

GIOVANNI PAOLO BOTTESINI AS A COMPOSER FOR THE TENOR VOICE,
AS SEEN IN HIS WRITING FOR
ROBERTO STAGNO, ANGELO MASINI, AND ALBERTO BOZETTI

by

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(Under the Direction of Frederick Burchinal and Dorothea Link)

ABSTRACT

This essay is a supplement to a lecture-recital featuring ten selected vocal works for the tenor voice composed by the double bassist Giovanni Paolo Bottesini (1821-1889). The intent of this multi-modal project is to showcase seldom heard art songs and arias of Bottesini. Attention is drawn to his compositions for the tenor voice in order to demonstrate his skill as a song and opera composer. The essay and lecture-recital focus on five of Bottesini's songs and five of his arias written for professional tenor voices. These ten selections will provide an overview of Bottesini's compositional style and reveal the quality of his music for the tenor voice. In addition, the ten pieces by Bottesini highlight the vocal strengths of three specific light lyric tenors: Roberto Stagno (1840-1897), Angelo Masini (1844-1926), and Alberto Bozetti (182?-1887). The vocal profiles for Stagno, Masini, and Bozetti are based on the vocal features in compositions written for them: Stagno's profile comes from Pietro Mascagni's *Cavalleria rusticana* (1890), and Masini's profile comes from Giuseppe Verdi's *Falstaff* (1893). The examination of these ten selections suggests that Bottesini was a first-rate song and operatic

composer who tailored his writing to the particular strengths and limitations of his individual tenors, and therefore the entire body of his vocal works warrants greater attention.

INDEX WORDS: Bottesini; Liriche; Song; Stagno; Masini; Bozetti; Tenor; Verdi;
Mascagni; Stein; Spillman; Nineteenth-century; Contraltino; Lirico;
Leggero; di grazia; Fach; Aria, Manuscript, Romanza

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DEDICATION

I dedicate this essay to all of the friends, mentors and family who have supported me with love, friendship and guidance throughout my education. I would like to make a special dedication to Ellen Goldfarb, Peter “Pop,” Joan and Catherine “Kitty” Eagle, who were taken before they could see all of my achievements.

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INTRODUCTION

Giovanni Paolo Bottesini (1821-1889) is best known as a 19th-century virtuoso double-bass player and conductor, but he also composed a large and valuable corpus of vocal music. Between 1848 and 1887 he wrote thirteen operas, two oratorios, and a *Messa da Requiem*. In addition to these large-scale vocal works, Bottesini composed over seventy songs, of which approximately thirty-five were published during his lifetime. Despite the reputation Bottesini built during his life and the quality of his compositions, nearly all of his vocal music has been forgotten. I will draw attention to his compositions for the tenor voice in order to demonstrate his skill as a song and opera composer. For my lecture-recital, I will focus on five of his songs and five of his arias written for professional tenor voices (see Table 1). These ten selections will provide an overview of Bottesini's compositional style and reveal the quality of his music for the tenor voice. I have selected ten of Bottesini's compositions that highlight the vocal strengths of three specific light lyric tenors: Roberto Stagno (1840-1897),¹ *tenore di grazia* Angelo Masini (1844-1926),² and Alberto Bozetti (182?-1887).³

¹Elizabeth Forbes, "Stagno, Roberto," *Grove Music Online, Oxford Music Online* (Oxford University Press, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/48551>, accessed December 2, 2013). Forbes gives 1840-1897 as Stagno's dates. However, Dan Marek puts 1836 as Stagno's date of birth in his *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique* (Maryland: Scarecrow Press, Inc. Lanham, 2013), 252.

²Michael Henstock, *Fernando De Lucia: Son of Naples, 1860-1925*, edited by Reinhard G. Pauly (Portland: Amadeus Press, 1990): 30, 31. "In the last quarter of the nineteenth century Tamagno as the dominant *tenore di forza*, Gayarre *di mezzo carattere*, and Masini *di grazia*." "...while the *tenore di grazia* often had the vocal stamina to sing operas of the *spinto* type, albeit with a volume and phrasing that distinguished him from the dramatic tenor."

