Interpreti: Trio Nahual (chit.)
 Edizione: Soundset Recordings FAR-004 (2010, CD)
 Note: arr. per tre chit.; Sol magg. 440.
- 410 Titolo: *Vivaldi sulle sei Corde*, v. scheda 58
 Interpreti: Giuliano Belotti, Carles Herràiz (chit.), Kostadin Bogdanowski (vl), Cristoforo Pestalozzi (vlc), Orquestra de Cambra del Principat de Catalunya
 Note: Sol magg. 440; 2 chit. e archi.
- 411 Titolo: *Il Progetto Vivaldi 3*
 Interpreti: Sol Gabetta (vlc), Andrés Gabetta (vl e dir.), Cappella Gabetta
 Edizioni: Sony Classical 88883762711 (2013, 2 LP), Sony Classical 88697953502 (CD), 888837658225 (CD)
 Note: arr. per vl, vlc (8^{va} inf.) e orch; Sol magg. 440; b.c. cemb. e chit. bar.
- 412 Titolo: *Late Nights in West Seattle*
 Interpreti: Evelyn Arvey, Mark Francis (chit.)
 Edizione: Quaver Studios [senza etichetta], 2013
 Note: trascr. per due chit.; Sol magg. 440.
- 413 Titolo: *Vivaldi. Concertos for Two Cellos*
 Interpreti: Julian Lloyd Webber, Jiaxin Lloyd Webber (vlc), European Union Chamber Orchestra, Hans-Peter Hofmann (vl e dir.)
 Edizione: Naxos 8.573374 (2014, CD)
 Note: arr. per 2 vlc e orch di J. Lloyd Webber; Sol magg. 440; b.c. cemb. e org.

- 414 Titolo: *The Vivaldi Album*, v. scheda 65
 Interpreti: Thibault Cauvin (chit.), Orchestre de Chambre de Paris, Julien Masmondet (dir.)
 Note: reg. 2014; Sol magg. 440; b.c. cemb. e tior.; [2. chit. non indicata, probabilmente è T. Cauvin].
- 415 Titolo: *Bach & Vivaldi for Mandolin*, v. scheda 223
 Interpreti: Dorina Frati, Silvia Tenchini (md), Mandolin Orchestra Mauro e Claudio Terroni
 Note: trascr. per 2 md, orch di md e org.; Sol magg. 440; b.c. org.
- 416 Titolo: *Art of the Mandolin*
 Interpreti: Avi Avital, Alon Sariel (md), Venice Baroque Orchestra
 Edizione: Deutsche Grammophon 00289 483 8534 (2020, CD)
 Note: Sol magg. 440; b.c. cemb. e tior.

CONCERTO IN DO MAGGIORE PER 2 FLAUTI, 2 SALMÒ, 2 VIOLINI IN TROMBA MARINA,
 2 MANDOLINI, 2 TIORBE, VIOLONCELLO, ARCHI E CEMBALO, RV 558

- 417 Titolo: [senza titolo]
 Interpreti: Orchestra del Maggio Musicale Fiorentino, A. Guarneri (dir.)
 Edizioni: Decca-Telefunken GX 61021/22 (1943 ca, 78 giri, 4ff, 30 cm.), Telefunken 026864/65 (78 giri?)
 Note: trascr. A. Casella [non ascoltato].
- 418 Titolo: *Durante, Salieri, Vivaldi*
 Interpreti: Orchestra Alessandro Scarlatti di Napoli, Thomas Schippers (dir.)
 Edizioni: Columbia QCX 10179 (1955, LPM), Angel Records 35335 (1962 LPM), Columbia 33CX 1451
 Note: trascr. A. Casella con arpe e trombe; Do magg. 440; md assenti nel 2. mov.
- 419 Titolo: *Vivaldi*
 Interpreti: Giovanni Vicari, Carlo de Filippis (md), Aristid von Würtzler, Christine Stavrache (arpe), New York Philharmonic, Leonard Bernstein (dir.)
 Edizioni: Columbia Masterworks ML 5459 (1960, LP), Columbia Masterworks MS 6131 (LP), ML 5459 (1962, LPM), CBS 72.243 (1965, LPM), Coronet KLC 2731 (LPM), *Vivaldi. Concertos* Philips 641.410 AXL (LP), *Leonard Bernstein. Vivaldi. The Four Seasons* Sony Classical SMK 47642 (1993, CD)
 Note: reg. 1958; trascr. A. Casella con arpe e trombe; Do magg. 440.
- 420 Titolo: *Antonio Vivaldi. I concerti per mandolino*, v. scheda 294
 Interpreti: Bonifacio Bianchi, Alessandro Pitrelli (md), Michael Schaffer, Kristian Gerwig (tior.), I Solisti Veneti, Claudio Scimone (dir.)
 Note: vers. orig.; Do magg. 440; 2. mov. md tremolo.
- 421 Titolo: *Vivaldi. Concerti con molti stromenti*
 Interpreti: Erhard Fietz, Elisabeth Fietz (md), Roland Zimmer, Franz Just (tior.), Staatskapelle Dresden, Vittorio Negri (dir.)
 Edizioni: Philips 6500 242 (1971, LP), *Edizione Vivaldi*, Philips 6858572 (1971, LP), 6768 013 (1978, LP), *Concertos pour groupes d'instruments variés* Philips 6500 576 (LP)
 Note: vers. orig.; ed. F. Giegling; Do magg. 440.

- 422 Titolo: *Antonio Vivaldi. Sämtliche Konzerte für Laute (Gitarre) und Mandoline*, v. scheda 123
 Interpreti: Narciso Yepes (chit.), [2. chit. non indicata], Takashi Ochi, Silvia Ochi (md), Orchestre de Chambre Paul Kuentz, Paul Kuentz (dir.)
 Note: Do magg. 440; 2. mov. md tremolo; 2. chit. potrebbe essere sempre N. Yepes.
- 423 Titolo: *Antonio Vivaldi. Mandolinenmusik*, v. scheda 13
 Interpreti: Takashi Ochi, Silvia Ochi (md), Elfi Germesin, Tadashi Sasaki (chit.), Das Deutsche Zupforchester, Siegfried Behrend (dir.)
 Note: arr. S. Behrend per md, chit., vlc, archi pizz., cemb.; Do magg. 440.
- 424 Titolo: *Vivaldi. Intégrale des oeuvres avec luth*, v. scheda 17
 Interpreti: Michel Armoric, Guy Robert (tior.), André Saint-Clivier, Christian Schneider (md), Ensemble Instrumental, Guy Robert (dir.)
 Note: vers. orig.; Do magg. 415.
- 425 Titolo: *Vivaldi. Concerti per Mandolini*, v. scheda 142
 Interpreti: Dorina Frati, Ugo Orlandi (md), Robin Jeffrey, Andrea Damiani (tior.), I Solisti Veneti, Claudio Scimone (dir.)
 Note: reg. 1983; vers. orig.; Do magg. 440; 2. mov. md tremolo.
- 426 Titolo: *Vivaldi. Concerti "Alla rustica"*, v. scheda 372
 Interpreti: James Tyler, Robin Jeffrey (md st.), Nigel North, Jakob Lindberg (tior.), English Concert, Trevor Pinnock (dir.)
 Note: strumenti originali, md st. con corde di budello; l'esecuzione avviene con le dita; Do magg. 415.
- 427 Titolo: *Vivaldi. Les Concertos pour Mandolines*, v. scheda 148
 Interpreti: Christian Schneider, Danielle Meyer (md), Ensemble instrumental de Grenoble, Kurt Redel (dir.) [chit. non indicate]
 Note: reg. 1985; Do magg. 440; con chit.; b.c. cemb.; 2. mov. md tremolo; titolo in copertina: *Concerto en Do majeur pour 2 mandolines, 2 flutes, 2 clarinettes, 2 violons, 2 guitares, violoncelle, cordes et basse continue.*
- 428 Titolo: *Vivaldi. Famous Concerti*, v. scheda 154
 Interpreti: Gergely Sárközy (lt), Dall'Arco Chamber Orchestra, István Párkányi (vl e dir.) [solisti non indicati in copertina]
 Note: reg. 1987; Do magg.; violini in tromba marina sostituiti con tromba, salmoé sostituiti con violini.
- 429 Titolo: *Vivaldi's Favorites, Vol. 1. Six Concertos for Diverse Instruments by the Venetian Master*
 Interpreti: Philharmonia Virtuosi, Richard Kapp (dir.) [solisti non indicati]
 Edizione: Ess.a.y 1022 (1992, CD)
 Note: vers. orig.; Do magg. 440; 2. mov. md tremolo.
- 430 Titolo: *Antonio Vivaldi. Concerti per liuto e mandolino*, v. scheda 35
 Interpreti: Duilio Galfetti, Wolfgang Paul (md st.), Luca Pianca, Joachim Held (tior.), Il Giardino Armonico, Giovanni Antonini (dir.)
 Note: vers. orig.; Do magg. 415; md st. suonati con plettro.

- 431 Titolo: *Vivaldi. Konzerte für den Kursächsischen Hof*, v. scheda 263
 Interpreti: Angelika Oertel, Wolfgang Katschner (md st.), Hans Werner Apel, Lee Santana (tior.), Virtuosi Saxoniae, Ludwig Güttler (dir.)
 Note: vers. orig.; Do magg. 440.
- 432 Titolo: *Brabec, Stivín, Hudeček play Vivaldi*
 Interpreti: Lubomír Brabec, Denisa Veškrnová (chit.), Tomáš Najbrt (tior.), Janáček Chamber Orchestra, Gaetano Delogu (dir.)
 Edizione: Supraphon SU 3963-2 (1995, CD)
 Note: Do magg. 440; le chit. suonano la parte dei md e tior.; b.c. cemb., org. e tior.
- 433 Titolo: *Antonio Vivaldi. Concerti con molti strumenti*
 Interpreti: Christian Schneider, Hélène Péret (md), Mauricio Buraglia, Jérôme Lefèbvre (tior.), Ensemble Matheus, Jean-Christophe Spinosi (vl e dir.)
 Edizione: Pierre Verany PV 796023, PV707022/23 (1996, CD)
 Note: reg. 1995; vers. orig.; Do magg. 415; 2. mov. md tremolo.
- 434 Titolo: *Vivaldi. Concertos Extraordinaires "Con molti strumenti"*
 Interpreti: Hélène Péret, Richard Walz (md), Mauricio Buraglia, Jérôme Lefèbvre (tior.), Académie Sainte-Cécile, Philippe Couvert (vl e dir.)
 Edizione: K617 France K617062 M7 865 (1996, CD)
 Note: vers. orig.; Do magg. 415; 2. mov. md tremolo.
- 435 Titolo: *Vivaldi. Concert for the Prince of Poland*, v. scheda 266
 Interpreti: David Miller, Paula Chateaufneuf (arclt), Lynda Sayce, Nigel North (md st.), The Academy of Ancient Music, Andrew Manze (dir.)
 Note: vers. orig.; Do magg. 415.
- 436 Titolo: *5 Conciertos del siglo XVIII en Europa*
 Interpreti: Charo Prendes, Héctor Braga (md), Carmen Cuello, Daniel Zopico, Fran Cobo, Manuel Paz (tior.), Orquesta de Cámara del Conservatorio del Nalón
 Edizione: La Factoría Discográfica AS-2320 (1997, CD)
 Note: [non ascoltato].
- 437 Titolo: *Vivaldi. Concerti per mandolini. Concerti con molti strumenti*, v. scheda 328
 Interpreti: Giovanni Scaramuzzino, Sonia Maurer (md st.), Giangiacomo Pinardi, Ugo Nastrucci (tior.), Fabio Biondi (vl e dir.), Europa Galante
 Note: reg. 2001; vers. orig.; Do magg. 415.
- 438 Titolo: *Barrocos en guitarras*
 Interpreti: Cuarteto de Guitarras Entrecuerdas
 Edizione: Fonocal 926675 (2010, CD)
 Note: arr. per quartetto di chit.; La magg. 440.

IV. APPENDICE: ELENCO DELLE EDIZIONI STORICHE (1943-1979)

RV 82

- *Trio in do maggiore per violino, liuto e basso continuo*, revisione e realizzazione del basso continuo di Gian Francesco Malipiero, Milano, Ricordi, 1949.
- *Concerto en La majeur*, trascrizione di Emilio Pujol, Parigi, Eschig, 1960.
- *Sonata in do per 2 chitarre (o flauto e chitarra = violino e chitarra)*, originale per liuto in trio, a cura di José de Azpiazu, Ginevra, Beltz-Azpiazu, 1970.
- *Concerto in C major. Musica da camera, series for 2 guitars*, a cura di Don Andrews, Sydney, Albert, 1972.
- *Lautenkonzert C-Dur, für Gitarre und Streicher*, a cura di Siegfried Behrend, Wilhelmshafen, Heinrichshofen, 1976.
- *Trio in Do maggiore per liuto (chitarra), violino e violoncello (F. XVI, no. 3)*, arrangiamento di Benkő Dániel, Budapest, Editio Musica, 1978.

RV 85

- *Trio in sol minore per violino, liuto e basso continuo*, revisione e realizzazione del basso continuo di Gian Francesco Malipiero, Milano, Ricordi, 1949.
- *Trio in Sol Minore per liuto (chitarra), violino e violoncello (F. XVI, no. 4)*, arrangiamento di Benkő Dániel, Budapest, Editio Musica, 1978.
- *Concerto en sol mineur, pour flûte et guitare*, arrangiamento di Jean-Maurice Mourat, Parigi, Billaudot, 1979.

RV 93

- *Concerto in re maggiore per 2 violini, liuto e basso continuo*, revisione e realizzazione del basso continuo di Gian Francesco Malipiero, Milano, Ricordi, 1949.
- *Concerto in re maggiore (D-Dur) für Gitarre (original: Laute) und Streichorchester*, a cura di José de Azpiazu, Basilea, Symphonia Verlag, 1954.
- *D-dur für Gitarre und Streicher*, a cura di Siegfried Behrend, Amburgo, Sikorski, 1956.
- *Concerto in re magg. per liuto e archi*, revisione e realizzazione di Alessandro Mirt, Ancona – Milano, Bèrben, 1956.
- *Concerto en Ré majeur*, trascrizione di Emilio Pujol, Parigi, Eschig, 1957.
- *Concerto in ré maggiore*, arrangiamento di Visser Dick, Hilversum, Harmonia-Uitgave, 1963.
- *Concerto in re (orig. per liuto e orch.)*, arrangiamento di Lupe de Azpiazu [per chitarra sola], Ginevra, Beltz-Azpiazu, 1969.
- *Concerto en Ré majeur pour guitare (ou luth) et orchestre à cordes*, ricostruzione di Narciso Yepes, riduzione per pianoforte e chitarra, Parigi, Transatlantiques, 1970.
- *Concerto in D*, arrangiamento di Charlie Byrd, Washington, D.C., Columbia Music, 1970 [per chitarra sola].
- *Concerto in D major. Musica da camera, series for 2 guitars*, a cura di Don Andrews, Sydney, Albert, 1972.
- *Concerto in re maggiore per chitarra e archi*, revisione di Alvaro Company, Milano, Suvini Zerboni, 1972.
- *Concerto per liuto (chitarra) e archi (Fanna XII, N. 15)*, a cura di Victor van Puijzenbroeck, Anversa, Metropolis, 1973.

- *Concerto in re maggiore per liuto (chitarra), 2 violini e violoncello*, arrangiamento di Benkő Dániel, Budapest, Editio Musica, 1975.
- *Konzert D-dur für Gitarre und Cembalo: ad lib. Klavier; Kat. Fanna Nr. XII/15*, a cura di Rita Maria Fleres, Monaco di Baviera, Pressler, 1977.

RV 425

- *Concerto in do maggiore per mandolino, archi e cembalo*, revisione e realizzazione del basso continuo di Gian Francesco Malipiero, Milano, Ricordi, 1950.
- *Concerto in do maggiore (C-dur) für Mandoline (original: Laute) und Streichorchester*, a cura di José de Azpiazu, Basilea, Symphonia Verlag, 1954.
- *Concerto en Ut majeur pour Guitare, 2 Violons Alto et Violoncelle*, versione per chitarra di Emilio Pujol, Parigi, Eschig, 1969.
- *Concerto n. 23 en Ut majeur pour guitare, orchestre à cordes et cembalo*, ricostruzione di Fernand Oubradous, Parigi, Transatlantiques, 1971.

