Sonata del Sigr C.F. Arrigoni (1697/1744)
Pour Mandoline, Violon et Basse

Publiée par RICHARD CIVIOL

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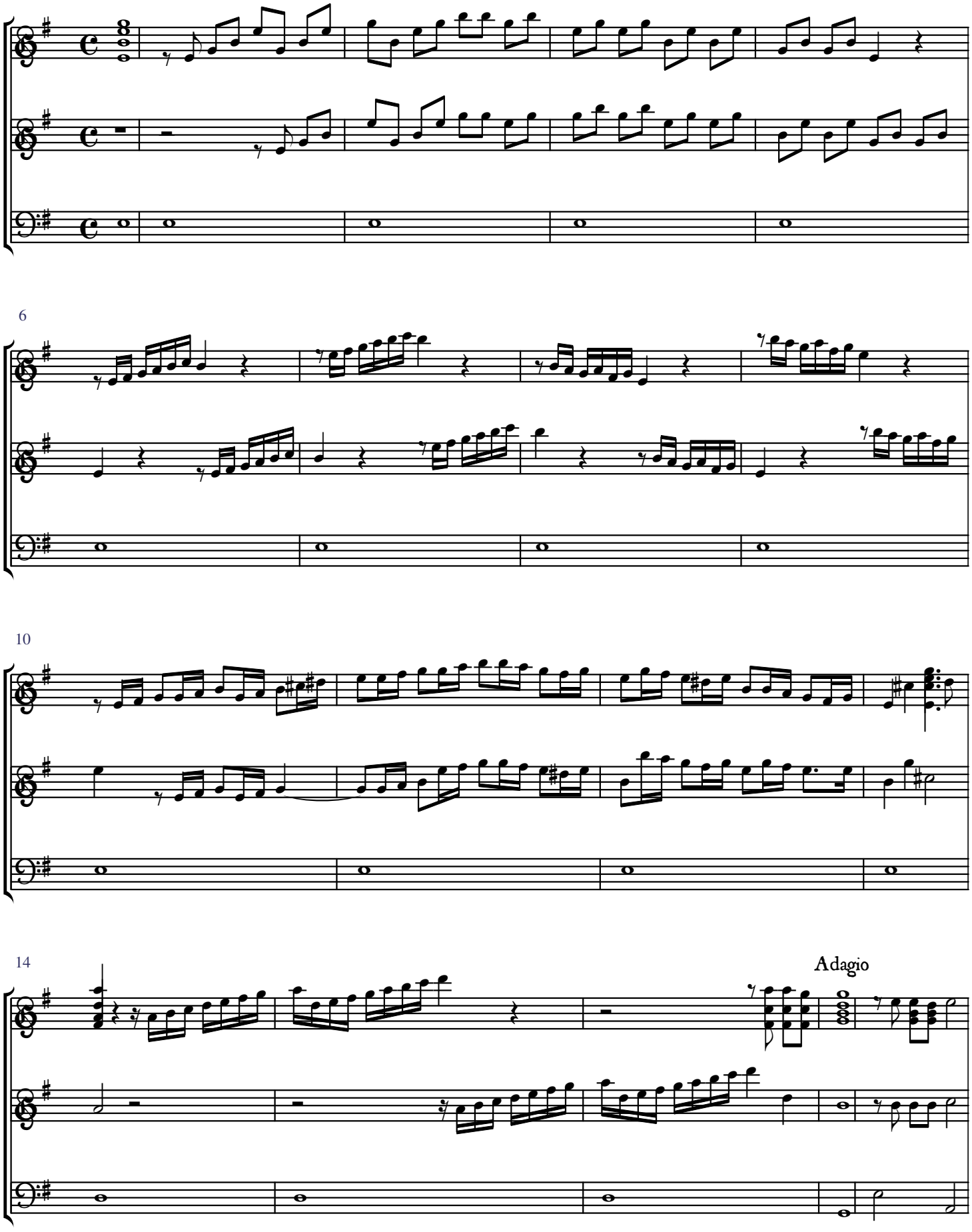
(b Florence, 5 Dec 1697; d Florence, 18 Aug 1744). Italian lutenist, theorbo player and composer. Although he may have directed music for the Prince of Carignan in his early years, his name is principally associated with Florence. By at least 1718 he was a member of the musicians' company there. He is listed as a theorbo player at an oratorio performance on 31 March 1720 and as a violinist at a private concert on 30 July 1724, both in Florence. In 1721 he was elected a member of the Accademia Filarmonica of Bologna. His presence in London between 1731 and 1736 coincided with the lifespan of the Opera of the Nobility, rival to Handel's company, which presented four performances of his Fernando beginning on 5 February 1734. In the 1732–3 season he directed concerts at Hickford's Rooms, together with Giuseppe Sammartini, according to a newspaper announcement quoted by Burney. Other announcements mention his participation in London concerts on 20 April and 7 May 1733, 27 March and 11 April 1735, and 21 January, 5 March and 8 March 1736, either at Hickford's Rooms or Lincoln's Inn Fields. Arrigoni also sang and played his own music in Dublin on 20 October 1733. He sang the tenor part in Handel's cantata Cecilia, volgi un sguardo and played the lute in Handel's concerto op.4, no.6, both at original performances of Handel's Alexander's Feast at Covent Garden in February and March 1736 (see Dean). Later in 1736 he was made aiutante di camera by Grand Duke Giovanni Gastone of Tuscany, and in 1737 the new Grand Duke, Franz II, named him chamber composer. Performances of Arrigoni's music in Vienna in 1737 and 1738 reflect the fact that the new Tuscan grand duke was the husband of Maria Theresia, and do not necessarily place the composer in that city. After 1740 Arrigoni played his theorbo several times in Lucca at the festivals of the Holy Cross (13–14 September). In a letter of 12 August 1742, Horace Mann mentioned him as an arranger of private concerts in Florence. A fellow lutenist at the court, Nicolò Susier, reported that he was survived by a wife and four sons, one of whom may be the 'signor Arrigoni' mentioned in connection with performances in England, Scotland and Ireland, 1756–63.

