

Domenico
CIMAROSA

Overtures • 6

**Il matrimonio segreto • Penelope • Artemisia
I traci amanti • L'impegno superato**

**Czech Chamber Philharmonic Orchestra Pardubice
Patrick Gallois**



Domenico Cimarosa (1749–1801) Overtures • 6

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 he held between 1787 and 1791, and then to commissions from Leopold II to write at least three operas (including his best-known work, *Il matrimonio segreto*) for the Vienna Burgtheater.

Il matrimonio segreto (Vienna version, 1792)

Setting a libretto by Giovanni Bertati, *Il matrimonio segreto* ('The Secret Marriage') was first staged at the Burgtheater on 7 February 1792. It was a hugely popular success and, as we know from a statement included in the libretto printed for a production at the Teatro dei Fiorentini in Naples in 1793, it was particularly appreciated by the Austrian emperor Leopold II. Legend has it that he asked the artists to give a complete second performance that same night, a story thought for many years to be true but for which there is in fact no documented evidence.

Gli Orazi e i Curiazi (1797 version)

This three-act *tragedia per musica* to a libretto by Antonio Simeone Sografi was commissioned by Alberto Cavos, impresario of Venice's La Fenice opera house, where it was premiered on 26 December 1796. Contrary to the stories told about a disastrous opening night in the official biographies of Cimarosa, *Gli Orazi e i Curiazi* ('The Horatii and the Curiatii') was in fact warmly received by the audience, as is backed up by a review that appeared in the *Gazzetta veneta urbana* on 31 December 1796: 'My first remark is that the libretto seems to me the best of its kind that Sografi has written. The music is very beautiful.'

Cantata per Ferdinando IV

On 23 December 1798, as Napoleon's troops continued their inexorable occupation of the Italian peninsula, Ferdinand IV fled Naples for Palermo, and on 21 January 1799 the Parthenopean Republic was proclaimed. The new republican government, fragile and badly organised from the start, was short-lived; it was overthrown on 14 June 1799 by counter-revolutionary forces led by Cardinal Fabrizio Ruffo. Sympathetic to the republican cause, Cimarosa had written patriotic music celebrating the downfall of the monarchy. When Bourbon rule was restored, he quickly had to repent his political sins and therefore composed this cantata in praise of Ferdinand IV.

Gli Orazi e i Curiazi (Paris version, 1800)

While the autograph score of *Gli Orazi e i Curiazi* has sadly not survived, various other manuscript versions are still to be found in libraries across Europe. Many of these are adaptations disfigured by cuts and interpolations of numbers by other composers, but they relate back to two authentic versions of the work: the three-act version produced at La Fenice in 1796 and a two-act version first staged in Paris in 1800. Each of these had its own overture.

Artemisia

Artemisia, a *dramma serio per musica*, was written by Cimarosa in response to a commission from Alberto Cavos at La Fenice. It was premiered there on 17 January 1801, a week after the composer's death. Originally conceived by librettist Giovanni Battista Colloredo (who used the Arcadian pseudonym of Cratisto Jamejo) as a three-act work, and presented as such in the printed libretto prepared for the opening, it was actually staged in a two-act reduction from the premiere onwards.

Penelope

This *dramma per musica* was commissioned by Giuseppe Coletta, impresario of Naples's Teatro del Fondo di Separazione for the 1795 carnival season. Setting a libretto by Giuseppe Maria Diodati, the opera was dedicated to Ferdinand IV, and the leading roles were played by Elena

Cantoni, Matteo Babini and Girolamo Braura. It was a hit from the opening night onwards and went on to be produced at the Teatro Regio in Livorno in 1795, Lisbon's Teatro São Carlo in 1804, the King's Theatre, London, in 1817 and in St Petersburg in 1818.

L'imprudente fortunato

Unfortunately, nothing is known about the genesis or degree of success of the first production of *L'imprudente fortunato* ('The Imprudent but Lucky Man'), a two-act *dramma giocoso* which sets a libretto by an anonymous author and was composed for the 1797 carnival season at Rome's Teatro Valle. The opera was presumably a hit, however, given that it went on to be produced at the Teatro Nuovo in Naples, where it played for 38 consecutive nights, and at La Scala, Milan, in 1812.

