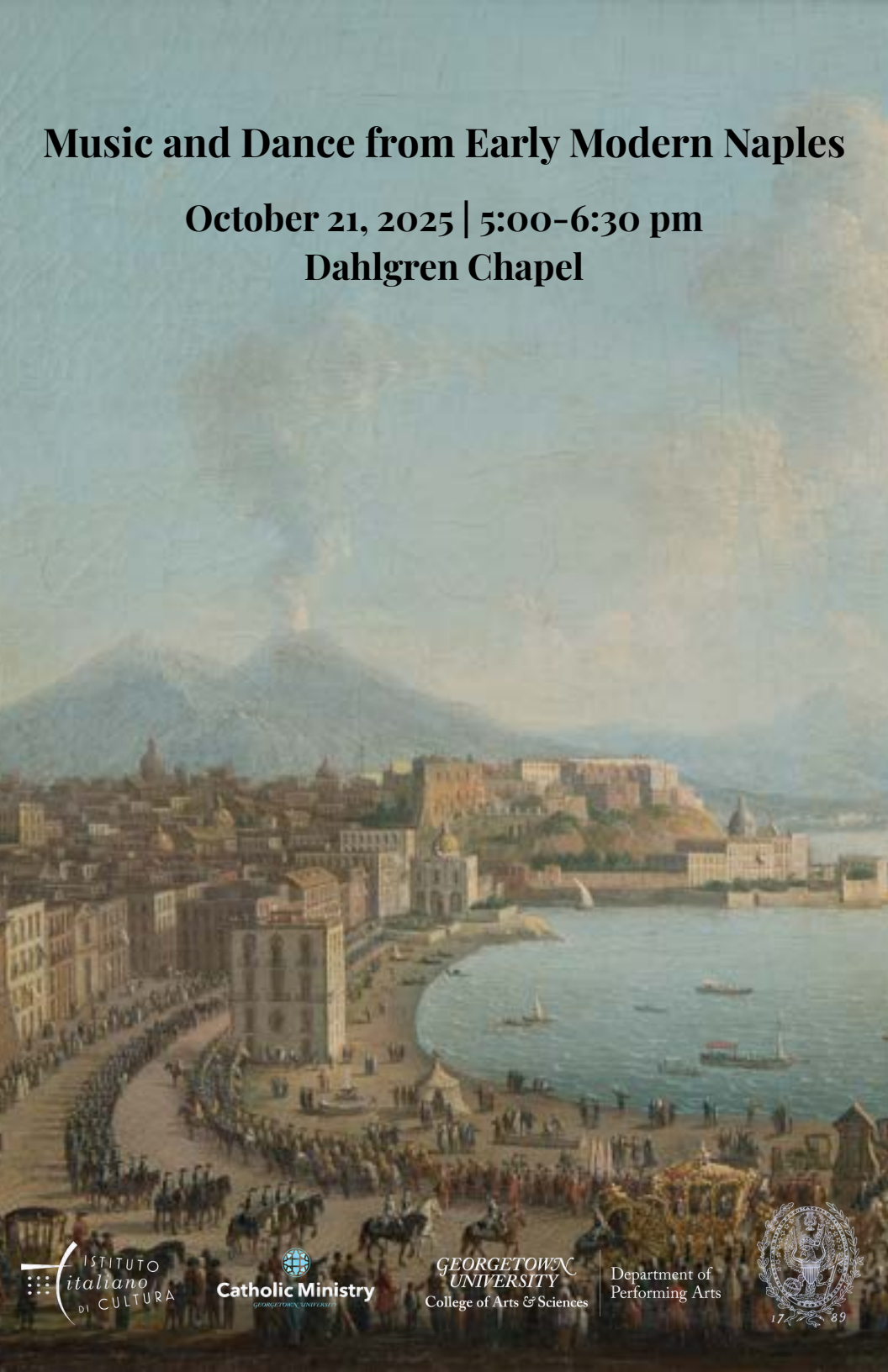


Music and Dance from Early Modern Naples

October 21, 2025 | 5:00-6:30 pm

Dahlgren Chapel



Music and Dance from Early Modern Naples features the presentation of two new books *Naples, Capital of Dance: The feste di ballo Tradition in the Long Eighteenth Century* and *The Orchestra of the Cappella Reale, Naples 1750–1800* both published by Cambridge University Press and written by prof. Anthony R. DelDonna, Thomas E. Caestecker Professor of Music in the Department of Performing Arts at Georgetown University.

The event is co-sponsored by the Department of Performing Arts, Italian Cultural Institute of Washington, Department of Italian Studies, Georgetown Humanities Initiative, and Catholic Campus Ministry.

Presentation of books: *Naples, Capital of Dance: The feste di ballo Tradition in the Long Eighteenth Century* and *The Orchestra of the Cappella Reale, Naples 1750–1800*

Introduction:

Michele Giacalone, The Italian Cultural Institute of Washington

Discussion:

Anthony R. DelDonna, Ph.D.

Guido Olivieri, Ph.D.

Performance by Modern Musick:

Risa Browder & Caitlin Cribbs—violins

John Moran—violoncello

Dongsok Shin—fortepiano

Program:
Aniello Santangelo (d.1771)
Sonata X in d minor for Two Violins and Basso Continuo
Maestoso
Allegro
Largo
Allegro

Michele Nasci (ca. 1745/50-95)
Sonata No. 3 in C major for Keyboard with Violin Accompaniment
Andante
Allegro assai

Emanuele Barbella (1718–1777)
Sonata in G major for Violin and Basso Continuo
Larghetto andante
Allegro
Allegro

Nicola Fiorenza (ca. 1700/10-1764)
Concerto in B-flat major for Cello, Two Violins & Basso Continuo (1728)
Largo
Allegro

Domenico Scarlatti (1685–1757)
Essercizi per gravicembalo (“Exercises for Harpsichord”), London 1739
Sonata in d Minor, Allegro, K.9
Sonata in D Major, Presto, K.2

Carlo Camerino (d. 1788)