³Dates provided by online source: Italian Opera, <http://www.italianopera.org/s/italianopera.php?f=compositori/d/c2179011.htm> (accessed Sept. 4 2014). The website is attributed to Anna Trombetta and Luca Bianchini. Bozetti's obituary is found in Vittorio Bersezio, et al.,

The classification of vocal *fach* [category] for 19th-century singers does involve, admittedly, some degree of speculation. Without extant recordings it is impossible to prove the timbre, weight, size, and ease with which Stagno, Masini, and Bozetti sang.⁴ Furthermore, as a result of the demands made on today's singers, the classification of a voice into the *fach*-system differs from 19th-century period classification, which was far less standardized. Also, many of the terminologies that were used to describe voices in the 19th-century were, at that point in time, simply adjectival descriptions, rather than classification into specific vocal categories. In classifying the voices of Stagno, Masini, and Bozetti every attempt was made to identify their individual *fächer* based on the analysis of the music written expressly for them, based on contemporary reviews, and based on their most celebrated repertoire.

Table 1 lists the songs and arias by Bottesini for the three tenors that are examined in this essay. The table also includes the titles of the arias by Pietro Mascagni and Giuseppe Verdi from which the vocal profiles of Roberto Stagno and Angelo Masini are created. I have selected compositions from two of Bottesini's operas (*Ero e Leandro* set to a libretto by Arrigo Boito, and *Il diavolo della notte* set to a libretto by Luigi Schalchi), two of his song books (*Notti d'Oriente* and *Ricordanze di Napoli*), and three unpublished manuscripts as representatives of his style and aptitude. "L'abbandonata," from *Ricordanze di Napoli* is set to text by Felice Romani. "Tutto per me sei tu," from *Notti d'Oriente* is set to text by Madonnina Malaspina. "Dov'è più questa Napoli" is a representative of Bottesini's unpublished songs. The compositions "Canta Roberto" and "Splendon invan per me – Madre adorata," serve a two-fold purpose in this study.

"Notiziario," in *Il Teatro illustrato e la musica popolare: Ritratti di maestri ed artisti celebri, vedute e bozzetti di scene, disegni di teatri monumentali, costumi teatrali, ornamentazioni, ecc.*, vol 7, no. 77, edited by Amintore Galli, and Edoardo Sonzogno (Milan: Sonzogno, 1887).

⁴ Pearl Yeadon McGinnis, *The Opera Singer's Career Guide: Understanding the European Fach System* (MD: Scarecrow Press, 2010). McGinnis devised an equation for determining a singer's fach: voice + range + size + timbre + physical build + age and experience + desire + frequency of performance = fach.

Table 1: List of pieces examined*

Genre	Item	Singer
Song	“L’abbandonata,” no. 5, <i>Ricordanze di Napoli, Album no.1</i> (Ricordi, 1869)	Unkn.
Song	“Tutto per me sei tu,” no. 3, <i>Notti d’Oriente</i> (Ricordi, 1876-77)	Unkn.
Song	“Dov’è più questa Napoli,” Bott. 22/24, I-PAc (1861-90)	Unkn.
Song	“Canta Roberto,” Bott.21, I-PAc (1881)	Unkn.
Song	“Ci divide l’ocean,” (Lucca-Ricordi, 1883)	Stagno
Aria	“Anacreontica,” <i>Ero e Leandro</i> (Ricordi, 1879)	Stagno
Aria	“Vieni e in mezzo alla ruina,” <i>Ero e Leandro</i> (Ricordi, 1879)	Stagno
Aria	“Siciliano,” <i>Cavalleria rusticana</i> , by Pietro Mascagni (Sonzogno, 1890)	Stagno
Aria	“Brindisi,” <i>Cavalleria rusticana</i> , by Pietro Mascagni (Sonzogno, 1890)	Stagno
Aria	“Mamma, quel vino è generoso,” <i>Cavalleria rusticana</i> , by Pietro Mascagni (Sonzogno, 1890)	Stagno
Recit-Aria	“Splendon invan per me – Madre adorata,” Bott. 12/33, I-PAc (1884)	Masini
Aria	“Dal labbro il canto,” <i>Falstaff</i> , by Giuseppe Verdi (Ricordi, 1893)	Masini
Recit-Ballata	“Fuggi pur – Lo spavento dei tutori,” <i>Il diavolo della notte</i> (Ricordi, 1858)	Bozetti
<i>Romanza</i>	“Tu non sai dunque che il matrimonio,” <i>Il diavolo della notte</i> (Ricordi, 1858)	Bozetti

