

NAPOLI E L'EUROPA

NAPLES AND EUROPE

The Neapolitan School from the 17th to the 19th Century

Presentation by Riccardo Muti



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NAPOLI E L'EUROPA – NAPLES AND EUROPE

The Neapolitan School from the 17th to the 19th Century

This series will present critical and urtext editions of music by composers of the Neapolitan School from 17th to 19th century.

Ut Orpheus Edizioni has been chosen as the exclusive publisher for the Neapolitan School project, created by Maestro **Riccardo Muti**, who is running it at the helm of the Orchestra Giovanile Luigi Cherubini. For five years, starting in 2007, in association with the **Ravenna Festival**, the **Salzburg Festival** will produce, for the Whitsun Festival, operas, oratorios and masses of great musical relevance, rarely performed or even unheard. The *Demofonte* by Niccolò Jommelli (1770), in coproduction with the Opéra National de Paris, and the *Missa defunctorum* by Giovanni Paisiello (1789) have been performed in 2009. The oratorio for 4 voices and orchestra *Betulia Liberata* by Niccolò Jommelli is on the programme for 2010.

Ut Orpheus Edizioni will publish the critical edition of the music in the series *Napoli and Europe*, in the section *Masterpieces of the Neapolitan school selected by Riccardo Muti for the Salzburg Whitsun Festival project in association with the Ravenna Festival*.



Masterpieces of the Neapolitan school selected by **RICCARDO MUTI** for the Salzburg Whitsun Festival project

in association with the Ravenna Festival



Presentation by Riccardo Muti

The recovery of the great repertoire of the Neapolitan School of music that dominated Europe in the 18th century and exerted a strong influence on opera and symphony including Mozart, enriches our knowledge of musical culture and allows us to better appreciate the roots by which the 19th century developed.

Thanks to the support of the Salzburg and Ravenna Festivals, a few titles, chosen among the thousands stacked in the library of the Conservatorio di San Pietro a Majella, were represented in prestigious theatres – a sign of Europe's growing interest in this repertoire.

The warmth and attention which have everywhere greeted these productions of the Neapolitan School point to a public's readiness to receive elements of musical history that are not the well-known masterpieces.

Particular recognition goes to the publisher Ut Orpheus, from Bologna, our valuable partner in this project. Thanks to the skill and dedication of its staff, these operas today, in modern editions of rare clarity and elegance, are available to everyone.



Niccolò Jommelli

Demofonte (1770)

Critical Edition by Tarcisio Balbo

NAP 1, pp. LXXIII-319

ISMN 979-0-2153-1610-2 € 160,00

The *Demofonte* version performed on 4 November 1770 at the Teatro San Carlo in Naples – of which eight manuscript sources have survived – is the last of the four versions conceived by Jommelli on the same libretto by Metastasio, after the ones composed in 1743 (Padua, Teatro Obizzi), 1753 (Milan, Teatro Regio Ducale) and 1764 (Stuttgart, Ducal Theatre).



Alessandro Scarlatti

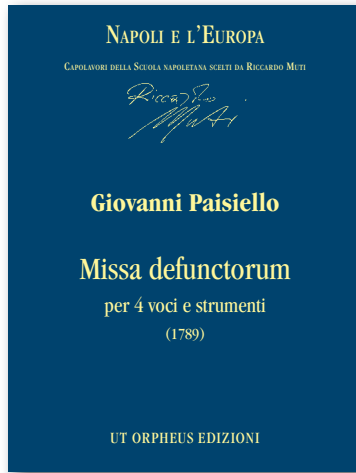
La Vergine addolorata (1717)

Oratorio for 4 voices and instruments

Critical Edition by Gaetano Pitarresi

Publishing date: 2010

La Vergine addolorata is the last oratorio composed by Alessandro Scarlatti which has reached us. It was commissioned by the Congregation of the Seven Paints of the Virgin Mary. The main source is a manuscript copy at the Library of the Conservatory of Music, Bruxelles.



