Maurice Greene, Faustina Bordoni and the Note E

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Today Maurice Greene (1696–1755) is best known to scholars, performers and the wider public alike for his Anglican church music and keyboard music, and to a lesser extent for his dramatic music, songs and cantatas on English texts. There is a consensus that he was the leading native-born composer among Handel's close contemporaries in England – as his accumulation of posts and honours during his career (organist of St Paul's in 1718, organist and composer to the Chapel Royal in 1727, Professor of Music at Cambridge in 1730, Master of the King's Musick in 1735) already suggests – and if he had written as much instrumental ensemble music as his German rival, his stock might be higher today. But even within his vocal music there is a further, hitherto almost hidden side to his production: a sizable and varied corpus of vocal chamber music on Italian texts written between the early or middle 1720s and the mid-1740s. This corpus, of which I first became aware only recently through casual internet browsing, comprises: (1) eleven three- or four-movement cantatas for soprano and basso continuo, in one instance with added violin; (2) seven chamber arias for soprano, violin and continuo;[1] (3) four chamber duets, of which three have simple continuo support, while the other adds a full complement of strings; (4) fifteen settings of Paolo Rolli's Italian translations of Anacreon's *Odes*, variously for soprano and bass voice plus continuo. Remarkably, it is equal to the best of Greene's English-language vocal music in sheer musical quality and, moreover, handles the Italian language with great understanding and flair. It is easily the most significant contribution by an English composer to the domain of late-baroque Italian vocal chamber music.

Manuscripts of the above works (except for one evidently early cantata, *Lascia di tormentarmi, tiranna gelosia*) are preserved in a single bound volume belonging originally to the composer's personal archive.[2] The number of different hands exhibited (seven in addition to Greene's own), the variety of paper types employed and the fact that individual compositions (or groups of compositions) occupy discrete gatherings (or complexes of gatherings) suggest an earlier existence in unbound state over a long period. The binding probably took place during the period of the music's ownership by William Boyce (1711–79), a former pupil of Greene who later became a close friend, a colleague in the Chapel Royal, his successor as Master of the King's Musick and the heir to his musical estate.[3] If this surmise is correct, it must have seemed logical to the new owner to unite within two covers, in a more or less rational sequence, the whole of Greene's output of vocal chamber music with Italian words, this having presumably been left in a mostly, if not entirely, unbound state at the time of the composer's death in 1755.

A lot label (bearing the number 49) dating from the volume's sale in 1779 at the auction of Boyce's own library of music is still affixed to its front cover.[4] The purchaser of the volume was Philip Hayes (1738–97), Professor of Music at Oxford, who added a description of its content on the front endpaper. After Hayes's death the volume was briefly owned by his friend the Reverend Osborne Wight (1752/3–1800), from whose estate it passed in 1801 to its present location, the Bodleian Library in Oxford. For almost a century the volume remained uncatalogued and probably unstudied. Finally, in Falconer Madan's *Summary Catalogue of Western Manuscripts* of 1897, it received a brief description.[5] Madan's account of the contents is full of glaring errors and omissions that do not need discussion here except to say that their recognition and correction has proceeded very slowly and is not yet complete.[6] In three pages of his article of 1910 listing and evaluating the Greene manuscripts held by the Bodleian Library, Ernest Walker corrected some of Madan's mistakes and, more important, made

critical observations on the music, mostly favourable, that are still of interest today.[7] A further layer of corrections to the catalogue, this time with extra observations that are bibliographic rather than evaluative, arrived in the second volume ('A Descriptive Catalogue of the Works of Maurice Greene') of the doctoral thesis of H. Diack Johnstone (1968), the fullest study to date of Greene's life and achievement.[8] Since 1968 nothing new of significance appears to have emerged.

Each of the four genres represented in the volume contains music of great value, originality and interest, but none more so than the seven chamber arias. Six of them form a continuously running block with the original pagination 1–29, which corresponds to the foliation 29r–37r introduced by the library. These must have originated as a discrete group, and in Greene's archive were possibly stored in a common wrapper, or even stitched or bound together. From this fact alone one would assume (and subsequent analysis strongly confirms) that they form a homogeneous set in the fullest sense, having the same original destination. The seventh aria (*La Libertà*, on ff. 14r–17v), which is set to a radically different type of literary text – with far-reaching consequences for its musical form – is in that respect an outlier, but it shares so many features with the group of six as regards scoring, vocal specification and general musical character that the idea of a common recipient and period of composition immediately suggests itself.

