

1. Introduction

The music collection of Maria Antonia Walpurgis (1724–1780), daughter of the Bavarian Elector Karl Albrecht and of the Austrian Archduchess Maria Amalia, is one of the most important music collections in Europe and consists mainly of vocal music. This depends mostly on the fact that Maria Antonia herself was active as a singer and vocal music composer. The present article shall focus on the role of the Italian chamber cantata in her collection, referring to her activity as a performer and collector of music.

Maria Antonia's musical collection is preserved in the Sächsische Landes- und Universitätsbibliothek – Staats- und Universitätsbibliothek (SLUB) in Dresden. After her marriage to the Crown Prince Friedrich Christian of Saxony in 1747, Maria Antonia moved to Dresden and became Electress of Saxony in 1763. The final catalogue of her collection (*Catalogo della Musica e de' Libretti di S. A. R. Maria Antonia*),¹ which was drawn up by her secretary Peter August around 1780, registers no less than 31 records of musical sources containing cantatas. These cantatas were mainly written by composers active in Munich or Dresden. Some of them, e. g. Johann Adolph Hasse, Giovanni Alberto Ristori, Giovanni Domenico Ferrandini and Johann Gottlieb Naumann, held close relationships with the Princess. Part of the cantatas were performed by the Princess herself – this can be proved on the basis of the musical sources or other contemporary sources (e. g. court journals or letters) –; other cantatas were written on her texts or dedicated to her.

The collection also includes cantatas composed by authors who were active in other cities and apparently had no relationship with Munich or Dresden, e. g. Giovanni Battista Pergolesi and Benedetto Marcello. I shall therefore attempt to trace the way Maria Antonia got hold of their manuscripts.

Former studies have already faced some of the arguments regarding Maria Antonia's collection. Ortrun Landmann deals in depth with the problem of the copyists' handwriting and the dating of Hasse's Dresden cantata copies.² Christine Fischer provides important information about the text authorship and the performance context of Hasse's and Ristori's cantatas and traces a chronological order of the collection catalogues.³ The Ferrandini

¹ *Catalogo della Musica e de' Libretti di S. A. R. Maria Antonia*. D-Dl, Bibl. Arch. III. Hb, Vol. 787.g.3, pp. 119–140, <https://digital.slub-dresden.de/werkansicht/df/113138/1/>.

² Ortrun LANDMANN, *Katalog der Dresdener Hasse-Musikhandschriften. Die handschriftlich überlieferten Kompositionen von Johann Adolf Hasse (1699–1783) in der Sächsischen Landesbibliothek, Staats- und Universitätsbibliothek Dresden* (CD-ROM), ed. by RISM Arbeitsgruppe Deutschland (München: Saur, 1999); Ortrun LANDMANN, *Über das Musikererbe der sächsischen Staatskapelle. Drei Studien zur Geschichte der Dresdner Hofkapelle und Hofoper anhand ihrer Quellenüberlieferung in der SLUB Dresden* (Dresden: SLUB Dresden, 2009), <https://musicconn.qucosa.de/api/qucosa%3A648/attachment/ATT-0/>.

³ Christine FISCHER, *Instrumentierte Visionen weiblicher Macht. Maria Antonia Walpurgis' Werke als Bühne politischer Selbstinszenierung* [= Schweizer Beiträge zur Musikforschung, 7]

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The importance of the Italian chamber cantata for Maria Antonia Walpurgis of Bavaria as a performer and music collector from 1747 to 1763

Abstract

The Bavarian Princess Maria Antonia, who married the Saxon Crown Prince Friedrich Christian in 1747, was active as a singer and vocal music composer. Over the years she built a music collection of great dimensions, in which the Italian chamber cantata played an important role. The collection is preserved at the SLUB in Dresden. Part of the manuscripts were brought from Munich to Dresden; others were collected directly in Dresden. The article examines the role of the cantata inside the collection, distinguishing between the cantatas performed by the Princess and the cantatas dedicated to her. The survey shall be conducted on a sample of cantatas by Hasse, Ristori, Ferrandini and Schürer. The Princess also collected cantatas by Italian authors who had no relationship with the Dresden or the Munich court. Among these are a collection of cantatas by G. B. Pergolesi and a copy of the large-scale cantata *La Cassandra* by B. Marcello. In this case, the author shall attempt to trace the origin of the manuscripts and formulate hypotheses about their possible destination.

Key words: history of music; Maria Antonia of Bavaria; cantata; Saxon-Polish court; Saxony; Dresden; Bavaria; Munich; Italy; Hasse, Johann Adolph; Ristori, Giovanni Alberto; Ferrandini, Giovanni Domenico; Schürer, Johann Georg; Pergolesi, Giovanni Battista; Marcello, Benedetto

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cantatas in the collection are the subject of a previous study by the author herself, published in the proceedings of the conference 'La cantata da camera e lo stile galante' (Treviglio 2013).⁴

The article shall therefore focus on the cantatas by certain composers represented in the collection, in order to give an overview of the different provenance of the manuscripts. As far as the Dresden and Munich manuscripts are concerned, I shall refer to the already available information and formulate some hypotheses about the role of the cantatas in the collection. As to the manuscripts produced elsewhere, the article shall examine their transmission process and the use which Maria Antonia could have made of them.

The study concentrates on the years from 1747 to 1763, the period between Maria Antonia's arrival in the Saxon capital city and her promotion to Electress after the death of Friedrich August II. Part of the manuscripts preserved in the collection was collected before 1747, when the Princess still lived in Munich; the remaining manuscripts were collected in Dresden. The works brought from Munich to Dresden are listed in the first volume of the *Catalogo de' Libri Musicali* (*Catalogo de' Libri Numerati Musicali*);⁵ once in Dresden Maria Antonia began to compile the second volume (*Catalogo dei Libri di Musica con i numeri negri*),⁶ which she carried forward until 1753.⁷ The above mentioned catalogue by Peter August includes most of the works listed in both these catalogues as well as other works, which the Princess evidently acquired after 1753. This catalogue does however not comprise the entire collection. In 2016 Jóhannes Ágústsson discovered another catalogue in the Sächsisches Hauptstaatsarchiv, which dates from 20 May 1748 and includes further works, which Maria Antonia brought from Munich to Dresden.⁸ At the end of the catalogue the Grand Steward of the Dresden court Hugo Wilhelm Freiherr von Wetzel annotated the following information:

That everything orderly specified in the present inventory was brought here from Bavaria by my fairest Lady Her Highness the Royal Electoral Princess of Saxony and Poland, born Imperial Electoral Princess of Bavaria, is confirmed *ex officio* by my own signature and by my cachet. Dresden, 20 May 1748. Hugo Wilhelm Freiherr von Wetzel, Grand Steward of Her Royal Highness the Electoral Princess.⁹

The cantatas belonging to Maria Antonia's collection shall be examined in the following order:

- Cantatas by composers of the Dresden court (Hasse, Ristori, Schürer);
- Cantatas by composers of the Munich court (Ferrandini);
- Cantatas by composers active elsewhere (Pergolesi, Marcello).

(Kassel et al.: Bärenreiter, 2007). As to the catalogues see also the article by Nina Eichholz in the present volume: Nina EICHHOLZ, '»Cataloghi, numeri, Schräncke und Fächer.« Zur Musikaliensammlung und den historischen Noteninventaren der sächsischen Kurfürstin Maria Antonia Walpurgis', *Clavibus unitis* 9/1 (2020), pp. 75–166, https://www.acecs.cz/media/cu_2020_09_01_eichholz.pdf.

⁴ Nastasja GANDOLFO, 'Le cantate da camera di Giovanni Ferrandini nella collezione della principessa Maria Antonia a Dresda', in *La cantata da camera e lo stile galante. Sviluppo e diffusione della "nuova musica" tra il 1720 e il 1760*, ed. by Giulia GIOVANI and Stefano ARESI (Amsterdam: Stile Galante Publishing, 2017), pp. 27–37.

⁵ *Catalogo de' Libri Numerati Musicali*. D-Dl, Bibl. Arch. III. Hb, Vol. 787.e, pp. 1–100, <https://digital.slub-dresden.de/werkansicht/dlf/103786/1/>.

⁶ *Catalogo dei Libri di Musica con i numeri negri*. D-Dl, Bibl. Arch. III. Hb, Vol. 787.e, pp. 127–134, <https://digital.slub-dresden.de/werkansicht/dlf/103786/105/0/>.

⁷ Christine FISCHER, *Instrumentierte Visionen weiblicher Macht* (↪ note 3), pp. 177–178, comes to this conclusion because the two musical dramas composed by Maria Antonia, *Il trionfo della fedeltà* (1754) and *Taestri* (1763), as well as other works composed after 1753, are not listed here.