Giovanni Paisiello

Missa defunctorum (1789)

for 4 voices and instruments

Critical Edition by Tarcisio Balbo

Publishing date: 2010

The *Missa defunctorum* or Requiem mass in C minor was written in 1789, while Paisiello was still working in Naples. The main source is a manuscript copy kept at the Library of the Conservatorio di Musica "San Pietro a Majella" in Naples.



Niccolò Jommelli

Betulia Liberata (1743)

Oratorio for 4 voices, choir and instruments

Critical Edition by Nicolò Maccavino and Gaetano Pitarresi

Publishing date: 2010

Betulia Liberata is the second Oratorio composed by Jommelli (after *Isacco figura del Redentore*), and it was commissioned by the Fathers of the Congregation of the Oratory of San Filippo Neri. The main source is a manuscript copy kept at the Württembergische Landesbibliothek in Stuttgart.



Johann Adolf Hasse

I pellegrini al sepolcro di Nostro Signore (1742)

Oratorio for 5 voices and instruments

In preparation

The Oratorio *I pellegrini al sepolcro di Nostro Signore* was composed in 1742. The first performance took place in the Dresden Court Chapel.



Giovanni Paisiello

Il matrimonio inaspettato (1779)

Dramma giocoso in two acts

In preparation

Il Matrimonio inaspettato was written in 1779 on a libretto by Pietro Chiari, and had its first performance in Kammeniy Ostrov, St. Petersburg on the same year. The main source is an autograph manuscript kept at the Library of the Conservatorio di Musica "San Pietro a Majella" in Naples.



Domenico Cimarosa

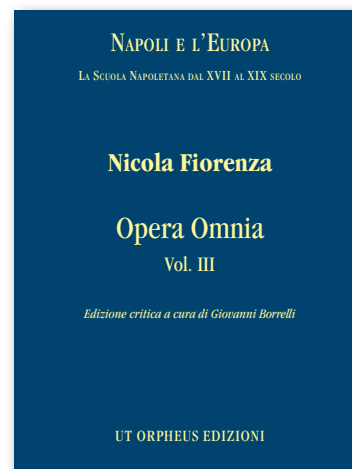
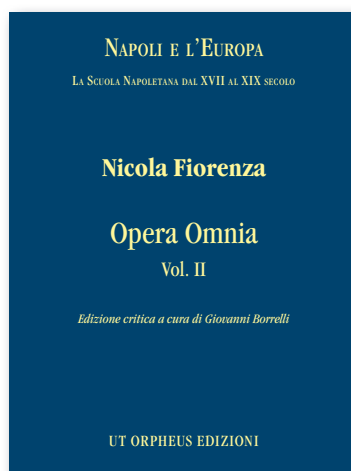
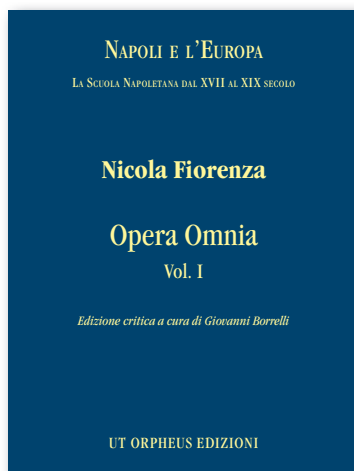
Il ritorno di don Calandrino (1778)

Opera buffa in two acts

In preparation

Il ritorno di don Calandrino was performed for the first time at the Teatro Valle in Rome during the Carnival of 1778. The main source is an autograph manuscript kept at the Library of the Conservatorio di Musica "San Pietro a Majella" in Naples.

