

John H. Skirball Center for Performing Arts



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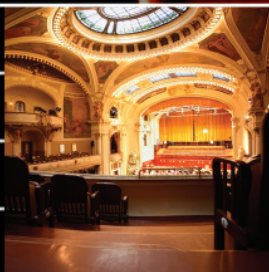
Jack H. Skirball Center for the Performing Arts

The 18th Century Neapolitan Masters

Foundation for the European Tradition

Sunday April 13, 2008

5:00 pm



*Presented by Neapolitan Music Society and
Skirball Center for the Performing Arts, NYU*



elcome to the Neapolitan Musical Society

At the time of the American Revolution, Naples was the center of the musical world. When Thomas Jefferson made a catalog of his personal music collection in 1783, it featured names like Piccini, Hasse and Pergolesi, all important composers trained in the famous music conservatories of Naples.

Almost two centuries later, when I was but a nine-year-old boy, my music teacher gave me a book of lessons from that early period in Naples. He said “study this material well and you will come to understand the great Neapolitan tradition.” I was fortunate to have such a wise maestro, and later I was able to study at the Naples Conservatory itself. In its library I saw how much of this tradition remains in manuscript, never having been printed or performed in modern times.

My own music career was centered first in Europe as a conductor. When I came to the United States in 1992, I decided to devote my efforts to resurrecting the music and masters of the eighteenth-century Neapolitan School. Since that time I have helped bring to the attention of American audiences this important but almost unknown chapter of music history.

Friends, music lovers, professional musicians and music historians have joined with me to establish the Neapolitan Music Society. We seek to bring to the attention of audiences worldwide a once famous repertory of music that contains hundreds of masterpieces still waiting to be rediscovered.

Please join us in learning more about this most marvelous golden age of classical music. Learn what attracted Thomas Jefferson to the masterworks of these great Italian composers and what still charms and inspires audiences today.

President,
Gioacchino Longobardi



Maestro Gioacchino Longobardi

Dear Fellow Patron of the Arts,

The contribution our Italian ancestors made to the arts weaves a rich and colorful story. One chapter I find particularly inspirational is that of the Neapolitan composers who lived and worked in Naples, Italy during the seventeenth and eighteenth centuries.

These innovative maestros introduced new elements to the classical form, even adopting a unique notation system to communicate their progressive ideas with performers of the day. While their musical contributions had a profound and lasting impact on the evolution of classical form, their scoring methods were not widely adopted, and eventually these brilliant compositions were dropped from the performance repertoire in favor of those written in more familiar notation. As a result, the works so lovingly composed by Neapolitan masters were relegated to library archives across Europe.

Fortunately, the non-profit Neapolitan Music Society (NMS) and Maestro (M°) Gioacchino Longobardi have worked tirelessly to break over two-hundred years of silence by reintroducing these forgotten Italian treasures. This evening's performance by the Neapolitan Symphony Orchestra marks the world premiere NMS event. Several program selections are being performed in America for the very first time.

I'm delighted to join you in supporting this historically significant event thanks to M° Gioacchino Longobardi.

Sincerely Yours,
Matilda Cuomo

Our Mission

The Neapolitan Music Society comprises a dedicated group of musicians, composers, academics, and international community leaders deeply committed to promoting the Neapolitan School of Music and its place in music history through performance, research and education.

Music, like all art forms, has evolved throughout history. Few musicians and music lovers today are familiar with one of its richest chapters, centered in Naples during the seventeenth and eighteenth centuries. The Neapolitan School, supported by four ancient conservatories, produced some of the greatest masters of the era including Domenico Scarlatti, Niccolò Jommelli, Gian Francesco de Majo, Leonardo Leo and dozens more. Sought after throughout Europe, these masters were the toast of the eighteenth-century musical world, yet few are known today and their works are rarely performed.

Music that exists only on paper cannot, without performance, inspire the heart and nourish the soul. Literally thousands of symphonies, operas and other works by eighteenth-century Neapolitan masters sit silently in music libraries throughout Europe, lovingly preserved but mute. The Neapolitan Music Society was formed to breathe new life into these forgotten masterpieces, to give voice once again to these beautiful compositions.

The Society seeks to deepen public appreciation and understanding of the Neapolitan School through a combination of performance, research, education and preservation. Through these efforts the Society hopes to expand the musical horizons of all music lovers. We invite you to join us in rediscovering the treasures of the Neapolitan masters.

Program

This program is proudly presented by the Neapolitan Music Society and co-presented by the Skirball Center, New York University and Casa Italiana Zerilli Marimó at NYU. Introduction by Professor Robert Gjerdingen of Northwestern University, followed by The Neapolitan Symphony Orchestra under the direction of M^o Gioacchino Longobardi.