In his surviving music Arrigoni is revealed as a composer of modest ability. His instrumental music is saturated with conventional figuration and organized into shortwinded periods of sequences, voice-exchanges, frequent cadences and literal repetitions of small units. His arias often seem to be constructed of brief, unrelated phrases, which awkwardly return to a few pitches and thus lack directional flow. Perhaps his relative success as a composer was due to his mastery of fashionable stylistic conventions rather than to the real worth of his music.

Sonata Del Signor Arrigoni



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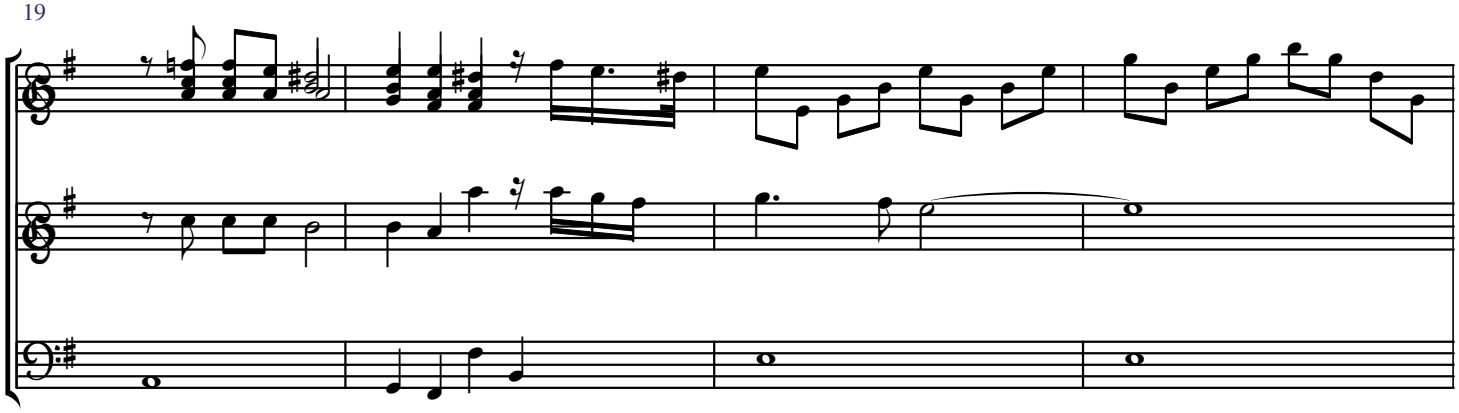

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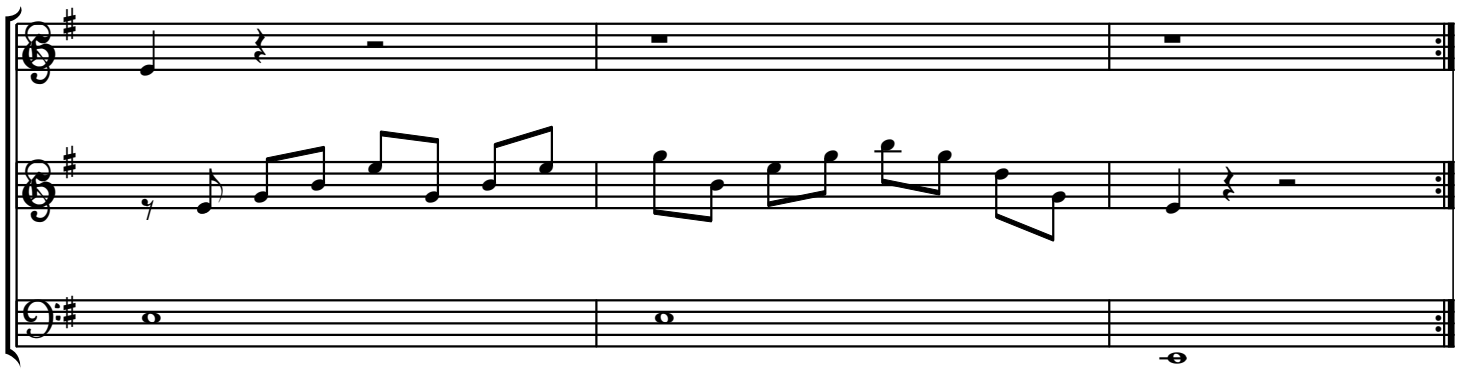

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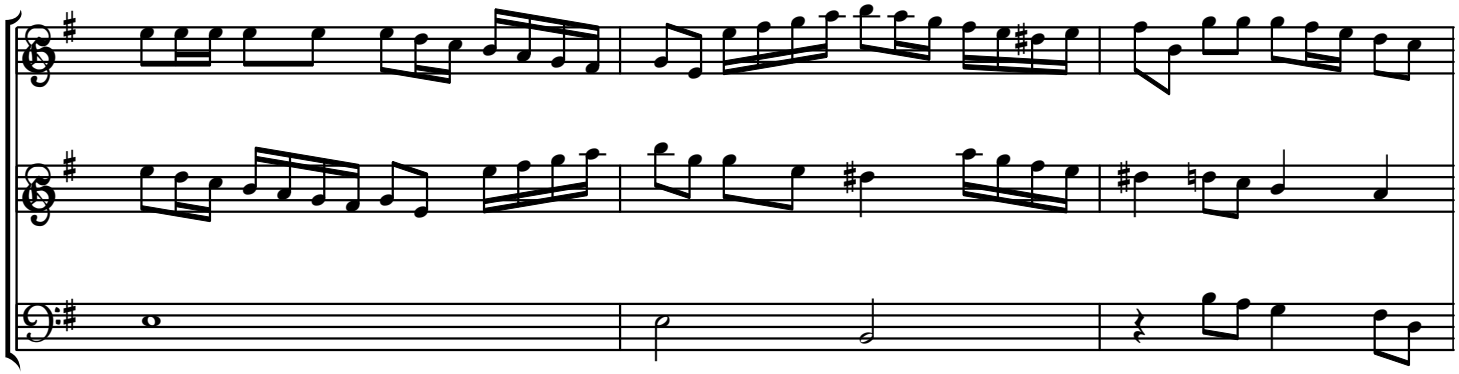