RV 532

- *Concerto in sol maggiore per 2 mandolini, archi e organo*, revisione e realizzazione del basso continuo di Gian Francesco Malipiero, Milano, Ricordi, 1951.
- *Concerto n. 3 en Sol majeur pour 2 Mandolines ou Guitares – Orchestre à Cordes (Cembalo ad libitum)*, ricostruzione di Fernand Oubradous, Parigi, Transatlantiques, 1958.

RV 540

- *Concerto in re minore per viola d'amore, liuto, archi e cembalo*, revisione e realizzazione del basso continuo di Gian Francesco Malipiero, Milano, Ricordi, 1960.
- *Concerto in re minore per Viola d'amore e Chitarra con accompagnamento d'orchestra da camera o quintetto d'archi*, realizzazione di Siegfried Behrend, Frankfurt am Main, Zimmermann, 1960.
- *Concerto in re minore: originale per viola d'amore, liuto e orchestra*, a cura di José de Azpiazu, Basilea, Symphonia Verlag, 1961.

RV 558

- *Concerto per orchestra in do maggiore*, elaborazione di Alfredo Casella, Milano, Carisch, 1943.
- *Antonio Vivaldi. Due Concerti. Manoscritti della Sächsische Landesbibliothek di Dresda*, Siena, Accademia Musicale Chigiana, 1950.
- *Concerto in Do maggiore per 2 flauti, 2 salmò, 2 violini in tromba marina, 2 mandolini, 2 tiorbe, violoncello, archi e cembalo*, revisione e realizzazione del basso continuo di Gian Francesco Malipiero, Milano, Ricordi, 1960.
- *Concerto in Do magg. – Concerto in Fa magg. (dai concerti di Dresda)*, revisione di Piero Giorgi, Roma, Del Turco, s.a. [1960 ca], prefazione di Alfredo Bonaccorsi [= RV 558 e 568].

Ella Bernadette Nagy

DISCOGRAPHY WITH COMMENTARY ON THE COMPOSITIONS
FOR LUTE AND MANDOLIN BY VIVALDI

Summary

This annotated discography is centred on seven works where Vivaldi uses plucked instruments. It has been compiled with the aim of investigating the interpretative aspects of this repertory. The corpus comprises two trios for violin, lute and bass (RV 82 and RV 85), a concerto for two violins, lute and bass (RV 93), a double concerto for viola d'amore and lute (RV 540), a concerto for mandolin (RV 425), another for two mandolins (RV 532) and lastly a concerto for eleven instruments and string orchestra (RV 558), which has solo parts for two mandolins and two theorboes. In total, 438 recordings of the seven works contained on 255 discs have been listed and examined.

More than half of the interpretations adopt an instrumentation different from the original one. All seven works have entered the guitar repertory, while those for lute have also been performed on the mandolin, and vice versa. Further, many arrangements have been made for string orchestras employing plucked instruments, chamber ensembles or a solo instrument.

The critical editions and musicological studies published during recent decades have contributed to a general improvement in the interpretative level and a greater fidelity to the version transmitted by the sources, even though there is also no lack of modern recordings based on old editions that are often imperfect from a source-critical standpoint. From the 1980s onwards there has been some use made of baroque instruments, but most performers continue to prefer modern instruments for practical reasons.

MISCELLANY

Compiled by Michael Talbot

Few years go by without at least one report of a newly discovered Vivaldi composition or source. Recently, I have noticed **two small items needing to be added to the Vivaldian catalogue**. Both are anonymous manuscripts that belong today to the library of the Polish Academy of Sciences in Gdańsk (PL-GD), which inherited them from the civic library (Danziger Stadtbibliothek) of the pre-war days.¹ Already known since its listing by Peter Ryom in 1969 is the same library's set of copied parts for 383a (Op. 4, no. 1), immortalized by writing the composer's name in reverse form as "Mons. Idlaviv".²

The first of the two anonymous items not previously recorded is a complete set of five parts for RV 198a (Op. 9, no. 11), with the shelfmark Ms 4155. Its provenance is unknown.

The second item belongs to a group of nine sets of anonymous parts for orchestral works in varying states of completeness listed under the common shelfmark Ms Joh. 425. As this shelfmark indicates, the manuscripts come from the local church known as the St. Johanniskirche, whose music – together with that of another local church, the St. Katherinenkirche – was acquired by the Stadtbibliothek in 1905 or slightly later in a state of disorder and neglect. Only the second violin part survives for the Vivaldi item, which turns out to be the introductory sinfonia to RV 739, *La verità in cimento* – easily recognizable from its incipits, thanks to Vivaldi's doubling of the two violin parts at the start of each movement. In addition to Vivaldi's sinfonia, the group includes two orchestral capriccios by J. D. Zelenka (ZWV 182 and 183, both identified from concordances in Dresden) and a concerto by G. H. Stölzel (identified from a concordance in Lund); the remaining items are so far unidentified. Why such heavily scored and conspicuously secular music should have been in the possession of a Lutheran church of only moderate importance demands explanation. One possible scenario is that an organist who bequeathed all his music to this church had participated in, and perhaps even directed, the municipal *Kapelle* or a local *Collegium musicum*, the original destination of these works. Vivaldi's sinfonia evidences how as early as the 1720s and 1730s operatic overtures were becoming

Michael Talbot, 36 Montclair Drive, Liverpool L18 0HA, United Kingdom.

Email: mitalbot@liverpool.ac.uk

¹ The musical manuscripts of this library are listed without incipits in OTTO GÜNTHER, *Katalog der Handschriften der Danziger Stadtbibliothek. Bd. 4: Die musikalischen Handschriften der Stadtbibliothek und der in ihrer Verwaltung befindlichen Kirchenbibliotheken von St. Katherinen und St. Johann in Danzig*, Danzig, L. Sauniersche Buch- und Kunsthandlung, 1911. RISM Online gives the essential details, including incipits.

² PETER RYOM, *À propos de l'inventaire des œuvres d'A. Vivaldi. Étude critique des catalogues et nouvelles découvertes (48 manuscrits inconnus)*, "Vivaldiana", 1, 1969, pp. 69-114: 91. In the most recent Vivaldi catalogues the shelfmark of this concerto is given in error as Ms 4311; the correct shelfmark is Ms 4143, as in Günther's catalogue, Ryom's article and RISM Online.

used as independent concert or recreational music, anticipating the emergence of the purpose-written chamber symphony towards the middle of the century. Peripheral urban centres such as Danzig that enjoyed no, or only irregular, operatic performances, had to make do with performing extracts from operas, whether *sinfonias* or arias, in an alternative context.³

Of all the Vivaldi-related books to have appeared during the past year, the most consummately executed and delightful to read must be **Federico Maria Sardelli's study of the representations in visual art of the composer, real or claimed.**⁴ The book itself displays a marvellous co-ordination between a multitude of images (reproductions and diagrams) and textual commentary, each element closely supporting the other. Its most memorable novelty is the vindication of a proposition advanced fairly recently by Micky White that the upper part of a recognizably human (as opposed to angelic) face popping up surreptitiously in the background of Tiepolo's complex ceiling fresco in the nave of Santa Maria della Pietà – the church erected after Vivaldi's death to replace the chapel where the *Coro* performed – is a posthumous tribute to the *Prete rosso*. There is one supporting argument not made by Sardelli that I would like to bring forward here. This is that the red colour of the subject's flowing hair is dissonant with the fact that it is clearly applied to a wig (as shown by its central parting), which Vivaldi would have worn everywhere outside his home, and consequently not to his natural hair, which he would have kept closely cropped. Eighteenth-century wigs were made in various colours (that of the portrait of Vivaldi in Bologna is whitish), but a vivid red was not, to my knowledge, among them. Hence Tiepolo's choice of red is symbolic, not true-to-life: the colour's very unexpectedness is a deliberate pointer to the subject's identity – a hint so transparent that even people who had never set eyes on Vivaldi during his lifetime could make the connection from their recollection of his nickname.

Even more recent is a superb doctoral dissertation of over 500 pages on **Vivaldi's employment of the cadenza and musical passages of similar type.**⁵ Its author, Vincent Bernhardt, will already be familiar to Vivaldians from his recordings, as keyboard-player and director of the ensemble "Il delirio fantastico", of the twelve 'Paris' concertos and a selection of chamber concertos.⁶ As a scholar no less than as a performer, Bernhardt is remarkable for the wide range of his knowledge and interests, winking out the most remote musical and musicographical sources of relevance from all over Europe in aid of his study. I was particularly impressed by his taxonomic clarity, typified by his dissection

³ RENATE BROCKPÄHLER, *Handbuch zur Geschichte der Barockoper in Deutschland*, Emsdetten, Lechte, 1964, p. 119, records only one opera (a lost *Atalanta* of unknown authorship) performed in Danzig during the first half of the eighteenth century; otherwise, there is nothing from this period.

⁴ FEDERICO MARIA SARDELLI, *Il volto di Vivaldi*, Palermo, Sellerio, 2021.

⁵ VINCENT BERNHARDT, *Le Concept de liberté de l'interprète dans le corpus orchestral d'Antonio Vivaldi : entre rigueur et caprice. Une étude des cadences vivaldiennes au regard des pratiques d'époque*, doctoral dissertation, Université de Lyon, 2022. This dissertation is accessible digitally via the link <<https://vincentbernhardt.org/pdf/These-Vincent-Bernhardt.pdf>>.

⁶ Respectively, Calliope CAL 1740 and CAL 1852 (both recorded in 2015).

of the parallels, but also the clear differences, between the *perfidia* in its Torellian and other forms and the cadenza in its equally diverse manifestations in the music of Vivaldi and his contemporaries.

Among recent articles to note is one by Inês de Arena Braga and Claudio Ribeiro making the case for **the attribution to Vivaldi of an anonymous recorder sonata in F major in the Conservatorio “Benedetto Marcello” in Venice (Correr 127.46).**⁷ Vivaldi’s possible authorship is a topic that has already exercised the Editorial Committee of the Critical Edition of Vivaldi’s works without any final agreement on the matter. The article is therefore a ‘relaunch’ of the original case, expanded and, I think, strengthened. I have supported the proposal from the outset and hope that the Committee will take a fresh look at the work before too long.

In passing, I can mention here that **Jon Baxendale’s authoritative article on the manuscript “Anne Dawson’s Book” in Manchester (containing keyboard transcriptions of Vivaldi concertos)**, originally published in Volume 1 (2000) of the journal *Manchester Sounds*, is now available digitally via the online platform Academia.⁸

Finally, an interesting pointer to **the probable origin of the two Vivaldi flute concertos (RV 783 and 784)**, currently known only from their incipits in a catalogue of the music possessed by the noble Esterházy (Eszterházy) family, emerges from a communication I received from Kees Vlaardingerbroek stating that a recent book by the Hungarian author Ágnes Sas mentions the fact that Count József Esterházy (1714-1762) visited Vivaldi in Venice in 1734 and bought music from him.⁹ If any reader with a knowledge of Hungarian has access to this book, I would be delighted to learn more and bring its information to wider attention.

⁷ INÊS DE ARENA BRAGA – CLAUDIO RIBEIRO, *A Newly Discovered Recorder Sonata Attributed to Vivaldi: Considerations on Authorship*, “Recercare”, 33 (2021), pp. 121-161.

⁸ The link is: <https://www.academia.edu/40060226/Anne_Dawsons_Book_neglected_keyboard_music_in_the_Henry_Watson_Music_Library>.

⁹ ÁGNES SAS, *Többszólamú zene a magyar városokban, templomokban és főúri udvarokban* [ÁGNES SAS, *Polyphonic Music in the Cities, Churches and Aristocratic Courts of Hungary*], Budapest, 2017, p. 249.

MISCELLANEA

A cura di Michael Talbot

Non passano anni senza che venga riportata la scoperta di una nuova opera o fonte vivaldiana. Recentemente, ho notato **due piccoli pezzi che sarebbe opportuno aggiungere al catalogo di Vivaldi**. Sono entrambi manoscritti anonimi che oggi appartengono alla biblioteca dell'Accademia delle Scienze di Danzica (PL-GD), la quale li ha ereditati dalla biblioteca civica (Danziger Stadtbibliothek – com'era nota prima della guerra).¹ Appartenente alla biblioteca è anche un altro pezzo di Vivaldi, questo già noto dal 1969 grazie alla catalogazione di Peter Ryom. Si tratta del set di parti copiate per RV 383a (Op. 4, n. 1), contrassegnate col nome del compositore all'inverso: «Mons. Idlaviv».²

Il primo dei due pezzi anonimi è un set completo di cinque parti per RV 198a (Op. 9, n. 11), con segnatura Ms 4155. La sua provenienza è sconosciuta.

Il secondo pezzo appartiene a una raccolta di nove set di parti anonime per lavori orchestrali in vario stato di completamento (segnatura Ms Joh. 425). Come questa segnatura suggerisce, i manoscritti provengono dalla chiesa locale di San Giovanni, la cui musica – insieme a quella di un'altra chiesa locale, quella di Santa Caterina – era stata acquisita dalla Stadtbibliothek nel 1905, o poco dopo, in grande stato di disordine e incuria. Solo la parte di secondo violino è quanto resta del pezzo di Vivaldi. Grazie ai raddoppi delle due parti di violino all'inizio di ciascun movimento, tale pezzo è facilmente identificabile dai suoi incipit con la sinfonia d'apertura de *La Verità in cimento* (RV 739). Oltre alla sinfonia di Vivaldi, la raccolta include due capricci orchestrali di J. D. Zelenka (ZWV 182 e 183, entrambi identificati attraverso una concordanza conservata a Dresda) e un concerto di G. H. Stölzel (identificato attraverso una concordanza conservata a Lund); i pezzi restanti sono per il momento non identificati. Sarebbe necessario investigare il perché tale musica – palesemente secolare e riccamente strumentata – sia appartenuta a una chiesa luterana di modesta importanza. Una possibile spiegazione è che un organista – coinvolto nelle attività della *Kapelle* o del *Collegium musicum* ai quali questi lavori erano stati destinati – abbia donato tutta la propria musica a questa chiesa. La sinfonia di Vivaldi evidenzia come già negli anni Venti e Trenta del Settecento le sinfonie

Michael Talbot, 36 Montclair Drive, Liverpool L18 0HA, Regno Unito.

Email: mtalbot@liverpool.ac.uk

¹ I manoscritti musicali di questa biblioteca sono elencati senza incipit in OTTO GÜNTHER, *Katalog der Handschriften der Danziger Stadtbibliothek. Bd. 4: Die musikalischen Handschriften der Stadtbibliothek und der in ihrer Verwaltung befindlichen Kirchenbibliotheken von St. Katherinen und St. Johann in Danzig*, Danzica, L. Sauniersche Buch- und Kunsthandlung, 1911. RISM Online fornisce le informazioni essenziali, inclusi gli incipit.

² PETER RYOM, *À propos de l'inventaire des œuvres d'A. Vivaldi. Étude critique des catalogues et nouvelles découvertes (48 manuscrits inconnus)*, «Vivaldiana», 1, 1969, pp. 69-114: 91. Nei più recenti cataloghi vivaldiani la segnatura di questo concerto è erroneamente riportata come Ms 4311; la segnatura corretta è Ms 4143, come nel catalogo di Günther, l'articolo di Ryom e il RISM Online.

operistiche cominciasse a essere usate come musica indipendente, da concerto o d'intrattenimento, anticipando la progressiva affermazione, verso la metà del secolo, di musica orchestrale da camera scritta per un proposito specifico. Centri urbani di periferia come Danzica – che non ospitavano, se non occasionalmente, rappresentazioni operistiche – dovevano farsi andar bene l'esecuzione di estratti da opere – fossero questi sinfonie o arie – in contesti alternativi.³

Di tutti i libri usciti nell'ultimo anno collegati alla figura di Vivaldi, il più raffinato e piacevole da leggere è **uno studio di Federico Maria Sardelli su ritratti, reali o presunti, del compositore**.⁴ Il libro presenta una meravigliosa alternanza di immagini (riproduzioni e diagrammi) e commento, ciascun elemento a supporto dell'altro. Particolarmente degna di menzione è la conferma di una proposta avanzata abbastanza recentemente da Micky White: la parte superiore di un viso riconoscibilmente umano (in opposizione a uno angelico) che compare furtivamente sullo sfondo di un complesso affresco del Tiepolo sul soffitto della navata di Santa Maria della Pietà – la chiesa eretta dopo la morte di Vivaldi per rimpiazzare la cappella dove il *Coro* cantava – è un postumo tributo al Prete rosso. C'è un'ulteriore considerazione a supporto di tale teoria che Sardelli non include, ma che vorrei far qui presente. Il colore rosso dei capelli del soggetto stona col il fatto che è chiaramente applicato a una parrucca (come si nota dalla scriminatura), che Vivaldi avrebbe indossato solo quando fuori casa, e non ai suoi capelli naturali, che lui avrà con ogni probabilità tenuto corti. Nel XVIII secolo le parrucche erano fatte in vari colori (quella nel ritratto di Bologna è biancastra), ma il rosso vivo, per quanto ne so, non è tra questi. Di conseguenza la scelta di Tiepolo di applicare il rosso è simbolica, non realistica: l'inaspettato colore è un chiaro indizio sull'identità del soggetto. Persino chi non avesse mai visto Vivaldi di persona avrebbe potuto fare il collegamento ricordandone il soprannome.