*All compositions in Table 1 are by Giovanni Bottesini unless otherwise indicated.

Both works represent the quality of music left unpublished at the time of Bottesini’s death. In addition, “Canta Roberto” supplies evidence for Bottesini’s writing for Roberto Stagno, and “Splendon invan per me – Madre adorata” supplies evidence for Bottesini’s writing for Angelo Masini. The song “Ci divide l’ocean,” text by Giambattista Savon, is a published song dedicated to Stagno. Mascagni's *Cavalleria rusticana* and Verdi's *Falstaff* are used to supply vocal profiles for Stagno and Masini, respectively. Finally, the operatic works examined in the tenor role

Leandro, written for Stagno, comes from Bottesini's opera *Ero e Leandro*, and the role of Candal, written for Bozetti, comes from Bottesini's opera *Il diavolo della notte*.

Biographical and Compositional Overview

Today, Bottesini's vocal music is virtually unrepresented in vocal recitals or on the operatic stage. Until the recent past, scholars like Anthony Milner,⁵ have denounced the significance of the entirety of 19th-century Italian song repertoire, which explains the paucity of that literature in performance.⁶ Other authors, like Ruth Lakeway and Robert White,⁷ champion the music of the generations after Bottesini and regrettably overlook him. Rodney Slatford's entry on Bottesini in *The New Grove Dictionary* lacks any mention of his songs; and the songs are also missing from his list of works.⁸ There is a dearth of sources, from the time of Bottesini's death until the end of the 20th-century, that paid serious interest to the performance of Bottesini's vocal music. The bassists Thomas Martin with soprano Jacquelyn Fugelle, and Patrick Neher have made the most significant impact in recording and promoting the vocal works of Bottesini.⁹

Thomas Martin and Jacquelyn Fugelle recorded *The Bottesini Collection, Vol. 4*, which features four of Bottesini's songs: "Tutto che il mondo serra;" *melodia* "Giovinetto innamorato;"

⁵ Anthony Milner, "Italy," in *A History of Song*, edited by Denis Stevens (New York: Norton & Co., 1970), 293.

⁶ There has been some recent scholarship promoting 19th-century Italian art song. See Francesco Sanvitale, *La romanza italiana da salotto* (Turin: Istituto Nazionale Tostiano, 2002) and Thomas Michael Cimarusti, "The Songs of Luigi Gordigiani (1806-1860), 'Lo SchubertoItaliano'" (PhD. diss., Florida State University, 2007).

⁷ Ruth C. Lakeway and Robert C. White, Jr., *Italian Art Song* (Bloomington, IN: Indiana University Press, 1989).

⁸ Rodney Slatford, "Bottesini, Giovanni," in *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/03691> (accessed November 18, 2013).

⁹ Despite the abundance of recordings of Bottesini's chamber music, I single out Martin and Neher because they have recorded and published more vocal music of Bottesini than their contemporaries.

