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Teatru Manoel

proudly presents

L'Offerta Musicale di Venezia

in

TRACCOLLO

The opera by

Giovanni Battista Pergolesi

at The Manoel Theatre
on Sunday, 6th May 2001
at 8.00 p.m.



M

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 Tickets to be collected within 48 hours
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Booking: Booking opens ten days before the first performance.
 On the day of the performance, tickets can be purchased from 5.00p.m. up to 30 minutes after commencement.

Performances start at 7.30p.m. Mondays to Saturdays, and 6.30p.m. Sundays. Latecomers have to wait for a suitable pause in the programme before being ushered to their seats. The Verdi Room in the foyer includes a close-circuit television where one may view the performance. The management reserves the right to alter the programme and the performance time of any production.

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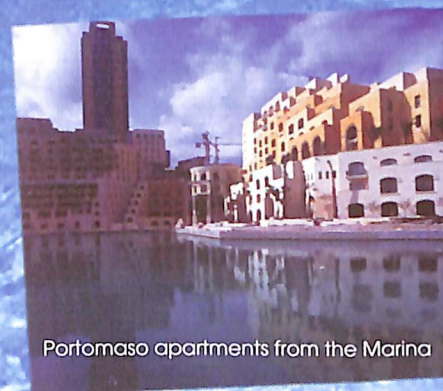
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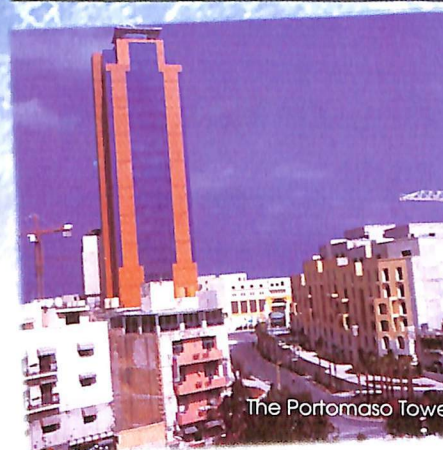
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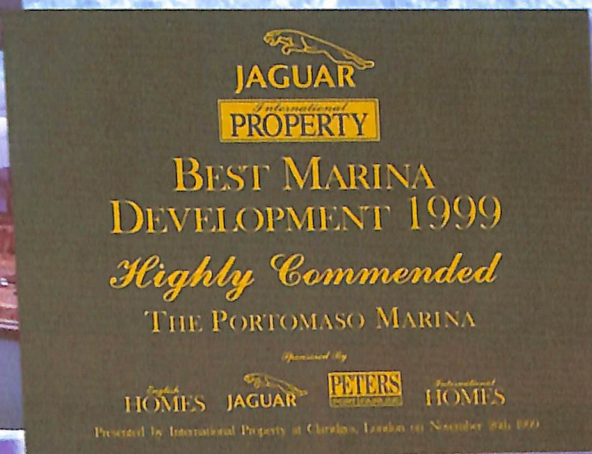
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L'Offerta Musicale



L'Offerta Musicale was founded in 1989 by young Venetian musicians who have won a host of international awards and competitions between them. They are directed by Riccardo Parravicini and have worked with a number of internationally renowned violinists including Albert Lysy, Marianna Sirbu and various flute, harpsichord and organ soloists.

L'Offerta Musicale acknowledges a grant from the Dante Alighieri Society which enables it to travel and perform with regularity. The group has played in various countries including France, Spain, Tunisia, Austria, Germany, Belgium, Luxembourg and Switzerland.

Their repertoire is vast and varied but concentrates mainly on baroque and gallant music although they have also made forays into the contemporary scene. L' Offerta have recorded 2 CDs for the Nuova Era label, one including the *Flute Concertos Op. 10* by Vivaldi and another dedicated to Baldassare Galuppi's '*concerti a 4*'. Another double CD was recorded for the Bongiovanni label in which the Offerta play the *Oboe Concertos, Op. 7 and Op. 9* by Tommaso Albinoni.

