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'New' Cello Concertos by Nicola Porpora*

Nicola Antonio Porpora (1686–1768) went down in history primarily as an opera composer and an excellent singing teacher, who educated the most eminent late Baroque castratos — Farinelli and Caffarelli. His fame in the field of vocal music went far beyond his native Naples. Strong competition from Domenico Sarri, Leonardo Vinci and Leonardo Leo made Porpora look for success for his operas in Rome, Munich, Venice, London, Dresden and Vienna. All the ups and downs in his vocal (not only stage, but also religious) output have long been the subject of detailed studies.[1] Less frequently, however,

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[1] Marietta Amstad, "Das berühmte Notenblatt des Porpora: die Fundamentalübungen der Belcanto Schule", *Musica*, 23 (1969); Michael F. Robinson, "Porpora's Operas for London, 1733–1736", *Soundings*, 2 (1971–2); Everett Lavern Sutton, "The Solo Vocal Works of Nicola Porpora: an Annotated Thematic Catalogue" (Ph. diss., University of Minnesota, 1974); Michael F. Robinson, "How to Demonstrate Virtue: the Case of Porpora's Two Settings of Mitridate", *Studies in Music from the University of Western Ontario*, 7 (1982); Stefano Aresi, "Il Polifemo di N.A.Porpora (1735): edizione critica e commento" (Ph. diss. University of Pavia-Cremona, 2002); Gaetano Pitarresi, "Una serenata-modello: 'Gli orti esperidi' di Pietro Metastasio e Nicola Porpora", in *La serenata tra Seicento e Settecento*, ed. Nicolò Maccavino (Reggio Calabria: Laruffa, 2007); *Nicola Porpora musicista europeo: le corti, i teatri, i cantanti, i librettisti*, ed. Nicolò Maccavino (Reggio Calabria: Laruffa, 2011); Kurt Markstrom, "The eventual premiere of 'Issipile': Porpora and the palchetti war", *Intersections. Canadian Journal of music*, 23, No. 2 (2013).

is attention paid to his instrumental works. Akio Mayeda[2] and Francesco Degrada[3] became interested in them for the first time in the late 1960s. Two more articles were published in the next decade,[4] after which research on this aspect of Porpora's work froze, only to revive in the new millennium.[5] After the last-century editions of his individual instrumental pieces,[6] a similar revival can be also noticed recently in the area of of music publishing.[7] Still, however, the knowledge of his instrumental works is so poor that even lists of his works in leading music dictionaries are incomplete in this respect.[8]

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[2] Akio Mayeda, "Nicola Antonio Porpora als Instrumentalkomponist" (Ph.D. diss., University of Vienna, 1967).

[3] Francesco Degrada, "Le musiche strumentali di Nicola Porpora", *Chigiana*, 25(5) (1968).

[4] Akio Mayeda, "Sinfonie da camera a tre istromenti op. II von Nicola Antonio Porpora", *Ongakugaku* 16 No. 3 (1970); Carlo Vitali, "Un concerto per violoncello attribuito a Porpora", *Studi musicali*, 7 (1979).

[5] Mariateresa Dallaborra, "Il concerto per flauto di Nicola Porpora e il repertorio coevo"; Ugo Piovano, "Le sinfonie da camera a tre istrumenti di Nicolò Porpora nel panorama strumentale contemporaneo" and Rosalind Halton, "Nicola Porpora and the cantabile cello" in *Nicolò Porpora musicista europeo: le corti, i teatri, i cantanti, i librettisti,* ed. Niccolò Maccavino (Reggio Calabria: Laruffa, 2011); Cesare Fertonani, "I molti enigmi delle sonate per violino di Porpora", *Studi pergolesiani*, IX (2015).

[6] Nicola Antonio Porpora, *Konzert für Violoncello und Streichorchester,* ed. Julius Bäschi, Rudolf Moser (Mainz: Schott, 1938); Nicola Porpora, *Ouverture roiale,* ed. Antonio Lualdi (Milan: Ricordi, 1940); Nicola Porpora, *Sonate da camera a tre istromenti: opera seconda*, ed. Giovanni Carli Ballola (Venice: Fondazione Levi, 1982); Nicola Porpora, *Ouverture roiale,* ed. Pietro Spada (Rome: Boccaccini & Spada Editori, 1989).

[7] Nicola Porpora, *Concerto per flauto ed archi,* ed. Pietro Spada (Rome: Boccaccini & Spada Editori, 2006); Nicola Porpora, *12 Sonate per violino e b.c.*, Wien, 1754, ed. Alessandro Bares (Albese con Cassano: Musedita 2008); Nicola Porpora, *Sonata per violoncello e b.c. Ms. GB-Lbl,* ed. Alessandro Bares (Albese con Cassano: Musedita, 2010); Nicola Porpora, *2 Concerti e sinfonia per violoncello, archi e b.c. Manoscritti diversi*, ed. Alessandro Bares (Albese con Cassano: Musedita, 2010); Nicola Porpora, Giovanni Battista Costanzi, *Six sonatas for two violoncellos and two violins with a thorough bass for the harpsichord,* ed. Antonio Frigé (Milan: Edizioni Pian & Forte, 2013); Nicola Porpora, *Sinfonie da camera a 3, opera seconda,* ed. Antonio Frigé (Milan: Edizioni Pian & Forte, 2013); Nicola Porpora, *Concerto a flauto traverso, violino I, violino II con basso,* ed. Antonio Frigé (Milan: Edizioni Pian & Forte, 2013); Nicola Porpora, *6 Simphonies en trio d'un goust nouveau*, ed. Alessandro Bares (Albese con Cassano: Musedita, 2014).

[8] Cf. Michael F. Robinson, Kurt Markstrom, "Porpora, Nicola Antonio", Grove Music Online, https://www.oxfordmusiconline.com, accessed June 3, 2020; Stefano Aresi, "Porpora, Nicola Antonio Giacinto", *Die Musik in Geschichte und Gegenwart, Personenteil,* 13 (Kassel-Basel: Bärenreiter-Verlag, 2005), 784; Pinuccia M. Carrer, "Porpora, Nicola Antonio Giacinto", *Dizionario Enciclopedico Universale della Musica e dei Musicisti, Le Biografie*, 6 (Turin: Unione Tipografico-Editrice Torinese, 1989), 85; Kurt Markstrom, "Porpora, Nicola Antonio Giacinto", *Dizionario Biografico degli Italiani*, 85 (2016), http://www.treccani.it, accessed June 3, 2020.

Porpora's instrumental pieces enjoyed considerable interest in the past. This is evidenced by the fact that they have been preserved in over 50 archives in Europe, Russia and the United States. Not only prints, but also works known only from manuscripts have survived in many copies (see Table 1 at the end of the article). Violin and trio sonatas were popular with London, Parisian and Viennese publishers, and were re-issued during the composer's lifetime and after his death, until about 1810. At the beginning of the 19th century, Muzio Clementi transcribed for didactic purposes all the fugues from Porpora's violin sonatas for piano and published them in the first volume of *Clementi's selection of practical harmony, for the organ or piano forte. containing voluntaries, fugues, canons, & other ingenious pieces by the most eminent composers, to which is prefixed an epitome of counterpoint by the editor* (London, Clementi, Banger, Collard, Davis & Collard, 1801).

