

Handel: ADMETO (1726)

Alan Curtis' 1977 performance in Amsterdam's Concertgebouw, recorded by EMI with René Jacobs singing the title role, has now itself become historical. Curtis has gone over the work and its sources again and come up with new conclusions. Although the opera is published complete, he suggests ways to emend, cut, or compensate for the weaknesses of the outmoded libretto and restore *Admeto* to the position it deserves, as musically one of Handel's greatest operas.

Full score and piano-vocal
ISMN 979-0-2025-3382-6

D. Scarlatti: TOLOMEO E ALESSANDRO (1711)

Universally admired for his keyboard music, the vocal music of Domenico Scarlatti has until very recently been largely ignored. *Tolomeo e Alessandro* was known only from a manuscript of Act I in a private collection in Milan. Recently the entire opera turned up in England and surprisingly revealed that Domenico was after all a very fine dramatic composer, perhaps even more appealingly so than his father Alessandro.

Full score and piano-vocal

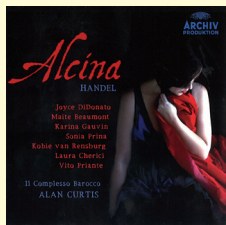
CD
Hallenberg / Ek /
Invernizzi / Baka / Milanesi /
Nesi / Il Complesso
Barocco / Alan Curtis
Universal Music Spain /
Fundación Caja Madrid
(2010)

**Handel: ALCINA (1735)**

As with *Ariodante*, this even more popular opera should be welcomed by musicians interested in historically informed performance. Indications of articulation have been made consistent wherever the intention is clear in the sources, and appoggiature have been suggested and bass figures added where necessary.

Full score and piano-vocal

CD
DiDonato / Beaumont /
Gauvin / Prina / Rensburg /
Cherici / Priante /
Il Complesso Barocco /
Alan Curtis
DG Archiv (2007)

**Cesti: IL POMO D'ORO (1668)**

Because of its extraordinary length (even at its first performance it was divided and given on two separate evenings) and because the music of Acts III and V is missing in the Vienna library, this opera is known more from history books than from performances. Engravings of the spectacular sets by Burnacini have been preserved, along with the complete libretto. Substantial excerpts from the missing music have been discovered not long ago. Alan Curtis has composed in the style of Cesti the most crucial parts of the text for which music is lacking and edited the rest according to modern editorial principles, quite different from those of the renowned musicologist Guido Adler, who edited only the three surviving complete acts in 1896–7.

Full score only

Cesti: "IL POMODORINO"

In order to encourage performances of this splendid music, Alan Curtis has made a shortened version, concentrating on the main story, the judgment of Paris. Two Hell scenes, with cornetts, trombones, bassoon and organ, are kept, but otherwise much of the philosophical debates of the immortals and the pompous praise of the Emperor has been cut and the emphasis placed instead on the loves of the mortals, especially the central pair of couples: Aurindo who loves Oenone who loves Paris who loves Helen. A performance is planned for in Vienna in 2015.

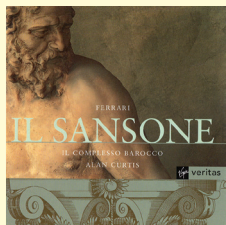
Full score only

Ferrari: SANSONE (1680)

Internationally famous in his day for extraordinary accomplishments as theorbist, composer, librettist and impresario, Benedetto Ferrari has until recently remained only a name in history books: the man who introduced opera to Venice and thereby also created the first "public" opera. The discovery that he wrote the text, and perhaps also the music of the celebrated final duet in Monteverdi's *Poppea* led Alan Curtis to a further discovery: the fascinating dramatic oratorio *Sansone*, preserved in a manuscript in Modena, Ferrari's swan-song. Not only does he bring to life the contrast between Delilah and Samson, he also manages to humanize even the allegorical figures of Reason and Sense, in their battle to win the hero's allegiance.