Folio nos.	Textual incipit	Textual source	Key	Vocal compass
23r–24r	Quanto contenta godi	A. Salvi/F. Gasparini *Gli equivoci d'amore e d'innocenza* Venice, S. Giovanni Grisostomo	e	e'–a"
25r–28r	Spiega il volo e passa il mar	C. N. Stampa/G. Porta *L'Arianna nell'Isola di Nasso* Milan, Regio ducal	a	c'–b" flat
28v–30v	Langue il fior sull'arsa sponda	M. Noris/A. Vivaldi *L'inganno trionfante in*	a	e'–b" flat
30v–31v	T'amo, o cara, e da te 'l core	A. Salvi/G. Giacomelli *Ipermestra* Venice, S. Giovanni Grisostomo	A	e'–a"
32r–35r	Nell'orror della procella	M. Noris-P. Rolli/F. Gasparini *Ciro* Rome, Capranica 1716 February	A	c' sharp–b"
35r–37r	Farfalletta festosetta	B. Pasqualigo/G. M. Orlandini *Ifigenia in Tauride* Venice, S. Giovanni Grisostomo	A	d' sharp–a"

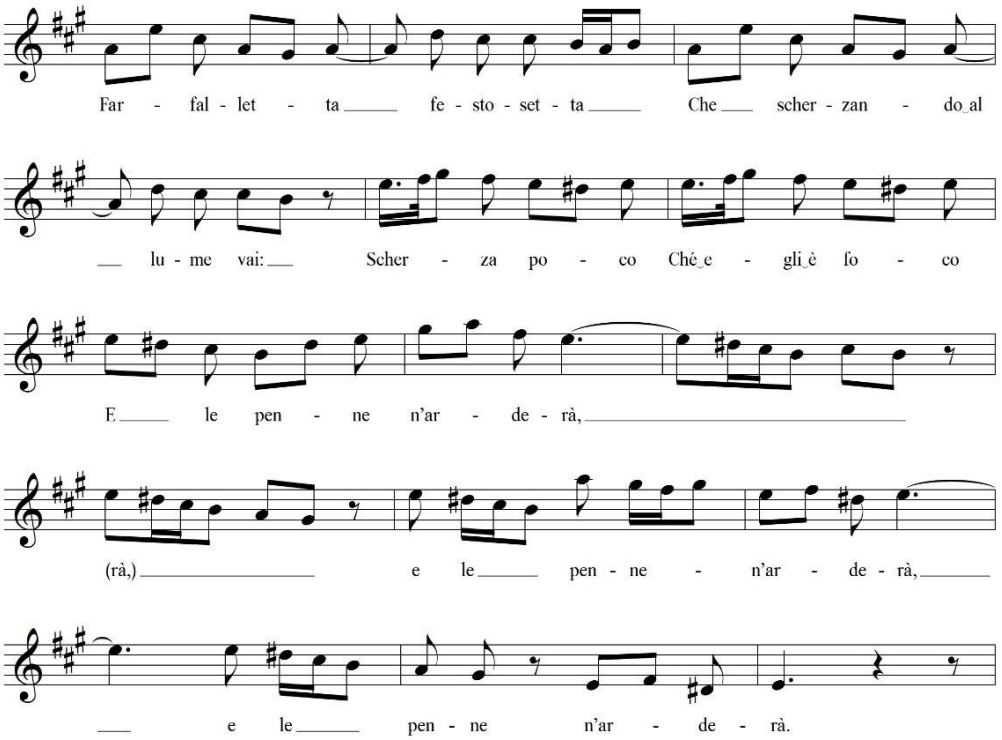
Table 1. Greene's set of six chamber arias: selected data

Discussion of the group of six chamber arias can conveniently start with an exposition of the data of particular relevance to the present article (Table 1). Column 1 gives the folio numbers, where it should be noted that in two instances one aria ends, and the next begins, on the same leaf – a clear pointer to their contemporaneity and connection. Column 2 gives the aria's first line of text, which serves also as its title. Column 3, which identifies the literary source (in every case, an opera libretto), gives on separate lines: (a) the names of the librettist and composer; (b) the title of the opera in question; (c) the theatre of the first known performance; (d) the year and season (or month); (e) the act and scene, character and designated singer.[9] Column 5 gives the key (upper case for major, lower case for minor). Immediately striking is the tonal homogeneity – unusual for such sets, in which much greater variety is generally sought. 'Flat' keys go unrepresented, and the note E, as either tonic or dominant, is a prominent diatonic note in every instance. Column 6 gives the vocal compasses. The impression given by the table is certainly that a single singer is the intended recipient of the arias, and that his/her 'ordinary' compass is e'–a", with occasional extensions down to c' and up to b"; this perception is reinforced by close examination of the music.

