



Pedro António
AVONDANO
(1714–1782)

Il mondo della luna

Guimarães • Rodrigues

Cabral • Fernandes

Gaspar • Caramujo • Simões

Os Músicos do Tejo

Marcos Magalhães



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 (1714–1782)

Il mondo della luna

Opera in three acts (1765)

Libretto by Carlo Goldoni (1707–1793)

Sung in Italian

First performance: Royal Theatre of Salvaterra, carnival season of 1765

Ecclitico	Fernando Guimarães, Tenor
Buona Fede	Luís Rodrigues, Bass
Ernesto	João Pedro Cabral, Tenor
Cocco	João Fernandes, Bass
Clarice	Susana Gaspar, Soprano
Flaminia	Carla Caramujo, Soprano
Lisetta	Carla Simões, Soprano

Coro di scolari e cavalieri

Arthur Filemon, Rodrigo Carreto, Carlos Monteiro, Rui Bôrras

Os Músicos do Tejo (on period instruments)

Baptiste Lopez (leader), Sara Llano, Lígia Vareiro, Álvaro Pinto,
 Denys Stetsenko, David Ascensão, Vasken Fermanien, *Violin*

Pedro Braga Falcão, Lúcio Studer, <i>Viola</i> · Pedro Massarrão, André Alves, <i>Cello</i>
Pedro Wallenstein, Marc Ramirez, <i>Double bass</i>
Olavo Barros, Sofia Cosme, <i>Traverso</i> · Luís Marques, Laura Marcos, <i>Oboe</i>
Paulo Guerreiro, Pedro Pereira, <i>Horn</i> · Hugo Santos, Daniel Louro, <i>Trumpet</i>
Mélodie Michel, <i>Bassoon</i> · Marta Araújo, Marcos Magalhães (recits), <i>Harpsichord</i>
Marcos Magalhães, <i>Conductor</i>

1 Sinfonia: Allegro assai	2:02	15 Aria La ragazza col vecchione; viva, viva <i>(Buona Fede)</i>	3:43
2 Sinfonia: Andante	2:12		
3 Sinfonia: Allegro	0:22		
4 Sinfonia: Presto	0:46		
Scene 4			
16 Recitative Io la caccia non fo alle sue monete <i>(Ecclitico, Ernesto, Cecco)</i>	2:03		
17 Aria Un poco di denaro e di giudizio <i>(Ecclitico)</i>	3:15		
Scene 7			
18 Recitative Eh venite, germana <i>(Clarice, Flaminia)</i>	1:43		
19 Aria Ragion nell' alma siede regina de' pensieri (<i>Flaminia</i>)	4:12		
Scene 8			
20 Recitative Brava, Signora figlia <i>(Buona Fede, Clarice)</i>	0:52		
21 Aria Son fanciulla da marito (<i>Clarice</i>)	3:47		
Scene 9			
22 Recitative Se mandarla potessi nel mondo della Luna (<i>Buona Fede, Lisetta</i>)	2:31		
23 Aria Una donna come me, non vi fu, né vi sarà (<i>Lisetta</i>)	3:43		
Scene 10			
24 Recitative Ehi, Signor Buona Fede, si può entrar? (<i>Ecclitico, Buona Fede</i>)	5:17		
25 Quartet Vado; volo <i>(Buona Fede, Ecclitico, Clarice, Lisetta)</i>	7:03		

Act II			
Scene 2			
26 Recitative Buona Fede ancor dorme (<i>Ecclitico, Buona Fede</i>)	1:59	28 Scene 8	
27 Sinfonia Andante assai	1:06	Recitative Dove mi conducete; siete sbirri, sicari, o ladri siete? (<i>Lisetta, Ecclitico, Buona Fede</i>)	3:20
28 Recitative Bravi, bravissimi (<i>Buona Fede, Ecclitico</i>)	0:42	30 Scene 9	
Scene 3		Recitative Quello è il padrone? È lui (<i>Lisetta, Buona Fede</i>)	
29 Chorus Uomo felice cui godere lice di questo mondo l'alta beltà (<i>Knights, Ecclitico, Buona Fede</i>)	2:11	31 Duet Padroncino caro, caro padroncino (<i>Lisetta, Buona Fede</i>)	4:42
30 Recitative Come avrò a contenermi? (<i>Buona Fede, Ecclitico</i>)	0:20	Scene 10	
Scene 5		32 Recitative Olà, presto fermate Buona Fede, e Lisetta (<i>Cocco, Buona Fede, Lisetta</i>)	1:37
31 Sinfonia Moderato	1:10	33 Scene 11	
32 Recitative Umilmente m'inchnino a vostra Maestà (<i>Buona Fede, Cocco, Ernesto</i>)	3:45	34 Sinfonia Andante	1:30
33 Aria Un avaro suda e pena, e poi crepa e se ne va (<i>Cocco</i>)	4:16	35 Recitative Figlie, mie care figlie, siate le ben venute (<i>Buona Fede, Flaminia, Cocco, Ernesto</i>)	2:30
Scene 6		36 Scene 12	
34 Recitative Voi avete due figlie? (<i>Ernesto, Buona Fede</i>)	0:31	37 Recitative Mia sorella sta bene, ed io cosa farò? (<i>Buona Fede, Cocco, Clarice, Ecclitico</i>)	
35 Aria Qualche volta non fa male il contrasto ed il rigore (<i>Ernesto</i>)	3:57	38 Aria Quanta gente che sospira di veder cos'è la Luna (<i>Clarice</i>)	4:42
Scene 7		39 Scene 13	
36 Recitative Oh che mondo felice! Oh che bel mondo! (<i>Buona Fede, Echo</i>)	1:24	40 Recitative Ed io son stata qui con poca conclusione, come una Imperatrice di cartone (<i>Lisetta, Cocco, Buona Fede</i>)	0:45
37 Aria Che mondo amabile, che impareggiabile felicità! (<i>Buona Fede</i>)	4:51	41 Scene 14	
		42 Quartet Mia Principessa, mia Monarchessa, tutto vi dono, tutto, lo scettro e il cor (<i>Cocco, Lisetta, Ecclitico, Buona Fede</i>)	6:09

