

## **Albinoni, Tomaso Giovanni**

(*b* Venice, 8 June 1671; *d* there, 17 Jan 1751). Italian composer. Born of wealthy parents, he was a dilettante musician, never seeking a church or court post, though he had contact with noble patrons. He concentrated on instrumental and secular vocal music and had early successes with his opera *Zenobia* (1694, Venice) and 12 trio sonatas op.1 (1694). His reputation grew, with operas staged in other cities, beginning with *Rodrigo in Algeri* (1702, Naples); later operas, such as *I veri amici* (1722, Munich), were staged abroad. In all he wrote over 50 operas, several other stage works and over 40 solo cantatas; few works date from after 1730.

Albinoni's instrumental works, mostly for strings, were especially popular; ten sets were published in his lifetime. Bach based four keyboard fugues on subjects from the op.1 sonatas. While Albinoni's concertos were less adventurous and soloistic than Vivaldi's, they were probably the earliest consistently in three movements, and his oboe concertos op.7 (1715) were the first by an Italian to be published. The sonatas (for one to six instruments with continuo) are mostly in four movements. His music is individual, with a strong melodic character and, especially in the early works, formally well balanced.

**Orchestral Music** (6) Sinfonie e [6] concerti a cinque for 2 to 3 Violins, 2 Violas, Cello, and Basso Continuo, op.2 (Venice, 1700); (12) Concerti a cinque for 3 Violins, 2 Violas, Cello, and Basso Continuo, op.5 (Venice, 1707); (12) Concerti a cinque for 1 to 2 Oboes, 2 Violins, Viola, Cello, and Basso Continuo, op.7 (Amsterdam, 1715); (12) Concerti a cinque for 1 to 2 Oboes, 2 to 3 Violins, Viola, Cello, and Basso Continuo, op.9 (Amsterdam, 1722); (12) Concerti a cinque for 3 Violins, Viola, Cello, and Basso Continuo, op.10 (Amsterdam, c. 1735-36); several sinfonias and violin concertos.

**Chamber Music** (12) Suonate a tre for 2 Violins, Cello, and Harpsichord, op.1 (Venice, 1694); (12) Balletti a tre for 2 Violins, Cello, and Harpsichord, op.3 (Venice, 1701); (6) Sonate da chiesa for Violin and Cello or Basso Continuo (Amsterdam, c. 1709; later publ. as op.4); (12) Trattenimenti armonici per camera for Violin, Violone, and Harpsichord, op.6 (Amsterdam, c. 1712); (5) Sonate for Violin and Basso Continuo ...e uno suario o capriccio...del sig. Tibaldi (Amsterdam, c. 1717); (6) Balletti e (6) sonate a tre for 2 Violins, Cello, and Harpsichord, con le sue fughe tirate à canone, op.8 (Amsterdam, 1722); 6 sonates da camera for Violin and Harpsichord, op. posthumous (Paris, c. 1740); also (6) Sonate a tre for 2 Violins, Cello, and Harpsichord (n.d.) and a Violin Sonata (n.d.).

**Oratorios** Trionfi di Giosuè (pasticcio; Florence, 1703); Maria annunziata (Florence, 1712).

**Vocal Music** Messa a tre voci (n.d.). 48 Cantatas, including (12) Cantate for Voice and Basso Continuo, op.4 (Amsterdam, 1702).

**Opera** Albinoni claimed to have written 80 operas, but his count may have included rev. versions and pasticcios. Of the 50 operas generally attributed to him, only three are extant in full: *Zenobia*, *Regina de' Palmireni* (Venice, 1694), *Engelberta* (Venice, 1709; in collaboration with Gasparini), and *La Statira* (Rome, 1726); arias from some of his other operas are also extant. He also wrote 3 comic intermezzos, of which *Vespetta e Pimpinone* (Venice, 1708) is extant, and 3 serenatas, of which *Il nascimento dell'aurora* (c. 1710) and *Il nome glorioso in terra, santificato in cielo* (Venice, Nov. 4, 1724) are extant.