

**NAPLES —
UNINTERRUPTED MUSIC
100 YEARS OF THE
ALESSANDRO
SCARLATTI
ASSOCIATION**

1

The Founding of the Alessandro Scarlatti Association and the Choral School

Daniela Tortora

Birth of the Association

The birth of the Alessandro Scarlatti Association of Naples has been narrated countless times.

The most authoritative pen that has engaged it on the pages of a small volume entitled The “Alessandro Scarlatti” Association in the Neapolitan musical life 1919-1926 is that of Salvatore Di Giacomo, personally involved in the building of the enduring partnership.

Emilia Gubitosi and Maria De Sanna

The legend surrounding the birth of the Association is primarily due to the novelty of the founding project conceived by two young women: Emilia Gubitosi, pianist composer and choir director, and her wealthy friend Maria De Sanna, daughter of the renowned industrialist Roberto, art lover, musicophile and music entrepreneur. The idea of a partnership for the rediscovery and the enhancement of the repertoire of ancient polyphonic music takes shape within the ladies club meeting at the De Sanna house.

Gubitosi clarifies its two essential prerequisites: its passion for choral singing, and the absence at the time of initiatives in the field of choral music in Naples, in the face of an endless repertoire of hidden treasures.

Choral vocation

Vocal and choral vocation characterise most of the initiatives for concerts and schools during the first decade of activity and makes the Scarlatti Association truly unique in the urban context. Taking said vocation into account, the involvement of Giovanni Tebaldini, prestigious enthusiast of the ancient polyphony, composer and orchestra conductor, introduced to the founder ladies by Di Giacomo, is predictable.

The first statute

The close relationship existing between the Association and the annexed Choral School is reiterated within the Statute of the Choral Society which includes the list of the Rules for the for enrolment in the free male and female Choral School.

The Choral school was also open to non-professional musicians, meaning those who were not conservatory students.

The choral singing course could be accessed provided that students respected the rules and followed a certain path.

Let's return to antiquity

The orientation of the Scarlatti Association in terms of choral music and polyphony is marked by the "return to antiquity", namely by the renewed study of the pre-romantic musical repertoires, from the Gregorian to the glorious Neapolitan, albeit Italian, Eighteenth Century, also for the purpose of shaping modernity.

A wider repertoire

The return to antiquity should not be seen as a traditional or nostalgic operation, instead it consists in re-proposing forgotten and abandoned repertoires. Franco Michele Napolitano, husband of Gubitosi and artistic director of the Scarlatti Association, is very clear on this: he proposes the widening of the repertoire as an essential overcoming of academicism in order to promote the knowledge and enhancement of all the ancient and modern Italian and international production.

Conservatory and Scarlatti Association: a single voice

The bond between the Scarlatti Masters and the San Pietro a Majella Conservatory produces a peculiar polarity within the institutional triad of the Conservatory / San Carlo Theatre / Scarlatti Association: consider not only the Gubitosi-Napolitano spouses, both working in the San Pietro a Majella, but also Francesco Cilea, Director of the Conservatory and Honorary President here, or Gennaro Napoli and Guido Pannain (respectively Masters of Composition and Music History), here members of the Company's Artistic Advisory Board together with Di Giacomo and Tebaldini.

A concert hall for the city

The triumph of said polarity is reached with the 'double' inauguration of the Great Concert Hall of the San Pietro a Majella Conservatory, also named after Alessandro Scarlatti. The solemn inaugural concert organised by the Conservatory, on December 5, 1925, features the Scarlatti Choir School led by Gubitosi alongside the Institute Orchestra directed by Camillo De Nardis with a programme of Neapolitan School music; shortly afterwards, on December 27, 1925, the Scarlatti Association proposes its first concert in the Great Hall, the "Commemoration of Alessandro Scarlatti" with the speech by Tebaldini and the couple of Napolitano, conductor, and Gubitosi, Choir Master, at the head of the Company's teams.

