

Antonio Caldara (1670-1736) and the Performance of Power

23-24 September 2022

Sydney Conservatorium of Music

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# Schedule

### Friday 23 September

Vancouver 23:00 [Thursday]-02:00, Toronto 02:00-05:00, Vienna 08:00-11:00, Taipei 14:00-17:00, Sydney 16.00-19.00.

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| **Time in Sydney** | **Presenter's Local time** | **Presenter** | **Topic** |
| 16.00-16.10 | 16.00-16.10 | Alan Maddox; Anna Reid, Dean, Sydney Conservatorium of Music | *Welcome* |
| **Session 1: Cities and Sources. Chair - Alan Maddox** | | | |
| 16.10-16.40 | 8.10-8.40 | Thomas Hochradner | Caldara and Salzburg: States of a Research History |
| 16.40-17.10 | 16.40-17.10 | Janice Stockigt | Antonio Caldara’s contribution to the Dresden collection of sacred music as catalogued in the *Inventarium* of Jan Dismas Zelenka (1679–1745) |
| 17.10-17.40 | 9.10-9.40 | Daniele Lipp | Caldara’s “colleagues” at the Imperial Music Chapel in Vienna between 1712–1740 |
| 17.40-18.00 | | *Coffee break - 20 mins* | |
| **Session 2: Politics and Power. Chair - Harry White** | | | |
| 18.00-18.30 | 10.00-10.30 | Adriana De Feo | “Il castigatissimo Imperial Teatro”: Apostolo Zeno’s *drammi* for the Habsburg court set to music by Antonio Caldara (1718–1729) |
| 18.30-19.00 | 18.30-19.00 | Alan Maddox | Power and virtue in Antonio Caldara’s *L’ingratitudine gastigata* |

### Saturday 24 September

Vancouver 22:00 [Thursday]-01:00, Toronto 01:00-04:00, Vienna 07:00-10:00, Taipei 13:00-16:00, Sydney 15.00-18.00.

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| **Session 1: Compositions and performances 1. Chair - Jen-yen Chen** | | | |
| **Time in Sydney** | **Presenter's Local time** | **Presenter** | **Topic** |
| 15.00-15.40 | 01.00-01.40 | Bud Roach | Rhetorical invention in Caldara’s early cantata “L’Eulisse”, 1699 (Lecture recital) |
| 15.40-16.10 | 22.40-23.10 [Friday] | Walter Kreyszig | Antonio Caldara and the *cori spezzati* in the Credo, Magnificat and Te Deum from His Viennese Period |
| 16.10-16.40 | 08.10-08.40 | Dagmar Gluexam | Caldara and the Aria with Obligato Instrument in Opera and Oratorio in Vienna between 1716 and 1736 |
| 16.40-17.00 | | *Coffee break - 20 mins* |  |
| **Session 2: Compositions and performances 2. Chair - Adriana De Feo** | | | |
| 17.00-17.30 | 17.00-17.30 | Robert Stove | Caldara at the keyboard: an organist’s reflections |
| 17.30-18.00 | 17.30-18.10 | Anthony Abouhamad | Antonio Caldara and the *alla Capella* style: An examination of fugal basso continuo accompaniment in eighteenth-century Vienna (Lecture recital) |
| 18.10-18.30 |  | *Concluding discussion* |  |

# Abstracts

### Caldara and Salzburg: States of a Research History

**Thomas Hochradner, University Mozarteum, Salzburg**

Antonio Caldara's connections to Salzburg were first traced by Constantin Schneider in the 1920s, who at the time presented his research on Salzburg's musical history to the wider public in two exhibitions. His involvement led to a review of Caldara's works in Schneider's Geschichte der Musik in Salzburg (1935) as well as the edition of Caldara's Dafne for the Denkmäler der Tonkunst in Österreich (posthumously 1956). Later authors were happy to follow Schneider's findings and assessment, but it was not until the 1980s, together with a small musical renaissance, that an examination of sources began again, which gradually led to the discovery of further interesting details, but above all, of an undreamed-of multitude of works that Caldara created for or delivered to Salzburg. This exploration is associated with Ursula Kirkendale, Albert F. Hartinger and especially Werner Rainer and shows in an exemplary way, how some gaps can be gradually closed, but also what new questions then come to light.

