Ingolstadt

In succession to the really remarkable *David in spelunca Engaddi* (1795) of Mayr, conducted by Franz Hauk and now available from Naxos [MAYR *David in the Cave of Engedi* with Ostermann, Horak, Ichihara, Duffe, Schneider, Simon Mayr Chorus and Ensemble NAXOS 8.570366-7] (Very highly recommended, in excellent sound and remarkable music - Naxos discs are most attractively priced) Ingolstadt has turned its attention to the cantata *Arianna a Nasso*, an azione drammatica composed as a starring vehicle for Isabella Colbran at Naples on 19 February 1815 , and paired with another rarity by his pupil, Donizetti's *I voti dei sudditi*, an azione pastorale with a text by Giovanni Federico Schmidt in honour of Francesco I of the Two Sicilies, performed on 5 May 1825 starring Adelaide Tosi (as Lesbia Pastorella!) and Nozzari (un pastore) amongst others. Both of these were revived at Ingolstadt on 20 September 2008, modern premieres of this music performed so briefly so many years ago, and then dumped on the shelf. It is astonishing how little attention has been paid to this species of scenic cantata, with full orchestra and soloists, composed as they invariably were for fleeting honorific occasions - birthdays, namedays, departures and returns, childbirth, marriages - you name it - put on within the brilliantly illuminated proscenium of the S. Carlo and usually boasting one set, a large chorus, all the leading soloists with astonishing lighting effects and replete with the most amazing music full of high spirits. Both the above *cantate* will appear on a forthcoming Naxos disc. Donizetti, Pacini, Coccia, all wrote instant honorific cantatas for royal occasions of this kind in Naples, many with integral ballet sequences, and all represent something in the nature of a vast chest of treasure trove merely awaiting the lifting of the lid.

But truly the era of the *cantata ritrovata* seems to be upon us *viz* the pair of Donizettian cantate listed on page 31. Maestro Trees, even, is in the process of negotiating a further step in the rediscovery of this music: both these cantatas were reputed to have been conceived in orchestral format but have survived in our day only in a reduction for piano and voice(s). Thanks to Ian Schofield who some years ago orchestrated *Il conte Ugolino (Il canto XXXIII)* for Ian Caddy, and has been doing the same for *Teresa e Gianfaldoni* (the piano version having been recorded several years ago for the Donizetti Society with Zehava Gal and Bruce Brewer) there is a possibility that this fascinating pairing will now make a world début in the orchestral clothing that was intended and in a staged version - maybe in chamber opera form. There are surprises for all of us in the pipeline.

GAETANO DONIZETTI

TERESA E GIANFALDONI
IL CANTO XXXIII

Theater Ingolstadt - 22 November 2008
Co-operation Kulturreferat Ingolstadt -
I Virtuosi ambulanti, Munich

First ever staged production

Pianist and conductor:
Manfred Hermann Lehner

Director:
Nicolas Trees

Set design:
Nicola Delli Carri
Costumes:
Costume Manufactory Tyrolean Festival Erl
Lighting design:
Stefan Staub

Cast:
Merit Ostermann – Mezzo Soprano
Xavier Moreno - Tenor
Randal Turner - Bass
Steffen Wolf - Actor