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# Alessandro Scarlatti

Cantatas &  
Recorder Concertos

Roberta Invernizzi  
*soprano*

Collegium Pro Musica  
Stefano Bagliano  
*recorder and concert  
master*

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## Alessandro Scarlatti (1660-1725)

### Cantatas & Recorder Concertos

<b>Cantata “Bella dama di nome santa”</b> for soprano, recorder, two violins and b.c.	12. Aria	5’49
	13. Recitativo	1’20
	14. Aria	3’31
1. Introduzione adagio		0’55
2. Lento alla francese		1’39
3. Recitativo		1’00
4. Aria andante		2’52
5. Recitativo		1’22
6. Aria vivace		4’33
<b>Concerto (Sonata) No.22 in A</b> for recorder, two violins and b.c.		
7. Allegro		0’59
8. Fuga		2’11
9. Adagio		1’27
10. Andante – Allegro		1’30
<b>Cantata “Ardo è ver per te d’amore”</b> for soprano, recorder and b.c.		
11. Recitativo		0’48

Roberta Invernizzi *soprano*

Collegium Pro Musica

Stefano Bagliano *recorder and concert master*  
Federico Guglielmo · Alessia Pazzaglia *violins I & II*  
Leonardo Massa *cello* · Andrea Coen *harpsichord*

## Baroque Naples and Alessandro Scarlatti

«Naples is the musical capital of Europe, which means of the whole world», declared Charles de Brosses, the French magistrate, scholar and politician, in a letter he wrote to his family while staying in Naples between 1739 and 1740.

Somewhat later, another letter bore witness to the quality and quantity of music produced in Naples during the classical age. Written by Leopold Mozart to his son Wolfgang Amadeus on 23 February 1778, the missive meditated on where best to live for a musician: «At this point the question is simply: where am I most likely to make a name for myself? Perhaps in Italy, where along there are at least 300 Masters in Naples [...] or in Paris, where around two or three people write for the theatre and other composers can be counted on the fingers of one hand?» So Naples was on the crest of the wave, and had been since the early 1500s. Moreover, the importance and influence of Neapolitan music lasted for five centuries, through to the early 20th century, making it the most long-lived school of its sort in Italy. Neapolitan musical circles not only became a point of academic reference for musicians throughout Europe in the 18th century, but also gave rise to comic opera and *opera buffa*.

The history of the Neapolitan school revolves around the creation of four conservatoires, which began their existence as children’s homes for orphans and the poor in the 16th century: Santa Maria di Loreto (1537); Pietà dei Turchini (1573); Poveri di Gesù Cristo (1589); Sant’Onofrio a Porta Capuana (1598). By the end of the 17th century, all of these institutions also taught their young inmates music, and since some of the teachers were exceptional musicians of the calibre of Francesco Durante, the results were also remarkably good. The children were not only trained to sing, in keeping with their obligations as choristers in church services, but also to compose, play various instruments and be skilled in harmony. Once the Conservatoires had made a name for themselves, they became proper music schools that were also open to students who did not come from poor backgrounds, and who thus paid fees for the

training they received. Under Durante's direction, the seeds were sown for some of the most significant composers of the 18th century, including Giovanni Battista Pergolesi, Niccolò Jommelli, Tommaso Traetta, Niccolò Piccinni, Pietro Alessandro Guglielmi, Giovanni Paisiello and Antonio Sacchini.

The late 17th and early 18th centuries coincided not only with the zenith of the Neapolitan music school, but also with the achievements of one of the most important musicians of the period: Alessandro Scarlatti, father of Domenico, the famous harpsichordist. Born in Palermo, Scarlatti senior probably studied under Carissimi and Provenzale before going to Rome, where his first opera was staged. Following a certain amount of travel from one city to another in Italy, he settled in Naples where he remained for the rest of his life. Alessandro Scarlatti was one of the most prolific composers of all time, writing over 100 operas, around 20 oratorios, more than 400 cantatas, 200 masses, motets and numerous instrumental works. He also contributed innumerable innovations to the world of opera: the introduction of accompanied recitative, involving not only the harpsichord but also various instruments, or indeed the entire orchestra; the introduction in the arias of the *aria col da capo*; the use of *concertati* to conclude each act.

Alessandro Scarlatti soon acquired considerable fame throughout Europe, and the novelties he introduced became a feature of dramatic opera during the centuries to follow. Naples thus played an essential role in musical education, providing young European composers, including Handel and Gluck, with fundamental experience in musical technique. In the wake of such achievements came renown and wealth.