Ancora più recente è la superba tesi di dottorato di oltre 500 pagine sull'impiego che **Vivaldi fa della cadenza e di passaggi musicali simili**.⁵ L'autore, Vincent Bernhardt, sarà già noto agli appassionati di Vivaldi attraverso le sue registrazioni – in qualità di clavicembalista, organista e direttore dell'ensemble «Il delirio fantastico» – dei dodici concerti di 'Parigi' e di una selezione di concerti da camera.⁶ Come accademico, non meno che come esecutore, Bernhardt è notevole per l'ampiezza delle sue conoscenze e dei suoi interessi, avendo consultato le più remote e importanti fonti musicali e musicografiche di ogni parte d'Europa

³ RENATE BROCKPÄHLER, *Handbuch zur Geschichte der Barockoper in Deutschland*, Emsdetten, Lechte, 1964, p. 119, registra solo un'opera (una perduta *Atalanta* di autore sconosciuto) rappresentata a Danzica durante la prima metà del XVIII secolo; a parte questo, non risulta nient'altro in questo periodo.

⁴ FEDERICO MARIA SARDELLI, *Il volto di Vivaldi*, Palermo, Sellerio, 2021.

⁵ VINCENT BERNHARDT, *Le concept de liberté de l'interprète dans le corpus orchestral d'Antonio Vivaldi : entre rigueur et caprice. Une étude des cadences vivaldiennes au regard des pratiques d'époque*, tesi di dottorato, Università di Lione, 2022. Questa tesi è accessibile in formato digitale al seguente link: <<https://vincentbernhardt.org/pdf/These-Vincent-Bernhardt.pdf>>.

⁶ Rispettivamente, Calliope CAL 1740 e CAL 1852 (entrambi registrati nel 2015).

a supporto del suo studio. Sono stato particolarmente colpito dalla sua chiarezza tassonomica, esemplificata dalla sua analisi di analogie, ma anche dalle chiare differenze tra la *perfidia* – nella sua concezione torelliana ma non solo – e la cadenza – nelle sue altrettanto diverse manifestazioni – nella musica di Vivaldi e dei suoi contemporanei.

Tra gli articoli recentemente pubblicati degni di nota, c'è quello di Inès de Arena Braga e Claudio Ribeiro sul caso dell'**attribuzione a Vivaldi di un'anonima sonata in Fa maggiore per flauto dritto conservata al Conservatorio «Benedetto Marcello» di Venezia (Correr 127.46)**.⁷ Relativamente a questo pezzo, la possibile paternità di Vivaldi è un argomento che è stato già discusso dal Comitato editoriale dell'*Edizione critica delle opere di Antonio Vivaldi*, senza giungere a una posizione unanime sulla questione. L'articolo è dunque un più esteso e, a mio avviso, convincente 'rilancio' del caso originale. Io ho sostenuto la proposta fin dall'inizio e spero che il Comitato dia nuovamente attenzione a questo pezzo al più presto.

Di passaggio, vorrei menzionare l'**autorevole articolo di Jon Baxendale sul manoscritto «Anne Dawson's Book» conservato a Manchester (contenente trascrizioni per strumento a tastiera di concerti di Vivaldi)**. Originariamente pubblicato nel Volume 1 (2000) del periodico *Manchester Sounds*, è ora disponibile sulla piattaforma online Academia.⁸

Concludo condividendo una comunicazione che ho ricevuto da Kees Vlaardingerbroek circa un interessante indizio sulla **probabile origine dei due concerti per flauto traverso di Vivaldi (RV 783 e 784)** dei quali al momento sono noti solo gli *incipit* riportati in un catalogo di musica posseduto dalla famiglia Esterházy (Eszterházy): in un libro di recente pubblicazione, l'autrice ungherese Ágnes Sas cita il fatto che il conte József Esterházy (1714-1762) fece visita a Vivaldi a Venezia nel 1734 e comprò della musica da lui.⁹ Se un lettore con conoscenza della lingua ungherese ha accesso a questo libro, sarei felice di saperne di più e dare a tale informazione una più ampia attenzione.

⁷ INÈS DE ARENA BRAGA – CLAUDIO RIBEIRO, *A Newly Discovered Recorder Sonata Attributed to Vivaldi: Considerations on Authorship*, «Recercare», 33, 2021, pp. 121-161.

⁸ Il link è: <https://www.academia.edu/40060226/Anne_Dawsons_Book_neglected_keyboard_music_in_the_Henry_Watson_Music_Library>.

⁹ ÁGNES SAS, *Többszólamú zene a magyar városokban, templomokban és főúri udvarokban* [ÁGNES SAS, *Polyphonic Music in the Cities, Churches and Aristocratic Courts of Hungary*], Budapest, 2017, p. 249.

DISCOGRAPHIE VIVALDI 2021-2022

Aux soins de Roger-Claude Travers

Cette discographie présente les enregistrements parus dans le monde entier, depuis la dernière discographie, jusqu'en août 2022. Les œuvres sont classées suivant le catalogue Ryom.

Nouveautés

Sont répertoriés les disques nouvellement édités, ou jamais signalés dans ces colonnes, malgré une parution plus ancienne.

Chaque disque est classé suivant un numéro arbitraire indiquant l'année examinée et un chiffre (cette année : 2021-22/n° ..., traitant des parutions 2021-2022).

Les transcriptions du XVIII^{ème} siècle (Jean-Sébastien Bach, Chédeville, Rousseau, etc.) sont indiquées. Les disques sont classés par ordre alphabétique des maisons d'édition.

Les références des compact-discs (CD et SACD), des DVD audio et vidéo et des téléchargements mp3 sur internet sont indiquées dans le recensement annuel, précédées des lettres CD, SACD, DVD, et mp3 download. Les informations essentielles liées éventuellement à un site internet sont mentionnées.

L'année d'enregistrement est indiquée, précédée par le sigle (Ø) : par exemple (Ø 2021). Ou bien (c. Ø) si l'année d'enregistrement n'est pas connue précisément, TPQ [*terminus post quem* (TPQ Ø)] ou TAQ [*terminus ante quem* (TAQ Ø)], précisant les limites connues de la date d'enregistrement. Le titre éventuel du disque est mentionné entre guillemets, pour aider à son identification.

Parution tardive

Cette rubrique donne les références des enregistrements nouvellement parus, mais éditant pour la première fois des interprétations du passé. Chaque disque est classé suivant un numéro arbitraire indiquant l'année examinée et un chiffre (cette année : 2021-22/ARCn° ...).

Collection

Cette rubrique indique les enregistrements vivaldiens d'interprètes historiques, regroupés par un éditeur en un seul coffret.

Documentation

Cette rubrique donne les références des enregistrements consacrés à d'autres compositeurs, utiles comme base documentaire à la connaissance vivaldienne. Chaque disque est classé suivant un numéro arbitraire indiquant l'année examinée et un chiffre (cette année : 2021-22/D n° ...).

DISCOGRAPHIE

Commentaire sur la discographie

Après un aperçu global de l'année discographique, les enregistrements intéressants, soit par leur programme, soit par leur interprétation, indiqués par un astérisque dans le répertoire, sont critiqués dans ces colonnes.

I. NOUVEAUTÉS PARUES EN 2021-2022

- 2021-22/1 Sonate a tre RV 73 [Op. I, n. 1], *La follia* RV 63 [Op. I, n. 12]; *anco senza Basso se piace* RV 68 (*Andante*); Sonata per violoncello RV 40 (*Largo*)
Le Consort: Théotime Langlois de Swarte, Sophie de Bardonnèche (violino), Hanna Salzenstein, Victor Julien-Laferrrière (violoncello), Justin Taylor (clavicembalo)
(Ø TAQ 2021)
ALPHA (Francia)/CD 6802 "Specchio Veneziano"
(+ Reali)
(© 2021)
- 2021-22/2* *Nisi Dominus* RV 608; Mottetto per alto *Invicti bellate* RV 628; Sinfonia *Al Santo Sepolcro* RV 169
Eva Zaïcik (mezzosoprano), Le Poème Harmonique, Vincent Dumestre (dir.)
(Ø 2020 [registrato ad agosto 2020, Chapelle Corneille, Auditorium de Normandie, Francia])
ALPHA CLASSICS (Francia)/CD ALPHA 724 "Nisi Dominus"
(+ Locatelli, Razzi, Soto de Langa)
(© 2022)
- 2021-22/3 Concerto per violoncello RV 414
Elinor Frey (violoncello), Rosa Barocca, Claude Lapalme (dir.)
(Ø TAQ 2022)
ANALEKTA (Canada)/CD AN 2 9163 "Early Italian Cello Concertos"
(+ Leo, G.B. Sammartini, Tartini)
(© 2022)
- 2021-22/4 Sonata a tre *La follia* RV 63 [Op. I, n. 12]
Ensemble La Cigale: Sari Tsuji (violino), Vincent Lauzer (flauto diritto), Marie-Michel Beuparlant (violoncello), Sara Lackie (arpa), Madeleine Owen (tiorba e dir.)
(Ø 2021 [registrato dal 5 al 7 maggio 2021, Église Sainte-Julie, Québec, Canada])
ANALEKTA (Canada)/CD AN 2 9159 "La grazia delle donne"
(+ Aldobrandini, Aleotti, F. Caccini, G. Caccini, S. Caccini, Leonarda, Strozzi)
(© 2021)
- 2021-22/5 Concerto per fagotto RV 483

DISCOGRAPHIE

- Javier Zafra (fagotto), Freiburger Barockorchester, Gottfried von der Goltz (dir.)
 (Ø TAQ 2021)
 APARTE (Francia)/CD 2435978 X “Concerti All’Arrabbiata”
 (+ Corelli, Platti, Telemann)
 (© 2021)
- 2021-22/6 Concerto per mandolino RV 425
 Raffaele La Ragione (mandolino lombardo), Il Pomo d’Oro, Francesco Corti (dir.)
 (Ø 2021 [registrato dal 27 febbraio al 3 marzo 2021, Villa San Fermo, Lonigo, Italia])
 ARCANA (Italia)/CD A 534 “Mandolin on Stage”
 (+ Galuppi, Haydn, Hummel, Lecce, Paisiello)
 (© 2022)
- 2021-22/7 *Le quattro stagioni*, Op. VIII, nn. 1-4; Composizione di Max Richter, secondo *Le quattro stagioni*, Op. VIII, nn. 1-4
 Alessandro Quarta, Dino De Palma (violino), Concerto Mediterraneo, Gianna Fratta (dir.)
 (Ø TAQ 2022)
 ARCANA (Italia)/CD A 530 “Sixteen Seasons”
 (+ Glass, Piazzolla)
 (© 2022)
- 2021-22/8 *Le quattro stagioni*, Op. VIII, nn. 1-4; Sonata a tre *La follia* RV 63 [Op. I, n. 12]
 Francisco Fullana (violino), Apollo’s Fire, Jeannette Sorrell (dir.)
 (Ø TAQ 2021)
 AVIE (Regno Unito)/CD AV 2485
 (© 2021)
- 2021-22/9 *Aria Vedrò con mio diletto* (*Giustino*, I.8); Sinfonia di *Giustino* RV 717
 Valer Barna-Sabadus (controttenore), Spark ensemble
 (Ø 2019)
 BERLIN CLASSICS (Germania)/CD 85470 0301767 BC “Valer Sabadus – Closer to Paradise”
 (+ Dalla, Ferré, Fritz, Gore, Koschitzki, Manilow, Riedel, Ritter, Satie, Schumann, Weill)
 (© 2022)
- 2021-22/10 Concerto da camera per flauto diritto, oboe, fagotto, senza b.c. RV 103 (trascrizione per 2 trombe e fagotto)
 Matthias Höfs (tromba), Matthias Höfs Ensemble
 (Ø TAQ 2020)
 BERLIN CLASSICS (Germania)/CD 2436087 X “Festive Trumpets for Christmas”
 (+ Albinoni, Beethoven, Händel, Herman, Morales, Scheidt)
 (© 2021)

DISCOGRAPHIE

- 2021-22/11 Sonata per violoncello RV 46 (*Largo*) (trascrizione jazz)
 Eckart Runge (violoncello), Jacques Ammon (pianoforte)
 (Ø 2019)
 BERLIN CLASSICS (Germania)/CD 85470 02006 8 “Baroque in Blue”
 (+ Bach, Chick Corea, Davies, Gershwin, Gluck, Händel, Rodrigo,
 Villa-Lobos)
 (© 2022)
- 2021-22/12 *Le quattro stagioni*, Op. VIII, nn. 1-4 (trascrizione per violino solo)
 Mauro Tortorelli (violino)
 (Ø TAQ 2021)
 BRILLIANT CLASSICS (Paesi Bassi)/CD 96491
 (+ Tartini)
 (© 2021)
- 2021-22/13* 12 Sonate a tre Op. I (integrale); Sonata a tre RV 60; Sonate per 2 violini
 RV 76 [Op. V, n. 17(5)], RV 72 [Op. V, n. 18(6)], RV 74, *anco senza Basso se
 piace* RV 70, RV 71, RV 68, RV 77
 L’Archicembalo: Marcello Bianchi, Paola Nervi (violino), Claudio
 Merlo (violoncello), Matteo Cichitti (violone), Daniela Demicheli
 (clavicembalo)
 (Ø 2020 [registrato a settembre 2020 e gennaio 2021, Casa del Principe,
 San Sebastiano Curone, Italia])
 BRILLIANT CLASSICS (Paesi Bassi)/3CD 96188 “Complete Sonatas for
 2 Violins and B.C.”
 (© 2021)
- 2021-22/14* Sonata per violino in sol minore [Mss: *D-DI*, Mus. Mus. 1-R-70)
 (attribuito forse a Vivaldi dagli interpreti)
 Sue-Ying-Koang (violino), Diana Vinagre (violoncello), Parcival Castro
 (tiorba), Vincent Bernardt (clavicembalo)
 (Ø 2020 [registrato a novembre 2020, Église protestante, Belmont-sur-
 Lausanne, Svizzera])
 CALLIOPE (Francia)/CD CAL 2192 “Dalla biblioteca di Vivaldi”
 (+ Heinichen, Pachelbel, Schreivogel, anonimi)
 (© 2021)
- 2021-22/15 Concerto per violino RV 249 [Op. IV, n. 8]; Concerto per 2 violini
 RV 523; Concerto per 2 violini e violoncello RV565 [Op. III, n. 11];
 Concerto per 4 violini RV 553; Concerti per fagotto RV 472, RV 484
 Kontrapunktus, Ian Pritchard (clavicembalo e dir.)
 (Ø 2021 live [registrato il 9 gennaio 2021, Los Angeles, USA])
 CD BABY (USA)/CD 2448217 X “The Red Priest: A Portrait of Antonio
 Vivaldi”
 (© 2021)
- 2021-22/16* *La Senna festeggiante* RV 693
 Gwendoline Blondeel (L’Età dell’oro/soprano), Lucile Richardot (La
 Virtù/mezzosoprano), Luigi De Donato (La Senna/basso), Orchestre de
 l’Opéra Royal, Diego Fasolis (dir.)