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Emilia Gubitosi

Daniela Tortora

A great talent

Born into the upper Neapolitan bourgeoisie, Emilia Gubitosi (1887-1972) soon distinguishes herself for her brilliant musical talent within her large family of origin (five daughters, at least three of which musicians, and only one son, the youngest). Successful pianist, composer, choir director, teacher, promoter and animator of the Neapolitan musical life, Gubitosi rightfully belongs to those female elites who were given a special role in the management of culture, arts and science in Naples at the beginning of the century.

Student

The name of Emilia Gubitosi appears in the Registers of the San Pietro a Majella Conservatory starting from 1900-1901, enrolling in the Piano and main Harmony courses thanks to the intercession of Martucci and Platania, since up to then women were denied access to these teachings. Composition studies were open only to male pupils also for logistic reasons. In fact, female students had to be escorted to the masters' classrooms by female janitors, who also had to attend the lesson. It was rather complicated, but Emilia managed to gain this access.

Master

In the years 1903-1904 and 1905-1906 she respectively obtains the Piano and Composition diploma with excellent grades in the various exam subjects. In 1914 she takes up her teaching career in the Conservatory where she studied, and where she holds the chair of Theory and Solfeggio and that of extraordinary teaching of Choral singing with beneficial ownership starting from January 16, 1921 until 1956-57.

Composer

At the beginning of the century the concert activity of Gubitosi is expanding (see the flattering reviews that appeared on the most important newspapers of the time) and her compositional production similarly increases with the start of a brilliant career as an opera composer (Gardenia Rossa, Ave Maria, Nada Delwig, Fatum).

The Scarlatti Association is born

In the Autumn of 1918 Gubitosi, together with Maria De Sanna, and with the decisive contribution of Salvatore Di Giacomo and Giovanni Tebaldini, founds the Alessandro Scarlatti Association of Naples. The dedication to the famous musician from Palermo comes from a suggestion made by Di Giacomo, and the same goes for the involvement of Tebaldini, organist composer as well as illustrious polyphonist, and the various types of support given by some important personalities in the Neapolitan context: Matilde Serao, Remigia Gianturco, Angelo Conti, Gennaro Napoli, Alessandro Longo, Riccardo Forster, the senator Enrico Arlotta, Saverio Procida, Davide Mele.

Franco Michele Napolitano

If De Sanna grants Gubitosi, thanks to her wealthy family, the donation of the necessary funds to the company, as well as the support from the Neapolitan entrepreneurial and noble world, if Di Giacomo and Tebaldini procure the equally fundamental anchoring of the Scarlatti Association to the most prominent intellectual and musical forces in Naples, namely in Italy, at the beginning of the century, the personal history of Gubitosi, as well as that of the Scarlatti Association, find in the figure of Franco Michele Napolitano (1887-1960), fellow student, husband and colleague in the San Pietro a Majella Conservatory, and also organist composer and conductor, the essential keystone of the whole existential and professional structure.

Love and music

The wedding of Gubitosi with Napolitano is celebrated with a highly private ceremony on October, 18 1922 at the Basilica del Carmine Maggiore in Naples: the conjugal knot becomes expression of their artistic and professional accord in the broader context of the relationships with the national and international musical intelligentsia, from Casella to Castelnuovo-Tedesco and Rota, from Zandonai to Pizzetti, from Celibidache to Mitropoulos, from Landowska to Benedetti Michelangeli.

The pause

After the death of Gubitosi in 1972, twelve years after the death of her husband, the Napolitano spouses were reunited in the cemetery of Anacapri, their favourite place for their summer dates in the music house called "La Pausa", where they found joy and comfort together with their friends and disciples of their existence devoted to art.

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Scarlatti and RAI: two institutions for an orchestra

Pierpaolo De Martino

The Scarlatti orchestra

In October 1948 Pasquale Di Costanzo, superintendent of the San Carlo Theatre, forbade the members of his orchestra to work for other institutions. Faced with that “no”, Giuseppe Cenzato, Franco Michele Napolitano and Vincenzo Vitale rapidly formed an independent orchestra: the Alessandro Scarlatti Chamber Orchestra, which made its first public appearance on January, 20 1949 in the Great Hall of the Conservatory.