In the light of the latest research, also of the writer, we can list today only 31 instrumental pieces by Porpora, the authorship of which is certain.[9] This output is multifaceted. 12 sonatas for solo violin with basso continuo, 2 sonatas for solo cello with basso continuo, 6 sonatas for two violins with basso continuo, 7 cello concertos (see Thematic Catalogue at the end of the article), 1 flute concerto, 1 overture for wind instruments and 2 harpsichord fugues have been preserved untill today (see Table 1).[10] An interesting group of these works are the cello concertos. In lists of works included in reference sources (dictionaries and encyclopaedias) and in RISM sources, only one (the Concerto in G major No. 1), or possibly two works (both the Concerto in G major No. 1 and the one in A minor) are defined in this way, while in fact there are seven. In this article, I would like to explain where this discrepancy comes from, and also to discuss these still little-known works.

[9] Porpora probably composed more of these pieces, as indicated by various sources. According to the Gazzetta di Napoli of May 5, 1722, the elector of Bavaria generously rewarded the composer for several flute concertos. Cf. Alessandro Lattanzi, "Il repertorio napoletano di concerti per flauto. Materiali per una ricognizione preliminare", *Studi Pergolesiani,* 10 (2015), 147. Pietro Metastasio, on the other hand, gave us the content of the preface to the collection of Porpora harpsichord sonatas that are lost today, dedicated in 1754 to King John of Portugal. Cf. Degrada, "Le musiche strumentali di Nicola Porpora", 109.

[10] Sinfonias and operatic overtures were not included in this list, as they are an integral part of stage works. Many of them, however, are preserved separately in: D-Dl, D-Hs, D-SWl, GB-Lbl, S-L, S-Skma, S-Uu and US-NH.

Porpora's best-known cello concerto is the Concerto No. 1 in G major, preserved in an undated autograph from the British Library with the shelfmark Add. 14125 (see Thematic Catalogue No. 3, Table 1, item 25).[11] This work, entitled *Concerto per Violoncello*, was probably written in 1733–1736, when the composer was at the head of the Opera of the Nobility and when he published his trio sonatas Op. 2. The concerto is preserved in four partbooks: *Violino Primo, Violino Secondo, Violetta, Cembalo*. The solo cello part is written together with a basso continuo in the form of a shortened score in the cembalo partbook.

The second and last known cello concerto by Porpora is the Concerto in A minor (see Thematic Catalogue No. 6, Table 1, item 23), preserved in the manuscript of the Archivio di Stato in Bologna under the shelfmark V 89/749 a no 1, discovered while cataloguing the Malvezzi-Capeggi collection and described for the first time by Carlo Vitali in the late 1970s.[12] This piece, dated 1732, is preserved in a Venetian source as *Concerto Con Violoncello obligato e Violin[o] Del Sig: r Nicola Porpora* along with vocal works by Albinoni, Galuppi, Hasse, Vinci and others. Its second, older and previously unknown copy has been preserved in the library of the Conservatorio di San Pietro a Majella as *Concerto di Violoncello con VVni* by an anonymous composer, with the shelfmark M.S.84/1–4 (formerly 35881–35884, 22.1.19/15–18). The Neapolitan copy of this concerto can be precisely dated to June 1729 thanks to the inscriptions *finis Giugno* and *Pastore scrisse 1729*, visible in the voices of *Violino secondo* and *Violino terzo*. The original scoring of this concerto in Bologna and Neapolitan sources is the same — three violins, a solo cello and a basso continuo. The Neapolitan manuscript in many places retains more details omitted in the Bologna source, such as some legato bows or trills. The main musical substance in both sources is, however, identical (see Figure 1).

The third, hitherto unknown, cello concerto by Porpora is the incompletely preserved concerto in C major (with no solo part in the finale), attached to the Neapolitan manuscript of the concerto in A minor and bearing a similar shelfmark M.S. 84/5–8 (formerly 35885–35888, 22.1.19/19–22, Thematic Catalogue No. 1, Table 1, item 24). This source is also anonymous, but it is written by another scribe, known to have copied the works of Nicola Fiorenza

[11] The nineteenth-century copy (I-BGi, XIX 9156 M) made by the outstanding cellist Alfredo Piatti during his stay in London played an important role in popularizing this work.

[12] Vitali, "Un concerto per violoncello attribuito a Porpora".



Figure 1. Divided bass part scoring of the Concerto in A minor, I-Nc, M.S.84/1–4
Photograph taken by courtesy of the Biblioteca del Conservatorio di Musica San Pietro a Majella, Naples

in 1726–1728 (see Figure 2).[13] The C major concerto No. 1 is preserved in four partbooks: *Violino primo*, *Violino secondo*, *Violoncello obligato* (solo part along with basso continuo) and bass (without specifying the voice). A thorough analysis reveals the stylistic features apparent in Porpora's other cello concertos. Like all of his concertos, the piece is in a four-movement format and built on the agogic plan of Corelli's sonata da chiesa. In contrast to Corelli's sonatas, it does not have any quick fugal movements and is dominated by a homophonic texture. As in Porpora's other cello concertos, the first movement is an extremely homogeneous *Largo e staccato* in $\frac{3}{4}$ metre, with no thematic contrast between the tutti ritornellos and the two solo sections, and with an extremely simple tonal plan I-V-I. Analogously to the A minor concerto from the same source, the second *Allegro* begins not with the ritornello, but with a solo

[13] He copied, among others, his cello concerto in D major with an annotation *per Esercitio Del Ill.mo Sigr Marchese de Simone* (I-Nc, M.S. 2179–2183).

introduction, and in the short third movement the violins pause. As in all other Porpora's cello concertos, the final *Allegro* is in binary reprise form in $\frac{3}{8}$ time. Although some of these features are also displayed by Fiorenza's cello concertos, his penchant for internal contrasting slow movements, as well as a different melodic and harmonic language,[14] allow us to recognize the anonymous *Concerto 2 VV. Violonc. e Basso* of the Conservatorio di San Pietro a Majella as a work of Porpora.[15]



Figure 2. Divided bass part scoring of the Concerto in C major No. 1, I-Nc, M.S. 84/5–8
Photograph taken by courtesy of the Biblioteca del Conservatorio di Musica San Pietro a Majella, Naples

The fourth, equally unknown, subsequent cello concerto by Porpora in the key of C major has been preserved in the Musik-och teaterbiblioteket in Stock-

[14] For more details, see Piotr Wilk, "The Concerto in the Oeuvre of Nicola Fiorenza", *Ad Parnassum. A Journal of Eighteenth- and Nineteenth-Century Instrumental Music* 17, No. 33 (April 2019).

