

Domenico CIMAROSA

Overtures • 7

Judith • Il convito • Amor rende sagace
Il trionfo della fede • Il martirio • Absalom

Czech Chamber Philharmonic Orchestra Pardubice
Michael Halász



Domenico Cimarosa (1749–1801) Overtures • 7

Domenico Cimarosa (Aversa, 17 December 1749 – Venice, 11 January 1801) was one of the last great exponents of the so-called Neapolitan School, and one of the best-known and most-performed composers before the arrival of Rossini on Europe's operatic scene. Cimarosa's works were remarkably successful and were staged and re-staged in opera houses across Europe. Having first made his name in all the leading theatres of the Kingdom of Naples, he soon saw his fame spread to central and northern Italy (Venice, in particular). Success at home led to his appointment by Catherine II as *maestro di cappella* and music master at the Russian court in St Petersburg, posts which he held between 1787 and 1791, and then to commissions from Leopold II to write at least three operas (including perhaps his best-known work, *Il matrimonio segreto*) for the Vienna Burgtheater.

Judith (1782)

In 1782, in the wake of the enormous success he had achieved in Venetian theatres with the operas *Giannina e Bernardone* and *Il convito*, Cimarosa was appointed music master at the Ospedaletto girls' conservatory in Venice, replacing Pasquale Anfossi in the post. Soon after this he composed two oratorios for the institution: *Absalom* and *Judith* (the latter was produced again in the years that followed, without Cimarosa's direct involvement, in Rome, Berlin, Naples and Florence, under different titles and with the addition of numbers by other composers). Although a copy of the libretto printed for the first performance of *Absalom* has survived, the same is not true for *Judith* and the names of the original singers are therefore unknown.

Il convito ('The Banquet') (1782)

Il convito, a *dramma giocoso* in two acts setting a libretto by Filippo Livigni, was premiered in late December 1781 at the San Samuele Theatre in Venice. The opera was hugely popular with audiences from the start, so much so that just a few months later it was produced at the Teatro

alla Pergola in Florence (whose impresario, Andrea Campigli, was always very keen to bring his audience the latest hits from elsewhere in Italy). For the Florentine version of *Il convito* a few changes were made to both libretto and score. It seems likely that most of the revisions to the score were made by Cimarosa himself who, thanks to the opera's Florentine success, was officially invited to compose a brand-new opera for the Pergola, *La vanità delusa*.

Amor rende sagace ('Love Leads to Wisdom') (1793)

On 1 April 1793 *Amor rende sagace*, a one-act *dramma giocoso* with libretto by Giovanni Bertati, had its premiere at the Vienna Burgtheater. Cimarosa composed the music for this opera after the immensely successful *Il matrimonio segreto*, premiered at the Burgtheater a year earlier. Unlike the latter opera, however, *Amor rende sagace* did not suit Viennese audiences' tastes so well, at least according to a review that appeared in the *Österreichische Monatsschrift* in April 1793. Perhaps it was this disappointment and the potential for the opera's score to fall into oblivion that led Cimarosa to have the libretto adapted in 1794 by Giuseppe Palomba. This new version became *Le astuzie femminili*, much of whose music was borrowed from *Amor rende sagace*.

San Filippo Neri che risuscita Paolo Massimi ('St Philip Neri Raises Paolo Massimi from the Dead') (1797)

It was the fathers of the Congregation of the Oratory of San Filippo Neri in Rome who commissioned librettist Giovanni Battista Rasi and Cimarosa to write the oratorio *San Filippo Neri che risuscita Paolo Massimi*. The work was first performed at the Oratory in Rome in 1797. Sadly no report survives on how it was received; all we know, thanks to a few surviving copies of the printed libretto, is that the oratorio was produced again, in the same venue, in 1802 and 1819. Rasi's libretto was in large part adapted to Cimarosa's existing music for the opera *La Penelope*.

The composer wrote just two arias and the opening sinfonia expressly for *San Filippo Neri*.

Il trionfo della fede ('The Triumph of Faith') (1794)

Cimarosa wrote *Il trionfo della fede* in 1794 to a libretto by Clemente Filomarino as the 'dramatic component to be sung at the Sedile di Porto on the day of the liquefaction of the glorious blood of San Gennaro'. The work was commissioned from him for the procession of the reliquary said to contain the blood of Gennaro, patron saint of Naples. For the same occasion the following year Cimarosa composed the cantata *Il martirio*.

