**Vivaldi helped to bring the** [**concerto**](https://en.wikipedia.org/wiki/Concerto) **to a mainstream form, not only by expanding on** [**ritornello**](https://en.wikipedia.org/wiki/Ritornello) **form, but by emphasizing the slow movements of concertos, which were in a two part** [**binary form**](https://en.wikipedia.org/wiki/Binary_form)**. Solo instruments that Vivaldi wrote concertos for include** [**violin**](https://en.wikipedia.org/wiki/Violin)**,** [**bassoon**](https://en.wikipedia.org/wiki/Bassoon)**,** [**cello**](https://en.wikipedia.org/wiki/Cello)**,** [**oboe**](https://en.wikipedia.org/wiki/Oboe)**,** [**viola d'amore**](https://en.wikipedia.org/wiki/Viola_d%27amore)**,** [**flute**](https://en.wikipedia.org/wiki/Flute) **and** [**mandolin**](https://en.wikipedia.org/wiki/Mandolin)**.**[**[1]**](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-Sadie1-1) **He also wrote ensemble concertos (concerto grosso and/or chamber concerto), where three or more soloists participate, which number over 30 written. Vivaldi had an extensive influence on the concerto genre, helping to pioneer the structure, expanding the boundaries of the genre, and showing that any instrument could have a concerto**.

Vivaldi's contemporaries and predecessors such as [Purcell](https://en.wikipedia.org/wiki/Purcell), [Bach](https://en.wikipedia.org/wiki/Bach) and [Handel](https://en.wikipedia.org/wiki/Handel) featured the flute ([traverso](https://en.wikipedia.org/wiki/Traverso%22%20%5Co%20%22Traverso) and/or [recorder](https://en.wikipedia.org/wiki/Recorder_%28musical_instrument%29)) significantly in their works.[[2]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-2) RV 433 was conceived as a concerto for [transverse flute](https://en.wikipedia.org/wiki/Western_concert_flute#Renaissance_(1400–1600)_and_Baroque_flutes_(1600–1760)) in D.[[3]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-Sardelli2007p138-3) The first publication of the concerto, included as No. 1 in Vivaldi's [Op.](https://en.wikipedia.org/wiki/Opus_number) 10, [*VI Concerti a Flauto Traverso*](https://en.wikipedia.org/wiki/Six_Flute_Concertos%2C_Op._10_%28Vivaldi%29), was around 1728 in [Amsterdam](https://en.wikipedia.org/wiki/Amsterdam), by [Michel-Charles Le Cène](https://en.wikipedia.org/wiki/Michel-Charles_Le_C%C3%A8ne). The *La tempesta di mare* name for the concerto is given in the score.[[4]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-4)

Giving a musical impression of a storm was a popular theme in [baroque music](https://en.wikipedia.org/wiki/Baroque_music). For instance operas like [Marin Marais](https://en.wikipedia.org/wiki/Marin_Marais)' [*Alcyone*](https://en.wikipedia.org/wiki/Alcyone_%28opera%29) contained famous storm scenes. [Telemann](https://en.wikipedia.org/wiki/Telemann) wrote a secular cantata [*La Tempesta*](https://imslp.org/wiki/La_Tempesta%2C_TWV_20%3A42_%28Telemann%2C_Georg_Philipp%29) (*The Storm*), [TWV](https://en.wikipedia.org/wiki/TWV) 20:42, after an Italian libretto by [Metastasio](https://en.wikipedia.org/wiki/Metastasio). Vivaldi wrote several *tempesta di mare* concertos.[[5]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-5) Two variants of RV 433, RV 98 and [RV 570](https://imslp.org/wiki/Concerto_for_Flute%2C_Oboe%2C_Bassoon_and_Strings_in_F_major%2C_RV_570_%28Vivaldi%2C_Antonio%29), are in the chamber concerto and concerto grosso format respectively.[[6]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-6) RV 98 is scored for flute, oboe, violin, bassoon, and [continuo](https://en.wikipedia.org/wiki/Basso_continuo), from which Vivaldi created the RV 570 concerto grosso by adding orchestral violins to reinforce the solo oboe and violin, and a viola part doubling the bass at the upper octave.[[7]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-Powell2008p121-7)[[8]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-8)[[9]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-Talbot2001-9)[[10]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-10) An unrelated *tempesta di mare* concerto, a [violin concerto](https://en.wikipedia.org/wiki/Violin_concerto) in E♭ major, [RV 253](https://imslp.org/wiki/Violin_Concerto_in_E-flat_major%2C_RV_253_%28Vivaldi%2C_Antonio%29), is included as No. 5 in Vivaldi's Op. 8 [*Il cimento dell'armonia e dell'inventione*](https://en.wikipedia.org/wiki/Il_cimento_dell%27armonia_e_dell%27inventione).[[9]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-Talbot2001-9)[[11]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-11) [*The Four Seasons*](https://en.wikipedia.org/wiki/The_Four_Seasons_%28Vivaldi%29), the first four concertos of that collection, also include a few musical depictions of stormy weather.