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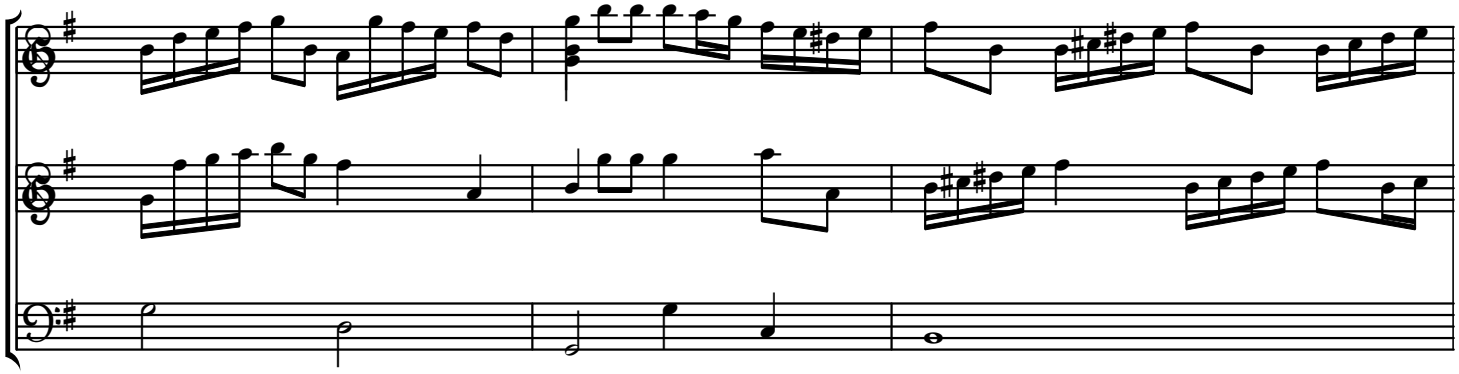

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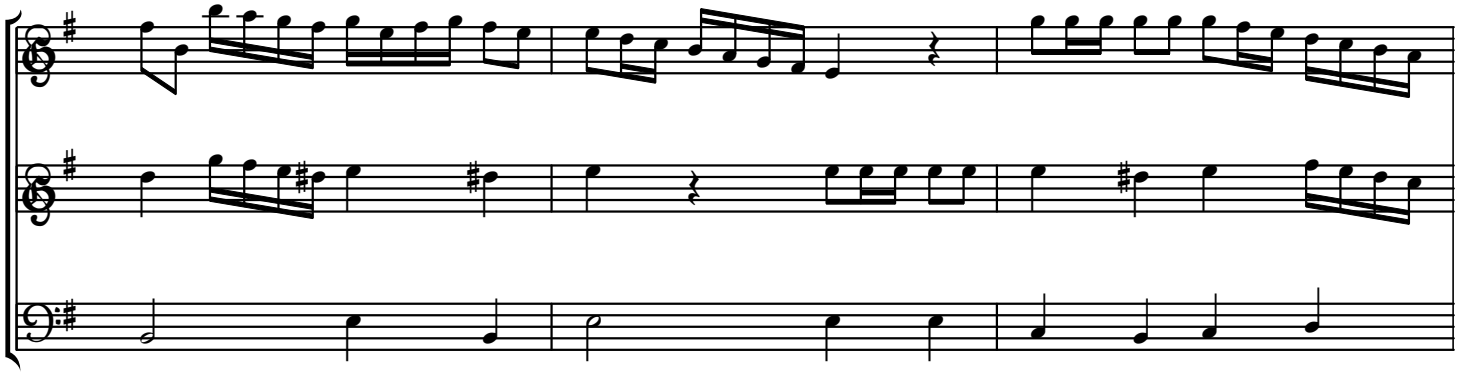

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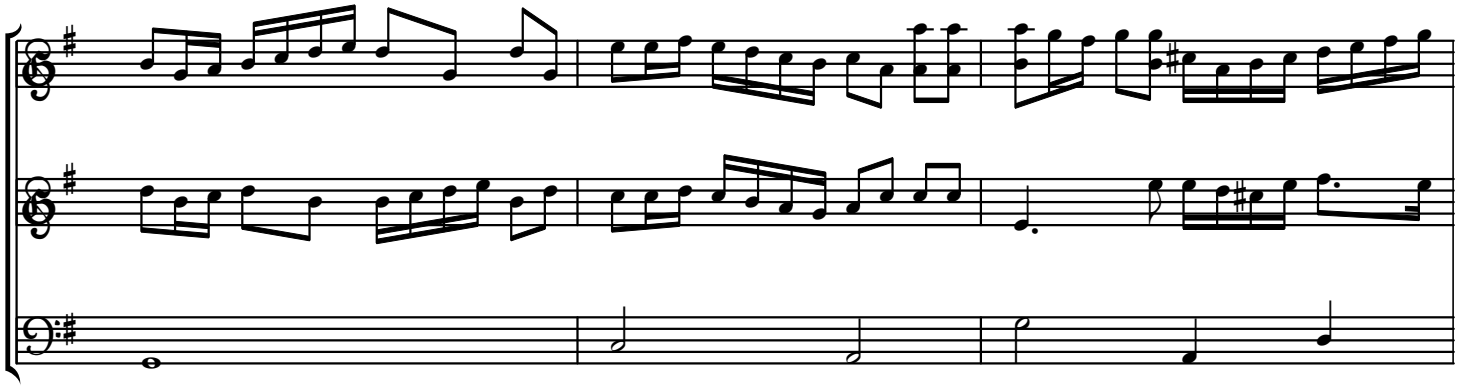