[15] Former librarians at the Conservatorio di San Pietro a Majella probably also thought so since they filed these two anonymous works under one shelfmark.

holm under the shelfmark Od-R (see Thematic Catalogue No. 2, Table 1, item 7). Probably this work, the manuscript of which dates back to 1731, probably has not yet been included in the concerto group due to its title *Sinfonia di Violoncello con VV. è Basso Del Sig: Nicolo Porpora*, suggesting to researchers that they were dealing with one of the many opera overtures by a Neapolitan artist preserved in the Stockholm archive or perhaps suggesting a sonata. Both its four-movement form and the treatment of the cellist leave no doubt that this is another cello concerto by Porpora. Interestingly, 14 years later, this concerto appeared unchanged in the London print of John Walsh's *Six Sonatas for two violoncellos and two violins, with a thorough bass for the harpsicord, composed by Sigr Nicolo Porpora and Sigr Gio. Batta. Costanza*, this time as *Sonata I*.

This apparently unauthorized publication by Walsh has not been of interest to musicologists so far, and due to its deceptive title, it is now the cause of misinterpretations. The Walsh collection is published in the form of three part-books: *Violino 1mo*, *Violino 2.do*, *Violoncello obligato col Suo Basso*. The London publisher gave his publication a rather unfortunate title, suggesting that we are dealing here with a sonata for two violins, two cellos and harpsichord accompaniment, unheard of in the Porpora and Costanzi era. Meanwhile, the scoring and the way in which the pieces from Walsh's collection are published coincide with many Neapolitan cello concertos by Porpora himself, Nicola Fiorenza and Giuseppe De Majo. In the case of some of Fiorenza's and De Majo's concertos, such works are even referred to as trios in Neapolitan sources.[16] The fact that Walsh's anthology contains Porpora's cello concertos and not sonatas for violin and cello pairs is demonstrated not only by the similarity of *Sonata I* with the concerto in C major preserved in Stockholm, but also by the clear concordances of *Sonata III* with the cello concerto in G major No. 2 (*Sonata di Violoncello solo con V.V., e Basso Del Sig.r Nicolo Porpora*) and *Sonata IV* with the cello concerto in B-flat major *(Sinfonia di Violongello con VV: e Basso Del Sig.r Nicolò Porpora*), preserved in the manuscript JOG 72–29 (Vol. 29) in the New York Public Library for the Performing Arts[17] (see Thematic Catalogue Nos 4

[16] Cf. Nicola Fiorenza, *Trio a 2. VV. e Violoncello*, I-Nc, M.S.2290–2292; Giuseppe De Majo, *Trio con Violoncello a solo*, I-Nc, M.S. 1638–1640.

[17] These concordances were noticed for the first time by Lowell Lindgren in his article "Italian violoncellists and some violoncello solos published in eighteenth-century Britain", in *Music in eighteenth-century Britain*, ed. David Wyn Jones (Aldershot: Ashgate, 2000), pp. 121–157: 134. I am grateful to Alessandro Lattanzi for this information.

and 7, Table 1, items 9 and 10).[18] Despite the similarity of the key (G major), *Sonata III* from Walsh's print is a completely different work than the concerto in the autograph from the British Library (Concerto in G major No. 1). The New York manuscript of Porpora's fifth and sixth cello concertos is written in three partbooks: one each for the first and second violins and one bass score with a solo part and accompaniment. This source comes from the collection of the Dukes of Harrach and can be dated from 1728–1733, when Aloys Thomas Raimund von Harrach was the Viceroy of Naples.

As the Walsh anthology includes as many as three Porpora cello concertos known from other sources (C major No. 2, G major No. 2 and B-flat major), and the publisher has in no way specified which of the six sonatas are by Porpora and Giovanni Battista Costanzi (1704–1778), a stylistic analysis of all the works included there is necessary to determine the correct authorship of the remaining three works. Like Porpora, the Roman cello virtuoso Costanzi was the author of several cello concertos.[19] They have been preserved in manuscripts in Dresden, Stockholm, Brussels and Wiesentheid. Except for one (the Concerto in F major), these pieces date back to the second half of the 18th century, are in three-movement and very virtuoso. One of them (the Concerto in D major) was previously considered to be the work of Joseph Haydn (Hob VIIb: 4.). Only the double concerto in F major for violin and cello obligato, two violins and basso continuo (D-Dl, Mus. 2994-O–1) is in four movements. It is dated 1715–1725 and, in terms of form, it can be compared with sonatas from Walsh's print. In contrast to them, however, and to Porpora's cello concertos, it is a concertante duo of violin and cello, treated as soloists, to the accompaniment of two violins with basso continuo. While in Porpora's cello concertos and Walsh's print sonatas, the accompanying pair of violins always play in unison, in Costanzi's concertos, the melodies of both instruments are different. In his sonatas for solo cello with basso continuo or for two cellos, Costanzi uses both four-and three-movement forms. In most cello concertos and sonatas, the requirements for the solo part are much higher than

[18] In the third movement of the Concerto in G major No. 2, the melody of the violin differs slightly in its handwritten and printed versions.

[19] The virtuoso part of the cello in the aria *Basta sol che voglia* from the Venetian premiere of the *Imeneo in Atene* serenade (1726) was reportedly inspired by the performance of Costanzi, whom Porpora probably met during his stays in Rome. Cf. Halton, "Nicola Porpora and the cantabile cello", 331.

in the sonatas from Walsh's anthology or Porpora's cello concertos (arpeggios, playing in multi-stops and high positions, sometimes using the thumb as a capo tasto). In the light of these features of Costanzi's compositional technique, *Sonata II* from Walsh's anthology is more suited to Porpora's style. The striking melodic resemblance of the introductory ritornellos of *Sonata II* and *Sonata III* (see Examples 1 and 2), the fusion of the ritornello form with the binary reprise form in the second movement (as in the A minor concerto) and the low technical requirements for the solo part seem to suggest that *Sonata II* should be considered Porpora's seventh cello concerto, the second in a minor key (see Thematic Catalogue No. 5, Table 1, item 8). Meanwhile, frequent dialogue between the cello and the violins in *Sonata V* and *Sonata VI*, reminiscent of a Costanzi's double concerto in F major, a more spectacular part of the cello, avoiding ritornello forms, greater thematic contrast in the opening movement, the metric arrangement of the movement (a siciliana-like opening of *Sonata V* in $\frac{12}{8}$, not used in any of Porpora's concertos, no final movement in $\frac{3}{8}$), meanwhile, lead to the recognition of the last two sonatas as more likely works by Costanzi than Porpora.



