

96023

BRILLIANT
CLASSICS

Egidio Romualdo Duni

Trio Sonatas Op.1



DuniEnsemble

Natalia Bonello *Baroque flutes*

Claudia Di Lorenzo *harpsichord*

Leonardo Massa *Baroque cello*

Egidio Romualdo Duni 1708-1775

Sonate a tre Op.1 • Minuetti e Contradanze (*Londra, 1738*)

6 Sonate a tre Op.1 – Trio Sonatas Op.1

for two violins, cello and B.c
(Rotterdam, c.1739)

Sonata No.1 in A

1. I. Allegro 2'52
2. II. Moderato 1'26
3. III. Allegro assai 3'42

4. Contradanza No.1 1'02

*soprano and Alto recorder,
Baroque bassoon*

5. Minuetto No.2 0'37

*soprano recorder, flute,
Baroque bassoon*

Sonata No.2 in G

6. I. Allegro 2'07
7. II. Adagio 2'09
8. III. Allegro 2'58

9. Minuetto 1'32

flutes, Baroque bassoon

10. Contraddanza No.4 0'56

Alto recorder, Baroque bassoon

Sonata No.3 in D

11. I. Allegro/ Fuga allegro 4'00

12. II. Tempo giusto e
sempre piano 1'39

13. III. Minuetto allegro assai 1'57

14. Minuè No.18 1'20

flutes, Baroque bassoon

15. Contradanza No.3 0'40

flute, Baroque bassoon

Sonata No.4 in E minor

16. I. Allegro 2'14

17. II. Adagio sostenuto 1'53

18. III. Minuetto 0'51

Sonata No.5 in B flat

19. I. Allegro 3'27

20. II. Adagio e piano 2'34

21. III. Allegro 1'39

Sonata No.6 in D minor

22. I. Allegro /Fuga. Allegro/Come il
primo tempo 3'28

23. II. Vivace 2'19

DuniEnsemble

Natalia Bonello *Baroque flute I* (1-22) & *recorder I* (4, 5, 10, 18, 23)

Julia Ponzio *Baroque flute II & recorder II* (1-3, 4, 5, 8, 9, 11-14, 16-18, 23)

Piero Massa *Baroque violin* (8, 19-23)

Mauro Squillante *mandolin* (6-8, 23)

Marcello De Giuseppe *Baroque bassoon* (1-5, 9-15)

Claudia Di Lorenzo *harpsichord* (1-3, 6, 8, 11, 13, 16, 18, 19, 21-23)

Leonardo Massa *Baroque cello* (6-8, 16-19, 21-23)

Luca Tarantino *theorbo & Baroque guitar* (6, 7, 8, 19-21, 23)

The period spent by **Egidio Romualdo Duni** in the Netherlands was certainly very productive even if still rather mysterious. Duni was born in 1708 in Matera, at that time the main city of Basilicata in the Kingdom of Naples. He had an international career behind: his debut was with an opera in Rome in 1735, *Nerone*, that apparently has been more successful than the *Olimpiade* of Pergolesi represented in the same days. Within a few years Duni had presented many operas in Milan and he had moved to London from the 1736 carnival, producing only one opera in English, *Demofoonte*. This opera was staged in May 1737 and it was the last opera sung by the castrato Farinelli, who then said goodbye forever to the scenes. According to the *Elogio di Egidio Duni* by Giuseppe Sigismondo (manuscript written before 1820 unpublished for almost two centuries), the musician “after the success of his work in Rome, went to London, where it was well accepted, and He lived there for many years, but then, seriously ill, he thought of going to Holland to meet the famous Boherave and there he recovered his health”. Even the anonymous *Nécrologe* printed in Paris in 1776 after Duni’s death, was saying that the composer was already suffering but “the état de ses affaires exigea qu’il partit pour Londres, où le composa, avec succès. plusieurs opéra: mais sa santé se dérangeant de plus en plus, les médecins anglais le conseillèrent d’aller consulter le célèbre Boherave, in Hollande, auprès duquel il resta plusieurs années”. We find in the registers of the University of Leiden that on 22 October 1738 he was registered as a student. This is still a very prestigious University and this registration tells us about a level of education of the composer much higher than the average of his southern contemporaries. In fact, the aforementioned *Nécrologe* says that some famous young intellectuals from Leiden, Greivesand and Vittrarius, who were amazed by the literary preparation of the Italian Duni, became friends and welcomed him into their university. Herman Boerhaave was indeed a doctor of great European fame, so much so that the memory from Duni had impressed Goldoni when he met the musician in Parma, on the occasion of *La Buona figliola*. Goldoni wrote in *Le Memorie* that he had long reasoned with Egidio Romualdo about their common illness (nervous-depressive):