⁸ *Catalogo di Libri senza numeri*. D-Dla, 10025 Geheimes Konsilium, Loc. 5220/01. Jóhannes Ágústsson kindly informed me of his discovery. A transcription of the inventory is published in Jóhannes ÁGÚSTSSON, 'The Saxon Crown Prince Friedrich Christian and Music: The Dresden Diaries and Account Books', *Clavibus unitis* 9/1 (2020), pp. 5–74, http://www.acecs.cz/media/cu_2020_09_01_agustsson.pdf. A more detailed description is provided by Nina EICHHOLZ, 'Cataloghi, numeri, Schräncke und Fächer' (↪ note 3).

⁹ 'Daß von Ihro Hoheit der König: Pohnischen und Sächßischen Chur-Prinzeßin, gebohrene Kay: Chur-Bayërischen Prinzeßin, meiner gnädigsten frauen alles in gegen wärtigen Inventario ordentlich specifirtes aus Bayërn hieher mitgebracht worden, wirdt von Ambts wegen, durch eigene meine Hand und Unterschrift, dann beygedruckten meinem Insigel bestätigtet. Dreßden den 20. May, 1748. Hugo Wilhelm Freyherr von Wetzel S.r König: Hoheit der Chur Prinzeßin, ObristHoffmeister.' D-Dla, 10025 Geheimes Konsilium, Loc. 5220/01, fol. 382^{r-v}.

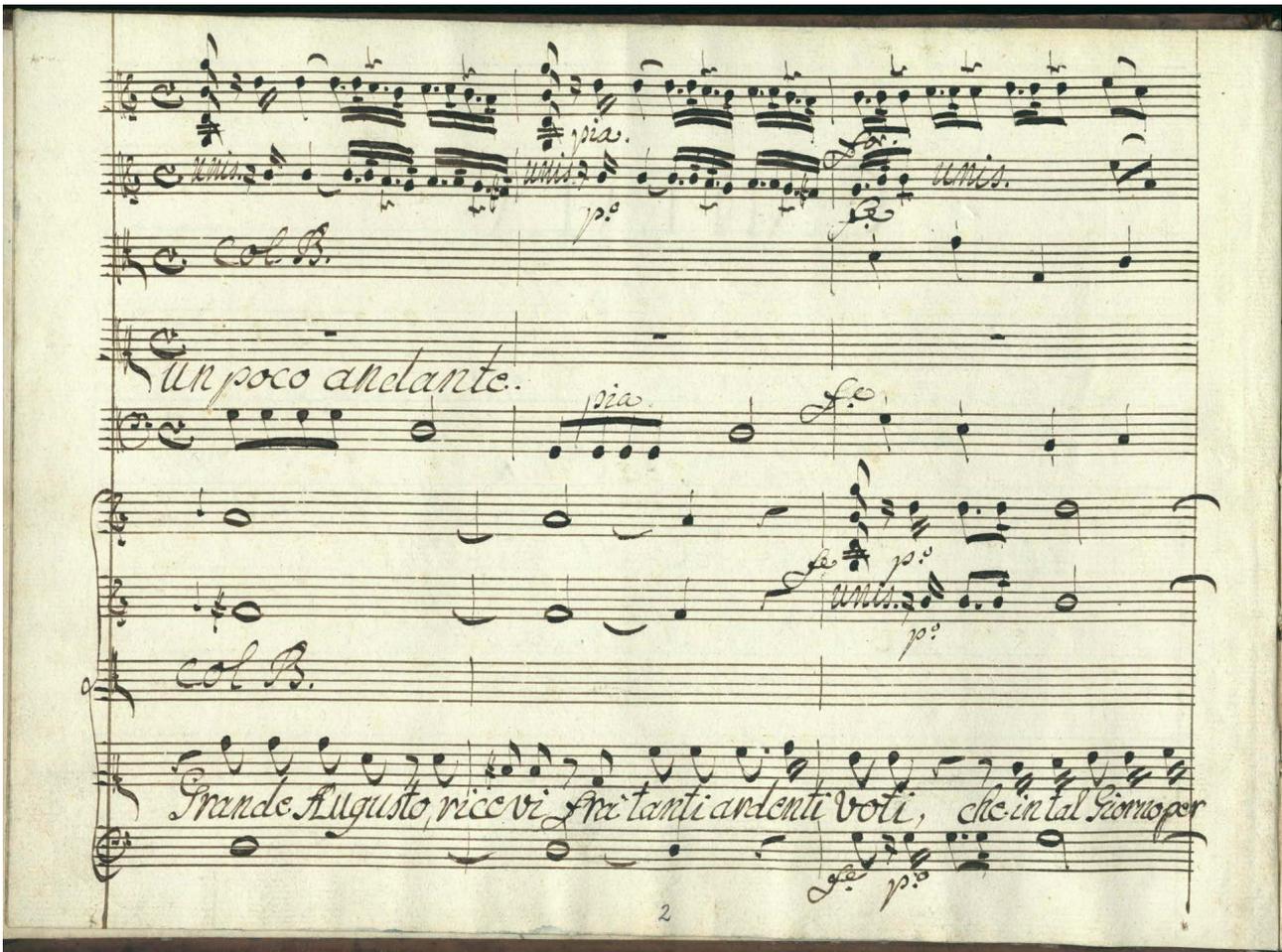


Fig. 1:

J. A. Hasse, *Grande Augusto ricevi*, 1st recitative. D-Dl, Mus.2477-J-3,1, p. 2.

In doing so, a distinction shall be made between the cantatas texted and/or sung by Maria Antonia and the cantatas, which were dedicated to her.

Copy by M. Schlettner; <https://digital.slub-dresden.de/werkansicht/df/64919/8/0/>

Cantatas by Dresden composers

Among the cantatas by Dresden composers, which were performed by Maria Antonia, are two celebrative cantatas by Johann Adolph Hasse (1699–1783): *Grande Augusto* (for soprano, 2 flutes, 2 violins, viola and continuo) and *Che ti dirò Regina?* (for soprano, 2 flutes, 2 oboes, 2 horns, 4 violins, viola and continuo). The cantatas were written respectively for the name day of the Saxon Elector Friedrich August II (3 August 1747) and for the birthday and name day of his wife Maria Josepha (8 December 1747). Maria Antonia provided the text for both cantatas. The cantatas are bound together in a score manuscript by the court copyist Matthäus Schlettner (► Fig. 1).¹⁰ Maria Antonia's monogram is clearly recognizable on the binding (► Fig. 2). Some time between 1747 and 1763 the two manuscripts must have entered the collection of the Saxon Elector Friedrich August II and King of Poland August III. This results from the fact that they are listed in the *Catalogo dei Libri di Musica con i numeri negri*,¹¹ but not in the *Catalogo della Musica e de' Libretti di S. A. R. Maria Antonia*. They appear instead in the *Catalogo della Musica e de' Libretti di S. M. Augusto III*.¹²



Fig. 2:

Monogram of Princess Maria Antonia. D-Dl, Mus.2477-J-3, cover; <https://digital.slub-dresden.de/werkansicht/df/64919/1/>

¹⁰ *Grande Augusto*. D-Dl, Mus.2477-J-3, 1, <https://digital.slub-dresden.de/werkansicht/df/64919/1/>; *Che ti dirò Regina?* D-Dl, Mus.2477-J-3,2, <https://digital.slub-dresden.de/werkansicht/df/64918/1/>. See Ortrun LANDMANN, *Über das Musikerbe der sächsischen Staatskapelle* (◀ note 2), p. 43.

¹¹ D-Dl, Bibl. Arch. III. Hb. Vol. 787.e, p. 128, no. V.

¹² *Catalogo della Musica e de' Libretti di S. M. Augusto III*. D-Dl, Bibl. Arch. III. Hb. Vol. 787.g,2, p. 90, Schrank 1/1, <https://digital.slub-dresden.de/werkansicht/df/113132/1/>.

