

THE SETTING OF THE BASSOON IN THE ORCHESTRAL BASSO IN COMPOSITIONS OF GIOVANNI ALBERTO RISTORI (1692-1753)

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Abstract

The generic use of the term ‘basso’ labelling the lowermost line of eighteenth-century scores presents performers today with challenges of basso instrumentation. Surviving music manuscripts performed by the ensembles of the Saxon Court during the Polish–Saxon union, including the Sächsische Hofkapelle, one of Europe’s greatest orchestras of that time, are preserved at the Sächsische Landesbibliothek Staats und Universitätsbibliothek Dresden (SLUB). Within the SLUB collection are autograph scores and corresponding performance parts by Giovanni Alberto Ristori (1692–1753) who was employed at the Saxon Court in Dresden for nearly forty years. These primary sources reveal information about the use of the bassoon in the orchestral basso during the first half of the eighteenth century in the ensembles of the Polish–Saxon court based in Dresden.

Keywords

basso, instrumentation, bassoon, Giovanni Alberto Ristori, historically informed performance practice, Saxon Hofkapelle

Introduction

Since the beginning of the early music revival in the middle of the last century, study of primary source material has challenged and inspired the way the music of antiquity is performed. Although replication of seventeenth- and eighteenth-century performance practices is futile, early music performers, or historically inspired performance

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practitioners, draw on the surviving source materials such as instruments, images and manuscripts for inspiration. As a historical bassoonist, I am frequently presented with the term 'basso' labelling the lowermost line of the musical score and corresponding performance parts. Other lines of the score are designated to particular instruments such as oboes, horns, violins or violas and are either labelled or known through standard practice. The lowermost line played by melody and harmony bass instruments such as cello, violone, bassoon, harpsichord or theorbo, are rarely stipulated in the performance score nor parts. Could this lack of instrumentation instruction demonstrate the flexibility of bass instrumentation employed or even the superfluous nature of such information? This labelling of instrumentation practice was common in all parts of Europe until around the time of the French revolution. Even though bass instrumentation began to be written into the score and parts at the end of the eighteenth century, the term 'basso' was still in use during the nineteenth century. And so, the bassoonist's quandary when presented with a part for 'basso' remains; should the bassoon play in the bass group or not?

This article presents the findings of a study which aimed to understand the instrumental setting of the bassoon in the orchestral basso during the first half of the eighteenth century. The Saxon *Hofkapelle* during the reign of August the Strong and his son and successor August III, was highly praised as one of the greatest orchestras of its time⁵⁰ and has therefore been selected as a model baroque orchestra and it is the primary sources pertaining to this ensemble, more specifically music manuscripts of Giovanni Alberto Ristori, which are the focus of this investigation. Ristori was employed at the Saxon court over a period of thirty-six years and unlike the works of his contemporaries, a decent quantity of performance materials survive today. Analysis of these performance scores and part sets provide answers to the research questions which question the instrumentation of the bass group with a specific focus on the role of the bassoon in the basso.

Who was Ristori?

Giovanni Alberto Ristori (1692-1753) was a young Italian composer who arrived in Dresden in 1715 after enormous success in Venice between 1713–1714.⁵¹ In 1717 he received his first contract as “compositeur de la

⁵⁰ Friedrich Wilhelm Marpurg, *Historisch-Kritische Beyträge Zur Aufnahme Der Musik. Band 2*, vol. 2 (Berlin, 1756); Charles Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces* (London, 1773); Jean-Jacques Rousseau, *Dictionnaire de Musique*, First Edition (Paris: Chez la veuve Duchesne, 1768).

⁵¹ Alina Żórawska-Witkowska, “Giovanni Alberto Ristori and His Serenate at the Polish Court of Augustus III, 1735–1746,” in *Music as Social and Cultural Practice*, ed.

musique italienne”.⁵² The Dresden court calendar shows Ristori employed as a musician at the court up until his death in 1753.⁵³ His workload was diverse including: composer of music of the Italian *comedia*, composer of church music, director of the Polish Capelle, chamber organist, composer of the royal Capelle und Cammer Musique and also Vice-Capellemeister. His many surviving *partimenti* exercises demonstrate his role as pedagogue.⁵⁴ He travelled not only to Poland, but also to Italy, England and Russia where performances of his music took place.⁵⁵

The compositions of Ristori

There are many compositions by Ristori listed in Mengelberg’s 1916 catalogue,⁵⁶ sadly it is only a portion of these which survive as manuscripts today. The extant orchestral parts of Ristori’s music are held in the music department of the Saxon State and University library, *Sächsische Landesbibliothek Staats und Universitätsbibliothek Dresden* (SLUB). The matching scores and orchestral parts at SLUB have been useful in revealing *fagotto col basso* practices.