“Ci divide l’ocean;” *romanza* “Dove fuggiste mai.”¹⁰ In 2001, Patrick Neher published 7 *Romantic Songs by Giovanni Bottesini (circa 1850) for Soprano (and/or Tenor), Double Bass and Piano*,¹¹ which he presented at the International Society of Bassists convention. Neher’s publication offered, in addition to the two most frequently performed Bottesini vocal works, “Une bouche aimée” and the “Chopin Terzetto,”¹² five previously unpublished Bottesini songs: “Guardami ancor,” “È il pianto del mio cor,” “Retourner a la paix des champs,” “Canta Roberto,” and “Un bacio solo.” Neher’s publication includes editions of these vocal works with an added double bass obbligato. His work is aimed at promoting music of discrete artistic integrity in which the double bass takes a prominent role.¹³ In addition to these recordings and the publication of Bottesini’s songs, there has been some interest in his large-scale vocal works. In 2009, the Associazione Musicale Giovanni Bottesini produced Bottesini’s late opera *Ero e Leandro*.¹⁴ Three years later, Thomas Martin conducted a recorded performance of Bottesini’s *Messa da Requiem*.¹⁵

The musicologists Luigi Inzaghi and Ettore Borri have also promoted Bottesini’s vocal music. In 1989 Inzaghi and Borri each contributed an article, “Composizioni operistiche e sacre” and “Liriche da camera,” respectively, to a book published in tribute to the one hundredth

¹⁰ Thomas Martin, liner notes to Giovanni Bottesini, *Giovanni Bottesini: Fantasia ‘La Sonnambula.’* Naxos8.570400, 1999. CD. Martin explains that the “*Romanza* exists only in two manuscript versions in a private collection. They are both dedicated to Emilia Dando. The circumstances of the dedication remain obscure (perhaps with good reason). She [the protagonist of the song] has betrayed her first love. She says, ‘God forgive me this fatal love and return its delights to me once more.’”

¹¹ Patrick Neher, *Seven Romantic Songs for Soprano (or Tenor), Double Bass, and Piano*, arr. by Patrick Neher (Tucson, Ariz.: ISG Publications, 2000).

¹² The “Chopin Terzetto” is alternatively known as “Tutto che il mondo serra.”

¹³ “Goals,” www.isgpublications.com/goals.html (accessed September 2014).

¹⁴ There were two performances in September of 2009 at the Teatro San Domenico of Crema, Italy. The recording and DVD that are available were made of the live performance.

¹⁵ Giovanni Bottesini, *Messa da Requiem*, performed by Thomas Martin (conductor), London Philharmonic Orchestra and the Joyful Company of Singers on *Giovanni Bottesini: Messa da Requiem*. Naxos8.572994, 2012. CD.

anniversary of Bottesini's death.¹⁶ These two articles are the most comprehensive sources of review, analysis, and criticism of Bottesini's vocal music.

This contemporary interest in Bottesini's vocal works unfortunately fails to represent the great success he had during his lifetime. It is well known that Bottesini was considered the "Paganini of the double bass," for his prolific talents, and technical virtuosity as a player.¹⁷ His bass playing took him on tours around the Americas, England, Russia, France, Spain, and Egypt.¹⁸ He held positions as director, conductor, bassist, and at times répétiteur in nearly all of these countries.¹⁹ While engaged in these foreign cities, Bottesini found a way to negotiate performances of his own compositions. His vocal works were often, as a consequence, published and performed outside of Italy. His first opera, for example, *Cristoforo Colombo* (1848) was premiered in Havana, Cuba during his tenure in that city.²⁰ *L'assedio di Firenze* (1856), his second opera, premiered in Paris. With Bottesini's third opera, *Il diavolo della notte* (1858), he made his Italian debut as an opera composer at the Teatro Santa Radegonda in Milan.²¹ Two years later, *L'assedio di Firenze* was revised and heard at La Scala in Milan and at Pagliano in Florence in 1861.²² Of the remainder of his operas, *Marion Delorme* (1862), *Ero e Leandro* (1879), *La Regina del Nepal* (1880), and *Nerina* (1882), were performed in Italy. Special attention will be given to *Ero e Leandro* later in this essay; however, it is important to note that

¹⁶ Luigi Inzaghi, Ettore Borri, et. al., *Giovanni Bottesini: Virtuoso del Contrabbasso e compositore*, edited by Luigi Inzaghi (Milan: NuoveEdizioni, 1989).

