THE CITY, THE GIRLS, THE COMPOSER…THE PHENOMENON:
INFLUENCES ON THE PERFORMANCE OF VIVALDI’S BASSOON
CONCERTOS AT THE OSPEDALE DELLA PIETÀ

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CHAPTER I
INTRODUCTION

In the summer of 2005, the first annual Meg Quigley Vivaldi Competition was presented at the conference of the International Double Reed Society held in Austin, Texas. This competition was created “…to provide an international competitive experience for young women bassoonists…who have not reached their 24th birthday by the competition…” \(^1\) Hearing about this event generated a myriad of questions. Underlying this query was a persistent amazement involving the age of the contemporary contestants in contrast to the audience for whom Vivaldi had written so many of his concertos. The incredulity lay in the fact that, despite all of the advancements in every aspect of life, present day musicians are not expected to play Vivaldi’s bassoon concertos until they are considerably older.

It is well-known that Vivaldi’s productivity led to the composition of hundreds of works, most notably, more than 400 concertos, at least 37 of which are for the bassoon (see Appendix A.1). These concertos are considered standards in contemporary repertoire and are regularly programmed on both undergraduate student recitals as well as those of seasoned professionals. In general, students of today do not begin studying these

works before they are in college and often do not tackle these pieces until they have reached the more advanced junior or senior level of study.

The illustrious reputation of the Paris Conservatory speaks for itself. Looking at the lists of bassoon pieces studied throughout the history of this conservatory, one will find that bassoon concertos written by Vivaldi appear several times (beginning in 1970) year after year, as part of the standard repertoire.\footnote{Kristine Klopfenstein Fletcher, The Paris Conservatoire and the Contest Solos for Bassoon (Indiana: Indiana University Press, 1988).} The famed conservatory, which holds its standards at the highest level, recognizes the significance of all bassoon students learning Vivaldi’s works. This would indicate that his pieces require the highest level of ability and musicianship to be played well. Still, one cannot help but be reminded that these pieces were written for young lady musicians who performed at the Pietà and to find it quite astounding what these girls accomplished so early in life.

To attain a better understanding of this age discrepancy, research of the composer, his native Venice, the Pietà, the orphan musicians, and the concertos themselves is essential. The remainder of chapter one will discuss Vivaldi’s life, the musical atmosphere in eighteenth century Venice, and provide an overview of the four *ospedali*. Chapter two will focus on the *Ospedale della Pietà*: the daily lives the girls, the *figlie di coro* (choir girls), and their performances. In chapter three, I will focus on Vivaldi’s compositional style in reference to the bassoon concertos, the instruments for which these pieces were written, and the technical facility needed to play them. The final chapter will reflect on the issues that have been explored, draw the conclusion that there is no specific
cause for the age discrepancy, and raise questions for further research on this puzzling phenomenon.

Vivaldi

At the heart of the inquiry is the composer, Antonio Lucio Vivaldi, who was born in Venice on March 4, 1678. From the moment of his birth, Vivaldi was burdened with an illness termed strettezza di petto, meaning tightness of the chest, similar to present day chronic asthma. Mention is made of this illness because it placed limitations on him throughout his life, and may have influenced his working capacity and career choices.

Little is known about Vivaldi’s early education or musical training. It is thought that he studied violin with his father, worked in the cathedral orchestra of St. Mark’s as young as ten years old, and while his father was occupied with activities outside of Venice from 1689-1692. There is also speculation that Vivaldi studied theory with Giovanni Legrenzi because of the sacred work, Laetatus sum (RV 607), which demonstrated many of Legrenzi’s stylistic traits. However, this piece was published a year after Legrenzi’s death, raising doubt that it was a product of his instruction.

In spite of Antonio’s precocious musical talent and his father’s occupation as a cathedral musician, Vivaldi was destined for the priesthood. It was customary for poor families to send sons to the priesthood in order to reduce the number of persons who

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4 Landon, 15.
could inherit the parents’ property when they died. It is worthy to note that the
combination of a musical career and the priesthood was not at all unusual in the
eighteenth century. Much of the music of this period was written for church ceremonies
and with Vivaldi’s experiences as a cathedral musician, the amalgamation of his careers
was a logical one. In Vivaldi’s case, however, there was a pronounced imbalance and
music became his dominant function. Only a few months after his ordination, the 25-year
old il prete rosso, or the red priest as he was known because of his hereditary red hair,
was appointed to the Ospedale della Pietà, one of four Venetian charitable organizations
for orphaned girls. This place, as will be addressed later in this work, occupied a great
portion of his life and influenced much of his musical composition during a forty year
time span.

While the focus of this paper is centered on the Pietà, it is important to view
certain aspects of Vivaldi’s personality and musical activities to create a more complete
picture. As a priest, Vivaldi ceased saying Mass because of his asthmatic ailment. He
recorded that on at least three occasions he had to stop and leave the altar without
completing the Mass because of his illness. While this meant the loss of income as a
house priest at the Pietà, it is probable that he was more interested in entrepreneurial

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5 Landon, 16.
6 Landon, 25.
7 Landon, 25.
pursuits and recognition as a composer.\(^8\) This can be seen in his first set of compositions that include: a set of twelve trio sonatas dedicated to Brescian nobleman, Count Annibale Gambara; a set of violin sonatas dedicated to King Frederick IV of Denmark who was visiting Venice in 1709; and a set of six sonatas and eighteen concertos that were ordered by publisher, Etienne Roger, who engraved the pieces at his own expense. The last example, involving a publisher requesting pieces from a composer, was a rarity at the time, but a clear indication of Vivaldi’s popularity.\(^9\)

Today Vivaldi is best known for his contributions to the concerto, but it is also important to note the role that opera played in his contemporary reputation. By 1710, Vivaldi followed his father into the turbulent world of opera, and composed more than 40 of these compositions in his lifetime. These works were performed throughout Europe, and Vivaldi was determined not to let illness deter him from taking frequent and difficult journeys to oversee the productions. This often meant traveling with a large, expensive entourage, and more importantly, it took Vivaldi away from his time at the Pietà. Despite these absences, his popularity and sly business skills allowed him to maintain a positive and financially lucrative relationship with the institution.\(^10\)

At this point, one might see Vivaldi simply as an ordained priest who wrote beautiful music for orphaned girls at a hospital, but when viewed beneath the surface,


\(^9\) Talbot, “Vivaldi.”

\(^10\) Talbot, “Vivaldi.”
there was much more to Vivaldi than meets the eye. Not only was he not a practicing priest, there was much speculation that he had an illicit affair with Anna Girò. She was an opera singer who traveled with his entourage and was involved with Vivaldi for 25 years.\textsuperscript{11} Of course, the implication of an affair is not nearly as important as his preoccupation with money, which would be considered excessive by most standards. Nor were his interests in success and recognition as a composer the typical expectations of an ordained person.\textsuperscript{12} This information leads one to wonder how Vivaldi as a person (not merely as a priest and a composer) may have influenced the success of the girls at the Pietà. Is there more to the story?

Venice

In the later Middle Ages and Renaissance, Venice enjoyed wealth and power resulting from its position on the Mediterranean as the crossroads of Europe and Asia, as well as from its manufacture of textiles. Venetian military and naval power had held the Ottomans at bay in southern Europe for centuries.\textsuperscript{13} However, the discovery of the New World and the Cape route to the Orient dealt a severe blow to Venice’s status as a trade intermediary. Venetian merchant vessels began to be outnumbered by those of the

\textsuperscript{11} Talbot, “Vivaldi.”

\textsuperscript{12} Talbot, “Vivaldi.”

Mediterranean, England and France. Venice, like the rest of Italy after 1600, declined in wealth and power.\textsuperscript{14}

By the early eighteenth century, Venice’s strongest financial suite was neither trade nor manufacturing, but rather culture.\textsuperscript{15} The city was home to numerous monasteries, convents, and hospitals, as well as some seventy parish churches. This thick web of religious, charitable, and occupational institutions were part of the Venetian social order and provided an essential foundation for the cultivation of the arts.\textsuperscript{16} As a result, Venice drew visitors in huge numbers from all over Europe. These guests observed the institutions, admired the buildings, wondered at the ceremonies, thronged to the theaters and gaming houses, and frequently departed with a memento, usually a painting or a musical score.\textsuperscript{17} Venice was indeed a popular stop on the Grand Tour of Europe, and as a result, became a trendsetter of fashion.\textsuperscript{18}

Music in eighteenth-century Venice permeated every facet of life. Music was not only in the churches and theaters, but throughout the city: as part of the carnival season, in the casinos, on the streets, and on the lagoons (Dr. Charles Burney gives an account of

\begin{itemize}
\item \textsuperscript{14} Talbot, \textit{Vivaldi}, 11.
\item \textsuperscript{15} Talbot, \textit{Vivaldi}, 11.
\item \textsuperscript{17} Talbot, \textit{Vivaldi}, 11.
\item \textsuperscript{18} Talbot, \textit{Vivaldi}, 11.
\end{itemize}
singing in the streets and music on a barge traveling down a canal). Even the gondoliers had their own repertoire of songs, or *barcarolles*, which were often about love and sung to traditional melodies. In fact, Jean-Jacques Rousseau was so impressed with these songs that he published several of them in the *Canzoni di battello* in 1753.