The reader may well have been wondering why Greene, known for his vocal music in several genres employing English words, should have troubled at all to set Italian texts. The likely explanation is probably a combination of the search for professional opportunity and advantage (at a time, the 1720s, when Italophilia and its cousin operamania were sweeping through the English aristocracy and gentry) and a genuine relish for this challenge fuelled, perhaps, by rivalry with Handel and closeness to Bononcini. Surprisingly but significantly, Greene is the only English musician found subscribing in 1723 to Angelo Maria Cori's primer *A New Method for the Italian Tongue*, whose subscription list is otherwise a Who's Who of the British royalty and nobility, and also of the Italian musical and literary community in London, which needed such a book for the instruction of its eager pupils.[10] Greene's 'Italian' works show how quickly he mastered the language and its poetic conventions. He identifies the not always obvious stress patterns accurately, knows where to employ the tricky devices of synaeresis and synaloepha (respectively, the coalescence of adjacent vowels belonging to the same word and to different words) – and cultivates exactly the same licences in the handling of words (such as the playful jumbling of phrases) as his Italian colleagues. Most impressively, he employs word-painting applied to selected words and phrases with flair and often originality. Truly, he becomes an 'honorary Italian' in these works even if, here and there, he infuses them (like Handel in comparable instances) with a freshness born of his 'outsider' status.

It was evident to me already at an early stage that these arias belonged to the mid to late 1720s since they do not yet employ a particular form of cadence (I call it the 'arch' cadence) introduced during the second half of that decade by Italian composers, most conspicuously Porpora, and taken up enthusiastically by Greene soon afterwards.[11] But an unanticipated reminder of a forgotten fact allowed me to pinpoint their date much more accurately and, moreover, identify a recipient. In a footnote in the last volume of his *General History*, Charles Burney writes of the *diva* Faustina Bordoni (1697–1761): 'E was a remarkably powerful note in this singer's voice, and we find most of her capital songs in sharp keys, where that chord frequently occurred'.[12] At least two Handel scholars have elaborated on this statement: Winton Dean writes, 'Half the arias Handel composed for [Faustina] are in A or E, major or minor',[13] while C. Steven LaRue demonstrates how, in Handel's last five operas written for the 'first' Royal Academy of Music, Faustina's arias greatly favour sharp keys – in contradistinction to Francesca Cuzzoni's, which show the opposite bias.[14] Dean comments, further, that Faustina's compass in her Handel parts is c'–a".

This profile fits the soprano part in all seven chamber arias by Greene to perfection. The 'extra' notes above a" (b" flat and b") in three arias are too fleeting, and in any case too close to the ordinary compass, to create an obstacle. What is remarkable in Greene's case is how the individual note e" is highlighted in the vocal part at every opportunity: whether by repetition, frequent recurrence or prolongation as a *messa di voce* or trilled note. One example chosen almost at random is the first vocal period of *Farfalletta festosetta*, of which the soprano part is given as Example 1.



Example 1. Maurice Greene, *Farfalletta festosetta*, bars 10–24 (soprano part only)

The choice of Faustina as performer would also explain the ubiquity of a substantial accompanying – or rather, partnering – violin part in all seven arias. In agreeing to perform in London in 1726, Faustina insisted on bringing with her to act as co-leader of the Haymarket orchestra the violinist and composer Mauro D'Alay (c.1690–1757), despite protests from the orchestra's regular leader, Pietro Castrucci. Faustina and D'Alay (universally known as Maurino) were inseparable companions and, if a scurrilous pamphlet of 1727 entitled *The Contre-Temps; or, Rival Queens* is to be believed, also lovers.[15]

To my knowledge Faustina did not appear in public outside the opera house while in London for the three seasons of 1726, 1727 and 1728, but she was naturally in great demand at private concerts and *conversazioni*. Greene must have written the six arias for her no earlier than 1726 (thus definitely after her arrival in London) in order to draw on the libretto of Vivaldi's *L'inganno trionfante in amore*, which opened in November 1725, and no later than June 1728, since her departure from London is reported in the *London Evening Post* for 4–6 July 1728. The venue or venues for the performance of the arias are impossible to determine, but one thinks immediately of the private concerts held at Parson's Green by the singer Anastasia Robinson, with whose circle Greene was closely associated at that time. Alternatively, Faustina could have introduced them at concerts held at her own lodgings similar to those she gave at her own home in Venice.

During the 1720s the only Italian authors of *poesia per musica* of any significance resident in England were the Royal Academy's official poet, Paolo Rolli, and the more shadowy Giacomo Rossi. Greene was very close to Rolli, several of whose cantata and ode texts he set, including some in pre-publication versions. But in the present instance he worked with recycled, in two cases adapted, texts – a procedure very normal in Britain, where the availability of purpose-written Italian texts was so limited. For his six arias Greene selected (or was given to set) da capo aria texts from the librettos of six different operas published, as Table 1 shows, between 1716 and 1725. Faustina herself could have brought over, and chosen aria texts from, the librettos of *Gli equivoci d'amore e d'innocenza*, *Ipermestra* and *Ifigenia in Tauride* – all being operas in which she had been the *prima donna* (though not the singer of the selected texts).[16] Similarly, Rolli could have supplied the libretto of *Ciro*, for which he had acted as arranger. The texts are treated as follows: *Quanto contenta godi*, *Langue il*