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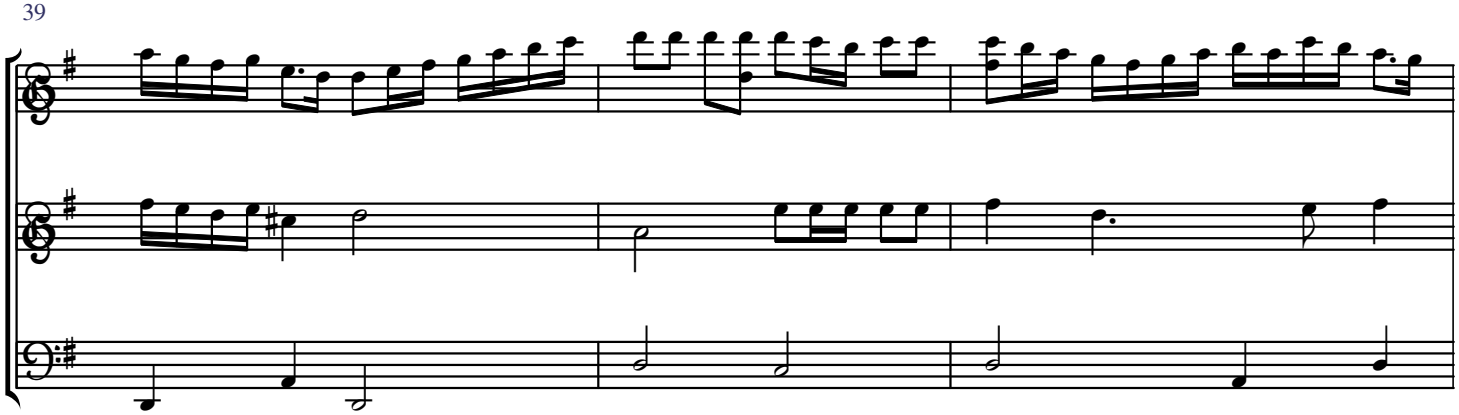

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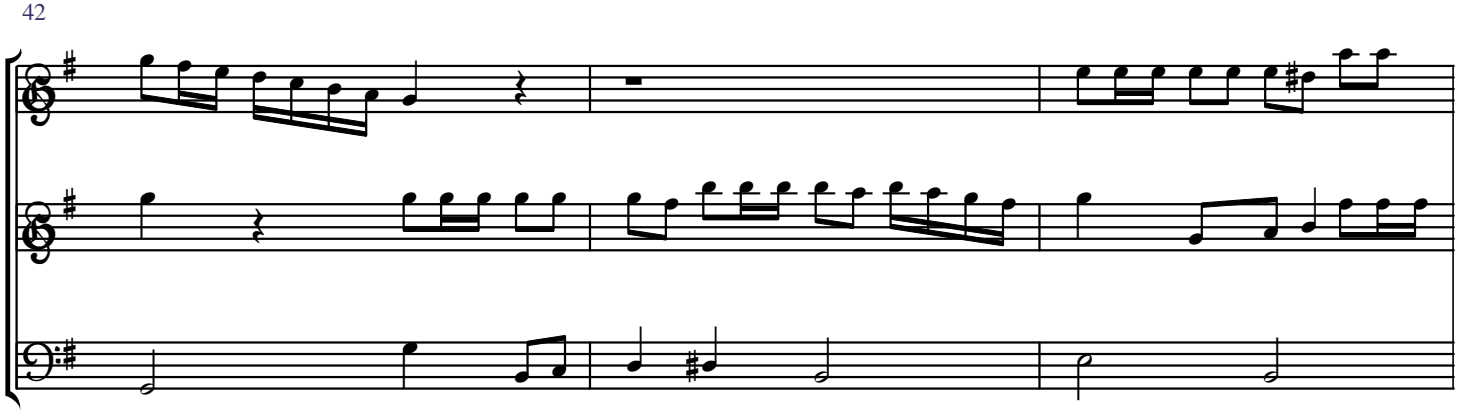

