

= Il ritorno d 'Ulisse in patria =

Il ritorno d 'Ulisse in patria (SV 325 , The Return of Ulysses to his Homeland) is an opera consisting of a prologue and five acts (later revised to three) , set by Claudio Monteverdi to a libretto by Giacomo Badoaro . The opera was first performed at the Teatro Santi Giovanni e Paolo in Venice during the 1639 ? 1640 carnival season . The story , taken from the second half of Homer 's Odyssey , tells how constancy and virtue are ultimately rewarded , treachery and deception overcome . After his long journey home from the Trojan Wars Ulisse , king of Ithaca , finally returns to his kingdom where he finds that a trio of villainous suitors are importuning his faithful queen , Penelope . With the assistance of the gods , his son Telemaco and a staunch friend Eumete , Ulisse vanquishes the suitors and recovers his kingdom .

Il ritorno is the first of three full @-@ length works which Monteverdi wrote for the burgeoning Venetian opera industry during the last five years of his life . After its initial successful run in Venice the opera was performed in Bologna before returning to Venice for the 1640 ? 41 season . Thereafter , except for a possible performance at the Imperial court in Vienna late in the 17th century , there were no further revivals until the 20th century . The music became known in modern times through the 19th @-@ century discovery of an incomplete manuscript score which in many respects is inconsistent with the surviving versions of the libretto . After its publication in 1922 the score 's authenticity was widely questioned , and performances of the opera remained rare during the next 30 years . By the 1950s the work was generally accepted as Monteverdi 's , and after revivals in Vienna and Glyndebourne in the early 1970s it became increasingly popular . It has since been performed in opera houses all over the world , and has been recorded many times .

Together with Monteverdi 's other Venetian stage works , Il ritorno is classified as one of the first modern operas . Its music , while showing the influence of earlier works , also demonstrates Monteverdi 's development as a composer of opera , through his use of fashionable forms such as arioso , duet and ensemble alongside the older @-@ style recitative . By using a variety of musical styles , Monteverdi is able to express the feelings and emotions of a great range of characters , divine and human , through their music . Il ritorno has been described as an " ugly duckling " , and conversely as the most tender and moving of Monteverdi 's surviving operas , one which although it might disappoint initially , will on subsequent hearings reveal a vocal style of extraordinary eloquence .

= = Historical context = =

Monteverdi was an established court composer in the service of Duke Vincenzo Gonzaga in Mantua when he wrote his first operas , L 'Orfeo and L 'Arianna , in the years 1606 ? 08 . After falling out with Vincenzo 's successor , Duke Francesco Gonzaga , Monteverdi moved to Venice in 1613 and became director of music at St Mark 's Basilica , a position he held for the rest of his life . Alongside his steady output of madrigals and church music , Monteverdi continued to compose works for the stage , though not actual operas . He wrote several ballets and , for the Venice carnival of 1624 ? 25 , Il combattimento di Tancredi e Clorinda (" The Battle of Tancred and Clorinda ") , a hybrid work with some characteristics of ballet , opera and oratorio .

In 1637 fully @-@ fledged opera came to Venice with the opening of the Teatro San Cassiano . Sponsored by the wealthy Tron family , this theatre was the first in the world specifically devoted to opera . The theatre 's inaugural performance , on 6 March 1637 , was L 'Andromeda by Francesco Manelli and Benedetto Ferrari . This work was received with great enthusiasm , as was the same pair 's La Maga fulminata the following year . In rapid succession three more opera houses opened in the city , as the ruling families of the Republic sought to express their wealth and status by investing in the new musical fashion . At first , Monteverdi remained aloof from these activities , perhaps on account of his age (he was over 70) , or perhaps through the dignity of his office as maestro di capella at St. Mark 's . Nevertheless , an unidentified contemporary , commenting on Monteverdi 's silence , opined that the maestro might yet produce an opera for Venice : " God willing , one of these nights he too will step onto the stage . " This remark proved prescient ; Monteverdi 's

first public contribution to Venetian opera came in the 1639 ? 40 carnival season , a revival of his L 'Arianna at the Teatro San Moisè .

L 'Arianna was followed in rapid succession by three brand new Monteverdi operas , of which Il ritorno was the first . The second , Le nozze d ' Enea in Lavinia (" The Marriage of Aeneas to Lavinia ") , was performed during the 1640 ? 41 carnival ; Monteverdi 's music is lost , but a copy of the libretto , of unknown authorship , survives . The last of the three , written for the 1642 ? 43 carnival , was L 'incoronazione di Poppea (" The Coronation of Poppea ") , performed shortly before the composer 's death in 1643 .