Wanted by Giuseppe Cenzato

The name of Emilia Gubitosi appeared in the Cenzato Registers soon succeeding in obtaining the interest of RAI that intervened already in 1950 to support most of the costs of the new team. Thanks to the scrupulous dedication of Franco Caracciolo, within a few months the orchestra reached levels of absolute excellence. The success of the young orchestra – the great conductors who came to direct it, the international tours and the recordings made for record labels such as Columbia, RCA, EMI and Deutsche Grammophon, made it well-known abroad – revitalised the activity of the Scarlatti Association, which produced more than 450 symphonic concerts, constituting about the eighty per cent of its programming.

Under the guidance of Franco Caracciolo

The Orchestra carved out a special role in the Italian scene in the context of the eighteenth-century music and in some contemporary repertoire, far from the tracks usually beaten by the other radio orchestras. By virtue of this role, in November 1956 Rai hired the Scarlatti Orchestra in its team of stable complexes.

Thus a new phase began, where the orchestra's tours diminished and then stopped, while the number of concerts decreased and the great foreign conductors were invited with diminishing frequency. To make up for it, the activity was extended to cover almost the entire calendar year, with the Musical July in Capodimonte (1958) and the Neapolitan Musical Autumn (1963).

The divorce from Rai

In the mid-sixties the orchestra was starting to lose its initial brilliance and the transfer to the new Auditorium in via Marconi did not seem to improve things: the room was too big for a chamber orchestra and the acoustics posed several problems. Furthermore, the division of the billboard – chamber music concerts in the Conservatory and symphonic concerts in Fuorigrotta – disoriented the audience and undermined the relationship between the Scarlatti Orchestra and Rai. The divorce came in 1972 marking the end of a glorious season.

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From left to right:

Dr Alberto Imbruglia, administrator of the Scarlatti Association in the years 1946-49 and later Vice-President, the Maestro Franco Alfano, the engineer Giuseppe Cenzato, the Maestro Franco Michele Napolitano and the Maestro Alberto Curci.

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The Scarlatti Orchestra and the chamber repertoire

Pierpaolo De Martino

The idea

The main purpose of the Scarlatti Orchestra at the time it was founded was the “rebirth and disclosure of the ancient national musical heritage”. Things in this regard did not change much even during the two following decades, when the programmes of the young association mainly revolved around twentieth-century music.

The evolution

A significant change in this sense came only after World War II, when the strategic choices moved away from those of the early times. The concert seasons became gradually more based on the great classical repertoire, leaving minimal percentages to the sixteenth-seventeenth-century music, but still with frequent renditions of twentieth-century composers. Thus, thanks to the Scarlatti Orchestra Naples could know the first complete renditions of cornerstones of the Wiener Klassik (first Viennese school or Viennese classicism), of Beethoven in particular.

The qualitative leap

The qualitative and quantitative leap came in the early Seventies thanks to the new artistic director Remo Giazotto and especially thanks to Gianni Eminente, the true “mind” of the association at that time. The billboards were steered towards the chamber dimension and a complete metamorphosis led the typical season to assume the structure that is still known to the audience to this day: about twenty events subdivided between a good number of small ensembles, some piano recitals, chamber orchestras in variable proportion, two or three groups specialised in historical and/or contemporary music. Beethoven complete quartets, the cycles dedicated to Beethoven’s (1977-978), Schumann’s and Brahms’ (1978) Sonatas for violin and piano, to Haydn’s quartets op.74 and 76 still performed by the Amadeus (1979) and to Mozartian quartets (1991) should be remembered.

Ensemble

The most important boost and the renewal of the true identity of the Association in the field of chamber music occurred through the “Settimane di musica d’insieme” (Weeks of ensemble music), born in 1971 and soon becoming central to the activity of the Scarlatti Association: they had the very important function of drawing renewed attention towards culture music at a time when the problem of the audience’s generational turnover was starting to become urgent.

