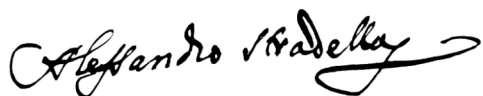


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NATIONAL EDITION OF THE OPERA OMNIA OF **ALESSANDRO STRADELLA**



Established by the Italian MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI

as proposed by the Società Italiana di Musicologia



directed by
Carolyn Gianturco

The Opera Omnia of Alessandro Stradella (1639-1982) is a critical edition that aims to serve the performer, the scholar and the student of music or musicology. Each volume presents the music score in modern notation to facilitate performance and study; in the case of vocal music, an edition of the literary text is also provided, both in the score and separately – in poetical layout if appropriate. Information on the sources of both the music and the words as well as a record of all editorial interventions is supplied; an introductory essay places the edited works in context. The introductory material as well as the poetic texts are in both Italian and English.

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SPECIFICATIONS OF THE VOLUMES

The music is presented in full score on high-quality ivory paper, chosen specially to withstand years of use, and is generously laid out on the page. The volumes (cm. 25,5x31) are handsomely bound in red linen-covered boards embossed in gold on the cover and spine.

Alessandro Stradella

Serie I: CANTATE

Stradella is credited with having composed 177 Italian cantatas, 164 composed on a secular text for solo voice and basso continuo. Stradella also composed 22 secular cantatas with instrumental accompaniment, 8 moral cantatas and 5 sacred cantatas.

Alessandro Stradella

CANTATE PROFANE CON ACCOMPAGNAMENTO STRUMENTALE

Serie I, Cantate: vol. 13
edited by COLIN TIMMS and CATHERINE WYATT

Amongst Stradella's 177 cantatas, 22 are secular and accompanied by instruments other than basso continuo, the majority composed for three or more voices.

Chi resiste al dio bendato
Two sopranos and bass
Concertino: basso continuo
Concerto grosso: violin, two violas
and basso continuo

Dialogue between Fortune and
Costancy, on one side, and Love on the
other side.

*Lasciate ch'io respiri,
ombre gradite*
Soprano and bass
Two violins and basso continuo

Pastoral dialogue between an arcadian
shepherd, Tirsi, and his nymph, Licori,
who both think that their feelings are
unrequited.

Per tua vaga beltade
Two sopranos
Two violins and basso continuo

Pastoral dialogue about unrequited
love.

Alessandro Stradella

CANTATE SACRE

Serie I, Cantate: vol. 20
edited by ELEANOR F. MCCRICKARD

Stradella composed 5 sacred cantatas. The theme of 2 is the birth of Christ, 1 is about Good Friday and 2 others regard the souls in Purgatory. The cantatas show remarkable variety of approach.

CANTATE DI NATALE

Ah! Troppo è ver
Three sopranos, contralto, tenor,
bass, chorus (SSCTB)
Concertino: two violins and basso
continuo
Concerto grosso: violin, two violas
and basso continuo

S'apra al riso ogni labro
Soprano, contralto, bass
Two violins and basso continuo

CANTATA DEL VENERDÌ SANTO

Da cuspidè ferrate
Contralto
Two violins and basso continuo

PURGATORIO

Crudo mar di fiamme orribili
Bass
Two violins and basso continuo

Esule dalle sfere
Soprano, bass, soprano of the
chorus, bass of the chorus, chorus
(SCTB)
Two violins and basso continuo

CANTATE PER LE ANIME DEL

Alessandro Stradella

Serie II: MUSICA TEATRALE

During his years in Rome and Genoa, and perhaps also in Venice and Turin, Stradella had several opportunities to write music for the theatre: he composed 5 operas, 11 prologues, 9 intermezzos and 1 musical comedy.

Voll. 1-4: **OPERE**

Alessandro Stradella
MORO PER AMORE
Serie II, Musica Teatrale, Opere: vol. 1
edited by CAROLYN GIANTURCO

Three sopranos, two contraltos, tenor and bass
Two violins and basso continuo

The libretto for the opera, in 3 acts, was written by Flavio Orsini, duke of Bracciano, who commissioned Stradella to compose the music when he was in Genoa.

The Opera tells the story of Floridoro, prince of Cyprus, who disguised himself as Feraspe, a Moor, and is thus brought as a slave in chains to the court of Eurinda, queen of Sicily. The two counties are at war and Cyprus intends invading Sicily. The disguise gives the prince the possibility of landing in Cyprus and of courting Eurinda, whose extraordinary beauty has won his heart. The pun of the title *Moro per amore* can be understood as *A Moor for love* or *I die from love*.