DISCOGRAPHIE

- (Ø 2021 [registrato dal 7 al 14 febbraio 2021, Château de Versailles, Francia])
 CHÂTEAU DE VERSAILLES SPECTACLES (Francia)/CD CVS 064
 (© 2022)
- 2021-22/17* Concerti per archi RV 114, RV 119, RV 121, RV 127, RV 133, RV 136, RV 150, RV 154, RV 157, RV 159, RV 160, RV 164
 Orchestre de l'Opéra Royal, Stefan Plewniak (dir.)
 (Ø 2020 [registrato nel 2020, Château de Versailles, Francia])
 CHÂTEAU DE VERSAILLES SPECTACLES (Francia)/CD CVS 065
 "12 Concerti di Parigi"
 (© 2022)
- 2021-22/18 *Le quattro stagioni*, Op. VIII, nn. 1-4 (trascrizione di Keziah Thomas per arpa)
 Keziah Thomas (arpa)
 (Ø 2021 [registrato il 26 e 27 ottobre 2021, Holy Trinity Church, Gosport, Regno Unito])
 CONVIVIUM RECORDS (Regno Unito)/Mp3 (download)
 (© 2022)
- 2021-22/19 *Le quattro stagioni*, Op. VIII, nn. 1-4 (trascrizione per flauto di Pan e orchestra); Concerto da camera per liuto, 2 violini RV 93 (trascrizione per flauto di Pan)
 Andreea Chira (flauto di Pan), Südwestdeutsches Kammerorchester Pforzheim, Douglas Bostock (dir.)
 (Ø 2020 [registrato dal 28 al 31 ottobre 2020, Grosser Saal des CongressCentrum Pforzheim, Germania])
 CPO (Germania)/CD C CPO 555461 "The Magic of the Pan Flute"
 (© 2022)
- 2021-22/20* Sonate per violino RV 12, RV 17a, RV 26
 Giorgio Sasso (violino), Insieme Strumentale di Roma: Adriano Ancarini (violoncello), Marco Silvi (clavicembalo)
 (Ø 2019 [registrato ad agosto 2019, San Lorenzo in Panisperna, Roma, Italia])
 DA VINCI CLASSICS (Italia)/CD C 00572 "Sonate a Tre e Violin Sonatas"
 (+ Albinoni)
 (© 2022)
- 2021-22/21 *Le quattro stagioni*, Op. VIII, nn. 1-4
 Christian Li (violino), Melbourne Symphony Orchestra
 (Ø TAQ 2021)
 DECCA (Regno Unito)/CD 485 1824
 (+ Bazzini, Kreisler, Li Zili, Massenet)
 (© 2021)

DISCOGRAPHIE

- 2021-22/22* *Le quattro stagioni*, Op. VIII, nn. 1-4
 Marco Fiorini (violino), I Musici
 (Ø 2021)
 DECCA (Regno Unito)/CD 485 2630
 DECCA (Giappone)/CD UCCD 45017
 (+ Verdi)
 (© 2022)
- 2021-22/23* Concerto per violino *Per Mr. Pisendel* RV 205 (III: *Allegro – Capriccio* dell'RV 772, trascrizione di Olivier Fourés), *Per Sigra Anna Maria* RV 213a
 Bojan Čičić (violino), The Illyria Consort
 (Ø 2020 [registrato dal 29 al 31 luglio 2020, St Martin's Church, East Woodhay, Regno Unito])
 DELPHIAN (Regno Unito)/CD DCD 34249 "Pyrotechnia"
 (+ Tartini, Locatelli)
 (© 2022)
- 2021-22/24 Composizione di Max Richter secondo *Le quattro stagioni*, Op. VIII, nn. 1-4
 Elena Urioste (violino), Chineke! Orchestra
 (Ø 2021 [registrato il 29 e 30 ottobre 2021, Studio Richter Mahr, Oxfordshire, Regno Unito])
 DEUTSCHE GRAMMOPHON (Germania)/CD 486 2769
 DEUTSCHE GRAMMOPHON (Germania)/LP 00289 4862778 3 "The New Four Seasons Vivaldi Recomposed"
 (© 2022)
- 2021-22/25 Concerto per violino *L'inverno* RV 297 [Op. VIII, n. 4] (*Largo*) (trascrizione per arpe del Quartetto d'arpe di Venezia)
 Orchestra Italiana di Arpe
 (Ø TAQ 2021)
 DIGRESSIONE MUSIC (Italia)/CD 8054726141167
 (+ Aguirre, Balakirev, Basha, Bonasia, Caputo, Gliere, Glinka, Händel, Luka, Myserli, Piccini, Thomas, Volpé, Bligh)
 (© 2021)
- 2021-22/26 Concerto per 2 violini e violoncello RV 565 [Op. III, n. 11] (trascrizione di Stradal da Bach, BWV 596 per organo, attribuito a Wilhelm Friedemann Bach)
 Luigi Palombi (pianoforte)
 (Ø 2019 [registrato dal 14 al 16 marzo 2019, Auditorio Stelio Molo, Lugano, Svizzera])
 DYNAMIC (Italia)/CD DCS 7891 "Fake Bach: A Journey into Bach Arrangements"
 (+ Bach, Godowsky, Gounod, Martucci, Rummel, Saint-Saëns, Siloti)
 (© 2021)

DISCOGRAPHIE

- 2021-22/27 *Arie Onde chiare che sussurrate (Ercole sul Termodonte RV 710, II.1),
Anderò, volerò, griderò (Ercole sul Termodonte RV 710, III.10); Sinfonia
d'Ercole sul Termodonte RV 710*
Lea Desandre (mezzosoprano), Júpiter, Thomas Dunford (dir.)
(Ø TAQ 2021)
ERATO (Regno Unito)/CD 9029506584 "Amazone"
(+ F. Couperin, L. Couperin, Danican Philidor, De Bottis, Destouches,
Marin Marais, Pallavicino, Rondeau)
(© 2021)
- 2021-22/28* *Stabat Mater RV 621*
Jakub Jozef Orłinski (controttenore), Capella Cracoviensis
(Ø 2020 [registrato dall'11 al 13 luglio 2020, Teatr Łaźnia Nowa,
Kraków, Polonia])
ERATO (Regno Unito)/CD+ DVD bonus 0190295060701
IMDPro (Polonia)/DVD "Vivaldi Stabat Mater – written and directed
by Sebastian Panczyk"¹
(© 2022)
- 2021-22/29 *Aria Armatae face (Juditha triumphans RV 644, XXVII)*
Lea Desandre (mezzosoprano), Le Concert d'Astrée, Emmanuelle
Haïm (dir.)
(Ø live TAQ 2022)
ERATO (Regno Unito)/CD 9029627842 "Une Nouvelle Fête Baroque 20
Years"
(+ Campra, Händel, Purcell, Rameau)
(© 2022)
- 2021-22/30* *Juditha triumphans RV 644*
Luciana Mancini (Juditha/mezzosoprano), Elena Biscuola (Holofernes/
mezzosoprano), Silvia Frigato (Vagaus/soprano), Francesca Lombardi
Mazzulli (Abra/soprano), Marta Fumagalli (Ozias/mezzosoprano),
Coro Accademia Dello Spirito Santo, Ensemble Lorenzo Da Ponte,
Roberto Zarpellon (dir.)
(Ø 2016 [registrato il 17 aprile 2016, Teatro Comunale di Ferrara, Italia])
FRA BERNARDO (Austria)/2CD AM FB 2242327
(© 2022)
- 2021-22/31* 6 Concerti per flauto traverso Op. X (integrale)
Carlo Ipata (flauto traverso e dir.), Auser Musici
(Ø 2021 [registrato a novembre 2020, sagrestia della Chiesa di San
Domenico, Pisa, Italia])
GLOSSA (Spagna)/CD GCD GCD 923530 "Flute concertos, Le Cène,
Amsterdam, 1729"
(© 2022)

¹ Erato (Warner Classics) complète l'interprétation du *Stabat Mater* sur CD par un DVD, sorti séparément en Pologne chez IMPPro : "A short music film, a feature illustration of Vivaldi's opera *Stabat Mater*, performed by Jakub Jozef Orłinski and Capella Cracoviensis".

DISCOGRAPHIE

- 2021-22/32 *Nisi Dominus* RV 608; *Stabat Mater* RV 621; Concerti per 2 violini, violoncello RV 578 [Op. III, n. 2]; Concerto per violino e organo RV 541
 Nicholas Spanos (controtenore), Pandolfis Consort: Maximilian Bratt, Katarzyna Brzoza (violino), Elzbieta Sajka-Bachler (viola e viola d'amore), Georg Kroneis (violone), Hubert Hoffmann (tiorba), Matthias Krampe (organo)
 (Ø 2021 [registrato dal 7 al 10 gennaio 2021, Unterretzbach, Austria])
 GRAMOLA (Austria)/CD GRAM 99244
 (© 2021)
- 2021-22/33 Concerto per violino *L'estate* RV 315 [Op. VIII, n. 2] (*Presto*)
 Jeremias Preisler (violino), Deutsche Streicherphilharmonie, Wolfgang Hentrich (dir.)
 (Ø 2021 [registrato il 1 agosto 2021, Goldener Saal, Musikverein, Vienna, Austria])
 GRAMOLA (Austria) /2CD 99259 "A Summer Night's Concert live at Golden Hall of the Vienna Musikverein"
 (+ Barber, Baumgartner, Chopin, Grieg, Kilar, Piazzolla, Johann & Josef Strauss)
 (© 2022)
- 2021-22/34 Concerto per mandolino RV 425 (trascrizione per mandolino, arpa e chitarra)
 Sixty1strings: Konstanze Kuß (arpa), Ekaterina Solovey (mandolino), Negin Habibi (chitarra)
 (Ø TAQ 2022)
 GUENIN CLASSICS (Germania)/CD GEN 22793 "Music Of The Golden Age"
 (+ Arrigoni, Castello, Le Cocq, Marais, Murcia, D. Scarlatti, Uccellini)
 (© 2022)
- 2021-22/35* Concerti per violino *Per Sig.ra Anna Maria* RV 179a, RV 384; *Preludio* basato sul concerto RV 355; Sonata a tre RV 60 (*Preludio*)
 Théotime Langlois de Swarte (violino), Les Ombres, Margaux Blanchard, Sylvain Sartre (dir.)
 (Ø 2021 [registrato ad aprile-maggio 2021, Grande salle de l'Arsenal de Metz, Francia])
 HARMONIA MUNDI (Francia)/CD HM 902649 "Violin Concertos"
 (+ Leclair, Locatelli)
 (© 2022)
- 2021-22/36* Concerto per violino RV 344; Concerti con molti strumenti: Concerto per 2 violini, 2 flauti diritti, 2 oboi, fagotto *Per la solennità di S. Lorenzo* RV 556; Concerto per violino, violoncello, 2 oboi, 2 corni, fagotto RV 571; Concerto per violino, violoncello, 2 flauti traversi, 2 oboi *Il Proteo o sia il Mondo al rovescio* RV 572; Concerto per violino, oboe, 2 flauti diritti, 2 oboi, fagotto *per SAR Sassonia* RV 576; Concerto per violino solo, 2 oboi, 2 corni *per la Solennità di San Lorenzo* RV 562; Concerto per flauto traverso RV 432; Concerto per 2 oboi RV 536

DISCOGRAPHIE

- Amandine Beyer (violino e dir.), Rebecca Ferri, Carla Rovisora (violoncello), Manuel Granatiero (flauto traverso), Neven Lesage, Gabriel Pidoux (oboe), Gli Incogniti
 (Ø 2021 [registrato ad aprile 2021, Auditori Teatre Espai Ter, Torroella de Montgri, Spagna])
 HARMONIA MUNDI (Francia)/CD HMM 902688 “Concerti con molti istromenti”
 (© 2022)
- 2021-22/37* *Kyrie* RV 587; *Gloria* RV 589; Introduzione per soprano *Ostro picta, armata spina* RV 642; *Credo* RV 591; [*Sanctus-Benedictus-Agnus Dei*]²
 Sophie Karthäuser (soprano), Lucile Richardot (mezzosoprano), Les Arts Florissants, Paul Agnew (dir.)
 (Ø 2020 [registrato a marzo e ottobre 2020, Église Notre Dame du Liban, Parigi, Francia])
 HARMONIA MUNDI (Francia)/CD HAF 8905358 “The Great Venetian Mass”
 (© 2022)
- 2021-22/38 *Le quattro stagioni*, Op. VIII, nn. 1-4 (trascrizione per mandolino e orchestra)
 Jacob Reuven (mandolino), Sinfonietta Leipzig, Omer Meir Wellber (dir.)
 (Ø 2021 [registrato a marzo 2021, Großer Saal, Gewandhaus Leipzig, Germania])
 HYPERION (Regno Unito)/CD CDA 68357 “Mandolin Seasons”
 (+ Piazzolla)
 (© 2022)
- 2021-22/39 Sonata per violino RV 14 [Op. II, n. 3]
 Roberto Alonso (violino), Aglaya González (viola d’amore), Brais Gonzáles (clavicembalo)
 (Ø 2020 [registrato a luglio 2020, Teatro Jofre, Ferrol, Spagna])
 IBS CLASSICAL (Spagna)/CD IBS 182021 “Semina Rerum”
 (+ Albertini, Caldara, Corelli, Fontana, Geminiani, Pandolfi Mealli, Veracini)
 (© 2021)
- 2021-22/40 *Nisi Dominus* RV 608 (estratto: *Cum dederit*) (trascrizione libera per mezzo soprano e strumenti)
 Bianca Iannuzzi (mezzosoprano), Frank Williams, Stéphane Cochet, La Fonta (strumenti e voci)
 (Ø 2020)
 LES FILMS DU BAL (Francia)/Mp3 (download)
 (+ vari)
 (© 2022)

² Sections en contrafactum constituées à partir des *Beatus Vir* RV 597 [1], *Dixit Dominus* RV 807 [7] : *Sanctus*; *Dixit Dominus* RV 807 [8] : *Benedictus*; *Magnificat* RV 610b [1,8], *Kyrie* RV 587: *Agnus Dei*.

DISCOGRAPHIE

- 2021-22/41 Sonata a tre *La follia* RV 63 [Op. I, n. 12] (trascrizione per arpa e sassofono)
 Jerusalem Duo: Hila Ofek (arpa), Andre Tsirlin (sassofono)
 (Ø TAQ 2020)
 MACC RECORDS (Germania)/CD (ISBN: 978-3-944058-23-8) "Rainbow"
 (+ Arlen, Buser, Harrison, Iturralde, Korunić, Piazzolla, Weiner)
 (© 2021)
- 2021-22/42 Concerto per 2 violini e violoncello RV 565 [Op. III, n. 11]
 Chloe Meyers, Paul Luchkow (violino), Amy Laing (violoncello),
 Victoria Baroque, Chloe Meyers (dir.)
 (Ø 2021)
 MARQUIS RECORDS (USA)/CD MAR 621 "Companions Of The
 Baroque"
 (+ Dall'Abaco, Heinichen, Telemann)
 (© 2022)
- 2021-22/43 *Le quattro stagioni*, Op. VIII, nn. 1-4 (trascrizione per violino e organo);
 Concerto per 2 violini RV 522 [Op. III, n. 8] (trascrizione di Bach
 BWV 593 per organo)
 David Gorol (violino), Theophil Heinke (organo)
 (Ø 2021)
 MDG (Germania)/SACD MDG 9032264 "Die vier Jahreszeiten für
 Violine & Orgel"
 (© 2022)
- 2021-22/44 Concerti per violino RV 230 [Op. III, n. 9] (BWV 972), RV 299 [Op. VII,
 n. 8] (BWV 973), RV 316 (BWV 975), RV 265 [Op. III, n. 12] (BWV 976),
 RV Anh. 71 (BWV 977), RV 310 [Op. III, n. 3] (BWV 978), RV 381 (BWV
 980) (trascrizioni di Bach per clavicembalo)
 Konstantin Volostnov (organo Grenzin, Tauride Palace, St Petersburg,
 Russia)
 (Ø 2021)
 MELODIYA (Russia)/2CD 1002677 "Bach: 16 Weimar Concertos"
 (+ Bach: BWV 974, 981-987)
 (© 2022)
- 2021-22/45 *Gloria* RV 589; Concerto per flautino RV 443; Concerto per archi RV 156;
 Concerto per 2 oboi RV 781 [= RV 563]; Concerto per 2 trombe RV 537
 (I-II) (trascrizioni per oboe e tromba)
 Heloïse Gaillard (flautino, oboe e dir.), Serge Tizac (tromba), Maîtrise
 des Pays de Loire, Ensemble Amarillis
 (Ø TAQ 2021)
 MIRARE (Francia)/CD MIR 632 "Jubilation Vénitienne"
 (+ Caldara)
 (© 2022)