With the audience

Recently, the action of the Scarlatti association, while not giving up on the past objectives, has kept on trying new ways of communicating with the audience: the spirit of classical chamber music – expression of a new «culture aimed at the development of human values» (Dahlhaus) – has entered different places than usual, with young performers ready to bring a new breath of life to the pages of the past.

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The Scarlatti Association and Bach's music

Renato Bossa

Looking over

From the start, the activity of the Alessandro Scarlatti Association was focused on the rediscovery and enhancement of historical music, especially Italian. Only for two concerts, directed in 1920 and in the following year, Arturo Toscanini proposed foreign authors to the Scarlatti Association.

There's always a first time

In February 1922 Franco Michele Napolitano performed works by Bach and Handel for the first time. In that case, the presence of music that had "never been performed in Naples" reminds us how scarce the circulation of pages that are now commonly heard was and how praiseworthy the pioneering activity of the Scarlatti Association was, also in this field. In April of the same year the Scarlatti Association hosted a meritorious pioneer of the rediscovery of Bach, the harpsichordist Wanda Landowska, while the name of the musician becomes more frequent in organ concerts performed in various churches.

...if it works...

In the Thirties, Alessandro Longo, renowned composer and teacher, with his daughter Miriam, presented a wide selection from the Well-Tempered Clavier, which had been edited by Longo himself in 1923. In 1938 Adolf Busch, in charge of an International chamber Orchestra, directs and performs the complete Brandenburg cycle. Precisely in the middle of last century, the year in which the second centennial of Bach's death is celebrated presents the occasion to propose pages of great commitment: three sacred cantatas directed by Vittorio Gui, the Well-Tempered Clavier in four concerts with the original instrument played by Ruggero Gerlin and The Art Of Fugue in its orchestral version directed by Hermann Scherchen.

...it becomes a habit!

From 1950 Bach's works become frequent in Naples in the programmes of the Scarlatti Association. In 1972 Karl Münchinger finally directs all the six Brandenburg Concertos and in 1973 Salvatore Accardo performs the Sonatas and Partitas. A crescendo that, in more recent years, leads to the prestigious presence of Ton Koopman, of Musica Antiqua Köln, of Frans Brüggen, of Pickett's New London Consort, of Kujiken's Petite Bande: performers who, in Europe, have proposed a more faithful interpretation of Bach's pages and who have been assiduously proposed by the Scarlatti Association to the Neapolitan audience.

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Fascism and the years of the Second World War

Tommaso Rossi

The dictatorship

The Fascist period was not easy for the Scarlatti Association organisers. The Regime tried to impose a strong downsizing of its activities (forbidding for example the realisation of orchestral concerts). Cenzato and the artistic directors Napolitano and Gubitosi strenuously resisted. On December 31, 1937, Cenzato sends a letter to the Secretary of the Fascist Musicians' Union defending the vocation of the Scarlatti Association for the symphonic and contemporary repertoire. In 1942 he will manage to get an agreement with the Naples City Hall and with the San Carlo Theatre, where the Scarlatti Association will be entrusted with the artistic direction of a symphonic season realised with the San Carlo Orchestra.

The war

In the midst of War World II, Franco Michele Napolitano, who arrived in Naples to verify the condition of his house, writes to the Engineer Giuseppe Cenzato, President of the Scarlatti Association, telling him about the damages suffered by the Great Hall of the Conservatory. Music must not stop. Keeping art alive, the idea of humanity can be saved. The concept of impartial Art is also valid, continuing to play together regardless of different nationalities. Franco Michele Napolitano, who had been an organist at the Basilica del Carmine Maggiore since 1913, had carried on the initiative with organ concerts, even after the outbreak of the war.

The wounds

The Scarlatti Association headquarters in Piazza San Domenico Maggiore is also damaged by the bombings: furnishings and scores are transported to the Conservatory, where the Association's materials will be kept.