Full score only

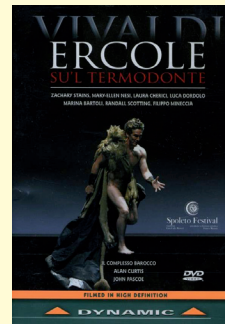
CD
Invernizzi / Cecchi / Balconi /
Fagotto / Dordolo / Zanasi /
Lepore / Il Complesso
Barocco / Alan Curtis
Virgin Veritas (2000)

**Vivaldi: ERCOLE SUL TERMODONTE (1723)**

This important opera, performed in Rome a year earlier than *Il Giustino*, was long thought to be lost. Nearly all the arias have however been found, some missing their orchestral accompaniments, in various locations, and the lost recitatives and other missing parts have been composed by Alessandro Ciccolini.

Full score and piano-vocal

DVD
Stains / Nesi / Cherici /
Dordolo / Bartoli / Scotting /
Il Complesso Barocco /
Alan Curtis / directed by
John Pascoe (Spoleto
Festival, 2006)
Dynamic (2007)

**Traetta: BUOVO D'ANTONA (1758)**

A charmingly light-hearted libretto by the well-known Venetian playwright Carlo Goldoni, was set to music by the as-yet-inexperienced, but very talented young Neapolitan-trained Tommaso Traetta (1727–79). There is an appealing mixture of grand opera seria arias, treated somewhat tongue-in-cheek, with very cunning, shorter, simpler numbers in opera buffa style.

Full score and piano-vocal

CD
Trogu-Röhrich / Russo-
Ermolli / Balconi / Del
Monaco / Crook / Fagotto /
Zambon / La Fenice
Orchestra / Alan Curtis
Opus 111 (1993)

**Ziani: ASSALONNE PUNITO (1667)**

Pietro Andrea Ziani, a Venetian organist and opera composer born sometime before 1616, rose to the position of vice-Maestro di Cappella at the Imperial Court in Vienna, where he composed many oratorios. *Assalonne punito* (to a text by Padre Lepori) has survived in a single manuscript in which some instrumental ritornelli and several choral parts are incomplete or missing. They have been supplied by Alessandro Ciccolini, restoring the work to its original splendor.

Full score only

CD
Invernizzi / Balconi /
Fagotto / Lepore /
Il Complesso Barocco /
Alan Curtis
Stradivarius (1999)



Full score and piano-vocal

Jommelli: EZIO (1771)

After recording both Gluck's *Ezio* (ECHO 2012) and Handel's, with Ann Hallenberg and Sonia Prina in the major roles, fascinated by this extraordinarily fine libretto by Metastasio and having already recorded excerpts from Porpora's, Il Complesso Barocco then turned to Jommelli, who wrote no less than four of them! Careful study revealed that his final setting, in which, although Jommelli departs very little from Metastasio's original text, he could not resist adding a brilliant duet for the two lovers at the end of Act I, is the finest of the four. This splendid, dramatic opera is published here for the first time.

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IL COMPLESSO BAROCCO EDITION

MASTERWORKS AND DISCOVERIES FROM EARLY BAROQUE TO CLASSIC
IN CRITICAL PERFORMING EDITIONS BY ALAN CURTIS

During the more than fifteen years I worked with Alan Curtis and Il Complesso Barocco, the orchestra presented numerous baroque and classical masterpieces. A great number of editions have been prepared for concerts and CD recordings of Il Complesso Barocco by Alan Curtis, who is not only an accomplished musician but also a musicologist of great renown and one of the world's leading experts on the music of the baroque and classic periods. I am delighted that now, with the help and expertise of Boosey & Hawkes, his editions will be made available to performers and music lovers worldwide.

Donna Leon



An anthology of arias and scenes for soprano or mezzo-soprano from 17th and 18th-century operas chosen jointly by the celebrated mezzo Joyce DiDonato and Alan Curtis: The regal ladies of the Baroque stage here give us a wide spectrum of dramatically emotional extremes, ranging from sultry seductiveness, through the hysterically happy to dark despair and royal rage. Several pieces by Orlandini, Porta and Keiser are published here for the first time. Others, by Monteverdi, Giacomelli, Handel, and Haydn are in newly edited versions not available elsewhere.

