



AULI  US
CLASSICS

ALC 0152

Bach - Couperin - Salvatore - Daquin - Paradisi - Cimarosa - Scarlatti
works for harpsichord
SAVERIO FILOMENO COLETTA

01. J.S. Bach - Concerto in D Major, BWV 972 (After Vivaldi's RV 230): I. [no tempo indication]	01:59
02. J.S. Bach - Concerto in D Major, BWV 972 (After Vivaldi's RV 230): II. Larghetto	03:26
03. J.S. Bach - Concerto in D Major, BWV 972 (After Vivaldi's RV 230): III. Allegro	02:23
04. J.S. Bach - Toccata in G Major, BWV 916: I. Presto	02:29
05. J.S. Bach - Toccata in G Major, BWV 916: II. Adagio	02:57
06. J.S. Bach - Toccata in G Major, BWV 916: III. Allegro	03:24
07. L.F. Couperin - L'Art de toucher le clavecin: Premier Prélude	00:58
08. F. Couperin - Les Baricades Mistérieuses, from VI ^e Ordre	02:12
09. F. Couperin - Soeur Monique, from XVIII ^e Ordre	03:59
10. F. Couperin - Le Turbulent, from XVIII ^e Ordre	01:30
11. G. Salvatore - Capriccio del primo tono	02:19
12. G. Salvatore - Corrente seconda	01:01
13. L. Daquin - Le Coucou	01:58
14. P. Paradisi - Toccata in A Major	02:48
15. D. Cimarosa - Sonata No. 60 in B-flat Major	02:14
16. D. Scarlatti - Sonata in F Major, K. 44	04:19

Total Time: 40:04
Recorded on October 21, 2016, in Solopaca (Benevento, Italy)
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Photo by Eudechio Feleppa
The harpsichord is a Francois Ciocca (2002), a French instrument with two stops plus a lute stop.

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This album aims to present a personal and original interpretation of the selected pieces, grounded in an informed and thoughtful approach to the music. The interpretation is based on a solid understanding of historical sources and performance conventions of the time. The execution emphasizes articulation, ornamentation, phrasing, and polyphonic clarity. The instrument used for the recording is a 2002 François Ciocca harpsichord, built by the maker from Riccia, in the southern Italian region of Molise. This beautiful French-style harpsichord features two 8' stops, plus an additional lute stop.

Overview of the Pieces:

Bach - Concerto BWV 972 This piece is a keyboard adaptation of Antonio Vivaldi's *Violin Concerto in D major*, RV 230, from *L'estro armonico*, published in Amsterdam in 1711.

Bach – Seven Harpsichord Toccatas (BWV 910-916) These works date back to Bach's Weimar period (approximately 1709–1712) and have survived through copies made by his students. *Toccatà BWV 916* consists of three movements: *Presto*, evoking the structure of the *Concerto Grosso* - A central *Adagio* in E minor, reflecting the Italian style - A final fugue (*Allegro e Presto*), featuring virtuosic passages and descending scales that recall the first movement

François Couperin - L'Art de Toucher le Clavecin This influential treatise on harpsichord technique includes the *Premier Prélude*, which follows the unmeasured lute style but incorporates rhythmic and metric indications.

François Couperin - Vle Ordre Les Baricades Mistérieuses exemplifies the *style brisé* typical of French Baroque music. Written in rondo form, it features an ostinato bass in duple meter rather than the expected triple meter, alternating between lively and melancholic, mysterious sections. - *Sœur Monique (XVIIIe Ordre)* is an *allegretto* in triple time with a ternary ABA form. Its central section introduces rapid sixteenth-note sextuplets that accompany the main theme, leading into ascending and descending scales before returning to the initial theme. - *Le Turbulent (XVIIIe Ordre)* is remarkable for its virtuosic texture and changing meter, shifting from 2/4 in the first section to 3/8 in the second-perhaps representing an agitated character unable to maintain a steady pulse!

Giovanni Salvatore - Il Capriccio del primo tono This piece consists of several imitative sections. It begins with a meditative character, gradually intensifying into a crescendo that leads to a final toccata-style section.

Giovanni Salvatore - Corrente Originating in 16th-century France (courante), this triple-meter dance recalls the rhythm of the *Volta*, a Renaissance dance that serves as the basis for the composition.