I traci amanti

Cimarosa composed *I traci amanti* ('The Thracian Lovers') for the Teatro Nuovo in Naples in 1793. The libretto was commissioned from Giuseppe Palomba, and the main roles were created by Nicola Perrotti, Benedetta Marchetti and Gennaro Luzio. The opera was an immediate success and, after its first season at the Teatro Nuovo, was staged in many opera houses in Italy and beyond, with productions in Turin (1794) and Madrid (1795), as well as in London, Lisbon (where it was retitled *Gli turchi amanti* – 'The Turkish Lovers'), Dresden, Venice, Vienna, Paris, Florence and Milan.

Achille all'assedio di Troia

Cimarosa composed *Achille all'assedio di Troia* ('Achilles at the Siege of Troy'), a *dramma per musica* in two acts, in response to a commission from Camillo Alliat, impresario of the Teatro Argentina in Rome; we know from a brief mention in the *Diario di Roma* on 11 February 1797 that it was premiered on 8 February. The librettist remains anonymous – there is no name given on the few surviving copies of the printed libretto produced for the premiere. Alliat dedicated the opera to Princess Maria Carlotta Barberini Chigi.

L'impegno superato

L'impegno superato ('The Broken Engagement'), a *dramma giocoso* in two acts, was commissioned by the Teatro del Fondo in Naples. Its libretto was newly written by Giuseppe Maria Diodati and it was premiered as the third opera of the 1795 season. It was an instant hit with audiences and soon became one of the most frequently performed of Cimarosa's comic works. Within a few months it had been produced in Florence, Bologna, Paris, Berlin and Vienna.

L'apparenza inganna

Cimarosa composed the two-act *L'apparenza inganna* ('Appearances are Deceptive') to a libretto by Giambattista Lorenzi for the Teatro dei Fiorentini in Naples where it was first staged in the spring of 1784. A partial autograph score of the opera is housed in the library of the San Pietro a Majella Conservatory in Naples (shelf mark: 13.3.7–8). The year 1784 was a particularly busy one for the composer, who received a series of commissions – for *L'Olimpiade*, *La bella greca*, *I due supposti conti* and *Artaserse* – within the space of a few months.

Il maestro di cappella

Current scholarship has as yet failed to establish with absolute certainty the true authorship of *Il maestro di cappella* ('The Music Director'), although the cantata, originally written for bass voice and keyboard, has always been attributed to Cimarosa. The version used for 20th-century performances (and related audio recordings) is that prepared, in full score and piano reduction, by the Italian publishers Ricordi around 1950 featuring Maffeo Zanon's masterful orchestration. No 19th-century manuscripts with the full orchestration survive, and the Ricordi edition has a different overture from the one found in the manuscript of 1860 (the closest, chronologically speaking, to the period in which Cimarosa lived). This recording offers listeners the chance to hear my new orchestration, based on 1780s-style Cimarosa.

Simone Perugini

English translation by Susannah Howe

Patrick Gallois

Patrick Gallois belongs to the generation of French musicians leading highly successful international careers as both soloist and conductor. From the age of 17 he studied the flute with Jean-Pierre Rampal at the Paris Conservatoire and at the age of 21 was appointed principal flute in the Orchestre national de France under Lorin Maazel, playing with many famous conductors, including Leonard Bernstein, Seiji Ozawa, Pierre Boulez, Karl Böhm, Eugen Jochum and Sergiu Celibidache. He held this post until 1984, when he decided to focus on his solo career, which has subsequently taken him throughout the world. He regularly performs and records with leading conductors and collaborates in chamber music with musicians such as Yuri Bashmet, Natalia Gutman, Peter Schreier, Jörg Demus, the Lindsay Quartet and formerly with Jean-Pierre Rampal and Lily Laskine. He has been invited to appear as a soloist with major orchestras in Europe and in Asia, and in leading international festivals, with tours to Germany, Japan and Israel, and annual masterclasses at the Accademia Chigiana in Siena. For twelve years after establishing his own orchestra in Paris, the Académie de Paris, Patrick Gallois developed a conducting career which has taken him to Japan, Scandinavia, Italy, Portugal, the United States and Bulgaria, in addition to appearances as a conductor in France. In 2003 he was appointed musical director of the Sinfonia Finlandia Jyväskylä and toured regularly with the orchestra. Gallois has a wide repertoire both as a conductor and as a flautist, with a predilection for contemporary music and many new works have been dedicated to him. His recordings include an award-winning series for DG. For Naxos he has recorded the complete *Flute Concertos* of C.P.E. Bach (8.557515–16), Haydn's *Symphonies Nos. 1–5* (8.557571) and *9–12* (8.557771), and Gounod's *Symphonies* (8.557463), among other works. His recording for Naxos of Kraus's *Aeneas i Cartago* (8.570585) was awarded a Choc (Musica) in April 2010. His recording of the *Violin Concertos* of Saint-Saëns with Fanny Clamagirand (8.572037) was also awarded a Choc (Musica) in February. www.patrickgallois.com

