This series will present critical and urtext editions of music by composers of the Neapolitan School from 17th to 19th century.

Ut Orpheus Edizioni has been chosen as the exclusive publisher for the Neapolitan School project, created by Maestro Riccardo Muti, who is running it at the helm of the Orchestra Giovanile Luigi Cherubini. For five years, starting in 2007, in association with the Ravenna Festival, the Salzburg Festival will produce, for the Whitsun Festival, operas, oratorios and masses of great musical relevance, rarely performed or even unheard. The Demofoonte by Niccolò Jommelli (1770), in coproduction with the Opéra National de Paris, and the Missa defunctorum by Giovanni Paisiello (1789) are on the programme for 2009.

Ut Orpheus Edizioni will publish the critical edition of the music in the series Napoli and Europe, in the section Masterpieces of the Neapolitan school selected by Riccardo Muti for the Salzburg Whitsun Festival project in association with the Ravenna Festival.

**Naples and Europe**

**Masterpieces of the Neapolitan school selected by Riccardo Muti**

for the Salzburg Whitsun Festival project in association with the Ravenna Festival

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**Niccolò Jommelli**

Demofonte (1770)

**Critical Edition** by Tarcisio Balbo

**Publishing date**: Spring 2009

The Demofonte version performed on 4 November 1770 at the Teatro San Carlo in Naples – of which eight manuscript sources have survived – is the last of the four versions conceived by Jommelli on the same libretto by Metastasio, after the ones composed in 1743 (Padua, Teatro Obizzi), 1753 (Milan, Teatro Regio Ducale) and 1764 (Stuttgart, Ducal Theatre).

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**Alessandro Scarlatti**

La Vergine addolorata (1717)

Oratorio for 4 voices and instruments

**Critical Edition** by Gaetano Pitarresi

**Publishing date**: 2010

La Vergine addolorata is the last oratorio composed by Alessandro Scarlatti which has reached us. It was commissioned by the Congregation of the Seven Paints of the Virgin Mary, as Maria dolorata of Leonardo Vinci. The main source is a manuscript copy at the Library of the Conservatory of Music, Bruxelles.
Giovanni Paisiello  
*Missa defunctorum* (1789)  
Critical Edition by Tarcisio Balbo

The *Missa defunctorum* or Requiem mass in C minor was written in 1789, while Paisiello was still working in Naples. The main source is a manuscript copy kept at the Library of the Conservatorio di Musica “San Pietro a Majella” in Naples.

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

The Oratorio *I pellegrini al sepolcro di Nostro Signore* was composed in 1742. The first performance took place in the Dresden Court Chapel.

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

*Il matrimonio inaspettato* was written in 1779 on a libretto by Pietro Chiari, and had its first performance in Kammeniy Ostrov, St. Petersburg on the same year. The main source is an autograph manuscript kept at the Library of the Conservatorio di Musica “San Pietro a Majella” in Naples.

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

*Il ritorno di don Calandrino* was performed for the first time at the Teatro Valle in Rome during the Carnaval of 1778. The main source is an autograph manuscript kept at the Library of the Conservatorio di Musica “San Pietro a Majella” in Naples.
Nicola Fiorenza (1700?-1764), composer and virtuoso Neapolitan violinist, lived during the first half of the 1700s. His musical production, whose manuscripts are preserved for the big part in the Library of the Conservatorio di Musica S. Pietro a Majella in Naples, is composed of 15 concerts with different instrumental organics, 9 symphonies whose principal instrument is the violin – that sometimes proposes pieces with a lot of virtuosities typical of the solo concert –, some pieces for one or two instruments with continuo and two cantatas. Skilled virtuoso, Fiorenza had assimilated both the style of the elegant Baroque of French school, and the “a terrazze” style, the improvised language typical of the Venetian composers. He knew the style of the Concerto Grosso of Corelli very well, to which he joined a dressy counterpoint maybe too much present for the style of that time. Fiorenza elaborated different styles, filtering them through his sensitive predilection towards the Neapolitan party music and the popular melody, developing a personal composite language that doesn’t consider him belonging to one of the “schools” of his time. From a formal point of view and for the choice of the instrumental organic, his compositions have not a strong stylistic individuality in comparison with the composite canons of the first part of the XVIII century, but the production of Fiorenza seems to reflect the schemes and the composite forms typical of the late Baroque. His choice of the incisive brevity of the thematic figures is typical of the XVII century, that almost never overcomes the breath and the circle of one or few beats. Fiorenza’s solo compositions show his research of virtuosities, but he never lapses into a rash virtuosity, on the contrary he maintains a gallant taste.
Leonardo Vinci