The Neapolitan school from 17th to 19th Century



NEW

Nicola Fiorenza

Opera Omnia – Vol. 1

Critical Edition by Giovanni Borrelli

NAP 4, pp. XXVI-212

ISMN 979-0-2153-1837-3 € 160,00

Contents:

Trio per cembalo e 2 violini in Si minore; Concerto di Violino principale con 2 violini, viola e basso in Mi♭ maggiore; Concerto a 3 violini e basso (1728) in La maggiore; Concerto a 2 violini e basso (1728) in Re minore; Sinfonia a 2 violini, violoncello e basso in Mi♭ maggiore; Sinfonia a 4 violini e violoncello in Do minore; Sinfonia fugata a 3 violini e violoncello in Fa minore; Sinfonia a tre violini e basso in Sol maggiore; Concerto a 3 violini e basso (1727) in La minore; Concerto per 3 violini e violoncello in La minore

Nicola Fiorenza

Opera Omnia – Vol. 2

Critical Edition by Giovanni Borrelli

Publishing date: 2010

Contents:

Concerto con 2 Violini e violoncello (1727) in Do maggiore; Concerto per 2 violini, violoncello obbligato e basso (1728) in Si♭ maggiore; Sonata a violino solo (1735) in Sol maggiore; Sonata prima a violino solo in Fa maggiore; Trio a 2 violini e violoncello in Re maggiore; Concerto per 2 violini, violoncello obbligato e basso (1728) in Re maggiore; Concerto per 2 violini, violoncello obbligato e basso (1728) in Fa maggiore; Concerto a cinque, 3 violini, violetta e basso con ripieni in Sol maggiore; 20 Capricci o Correnti per 2 Violini e basso; Sinfonia a tre violini e basso in Re maggiore; Concerto per flauto, 2 violini e basso (1726) in La minore; Cantate per contralto e basso continuo (Ch'io da te mi divida / Se ti lascio amato bene)

Nicola Fiorenza

Opera Omnia – Vol. 3

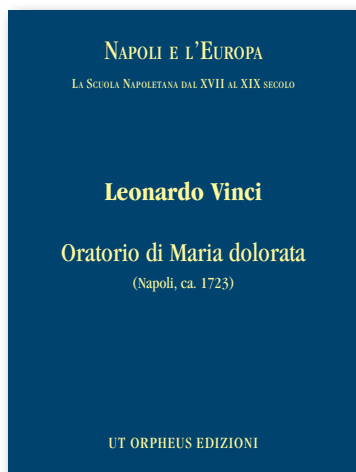
Critical Edition by Giovanni Borrelli

Publishing date: 2011

Contents:

Sinfonia a flauto, 3 violini, violetta e basso in Do minore; Concerto con Violoncello, violini, violetta e basso in Re maggiore per l'esercito dell'ill.mo Sig. Marchese de Simone; Concertone per Violino solo con violini, viola e basso in Re maggiore; Sinfonia a Violino principale, 1° 2° 3° violini obbligati, 2° e 3° di ripieno, violoncello e basso in Re maggiore; Sinfonia a violoncello solo con violini I e II e basso in Fa maggiore; Concerto per Flauto, 3 Violini e Basso continuo in Sol minore; Concerto di Flauto, Violini, Violetta, Violoncello e Basso in Fa minore

Nicola Fiorenza (1700?-1764), composer and virtuoso Neapolitan violinist, lived during the first half of the 1700s. His musical production, whose manuscripts are preserved for the big part in the Library of the Conservatorio di Musica S. Pietro a Majella in Naples, is composed of 15 concerts with different instrumental organics, 9 symphonies whose principal instrument is the violin – that sometimes proposes pieces with a lot of virtuosities typical of the solo concert –, some pieces for one or two instruments with continuo and two cantatas. Skilled virtuoso, Fiorenza had assimilated both the style of the elegant Baroque of French school, and the “a terrazze” style, the improvised language typical of the Venetian composers. He knew the style of the Concerto Grosso of Corelli very well, to which he joined a dressy counterpoint maybe too much present for the style of that time. Fiorenza elaborated different styles, filtering them through his sensitive predilection towards the Neapolitan party music and the popular melody, developing a personal composite language that doesn't consider him belonging to one of the “schools” of his time. From a formal point of view and for the choice of the instrumental organic, his compositions have not a strong stylistic individuality in comparison with the composite canons of the first part of the XVIII century, but the production of Fiorenza seems to reflect the schemes and the composite forms typical of the late Baroque. His choice of the incisive brevity of the thematic figures is typical of the XVII century, that almost never overcomes the breath and the circle of one or few beats. Fiorenza's solo compositions show his research of virtuosities, but he never lapses into a rash virtuosity, on the contrary he maintains a gallant taste.