Louis-Claude Daquin - Le Coucou A child prodigy and virtuoso, Daquin composed his first works aged eight. *Le Coucou (Premier Livre de Pièces de Clavecin, Third Suite)* is a rondeau in E minor. The piece features a distinctive rhythmic motif imitating a cuckoo's call, interwoven with rapid sixteenth-note passages that enrich the harmonic texture.

Pietro Domenico Paradisi - Toccata from Sonata VI Paradisi, one of the most important harpsichord composers alongside Scarlatti, wrote this lively Toccata, which became famous through television adaptations. The piece consists of two intricately interwoven contrapuntal themes, masterfully structured in two clearly defined sections.

Domenico Cimarosa - Sonata No. 60 in B-flat Major Originally conceived for the fortepiano, Cimarosa's sonatas are widely admired. This sonata, one of his 88, shows subtle Mozartian influences. Here, it is presented in a rarely heard harpsichord interpretation.

Domenico Scarlatti - Sonata in F Major, K. 44 Closing the album, this binary-form, monothematic sonata is in triple time and a single movement, like most of Scarlatti's sonatas. Its harmonic structure is particularly notable: the main theme, introduced in the first section, moves to the dominant key before returning to the tonic in the second section.

Saverio Filomeno Coletta is an accomplished organist, pianist, harpsichordist, and composer with a diverse musical background. His studies began at the Conservatory of Perugia, where he earned a diploma in Organ and Organ Composition under the guidance of Wijnand van de Pol. He further expanded his expertise by obtaining diplomas in Jazz, Harpsichord, and Piano from the Conservatory of Benevento. His academic journey continued in Germany, where he completed a master's degree in Organ Performance at the Musikhochschule Freiburg in 2014, studying with Professor Klemens Schnorr. Throughout his career, Saverio has enriched his musicianship by participating in advanced courses in organ performance. He explored the works of Muffat and Kerll in a course held in Battipaglia under Francesco Di Lernia and deepened his understanding of Spanish organ music in Airola through studies with Montserrat Torrent Serra. His passion for historical and stylistic interpretation also led him to further training with Josep M. Mas i Bonet in Spain and Gerhard Gnann in Perugia. In parallel, he refined his compositional skills under Claudio Gabriele and Father Fernando Sulpizi. An artist with a deep appreciation for ethnic and world music, Saverio has performed widely, both in Italy and internationally, with concerts in France, Morocco, Switzerland, Spain, the Netherlands, Germany, and Oman. His collaborations have brought him together with celebrated musicians such as Marcello Vitale, Michele Ascolese, Carlo Faiello, M'barka Ben Taleb, Enzo Avitabile, Eddy Napoli, Peppe Sannino, Tony Cercola, and Il Canzoniere della Ritta e della Manca, among others. He has also had the privilege of performing for RAI, Italy's national broadcaster, including serving as an organist for two live televised Masses in 2006 and 2024. In 2008, his talents were recognized with a first prize in the "Antonello da Caserta" Organ Competition. His dedication to sacred music led him to serve as the titular organist at the Church of San Francesco in Sales, Naples, where he contributed to the church's rich musical tradition. Additionally, he has worked extensively with polyphonic university choirs in Naples and Benevento, both as an organist and pianist. Beyond his performance career, Saverio has also been active in the world of opera and theater. He earned a diploma as a stage and rehearsal director (maestro di sala e palcoscenico) from the Pergolesi-Spontini Foundation in Jesi. This training allowed him to take on roles such as harpsichord master and assistant conductor in the production of G.B. Pergolesi's *Il Prigionier Superbo* at the Pergolesi Theatre in 2009, working under conductor Corrado Rovaris and stage director Henning Brockhaus. He later contributed as a lighting master for *Il Flaminio* at the Moriconi Theatre in Jesi in 2010, collaborating with conductor Ottavio Dantone and director Michał Żnaniński. Alongside his artistic pursuits, Saverio is committed to music education. He has taught Theory, Analysis, and Composition, as well as Piano, at music high schools in Airola and Benevento. His teaching experience also includes music instruction in secondary schools. Currently, he is a professor of Score Reading at the Conservatory "N. Rota" in Monopoli, where he continues to share his knowledge and passion for music with the next generation of musicians.

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