Another important arena for Venetian music during Vivaldi’s time was theater. At that time, opera productions lasted from three to five hours and an average of twelve operas premiered each year during the five-month carnival season. The pressure to create new works for the theatres was immense. Many of the *maestri* from St. Mark’s also wrote for the theaters, especially the Teatro San Giovanni Grisostomo. This theatre, which opened in 1678, was run by the Grimani Brothers. It was the most extravagant theatre in terms of staging, as well as being the most expensive and prestigious, yet it was very conservative in terms of musical tastes. Works such as Johann Hasse’s *Artaserse* premiered in 1730 at this theatre and featured the libretto of Pietro Metastasio and the voice of the well-known castrato, Carlo Broschi (or “Farinelli”). Of course, San Giovanni Grisostomo was only one of several theaters in Venice, others included: Teatro San Benedetto, the Teatro San Cassiano, and Teatro San Angelo where Vivaldi was the

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20 Barbier, 4-5.

21 Barbier, 120.

impresario from 1726-1728 and premiered works such as *Cunegonda* (1726), *Farnace* (1727), and *Rosilena ed Oronta* (1728).\(^\text{23}\)

Despite the numerous public venues for music, there was no shortage of private gatherings. These *soirées* were held in all the private circles of Venice, from the leading aristocratic palaces to simple apartments owned by bourgeois families and professional musicians. There was rarely an evening without an event. Sometimes the music was composed by the *dilettanti* themselves, or a score was commissioned by a composer in the city.\(^\text{24}\) Of course, these private concerts attracted the admiration of visitors, and the music included song recitals, barcarolles, concertos, symphonies, sonatas, and even operas, which were premiered in rooms of the palaces.\(^\text{25}\)

Additionally, *serenatas*, which were suited to evenings in the open air, became fashionable.\(^\text{26}\) Unlike opera, this type of entertainment was easy to organize and well suited to a one-day theater set up in a courtyard, garden, or small square. Many serenades included allegorical characters and performances that were ideal for special celebrations: events for diplomats, elections of new doges, a marriage between two noble families, or a visit from a famous person.\(^\text{27}\) In 1727, Vivaldi was commissioned to write such a *serenata* in honor of *Mesdames Royales*, the twin daughters born to King Louis

\(^{23}\) Talbot, "Vivaldi."

\(^{24}\) Barbier, 160.

\(^{25}\) Barbier, 161.

\(^{26}\) Barbier, 169.

\(^{27}\) Barbier, 170.
XV of France. Vivaldi took this opportunity to write *L’Union della Pace e di Morte*. An artificial stage was set up by the water and guests watched from the embassy gardens while others, who were not invited, admired from their boats on the lagoon. 

Even more important than for mere entertainment value, music was used to enhance religious experiences. Each of Venice’s church parishes, convents, and oratories organized lavish celebrations and festivals for occasions that included everything from feast days of saints to the nomination of a new abbess. A great example is the *Solennità* of San Lorenzo, which was presented annually in the convent of San Lorenzo on the tenth of August. This solemnity included both sacred music as part of the religious ceremony and a concert of secular music meant purely for the enjoyment of the audience (although there was often little distinction between the two). These celebrations included the best singers and instrumentalists of the day and featured music by a chapel master or master of instruments from one of the *ospedali*. Among them was Vivaldi, who wrote the “*Concerto per al solennità di S. Lorenzo*” (RV286) specifically for this celebration.

Of course, none of these festivals compared in prestige and grandeur to Mark’s basilica, located in St. Mark’s Square and connected to the palace of the doge (duke, or chief magistrate of the republic). The architecture of the structure, with its spacious interior and multiple choir lofts, allowed for a variety of performance techniques and the

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28 Barbier, 171-172.
29 Barbier, 88, 103.
30 Barbier, 103-105.
31 Talbot, *Vivaldi*, 188.
ability to display voices and instruments in different ways. The palace chapel was under the
direct jurisdiction of the doge and positions were held in high esteem.\textsuperscript{32} Musically,
the most responsible position was that of the master of the chapel, but Vivaldi would not
be considered for this highly regarded post because Antonio Biffi held it from 1702-
1732.\textsuperscript{33} Instead, Vivaldi would be best known for his affiliation with the \textit{Ospedale della Pietà}.

The Ospedali

Plagues, famine, wars, and epidemics took a toll on fifteenth and sixteenth
century Europe. Many cities found themselves unable to provide decent living conditions
for the sick, orphaned, and abandoned.\textsuperscript{34} In response to this problem, Ecclesiastical
authorities began to take responsibility for disinherited children, placing them in caring
institutions.\textsuperscript{35} Around the same time, Venice developed social welfare policies that went

\begin{itemize}
  \item \textsuperscript{32} Barbier, 93.
  \item \textsuperscript{33} Barbier, 94.
  \item \textsuperscript{34} Pero Tafur, a Spanish tourist who visited Venice in the 15\textsuperscript{th} century wrote: “In
times past, there were few weeks, or even days, when the fisherman did not take dead
babies from their nets, and this, they say, came from the fact that the merchants were so
long separated from their wives. [They]…became pregnant, and with intent to save their
reputations, threw the offspring out of the window into the sea…The rulers…took
counsel and founded the hospital(s).” Reprinted in Fodor. \textit{Exploring Venice, Third
  \item \textsuperscript{35} Barbier, 55.
\end{itemize}
beyond traditional almsgiving and helped to justify the contemporary claims that Venice was an “exemplary environment.”\textsuperscript{36}

During the time of Vivaldi, there were four of these hospitals, or ospedali as they were called, in Venice. Dating back to the 13\textsuperscript{th} century, the San Lazzaro dei Mendicanti was the oldest hospital that took in beggars, lepers, and those with undiagnosed illnesses, as well as other disabled or elderly people. The second was the Santa Maria di Pietà, as it was originally called, which was founded in 1346.\textsuperscript{37} Next, L’Ospedale degli Incurabili, which began between 1520-1522 was originally intended for syphilitics. Finally, the Santi Giovanni e Paolo dei Derelitti, most commonly known as the Ospedaletto, appeared in 1527-1528 and was dedicated to helping the population in times of serious famine.\textsuperscript{38}

Although each of these institutions had its own unique beginnings, by the end of the seventeenth century and even more in the eighteenth century, the purely medical criteria for which children and adults were admitted were all but completely dismissed.\textsuperscript{39} The children were admitted for various reasons including: poverty, illness, and death of their parents; and the registries of these institutions catalog the array of social problems


\textsuperscript{38}Barbier, 55-56.

\textsuperscript{39}Barbier, 59.
and desperate pleas surrounding them. The number of applicants was so high that there was an insufficient number of places to board them.\textsuperscript{40}

The four \textit{ospedali} were actually run by private secular bodies, and the clergy only took responsibility for the teaching side.\textsuperscript{41} During the Catholic Counter-Reformation, the church wanted to add a new dimension to the institutions: not only would the children receive training in a Christian way, they would also learn cultural and professional skills that would make them capable of earning a living.\textsuperscript{42} As a result, music soon occupied a central place in these institutions in addition to the traditional subjects of Latin, rhetoric and theology.\textsuperscript{43} As the eighteenth century approached, these caring institutions became more important in size and reputation— not only for their healing talents, but because of the unprecedented musical education that was received.\textsuperscript{44}

While all of the institutions welcomed children of both sexes, the boys only figured into the registries temporarily because as soon as they were old enough, they were sent to apprentice with proprietors in the city and were no longer the responsibility of the hospitals.\textsuperscript{45} It was quite different for the girls who could only leave the institution if they were getting married or joining the convent. Therefore, it was necessary for them

\begin{itemize}
    \item \textsuperscript{40} Barbier, 59.
    \item \textsuperscript{41} Barbier, 60.
    \item \textsuperscript{42} Barbier, 55.
    \item \textsuperscript{43} Barbier, 55.
    \item \textsuperscript{44} Barbier, 55.
    \item \textsuperscript{45} Barbier, 58.
\end{itemize}
to have activities to keep them occupied for an average of ten years.\textsuperscript{46} At first, this musical training was meant to entertain and educate the girls, but it soon became the essential purpose of the \textit{ospedali} and the foremost reason for competition between them.\textsuperscript{47}

\textsuperscript{46} Barbier, 58.

\textsuperscript{47} Barbier, 55.
CHAPTER II

OSPEDALE DELLA PIETÀ

The Ospedale della Pietà was founded in 1346 by Fra Pietro di Assisi, a Franciscan known for finding wet nurses for abandoned babies. The original name was the Orphanage Santa Maria della Pietà because Fra Pietro cried, “Pietà!” (“Mercy!”), as he went from house to house asking for contributions.

Mercy was sought and found within the walls of the Pietà. Its population grew from the 400-500 in 1663 to more than 1,000 in 1738. What is most astonishing is that while dealing with so many scourges, the Pietà was still the bastion of musical excellence. Like the other institutions in Venice, the Pietà was supported and run by a board of governors appointed by the senate. It was unlike the other hospitals because it

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48 Hibbert, 357.

49 The original hospital was transferred in the early 16th century. John Julius Norwich. A History of Venice (New York: Vintage Books, 1982), 211. It was moved to a building that in Vivaldi’s time occupied the site of the present Istituto provinciale per l’infanzia in the Riva delgi Schiavoni, which faces the island of San Giorgio Maggiore across the Canale di San Marco. Today the church of the Pietà, which was built after Vivaldi’s death, stands in the place of the hospital. Talbot, Vivaldi, 14-15.

50 Talbot, Vivaldi, 15.

51 Barbier, 54.

52 Talbot, Vivaldi, 14.
enjoyed a special prestige as the home of Vivaldi, had the greatest number of students, and was the only institution that practiced single-sex admission.  

Women and girls only, from young orphans to elderly ladies belonged to this community situated on the Riva about 200 meters from the doge’s palace. But, what was life like for the girls? What happened to them upon arrival?