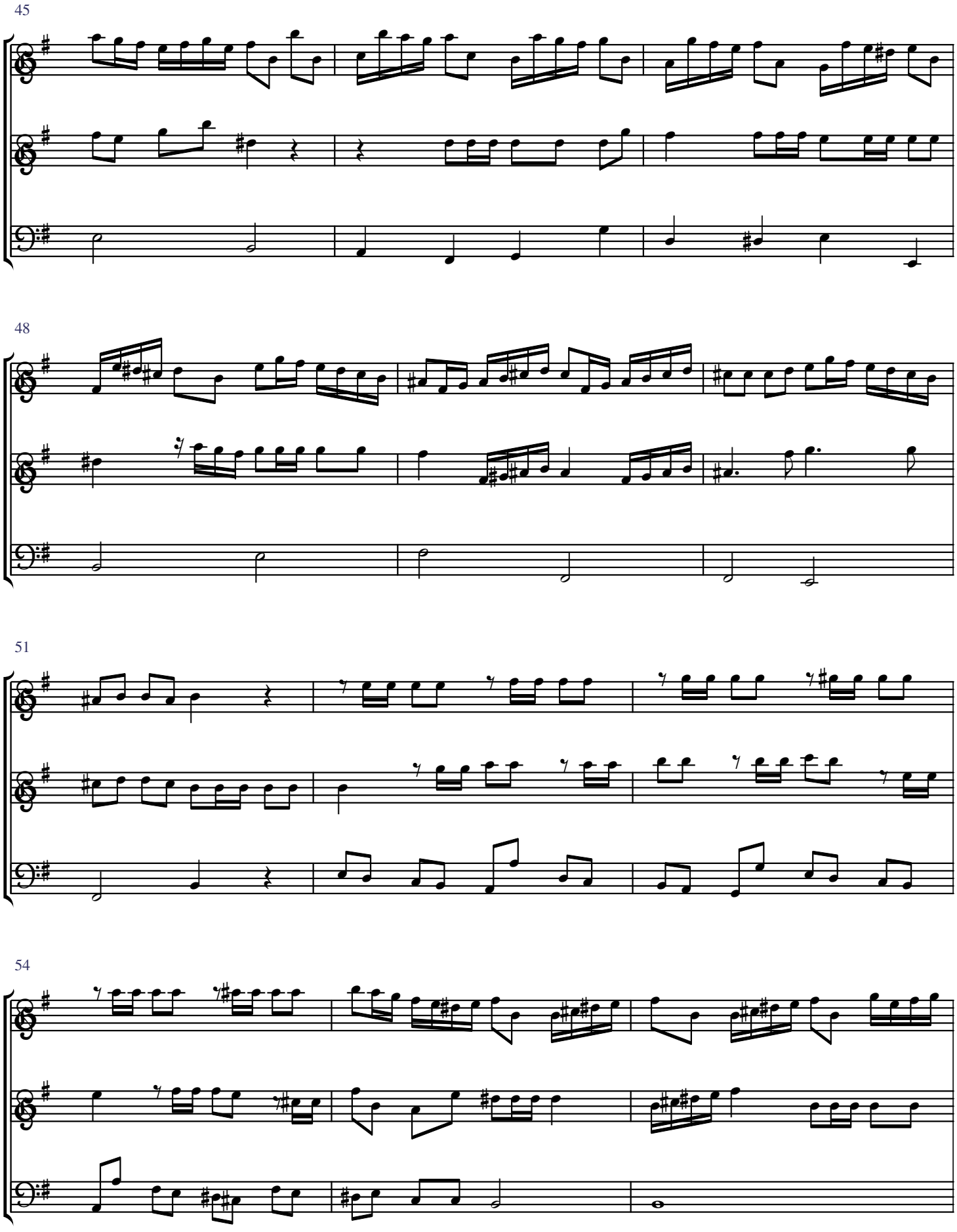
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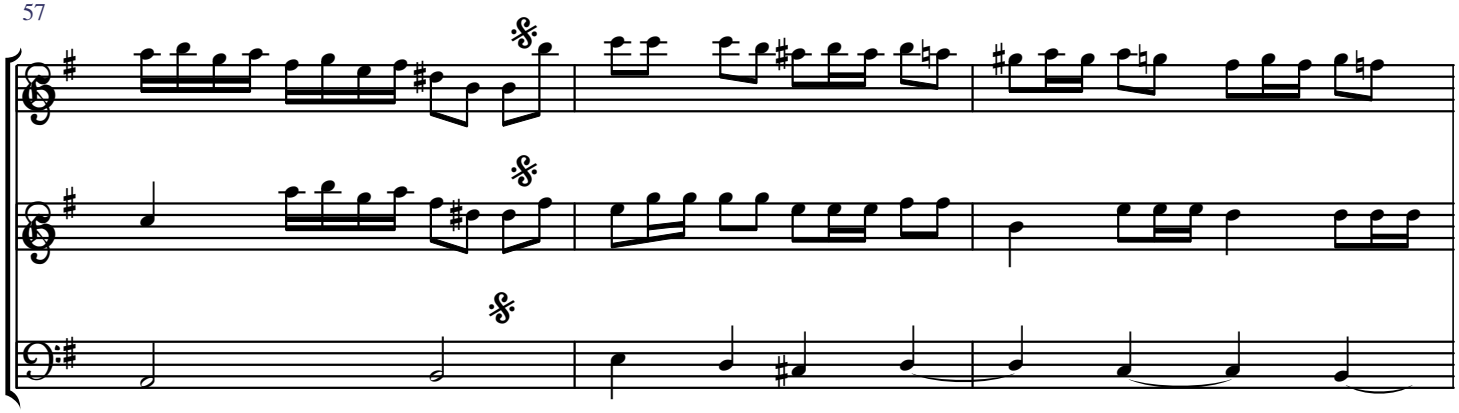