Act III			
Scene 1			
43 Recitative Olà, paggi, e staffieri, camerieri (<i>Lisetta</i>)	2:30	44 Scene 2	
45 Duet Sposina mia cara, mia cara sposina (<i>Ecclitico, Clarice</i>)	3:43	46 Recitative Divertiamoci un poco	1:45
46 Recitative Cara la mia figliuola, il vederti contenta mi consola (<i>Buona Fede, Cecco</i>)	0:53	47 Scene 3	
47 Aria Qua la mano: io v'unisco in matrimonio (<i>Buona Fede</i>)	2:30	48 Possibile, o Lisetta, che ti lasci acciecar dall'ambizione? (<i>Flaminia, Clarice, Lisetta</i>)	
48 Recitative Orsù tutto è finito (<i>Cocco, Ecclitico, Ernesto, Buona Fede</i>)	0:44	49 Aria Ah, pur troppo il nostro core (<i>Flaminia</i>)	4:45
49 Finale Buona Fede tondo come il cerchio della Luna (<i>Cocco, Ecclitico, Ernesto, Buona Fede, Lisetta, Flaminia, Clarice</i>)	4:18	50 Scene 4	
		51 Recitative Oh guardate, garbata signorina! (<i>Lisetta</i>)	0:47
		52 Aria Quando si trovano le basse femmine (<i>Lisetta</i>)	2:36
		53 Recitative Sposa, venite in trono (<i>Cocco, Ernesto, Flaminia</i>)	1:02
		54 Duet Cara ti stringo al seno (<i>Ernesto, Flaminia</i>)	2:45

This recording uses the abbreviated edition of the opera commissioned in 1994 by the Teatro Nacional de São Carlos, Lisbon, in which some scenes, arias and recitatives are omitted.

Recorded: 24–26 September 2017 at the Teatro Thalia, Lisbon, Portugal

Producer: Alexandre Delgado • Engineer and editor: Hugo Leitão

Pedro António Avondano (1714–1782)

Il mondo della luna (1765)

The Life and Times of Pedro António Avondano

The succession of Joseph I to the Portuguese throne in 1750 was marked by a much greater separation of Church and State than had been the case during the reign of his father, John V. A great lover of both hunting and music, Joseph seems not to have taken much interest in actually ruling his country – he handed that responsibility to the Marquis of Pombal, who became its de facto ruler, crushing all opposition, whether it came from the clergy (he expelled the Jesuits from Portugal and its empire) or the nobility. He implemented significant and innovative reforms that boosted the Portuguese economy and, in some sectors of society, led to the creation of cultural activities that had not previously existed.

Both Joseph I and his wife Mariana Victoria were passionate about Italian opera and they did a huge amount to promote the art form within the wider Portuguese cultural context. Joseph soon began putting plans in place for a royal operatic establishment: he engaged some of the finest singers in Europe, the theatre architect Giovanni Carlo Bibiena, artists, designers, choreographers and the renowned composer David Perez, former *maestro di cappella* of Palermo's Palatine Chapel. Three new court theatres were built: the Teatro do Fórté (in Lisbon's Ribeira Palace) in 1752; the Royal Theatre of Salvaterra de Magos in 1753; and the luxurious Casa da Ópera, also known as the Ópera do Tejo, which was completely destroyed by the Lisbon earthquake of November 1755, just seven months after its inauguration.

The operatic performances staged at the Ópera do Tejo represented royal power in the way that magnificent religious ceremonies had during the reign of John V. After the earthquake, however, the opera house was not rebuilt. When performances finally began again, in 1763 – either in Salvaterra, during Carnival season, or in Ajuda, the area on the western outskirts of Lisbon to which Joseph had moved the court – their main aim was to entertain the royal family rather than to represent absolute power.

Pedro António Avondano was baptised in Lisbon on 16 April 1714 (and must therefore have been born a few days earlier), and died there in 1782. His father, Pietro Giorgio Avondano, originally from Genoa, had come to the Portuguese capital at the age of 19 and was employed as a first violinist in John V's royal chapel; his mother had been born in the French city of Nantes. Pedro António followed in his father's footsteps and between 1754 and 1782 worked as a violinist of the royal chapel. One of his duties was to write music for the ballets that accompanied opera performances, and in the second half of the 18th century he was Portugal's leading composer of instrumental music, with keyboard pieces, chamber music – notably minuets – and orchestral works to his name.

The Brotherhood of St Cecilia was a religious organisation in Lisbon which promoted charity and fraternity among musicians, but also acted as a guild, protecting their professional interests: Avondano played a key role in its re-establishment in 1765. He also founded the 'Assembly of Foreign Nations', a society whose expatriate members met at his home twice weekly to play cards, dance and give concerts. He composed a large number of minuets for these dances, three collections of which were published in London, financed by the British community in Lisbon. In 1767 he became a Knight of the Order of Christ.

Il mondo della luna

Playwright and librettist Carlo Goldoni was born in Venice in 1707. He wrote around 80 librettos, mostly for comic operas. Joseph I contacted (and pressured) Goldoni to create works for the Portuguese court, paying him generously for his work. Around ten Goldoni operas went on to be staged in Portugal. *Il mondo della luna*, a hugely successful libretto, was set by numerous composers, including Galuppi (Venice, 1750), Gassmann (Turin, 1760), Avondano (Royal Theatre of Salvaterra, carnival

season of 1765), Piccinni (Milan, 1770), Astarita (Venice, 1775), Haydn (Eszterháza, 1777), Paisiello (Florence, 1792) and Arici (Palazzolo, 1809).

Il mondo della luna is written in three acts. *Act I* sets out and develops the plot, clearly defines its objectives, and builds up to the first major part of the story: the journey. This is where the action is forged – an act based on reason.

Act II, centred on the fine line between love and jealousy (with Lisetta at its heart), consists of a 'crescendo of illusion', which continues to build from the moment Buona Fede wakes up on the moon until Lisetta is crowned queen. All about false appearances, this is the dramatic climax of the work – an act based on emotion.

The first four scenes of *Act III* deal with social aspiration and power. The final scene ties up the loose ends and provides the tale with its natural dénouement.

Buona Fede is a social climber, probably wealthy, and expects his daughters to live by a strict moral code. He believes them to be pure and innocent, worries about them and loves them, not hesitating to give them his blessing and wish them happiness even when they marry against his will.