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:

Il matrimonio segreto (Vienna version, 1792)

Edited by Simone Perugini – Artaria Editions AE577
Florence, Conservatorio di musica 'Luigi Cherubini':
Fondo Pitti Teatro 84

Gli Orazi e i Curiazi (1797 version)

Edited by Simone Perugini – Artaria Editions AE573
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 25.3.27-28

Cantata per Ferdinando IV

Edited by Simone Perugini – Artaria Editions AE572
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 1.6.9

Gli Orazi e i Curiazi (Paris version, 1800)

Edited by Simone Perugini – Artaria Editions AE574
Paris, Bibliothèque nationale de France: L-4658

Artemisia

Edited by Simone Perugini – Artaria Editions AE594
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 15.5.4

Penelope

Edited by Simone Perugini – Artaria Editions AE581
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 18.8.20-21

L'imprudente fortunato

Edited by Simone Perugini – Artaria Editions AE580
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 1.9.26-27

I traci amanti

Edited by Simone Perugini – Artaria Editions AE575
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 14.7.1-2

Achille all'assedio di Troia

Edited by Simone Perugini – Artaria Editions AE593
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 25.4.20-21

L'impegno superato

Edited by Simone Perugini – Artaria Editions AE579
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 25.3.13-14

L'apparenza inganna

Edited by Simone Perugini – Artaria Editions AE578
Naples, Conservatorio di musica 'S. Pietro a Majella':
Rari 13.3.7-8

Il maestro di cappella

Edited by Simone Perugini – Artaria Editions AE576
Berlin, Staatsbibliothek zu Berlin – Preußischer
Kulturbesitz: Mus.ms. 3680



Domenico Cimarosa (1749–1801)
Ouvertüren • Folge 6

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.

Il matrimonio segreto (Wiener Fassung 1792)
Il matrimonio segreto (»Die heimliche Heirat«) auf ein Libretto von Giovanni Bertati wurde am 7. Februar 1792 am Burgtheater uraufgeführt. Das Werk feierte einen enormen Erfolg und wurde vom österreichischen Kaiser Leopold II. besonders geschätzt, wie uns das Textheft verrät, das man im Folgejahr für eine Produktion des neapolitanischen Teatro dei Fiorentini druckte. Viele Jahre ging die Mäi, Seine Majestät habe die Künstler gebeten, noch in derselben Nacht eine vollständige zweite Aufführung zu geben – dokumentarische Belege für diese Geschichte sind freilich nicht vorhanden.

Gli Orazi e i Curiazi (Fassung 1797)
Diese dreiaktige *tragedia per musica* auf ein Libretto von Antonio Simeone Sografi entstand im Auftrag von Alberto Cavos, dem Impresario des venezianischen Opernhauses *La Fenice*, an dem das Werk am 26. Dezember 1796 auch aus der Taufe gehoben wurde. Während die offiziellen Cimarosa-Biographien von einem desaströsen Premierenabend erzählen, wurden *Gli Orazi e i Curiazi* (»Die Horatier und die Curiatier«) in Wirklichkeit vom Publikum freundlich aufgenommen – was ein Bericht in

der *Gazzetta veneta urbana* vom 31. Dezember bestätigt: »Zunächst möchte ich sagen, dass das Libretto meiner Meinung nach das beste dieser Art ist, das Sografi bisher geschrieben hat. Die Musik ist sehr schön«.

Cantata per Ferdinando IV
Während die napoleonischen Truppen unaufhaltsam immer größere Teile der italienischen Halbinsel einnahmen, flüchtete Ferdinand IV. am 23. Dezember 1798 von Neapel nach Palermo. Am 21. Januar 1799 wurde die »Parthenopäische Republik« ausgerufen. Die neue, republikanische Regierung, brüchig und von Anfang an schlecht organisiert, hielt nicht lange: Sie wurde am 14. Juni 1799 von den konterrevolutionären Kräften des Kardinals Fabrizio Ruffo überwältigt. Als Sympathisant der republikanischen Sache hatte Cimarosa eine patriotische Musik geschrieben, die den Zusammenbruch der Monarchie feierte. Als das Gesetz der Bourbonen wiederhergestellt war, musste er hurtig seine politischen Sünden bereuen und schrieb zu diesem Ende seine Lobkantate auf Ferdinand IV.