Daily Lives

Studies of infant deaths in Venice during this time show that most foundlings were born to poor, young women who came to the city from the Veneto. Without dowries, the babies would not be married as adults and would be forced into a world of prostitution. Instead, the babies were taken to institutions like the Pietà where they could be placed in a revolving drawer, or scaffetta, which was built in the outside wall of the hospital. The mother would then ring a bell to announce the baby’s arrival.

Thomas Coryate, a seventeenth century tourist who visited the Pietà, gave this account:

> If any Venetian courtesan happens to have any children (as indeed they have but a few, for according to the old proverb the best carpenters make the fewest chips, they are brought up either at their own charge or in a certain house of the city appointed for no other use but only for the bringing up of courtesans’ bastards…

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53 Barbier, 70-71.

54 Barbier, 71.

55 Baldauf-Berdes, 139.

56 Baldauf-Berdes, 139.
observed a certain iron gate inserted into a hollow piece of the wall, betwixt which grate and plain stone beneath it there is a convenient little space to put in an infant…

As Coryate explains, if the child was not left in that space, then the person bringing the baby to the institution could take the infant into the hospital without saying a word and from that point on, the mother was discharged of any and all responsibilities.

Once inside, the baby was bathed, named, baptized, clothed, assigned a scaffeta number, and a nursing female. A file was started consisting of a list of items on or near her at the time of arrival, as well as any documents pertaining to her life. Finally, she was branded with the letter “P” to designate the Pietà. This procedure was considered a legitimate means of tracking residents since it was a widespread practice of foster parents to substitute live children for the state’s wards who died.

When a girl was a toddler, she was taken before the administrators and musical staff for evaluation of her musical abilities. Then the team placed a child in one of two categories: figlie di coro, whose education was specifically musical, or figlie di commun, whose education was more general. Those who received only a general education were dubbed “community girls.” Their activities were concentrated on various domestic tasks.

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58 Vidal, 109.
59 Survival rates were harsh for young infants—even more so in the financially strapped Pietà where one nursing female could be assigned as many as five infants simultaneously. The wet nurses were the Pietà’s most costly employees. Baldauf-Berdes, 139.
60 Baldauf-Berdes, 139.
61 Baldauf-Berdes, 140.
and nursing care, but, they were also known for the high standard of their crafts like lace-making and embroidery.\textsuperscript{62}

“Devotion, modesty, good behavior, avoidance of idleness, silence, and obedience” were the basic requirements for survival at the Pietà, as well as religious duties that involved “attendance at daily Mass, observance of the Office, and frequent confession.”\textsuperscript{63} Upon waking, each person was to pray out loud while dressing, participate in Matins (morning prayers), and attend Mass before breakfast; casual talk was forbidden. Activities between the Hours were divided into study, assigned work, prayers, special duties, and recreation. Only one holiday was allowed per year and consisted of a trip to the country. The children were not permitted to attend free urban schools. Instead, communal classroom activities and religious services were held for boys and girls until the age of ten, which was when children staying with foster families were returned. Until then, children learned reading, grammar, arithmetic, and catechism—all taught to instill the fear of God. Writing was not usually included, but vocational arts and crafts were introduced in its place.\textsuperscript{64}

No one entered the orphanage without written permission from the governors. The prioress was responsible for a professional staff of 17, a domestic staff of 200, and several small, self-supporting industries comparable to the coro. No one could leave without permission. Segregation according to age and gender was enforced. Even in

\textsuperscript{62} Barbier, 58.

\textsuperscript{63} Baldauf-Berdes, 142.

\textsuperscript{64} Baldauf-Berdes, 142-143.
emergencies two governors had to accompany a priest into the female sector.\textsuperscript{65} Correspondence was also censored, first by the prioress, then by the governors. None of them were obligated to deliver the letters or even make the contents known to the recipients. A visit from close relatives was unheard of for the foundlings. Rule infractions were closely monitored and offenders were punished severely.\textsuperscript{66}

Every resident, including very young children, was a worker at the Pietà and was paid in money, not goods. In turn, each worker paid sums to the institution for allotments of food, oil, and clothing, which gave practical experience in handling finances. Females who were not accepted into the coro were educated for specific posts at all levels—even as pharmacists and surgeons, in order to limit the need to hire outsiders. Whether working, studying, or performing, all wards received remuneration. Payments were made on a graduated scale that rewarded new skills, and premiums were given semi-annually to the children who advanced or developed the most.

The \textit{Figlie Del Coro}

As previously stated, the most talented girls, “whose disposition was for things of the mind,” were called \textit{figlie del coro}, or choir girls.\textsuperscript{67} What was their life like? They began their music education between ages six and ten and continued their studies through age 24. Once they reached 24 years of age, there was the possibility of being promoted

\textsuperscript{65} Baldauf-Berdes, 142.

\textsuperscript{66} Baldauf-Berdes, 142.

\textsuperscript{67} Barbier, 58.
to *sottomaestre* (submistress), and appointments as teachers and supervisors (*maestre*) were reserved for women over the age of 30.\textsuperscript{68} The girls were instructed on a pyramid basis with the advanced girls teaching the less advanced and the less advanced teaching the beginning students.\textsuperscript{69} The girls were instructed in fixed voice, instrumental music, theory classes, group and private lessons. They also maintained individual practice schedules. The members of the *coro* attended all rehearsals and performances, even if they were not actively involved.\textsuperscript{70} If a woman was not married by the age of 40, she was automatically advanced to the class of *guibilate* (non-performing retirees) and was eligible for election to the *privilegiate* by the governors’ vote. Upon retirement, “a member advanced to the class of discrete, older women who were responsible for directing the details of the life of a child that was assigned to them.”\textsuperscript{71} Although they could retire at 40, some were employed much longer. One record gave evidence of a 76 year old woman who had 65 years of service.\textsuperscript{72}

While there is very little known about individuals at the Pietà, there are a few accounts of girls who matriculated through the ranks of the *coro*. Worthy of note is the record of Anna Maria, a violinist at the Pietà from around 1689 to sometime after 1750. She represents generations of women who were educated for the music profession in the

\textsuperscript{68} Barbier, 61. Baldauf-Berdes, 43.

\textsuperscript{69} Talbot, *Vivaldi*, 16.

\textsuperscript{70} Baldauf-Berdes, 144.

\textsuperscript{71} Baldauf-Berdes, 143.

\textsuperscript{72} Barbier, 61.
Both Joachim Christoph Nemeitz, known for his literary travel writing, and J.J. Quantz, a German flutist, composer, theorist, and author, named Anna Maria as a leading violinist of Europe. Besides this accolade, Anna Maria is most noted for her association with Vivaldi and the concertos he wrote for her.

While it is difficult to know how large a minority the *figlie di coro* really was, the Pietà could nevertheless be called a “conservatory” because it was deemed to be comparable to the conservatories in Naples. According to a set of regulations dated around 1745, the active membership of the *coro* was comprised of: 18 singers, 8 string players, 2 organists, 2 soloists, and a maestro for the vocal and instrumental sections.

Another estimate of 40 girls, given by Charles de Brosses (first president of the parliament of Dijon, France), “whose eye-witness reports of daily life in Venice at this period are invaluable,” is said to be reliable. However, while this number was correct in 1745, the numbers ranged from 42 to 187 during Anna Maria’s time and the percentage of *coro* members varied radically from less than 10 percent to 33 percent of the Pietà’s population. Author Jane Baldauf-Berdes states that during Vivaldi’s tenure, a legacy named 398 wards by name and Anna Maria was among the 111 recipients in the

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73 Baldauf-Berdes, 134.

74 Baldauf-Berdes, 135.

75 Baldauf-Berdes, 137.

76 Talbot, *Vivaldi*, 15.

77 Talbot, *Vivaldi*, 15.

78 Landon, 28.
figliole grandi, or adult group. Additionally, there were 106 middle aged women (figliole mezane), and 151 girls whose expenses were paid by the state (figliole dalla Zuecca).  

Employees

With most of the instruction being led by women, what role did male employees play? Male teachers were rarely appointed because the administrators utilized the talents of the former choir girls as much as possible. While the number of male teachers on staff was kept to a minimum, they were necessary because outside of the ospedali, the only professionals were men. At the top of the hierarchy was the maestro di coro who was responsible for writing compositions for the different services and oratorios and for recruiting young singers and instrumentalists. The position was only held for one year and could only be renewed if the maestro obtained two-thirds of the governors’ votes. Vivaldi is an excellent example of how the hiring pool worked as he held six appointments at the Pietà. First, he was hired as a violin teacher in 1703, even though there was already an established tradition of strong string playing and the girls were rather self-sufficient. Still, his post was renewed annually until 1709 when he failed to receive the majority of the vote on a second ballot. He was probably dismissed for

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79 Baldauf-Berdes, 141, 152.
80 Barbier, 71-72.
81 Barbier, 72.
82 Barbier, 72.
83 Talbot, Vivaldi, 18.
His second appointment coincided with the first, included a raise, and the added responsibility of teaching *viola all’inglese*. In the Fall of 1711, Vivaldi was reappointed to his former position and retained it through 1716, when the required majority of the vote was not obtained. Only two months later, he was hired back into the higher position of *maestro di concerti*, where he was in charge of instrumental music and led the orchestra.

Vivaldi spent the next few years traveling, but he was hired by the Pietà from 1723-1729 as an external supplier of instrumental music. In this post he agreed to provide the institution with two concertos per month and to direct a few rehearsals of the pieces when he was in Venice. In 1735, Vivaldi was hired as *maestro di capella* but failed to obtain the necessary vote in March of 1738, most likely because of his frequent travels. Still, his ties were not severed, and he remained on good terms with the Pietà as an external supplier of compositions. He was “indeed a bright feather in the Pietà’s cap.”