fior sull'arsa sponda, T'amo, o cara, da te il core and *Nell'orror della procella* are taken over substantially as they stand; *Spiega il volo e passa il mar* has revisions of individual words and phrases in both semistrophes with the apparent aim of literary improvement; *Farfalletta festosetta* is the text most radically and interestingly altered: the last word of its first semistrophe changes from 'arderai' to 'arderà' (with a slight alteration of meaning), which sacrifices the key rhyme with the last word of the second semistrophe, 'accenderai', but provides a more suitable vowel sound for a melisma stretching over five bars, while the second semistrophe is in essence rewritten but retains individual words and rhymes from the original. Clearly, Greene had literary assistance. One would ordinarily suspect the hand of Rolli, but in this instance he was probably not involved, since these texts retain what is known as the 'etymological H' for the present-tense indicative forms of the Italian verb *avere* (*ho*, *hai*, *ha*, *hanno*), whereas Rolli, in all his published writings (as also in Greene's scores using his texts), doggedly refuses to accept the decision of 1691 by the Accademia della Crusca, the arbiter of Italian linguistic usage, to readmit this inheritance from Latin while continuing to reject it for words such as *uomo* and *ospitale*.[17] Perhaps Faustina or Maurino took a hand in the textual revision.

The copyist for the six arias is unidentified. He is the same person who copied *O pastori, io v'avviso*, Greene's only Italian cantata with violin accompaniment, which, although probably contemporary with the arias, seems not to have any connection to Faustina on account of its 'flat' key (B flat major) and different vocal compass. This scribe was certainly English rather than Italian, to judge from the forms of treble clef and semiquaver rest he employed and also from several errors in the underlaid text that a native speaker would hardly have committed. Perhaps he was another of Greene's pupils, since the forms of letters (which include a 'Greek' lower-case E) and of musical symbols often resemble Greene's own. The scores lack various details: they have no headings relating to genre and authorship, no tempo directions, few trills and even fewer dynamic markings. But Greene's autograph scores commonly omit exactly the same elements, so one cannot speak of negligence on the scribe's part. One may well wonder why Greene parted with his autograph manuscript and retained a copy for his archive (instead of the reverse procedure), but this could have been at the special request of the person for whom the music was intended.

As already remarked, the seventh aria is a case apart. It is a type of multi-sectional (in this instance, tripartite) aria very common since the seventeenth century in the English song tradition, where, unlike in Italy, it was musicians rather than poets who decided on the appropriate manner (as recitative or aria) in which to set verse. An important consequence of this approach to text setting was that any species of poetry, whether or not originally conceived with musical setting in mind, could be used for a vocal composition. *O Libertà, o dea celeste* (with its separate title of *La Libertà*) is an early specimen of what I would term a 'synthetic' cantata: a kind that became increasingly common in the middle of the eighteenth century as English poets lost interest in creating verse specifically designed for cantatas on the Italian model (as John Hughes, William Congreve, Matthew Prior and various others had done earlier in the century).[18]

The source is unexpected. In 1701 the writer, editor and critic Joseph Addison (1672–1719) penned on his travels a long poem entitled *Letter from Italy*. Initially published in 1709, the poem was republished in 1721 as part of a four-volume posthumous collection of Addison's writings.[19] For this edition the poem was supplemented by an interleaved translation into Italian by Anton Maria Salvini.[20] One particular stanza was taken especially to heart by his English readers on account of its association of Britain with liberty: a *topos* of eighteenth-century discourse, and not only in Britain itself:

Oh Liberty, thou Goddess heavenly bright,	O Libertà, o Dea Celeste, e Bella!
Profuse of bliss, and pregnant with delight!	Di ben profusa, e pregna di diletto!
Eternal pleasures in thy presence reign,	Piaceri eterni te presente regnano.
And smiling Plenty leads thy wanton train;	Guida tuo gaio tren lieta dovizia;
Eas'd of her load Subjection grows more light,	Vien nel suo peso Suggezion più lieve;
And Poverty looks chearful in thy sight;	Povertà sembra allegra in tua veduta;
Thou mak'st the gloomy face of Nature gay,	Fai di Natura il viso oscuro gaio;
Giv'st beauty to the Sun, and pleasure to the Day.	Doni al Sole bellezza, al giorno gioia.

From this octave in its translated guise Greene forms a three-movement (ARA) quasi-cantata, which is pleasingly symmetrical and familiar in its musical structure: lines 1–3 are used to make a through-composed aria; lines 4–6 are treated in recitative; the final couplet becomes a second through-composed aria. However, the superimposition of this scheme on the poetic stanza takes little account of the latter's own syntactic and semantic structures, according to which lines 1–2, an apostrophe in praise of Liberty, stand apart from lines 3–8, which enumerate, line by line, 'her' beneficial effects. This looser connection between poetry and music, while increasing the composer's freedom of action and opening up an infinite store of new texts to set, destroys the perfect correspondence between the two elements, a product of decades of evolution, that was the hallmark of the traditional Italian cantata.