The exact year, in which the cantatas were composed, does not appear on the Schlettner copies. The date of *Che ti dirò Regina?* is deducible from another copy, which was produced by Johann George Kremmler. The manuscript bears the following title: 'Cantata Per il felicissimo Giorno di Nascita, e di Nome della Ma. della Regina di Polonia Elettrice di Sassonia composta da Sua Altezza Reale la Principessa Elettorale messa in musica da Giov. Adolfo Hasse 1747.'¹³

The year of composition of *Grande Augusto* can be drawn from the Dresden court journal. The entry to 3 August 1747 refers that Maria Antonia sang the cantata at the banquet in Sedlitz:

'At the table with 18 set meals [...] we listened to an Italian cantata, which was sung by Her Royal Highness the Electoral Princess and accompanied by a few musicians of the royal chapel.'¹⁴

Maria Antonia moved to Dresden on 20 June 1747 after her marriage to the Crown Prince Friedrich Christian of Saxony. Since it was her first year in Dresden, she wanted to pay homage to her new parents-in-law with these two cantatas. On the occasion of her first performance in Dresden, Maria Antonia was apparently very nervous. The day after the performance of *Grande Augusto*, Count Wackerbarth referred in fact to Count Gersdorff in Munich that her voice was slightly trembling, although she recovered straight after:

'The whole family is doing wonderfully. The august day of the King's name was celebrated yesterday in Sedlitz, where the court went very early. Half an hour before dinner, the Royal Electoral Princess, having previously agreed with His Majesty, offered a pleasure to the King. It was a cantata which this incomparable Princess had composed the day before in Italian verse on the occasion of this glorious day and which Mr. Hasse had set to music. It was performed in the most noble manner with tender respect [...] Her Royal Highness sang this sonata [sic!] in front of [the table at which] Their Majesties and all the court were gathered. From the beginning the voice of Her Royal Highness seemed a little trembling because it was the first time that the King listened to her, but she recovered so well a moment after, that Their Majesties and everybody who had the honour of hearing her were glad and admired her.'¹⁵

Maria Antonia presented the text of *Grande Augusto* in July 1747, as she applied to enter the Accademia dell'Arcadia in Rome. In a letter dating 11 January 1748, Prince Sigismondo Gonzaga congratulated the Princess on her composition with the following words:

'Among the things that attracted me in that marvellous residence was the unanimous applause, with which the kind and elegant Italian composition made by Your Royal Highness for the 3rd of last August, for the very auspicious day in the name of His Royal Majesty, was welcomed by many scholars of that distinguished academy of the Arcadian shepherds, and by many others. With unanimous vote she was acclaimed by those academics as Arcadian shepherdess, under the name of Ermelinda Talea.'¹⁶

¹³ D-Dl. Mus.2477-J-4, <https://digital.slub-dresden.de/werkansicht/df/154272/1/>. See Ortrun LANDMANN, *Über das Musikerbe der sächsischen Staatskapelle* (↵ note 2), p. 41. The manuscript is listed in the *Catalogo della Musica e de' Libretti di S. M. Augusto III*, p. 90, Schrank 1/1. It is however likely that it originally belonged to Maria Josepha, as she was the dedicatee of the cantata.

¹⁴ 'Vor der Tafel mit 18 Gedecken [...] hat man eine Ital: Cantate angehört, die Ihro Königl: Hoheit die Churprinzeßin selbst abgesungen, wobei einige Königl: Musici accompagniret.' D-Dla, Oberhofmarschallamt, O I, Dreßdener Hof-Journale, Nr. 15, 3. 8. 1747.

¹⁵ 'Toute la famille se port à merveilu. L'on celebra hier l'Auguste Jour de Nom du Roi à Sedlitz, où la Cour rendit de très bonne heure. Une demie heure avant le diner Mad.e la Princesse R.le E.le ayant concert s'étant auparavant avec S. M. presenta au Roi un Placet. C'etoit une Cantata qui cette incomparable P.cesse avout composé le jour auparavant en vers Italiens à l'occasion de ce glorieux jour et qui M.r Hasse avoit mise en Musique. Elle fut executée avec de la manière le plus nob: tendre respect [...] S:A:R:le chanta cette Sonata [sic] devant [la table à laquelle] LL:M:M et toute la Cour qui se trouvoit. Du commencement la voix de S:A:R:le paroissoit une peu tremblenté à cause que c'etoit pour la premiere fois qu'elle la faisoit entendre au Roi, mais elle se assura si bien un moment après que LL:MM: aussi bien que tous ceux qui avoit l'honneur de l'entendre en furent travis de joie et d'admiration.' Letter from Count Wackerbarth to Count Gersdorff (4. 8. 1747). D-Dla, 10026 Geheimes Kabinett, Loc. 2643/06, vol. 3: 'Des Geheimen Rats Freiherr von Gersdorff Abschickung an den kurbayerischen Hof und dessen daselbst geführte Negotiation Januar-August 1747'. I kindly thank Jóhannes Ágústsson for reporting this document to me.

¹⁶ 'Tra le cose che in quella meravigliosa Residenza mi allettarono una fra le altre vi fu l'universale applauso, che da molti letterati di quella insigne accademia dei Pastori arcadi, e da moltissimi altri, si



Fig. 3:

G. A. Ristori, *Lavinia a Turno*, 1st recitative. D-Dl, Mus.2455-J-1, p. 2. Copy by J. G. Kremmler; <https://digital.slub-dresden.de/werkansicht/df/64934/8/>

Maria Antonia also wrote the texts of the cantatas *Didone abbandonata* (1748), *Lavinia a Turno* (1748) and *Nice a Tirsi* (1749), which were set to music by the Dresden chamber composer Giovanni Alberto Ristori (1692–1753). The cantata *Didone abbandonata* was later set to music by Antonio Tozzi in Munich and Johann Gottlieb Naumann in Dresden; *Lavinia a Turno* by Giovanni Marco Rutini in Prague and by Carl Heinrich Graun in Berlin.¹⁷

The Ristori cantatas are available in scores by the court copyist Johann George Kremmler (► Fig. 3).¹⁸ The year of composition of the three cantatas is given on the front page of the manuscripts. Kremmler also provided single instrumental parts of the cantatas for two violins,

faceva sopra la gentile ed elegante composizione italiana fatta dalla Ser. ma Reale Altezza Vostra per gli tre d'agosto passato, per il faustissimo giorno di nome di Sua Altezza Real Maestà. Intesi in oltre qualmente ella era stata acclamata a pieni voti da quegli accademici qual Pastorella arcade, sotto il nome di Ermelinda Talea.' Letter from Sigismondo Gonzaga to Maria Antonia (11. 1. 1748). D-Dla, 12528, Fürstennachlässe 1 (Maria Antonia), Nr. 72, 'Gonzaga'. See also Christine FISCHER, *Instrumentierte Visionen weiblicher Macht* (↪ note 3), pp. 50–52.

¹⁷ The *Lavinia* cantata by Rutini is the first version of the cantata to be printed in 1756 by Johann Gottlob Immanuel Breitkopf in Leipzig. The Graun cantata was published in 1762. Rutini lived under the care of Maria Antonia in Prague from 1748 to 1757 and in 1754 he travelled to Dresden, so he could easily have received knowledge of the text directly from her. The Princess probably had nothing to do with the commissioning of the Graun cantata, since her contacts with the Prussian King Friedrich II only began in 1763. There was probably also a setting of the cantata by Hasse, which is now lost. This is mentioned in the collection of selected works by Maria Antonia printed in 1772: Maria Antonia WALPURGIS, *Varj componimenti per musica di Ermelinda Talea Pastorella Arcade Calamo ludimus* (Roma: Giovanni Zempel, 1772), p. 114.

¹⁸ *Lavinia a Turno*. D-Dl, Mus.2455-J-1, <https://digital.slub-dresden.de/werkansicht/df/64934/1/>; *Didone abbandonata*. D-Dl, Mus.2455-J-2, <https://digital.slub-dresden.de/werkansicht/df/64933/1/>; *Nice a Tirsi*. D-Dl, Mus.2455-J-3, <https://digital.slub-dresden.de/werkansicht/df/64939/1/>. For an example of the copyist's handwriting see Ortrun LANDMANN, *Über das Musikererbe der sächsischen Staatskapelle* (↪ note 2), p. 212 (Fig. I.2).

viola, two oboes and bassoon.¹⁹ The Grand Steward Count Joseph Anton von Wackerbarth gives a report of the first performances of *Didone abbandonata* and *Lavinia a Turno* in his correspondence with the Saxon Prime Minister Count Heinrich von Brühl. The premiere of *Didone abbandonata* took place in Maria Antonia's private apartment in October 1748:

'Sunday after the Vespers there was music in the apartments of Madame the Electoral Princess, where this adorable Princess sang a cantata composed by herself on a subject, which was treated by different poets; but there are few Italian poets who can boast of having succeeded such as well as Her Royal Highness. [...] I take the liberty of communicating to Your Excellency *sub rosa*, that is to say on condition of a secret above all secrets in the world, copy of the verses, that Her Royal Highness Madame the Electoral Princess composed on the *Didone abbandonata*.²⁰

The cantata *Lavinia a Turno* was performed a month later in November 1748. Wackerbarth mentions two performances, on 12 and 18 November. On 13 November he wrote to Brühl:

'Madame the Princess sang the cantata yesterday evening with admirable taste, a copy of which I have the honour to attach here. Ristori set it to music, but since I am not allowed to name the author of the poetry, I leave to Your Excellency the pleasure of discovering who it is.²¹

Again on 20 November:

'The day before yesterday this adorable Princess sang the cantata of *Lavinia* for the second time. Monsignor the Nuncio and several ladies entering the town courted Their Royal Highnesses during this beautiful music, which to the judgment of connoisseurs does not yield anything to *Didone*.²²

Hasse and Ristori both held close relationships with Maria Antonia. Hasse was her composition teacher in her first Dresden years. A didactical relationship between Ristori and Maria Antonia is not documented, although it is quite possible that the Princess also took lessons from him, since he was active as a teacher at the Dresden court.²³

The fact that the copies of Ristori's cantatas are preserved as unique examples in Maria Antonia's collection suggests that they gained little or no interest whatsoever outside the Saxon court. There are also no sources that inform about eventual performances of the cantatas outside of Dresden. The reason why Ristori's cantatas apparently did not circulate outside

¹⁹ *Lavinia a Turno*. D-Dl, Mus.2455-J-1a, <https://digital.slub-dresden.de/werkansicht/df/136839/1/>; *Didone abbandonata*. D-Dl, Mus.2455-J-2a, <https://digital.slub-dresden.de/werkansicht/df/139874/1/>; *Nice a Tirsi*. D-Dl, Mus.2455-J-3a, <https://digital.slub-dresden.de/werkansicht/df/140674/1/>. In the case of *Didone abbandonata* and *Nice a Tirsi*, the parts of the wind instruments are not written out on the score. Comparing the single parts with the score, it is possible to deduce that in the overture and the ritornellos of the arias of *Didone abbandonata* the oboes each play 'con la parte' with the first and second violin and the bassoon doubles the bassline, which was a usual practice in Dresden court operas. In *Nice a Tirsi* they have the same role in the arias and in the interludes of the first recitative. An exception occurs in the second aria, where the first oboe has a 'concertato' role. In the case of *Lavinia a Turno*, the oboe parts are written out on the score in the arias and in the recitatives the writing 'con oboi' or 'senz'oboi' appears above the part of the first violin, depending on whether the oboes play together with the violins or not.

