



audite

STORIE di NAPOLI

Maria Ladurner
Barbara Heindlmeier
la festa musicale

FRANCESCO MANCINI (1672-1737)

**Concerto VIII in C minor from '24 Concerti di Napoli'
for Recorder, 2 Violins & Basso continuo**

I. Vivace 1:48

DOMENICO SARRO (1679-1744)

**Begl'occhi del mio ben
Aria from 'La Partenope'**

for Soprano, 2 Recorders, Strings & Basso continuo 5:12

FRANCESCO MANCINI

**Concerto VIII in C minor from '24 Concerti di Napoli'
for Recorder, 2 Violins & Basso continuo**

II. Largo e staccato 1:04

III. Fuga – Allegro 2:09

IV. Largo 1:39

V. Allegro 1:16

GIUSEPPE PORSILE (1680-1750)

**Nel mio petto due tiranni
Aria from 'Il ritorno d'Ulisse'**

for Soprano, Cello, Strings & Basso continuo 2:56

NICOLA FIORENZA (1700-1764)

Concerto in A minor for 3 Violins, Viola & Basso continuo

I. Andante lento 2:49

II. Allegro 2:27

III. Largo 1:51

IV. Allegro 1:23

**Concerto in F minor for Recorder, Violin,
Strings & Basso continuo**

I. Largo / Presto – Largo – Largo / Presto 2:13

II. Allegro ma non presto 4:27

ALESSANDRO SCARLATTI (1660-1725)

**Mentr'io godo in dolce oblio
Aria from 'Il giardino di rose'**

for Soprano, Strings & Basso continuo 5:32

NICOLA FIORENZA

**Concerto in F minor for Recorder, Violin,
Strings & Basso continuo**

IV. Allegro 2:04

ALESSANDRO SCARLATTI

**Recitative and Aria from 'Il giardino di rose'
for Soprano, Flautino & Basso continuo**

Ecco negli orti tuoi 0:34

Che dolce simpatia 2:01

DOMENICO SARRO

**Concerto XI in A minor
from '24 Concerti di Napoli'
for Recorder, Strings & Basso continuo**

I. Largo 1:28

II. Allegro 3:21

III. Larghetto 1:39

IV. Spiritoso 1:45

GIUSEPPE PORSILE

**Recitative and Aria
from 'Cantata sopra L'Arcecalascione'
for Soprano & Basso continuo**

Sfogandose nel juorno 0:28

Schialesce l'arba / Romanella 4:20

TRADITIONELL

Tarantella napoletana (alla festa musicale) 3:49

Naples – cultural melting pot, metropolis and city of Parthenope

Eighteenth century Naples was not only a creative, cultural melting pot, but also one of the most important cities in Europe. Full of impressive contrasts between decay and splendour, and with an immense artistic output whose musical influences stretched across Europe, attracting many musicians and composers, Naples was a source of fascination and has retained its appeal to the current day.

This musical cityscape comprises concertos and arias by Neapolitan composers such as Domenico Sarro, Nicola Fiorenza, Giuseppe Porsile and Francesco Mancini, but also by composers such as Alessandro Scarlatti, who worked in Naples for many years and whose fame and inventiveness (like Mancini's) radiated far beyond the borders of the Kingdom of Naples.

Inextricably linked with Naples is the mythological figure of Parthenope, the singing, beguiling siren who, according to legend, founded Naples. It is therefore she who guides us through this album, introducing us to the stories – *storie* – of her city. These stories are about the founding of Naples, its underworld and the colourful celebrations within its lively street life.

Storie di Napoli: The founding of Naples

The opening *Vivace* of Francesco Mancini's **Concerto VIII in C minor for recorder, two violins and basso continuo** is spirited and stormy, taking us straight into Parthenope's own history, out into the Mediterranean Sea, aboard Ulysses' ship.

Interpolated into the concerto is Domenico Sarro's aria for soprano, two recorders, strings and basso continuo **Begli'occhi del mio ben** (from his opera *La Partenope*), symbolising in this musical collage Parthenope's attempt as a siren to seduce Ulysses and lure him to his ruin. Although nobody can escape the magical song of a siren, Ulysses succeeds by means of a ruse, which ultimately becomes Parthenope's death sentence. Her horror (*Largo e staccato*), Ulysses' onward journey (*Fuga – Allegro*) and her heartfelt lament (*Largo*) become easily relatable in the following movements of Concerto VIII. The concluding fifth movement (*Allegro*), quietly announces a furious rebellion, which finally discharges in Giuseppe Porsile's aria **Nel mio petto due tiranni** (from *Il ritorno d'Ulisse*) – supported by a virtuoso, almost rousing obbligato, cello part.