Ecclitico is a rich man too, but not a member of the nobility. A man of action, he loves trickery and lies, and treats women with a degree of levity. Ernesto is the least interesting of the characters. Although he is loving and passionate, he never takes the initiative or has any influence on the action. Cecco, Ecclitico's servant, is one of the best-drawn roles in the opera. Shrewd and observant, he takes every opportunity to comment on events. A typical *buffo* character, he not only has a part to play in comic situations, he also offers profound and insightful reflections.

Flaminia is submissive, romantic, emotional and rather prim and proper – a passive rather than active role. Her sister Clarice is spirited, rebellious, impulsive and free-thinking. The maid Lisetta is smart: she knows how to fight off her master's amorous advances while still keeping his hopes alive. Passionate and impetuous, she tries to stay in the real world but is seduced by the fantasy world's promises of power and status.

With its Classical characteristics, Avondano's score reflects the period in which it was written. In general here, themes are short and phrases are clearly marked out by well-defined cadences. Larger-scale sections are based not on a single idea but on varied and contrasting motifs, closely linked to the text and the settings. There is very little contrapuntal imitation and he uses simple harmonic progressions, frequently alternating between major and minor modes; most numbers are in major keys. The textures are generally light, with the melody largely predominating. The orchestra plays a very active role in accompanying, creating internal dialogues as well as participating in dialogues with the vocal line, and in evoking different atmospheres. By providing appropriate emphasis and colour, the music is highly effective in serving the text and the different dramatic situations that arise. *Il mondo della luna* reveals Pedro António Avondano to have been a great composer, and it has to be a matter of regret that he left just this one opera.

The version of the opera recorded here is not complete: it is based on a (necessarily abbreviated) edition commissioned in the 1990s by Lisbon's Teatro Nacional de São Carlos. The cuts amount to one chorus, one aria per character (with the exception of Buona Fede) and various recitatives.

Jorge Matta
English translation: Susannah Howe

Notes on the performance and recording

In every project I like to try new ideas, and this production was no exception, especially when it came to *recitativo*. I was inspired by something that I had read in Michel Corrette's *Le Maître de Clavecin*. There we find an 'Explication ... des mots Italiens les plus usités dans la Musique' ('Explanation of the Italian words most often used in music') which includes some very specific information concerning *recitativo*, first in the definition of *Enharmonico*:

'(...) C'est un des trois genres de la musique qui va par quarts de ton, les Grecs s'en servoient pour la Musique Dramatique l'usage en est perdu: Cependant le Recitatif des Italiens en approche beaucoup, c'est pour cette raison qu'il faut l'accompagner sur le petit Clavier sans faire beaucoup de bruit ne faire entendre les accords qu'au temps qu'il en faut pour soutenir la voix.'¹

('Enharmonic is one of the three genera of music and proceeds in quarter tones, the Greeks used it for Dramatic Music. Its use is now extinct, however the recitative of the Italians is very similar to it, and for this reason should be accompanied in the upper keyboard on a two manual harpsichord, softly, sounding the chords only as much as is necessary to support the voice.)

and, later, in the definition of *Recitativo*:

'(...) Les François le Chantent à haute voix et les Italiens le chantent d'une maniere qui aproche plus de la declamation que du chant.'²

(The French sing it in full voice, but the Italians sing it in a manner closer to declamation than to singing.)

All this seemed artistically and theatrically interesting, but also plausible if we think of how operas were produced at the time: works were newly composed, sometimes hastily finished or adapted just before their first performances, and rehearsals were scarce, so one can imagine a different attitude from singers than the standard modern one. Bearing this in mind, and also the way that *recitativo* style seems to be quite indistinguishable between many composers, one can suggest that singers would approach the *recitativo* with flexibility towards the musical score, concentrating more on the text and the declamation, and, possibly, relying heavily on the theatre prompter.

As with all historical information, its pragmatic use in

modern performance is debatable, but I wanted to see where these ideas could lead us. Following these 'French inspirations', a specific methodology was devised where the singers were asked to learn only the texts of the recits and not the music, and then we experimented in our first rehearsals, with the singers 'finding' their notes more intuitively by just reacting to what they heard in the accompaniment. This produced results that seemed more spontaneous, where the rhythm and intonations present in natural speech were imitated but combined with a vibrant (and musically interesting) tone appropriate for public theatre. This also gave very different results, depending on the singer's personality, which, I think, added to the dramaturgical variety. Since there was an element of bizarre *déguisement* in the 'lunar section' of the story, we also took some other liberties in vocal characterisation.

There's one other important feature to mention: in the recording the recits were all recorded from a live performance, and the arias and other vocal numbers were not.

Marcos Magalhães

Synopsis

The false astronomer Ecclitico loves Clarice, his friend Ernesto loves Flaminia – she and Clarice are sisters, daughters of Buona Fede, a gullible old man – and Ernesto's servant Cecco loves Buona Fede's maid, Lisetta. In each case the love is reciprocated, but the old man is against all three matches (he wants Lisetta for himself and is keen to marry his daughters off to noblemen). In collusion with Ernesto and Cecco, Ecclitico comes up with a ruse – he fools Buona Fede into thinking they have flown up to the moon. Then, in the 'world of the moon', the conspirators organise a matchmaking charade. When he discovers he's been duped, Buona Fede is furious, but he agrees to the matches and forgives all concerned. By the end, the characters conclude that they are all as mad as each other.

¹ Corrette, Michel. *Le Maître de Clavecin*, Paris 1753 – Minkoff reprint, Geneva, 1976, p.89

² Corrette, Michel. *Le Maître de Clavecin*, Paris 1753 – Minkoff reprint, Geneva, 1976, p.90

Act I

A moonlit night. The courtyard of Ecclitico's house, with an observatory tower and a large lunar telescope. With his friends and students Ecclitico is looking at the moon (*Chorus: Prendiamo, fratelli, il gran telescopio* – 'Brothers, let's move the great telescope'). Then he sings of the delight he takes in duping others and spreading false information. By faking his astronomical knowledge, he deceives wise men and fools alike. When Buona Fede arrives Ecclitico tells him of the wonders of the moon and boasts of the precious instrument he has built which allows him to see every last detail of life in its world, right down to the faults of its female inhabitants (*Chorus: Felice e fortunato chi è amico della Luna* – 'Happy and blessed are the friends of the moon'). Buona Fede looks through the telescope and – thanks to an illusion created by Ecclitico – sees a young woman 'entrancing an old man', but also men mistreating their women (*Arias: Ho veduto un bon marito bastonar la propria moglie* – 'I saw a fine husband beating his wife' and *Ho veduto dall'amante per il naso esser menata* – 'I saw a lover leading his woman by the nose'). Delighted with what he has seen, Buona Fede gives Ecclitico a bag of coins and takes his leave (*Aria: La ragazza col vecchione* – 'The young girl with the dotard'). Now Ernesto appears, accompanied by his servant Cecco. The three young men confess that all they want is to marry their respective sweethearts: Clarice, Flaminia and Lisetta. Ecclitico tells the other two that he has a plan to persuade the foolish Buona Fede to give his consent, freely and willingly; all they need are cool heads and a little cash (*Aria: Un poco di denaro e di giudizio* – 'A little money and good sense').