Example 1. First movement of *Sonata II*, bars 1–5



Example 2. First movement of *Sonata III*, bars 1–5

The 18th-century manuscript R.M.24.i.13 (2–7) from the British Library, in which all the six sonatas, reduced to single violin, cello and basso continuo, have a clearly defined authorship, impedes the attempt to unequivocally resolve the authorship of works from Walsh's anthology. However, the assigning of subsequent works to specific composers does not coincide with the findings presented above. In this manuscript, Costanzi is the author of most of the pieces (*Sonatas I, II, IV* and *V*), and Porpora only of *Sonata III*. What is worse, with *Sonata VI*, a new name enters the stage — Domenico Porretti (1709–1783), a Neapolitan cellist, from 1734 in the service of the kings of Spain.[20] This outstanding soloist and teacher, son-in-law of Giacomo Facco and father-in-law of Luigi Boccherini, was said to have composed 24 cello concertos, of which only one has survived to this day — a concerto in G major.[21] Apart from three cases of single-bar divisi of two violins, Porretti's concerto is identical to the *Sonata VI* from Walsh's anthology. Whose piece is then the *Sonata VI* — Porpora's, Costanzi's or Porretti's? From the point of view of the style, we have already ruled out Porpora's authorship. It is impossible to unequivocally judge the issue of whether its author was Costanzi or Porretti in the light of the poorly preserved works of the latter. However, given the professionalism of Rudolf Franz Erwein von Schönborn — a cellist and collector of cello works (the owner of the G major concerto by Porretti), credibility should be given to the unknown copyist of the British Library manuscript rather than to John Walsh. Within the entire anthology of the latter, in *Sonata VI*, the technical requirements for the soloist's part are the highest, but still very limited compared to Costanzi's cello concertos and sonatas. The rhythm (sextuplets and triplets) used in this work, the phrasing, types of figurations and ornaments differ from the other sonatas of the collection, and the opening tutti, full of elegance and cantilena, clearly indicate the Neapolitan school (see Example 3).[22] It seems, therefore, that Porretti's authorship is more likely in this case than that of Costanzi.

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[20] For more details, see Judith Ortega Rodríguez, "La música en la corte de Carlos III y Carlos IV (1759–1808): de la Real Capilla a la Real Cámara" (PhD diss., University of Madrid, 2010), 85–86.

[21] D-WD, ms. 702.

[22] The first movement of Porretti's cello concerto shows some connections with its counterpart in Fiorenza's concerto in D major. The theme of the opening ritornello from Porretti's concerto is very similar to the theme of the first solo from Fiorenza's *Concerto con due Violini, Violoncello obligato & Basso*, I-Nc, M.S. 2175–2178.



Example 3. First movement of *Sonata VI*, bars 1–3

Since the manuscript R.M.24.i.13 (2) was so credible in determining the authorship of *Sonata VI* from Walsh's anthology, how are we to refer to the conflicting attribution of *Sonatas I* and *IV* in the sources from Stockholm and New York or to the writer's own findings on *Sonata II*? Let us recall that, according to the copyist from London, the author of *Sonata IV* is Costanzi, and according to the copyist from New York — Porpora. In the case of the authorship of *Sonata III*, both copyists agree (Porpora). Considering that the New York source of *Sonata III* and *Sonata IV* comes from a copyist working for the Viceroy of Naples, and therefore better versed in local music, this source seems more credible. Since the stylistic criterion showed a strict similarity between *Sonata III* and *Sonata II* (Porpora in both cases), one may also doubt the accuracy of Costanzi's authorship given in R.M.24.13 (3, 4). If the London copyist was wrong on two occasions (*Sonatas II* and *IV*), then the attribution from the Stockholm source should be trusted more, and *Sonata I* should be regarded as a work of Porpora, not Costanzi.

Summing up the deliberations on the most likely authorship of the six sonatas from Walsh's anthology, which are essentially cello concertos, the first four pieces should be considered works by Porpora, *Sonata V* was probably written by Costanzi and *Sonata VI* by Porretti.[23] Thus, a complete list of Porpora's cello concertos known today includes seven pieces, four of which were published by Walsh in 1745 (see Thematic Catalogue). The misleading title of the collection (sonatas for two cellos) and the genre term of sonata that he used, as well as the lack of an unambiguous definition of the authorship of these pieces, resulted in them being ignored in research for a long time.

[23] Francesco Degrada was incorrect in calling these works trio sonatas and ascribing to Porpora only the role of adding the violin parts to Costanzi's cello sonatas with basso continuo. Cf. Degrada, "Le musiche strumentali di Nicola Porpora", 121.

Regardless of the various genre terms used in the sources (concerto, sinfonia, sonata), Porpora's seven cello concertos are composed according to the rules typical of a solo concerto.[24] These works constitute a stylistically homogeneous group. This should not come as a surprise considering that they were written in a similar, rather short period, in the years 1728–1736 (see Table 1, items 7, 9, 10, 23–25). The vast majority of them (5 concertos) are intended for an ensemble of two violins, a solo cello and a basso continuo, typical of the Neapolitan cello concerto. Two deviations from this scoring model could result from a non-Neapolitan genesis of both concertos, or they could be an example of experimenting in this field. The Concerto in A minor, in both the Neapolitan and Bologna sources, has a three-violin part, which in the case of treating the third violin as a viola, could reflect Venetian customs.[25] The dating of both of its sources seems to confirm this, because in the years 1729–1732 the composer was the chapel master of the Ospedale degl'Incurabili in Venice. However, in this concerto, all three violins continue to play in unison. Although the Bologna source of this concerto comes from a manuscript of Venetian provenance, the fact that its Neapolitan source is three years older may mean that the concerto was originally created with a Neapolitan audience in mind. Although the specialty of Neapolitan composers were sonatas and concertos for three violins with basso continuo,[26] the introduction of the third violin was generally intended to thicken the linear

[24] These pieces show the most important features of a solo concerto: the presence of the obligato cello part, which is exposed in solo episodes within ritornello forms, its dominance over the rest of the ensemble treated as an accompaniment, and the prevailing homophonic texture. Contrary to a concerto, in ensemble sonatas (*a 2*, *a 3*, *a 4*, *a 5*) all obligato parts are equal, the texture is more often polyphonic or concertante than homophonic and ritornello forms are not used. Until about 1740, a one-to-a-part performance was commonly used in both concertos and sonatas, see, Wilk, "The Concerto in the Oeuvre of Nicola Fiorenza", 5–6; Richard Maunder, *The Scoring of Baroque Concertos* (Woodbridge: The Boydell Press, 2004), 1–14.

[25] Cf. Giorgio Gentili's *Concerti a quattro e cinque*, op. 5 (Venice 1708); Luigi Taglietti's *Concerti a quattro e sinfonie a tre*, op. 6 (Venice 1708); Giulio Taglietti's *Concerti a quattro*, op. 11 (Bologna 1711).

[26] Cf. Guido Olivieri, "Musica strumentale a Napoli nell'età di Pergolesi: le composizioni per tre violini e basso", *Studi Pergolesiani,* 4, (2000).

counterpoint texture.[27] In the A minor concerto, there is homophony and all violins play in unison.