### Antonio Caldara’s contribution to the Dresden collection of sacred music as catalogued in the *Inventarium* of Jan Dismas Zelenka (1679–1745)

**Janice Stockigt, University of Melbourne**

Caldara and Zelenka undoubtedly became acquainted in Vienna between 1716 and 1719 when Zelenka was sent by Saxon Elector and King of Poland, August II, to study with Johann Joseph Fux, and then to serve the Saxon Electoral Prince who arrived in 1717 there at the conclusion of his Grand Tour. The first item of Caldara’s music came into Zelenka’s *Inventarium* in 1727, the year after this catalogue was begun. Twenty compositions (as listed in the *Zelenka- Dokumentation*, 1989) show that after Palestrina (and Zelenka) Caldara was the composer most represented in the *Inventarium* where several masses, mass movements, two extended compositions for Vespers, and a setting of Psalm 50, *Miserere mei, Deus* were entered. Zelenka modified almost every composition by Caldara to suit either the musical resources of the Dresden’s renowned *Hofkapelle*, or the *Kapellknaben* of Dresden’s Catholic court church, the ensemble which would have performed Zelenka’s adaptations of at least five items from Caldara’s *Motetti a due, e tre Voci*, op. 4 (1715) for Lent (‘pro Quadragesima post concionem pomerdiem’).

This paper addresses the transmission of Caldara’s sacred compositions to Dresden. It considers the Bohemian sources of Caldara’s music available to Zelenka. The process of adaptation of Caldara’s music to suit the musical taste and resources of the Dresden court is investigated, aspects of which cause cataloguing confusion when music incipits are used to identify a work.

Finally, contemporary catalogues are investigated to track the ongoing dissemination of Caldara’s sacred music from Dresden to the German-speaking Lands.

### Caldara’s “colleagues” at the Imperial Music Chapel in Vienna between 1712–1740

**Danièle Lipp, University of Vienna**

Music played an essential role at the representation of power at the Viennese Imperial Court under Charles’s VI reign between 1712**–**1740 and it is widely known that Caldara’s compositions were intended to praise the magnificence of the Habsburg dynasty**.** But what do we know about the members of the Imperial Music Chapel, musicians and singers who performed Caldara’s works in Vienna? In this paper, I will focus on the biographies of the members of the chapel and deal with following questions: Who performed which type of Caldara’s compositions? Which professional and familial networks existed between the members, especially between the Italian musicians? And which type of connections existed between them and Caldara? In this paper, I will present biographical details about the musicians but also singers, analysing partially unpublished documents from various archives and libraries such as the Austrian Haus-, Hof- und Staatsarchiv in Vienna, the Austrian National Library and Viennese parish archives. The research on these materials allows us to reveal new aspects of musical life in Vienna between 1712–1740.

### “Il castigatissimo Imperial Teatro”: Apostolo Zeno’s *drammi* for the Habsburg court set to music by Antonio Caldara (1718–1729)

**Adriana De Feo, University of Vienna**

When Apostolo Zeno arrived in Vienna on 14 September 1718, with the prestigious title of caesarean poet, he was an established and highly esteemed scholar and poet. Many of the nineteen *drammi* written for the Venetian public theatres and beyond (Florence, Milan, Barcelona) had enjoyed great success and crossed national borders with the music of the most important composers of the time, such as Carlo Francesco Pollarolo, Marc’Antonio Ziani, Tomaso Albinoni and Antonio Vivaldi.

With his appointment at the Habsburg court began a new phase in his life, and the years spent in the imperial city were fruitful and fortunate ones: between 1718 and 1729 Zeno wrote (apart of the oratorios) sixteen *drammi per musica* and the serenata *Psiche*, with very few exceptions, all set to music by Antonio Caldara. It was precisely in Vienna, then a true stronghold of Italian opera, that his effort for a linguistic and moral-didactic reform of the opera libretto could come to fruition, only to give way to his successor, Pietro Metastasio.

Compared with the venetian production, Zeno’s Viennese poetics is characterised by the more markedly political content of his *drammi*, by reflection on monarchical power, by kingship understood as service and thus by the search for moral exemplarity: the “greatness and sublimity of actions and reasoning”. In Vienna the poet exhibits more moral commitment to the underlying values representing the virtues of the imperial couple, such as generosity, discipline, and the self-control of the ruler. This is particularly evident in *Ifigenia in Aulide, Nitocri* and *Mitridate* just to name a few. These themes are already present in his early dramatic works written for the theatres of the Serenissima (such as *I rivali generosi*, *Eumene*, *Venceslao* and *Alessandro Severo*), but find their ideal fulfilment in the court of the cultured and refined Charles VI and his “most chaste Imperial Theatre”. The Viennese librettos are also characterised by sumptuous, sententious choruses, a focus on the spectacular dimension of the drama, with elaborate stage directions, and often “veiled” praise to the virtues of the emperor and his wife Elisabeth Christine.