The singers



Riccardo Parravicini, director

Started his musical studies under the guidance of his grandfather Armando Galizia, first violin at the 'Teatro La Fenice' of Venice, later completing his studies in composition and choral direction at the 'Conservatorio C. Pollini' of Padova under the maestri Zamana, Calessi and Dalla Vecchia, and in pianoforte under Prof.ssa Meyr. Later he perfected in orchestra direction under Bellugi and Ferrara at the 'Scuola Superiore di Musica' at Fiesole. He is founder and resident director of the Orchestra da Camera of Venice, *L'Offerta Musicale*, as well as artistic director of the Venetian concert seasons 'Primavera Musicale' and 'Autunno Musicale' at the prestigious 'Musei Civici Veneziani'. He is very much in demand on the panel of musical competitions and as organiser of *corsi di alto perfezionamento*.



Giuseppina Brienza, soprano

In 1991 - 92 she won two diplomas: one in *canto* under M.L. Vannini at the Conservatorio G.B. Martini of Bologna, the other in *flauto traverso* at the 'Liceo Musicale G. Verdi' of Ravenna under Mro. M. Mercelli. To these she added the *diploma di musica da camera* in 1996 at the piano academy 'Incontri col Maestro' at Imola under Mro. P.N.Masi. That same year she won the audition for *1° dama e Papagena* in Mozart's opera *Il Flauto Magico*. She has since appeared in most of the important theatres in Italy. She specialises in chamber music extending from the Baroque to the Classical and the romantic, as evinced by her numerous concerts in various *da camera* forms, from *duo* (song and piano) to *trio* (song, flute and piano) to *quartetto* (song, violin, clavicembalo and basso continuo). In 1997 she cut her first intermezzo, Pergolesi's *Tracollo*, on the 'Bongiovanni' label of Bologna.



Davide Paltretti, baritone

Born in Bologna in 1971, he started singing lessons under Mro. Luciano Bonsi di Cento and has since sung at various important theatres in most parts of Italy. In 1996 he won the Concorso Lirico Internazionale financed by the C.E.C for the 'Fondazione Arturo Toscanini', followed by the *Corso di Formazione sulla Lirica Verdiana* at Busseto under Mro. Carlo Bergonzi. In 1999 he won the 'Primo Palcoscenico' contest at Cesena where he interpreted the role of Belcore in *Elisir d'Amore*. Last year he was again finalist in the 'Concorso As.Li.Co. di Milano', thanks to which he has interpreted the roles of Sancho (*Don Chiscotte*) and Marcello (*La Bohème*) in the theatres of the Lombardy area.

Vito Martino, tenor

Having graduated from the Conservatorio G. Verdi of Milan, he was soon winning international contests: the *musica da camera* 'Citta di Stresi', the Mozart Project of Pontedera and the 'Accademia Lirica Montovana'. He made his opera debut at Brescia with G. Facchinetti's *La Moghi con le ali*, and has subsequently appeared at important Italian venues like the Carlo Felice of Genoa, the Comunale di Bologna, Teatro Piccolo Regio di Torino, Teatro di Vercelli, Filarmonico di Verona, and the Conservatorio di Milano. He has also sung in Montreal, Tenerife, Montecarlo, Lima, and at the Theatre d'Opera Comique in Paris, apart from his collaboration with Teatro alla Scala. He has recorded on *Nuova Era*, *Agorà* and *Hungaroton*. Apart from opera, he frequently participates in concert activities, ranging from German *lied* to French *chansons*, to contemporary music.



Tracollo

Tracollo - intermezzo a tre

Pastiche from 'Livietta e Tracollo'
by G. B. Pergolesi, libretto by Giuseppe Sellitti.

Cast

Tracollo	Davide Paltretti, baritone
Livietta	Giuseppina Brienza, soprano
Sulpizio	Cristiano Cremonini, tenor
Fulvia	Paolo Castaldi, mime

L'Offerta Musicale, orchestra da camera di Venezia
conducted by Riccardo Parravicini

Opera da Camera di Firenze
directed by Marcello Ancillotti

The opera

In similar vein to Donizetti's *Elisir di Amore*, *Tracollo* also revolves around a potion. A muddle in a pharmacy which leaves an old man dead results in Sulpizio the pharmacist being wrongly accused of selling poison and chased by the gendarme. He blames Tracollo for his mishap and wants to kill him. The pharmacist decides to escape and meets Livietta, a young beautiful girl who is fleeing from an arranged wedding with an ugly old man.