The Concerto in G major No. 1, preserved only in the British source, is intended for two violins, viola, cello solo and basso continuo. On Neapolitan soil, at a similar time, only Nicola Fiorenza used such an ensemble in his Cello Concerto in D major, dedicated to the Marquis De Simone.[28] However, while homophony rules in Fiorenza's concerto, Porpora, in his G major concerto No. 1, uses polyphony in three of the four movements. He needed the viola as the fourth voice of equal standing in the work's linear structure. Although Fiorenza, Leo and Sabatino did not avoid fugal polyphony in their cello concertos, in the Concerto in G major No. 1 Porpora follows its own path, avoiding fugal technique (see Examples 4, 5 and 6). Whether the turn towards polyphony, which is unique for his cello concertos, had any connection with the presumed addressee of the piece (the Prince of Wales) and his preferences cannot be determined today.



Example 4. First movement of the Concerto in G major No. 1, bars 1–4

[27] This is the case in the works of Gian Carlo Cailò (*Sonata A 3 Violini e Organo*, D-B Mus.ms.autogr. Chailo, G. C. 1 M), Pietro Marchitelli (*Sonata Seconda*, I-Nc, M.S.5328–5332), Giovanni Avitrano (*Sonatas* op. 3 Nos. 1–12), Angelo Ragazzi (op. 1 Nos. 1, 4, 7, 10) and Nicola Fiorenza (*Sinfonia Fugata a Tre Violini e Violoncello*, I-Nc, M.S. 2274–2282, *Concerto di Violini e Basso*, I-Nc, M.S. 2227–2230). In Francesco Barbella (*Concertino a quattro*, I-Nc, M.S. 182.31) and Emanuele Barbella (*Concerto a tre Violini e Basso*, HR- Dsmb, *Concerto a 3:e Violini e Basso,* S-Skma W 4-R, *Concerto à 4,* CH-Bu kr IV 27) the first violin part is the soloist's voice and the remaining violins play the role of accompaniment.

[28] Cf. *Concerto con Violongello* (sic!)*, VV, Violetta & Basso Del Sig. Nicolò Fiorenza per Esercitio* (sic!) *Del Ill.mo Sigr Marchese de Simone,* I-Nc, M.S. 2179–2183.



Example 5. Second movement of the Concerto in G major No. 1, bars 1–4



Example 6. Third movement of the Concerto in G major No. 1, bars 1–5

Except for the Concerto in G major No. 1, homophony reigns in all the movements of Porpora's remaining six cello concertos. Two or three violin parts play always in unison, so that, despite three or four real voices, the texture is limited to just two (see Example 7). Only in the Concertos in G major No. 1 and C major No. 1 each violin has its own melody. The cello is the undisputed soloist in all the pieces. With the exception of some third movements, it is always featured in the solo sections only against the basso continuo background and contrasted with the violins in the tutti ritornellos. Quite unique is the introduction of a short soloistic dialogue between the cello and the first violin as part of one of the solo sections in the Concerto in C major No. 1 (see Example 8).



Example 7. First movement of the Concerto in A minor, bars 1–7



Example 8. Second movement of the Concerto in C major No. 1, bars 66–73

All Porpora's cello concertos are four-movement pieces with an agogic sequence typical of Corelli's da chiesa sonata. In contrast to the three-part Venetian or Bologna concertos, this formal model was characteristic of the

Neapolitan concerto in the first half of the 18th century. The slow movements are usually referred to as *Adagio* or *Largo* and the fast movements as *Allegro*. Exceptionally, the composer uses the notations *Adagio e staccato* (first movement of the B-flat major concerto, third movement of the G major concerto No. 2), *Largo e staccato* (first movement of the C major concerto No. 1), *Amoroso* (first movement of the C major concerto No. 2), *Affettuoso* (first movement of the Concerto in G minor) or *Tempo giusto* (fourth movement of the Concerto in G major No. 2). In the four concertos, the first movement is in the time signature $\frac{3}{4}$ and the final movement in $\frac{3}{8}$, while middle movements have even meters.[29] As in his sonatas Op. 2 No. 1 and 2, in the Concerto in G minor Porpora binds the first and second movements with a common theme, which gives the impression of a variation procedure known from the suite (see Thematic Catalogue No. 5). He must have liked this melody very much since its variant also appears in the first movement of the Concerto in G major No. 2 (see Example 2). There are many more melodic similarities between Porpora's various cello concertos and they can serve as another strong argument in the discussion of the proper authorship of some works (see Example 9 and 10).



Example 9. Second movement of the Concerto in G major No. 2, bars 1–5



Example 10. Second movement of the Concerto in B-flat major, bars 4–8

[29] The Porpora flute concerto has a similar metric order of the movements.

In five concertos, the first movement is monothematic (except for the Concerto in C major No. 2 and the Concerto in G major No. 2). The introductory movements can be from 19 to over 50 bars in length. In these movements, despite the clear sequence of TS (T-tutti, S-solo), both T and S use the same thematic material and the tonal plan of the movements is simple: I-V-I in major keys; i-III-i in minor keys.[30] Exceptionally (the Concerto in G major No. 1 and in A minor), short tutti inserts appear in the second solo section, thus blurring the line between the ritornello and the episode. The first movements may be somewhat severe or pompous (Concertos in C major No. 1 and 2, B-flat major, G major No. 1 and 2), sometimes evoking associations with a French overture (see Examples 11 and 12) or an introduction to a religious work (see Example 4), or they are translated into instruments of the style of a melancholic aria (see Examples 7 and 13). In the introductory movements of his cello concertos, Porpora is particularly keen on using dotted rhythms combined with interval jumps. Similar motives appear for the first time in Alessandro Scarlatti's arias with obligato cello, and Porpora eagerly adopted these solutions in his cello arias, e.g. in *Chiara Dea* from *Flavio Anicio Olibrio* (Act I, scene 1), or in the title aria from the cantata *Già la notte s'avvicina* op. 1 No. 6.[31]



Example 11. First movement of the Concerto in C major No. 1, bars 1–6

[30] Only the first movement of the C major Concerto No. 2 breaks out of this pattern. Its tonal plan is: I-ii-I.

[31] Cf. Halton, "Nicola Porpora and the cantabile cello", 326–328.