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84 Talbot, “Vivaldi.”
85 Talbot, “Vivaldi.”
86 Baldauf-Berdes, 140.
87 Baldauf-Berdes, 140.
88 Talbot, “Vivaldi.”
89 Talbot, “Vivaldi.”
90 Baldauf-Berdes, 140.
As travelers visited the Pietà and began viewing it as a conservatory and a model of instrumental music in Vienna, the governors’ objective was clear: attract more patronage for the institution by perfecting the technique of the young musicians, especially with new instruments. Selecting and purchasing these instruments was one of Vivaldi’s responsibilities and a significant accomplishment during his time at the Pietà.\(^91\) As a result, instrumental teachers were hired to introduce new instruments, but once the students were able to manage on their own, the governors were eager to dismiss the instructors. At this point, the only reason the administrators hired or maintained a teacher for an instrument was if there had been a drop in performance standards, or if a new instrument needed to be purchased or serviced.\(^92\)

**Performances**

The introduction of instruments was just one of the highlights of a performance by the girls at the Pietà. For the most part, performances of the *cori* coincided with the calendar of feasts observed in Venice. The weekend singing of Mass and Vespers, the Lenten Compline and Holy Week rituals offered opportunities for the girls to perform. *Versetti*, and *sonate da chiesa* were interjected into the liturgies and, on some occasions, liturgical dramas and oratorios were added.\(^93\)

\(^{91}\) Barbier, 78.

\(^{92}\) Talbot, *Vivaldi*, 17-18.

\(^{93}\) Baldauf-Berdes, 144.
Throughout the year, visitors came to hear the girls perform according to the church calendar and for other highly publicized public performances. Additionally, the coro fulfilled commitments to the benefactors, such as singing anniversary Masses and litanies “in a spiritual insurance system where the state relied on its women musicians for its social policies.” Gifts from visiting dignitaries were an important source of revenue because few local Venetians contributed during the concerts. As a result, performances of oratorios, motets, and instrumental concerts developed into large productions resulting in significant competition between the hospitals.

As we have seen, persons of note—including royalty—visiting Venice were obligated to attend at least one performance at an ospedale. The girls, dressed in white, sat higher than the audience. They were hidden behind wrought-iron grilles that were: sometimes draped with black-gauze…the relative quiet behavior of the latter [audience], who listened in silence and were not allowed to applaud, the perfection of the vocal parts and instrumental accompaniments, which was unanimously acknowledged: all this combined to transform these evenings into times of delight and intense emotion. The girls also benefited from the contributions as dignitaries often designated 50-200 ducats for individual performers. This added to the enthusiasm for mastering new instruments which not only attracted curious audiences, but helped them avoid idleness—they even tried to outstrip their competitors by learning new and rare instruments such as

94 Barbier, 64.
95 Baldauf-Berdes, 145.
96 Baldauf-Berdes, 145.
97 Barbier, 65.
98 Barbier, 66; Baldauf-Berdes, 135.
the French bagpipe or the psaltery. Charles De Brosse notes: “[They] play the violin, the recorder, the organ, the oboe, the cello, the bassoon; in short, there is no instrument large enough to frighten them.”

Their performances brought in considerable revenue as the oratorios and concertos they performed increased ticket sales and copies of the programs at the show. This income went into the school funds and covered the cost of the performances. Expenses included: publications of librettos, costumes, instrumental purchases and repairs, refreshments, and the commissioning and copying of the repertory. Over time, the administrators became well aware of the correlation between the quality of the liturgical performances at the churches and the quantity of the endowments. As a result, the governors were willing to do whatever was necessary to keep the members of the coro content.

99 Barbier, 71. Other instruments included: the chalumeau; the viola all’inglese; clarinet (introduced in 1716); transverse flute (by 1728); the horn (in 1747); timpani (in 1750); Talbot, Vivaldi, 17.

100 Talbot, Vivaldi, 16.

101 Barbier, 67.

102 Baldauf-Berdes, 147.

103 Baldauf-Berdes, 148.
Privileges

The coro musicians were considered among the elite at the Pietà and were ranked with the administrators, teachers, members of the staff, and professional teachers. The senior girls, particularly the various maestre, were responsible for maintaining discipline, teaching, organizing, and directing performances in their designated areas of competence. In return, they enjoyed many privileges.

In addition to their status in the Pietà, the girls had better food and warmer quarters which helped preserve their valuable throats, ward off illnesses, and keep their fingers from getting numb in the winter. The girls also benefited from relief of discipline, exemption from the daily tasks assigned to the other girls, and the title Signora. Finally, one dozen girls had the opportunity to earn extra income by taking on one fee-paying private student from outside the institution. Initially, these students could be from the noble or citizen estate, but later, the competition for places was such that girls from the citizenry were excluded. The income earned by the girls went toward their salaries and dowries which were invested at a special rate of interest, marking another rise in their social status.

104 Baldauf-Berdes, 143.

105 Talbot, Vivaldi, 16.

106 Barbier, 61.

107 Baldauf-Berdes, 143; Barbier, 61.

108 Talbot, Vivaldi, 16.

109 Barbier, 67.
Although it was quite rare, some of the girls of the coro were allowed to participate in musical activities outside of the Pietà and sometimes even outside of Venice. The aristocracy was delighted by the opportunities to see the girls in the daylight and not behind a grille.

Another venue for observing the girls occurred when members of the coro received visitors in the ospedale. There was no lack of celebrities and royalty who visited the Pietà through the years. In the opinion of their connoisseurs, the “stars” of the Pietà and the other ospedali ranked among the foremost virtuosi of their time. Charles de Brosses agreed with this when he praised the perfection of these girls—not only above those of the other institutions in Venice, but even in comparison to the Paris opera. This gives some insight into the high level of perfection these girls reached, having outdone the average virtuoso in versatility.

A Different Perspective

To this point we have seen the layout of the Pietà, the glory, special privileges, hard work and dedication of the girls, but what about specific accounts of the girls? Yes, we have some knowledge of women such as Anna Maria, but what about more specific details? As Baldauf-Berdes asks: “Can we speak their name when not one of them left an

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110 Barbier, 62, 78.
111 Talbot, Vivaldi, 16.
112 Talbot., Vivaldi, 16.
113 Talbot, Vivaldi, 16-17.
account of their life and musical experience?”

What did the girls think of their circumstances? Were they happy? Unfortunately, we can only speculate as to what it was really like for the coro musicians at the Pietà. We do know of the much harsher fate they escaped by being there, but how much better was it? It is easy to get caught up in the magnificence and majesty of the musical aspects of the girls’ lives—mainly because that is about all there is to discuss, but it is important to look at things from other points of view.

Ailments

While it is easy to relate to these girls as noble women among the most elite and virtuosic performers of the time, it is easy to forget that they were still inmates of a state-run institution and had the same unfortunate beginnings and maladies as any of the other wards. “Archival data demonstrates that poor health, such as convulsions, hysterics, and premature death was endemic among the musicians.”

Jean-Jacques Rousseau clearly pictures the austerity, anonymity and lack of glamour of the virtuosi of the ospedale. It is hard to imagine their lifestyle in stark contrast to the divas of today with their notoriety, wealth, and glamour. As one reads Rousseau’s account, it becomes apparent this was no scene in Hollywood:

Music of a kind that is very superior in my opinion to that of the operas and that has not its equal throughout Italy or perhaps the world is that of the scuole…Every Sunday at the church of each of these four scuole during vespers, motets for a large chorus with a large orchestra, which are composed and directed

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114 Barbier, 68.

115 Baldauf-Berdes, 144.
by the greatest masters in Italy, are performed in barred-off galleries solely by girls, of whom the oldest is not twenty years of age. I can conceive of nothing as voluptuous, as moving as this music... The church [I Mendicanti] is always full of music lovers; even the singers from the Venetian opera come so as to develop genuine taste in singing based on these excellent models. What grieved me was those accursed grills, which allowed only tones to go through and concealed the angels of loveliness of whom they were worthy. I talked of nothing else. One day I was speaking of it at M. le Blond's. "If you are so curious," he said to me, "to see these little girls, I can easily satisfy you. I am one of the administrators of the house, and I invite you to take a snack with them." I did not leave him in peace until he had kept his promise. When going into the room that contained these coveted beauties, I felt a tremor of love such as I never experienced before. M. le Blond introduced me to one after another of those famous singers whose voices and names were all that were known to me. "Come, Sophie,"—she was horrible. "Come, Cattina,"—she was blind in one eye. "Come, Bettina,"—smallpox had disfigured her. Scarcely one was without some considerable blemish. The inhuman wretch le Blond laughed at my bitter surprise. Two or three, however, looked tolerable; they sang only in the choruses. I was desolate. During the snack, when we teased them, they made merry. Ugliness does not exclude charms, and I found some in them. I said to myself that one cannot sing thus without soul; they have that. Finally, my way of looking at them changed so much that I left nearly in love with all these ugly girls.

Rousseau’s account does give some insight into the attitudes of the girls who “made merry” when being teased and seemed quite humble and unassuming. More importantly, it adds a whole new dimension to their abilities, some of whom faced every hardship, yet still managed to accomplish high levels of virtuosity.

Focusing on this perspective of the coro, it may be difficult to see a great difference in the lives of musicians versus the community girls. Both groups appeared to come from similar backgrounds and misfortunes. And, although the coro had privileges, there are other aspects to be considered in formulating a complete picture of their lifestyles.