Tracollo recounts his mistake of mixing the medicine in an aria and Livietta realizes that this is her father's story and also rebukes Tracollo. Both men fall in love with Livietta but after much mishap and merry making she decides to marry Tracollo, leaving the poor pharmacist cursing his luck.



programme notes

Pergolesi: A biographical sketch

Giambattista Pergolesi, " whose life burned and was consumed in a flash" was an Italian composer, whose early death cut short a brilliant talent. Sometimes regarded as the father of comic opera, his works are notable for their sharp rhythms, their delightful melodies and their witty and characterful vocal writing. He was a composer of considerable importance in the development of Italian comic opera in the early 18th century, making a singular contribution during a remarkably brief career. Pergolesi's father Draghi, and mother came from the Italian town of Pergola. After moving to Jesi, near Ancona, they took on the descriptive name of Pergolesi. Their only son Giovanni Battista was born in Jesi on January 4th, 1710.

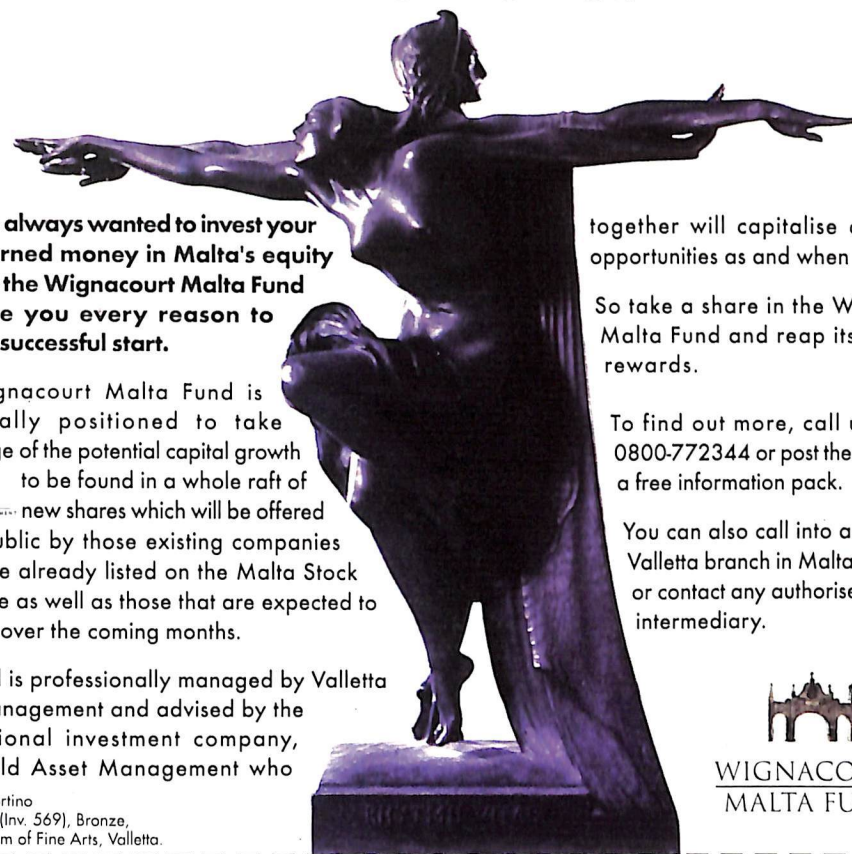
Giovanni studied music in Jesi, taking violin lessons from Francesco Mondini, and showing a remarkable natural aptitude. When he was sixteen he was invited to study at the Conservatorio dei Poveri di Gesù Cristo (Conservatory of the Poor Men of Jesus Christ) in Naples. Here Pergolesi, whom all in Conservatory called "Jesi," studied music, composition and song for five years. His fees were paid by a local Jesi aristocrat who had taken an interest in the young man. Pergolesi's technical prowess on the violin and his ability to improvise his own florid passages was noted by his teachers at the Conservatorio.

