

TERRADELLAS 1713-1751

complete stage works



REAL COMPANYIA ÒPERA DE CAMBRA
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ROYAL CHAMBER OPERA COMPANY

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THE TERRADELLAS TRILOGY - 'MEROPE' - 'ARTASERSE' - 'SESOSTRI'
2013 TERRADELLAS ANNIVERSARY YEAR

WE ARE GLAD TO PRESENT UNDER OUR BIBLIOTECA TERRADELLAS THE FIRST COMPLETE CRITICAL EDITION OF HIS MAIN OPERA SERIA OUTPUT, COMPRISING THE TERRADELLAS TRILOGY. OTERO EDITIONS COMMEMORATE WITH THIS UNIQUE SET OF HIS 3 TRAGEDIES, 2013 THE TERRADELLAS YEAR, CELEBRATING THE 300 ANNIVERSARY OF THIS FABULOUS COMPOSER.

CAPTIVATING, DEVASTATING, DREAMLIKE, MOVING...ARE SOME OF THE ADJECTIVES THAT SPRING TO MIND LISTENING TO THE MUSIC OF DOMÈNEC TERRADELLAS (BARCELONA, 1713- ROME, 1751), ONE OF THE MOST EXCEPTIONAL COMPOSERS OF THE NEAPOLITAN SCHOOL WHOSE PERSONALITY IMMEDIATELY CAPTIVATES THE LISTENER WITH A MUSICAL LANGUAGE OF DEEP MELODIC INSPIRATION.

FROM 1732 TO 1738 IN NAPLES TERRADELLAS RECEIVED THE TEACHINGS OF ONE OF THE GREATEST MASTERS AND CREATORS OF THE NEAPOLITAN SCHOOL, FRANCESCO DURANTE (1684-1755) –WHOSE DISCIPLES INCLUDED NO LESS THAN PERGOLESI, ANFOSSI, TRAETTA, GUGLIELMI AND PAISIELLO. FROM DURANTE HE INHERITED THE VIGOUR THAT CHARACTERISES HIS ARIAS, WITH STRONG CONTRASTS OF VOLUME AND ARTICULATION, AND AN INEXHAUSTIBLE SEARCH FOR RICH MELODIC LINES.

BEFORE PRODUCING 'ARTASERSE' (1744), WITH LIBRETTO BY METASTASIO, AT THE GRIMANI FAMILY THEATRE IN VENICE, SAN GIOVANNI GRISOSTOMO, TERRADELLAS HAD COMPOSED AND PREMIERED AT LEAST SEVEN OPERAS FOR SOME OF THE MOST IMPORTANT ITALIAN THEATRES: 'ASTARTO' (1739), 'ROMOLO' (1739), 'CERERE' (1740) AND 'ARTEMISIA' (1741) FOR THE TEATRO DELLE DAME OF THE ALIBERT FAMILY IN ROME, A DRAMMA GIOCOSO 'GL'INTRIGHI DELLE CANTERINE' (1740) FOR THE TEATRO DEI FIORENTINI IN NAPLES, 'ISSIPILE' (1742) FOR THE TEATRO DELLA PERGOLA IN FLORENCE AND 'MEROPE' (1743) ONCE AGAIN FOR THE ALIBERT FAMILY'S ROMAN THEATRE. IN FACT JUST TWO YEARS LATER AFTER COMPOSING 'SEMIRAMIDE RICONOSCIUTA' (1746) FOR FLORENCE, TERRADELLAS MOVED TO LONDON AS COMPOSER OF ITALIAN OPERA AT THE KING'S THEATRE, WHERE HE STAYED FOR TWO SEASONS AND WROTE BOTH THE OPERAS WITH LIBRETTO BY FRANCESCO VANNESCHI: 'MITRIDATE', 'BELLEROFONTE' – BOTH, ACCORDING TO CHARLES BURNEY, SUCCESSFULLY PERFORMED ON TEN OCCASIONS, THE MOST OF ALL THAT SEASON – AND THE PASTICCIO 'ANNIBALE IN CAPUA' –WITH SIX PERFORMANCES.

OF HIS LAST YEARS, BEFORE HIS PREMATURE DEATH IN ROME IN 1751, THREE OPERAS HAVE TO DATE BEEN IDENTIFIED: 'DIDONE ABBANDONATA' (1750) FOR THE TEATRO REGIO OF TURIN; 'IMENEO IN ATENE' (1750), A NEW COMMISSION FROM THE GRIMANI FAMILY, THIS TIME FOR THE COMEDY OPERA THEATRE, SAN SAMUELE, IN WHICH THE FAMOUS CASTRATO PASQUALINO POTENZA TOOK PART AND THE SOPRANO MADDALENA PARIGI, ONE OF FARINELLI'S FAVOURITE SINGERS FOR THE PREMIERE OF HIS OPERAS IN THE BUEN RETIRO OF MADRID. FINALLY, TERRADELLAS WRITES HIS LAST OPERA, AND PERHAPS THE MOST SOPHISTICATED HE PRODUCED, 'SESOSTRI, RE D'EGITTO' WITH LIBRETTO BY APOSTOLO ZENO AND PIETRO PARIATI, FOR THE CARNIVAL OF 1751 IN THE TEATRO DELLE DAME OF ROME.