DISCOGRAPHIE

- 2021-22/46* Concerti per fagotto RV 480, RV 484, RV 488, RV 497, RV 498, RV 501;
Sinfonia d' *Arsilda, regina di Ponto* RV 700
Gabriele Screpis (fagotto), Nuova Orchestra Ferruccio Busoni, Massimo
Belli (dir.)
(Ø 2021)
MOVIMENTO CLASSICAL (Italia)/CD MVC 001/85
(© 2022)
- 2021-22/47* Cantate per soprano *All'or che lo sguardo* RV 650, *Aure, voi più non siete*
RV 652, *Tra l'erbe i zeffiri placidi* RV 669, *Sorge vermiglia in ciel la bella*
Aurora RV 667, *La farfalletta s'aggira al lume* RV 660, *Si levi dal pensier*
RV 665
Arianna Vendittelli (soprano), Abchordis Ensemble, Andrea Buccarella
(clavicembalo e dir.)
(Ø 2020 [registrato dal 3 al 6 luglio 2020, Sala Ghislieri, Mondovì, Italia])
NAÏVE (Francia)/CD OP 7257 "Cantate per soprano I"
(© 2021)
- 2021-22/48* *L'estro armonico* 12 Concerti per 1, 2 e 4 violini Op. III (integrale);
Concerto per 2 violini RV 522 [Op. III, n. 8] (trascrizione di Bach
BWV 593 per organo); Concerto per 2 violini e violoncello RV 565
[Op. III, n. 11] (trascrizione di Bach BWV 596 per organo); Concerti
per violino RV 230 [Op. III, n. 9] (BWV 972), RV 265 [Op. III, n. 12]
(BWV 976), RV 310 [Op. III, n. 3] (BWV 978) (trascrizioni di Bach
per clavicembalo); Concerto per 4 violini e violoncello RV 580
[Op. III, n. 10] (trascrizione di Bach BWV 1065 per 4 clavicembali e
orchestra)
Andrea Rognoni, Stefano Barneschi, Boris Begelman, Elisa Citterio
(violino), Lorenzo Ghielmi (organo), Rinaldo Alessandrini, Andrea
Buccarella, Salvatore Carchiolo, Ignazio Schifani (clavicembalo),
Concerto Italiano, Rinaldo Alessandrini (dir.)
(Ø 2020 [registrato dal 14 al 20 dicembre 2020, Sala Accademica del
Pontificio Istituto di Musica Sacra, Roma, Italia])
NAIVE (Francia)/2CD OP 7367 "Vivaldi Bach"
(© 2022)
- 2021-22/49* Concerti per violino RV 225, RV 226, RV 237, RV 314a, RV 340, RV 369
Julien Chauvin (violino e dir.), Le Concert de la Loge
(Ø 2022 [registrato dall'11 al 14 marzo 2022, Musée Jean Lurçat, Angers,
Francia])
NAÏVE (Francia)/CD OP 7546 "Concerti per violino – Intorno a
Pisendel"
(© 2022)
- 2021-22/50 Concerto per 2 violini RV 522 [Op. III, n. 8] (Allegro 1) (trascrizione
di Bach BWV 593 per organo); Concerto per 2 violini e violoncello
RV 565 [Op. III, n. 11] (trascrizione di Bach BWV 596 per organo);
Concerto per violino *Grosso Mogul* RV 208 (trascrizione di Bach
BWV 594 per organo); Concerto per violino RV 275 di Vivaldi/Meck

DISCOGRAPHIE

- (trascrizione per organo di J.-G. Walther: *Concerto del Sigr. Vivaldi* LV 133)
 Dónal McCann (organo, Trinity College Chapel, Cambridge, Regno Unito)
 (Ø 2021 [registrato dal 6 all'8 settembre 2021, Chapel of New College Oxford, Regno Unito])
 NOVUM RECORDS (Regno Unito)/CD NCR 1395 "Bach & Walther: Concerto Transcriptions"
 (+ Bach: BWV 592, BWV 595, Walther)
 (© 2022)
- 2021-22/51 *Arie La Tiranna e avversa sorte (Arsilda, regina di Ponto, I.7 – versione 1 Largo), La mia gloria ed il mio amore (Arsilda, regina di Ponto, III.6), Cessa, tiranno amor (L'incoronazione di Dario, II.1), Pur t'abbraccio, pur t'annodo (L'incoronazione di Dario, III.10)*
 Marco Angioloni (tenore), Il Groviglio, Stéphane Fuget (dir.)
 (Ø 2021 [registrato a gennaio 2021, Chiesa di Santa Felicità, Firenze, Italia])
 PAN CLASSICS (Svizzera)/CD PC 10437 "A Baroque Tenor – Arias for Annibale Fabbri"
 (+ Caldara, Händel, Sarro, A. Scarlatti)
 (© 2022)
- 2021-22/52 *Le quattro stagioni, Op. VIII, nn. 1-4; Concerto per violoncello RV 413*
 Glauco Bertagnin (violino), Francesco Ferrarini (violoncello), Soloists from The Venice Philharmonic Orchestra
 (Ø TAQ 2022)
 RAINBOW CLASSICS (Italia)/CD RW 20110661
 (© 2022)
- 2021-22/53 *Concerti per archi RV 136, RV 154*
 Les Muffatti
 (Ø TAQ 2021)
 RAMEE (Belgio)/CD RAM 2102 "Salve Regina"
 (+ Hasse, Porpora)
 (© 2022)
- 2021-22/54* *Nisi Dominus RV 803; Introduzione per alto Cur sagittas, cur tela RV 637; Concerto per viola d'amore RV 394; Concerto per violino in tromba marina RV 313; Concerto per violino e organo RV 541; Concerto per violino RV Anh. 131*
 Adrian Chandler (violino, viola d'amore e dir.), Claire Booth (soprano), Renata Prokupić (mezzosoprano), Jess Dandy (contralto), Robert Howarth (organo), La Serenissima
 (Ø 2021 [registrato dal 25 al 28 ottobre 2021, Cedars Hall, Wells Cathedral School, Somerset, Regno Unito])
 SIGNUM RECORDS (Regno Unito)/CD SIGCD 699 "Vivaldi's Women"
 (© 2022)

DISCOGRAPHIE

- 2021-22/55 *Le quattro stagioni*, Op. VIII, nn. 1-4
Victoria Sayles (violino), Piccadilly Sinfonietta
(Ø 2021)
SLEEVELESS RECORDS (Regno Unito)/CD SLV 1032
(© 2022)
- 2021-22/56 *Aria Vedrò con mio diletto (Giustino, I.8)* (trascrizione per violoncello e orchestra)
Jan Vogler (violoncello), BBC Philharmonic, Omer Meir Wellber (dir.)
(Ø TAQ 2022)
SONY CLASSIQUE (Germania)/CD G 010004739880 W “Jan Vogler Pop Songs”
(+ Bellini, Bizet, Gershwin, Gluck, Monteverdi, Mozart, Purcell, Rossini, Verdi, Wagner)
(© 2022)
- 2021-22/57 *Sonata a tre La follia RV 63 [Op. I, n. 12]* (“Joe Hisaishi Reconstructed Vivaldi’s ‘La Folia’ With A Modern Approach”)
Joe Hisaishi (soundtrack)
(Ø TAQ 2020)
STUDIO GHIBLI RECORDS (Giappone)/CD TJJA 10044
(+ Joe Hisaishi)
(© 2021)
- 2021-22/58 *Sonata per flauto diritto RV 806*
Sabrina Frey (flauto diritto), Philippe Grisvard (clavicembalo)
(Ø TAQ 2021)
TYXART (Germania)/CD TXA 21166 “Italian Sonatas 1730 – Remembering Naples & Venice”
(+ Ferronati, Mancini, G. Sammartini, A. Scarlatti, Sieber)
(© 2022)
- 2021-22/59 *Aria Gelido in ogni vena (Farnace, II.6)*
Ian Bostridge (tenore), Cappella Napolitana, Antonio Florio (dir.)
(Ø 2020)
WARNER CLASSICS (Regno Unito)/CD 9029503707 “Tormento d’amore”
(+ Caresana, Cavalli, Cesti, Fago, Legrenzi, Provenzale, Sartorio, Stradella, Vinci)
(© 2022)

II. PARUTIONS TARDIVES

- 2021-22/ARC .1* *Sonata per violino RV 31 [Op. II, n. 2]* (trascrizione di Milstein da David)
Nathan Milstein (violino), Valentin Pavlovsky (pianoforte)
(Ø live 1944 [AFRS ‘Basic Music library’])
BIDDULPH RECORDINGS (Regno Unito)/CD C 85015-2 “The U.S. Armed Forces Studio Recordings”

DISCOGRAPHIE

(+ Brahms, Fauré, Foster, Gluck, Lalo, Massenet, Mendelssohn, Poldini, Ravel, Rimsky-Korsakov, Schubert, Schumann, Wieniawsky)
(© 2022)

- 2021-22/ARC .2* Concerto per oboe RV 461
Renato Zanfini (oboe), I Virtuosi di Roma, Renato Fasano (dir.)
(Ø 1956 [registrato il 3 e 4 ottobre 1956, No. 1 Studio, Abbey Road, Londra, Regno Unito])
1. FIRST HAND RECORDS (Regno Unito) /CD FHR 082 “Early Stereo Recordings 5: Cimarosa, Haydn, Mozart”
(+ Cimarosa, Haydn, Mozart)
(© 2022)
- 2021-22/ARC .3* *La fida ninfa* RV 714
Dora Gatta (Licori/soprano), Nicola Monti (Morasto/tenore), Liliana Poli (Elpina/soprano), Giuliano Ferrein (Oralto/basso), Lorenzo Testi (Osmino/baritono), Otello Borgonovo (Narete/baritono), Orchestra da Camera di Palazzo Pitti di Firenze, Angelo Ephrikian (dir.)
(Ø live 1958 [registrato il 3 giugno 1958, Palais des Beaux Arts, Bruxelles, Belgio])
FORGOTTEN RECORDS (Francia)/2CD fr 2043/7
(© 2022)
- 2021-22/ARC .4* Sonate per violino RV 22 (Manchester, n. 8), RV 754 (Manchester, n. 12), RV 758 (Manchester, n. 6), RV 6 (Manchester, n. 7), RV 14 [Op. II, n. 3], RV 10
Lola Bobesco (violino), Didier Aubert (violoncello), Dominique Ferran (clavicembalo)
(Ø live 1978 [registrato il 13 ottobre 1978, Chapelle du Lycée Henri IV, Poitiers, Francia])
FORGOTTEN RECORDS (Francia)/CD fr 2046 “Sonates pour violon”
(© 1978)
- 2021-22/ARC .5* Concerto per 2 violini RV 522a [versione primitiva dell’Op. III, n. 8] (trascrizione di Sam Franko 1909) (2 versioni)³
Ferdinand Helman, Louis Zimmerman (violino), Henk van Wezel (violoncello), Royal Concertgebouw Orchestra, Willem Mengelberg (dir.)
(Ø 1938 [registrato [presa n. 1: dicembre 1937; presa n. 2: 1 dicembre 1938, Grote Zaal, Concertgebouw, Amsterdam, Paesi Bassi])
PRISTINE AUDIO (Francia)/2CD PASC 664 “The Concertgebouw Telefunken Recordings, Vol. 2 (1937-38)”
(+ Bach, Beethoven, Debussy, Brahms, Schubert, R. Strauss)
(® 2022)

³ Le numérisation Pristine offre 2 versions réalisées lors de prises successives.

DISCOGRAPHIE

III. COLLECTION

- 2021-22/C1* [CD1] *Le quattro stagioni* Op. VIII, nn. 1-4
 Felix Ayo (violino), I Musici (Ø 1955)
 [CD8] Concerti per violino *Il favorito* RV 277 [Op. XI, n. 2], *Il sospetto* RV 199, *L'amoroso* RV 271, *L'inquietudine* RV 234, *Il riposo* RV 270
 Roberto Michelucci (*Il favorito*), Luciano Vicari (*Il sospetto*), Felix Ayo (*L'amoroso*), Walter Gallozzi (*L'inquietudine*), Anna Maria Cotogni (*Il riposo*) (violino), I Musici (Ø 1958)
 [CD10] Concerti per flauto traverso *La tempesta di mare* RV 433 [Op. X, n. 1], *La notte* RV 439 [Op. X, n. 2], *Il gardellino* RV 428 [Op. X, n. 3]
 Gastone Tassinari (flauto traverso), I Musici (Ø 1958)
 Concerti per archi RV 120, *Alla rustica* RV 151; Concerto per 2 violini RV 522 [Op. III, n. 8]; Concerto per violoncello RV 401
 Felix Ayo, Roberto Michelucci, Anna Maria Cotogni (violino), Vincenzo Altobelli (violoncello), I Musici (Ø 1957)
 [CD15] *Le Quattro Stagioni* Op. VIII, nn. 1-4
 Felix Ayo (violino), I Musici (Ø 1959)
 [CD16] Concerto per 2 flauti traversi RV 533; Concerto per 2 oboi RV 535; Concerto per 2 mandolini RV 532; Concerto per 2 violini RV 523
 Felix Ayo, Roberto Michelucci (violino), Severino Gazzelloni, Giovanni Gatti (flauto traverso), Leo Driehuys, Ad Mater (oboe), Gino Del Vescovo, Tommaso Ruta (mandolino), I Musici (Ø 1960)
 [CD18] Concerto per fagotto RV 484; Concerto per flauto traverso RV 427; Concerto per flauto diritto RV 441; Concerto per oboe RV 461
 Marco Costantini (fagotto), Severino Gazzelloni (flauto traverso), Leo Driehuys (oboe), I Musici (Ø 1960)
 [CD23-24] Concerti per violino Op. VIII, nn. 5-8 (Edizione Le Cène); Concerti per violino Op. VIII, nn. 9-12 (Edizione Le Cène)
 Felix Ayo (violino), I Musici (Ø 1961)
 [CD28-29] *L'Estro armonico* 12 Concerti Op. III (Édition Le Cène) (integrale)
 Roberto Michelucci, Walter Gallozzi, Italo Colandrea, Anna Maria Cotogni, Luciano Vicari (violino), Enzo Altobelli (violoncello), I Musici (Ø 1962)
 [CD30] Concerto per 3 violini RV 551
 Félix Ayo, Anna Maria Cotogni, Franco Tamponi (violino), I Musici (Ø 1964)
 [CD33-34] *La stravaganza* 12 Concerti per violino Op. IV (integrale) (revisione di Giegling)
 Félix Ayo (violino), Walter Gallozzi (violino II), Enzo Altobelli (violoncello), I Musici (Ø 1963)
 [CD35-36] *La Cetra* 12 Concerti Op. IX (integrale)
 Felix Ayo, Anna-Maria Cotogni (violino), I Musici (Ø 1964)
 [CD37] Concerto per flautino RV 445; Concerto per 2 trombe RV 537
 Severino Gazzelloni (flauto traverso piccolo), Henry Adelbrecht, Jean-Pierre Mathez (trombe), I Musici (Ø 1965)

DISCOGRAPHIE

[CD38] Concerto per archi *Madrigalesco* RV 129; Sonata per archi *Al Santo Sepolcro* RV 130; Concerto per 2 violini e violoncello RV 564; Concerto per violino e violoncello RV 547; Concerto *con violino principale e altro violino per eco in lontano* RV 552

Felix Ayo, Luciano Vicari, Italo Colandrea, Franco Tamponi, Walter Gallozzi (violino), Enzo Altobelli, Mario Centurione (violoncello), I Musici (Ø 1965)

[CD46] 6 Concerti per flauto traverso Op. X (integrale)
Severino Gazzelloni (flauto traverso), I Musici (Ø 1968)

[CD48] *Le Quattro Stagioni*, Op. VIII, nn. 1-4
Roberto Michelucci (violino), I Musici (Ø 1969)

[CD56] Concerti per archi RV 134, RV 153, RV 158; Concerto per violino e organo RV 542; Concerto per 2 violini RV 527; Concerto per 2 violoncelli RV 531
I Musici (Ø 1972)

[CD63] Concerti per flauto traverso RV 427, RV 429, RV 436, RV 440; Concerto da camera per flauto traverso, 2 violini, fagotto *La notte* RV 104 (orchestrazione con orchestra d'archi)
Severino Gazzelloni (flauto traverso), I Musici (Ø TAQ 1973)

[CD64] Concerto per flauto traverso RV 438; Concerto per flauto diritto RV 441; Concerto per 2 flauti traversi RV 533; Concerto con molti strumenti, per flauto traverso, violino, oboe, fagotto *La tempesta di mare* RV 570; Concerto da Camera per flauto diritto, 2 violini RV 108
Severino Gazzelloni (flauto traverso), Maria Steinberg (flauto traverso II), Bernard Schenkel (oboe), Jiří Šťavíček (fagotto), I Musici (Ø TAQ 1973)

[CD66] Concerti per fagotto RV 484, RV 489, RV 498, RV 502
Klaus Thunemann (fagotto), I Musici (Ø 1975)

[CD67-68] 12 Concerti per violino (10), per oboe (2), Op. VII (integrale)
Salvatore Accardo (violino), Heinz Holliger (oboe), I Musici (Ø 1975)

[CD69] 6 Concerti per violino, Op. XII (integrale)
Salvatore Accardo (violino), I Musici (Ø 1975)

[CD70] Concerti per oboe RV 447, RV 450, RV 460 [Op. XI, n. 6], RV 463
Heinz Holliger (oboe), I Musici (Ø 1975)

