

RESEARCH NOTES

The revival of *Amalia e Carlo* marks the return of a jewel that had lain forgotten for more than two centuries within Italy's musical heritage: an opera semiseria in three acts composed in 1812 by Pietro Carlo Guglielmi to a libretto by Andrea Leone Tottola. Pietro Carlo Guglielmi, son of the renowned Pietro Alessandro and heir to an illustrious musical dynasty from Massa, wrote the score during a period of profound political upheaval and rapid social change.

The manuscript, which contained only the first act, was rediscovered in the summer of 2021 in the library of the medieval castle of Castiglione del Terziere (Lunigiana) by Dr. Barbara Salani, research scholar at Florida Atlantic University. Thanks to her subsequent investigations, the complete 1812 score was located in the library of the San Pietro a Majella Conservatory in Naples; this material became the core of her doctoral dissertation, now housed at the FAU library.

Dedicated to Caroline Bonaparte, Queen of Naples and sister of Napoleon I, *Amalia e Carlo* conformed to the new operatic regulations introduced by King Joachim Murat, whose rule cemented French dominance in Southern Italy during an era in which opera functioned as a refined yet powerful instrument of cultural propaganda.

On stage, the opera *Amalia e Carlo* weaves love intrigues with courtly machinations, foreshadowing an unexpected evolution from traditional melodrama to opera semiseria: a hybrid genre that tempers tragic conflict with flashes of humor, thanks to the introduction of the basso buffo Napoletano, and concludes on an ultimately happy ending.

All phases of the research project that led to reconstructing the opera and situating it within its historical, musical, and regional context were a joint effort of the Giacomo Puccini Conservatory in La Spezia and Florida Atlantic University. On October 15th, 2025, the International Symposium, Festival Guglielmi, curated by Dr. Ilaria Serra at FAU, will be entirely dedicated to the promotion of the opera *Amalia e Carlo* and, more broadly, to the dissemination of the important musical heritage of the Guglielmi family from Massa.



Conservatorio *Giacomo Puccini*, La Spezia, Italy

In collaboration with

Florida Atlantic University, USA

Present

AMALIA E CARLO

MUSIC BY PIETRO CARLO GUGLIELMI



OCTOBER 17, 2025

Conductor
Productions Coordinator MTNT
Research Project Director
Critical Edition and Transcription
Artistic Director
Chorus Master
Vocal Coach
Stage Direction, Sets & Costumes
Masterclass and Stage Direction Coordinator
Stage Manager and Assistant Stage Director
Production Manager
Lighting Design/Board Operations
Crew

Giovanni Di Stefano
 Federico Bardazzi
 Alessandra Montali
 Barbara Salani
 Dr. Mitchell Hutchings
 Dr. Patricia Fleitas
 Paolo Gonnelli
 Alessandra Bianchettin & Asya Fusani
 Andrea Battistini
 Elisa Milano
 Aurora Colamonici
 Sophia Pyles
 Natalia Burmeister and Je'Breanne Morgan

CHARACTERS AND PERFORMERS

Amalia country woman
Carlo her secret husband, engaged to
Giulia lover of
Franco di Monverdi under the name Gasperino
Count Onorio Ambrogi Carlo's father
Marquis Bottifazio Napolitano Giulia's father
Geltrude peasant woman
Checco the Count's valet
Malnato Captain of the Count's Armigers' guards
Enrico (Onorio) and Matilde the young children of Amalia and Carlo
Ufficiale
Serva
Chorus of Armigers (soldiers)

Patrizia Cigna *soprano*
Roberto Jachini Virgili *tenor*
Claudia Belluomini *soprano*
Matthew Escobar *tenor*
Mitchell Hutchings *baritone*
Danilo Paludi *baritone*
Enrica Rouby *mezzo-soprano*
Carson Carter *baritone*
Simone Emili *baritone*

Seth Berman and **Annette Bella Guerrero**

Edward Hayes
Jamile Evaristo
Cameron Anzola, Mateus Barioni, Ryan Bazail,
Tomas Gomez, Edward Hayes, Benjamin
Helbling, Michael Miranda, Christopher Ramsey,
Andrew Robichaud, Christopher Samuels

GIACOMO PUCCINI CONSERVATORY ORCHESTRA

Violins 1 Igor Cantarelli, Marco Pedrona, Eleonora Podestà, Chiara Podestà, Jasmine Cozzolino, Elisa Cavallini
Violins 2 Laura Andriani, Aurora Duchi, Carla Mordan, Federico Cappa, Brondi Evangelina, Francesca Marchi
Violas Francesca Piccioni, Marco Melini, Maddalena Vitali
Cellos Paolo Ognissanti, Matilde Canese, Giulio Puglia, Giulia Carta
Double Basses Giovanni Biancalana, Emanuele Menga
Flutes Fresia Ricci, Letizia Bianchi
Oboes Mattia Ciampi, Emanuele Moriconi
Clarinets Anna Bassi, Viola Puggioni
Bassoons Olga Massa, Francesco Pegazzano
Horns Danilo Marchello, Giacomo Marchini
Trumpets Giulio Alboni, Andrea Bernardini
Drums Gabriele Angelo Cerisola

ACT I

Amalia, a peasant woman, and Carlo, the son of a Count, have been secretly married for six years and have two children. The tyrannical Count imprisons Carlo to force him to marry Giulia, the daughter of the Marquis. His servant, Checco, spreads a false rumor that Carlo has left on a one-year journey. When the Count releases Carlo to allow him to ask for Giulia's hand in marriage, Carlo takes the opportunity to escape and reunite with Amalia and their children. Once the marriage is discovered, the Count orders his soldiers to kidnap the children and imprison Amalia.

ACT II

Gasparino deceives the count by pretending he wants to marry Amalia but secretly helps Carlo. He gives Carlo the key to Amalia's prison, and together with the Marquis, Carlo goes down to rescue her. The arrival of the Count and his guards leads to a dramatic confrontation.

ACT III

The Marquis refuses to allow Giulia to take part in the Count's plan. Gasperino exposes the Count's crimes, leading to his arrest. Giulia declares her love for Gasperino, who is revealed to be a nobleman: a Florentine Count. The Marquis blesses their union, while Carlo and Amalia plead for the Count's forgiveness. With reluctance, he accepts, and the opera ends with a joyful celebration of peace and family unity.