Why was this text chosen, and why was the translation preferred to the original? If Faustina was indeed the singer, a clear answer, albeit only a speculative one at this stage, immediately suggests itself. It was not uncommon for leading opera singers, at the end of a season (and particularly when returning to their own countries), to thank their British patrons by performing a specially written cantata in tribute to them. Thus Margherita Durastanti on 17 March 1724 sang after (or during?) the final performance of Ariosti's *Caio Marzio Coriolano* at the Haymarket Theatre an English cantata, described by the *Daily Courant* of 13 March, as 'in praise of this nation'. The words of this cantata, *Generous, gay and gallant nation*, had been hastily penned by Alexander Pope, and its music, which survives, was in fact composed by Greene. Press reports confirm that prior to her departure Faustina took formal leave of her many British patrons. Assuming that, unlike the veteran Durastanti (who in this respect was rather exceptional), Faustina was reluctant to thank the British in their own language, in which she may not have been fluent, one could imagine that this atypical literary source provided an ideal solution.

The score of *La Libertà* in the Bodleian manuscript is in Greene's own hand (as usual, without the addition of his name, and with untidily written alterations indicating that it is a composition manuscript). Another copy survives in an album held by the Fondo Mario of the Bibliomediateca of the Accademia Nazionale S. Cecilia, Rome (I-Rama, A. Ms. 3728, ff. 26r–30v). The copyist was the volume's first owner and compiler, Elizabeth Planta (c.1741–1823), a multi-talented woman from a very distinguished family of Swiss immigrants to Britain on whom I plan to write elsewhere. Planta (who acquired the surname Parish after her marriage in 1777) was a former governess to the children of Mary Bowes, who in the 1770s (during part of which she served, less happily, as governess to the children of Mary's notoriously wayward daughter Mary Eleanor Bowes) became a welcome companion to her original employer. On account of her patronage towards – and, very likely, lessons from – Greene, Mary Bowes, a capable singer who had taken the title role in his dramatic pastoral *Florimel, or Love's Revenge* in a performance at the composer's house c.1737, certainly possessed some of his music, and it is very possible that Planta copied *La Libertà*, together with the duets *Non piangete, amati rai* and *O quanti passi ho fatti! al fiume, al poggio* (the latter headed 'From [Guarini's] Pastor Fido | set to music by a Lady.'),[21] from a copy owned by Mary Bowes. The copytext apparently differed from the autograph in having more copious bass figuring, a genre description ('Aria di Camera'), and perhaps also something resembling Planta's marginal annotation 'D.^{r} Green | the words by Addison'.[22]

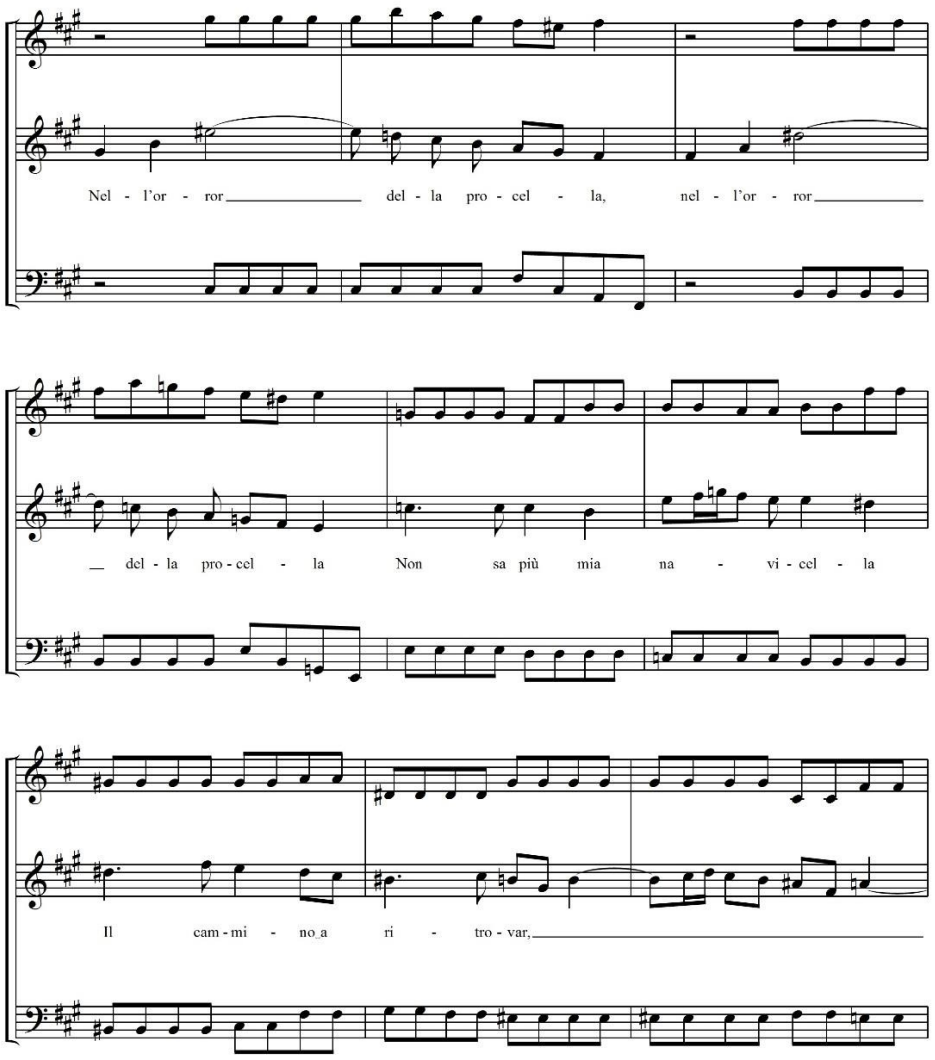
There is unfortunately too little space on this occasion, when the priority has been to make the connection with Faustina, to describe and analyse in detail the musical felicities of all seven arias, but before finishing I would like to comment on the second vocal period of *Nell'orror della procella*, quoted as Example 2, whose restlessness captures perfectly the tossing of a ship in a storm.