Spurned, Parthenope plunges into the sea and drowns – mythology does not stipulate whether she drowns out of despair or as a result of a curse. According to legend, the city of Naples was born at the spot where her lifeless body touched the beach.

Storie di Napoli: Naples' complex underworld

Following this musical representation of the city's foundation, Parthenope now leads us down into Naples' underworld, first into the mythological – straight into Hades – and then into the urban underworld, "Napoli sotterranea".

Not only the city but also the province of Naples is characterised by fascinating contrasts: on the one hand there is the eternally spring-like Campania, and on the other hand, within it, the Phlegraean Fields full of fumaroles, hot springs and rock coloured yellow by sulphur fumes. It is therefore hardly surprising that the Roman poet Virgil superimposed the distinctive features of the volcanic landscape with the descriptions of the mythological underworld and assumed the entrance to the underworld to be right there, near Lake Avernus.

In searching for a musical counterpart to these impressive images, two works by the Neapolitan composer and violin virtuoso Nicola Fiorenza presented themselves, featuring an unusual instrumentation: a solo violin and two further violin parts, with the third violin part being amplified by a viola in unison – an idiosyncrasy which can often be found in Fiorenza's works.

With gentle, descending scale motifs in the opening *Andante lento* of the **Concerto in A minor for three violins, viola and basso continuo**, we glide into the mysterious realm of shadows, whilst in the ensuing *Allegro* unruly syncopations and powerful unison passages dominate in the tutti. The third movement reveals a different side: the solo violin joins with intimate cantilenas in a duet in unison with the other high strings, whilst the bass remains silent. The fourth movement (*Allegro*) concludes energetically and powerfully with faltering, almost scurrying, shadowy interjections.

In addition to the reference to the mythological underworld and Parthenope's own connection to it (as a hybrid creature, she was given wings in order to search for the goddess Persephone after she had been abducted into the underworld), it is now time to delve into the Neapolitan subterranean city, that extensive network of caves and tunnels carved out of the tuff, which has served for storage, as shelter, as a cemetery and even as a living space since antiquity: "Napoli sotterranea".

Even today, the veneration of the "anime" in the underground cemeteries is still upheld and cultivated. The "anime" are anonymous skulls for which, during the seventeenth century, women began to pray – at first for altruistic reasons, so that the anonymous souls would find their way out of purgatory and into salvation. However, when word got around that the "anime", to show their gratitude, appeared in dreams and did helpful things such as revealing the lottery numbers, ensuring unexpected prosperity or good marriage matches, this practice experienced a boom and still enjoys a firm place in the lives of Neapolitans today, especially in times of crisis. But Naples' underworld has yet more to offer: according to legend, this underground system of passages and caves is home to the "Monaciello" – a somewhat rotund, male, fairy-like character dressed like a monk, who on the one hand is known to play tricks and steal clothes or food, or on the other to leave some coins as a blessing. An unpredictable spirit!

Much like the contrast-rich city of Naples, the toccata-like first movement of the **Concerto in F minor for recorder, violin, strings and basso continuo** by Nicola Fiorenza conveys many emotions in an extremely confined space. Within a short amount of time, we experience unrelenting severity and attempts to break out of this through virtuosic, fiery flute solos and wistful and sweet lamenting melodies. This emotional spectacle is followed by an *Allegro ma non presto* in which the solo violin and flute enter into a virtuoso, soloistic dialogue (the solo violin part for this *Allegro* has been lost: here, we play a reconstruction). We have inserted into the concerto the devotional and intimate aria for soprano and strings, **Mentr'io godo in dolce oblio**, in order to allow space for that moment of devotional absorption and loving adoration. Possibly with a nod towards the "Monaciello", the concerto ends with a cheeky, even folk-like *Allegro*, building a bridge between the underworld and Neapolitan street life.

Storie di Napoli: lively street life and colourful festivities

Church festivals with large processions, popular customs and convivial celebrations with lots of good food often go hand in hand in Naples and are characteristic of the cheerful and hospitable cityscape. The fact that the old customs do not always conform with the ecclesiastical content of the festivities does not bother anyone; it creates a sense of acceptance of supposed contrasts so typical of Naples which, on closer inspection, dissolves into a simultaneity that is intriguing to outsiders. Another Neapolitan object of fascination!