In my paper, through poetic and music examples from some of his most significant oeuvre, I will analyze the celebratory elements in Zeno’s librettos written for the Habsburgs and set to music by Antonio Caldara, with particular emphasis on the dramaturgical techniques of the representation of power and the imperial *grandeur.*

### Power and virtue in Antonio Caldara’s *L’ingratitudine gastigata*

**Alan Maddox, University of Sydney**

Francesco Silvani’s powerful drama *L’ingratitudine gastigata* was staged more than a dozen times in the first quarter of the eighteenth century, in settings by at least four composers. As its title suggests, the message of the narrative is overtly moral, yet its themes are dark and its construction of virtue is distinctly ambiguous. The story of barbarous Goths and a Vandal king exiled to Norway begins and ends with regicides, the latter of which, unusually, occurs on stage, and it portrays complex webs of power, love and duty – between monarch and subject, father and son, and wife and husband. Love can call forth virtue or be a temptation to vice, while the failure of virtue in a king incurs dire consequences for himself and for the realm.

The setting of *L’ingratitudine gastigata* which bears Antonio Caldara’s name (D-MÜs Hs 800) was probably not the first setting of this libretto but it appears to be the earliest surviving score, perhaps associated with performances in Milan in 1711-12. The libretto’s confronting themes challenged the composer to convey its compelling tensions between power, love and duty, virtue and vice with a vivid musical palette. An assessment of the composer’s setting in relation to the rhetorical-affective expressive framework shared by early modern librettists, musicians and audiences, and in relation to modern approaches to the history of emotions, illuminates the ways in which he deployed musical resources to convey the affective and moral messages of the drama to powerful effect.

### Rhetorical invention in Caldara’s early cantata “L’Eulisse”, 1699

**Bud Roach, University of Toronto**

Continuing in the tradition of the Italian cantata established by Rossi and Scarlatti, Caldara lends a unique voice to the genre, with vocal fioritura in the written score that reflect the increasingly prescribed ornamentation of the late-seventeenth-century compositional style. This integrated performance, in which the solo singer provides his own accompaniment on the theorbo, was not only the stated preference for performance of Italian seventeenth-century solo vocal music, but also represents the apex of the self-accompanied rhetorical performance practice. The recent scholarship of Roger Freitas, Valeria De Lucca, and others, invites new questions around the political and social conditions of the performance and dissemination of the solo cantata, in both *conversazione* and courtly entertainment. Aspects of poetical authorship, the social status of the performers of this music, and the competing interests of publishing houses and private ownership combine to elevate and expand the study of this genre as a social instrument. While these inquiries can both inform and complicate contemporary performance, they offer historical context to the understanding of employed rhetorical figures, which is essential to effective performance. This lecture demonstration contributes to the re- assessment of the Italian cantata and Caldara’s significant role in its development.

### Antonio Caldara and the *cori spezzati* in the Credo, Magnificat and Te Deum from His Viennese Period

**Walter Kurt Kreyszig, University of Saskatchewan**

A native of Venice, the birthplace of the *cori spezzati* tradition, Antonio Caldara displayed considerable interest in composing for multiple choirs, with the exploration of this polyphonic practice not limited to a single genre but traversing his sacred repertories, including *Credo*, *Magnificat*, and *Te Deum*. Already in his *An Essay on Musical Expression* (London, 21753, Charles Avison (1709-1770) suggested “to study the works of the best Chapel-Masters abroad, as Caldara […] whose excellent compositions ought surely to be better known.” (p. 93). In his *Geschchte des Oratoriums* (Leipzig, 1911), Arnold Schering (1877-1941) stated that “one of the most rewarding tasks for the music research of the future is to subject Caldara’s oratorio compositions to a close examination.” (p. 207). Both comments become even more imperative in the consideration of Caldara’s reliance on the *cori spezzati*, which he explores in four compositions: the *Credo for double chorus of mixed voices, soprano solo, strings and basso continuo* (ed. by R.G. Pauly, Boston, 1986), the *Magnificat for solo voices, two four-voice choirs (SATB) strings, double trumpet choir and basso continuo* (ed. by E. Hofmann, Diztingen, 1993); the *Te Deum in D-Major for two choirs a cappella* (ed. by Wolfgang Horn, Stuttgart, 1989), and the *Te Deum in C-Major for two choirs (SATB), two trumpets, two trombones, tympani, strings, organ and basso continuo* (ed. by Eusebius Mandyczewski, DTÖ, Vol. 26, Graz, 1906, reprint 1959). These four compositions, pillars of Caldara’s contributions to his sacred oeuvre, originated between 1716 and 1736, the years of his employment as Hofkapellmeister at the Court of Charles VI in Vienna. In these works, Caldara illustrates his superb mastery counterpoint and homophony in the disposition of the two choirs alternating within short, on occasion overlapping passages. In his reliance on the *cori spezzati* in the non-a-cappella works, Caldara contrasts the passages for double choir with segments for solo voices and instruments, the latter in assuming both solo and accompanimental functions, obviously in imitation of his cantata writing, with the instruments, especially the brass instruments, enhancing the festive character of the *cori spezzati*, in the much the same way as the Gabrieli brothers resorted to the orchestration of their contributions to this compositional idiom. Yet unlike the more formulaic use of the *cori spezzati* by his Italian predecessors, Caldara accorded considerably more freedom to the treatment of the text within the respective choirs, often including unexpected changes in the text (in successive presentations by the alternating choirs) and resultant adjustments in the imitative/non- imitative writing, thereby imparting a genuinely personal imprint on this venerable Italian tradition – a contribution that has been hitherto ignored in the secondary literature.