Il capriccio drammatico ('The Theatrical Whim') (1794)

Il capriccio drammatico, a one-act comic opera based on a libretto by Lorenzo Da Ponte (and not, as erroneously documented elsewhere, by Giovanni Bertati), was first staged at London's Haymarket Theatre in 1794. In fact, it was not a new opera, but an adaptation by the librettist of a very famous work by Cimarosa, *L'impresario in angustie*, initially produced at the Teatro Nuovo in Naples in 1786. Here Da Ponte added two new characters to the text originally written for *L'impresario* by Giuseppe Maria Diodati, and changed the name of another character, from Doralba to Dorinda.

Il martirio ('The Martyrdom') (1795)

This is the 1795 work Cimarosa composed to be sung at the Sedile di Portanova on the day of the San Gennaro procession in Naples. The autograph score of *Il martirio* has been lost, but the writer discovered a manuscript copy (on which the critical edition of the overture included on

this album is based) in the State Library of Montecassino (Italy), where it is catalogued under shelfmark I-A-12.

Absalom (1782)

As mentioned above, Cimarosa composed the oratorio *Absalom* in 1782 for the girls of the Ospedaletto in Venice, shortly after succeeding Anfossi as music master there. The partial autograph score is housed in the library of the San Pietro a Majella Conservatory in Naples (shelfmark 13.3.13) and contains the entirety of the oratorio's music.

Il matrimonio per sussurro, ossia Il cicisbeo discacciato ('Marriage by Noise, or The Banished Gallant') (1777)

In the early days of his career, Cimarosa often wrote arias and other music to be added to works by other composers when they were restaged in Naples, adapting them to the tastes and demands of the singers involved. By fortunate coincidence, the San Pietro a Majella library has the autograph scores of the pieces Cimarosa composed in 1777 for the opera *Il matrimonio per sussurro, ossia Il cicisbeo discacciato* by the Neapolitan composer Gaetano Monti premiered that year at the city's Teatro Nuovo.

Il padre alla moda ('The Fashionable Father') (1795)

Cimarosa composed *I traci amanti*, a two-act *commedia per musica*, for the Teatro Nuovo in Naples where it had its premiere in 1793. In 1795 a new production of the work was staged at the Teatro Nuovo in Padua, with the title changed to *Il padre alla moda*. Cimarosa himself wrote two new arias for the occasion, one each for the characters of Mustanzir and Lenina, and a new overture.

Simone Perugini

English translation by Susannah Howe

Michael Halász

Michael Halász's first engagement as a conductor was at the Staatstheater am Gärtnerplatz, Munich, where, between 1972 and 1975, he directed all operetta productions. In 1975 he moved to Frankfurt to work as principal Kapellmeister with Christoph von Dohnányi, and here he conducted the most important works of the operatic repertoire. Many engagements as a guest conductor followed and in 1977 Dohnányi took him to the Staatsoper Hamburg as principal Kapellmeister. From 1978 to 1991 he was GMD (general music director) of the Hagen Opera House and in 1991 he took up the post of resident conductor at the Wiener Staatsoper for 20 years. Michael Halász's recordings for Naxos include ballets by Tchaikovsky, operatic excerpts of Wagner, symphonies by Beethoven, Schubert and Mahler, Rossini's overtures, three volumes of Liszt's symphonic poems (the latter critically acclaimed by the *Penguin Guide*), *Fidelio* (8.660070-71), *Don Giovanni* (8.660080-82), *Le nozze di Figaro* (8.660102-04), *Die Zauberflöte* (8.660030-31), and a pioneering recording of Schreker's opera *Der ferne Klang* (8.660074-75). He has also recorded Pergolesi's *Stabat Mater* and *Orfeo* (8.550766), Richard Strauss's *Le Bourgeois Gentilhomme* (8.553379), Rubinstein's *Don Quixote* (8.555394) and, for Marco Polo, ballet music by Rubinstein (8.220451) and Schmidt's *Symphony No. 1* (8.223119).