In 1727, after Giovanni had been at the Conservatory for about a year, the family suffered a serious blow when his mother died and her dowry went missing. His father suffered a loss of income, and the small family entered a very difficult period. During this time Pergolesi began composing. Many of the chamber music and concerti for violins, which have never been assigned definite dates and were mostly published posthumously, were probably written at this time. The first work to attract attention was his sacred drama, *La Conservazione di San Guglielmo d'Aquitania* (1731), given its first performance by his fellow students at a Naples monastery.

Also performed at this time was Pergolesi's humorous little intermezzo, *Il Maestro di Musica*, which was a considerable success and brought him the attention of three men who became his patrons: the Prince of Stigliano (the Viceroy of Naples' equerry), the Prince of Avellino, and the Duke Maddaloni. In 1732, he became *maestro di cappella* to the Prince of Stigliano.

With these powerful supporters, Pergolesi was invited to repeat his theatrical success at the Naples Court. He composed the opera *La Sallustia* (libretto after Apostolo Zeno's Alessandro Severo), and a new comic intermezzo, *Nerino e Nibbia*. These were first performed in Naples in January 1732. The opera pleased but the intermezzo failed, and the music has since been lost. The following year was not a very good one for Pergolesi. His father died and his opera *Ricimero* and its intermezzo *Il Geloso Schernito* suffered a dismal reception.

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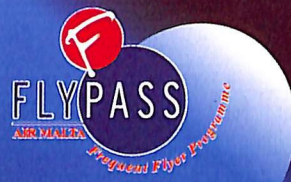
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programme notes

Deciding to try his hand as something other than theatre, Pergolesi switched to instrumental music, composing more than 30 sonatas for violin and bass for the *Prince of Stigliano*. Twenty four of these were printed in London long after the composer's death. He also wrote some sacred music at this time, including a Mass to commemorate the legacy of the earthquake which had devastated Naples in the spring of 1731; it won high praise at the time but has since been lost. Attempting to get back into the theatre, Pergolesi wrote a deliberately Neapolitan flavored work *Lo Frate 'Nnamorato*, (libretto by G. Federico). It was first performed on September 27, 1732 and was received with great enthusiasm by the public.

A year later the opera seria, *Il Prigionier Superbo* appeared (August 28, 1733), accompanied by its comic intermezzo, *La Serva Padrona*. The serious opera met with some success, but *La Serva Padrona* was to become the most famous of all intermezzi. It became detached from its original position in support of the serious work, and went on to win international fame, particularly in Paris. In 1752, a production of *La Serva Padrona* provoked a pamphlet war between the partisans of French and Italian opera (the 'Guerre des Bouffons' or 'War of the Buffoons') and led to the founding of French *opera comique*. To this day *La Serva Padrona* has enjoyed an audience of its own.

These two years of success were culminated with Pergolesi's entering the service of Marzio IV Carafa, Duke of Maddaloni in 1734. Giovanni travelled to Rome with his new master in 1734 where he enjoyed the privilege of having his *Mass in F* performed. Unfortunately, his success was short lived. Returning to Naples by mid-summer, he met with another *opera seria* failure when *Adriano in Siria* (libretto by Pietro Metastasio) was premiered on October 25, 1734, although the intermezzo *La Contadina Astuta* (libretto by T. Mariani) fared reasonably well. His next production in Rome was disastrous. *L'Olimpiade* (libretto by Metastasio) premiered on January 8, 1735, and so displeased the crowd that an orange was lobbed at Pergolesi's head. He responded by placing his next production, an *opera buffa* entitled *Il Flaminio* (libretto by Federico), in Naples. This spirited and airy three-act comedy met with success and is still occasionally revived. It was, however, to be his final opera. By now Pergolesi was aware of something seriously wrong with his health, and his remaining time was spent attempting to put his affairs in order. Years of fast and reckless living had weakened his resistance to infection, and he was now in the grip of consumption. The Duke of Maddaloni allowed him to become a house guest of the monks of the brotherhood of San Luigi di Palazzo at their Franciscan monastery in Pozzuoli in the early months of 1736. Pergolesi left Naples having instructed his aunt to take possession of any property he left behind; he clearly did not expect to return to Naples. He died in Pozzuoli on March 16th, 1736 at the age of twenty-six.

Programme Notes: Gerald Fenech

Programme Editor: Victor Fenech

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