Six of Ristori’s compositions including a sacred work, two serenatas, two solo cantatas and an oboe concerto were selected from the SLUB collection for this study. These particular works were selected because of the value of their performance materials in understanding the instrumentation used to perform the compositions. A comparison of eighteenth-century scores with performance materials, demonstrate the limitation of scores in revealing the performance instrumentation. Knowledge of instrumentation was innate in the musicians of the period, and therefore often not marked in the score.

The six works include five vocal works with performance scores together with performance parts and a concerto for oboe which has a set of parts copied and or arranged for the *Hofkapelle* by Johann Georg Pisendel (1687–1755), who was engaged as the *Concertmeister* of the

Melania Bucciarelli and Berta Joncus, 1st ed. (Cambridge University Press, 2007), 140, <https://doi.org/10.1017/9781846155772.011>.

⁵² Curt Rudolf Mengelberg, *Giovanni Alberto Ristori: Ein Beitrag Zur Geschichte Italienischer Kunstherrschaft in Deutschland Im 18. Jahrhundert* (Leipzig: Breitkopf & Härtel, 1916), 3.

⁵³ SLUB Dresden, “Königlich-Polnischer und Churfürstlich-Sächsischer Hoff- und Staats-Calender,” accessed May 4, 2024, <http://digital.slub-dresden.de/id832936472-17310000/9>.

⁵⁴ Mengelberg, *Giovanni Alberto Ristori: Ein Beitrag Zur Geschichte Italienischer Kunstherrschaft in Deutschland Im 18. Jahrhundert*, 12.

⁵⁵ Mengelberg, *Giovanni Alberto Ristori: Ein Beitrag Zur Geschichte Italienischer Kunstherrschaft in Deutschland Im 18. Jahrhundert*.

⁵⁶ Mengelberg. Ibidem

Kapelle from 1731-1755⁵⁷. A score for the oboe concerto is missing. Despite this, the parts arranged by Pisendel indicate an excellent example of performance instrumentation. Pisendel was praised in 1739 as the perfect concert master by Johann Mattheson.⁵⁸ The six works analysed in this study in greater detail can be found in Appendix 1.

Research questions

Excerpts from these compositions were selected which best illustrate the answers to three research questions:

1. How was the instrumentation of the orchestra written on the score in Ristori's compositions?
2. How was the basso group in Ristori's compositions instrumented?
3. How did Ristori use the bassoon in the basso?

Answer to Research Question One: How was the instrumentation of the orchestra written on the score in Ristori's compositions?

The first research question asks; How was the instrumentation of the orchestra written on the score? With the exception of the lowermost bass line, which was mostly marked 'basso', the instruments of the treble lines were written next to their corresponding line. In the case of these Ristori manuscripts, many of his compositions list almost no instrumentation in the scores at all.

This example in figure 1 from the *Litanie di S. Francesco Xaverio* (1721), shows no instruments listed.



Fig. 1 Ristori, Giovanni Alberto; Litanies-D minor; Litanie di S. Francesco Xaverio; D-Dl Mus.2455-D-1

⁵⁷ "Königlich-Polnischer Und Churfürstlich-Sächsischer Hoff- Und Staats-Calender," 1757 1729, <http://digital.slub-dresden.de/id832936472>.

⁵⁸ Johann Mattheson and Ernest Charles Harriss, *Johann Mattheson's Der Vollkommene Capellmeister: A Revised Translation with Critical Commentary*, Studies in Musicology ; [No. 21] (Ann Arbor, Mich.: UMI Research Press, 1981).

Presumably, the instrumentation practice was standard, known well to the performers and so superfluous for the scribes to notate. On occasion however, some of the lines in the score *are* labelled, this may have been to avoid ambiguity or to show departure from common practice or the employment of new innovations. The score of the cantata *Si Disarmi quest'altiero arciero*, see Fig. 2, shows an example of the lines of the score without instrumentation labels with the exception of the uppermost line which is marked *Corni*. It could be supposed that horns are clearly marked so as to not assume that it is a part for oboe, which frequently would occupy the uppermost line of the score.