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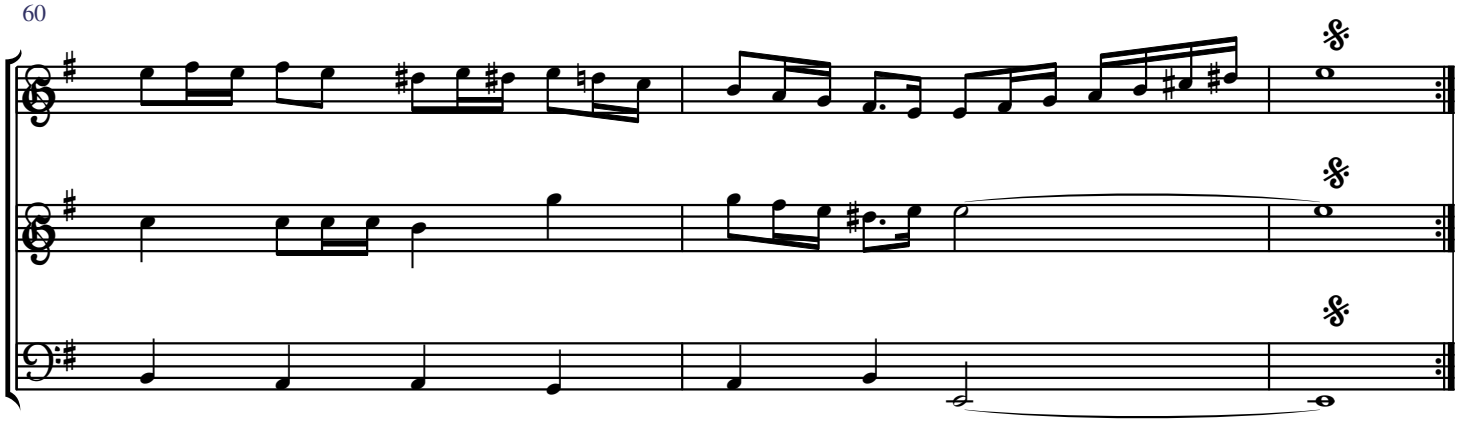
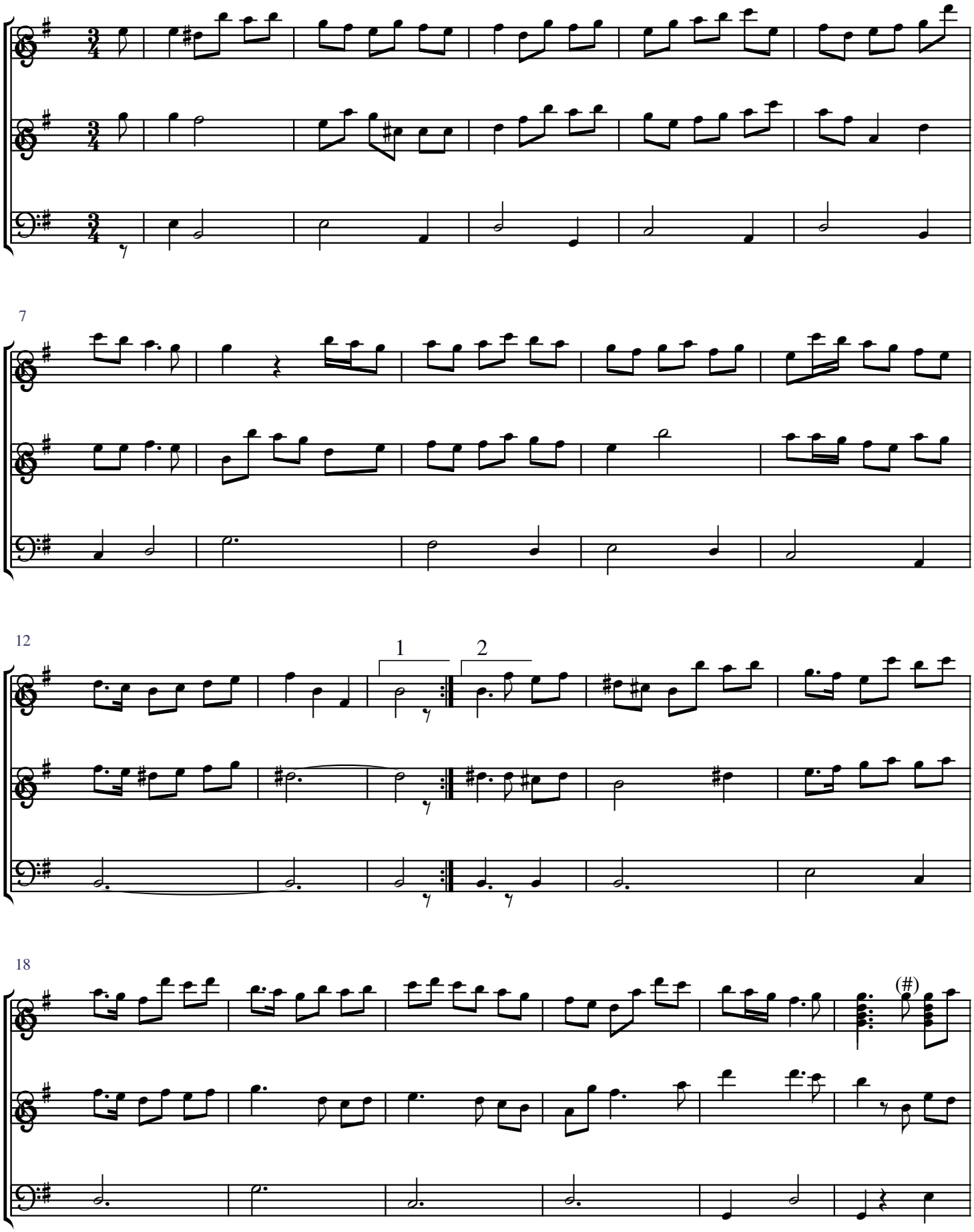
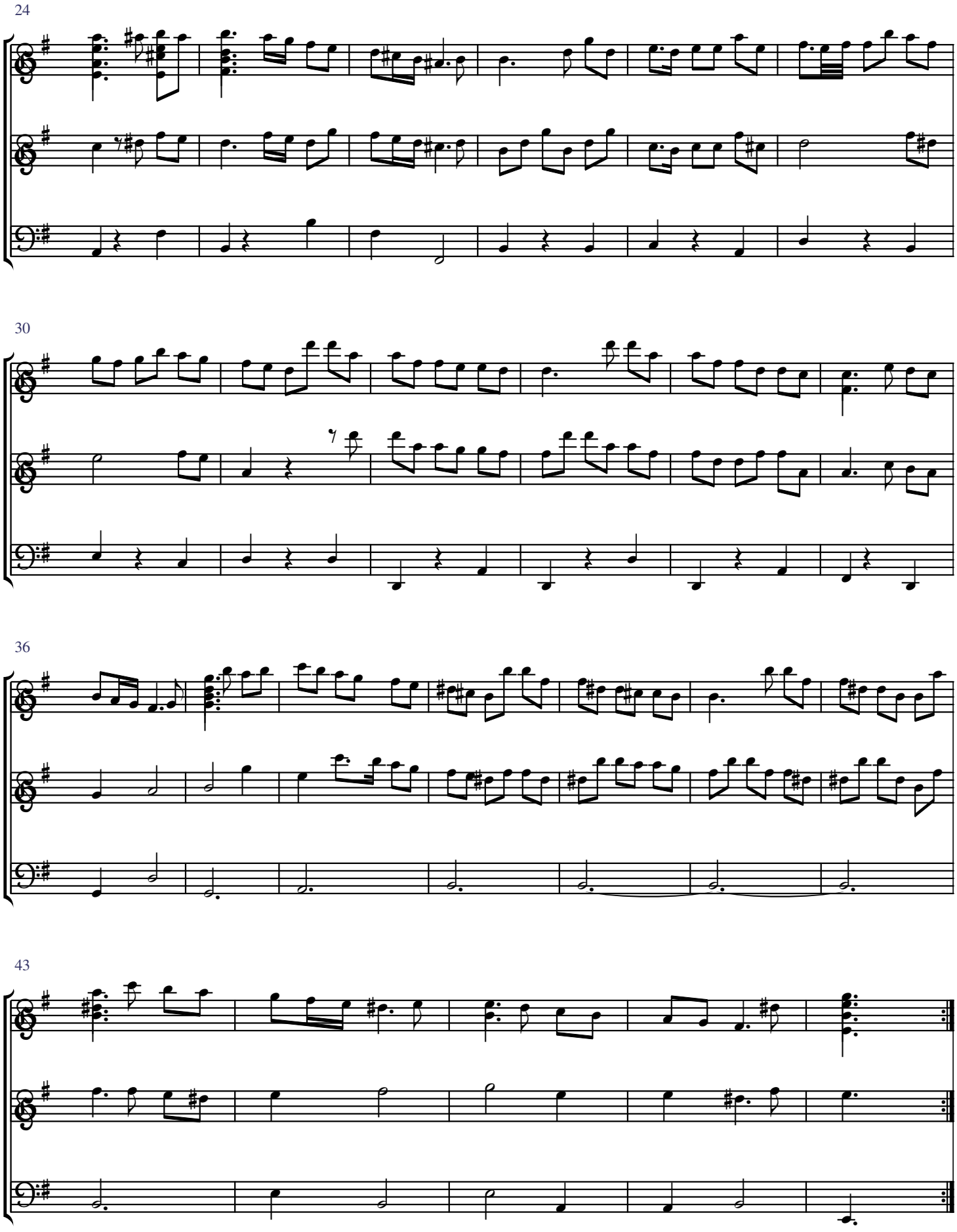