= = Creation = =

= = = Libretto = = =

Giacomo Badoaro (1602 ? 1654) was a prolific poet in the Venetian dialect who was a member of the Accademia degli Incogniti , a group of free @-@ thinking intellectuals interested in promoting musical theatre in Venice ? Badoaro himself held a financial interest in the Teatro Novissimo . Il ritorno was his first libretto ; he would later , in 1644 , write another Ulysses @-@ based libretto for Francesco Saccati . The text of Il ritorno , originally written in five acts but later reorganised as three , is a generally faithful adaptation of Homer 's Odyssey , Books 13 ? 23 , with some characterisations altered or expanded . Badoaro may have been influenced in his treatment of the story by the 1591 play Penelope by Giambattista della Porta . The libretto was written with the express purpose of tempting Monteverdi to enter the world of Venetian opera , and it evidently captured the elderly composer 's imagination . Badoaro and Monteverdi used a classical story to illustrate the human condition of their own times .

The Monteverdi scholar Ellen Rosand has identified 12 versions of the published libretto that have been discovered in the years since the first performance . Most of these appear to be 18th @-@ century copies , possibly from a single source ; some are literary versions , unrelated to any theatrical performances . All but one of the 12 identify Badoaro as the author , while the other gives no name . Only two refer to Monteverdi as the composer , though this is not significant ? composers ' names were rarely given on printed librettos . The texts are all generally the same in each case , and all differ from the one surviving copy of Monteverdi 's musical score , which has three acts instead of five , a different prologue , a different ending , and many scenes and passages either omitted or rearranged . Some of the libretto copies locate the opera 's first performance at Teatro San Cassiano , although Teatro SS Giovanni e Paolo is now generally accepted as the opening venue .

= = = Composition = = =

It is not known when Monteverdi received the libretto from Badoaro , but this was presumably during or before 1639 since the work was being prepared for performance in the 1639 ? 40 carnival . In keeping with the general character of Venetian opera , the work was written for a small band ? around five string players and various continuo instruments . This reflected the financial motives of the merchant princes who were sponsoring the opera houses ? they demanded commercial as well as artistic success , and wanted to minimise costs . As was common at the time , precise instrumentation is not indicated in the score , which exists in a single handwritten manuscript discovered in the Vienna National Library in the 19th century .

A study of the score reveals many characteristic Monteverdi features , derived from his long experience as a composer for the stage and of other works for the human voice . Rosand believes that rather than casting doubts on Monteverdi 's authorship , the significant differences between the score and the libretto might lend support to it , since Monteverdi was well known for his adaptations of the texts presented to him . Ringer reinforces this , writing that " Monteverdi boldly reshaped Badoaro 's writing into a coherent and supremely effective foundation for a music drama " , adding

that Badoaro claimed that he could no longer recognise the work as his own . Contemporaries of the composer and the librettist saw an identification between Ulysses and Monteverdi ; both are returning home ? " home " in Monteverdi 's case being the medium of opera which he had mastered and then left , 30 years earlier .

= = = Authenticity = = =

Before and after the publication of the score in 1922 , scholars questioned the work 's authenticity , and its attribution to Monteverdi continued to be in some doubt until the 1950s . The Italian musicologist Giacomo Benvenuti maintained , on the basis of a 1942 performance in Milan , that the work was simply not good enough to be by Monteverdi . Apart from the stylistic differences between *Il ritorno* and Monteverdi 's other surviving late opera , *L 'incoronazione di Poppea* , the main issue which raised doubts was the series of discrepancies between the score and the libretto . However , much of the uncertainty concerning the attribution was resolved through the discovery of contemporary documents , all confirming Monteverdi 's role as the composer . These documents include a letter from the unknown librettist of *Le nozze d 'Enea in Lavinia* , which discusses Monteverdi 's setting of *Il ritorno* . There is also Badoaro 's preface to the *Il ritorno* libretto , addressed to the composer , which includes the wording " I can firmly state that my Ulysses is more indebted to you than ever was the real Ulysses to the ever @-@ gracious Minerva " . A 1644 letter from Badoaro to Michelangelo Torcigliani contains the statement " *Il ritorno d 'Ulisse in patria* was embellished with the music of Claudio Monteverdi , a man of great fame and enduring name " . Finally , a 1640 booklet entitled *Le Glorie della Musica* indicates the Badoaro @-@ Monteverdi pairing as the creators of the opera . In the view of conductor and instrumentalist Sergio Vartolo , these findings establish Monteverdi as the principal composer " beyond a shadow of a doubt " . Although parts of the music may be by other hands , there is no doubt that the work is substantially Monteverdi 's and remains close to his original conception .