As with **Mentr'io godo in dolce oblio**, the recitative and the aria **Che dolce simpatia** originate in Alessandro Scarlatti's oratorio *Il giardino di rose*, which is especially colourfully orchestrated with many wind instruments. The playful dalliance between the soprano and flautino in this aria creates a cheerful and light-hearted mood, confirming to the listeners that we are safely returned to the buoyant Neapolitan upper world.

The **Concerto XI in A minor** by Domenico Sarro is probably the best known from his collection of *24 Concerti di Napoli*. Over a pulsating string accompaniment, the upper line unfolds an amorously longing largo, inviting rich ornamentation (*Largo e staccato*) and leading into a spirited fugue (*Allegro*), following the Neapolitan concerto tradition. The ensuing *Larghetto* reveals a melancholy side, in which the solo flute is accompanied by the basso continuo, but alternates with luminous string interludes. A folk-like *Spiritoso*, conjuring up an image of exuberant dancing in the streets, concludes the concerto.

Reaching the end of the album, we have come full circle as *la festa musicale*'s Neapolitan stories return to their point of departure at the seaside. The aria **Schialesce l'arba** (along with its preceding recitative) from Giuseppe Porsile's *Cantata sopra l'Arcecolascione* tells of a fisherman who tunes his *arcecolascione* (a plucked instrument), longingly pondering his love whilst gazing at the shimmering silver sea. It is intriguing that Porsile uses the Neapolitan dialect ("Napoletano"), which underpins the idyllic, folkloric effect.

And with this, *la festa musicale* also says goodbye to Naples, though not without taking a souvenir back to Hanover: a tarantella, that world-famous southern Italian dance which originated as an attempted cure for a tarantula bite through excessive dancing. The **Tarantella napoletana** has been handed down as a simple harmony scheme since the seventeenth century. In keeping with baroque musical practice, *la festa musicale* creates its own version of the traditional scheme: the Tarantella napoletana alla festa musicale.

Barbara Heindlmeier
Translation: Viola Scheffel

Domenico Sarro 'La Partenope'

Begl'occhi del mio ben dormite in pace si ma' vegli il core
sogna Rosmira tua di te seguace che par tutta dispetto tutta é amore.

*Schlaft in Frieden, schöne Augen meines Liebsten, selbst wenn das Herz wacht.
Deine Rosmira träumt dir zu folgen, denn trotz aller Kränkung ist alles Liebe.*

O beautiful eyes of my beloved, sleep peacefully while my heart keeps watch.
Your Rosmira dreams of serving you, for in spite of everything, all is love.

Giuseppe Porsile 'Il ritorno d'Ulisse alla patria'

Nel mio petto due tiranni fanno guerra sdegno e amor,
Ma fra tanti e tanti affanni sento vincere il furor.

*Zwei Tyrannen bekriegen sich in meinem Herzen:
Empörung und Liebe, aber inmitten unzähliger Regungen siegt die Wut.*

Two tyrants battle in my breast: resentment and love;
but in all my torments I feel rage prevail.

Alessandro Scarlatti 'Il giardino di rose'

Recitativo

Ecco negli orti tuoi la carità Divina che non dolce vicende porge
a le rose tue del sen l'ardore
e da quelle s'accende un amoroso foco nel suo core.

*Siehe, in deinen Gärten bietet die Göttliche Liebe deinen Rosen Leidenschaft dar,
und an jenen entzündet sich ein liebendes Feuer im Herzen.*

Behold in your garden Divine Love,
who in vehement communion discloses her soul's ardor to your roses;
kindling from therein a passionate fire in her heart.

Alessandro Scarlatti 'Il giardino di rose'

Aria

Che dolce simpatia annoda l'alma mia con questo vago fior.
O quanto fortunato sarebbe il core amante
se in mezzo a si bel prato se ritrovase ognor.

*Welch süße Zuneigung verknüpft meine Seele mit dieser unsteten Blume.
Ach wie glücklich wird das liebende Herz sein,
wenn es sich immer wieder mitten in dieser schönen Wiese findet.*

What sweet tenderness ties my soul to this roving flower.
O, how fortunate this loving heart will be
when deep in the beautiful meadow it may be found again.