¹⁷ Slatford.

¹⁸ Ibid. There is nearly an endless list of his tours and traveling, he was constantly on the move.

¹⁹ Jaime Ramirez-Castilla, "Musical Borrowings in the Music for Double Bass by Giovanni Bottesini: A Reconsideration Beyond the Operatic Paraphrases," (DMA diss., Ann Arbor, MI: University of Cincinnati, 2007), 10. Ramirez-Castilla provides a concise table, outlining Bottesini's traveling.

²⁰ Sadly, the music to this work is lost. The libretto is extant and there are several reviews of the work from newspapers of the time.

²¹ Thomas G. Kaufman, *Annals of Opera*, Vol. 1, *Verdi and his Major Contemporaries: A Selected Chronology of Performances with Casts* (New York: Garland, 1990), 27-30.

²² Ibid.

Ero e Leandro was Bottesini's most successful opera. Between 1879 and 1890 there were eight different productions of the work, in seven different cities, in four different countries, on two continents.²³ In terms of his other vocal works, the songs and oratorios followed the same sporadic pattern of being written and performed in different cities and countries. During one of his several stays in the United States, he accompanied a singer named Madame Devries in a performance of his own "Allegro Cabaletta."²⁴ Bottesini composed songs in Italian, French, and English, and it is unclear whether he did so to accommodate the persons who commissioned his work, audiences, singers, publishers, or simply because he enjoyed the challenge. It was not only in his songs that Bottesini exercised his interest in foreign languages, his last large-scale vocal work, the oratorio *The Garden of Olivet* (1887), which had its premiere at the Norwich Festival, is set to English text by Joseph Bennett.²⁵

It is as a result of this international touring that Bottesini's compositional output appears to be erratic. He saw roughly three-quarters of his vocal music published from a variety of Italian and European publishers. Despite how erratic or desultory his career as a whole may have been, he seems to have been composing regularly, if not consistently. From the late 1870s on, publishers were accepting and printing the songs of this celebrated musician. Ettore Borri confirms

“[t]he publishers who printed the songs of Bottesini were of many and various nations which testifies that the author, renowned worldwide for his virtuoso ability, was able to, rightfully, be added to various catalogs: in Italy Bianchi, Canti, Lucca and Ricordi; Bottesinian repertoire was often acquired by other publishers; abroad Rachael, Hartmann and Heugel in Paris and in London

²³ Ibid.

²⁴ Andrew Edward Palmer, "Giovanni Bottesini in the United States 1848 -1854," (DMA diss., University of Memphis, 1995), 55.

²⁵ Ibid., Slatford.

Chappel. Adapting to what was required in the prevailing fashion Bottesini himself published some Albums of songs.”²⁶

In total there were five vocal albums of Bottesini’s music published during his lifetime. The publication of these works is a testament to the high quality of Bottesini’s compositions. In 1876-77 Ricordi published *Notti d’Oriente*, a group of seven songs for various voices.²⁷ Then *Ricordanze di Napoli, Album nos. 1 and 2* were published by Ricordi and the Clausetti Brothers.²⁸ The two remaining sets are the *Album vocale* and *Tre ariette per soprano o tenore*.²⁹ These collections of songs, along with songs like “Ci divide l’ocean,” published independently, and those that have been lost,³⁰ demonstrate that Bottesini had a passion and talent for vocal composition. Based on the prodigious volume and diversity of compositions alone, Bottesini holds a unique place among his 19th-century contemporaries.³¹