Example 12. First movement of the Concerto in B-flat major, bars 1–3



Example 13. Third movement of the Concerto in G major No. 2, bars 1–5

The second movements are thematically more diverse than the first, but it is still characteristic of Porpora to repeat the ritornello material in solo sections. These movements are more extensive than the introductions, ranging from 54 to 147 bars in length. They are based on the principle of succession of TS, in three cases inverted to ST (Concertos in A minor, C major No. 1, C major No. 2). In three other concertos (A minor, G minor, B major), the ritornello form is framed by the binary form A: ||: A1: ||, where in the case of the concertos in A minor and G minor, the first part ends in a relative key, and in the B-flat major concerto in the key of the dominant. In the second movements, there may be from three to seven solo episodes.[32] They can be from 3 to 24 bars long. Although the tonal plans of these movements are not too extensive, they can be surprising: I-V-I (Concerto in G major No. 1), i-v-III-i (Concerto in A minor), I-V-vi-I (Concertos in C major No. 2, G -major No. 2), i-III: ||: iv-V-i: || (Concerto in G minor), I-V: ||: VI-ii-V-I: || (Concerto in B-flat major). As it happens in the fast movements, the emphasis here is on

[32] Seven solo sections appear in the second movement of the C major Concerto No. 1, which is not a ritornello form. In this extremely contrasting form, the order of ST appearances is reversed, and the tonal plan is one of the most dynamic: I-V-I-iii-vi-V-I.

exposing the solo part in demanding figurations, arpeggios and wide interval leaps. This is especially visible from the very first bars of these concertos, in which the second movement begins with the cello solo and not, as usual, with the ritornello (see Example 14). Although in terms of the attractiveness of the themes, Porpora's ritornellos are far from those by Vivaldi, in the case of the second movement of the concerto in A minor (homophony) or the concerto in G major No. 1 (polyphony), he is not inferior to the Red Priest (see Examples 15 and 5).



Example 14. Second movement of the Concerto in A minor, bars 1–4



Example 15. Second movement of the Concerto in A minor, bars 10–20

In the third movements of the four concertos, the forces are reduced to the solo part and basso continuo, which may evoke associations with the effect of a recitative placed between arias. In the concertos in G major No. 1, G major No. 2 and C major No. 2, the cello plays solo with string accompaniment or alternately with the tutti. The third movements are the shortest parts of the concerto, ranging from 11 to 60 bars in length. The composer did not use a ritornello form in them, they are usually through-composed or arch forms. In line with Corelli's tradition, these movements are in a different key than the main one, in six cases it is the relative key, and in the G minor concerto, the key of the minor subdominant. In these movements, Porpora's experience in the field of vocal music clearly comes to the fore. In character, these movements usually resemble a *parlante* or *cantabile* aria, where the cello successfully imitates a declamatory or cantilena melody of vocal provenance (see Examples 13 and 16).[33] Due to its polyphonic texture, the third movement of the G major Concerto No. 1 evokes associations with a church concerto, such as Pergolesi's *Salve Regina* (see Example 6).



Example 16. Third movement of the Concerto in G minor, bars 1–3

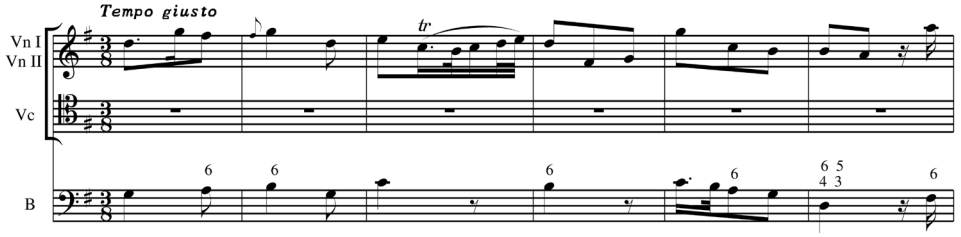
Since all final Allegros of the cello concertos by Porpora are kept in triple meters (six times $\frac{3}{8}$, once $\frac{12}{8}$), these movements are usually dance-like (see Examples 17 and 18). A clear relationship with the suite is also emphasized by the binary form with the repetitions A:||: A1:||, present in all of these movements. According to the rules, in the major keys, part A ends with the dominant, and in the minor keys on the third degree of the scale. An exception is the fourth movement of the G major concerto No. 2, where both parts end on the tonic. The final movements of Porpora's cello concertos count from 51 to 236 bars and are ritornello forms inscribed into binary form. Particularly interesting is

[33] The slow movements of Fiorenza's and Leo's cello concertos are of similar nature.

the final movement of the Concerto in G major No. 1, in which we can distinguish three phases occurring in the early classical sonata allegro. The part A (exposition) returns here, not literally, at the end of A1 in bars 170–236, after the development phase, however this repetition does not coincide with the return of the tonic that was introduced earlier, but appears in a faster form, accompanied by the term *Presto*. Final movements are quite extensive, additionally enlarged by repeats. There are plenty of opportunities to show the soloist in extensive and sometimes difficult figurations. Compared to the second movements, the ritornellos of the finales are thematically more contrasted, while the solo episodes are longer and, as in the second movements, they often repeat the ritornello material. Usually there are three, less often four and five, solo sections (the concertos in C major No. 1 and G major No. 2). The tonal plans of the final movements are varied and different from those of the second movements: I-V:||:V-I:|| (Concerto G major No. 1), i-v:||:v-III-i:|| (Concerto A minor), I-V:||:V-iii-vi-iii-I:|| (Concerto C major No. 1), I-V:||:V-II-V-I:|| (Concerto C major No. 2), i-III:||:III-v-i:|| (Concerto G minor), I-V:||:V-ii-I:|| (Concerto B-flat major), I-V:||:vi-iii-I-V-I:|| (Concerto G major No. 2).



Example 17. Fourth movement of the Concerto in A minor, bars 1–7



Example 18. Fourth movement of the Concerto in G major No. 2, bars 1–6

The technical requirements for the solo part vary depending on the concerto. The G major Concerto No. 1 causes the greatest technical difficulties. The composer makes the cello play quite risky figurations in the three-octave scale *D-d*^{2}. He introduces quick changes of register (see Example 19), chains of wide leaps (see Example 20), arpeggios (see Example 21), double-stopping (see Example 22) and two-plane playing (see Example 23). The solo part of the A minor concerto also moves on the three-octave scale (*C-c*^{2}), but it lacks chordal playing and double-stopping. The concerto in C major No. 1 (*C-h*^{1}), lacking a solo part in the finale, probably required a similar three-octave scale. The scale in the remaining concertos is narrower, in the Concerto in C major No.2 and in G major No.2 it is *G-a*^{1}, in the Concerto in G minor it is *G–b-flat*^{1} and in the Concerto B-flat it is *F-a*^{1}. The technical requirements for the cellist in these concertos are much lower than in the Concerto in G major No. 1. Single chords and arpeggios appear sporadically, but there are also wide leaps and hidden polyphonic playing. Taking into account the scale and the cello technique used in the A minor concerto, Marc Vanscheeuwijck postulated that this piece should be played on a five-string cello with the tuning *C-G-d-a-d*^{1} *or e*^{1}, in order to play in the first position on the higher strings.[34] However, due to the highest *c*^{2} sound, it is necessary to use the 4th position, as mentioned by Carlo Vitali.[35] Following them, it would be advisable to perform the Concertos in G major No. 1 and C major No. 1 on a five-string instrument. However, if the addressee of the former was indeed Frederick, Prince of Wales, judging from the painting by Philip Mercier, dated 1733, in which the prince plays the four-string cello, this hypothesis seems rather doubtful. Descriptions of the playing of such Neapolitan cellists as Francesco Alborea rather convince that most of Porpora's concertos were intended for an ordinary, four-string instrument.[36] In this case, some of his concertos require the ability to play in the 8th position without having to use the thumb position. Porpora's cello concertos, like his violin sonatas, demonstrate that this legendary singing teacher knew perfectly well the secrets of playing the cello and the violin. Unfortunately, it is

[34] Cf. Marc Vanscheeuwijck, "Recent re-evaluations of the Baroque cello and what they might mean for performing the music of J. S. Bach", *Early Music*, 38, No. 2 (May 2010), 181–192.