#### **Cantatas and Sonatas with recorder**

This recording bears eloquent witness to the quality and beauty of Scarlatti's music. Written between the late 1600s and the early 1700s, the three *Cantatas* and two *Sonatas* or *Concertos* for recorder and strings come from the Naples Conservatoire library and the Abate Fortunato Santini collection that is currently housed in the

Diözesanbibliothek in Münster, Germany. There is evidence to suggest that the Cantatas were commissioned by members of Arcadian circles: the fact that the Santini collection was originally compiled in Rome; the nature of the texts; and the presence of the recorder, an instrument typical of the bucolic idyll. In writing them Scarlatti was certainly ahead of his time in introducing situations and rhythms that were later to bring fame and fortune to other eminent composers working in Naples. Yet he was disinclined to accentuate extraordinary effects, despite the considerable difficulties his scores implied for the singer. The two Cantatas "*Bella dama di nome Santa*" and "*Ardo è ver per te d'amore*" included in this CD are particularly brilliant, with a recorder part that is considerably more virtuosic than the average Scarlatti Cantatas with an obbligato instrument. In the third Cantata, the intensely musical "*Quella pace gradita*", the most important role is played by the violin, which in this case does not vie with the soprano – as it does with the flute in the previous two Cantatas – but rather accompanies the voice. Here the recorder is often used in developments a third below the violin, which is rare in the baroque repertoire for ensembles of this sort. The two Sonatas or Concertos are both in four parts: recorder, two violins and basso continuo. They come from a collection of twenty-four *Sonate o Concerti* written for the same combination of instruments, kept in the Naples Conservatoire library. The collection also includes works by other composers of the Neapolitan school, such as Mancini, Barbella, Valentini and Mele. Characteristic of the second movement is the fugue-like development, handled with intense counterpoint and equal distribution of importance among the parts. The Sonata in A major features a brilliant opening allegro, while the Sonata in C major begins with a highly expressive adagio. In the third and fourth movements the recorder part comes into its own, revealing the direction in which the *concertante* style was to develop.

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Translated by Kate Singleton

## La Napoli barocca e Alessandro Scarlatti

« Napoli è la capitale musicale d'Europa, che vale a dire, del mondo intero », ebbe a dire Charles de Brosses, magistrato, filosofo, linguista e politico francese, in una lettera inviata alla famiglia durante un suo soggiorno a Napoli tra il 1739 e il 1740.

Altra testimonianza della qualità nonché della quantità della musica prodotta a Napoli durante un altro periodo, quello Classico, si evince da una lettera del 23 febbraio del 1778 che il padre di Wolfgang Amadeus Mozart, Leopold, scrisse al figlio: « Adesso la questione è solo: dove posso avere più speranza di emergere? forse in Italia, dove solo a Napoli ci sono sicuramente 300 Maestri [...] o a Parigi, dove circa due o tre persone scrivono per il teatro e gli altri compositori si possono contare sulle punte delle dita? ». Napoli fa dunque storia, e soprattutto fa scuola, lungo un arco di cinque secoli e cioè dalla prima metà del Cinquecento fino al primo Novecento. La più longeva tra le scuole musicali italiane che si consolida ed assume un ruolo di riferimento accademico in tutto il mondo nel XVIII secolo, con il merito di aver dato vita all'opera comica e all'opera buffa.

La storia della scuola napoletana ruota attorno alla creazione, a partire dalla seconda metà del XVI secolo, di quattro conservatori: Santa Maria di Loreto (1537); Pietà dei Turchini (1573); Poveri di Gesù Cristo (1589); Sant'Onofrio a Porta Capuana (1598). Inizialmente questi istituti avevano il compito di accogliere i bimbi orfani e/o poveri del regno ma, sul finire del XVII secolo, tra le materie insegnate fu introdotta anche la musica. Ci si accorse ben presto che, grazie alla presenza di insegnanti straordinari come Francesco Durante, si riuscivano ad ottenere risultati inaspettati e di grande qualità non solo nel canto (essenzialmente di natura ecclesiastica), ma anche in composizione, armonia e in molti strumenti musicali. Ecco dunque che, dopo aver raggiunto fama e prestigio, i conservatori divennero delle vere e proprie scuole di musica con l'ammissione anche di studenti esterni provenienti dai ceti non poveri, dunque dietro pagamento di una retta. Sotto la guida di Durante

nacquero alcuni tra i più rilevanti compositori del XVIII secolo, quali Giovanni Battista Pergolesi, Niccolò Jommelli, Tommaso Traetta, Niccolò Piccinni, Pietro Alessandro Guglielmi, Giovanni Paisiello, Antonio Sacchini.