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116 Landon, 30-31.
Anonymity

We are well aware of the hard work and dedication of the girls of the coro; they were not unlike other artists or athletes of today who commit their lives to their chosen calling. However, there is one significant difference: the girls were subjected to almost complete anonymity. They were certainly aware of the enviable intellectual and artistic status that they had achieved, but a sense of frustration must surely have risen in some of them when they realized they would never be well-known. They knew of their abilities and the effects they had on their audiences, but they also had to accept that they would remain in the shadows.117

When a girl was accepted to the coro, she vowed to dedicate 10-15 years of service after completing 10 years of musical training. Once this obligation was fulfilled, she had three options: stay as a non-performing retiree, marry, or enter the convent. Most chose to stay because they had retirement benefits, but they had to remain at the Pietà their entire lives. A greater frustration awaited those who left to be married. It is true that the promise of marriage meant a form of liberation for these women who had been cloistered most of their lives. But it also meant the end of their careers. While the young men of the Neapolitan conservatories turned years of study into lucrative careers when they emerged, the “injustice in the treatment of the sexes”118 meant that the Venetian girls could only resign because their careers ended with their marriage. The

117 Barbier, 68.
118 Barbier, 68.
rules were very strict—the husbands had to sign a document under oath, and any infringement was cause for loss of the substantial dowry granted by the administration.\footnote{Barbier, 68.}

\textit{Exploitation}

The nobles, Venetian citizens, and rich merchants all financed and administered the Pietà in the same way a council or administration of an association or company would do today.\footnote{Barbier, 60.} Tasks were shared between different commissions and it did not take long for these protectors to see that the musical talent of the girls was a worthwhile source of revenue from which the institution certainly took its share.\footnote{Barbier, 67.} This view is supported by Baldauf-Berdes, who states: “In keeping with a consistently utilitarian attitude toward its arts and artists that is characteristic of the Venetian aesthetic, the role of the \textit{cori} was balanced between the mounting needs and satisfactions of the Venetians’ spiritual welfare and Venice’s welfare system.”\footnote{Baldauf-Berdes, 146.}

Furthermore, the most elite of the musicians were placed in a special class called the \textit{privileggiate del coro}. These women were the older leaders of the \textit{cori} and the ones who received offers of marriage—what we would call “publicity.”\footnote{Landon, 28-30.} Of course, the girls were not allowed to marry without permission from the superiors, and if they tried, they...
lost their accrued income, including their dowry, and possibly spent time in solitary confinement.\textsuperscript{124}

Finally, there is speculation that the girls were even further exploited in that they “would sometimes take their turns in the local brothels.”\textsuperscript{125} This quote came from a lecture by a British academician at the University of Leicester in 1988 and was later broadcast over the British Broadcasting Corporation. Also, the term \textit{Frauenzimmer} (often translated as “wench”) was used by writers then and now with reference to the orphans. J.W. von Goethe is among the writers who indicate that the girls did take part in some form of prostitution. However, other authors, such as Jane L. Baldauf-Berdes, firmly disagree, calling the very thought a “flagrant injustice.”\textsuperscript{126} She further argues that the only association between the brothels and the Pietà was the taxes levied on prostitutes that went towards financing the hospital. On the other hand, Baldauf-Berdes fully supports the idea that the girls were exploited: “…the foundlings of the Pietà, to whom the Venetians traditionally turned in a type of ritual collective exorcism, were sacrificial victims, who dedicated their lives as musicians to prayers of praise, thanksgiving, penance, and petition in the hope of improving the floundering fortunes of the Republic and its people.”\textsuperscript{127} Regardless of the validity of the brothel argument, it is safe to say that the girls and their talents were exploited and used for the purpose of notoriety and especially financial gain.

\begin{flushleft}
\textsuperscript{124} Baldauf-Berdes, 143.
\textsuperscript{125} Baldauf-Berdes, 151.
\textsuperscript{126} Baldauf-Berdes, 151.
\textsuperscript{127} Baldauf-Berdes, 148.
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CHAPTER III

THE BASSOON AND VIVALDI’S COMPOSITIONAL STYLE IN REFERENCE TO
THE BASSOON CONCERTOS

As a violinist, it is logical that of the 350 solo concertos Vivaldi composed, more than 230 of them were intended for violin.\(^{128}\) But, it remains a mystery why Vivaldi wrote so many concertos for the bassoon since there was no real tradition for solo bassoon writing in Venice.\(^{129}\) Were there other factors? Was there a particular aspect of Vivaldi’s writing that spoke to the bassoon? Before these issues are addressed, an overview of the musical elements: form, melody, harmony, and rhythm, as they apply to Vivaldi’s compositional technique will be discussed, with specific reference to the concertos for bassoon. This discussion will be followed by an exploration of the bassoon, its predecessors and technical aspects that need to be considered in order to draw some conclusions in regard to the effect Vivaldi, his music, and the instrument may have had on the girls at the Pietà.


\[^{129}\text{Talbot, Vivaldi, 120.}\]
The Bassoon Concertos

“Vivaldi’s music reflects the stylistic changes of the first half of the eighteenth-century...Most of his concertos were part of the stylistic mainstream, responding to and often creating contemporary trends.”  

While his violin concertos are best known and widely studied, many of his stylistic techniques carry into the bassoon concertos as well. One of these fundamental traits is form. With few exceptions, Vivaldi’s solo concerto form followed a rigid sequence of movements: Movement I: Allegro; Movement II: Andante, sometimes Largo, occasionally just a few bars that bridge to the next movement; Movement III: Allegro or Presto. This can be seen in the thematic catalog of the Istituto Italiano Antonio Vivaldi where a reduction of the opening of the movements of three concertos is shown (see Appendix B.1).

This form was highlighted by one of the most notable features in Vivaldi’s concertos, the use of ritornello form. If he did not create the ritornello, then “he was at least the first composer to use this style regularly in the fast movements of concertos.”

According to J. Peter Burkholder, the characteristics of the ritornello form include:

- Ritornellos, or thematic material presented by the full orchestra. These themes are presented at the beginning of the concerto, and then repeated, usually in varied form, throughout the movement and at the end. The ritornellos are then alternated with virtuosic episodes by the solo instrument.

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131 Talbot, “Vivaldi.”
• Opening ritornellos are composed of small units, usually two to four measures in length, and are often repeated or varied. The segments can be separate or combined in new ways without compromising their role as the ritornello.

• Later ritornellos are usually only partial restatements of one or a few of the small units, and are sometimes variations of those units.

• Ritornellos also assist in forming the harmonic structure of the movements by confirming the new key that follows a modulation (in the solo part). The first and last statements are in the tonic, and at least one (usually the first) modulates to the dominant key, and most others move to closely related keys.

• Solo episodes are characterized by virtuosic, idiomatic playing, sometimes repeating or varying elements from the ritornello, but often presenting scales, arpeggiations, or other figuration. Also, episodes often modulate to a new key, which is confirmed by the ritornello that follows.\(^\text{132}\)

Vivaldi uses this solo concerto, or ritornello form, not only in the concertos themselves, but also in the majority of his sinfonias. In essence, Vivaldi wrote approximately 900 movements in this form; still, it is important to note that “the formal scheme is rarely repeated mechanically, but rather it is usually modified most ingeniously

\(^{132}\) Burkholder, 425.
and imaginatively to suit the musical ideas.”\footnote{Kolneder, 56.} Furthermore, in order to avoid repetition, Vivaldi rarely repeats the ritornello note-for-note in subsequent ritornellos. Instead, he shortens the second and third ritornellos considerably, and while he may place the entire ritornello at the end of the movement, it is done mainly to create “an end-pillar to support the form.”\footnote{Kolneder, 56.} This can be seen in the first movement of the G Major Concerto where the opening ritornello lasts for 22 measures, the second 10 measures, and the third only 3. The 22 measures of the final tutti section are similar to the beginning and act as a bookend for the movement (see Appendix B.2).

The ritornello form of the slower movements is a little more difficult to classify than that of the outer movements. It is most often simplified into a repeated two-part form. Vivaldi most likely did this for the sake of contrast among the movements, and because at a slower tempo, the movement would produce “too long-winded a formal conception, unless the single sections of the form were to be extensively truncated.”\footnote{Kolneder, 59.} An example of this repeated two-part form is in the second movement of the C Major concerto, RV 484 (see Appendix B.3). The movement is divided into two distinct sections that are each repeated. The first section is in C Major, and the second section moves to the dominant key of G Major, but eventually modulates back to C Major for the final cadence.
Next, it is interesting to see how Vivaldi creates melody by constructing small melodic units that generate the themes that are introduced, and later varied. This can be seen in the opening of the e-minor concerto (RV 484) (see Appendix B.4). The first motive is presented in measures one through five and the second in measures six through ten; then the two motives combine at the end of the opening ritornello in measures eleven through thirteen.\(^\text{136}\) Additionally, this technique is utilized again during the second ritornello in measures 26 through the downbeat of measure 29. Vivaldi once again uses parts of the first two motives presented, but in a different way than the first time they were combined in measures eleven through thirteen. This example shows how Vivaldi follows his own patterns in a creative manner to avoid staleness.

An equally important component of Vivaldi’s composition is harmony. The solo episodes support the harmonic structure (see Appendix B.5) and have the overall task of modulating to the tonality of the next ritornello.\(^\text{137}\) As a result, not only did the larger instrumentation and sonority created in the ritornellos provide a stark contrast to the solo sections that are often only accompanied by basso continuo, it reinforced them by the harmonic structure of the movement. A good example of this can be seen in the G Major concerto (see Appendix B.2) where, as previously stated, the movement starts and ends in the tonic key of G Major. The solo part modulates to the dominant key of D Major at the

\(^\text{136}\) In this edition, the very first pick-up note is considered measure 1.

\(^\text{137}\) Kolneder, 55.
end of the first episode. From there, this movement plays with a few chromatic notes, but mainly stays in closely related b and d minor.  

