

NEW DISCOVERIES OF VIVALDI IN DRESDEN:

TRIO SONATA RV 820, SONATA RV 205/2 AND A NEW VIVALDIAN CADENZA IN AN
ANONYMOUS CONCERTO

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Three years ago I started to prepare a concert program based on anonymous pieces from the Schrank II collection from Die Sächsische Landesbibliothek – Staats- und Universitätsbibliothek Dresden (SLUB). The preparation of this anonymous concert program evolved in a deep research on the anonymous manuscripts contained in the Schrank II and it ended up in three important vivaldian discoveries and identifications.

The first of them is the Trio sonata for violin and cello in G Major, independently identified as a genuine Vivaldian work by Mr. Federico Maria Sardelli and myself in 2014 and catalogued at the beginning of 2015 as RV 820. It is the earliest work by Antonio Vivaldi. The discovery and attribution of this Sonata is very important to understand the roots of Vivaldi's style and the change of musical taste that happened at the beginning of the 18th century.

The second discovery is another sonata from the same collection (Sonata RV 205/2) which was identified as a container of a genuine Vivaldian movement: The first movement of the sonata is a version of the slow movement of the concerto RV 205 for violin and orchestra by Vivaldi. Despite the high number of concordances found in the rest of the movements the Vivaldian paternity of the entire sonata is doubtful.

The last discovery will be featured in an article in the next issue of *Studi Vivaldiani* (2017). A vivaldian cadenza embedded in an anonymous concerto. This discovery suggests a interchangeability in the use of these cadenzas in different concertos, whether composed by Vivaldi himself or by others.

These three different discoveries shed light not only on the authorship of the manuscripts but also show us different contextual aspects surrounding the identification of new musical sources.