= = Roles = =

The work is written for a large cast ? thirty roles including small choruses of heavenly beings , sirens and Phaeacians ? but these parts can be organised among fourteen singers (three sopranos , two mezzo @-@ sopranos , one alto , six tenors and two basses) by appropriate doubling of roles . This approximates to the normal forces employed in Venetian opera . In the score , the role of Eumete changes midway through Act II from tenor to soprano castrato , suggesting that the surviving manuscript may have been created from more than one source . In modern performances the latter part of Eumete 's role is usually transposed to a lower range , to accommodate the tenor voice throughout .

= = Synopsis = =

The action takes place on and around the island of Ithaca , ten years after the Trojan Wars . English translations used in the synopsis are from Geoffrey Dunn 's version , based on Raymond Leppard 's 1971 edition , and from Hugh Ward @-@ Perkins 's interpretation issued with Sergio Vartolo 's 2006 recording for Brilliant Classics . Footnotes provide the original Italian .

= = = Prologue = = =

The spirit of human frailty (*L 'umana fragilità*) is mocked in turn by the gods of Time (*Tempo*) , Fortune (*Fortuna*) and Love (*Amore*) . Man , they claim , is subject to their whims : " From Time , ever fleeting , from Fortune 's caresses , from Love and its arrows ... No mercy from me ! " They will render man " weak , wretched and bewildered . "

= = = Act 1 = = =

In the palace at Ithaca , Penelope mourns the long absence of Ulysses : " The awaited one does not return , and the years pass by . " Her grief is echoed by her nurse , Ericlea . As Penelope leaves , her attendant Melanto enters with Eurimaco , a servant to Penelope 's importunate suitors . The two sing passionately of their love for each other (" You are my sweet life ") . The scene changes to the Ithacan coast , where the sleeping Ulysses is brought ashore by the Phaecians (Faeci) , whose action is in defiance of the wishes of gods Giove and Nettuno . The Phaecians are punished by the gods who turn them and their ship to stone . Ulysses awakes , cursing the Phaecians for abandoning him : " To your sails , falsest Phaeacians , may Boreas be ever hostile ! " From the goddess Minerva , who appears disguised as a shepherd boy , Ulysses learns that he is in Ithaca , and is told of " the unchanging constancy of the chaste Penelope " , in the face of the persistent importunings of her evil suitors . Minerva promises to lead Ulysses back to the throne if he follows her advice ; she tells him to disguise himself so that he can penetrate the court secretly . Ulysses goes to seek out his loyal servant Eumete , while Minerva departs to search for Telemaco , Ulysses 's son who will help his father reclaim the kingdom . Back at the palace , Melanto tries vainly to persuade Penelope to choose one of the suitors : " Why do you disdain the love of living suitors , expecting comfort from the ashes of the dead ? " In a wooded grove Eumete , banished from court by the suitors , revels in the pastoral life , despite the mockery of Iro , the suitors ' parasitic follower , who sneers : " I live among kings , you here among the herds . " After Iro is chased away , Ulysses enters disguised as a beggar , and assures Eumete that his master the king is alive , and will return . Eumete is overjoyed : " My long sorrow will fall , vanquished by you . "