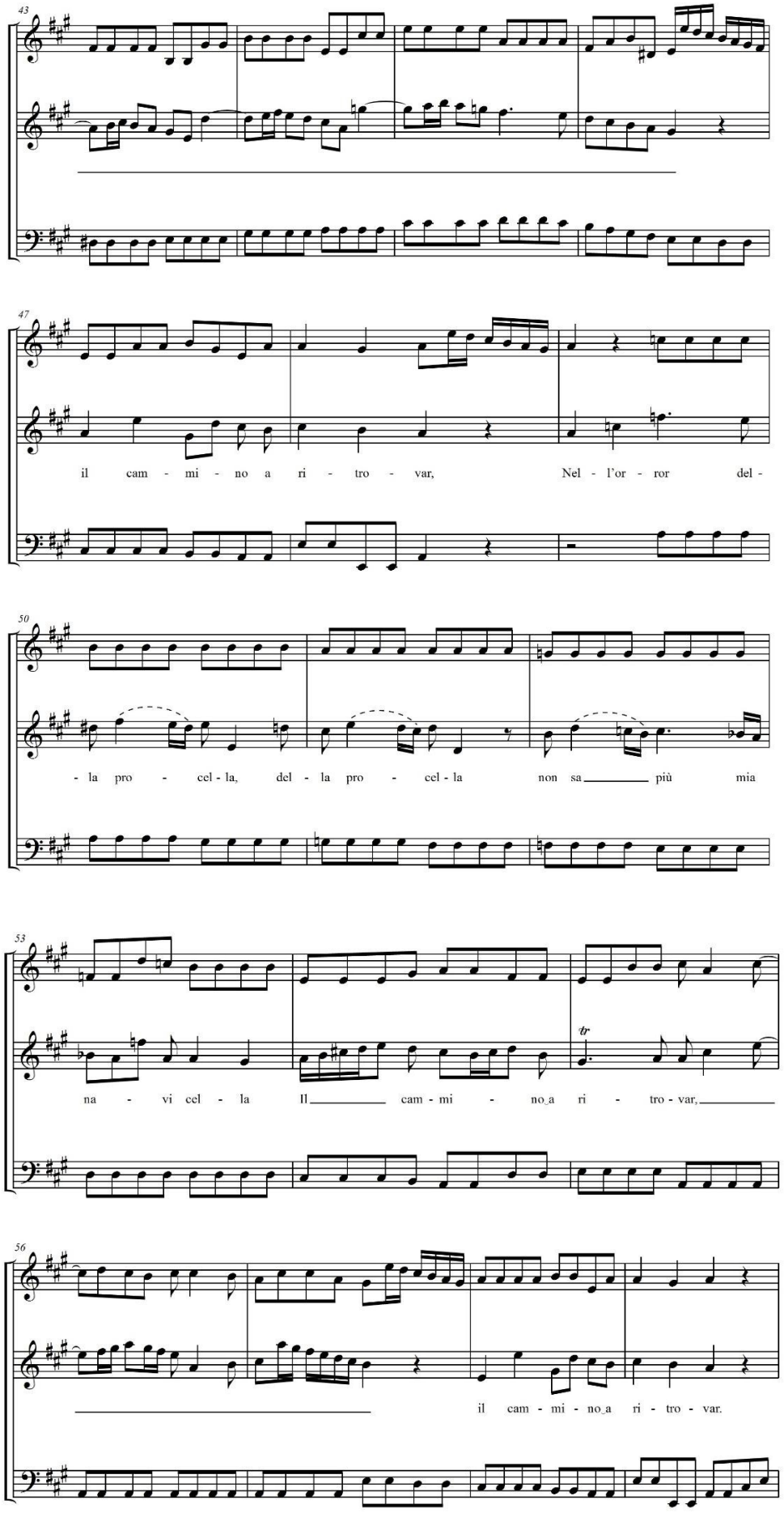
The extract follows the expected cadence in the dominant, E major, at the end of the short ritornello separating the first and second vocal periods. The jolt that the ear receives at hearing the note e" sharp in bar 34 is an apt response to the word 'orror', and the descent by sequence into E minor rather than E major lends the music a subdued, pathos-laden character appropriate to the mariner's desperation, heightened by suspensions in bars 38 and 39 (where Faustina's favourite note is given prominence). In bar 40 Greene cranks up the tension again, transporting the music in a