A room with a balcony in Buona Fede's house.

Clarice and Flaminia complain about the fact that their father keeps them shut up indoors and decide to go onto the balcony to enjoy the night air. They praise their lovers and wonder whether love or reason will prevail (*Aria: Ragion nell' alma siede regina de' pensieri* – 'Reason, queen of thoughts, reigns in our souls'). When Buona Fede comes home he is furious to see them out on the balcony. Clarice stands up to her father and tells

him that she will get married whether he likes it or not (*Aria: Son fanciulla da marito* – 'I'm a girl who wants a husband'). Buona Fede grumpily wishes he could send her to the moon where she would be punished for her insolence. As the sisters leave, Lisetta comes in. Her master tries to seduce her and promises to show her what he saw on the moon. Lisetta – who is only interested in money – declares her love and fidelity (*Aria: Una donna come me* – 'There never was a woman like me').

Now Ecclitico arrives, saying he has come to bid farewell to Buona Fede: he has been summoned by the Emperor of the Moon who has sent him a magic potion via his telescope. Once he has drunk this, he will be able to travel to the moon (his body will become so light that he will soar up as if on wings). Buona Fede asks if he can have some of the potion and come with him. Ecclitico agrees and confirms that the old man's daughters and maid will be able to join him on the moon later. The potion is actually a sleeping draught and soon Buona Fede is unable to stand up. When Clarice and Lisetta come in they think he is dying (*Quartet: Vado; volo* – 'I'm going, I'm flying'). Ecclitico tells his servants to carry the old man, now fast asleep, to his house and leave him in the garden there. There is general rejoicing when Ecclitico reads Buona Fede's will, which provides generous legacies for Clarice, Flaminia and Lisetta.

Act II

An attractive garden at Ecclitico's house, staged to look like the world of the moon.

Buona Fede is asleep in a flower bed; Ecclitico is wearing an exotic costume, Ernesto his ordinary clothes. Ecclitico uses smelling salts to awaken Buona Fede. Bewildered, the old man calls for his daughters and Lisetta, but Ecclitico explains that he is now in the splendid world of the moon. Preparations then begin for Buona Fede to be presented to the Emperor (*Chorus: Uomo felice* – 'Happy is he').

The drawbridge lowers and a triumphal carriage appears, bearing Cecco dressed as the emperor and Ernesto now dressed in heroic style, with a star on his head. Once the introductions are out of the way, Buona

Fede tells the emperor he would like his maid and daughters to join him. The emperor agrees to transport them to the moon, but says he will take Lisetta to be his own maid; he also takes the opportunity to disparage the inhabitants of Earth, all of whom he considers to be mad (*Aria: Un avaro suda e pena* – ‘A miser sweats and suffers’). Ernesto – in his disguise as the star Espero – asks Buona Fede about his daughters and proclaims that conflict and anger can be good for keeping love alive (*Aria: Qualche volta non fa male* – ‘Sometimes it does no harm’).

Left alone, Buona Fede declares himself enchanted with the new world around him and unsure as to where to start, whether to go this way or that (echo *Aria: Che mondo amabile* – ‘What a delightful world’). He sets off to explore. Ecclitico enters with Lisetta and whispers to her that the emperor is burning with love for her, but she is too smart to believe ‘such foolishness’. Buona Fede returns and begins to court Lisetta, who asks for time to think (*Duet: Padroncino caro, caro padroncino* – ‘Dear, sweet master’).

Cecco, still dressed as the Emperor, with his retinue.
The emperor summons Buona Fede and Lisetta. Despite Cecco’s disguise, Lisetta recognises him immediately. Cecco wants to crown her Queen of the Moon – much to Buona Fede’s disappointment – but after all, ‘an emperor trumps any other man’. Now Clarice and Flaminia arrive in a splendid carriage, followed shortly afterwards by Ernesto and Ecclitico. The emperor orders the sisters to be led to their seats by Espero (Ernesto) and Ecclitico (master of ceremonies here on the moon). Buona Fede protests on seeing his daughters in the company of men, but the Emperor reminds him that earth’s customs do not apply to the moon. Clarice declares herself happy to go and ‘explore the lunar spheres with her master of ceremonies’ (*Aria: Quanta gente che sospira* – ‘How many people long to see’). The act ends with the crowning of Lisetta. Even though he realises he has been tricked, Buona Fede joins in the celebrations: ‘It’s good to love without yearning for something beyond our reach’ (*Quartet: Mia Principessa, mia Monarchessa* – ‘My Princess, my Queen’).

Act III

A room in Ecclitico’s house.

Surrounded by pages and lackeys, Lisetta is giving orders. She says she wants to know nothing about what her husband is doing, and similarly for him to know nothing about what she is up to. Clarice and Flaminia come in, only to be treated imperiously by Lisetta who accuses them of envying her. Flaminia reflects on the heart’s propensity to fool itself (*Aria: Ah, pur troppo il nostro core* – ‘Ah, sadly our hearts’), then she and her sister leave. Left alone, Lisetta reacts to Flaminia’s words: ‘She wants to be the learned lady with me, I who am queen and monarch’ (*Aria: Quando si trovano le basse femmine* – ‘When low-born ladies get together’).