Czech Chamber Philharmonic Orchestra Pardubice

The Czech Chamber Philharmonic Orchestra Pardubice is valued for its stylistic interpretations and the extraordinary quality of its orchestral sound, and it is rightly ranked amongst the world's leading representatives of Czech musical culture. It often performs at the most prestigious festivals in the Czech Republic and venues throughout Europe such as the Concertgebouw, Amsterdam, the Grosses Festspielhaus, Salzburg, the Herkulessaal and the Gasteig, Munich, the Musikverein, Vienna, the Brucknerhaus, Linz, and the Meistersingerhalle, Nuremberg among many others. Outside Europe the orchestra has performed in Japan and toured extensively around America. The first principal conductor, Libor Pešek, quickly raised the orchestra to a high standard, and subsequent principal conductors have included Marco Armiliato and Mariss Jansons. The orchestra has also welcomed numerous world-renowned soloists such as Isabelle van Keulen, Vladimir Spivakov, Ludwig Güttler, Radek Baborák, Gábor Boldoczki and Sergei Nakariakov. Aside from concerts, the orchestra regularly engages in operatic and theatre projects and has recorded dozens of successful albums on record labels including Naxos, ArcoDiva, Supraphon, Classico, Monitor-EMI and Amabile.

www.kfpar.cz

The orchestral parts and scores of the following works are available from:

www.artaria.com

Sources

The sources upon which the editions used in this recording have been made are:

Overture to Judith

Edited by Simone Perugini - Artaria Editions AE590
Naples, Conservatorio 'San Pietro a Majella'

Overture to Il convito (1782, Florence)

Edited by Simone Perugini - Artaria Editions AE585
Florence, Conservatorio 'Luigi Cherubini' (FPT 111)

Overture to Amor rende sagace

Edited by Simone Perugini - Artaria Editions AE583
Bolzano, Archivio Musicale Toggenburg

Overture to San Filippo Neri

Edited by Simone Perugini - Artaria Editions AE591
Florence, Conservatorio 'Luigi Cherubini'
(C.II.AU.35)

Overture to Il trionfo della fede

Edited by Simone Perugini - Artaria Editions AE589
Naples, Conservatorio 'San Pietro a Majella'
(1.05.21)

Overture to Il capriccio drammatico

Edited by Simone Perugini - Artaria Editions AE584
Florence, Conservatorio 'Luigi Cherubini' (FPT 61)

Overture to Il martirio

Edited by Simone Perugini - Artaria Editions AE586
Montecassino, Biblioteca Statale (1-A-12)

Overture to Absolom

Edited by Simone Perugini - Artaria Editions AE582
Naples, Conservatorio 'San Pietro a Majella'
(13.3.13)

Overture to Il matrimonio per sussurro

Edited by Simone Perugini - Artaria Editions AE587
Naples, Conservatorio 'San Pietro a Majella'
(18.3.3/12)

Overture to Il padre alla moda

Edited by Simone Perugini - Artaria Editions AE588
Montecassino, Biblioteca Statale (1-B-6/7)



Domenico Cimarosa (1749–1801) Ouvertüren • Folge 7

Domenico Cimarosa wurde am 17. Dezember 1749 in Aversa geboren und starb am 11. Januar 1801 in Venedig. Er war einer der letzten großen Vertreter der sogenannten Neapolitanischen Schule und einer der bekanntesten, meistgespielten Opernkomponisten, bevor Rossini die Szene betrat. Seine Werke waren außergewöhnlich erfolgreich: Sie wurden in allen europäischen Theatern inszeniert und nachgespielt. Nachdem Cimarosa zunächst die führenden Häuser des Königreiches Neapel erobert hatte, verbreitete sich sein Ruhm rasch auch in die Mitte und den Norden der Halbinsel (wobei vor allem die Stadt Venedig zu nennen ist). Die italienischen Erfolge führten dazu, dass ihn die Zarin Katharina II. als ihren *maestro di cappella* und Musiklehrer nach St. Petersburg berief, wo er von 1787 bis 1791 tätig war. Danach erhielt er von Kaiser Leopold II. den Auftrag über mindestens drei Opern für das Wiener Burgtheater, darunter sein wohl bekanntestes Werk, *Il matrimonio segreto*.