### Caldara and the Aria with Obligato Instrument in Opera and Oratorio in Vienna between 1716 and 1736

**Dagmar Glüxam, University of Vienna**

There is no question that the aria with one or more obligato instrument(s) played an important role in opera and oratorio at the Viennese court under Emperor Charles VI. This is remarkable because in Italy, this type of aria gradually lost importance already during the second decade of the 18th century and had to give way to the four-part tutti orchestra. Why was the situation different in Vienna and what was Antonio Caldara's contribution in this context? This paper focuses on the character of Caldara's numerous opera and oratorio arias with one or more obbligato instruments as a phenomenon that not only contributed significantly to the splendor of the imperial court orchestra, but also influenced the development of the Viennese instrumental style.

### Caldara at the keyboard: an organist’s reflections

**Robert Stove, Melbourne**

Concerning Caldara studies, I must acknowledge my own outsider status. Yet every organist benefiting from church employment acquires, perforce, a decent grasp of the instrument’s repertoire from the last six hundred years. By serendipity rather than by design, I happened in 2018 upon Caldara’s keyboard output. In particular, I happened upon a *Preambulum* credited to him. Italian organist and musicologist Arturo Sacchetti published it (with an accompanying, rather more conventional, fugue) in 1975; but as Brian W. Pritchard has revealed, a mid- nineteenth-century Leipzig edition prepared by Franz Aloys Theodor Commer – Cologne-born conductor and composer whose name crops up in Robert and Clara Schumann’s correspondence – already existed. Whether or not Caldara wrote the work, it astonishingly reflects the *durezze e ligature* style familiar from Frescobaldi, Froberger, and Buxtehude, with harmonic progressions strikingly liberated from tonal or modal expectations.

Overall, Caldara’s keyboard writing has acquired little historiographical coverage. The Willi Apel / Hans Tischler history of pre-1750 keyboard music omits it altogether, as does the Pritchard-edited 1987 symposium on Caldara’s achievements. Besides, the Austrian and south German organ schools in general have been traditionally underrated by scholars who regret those schools’ shortage of Bach-style elaborate pedal-writing. I argue that this music warrants greater fame, and that while much of it is theoretically amenable to harpsichord performance, its frequent propensity for sustained chords cries out for organ rendition.

### Caldara Antonio Caldara and the *a Capella* style: An examination of fugal basso continuo accompaniment in eighteenth-century Vienna.

**Anthony Abouhamad, University of Sydney**

During his tenure as Vice-Capellmeister at the Habsburg court, Antonio Caldara supplied his employers with church music compositions that reflected contemporary Austrian taste; alongside ‘modern’ arias, his music includes examples of the *stilo a Capella* – a genre of church composition that includes fugal compositions and follows the precepts of strict counterpoint in a *stilo antico* idiom. Like other genres of church composition, *a Capella* fugues were often performed with an organ basso continuo accompaniment. The paper addresses the style of basso continuo realisation appropriate to the Austrian *a Capella* fugue, a topic that hitherto remains largely unaccounted for in scholarly literature.

Like his Austrian contemporaries, Caldara notated his *a Capella* organ parts as a *basso seguente*. By using different clefs to announce subject entries and detailed figuring to encode the counterpoint, the notation reduces an entire fugue onto one staff. Beyond the exposition itself, the notation implies that organists accompanied complete fugal movements almost entirely *colla parte*. An examination of eighteenth-century Austrian basso continuo treatises enables us to reconstruct the method organists used to accompany fugues *colla parte* from a *basso seguente.*

The treatises not only fill the gap between basso continuo notation and its realisation in the *a Capella* style, but also contribute to defining an Austrian style of accompaniment that is distinct from north German and Italian practices. By addressing accompaniment in the *a Capella* style, the paper also examines basso continuo as a method for fugal composition that compliments the cantus firmus approach in Johann Joseph Fux’s *Gradus* *ad Parnassum*.

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