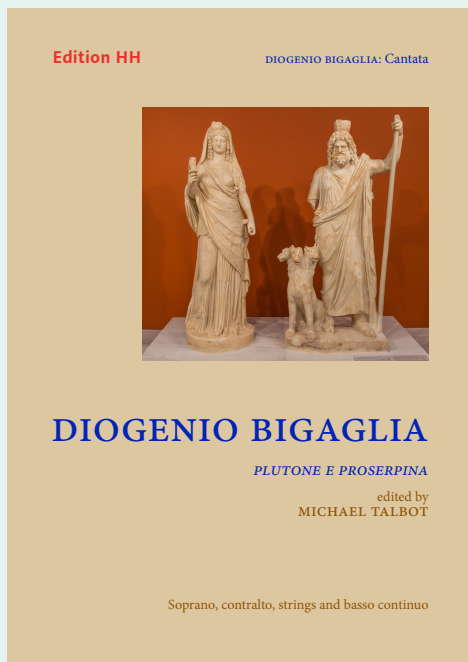


DIOGENIO BIGAGLIA

CANTATA: PLUTONE E PROSERPINA

for soprano, contralto, violins, viola & basso continuo

edited by Michael Talbot



Diogenio Bigaglia's dramatic cantata *Plutone e Proserpina* for soprano, contralto, strings and continuo, composed around 1710 by this Venetian Benedictine monk highly esteemed as a composer by his contemporaries, represents his vocal chamber music at its most ambitious and attractive. Its twelve short movements comprise five solo arias, one aria for both voices singing in turn, one duet and five recitatives. The subject of the cantata, Proserpine's gradual reconciliation to her kidnap by Pluto, who wants her as his bride, is treated in masterly fashion by the author of the text, Antonio Ottoboni, who was a leading poet in Venice at the time. There is no better work through which to make acquaintance with the fascinating, but still little known, figure of Bigaglia.

Diogenio Bigaglia (c.1676–c.1745)

Cantata: *Plutone e Proserpina*

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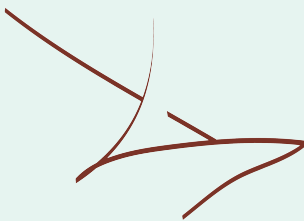
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PLUTONE E PROSERPINA
edited by Michael Talbot

PLUTONE E PROSERPINA

Cantata for Soprano, Contralto, Violins, Viola and Basso

DIOGENIO BIGAGLIA
(1678–1745)

CANTATA:
SOPRANO
CONTRALTO
VIOLINS
VIOLA
BASSO CONTINUO

I Aria
[Allegro]

Violini unis.

Viola

Plutone

Basso

9

"Edition HH rightly have a reputation for attractive publications."

The Consort

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