Judith

Aufgrund des enormen Erfolges, den Cimarosa mit seinen Opern *Giannina e Bernardone* und *Il convito* an den venezianischen Theatern hatte feiern können, wurde er 1782 als Nachfolger von Pasquale Anfossi zum *maestro di musica* des dortigen *Conservatorio dell’Ospedaletto* ernannt. Für die Mädchen dieses Instituts schrieb er kurze Zeit später die Oratorien *Absalom* und *Judith*, von denen das zweitgenannte im Folgejahr ohne Cimarosas direkte Mitwirkung unter verschiedenen Titeln und mit Einlagestücken anderer Komponisten in Rom, Berlin, Neapel und Florenz aufgeführt wurde. Ein Exemplar des Librettos, das zur Uraufführung des *Absalom* gedruckt wurde, ist erhalten; ein solches fehlt indes für *Judith*, weshalb man nicht weiß, wer die ersten Sänger(innen) gewesen sind.

Il convito (zweite Fassung)

Il convito (»Das Bankett«), ein zweiaktiges *dramma giocoso* mit dem Libretto von Filippo Livigni, wurde in

den letzten Dezembertagen des Jahres 1781 am *Teatro San Samuele* zu Venedig uraufgeführt. Die Oper war von Anfang an beim Publikum derart beliebt, dass sie schon wenige Monate später auch am *Teatro alla Pergola* von Florenz produziert wurde (Andrea Campigli, dem Impresario des Hauses, lag viel daran, seinen Besuchern die jüngsten Erfolgsstücke anderer italienischer Bühnen zu präsentieren). Für die Florentiner Fassung des *Convito* wurden kleine Änderungen am Libretto und an der Musik vorgenommen. Die meisten musikalischen Revisionen dürften von Cimarosa selbst stammen, der nach dem Erfolg des Werkes in Florenz offiziell eingeladen wurde, für die *Pergola* eine brandneue Oper zu schreiben – *La vanità delusa*.

Amor rende sagace

Am 1. April 1793 wurde am Wiener Burgtheater das einaktige *dramma giocoso* namens *Amor rende sagace* (»Liebe führt zu Weisheit«) mit dem Libretto von Giovanni Bertati uraufgeführt. Cimarosa hatte die Musik nach dem immensen Erfolg seines *Matrimonio segreto* geschrieben, der im Vorjahr an derselben Stätte herausgekommen war. *Amor rende sagace* entsprach dem Geschmack des Wiener Publikums weniger – zumindest, wenn man der Rezension in der *Österreichischen Monatsschrift* vom April 1783 Glauben schenken darf. Vielleicht hat Cimarosa aus Enttäuschung und Sorge, die Musik des Werkes könne in Vergessenheit geraten, das Libretto 1794 von Giuseppe Palomba bearbeiten lassen. So entstanden *Le astuzie femminili*, in die viel Musik aus *Amor rende sagace* übernommen wurde.

San Filippo Neri che risuscita Paolo Massimi

Die Väter des römischen Oratorianerordens *San Filippo Neri* beauftragten den Librettisten Giovanni Battista Rasi und Domenico Cimarosa mit dem Oratorium *San Filippo Neri che risuscita Paolo Massimi* (»Der heilige Filippo Neri erweckt Paolo Massimi von den Toten«). Von der Premiere des Werkes, die 1797 im Oratorio zu Rom

stattfand, ist uns leider kein Bericht erhalten; und aus den wenigen erhaltenen Exemplaren des gedruckten Textbuches erfahren wir lediglich, dass das Werk in den Jahren 1802 und 1819 an demselben Orte wieder aufgeführt wurde. Rasi hat sein Libretto weitestgehend der bereits vorhandenen Musik aus Cimarosas Oper *La Penelope* angepasst. Für *San Filippo Neri* wurden nur die einleitende *Sinfonia* sowie zwei Arien neu komponiert.

Il trionfo della fede

Il trionfo della fede (»Der Triumph des Glaubens«) ist ein Auftragswerk aus dem Jahre 1794 zu einem Libretto von Clemente Filomarino. Das Werk bildete den dramatischen Teil der Veranstaltungen am Sedile di Porto, die am Tage des Blutwunders des heiligen Gennaro (Januarius) stattfanden: In einer feierlichen Prozession wurde (und wird) die Reliquie umhergetragen, die angeblich das Blut des neapolitanischen Schutzheiligen enthält. Im nächsten Jahr schrieb Cimarosa für denselben Anlass die Kantate *Il Martirio*.