Another notable aspect of Vivaldi’s compositional style is rhythm. One of the composer’s more popular means of creating rhythmic effect is syncopation. This is achieved by placing a syncopated statement in the solo line that is contrasted by a bass that falls on the strong beats. An example of this can be found in the second movement of the G Major concerto (RV 494) in Appendix B.6. Another technique, identified by Quantz as the “Lombardic Style,” uses a slurred figure on the strong beat of the measure that functions as a type of accentuation (see Appendix B.7). Although Vivaldi did not invent this style it became an organic part of his writing.  

Furthermore, Vivaldi uses driving rhythms to create melodic motives. These motives differ in length and receive tension either from movement toward a strong beat, or from the accent on it. Following strong beats, Vivaldi’s melodies tend to move by scales and chordal formations. Two examples appear in measures 94 and 102-103 in the second movement of the C Major Concerto (see Appendix B.3). These examples show how tension created on the sustained note is held to the next beat and resolved through the operation of motives, which are built up in sequences. Vivaldi uses variations of this technique in ways almost too numerous to count and it is fair to conclude that it constitutes an extremely important element in his melodic construction.  

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138 Kolneder, 55.  
139 Kolneder, 49-50.  
140 Kolneder, 50.
Finally, no discussion of Vivaldi’s music would be complete without mentioning articulation and ornamentation. Articulation markings were actually a rather recent practice in Vivaldi’s time, and like much in his wind writing, this aspect is derived from violin playing and would match the string bowings.\textsuperscript{141} As far as ornamentation is concerned, author David J. Ross says it best: “by its individual nature, the practice of ornamentation is difficult to define in concrete terms.”\textsuperscript{142} In other words, much of the interpretation was left to the performers who either embellished the melody on their own, or interpreted symbols left by the composer. Of course, any discussion on ornamentation is its own topic and area of research, but it does leave one to wonder how ornamentation was taught and implemented into the studies and performances of the girls at the Pietà.

All of these procedures are discussed in general terms, for an in-depth study of any aspect of Vivaldi’s writing, let alone all of them, would result in several separate projects. While this discussion only scratches the surface of Vivaldi’s compositional style and techniques, J. Peter Burkholder reminds us that one thing remains clear: “[Vivaldi’s] influence on instrumental music equaled that of Corelli a generation earlier. His codification of ritornello form provided a model for later concerto composers… His successors admired and emulated his concise themes, clarity of form, rhythmic vitality, and logical flow of musical ideas.”\textsuperscript{143} Most importantly, this view of

\textsuperscript{141} Kolneder, 70.


\textsuperscript{143} Burkholder, 429.
Vivaldi’s compositional techniques make it arguably apparent that his presence at the Pietà must have been a most musical and educational experience for the girls.

The Curtal and the Bassoon

Now that we have a little more information on the music that was written, it is important to look at the instrument itself in order to consider the influence it may have had on the girls and the music they performed. Is this the reason the girls could play the bassoon concertos with such admiration at a young age? Unfortunately, research reveals only limited information regarding the circumstances of Vivaldi’s compositions, or even the instrument that was intended—whether they were composed for the dulcian or the bassoon.\footnote{William Waterhouse, \textit{The Bassoon} (London: Kahn and Averill, 2005), 204.} Why is this so? An explanation of the history of the modern bassoon, its predecessors, and how Vivaldi used these instruments in his music will shed some light on this issue.

The early history of the bassoon is quite obscure given that only a few early examples survive, and it is very difficult to determine when and where the surviving specimens were made.\footnote{William Waterhouse, “Bassoon” Grove Music Online, Oxford Music Online, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40120 (accessed May 15, 2009).} The first reference used regarding the instrument we now call \textit{bassoon} originated in fourteenth century France and was called \textit{fagot}, which means “bundle of sticks.”\footnote{Waterhouse, “Bassoon.”} Since then, there have been several precursory instruments as well as derivatives of several names which include: the fagot (French), the curtal (English),
the dulcian (German), and the modern English term, bassoon.\textsuperscript{147} However, for the purposes of clarity, two successive versions of the instrument may be distinguished: the earlier dulcian or curtal, which was used through the beginning of the eighteenth century, and the later bassoon proper, which is the modern version used today.\textsuperscript{148} Given this distinction, it can be further explained that from the mid-eighteenth century on, the terms fagott and fagotto have been respectively the German and Italian names for the bassoon, and the dulcian is commonly used for the original instrument made in one piece.\textsuperscript{149} Vivaldi wrote his compositions for the “fagotto” which would suggest that he intended the bassoon, not the dulcian, but as we look further into the development of these instruments, it becomes more obvious that the answer is not so simple.\textsuperscript{150} Where, when, and how the dulcian evolved is unknown as there is not enough evidence to allow a clear conclusion to be drawn.\textsuperscript{151} However, the dulcian most likely originated in Italy; references date back to 1516 in Ferrara, where a Frenchman named Gerardo, “\textit{sonator de fagoth},” was paid for a “\textit{fagotto da sonore}” with a silver key. There are other examples from cities throughout Italy including: Rome, Padua, Verona,

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\textsuperscript{147} Waterhouse, “Bassoon.”
\textsuperscript{148} Waterhouse, “Bassoon.”
\textsuperscript{149} Waterhouse, “Bassoon.”
\textsuperscript{151} Waterhouse, “Bassoon.”
\end{flushright}
Turin, Genoa, and of course, Venice. By the time the dulcian was invented, there was already an instrument known as the *phagotum* or *fagoto*, but it became obsolete and the name *fagotto* was adopted for the dulcian. While there is sparse evidence that shows different forms of the instrument in different places and at different times, these isolated examples give enough information to lay groundwork for speculation and interest in further research. They do not reveal exactly which instrument Vivaldi intended.

While there is not a clear record of when and how the bassoon was developed, there seems to be a good explanation of why the instrument attracted sixteenth century musicians: there was a rise in instrumental playing and a desire to extend the range of instruments into the lower register. “As Kolneder…showed, there must have been a demand in the sixteenth century for a deep instrument to form a bass to the wind band that would surpass the trombone in agility, the bass recorder in loudness, and the bass pommer in ease of handling.” This desire, along with advances in technology, allowed instrument makers to bore longer tubes and control wide spaces with the use of keys. Consequently, larger versions of the shawm and recorder were made. This may give some insight into how the instruments were played and what their role was in the music of that time.

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153 Kilbey, 17.

154 Too detailed for this particular project.

155 Waterhouse, “Bassoon.”
So what is this curtal/dulcian? The instrument has a conical bore like the bassoon, but instead of separate parts, the body of the instrument was made from a single billet of wood that was bored up from the bottom for the smaller part of the bore and downward from the top of the larger bore where the end was slightly extended to form a flared bell. The smaller part of the bore had six finger holes, which, because of the thickness of the walls of the instrument could be drilled obliquely to accommodate the span of the fingers and a socket for the curved brass crook that was inserted into the narrow end of the smaller bore. The larger bore had two thumb holes, one with a key. The keys were protected by perforated brass boxes. The swallow-tail, or v-shaped end of this key allowed the instrument to be held on either side of the body and interchangeable hands—either the right or the left could be on top (see Appendix A.2).

Curtals were usually made from maple or sycamore in a variety of sizes, like the shawm and pommer, which had already been built in larger versions. While most of the instruments remained one piece, the larger sizes were sometimes made into two or even three sections and were joined together with an ornamental band. Of the larger sizes, the most important was the bass, which is the instrument from which the bassoon

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157 Sadie, 100. Waterhouse “Bassoon.”

158 Kilbey, 13-14. “However, apple, beech, box, cedar, cherry, ebony, jujube, oak, olive, pear, plum, rosewood, rowan, spruce, tulipwood, walnut, and yew have all been used historically with varying success.” Waterhouse, “Bassoon.”

159 Waterhouse, “Bassoon.”
evolved.\textsuperscript{160} One such instrument in this category, called the *Chorisfagott*,\textsuperscript{161} “soon established itself as the most useful member of the family.”\textsuperscript{162}

The curtal and the bassoon share a number of similar features including the double reed, the bocal, and the conical bore that folds back on itself so the instrument sounds are close to the player’s head. However, the curtal is unlike the bassoon in that it only Descends to a C whereas the bassoon had an additional bell joint that allowed it to reach a BBb, the lowest note on the instrument to this day.\textsuperscript{163} The lower range was no doubt a significant reason the curtal was replaced by the bassoon as it matched the range of the then contemporary *basse de violin*.\textsuperscript{164} Additionally, previously discussed, the curtal is made from a single piece of wood as opposed to the jointed bassoon.\textsuperscript{165}

It is unclear when the predecessors to the bassoon evolved into the four joint instrument of today, but there is evidence of some of the developments in Vivaldi’s time, including the development of additional keys. The first bassoon had three keys for Bb, D, and F; then the G# key was added around 1700. This particular key was designed to be operated by the right hand’s little finger, which meant the hands would be stabilized and no longer interchangeable as the swallow-tail design allowed. Another extremely

\begin{itemize}
\item \textsuperscript{160} Kilbey, 13-14.
\item \textsuperscript{161} Or Chorisfagott, Kilbey, 14.
\item \textsuperscript{162} Waterhouse, “Bassoon.”
\item \textsuperscript{164} Waterhouse, “Bassoon.”
\item \textsuperscript{165} Kilbey, 13-14.
\end{itemize}
valuable piece of evidence is the 1698 German woodcut by Johann Christoff Weigel of Nuremberg that provides proof that this was a period of transition from the dulcian to the bassoon (see Appendix A.3). The work pictures a bassoon-maker boring finger holes in a dulcian, while a second dulcian lies on the floor beside him. More importantly, there is “a three-keyed bassoon of transitional form with elaborate moldings turned on a lathe”\textsuperscript{166} leaning against his bench.