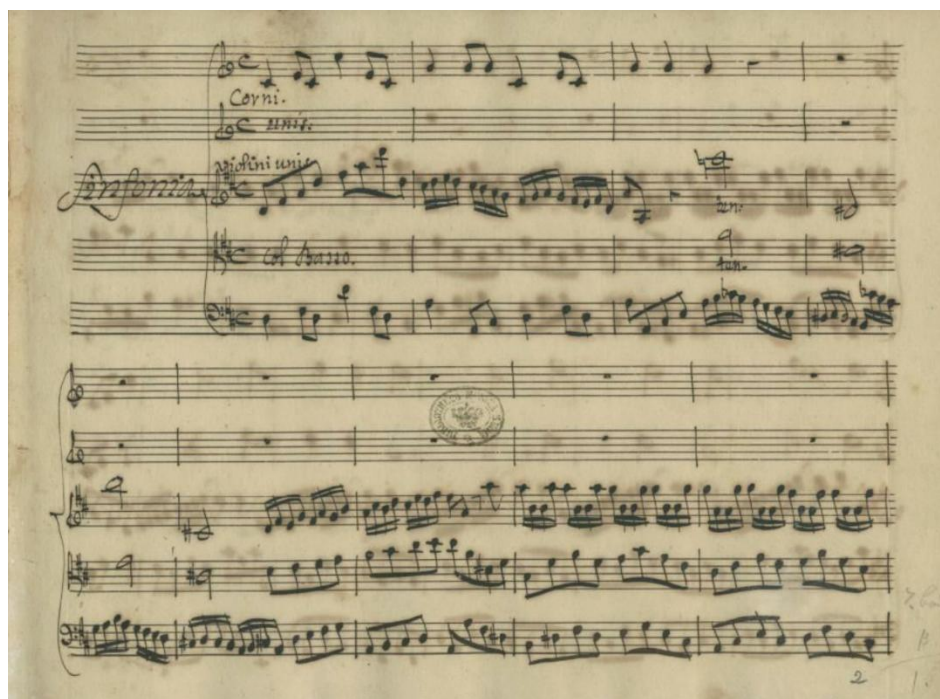


Fig. 2 Ristori, Giovanni Alberto; *Si Disarmi quest'altiero arciero*; *Si Disarmi quest'altiero arciero*; D-Dl Mus.2455-L-1

The scant instrumentation labels in the score suggest a well known and standard practice, not worth the ink and time of the scribe to provide, as this information was well known to the musicians performing from these manuscripts. For the musician of the twenty-first century who is required to play music from a wide range of styles and epochs, how can we know which instruments were used by the Saxon Hofkapelle and could those instruments be used to play this music today?

Answer to Research Question Two: How was the basso group in Ristori's compositions instrumented?

The second research question investigates the instrumentation of the basso. Performance parts together with the scores divulge more instrumentation details, than the autograph scores.

Chart 1 shows the available parts for the compositions selected from the SLUB collection. The first column gives the title of the work, the next four columns the vocal and treble instruments, the column titled 'basso' shows which compositions have a generic basso part, then the last six columns show the specific basso instrument parts.

Composition	voices	violins	Fl/Ob	viola	basso	bassoon	cello	Violone	contrabass	organ	harpsichord
<i>Litanie di S. Francesco Xaverio</i>	SATB solo SATB ripieno	I & II Solo I&II ripieno		Solo & ripieno	ripieno	Solo & ripieno	Solo & ripieno	solo		solo	
<i>I Lamenti d'Orfeo</i>		I (x 2) II (x2)	Fl I&II Ob I&II	1		I&II					
<i>Dai crinimali scuotete 1736 Varsavia (Warsaw)</i>		I&II	I&II	1		1					
<i>Lavinia a Turno</i>		I&II	Ob I&II	1		1					
<i>Nice a Tirsi</i>		I (x 2) II (x2)	Ob I&II	1		1					
<i>Oboe concerto</i>		I (x 3) II (x3)	Ob Concertante Ob I&II ripieno	x2	Solo & ripieno	2				1	

Chart 1 The compositions of Ristori showing which instruments have a performance part.

