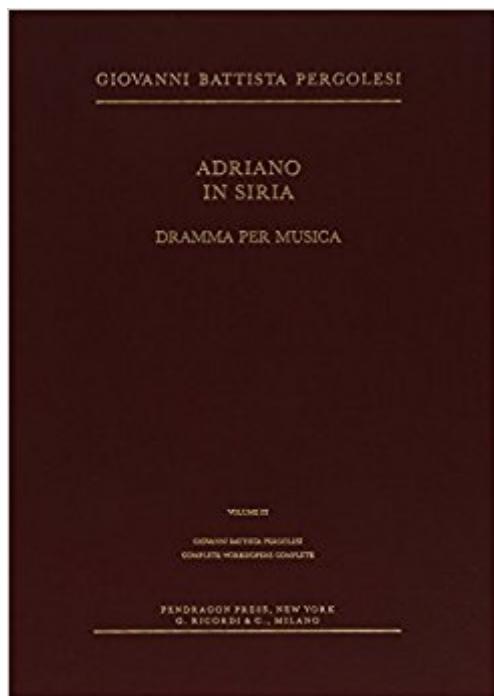


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Adriano In Siria: Dramma Per Musica (Complete Works / Opere Complete)



Synopsis

Adriano in Siria is the first of eighteen volumes in the critical edition of the works of Giovanni Battista Pergolesi, a supremely gifted and highly influential composer who has suffered from over 200 years of false attribution. The edition builds on extensive recent research on authenticity, calligraphy, and the nature and importance of sources. The Editorial Board is composed of four of the world's leading Pergolesi scholars: Barry S. Brook, Francesco Degrada, Helmut Hucke, and Marvin S. Paymer. The Pergolesi Complete Works is scrupulously edited and elegantly engraved, and each volume includes extensive introductory matter and a Critical Commentary. The four main sections will include-Stage Works (Drammi per musica, Intermezzi, and Commedie musicali); Sacred Works (Masses, Psalms, Motets); Chamber vocal works; Instrumental works. Adriano In Siria and the Intermezzo Livietta et Tracollo received staged performances at the Maggio Musicale in Florence in June, 1985, based on the Pendragon editions. This was the first staging of Adriano since the 18th century, and the first paired performance of these works since their premiere in Naples on October 25, 1784.

Book Information

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Customer Reviews

After you recover from the sticker shock when you have bought this book, you will be glad that you bought it. The book is a beautiful, large hardcover with nice typesetting and linen paper. This is the kind of book that will last forever if you take care of it. And the contents are just as good as the

packaging. It includes many pages of scholarly introduction in English and Italian, as well as a full libretto, also in both languages, and, of course, the score of the opera. Opening it, you can practically feel the care and effort that went into preparing this edition. If you're a baroque opera fanatic like I am, you will not be disappointed.

Giovanni Battista Pergolesi died of tuberculosis at the age of 26 in 1736. He had been composing for about six years and was gaining in reputation. This growing reputation left a public that was curious to have more of his music, but not sure exactly what it should sound like. Into this void stepped unscrupulous people willing to place his name on minor works of other people and forgers who were willing to compose new works under Pergolesi's name. Of the more than 300 works extant with Pergolesi's name attached, only a few dozen are genuine. Two of his genuine works remain well known today; his "Stabat Mater" and the intermezzo "La Serva Padrona". This book is a study of his opera "Adriano in Siria", which deserves to be much better known than it is. We are given the work's historical background, who the original singers were, and how this version of Metastasio's libretto differs from other versions. You see, this story was popular and it was set many times by different composers. There is also a discussion of what we truly know (and don't know) about performance practice, the sources of the score, and a nice explanation of the editorial principles and procedures. We are also given a nice plot summary as well as the dedication and synopsis from the contemporary publication. All the notes, comments, and summaries are given in both English and Italian. There are six characters. Adriano (soprano) is the Emperor who is betrothed to Sabina but lusts after Emirena (soprano). Emirena is the Emperor's prisoner but loves Farnaspe (soprano). Farnaspe is a Parthian prince, friend and tributary of Osroa (tenor) and betrothed to Emirena. Sabina (soprano) is betrothed to and loves the Emperor Adrian. Osroa is King of the Parthians and Emerina's father. Aquilio (soprano) is tribune and confidant to Adrian and secretly loves Sabrina. You can see the wonderful complications to be exploited and the contortions that have to be gotten through to finally achieve a happy and moral ending for all. The role of Adrian was first sung by the famous castrato Caffarelli (Gaetano Majorano - 1710-1783) in 1734. A second production had Caffarelli as Farnaspe and Maria Marta Monticelli sang the role of Adrian. So you see, all those sopranos the women's roles were sung by women and the male sopranos roles could be sung by men or women. The score itself is beautifully reproduced. While the editor has modernized several aspects of notation for our modern eyes, he is clear about helping us see some of the idiosyncratic notational markings of Pergolesi and where there are specific choices made by the editor. There are also 20 pages of critical commentary on the score and an appendix with

variants. Dale Monson (whom I knew when he was teaching at the University Of Michigan School Of Music and I was a student there - but had no classes with - and consider a friend) and Charles Russell deserve praise and gratitude for this magnificent contribution in making this work available to us. Reviewed by Crag Matteson, Ann Arbor, MI

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