Giuseppe Porsile 'Cantata sopra l'Arcecalascione'

Recitativo

Co'n Arcecalascione Ambruso lo chiaiese,
accordato ch'avetto lo cordone,
Cossi strellando a gualeià se mese.

*Zu seinem Arcecalascione fing Ambruso aus Chiaia,
nachdem er die Saiten gestimmt hatte,
heulend an zu klagen.*

Expressing his feelings one day with an arcecalascione
Ambruso from Chiaia started lamenting
as he had tuned his instrument.

Giuseppe Porsile 'Cantata sopra l'Arcecalascione'

Aria

Schialesce l'arbe nsino dello maro
e l'acqua ch' é salata scumma argiento.

Se ncrespa l'onda, e s' auza lo viento
che porta a galla a nuie no calamaro.

Lo calamaro e Aniello.

Chi vo'lo purpo addoruso e moscariello?

All' Aria de lo maro e a la marina me chiamma
l'auceluzzo nnamorato,

Che ncoppa canta a la rosamarina.

Porta lo core mmocca ch'è cecato.

Aie ch'è cecato; e bella,

Aie marenaro mio, Foretanella!

*Die Morgenröte bricht aus dem Meer hervor und
das salzige Wasser schäumt silbrig.*

*Die Welle kräuselt sich, der Wind erhebt sich und
bringt einen Tintenfisch an die Oberfläche.*

Einen Tintenfisch und Aniello.

Wer will den duftenden Oktopus und die kleine Krake?

Ein verliebter Vogel erinnert mich,

auf einem Rosmarinbusch singend,

an die Luft des Meeres und des Hafens.

Er trägt sein Herz im Mund, weil er blind ist.

Ach, der blind ist und schön.

Ach, mein Seemann, Foretanella!

The days dawn from within the sea
and the salty water makes silver foam.

The waves ripple, and the wind rises
bringing a squid to the surface,
the squid and Aniello.

Who wants the fragrant octopus?

In the air of the sea and above the marina
a lovestruck little bird calls me singing
at the top of a rosemary bush.

He has his heart in his mouth because
he's blind.

Alas, he's really blind.

Alas, my sailor, Foretanella!



MARIA LADURNER soprano

Maria Ladurner completed the preparatory singing course at the Salzburg Mozarteum with Barbara Bonney before studying with Edith Lienbacher at the Universität für Musik und darstellende Kunst, graduating with a bachelor's degree in concert singing. This was followed by a master's degree course in baroque singing at the Salzburg Mozarteum with Ulrike Hofbauer and Andreas Scholl. At the 2019 Biber Competition Ladurner won the H.I.F. Biber Prize, in 2020 she won first prize with her Ensemble Mozaique as well as the Audience Prize of the Rheinsberger Hofmusikkapelle; in 2021 she won the Göttingen Handel Competition in the same constellation.

Maria Ladurner made her opera debut at the age of nineteen as Barbarina (Mozart | *Le nozze di Figaro*) at the Teatro Sociale in Trento and at the Tiroler Festspiele Erl. Further engagements included the roles of Papagena (Mozart | *The Magic Flute*), Idaspe (Vivaldi | *Tamerlano*), Vespetta (Telemann | *Pimpinone*), Venere (Bononcini | *Polifemo*) and Il Pastore (Puccini | *Tosca*) at the Staatstheater Nürnberg, Bonn Opera, Markgräfliches Opernhaus Bayreuth, Seefestspiele Mörbisch and the Neue Oper Wien. She has been invited to perform at renowned festivals such as the Musikfestspiele Potsdam Sanssouci, the Resonanzen and the Styriarte festivals. Her discography includes recordings with Ensemble 1700, Ars Antiqua Austria and Salzburger Hofmusik.

Breathing life into early music, performing in a historically informed manner and full of energy and joy, the old as a foundation, the new in the mind – that is the passion of this young Austrian soprano. She has already been able to pursue this joy with ensembles such as Ars Antiqua Austria, Ensemble 1700, L'Orfeo Barockorchester, the Finnish Baroque Orchestra and recreationBAROCK. Collaborations with top-class musicians such as Alfredo Bernardini, Florian Birsak, Michi Gaigg, Gunar Letzbor, Wolfgang Katschner, Dorothee Oberlinger and Jordi Savall have enriched her career.