Alessandro Stradella
LA FORZA DELL'AMOR PATERNO
Serie II, Opere: vol. 2
edited by MARIATERESA DELLABORRA and CAROLYN GIANTURCO

Five sopranos, two contraltos, tenor and two basses
Two violins and basso continuo

In the December 1677, when the opera theatre in Genoa was entrusted to Stradella for the following season, he decided to produce *Seleuco*, an opera in 3 acts by Niccolò Minato. The libretto of *La forza dell'amor paterno* is quite similar to *Seleuco* in the first and third acts, while there are remarkable difference in the second act such as the introduction of mad scenes.

The story is about Antioco, the son of Seleuco, king of Syria, who is about to marry Lucinda, but is secretly in love with an unknown woman, that he will discover to be Stratonica, queen of Asia and the betrothed of his father. Antioco hides his feelings and becomes mad. After several surprising events, Seleuco discovers the origin of his son's madness and renounces his marriage with Stratonica. Realizing that Antioco's feeling are reciprocated, he gives them permission to marry.

Alessandro Stradella
Serie III: ORATORI

Stradella composed 8 oratorios, 6 known and 2 that are lost – one in latin composed in Rome at the beginning of his career, and one in Italian, perhaps in Genoa during the last years of his life.

Alessandro Stradella
LA SUSANNA
Serie III, Oratori: vol. 1
edited by VICTOR CROWTHER

Two sopranos, contralto, tenor, bass and chorus (SSCTB)
Two violins and basso continuo

The oratorio was composed in Genoa in Spring 1681. The work was commissioned by Francesco II D'Este, duke of Modena, and was performed for the first time in April of the same years at the Oratory of San Carlo Rotondo. The text was prepared by the Modenese poet Giovanni Battista Gardini.

The oratory is divided in two parts. The first tells of the attempt by two elderly men – Jewish judges in the opera – to seduce Susanna, Gioacchino's wife; the woman vigorously resists their attempt, but is accused of adultery and arrested. The second part narrates the women's trial, when the prophet Daniel intervenes, unmaskes the judges and Susanna is acquitted of the accusation.

In each of the two parts the Chorus comments the main dramatic moments.

Alessandro Stradella
SANTA PELAGIA
Serie III, Oratori: vol. 2
edited by VICTOR CROWTHER

Soprano, contralto, tenor, bass and chorus (SCTB)
Two violins, viola and basso continuo with cimbalo and violone

The oratorio *Santa Pelagia* is based on the legend of Pelagia, the penitent, an unchaste dancer of Antioch in Syria, converted to the Christian faith by the bishop Nonnus of Edessa. Brought to repentance by the bishop's preaching, she was christened and spent the rest of her life as an anchorite (disguised as a man with the name of Pelagio) in a cave in the Mount of Olives in Jerusalem.

Alessandro Stradella
Serie IV: ARIE, DUETTI, TERZETTI

Comparising Stradella's shorter vocal chamber music compositions are 36 solo arias, 12 duets, and 1 vocal terzet, all accompanied with basso continuo and sometimes also with obbligato instruments. Most are arias and ensembles composed singly on anonymous text, while other were apparently composed for insertion in works by other composers or in other theatrical performances.

Voll. 1-3: **ARIE**

Stradella's arias encompass a wide range of subgenres, techniques and styles: dance-like strophic songs in triple metre or pieces with a mixture of triple and binary metres or even simpler. They offer a wide range of moods, of relations between sounds and words, of composing techniques, and as such they provide an excellent and available repertory of baroque vocal chamber music.

