

CAPPELLA NEAPOLITANA

Antonio Florio



New Proposals 2016

Neapolitan Sacred Music in the time of Pergolesi *Celebrating the third Centenary of Manna and Abos*

Gennaro Manna (1715-1779) and Girolamo Abos (1715-1760), two composers, improperly considered as "minor" – born in the same year exactly three centuries ago – indeed witnesses of acted as protagonists of the great musical ferment produced in Naples during the 18th century by the "Neapolitan School". in the city of Naples in the 18th-century school. Along with David Perez (1711-1778), these two composers, lived in the times that saw the the birth of were active in Naples at the same age as Giovanni Battista Pergolesi (1710-1736), a myth in the musical history. All together the "Neapolitans" have created and developed large musical forms between late Baroque and Classicism, ranging from opera and cantata to oratorio and large pages of sacred music scores: not by chance they are today considered among the inventors of the Galant Age. bringing their testimony in all large European courts.

Antonio Florio *conductor*, 4 voices (SATB) 2 violins, viola, cello, double bass and organ.

Fruits and fish, angler and innkeepers

Antonio Florio's *Cappella Neapolitana* contribute to the Expo 2015 theme, feeding the planet, with a themed concert, appropriately titled "Fruit and fish, angler and innkeepers". The *Cappella Neapolitana* used to formulate programmes that revolve around a specific theme, drawing on a vast and still largely unexplored Neapolitan musical heritage of the Eighteenth century. The authors in this programme, such as, Provençal, Vinci, De Majo and the others up to Pergolesi, were all masters of the Conservatories of Naples, one of the liveliest and most important musical centers of Europe in the Eighteenth century. Pergolesi, despite his early death at the age of 26, was one of the most widely copied and counterfeited authors, due to the immense popularity of his music. Vinci and De Majo were praised by Mozart, who judged their works "beautiful" while studying their vocal style. The great experience of Antonio Florio, that contributes in always searching for new scores with musicologists and scholars of "The Naples of the Enlightenment", (Napoli dei Lumi) is the guarantee to discover in this concert a sort of rich musical crib, animated by voices and figures of the folk tradition, filtered by the sensitivity of the great artists of that time.

Antonio Florio *conductor*, Valentina Varriale *soprano*, Giuseppe De Vittorio *tenor*.

Naples-Salzburg around 1770/1772: Gian Francesco De Majo (Naples 1732-1770) *Salve Regina, Per te sum in procella, Superba in mare irato, per soprano e archi*

Concerto per organo e archi (1770 ca.). W.A.Mozart- 2 kirchensonaten (Salisburgo 1772)

Son and grandson of two protagonists of the 18th-century Neapolitan music scene, major players in the music of the '700, Giuseppe De Majo and Gennaro Manna, Gian Francesco De Majo (who died of tuberculosis at the early age of 38 years), occupies a place of importance in the European music landscape. eighteenth century Neapolitan panorama: This is evident from the big exteem expressed by the young Wolfgang Mozart in a letter quoting his The judgment of Mozart who in a letter wrote "beautiful music" and from the big popular success of his output. the immediate success of all his music testify the greatness of this composer. On the other hands we can see the signs of De Majo influence on the production of Mozart, not considering his acceptance of Gluck's proposal of reformation in Opera. Many are the influences of his music on the great man from Salzburg, and great was his interest in the reform of the work carried out by Gluck, but The Liveliness, and the sweetness, and wisdom and pathetic and poignant accents are the elements that made Gian Francesco De Majo one of the great Italian composers in the second half of the 18th century, even if the general audience had few occasions to discover it until now. protagonists stars of the Italian musical school of the '700.

Antonio Florio *conductor*, 6 violins, viola, cello, double bass, organ.

Napoli!!