flash to C sharp minor via a chromatic ascent of the bass (B–B sharp). From bar 41 to bar 46 the soprano has a thrilling extended melisma during which the tension first subsides and then rises again, particularly in melodic terms, through dexterous handling of a sequential phrase.[23] In bar 46, as the singer briefly recovers from her exertions, the violinist darts in with a reminder of the howling winds. With the conventional cadence in bar 48 one could be forgiven for thinking that the period is over – but Greene still has cards to play. In bar 49 he returns unexpectedly to the first line of the semistrophe. 'Orror' is this time expressed by Neapolitan harmony in E, followed by 'slithering chromatics' that take the music, in bar 53, to a Neapolitan chord in A, confirmed as A major, rather than minor, in bar 54. We are at last home. It remains only for Greene to celebrate his return in emphatically diatonic manner with enlivening syncopations, a quick-fire exchange between voice and violin, and multiple instances of e", before restating his cadential phrase in bar 58. Overall, the passage impresses by its long-breathed quality (which Greene shares with Handel), its assured and sometimes inspired word-setting, its tonal control and harmonic resourcefulness and, not least, its great feeling for melodic line.

These, plus contrapuntal flair, are the ordinary virtues of Greene's vocal music, but in this particular instance there seems to be an additional source of inspiration: the aura and vocal technique of the *diva* Faustina. The six arias are ultimately a showcase as much for her as for him.[24]

Example 2. Maurice Greene, *Nell'orror della procella*, bars 34–59




43
47
il cam - mi - no a ri - tro - var, Nel - l'or - ror del -
50
- la pro - cel - la, del - la pro - cel - la non sa più mia
53
na - vi cel - la Il cam - mi - no a ri - tro - var,
56
il cam - mi - no a ri - tro - var.