Alessandro Stradella
ARIE, DUETTI, TERZETTI
Serie IV, vol. 1: Arie, NN 1-12
edited by JOHN S. POWELL

- | | |
|--|--|
| N.1 <i>Adorata libertà</i>
Soprano, basso continuo | N.7 <i>Cara e dolce Libertà</i>
Soprano, basso continuo |
| N.2 <i>Al rigor di due tiranni</i>
Soprano, basso continuo | N.8 <i>Che mi giovan le vittorie</i>
Baritone, two violins and basso continuo |
| N.3 <i>Avete torto, occhi miei cari</i>
Soprano, basso continuo | N.9 <i>Chi avesse visto un core</i>
Soprano, basso continuo |
| N.4 <i>Avrò pur di aspettar più?</i>
Soprano, basso continuo | N.10 <i>Chi mi disse che Amor dà tormento</i>
Mezzosoprano, basso continuo |
| N.5 <i>Begl'occhi, il vostro piangere</i>
Soprano, basso continuo | N.11 <i>Chi non porta amor nel petto</i>
Soprano, basso continuo |
| N.6 <i>Bel tempo, addio!</i>
Soprano, basso continuo | N.12 <i>Chi vuol libero il suo piè</i>
Soprano, basso continuo |

Alessandro Stradella
ARIE, DUETTI, TERZETTI
Serie IV, vol. 2: Arie, NN 13-24
edited by JOHN S. POWELL

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|---|--|
| N.13 <i>Da filanda aver ci può</i>
Soprano, basso continuo | N.19 <i>Dormite, occhi, dormite</i>
Baritone, violin and basso continuo |
| N.14 <i>Deh, frenate i furori, astri crudeli</i>
Bass, basso continuo | N.20 <i>È pazzia l'innamorarsi</i>
Soprano, basso continuo |
| N.15 <i>Deh, vola, o desio</i>
Soprano, basso continuo | N.21 « <i>Fedeltà!</i> » <i>sinché spirto in petto avrò</i>
Soprano, basso continuo |
| N.16 <i>Delizie, contenti</i>
Bass, two violins and basso continuo | N.22 <i>Il mio cor, ch'è infelicissimo</i>
Soprano, basso continuo |
| N.17 <i>Dall'adore che 'l core distempra</i>
Soprano, basso continuo | N.23 <i>Il mio core per voi, luci belle</i>
Soprano, basso continuo |
| N.18 <i>Destatevi, o sensi</i>
Soprano, two violins and basso continuo | N.24 <i>Le luci vezzose volgetemi</i>
Soprano, basso continuo |

Alessandro Stradella
ARIE, DUETTI, TERZETTI
Serie IV, vol. 3: Arie, NN 25-36
edited by JOHN S. POWELL

- | | |
|--|--|
| N.25 <i>Mio cor, che si fa?</i>
Soprano, violin and basso continuo | N.31 <i>Quanto è bella la mia stella</i>
Soprano, basso continuo |
| N.26 <i>Non fia mai, ah no, c'io spero</i>
Soprano, basso continuo | N.32 <i>S'Amor m'annoda il piede</i>
Soprano, basso continuo |
| N.27 <i>Ogni sguardo che tu scocchi</i>
Soprano, basso continuo | N.33 <i>Se di gioie m'alletta il sereno</i>
Soprano, basso continuo |
| N.28 <i>Parti, fuggi dal mio seno</i>
Soprano, basso continuo | N.34 <i>Speranze smarrite</i>
Contralto, two violins and basso continuo |
| N.29 <i>Pensier ostinato</i>
Soprano, basso continuo | N.35 <i>Ti lascerò</i>
Soprano, basso continuo |
| N.30 <i>Pria di scior quel dolce nodo</i>
Contralto, basso continuo | N.36 <i>Torna, Amor, dammi il mio bene</i>
Soprano, basso continuo |

Alessandro Stradella
Serie VII: MUSICA STRUMENTALE

Alessandro Stradella
MUSICA STRUMENTALE
Serie VII, Musica strumentale: vol. 1
edited by ELEANOR F. MCCRICKARD

Of Stradella's 27 autonomous instrumental compositions, 26 are sonatas – 12 for violin and continuo, 2 for violin with two bass lines, 9 for two violins and continuo and 3 for larger ensembles.

These are important contributions for the sonata genre and its literature in Rome and Italy in general. Stradella's fugato movements are especially noteworthy, as well as his having been among the first to use tonality and his innovation in harmony and rhythm. The transference of concerto grosso instrumentation from vocal compositions to those for instruments in the first known instrumental Concerto grosso work makes Stradella a pioneer of that genre. Similarly, his only known keyboard composition, a remarkable toccata, is a recognized contribution in the history of keyboard composition which creates an impression of perpetual motion. All the instrumental compositions by Stradella – the sonata and the toccata alike – are delightful, well-constructed, interesting and rich in ideas.

Sonate a uno

Sonate a due

Sonate a tre

Sonate per organici grandi

Musica per tastiera