ALREADY AVAILABLE ON SALE:

DRAMA QUEENS
13 selected arias from early baroque to classic
by Cesti, Giacomelli, Handel, Hasse, Haydn,
Keiser, Monteverdi, Orlandini, Porta
edited by Alan Curtis
piano-vocal score by Alessandro Bares
for mezzo-soprano / soprano and piano (Italian)
ISMN 979-0-2025-2343-8

AS RELEASED ON CD:

Joyce DiDonato: „Drama Queens“
Il Complesso Barocco / Alan Curtis
EMI/Virgin Classics 5099960265425
ECHO Klassik winner:
Singer of the Year 2013
GRAMMY Awards
nomination: Best
classical vocal solo 2013



BOOSEY & HAWKES

KAT 6446-99

NEW PUBLICATION 2014:

Antonio Vivaldi: CATONE IN UTICA

Opera in tre atti (1737)

Performing edition by Alessandro Ciccolini and Alan Curtis

Full score
ISMN 979-0-2025-3382-6 / ISBN 978-3-7931-4070-2

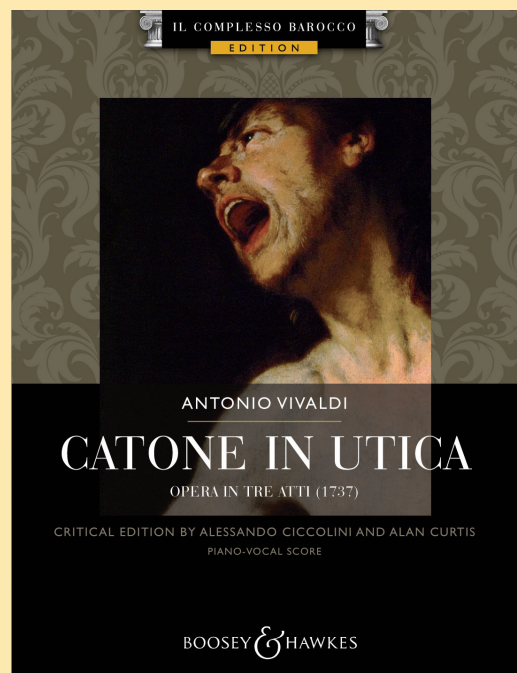
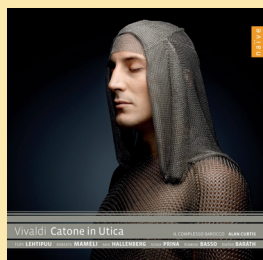
Piano-vocal score by Alessandro Bares (Italian)
ISMN 979-0-2025-2344-5

Libretto
ISMN 979-0-2025-3383-3 / ISBN 978-3-7931-4071-9

CD

Lehtipuu / Hallenberg / Marni / Prina / Basso / Baráth / Il Complesso Barocco / Alan Curtis

Naive (2013)
Recording of the Month,
BBC Magazine (December 2013)



Based on one of Metastasio's most dramatic libretti, Vivaldi's setting of *Catone in Utica* was premiered in Verona in the spring of 1737. The autograph of Acts II and III has been preserved, but Act I appears to be lost. The surviving acts contain some of his finest, most mature, and most original arias, and are published here for the first time. They evince a potential dramatic intensity that makes us regret all the more the loss of the first act. Only one aria of Act I can be definitely recovered from a surviving opera, but the rest has now also been successfully reconstructed by Alessandro Ciccolini, whose intimate knowledge of Vivaldi's working methods, combined with brilliant stylistic insight won universal acclaim for his work on Vivaldi's *Moteczuma* and *Ercole sul Termodonte* (see vol. 15 of this series). Ciccolini has also composed cadenzas and da capo variations for all the arias, published here in an appendix.