Sonata in F major for Two Violins and Basso Continuo
Allegro
Largo andante
Presto

**Dongsok Shin is playing a “Fortepiano by Thomas and Barbara Wolf (The Plains, Virginia, 2020), copy of Bartolomeo Cristofori (Florence, 1722).” The original instrument is at the Museo Nazionale degli Strumenti Musicali in Rome. This instrument has been furnished for the performance courtesy of Prof. Thomas MacCracken.



ANTHONY R. DELDONNA is Thomas E. Caestecker Professor of Music at Georgetown University. He is a specialist in eighteenth-century topics and in particular Italian music, musicians, and culture. His research has focused primarily on the dramatic stage (opera, oratorio, cantata), archival studies, instrumental music, and dance. DelDonna is the author of the monographs *Naples, Capital of Dance: the feste di ballo tradition in the long eighteenth century* (Cambridge University Press, 2025), *The Orchestra*

of the Cappella Reale of Naples, 1750-1800 (Cambridge University Press, 2025), *Instrumental Music in Late Eighteenth-Century Naples: Politics, Patronage and Artistic Culture* (Cambridge University Press, 2020), and *Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples* published by Ashgate Press (2012); co-editor of *The Cambridge Companion to Eighteenth-Century Opera* (Cambridge: Cambridge University Press, 2009); co-editor of *Music as Cultural Mission: Explorations of Jesuit Practices in Italy and North America* (St. Joseph University Press, 2014); and editor for *Genre and Music in the 18th century* (Ann Arbor: Steglein Press, 2008). Prof. DelDonna's forthcoming publications include the critical edition of the opera *La ballerina amante* by Domenico Cimarosa (ETS, Rome), and the new monograph *The Cappella Reale of Naples and the Rise of the Eighteenth-Century Orchestra (1734-1800)*, to be published by Cambridge University Press.