Il capriccio drammatico

Das einaktige Lustspiel *Il capriccio drammatico* (»Die dramatische Caprice«) basiert auf einem Libretto von Lorenzo Da Ponte (und nicht, wie es andernorts fälschlicherweise heißt, von Giovanni Bertati). Die Oper kam 1794 am Londoner Haymarket Theatre heraus. Tatsächlich war es keine neue Oper; vielmehr hatte der Textdichter sein Libretto dem sehr berühmten *Impresario in angustie* angepasst, den Cimarosa schon 1786 am Teatro Nuovo zu Neapel vorgestellt hatte. Da Ponte erweiterte jetzt Giuseppe Maria Diodatis Originaltext des *Impresario* um zwei neue Charaktere; außerdem verwandelte er die Figur der Doralba in eine Dorinda.

Il martirio

Dieses Werk schrieb Cimarosa für die *San Gennaro*-Prozession des Jahres 1795 am Sedile di Portanova zu Neapel. Die autographe Partitur des *Martirio* (»Martyrium«) ist zwar verschollen, doch habe ich in der

Staatsbibliothek von Montecassino unter der Signatur 1-A-12 die Abschrift entdeckt, auf die sich die kritische Edition der in diesem Album enthaltenen Ouvertüre stützt.

Absalom

Das Oratorium *Absalom* entstand, wie bereits erwähnt, im Jahre 1782 für die Mädchen des venezianischen *Ospedaletto*, das Cimarosa kurz zuvor als Nachfolger Anfossis zu seinem *maestro di musica* bestellt hatte. Die teilweise autographe Partitur wird in der Bibliothek des Konservatoriums *San Pietro a Majella* unter der Nummer 13.3.13 aufbewahrt und enthält die komplette Musik des Oratoriums.

Il matrimonio per sussurro

In den frühen Tagen seiner Karriere schrieb Cimarosa viele Einlagestücke und -arien, wenn in Neapel die Werke anderer Komponisten nachgespielt wurden. Dabei richtete er sich stets nach dem Geschmack und den Ansprüchen der Ausführenden. Dank einer glücklichen Fügung besitzt die Bibliothek von *San Pietro a Majella* die autographen Partituren der Stücke, die Cimarosa 1777 für *Il matrimonio per sussurro, ossia Il cicisbeo discacciato* (»Die Ehe durch Lärm oder Der vertriebene Galan«) geschrieben hat. Die komische Oper selbst stammte von dem neapolitanischen Komponisten Gaetano Monti und wurde in dem bewussten Jahr am Teatro Nuovo seiner Heimatstadt uraufgeführt.

Il padre alla moda

Für dasselbe Theater komponierte Cimarosa die zweiaktige *commedia per musica* namens *I traci amanti*, die 1793 ebendort ihre Premiere erlebte. Zwei Jahre später wurde das Werk am Teatro Nuovo zu Padua unter dem Titel *Il padre alla moda* (»Der modische Vater«) inszeniert. Cimarosa schrieb zu diesem Anlass eine neue Ouvertüre sowie je eine neue Arie für die Figuren des Mustanzir und der Lenina.

Simone Perugini

Deutsche Fassung: Cris Posslac

Michael Halász



Czech Chamber Philharmonic Orchestra Pardubice

Photo © Frantisek Renza



Domenico Cimarosa was a prolific composer of church and instrumental music, but his reputation rests principally on his operas. During the second half of the 18th century, and until the arrival of Rossini, he was the most successful and performed operatic composer in Europe, and one of the last exponents of the Neapolitan School. His bracing and vivacious overtures in this final volume include the hugely popular *Il convito* ('The Banquet'), a triumph in Venice and Florence, as well as some examples of his expressively moving overtures for oratorios.



**Domenico
CIMAROSA**
(1749–1801)
Overtures • 7

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WORLD PREMIERE RECORDINGS (except 3)

Czech Chamber Philharmonic Orchestra Pardubice • Michael Halász

Notes in Italian may be accessed online at www.naxos.com/notes/574103.htm

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