Gli Orazi e i Curiazi (Pariser Fassung 1800)
Die autographe Partitur der *Orazi e i Curiazi* ist leider nicht erhalten, doch man findet in verschiedenen europäischen Bibliotheken diverse Abschriften. Bei vielen handelt es sich um Adaptionen, die durch Striche oder etliche Einfügungen fremder Komponisten entsteht sind, die indes allesamt auf zwei authentische Fassungen des Werkes zurückgehen: die dreiaktige Version, die 1796 an *La Fenice* gegeben wurde, und eine zweiaktige Variante, die 1800 in Paris auf die Bühne kam. Jede der beiden hat eine eigene Ouvertüre.

Artemisia
Auch *Artemisia*, ein *dramma serio per musica*, entstand im Auftrage des venezianischen Impresario Alberto Cavos für *La Fenice*, wo es am 17. Januar 1801, eine Woche nach dem Tode Cimarosas, seine Premiere erlebte. Der Librettist Giovanni Battista Colloredo (der unter dem arkadischen Pseudonym Cratisto Jamejo dichtete) hatte

ursprünglich ein dreiaktiges Stück konzipiert. In dieser Form wurde der Text auch für den Premierenabend gedruckt, obwohl schon vom ersten Abend an eine zweiaktige Fassung gegeben wurde.

Penelope
Dieses *dramma per musica* war ein Auftrag von Giuseppe Coletta, der während der Karnevalssaison des Jahres 1795 als Impresario am Teatro del Fondo di Separazione zu Neapel wirkte. Die Oper entstand auf ein Libretto von Giuseppe Maria Diodati und ist Ferdinand IV. gewidmet. Die Hauptrollen spielten Elena Cantoni, Matteo Babini und Girolamo Braura. Schon am ersten Abend war das Stück ein Schlager. Es wurde 1795 am Teatro Regio in Livorno, 1804 am Teatro São Carlo von Lissabon, 1817 am Londoner King’s Theatre und 1818 in St. Petersburg inszeniert.

L'imprudente fortunato
Über die Entstehung des *Imprudente fortunato* (»Der leichtsinnige Glückspilz«) und den Grad seines Erfolges ist leider nichts bekannt. Cimarosa schrieb das zweiaktige *dramma giocoso* auf ein anonymes Libretto für die Karnevalssaison 1797 des römischen Teatro Valle. Es ist freilich anzunehmen, dass das Stück ein Schlager war, denn am Teatro Nuovo von Neapel lief es an 38 aufeinanderfolgenden Abenden, und 1812 kam es auch an die Mailänder Scala.

I traci amanti
I traci amanti (»Die trakischen Liebenden«) verfasste Cimarosa 1793 für das neapolitanische Teatro Nuovo. Mit dem Libretto war Giuseppe Palomba beauftragt worden, die Hauptdarsteller waren Nicola Perrotti, Benedetta Marchetti und Gennaro Luzio. Die Oper hatte sofort Erfolg und wurde nach ihrer ersten Saison im Teatro Nuovo in vielen italienischen und ausländischen Häusern nachgespielt: in Turin (1794) und Madrid (1795), in London, Lissabon (hier unter dem Titel *Gli turchi amanti* – Die türkischen Liebenden), Dresden, Venedig, Wien, Paris, Florenz und Mailand.

Achille all’assedio di Troia
Achille all’assedio di Troia (»Achilles bei der Belagerung

Trojas«) ist ein zweiaktiges *dramma per musica*, mit dem Cimarosa einem Auftrag von Camillo Alliati, dem Impresario des römischen Teatro Argentina, entsprach. Wir wissen aus einer kurzen Erwähnung im *Diario di Roma* vom 11. Februar 1797, dass die Uraufführung drei Tage zuvor stattgefunden hatte. Wer das Libretto schrieb, ist nicht bekannt: Die wenigen Exemplare der Druckausgabe, die man bei der Premiere anbot, nennen keinen Namen. Alliati widmete die Oper der Prinzessin Maria Carlotta Barberini Chigi.