Catone in Utica: The beginning of Aria Nr. 13 (Catone) in the autograph full score (Biblioteca Nazionale, Torino), and in the new edition.

IL COMPLESSO BAROCCO EDITION

MASTERWORKS AND DISCOVERIES FROM EARLY BAROQUE TO CLASSIC IN CRITICAL PERFORMING EDITIONS BY ALAN CURTIS

In over 35 years of performing concerts and recordings together, Alan Curtis and his group of singers and instrumentalists, Il Complesso Barocco, have not only brought to light many important works that had been forgotten or undervalued, but have also revealed new aspects of even the best-known masterpieces of the era from Monteverdi to Mozart.

The Complesso Barocco Edition is a selection of the most important of these works, with a particular focus on operas and dramatic oratorios. Convinced that the finest performers of this repertory appreciate scholarly editions, but often do not have the time to consult in detail critical reports, appendices, etc., Curtis has tried to put as much as possible of the information that is essential for a historically informed performance directly onto the musical page itself. If a passage is preserved in equally valid alternative versions, performers want to make their own decisions and not have to depend on that of the editor. But they usually

do not want to be bothered with learning about all the variants that are inferior or simply incorrect, no matter how historically interesting. They also expect, and deserve, a text the accuracy of which has been tested in performance. Curtis also believes that an editor's responsibilities extend to the provision of a complete and accurate figured bass, suggestions for *appoggiature*, and a consistent application of authentic articulations present in the sources. The possibility of adding a viola part doubling the bass, or of simplifying the contrabass part (for acoustical more than technical reasons), for instance, are among the further aspects of performance practice that, although not unknown, are nevertheless often overlooked in modern editions.

Many of the works in this series will be published not only in full score, but also in a piano-vocal score prepared by Alessandro Bares with accompaniments reduced to an easily playable version for keyboard.

ALAN CURTIS



Alan Curtis has been a pioneer in the return to original instruments and Baroque performance practices, especially in the field of early opera. His radically new "reconstruction" of Monteverdi's *L'incoronazione di Poppea*, first heard in Berkeley in the '60s, marked the first time in more than three centuries that a late dramatic work of Monteverdi was performed as intended by the composer, i.e. without the modern orchestration still often mistakenly thought to be "necessary". He commissioned both the first authentic theorbo and the first chromatic (split-key) harpsichord to be built in modern times, and taught his singers to follow the tuning systems of the period (with pure major thirds). In collaboration with Shirley Wynne, he was the first to revive a Rameau opera with period instruments and authentic choreography. A landmark performance of Handel's *Admeto* in Amsterdam's Con-

certgebouw was hailed as the first successful attempt to revive Handel's opera orchestra, including the now widely accepted but then unheard-of use of the archlute.

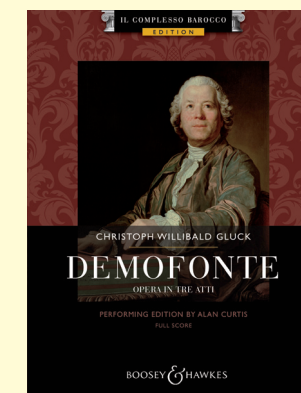
He has always been in the forefront of the movement to enlarge and revivify the static operatic repertory. His successful "reconstructions" have included Sacriati's *La finta pazza*, Ferrari's *Il Sansone*, Cesti's *Il Tito*, and *Semiramide*, Vivaldi's *Giustino*, *Moteczuma*, *Ercole sul Termodonte* and *Catone in Utica*, Domenico Scarlatti's *Tolomeo e Alessandro*, and three Handel operas in prima assoluta: *Fernando* (the original version of *Sosarme*), *Rodrigo*, which Curtis conducted in Innsbruck, Madeira and Lisbon in 1984 for the first time since Handel himself presented it to the Medici in 1707 and, most recently, *Semiramide* (an opera by Vinci arranged by Handel) for the Wiener Kammeroper. His latest project includes composing the missing recitatives for Gluck's *Demofonte* in time for a premiere in 2014, the 300th anniversary of the composer's birth. But much of his recent activity has centered on Handel's operas, both the famous ones and those almost unknown: *Giulio Cesare*, *Rodelinda*, *Deidamia*, *Orlando*, *Admeto*, *Tolomeo*, *Arianna*, *Amadigi*, *Arminio*, *Lotario*, *Berenice*, *Ezio*, *Giove in Argo*, *Floridante*, *Alcina*, *Radamisto* and *Ariodante*, the last four with Joyce DiDonato in the leading roles. Having for many years divided his time between Berkeley (California), where he taught at the celebrated University, and Europe, where he plays and conducts concerts and operas, Curtis now devotes full time to performing and editing music for performance, principally dramatic music from Monteverdi to Mozart.