[CD71] 6 Concerti per violino Op. VI (integrale)
Pina Carmirelli (violino), I Musici (Ø 1977)

[CD72] Concerti per oboe RV 451, RV 453, RV 455, RV 457, RV 461
Heinz Holliger (oboe), I Musici (Ø 1976)

[CD73] Concerti per archi RV 114, RV 119, RV 126, RV 138, RV 141, RV 154, RV 157; Sinfonia per archi RV 149
I Musici (Ø 1976)

[CD74] Concerto per violino *L'amoroso* RV 271; Concerto per 2 violini RV 523; Concerto per violoncello RV 401; Concerto per violino e violoncello RV 547

Pina Carmirelli (violino principale), Anna-Maria Cotogni (violino [RV 523]), Mario Centurione [RV 547], Francesco Strano [RV 401] (violoncelli), I Musici (Ø 1976)

DISCOGRAPHIE

[CD75] Concerto per archi RV 156; Sinfonie per archi RV 112, RV 116, RV 131, RV 132, RV 137, RV 168

I Musici (Ø 1977)

[CD76] Concerto per 2 violini RV 525; Concerto per 4 violini RV 553; Concerto per violino e violoncello RV 546; Concerto per 2 violini e 2 violoncelli RV 575

Anna Maria Cotogni, Pina Carmirelli [RV 525] (violino), Anna Maria Cotogni, Antonio Salvatore, Pina Carmirelli, Walter Gallozzi [RV 553] (violino), Pina Carmirelli (violino), Francesco Strano (violoncello) [RV 546], Antonio Salvatore, Italo Colandrea (violino), Francesco Strano, Mario Centurione (violoncello) [RV 575], I Musici (Ø 1977)

[CD78] Concerti per oboe RV 449 [Op. VIII, n. 12], RV 448, RV Anh. 110 [olim RV 456]; Concerti per oboe e violino RV 543, RV 548

Heinz Holliger (oboe), Pina Carmirelli (violino), I Musici (Ø 1978)

[CD80] 6 Concerti per violino (5), per oboe (1) Op. XI (integrale)

Salvatore Accardo (violino), Heinz Holliger (oboe), I Musici (Ø 1975)

[CD81] Concerti per oboe RV 458, RV 462; Concerti per 2 oboi RV 534, RV 535, RV 536

Heinz Holliger (oboe), Maurice Bourgue (oboe II), I Musici (Ø 1979)

1. DECCA (Regno-Unito)/83CD [UPC: 028948522583] "I Musici – Complete Analogue Recordings 1955-1979 (The Philips Legacy)" (+ Albinoni, Bach, Barber, Bartók, G. Bononcini, Bonporti, Capuzzi, Corelli, Durante, D. Gabrielli, Galuppi, Geminiani, Giordano, Grossi, Händel, Haydn, Locatelli, Manfredini, A. Marcello, Mendelssohn, Mercadante, Mozart, Pergolesi, Respighi, Rossini, A. Scarlatti, Schubert, Tartini, Telemann, Torelli, Wassenauer, Wolf)

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IV. DOCUMENTATION

- 2021-22/D1* ALBINONI: 11 Sonate per violino e basso continuo So 35-45
Federico Guglielmo (violino), L'Arte dell'Arco: Francesco Galligioni (violoncello), Diego Cantalupi (chitarra), Roberto Loreggian (clavicembalo)
(Ø TAQ 2019 [registrato dal 17 al 21 febbraio 2019, Oratorio dei Ricoverati, Este, Italia])
BRILLIANT CLASSICS (Paesi Bassi)/2CD 96402 "The Late Violin Sonatas"
(+ Tibaldi)
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V. COMMENTAIRE SUR LA DISCOGRAPHIE

Avec une soixantaine de parutions, l'année discographique 2021-2022 reste remarquablement stable et équilibrée. Tous les secteurs de composition vivaldienne sont explorés, avec cependant une baisse momentanée de l'intérêt des éditeurs pour la musique lyrique. Les supports de diffusion se diversifient. Si le CD ou SACD traditionnel garde sa suprématie, il n'est pas rare qu'une parution en LP paraisse en même temps. Le plus étonnant est sans doute que les plateformes de streaming proposent l'intégralité ou une partie des pistes de l'enregistrement en mp3 ou *flac* dès la mise sur le marché du CD. Se généralise également l'édition uniquement dématérialisée, souvent choisie par des interprètes sans grande notoriété pour faire connaître leur art. L'exploration des archives sonores privées ou publiques est également en pleine expansion, avec, cette année particulièrement, la découverte de pépites oubliées.

La **musique de chambre** est, une fois n'est pas coutume, fort bien servie. Proposer la collection complète des Sonates pour 2 violons, comme L'Archicembalo (2021-22/13) est en soi une bonne idée, même si de bonnes versions existent déjà. Dans l'Opus 1, Gatti (Glossa) fait de Vivaldi le disciple de Corelli, alors que Guglielmo (Brilliant) et plus encore Montanari (Naïve) convoquent l'inventivité ludique pour s'installer dans un style plus tardif et décomplexé. Pour les sonates tardives, les Baltic Baroque (Estonian Records) passionnent par leur travail sur la dynamique, les accentuations judicieuses et une ornementation de haute voltige, en dépit parfois de fautes rhétoriques et stylistiques curieuses. L'interprétation de l'ensemble Archicembalo reste en deçà, même si la primitive RV 60 est plutôt réussie, avec son entrée rhapsodique avec tenue de violone intéressante et exploitation du rubato expressif. La pâte est souvent lourde et sans esprit, les basses tirent vers la glèbe. L'ornementation sophistiquée des violons dans les reprises souligne cependant un effort. Mais quel *Capriccio* pachydermique (RV 73) ! Et ce *Preludio Largo* de la RV 64 qui devrait couler, alors qu'il se traîne ! Pourquoi aussi transformer une *Allemande Presto* en un *Andante* lourd et scandé (RV 69) ? Ce ne sont que des exemples parmi bien d'autres. A quoi bon ? Mêmes réserves pour évoquer le récital de Giorgio Sasso (2021-22/20) consacré aux Sonates pour violon d'Albinoni et Vivaldi. Le *Preludio Largo* de la RV 12 est lourd, desservi par un continuo éléphantinesque conjuguant un violoncelle mou et un clavecin bavard. Le soliste est honnête, s'autorise quelques efforts d'ornementation mais manque d'esprit. Même constatation avec la n° 9 de Manchester. Le moment le plus intéressant reste l'entrée rhapsodique dans l'*Adagio* de la RV 26, où il semble se passer enfin quelque chose de pathétique. Ce récital montre l'écueil de ces Sonates mal comprises. Il leur faut des interprètes qui les vivent et non d'habiles techniciens. Cette dimension n'a pas encore été révélée par des musiciens baroques. Prenez Nathan Milstein par exemple, qui s'intéressait à Vivaldi dès 1936, avec sa première version de l'Op. II n° 11 dans la transcription de Respighi, prélude à une conséquente contribution à l'univers du Vénitien. Exhumée des archives de AFRS 'Basic Music library', voici une nouvelle version de

l'Op. II n° 2, jouée à la fin de la seconde guerre mondiale par le prince des violonistes pour soutenir le moral des troupes américaines (2021-22/ARC.1). Un cheval de bataille pour lui, qui l'enregistra en 1936, 1956 et 1959, accompagné au piano successivement par Leopold Mittman, Eugenio Bagnoli et Leon Pommers. La transcription est celle de Ferdinand David (1867) arrangée par ses soins. Précision absolue, esprit, force, tenue, divine élégance, aucun pathos. Une leçon. Tout aussi passionnant est totalement inattendu est ce concert capté à Poitiers en 1978 lors d'un festival célébrant le tricentenaire de la naissance de Vivaldi, où Lola Bobesco se penche sur les Sonates de Manchester récemment découvertes par Michael Talbot, quinze ans avant que les Baroqueux ne l'enregistrent (2021-22/ARC.4). Quel son, quel caractère, quel lyrisme ! On sent, comme me l'écrit Olivier Fourés, que l'interprète a une capacité d'émerveillement sans borne. C'est une pionnière, dont le violon romantique n'avait encore à son répertoire que les Op. II, n° 3 et la célèbre RV 10 en ré majeur, qui complètent ici le récital dans leur version originale. Les moments sublimes ne manquant pas, comme le *Preludio Andante* et le *Largo* de la n° 8, RV 23, ou le *Largo* serpentin envoûtant de la n° 12, RV 754. Parfois, elle s'emporte (*Allemanda* de la n° 12) et manque de sûreté. Mais vient la *Sarabande* et la beauté apaisée efface tout. Saluons le violoncelle attentif de Didier Aubert, qui jouait avec elle pour la première fois. Le clavecin de Dominique Ferran est en retrait (prise de son live à un seul micro), et c'est dommage, car sa réalisation est juste comme il faut. Pour terminer avec la musique de chambre, mentionnons deux enregistrements subsidiaires. Le claveciniste Vincent Bernhardt se penche sur 5 Sonates pour violon d'un manuscrit de Dresde (Mss : *D-DI*, Mus. Mus.1-R-70) en apportant un décryptage musicologique des sources (2021-22/14). Si la Sonate d'Heinichen et celle en ré mineur, de Schreivogel, sont bien identifiées, les trois autres, en ré majeur, fa majeur et sol mineur étaient témérairement attribuées à Schreivogel. Il émet l'hypothèse d'une attribution vivaldienne pour la sol mineur (n° 4), illustrée par des correspondances thématiques vérifiables, que je compléterai avec la troisième mesure de l'*Allemanda* proche des mesures 6–8 de la *Corrente* de la RV 758. L'interprétation s'adonne à véritable interprétation du texte, riche en pathos (quel continuo !) et à une folie ornementale réjouissante de la partie soliste (excellente Sue-Yin Koang). A savourer sans réserve. La gravure de deux recueils de Sonates pour violon attribuées à Albinoni, parus respectivement chez Jeanne Roger à Amsterdam (c. 1718) et Louis Hue à Paris (1742) et restées à ce jour inédites au disque, est également bienvenue (2021-22/D1). La notice de Michael Talbot détaille les problèmes d'attribution de tel ou tel mouvement, sinon de sonates entières. Stylistiquement, elles semblent contemporaines, en dépit des dates d'édition éloignées. Giovanni Guglielmo se soumet avec application à un excellent exercice technique. Le violon est habile dans l'ornementation, le continuo de L'Arte dell'Arco plutôt épais, avec violoncelle, théorbe, clavecin ou orgue. Un enregistrement cependant précieux comme documentation.

La seule gravure intégrale d'**Opus édités**, celle de Rinaldo Alessandrini (2021-22/48), met en miroir les transcriptions qu'en fit Bach. Voici le résultat d'un

long cheminement, d'autant plus bienvenu que les grandes interprétations en sont rares. Dans l'Opus III Trevor Pinnock et l'English Concert n'ont guère été égalés depuis ... trente-cinq ans (1986), pour leur vitalité dans les attaques et la carrure équilibrée des mouvements. Alessandrini choisit un diapason haut et une conduite naturelle, sans insuffler la dynamique un peu artificielle qui affecte, Pinnock excepté, tant de versions. Les quatre violons bien discriminés sont à leur vraie place. La mise en forme lisible de l'orchestre ne couvre pas le discours soliste. Une référence ? Sans doute pas. Il manque peut-être la sensualité instrumentale, la souplesse des lignes et une transparence des sonorités plus perceptible. Dans le BWV 1065 pour 4 clavecins de Bach, l'approche attentive et sobre dans la conduite des clavecins rapproche davantage Alessandrini de Van Asperen que de Mortensen, à l'orchestre dense et très engagé. Pas de traitement exubérant pour les concertos pour clavecin seul. Alessandrini préfère l'intériorité et les agogiques de bon goût. Les registrations choisies par Lorenzo Ghielmi pour les concertos pour orgue sont d'une constante exactitude. Toucher, phrasé, climat, ornementation, tout est là. L'orgue Mascioni, de l'église Santa Maria dei Miracoli de Morbio inferiore dans le Tessin suisse, livre des couleurs un peu ternes et rêveuses. Une version sage et mature, à l'image de tout ce récital. La nouvelle numérisation à partir des bandes originales du RV 522a dans l'édition de Sam Franko par Willem Mengelberg dirigeant le Royal Concertgebouw Orchestra offre une autre surprise (2021-22/ARC.5). Outre les qualités de restauration de Mark Obert-Thorn pour Pristine, on découvre qu'il existait deux prises de son successives, en 1937 et 1938, restituées ici intégralement, mais ignorées par les possesseurs des shellac Telefunken originaux ou des reprises en CD chez Biddulph (1994) ou Maestro History (2000). Comme le notait Thomas Walker : "Mengelberg utilise pour Vivaldi l'orchestre du Concertgebouw d'Amsterdam comme il l'aurait utilisé pour Richard Strauss, en exploitant l'idée de basse continue pour ses possibles richesses de timbres, et contrôlant impérativement le geste".⁴ L'effet lyrique du célesta qui remplace le clavecin dans certains passages garde un charme certain. Les mouvements sont toniques dans les deux versions très proches, avec un *Allegro* final ferme, rapide, emporté, comme une espèce de maelström, avec ces dernières mesures affirmées, ralenties, martiales. Que retenir par ailleurs, de la douzaine de *Quattro stagioni* ajoutant une strate de plus à l'édifice où s'empilent des versions plus indigestes les unes que les autres ? Une seule cette année mérite qu'on s'y arrête. Elle est signée ... I Musici (2021-22/22). La construction d'une légende passe souvent par une période de purgatoire. I Musici ont connu la leur. Après leur gloire des années soixante, couronnée par leur version des Saisons de 1959 avec Felix Ayo, saluée longtemps comme la plus aboutie, ils subirent les assauts cruels des Solisti Veneti, qui les firent désormais passer pour académiques, puis des Baroqueux, qui les remisèrent dans la catégorie des témoignages historiques. Le millénaire les acheva, avec la perte de leur label Philips. L'épreuve est passée. Pour leur soixante-quinzième anniversaire, ils osent graver chez

⁴ THOMAS WALKER, addendum à l'article de ROGER-CLAUDE TRAVERS, *Discographie Vivaldi 78 tours*, "Informazioni e studi vivaldiani", 3, Milano, Ricordi, 1982, p. 95.

Decca une neuvième version de leur cheval de bataille vivaldien. La plus belle depuis celle avec Felix Ayo. Ils assument enfin ce son noble et transparent, cette perfection pour chaque pupitre qui distille une atmosphère réconfortante qui forgea leur identité avant qu'ils doutent. On a encore le droit de jouer ainsi en 2022, quand la conviction artistique est profonde. Écoutez cette infinie variété de nuances des violons imitant le chant des oiseaux dans *La primavera*, ces effets de musette dans la *Danza pastorale*, cette dynamique dantesque accompagnant les vents impétueux de *L'estate*, ce sommeil somptueux des ivrognes dans *L'autunno* ou l'entrée horrifique des archets dans *L'inverno*. Tout est en place. L'archet apollinien de Marco Fiorini rayonne. Un bonheur. Profitons-en pour indiquer la réédition en 83 CD de l'essentiel de leurs enregistrements pour Philips (2021-22/C1). 36 disques sont consacrés à Vivaldi, depuis leurs premières *Stagioni* gravées en 1955 jusqu'à leur dernier enregistrement analogique de 1979. Le coffret indique témérairement "Complete Analogue Recordings", ce qui n'est pas tout à fait vrai. Il manque, en monoral, les concertos pour violon Op. VIII n° 5-8 (Ø 1956) et Op. VIII n° 9-12 (Ø 1957) de l'intégrale de l'Op. VIII mono, qu'ils ont dû réenregistrer en stéréo en 1962. Ainsi que le RV 547 (Ø 1957), les Op. X n° 4-6 avec Gastone Tassinari comme flûtiste (Ø 1958). Pour l'anecdote, est également oublié un récital live, consacré à *L'estro armonico* (Op. III n° 1, 8 et 10). Et enfin le RV 425 pour mandoline avec Giovanni Parisi comme soliste, numérisé à partir de la bande analogique en 1995 et inclus dans une compilation [PHILIPS 442 393-2]. Ce coffret complète l'excellent report numérique des enregistrements pour Columbia réalisé sous label Urania (3 CD) en 2017 : "The Columbia Records 1953-1954", avec les RV 394, RV 396, RV 129 et RV 158.