THE REBIRTH

After the war, musical activities are resumed in the Martucci Hall of the Conservatory. On the one hand Vincenzo Vitale, starting from 1944, handles the concerts' broadcasts for Radio Napoli. On the other hand, starting from January 21, 1945, the Conservatory organises the cycle An Hour Of Music, with the assiduous participation of Emilia Gubitosi as a pianist and as director of the Scarlatti Association Choir.

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Photo of the Scarlatti Association Choir: in the second row, third from the left Francesco Cilea, behind him Franco Michele Napolitano, behind him Alessandro Longo and behind him Emilia Gubitosi

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The Alessandro Scarlatti instrumental ensemble: Vincenzo Vitale and Giacinto Caramia

Tommaso Rossi

Making chamber music

In addition to the activity of the Scarlatti Orchestra the Scarlatti Association also developed the activity of an instrumental ensemble, with the participation of soloist singers on some occasions, formed by selected instrumentalists coming mostly from the orchestra, in order to realise programmes with a reduced number of members that could be “exported” to other cities. Members could be changed according to the occasion and programme; the two animators of this group were the pianist Vincenzo Vitale (1908-1984) and the cellist Giacinto Caramia (1923-2015).

A pioneer

Vincenzo Vitale, who at the end of the '40s became deputy artistic director of the Scarlatti Association, had been a very active figure in the city since the first post-war period both as a pianist and as a teacher, but also as an organiser and cultural animator, being the founder of the Neapolitan Chamber Orchestra in 1944, the manager of the Radio Napoli concerts, the animator of the *Gazzetta Musicale Napoletana*, a periodical that involved the prestigious signatures of Guido Pannain (1891-1997), Ulisse Prota-Giurleo (1886-1966), Anna Mondolfi (1907-1998) and other renowned musicologists who were active in Naples and in Italy.

A virtuoso

Giacinto Caramia, who had played in the Orchestra of the San Carlo Theatre, became one of the main points of reference of the Scarlatti Orchestra, first collaborating with Franco Caracciolo in the artistic choices that had led to the selection of the first orchestral constitution, and subsequently performing as a soloist in countless concerts and radio recordings.

Together

The Alessandro Scarlatti instrumental ensemble also conducted an intense activity outside Naples, proposing programmes ranging from the classical repertoire to contemporary music. In particular, it was protagonist of a cycle of concerts, named “I venerdì della Musica Viva” (The Fridays of Live Music), which took place in the Great Hall of the Conservatory and which also included the presence of an introductory conference, assigned to a musicologist or a particularly competent and passionate intellectual.

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The Weeks of ensemble music

Chiara Eminente

The experiment...

In the Spring of 1971, in the Sannazaro Theatre in Naples, a new formula to make music was born: the cycle of concerts proposed by the Alessandro Scarlatti Association with the bold title “Settimana internazionale di musica d’insieme” (International Week of Ensemble Music). This experiment refers to a similar one carried out in the USA, where in Marlboro in Vermont, in the '50s, the famous pianist Rudolf Serkin and the equally renowned cellist Pablo Casals created a new concept of festival, where world-famous artists play, rehearse, study side by side with young students.

The Neapolitan edition adds another experimental element to this formula, that of the open rehearsals, a unique artistic opportunity for Europe at that time. During the spring days of the festival truancy had become common practice for the students of the city high schools to attend open rehearsals on the Villa Pignatelli veranda, where they could even meet their teachers, who pretended not to recognize them. This formula, which at the time revolutionised the approach to music listening, has then spread throughout Europe.

...works...

The big merit of the success of ensemble music is due to its inventor and organiser, Gianni Eminente, consultant of the Scarlatti Association between 1968 and 1993, and to the availability of artists such as Salvatore Accardo, true leader of a team of musicians centred around a group of loyal members like Dino Asciolla, Rocco Filippini, Pierre Amoyal, Sylvie Gazeau, Alain Meunier, Christian Ivaldi, Bruno Canino, Franco Petracchi, Claus Kangiesser, Antony Pay, Michele Campanella, Bruno Giuranna. Even Maurizio Pollini, maybe the most distant artist from the festival’s informal approach, made his appearance for one edition, captured by the irresistible atmosphere.