= = = Act 2 = = =

Minerva and Telemaco return to Ithaca in a chariot . Telemaco is greeted joyfully by Eumete and the disguised Ulysses in the woodland grove : " O great son of Ulysses , you have indeed returned ! " After Eumete goes to inform Penelope of Telemaco 's arrival a bolt of fire descends on Ulysses , removing his disguise and revealing his true identity to his son . The two celebrate their reunion before Ulysses sends Telemaco to the palace , promising to follow shortly . In the palace , Melanto complains to Eurimaco that Penelope still refuses to choose a suitor : " In short , Eurymachus , the lady has a heart of stone . " Soon afterwards Penelope receives the three suitors (Antinoo , Pisandro , Anfinomo) , and rejects each in turn despite their efforts to enliven the court with singing and dancing : " Now to enjoyment , to dance and song ! " After the suitors ' departure Eumete tells Penelope that Telemaco has arrived in Ithaca , but she is doubtful : " Such uncertain things redouble my grief . " Eumete 's message is overheard by the suitors , who plot to kill Telemaco . However , they are unnerved when a symbolic eagle flies overhead , so they abandon their plan and renew their efforts to capture Penelope 's heart , this time with gold . Back in the woodland grove , Minerva tells Ulysses that she has organised a means whereby he will be able to challenge and destroy the suitors . Resuming his beggar 's disguise , Ulysses arrives at the palace , where he is challenged to a fight by Iro , (" I will pluck out the hairs of your beard one by one ! ") , a challenge he accepts and wins . Penelope now states that she will accept the suitor who is able to string Ulysses 's bow . All three suitors attempt the task unsuccessfully . The disguised Ulysses then asks to try though renouncing the prize of Penelope 's hand , and to everyone 's amazement he succeeds . He then angrily denounces the suitors and , summoning the names of the gods , kills all three with the bow : " This is how the bow wounds ! To death , to havoc , to ruin ! "

= = = Act 3 = = =

Deprived of the suitors ' patronage , Iro commits suicide after a doleful monologue (" O grief , O torment that saddens the soul ! ") Melanto , whose lover Eurimaco was killed with the suitors , tries to warn Penelope of the new danger represented by the unidentified slayer , but Penelope is unmoved and continues to mourn for Ulysses . Eumete and Telemaco now inform her that the beggar was Ulysses in disguise , but she refuses to believe them : " Your news is persistent and your comfort

hurtful . " The scene briefly transfers to the heavens , where Giunone , having been solicited by Minerva , persuades Giove and Nettune that Ulisse should be restored to his throne . Back in the palace the nurse Ericlea has discovered Ulisse 's identity by recognising a scar on his back , but does not immediately reveal this information : " Sometimes the best thing is a wise silence . " Penelope continues to disbelieve , even when Ulisse appears in his true form and when Ericlea reveals her knowledge of the scar . Finally , after Ulisse describes the pattern of Penelope 's private bedlinen , knowledge that only he could possess , she is convinced . Reunited , the pair sing rapturously to celebrate their love : " My sun , long sighed for ! My light , renewed ! "

= = Reception and performance history = =

= = = Early performances = = =

Il ritorno was first staged during the 1639 ? 40 Venice carnival by the theatrical company of Manelli and Ferrari , who had first brought opera to Venice . The date of the Il ritorno première is not recorded . According to Carter the work was performed at least ten times during its first season ; it was then taken by Manelli to Bologna , and played at the Teatro Castrovillani before returning to Venice for the 1640 ? 41 carnival season . From markings in the extant score , it is likely that the first Venice performances were in five acts , the three @-@ act form being introduced either in Bologna or in the second Venice season . A theory offered by Italian opera historian Nino Pirrotta that the Bologna performance was the work 's première is not supported by subsequent research . The opera 's revival in Venice only one season after its première was very unusual , almost unique in the 17th century , and testifies to the opera 's popular success ? Ringer calls it " one of the most successful operas of the century " . Carter offers a reason for its appeal to the public : " The opera has enough sex , gore and elements of the supernatural to satisfy the most jaded Venetian palate . "

The venue for Il ritorno 's première was at one time thought to be the Teatro Cassiano , but scholarly consensus considers it most likely that both the 1639 ? 40 and 1640 ? 41 performances were at the Teatro SS Giovanni e Paolo . This view is supported by a study of the performance schedules for other Venice operas , and by the knowledge that the Manelli company had severed its connection with the Teatro Cassiano before the 1639 ? 40 season . The Teatro SS Giovanni e Paolo , owned by the Grimani family , would also be the venue for the premières of Monteverdi 's Le nozze d 'Enea and Poppea . In terms of its staging Il ritorno is , says Carter , fairly undemanding , requiring three basic sets ? a palace , a seascape and a woodland scene ? which were more or less standard for early Venetian opera . It did , however , demand some spectacular special effects : the Phaecian ship turns to stone , an airborne chariot transports Minerva , a bolt of fire transforms Ulisse .