Throughout the eighteenth century the bassoon continued to develop across Europe. While variety was still prevalent, the four-keyed instrument was to remain the standard for the remainder of the century.\textsuperscript{167} Modern bassoons can have upwards of two dozen keys and are made from various types of maple, including: curly ring, sycamore, and local sugar maple; as well as plastics such as polypropylene.\textsuperscript{168} While there have been no fundamental changes to the instrument in several generations, bassoon makers are still striving to make improvements to the instrument, especially deviations to the bore that improve response and intonation.\textsuperscript{169} Given this information, it should be safe to presume that the bassoon of today is considerably easier to play than the instrument of Vivaldi’s time, but is this assertion true? This point will be considered in the final section of this chapter.

\textsuperscript{166} Langwill, 16.

\textsuperscript{167} Waterhouse, “Bassoon.”

\textsuperscript{168} Waterhouse, “Bassoon.”

\textsuperscript{169} Waterhouse, “Bassoon.”
One last consideration is the double reed. Modern bassoon reeds are made from a type of bamboo cane called *arundo donax*, which is grown mainly in Southern France, but can also be found in Italy, America, Southern Russia, and China. The reed making process is quite long and arduous, so a complete description will not be given at this point, but it is important to note the significance of the reed to the instrument. Minute variations in the size, shape, and thickness can severely affect the response, timbre, and intonation. Given the importance of the reed, it is extraordinarily disappointing that so little is known regarding early reed construction. Surviving specimens are relatively rare and of these, pitifully few can even be assigned to the eighteenth century. Fortunately, groundbreaking research conducted in the early 1990’s shows that seventeenth century reeds were built on staples (similar to oboe staples), were relatively long and narrow, bound with wax thread rather than a metal band, and scraped to a V or U shape. At this time, several stapled reed forms co-existed: a conventional oboe-type staple; a cane section inserted into an external staple; and the direct reed insertion into a wide-mouthed crook. Of course, the function and sound is left to speculation, yet pictures of each type of reed should serve to explain the significant differences between them (see Appendix A.4).

With all of the discussion of the dulcian and its various forms, one question has still yet to be answered: for which instrument did Vivaldi write his concertos? As

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170 Waterhouse, “Bassoon.”
171 Waterhouse, “Bassoon.”
172 Waterhouse, “Bassoon.”
previously discussed and supported by the engraving of 1698, the late seventeenth century was a transitional period for the dulcian. As the single body dulcian and multiple sections of the early bassoon coexisted, the question arises regarding which instrument may have been intended and under which circumstances. But, the introduction of the newly jointed bassoon, with its increased range of tone and expression, gave new impetus to composers, and orchestras increasingly began to include the instrument.\textsuperscript{173}

Did this include Vivaldi’s concertos? Some scholars suggest he wrote for the dulcian, specifically the Chorisfagott, since his compositions fall within the narrower range of that instrument, not the Baroque bassoon.\textsuperscript{174} However, there is a very convincing argument to the contrary. Given the numerous examples of the Baroque bassoon throughout Europe and especially Italy, it is very likely that the Baroque bassoon was available not only during Vivaldi’s lifetime, but specifically to him in Venice. More importantly, we know how interested Vivaldi was in writing for new instruments that could draw patrons and compete with the other \textit{ospedali}. The clarinet is one clear example of this, and Maggie Kilbey applies this same context to the bassoon when she speculates: “it is likely that [Vivaldi] would have written for the more modern bassoon rather than the curtal, if available.”\textsuperscript{175} Noted bassoonist Lyndesay Langwill indirectly supports this idea: “both ‘bassoon’ and ‘double curtall’ occur in Phillip’s Dictionary of 1706, but ‘curtall’ (or curtal) is not given in any musical sense and we may conclude that

\textsuperscript{173} Waterhouse, “Bassoon.”
\textsuperscript{174} Morris, “Baroque Bassoon.”
\textsuperscript{175} Kilbey, 30.
the single curtal was no longer in use,”¹⁷⁶ which means that Vivaldi would most certainly have written for the bassoon during his time at the Pietà.

Technical Considerations

Ideally, this section would be best served as a comparison between the modern and Baroque performances of the concertos. Still, even using the studies and research of modern musicians who specialize in Baroque bassoon techniques, we can only speculate about the specifics of performance—authentic sound, reeds, and technical considerations. There is only one reliable source for Baroque bassoon technique, finger charts. Although this gives impeachable evidence of how the instrument functioned, it does not show the minute techniques that were most likely used to facilitate many of the leaps and runs. There are players who know how the instruments work, but “authentic performance practice is at best an educated reconstruction.”¹⁷⁷ More importantly, there are too few remaining examples of authentic instruments, and even those have unmatched crooks. Moreover, it is nearly impossible to know about reeds from this time period. Given this information, a sound comparison is nearly impossible, yet it is still beneficial to look at the performance techniques of the modern bassoon with the hope that some conclusions can be drawn.

Earlier in the chapter several musical examples were discussed, demonstrating Vivaldi’s various compositional techniques, as well as specific examples in his works for ¹⁷⁶ Langwill, 17.

bassoon. Now, some technical aspects of the bassoon, including the half-hole technique, flicking technique, and use of the whisper key, will be discussed in order to show the advanced ability needed to play these pieces. One of the most unique aspects of the bassoon is the whisper key. This key is engaged throughout the entire fundamental range of the instrument to help facilitate the lowest notes of the instrument. Implementing this key is not difficult, but the following explanation will show why this key becomes an issue when used simultaneously with other keys operated by the left hand thumb.

Several of the notes on the bassoon have the same fingerings in two octaves—just like other instruments with a harmonic that “overblows” at the octave. However, getting the higher notes to speak on the bassoon is not as simple as blowing faster air and tightening the embouchure. Since the fingerings are the same in both octaves, it is necessary to slightly vent the tube and inadvertently “trip” the air into the higher partial. Think of it this way: the shorter instrument, the higher the pitch. For example, the piccolo is very small and high and the tuba is long and low. So, if you cover the same number of holes on the bassoon, the length of tubing is exactly the same, right? Yes. So, how do you get the higher note to sound? By implementing the half hole and flicking techniques, the tube will be slightly vented—not enough to make a shorter length of tubing, but enough to create a small vent to “trick” the air and send the note to the higher partial. While, this is an extremely simplistic explanation, it offers a basic understanding of why these techniques are necessary.

How do these techniques work? The “half-hole technique” is implemented by the left hand index finger. In the range used for Vivaldi’s concertos, there are three notes
that require a half-hole—F#, G, and G#. To accomplish this, the player would finger the note, with the index finger of the left hand only partially covering the corresponding hole. Unfortunately, with this “half-hole technique,” each note requires a different amount of the hole to be covered: the F# needs nearly two-thirds to three-fourths of the hole open; G is the note that is nearly a half hole; and the G# only needs one-fourth to one-third of the hole opened. Interestingly enough, this is a basic technique that beginning students learn within weeks of starting the instrument, however, it takes years of practice to make these notes speak consistently. In the meantime, when the technique is not implemented correctly, the result is a loud “squawk” or “growl.”

Another important technique is flicking. This concept is similar to the half-hole technique, but instead of only covering half a hole, the player must vent one of three flick keys located on the back of the instrument that are controlled by the left hand thumb. These keys are referred to as: vent keys, octave keys, or most commonly, flick keys. To implement the key, the player taps, or “flicks” the key when the note is started, but it is not held for the duration of the note. This technique “is distinct from other woodwind techniques and is often neglected in the training of young bassoonists owing to a lack of clear understanding as to when and why the technique is necessary and how it is executed,” and may actually explain why there is a delay in the performance of Vivaldi’s concertos by young players.

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178 Other notes in the bassoon range utilize the half-hole technique, but these notes are higher than the range for which Vivaldi wrote.

What is most difficult is the execution of all three techniques from note to note—especially in the extraordinarily fast passages of the concertos. This is in addition to other awkward fingerings, manipulation of the reed and embouchure, as well as all of the other factors that go into playing music. Additionally, author David Pierce states:

Students typically have the most difficulty with Vivaldi’s characteristic broken arpeggiated figures, less with scales. In terms of finger dexterity and fingering technique, the wide interregister leaps and disjunct patterns yield some of the most difficult passages in the concertos. On the average, the Vivaldi concertos are fairly evenly balanced between scalar or conjunct material and disjunct material with a slight predilection for disjunct material (55.5%). The concerto with the least disjunct material was nearly 70% scalar or conjunct while the concerto with the most disjunct material was nearly 75% disjunct.\(^{180}\)

Regrettably, these examples barely scratch the surface of researching any aspect of the bassoon, Vivaldi, or the concertos (let alone all of them). One thing that is clear is that Vivaldi’s bassoon concertos are quite difficult for musicians using modern day bassoons, and while the later instruments are superior to their predecessors in many ways, it is possible that the challenges they present have significant implications both in the present and in our perspective on the past:

Modern bassoons have become enormously expensive and are difficult to play because of the obtuse and esoteric fingerings. For a baroque amateur musician, the only difference between the baroque bassoon and other woodwinds was the double reed. The fingerings would already be familiar and while not cheap, the instrument was much simpler to make than its modern counterparts and would not have had been all that expensive compared to other contemporary bass instruments. Our image of baroque performance is probably very much coloured by our modern experience of the bassoon as a rare and esoteric instrument only to be used when specifically called for, whereas in the baroque period it would have been one of the commonly available choices of instrument for the bass line, or

even doubled with a string bass (viola da gamba or cello) to reinforce the bass in a way that modern practice does not condone...\textsuperscript{181}

While it may be argued that the modern bassoon is not a rare instrument, there are many who do agree that it is esoteric, often inaccessible, and most assuredly expensive. Still, Morris brings up a good point: the Baroque bassoon was more available, and knowledge of the fingerings would have been common even for amateur musicians.