Courante Adagio

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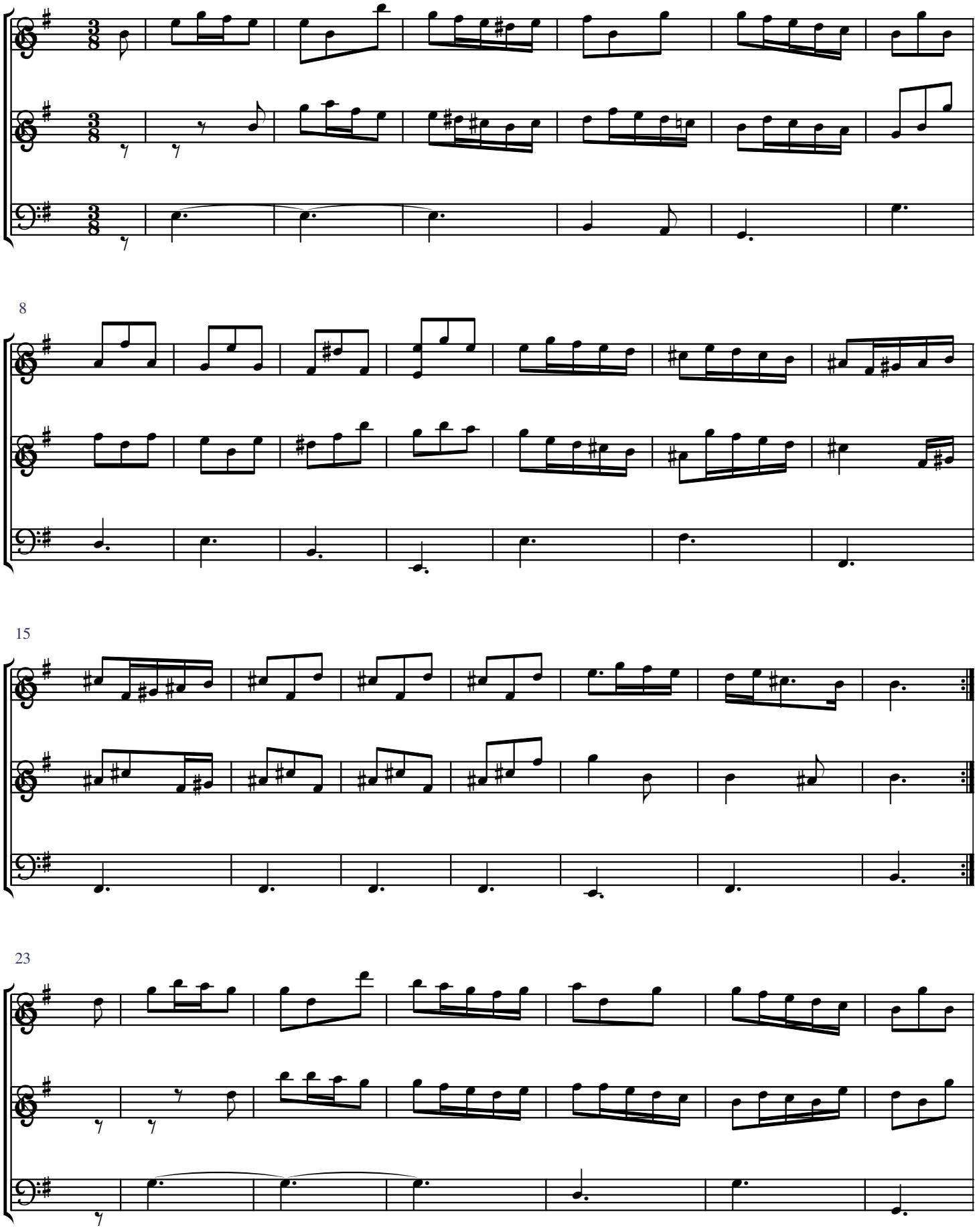
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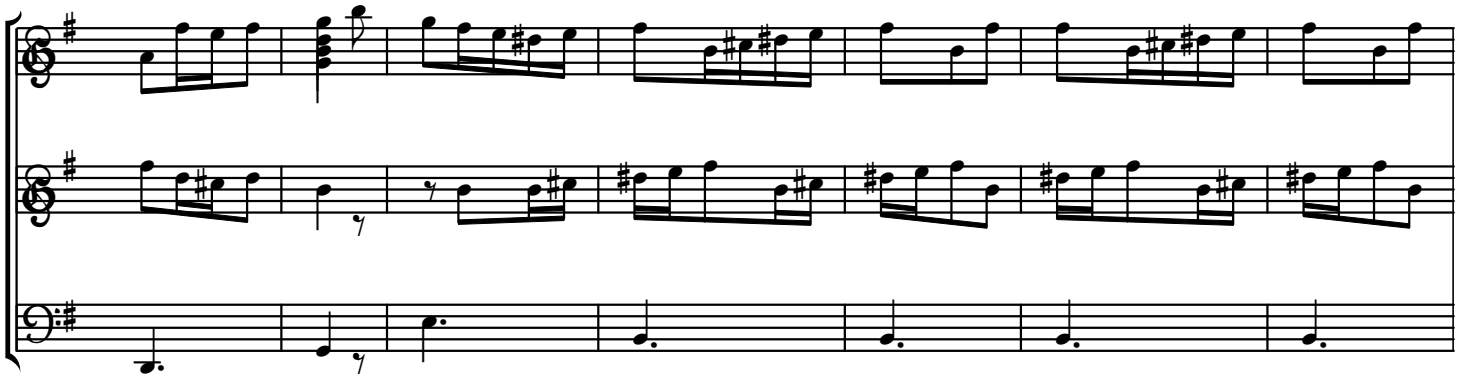