A room in Ecclitico’s house with an illuminated small temple and a statue of Diana on one side and a throne on the other. With everyone present, Cecco asks Lisetta to sit on the throne so that the two of them can bear witness to two more happy marriages: between Espero (Ernesto) and Flaminia (*Duet: Cara ti stringo al seno* – ‘Beloved, I clasp you to me’) and between Ecclitico and Clarice (*Duet: Sposina mia cara, mia cara sposina* – ‘My dear little bride’). Buona Fede gives his consent and at the emperor’s request gives his blessing to both couples (*Aria: Qua la mano: io v'unisco in matrimonio* – ‘Give me your hands: I unite you in matrimony’). Having achieved their goal, Cecco, Ecclitico and Ernesto suggest returning to earth (*Recitative: Orsù tutto è finito* – ‘Our business up here is over’). Confused, Buona Fede asks for explanations – quickly provided by Cecco and his companions. Lisetta gets down from the throne and prepares to head back to the kitchen: ‘This is what happens to those who want to change their lot.’ The opera ends with all the characters concluding that all men and women are out of their minds.

English translation: Susannah Howe

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Pedro António Avondano (1714–1782)

Il mondo della luna (1765)

Pedro António Avondano e o seu tempo

A chegada de D. José ao poder, em 1750, é marcada por uma muito maior distanciamento entre o Estado e a Igreja do que tinha acontecido com o seu antecessor, D. João V. Grande apaixonado da caça e da música, D. José não parece interessado em ser rei de facto e entrega o poder ao Marquês de Pombal, que se torna o verdadeiro senhor do país, submetendo todos os que se lhe opõem, do clero (expulsão dos Jesuítas) ou da nobreza. As suas importantes e inovadoras reformas vão estimular a economia e provocar em vários sectores da sociedade minuetos, e música orquestral.

Tanto D. José como D. Mariana Vitória são grandes adeptos da ópera italiana e vão dar-lhe um impulso marcante no contexto geral da cultura portuguesa. D. José começa a organizar um verdadeiro teatro de corte: contrata alguns dos melhores cantores estrangeiros, o arquiteto teatral Giovanni Carlo Bibiena, pintores, maquinistas, coreógrafos e o célebre compositor David Perez, antigo mestre da Real Capela Palatina de Palermo. São construídos novos teatros: o do Forte, no Torreão da Casa da Índia, em 1752, o de Salvaterra, em 1753, e a luxuosa Casa da Ópera, modernamente conhecida como Ópera do Tejo, que é, apenas sete meses mais tarde, completamente destruída pelo terramoto de 1755.

É a Ópera do Tejo que assume, para os espetáculos de ópera, a função representativa do poder real, que era, com D. João V, desempenhada pelas grandes cerimónias religiosas. Depois do terramoto este teatro não é reconstruído. Entre 1755 e 1763 não há espetáculos operáticos, e estes, quando recomeçam, em Salvaterra, durante a temporada de Carnaval, ou na Ajuda, destinam-se já mais ao divertimento da família real do que a funções representativas do poder absoluto.

Pedro António Avondano foi batizado em Lisboa em Abril de 1714 (portanto deve ter nascido pouco antes), e morreu em 1782, também em Lisboa. Seu pai, Pietro Giorgio Avondano, genovês, estabeleceu-se em Lisboa,

com 19 anos, no tempo de D. João V, e foi primeiro violinista da Orquestra da Real Câmara. Sua mãe era francesa, nascida em Nantes. Pedro António foi também violinista da Real Câmara, entre 1754 e 1782, e as suas obrigações incluíam a composição de música para os bailados que acompanhavam as óperas. Foi o mais importante compositor de música instrumental em Portugal na segunda metade do século XVIII, sendo autor de música para tecla, música de câmara, sobretudo minuetos, e música orquestral.

A Irmandade de Santa Cecília era uma organização com fins religiosos, de promoção da caridade e fraternidade entre os músicos, mas também de carácter associativo, de defesa dos seus interesses profissionais. Pedro António foi um dos principais obreiros da sua reorganização, em 1765. Fundou também a Assembleia das Nações Estrangeiras, que funcionava em sua casa, onde a colónia estrangeira se reunia duas vezes por semana para jogar cartas e dançar, e onde também se davam concertos. Para estes bailes compôs grande número de minuetos, dos quais três coleções foram editadas em Londres, custeadas pela colónia inglesa. Recebeu em 1767 o grau da Ordem de Cristo.

Il mondo della luna

Carlo Goldoni, o autor do libreto, nasceu em Veneza, em 1707. Escreveu cerca de 80 libretos, a maior parte para óperas cómicas. D. José contactou (e pressionou) Goldoni para que este criasse obras para a corte portuguesa, pagando-o generosamente. Cerca de dez óperas com libretos da sua autoria devem ter sido representadas em Portugal. *Il mondo della luna*, libreto de grande sucesso, foi posto em música pelos compositores Galuppi (Veneza, 1750), Gassmann (Turim, 1760), Avondano (Salvaterra, Carnaval de 1765), Piccini (Milão, 1770), Astarita (Veneza, 1775), Joseph Haydn (Esterház, 1777), Pisiello (Florença, 1792) e Aici (Palazzoli, 1809).

Il mondo della luna tem três atos. O primeiro introduz e desenvolve a intriga, define claramente os seus objetivos e concretiza a primeira grande parte: a viagem. É o ato da construção da ação, é um ato racional.

O segundo ato, todo baseado na dualidade amor-cíume (utilizando Lisetta como charneira), é construído num *crescendo de ilusão*, desde o acordar de Buona Fede na lua até à coroação de Lisetta. É o ato do jogo ilusório, o clímax dramático da obra. É um ato emocional.

As quatro primeiras cenas do terceiro ato são sobre a ambição social e o poder. A última cena, que junta vários acontecimentos, é o desfecho natural da história.

Buona Fede é provavelmente rico, tem ambições sociais e uma moral severa para com as filhas. Acredita que elas são puras e inocentes, preocupa-se e gosta delas, não hesitando em dar-lhes a bênção e desejar-lhes felicidades mesmo quando elas se casam contra a sua vontade.

Ecclítico deverá ser abastado, não é nobre, é um homem de ação, adora mentiras e partidas e encara as mulheres com certa levianidade. Ernesto é menos interessante de todas as personagens. É amoroso e apaixonado, não toma iniciativas nem influi na ação. Cecco, criado de Ecclítico, é uma das personagens melhor caracterizadas da obra. É arguto e observador, não perde uma oportunidade de comentar ou refletir sobre o que se vai passando. Sendo uma típica personagem *buffa*, não se limita a agir em situações cómicas mas reflete com profundidade e perspicácia.