L'impegno superato
L'impegno superato (»Das gebrochene Eheversprechen«) auf ein neues Libretto von Giuseppe Maria Diodati entstand als zweiaktiges *dramma giocoso* für das Teatro del Fondo in Neapel. Das Werk wurde als dritte Oper der Saison 1795 uraufgeführt, war ein sofortiger Publikumerfolg und gehörte bald zu Cimarosas meistgespielten Komödien: Schon wenige Monate nach der Premiere wurde sie in Florenz, Bologna, Paris, Berlin und Wien produziert.

L'apparenza inganna
Die zweiaktige *Apparenza inganna* (»Erscheinungen trügen«) schrieb Cimarosa auf ein Libretto von Giambattista Lorenzi für das neapolitanische Teatro dei Fiorentini, das sie im Frühjahr 1784 erstmals inszenierte. Ein unvollständiges Autograph der Partitur wird in der Bibliothek des Konservatoriums *San Pietro a Majella* (Signatur: 13.3.7-89) zu Neapel aufbewahrt. Das Jahr 1784 war für den Komponisten besonders arbeitsam, da er binnen weniger Monate den Auftrag zu *L'Olimpiade*, *La bella greca*, *I due supposti conti* und *Artaserse* erhielt.

Il maestro di cappella
Der Wissenschaft ist es bis heute nicht gelungen, den Verfasser des *Maestro di cappella* (»Der Kapellmeister«) mit letzter Sicherheit festzustellen, wenngleich die ursprünglich für Bass und Clavier geschriebene Kantate seit jeher Cimarosa zugeschrieben wird. Die Fassung, die bei modernen Aufführungen (und entsprechenden Aufnahmen) verwendet wird, erschien bei dem italienischen Verleger Ricordi, der um 1950 den Klavierauszug und die Partitur der meisterhaften Orchestrierung von

Maffeo Zanon publizierte. Aus dem 19. Jahrhundert sind keine Handschriften mit voller Orchestration erhalten. Die Ricordi-Edition enthält eine andere Ouvertüre als jene, die in dem Manuskript von 1860 überliefert wurde (das aus chronologischer Sicht der Wirkungszeit des Komponisten am nächsten kommt). Die vorliegende Aufnahme bietet dem Publikum die Möglichkeit, meine neue Orchesterfassung zu hören, die auf dem Stile Cimarosas aus den 1780-er Jahren basiert.

Simone Perugini

Deutsche Fassung: Cris Posslac



Photo © Tina Osara



Photo © Framisek Renza

Domenico Cimarosa's operas were remarkably successful, being staged and re-staged in opera houses all over Europe. Success in his home town of Naples led to court appointments and royal commissions, including his best-known work *Il matrimonio segreto* ('The Secret Marriage') composed for Austrian emperor Leopold II. Other hits include *L'impegno superato* ('The Broken Engagement'), an instant success and soon to become one of the most frequently performed of Cimarosa's comic works, and *Penelope* that was produced as far away as London in 1817. The *Cantata per Ferdinando IV* was, however, written as an act of repentance, Cimarosa having made the mistake of backing the failed republican government in 1799.



Domenico CIMAROSA (1749–1801) Overtures • 6

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|----|---|------|
| 1 | Il matrimonio segreto ('The Secret Marriage') (Vienna version, 1792) | 7:25 |
| 2 | Gli Orazi e i Curiazi ('The Horatii and the Curiatii') (1797 version) | 6:34 |
| 3 | Cantata per Ferdinando IV (1799) | 5:34 |
| 4 | Gli Orazi e i Curiazi ('The Horatii and the Curiatii') (Paris version, 1800) | 5:28 |
| 5 | Artemisia (1801) | 8:27 |
| 6 | Penelope (1794–95) | 5:57 |
| 7 | L'imprudente fortunato ('The Imprudent but Lucky Man') (1797) | 6:30 |
| 8 | I traci amanti ('The Thracian Lovers') (1793) | 5:04 |
| 9 | Achille all'assedio di Troia ('Achilles at the Siege of Troy') (1797) | 9:12 |
| 10 | L'impegno superato ('The Broken Engagement') (1795) | 6:10 |
| 11 | L'apparenza inganna ('Appearances are Deceptive') (1784) | 6:37 |
| 12 | Il maestro di cappella ('The Music Director') (c.1780s)
(orch. Simone Perugini) | 6:16 |

Barbora Tomečková, Oboe 7 8 10
Jan Karas, French Horn 6 10 • **Markéta Čepická, Violin** 6
Czech Chamber Philharmonic Orchestra Pardubice • Patrick Gallois

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