Pino De Vittorio *tenor*

At the end of the Seventeenth century to the Eighteenth century, Naples created a new kind of music spectacle, the "commedeja pe museca". a peculiar type of teatro buffo, in music which collected This comic Opera managed the strong legacy of the baroque Commedia dell'arte with incredible skilled actors-singers capable of dominating the theatrical scenes of Naples. The southern metropolis became the capital of the new Opera buffa from starring actors and singers such as Michele De Falco ore the various member of the Casaccia family (the youngest at any generation was named "Casacciello") the legacy of his art. Pino De Vittorio is the great actor-singer who best interprets and reproduces in our days this marvelous legacy extraordinary season of the past. His surprising performances are perfectly supported by thanks to the perfect understanding, with Antonio Florio's *Cappella Neapolitana*, the only international orchestra in the world, fully specialized in the Neapolitan Baroque repertoire. Comedy and melancholy, irony and disguises, improvisation and languor besides the incomparable ability to magnetize the immense and (noisy!) audience during the 18th century: those are among the best features characteristics of the of first Neapolitan "buffi", pyrotechnic and almost mythical personalities that touch the myth, who shared the Operatic scenes with the most illustrious "castrati" and "canterine".

Antonio Florio *conductor*, 6 violins, viola, cello, double bass, harpsichord (+theorbo).

Concerto Grosso

Parents and children, uncles and nephews, descendants and relatives in the music of the Seventeenth and Eighteenth century in Naples.

Little is known, however of the extraordinary career of Pietro Marchitelli, said Petrillo, famous Neapolitan violinist and concertmaster in the most important institutions of the city (Cappella Del Tesoro di San Gennaro, Teatro S. Bartolomeo etc.), and his nephew, Michele Mascitti (1764 ca. - Paris 1760), a famous violinist who was active mainly in France, where he published numerous books of sonatas for violin.

Passio Neapoletana

The Johannes Passion by Gaetano Veneziano (Naples, ca. 1685)

Gaetano Veneziano, a pupil and collaborator of Francesco Provenzale the most important Neapolitan composer of the 17th century, was born in Apulia in 1656 and died in Naples in 1716 after a long and successful career as organist and then master of the Neapolitan Royal Chapel in the place of Alessandro Scarlatti. His modern discovery is owed to Antonio Florio and his *Cappella Neapolitana*, who recorded already several astonishing pieces by him. Among the many surviving sacred compositions by Gaetano Veneziano, composer from Puglia who was very active in Naples between the Seventeenth and Eighteenth centuries, whose re-discovery is due to the Antonio Florio's *Cappella Neapolitana*, his Johannes Passion appears very interesting, a special interest is played by "La Passione secondo Giovanni", a masterpiece that has been totally ignored until now. There are, in fact, very few compositions on this gospel text before the famous Bach setting, and even less in southern Italy where only Alessandro Scarlatti's Johannes Passion was available for modern audience. The two scores, as discovered by the musicologist Dinko Fabris, consultant of *Cappella Neapolitana* since the foundation of the group, were prepared by Scarlatti and Veneziano around the same years 1684-90 and for the same function: a performance by the Royal Chapel during the Holy Week for the Spanish viceroy's rituals. Among the few important compositions dedicated to this work before Bach, La Passione by Veneziano is dated around 1685 and uses the same structure and similar harmonic richness in the bass line of the contemporary "Passione by Alessandro Scarlatti" who was his colleague at the Royal Chapel of Naples. Unlike that of Scarlatti, however, in the Passione of Veneziano we can find less present the Recitativi and more Solo arias and ariosi of high cantabile intensity with 9 Choral pieces much broader the solo lyrical sections and choral interventions (9 entries) of great effect, on a Basso continuo difficult and extraordinarily varied. beauty. Veneziano's Passio is a true masterpiece, capable of arousing the emotion of any modern audience, and testifying once more about the marvelous and hidden quality of the Neapolitan Baroque Music Treasures, which reinforces the journey of discovery of the treasures of the Neapolitan Baroque music performed on solid musicological foundation from the orchestra of Antonio Florio.

Saints, Queens, Heroines and Producers

The female imaginary in the nineteenth-century opera between Venice, Naples, Paris and Spain

Music by Claudio Monteverdi: Il ritorno di Ulisse in Patria, Francesco Cavalli: Statira and Ercole Amante, Francesco Provenzale: La colomba ferita, Stellidaura and Lo schiavo di sua moglie, Cristofaro Caresana: Le avventure di una fede, Filippo Coppola: El robo de Proserpina.

Conductor, Soprano, Contralto, 5 violins, cello, double bass, harpsichord, theorbo.