Flaminia é submissa, apaixonada e emocional, moralmente séria. É reflexiva, mais do que ativa. A sua irmã Clarice é atrevida e insubmissa, impulsiva, desprendida e amante da liberdade. A criada Lisetta é esperta, sabe resistir bem às investidas amorosas do patrão sem o desiludir completamente. Apaixonada e impulsiva, tenta resistir à realidade mas a sua ambição social acaba por ceder ao poder e às honrarias.

A música tem características clássicas, adequadas à sua época. Os temas são em geral curtos e as frases claramente marcadas por cadências bem definidas. As grandes secções não se baseiam numa única ideia mas em motivos variados e contrastantes, muito ligados ao

texto e aos seus ambientes. Há muito pouca imitação contrapontística. Os encadeamentos harmónicos são simples, é comum a alternância dos modos maior e menor, as tonalidades são quase sempre maiores. As texturas são em geral leves, com grande predominância da melodia, a orquestra é muito ativa nos acompanhamentos, dialogando com a voz e entre si, tomando parte ativa na definição dos ambientes. A música serve sempre muito bem o texto e a situação dramática, sublinhando-os e colorindo-os com eficácia. Que pena Pedro António Avondano ter-nos deixado apenas uma ópera, quando em *Il mondo della luna* nos prova ser um grande compositor!

A versão gravada neste CD não é integral, baseando-se numa edição (obrigatoriamente abreviada) recomendada nos anos 90 pelo Teatro Nacional de S. Carlos. Não se incluem nesta versão um coro, uma ária de cada personagem, à exceção de Buona Fede, e alguns recitativos.

Jorge Matta

Sinopse

Ecclítico, um astrônomo amador, ama Clarice, o seu amigo Ernesto ama Flaminia – ambas filhas do velho crédulo Buona Fede – e Cecco, servo de Ernesto, ama Lisetta, serva de Buona Fede. Os amores são correspondidos mas desaprovados pelo velho (que quer tomar Lisetta como amante e casar as filhas com fidalgos). De conluio com Ernesto e Cecco, Ecclítico concebe uma artimanha e ilude Buona Fede a viajarem até à Lua. É neste suposto mundo da Lua que organizam uma pantomima para desposar as namoradas. Ao descobrir o logro, Buona Fede enfurece-se mas acaba por aceitar os casamentos e perdoar a tutti quanti. Afinal são todos irremediavelmente lunáticos.

Argumento

I Acto

Noite de luar. Varanda de uma torre no pátio da casa de Ecclítico, com Observatório de um lado e luneta astronómica do outro.

Com os seus alunos e companheiros Ecclítico observa a Lua (Coro: 'Prendiamo, fratelli, il gran telescopio') e faz a apologia da impostura e das fake news. Com simulada astrologia engana os tolos e os doutos. Entra Buona Fede e Ecclítico gaba-lhe a Lua e a preciosa luneta que construiu: dá para ver a superfície e o centro da Lua e até serve para descobrir os defeitos das mulheres que a habitam. (Coro: 'Felice e fortunato chi è amico della Luna'.) Buona Fede espreita pela luneta e vê uma rapariga "acender da paixão um velho", mas também vê os maridos a tratem mal as mulheres (Árias: 'Ho veduto un marito'; 'Ho veduto dall' amante').

Satisfeita, Buona Fede presenteia Ecclítico com uma bolsa de dinheiro e sai (Ária: 'La ragazza col vecchione'). Entra Ernesto acompanhado do seu servo, Cecco. Os três jovens confessam que só querem desposar as suas amadas Clarice, Flaminia e Lisetta, e Ecclítico revela que tem um esquema que fará com que o simplório Buona Fede lhes dê as três mulheres de mão beijada; só precisam de um pouco de dinheiro e de juízo (Ária: 'Un poco di denaro e di giudizio').

Quarto em casa de Buona Fede com varanda.

Clarice e Flaminia preparam-se para desfrutar a beleza serena da noite, e queixam-se do pai que as tem sempre fechadas em casa. Elogiam os namorados e debatem se é o amor ou a razão que deve prevalecer (Ária: 'Ragion nell' alma siede regina de' pensier'). Aparece Buona Fede, furiosa por as ver na varanda. Clarice desafia o pai e diz-lhe que a bem ou a mal arranjaria marido (Ária: 'Son fanciulla da marito'). Buona Fede resmunga, com vontade de a mandar para a Lua para ser castigada. As filhas saem quando entra Lisetta. O patrão procura seduzir a serva e promete mostrar-lhe o que viu na Lua. Lisetta – cuja única paixão é o dinheiro – declara que toda ela é amor e fidelidade (Ária: 'Una donna come me'). Chega

Ecclítico que vem despedir-se de Buona Fede. Revela que foi chamado pelo Imperador da Lua e que este lhe enviou um licor mágico através do tubo do telescópio que, após bebido, lhe permitirá voar levemente para a Lua (o corpo volatiza-se de tal forma que subirá, como se tivesse asas). Buona Fede pede para o acompanhar e reclama beber uma esguichadela do mesmo licor. E assim faz, depois de se certificar que a serva e as filhas poderão, mais tarde, juntar-se a ele na Lua. O licor é um soporífero e Buona Fede não consegue manter-se de pé. Regressam Clarice e Lisetta que julgam Buona Fede moribundo (Quarteto: 'Vado; volo'). Ecclítico pede aos servos que transportem o corpo do velho adormecido para o jardim. Todos se alegram com a notícia de que Buona Fede deixou testamento, com legados sonantes para Clarice, Flaminia e Lisetta.

II Acto

Jardim aprazível em casa de Ecclítico, reproduzido no Mundo da Lua.

Buona Fede dorme sobre um leito de flores; Ecclítico com vestes fantasiadas e Ernesto com os seus trajes habituals.

Ecclítico acorda Buona Fede com sais de cheiro. Estremunhado, o velho chama pelas filhas e Lisetta, mas Ecclítico explica-lhe que estão no esplendoroso mundo da Lua. Começam então os preparativos para Buona Fede ser recebido pelo Imperador da Lua (Coro: 'Uomo felice').