La fine del XVII secolo e l'inizio del XVIII fu il periodo del più alto rappresentante della scuola napoletana nonché uno dei più importanti musicisti dell'epoca: Alessandro Scarlatti. Nato a Palermo, probabilmente allievo del Carissimi e del Provenzale, dopo aver debuttato con la sua prima opera a Roma e dopo un viaggio in diverse città in Italia, si stabilì a Napoli dove rimase fino alla sua morte. Alessandro Scarlatti - padre di Domenico, famoso clavicembalista - è uno dei compositori più prolifici che siano esistiti; ha scritto più di 100 opere, circa 20 oratori, più di 400 cantate, 200 messe, mottetti e numerose composizioni strumentali. A Scarlatti sono dovute innumerevoli innovazioni in campo operistico: l'acquisizione nei melodrammi della forma tripartita detta proprio *scarlattiana*; l'introduzione del "recitativo accompagnato", cioè accompagnato non solo dal clavicembalo ma bensì da più strumenti o dall'intera orchestra; l'introduzione nelle arie dello schema *aria col da capo*; l'utilizzo dei *concertati* per terminare ogni atto.

Alessandro Scarlatti raggiunse ben presto una certa fama in tutta Europa e gli elementi di novità da lui introdotti caratterizzeranno l'opera seria dei secoli a seguire. Napoli diventa così un fattore essenziale nell'istruzione musicale, una tappa fondamentale per i giovani compositori europei (tra i quali anche Händel e Gluck) in cerca di perfezionamento tecnico, fama e denaro.

### Cantate e Sonate con flauto dolce

Un esempio della qualità e della bellezza della musica scarlattiana si può apprezzare in questo CD, che raccoglie tre *Cantate* e due *Sonate* o *Concerti* per flauto e archi. Si tratta di un repertorio collocato fra la fine del Seicento e i primi anni del Settecento, che proviene dalla biblioteca del Conservatorio di Napoli e dalla collezione dell'abate Fortunato Santini, attualmente conservata nella Diözesanbibliothek di Münster in

Germania. Considerando l'origine romana della raccolta Santini, i testi, nonché la presenza del flauto dolce, simbolo delle tematiche pastorali, è presumibile che i committenti della Cantate vadano ricercati negli ambienti arcadici. In esse Scarlatti, pur anticipando situazioni e ritmi che avrebbero fatto la fortuna di altri illustri compositori attivi a Napoli, si rivela poco propenso alla spettacolarità fine a sé stessa, ma allo stesso tempo non risparmia notevoli difficoltà all'interprete vocale. Nelle due Cantate “Bella dama di nome Santa” e “Ardo è ver per te d'amore”, presenti in questo CD, si osserva però una notevole brillantezza e in particolare la parte del flauto è di un elevato livello virtuosistico, più alto di quello richiesto in media nelle Cantate scarlattiane con uno strumento obbligato. Nella terza Cantata in programma “Quella pace gradita”, di una intensa musicalità, la parte più importante fra gli strumenti è invece affidata al violino, che però non gareggia con il soprano – come fa il flauto nelle prime due Cantate del CD -, ma predilige un andamento che asseconda la voce. Il flauto qui viene utilizzato molto spesso con un andamento che procede una terza sotto il violino, fatto piuttosto raro in assoluto nel repertorio barocco per questo genere di formazioni. Le due Sonate o Concerti sono entrambe a quattro parti: flauto, due violini e basso continuo. Provengono da una raccolta di ventiquattro Sonate o Concerti - tutti con questa formazione - conservata presso la Biblioteca del Conservatorio di Napoli, in cui sono presenti lavori anche di altri compositori di scuola napoletana, quali Mancini, Barbella, Valentini e Mele. Caratteristico di essi è il secondo movimento fugato, all'insegna di un intenso contrappunto, in cui la stessa importanza viene attribuita a ciascuna delle parti. La Sonata in la maggiore presenta un allegro iniziale molto brillante, mentre la Sonata in do maggiore inizia con un adagio molto espressivo; nel terzo e quarto movimento la parte del flauto è caratterizzata più autonomamente, mostrando i segni del progressivo sviluppo dello stile concertante.