BARBARA HEINDLMEIER recorder • artistic director

Barbara Heindlmeier grew up in Upper Bavaria and now lives in Bremen. Her playing, “which is characterised equally by depth of thought, musical intelligence, virtuoso brilliance and a mastery of the colour palette seldom heard in such a way” (*Windkanal*) is “virtuosic, yet poetic rather than exalted” (*Image Hifi*). With the world premiere recording of the rediscovered baroque recorder sonatas by Andreas Heinrich Schultzen, she presented her solo debut in 2015, which was enthusiastically received by the international audience and press.

As a recorder and cornett player, Barbara Heindlmeier can be heard in concert with early and new music throughout Europe, above all as a soloist and chamber musician. Concert tours have taken her to the concert halls of Vienna and Madrid and to festivals including Trigonale, Stockstädter Blockflötenfesttage and Alte Musik Live. Currently, she is increasingly devoting herself to interdisciplinary and story-telling programmes. In addition to realising such projects close to her heart with the ensemble La Ninfea, which she co-founded, she acts as assistant and artistic director with various baroque orchestras and ensembles.

Barbara Heindlmeier trained as a recorder player with Dorothee Oberlinger at the Universität Mozarteum Salzburg and with Han Tol at the Hochschule für Künste Bremen, among others, and as a cornett player with Gebhard David at the Hochschule für Künste Bremen.

She is a winner of the Biagio Marini Competition (chamber music) and has received other awards, including from the ARTS Kulturfördervereinigung Traunstein e.V. and as a scholarship holder of various programmes. In addition to her solo CD, Barbara Heindlmeier has released numerous recordings alongside renowned artists and ensembles.



LA FESTA MUSICALE

The North German baroque ensemble ***la festa musicale***, founded in 2014, stands for excellent artistic standards, which are reflected in creative, cross-disciplinary concert formats and top-class cooperation projects. Concertmaster Anne Marie Harer is the artistic director.

The ensemble has appeared at major festivals including the Schleswig-Holstein Musik Festival, the Handel Festival Halle, the Tage für Alte Musik Knechtsteden, the Niedersächsische Musiktage and the Tage Alter Musik Regensburg.

la festa musicale regularly performs with internationally renowned soloists such as Anna Dennis, Peter Kooij, Joanne Lunn, Klaus Mertens, Alex Potter, Andreas Scholl and Zachary Wilder. Joint projects have connected *la festa musicale* to conductors such as Jörg Breiding, Lajos Rovatkay, Hermann Max and Jörg Straube.

Concerts performed by the ensemble have been recorded by Deutschlandfunk and Norddeutscher Rundfunk. *la festa musicale* has already released several recordings, including two much-praised albums of concertos by Francesco Venturini and works by Gregor Joseph Werner, as well as recordings of motets by Johann Sebastian Bach (together with the Kammerchor Hannover) and church music by Bonifazio Graziani (alongside Collegium Vocale Hannover), Diogenio Bigaglia and Antonio Lotti (together with Knabenchor Hannover).

The musicians enjoy sharing their enthusiasm for early music with diverse and inquisitive audiences. They are particularly interested in creating their own programmes and performance formats. Creatively curated programmes, music education projects as well as family and children's concerts bring musicians and listeners together in an intensive way.

la festa musicale is an official partner of the UNESCO City of Music Hannover and cooperation partner of the Forum Agostino Steffani.



Maria Ladurner

soprano

Barbara Heindlmeier (artistic director)

treble recorder in F

sopranino recorder

treble recorder in G

soprano recorder in C

Anne Marie Harer (concertmaster)

baroque violin

Iris Maron

baroque violin

Karoline Stemberg

baroque violin

Maria Pache

baroque viola

Christoph Harer

baroque cello

Christian Heim

violone

treble recorder in F

soprano recorder in C

Avinoam Shalev

harpsichord

chest organ

Simon Linné

archlute

baroque guitar

recording:

January 16 - 18, 2021

recording venue:

Sendesaal Bremen

recording producer:

Dipl.-Tonmeisterin Renate Wolter-Seevers

producer (Radio Bremen):

Dipl.-Tonmeisterin Renate Wolter-Seevers

recording engineer:

Dipl.-Tonmeister Siegbert Ernst

executive producer (audite):

Dipl.-Tonmeister Ludger Böckenhoff

recording format:

pcm, 96kHz, 24 bit

cover image:

Ceiling of the changing rooms at the Terme Stabiane roman bath in Pompei

photos:

p. 8: Theresa Pewal

p. 9: Elisa Meyer

pp. 10-12: Tobias Hentze

design:

AB-Design, Detmold