[35] Vitali, "Un concerto per violoncello attribuito a Porpora", 298.

[36] Guido Olivieri seems to be supporting this opinion in "Prassi e didattica del violoncello nella Napoli del Settecento: un bilancio degli studi" in *Gli esordi del violoncello a Napoli e in Europa tra Sei e Settecento*, ed. Dinko Fabris (Urbino: Cafagna Editore, 2020), 123.

not clear today who was the teacher of these instruments at the Conservatorio dei Poveri di Gesù Cristo during his studies. Domenico De Matteis was to take over these duties after Francesco Mirabella (in 1712, 1717, 1727 or 1729). Rocco Greco left in 1695 to the Royal Chapel just before the arrival of Porpora, and the aged Mirabella officially taught there in 1672–74.[37]



Example 19. Second movement of the Concerto in A minor, bars 47–51



Example 20. Fourth movement of the Concerto in G major No. 1, bars 87–94



Example 21. Second movement of the Concerto in G major No. 1, bars 102–105



Example 22. First movement of the Concerto in G major No. 1, bars 46–49



Example 23. Second movement of the Concerto in G major No. 1, bars 19–22

[37] Cf. Salvatore Di Giacomo, *Il Conservatorio dei Poveri di Gesù Cristo e quello di S.M. di Loreto* (Palermo: Remo Sandron, 1928), 148–149, 151, 166, 171; Dinko Fabris, "Greco, Gaetano", Grove Music Online, https://www.oxfordmusiconline.com, accessed July 15, 2020.

Porpora's seven cello concertos considerably enrich the repertoire of similar pieces composed by Neapolitan musicians in the years 1726–38 that is known today.[38] From that period, along with Porpora's concertos, 22 more pieces from that period have survived, including: six cello concertos by Leonardo Leo,[39] seven concertos by Nicola Fiorenza,[40] and one concerto each by Giuseppe de Majo[41] and Nicola Sabatino.[42] Together with the solo cello sonatas with basso continuo and cello duets, created in large numbers from the beginning of the 18th century, or the use of the cello as an obligato instrument in cantata and opera arias, these concertos are evidence of the great interest of the Neapolitans in this instrument.[43] After 1738, concertos for solo cello suddenly disappear and the attention of Neapolitan composers is focused on the concerto for transverse flute or mandolin. The dating of the preserved source material suggests that before Porpora began writing cello concertos, he introduced the obligato cello part into his opera and cantata arias, imitating Alessandro Scarlatti. He created the first such arias from 1720, that is, before his departure from Naples.[44] Such outstanding cello virtuosos as Francesco Alborea and Francesco Supriani were active in this city, and they were probably the performers of these parts.

Although we do not know the addressees of Porpora's cello concertos, we can assume, on the basis of the sources, that Aloys Thomas Raimund von Harrach, Viceroy of Naples (the Concertos in G major No. 2 and B-major), Frederick, Prince of Wales, an amateur cello player (Concerto in G major, No. 1) or one of cello professors from the Venetian or Neapolitan orphanages (Concerto in A minor), were among them. If Porpora's concertos were

[38] The earliest date appears on the cello concerto by Giuseppe De Majo and the latest on the concerto by Leonardo Leo.

[39] I-Nc, M.S.15.8.5.

[40] I-Nc, M.S. 2162–2165, 2175–2178, 2179–2183, 2197–2200, 2201–2204, 2231–2234, 2269–2273, 2290–2292.

[41] I-Nc, M.S. 1638–1640.

[42] A-Wgm, IX 1136 (Q_16752).

[43] Cf. Olivieri, "Prassi e didattica del violoncello"; idem, "Cello Playing and Teaching in Eighteenth-Century Naples: F. P. Supriani's Principij da imparare a suonare il violoncello", *Performance Practice: Issues and Approaches,* ed. Timothy D. Watkins (Ann Arbor: Steglein Publishing, 2009), 109–136; Rosalind Halton, "Nicola Porpora and the cantabile cello".

[44] Cf. aria *Bella Diva* from the *Angelica* serenade (A-Wn, 17050/1) staged in Naples on September 4, 1720 at the palace of the Duke of Torella.

originally written for Neapolitan patrons, their addressees could have been the Duke of Maddaloni Marzio Domenico IV Carafa, who played the cello and lively supported cello repertory in Naples, or the Marquis Ottavio de Simone, for whom Leo and Fiorenza composed their cello concertos at a similar time.[45] The concertos in C major No. 2, G major No. 2, G minor and B-flat major, issued by Walsh, are addressed not to virtuosos, but rather to skilled lovers of this instrument, among whom there was a significant a group of both London and Neapolitan aristocrats.

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Abstract

The instrumental output of Nicola Porpora has not aroused great interest among researchers. For this reason, even the lists of his works in the most important musical dictionaries are incomplete. However, his instrumental works enjoyed considerable interest during the composer's lifetime and even after his death. The purpose of this article is to draw attention to Porpora's cello concertos. A closer analysis of previously known sources allows us to increase the number of such concertos by five pieces. Four of them have so far been considered to be trio sonatas, one has been preserved incompletely as an anonymous piece in the Library of Conservatorio di San Pietro a Majella (I-Nc, M.S. 84/5–8). These seven cello concertos, also known in sources as sonatas or sinfonias, were written when very similar pieces were created in Naples by Nicola Fiorenza, Leonardo Leo, Giuseppe de Majo and Nicola Sabatino. Although Porpora was already active in Venice and London at that time, he most likely wrote these works with the courts of Neapolitan aristocrats in mind — the Viceroy Aloys Thomas von Harrach, the Duke of Maddaloni and the Marquis De Simone.

Keywords: Nicola Porpora, Giovanni Battista Costanzi, Domenico Porretti, John Walsh, cello concerto, attribution

[45] The copyist who wrote down Porpora's incomplete concerto in C major also copied Fiorenza's concerto dedicated to the Marquis De Simone.

Table 1. Instrumental works by Nicola Porpora.