As can be seen in the sets of parts, often the bassoon part is the only basso part, there is no part for contrabass nor cello.

I do not believe however that this means bassoon was not the only basso instrument playing. I speculate that contrabass or violone would have played from the score used by the keyboard and another basso player would have shared with the bassoon.

Drawings of the *Hofkapelle* in 1719 show the common practice of musicians in the pit of the opera house sharing a music stand and looking over the shoulder of the keyboard player.



Image 1 detail from Bühnenansicht des Opernhauses - Carl Jacob Heinrich Fehling – Feder und Pinsel – Kat. -Nr. 89 C6695 © Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Foto: Herbert Boswank

Image 1 shows a bass recorder positioned next to the harpsichord stand. I would imagine that as no other music stand is visible, that it is possible he would play from the same music as the harpsichordist.



Image 2 detail from Innenansicht des Opernhauses - Carl Jacob Heinrich Fehling – Feder und Pinsel – Kat. -Nr. 88 C5693 © Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Foto: Herbert Boswank

There are sometimes markings within the score instructing musicians when to play and or when not to play. These markings give us an indication of the instrumentation.

This chart shows the works discussed in the presentation including the instrumentation markings in the score, which are written in red.

Composi- tion	voices	violins	Fl/Ob	viola	basso	basoon	cello	violone	con- trab- ass	organ	harpsichord
<i>Litanie di S. Frances- co Xaverio</i>	SATB solo SATB ripieno	I & II Solo I&II ripieno		Solo & ripieno	Ripieno <i>Solo Soli tutti</i>	Solo & ripieno	Solo & ripieno	solo		<i>Solo Org: aperto</i>	
<i>I Lamenti d'Orfeo</i>		I (x 2) II (x2)	Fl I&II Ob I&II	1	<i>Le note lunghe servono li fagotti</i>	I&II <i>Senza Fag Fag.</i>					
<i>Dal crin omai scuotete</i>		I&II	I&II	1		1 <i>Fagotti</i>	<i>violoncelli</i>		<i>cont rab- assi</i>		<i>Cembalo</i>
<i>Lavinia a Turno</i>		I&II <i>Con gli Obol Senz' Ob:</i>	Ob I&II <i>Con 1mo viol: Con 2do viol: Con violini solo</i>	1 <i>Col basso</i>	<i>Fagotti Fag:</i>	1					
<i>Nice a Tirsi</i>		I (x 2) II (x2) <i>Colla voce</i>	Ob I&II <i>Col violin 1mo (ob I)</i>	1 <i>Col basso</i>		1					
<i>Oboe Concert o</i>		I (x 3) II (x3)	Ob Concertante Ob I&II ripieno	x2	Solo & ripieno	2				1	

Chart 2 The compositions of Ristori showing performance parts and the instrumentation markings within the parts.

A close up of these markings seen in this score divulge that the basso is scored for *celli, fagotti, contrabassi* and harpsichord.

The first example shows markings for bassoon. At the bottom you can see *senza Fag.* and then two bars later when the bassoon is to come in again it is marked *Fag.* *Le note lunghe servono li fagotti* means that the long notes are for the bassoons.



Fig. 3 Ristori, Giovanni Alberto; *I Lamenti d'Orfeo*; *I Lamenti d'Orfeo*; D-DI Mus.2455-L-3

The second example shows markings for four different basso instruments. These are: *Fagotti*, *violoncelli*, *Cembalo e contrabassi*. It is not possible to know if there were more instruments such as theorbo from the information provided on the score.



Fig. 4 Ristori, Giovanni Alberto; *Dai crini omai scuotete*;
Dai crini omai scuotete; D-Dl Mus.2455-G-1

A more succinct answer to research question two is divided by genre. The serenatas for solo voices, choir and orchestra comprised a basso group of cellos, bassoons, contrabasses, harpsichord and organ.

The solo chamber cantatas used bassoon and instruments playing from the score.

The larger sacred works for soloists, chorus and orchestra used a basso group comprising Basso ripieno, 2 x Violoncello, Violone, 2 x Basson and Organo.

The solo oboe concerto has basso parts for one basso instrument and one ripieno basso instrument (both unfigured), two fagotto parts, and a figured organo part.

Answer to Research Question three: How did Ristori use the bassoon in the basso?

