

# 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 presents critical and Urtext editions of music by composers of the Neapolitan School from 17<sup>th</sup> to 19<sup>th</sup> century.

Ut Orpheus Edizioni has been chosen as the exclusive publisher for the Neapolitan School project, created by Maestro **Riccardo Muti**, at the helm of the Orchestra Giovanile Luigi Cherubini. From 2007 until 2010, in association with the **Ravenna Festival**, the **Salzburg Festival** has produced, for the Whitsun Festival, operas, oratorios and masses of great musical relevance, rarely performed or even unheard.

Ut Orpheus Edizioni is publishing 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*.

### — Published Volumes —



**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 (1714-1774)

*Demofonte. Dramma per musica* (1770)

Critical Edition by Tarcisio Balbo

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).

NAP 1 – pp. 400 – ISMN 979-0-2153-1610-2 – € 159,95



## Niccolò Jommelli (1714-1774)

### *Betulia Liberata*

Oratorio for 4 Voices, Choir and Instruments  
(1743)

Critical Edition by Gaetano Pitarresi  
Edition of the libretto by Nicolò Maccavino

*Betulia liberata* was the second oratorio by Jommelli, following *Isacco figura del Redentore*. It was composed in 1743 to a commission from the Fathers of the Congregation of the Oratorio of Saint Philip Neri, and was widely performed in Italy throughout the 18th century, as well as in Prague and in London.

NAP 5 – pp. 228 – ISMN 979-0-2153-1846-5 – € 159,95



## Saverio Mercadante (1795-1870)

### *I due Figaro*

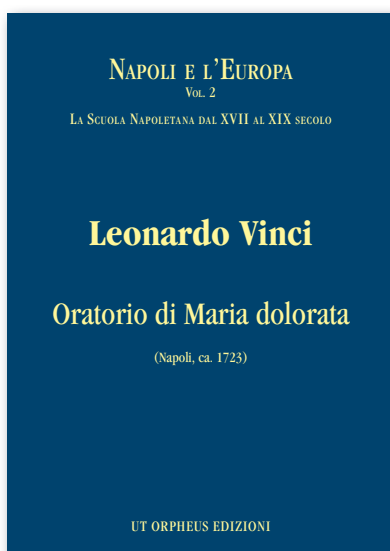
*o sia Il soggetto di una commedia*  
(1826)

Critical Edition by Paolo Cascio  
and Víctor Sánchez Sánchez

*I due Figaro*, composed by Mercadante in 1826 on a libretto by Felice Romani, was firstly performed on 26 January 1835, in the Príncipe Theater in Madrid. The main source for this edition is the autograph manuscript kept at the Biblioteca Histórica Municipal of Madrid.

NAP 6 – pp. 856 – ISMN 979-0-2153-1924-0 – € 259,00

## The Neapolitan school from 17<sup>th</sup> to 19<sup>th</sup> Century



## Leonardo Vinci (ca.1696-1730)

### *Oratorio di Maria dolorata*

for 5 Voices, Choir and Instruments  
(Napoli, ca. 1723)

Critical Edition by Gaetano Pitarresi

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.

NAP 2 – pp. 180 – ISMN 979-0-2153-1611-9 – € 159,95



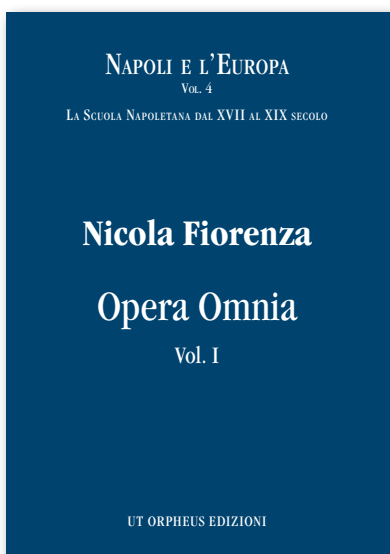
## Alessandro Scarlatti (1660-1725)

*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

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.

NAP 3 – pp. 196 – ISMN 979-0-2153-1836-6 – € 159,95



## Nicola Fiorenza (ca.1700-1764)

*Opera Omnia - Vol. I*

Critical Edition by Giovanni Borrelli

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, some pieces for one or two instruments with continuo and two cantatas.

NAP 4 – pp. 244 – ISMN 979-0-2153-1837-3 – € 159,95

## — Forthcoming Volumes —

**MASTERPIECES OF THE NEAPOLITAN SCHOOL SELECTED BY RICCARDO MUTI  
FOR THE SALZBURG WHITSUN FESTIVAL PROJECT IN ASSOCIATION WITH THE RAVENNA FESTIVAL**

- **Domenico Cimarosa** – *Il ritorno di don Calandrino* (1778). Opera buffa in two acts

*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.

- **Johann Adolf Hasse** – *I pellegrini al sepolcro di Nostro Signore* (1742). Oratorio for 5 voices and instruments

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** – *Missa defunctorum* (1789) for 4 voices and instruments – Critical Edition by Tarcisio Balbo

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.

- **Giovanni Paisiello** – *Il matrimonio inaspettato* (1779). Dramma giocoso in two acts

*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.

- **Alessandro Scarlatti** – *La Vergine addolorata* (1717). Oratorio for 4 voices and instruments – Critical Edition by Gaetano Pitarresi

*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, as *Maria dolorata* of Leonardo Vinci. The main source is a manuscript copy at the Library of the Conservatory of Music, Bruxelles.

## THE NEAPOLITAN SCHOOL FROM THE 17TH TO THE 19TH CENTURY

- **Francesco Durante** – *Sant'Antonio da Padova*. Componimento sacro for 3 voices and instruments (1753) – Critical Edition by Giovanni Piero Locatelli and Nicolò Maccavino

*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 18<sup>th</sup> Century was held by Padri Filippini.

- **Nicola Fago** – *Il Faraone sommerso*. Oratorio for 4 voices and instruments (1709) – Critical Edition by Gaetano Pitarresi

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.

- **Nicola Fiorenza** – *Opera Omnia* – 3 Vols. – Critical Edition by Giovanni Borrelli

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, some pieces for one or two instruments with continuo and two cantatas.

- **Niccolò Jommelli** – *Isacco figura del Redentore*. Oratorio for 5 voices, choir and instruments (1742) – Critical Edition by Gaetano Pitarresi

*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 18<sup>th</sup> 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

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.

- **Nicola Porpora** – *Il Trionfo della Divina Giustizia* (1716) – Critical Edition by Gaetano Pitarresi (**Publishing date: 2011**)

We can find the music of the two parts of this oratorio (written for the Congregazione di Nostra Signora de' Sette Dolori in Naples) in two separate manuscripts, that complement one other. A manuscript, preserved in Hamburg and perhaps realized in 1725, contains only the first part; the second one has reached us in autograph instead, dated «25 marzo 1716» at the beginning and «1716. | 30. Marzo | In Napoli» on the last paper.

- **Tommaso Traetta** – *Armida* (1761) – Critical Edition by George Loomis

*Armida*, an *azione teatrale* from 1761, takes its starting point from a French libretto by Philippe Quinault, but it was structured to allow for Italian-style arias as well as for scenic effects, dance and chorus typical of French opera.

- **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.