Goldoni was inspired by Duni's stories for the comedy *Il medico olandese*. But Boerhaave died few months after the arrival of Duni in Leiden (September 1738), and perhaps for this reason, recommended by Dutch intellectuals with whom in the meantime he had bound in friendship, the Italian decided to join the University. The Dutch musicologist Rudolph Rasch found evidence of the relationships between Egidio Romualdo and contemporary Dutch musicians. The most important results of the Dutch period are certainly the two instrumental music publications between 1738 and 1739: the manuscript of *Minuetti and Contridanze* published in London and a collection of *Sei Sonate a Tre Op.1* printed in Rotterdam (both published in a modern edition by the Duni Festival of Matera). A recent doctoral thesis about Cello in the Netherlands in the eighteenth century (presented by Elske Tinbergen in 2018 at the University of Leiden) brought new information about the publisher Alexis Magito, who realized the print of the Duni Sonatas. Magito was actually one of the first virtuosos and composers for cello in the Netherlands and had many things in common with Duni: he also enrolled at the University of Leiden and had strong contacts with London, where he moved at the end of his career as printer. It is possible that also the *Minuetti e Contridanze*, although printed in London in 1738, had been sent from Holland into a network of common contacts between printers, musicians and amateur performers. In the dedication to an important Dutch nobleman, Carlo Baroni di Bentink, the composer signs himself "Egidio Duni Napolitano". According to Tinbergen, the most probable date for the printing of the *Sei Sonate a Tre* by Duni is 1739. It was also the first work printed by Magito



(in the edition he inserted a sort of advertising of himself as a musician as well as a printer). So it is a book that is far more important than what has been thought up to now. About the contents, as highlighted in the title, it is a typical collection of sonatas for three instruments that, thanks to the Corellian lesson spread by the great Italian violinists of the early eighteenth century (as Geminiani and Locatelli), constituted in Holland the favorite repertoire by amateur performers for their home meetings. The structure is normally in three movements of alternating rhythm (allegro-adagio-allegro) with an exception in *Sonata III* (allegro – fuga allegro – tempo giusto esempre piano – minuetto allegro assai; a short passage indicated as “fuga” is also in *Sonata VI*) and with prevalence of major and brighter tones: A, G, D, Bb compared to only E and D minor. The themes has very beautiful and never banal melodies often accompanied by very elaborate basse lines: nice music but not for beginners. This recording presents, for the first time with historical instruments and appropriate performance practice, the complete execution of the six Triosonata by Duni from the Rotterdam edition, among which some Minuets and Contracts were opportunely inserted from the almost contemporary edition of London. The dedication of that edition, “as a sign of obsequious gratitude dedicated to the most illustrious madam Elizabeth Elisabeth Griffith-Lady Rich by her very humble and obliged servant Egidio Duni”, reveals the destination for the amusement of the nobility of that time. The execution with more Baroque instruments of the two lines of singing and bass from the original print, aims to reconstruct the colors of the folk dance of Northern Europe, thus demonstrating the great distance of these simple dance melodies from the italian three-part sonatas of the Rotterdam press. From the mixture of these different and contemporary atmospheres it emerges the international dimension of Egidio Duni, who after Holland was going to conquer France, contributing to the creation of the opéra-comique.