²⁰ 'Dimanche après les Vêpres il y eut Musique dans les appartements de Madame la Princesse Electorale, où cette adorable Princesse chanta une Cantata composée par Elle-même sur un sujet, qui a été traité par différents poètes; mais il y a peu de poètes italiens, qui puissent se vanter d'y avoir aussi bien réussi que S. A. R.le. [...] Je prends la liberté de communiquer à V. E. *sub rosa*, c'est à dire à condition d'un secret au-dessus de tous les secrets du monde, copie de vers, que S. A. R. Mad. la Princesse E.le a composées sur la *Didone abbandonata*.' Letter from Count Wackerbarth to Count Brühl (9. 10. 1748). The letters Wackerbarth sent to Brühl are preserved in the following volume: D-Dla, 10026 Geheimes Kabinett, Loc. 3058/5, vol. 2.

²¹ 'Madame la Princesse chanta hier au soir avec un gout admirable la Cantata dont j'ai l'honneur de joindre ici copie. Ristori l'a mise en musique, mais comme il m'est pas permis de nommer l'auteur de la Poésie, je laisse à Votre Excellence le plaisir d'en faire la decouverte.' Letter from Wackerbarth to Brühl (13. 11. 1748).

²² 'Avant-hier cette adorable Princesse chanta pour la deuxième fois la cantate de *Lavinia*. Monseigneur le Nonce et plusieurs Dames d'entrée de la Ville firent la cour à LL. AA. RR. les pendant cette belle Musique, qui au jugement des connoisseurs ne cède en rien à la *Didone*.' Letter from Wackerbarth to Brühl (20. 11. 1748).

²³ Christine FISCHER, *Instrumentierte Visionen weiblicher Macht* (≠ note 3), p. 156.

of Dresden is most likely that the cantatas were commissioned by Maria Antonia for her own voice. It is easy to imagine that Maria Antonia wanted to possess the manuscripts of the cantatas she had sung herself exclusively in her collection. A further evidence for this supposition is that the cantatas by her singing teacher Ferrandini are also known as unique examples in her collection, whereas the cantata *Lavinia a Turno* by Carl Heinrich Graun, which was written on her text but not sung by her, circulated in several copies and was even printed (Leipzig: Breitkopf, 1762). In addition to this, Ristori was not so well known elsewhere as a composer. After his arrival in Dresden in 1717 he spent almost all of his life at the Saxon court and obtained only a few commissions from other courts.²⁴

The cantata *Donna augusta perdona* by Johann Georg Schürer (1720–1786) was dedicated to Princess Maria Antonia. In the catalogue of her musical collection it is listed as an anonymous work in the section ‘Musica Francese’.²⁵ Schürer, who had obtained his first musical education in Dresden, worked there from 1746 for the Mingotti opera troupe and was appointed two years later as church composer. The cantata was performed on 15 February 1763, the last day of Carnival, on which the Treaty of Hubertusburg was signed. It was performed as part of a divertissement, which was represented to the honour of Maria Antonia on the initiative of Count Charles Joseph de Marainville, an officer of the imperial army in Saxony in the Seven Years War (1757–1763):

‘DÉTAIL D’UN DIVERTISSEMENT, DONNÉ LE DERNIER JOUR DE CARNAVAL 1763. À S. A. R. MADAME LA PRINCESSE ELECTORALE DE SAXE, PAR Mr. LE COMTE DE MARAINVILLE, Brigadier des Armées de S. M. Très-Chrétienne, Envoïé à l’Armée Imperiale en Saxe. DRESDE, chez GEORG CONRAD WALTHER, Libraire du Roi. 1763.’²⁶

The cantata survives in two manuscript scores by Johann Gottlieb Haußstädtler (► Fig. 4).²⁷ One is attached to a printed copy of the libretto of the divertissement, which was published in 1763 by the court printer Georg Conrad Walther;²⁸ the other is preserved in a manuscript fascicle, which also contains two French solo songs and a chorus.²⁹ Schürer’s cantata was introduced by a march played by the instrumentalists of the court chapel, who marched in rows of two dressed up as shepherds and peasants.³⁰ The solo singer was an alto from the court chapel, whose name is not mentioned.³¹ The libretto says only that he was dressed as a child and that his voice was very much appreciated by the audience:

‘Behind this false child was a talented person from the Chapel of His Majesty the King of Poland, whose face was covered with a mask resembling that of a child. He had the head adapted to the body of the child and we had arranged a curtain for the canopy to hide it. He sang with art and taste, which delighted the royal family and the whole assembly immeasurably.’³²

²⁴ The journeys to Russia with his father’s troupe (1731–1732) and his stay in Naples (September 1738 – June 1740), during which he acted as a secret correspondent for Count Wackerbarth and composed the operas *Temistocle* (19 December 1738) and *Adriano in Siria* (December 1739) for the Teatro San Carlo, are the only known transfers. See Jóhannes ÁGÚSTSSON, ‘Giovanni Alberto Ristori at the Court of Naples 1738–1740’, *Studi Pergolesiani / Pergolesi Studies* 8 (2012), ed. by Claudio BACCIAGALUPPI, Hans-Günter OTTENBERG and Luca ZOPPELLI, pp. 53–100, at pp. 66–71.

²⁵ *Catalogo della Musica e de’ Libretti di S. A. R. Maria Antonia*. D-Dl, Bibl. Arch. III. Hb, Vol. 787.g.3, p. 134, Schrank 4/5.

²⁶ Title page of the libretto: D-Dl, MT.1620.2. Rara.

²⁷ For an example of the copyist’s handwriting see Ortrun LANDMANN, *Über das Musikerbe der sächsischen Staatskapelle* (◀ note 2), p. 227 (Fig. I. 24).

²⁸ D-Dl, MT.1620.2. Rara.

²⁹ D-Dl, Mus.3096-J-1, <https://digital.slub-dresden.de/werkansicht/df/108102/1/>. These pieces were performed as part of a *Farce pour six personnages*, which was staged in the second part of the divertissement. The first 32 pages of the fascicle contain a manuscript copy of the libretto.

³⁰ D-Dl, Mus.3096-J-1, p. 7: ‘Une troupe de musiciens habillés galamment en Bergers et en paisans, entrèrent en ordre dans la salle, marchant deux à deux, en jouant une marche.’

³¹ In 1763 the alto singers of the court chapel were Domenico Annibali, Pasquale Bruscolini and Giuseppe Perini. See Janice B. STOCKIGT, ‘The Court of Saxony-Dresden’, in *Music at German Courts, 1715–1760: Changing Artistic Priorities*, ed. by Samantha OWENS, Barbara M. REUL and Janice B. STOCKIGT (Woodbridge: The Boydell Press, 2011), p. 46.

³² ‘Derrière cet enfant postiche était une personne de talent de la Chapelle de Sa Majesté le Roy de Pologne, dont le visage était couvert d’une masque ressemblant à celui d’un Enfant. Il avait la tête

Marcia.

I^o
Corni di Caccia per G \sharp

II^{do}

I^o
Flauti

II^{do}

I^o
Violini

II^{do}

Viola

Basso

Maestoso.

35

Fig. 4:
J. G. Schürer, *Donna augusta perdona*, Overture. D-Dl, Mus.3096-J-1, p. 35. Copy by J. G. Haußstädler; <https://digital.slub-dresden.de/werkansicht/dlf/108102/44/>

In the case of the cantatas composed in Dresden, Maria Antonia was either the singer or the dedicatee. It is therefore comprehensible that she wanted to conserve the manuscripts in her library for representative reasons.

adaptée au corps de l'Enfant et on avait arrangé un rideau pour le baldaquin pour le cacher. Il a chanté avec un art et un gout, qui a fait infiniment plaisir à la famille royale ainsi qu'à tout l'assemblée.' D-Dl, Mus.3096-J-1, pp. 7-8.