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**Roberta Invernizzi** began by studying piano and double bass, and then decided to focus on singing, specializing in music of the baroque and classical ages. She has sung in many operas in Italy, Europe and the United States, and has also taken part in over sixty recordings. Her recording of Handel's “*Cantate per il Cardinal Pamphili*” won the Stanley Sadie Prize in 2007. At the Teatro alla Scala in Milan in 1994 she sang with the Istituzioni Harmoniche ensemble under Sergio Vartolo. She made her debut with the Teatro La Fenice in 1998 in a concert featuring vocal trios and madrigals by Antonio Lotti, conducted by Alan Curtis in the church of San Samuele.

In January 1999 she was invited by Gustav Leonhardt to sing in the inaugural concert at the New York Collegium. In 2003 she sang in Antonio Vivaldi's “*Vespri*

*solemni per la festa dell'Assunzione*" under the baton of Rinaldo Alessandrini, with Gemma Bertagnolli and Sara Mingardo in the church of the Santissima Annunziata in Siena.

She made her Salzburg debut in 2003 as Aci in *Aci, Galatea e Polifemo* with Il Giardino Armonico and Sonia Prina, and the following year sang Piacere in *Il trionfo del tempo e del disinganno*. For La Scala in 2005 she sang Armida in *Rinaldo*, conducted by Ottavio Dantone at the Teatro degli Arcimboldi. In 2009 at La Scala she sang La Musica/Eurodice/Eco in the first performance of *L'Orfeo* conducted by Alessandrini, again with Sara Mingardo, a performance that was filmed and broadcast by Rai 5. For La Fenice in 2006 she sang Argene in "*L'Olimpiade*" by Baldassare Galuppi, conducted by Andrea Marcon; in 2007 Ippolita in *Ercole sul Termodonte* by Vivaldi under the baton of Fabio Biondi; and in 2008 Cleria /Venere/ Un maga in "*La virtù de' strali d'Amore*" by Francesco Cavalli with Bertagnolli and l'Europa Galante at the Teatro Malibran.

She was back in Salzburg in 2007 for a concert, in 2011 to sing in the Mozart Mass in C minor K 427, in 2012 for the Missa solemnis in C minor K 139 conducted by Claudio Abbado, and in 2013 to sing Sara in "*Isacco figura del Redentore*" by Niccolò Jommelli, with Carlo Lepore.

For the Fondazione Arena di Verona in 2013 she sang Dido in "*Dido and Aeneas*" at the Teatro Ristori in Verona. In 2014 she sang in Vivaldi's "*Orlando furioso*" at the Teatro Ponchielli in Cremona, Oriana in "*Amadigi di Gaula*" by Handel at Versailles, in "*Alcina*" in Bremen and in "*The Messiah*" at the Teatro Petruzzelli in Bari. In 2015 she sang Emirena in "*Adriano in Siria*" by Francesco Maria Veracini with Vivica Genaux in Valencia.

She teaches baroque singing at the B. Maderna Conservatoire in Cesena and at the Centro di Musica Antica in Naples.

The **Collegium Pro Musica** is an ensemble specialized in the 17th and 18th century repertoire, performed in accordance with the style of that age and using true copies of original instruments. It is composed of many of the best Italian baroque performers, who all have busy careers as concert soloists with some of the most important European musical institutions, baroque groups and conductors. The *Collegium* has performed with famous singers such as Emma Kirkby, Roberta Invernizzi and Gemma Bertagnolli and instrumentalists such as the violinist Monica Huggett, the harpsicordist Bob Van Asperen and the gambist Lorenz Duftschmid.

Flexible in its formation, which varies from the Trio to the Baroque Orchestra, the group was founded in 1989 by flautist Stefano Bagliano, who is also the ensemble's artistic director. Bagliano and the Collegium Pro Musica have performed to widespread acclaim in important festivals and concert halls throughout Europe, USA, Canada, Japan, China, Israel and Turkey, including the Carnegie Hall in New York, Gasteig in Munich, the Conservatoires of Moscow and Beijing, Amici della Musica of Florence, Ishibashi Memorial Hall of Tokio, Lubljana International Festival, Società del Quartetto in Milan at S. Maurizio, the Palazzo Venezia Concerts in Rome broadcast by the Italian Radio Rai 3, Universität für Musik in Vienna, Il Gonfalone in Rome, Italian Cultural Institute of Los Angeles and of New York, Engadiner Konzertwochen, Sounding Jerusalem Festival, Sonoro Festival of Bucharest, Boston Recorder Society, Feste Musicali per S. Rocco in Venice, Sagra Musicale Malatestiana in Rimini, Festival Internacional de Música Antigua de Valencia, Styrian Chamber Music Festival, Emilia Romagna International Festival, Teatro Bibiena in Mantova, and various festivals in Bergen, Nice, Nancy, Avignon, Sion, Turin, Bolzano, Genoa, Cagliari, La Rioja, Båstad, Aalborg, Briançon, Lago d'Orta etc.