TITLES WITHIN THE SERIES:

Gluck: DEMOFONTE (1743)

In celebration of Gluck's 300th birthday, Alan Curtis has prepared this very fine, almost totally unknown, unpublished opera composed by the twenty-eight-year-old Gluck. The edition will be performed and recorded for the first time in Vienna in November 2014.

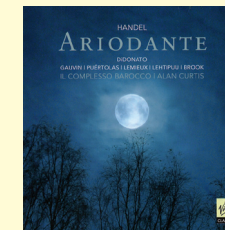
Full score
ISMN 979-0-2025-3384-0
Piano-vocal score (Italian)
ISMN 979-0-2025-3385-7
Libretto (It./Engl.)
ISMN 979-0-2025-3386-4



Handel: ARIODANTE (1735)

This edition appeals to those who want the essential 1734-5 Ariodante. It presents a rigorously scholarly text, but one intended for those primarily interested in the music itself, and in the practical elements useful for performance, including articulations, appoggiature and bass figures. It also includes, in its proper place at the end of Act II, the *Alcina* ballet which Handel had originally conceived for *Ariodante*.

Full score and piano-vocal
CD
DiDonato / Gauvin / Puertolas / Lemieux / Lehtipuu / Il Complesso Barocco / Alan Curtis
Virgin (2011)



Conforto: NITTETI (1756)

A little-known and much under-rated composer, the Neapolitan Nicola Conforto (1718-88) achieved renown in his adopted city of Madrid, and had the honor of being the first to set to music one of Metastasio's finest dramas. The premiere was under the direction of Farinelli and the cast included the famous tenor Anton Raaff, then at the height of his career.

Full score and piano-vocal

Handel: GIULIO CESARE (1724)

A new, scholarly, practical, and accurate edition of Handel's most popular opera is much needed, especially since this opera has not yet appeared in the new complete works and other scholarly editions are out-of-print.

Full score and piano-vocal
CD
Lemieux / Gauvin / Basso / Baráth / Mineccia / Weisser / Storti / Buratto / Il Complesso Barocco / Alan Curtis
Naive (2011)



Vinci/Handel: SEMIRAMIDE (1733)

Semiramide is the archetypal strong woman. Metastasio's libretto, unusually for him, has tinges of comedy, especially for the character of Ircano, a lovable boor, who seems closer to a Venetian buffoon than to the usual noble hero or solemn villain of opera seria. One of the finest and earliest settings, by Leonardo Vinci, had been reworked by Handel. We have chosen to return to Vinci's original, published here for the first time, though retaining the most successful of Handel's substitute arias and most of his recitatives.

Full score and piano-vocal

Monteverdi: L'INCORONAZIONE DI POPPEA (1643)

The discovery of important new libretto sources, plus the added insight gained from years of experience, have induced Alan Curtis to completely revise his already well-known and widely-used edition of this opera. This new version, already performed at the Maggio Musicale Fiorentino, will also be enriched with a study of the manuscript sources, both musical and literary, by Nicola Usula.

Full score only
ISMN 979-0-2025-2345-2