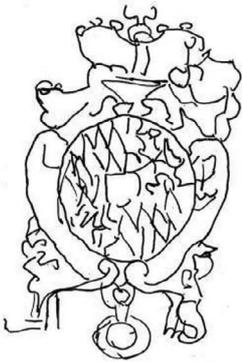


Fig. 5:
Bavarian coat of arms.
Watermark of MSS.
D-Dl, Mus.3037-J-2
and Mus.3037-J-5.

The Ferrandini cantatas

The Princess's collection also contains a significant number of cantatas by her former singing teacher in Munich, Giovanni Ferrandini (1709–1791). Five manuscripts are preserved in her collection, containing 29 cantatas altogether.³³ The manuscripts were copied in Munich.³⁴ The watermark of the manuscripts Mus.3037-J-5 and Mus.3037-J-2 represents a Bavarian crowned coat of arms held by two lions. Similar watermarks can be related to the papermills of Johann Leonard Bullinger in Wiesensteig and Johann Christoph Mayr in Thalkirchen (► Fig. 5).³⁵ In the single copy of the cantata *Dell'idol mio trafitto* (Mus.3037-J-1), on a text by Maria Antonia, Ferrandini copied the text himself (► Fig. 6). This results from the comparison of the copy with a collection of arias, which Paolo Cattelan identified as an autograph (► Fig. 7).³⁶ This means that the copy was produced in Munich before 1755, when Ferrandini left Munich for health reasons.

The Ferrandini cantatas are however not listed in the *Catalogo de' Libri Numerati Musicali*, which contains the works brought from Munich to Dresden; they first appear instead in the *Catalogo dei Libri di Musica con i numeri negri*, which Maria Antonia drew up after her arrival in Dresden. Here are four manuscripts of cantatas by Ferrandini.³⁷ It is therefore possible to deduce that the manuscripts were acquired after 1747. Another cantata by Ferrandini was added by a later hand in pencil at the end of the *Catalogo dei Libri di Musica con i numeri negri*.³⁸ Since Maria Antonia compiled the catalogue of her collection only until 1753, it is supposed that she acquired this cantata at a later time. Although it is not certain, it could be the single copy of the cantata *Deh chi alla tetra idea*,³⁹ since this is the only cantata of which the separate instrumental parts (*stromenti cavati*) survive.⁴⁰

In the final catalogue there are five manuscripts of cantatas by Ferrandini.⁴¹ Since the manuscripts are copied in an elegant handwriting and bound in leather covers with gold engravings, it is most likely that Maria Antonia had sung the cantatas in Munich and required copies as souvenirs for her collection.

The three celebrative cantatas *La messaggera Dea*, *Non più silenzio o Muse* and *Più facil trattener sarebbe il corso* (in Mus.3037-J-5) can be roughly dated on the basis of their compositional occasions. The cantatas *La messaggera Dea* and *Più facil trattener* were created for the name day of Maximilian III Joseph on 12 October; *Non più silenzio o Muse* was written for the name day of his wife Maria Anna on 26 July. The compositional occasions and the dedicatees of the cantatas are not mentioned directly in the title, but can be inferred from the text. The fact that the cantata *La messaggera Dea* was composed for Maximilian Joseph's name day can be deduced from a section of the first recitative: '[...] in this day that, illustrious Maximilian, bears the fame of your name.'⁴² Since the future heroic deeds of the Prince are foreseen ('This is the great hero who everybody will admire; he shall strongly and bravely manage the sword of Mars and Bellona, and will amaze the greatest warriors in leading battalions and conquering empires'),⁴³

³³ D-Dl, Mus.3037-J-1, <https://digital.slub-dresden.de/werkansicht/dlf/155385/1/>; D-Dl, Mus.3037-J-2, <https://digital.slub-dresden.de/werkansicht/dlf/129278/1/>; D-Dl, Mus.3037-J-4, <https://digital.slub-dresden.de/werkansicht/dlf/65021/1/>; D-Dl, Mus.3037-J-5, <https://digital.slub-dresden.de/werkansicht/dlf/65020/1/>; D-Dl, Mus.3037-K-1, <https://digital.slub-dresden.de/werkansicht/dlf/142526/1/>.

³⁴ The copyists have been classified with acronyms in the RISM records by the staff members of the DFG project 'Die Notenbestände der Dresdner Hofkirche und der Königlichen Privat-Musikaliensammlung aus der Zeit der sächsisch-polnischen Union'.

³⁵ Information provided kindly by Andrea Lothe, Deutsches Buch-und Schriftmuseum der Deutschen Nationalbibliothek Leipzig, Wasserzeichensammlung.

³⁶ D-Dl, Mus.3037-J-9, <https://digital.slub-dresden.de/werkansicht/dlf/125372/1/>. Information provided kindly by Paolo Cattelan, Università Ca' Foscari di Venezia.

³⁷ *Catalogo dei Libri di Musica con i numeri negri*. D-Dl, Bibl. Arch. III. Hb., Vol. 787.e, pp. 128–129, Nos. XVIII–XXI.

³⁸ *Ibid.*, p. 134, No. CXXI: Ferrandini. *Cantata da camera con strom. cav.*

³⁹ D-Dl, Mus.3037-J-2.

⁴⁰ D-Dl, Mus.3037-J-2a.

⁴¹ *Catalogo della Musica e de' Libretti di S. A. R. Maria Antonia*. D-Dl, Bibl. Arch. III. Hb., Vol. 787.g.3, p. 123, Schrank 3/3.

⁴² 'In questo dì che chiaro Massimilian del Nome tuo risplende.' (*La messaggera Dea*, 1st recitative, v. 3–4). D-Dl, Mus.3037-J-5, p. 49.

⁴³ 'Quest'è quel grand'eroe / che liete ammireran tutte le genti / vedrassi prode e forte / di Marte e di Bellona / l'asta trattar ed a più gran guerrieri / farà stupire il ciglio / nel regger squadre e soggettar imperi', *ibid.*, v. 11–17. D-Dl, Mus.3037-J-5, pp. 50–51.

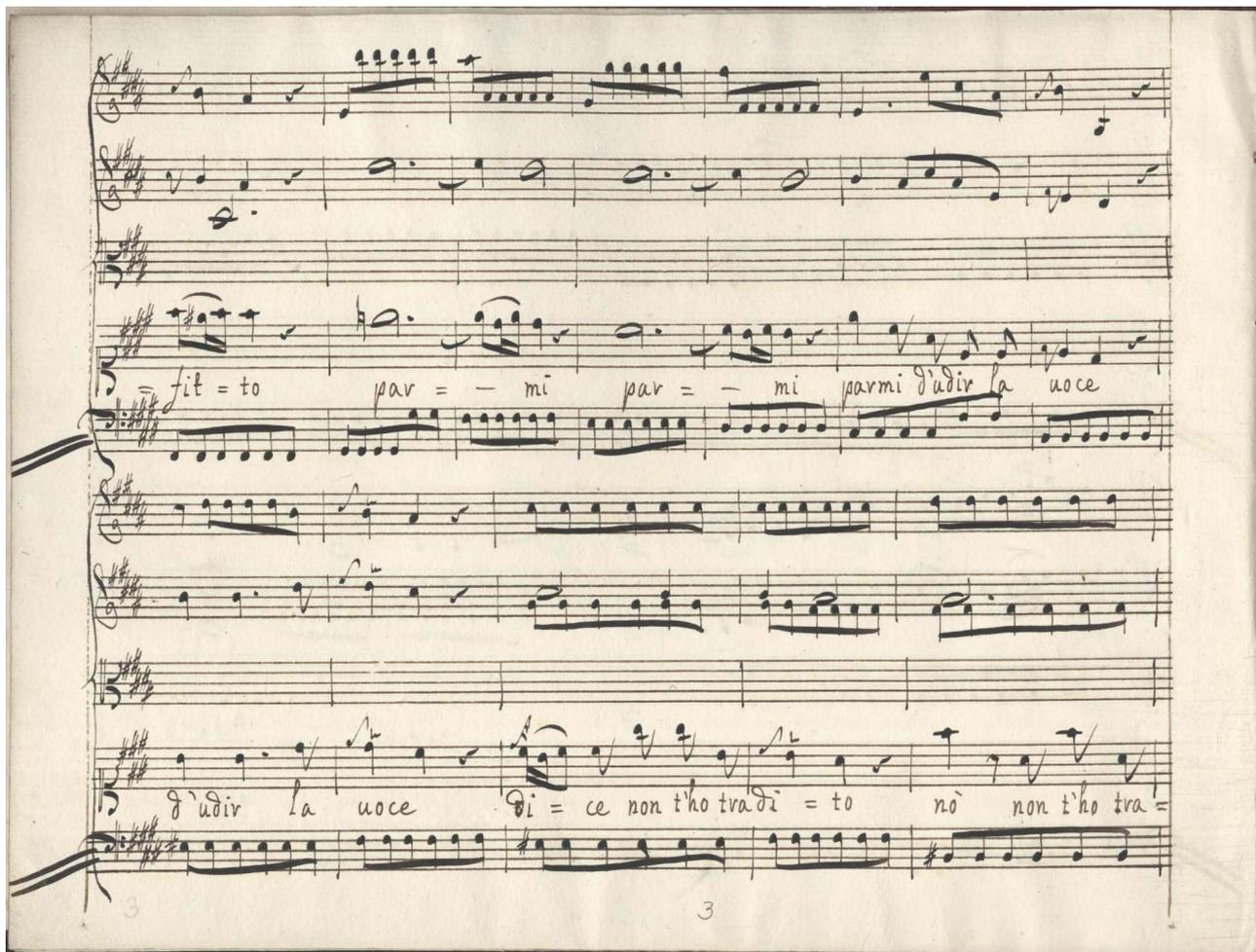


Fig. 6:

G. D. Ferrandini,
Dell'idol mio trafitto, 1st aria. D-Dl,
Mus.3037-J-1, p. 3.

Copy by Munich
copyist S-Dl-544 and
autograph text; [https://
digital.slub-dresden.
de/werkansicht/
dlf/155385/8/](https://digital.slub-dresden.de/werkansicht/dlf/155385/8/)

it can be assumed that the cantata was created before his coronation as Elector (20 January 1745). Indirectly, the first recitative also says that his father was then on the imperial throne ([...] your merit shall be worth the prize of having your forehead crowned with the imperial crown of your father).⁴⁴ Since the Bavarian Elector Karl Albrecht was crowned emperor under the name Karl VII on 12 February 1742, the cantata can be dated between 1742 and 1744.

The two cantatas *Non più silenzio o Muse* and *Più facil trattener* were probably composed after the marriage of the Elector Maximilian Joseph with the Saxon Princess Maria Anna (9 July 1747). That the cantata *Più facil trattener* was created for Maximilian's name day is immediately evident in the first recitative ([...] in this day that bears the glory of your name [...] great Prince).⁴⁵ Maria Anna's name appears in the second recitative of the cantata *Non più silenzio o Muse* ([...] expresses the sweet sublime name of Anna).⁴⁶

In the second recitative of both cantatas, the poet expresses the hope that a brave son, who will repeat the heroic deeds of his father, will soon be born ([...] a manly offspring shall germinate in her breast, and the father will see the august infant play with the heavy hauberk still as a child [...]);⁴⁷ [...] nor will the lucky day be late, in which you shall see an august infant come to the world [...] who in his best years shall reach the same glory as his father in peace times and in battle [...]).⁴⁸ Since the marriage remained childless, it can be assumed that the cantatas were composed not very long after the marriage.

⁴⁴ [...] degno premio sarà del suo gran merto / cinta d'aver la fronte / del Paterno Imperial debito serto', *ibid.*, v. 19–21. D-Dl, Mus.3037-J-5, p. 51.

⁴⁵ [...] ch'in questo dì del nome tuo splendente [...] vieta pria gran prence', *Più facil trattener*, 1st recitative, v. 3; 13. D-Dl, Mus.3037-J-5, pp. 37 and 39.

⁴⁶ [...] poiché quel che d'Anna il dolce esprime / sol Nome sublime', *Non più silenzio o Muse*, 2nd recitative, v. 36–37. D-Dl, Mus.3037-J-5, p. 28.

⁴⁷ [...] germogli nel suo sen viril rampollo / e veda il Genitor l'Augusto infante / scherzar fanciullo ancor col grave usbergo [...] (*Non più silenzio o Muse*, 2nd recitative, v. 29–31). D-Dl, Mus.3037-J-5, p. 27.

⁴⁸ [...] né sarà tardo il fortunato giorno / in cui lieto vedrai nascer al mondo / Augusto infante [...]



Fig. 7:

G. D. Ferrandini,
*Grazie agli inganni
tuoi alfin respiro*
D-Dl, Mus.3037-J-9,
p. 1. Autograph by
Ferrandini; [https://
digital.slub-dresden.
de/werkansicht/
dlf/125372/5/](https://digital.slub-dresden.de/werkansicht/dlf/125372/5/)

As far as the other Ferrandini cantatas are concerned, the sources give no information about their dating. A stylistic examination of the characteristics of the vocal melody can be helpful to outline a hypothetical chronological order of their composition. The manuscript collection Mus.3037-K-1 with 18 cantatas for soprano and basso continuo was definitely set together after 1739, since this collection contains transcriptions of cantatas from a collection preserved in Vienna, which was dedicated to Emperor Karl VI in 1739.⁴⁹ The 18 cantatas are classified according to the difficulty of the vocal part. In the first cantata of the collection (*Cantano gli augelletti*) the melody moves essentially within the octave. In the following cantatas, the extension of the vocal part gradually increases, until it spans almost two octaves in the cantata *In questo core* (No. 15). It could therefore be assumed that the cantatas were copied and collected as a pedagogical exercise for the singing studies of Maria Antonia. The coloraturas sometimes contain fast and difficult passages, from which it can be deduced that Maria Antonia's vocal skills were already advanced: e.g. the long-held trill in the first aria of *Quando la notte impera* or the descending volatas in the first aria of *In questo core*.

Comparing the cantatas in this volume with their originals in the Vienna manuscript, it can be noticed that the cantatas in Mus.3037-K-1 contain more embellishments (trills, appoggiaturas, acciaccaturas). This suggests that Ferrandini selected half of the cantatas from the Vienna collection around 1740 and revised them to enable his pupil to practice the performance of embellishments. The assumption that the cantatas in Mus.3037-K-1 were intended specifically for the practice of embellishments is confirmed by the fact that in other cantatas by Ferrandini (e.g. the cantatas in the collections Mus.3037-J-4 or Mus.3037-J-5) the embellishments are noted less often.

tal che vedrassi in pace o fra le squadre / degl'anni suoi sul fiore / giunger la gloria ad uguagliar del padre [...] (Piu' facil trattener, 2nd recitative, v. 28–30, 33–35). D-Dl, Mus.3037-J-5, pp. 124–125.

⁴⁹ A-Wn, Mus. Hs. 19028, https://digital.onb.ac.at/RepViewer/viewer.faces?doc=DTL_7676179&order=1&view=SINGLE.

As far as the six cantatas for soprano, strings and basso continuo (Mus.3037-J-4) are concerned, most arias have no particular vocal difficulties. An exception is the cantata *Dell'idol mio trafitto*, which differs from the other cantatas in the collection for three main reasons:

- a) The vocal melody has a larger extension than in the other cantatas. While the vocal part in most cantatas moves between *c'* and *g''*, the treble *b* is reached here;
- b) The two arias are composed in B major and E major, while the arias of the other cantatas are composed in keys with one or at most two accidentals;
- c) The vocal melody is richer in melismas, especially in the second aria.

The cantata *Dell'idol mio trafitto* is therefore essentially more difficult to sing than the others. It could be assumed that most of the cantatas in Mus.3037-J-4 were composed and performed at a time when the Princess was still in a relatively early stage of her studies, while *Dell'idol mio trafitto* was composed later when she was already at an advanced level. This hypothesis is reinforced by the fact that the cantata also survives in a single copy (Mus.3037-J-1). The collection Mus.3037-J-4 was therefore probably bound together at a later stage compared to when the cantatas were composed.

The cantata *Deh chi alla tetra idea* also contains some passages that are not very easy to sing: In the second aria of the cantata there is for example a thirteen bars long melisma followed by a *g* held for nine measures. Since the *g* in the voice part is supported by an organ point in the other parts and the entire passage closes with a trill, it can be assumed that a solo cadenza was meant to be improvised on the sustained *g*.

Although there is no certainty, a stylistic study suggests that Ferrandini composed the cantatas for soprano voice, strings and basso continuo in the Mus.3037-J-4 collection (except for *Dell'idol mio trafitto*) at a relatively early stage of his didactical activity, while the cantatas *Dell'idol mio trafitto* and *Deh chi alla tetra idea* were composed in a later phase, when the Princess had reached an almost professional level.

According to the entries in the *Catalogo dei Libri di Musica con i numeri negri*, the Princess also owned the separate instrumental parts (*stromenti cavati*) of at least two cantatas by Ferrandini.⁵⁰ This could mean that she intended to perform them again in Dresden. A letter from Count Wackerbarth to Count Brühl witnesses that Maria Antonia sang a cantata by Ferrandini in Dresden on the occasion of the festivities for St. Hubertus on 3 November 1748. The text was written by her father Emperor Karl VII and the arias had been arranged as hunting fanfares for the occasion, since St. Hubertus is worshipped as the patron of hunters:

'Last Sunday Their Royal Highnesses celebrated St. Hubertus in an entirely new way, without moving from their apartments. Madame the Princess gave us a very beautiful Cantata, the verses of which were of the composition of His Majesty the Emperor Karl VII; the music by Mr. Ferrandini and the arias necessarily adapted to the different hunting fanfares.'⁵¹

The cantata cannot be identified with certainty. The only cantata which can be related to the subject of hunting is *La caccia del cervo forzato*, which was composed in Munich for a hunting tournament.⁵² The cantata was originally composed for soprano, choir (S, A, T, B) and a small orchestra (6 violins, 2 violas, 2 horns and continuo). In this case, Maria Antonia would have sung the solo part. Whichever cantata it was, the letter ascertains that Maria Antonia sung at least one cantata by Ferrandini in Dresden, so she could have easily also sung others.