After the Venice 1640 ? 41 revival there is no record of further performances of Il ritorno in Venice , or elsewhere , before the discovery of the music manuscript in the 19th century . The discovery of this manuscript in Vienna suggests that at some time the opera was staged there , or at least contemplated , perhaps before the Imperial court . The Monteverdi scholar Alan Curtis dates the manuscript 's arrival in Vienna to 1675 , during the reign of the Emperor Leopold I who was a considerable patron of the arts , and opera in particular .

= = = Modern revivals = = =

The Vienna manuscript score was published by Robert Haas in 1922 . Publication was followed by the first modern performance of the opera , in an edition by Vincent d 'Indy , in Paris on 16 May 1925 . For the next half @-@ century performances remained rare . The BBC introduced the opera to British listeners with a radio broadcast on 16 January 1928 , again using the d 'Indy edition . The Italian composer Luigi Dallapiccola prepared his own edition , which was performed in Florence in 1942 , and Ernst Krenek 's version was shown in Wuppertal , Germany , in 1959 . The first British

staging was a performance at St. Pancras Town Hall , London , on 16 March 1965 , given with the English Chamber Orchestra conducted by Frederick Marshall .

The opera entered a wider repertory in the early 1970s , with performances in Vienna (1971) and Glyndebourne (1972) . The Vienna performance used a new edition prepared by Nikolaus Harnoncourt , whose subsequent partnership with the French opera director Jean @-@ Pierre Ponnelle led to the staging of the opera in many European cities . Ponnelle 's 1978 presentation in Edinburgh was later described as " infamous " ; at the time , critic Stanley Sadie praised the singers but criticised the production for its " frivolity and indeed coarseness " . In January 1974 *Il ritorno* received its United States première at Washington 's Kennedy Center , on the basis of the Harnoncourt edition . More recently the opera has been performed at the New York Lincoln Center by New York City Opera , and at other venues throughout the United States . A 2006 Welsh National Opera production by David Alden , designed by Ian McNeil , featured neon signs , stuffed cats , a Neptune in flippers and a wet suit , Minerva in the form of the aviatrix Amelia Earhart , and Jupiter as a small @-@ time hustler , an interpretation defended by the critic Anna Picard ? " the gods were always contemporary fantasies , while an abandoned wife and a humbled hero are eternal . "

The German composer Hans Werner Henze was responsible for the first two @-@ act version , which was produced at the Salzburg Festival on 11 August 1985 , with divided critical reaction . Two @-@ act productions have since become increasingly common . The South African artist and animator William Kentridge devised a version of the opera based on the use of puppets and animated film , using around half of the music . This version was shown in Johannesburg in 1998 and then toured the world , appearing at New York 's Lincoln Center in 2004 and at the Edinburgh Festival in 2009 .

= = Music = =

According to Denis Arnold , although Monteverdi 's late operas retain elements of the earlier Renaissance intermezzo and pastoral forms , they may be fairly considered as the first modern operas . In the 1960s , however , music reviewer Richard Johnson found it necessary to warn prospective *Il ritorno* listeners that if they expected to hear opera akin to Verdi , Puccini or Mozart , they would be disappointed : " You have to submit yourself to a much slower pace , to a much more chaste conception of melody , to a vocal style that is at first or second hearing merely like dry declamation and only on repeated hearings begins to assume an extraordinary eloquence . " A few years later , Jeremy Noble in a Gramophone review wrote that *Il ritorno* was the least known and least performed of Monteverdi 's operas , " quite frankly , because its music is not so consistently full of character and imagination as that of *Orfeo* or *Poppea* . " Arnold called the work an " ugly duckling " . Later analysts have been more positive ; to Mark Ringer *Il ritorno* is " the most tender and moving of Monteverdi 's operas " , while in Ellen Rosand 's view the composer 's ability to portray real human beings through music finds its fullest realisation here , and in *Poppea* a few years later .

The music of *Il ritorno* shows the unmistakable influence of the composer 's earlier works . Penelope 's lament , which opens Act I , is reminiscent both of *Orfeo* 's *Redentemi il mio ben* and the lament from *L 'Arianna* . The martial @-@ sounding music which accompanies references to battles and the killing of the suitors , derives from *Il combattimento di Tancredi e Clorinda* , while for the song episodes in *Il ritorno* Monteverdi draws in part on the techniques which he developed in his 1632 vocal work *Scherzi musicale* . In typical Monteverdi fashion the opera 's characters are vividly portrayed in their music . Penelope and Ulisse , with what is described by Ringer as " honest musical and verbal declamation " , overcome the suitors whose styles are " exaggerated and ornamental " . Iro , perhaps " the first great comic character in opera " , opens his Act 3 monologue with a wail of distress that stretches across eight bars of music . Penelope begins her lament with a reiteration of E flats that , according to Ringer , " suggest a sense of motionless and emotional stasis " that well represents her condition as the opera begins . At the work 's end , her travails over , she unites with Ulisse in a duet of life @-@ affirming confidence which , Ringer suggests , no other composer bar Verdi could have achieved .