The Collegium has also made many well-reviewed recordings of music by G.P. Telemann, A. Vivaldi, G. Sammartini, N. Fiorenza, B. Marcello, J.S. Bach, C.P.E. Bach, J.J. Quantz, A. Scarlatti, C. Graupner, J.F. Fasch, J.G. Graun, T. Merula, A. Stradella, M. Bitti etc., for labels such as Brilliant Classics, Stradivarius, Dynamic,

Nuova Era and Tactus.

Certain recordings were released as CDs accompanying eminent Italian musical magazines, such as CD Classics and Amadeus. Their recording of the complete Vivaldi Concerts Op.10 for recorder and strings (Stradivarius) and the 3-CD set with the complete Vivaldi Chamber Concertos for Brilliant Classics obtained various 5 stars reviews in the foremost European and American musical magazines.

*www.collegiumpromusica.com*

**Stefano Bagliano** is a virtuoso recorder player of widespread international acclaim. He has performed as a soloist for prestigious festivals and institutions throughout Europe, USA, Canada, Japan, China, Israel, Turkey, including the Carnegie Hall in New York, Moscow Conservatory, Ishibashi Memorial Hall Tokio, Beijing and Tianjin Conservatoires, Gasteig in Munich, Universität für Musik in Vienna, Lubiana International Festival, Sounding Jerusalem Festival, Amici della Musica in Florence, Società del Quartetto in Milan, Musica e Poesia a San Maurizio, the Palazzo Venezia Concerts in Rome broadcast by the Italian Radio Rai 3, etc.

Founder of the Collegium Pro Musica, Genoa's baroque orchestra, he has conducted his ensemble in performances with famous singers such as E. Kirkby, R. Invernizzi, G. Bertagnoli, K. King. As a soloist he has performed with ensembles such as Les Boreades of Montreal, Solisti della Scala of Milan, Moscow Chamber Orchestra, Mainzer Kammerorchester, Accademia Montis Regalis Turin, Ensemble Baroque de Nice, Orchestra Toscanini of Parma, Accademia I Filarmonici Verona, Istanbul Chamber Orchestra, Izmir Yasar University Chamber Orchestra.

Bagliano's many recordings include more than twenty as a soloist, with works by Vivaldi, Telemann, J.S. and C.P.E. Bach, Sammartini, Fiorenza, Marcello and Quantz for labels such as Brilliant Classics, Stradivarius, Dynamic, ASV Gaudeamus and for the Italian musical magazines CD Classics, Orfeo and Amadeus. These recordings have met with enthusiastic reviews on the part of international critics. They include the complete Vivaldi Chamber Concertos (3 CDs for Brilliant Classics), which was awarded 5 star reviews from publications such as the American magazine "Fanfare", where James Altena wrote: "Bagliano is as fine a virtuoso on his instrument as I've ever heard" (March 2013).

Bagliano is artistic director of the International Festival of Chamber Music "Le Vie del Barocco" in Genoa. He has taught recorder and baroque performance technique in several courses and master classes for various institutions, including ISA International Summer Academy of the University of Vienna, Akademie für Alte Musik

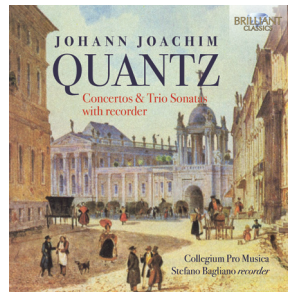
in Bremen, Hochschule für Musik in Stuttgart, Gnessin Institute in Moscow, BRS Boston Recorder Society, Oporto Conservatoire in Portugal, Société Valaisanne de la Flute Sion (Switzerland), Accademia Europea di Musica Antica in Bolzano, Early Music Courses of Anghiari/Tuscany, Early Music Courses of Urbino and many Italian Conservatoires.

He is the director of the Early Music Department and teaches recorder and early ensemble music at the “Pedrollo” Conservatoire in Vicenza, Italy.

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