Cena 2: Baixa-se a ponte levadiça e vê-se ao fundo um coche triunfal com Cecco trajando de Imperador e Ernesto vestido de forma heróica com uma estrela na testa. Cumpridas as apresentações, Buona Fede diz ao Imperador que gostaria de ter consigo as filhas e a serva. O Imperador concorda em trazê-las para a Lua, mas avisa logo que tomará Lisetta ao seu serviço; aproveita também para denegrir os habitantes da Terra que considera todos loucos (Ária: 'Un avaro suda e pena'). Ernesto, no seu papel de estrela, Espero, mostra-se interessado nas filhas de Buona Fede e proclama que a severidade e a discordia revigoraram o amor (Ária: 'Qualche volta non fa male'). Sozinho, Buona Fede declara-se encantado com o mundo que o rodeia; nem

sabe por onde começar, se por aqui ou por ali (Ária do eco: 'Che mondo amabile'). Sai para explorar o mundo da Lua. Eccílico entra com Lisetta e segreda-lhe que o Imperador arde de amor por ela. Ladina que é, Lisetta "não acredita em tamanhas parvoices". Buona Fede regressa e começa logo a cortejar Lisetta, que pede tempo para pensar (Dueto: 'Padroncino caro').

*Cocco, vestido de falso Imperador,
com a sua comitiva.*

O Imperador (Cocco) convoca Buona Fede e Lisetta. Apesar do disfarce, Lisetta reconhece-o imediatamente. Cocco quer coroá-la Rainha da Lua – o que desaponta e entristece Buona Fede – mas "por um Imperador troca-se tudo o resto". Num carro espampanante chegam Clarice e Flaminia e, pouco depois, Ernesto e Eccílico. O Imperador manda-as conduzir aos seus aposentos pelos braços de Espero (Ernesto) e de Eccílico (que desempenha na Lua as funções de Mestre-de-Cerimónias). Raparigas acompanhadas por um homem? Buona Fede protesta, mas o Imperador lembra-lhe que os costumes da Terra não se aplicam à Lua. Clarice declara-se contente por "ir contemplar de perto as esferas lunares com o mestre-de-cerimónias" (Ária: 'Quanta gente che sospira'). O acto termina com a coroação de Lisetta. Embora reconhecendo que foi enganado, Buona Fede junta-se às celebrações: "Bonito é amar sem cobiçar aquilo que já não podemos ter". (Quarteto: 'Mia Principessa, mia Monarchessa').

III Acto

Sala em casa de Eccílico.

Rodeada de pagens e lacaios, Lisetta dá ordens e diz que não quer saber nada do que o esposo faz, nem quer que ele seja informado sobre o que ela faz. Entram Clarice e Flaminia, mas Lisetta arma-se em patroa e diz-lhes na cara que elas morrem de inveja. Flaminia discorre sobre a insensatez do coração e sai na companhia da irmã (Ária: Ah, pur troppo il nostro core').

Sòzinha, Lisetta reage às palavras de Flaminia: "Querer armar-se em doutora comigo, que sou Rainha e Monarca" (Ária: Quando si trovano le basse femmine').

Sala em casa de Eccílico com pequeno templo iluminado e estátua de Diana e o trono do outro lado.

Na presença de todos, Cocco pede a Lisetta para subir ao trono para que ambos sejam promotores e testemunhas de mais dois matrimónios felizes: Espero (Ernesto) com Flaminia (Duet: 'Cara ti stringo al seno') e Eccílico com Clarice (Duet: 'Sposina mia cara'). Buona Fede concorda e a pedido do Imperador abençoa os noivos (Ária: 'Qua la mano: io v' unisco in matrimonio). Consumado o seu objectivo, Cocco, Eccílico e Ernesto propõem o regresso à Terra ('Orsù tutto è finito'). Confundido, Buona Fede pede explicações – que são prontamente dadas por Cocco e companheiros: o velho é "redondo como o círculo redondo da Lua". Lisetta deixa o trono e regressa à cozinha. "É o que acontece a quem quer mudar a sorte". Somos todos lunáticos, frenéticos e fanáticos. Somos todos loucos, proclamam os cantores e os seus personagens.

Fernando Guimarães



Born in Porto, GRAMMY Award-nominated tenor Fernando Guimarães won the *L'Orfeo International Singing Competition* in Mantova, singing the leading role of Monteverdi's opera on the 400th birthday of its premiere, and performing it again in Robert Carsen's production at Opera de Lausanne in 2016. Guimarães has sung extensively with renowned groups such as Les Arts Florissants, Concerto Köln and the Orchestra of the Age of Enlightenment. His recent performances of Handel solo cantatas with the Australian Brandenburg Orchestra were highly acclaimed, as was his portrayal of the title role in Monteverdi's *Il ritorno d'Ulisse in patria* with Boston Baroque.

www.fernando-guimaraes.com

Luís Rodrigues



Portuguese baritone Luís Rodrigues studied at the Conservatório Nacional and the Escola Superior de Música in Lisbon. A versatile performer, his career is centred around the Teatro Nacional de São Carlos, but he also appears regularly in recital and has given many premieres of contemporary works. He received the Prémio Bordalo – Casa da Imprensa award for his interpretation of *Semicíprio* in the Portuguese Baroque opera *Guerras do Alecrim e da Manjerona* (Acarte, Calouste Gulbenkian Foundation, 2000), and has appeared with Os Músicos do Tejo in Almeida's *La Spinalba* and Pergolesi's *Lo frate 'nnamorato*.

João Pedro Cabral



Tenor João Pedro Cabral studied at the Conservatório Nacional in Lisbon and was part of the Vlaamse Operastudio and the Atelier lyrique of the Opéra national de Paris. He has appeared in roles such as Maese Pedro (*El retablo de maese Pedro*), Contino Belfiore (*La finta giardiniera*), Gernando (*L'isola disabitata*), Don Ottavio (*Don Giovanni*), Bruhlmann (*Werther*), Renaud (*Armide*), and Pong (*Turandot*) among many others. He has collaborated with conductors such as João Paulo Santos, Joana Carneiro, Dinis Sousa, Paul Agnew and Michel Plasson.

João Fernandes



Photo: Marco Borggreve

A Helpmann Award winner and GRAMMY nominee, Zairian-born Portuguese bass João Fernandes graduated from the Guildhall School of Music & Drama in London. A member of William Christie's academy Le Jardin des Voix, in 2002 he made his stage debut under Christie's musical direction in Andrei Serban's *Les Indes galantes* at the Opéra Garnier. He has since garnered worldwide acclaim for his skills as a singer and actor in the Baroque, Classical and bel canto repertoires. Fernandes has performed at prestigious opera houses and festivals around the world alongside eminent conductors and orchestras. Recent highlights include Claudio in producer Laurence Dale's *Agrippina* and Don Magnifico in *La Cenerentola*.