The analysis comparing the scores and orchestral parts in this study shows that the bassoon plays 'col basso'. At times the basso is more

prescriptive in its orchestration. The bassoon does not play soloistic and melodic material; its main role is as a ripieno basso player.

Here you can see the first pages of the bassoon part to the *Litanie di S. Francesco Xaverio*. The bassoon is busy playing throughout. This use of bassoon is seen in almost all of the Ristori compositions. The exceptions can be found in arias and the concerto as well as some accompagnato recitatives.



Fig. 5 Ristori, Giovanni Alberto; *Litanies-D minor*;
Litanie di S. Francesco Xaverio; D-Dl Mus.2455-D-1a

Movements using a solo instrument or voice such as a concerto or aria do not use the bassoon in the basso when the soloist performs. In the oboe concerto for example, the bassoon only plays in the orchestral tutti. The same orchestration can be seen in the vocal works. In the choral movements, the bassoon plays either the basso line or with the bass voices especially when the basses have fugal entries. In the arias for solo or duet voices, the bassoon only plays when the singers are not singing. At the beginning and endings of the vocal lines, there is dove-tailed overlap so that each musical line satisfies its cadential sequence. The bassoon will even interject when the singer has only a bar or even a few notes rest.

In the case of recitatives, where bassoons rarely play, Ristori does score the accompagnato recitatives with bassoon sometimes. The bassoon does not play the harmonic accompaniment, rather dramatic flourishes or the passages in between the singers text. Unlike the most typical recitative parts for basso, the bassoon part for the recitatives, does not include the vocal line in another stave, rather just bars rest as can be seen in this example.



Fig. 6 Ristori, Giovanni Alberto; *Nice a Tirsi; Nice a Tirsi*; D-Dl Mus.2455-J-3a



Fig. 7 Ristori, Giovanni Alberto *Lavinia a Turno* D-Dl Mus.2455-J-1a

The recitatives in the cantata *Lavinia a Turno* however, have two staves in the bassoon part, that is the vocal line without text written over the bassoon part. Predominantly, the bassoon does not play when the singer sings. Yet, sometimes the bassoon plays a few notes as the singer

sings, this gives rhythmic structure to the vocal line. There is overlap between entries and endings of the vocal line which can be seen here.



*Fig. 8 Ristori, Giovanni Alberto; Lavinia a Turno;
Lavinia a Turno; D-Dl Mus.2455-J-1a*

Conclusions

A summary of the use of bassoon is evident in these surviving manuscripts of Ristori's compositions. It is used to accompany all the instruments of the orchestra. In a thinned out orchestration, the bassoon is scored together with violins, or with oboes, or with horns as well as any combination of those treble instruments. Exceptions from this are when a string sound is sought and all wind instruments are tacet or if an oboe or horn play solo with string accompaniment.

With quieter, more dolce instruments such as chalumeau and flute, accompaniment is provided by the bassoon as often as with only string basso instruments. This use of bassoon accompanying quieter instruments such as strings, flutes or chalumeau challenges the modern belief that bassoons are only to be used together with oboes or horns.

In conclusion this study highlighted the standard and substantial use of the bassoon as a ripieno instrument in the basso continuo. The scant basso instrumentation markings in the scores proves the unreliability of scores to inform performers of basso instrumentation. I imagine instrumentation practice and knowledge would have been inherent in the musicians of the time. The historical sources undeniably prove the importance of the bassoon as a workhorse of the basso bringing colour,

definition and vigour to the Hokkapelle in the first half of the eighteenth century.

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Appendix 1:

The works analysed in this study in greater detail organised by genre

Sacred works

RISM name: *Litanie D minor*

Composer: Giovanni Alberto Ristori

Year of composition: c1721–1722

Dedication: Her Royal Highness the most Serene Princess of Poland, Electress of Saxony (Maria-Josepha) (1699–1757)

Place/Date of Performance: unknown

Mengelberg name and catalogue no.: Die Übrigen Kirchenwerke; *Litanie di S. Francesco* Nr. 2 F-Dur, 4 voci c. strom.; Dresd. Mus. Ms. 24 u. B 307

Ristori Title: *Litanie di S. Francesco | Xaverio | consacrato | a | Sua Altezza Reale la Serenissima Principessa | Reale di Pollonia, elettorale di Sassonia etc. etc. etc. | da | Gio: Alberto Ristori*