[1] The description 'chamber aria' ('aria di camera' in Italian) refers to a free-standing aria intended for private or concert performance. The texts for such arias were commonly extracted from opera librettos.
[2] GB-Ob, MS Mus. d. 52. Not yet digitized, the music is consultable in microfilm on reel 17 of the Harvester Press series 'The Music Collection at the Bodleian Library, Part 3' (Brighton, 1983). It should be pointed out that one brief chamber duet (*O quanti passi ho fatti! al fiume, al poggio*) copied in Greene's hand, apparently as a space-filler, is very likely by someone else (for reasons explained later) and is therefore ignored in the given statistics. Most of the works in the volume in Greene's own hand (which constitute the majority) are headed by a description of genre ('Cantata', Duetto' etc.), but none has an indication of the authorship, which, has, therefore, to be confirmed via some other means, such as the presence of compositional corrections, the evidence of concordances or an unmistakable stylistic fingerprint.
[3] Evidence of this former teacher-pupil relationship is shown by the fact that two cantatas in the volume, *Mille volte sospirando* and *Infelice tortorella*, are in Boyce's hand. These copies were almost certainly produced during the period of his apprenticeship (c.1727–33). Greene may have required them to replace untidy or damaged originals or as a replacement for originals passed on to patrons or colleagues, and they would naturally have had an educational benefit for Boyce himself, especially in view of their Italian text. At least one other apprentice, Martin Smith (articled c.1733), produced similar copies of two Greene cantatas preserved in the same volume.
[4] The volume and its ownership history are described in Robert J. Bruce and H. Diack Johnstone, 'A Catalogue of the Truly Valuable and Curious Library of Music Late in the Possession of Dr. William Boyce (Transcription and Commentary)', *Royal Musical Association Research Chronicle*, 43 (2010), 111–71, especially 112, 130 and 151n. In the sale catalogue Lot 49 is captioned 'Italian Duettos, Cantatas, and Airs, by Dr. Green. MS'. This article is a prime source of information on the content of Greene's personal archive as inherited by Boyce.
[5] Falconer Madan, *A Summary Catalogue of Western Manuscripts in the Bodleian Library at Oxford, Vol. iv (Collections Received during the First Half of the 19th Century)* (Oxford, 1897), 21–22.
[6] I hope to list and categorize the works more accurately in a forthcoming article on Greene's 'Italian' vocal chamber music.
[7] Ernest Walker, 'The Bodleian Manuscripts of Maurice Greene', *The Musical Antiquary*, 2 (1910), 149–65 and 203–14, at 157–9.
[8] H. Diack Johnstone, 'The Life and Work of Maurice Greene', DPhil thesis, 2 vols. (University of Oxford, 1968), ii, 64–66. I should like to express here my warmest thanks to Dr Johnstone for his encouragement and, in particular, his generous sharing of information and materials.
[9] It is extremely improbable that Greene had the opportunity to take any of these texts from a musical score rather than a libretto, a procedure that would raise the possibility of a musical as well as a literary connection with the copy text (something that in fact exists in the case of a few of Greene's cantatas).
[10] Angelo Maria Cori, *A New Method for the Italian Tongue: or, A Short Way to Learn It* (London, 1723). A few non-Italian composers active in London – Handel, naturally, but also Thomas Roseingrave (who went on to publish his own Italian cantatas c.1735 and c.1739) – had no need for Cori's book since they had learnt their Italian *in situ* before it became generally fashionable.
[11] Whereas in the familiar form of cadence employing the so-called cadential six-four the supertonic in the dominant chord is introduced from the mediant, in the 'arch' cadence it is introduced from the tonic itself. This distinctive cadential structure, probably originating in recitative, became particularly popular at the ends of A and B sections in arias, often in conjunction with a cadenza for the singer. Charles Burney (*A General History of Music*, 4 vols. (London, 1776–89), iv, 751–2) directly refers to it in a comment on Faustino's aria 'Vado per ubbidirti' from Handel's *Riccardo primo* (1727): 'A close in this air appears for the first time [in London operas], which has since become fashionable [...]'.
[12] Burney, *A General History*, iv, 751n.
[13] Winton Dean, *The New Grove Dictionary of Opera*, ed. Stanley Sadie, 4 vols. (London, 1992), i, 547.
[14] C. Steven LaRue, *Handel and His Singers: The Creation of the Royal Academy Operas, 1720–1728* (Oxford, 1995), 164–5.
[15] As if to give public expression to the connection, D'Alay published in London in 1728 a collection uniting violin sonatas and cantatas. A cantata by him headed 'per la Sig.ª Faustina' (*Son pellegrino errante*) is preserved in D-MEIr, Ed. 82ᵇ. Faustina and Maurino parted ways soon after their return to the Continent, leaving the former free to marry Hasse. The circumstances of D'Alay's invitation to London are related in Elizabeth Gibson: *The Royal Academy of Music 1719–1728: The Institution and Its Directors* (New York and London, 1989), passim.
[16] Faustina took the leading role once again in *Ifigenia in Tauride* in carnival 1725 when a new setting, by Leonardo Vinci, was produced at S. Giovanni Grisostomo. However, on this occasion Oreste received a different aria, 'Pupillette vezzosette', at the same point.
[17] I am very grateful to Carlo Vitali for suggesting sources of information on the etymological H.
[18] I discuss this fundamental difference in the text-music relationship between the English and Italian song and cantata traditions in 'Thomas Bowman, Vicar of Martham: Evangelist and Composer', *Early Music*, forthcoming. The crucial reason for the failure of the eighteenth-century English cantata to establish a distinct literary profile, which in turn prevented it from consolidating a distinct musical one, was its inability to settle on an agreed metrical convention for recitative verse (such as could have been, for example, a restriction to trimeter and pentameter, unrhymed except for a concluding couplet). Lacking this vital distinguishing element, so-called cantatas on English texts all too easily relapsed into the character of what Richard Goodall, in *Eighteenth-Century English Secular Cantatas* (New York and London, 1989, 164), aptly calls 'those straggling multisectional works of the late seventeenth century' (with reference to Henry Carey's *I go to the Elysian shade* of 1724).
[19] *The Works of the Right Honourable Joseph Addison, Esq.*, 4 vols. (London, 1721), i, 52 (Italian text) and 53 (English text).

[20] Regarding this addition, the editor's preface explains (p. x): 'A translation of [the poem] by Signor Salvini, Professor of the Greek tongue at Florence, is inserted in this edition, not only on the account of its merit, but because it is the language of the country which is the subject of this Poem'.
[21] Since the attribution of the literary source for the second duet, not taken from Greene's score, is correct (the text is the quatrain opening Act II of *Il pastor fido*), that of the music may be similarly well informed, in which case this 'Lady' could even be Mary Bowes herself. The music is pedestrian enough to be clearly not by Greene, but it is at least creditably competent for an amateur.
[22] Alternatively, the information in the two inscriptions could have been transmitted orally rather than via the actual copy text.
[23] Greene's fondness for sequence is often mentioned, with implicit criticism, in scholarly literature, but what I find more remarkable his general avoidance of *literal* sequence after one straightforward repetition, as evidenced in this example. In this and many other respects Greene takes great pains to avoid mechanical repetition, being a master of subtle elaboration.
[24] My critical edition of the six arias is now published in two volumes by Edition HH (Launton). Three of them are performed very attractively by Emma Kirkby, Lars Ulrik Mortensen and others on a CD entitled *Maurice Greene: Songs and Keyboard Works* (Musica Oscura 070978, 1995).