© Dinko Fabris

Translation: Mimi Coviello



DuniEnsemble in concert. Matera Festival Duni 2018

The choice of interpreting Egidio Romualdo Duni's triosonatas with instruments other than those (two violins) indicated on the frontispiece should not surprise. This non-coincidence was not considered by the DuniEnsemble as a deterrent for the juxtaposition of the work and not even an infidelity to it. This interpretative operation is supported by numerous headings of sonatas from the first half of the eighteenth century for various organics (violin, recorder, oboe, mandolin), as well as works for violin *Ajustée à la Flûte traversiere*, as, for example, op. V of A. Corelli transcribed for traversiere by anonymous french. The reinterpretation of the Duni triosonatas took into account the ideas offered by the Methode of M. Corrette especially as regards the transcription of polyphonic and out of range passages, therefore we used arpeggios to solve opening and cadence chords, and transpositions to the upper octave in out-of-range melodic sequences for flute and recorder.

© Natalia Bonello

Translation: Nino Venezia

The instrumentation that Duni considered for his first musical work was two violins and a bass (*Six TrioSonatas for two violins and bass, Op.1*), where “bass” refers to the cello and/or to a keyboard, organ or harpsichord instrument. According to the common practice in the XVIII century, it could happen that organ or cello were replaced by harpsichord and bassoon. In this version of the six Sonatas, the cello becomes protagonist in the most sober and measured sonatas while the bassoon gives the thickness of the contrapuntal intertwining of the voices in the most lively ones. In the harmonic treatment of the parts of the harpsichord in the basso continuo, the lyric propensity of Duni was taken into account by inserting melodic variations in the harmonic progressions either by imitation of the voice itself or generated by chordal arrangement of the bass.

© Claudia Di Lorenzo

Translation: Mimi Coviello



DuniEnsemble

In 2003 the flautist Natalia Bonello, the cellist Leonardo Massa and the harpsichordist Claudia Di Lorenzo, musicians specialized in the Renaissance and Baroque repertoire, founded the *DuniEnsemble*. The ensemble owes its name to the Duni family, one of native musicians from Matera and active in the 18th century being Egidio Romualdo the most representative, focusing for twenty years on the study and promotion of this composer. Musically trained with teachers of Schola Cantorum Basiliensis (CH) on the occasion of the Master in “Theory and practice of ancient music” at the University of Basilicata

(Italy), they have since undertaken a professional collaboration that has led them to participate in various Baroque music festivals throughout Southern Italy, proposing unpublished pages of Neapolitan music, as well as European chamber music production.

*Special thanks to:
Stefano Baldoni, Maria Cristina Bonello, Mimi Coviello,
Biagio Lafratta, Michele Saponaro & Nino Venezia*

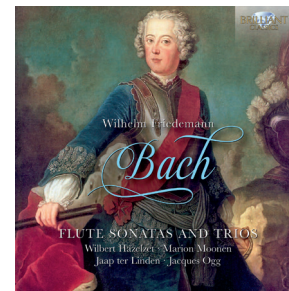


Recording: April 2018, Music Suite, Sammichele di Bari, Italy
Mastering: Audionova Studio 4, Matera, Italy
Sound Engineer: Eustacchio Montemurro
Cover: View of the Koepoort in Leiden (c.1770), by Paulus Constantijn La Fargue (1729-1782)
© & © 2019 Brilliant Classics

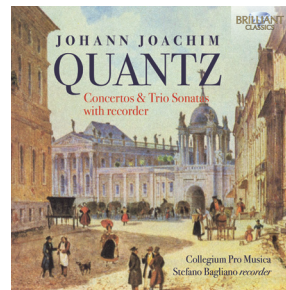
Also available on Brilliant Classics



Duni
Les Deux Chasseurs et la Laitière
95422 1CD



W.F. Bach
Flute Sonatas and Trios
94696 1CD



Quantz
Concertos & Trio Sonatas with Recorder
95386 1CD



Vivaldi
6 Violin Sonatas and Trios Op.5
94785 1CD