<i>Francesco Durante</i>	(1684-1755)	Concerto in F Minor
<i>Leonardo Leo</i>	(1685-1744)	Tecum Principium (U.S. Premiere)
<i>Domenico Scarlatti</i>	(1685-1757)	Salve Regina
<i>Nicola Fiorenza</i>	(c.1700-1764)	Adagio e Fuga (U.S. Premiere)
<i>Johan Adolf Hasse</i>	(1699-1783)	Alma Redemptoris Mater (U.S. Premiere)
<i>Johan Adolf Hasse</i>	(1699-1783)	Pallido il Sole (U.S. Premiere)

All works elaborated by M^o Gioacchino Longobardi.

Francesco Durante

Francesco Durante was born in Frattamaggiore, Napoli in 1684. He entered the Conservatorio dei Poveri di Gesù Cristo at an early age, where he studied under Gaetano Greco and later, Alessandro Scarlatti. Following the death of Leonardo Leo in 1744, Durante was appointed primo maestro of the Conservatorio di Sant'Onofrio a Capuana, where his students included Sacchini, Piccinni and Paisiello. While not a prolific composer, his music exhibits great skill and invention with a dramatic flair. Durante died in Naples at the age of 71 and is buried in the church of San Lorenzo.

Leonardo Leo

Leonardo Leo was born in 1694 in San Vito degli Schiavoni, then part of the Kingdom of Napoli. He studied at the Conservatorio della Pietà dei Turchini under Francesco Provenzale and Nicola Fago. From 1720 until his death, he steadily produced commissioned work for operas in Naples, Rome, Venice, Bologna, Turin and Milan. One of his greatest musical contributions was an attempt to reform religious music in Naples. He became principal organist of the vice-regal chapel after Alessandro Scarlatti's death in 1725. Leo succeeded Leonardo Vinci at the royal chapel in 1730, becoming vice-maestro in 1737 and "Maestro di cappella" shortly before his death.

Domenico Scarlatti

Born in Napoli in 1685, Scarlatti soon proved to be a musical prodigy. After settling in Roma with his father, he began studying with preeminent Italian musicians Pasquini and Gasparini. He also met Thomas Roseingrave, who became Scarlatti's enthusiastic champion, publishing the first edition of Scarlatti's *Essercizi per gravicembalo* (1738-9). Although a composer of vocal music, his fame squarely rests on the hundreds of keyboard sonatas through which he explored new virtuoso techniques, such as hand-crossing, rapidly repeated notes, wide leaps and other innovations. In 1738 he became Knight of the Order of Santiago. He died in Madrid in 1757.

Neapolitan Symphony Orchestra

Violins

Alberto Vitolo, *Concertmaster*
Elizabeth Silver, *Asst. Concertmaster*
Kelly Hall-Tompkins, *Principal 2nd*
Lorra Baylis
Rebecca Cherry
Conrad Harris
Ann Leathers
Roy Lewis
Kristina Musser
Laura Oatts
Carol Pool
Mary Jo Stilp
Dorothy Strahl

Viola

Shmuel Katz, *Principal*
Stephanie Baer
Olivia Koppell
Beth Meyers
Kevin Roy

Cello

Adam Grabois, *Principal*
Lanny Paykin
Deborah Sepe
Theo Zimmerman

Bass

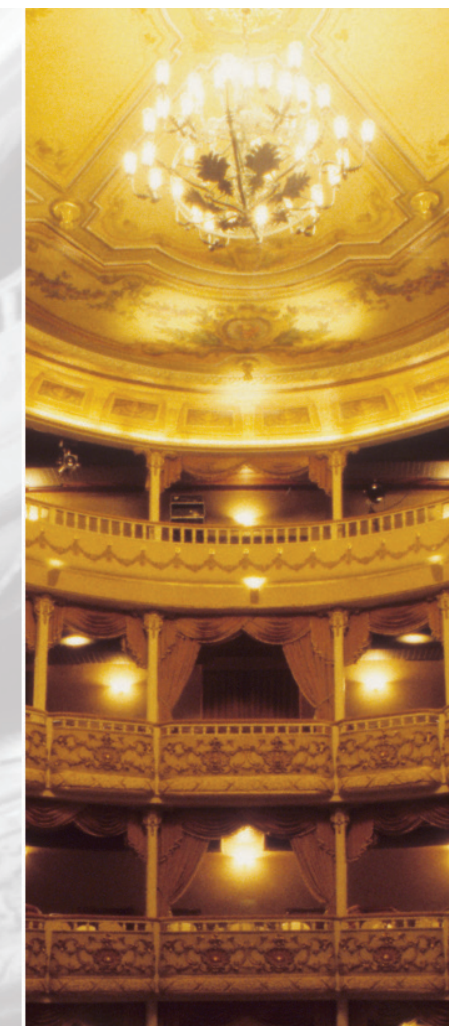
Richard Fredrickson, *Principal*
Jeff Levine