Leonardo Vinci

Oratorio di Maria dolorata

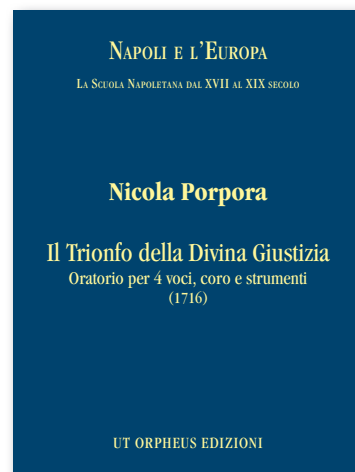
for 5 voices, choir and instruments (ca. 1723)

Critical Edition by Gaetano Pitarresi

NAP 2, pp. XVIII-152

ISMN 979-0-2153-1611-9 € 160,00

The only source for this oratorio, composed around 1723, is a manuscript score, made in Naples in 1731, and there guarded in the Library of the Conservatorio di Musica “San Pietro a Majella”. *Maria dolorata* was commissioned to Vinci by the Congregation of the Seven Pains of the Virgin Mary, that had the princess Aurora Sanseverino among his illustrious members.



Nicola Porpora

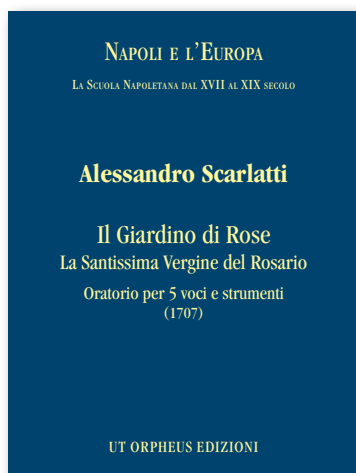
Il Trionfo della Divina Giustizia

Oratorio for 4 voices and instruments (1716)

Critical Edition by Gaetano Pitarresi

Publishing date: 2010

This edition is based on two manuscript sources. The autograph of the second part is kept in Paris, Bibliotheque National, while the first part is survived in an anonymous manuscript kept in Hamburg.



Alessandro Scarlatti

Il Giardino di Rose. La Santissima Vergine del Rosario

Oratorio for 5 voices and instruments (1707)

Critical Edition by Giovanni Piero Locatelli
and Nicolò Maccavino

NAP 3, pp. XXI-168

ISMN 979-0-2153-1836-6 € 160,00

The only source for this oratorio, whose libretto was not published, is the manuscript score realized in Rome in 1707, and preserved at the collection Santini of the Diözesanbibliothek of Münster. It deals with the “beautiful oratory” heard under Marquis Ruspoli auspices in the Palazzo Bonelli on Easter Sunday (24 April) of 1707.