...and it keeps growing...

The number of editions of the Weeks of Ensemble Music will eventually come to twenty-three, completed by a twenty-fourth edition, held in 1994, and dedicated to Gianni Eminente, prematurely passed away in the meantime. The formula was resumed between 1998 and 2010 with the name of “Nights of Ensemble Music” with the artistic direction of Alain Meunier.

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Gianni Eminente, Maurizio Pollini and Salvatore Accardo, during the Week of Ensemble Music (Photo by Luciano Furia)

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Outside the catalogue

Stefano Valanzuolo

BEYOND THE CLASSICS

The first time the Association Scarlatti starts to look beyond the classical music catalogue is at the dawn of the creative Seventies, venturing through the meanders of jazz, when Giorgio Gaslini brings the music of Monk and Coltrane to the Scarlatti Hall of the Conservatory.

CROSSING BOUNDARIES

The transgression of musical boundaries becomes the title and mission of a record by Sheba Sound ("Crossing musical boundaries") who debut in Naples in 1975, invited by the Scarlatti Association, playing The Beatles the old-fashioned way. It's not a passing fashion, since forty-two years later Daniele Sepe and Ensemble Micrologus will do something very similar, singing "Norvegiae Lignum". The Association enters the Eighties under the free sign of Cathy Berberian and, therefore, with the possibility of combining imagination and class. The Scarlatti Association will try to narrate music through unusual perspectives, including theatre (Milva - Strehler, Poli, De Crescenzo, Rigillo and the beautiful *Histoire du Soldat* revisited by De Simone) and even dance, with Paco Romero's flamenco.

OTHER POINTS OF VIEW

Starting from 1992 the debut of the Kronos Quartet, as well as the farewell concert of the legendary Modern Jazz Quartet. Other memorable events are the full house at the Augusteo Theatre for Teresa Salgueiro's Madredeus, returning from the Wendersian splendour, the icy charm of the thirty-year-old Ute Lemper, the amusing performance of the Penguin Cafe Orchestra and "Beauty and the Beast" by Glass - Cocteau. Franco Battiato will be a prestigious guest of the 2000 season, but only as a recitalist for Stravinskij.

OUTSIDE THE CATALOGUE,

INSIDE HISTORY

The Scarlatti Association should be given credit, since it was the only one in the city to bring here a sacred monster of today's music such as Steve Reich, and it integrated its study of piano through the involvement of great jazz musicians like Chick Corea and Brad Mehldau, Jacques Loussier and Uri Caine. It gave Dee Dee Bridgewater and the Palast Orchester to those who loved glossy atmospheres, and Meredith Monk and Roscoe Mitchell to those who looked for strong emotions. Artists who were outside the catalogue, maybe, but inside history.

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Sol Gabetta

(photo by Giancarlo De Luca)

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The great performers

Tommaso Rossi

A NAME, A GUARANTEE

Since the beginning the activity of the Scarlatti Association has been marked by the desire to involve the greatest performers of the music scene into the Neapolitan musical life. This is the only way we can interpret the double presence of Arturo Toscanini in the Scarlatti Association seasons: the great director was the protagonist of two concerts, the first on November 29, 1920 at the Politeama Giacosa Theatre and the second on April 20, 1921 at the San Carlo Theatre.

THE QUEEN OF THE HARPSICHORD

In the Twenties we see the great pianist/harpsichordist Wanda Landowska appear on Neapolitan stages, a performer who had brilliantly revitalised the eighteenth-century repertoire for keyboard instruments, in line with the vocation of the Scarlatti Association for historical music.

GREAT CONDUCTORS...

If we can certainly mention among the great conductors, in the pre-war period, Franco Capuana, Hermann Scherchen and Dimitri Mitropulos, what is really impressive is the parterre of conductors who took turns in the direction of the Scarlatti Orchestra, founded in 1949, during the period in which the orchestra was autonomous expression of the Association, that is until 1956: from Franco Caracciolo to Desiré Defauw, from Leonard Bernstein to Karl Böhm, from Vladimir Ashkenazy to Benjamin Britten, from Sergiu Celibidache to Carlo Maria Giulini to Claudio Abbado to Riccardo Muti.