Nicola Fiorenza

Known as "Maestro iroso" (wroughtful Maestro), Nicola Fiorenza was a violinist at Conservatorio di Santa Maria di Loreto, from which he was dismissed circa 1762 after complaints that he mistreated his students. He was later appointed head violinist of the Royal Chapel, succeeding Domenico de Matteis. Although Fiorenza is often labeled a "minor" figure, he deserves more credit for his influential development of the concerto and symphonic forms that emerged from Southern Italy in the early eighteenth century. Fiorenza produced nine concertos and several symphonies during his more prolific years from 1726-1728. He died in Napoli circa 1764.

Johan Adolf Hasse

Known as "iL Sassone" (German composer) Johan Adolf Hasse was born in Bergedorf, Germany in 1699. For decades he was the most admired composer of opera seria in Italy and Germany. His finest operas, written between 1730 and 1760, represent a neo-classical style perfectly matched to Pietro Metastasio's text, from which he drew much inspiration. His elegantly crafted *Bel Canto* (beautiful singing) elevated lyrical melodies to heights that relegated lesser elements to subordinate status. Until Frederick the Great's death in 1786, Hasse's operas and sacred works were regularly performed in Berlin, but less frequently in Italy. He died in Venice in 1783.



Bios

Gioacchino Longobardi Conductor

M^o Gioacchino Longobardi is currently President and Artistic Director of the Neapolitan Music Society. M^o Longobardi studied piano with Professoressa Tita Parisi and received his diploma in piano from the Conservatory of Music San Pietro a Majella di Napoli. In the following years he also studied choral music, choir conducting and composition under the guidance of M^o Carmine Pagliuca, M^o Aladino Di Martino, and M^o Ugo Rápalo, with whom he also studied Musica Sacra, Opera and Orchestrazione.

After completing his studies at the Conservatory of Music, M^o Longobardi expanded his knowledge in conducting at the Musikhochschule Mozarteum in Salzburg under the guidance of Bernhard Konz, Kurt Prestel and Herbert von Karajan. M^o Longobardi is a resident of the United States of America where he continues his endeavor as conductor and pianist, devoting his efforts to the Neapolitan Music Society in pursuit of further understanding of the eighteenth century neapolitan masters.

Giuseppe Devastato Organist

M^o Giuseppe Devastato graduated from the Conservatory of Music “Domenico Cimarosa” of Avellino, in 2002, where he studied under M^o Carlo Alessandro Lapegna in the 2007 he graduated in Composition. Winner of many national and international piano competitions including the Rachmaninoff Piano Competition in 2002 and Premio Pausilypon in 2003, he also attended Master classes with M^o F. Nicolosi, C.A. Lapegna and Laura De Fusco. He often serves as a jury member in national and European piano competitions, and has performed in Romania, Mexico, USA, Germany and Italy.

Giuseppe is the founder and director of the Music Festival “V. Vitale” and collaborates with the Neapolitan Music Society in the re-evaluation of the eighteenth century Neapolitan musical heritage. He is also composer and arranger for Cinematography and Discography productions for Universal Classic, CAM, RAI, Classica Viva, Warner and Miramax, working in collaboration with composer Louis Siciliano.

Tiziana Pizzi Contralto

Tiziana Pizzi graduated from Conservatorio di Musica ‘Francesco Cilea’ in Reggio Calabria, where she studied piano with M^o Salvatore Ascrizzi, canto with Professoressa Cristina D’Alpino and took classes in didattica della musica. She specialized in the repertoire of baroque music with Rose Marie Meister, Gloria Banditelli and Aris Christofellis who described her as “interprete ideale di Vivaldi, voce che il prete rosso sognava mentre componeva i suoi capolavori” – the ideal interpreter of Vivaldi, the voice the red-haired priest dreamed of while writing his masterpieces.

Tiziana Pizzi is currently completing her musical training with Margaret Baker Genovesi in Rome. She made her debut as Mamma Lucia in Cavalleria Rusticana at a theatre in Montalto Uffugo, Provincia di Cosenza, the place of the role’s historical first performance. She was invited by Associazione Amici del Teatro Massimo to interpret the role of Prince Ozia in the Oratorio La Betulia Liberata by Niccolò Jommelli. Winner of national competitions, she joined Il Coro dell’Accademia Nazionale di Santa Cecilia di Roma in September 2002. Tiziana Pizzi is the President of Associazione Musicale Reggina Domenico Scarlatti, with its office in Reggio Calabria.