Cantatas by composers active outside of Munich and Dresden

Lastly, the collection comprises a series of cantata manuscripts by Italian authors, who apparently had no relationship with the courts of Munich or Dresden, e. g. Giovanni Battista Pergolesi and Benedetto Marcello. The question arises, therefore, as to how these manuscripts reached Maria Antonia. The four cantatas *Dalsigre ah mia Dalsigre*, *Luce degli occhi miei*, *Chi non ode e chi non vede* and *Nel chiuso centro* by the Neapolitan composer Giovanni Battista

⁵⁰ *Catalogo dei Libri di Musica con i numeri negri*. D-Dl: Bibl. Arch. III. Hb, Vol. 787.e, p. 128: *Cantata a voce sola con strom. cav.* (N. XVIII); *Cantate con strom. cav.* (N. XIX).

⁵¹ 'Dimanche passé LL. AA. RR. les ont célébrée la St. Hubert d'une manière toute nouvelle, sans bouger de leurs appartements. Madame la Princesse nous donna une très belle Cantata, dont les vers étoient de la composition de S. M. l'Empereur Charles VII; la musique du Sr Ferrandini et les airs adaptés aux différents fanfares de la chasse par force.' Letter from Wackerbarth to Brühl (6. 11. 1748). D-Dla, Geheimes Kabinett, Loc. 3058/5, Bd. 2.

⁵² The cantata is preserved in two manuscripts: D-Dl, Mus.3037-G-1, <https://digital.slub-dresden.de/werkansicht/dlf/129237/1/>; D-Dl, Mus.3037-G-2, <https://digital.slub-dresden.de/werkansicht/dlf/122208/1/>.

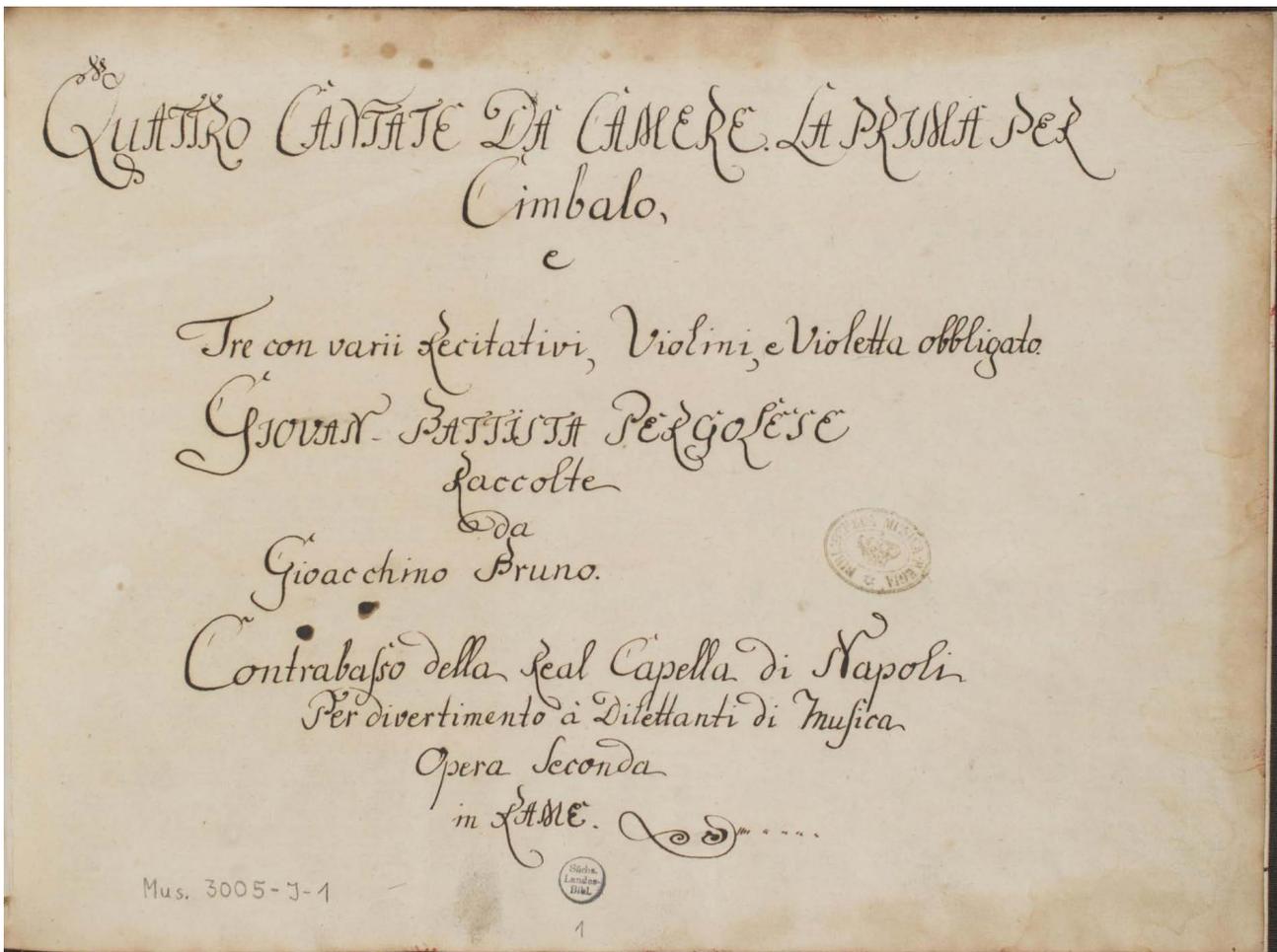


Fig. 8:

G. B. Pergolesi, Pergolesi (1710–1736) are bound together in a manuscript volume,⁵³ which was copied from a print of the cantatas published by the double-bass player of the Neapolitan court, Gioacchino Bruno (► Fig. 8).

Mus.3005-J-1, p. 1.

Possibly German copyist; <https://digital.slub-dresden.de/werkansicht/dlf/116367/5/>

The four cantatas were first printed in 1738. The date follows from the dedication by Gioacchino Bruno to the English Ambassador in the Kingdom of Naples, James Francis Fitzjames Stuart. The title reproduced on the frontispiece of the manuscript in Maria Antonia's collection refers to a later printed copy, which was offered for sale by the brothers Giovanni and Giuseppe Palmiero in Fontana Medina.⁵⁴

The question arises as to how the manuscript got into Maria Antonia's musical collection. Jóhannes Ágústsson had at first supposed that the Crown Prince Friedrich Christian had acquired the manuscript during his Grand Tour in Italy in 1740;⁵⁵ however, he denied this hypothesis when he discovered that the four cantatas are recorded in the *Catalogo di Libri senza numeri*.⁵⁶ This means that Maria Antonia already owned the volume in Munich before 1747.⁵⁷ The watermark, representing three crescents and a crossbow as countermark in the lower

⁵³ D-Dl, Mus.3005-J-1, <https://digital.slub-dresden.de/werkansicht/dlf/116367/1/>.

⁵⁴ Giulia GIOVANI, 'Le cantate da camera edite a Napoli tra Sei e Settecento: il caso di Cataldo Amodei e Giovanni Battista Pergolesi', in *Nicola Porpora musicista europeo. Le corti, i teatri, i cantanti, i librettisti. Atti del Convegno Internazionale di Studi (Reggio Calabria, 3–4 ottobre 2008)*, ed. by Niccolò MACCAVINO (Reggio Calabria: Laruffa, 2011), pp. 281–301, at pp. 294–295.

⁵⁵ I refer to Jóhannes Ágústsson's speech at the conference *Sammeln – Musizieren – Forschen. Zur Dresdner höfischen Musik des 18. Jahrhunderts*, Internationales Kolloquium, 21–23 January 2016, SLUB Dresden. See ÁGÚSTSSON, 'The Saxon Crown Prince Friedrich Christian and Music' (◀ note 8), p. 18 (note 62).

⁵⁶ D-Dla, 10025 Geheimes Konsilium, Loc. 5220/01, fol. 383r.

⁵⁷ However, the cover must have been replaced later, since the manuscript in the 'Catalogo di Libri senza numeri' is described as a 'von Gold Pappier eingebundenes Buch', whereas today it is covered with a brown leather cover.