Susana Gaspar



Portuguese soprano Susana Gaspar was a member of the Jeté Parker Young Artists Programme in 2011–13 at the Royal Opera House, Covent Garden. She studied at the Escola de Música do Conservatório Nacional in Lisbon, Guildhall School of Music & Drama and the National Opera Studio. Gaspar represented Portugal in the 2013 Cardiff Singer of the World Competition. She has appeared in numerous major operatic roles at prestigious international venues, including at the BBC Proms. Gaspar has worked with Gustavo Dudamel (Simón Bolívar Symphony Orchestra), Antonio Pappano and Mark Elder. Her discography includes several albums for Opera Rara.

Carla Caramujo



Photo: Ana Castro

Portuguese soprano Carla Caramujo graduated from the Guildhall School of Music & Drama and the Royal Conservatoire of Scotland, and is a winner of the Luís Todi National Singing Competition, the Musikförderpreis der Hans-Sachs-Loge and the Chevron Excellence, Ye Cronies and Dewar Awards. Major roles include Gilda (*Rigoletto*) and La Contessa di Folleville (*Il viaggio a Reims*), with concert repertoire including Beethoven's *Symphony No. 9* and Brahms' *Ein deutsches Requiem*. Caramujo has performed across the UK, Uruguay, South America and Portugal, and has appeared in numerous premieres, including Pedro Amaral's *O Sonho* with the London Sinfonietta.

Carla Simões



Born in Lisbon, soprano Carla Simões has enjoyed a long and diverse operatic career. Her vast and diverse repertoire includes many Mozartian roles, operas by Gluck, Donizetti and Gounod, and Portuguese Baroque operas by Marcos Portugal, Leal Moreira and Avondano. Her concert repertoire includes Haydn's *The Creation*, the Requiems of Verdi and Brahms and Strauss's *Four Last Songs*. Her vocal and theatrical versatility has also allowed her to perform in musical theatre productions such as Sondheim's *Sweeney Todd*, and give world premiere performances of contemporary works. She was awarded Second Prize at the 2011 Luisa Todi National Singing Competition.

Marta Araújo



Photo: Jerome Arnouf

Born in Lisbon, Marta Araújo graduated in piano from the Conservatório Nacional in Lisbon, harpsichord from the Escola Superior de Música e Artes do Espetáculo in Porto, and also studied at the Utrecht School of the Arts. She also graduated in architecture, and has a Master's degree in art and cultural management. She is co-director, alongside Marcos Magalhães, producer and harpsichordist of the early music ensemble Os Músicos do Tejo, which was founded in 2005. Araújo has appeared at festivals in Portugal, Spain and Germany and in major Portuguese venues such as the Calouste Gulbenkian Foundation and Centro Cultural de Belém. She teaches piano and harpsichord at the Conservatório de Música da Metropolitana de Lisboa.

Os Músicos do Tejo



Os Músicos do Tejo was founded in 2005 by Marcos Magalhães and Marta Araújo with the aim of consolidating the performance of Early Music on period instruments in Portugal, while highlighting Portuguese Baroque repertoire. The group has presented a wide variety of programmes in several countries such as India, Germany, France, Spain and Finland. The ensemble has performed extensively in Portugal's main venues including the Fundação Centro Cultural de Belém and the Calouste Gulbenkian Foundation, where in 2013 they performed *Dido and Aeneas*. In 2016 the ensemble curated two innovative projects: *As Filhas do Fogo* with film director Pedro Costa, and *From Baroque to Fado*, recorded for Naxos (8.573875) after a successful performance in Helsinki. They have released five albums including Francisco António de Almeida's *La Spinalba* (8.660319-21) and *Il Trionfo d'Amore* (8.573380-81), which was shortlisted in the Bestenliste at the Preis der Deutschen Schallplattenkritik.

www.musicosdotejo.com

Marcos Magalhães

Born in Lisbon, Marcos Magalhães began harpsichord lessons at the age of eleven. After obtaining a diploma from the Escola superior de Música in Lisbon he was admitted to the Paris Conservatoire, where he studied with Kenneth Gilbert, Christophe Rousset and Kenneth Weiss, graduating in 1999. In 1997 he performed with the European Union Baroque Orchestra in Rameau's opera *Platée*. He has given many concerts in Lisbon and other European cities as a soloist, in chamber groups, and in opera productions, and often collaborates with the Orquestra Metropolitana de Lisboa, as harpsichordist and conductor. He has also conducted the Orquestra Sinfónica Portuguesa and the Helsinki Baroque Orchestra. His research into Portuguese Baroque repertoire and Neapolitan operas found in Portuguese libraries led him to found Os Músicos do Tejo, an ensemble devoted to the performance of this material. He has a PhD in musicology and has recently co-authored, with Marta Araújo, a radio broadcast for Portuguese radio station Antena 2.

Born in Lisbon of Italian parentage, Pedro António Avondano was employed at the court of Joseph I, becoming Portugal's leading composer of instrumental music and dances for the royal ballet. *Il mondo della luna* ('The World on the Moon') was a hugely successful libretto by Carlo Goldoni and was set by the likes of Haydn – its comic tale seeing the social climber and strict moralist Buona Fede duped into thinking that he is on the moon. This narrative of illusion in collision with love, jealousy and power struggles is set with sublime lyrical and dramatic transparency by Avondano in this, his only opera.



Pedro António
AVONDANO
(1714–1782)

Il mondo della luna
Opera in three acts (1765)
Libretto by Carlo Goldoni (1707–1793)



Ecclitico	Fernando Guimarães, Tenor
Buona Fede	Luís Rodrigues, Bass
Ernesto	João Pedro Cabral, Tenor
Cecco	João Fernandes, Bass
Clarice	Susana Gaspar, Soprano
Flaminia	Carla Caramujo, Soprano
Lisetta	Carla Simões, Soprano



Os Músicos do Tejo
Marta Araújo, Marcos Magalhães,
Artistic directors
WORLD PREMIERE RECORDING



A detailed track list and recording details can be found inside the booklet.
The Italian libretto can be accessed at www.naxos.com/libretti/660487.htm

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