Item	Title	Key	Scoring	Places of issues	Copies (prints and manuscripts)	Date
	Sinfonie da camera a tre istromenti, op. 2			London	A-Wn, D-Dl, D-MÜs, GB-Cu, GB-Lbl, GB-Lcm, GB-Mp, I-Fc, I-MC, I-Nc, I-Rsc, RUS-Mrg, S-HÄ, US-Wc	1736
	Six simphonies en trio d'un goust nouveau, op. 2			Paris	A-Wn, F-Pc, F-TLc, GB-Ob	1737
	Six sonatas for two violins with a thorough bass for the harpsicord or violoncello, op. 2			London	A-Wn, B-Bc, GB-Lam, GB-Lbl, GB-Lcm, S-L, US-LAuc	1740
1.	Concerto I	G major	2 vni, b.c.		D-Dl Mus.2417-Q–2 (2a), GB-Lbl R.M.21.b.4–6, DK-Kk mu 6212.0337, F-Pn VM7–2513, I-Ria Mss. Vess. 439a	1734–1910
2.	Concerto II	C major	2 vni, b.c.		D-Dl Mus.2417-Q–3, GB-Lbl R.M.21.b.4–6, DK-Kk mu 6212.0337, I-Ria Mss. Vess. 439b	1736–1910
3.	Concerto III	G minor	2 vni, b.c.		D-Dl Mus.2417-Q–6, GB-Lbl R.M.21.b.4–6, DK-Kk mu 6212.0337, I-Ria Mss. Vess. 439c	1736–1910
4.	Concerto IV	D major	2 vni, b.c.		D-Dl Mus.2417-Q–4 (4a), GB-Lbl R.M.21.b.4–6, DK-Kk, mu 6212.0337, I-Ria Mss. Vess. 224d	1734–1910
5.	Concerto V	E minor	2 vni, b.c.		GB-Lbl R.M.21.b.4–6, DK-Kk mu 6212.0337, I-Ria Mss. Vess. 224, 439e	1750–1910
6.	Concerto VI	B-fat major	2 vni, b.c.		D-Dl Mus.2417-Q–5 (5a), GB-Lbl R.M.21.b.4–6, DK-Kk mu 6212.0337, S-SK 239, I-Ria Mss. Vess. 439f, I-Vlevi F.B.60	1736–1910

	Six sonatas for two violoncellos and two violins with the thourough bass for the harpsicord compos'd by Sig.r Nicolo Porpora and Sig.r Gio. Batta Costanza			London	D-Mbs, GB-Lam, GB-Lbl, US-Wc	1745
7.	Sonata I	C major	2 vni, vc obl., b.c.		S-Skma Od-R, GB-Lbl R.M.24.i.13 (5.)	1731
8.	Sonata II	G minor	2 vni, vc obl., b.c.		GB-Lbl R.M.24.i.13 (4.)	
9.	Sonata III	G major	2 vni, vc obl., b.c.		US-NYp JOG 72–29 (Vol. 29), GB-Lbl R.M.24.i.13 (3.)	1728–1733
10.	Sonata IV	B-flat major	2 vni, vc obl., b.c.		US-NYp JOG 72–29 (Vol. 29) (inc.), GB-Lbl R.M.24.i.13 (6.)	1728–1733
	Sonate XII. di violino e basso			Vienna	A-M, A-Wgm, A-Wst, B-Bc, D-Dl, D-Mbs, GB-Lbl, I-Bc, I-Fc, I-Mc, I-Nc, I-Rsc, I-Tci, I-Tn, I-Vc, J-Tk	1754
	XII Sonates pour le violon avec accompagnement de basse			Paris	A-GÖ, A-Wgm, B-Br, I-BGi	ca 1810
11.	Sonata I	A major	vn, b.c.			
12.	Sonata II	G major	vn, b.c.			
13.	Sonata III	D major	vn, b.c.			
14.	Sonata IV	B-fat major	vn, b.c.			
15.	Sonata V	G minor	vn, b.c.			
16.	Sonata VI	C major	vn, b.c.			
17.	Sonata VII	F major	vn, b.c.			
18.	Sonata VIII	C major	vn, b.c.			

19.	Sonata IX	E major	vn, b.c.			
20.	Sonata X	A major	vn, b.c.			
21.	Sonata XI	D major	vn, b.c.			
22.	Sonata XII	D minor	vn, b.c.			
23.	*Concerto*	A minor	3 vni, vc obl., b.c.		I-Nc, M.S. 84/1–4 (formerly 35881–35884, 22.1.19/15–18)	1729
					I-Bas, V 89/749 a n.o 1	1732
24.	*Concerto*	C major	2 vni, vc obl., b.c.		I-Nc, M.S. 84/5–8 (formerly 35885–35888, 22.1.19/19–22, inc.)	ca 1730
25.	*Concerto*	G major	2 vni, vla, vc obl., b.c.		GB-Lbl Add. 14125	1733–1736
					I-BGi XIX 9156 M	1850–1900
26.	*Concerto*	D major	fl, 2 vni, b.c.		D-KA Mus.Hs. 748	1750–1770
27.	*Sonata*	F major	vc, b.c.		GB-Lbl Add. 14125	1733–1736
					US-NYp JOG 72–29 (Vol. 27)	1728–1733
28.	*Sonata*	A major	vc, b.c.		US-NYp JOG 72–29 (Vol. 29)	1728–1733
29.	*Ouverture Roiale*	D major	2 tr, 2 cor, 2 ob, 2 fg, timp		I-Nc, Rari 1.6.22 formerly 19.5.25, 14.3.11	1763
30.	*Fuga per cembalo*	G major	cemb.		I-Nc M.S. 7507	1700–1799
31.	*Fuga per cembalo od organo*	E-flat major	cemb./org		I-Nc, Cotrufo 31.25	1908*

* This work has survived only in the 19th-century copy, which was the basis for the edition in Luigi Torchi, L'*arte musicale in Italia*, *3*, Milan, Ricordi, 1908.

Thematic Catalogue of Porpora's Cello Concertos

1. Concerto C major No. 1

Sources: I-Nc, M.S. 84/5–8



2. Concerto C major No. 2

Sources: *Six sonatas for two violoncellos and two violins with the thourough bass for the harpsicord*, London: John Walsh, 1754, No. 1; S-Skma, Od-R, GB-Lbl, R.M.24.i.13 (5.)



3. Concerto G major No. 1

Sources: GB-Lbl Add. 14125; I-BGi XIX 9156 M



4. Concerto G major No. 2

Sources: *Six sonatas for two violoncellos and two violins with the thourough bass for the harpsicord*, London: John Walsh, 1754, No. 3; US-NYp JOG 72–29 (Vol. 29); GB-Lbl R.M.24.i.13 (3.)



5. Concerto G minor

Sources: *Six sonatas for two violoncellos and two violins with the thourough bass for the harpsicord*, London: John Walsh, 1754, No. 2; GB-Lbl R.M.24.i.13 (4.)



6. Concerto A minor

Sources: I-Nc, M.S. 84/1–4; I-Bas, V 89/749 a n.o 1



7. Concerto B-flat major

Sources: *Six sonatas for two violoncellos and two violins with the thourough bass for the harpsicord*, London: John Walsh, 1754, No.4; US-NYp JOG 72–29 (Vol. 29) (inc.), GB-Lbl R.M.24.i.13 (6.)