...GREAT ORCHESTRAS ...

The Scarlatti Association has hosted and continues to host great Italian and foreign orchestras. Neville Marriner with the Academy of St. Martin in the Fields, the Academy of Ancient Music directed by Christopher Hogwood, Frans Brüggen with the Orchestra of the XVIII century, Riccardo Muti with the Filarmonica della Scala, Zubin Mehta with the Israel Philharmonic Orchestra, William Christie with Les Arts Florissants and Ton Koopman with the Amsterdam Baroque Orchestra, Valery Gergiev with the Orchestra of the St. Petersburg Marijnskij, Ottavio Dantone with the Accademia Bizantina, and many others took turns on Neapolitan stages.

MAGIC ON 88 KEYS

All the greatest pianists of the last 100 years have passed through the Scarlatti Association: from Arthur Rubinstein to Wilhelm Kempff, from Wilhelm Backhaus to Walter Gieseking, from Arturo Benedetti Michelangeli (who was also protagonist of a famous tour with the Scarlatti Orchestra in 1955 through Austria and Germany) to Claudio Arrau, from Maurizio Pollini to Krystian Zimerman, from Alfred Brendel to Radu Lupu to Andras Schiff. The Neapolitan piano school has also always been present in the Scarlatti Association seasons with Vincenzo Vitale, Aldo Ciccolini, Michele Campanella, Carlo Bruno, Bruno Canino, Laura De Fusco, Kiki Bernasconi.

VIOLINISTS OF YESTERDAY AND OF TODAY

What has been said about the pianists can obviously be extended to all the other instruments: if for the violin Adolf Busch, David Oistrakh, Isaac Stern, Nathan Milstein, Henryk Szeryng are mythical names, protagonists of seasons that are now long gone, Salvatore Accardo, Uto Ughi, Gidon Kremer, Itzhak Perlman, Isabelle Faust, Viktoria Mullova, Massimo Quarta, Anne Sophie Mutter, Leonidas Kavakos belong to the recent history of the Association.

GREATS OF THE CELLO

For the violoncello, Rostropovich was the protagonist of two concerts for the Scarlatti Association (in 1970 and in 1988), while Alain Meunier and Rocco Filippini were among the regulars of the Weeks of Ensemble Music directed by Salvatore Accardo; among the great performers of this instrument invited by the Association we can mention Heinrich Schiff, Mischa Maisky, Mario Brunello, Sol Gabetta, Giovanni Sollima.

COMPOSING AND PERFORMING

We cannot fail to mention the role played by composers/performers who very often performed their own music. From Alfredo Casella to Benjamin Britten to Karlheinz Stockhausen, from Mario Castelnuovo Tedesco to Giorgio Federico Ghedini, from Goffredo Petrassi to Sylvano Bussotti.

QUARTETS

The vocation of the Scarlatti Association for chamber music is proved by the decision to host the greatest string quartets. The Quartetto Italiano and the Amadeus Quartet (authors in 1976 of Beethoven's complete string quartets), the Alban Berg Quartet (that chose Naples for its first performance of Beethoven's complete string quartets, in 1989) and the Emerson Quartet, the Kronos Quartet, the Hagen Quartet and the Artemis Quartet are among the ensembles hosted over one hundred years of activity.

GREAT VOICES

This series of references to great performers would not be complete without mentioning the great voices that have been protagonists of the Scarlatti Association seasons: operatic voices like Teresa Berganza or Tito Gobbi, Elisabeth Schwarzkopf or Maria Caniglia, "baroque" voices like Roberta Invernizzi, Sara Mingardo, voices linked to the great "chamber" repertoire like the German baritone Dieter Fischer Dieskau, "eclectic" voices like Cathy Berberian, Milva, Anne Sofie von Otter, Ute Lemper, Meredith Monk.