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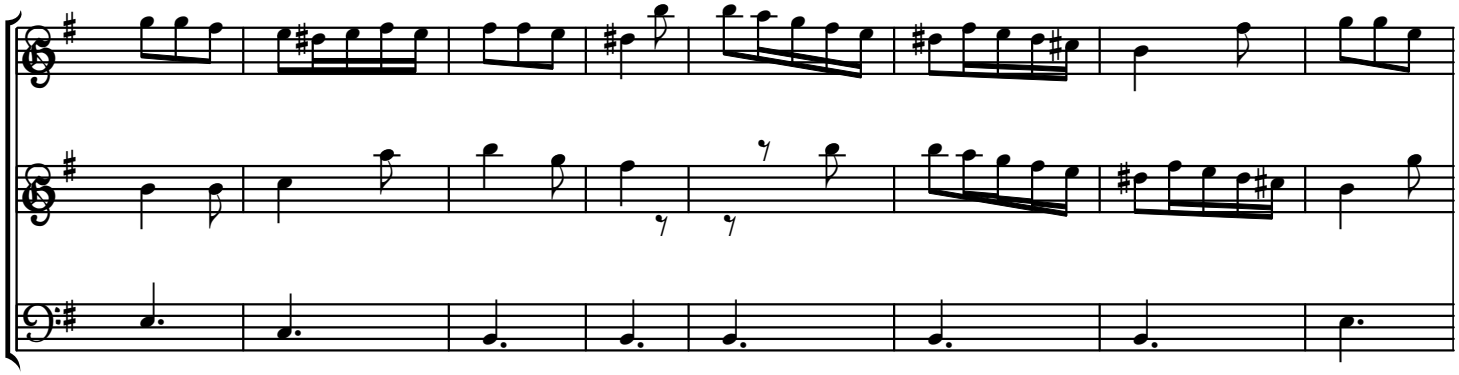

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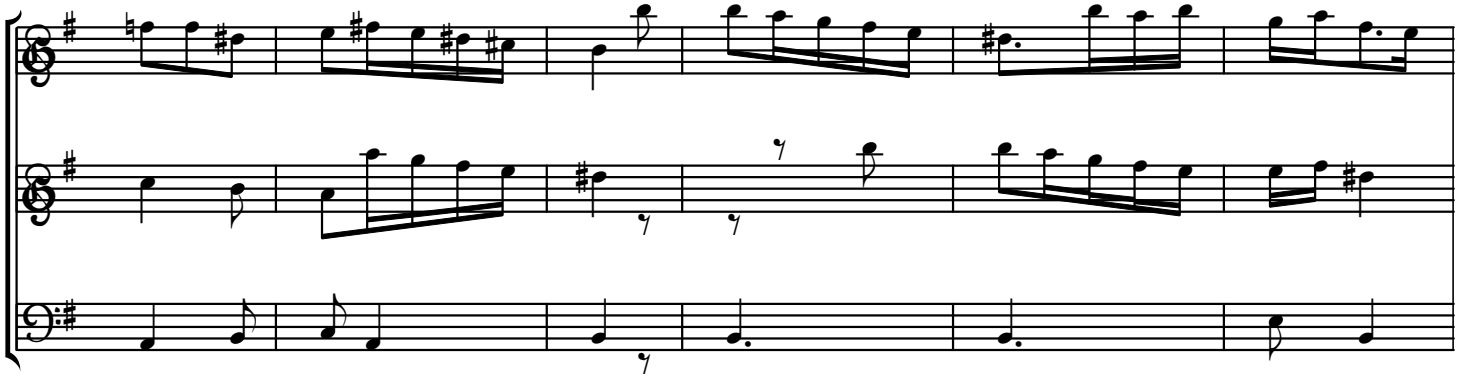
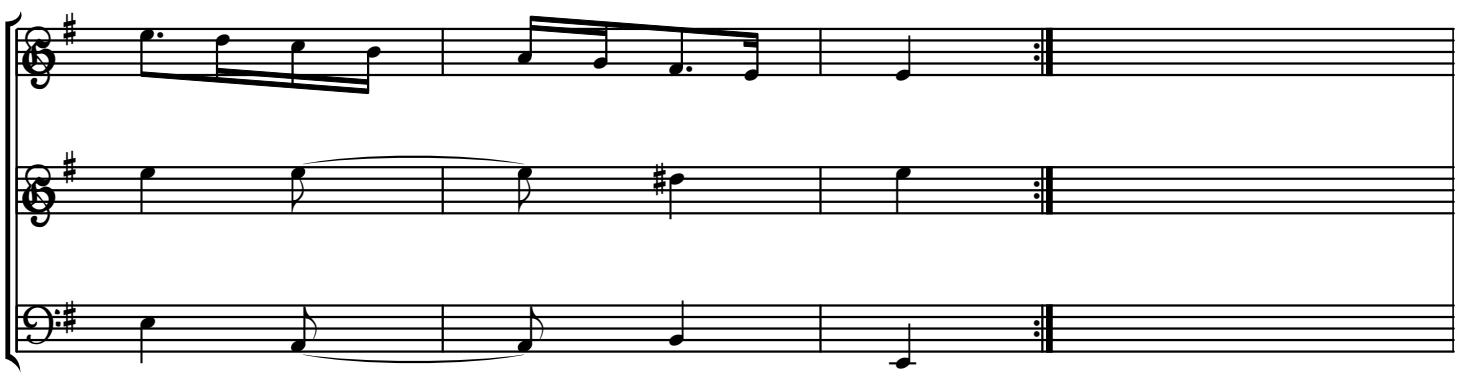
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