GUIDO OLIVIERI is Professor of Musicology at The University of Texas at Austin, where he has also directed the Early Music Ensemble "Austinato." He is the author of *String Virtuosi in Eighteenth-Century Naples. Culture, Power and Music Institutions* (Cambridge University Press, 2024). He has edited the volume *Marchitelli, Mascitti e la musica strumentale napoletana fra Sei e Settecento* (LIM, 2023), and co-edited (with M. Vanscheeuwijck) the volume *Arcomelo 2013. Studi in occasione del terzo centenario della nascita di*

Arcangelo Corelli (LIM, 2015), and (with E. Gatti) the critical edition of *A. Corelli Le sonate da camera di Assisi* (LIM, 2015).

Since 1996, he has published several articles on the string sonata in the 17th and 18th centuries, on violin and cello repertoires, and on performance practices in collective volumes and specialized academic journals. Olivieri has contributed entries to several major dictionaries and encyclopedias in the field, such as *The New Grove*, *the MGG*, and the *Dizionario Biografico*

degli Italiani, and given lectures and workshops at numerous institutions around the world. He has presented papers at meetings of the American Musicological Society, Italian Musicological Society, Society of Eighteenth-Century Music, and International Musicological Society, among others.

Olivieri has collaborated to several projects with international ensembles specialized in early music and published critical editions of newly discovered repertory, including two previously unknown cello sonatas by G. Bononcini (Società Editrice di Musicologia, 2019), and cello methods and sonatas by forgotten Neapolitan virtuosi (with G. Barbati). He is currently preparing the first critical edition of Domenico Cimarosa's *Il matrimonio segreto* (Bärenreiter).

Olivieri has been president of the Society for Eighteenth-Century Music and is member of the advisory boards of several journals and music associations. His groundbreaking research - conducted on archival sources - has significantly contributed to the revival of interest on Neapolitan instrumental music and musicians.

MODERN MUSICK, following a successful debut concert in January 2002 in Washington, DC, rapidly achieved critical acclaim and a reputation among insiders as Washington's early music ensemble to watch. The name comes from an eighteenth-century primer *The Modern Musick-Master or the Universal Musician*. "Modo" (Latin for "just now"), the root of the word "modern", is the perfect description for the cutting edge. To this end Modern Musick engages with historical performance practices, approaching each piece on its own terms in spontaneous dialogue of the moment. According to the *Washington Post*, "Modern Musick played it with great spirit, the period strings both beautifully tracing sustained melodic lines and getting pleasantly rough when the rhythms got stronger."

The ensemble has presented a wide variety of repertoire, ranging from English consort music to classical orchestral and chamber music. Modern Musick has appeared at the Metropolitan Museum of Art, the National Gallery of Art, and numerous other venues in the Washington, DC area and has been heard on Spanish radio. The group has regularly been featured in the Washington Early Music Festival, including programs of the music of Bach, Vivaldi, Telemann, Buxtehude, Haydn, Beethoven, and the French baroque. The ensemble has performed with numerous choirs in works by Charpentier, Purcell, Vivaldi, Handel, Bach, Haydn, and Schubert, as well as collaborated with Philadelphia's *Kleine Kammermusik* in programs of French and German instrumental music. Modern Musick made its first outing in fortepiano trio formation in 2011 and since 2012 has been an ensemble in residence at Georgetown University.



RISA BROWDER has performed with the Folger Consort, Washington Bach Consort, Smithsonian Chamber Players, REBEL, English Concert, London Baroque, Consort of Musicke, London Classical Players, Academy of Ancient Music, Hanover Band, Florilegium, Musiciens du Louvre, and Purcell Quartet. Her recording credits include Chandos, Hyperion, Dorian, Virgin Classics, Erato, Deutsche Grammophon, EMI. She is the concertmaster of Modern Musick. Ms. Browder earned a MusB at Oberlin

Conservatory, studied at the Royal College of Music in London, and pursued post-graduate study at the Schola Cantorum in Basel, Switzerland.