La moisson de **concertos séparés** se révèle cette année encore exceptionnelle. Commençons avec une remarquable version des 12 concertos pour orchestre à cordes sans soliste, composés entre 1718 et 1725, dont les manuscrits, conservés à la Bibliothèque nationale de Paris, ont déjà suscité quatre intégrales (2021-22/17). Notamment celle de Sardelli (1999), subtile et intelligente dans son travail sur la dynamique et ses tempos impeccables, mais dont la prise de son lointaine et cotonneuse reste techniquement décevante. L'expression discrète et élégante d'Il Delirio fantastico (2017), jouant à un archet par partie, ne manque pas de charme non plus. Il lui manque pourtant cette approche brillante et enflammée que Stefan Plewniak apporte ici au recueil, dirigeant un Orchestre de l'Opéra Royal dont on savoure, mouvement après mouvement, l'engagement. Écoutez par exemple la danse nerveuse, très élocuente et expressive, qui conclut le RV 136 ou ce rythme chaloupé, cette sorte de balancement rageur dans le finale du RV 133. Ils arrivent même à rendre écoutable le petit RV 164, si faible pourtant, en travaillant dans l'*Allegro* initial sur le rythme, les accents et la dynamique, en transformant les accords du lent en riche tapis sonore, avant le tourbillon du finale. Plewniak excelle aussi dans le cheminement vagabond et poétique des largos, agrémentés de diminutions rêveuses. Et quelle basse continue ! Les textures nappées de luth, de guitare ou de harpe sont choisies avec soin. Cette nouvelle référence est un régal. Trois récitals avec violon soliste suscitent un

semblable enthousiasme. Celui de Théotime Langlois de Swarte conduit Les Ombres vers des contrées apparemment sans mystère (2021-22/35). Théotime subjugué, riche d'une technique solide et d'une chaleur d'expression de timbre, avec ce qu'il faut d'un rien de folie pour le rendre attachant. D'autant plus qu'il est soutenu par un ensemble d'archets subtil et réactif et par un continuo d'une grande beauté. Dans son RV 384 de Vivaldi, la course éperdue des cordes amorçant l'*Allegro* initial rappelle celle de la version historique de 1958 avec Margherita Ceradini et l'Angelicum. Même esprit, même imbrication du discours soliste avec l'orchestre, avec en plus une intelligence agogique mettant en relief l'essentiel, avant le moment d'éternité du *Largo* et le tourbillon du finale. Voici enfin ce RV 179a qui, dans cette version conçue pour Anna Maria, gagne une dimension complexe. Cette langue sophistiquée convient à Théotime. Il caresse comme Lola Bobesco (avec plus de tenue ...) dans l'*Allegro ma poco*, saisit au vol dans le *Largo l'affetto*, la pensée digressive qui s'échappe d'un ornement, suivi comme son ombre par ses complices attentifs. Tout est fin et vivant, jusqu'à cet *Allegro* final reconstitué par Fourés, d'une parfaite cohérence. Plus s'affinent nos connaissances sur le violon virtuose au XVIII^{ème} siècle, plus s'affirme l'exigence demandée aux interprètes pour en saisir le suc. Bojan Ćičić, par exemple, habite comme personne le répertoire dédié à Pisendel (2021-22/23). Donner sens au difficile RV 205 est un exploit. Mintz le lut impeccablement sans le comprendre. Ćičić l'aborde comme une leçon de Vivaldi à son élève et ami, auquel il construit une charpente sommaire équilibrée de tutti pour qu'il puisse s'épancher dans un discours bien articulé aux motifs ostinato qu'il aimait tant. L'Illyria Consort à la basse épaisse et aux cordes pincées généreuses est un socle solide. Le soliste à l'aise. Pour le Concerto RV 213a pour Anna Maria, rien ne change. Dommage. Pour son élève de La Pietà, Vivaldi assoit une trame légère, où pourra s'exprimer son goût pour l'asymétrie, les contrastes et les diminutions alambiquées. Écoutez Nathan Milstein qui, dès 1963, sut en saisir les nuances. Sa poésie dans le susurré, le *Largo* vagabond joué quasi en récitatif nous parlait d'Anna Maria. Et même si Ćičić restitue l'ornementation originale, cet univers lui échappe. Après un premier récital vivaldien de concertos pour violon, les qualités du Concert de la Loge se confirment ici dans un autre univers stylistique. Celui des concertos dédiés à ou copiés par Pisendel (2021-22/49). Aucun des concertos choisis n'est inédit, mais hormis le RV 226, brillamment joué en 2018 par Lina Tur Bonet (Pan Classic), et naturellement la version Milstein du RV 340, aucune version mémorable n'est à évoquer. Dès le RV 314a, se dessinent les traits dominants de l'approche. Il y a de l'esprit, de l'aisance, mais aussi parfois des tensions, avec des contrastes de dynamique démonstratifs dans les sections de ritournelles des mouvements rapides et une liberté d'expression du soliste dans les passages virtuoses, articulés avec soin. Dans le superbe *Adagio*, la sonorité enjôleuse de Chauvin rappelle combien Pisendel, friand volontiers de figures acrobatiques et les textures en double cordes dans les sections vives, aimait tout autant le beau chant sentimental dans les lentes. Imaginerait-on une Anna-Maria, l'élève amoureuse des figures complexes et raffinées, se lancer dans le vigoureux *Allegro* qui ouvre le RV 226 ? Sans doute pas. Quel contraste avec la sarabande lumineuse

du *Largo*, délicatement soutenue par les archets en pizzicato ! Avec le RV 369, solennellement introduit en rythme pointé, le climat s'impose. Celui d'un grand concerto d'exhibition plus tardif (c.1725), que Chauvin aborde avec panache, avec son long passage en arpèges dans l'*Allegro ma poco* et ce curieux épisode en suraigu dans le finale aux lignes solistes alambiquées. Écoutez, dans le sombre RV 237, là où Shlomo Mintz s'ennuyait un peu, comment Chauvin, laissant la mélodie aux archets, joue les funambules avec ces arpèges interminables de l'*Allegro* initial. Savourez ces doubles cordes rageuses de l'*Allegro* conclusif. Un plaisir retrouvé avec le brillant RV 225 dont Vivaldi citera des passages dans son RV 582 *in due cori*. Connu surtout par la lecture de Mikhaïl Vaiman, qui lisait la vieille édition Landshoff, voici enfin un RV 340 digne d'être comparé à la version de Nathan Milstein de 1963. Moins de finesse ici, mais une carrure plus ferme de l'orchestre et un art de l'ornementation dans l'*Adagio* qui rend justice à ce célèbre concerto, où Le Concert de la Loge s'affirme désormais comme un acteur majeur de la nouvelle génération vivaldienne. La Serenissima d'Adrian Chandler propose, dans un autre registre, un enregistrement tout aussi passionnant (2021-22/54). Expérimenter les sonorités rares ou exhumer un concerto encore inconnu lui importe plus que se lancer le défi d'une exécution virtuose. Le climat du récital sera ainsi celui de la pondération. A l'opposé d'un Bruno Giuranna ou d'un Georges Armand, qui utilisaient de solides instruments allemands à 7 cordes, Chandler s'inscrit dans la tradition des violistes d'amour qui, comme Fabio Biondi, préfèrent l'instrument plus petit, à 6 cordes avec 6 cordes sympathiques, que Vivaldi lui-même employait. Son emploi dans le RV 394 démontre l'excellence du choix. Fine dans son émission, assez proche du violon en fait, avec des couleurs étranges. La diction tranquille et parfaitement articulée, d'une justesse impeccable a une indéniable séduction. Mais la beauté naît du traitement du mouvement lent délicat, retenu, lent, misant sur la discrète sonorité argentine. Notons aussi la jolie cadence inventive et méditative qui termine le concerto, là où Giuranna la gonflait à la dimension d'un capriccio. Aucune folie non plus dans le violon *in tromba marina*. Les cordes filetées de laiton changent un peu la sonorité, mais rien à voir avec la dimension expérimentale audacieuse de la chimère bruyante préparée pour Amandine Beyer par Olivier Fourés, accentuant de manière appuyée le caractère rustique que seul ici exprime un continuo épais et richement doté. Le finale sonne comme une sorte de *caccia*. Les élèves tardives de Vivaldi devaient adorer. Le RV 541 est tout aussi réussi, avec son petit orgue aux couleurs fruitées avec lequel le violon s'accorde par un jeu détaché, par petites touches. L'apport le plus précieux du concert est pourtant la première exécution du RV Anh. 131 que Chandler sert avec sérénité et douceur. Écoute-t-on du Vivaldi de jeunes années ou production contemporaine répondant aux mêmes critères de composition ? On ne débusque pas de tournures étrangères au monde vivaldien. L'*Allegro* final est certes peu caractéristique. La clé est peut-être dans l'*Adagio* où le soliste arpège alors que s'épanche le premier violon de l'orchestre en phrases longues. Vient tout de suite à l'esprit l'*Andante* du RV 551 où à l'*arpeggio presto* du premier soliste répond le *cantabile* du troisième. Même procédé. Du Vivaldi alors ? La musique concertante

pour bois est plus inégalement servie. Comme le remarque Olivier Fourés, commentant l'Opus X interprété par Carlo Ipata à la flûte traversière (2021-22/31), on a encore l'impression, après tant de versions dominées à ce jour par celle, incomplète hélas, du remarquable Alexis Kossenko, que cette musique caractérisée est encore bien loin d'avoir dit son dernier mot. Impression que cet enregistrement ne modifie pas. Carlo Ipata et l'ensemble Auser Musici offrent sans aucun doute une version élégante, en place, avec de belles couleurs, un bon équilibre entre les parties et un continuo de goût. Toutefois, théâtre, esprit et danse ne sont pas de la partie. Ni les pulsions populaires de certaines ritournelles, ni les variations du concerto n° 6, ni les images des concertos à programme ne semblent avoir provoqué quelque agitation ou déséquilibre. Le basson vivaldien, lui, a trouvé son héraut en la personne de Sergio Azzolini. Comment un excellent souffleur moderne comme Gabriele Screpis (2021-22/46) peut-il parvenir à imposer sa sonorité bien ronde et son jeu fluide ? En contournant l'obstacle des pages difficiles d'accès, car trop abstraites et d'une folle virtuosité apparemment gratuite où Azzolini, qui les affronte avec la gourmandise de l'expérimentateur, n'a pas son pareil. La Nuova Orchestra Ferruccio Busoni dirigé par Massimo Belli lui apporte une aide précieuse. Ecoutez l'entrée dramatique de cette *Nocte*, construite avec un sens aigu de la mise en scène, où l'orchestre fait preuve d'une dynamique réactive. Le basson n'a qu'à se laisser porter. Le RV 498 a de l'esprit. Pas d'arrogance dans ces solos agréables et tranquilles, mais de la poésie. Goûtez l'étirement des phrases dans le *Larghetto*, doux et expressif à la fois, et toujours cette belle diction bien articulée qui n'avale aucune note. Screpis chante comme un Thunemann qui ne serait pas obsédé par les diminutions systématiques. L'orchestre chante comme du I Musici, sans les lourdeurs mécaniques de la basse. Leur Sinfonia d'*Arsilda* est impeccable, avec des voix intermédiaires d'altos et de violoncelles toniques et fermes et surtout sans cette sentimentalité qui nuisait tant à Scimone dans son approche des ouvertures d'opéra. Terminons cette section instrumentale avec une exhumation miraculeuse : le Concerto pour hautbois RV 461 interprété par I Virtuosi di Roma de Renato Fasano avec leur soliste fétiche, Renato Zanfini (2021-22/ARC.2). Il fut enregistré par His Master's Voice dès octobre 1956 en stéréo, mais ne fut jamais diffusé. Il fallut attendre la médiocre version de 1958 par Piero Santi et Gli Accademici di Milano pour le découvrir, avant que I Musici s'en emparent en 1960, avec Leo Driehuys au hautbois. Toutes les qualités de Fasano sont là. Une poésie discrète, des cordes bien rondes, le hautbois fin et sans manières de Zanfini, dont le discours articulé ne dérape pas. Ironie du sort, seuls les soviétiques bénéficieront de la seule gravure éditée de ce concerto par Zanfini. Celle réalisée en live pour Melodya le 17 mai 1976 dans le Grand Hall du Conservatoire de Moscou, lors d'une tournée de l'ensemble romain. Traquer les derniers inédits fut longtemps l'obsession des Vivaldiens. Amandine Beyer ne fut pas en reste. Son ambition est tout autre dans un CD passionnant (2021-22/36) réunissant des *Concerti per molti istrumenti* bien connus. Comment restituer de la manière la plus exacte possible dans leur *instrumentarium* original des œuvres que même des experts comme Kossenko ou Spinosi n'avaient pas parfaitement comprises ? Comme le *San Lorenzo* RV 562 de

jeunesse par exemple, où de jouissifs martellements de timbales font leur apparition pour la première fois. Olivier Fourés les a découverts, nichés en abrégé sur le manuscrit. Kossenko ne les avait pas vus. La compétition continue pour la reconstruction d'une section manquante du premier mouvement, que Beyer confie au hautbois volubile, alors que Kossenko choisissait le violoncelle. Deux solutions aussi crédibles : match nul ! Deux optiques s'opposent aussi pour les interjections de l'orchestre commentant la déclamation rhapsodique du violon dans le *Grave*. Discretion des Ambassadeurs, pathos des Incogniti. Les exemples foisonnent. Faut-il des timbales dans le RV 571, mené avec verve et panache ? Bravo ! pour le *Largo e cantabile* dans distribution initiale avec *clarini Soli, e arpeggio con il leuto*, option juste que seule l'Académie Sainte-Cécile de Philippe Couvert avait jusqu'alors défendue. Et voici enfin ce *Proteo* RV 572 dans l'arrangement bancal laborieusement imaginé par Vivaldi, magicien des timbres qui expérimentait sans cesse. Les groupes compacts opposant violon suraigu, hautbois et flûte d'un côté et violoncelle, hautbois et flûte de l'autre laissent une étrange sensation d'incomplétude et d'admiration devant l'imagination de Vivaldi dès qu'il s'agissait d'inventer des combinaisons improbables. La merveille du récital est ce RV 344 pour violon, massacré jadis par I Filarmonici. Un grand concerto de maturité, contemporain de *La Cetra*. Sa complexité, l'engagement d'une Amandine Beyer à fleur de peau et les passages en double-fugue du finale ravissent. Comment est-il possible de l'avoir négligé jusqu'à présent ? La faute est réparée. Superbement.