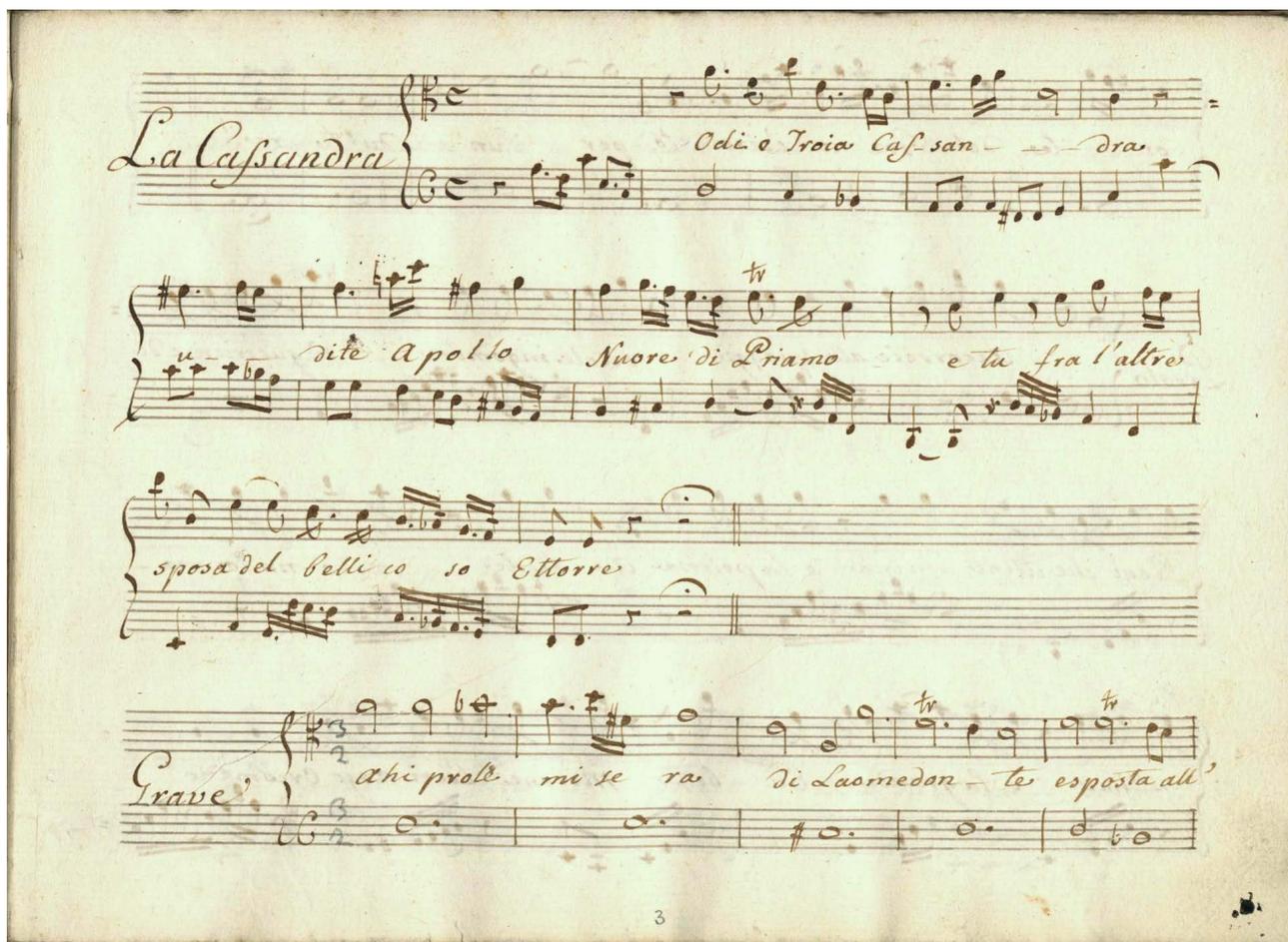


Fig. 9:

B. Marcello, *La Cassandra*, 1st arioso.

D-Dl, Mus.2416-K-2, p. 3. Possibly Venetian copyist; <https://digital.slub-dresden.de/werkansicht/dlf/112092/5/>

right corner, can also be found in other manuscripts produced in Germany, e. g. the autograph of Ristori's *Misere in C minor* (1751/52),⁵⁸ the autograph of Antonio Duni's *Credo in D major* (1746)⁵⁹ and a copy of Giovanni Porta's *Kyrie in C major*.⁶⁰ The copyist was probably not Italian, as some errors appear in the transcription of the text (e. g. 'Dal Sigrè' in the incipit of the first recitative; 'non vi mvoue' at the beginning of the second recitative).⁶¹ On the basis of these considerations, it is more likely that the manuscript was copied in Germany.⁶²

A copy of the large-scale cantata *La Cassandra* by Benedetto Marcello is recorded in the final catalogue of the Princess's collection.⁶³ The SLUB preserves two copies: one is a single copy, presumably of Venetian origin;⁶⁴ the other is bound together with the cantata *Il Timoteo* by the same composer and originally belonged to the chamber composer and church organist of the Dresden court, Giovanni Alberto Ristori.⁶⁵ Since *Il Timoteo* is not mentioned in any of the catalogues of the collection, the copy owned by Maria Antonia is probably the single copy, which she would have purchased directly from Venice (➤ Fig. 9). The Venetian provenance of this manuscript is suggested partly by the watermark, which represents three crescents with

⁵⁸ D-B, Mus. ms. autogr. Ristori, G. A. 2 M.

⁵⁹ D-Dl, Mus.3154-D-3, <https://digital.slub-dresden.de/werkansicht/dlf/133181/1/>. See also Claudio BACCIAGALUPPI and Janice B. STOCKIGT, *Italian Manuscripts of Sacred Music in Dresden: The Neapolitan Collection of 1738–40*, *Fonti Musicali Italiane* 15 (2010), pp. 141–178, at p. 158.

⁶⁰ D-Dl, Mus.2444-D-1, <https://digital.slub-dresden.de/werkansicht/dlf/103401/1/>.

⁶¹ D-Dl, Mus.3005-J-1, pp. 3 and 7.

⁶² I thank Claudio Bacciagaluppi for the hints he gave me on the watermark and the copyist.

⁶³ *Catalogo della Musica e de' Libretti di S. A. R. Maria Antonia*. D-Dl, Bibl. Arch. III. Hb, Vol. 787.g.3, p. 126, Schrank 3/6.

⁶⁴ D-Dl, Mus.2416-K-2, <https://digital.slub-dresden.de/werkansicht/dlf/112092/1/>.

⁶⁵ D-Dl, 2416-C-1a. According to Jóhannes Ágústsson's research, the manuscript can be attributed to the property of Giovanni Alberto Ristori on the basis of the binding. Information kindly provided by Jóhannes Ágústsson.

the countermark HEV;⁶⁶ in addition, the frontispiece resembles that of the manuscript of the homonymous cantata preserved in the Biblioteca Nazionale Marciana in Venice.⁶⁷

It can be assumed that Maria Antonia acquired the manuscripts of the Pergolesi and Marcello cantatas mainly for reasons of historical documentation, in order to have a representative example of the compositional style of the two composers in her collection. This is indicated by the fact that the cantatas are copied in full score and covered with leather bindings, whereas separate parts were normally used for performance.

Conclusions

In conclusion, it can be said that Maria Antonia's collecting activity pursued two different directions with regard to the genre of the cantata. On the one hand, it was closely connected to her singing activity, as the Princess collected scores of cantatas that she had sung, either in Munich or in her early Dresden years; on the other hand, Maria Antonia collected copies of cantatas that were dedicated to her for representative reasons (e.g. Schürer's *Donna augusta perdona* or Naumann's *La felicità dei popoli*), as well as manuscripts of cantatas composed by authors active outside of Dresden for pure historical interest.

From the analysis of the vocal and instrumental characteristics of the various cantatas sung by the Princess, it is possible to notice a gradual development of the technical difficulty as well as a progressive expansion of the instrumental accompaniment, from Ferrandini's cantatas for solo soprano voice and basso continuo to the orchestral accompaniment of the cantatas by Hasse and Ristori. The increasing complexity of the cantatas corresponds to the development of the Princess's career as a singer, who by 1747 was no longer just an amateur singer, but was striving for a professionalism that she showed a few years later, when she sang the main role in her own operas *Il trionfo della fedeltà* (1754) and *Talestri* (1763).

⁶⁶ 'Three-crescent' watermarks with letters as a countermark in the lower right corner normally came from Venice. See Ivo MATTOZZI, 'Le filigrane e la questione della qualità della carta nella Repubblica Veneta della fine del '700: il caso delle filigrane esportate nell'impero ottomano', *Ateneo Veneto* 32 (1994), pp. 109–136, at p. 114. I also thank Claudio Bacciagaluppi for his clarifications on the matter.

⁶⁷ I-Vnm, It. IV,972 (=10755), fol. 15: <http://www.internetculturale.it/jmms/iccvviewer/iccu.jsp?id=0ai%3A193.206.197.121%3A18%3AVE0049%3AARM0018346&mode=all&teca=marciana>.