Chapter 11 Rome in the Age of the Arcadian Academy

Anthology Repertory:
- No. 17: Sonata in A Major, Op. 5 no. 9

Repertory Discussed:
- Ex. 11.1 George Frideric Handel, "Disseratevi, o porte d'Averno", from *La resurrezione, HWV 47* (1708)
- Ex. 11.2 Alessandro Scarlatti, "E come bella", from *Bella dama di nome santa* (1706)
- Ex. 11.3 Arcangelo Corelli, Concerto Grosso in F major, Op. 6, No. 6 (1714), Allegro

General
- Attempts to reconfigure the relationship between music and poetry
- Fostered a fertile atmosphere for music-making
- Composers: Arcangelo Corelli, Alessandro and Domenico Scarlatti, George Frideric Handel

Patrons and Composers in Eighteenth-Century Rome
- Rome: ecclesiastical institutions, visiting diplomats, wealthy patrons made it a vibrant cultural center
- Queen Christina of Sweden
  - Alessandro Scarlatti (1660-1725): *maestro di cappella* to Christina of Sweden
  - Arcangelo Corelli (1653-1713)
  - Bernardo Pasquni
- George Frideric Handel (1685-1759)
  - Composer, harpsichordist at the Theater am Gänsemarkt, Hamburg
  - Spent 3 years in Italy, primarily in Rome
    - *Vincer se stesso è il maggior vittoria* (To Concquer Oneself Is the Greatest Victory, Florence, 1707)
    - *Aci, Galatea e Polifemo* (Acis, Galatea, Polyphemus, Naples, 1708)
    - *Agrippina* (Venice, 1709)
    - Rome: 2 major oratorios, over 100 cantatas
- After the death of Queen Christina in 1689, the exiled Queen Maria Casimira of Poland supported Alessandro and Domenico Scarlatti
- Handel's patrons
  - Maria Mancini's son, Cardinal Carlo Colonna
  - *La resurrezione* (The Resurrection), HWV 47, for Francesco Maria Ruspoli

  Cardinals Pamphili and Ottoboni
- Queen Christina's primary successors in Roman patronage
- Prolific librettists for cantatas, operas, and oratorios

- Pamphili: *Il trionfo del tempo e del disinganno* (The Triumph of Time and Disillusion), Palazzo Pamphili, 1707
- Ottoboni:
  - Venetian family, nephew of Alexander VIII, vice chancellor of the Church
  - Supported Corelli, Pasquini, and other artists
  - Libretti: Scarlatti's first version of the oratorio, *Giuditta* (Judith, 1693); *La Statira* (Stateira, a Persian princess, 1690)

Alternatives to Opera
- Papal attitudes towards opera vacillated between support and disapproval
  - Supporters of opera: Popes Urban VIII, Giulio Rospigliosi (Pope Clement IX), Pope Clement X
  - 1676-1689: The public opera theater, the Tordinona, shut down by Innocent IX
  - 1689-1691: Alexander VIII supported opera and opened two new theaters
  - 1691-1700: Innocent XII banned it again
  - 1700-1703: Clement XI tolerant of opera until series of earthquakes
- Roman Oratorio
  - Example: Handel, *La resurrezione,* 1708
  - Oratorios presented in palaces and theaters as entertainment for elite audiences
  - Women versus *castrati*

The Arcadian Academy (Accademia degli Arcadi)
- Founded in 1690 after the death of Queen Christina
- The pastoral register
  - Derived from the poetry of Virgil, Theocritus, and Renaissance writers
  - Imagined golden age of shepherds, nymphs, Apollo, Pan, Muses
- Members adopted Arcadian pseudonyms
- Members were noblemen and -women who were intellectuals, musicians, poets; Cardinal Ottoboni ensured that A. Scarlatti, Corelli, and Pasquini were admitted
- Reformation of the arts based on extravagance and *buon gusto*
- Unification of arts and expression of a common truth inspired by Classical notions of formal elegance, symmetry, and simplicity
- Pastoral Cantatas and Serenades
  - A. Scarlatti composed over 800 cantatas with alternating arias and recitatives
    - Recitatives: *versi sciolti* (blank verse) of 7- or 11-syllable lines
    - Arias: 2 strophes, even number of syllables, regular rhyme schemes
    - Stock pastoral characters (e.g. Tirsi, Fileno, Clori)
    - Examples: Scarlatti, *Bella dama di nome santa* (1706); Handel, *O numi eterni* (1709)
  - Serenata

- Long cantata-like vocal works performed outdoors for special events
- Example: A. Scarlatti, *Venere, Amore e Ragione* (Venus, Love, and Reason, *c.*1706)

Opera and the Arcadians
- Debate: Italian opera versus French neoclassical drama
    - French drama seemed closer to the ideal of the ancients
    - Favored less complex and more dramatically coherent libretti
    - Moderation and importance of structure
- Apostolo Zeno (1668-1750)
- Pietro Trapassi (1698-1782), known as Metastasio (godson of Ottoboni)
- Opera seria (serious opera)
    - Most libretti by Zeno and Metastasio
    - Usually happy endings (Metastasio's *Didone abbandonata* is an exception)
    - Eliminated the juxtaposition of comedy and tragedy typical of Venetian opera
    - Formal, elegant, concise poetry
    - Metastasio: well defined sections for da capo arias (A-B-A form)

Corelli and the Cult of Instrumental Music
- Directed large instrumental ensembles for major Roman patrons
- Reconfigured the orchestra by instrument rather than by choruses complemented by instruments
- *Concerto grosso* or *ripieno* (80-100 players); *soli* or *concertino* (smaller group, sometimes only 2 violins)
- Along with Lully, one of the first to insist on standardized bowings
- Solo violinist and teacher
- Publications informed by ideals of the Arcadian Academy
    - Opus 1 (1681), Opus 3 (1689): *sonate da chiesa* (church sonatas)—slow-fast-slow-fast
    - Opus 2 (1685), Opus 4 (1694): *sonate da camera*—suites of dances, binary form
    - Opus 5: lyrical and idiomatic compositions for amateurs that could be ornamented for professionals
- Novel elements in Corelli's compositions:
    - Close harmonic relations
    - Sequences and pairs of contrasting motives
    - Walking or running bass lines
    - Smooth voice-leading
    - Suspensions