Manuscript 1: D-Dl: Mus.2455-D-1; Autograph Score

Instrumentation RISM: S (1), A (1), T (1), B (1), Coro S (1), Coro A (1), Coro T (1),
Coro B (1), vl (2), vla (1), bc (1), org (1)

Instrumentation indications in score:

Two treble instrumental parts, an alto/viola part, four voices (solo and tutti) S,
A, T, B, basso (figured)

Manuscript 2: D-Dl: Mus.2455-D-1a; Set of nineteen autograph parts (ripieno
parts in another hands including Johann George Kremmler (c1697–1759);
Cantus, Altus, Tenor, Bassus (all four parts have markings for solo and
tutti), canto ripieno, alto ripieno, tenore ripieno, basso ripieno, violin
primo (x4), violin secondo (x3), viola (x2), violoncello (x2), violone, organo
(figured), oboe primo, oboe secondo, basson (x2); six additional ripieno
parts c1750–1750 by Kremmler; violino primo (x3), violino secondo (x2),
violoncello

Serenate

RISM name: *Dai crini omai scuotete*

Composer: Giovanni Alberto Ristori

Librettist: Stefano Pallavicino (1672–1742)

Year of composition: 1736 for the sixth anniversary of the coronation of Anna,
Empress of Russia

Dedication: Her Majesty Anna Empress of Russia (1693–1740)

Place/Date of performance: Warsaw 09.05.1736

Mengelberg name and catalogue no.: Kantata; *Versi cantate in Varsavia nel
celebrarsi per ordine Reggia il Giorno della Soronazione della Maest d'Anna
Imperatrice della Russia 1736* P. und St.; Dresd. Mus. Ms. B 693 u. Cw 42

Ristori Title: *Versi cantati in Varsavia | nel celebrarsi | per Ordine Reggio | Il
Giorno della Coronazione | della Maestà d'Anna | Imperadrice delle Russie |
1736. | Musica | di | Giov: Alber: /o Ristori*

Manuscript 1: D-Dl: Mus.2455-G-1; Score copy by Johann George Kremmler
(c1697–1759);

Instrumentation RISM: S (1), A (2), T (1), Coro S (1), Coro A (1), Coro T (1), Coro
B (1), vl (2), vla (1), b (1), bc (1), fl (2), ob (2), chalumeau (1), cor (2)

Instrumentation indications in score (in order of appearance): two treble lines
marked *Corni di Cacc.*, two treble lines marked *Violini*, an unmarked line
with alto clef and an unmarked line with bass clef (unfigured); *Flauti*,
Fagotti, *Violoncell*, *Cembalo*, *Contrabass*, tenor voice, alto voice, oboi,
soprano voice, *chalumeaux*, Chorus (S A T B)

Manuscript 2: D-Dl: Mus.2455-G-1a; Set of six parts by copyist Johann Gottfried
Grundig for violin I, violin II, viola, fl/ob I, flute/oboe II and bassoon.

RISM name: *I Lamenti d'Orfeo*

Composer: Giovanni Alberto Ristori

Librettist: Giovanni Claudio Pasquini (1695–1763)

Year of composition: 1749

Dedication: Maria Antonia Walpurgis, Electress of Saxony (1724–1780)

Place/Date of performance: Dresden 04.04.1749

Mengelberg name and catalogue no.: Opera; *I Lamenti d'Orfeo; Festa di camera consecrata alle Glorie Auguste di Ermelinda Talea; Dichtung: Pasquini, 1749 I'*; Dresd. Mus. 695

Ristori Title: *I Lamenti d'Orfeo | Festa di Camera consagrada alle Glorie Auguste | di | Ermelinda Talea. | Patrocinio, e Docoro d'Arcadia | Poesia del Sig|r|e Ab|t|e Gio. Claudio Pasquini d|t|o Trigenio Migonitidio | Pastore Arcade. | Musica di Gio. Alberto Ristori 1749.* [cover title, gold embossing:] *I LAMENTI D'ORFEO. | DI | GIO. ALB. RISTORI*

Manuscript 1: D-Dl: Mus.2455-L-3; Score copy by Johann George Kremmler; Instrumentation RISM: S (2), vl (2), vla (1), bc (1), fl (2), ob (2), fag (2), cor (2) Instrumentation indications in score (in order of appearance): two treble lines marked *Corni*, two treble lines marked *Flauti*, two treble lines marked *Oboi*, two unmarked treble lines marked (*co' Violini* marked in the flute and oboe lines), an unmarked line with alto clef and an unmarked line with bass clef (unfigured); soprano voice, *Fagotti*.