Nicola Fago

Il Faraone sommerso

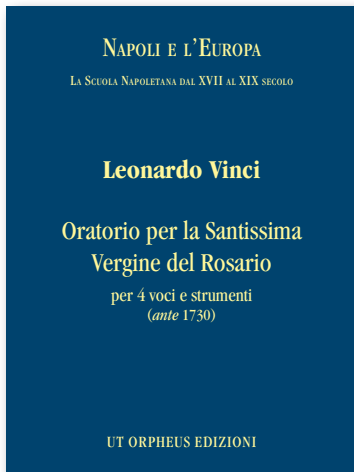
Oratorio for 4 voices and instruments (1709)

Critical Edition by Gaetano Pitarresi

Publishing date: 2011

This edition of the only surviving oratorio of Nicola Fago is based on two manuscript sources: Florence, Library of the Conservatorio di Musica “Luigi Cherubini”, and Oxford, Bodleian Library. The oratorio dates back to the year when Fago was appointed *Maestro di Cappella* at the Tesoro di San Gennaro of the Naples Cathedral.

NEW



Leonardo Vinci

Oratorio per la Santissima Vergine del Rosario
for 4 voices and instruments (ante 1730)

Critical Edition by Giovanni Piero Locatelli
and Nicolò Maccavino

Publishing date: 2011

Composed to be performed on the occasion of the Feast of the Madonna of the Rosary it is, among the surviving oratorios of Leonardo Vinci (1696ca.-1730), the only one to report to his activity at the Convent of Saint Caterina in Formiello, Naples. The manuscript is preserved at the Library of the Conservatorio di Musica "San Pietro a Majella", Naples.



Niccolò Jommelli

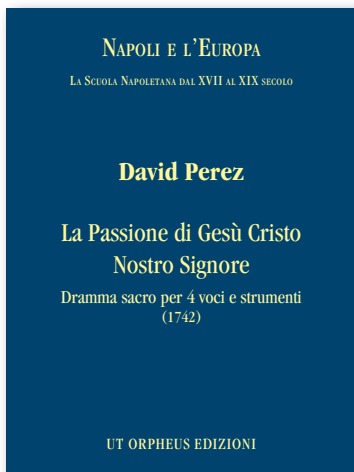
Isacco figura del Redentore

Oratorio for 5 voices, choir and instruments (1742)

Critical Edition by Gaetano Pitarresi

Publishing date: 2012

Isacco is the first oratorio of Jommelli on text by Pietro Metastasio. Its large circulation is attested by over twenty manuscript copies of the score. The main source is the score and set of parts at the Church of Santa Maria della Fava, Venice, in the 18th Century held by Padri Filippini, that commissioned this oratorio.



David Perez

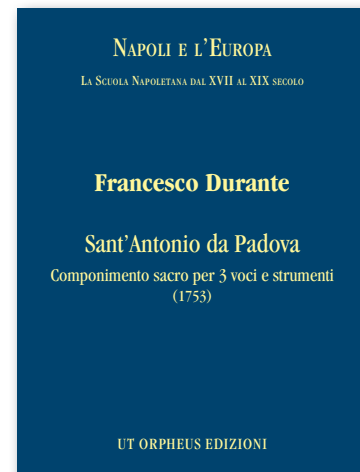
La Passione di Gesù Cristo Nostro Signore

Dramma sacro for 4 voices and instruments (1742)

Critical Edition by Giovanni Piero Locatelli
and Nicolò Maccavino

Publishing date: 2012

Commissioned by the viceroy Bartolomeo Corsini within the musical activity of the Chapel di Nostra Signora della Soledad, Palermo, *La Passione di Gesù Cristo Nostro Signore* is the second oratory of David Perez (1711-1778) which has reached us. The sources are a printed libretto (Palermo, 1742) preserved at the British Library, London, and a manuscript score at the Kongelige Bibliotek, Copenhagen.



Francesco Durante

Sant'Antonio da Padova

Componimento sacro for 3 voices and instruments (1753)

Critical Edition by Giovanni Piero Locatelli
and Nicolò Maccavino

Publishing date: 2013

Sant'Antonio da Padova is the last oratorio composed by Francesco Durante (1684-1755). It was commissioned by the Congregation of the Oratorio of Naples. The main sources are the manuscript score and the libretto printed in Venice (1753) preserved both at the Church of Santa Maria della Fava, Venice, that in the 18th Century was held by Padri Filippini.