Rosand divides the music of *Il ritorno* into " speech @-@ like " and " musical " utterances . Speech , usually in the form of recitative , delivers information and moves the action forward , while musical utterances , either formal songs or occasional short outbursts , are lyrical passages that enhance an emotional or dramatic situation . This division is , however , less formal than in Monteverdi 's earlier *L'Orfeo* ; in *Il ritorno* information is frequently conveyed through the use of *arioso* , or even *aria* at times , increasing both tunefulness and tonal unity . As with *Orfeo* and *Poppea* , Monteverdi differentiates musically between humans and gods , with the latter singing music which is usually more profusely melodic ? although in *Il ritorno* , most of the human characters have some opportunity for lyrical expression . According to the reviewer Iain Fenlon , " it is Monteverdi 's mellifluous and flexible recitative style , capable of easy movement between declamation and *arioso* , which remains in the memory as the dominant language of the work . " Monteverdi 's ability to combine fashionable forms such as the chamber duet and ensembles with the older @-@ style recitative from earlier in the century further illustrate the development of the composer 's dramatic style . Monteverdi 's trademark feature of " *stilo concitato* " (rapid repetition of notes to suggest dramatic action or excitement) is deployed to good effect in the fight scene between Ulysse and Iro , and in the slaying of the suitors . Arnold draws attention to the great range of characters in the opera ? the divine , the noble , the servants , the evil , the foolish , the innocent and the good . For all of these " the music expresses their emotions with astonishing accuracy . "

= = List of musical items = =

The following is a list of the " scenes " into which the libretto is divided . Each separate scene is typically a mixture of musical elements : recitative , *arioso* , *arietta* and sometimes ensemble , with occasional instrumental interludes .

= = Recording history = =

The first recording of the opera was issued in 1964 by Vox , a version which incorporated substantial cuts . The first complete recording was that of Nikolaus Harnoncourt and *Concentus Musicus Wien* in 1971 . Raymond Leppard 's 1972 Glyndebourne version was recorded in a concert performance in the Royal Albert Hall ; the following year the same Glyndebourne cast was recorded in a full stage performance . Leppard 's third Glyndebourne version was issued in 1980 , when the orchestration with strings and brass drew critical comment from Denis Arnold in his Gramophone review : " Too much of the music left with a simple basso continuo line in the original has been fully orchestrated with strings and brass , with the result that the expressive movement between recitative , *arioso* and *aria* is obscured . " Much the same criticism , says Arnold , may be levelled at Harnoncourt 's 1971 recording .

Among more recent issues is the much praised 1992 René Jacobs performance with *Concerto Vocale* , " a recording that all serious Monteverdians will wish to return to frequently " , according to Fenlon . Jacobs 's version is in the original five @-@ act form , and uses music by Luigi Rossi and Giulio Caccini for some choruses which appear in the libretto but which are missing from Monteverdi 's score . More than thirty years after his first issue , Harnoncourt 's 2002 version , with Zurich Opera , was recorded live in DVD format . While the quality of the vocal contributions were praised , Harnoncourt 's " big @-@ band score " and bold instrumentation were highlighted by Gramophone critic Jonathan Freeman @-@ Attwood as a likely source of future debate .

= = Editions = =

Since the publication of the Vienna manuscript score in 1922 the opera has been edited frequently , sometimes for specific performances or recordings . The following are the main published editions of the work , to 2010 .

Robert Hass (Vienna , 1922 in the series *Denkmäler der Tonkunst in Österreich*)
Vincent d 'Indy (Paris , 1926)

Gian Francesco Malipiero (Vienna , 1930 in Claudio Monteverdi : Tutte le opere)
Luigi Dallapiccola (Milan , 1942)
Ernst Krenek (Wuppertal , 1959)
Nikolaus Harnoncourt (Vienna , 1971)
Raymond Leppard (London , 1972)
Hans Werner Henze (Salzburg , 1985)
Alan Curtis (London , 2002)