Unfortunately, the previous quotation only addresses the bassoon in the role of a continuo player who doubles the bass line; nothing is said about the intricacies of music such as we find in Vivaldi’s concertos. Nor does it address the average player’s ability to perform music of this caliber. So, while a strong point is made regarding the availability of instruments, the similar fingerings, as well as how the simplicity made it quite accessible even for amateurs, Morris does not give enough information about the high level of performance of the girls at the Pietà. Still, it seems possible that the baseline for performance standards was set a little higher given the relative ease and accessibility of the instrument for amateurs.

\textsuperscript{181} Morris, “Baroque Bassoon.”
CHAPTER IV
CONCLUSION

Having explored the history of music in Venice and at the Pietà during Vivaldi’s lifetime, the development of the bassoon and Vivaldi’s concertos, one can only conclude that there is no definitive response to the query: What was it that allowed the girls of the Pietà to play with such proficiency at a young age? Many avenues have been explored and new questions have arisen, opening the doors to further inquiry.

First, it has been necessary to reconstruct what Venice must have been like in the eighteenth century with the carnival season and music all around. Imagine traveling down the river on a gondola hearing beautiful songs, going to the casino to gamble and socialize, then enjoying an evening at the theater with a brand new production. Although the Republic was falling both politically and economically throughout the century, it did not seem to thwart any of the festivities. This is an important point as the atmosphere in Venice was conducive to the development of the arts at the ospedali.

The governors of these hospitals, like many non-profit organizations seeking to make ends meet and accomplish goals, probably saw the musical opportunities as an ideal and self-sufficient means to sustain the financial needs of the Pietà. Additionally, the administrators and the outside world viewed the Pietà as a philanthropic paradise. Not only were these girls saved from the cold streets and a life of prostitution, but they also
had the chance to perform the most heavenly music for the most prolific populace of Europe, earn a significant salary.

Still, it is extremely difficult to believe that this was an ideal situation or that the girls were not exploited. Even though they benefited from higher wages and many privileges, it is hard to overlook the fact that they would never know the prestige and success of the boys at the conservatories. But, how did the girls feel about this? Is it possible that they were severely oppressed and longing for a better life, or were they just happy and thankful to have the chance to live a successful existence—even if it meant remaining confined to an institution? Of course we can never know because no personal accounts of their lives exist, yet, the curiosity lingers.

Next, it is important to note that although all four of the ospedali experienced success in the community, the Pietà receives the most acclaim today. Could this suggest that there is a strong correlation between its popularity and Vivaldi’s affiliation? If so, how much did he influence the success of the institution? As we have seen, Vivaldi was very interested in success, both financially and musically, and was not beyond using questionable means to gain notoriety. Barbier supports this statement:

…all the accounts in our possession leave us with the image of a lying scoundrel, who insisted that he had composed ninety-four operas and wrote only a mere fifty; or a man always ready to “recycle” a concerto for the highest price, offering second-hand music as ‘new’ or concluding a deal to his advantage…  

Although he was “undeniably deceitful and harsh” when it came to business, did this influence his work with the girls? He held several positions and maintained good

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182 Barbier, 16.
183 Barbier, 13.
relations with the Pietà throughout his life. Is this because he was a successful teacher, or simply because he was able to earn a satisfactory amount of money for the institution?

Of course it is hard to say. It would be nice to think that a man of the cloth had nothing but the best intentions for his pupils in mind, but the notions that ulterior motives were at work are easily entertained—even if only on a superficial level.

What about Vivaldi’s music? Given his popularity and escape from anonymity, it seems that this composer has rightfully earned a place in music history as his works are still studied, performed, and appreciated. While there is indeed much to study and enjoy about his works, it is difficult to find specific aspects that solve the mystery of why the girls of the Pietà could perform his works at a young age. His compositions do, however, show the high skill level of the composer and indicate he had at least some impact on the members of the cori.

In the same way, discussion of the instrument used to play Vivaldi’s bassoon concertos leaves as many questions as answers. Because far too little is known about the transition from the curtal to the bassoon, it is difficult to draw any definitive conclusions. Still, I believe there is a strong argument to be made for the use of the bassoon given Vivaldi’s industriousness and interest in introducing new instruments to the girls and their audiences. And, if this were true, it would serve as a convincing rationale for why he wrote so many concertos specifically for the bassoon.

Finally, while there is much information available about the modern bassoon, its reeds, and technique; the same cannot be said about those of the Baroque instrument. Given this, it is nearly impossible to make a proper comparison. Still, the strongest argument comes from John Morris in his article, “About the Baroque Bassoon,” which
addresses the accessibility of the instruments in the Baroque era and how the view of the instrument is quite different from that of today. While this article focuses more on amateur playing and does not give a definitive answer, it does bring up the point that some of the technical aspects of the Baroque bassoon are different and potentially easier. This justifies the view that some facets of the early instruments may have been slightly easier to manipulate than the multiple-keyed instrument of today.

In conclusion, it is truly amazing to see what was accomplished by the girls of the Pietà who were selected for music as a course of study and profession. They had no daily chores to earn their keep, no errands to run, no bills to pay—no other worry, duty, or responsibility, only the task of maintaining the highest level of musicality. From this perspective it is easier to see how they were able to obtain such proficiency when compared to someone who needs to work to survive, to live in an intimidating world without walls, and to attempt to maintain the same standard of performance. Given this scenario, it is much easier to see how the modern goal of musical mastery either falls short, or takes much longer to accomplish.

Of course, it is not fair to say that the girls of the Pietà had no other worry. They, too, were fighting for their survival, but this battle came in a different form and at a higher price. Although this comparison is not as simplistic as it is presented here, ultimately, the question remains; does the reality of life’s hardships and the difficulties experienced in silence and anonymity deter from the musical achievements of the girls in the Pietà. While we are challenged by our admiration of the orphans’ accomplishments and the questions regarding their reality, letting the answers lie in the shadows with the cori may be our only option at this time. Unless more personal documentation is found in
the ruins of the Pietà, we may never fully understand how these young women could play the complex Vivaldi concertos at a young age. Still, their legacy will be remembered by an audience that appreciates the ability that lies within the mystery.
BIBLIOGRAPHY


APPENDICES
### APPENDIX A

#### TABLES AND ILLUSTRATIONS

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<th>List of Bassoon Concertos by RV Number</th>
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There are 37 complete concertos and two incomplete works which are indicated by the asterisks (*). Peter Ryom, *Répertoire des œuvres d’Antonio Vivaldi: les compositions instrumentals* (Copenhague: Engstrøm & Sødring, 1986) 66-67.
Figure A.3 Engraving by Johann Christoph Weigel, Nuremburg, 1698.

Figure A.4 Historic Bassoon Reeds.

APPENDIX B

MUSICAL EXAMPLES

B.1 Fast-Slow-Fast Movement Form\textsuperscript{188}

F. VIII n. 16 - Concerto in do magg. per fagotto, archi e cembalo
\textit{(Malipiero)}
Tomo 237\textsuperscript{a}
\textit{T. F.} 32, cc 154r - 161v \textit{Ms.}

\begin{music}
\text{Allegro}
\end{music}

\begin{music}
\text{Largo}
\end{music}

\begin{music}
\text{Allegro}
\end{music}

F. VIII n. 17 - Concerto in do magg. per fagotto, archi e cembalo
\textit{(Malipiero)}
Tomo 238\textsuperscript{b}
\textit{T. F.} 32, cc 87r - 94v \textit{Ms.}

\begin{music}
\text{Allegro non molto}
\end{music}

\begin{music}
\text{Andante molto}
\end{music}

\begin{music}
\text{Allegro}
\end{music}

F. VIII n. 18 - Concerto in do magg. per fagotto, archi e cembalo
\textit{(Malipiero)}
Tomo 239\textsuperscript{c}
\textit{T. F.} 32, cc 126r - 134r \textit{Ms.}

\begin{music}
\text{Allegro}
\end{music}

\begin{music}
\text{Andante}
\end{music}

\begin{music}
\text{Allegro}
\end{music}

\textsuperscript{188} Istituto italiano Antonio Vivaldi, Antonio Vivaldi (1678-1741); catalogo numerico-tematico delle opere strumentali (Milan: Ricordi, 1968), 101.
B.2 Concerto in G Major, RV 494, Mvt. 1

\[\text{Antonio Vivaldi, Concerto in G Major, RV 494 F. VIII, no. 37 P. 130 (North Oaks, MN: Benjamin Productions, Inc., 1989).}\]
B.2 Concerto in G Major, RV 494, Mvt. 1\(^{189}\) (cont.)
B.2 Concerto in G Major, RV 494, Mvt. I
(cont.)
B.3 Concerto in C Major, Mvt. II

\[\text{(Image of sheet music)}\]

\[\text{(Annotation)}\]

B.4 Concerto in e-minor, Mvt. I (excerpts)\textsuperscript{191}

B.4 Concerto in e-minor, Mvt. I (excerpts) \(^{191}\) (cont.)
B.5 Concerto in e-minor, Mvt. I, (solo excerpt)\textsuperscript{192}

\begin{center}
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B.6 Concerto in G Major, Mvt.II (excerpt)\textsuperscript{193}

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B.7 Concerto in e-minor, Mvt. I (solo excerpt)\textsuperscript{194}

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\textsuperscript{192} Vivaldi, Concerto in e-minor.

\textsuperscript{193} Vivaldi, Concerto in G Major.

\textsuperscript{194} Vivaldi, Concerto in e-minor.