JOHN MORAN, a native of the Washington, D.C. area, appears regularly as soloist and chamber musician on baroque and classical cello and viola da gamba on both sides of the Atlantic. He received his professional training at the Oberlin Conservatory and the Schola Cantorum (Basel, Switzerland). After a decade in Europe where he appeared regularly with groups such as The Consort of Musicke, English Baroque Soloists, Les Musiciens du Louvre, and Ex Cathedra, he returned to America where

he has played with Folger Consort, Opera Lafayette, the Smithsonian Chamber Players, the New York Collegium, and the Boston Early Music Festival Orchestra, among others. He is principal cellist of the Washington Bach Consort for whom he also co-directs their Wunderkind Projekt, an outreach program that introduces public school students to Bach cantatas. He is artistic director of the period instrument group Modern Musick, in residence at Georgetown University. He teaches baroque cello and gamba at the Peabody Conservatory in Baltimore where he co-directs the Baltimore Baroque Band, the school's baroque orchestra, with violinist Risa Browder. Recording credits include Dorian Recordings, Bridge Records, Virgin Classics, Deutsche Grammophon, ERA-TO, ATMA Classique, Hänssler Classic, Deutsche Harmonia Mundi, and Musica Oscura.

Also a musicologist, Dr. Moran is a contributor to Grove Music Online and reviews books on musical topics for various journals. He is writing a historical monograph on the cello for Yale University Press. He is currently vice president of the Viola da Gamba Society of America and president of the Kindler Cello Society of Washington. Other interests include bicycling, linguistics and architecture. He and his wife, Risa Browder, have two sons who pursue musical and artistic interests.



CAITLIN CRIBBS violist and violinist, holds performance degrees from the Eastman School of Music (MM, 2012) and the University of North Texas (BM, 2010) and is currently a DMA candidate at University of Maryland. She performs regularly with period ensembles in the DC area and across the US, including Mountainside Baroque, Washington Bach Consort, The Thirteen, and the Washington National Cathedral Baroque Orchestra. Caitlin was an inaugural member of the Smithsonian Academy Orchestra and was a Smithsonian Haydn Fellow in 2022 and 2023. She also plays viola da gamba and is arranging a collection of French Baroque gamba repertoire for viola. When not performing or teaching, Caitlin enjoys flying trapeze training and writing knitting patterns.



DONGSOK SHIN has been a member of REBEL since 1997. He was born in Boston and played the modern piano from the age of four. Since the early 1980s, he has specialized exclusively on harpsichord, organ, and fortepiano. Much in demand as a soloist and continuo player, Mr. Shin has appeared with the American Classical Orchestra, ARTEK, Concert Royal, Early Music New York, Carmel Bach Festival, Mark Morris Dance Group, the New York Philharmonic, the Orchestra of St. Luke's and the Orpheus Chamber

Orchestra. He has toured throughout North America, Europe, and Mexico; has been heard on numerous radio broadcasts nationally and internationally; and has recorded for ATMA Classique, Bridge Records, Dorian/Sono Luminus, Hänssler Classic, Helicon, Lyrichord, and Newport Classic. He was a founding member of the Mannes Camerata, receiving international critical acclaim as music director for their productions of early baroque operas, and he was a member, as well as a guest director of NYS Baroque in Ithaca, NY.

In his spare time, he tunes and maintains harpsichords in the New York area (he is the harpsichord technician for the Metropolitan Opera and tuner of the antique keyboards at the Metropolitan Museum), and he is well known as a recording engineer, producer and editor of numerous early music recordings. He is married to early keyboard player and director of ARTEK, Gwendolyn Toth, and they are the proud parents of three children and one new cat.

