

NAPLES: RUSSIAN TOPIC IN WORKS OF THE ITALIAN COMPOSERS

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In formation of Russian-Italian musical interrelations, Naples has played a role we can call at the same time both standard, and peculiar. The onset of Neapolitan "expansion" to Russia is connected with Francesco Domenico Araja. He has appeared in St. Petersburg in 1735 together with a big Italian opera troupe. Tommaso Traetta, Baldassarre Galuppi, Giovanni Paisiello, Domenico Cimarosa, Gennaro Astaritta and other composers went to St. Petersburg following Araja. They have made realities, history, folklore of Russia a part of their own creativity.

In addition to biographic occasions, establishment of the called tradition was promoted by the system of composer training developing in Naples since the 16th century. It was made by educational institutions – the conservatories which have trained prominent musicians. Transfer of professional experience from the master to the pupil, i.e. the authoritative personality plays an irreplaceable role in the creative growth of the composer. In this regard, it is necessary to remember such noticeable cultural phenomenon as *the Neapolitan composer school* (Francesco Durante, Niccolò Jommelli, Giovanni Paisiello, Giovanni Battista Pergolesi, Niccolò Piccinni, Alessandro and Domenico Scarlatti, etc.).

It has become usual at the Neapolitan composer school to address Russia in opera plots: Domenico Cimarosa – in the opera "Vladimir" (*Volodimiro*, 1787), Niccolò Zingarelli, who has received musical training in Conservatory of Santa Maria di Loreto in Naples – in the opera-seria "Carolina and Menshikov" (*Carolina e Mexicow*, 1798). Masters gave these creative precepts to their pupils: one of pupils of the last representative of "the Neapolitan school" Niccolò Zingarelli – Saverio Mercadante has written the opera "Scythians" (*Gli sciti*, 1823) and Concerto for a flute and string with the final "The Russian Rondeau" (*Rondo russo*) and Fantasia on the Russian anthem for orchestra; another pupil, Antonio Sapienza Jr., carried out most part of the life in St. Petersburg and has staged there the opera "Ivan Tsarevich, a Gold Helmet" (1830) based on the Russian fairy tale; the third pupil, Lauro Rossi, has composed the melodrama "Burgomaster Saardama" (*Il borgomastro di Schiedam*, 1844) about stay of the tsar Peter I in Holland. In turn, Rossi handed over the baton to his pupil Ferruccio Ferrari, the author of the opera "Maria Menshikova" (*Maria Menzikoff*, 1877) about Russian history.

Formation of the Neapolitan composer school and its further development would be impossible without creative support of musical theaters of Naples, which began to appear from the middle of the 16th century. Some of them participated in this process very actively: Giovanni

Paisiello has entrusted Teatro dei Fiorentini, specializing in operas-buffa, to play in 1788 the opera "Love with Obstacles, or the Miller's Wife" (*L'amor contrastato, ossia La molinara*), which has become then extraordinary popular in Europe. Teatro Nuovo (or Teatro Nuovo sopra Toledo) has staged the opera "Eight months in two hours, or Exiled in Siberia" (*Otto mesi in due ore, ossia Gli esiliati in Siberia, 1827*) by Gaetano Donizetti; Teatro Mercadante, "The Saardam Burgomaster" (*Il borgomastro di Saardam, 1827*) by Gaetano Donizetti, "A dinner in the Russian mountains" (*La cena alle montagne russe, 1832*) by Pasquale Sogner, "The Russian orphan" (*L'orfana russa, 1835*) by Pietro Raimondi, and "Anna Karenina" (*Anna Karenina, 1905*) by Salvatore Sassano.

In this regard, activity of the glorified Teatro San Carlo, rejoicing a rank of the oldest theater in Europe is obviously allocated. On his stage there were the opera "Scythians" (*Gli sciti, 1823*) by Saverio Mercadante, the ballet "Romanov" (*Romanoff, 1832*) by Placido Mandanici, the opera "Marfa" (*Marsa, Marfa, 1835*) by Carlo Coccia, the ballet "Vasily the Third Dimitrievich" with music of the unknown author (*Basilio III Demetrioivitz, 1840*) put on by the outstanding choreographer Salvatore Taglioni. In no small measure, prosperity of "the Russian theme" within the walls of Teatro San Carlo is explained by the fact that quite often it was directed by composers, not indifferent to Russia, – Gioachino Rossini (in 1815 - 1822), Gaetano Donizetti (in 1822 - 1838), Jacopo Napoli (since 1976).

Naples has not just generated the loner Varangians coming to Russia in search of destiny and earnings. He has fostered several generations of the musicians who have displayed the Russian history, literature, folklore in the creativity and made it an ongoing creative tendency. Maintenance of this tradition has become possible, thanks to activity of musical institutions of Naples and its musical theaters. The Neapolitan masters have also played an invaluable role in the history of the Russian music – they have imparted taste to the first national Russian musicians (composers, singers-soloists, choristers, instrumentalists) and listeners to those theatrical traditions, which have developed and prospered in Naples.