Oratorio di Maria dolorata
for 5 voices, choir and instruments (ca. 1723)

Critical Edition by Gaetano Pitarresi

Publishing date: 2009

The only source for this oratorio, composed around 1723, is a manuscript score, made in Naples in 1731, and there guarded in the Library of the Conservatorio di Musica “San Pietro a Majella”. Maria dolorata was commissioned to Vinci by the Congregation of the Seven Pains of the Virgin Mary, that had the princess Aurora Sanseverino among his illustrious members.

Nicola Fago

Il Faraone sommerso
Oratorio for 4 voices and instruments (1709)

Critical Edition by Gaetano Pitarresi

Publishing date: 2010

This edition of the only surviving oratorio of Nicola Fago is based on two manuscript sources: Florence, Library of the Conservatorio di Musica “Luigi Cherubini”, and Oxford, Bodleian Library. The oratorio dates back to the year when Fago was appointed Maestro di Cappella at the Tesoro di San Gennaro of the Naples Cathedral.

Alessandro Scarlatti

Il Giardino di Rose. La Santissima Vergine del Rosario
Oratorio for 5 voices and instruments (1707)

Critical Edition by Giovanni Piero Locatelli and Nicolò Maccavino

Publishing date: 2010

The only source for this oratorio, whose libretto was not published, is the manuscript score realized in Rome in 1707, and preserved at the collection Santini of the Diözesanbibliothek of Münster. It deals with the “beautiful oratory” heard under Marquis Ruspoli auspices in the Palazzo Bonelli on Easter Sunday (24 April) of 1707.

Leonardo Vinci

Oratorio per la Santissima Vergine del Rosario
for 4 voices and instruments (ante 1730)

Critical Edition by Giovanni Piero Locatelli and Nicolò Maccavino

Publishing date: 2011

Composed to be performed on the occasion of the Feast of the Madonna of the Rosary it is, among the surviving oratorios of Leonardo Vinci (1696ca.-1730), the only one to report to his activity at the Convent of Saint Caterina in Formiello, Naples. The manuscript is preserved at the Library of the Conservatorio di Musica “San Pietro a Majella”, Naples.
Niccolò Jommelli

Isacco figura del Redentore
Oratorio for 5 voices, choir and instruments (1742)
Critical Edition by Gaetano Pitarresi

Publishing date: 2012

Isacco is the first oratorio of Jommelli on text by Pietro Metastasio. Its large circulation is attested by over twenty manuscript copies of the score. The main source is the score and set of parts at the Church of Santa Maria della Fava, Venice, in the 18th Century held by Padri Filippini, that commissioned this oratorio.

David Perez

La Passione di Gesù Cristo Nostro Signore
Dramma sacro for 4 voices and instruments (1742)
Critical Edition by Giovanni Piero Locatelli and Nicolò Maccavino

Publishing date: 2012

Commissioned by the viceroy Bartolomeo Corsini within the musical activity of the Chapel di Nostra Signora della Soledad, Palermo, La Passione di Gesù Cristo Nostro Signore is the second oratorio of David Perez (1711–1778) which has reached us. The sources are a printed libretto (Palermo, 1742) preserved at the British Library, London, and a manuscript score at the Kongelige Bibliotek, Copenhagen.

Francesco Durante

Sant’Antonio da Padova
Componimento sacro for 3 voices and instruments (1753)
Critical Edition by Giovanni Piero Locatelli and Nicolò Maccavino

Publishing date: 2013

Sant’Antonio da Padova is the last oratorio composed by Francesco Durante (1684–1755). It was commissioned by the Congregation of the Oratorio of Naples. The main sources are the manuscript score and the libretto printed in Venice (1753) preserved both at the Church of Santa Maria della Fava, Venice, that in the 18th Century was held by Padri Filippini.