Manuscript 2: D-Dl: Mus.2455-G-3a; Set of parts for violin I (x2), violin II (x2) by copyist Johann Gottfried Grundig, viola, flute I, flute II, oboe I, oboe II and bassoon I, bassoon II by copyist Johann George Kremmler.

Solo cantatas

RISM name: *Lavinia a Turno*

Composer: Giovanni Alberto Ristori

Librettist: Maria Antonia Walpurgis, Electress of Saxony (Psydonym: Ermelinda Talea Pastorella Arcade) (1724–1780)

Year of composition: 1748

Place/Date of performance: unknown

Mengelberg name and catalogue no.: Kantata; Sopr. Soso c. strom. P. Dichtung: Ermelinda Talea 1748; Dresd. Mus. Ms. 696 Dresd. Mus. (K.H.)

Ristori Title: *Lavinia a Turno. | Cantata a voce sola con strum:/t|i | di Ermelinda Talea Pastorella Arcade. | [at bottom right:] posta in Musica | da Gio. Alberto Ristori | 1748.* [cover title, gold embossing:] *LAVINIA A TURNO | CANTATA.*

Manuscript 1: D-Dl: Mus.2455-J-1; Score copy by Johann George Kremmler (c1697–1759);

Instrumentation RISM: S (1), vl (2), vla (1), bc (1), ob (2)

Instrumentation indications in score (in order of appearance) are as follows: two treble lines (including the marking *con gli Oboi*), an unmarked line with alto clef, a line with soprano clef (and libretto) and an unmarked line with bass clef (unfigured); a marking *co' violini*, *Fagotti*

Manuscript 2: D-Dl: Mus.2455-J-1a; Set of six parts by copyist Johann George Kremmler for *Violino I, Violino II, Violetta, Oboè I°, Oboe 2°* and *Fagotto*.

RISM name: *Nice a Tirsi*

Composer: Giovanni Alberto Ristori

Librettist: Ermelinda Talea Pastorella Arcade (Maria Antonia Walpurgis)

Year of composition: 1749

Place/Date of performance: unknown

Mengelberg name and catalogue no.: *Kantata; Sopr. Solo c. strom. (oboe concert.) P. Dichtung: Ermelinda Talea 1749; Dresd. Mus. Ms. 698 Dresd. Mus. (K.H.)*

Ristori Title: *Nice a Tirsi / Cantata a Voce sola co' strum:/t/i / e un Oboe conc:/t/o / di Ermelinda Talea. / Posto in Musica da Gio: Alberto Ristori / Dresda. 1749. NICE A TIRSI.*

Manuscript 1: D-Dl: Mus.2455-J-3; Score copy by Johann George Kremmler (c1697–1759);

Instrumentation RISM: S (1), vl (2), vla (1), bc (1), ob (1)

Instrumentation indications in score (in order of appearance): two treble lines, an unmarked line with alto clef, a line with soprano clef and libretto and an unmarked line with bass clef (unfigured); *Oboe conc:^{to}, col I^{mo} Violino.*

Manuscript 2: D-Dl: Mus.2455-J-3a; Set of eight parts by copyist Johann George Kremmler for *Violino I* (x2), *Violino II* (x2), *Violetta*, *Oboè I^o*, *Oboe II^o* and *Fagotto*.

Instrumental Works

RISM name: *Concerto E flat major*

Composer: Giovanni Alberto Ristori

Year of composition: c1735–1745

Place/Date of performance: unknown

Mengelberg name and catalogue no.: *Instrumentalkompositionen; Concerto a Oboe concert. C. VV. Vls. E B.; Dresd. Mus. C x 823*

Ristori Title: unknown as the autograph and score are missing

Manuscript 1: D-Dl: Mus.2455-O-1; Set of parts by Johann Georg Pisendel (1687–1755) for *Hautb. conc.*, *Violino Primo* (x3), *Violino 2do.* (x3), *Viola* (x2), *Basso R.*, *Oboè Primo R.*, *Oboè 2do. R.*, *Fagotto* (x2), *Basso, Organo* (figured).