Alberto Vitolo Concertmaster

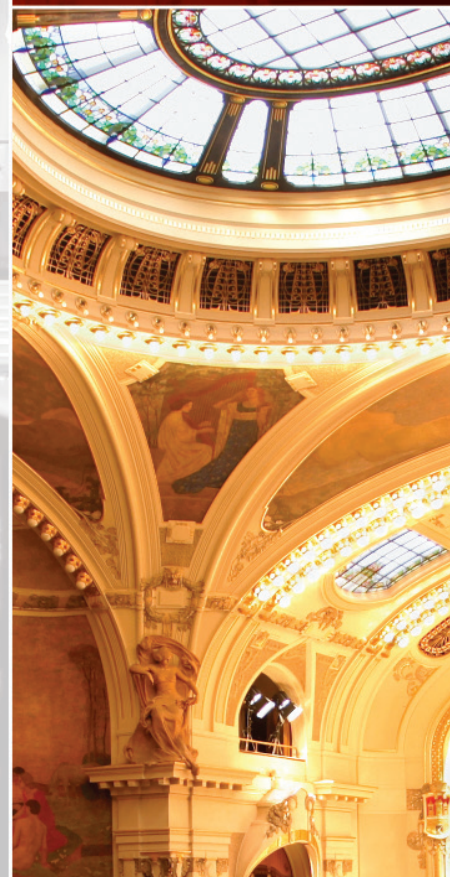
Researcher in the Neapolitan Music of the eighteenth century M^o Alberto Vitolo graduated from the Conservatory of Music San Pietro a Majella of Napoli, with Angelo Gudino, disciple of Alberto Curci. He attended courses in Fiesole and Palermo, bringing to completion his studies in symphony orchestra music with Giuseppe Prencipe, and chamber music with Carlo Pozzi, Giacinto Caramia and Trio di Trieste. He has devoted many years to the study of Neapolitan music, editing and revising numerous transcripts of period masterpieces.

As concertmaster of Orchestra da Camera di Napoli, he revised and recorded “Sinfonie Napolitane”, a CD collection of unpublished symphonies of the eighteenth century Neapolitan masters. (Antes-Concerto, Recording Company). M^o Vitolo is the Assistant Artistic Director of the Neapolitan Music Society, Artistic Director of Associazione Domenico Scarlatti and founder of the concert series Romatinée Musicali and Sonorità Italiana nel mondo in Roma. He also serves as Director of the Department of Classical Music of C.F.M., Centro di Formazione Musicale, Napoli and as music consultant to the European Music Festival in Napoli. Since 2006 he has served as Director of Coro Polifonico “Salvo D’Acquisto” in Roma.

Robert Gjerdingen Professor of Music

Professor of Music at The School of Music, Northwestern University, Gjerdingen was trained at the University of Pennsylvania (Ph.D, 1984) under Leonard B. Meyer, Eugene Narmour and Eugene K. Wolf. He is the author of *Music in the Galant Style*, the first book to examine the cognitive-development of elite eighteenth century musicians. (New York: Oxford University Press, 2007); *A Classic Turn of Phrase: Music and the Psychology of Convention* (Philadelphia: University of Pennsylvania Press, 1988); and translator of *Studies on the Origin of Harmonic Tonality* [an English translation of Carl Dahlhaus’s original work.] (Princeton: Princeton University Press, 1990).

His current research focuses on the methods for training composers in the conservatories of Naples, Italy, during the eighteenth century.



Skirball Center for the Performing Arts, NYU

The Skirball Center's mission is to serve and actively strengthen the NYU community while developing a new generation of young adult audiences for live performance. The NYU community includes students, staff, faculty, and alumni as well as their families and our neighbors in Greenwich Village and downtown Manhattan.

Led by executive producer Jay Oliva (President Emeritus of New York University), the Skirball Center has manifested its mission by presenting a broad range of compelling programming offered through innovative marketing methods and at affordable ticket prices. NYU students never pay more than \$12 to see an arts event at the Skirball Center.

566 LaGuardia Place (Washington Square South)
www.skirballcenter.nyu.edu

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By Phone | 212-279-4200 Hours: Daily 12 - 8 pm

In Person | Shagan Box office

Skirball Center lobby

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212-992-8484

Hours: Tuesday – Saturday, 12 - 6 pm, and two hours prior to performance

Discounts | Available for all NYU students, faculty, staff and alumni.

See www.skirballcenter.nyu.edu for details. Limit of two tickets per event.

Valid ID cards are required. Discounts may not be combined.



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NMS was founded in October, 2007, as a 501(c)(3) corporation registered in Austin, TX. NMS is registered as a non-governmental organization (NGO) in New York, NY. Tax deductible donations are welcome and promote the preservation and performance of Neapolitan masterworks.

www.neapolitanmusicsociety.org



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