

ideas which have been presented in the whole work. In general, the remarks on the organization of the polyphonic Mass are well taken.

This dissertation is a fine and penetrating study of a significant Renaissance composer. It is a pleasure for the reviewer to point to two further fruits of Dr. Cross's research: his article, "The life and works of Matthaëus Pipelare," *Musica Disciplina*, XV: 97-114 (1963), which presents the biographical details and a list of works by genre, and his edition of the *Opera Omnia* of Pipelare (Rome: American Institute of Musicology, 1966-67, 3 vols.).

### Ursula Kirkendale—*Antonio Caldara: sein Leben und seine venezianisch-römischen Oratorien*

Graz-Cologne: Hermann Böhlau Nachfolger, 1966. (406 pp., University of Bonn diss.)

#### *Hermine Weigel Williams*

This dissertation, presented in 1961 to the faculty of philosophy at the University of Bonn for the doctoral degree, now has been published as Volume 6 of the series, *Wiener Musikwissenschaftliche Beiträge*. In the published version, the biographical portion has been greatly expanded to include additional material, especially information contained in documents from Rome.

Antonio Caldara (1670-1736), a composer primarily of vocal music, served the Imperial Court in Vienna during the reign of the Hapsburg Emperor Charles VI. His appointment to the coveted position of Vice-Kapellmeister in 1716 brought him into a circle of composers that included Johann Joseph Fux and Francesco Conti, and it is upon the basis of his musical accomplishments at this court that his reputation rests.

Until the publication of this work, little attention was paid to Caldara's musical career before 1716. In Part I, which deals with the life of Caldara, Dr. Kirkendale not only greatly expands our knowledge of his early life but corrects many errors of fact that appear in the article, "Caldara," in *Die Musik in Geschichte und Gegenwart*.

The biographical narrative begins with confirmation of the fact that Caldara, son of the violinist, Giuseppe Caldara, was indeed from Venice, for it was at San Marco that he began his musical career as one of the boy singers for the ducal chapel. What talent he possessed as a singer must have soon been overshadowed by his instrumental skill, because by 1689 he was referred to as a virtuoso cellist. With whom he studied (Kirkendale suggests Domenico Gabrielli, the famous cellist), and whether or not he was ever a regular member of an orchestra for a theater or a church is not known. In fact, up to the end of the seventeenth century, Caldara held no influential position as either a performer or composer.

At the turn of the century, a change occurred in Caldara's career: he obtained the titled position of *maestro di cappella* from the Duke of Mantua, and held it at least until 1707. Obscurity surrounds this phase of Caldara's life, for neither the literature concerning music at the Mantuan court, nor the Mantuan archives, nor extant manuscripts shed very much light upon his responsibilities for, or contributions to, the musical events there. Since Mantua had an imposing oratorio tradition, this lack of information is particularly regrettable.

While the period from 1671–1707 may be wanting in supporting evidence, the reverse situation obtains for the remainder of the biography, i.e., that period from 1708–36. Dr. Kirkendale is to be commended for the admirably thorough research that went into this, one of the most valuable sections of the entire work. Although it is unnecessary to summarize all of the major and minor discoveries which she has made concerning this period of Caldara's life, her account of events which took place in 1708 bear mentioning, for this year acts as an important prologue to the final phases of the biographical web. It was in 1708 that (a) Caldara went to Rome, became acquainted with and undoubtedly was influenced by composers like Handel, A. Scarlatti, Cesarini, and Corelli, (b) left Rome, supposedly because of political tensions there, arriving in Barcelona to serve the Hapsburg Charles III (who later became Emperor Charles VI), and (c) came back to Italy, presumably to Venice for the performance of his opera, *Sofonisba*.

The contacts made in Rome and Barcelona were instrumental in providing him with two positions of note. The first and lesser-known position was as *maestro di cappella* to Prince Ruspoli in Rome (1709–16). When one considers the enormous output of compositions during Caldara's tenure there (150 solo cantatas, 3 operas, 9 oratorios, etc.), it is evident that this represents a particularly fruitful and significant phase of his career. The second position was as Vice-Kapellmeister at the court in Vienna from 1716 to 1736, the year of his death. Inasmuch as the final phase of his life has been emphasized by all other biographical accounts, Dr. Kirkendale's presentation of this material is concise and merely serves to round out the biographical section.

Part I concludes with a discussion of the composer's personality and his reputation among his contemporaries.

Part II, the shortest of the three parts, opens with a review of the manuscripts, followed by a chronological list of the oratorios. Bibliographical information included with each of the forty-two items in the chronology is as follows: text, scoring, date and place of first and subsequent performances, autograph scores, score copies, instrumental part-books, printed libretto, substantiating evidence, other remarks. The information in this section is detailed and yet clear; the explanatory remarks are particularly useful, for unlike some scholars Dr. Kirkendale carefully indicates how she arrives at her conclusions. One can scarcely imagine a more exhaustive or exact description of the manuscripts than this.

While Part II itemizes the bibliographical data for all forty-two of

Caldara's oratorios, Part III concentrates upon the seventeen oratorios composed or performed between 1697 and 1716. The author traces Caldara's stylistic development from (1) the late Venetian *Prachtstil* evident in his earliest oratorios, through (2) a mixture of this Venetian style and an early *galant* style evident in the middle oratorios of this period, to (3) the purer early *galant* style of his last works in this period. In the first of these three divisions, one can establish Venice as the place of performance in only a few cases (the others being presumably in either Venice or Mantua), yet there is a strong Venetian local style present. The second and third divisions, Dr. Kirkendale explains, are bound together through a common place of performance—Rome; but, in spite of this common denominator, a specifically Roman style is less in evidence than the general *galant* style of the era. Thus, one can speak initially of a "Venetian style," but later of a style "in Rome."

The underlying intention that pervades the whole of Part III is to reveal the degree to which the secular and sacred, the opera and church styles, penetrate Caldara's oratorios. The analysis of each oratorio is supported by musical examples and is often accompanied by an appropriate and worthwhile comparison with other contemporary oratorios. One interesting observation which emerges from this analysis is the discovery of what might be called an "artistic signature" of Caldara on many of the oratorios. That signature is the *Eingangssostinato* of the opening aria in the *prima parte*.

Part III concludes with a two-page summary of the Viennese style of Caldara's later oratorios. Not only is this summary too brief, it is also out of place. It would be better to have omitted any mention of the Viennese style, since it is too complex a subject to be summarized in this fashion.

The appendix contains a list of the musicians employed by Prince Ruspoli from 1709 to 1716, together with a synopsis of the facts known about them. The author also includes documents pertaining to Caldara from both the Ruspoli and Viennese periods. Unfortunately, however, this volume includes no bibliography, an essential part of any truly scholarly work.

In summary, this work should be of interest and value for anyone concerned with the history of the oratorio or with Italian composers at the beginning of the 18th century. Dr. Kirkendale has helped to place Caldara in the proper perspective by showing that he was indeed a composer of stature while in Italy, and that his activity in Vienna should be viewed as the apex of a most distinguished career.