Délaissée depuis quelques années, la **musique sacrée** fait un retour en force avec plusieurs enregistrements aux réelles qualités. Les critères en déterminant l'écoute varient. Tout dépend des choix ayant guidé les restitutions. Respecter l'effectif et les tessitures en usage à La Pietà vers 1715 pour le *Gloria* et le *Credo* est une option que Les Cris de Paris de Geoffroy Jourdain ont conduite à un niveau difficilement surpassable. Le *Kyrie*, destiné à une célébration solennelle dans une église de Venise vers 1727 obéit à d'autres contraintes. Paul Agnew a posé une hypothèse (2021-22/37). Il imagine une "Grande Messe Vénitienne" de Vivaldi interprétée, comme les psaumes à double-chœur mixte, à San Lorenzo par exemple. Les anciens *Credo* et *Gloria* peuvent être utilisés comme ils sont écrits, sans les transpositions nécessaires pour les voix de La Pietà. Le *Kyrie* est idéal. Pour les *Sanctus*, *Benedictus* et *Agnus Dei*, des *contrafacta* tirés du *Beatus vir* RV 597, *Magnificat* RV 610b et *Dixit Dominus* RV 807 (de période 1727-1733) sont choisis, bien que totalement arbitraires. La démarche est aussi musicalement cohérente que musicologiquement injustifiée, comme le reconnaît Agnew. Ceci admis, ne boudons pas notre plaisir. Quelle splendeur ! Nous attendions depuis toujours Les Arts Florissants dans Vivaldi. La mise en place très sophistiquée, souple, moelleuse, le discours sculptant les paroles sacrées, la solidité de chaque pupitre, la maîtrise perceptible à chaque instant pour faire coller texte et musique impressionnent. La fugue finale du *Kyrie*, l'*Et resurrexit* du *Credo* porté par la joie sont des modèles. Les mots scandés du *Cruxifixus* pénètrent comme un clou qui s'enfonce dans La Croix. Pour restituer au *Et in terra pax* du *Gloria* sa plénitude

dans la lenteur, il faut un tel chœur, d'une vaillance exceptionnelle. A San Lorenzo, les sections solistes étaient assumées par des chanteurs d'exception. Sophie Karthäuser et Lucile Richardot en sont dignes. L'enchevêtrement élégant des voix dans le *Christe eleison* du *Kyrie*, la coquetterie des "r" roulés sont un délice. L'aria *Benedictus qui venit, contrafactum* du *De torrente* du *Dixit* RV 807 par Lucile Richardot bouleverse. Un grand moment. Le *Stabat Mater* et rien d'autre. 18 minutes au total, déclinées sous deux formes. Un CD où Jakub Józef Orliński chante Vivaldi, accompagné par Capella Cracoviensis (2021-22/28). Un DVD qui raconte une histoire sans parole, dont le personnage principal est Orliński, sur une bande-son reprenant ce même *Stabat* par les mêmes interprètes. Le contre-ténor confie dans la notice son affection pour la version du *Stabat* par Andreas Scholl, l'ange extatique au pied de la croix. L'ange qu'il habite ajoute une dimension de compassion humaine. Écoutez ce "e" du *Eja Mater* qui vient de loin et enfle dans un long crescendo pathétique, mais non théâtral, ce gémississement (*gementem*) accentué dans le *Cuius animam* ou ces sobres diminutions très descriptives dans le *Quis non posset*. L'épanchement d'un ange ne peut être que retenu. Dans le *Pro peccatis* et *l'Amen*, son empressément surprend, mais l'intrication de la voix et des archets de l'excellente Capella Cracoviensis est parfaite. Orliński possède une belle homogénéité sur l'ensemble de la tessiture, de belles couleurs dans les graves comme dans les aigus. Le soin apporté à la prosodie, sa prédilection pour les sons droits et les diminutions discrètes, son engagement dramatique surtout donnent au drame tout son relief. Une jolie version. N'enregistrer une œuvre sacrée de Vivaldi que quand on dispose de la voix idéale pour en exprimer la juste dimension pathétique devrait être une règle pour les interprètes. Reconnaissons que Vincent Dumestre, dirigeant l'impeccable Poème Harmonique, a bien choisi son mezzosoprano, et non un contreténor, comme l'usage récent l'a malheureusement normalisé, pour offrir un des meilleurs *Nisi Dominus* RV 608 jamais entendus (2021-22/2). Eva Zaïcik possède cette "formidable maîtrise" louée par Francesco Tosi. Sa *sprezzatura* (réalisation de l'accentuation verbale) soignée enchante dès son entrée souple et naturelle dans le verset initial. Introduit délicatement par un joli clavecin et les cordes pincées le *Vanum est vobis*, d'une douceur, d'une densité justes, révèle une dimension sacrée authentique, avant un *Cum dederit* de forte intensité dramatique, leçon de *mesa di voce*. Après la grâce du *Beatus vir* vient le grand moment du *Gloria Patri*, échange intime avec la viole d'amour et l'orgue. Interprète sensible, Eva Zaïcik est aussi une fabuleuse technicienne, comme le montre la parfaite justesse, dans son détaché, dans son égalité et dans sa vitesse de *l'Amen*, comme dans le motet *Invicti bellate*, que Vincent Dumestre a choisi de jouer tel qu'il est parvenu, c'est à dire amputé d'une partie du premier air. Qu'importe ? Zaïcik est impériale dans l'art des *passagi*, propose des diminutions habiles sans tutoyer l'audace et convainc dans le *Dux eterne* d'une spiritualité sincère. Cette version fera date. Pour synthétiser les passions d'Adrian Chandler pour la viole d'amour italienne et le *violino in tromba* de Vivaldi, le *Nisi Domius* RV 803 de 1739 était un candidat idéal (2021-22/54). Il choisit des voix mûres à l'expression un peu outrancière qui installent le psaume,

dès le premier mouvement, dans le monde de l'opéra. Aucune fébrilité mais un mouvement tranquille, permettant de sculpter le discours. Le mezzosoprano Renata Prokupic ne brille guère dans les sections *Nisi Dominus*, *Vanum est vobis* et *Cum dederit*. Certes, elle possède un souffle long, mais très vibrée et aux registres inégaux, elle a du mal à conserver une projection bien droite. Par bonheur, l'attention est retenue par les timbres intéressants de la viole d'amour et du salmoe. Le *violino in tromba* est la vedette du martial *Sicut sagittae*. Avec ses descentes peu distinguées dans le grave et des vocalises un peu savonneuses, Jess Dandy déçoit ici tout autant que dans l'Introduction *Cur sagittas, cur tela* RV 637. Aux antipodes de Nathalie Stutzmann avec le King's Consort, à la fois puissante, aux registres tous impeccables, et surtout expressive. Saluons en revanche le soprano de Claire Booth, véhiculant une émotion sincère dans le *Gloria Patri* avec orgue obligé et s'offrant une jolie petite cadence partagée avec le violoncelle dans le *Beatus vir*. Les belles *Juditha triumphans* sont rares. Conjuguer à la fois un rôle titre exceptionnel, un plateau idoine, avec un Vagaus agile et un Holofernes puissant mais sensible est l'idéal. Mais respecter à la lettre l'instrumentarium de La Pietà l'est tout autant. Il y eut de grandes Judith, chacune dans leur genre. Maria Amadini, Aafje Heynis, Birgit Finnilä et Sara Mingardo restent les plus bouleversantes, mais à ce jour, seul Diego Fasolis sut réunir à la fois des chanteurs excellents et les bons instruments rares. La conception de Sardelli était parfaite, Modo Antiquo également, mais comme souvent chez le Florentin, le cast n'était pas à la hauteur. La version à édition limitée de Roberto Zarpellon (2021-22/30) crée une heureuse surprise. L'Ensemble Lorenzo Da Ponte a de l'allure, vivant et réactif aux sollicitations du chef et tous les instruments exigés sont présents. La Judith de Luciana Mancini n'est pas une messagère hallucinée du divin mais une femme d'Israël digne, touchante mais retenue. Silvia Frigato campe un Vagaus agile, qui peut aussi émouvoir, comme dans *Umbræ carae*, porté par les douces flûtes à bec. Légère, bien timbrée, un peu espiègle, Francesca Lombardi est une Abra convaincante. Reste le problème toujours épineux d'Holofernes. Voix lourde et vibrée, Elena Biscuola ne révèle le pathos que dans *Noli, o cara* porté par un hautbois et un orgue remarquables. Les meilleurs moments ? Peut-être le *Quanto magis generosa* de Judith, limpide, droite et expressive, avec une introduction de la viole d'amour joliment mise en scène et évidemment le récitatif accompagné *Summe Astrorum Creator* et l'aria *In somno profundo* avec des *viole all'inglese* expressives. Une belle *Juditha triumphans*, vraiment.

Réjouissante année aussi, une fois n'est pas coutume, pour la **musique vocale profane**. La cantate de chambre, genre élitiste destiné à divertir les invités des académies et des salons, n'occupe chez Vivaldi qu'une place modeste. 37 pièces au total, quantité négligeable face aux 378 sorties de la plume de Benedetto Marcello ou mieux encore aux 620 d'Alessandro Scarlatti. Rien d'étonnant à cela. La moitié de sa production remonte à ses années mantouanes (1718-1720), car sa fonction de musicien de chambre lui imposait d'en composer. L'autre moitié est postérieure de dix ans (1727-1728), à sa période de grande notoriété qui l'amenait

à fréquenter le salon de Faustina Bordoni. Ses cantates pour soprano ou alto et basse continue suivent les conventions du genre d'une période à l'autre, sans que son génie novateur n'y mette son grain de sel. A une exception près : dans l'étonnante *Sorge vermiglia in ciel* destinée à la cour de Dresde pour un castrat virtuose, où la performance est une fin en soi et importe plus que l'expression du mot. Les interprètes de ce genre confidentiel y ont rarement convaincu. Oublions Nella Anfuso et ses exemples pénibles de rhétorique ornementale. Cecilia Gasdia ou Roberta Invenizzi, en osant imprudemment l'intégrale, uniformisent l'interprétation et ennuient vite. Priorité à la lisibilité expressive, à la précision de l'émotion décrite sous la direction de Sardelli, qui confie, hélas, la partie de chant à de modestes voix. Rien de tel avec soprano dramatique d'Arianna Vendittelli (2021-22/47). On aime la chaleur de cette voix ronde et chaude dotée d'une belle théâtralité dans l'expression. Bien projetée, puissante, aux aigus fermes, elle affronte les amples sauts de registre de *Sorge vermiglia in ciel* avec contrôle vocal remarquable. Le continuo est astucieux. Au clavecin délicat d'Andrea Buccarella et au théorbe inventif de Simone Vallerotonda qui papillonnent dans *La farfalletta s'aggira al lume* se joignent au gré des sentiments un basson goguenard (RV 665, RV 669) et même l'orgue (RV 667, RV 652). Le plus beau moment du récital est l'air *Ti confido il pianto mio* de la cantate *Aure, voi più non siete*. Le clavecin seul d'Enrico Baiano accompagnant Anfuso y montrait une rare subtilité. Ici, la plainte que Daliso confie à l'onde du ruisseau est bouleversante. Ça coule, doux, irrésistible. L'ostinato hypnotique de violoncelle, le tapis de théorbe et l'orgue cajolant la voix dessinée avec le juste affect révèlent une finesse d'approche inouïe. Tout aussi réussie est *La Senna festeggiante* fitigé par Diego Fasolis (2021-22/16), dont voici le septième enregistrement. Outre un orchestre fruité par les bois, la partition demande un soprano agile exprimant dans son premier air la métaphore du rossignol et une voix d'alto de caractère. Vivaldi pensait sans doute à une basse exceptionnelle pour figurer La Senna, exigeant vaillance, étendue et à une agilité hors norme. Sans Sigmund Nimsgern, Scimone n'aurait pas imaginé en 1978 enregistrer sa version historique (Italia). Comme Sergio Foresti et Nicola Ulivieri, célébrés dans les versions antérieures, Luigi De Donato ne défaille pas dans les abysses. Il montre dans *Qui nel profondo* de l'ampleur et des couleurs superbes ; une maîtrise ornementale aussi et une extension remarquable, mais peut-être moins d'autorité et de profondeur que Nimsgern. La souplesse onctueuse de son *Pietà, dolcezza* est parfaite. Gwendoline Blondeel séduit par sa fraîcheur un peu ingénue, fort agréable dans l'air "alla francese" *Al mio seno il Pargoletto*. La *Virtù* est un personnage plus ambigu. Bonizzoni (Glossa) confie le rôle à un contreténor, alors que Fasolis ici, comme Alessandrini (Naïve) ou King (Hyperion), préfèrent une voix de femme. Le timbre singulier, riche en pathos de Lucile Richardot est un choix judicieux, par contraste avec la tendre Blondeel. Ecoutez *Della ferrea stagion*. Dans ce récitatif accompagné, elle devient presque Alcina, la sorcière d'*Orlando furioso*. Son *Vaga perla*, truffé de diminutions joliment travaillées, a autant de charme que celui de Sonia Prina avec Alessandrini. La dynamique orchestrale sculptée par Fasolis, l'inventivité

de ses da capo et la richesse du continuo sont un atout de plus. Quelle version choisir ? Fasolis, Alessandrini ou Bonizzoni ? Les trois sont si proches...

La **production lyrique** est également en fête avec une exhumation inattendue. La voici enfin, cette *Fida Ninfa* (2021-22/ARC.3) qui sommeillait depuis soixante-cinq ans dans des archives belges de regretté Jean-Pierre Demoulin, qui réussit en 1958, lors de l'Exposition Universelle de Bruxelles, à en imposer la redécouverte. Elle n'a rien à voir avec celle de Monterosso que Vox publia en 1964. Mais elle l'inspira. Ephrikian rêvait d'exhumer l'opéra vivaldien dès 1947, quand ils décidèrent avec Antonio Fanna d'éditer la totalité des manuscrits de musique instrumentale de Turin. Il choisit *La fida ninfa*, sans exigence virtuose mais riches en sentiments expressifs. Le texte est scrupuleusement suivi mais drastiquement réduit. Les airs sont presque intégralement conservés. Seule l'intervention des dieux à l'acte III qui l'ennuyait, est tronquée. Conformément aux usages des années cinquante, les rôles masculins sont transposés et le continuo se réduit à un maigre clavecin peu inspiré, mais l'orchestration est respectée. Si certains mouvements vifs sont enlevés (la *Sinfonia* de la *Tempesta di mare*), Ephrikian privilégie les tempos mesurés en adoptant une dynamique souple, jamais brutale, qui porte les phrases longues vers un maximum d'expressivité. Les récitatifs sont pour la plupart bien compris et expriment bien le texte. Comme par exemple la fureur d'Elpina devant les menaces d'Oralto à l'acte III. De la troupe italienne, seul le ténor léger Nicola Monti était de niveau international. Son Morasto élégant et suave captive dans *Dolce fiamma* ou *Dimmi, Amore*. Les moments délicieux abondent, comme le *Dimmi, pastore* entre Elpina et Osmino ou dans les airs *Alma oppressa* et *Il mio core*, avec ces longues tenues de l'orchestre, qui soutient l'âme opprimée de Licori. C'est dans la fosse que se jouait avant tout le drame. Le poignant *Ah ! Che non posso* d'Osmino comme la prière de Narete *Deh ti piega* sont portés autant par l'orchestre que par le chanteur. Ephrikian avait raison trop tôt. Il lui manque ici un plateau à la mesure de ses conceptions. Au moins, pour sa Judith, donnée la même année à Bruxelles, il avait Aafje Heynis. Ce témoignage reste néanmoins précieux.

ACCADEMIA VIVALDI

L'Accademia Vivaldi, organizzata dall'Istituto Italiano Antonio Vivaldi, giunta alla settima edizione, è rivolta a giovani musicisti e cantanti, e mira alla diffusione e allo studio della prassi esecutiva storicamente informata delle composizioni del Prete rosso.

Oltre allo studio pratico-esecutivo, i partecipanti ai seminari possono approfondire i vari aspetti teorici riguardanti le composizioni e i contesti vivaldiani, consultando le riproduzioni dei manoscritti e delle stampe dell'epoca, le edizioni musicali moderne e le pubblicazioni musicologiche sull'autore, tutte conservate presso l'archivio e la biblioteca dell'Istituto Italiano Antonio Vivaldi.

I musicologi che collaborano con l'Istituto e con il gruppo di ricerca *La drammaturgia musicale a Venezia (1678-1792)* della Fondazione Ugo e Olga Levi intervengono ai corsi con conferenze e *focus* specifici pensati appositamente per gli allievi di ogni incontro.

Calendario degli incontri

Dall'8 all'11 Marzo: Canto (Gemma Bertagnolli)

Dal 15 al 17 Marzo: Basso Continuo, (Antonio Frigé) realizzazione del basso nelle composizioni di Vivaldi e dei suoi contemporanei, con particolare attenzione all'armonizzazione dei recitativi.

Dal 22 al 25 Maggio: Canto (Veronica Cangemi)

Dal 12 al 15 Luglio: Canto (Gemma Bertagnolli)

Dal 18 al 21 Ottobre: Canto (Sergio Foresti)

Dal 15 al 18 Novembre: Canto (Gemma Bertagnolli)

Per informazioni:

Istituto Italiano Antonio Vivaldi | Fondazione Giorgio Cini

Isola di San Giorgio Maggiore - 30124 Venezia – Italia | T. 39 041 2710250

segreteria.vivaldi@cini.it – www.cini.it

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ACCADEMIA VIVALDI

The Accademia Vivaldi for young musicians and singers (organized by the Istituto Italiano Antonio Vivaldi), now in its seventh edition, aims at the dissemination and study of historically informed performance practice of the Red Priest's compositions.

In addition to the practical-performance study, seminar participants can delve into the various theoretical aspects concerning Vivaldi's compositions and contexts by consulting reproductions of manuscripts and prints of the time, modern music editions and musicological publications on the composer, all of which are kept in the archives and library of the Istituto Italiano Antonio Vivaldi.

Musicologists who collaborate with the Institute and with the Fondazione Ugo e Olga Levi research group *La drammaturgia musicale a Venezia (1678-1792)* will take part in the courses with lectures and specific focuses designed specifically for the students at each meeting.

Calendar of meetings

8 to 11 March: Singing (Gemma Bertagnolli)

15 to 17 March: Basso Continuo, (Antonio Frigé) realisation of the bass in the compositions of Vivaldi and his contemporaries, with special focus on the harmonisation of recitatives

From 22 to 25 May: Singing (Veronica Cangemi)

From 12 to 15 July: Singing (Gemma Bertagnolli)

From 18 to 21 October: Singing (Sergio Foresti)

From 15 to 18 November: Singing (Gemma Bertagnolli)

Info:

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For accepted articles, authors will be asked to supply in addition a summary of about 300 words for translation into Italian or English as appropriate.

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