

**Paolo Serrao** (Filadelfia, in provincia di Catanzaro, 11 aprile 1830 – Napoli, 17 marzo 1907) probabilmente apprese i primi rudimenti musicali, specie la tecnica pianistica, da uno zio sacerdote di cui portava il nome, mostrando un talento notevole quando, a soli otto anni, eseguì uno dei Concerti per pianoforte ed orchestra di Daniel Steibelt in una serata data in onore del tenore Bocchi nel teatro di Catanzaro.

«L'incontro che fece presso il pubblico spinse quel Consiglio provinciale a proporlo al Ministro dell'Interno, per ottenergli dal Re, come eccezione, un posto gratuito nel Collegio di Musica, ove venne ammesso come alunno nel 1839», affidato, per la scuola di pianoforte, a Francesco Lanza allievo di Muzio Clementi.

Scrivendo il Florimo che nel 1852 lasciò il Collegio e intraprese la sua carriera artistica dando lezioni di pianoforte «nel qual ramo era valentissimo, e sarebbe riuscito uno dei chiarissimi che brillano oggidì, se a questa specialità dell'arte si fosse esclusivamente dedicato».

Lo stesso anno Saverio Mercadante, direttore dell'istituto, lo scelse tra tanti allievi del Conservatorio per comporre l'opera semiseria *L'impostore* da mettersi in scena al Teatro del Fondo. Purtroppo quest'opera non fu rappresentata per un divieto imposto dalla polizia borbonica. Per il successo dovette aspettare il 1857 quando, nello stesso teatro napoletano, venne rappresentata l'opera semiseria *G. B. Pergolesi*.

**Paolo Serrao** (Filadelfia, Catanzaro province, 11 April 1830 - Naples, 17 March 1907) probably learned the first musical rudiments, especially the piano technique, from an uncle priest whose name he bore, showing a remarkable talent when, only eight years old, he performed one of Daniel Steibelt's Concerts for piano and orchestra during an evening given in honour of the tenor Bocchi in the theater of Catanzaro.

"The meeting he had with the public prompted that Provincial Council to propose him to the Minister of the Interior, to obtain from the King, as an exception, a free place in the College of Music, where he was admitted as a student in 1839", entrusted, for the piano school, to Francesco Lanza pupil of Muzio Clementi.

Florimo writes that in 1852 he left the Collegio and embarked on his artistic career giving piano lessons, "branch in which he was very talented, and he would have succeeded one of the very clear ones that shine today, if he had devoted himself exclusively to this specialty of art".

That same year Saverio Mercadante, director of the institute, chose him from among many students of the Conservatory to compose the semi-serious opera *L'impostore* to be staged at the Teatro del Fondo. Unfortunately, this work was not performed due to a ban imposed by the Bourbon police. For its success he had to wait until 1857 when, in the same Neapolitan theater, the semi-serious opera *G. B. Pergolesi* was performed.

# Andante e Polacca

(in Re b)

Edizione moderna  
a cura di  
Anastasia Frolova

Paolo Serrao  
(1830-1907)

## Grandioso

*f* *m. s.*

*Red.* \*

*m. s.* *dim.*

*Red.* \*

*Tempo*

*pp riten.* *dolce*

*pp*

First system of musical notation. The treble clef staff contains a melodic line with a dotted quarter note, followed by eighth notes, and a half note with an accent (>). The bass clef staff features a continuous eighth-note accompaniment. Dynamic markings include *pp* and *poco rall.*

Second system of musical notation. The treble clef staff has a whole note chord followed by a whole rest. The bass clef staff continues with a melodic line under a slur, ending with a double bar line and a repeat sign.

Third system of musical notation. The treble clef staff begins with a dotted quarter note, followed by a melodic line under a slur. The bass clef staff continues with an eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff starts with a dotted quarter note, followed by a melodic line under a slur, and ends with a trill. The bass clef staff continues with an eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff contains a melodic line with a dotted quarter note, eighth notes, and a half note with an accent (>). The bass clef staff features an eighth-note accompaniment. A dynamic marking of *p* is present.

First system of musical notation. The treble clef staff contains a series of chords, with a long slur over the first two. The bass clef staff contains a melodic line with a long slur over the first two measures.

Second system of musical notation. The treble clef staff has a *marcato* marking and a *cresc.* marking with a dashed line. The bass clef staff continues the melodic line from the first system.

Third system of musical notation. The treble clef staff has a *cresc.* marking with a dashed line. The bass clef staff continues the melodic line.

Fourth system of musical notation. The treble clef staff has a *poco affrett.* marking and a *marcato* marking. The bass clef staff continues the melodic line.

Fifth system of musical notation. The treble clef staff has a *cresc.* marking, a *affrett.* marking, and a *f* dynamic marking. The bass clef staff continues the melodic line.