

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.

Capriccio-Mazurka di concerto

Edizione moderna
a cura di
Anastasia Frolova

Paolo Serrao
(1830-1907)

Andantino mosso

schierzando
p
Red. *

cresc. affrettando
Red. *

stentato
rall.....
a tempo

Red. * *Red.* * *Red.* * *Red.* *

(8^{va})

f

Ped. *

Ped. *

Ped. *

Ped. *

(8^{va})

p *rall.* *a tempo*

Ped. *

tr

Ped. marcato il canto. *

pp Ped. *

cresc.

(8^{va})

cresc.

Ped. *cresc.* *

Ped. *

First system of musical notation. Treble clef staff contains a melodic line with trills and slurs. Bass clef staff contains a harmonic accompaniment. Dynamics include *f* and *cresc.*. Performance markings include *ped.* and asterisks.

Second system of musical notation. Treble clef staff continues the melodic line. Bass clef staff features a more active accompaniment. Dynamics include *pp* and *ff*. Performance markings include *ped.* and asterisks.

Third system of musical notation. Treble clef staff continues the melodic line. Bass clef staff features a more active accompaniment. Dynamics include *pp* and *a tempo*. Performance markings include *ped.* and asterisks.

Fourth system of musical notation. Treble clef staff features a melodic line with trills and slurs. Bass clef staff is mostly empty. Dynamics include *estinto ritenuto*, *pp*, and *cresc.*. Performance markings include *8va* and asterisks.

Fifth system of musical notation. Treble clef staff features a melodic line with trills and slurs. Bass clef staff is mostly empty. Dynamics include *ff*. Performance markings include *8va* and asterisks.