According to [Federico Maria Sardelli](https://en.wikipedia.org/wiki/Federico_Maria_Sardelli) the chamber concerto version of *La tempesta di mare*, RV 98, was possibly written for [Ignazio Sieber](https://en.wikipedia.org/w/index.php?title=Ignazio_Sieber&action=edit&redlink=1), during the time in which he worked with the composer at the [Ospedale della Pietà](https://en.wikipedia.org/wiki/Ospedale_della_Piet%C3%A0) from 1713 to 1716.[[3]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-Sardelli2007p138-3) This means that **this version of the concerto may have been the earliest flute concerto ever composed,** and also the first flute piece to include the problematic high F6.[[7]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-Powell2008p121-7) Sardelli's conclusions, if correct, would overturn "the received scholarly view that, rather than writing for the recorder in the first two or three decades of the eighteenth century, then switching over to the flute, Vivaldi already preferred the flute in the 1710s and did not start writing for the recorder until the early 1720s".[[12]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-12)

RV 433 is not among the five concertos Vivaldi composed for the recorder (RV 441–445). Being one of the 14 concertos Vivaldi wrote for traverso (including one for two traversos), the concerto is nonetheless often performed as a recorder concerto, like many of these other traverso concertos. Thus it is for instance included in [Dan Laurin](https://en.wikipedia.org/wiki/Dan_Laurin)'s *Recorder Concertos* CD.[[13]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-13) There are dozens of recordings of the concerto, performed on the traverso as well as the recorder, for instance by [Jean-Pierre Rampal](https://en.wikipedia.org/wiki/Jean-Pierre_Rampal) in the 1960s,[[14]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-14) by [Frans Brüggen](https://en.wikipedia.org/wiki/Frans_Br%C3%BCggen) and by [Barthold Kuijken](https://en.wikipedia.org/wiki/Barthold_Kuijken) with [La Petite Bande](https://en.wikipedia.org/wiki/La_Petite_Bande).[[15]](https://en.wikipedia.org/wiki/La_tempesta_di_mare_%28flute_concerto%29#cite_note-15)

**SONGS FOR TONY**
I began writing a saxophone quartet on New Year's Eve 1992. In the early afternoon of 5th January 1993, I was informed that my friend and business manager, Tony Simmons, had died after a long and heroic fight against cancer. I immediately sat down and wrote the music which became the fourth song, in what became a 'memorial' quartet. The previously composed music was scrapped as I decided to give each player, in turn, an 'aria' of his own.

The first song is a transcription of an actual song - 'Mozart on Mortality' - which I wrote for the Composers Ensemble in the spring of 1992. The text, by Mozart himself, is all too appropriate: 'I may not see another day'. The second song is adapted from the music for the scene in Jane Campion's film The Piano, where the mute Ada (Holly Hunter) pushes her chief means of communication, her piano, overboard. This film was the last major deal that Tony negotiated on my behalf. The third song, a soprano sax solo, is based on a tune I composed some years ago, but was saving for a special occasion.

Michael Nyman
April 1993