²⁶ Ettore Borri, “Liriche da camera,” in *Giovanni Bottesini: Virtuoso del contrabbasso e compositore*, edited by Luigi Inzaghi (Milan: Nuove Edizioni, 1989)104. “Le case editrici che stamparono le liriche vocali di Bottesini furono molte e i varie nazioni a testimoniare che l’Autore, celebre ovunque per la sua abilità di virtuoso, poteva a buon diritto essere inserito in vari cataloghi: in Italia Bianchi, Canti, Lucca e Ricordi, che spesso acquista dagli altri editori il repertorio bottesiniano; all’estero Richault, Hartmann ed Heugel a Parigi e Chappel a Londra. Adeguandosi a ciò che imponeva la moda imperante, anche Bottesini pubblica degli Album di liriche.” Translations are my own, unless otherwise indicated.

²⁷ The songs from *Notti d’Oriente* are “Ad Ischia;” “Sogani;” “Tutto per me sei tu;” “La fidanzata del demonio;” “Torna mio bello;” “Il passato;” “Lucifero;” and an appendix of addedstrophes to several of the songs.

²⁸ The songs from *Ricordanze di Napoli, Album no. 1 and no. 2* are “La Ninna nanna;” “A Lei;” “La venditrice di fiori;” “La villanella;” “L’abbandonata;” “La spagnoletta;” “L’addio d’un viaggianese;” “La rimembranza;” “La piccola mendica;” “La vo cercando;” “Magari;” “Serenata.”

²⁹ The songs from *Album vocale* are “L’amour;” “Una preghiera;” “La Vallon;” “Il bacio piu dolce;” “E il pianto del mio cor.” The songs in *Tre ariette per soprano o tenore* are “La canzone festiva del pastore;” “La pesca;” “Il marinaio.”

³⁰ Inzaghi, “Catalogo delle musiche,” 185. Inzaghi identifies some ten vocal works that were performed, the manuscripts and/or parts of which have been lost. There are many letters from and to Bottesini, as well as news paper articles that mention vocal works that are no longer extant.

³¹ It is true that Verdi, Donizetti, and Rossini wrote more operas than Bottesini, and that the famous 19th-century Italian song composers Luigi Denza (1846-1922), Francesco Paolo Tosti (1846-1916) and Luigi Gordigiani (1806-1860) wrote more songs than Bottesini. It is my contention that where Bottesini does not compare in the volume of one type of composition, he makes up in another. For example, the number of chamber or instrumental solo works of Verdi, Donizetti, and Rossini does not compare with Bottesini’s output. The same can be said when comparing the works of Denza, Tosti and Gordigiani. Furthermore, Bottesini wrote more operas than Denza, Tosti and Gordigiani combined.

By 1850, Gaetano Donizetti and Vincenzo Bellini had both died and Gioachino Rossini was in retirement. With the three early Italian Romantic, or *bel canto*, composers silent, Giuseppe Verdi was left at the epicenter of operatic production.³² Luigi Inzaghi makes a strong observation “In effect the theatrical compositions of Bottesini were produced in a period in which Verdi absorbed the entire market, and honestly, no one was at his level.”³³ Inzaghi is suggesting that as a result of Verdi’s success and fame, and the turmoil of the political climate, there was no room for another Italian composer’s music to take hold. Verdi’s output, however, from the 1860’s on, slowed considerably.³⁴ There were only *La forza del destino* (1862) and *Don Carlos* (1867) in the 1860’s. *Aida* (1871) was his only opera in the 1870’s, and the world would not hear again from Verdi until sixteen years later in 1887 with *Otello*. During this period of relative silence from Verdi, who had averaged eleven opera in each of the two previous decades, Italian publishers looked to other composers to fill the vacancy. The dates of publication are evidence that Bottesini’s vocal music was in demand and that it filled that void.

Bottesini had a deep personal relationship with Verdi.³⁵ As early as 1844, when Bottesini was just twenty-three years old, he began his life-long friendship with Verdi, who was only eight

³²The thirty years between the late 1850s through the early 1880s was a transitional period in Italy’s history. It is outside of the scope of this essay to address the Italian, and for that matter, the global political climate and its effect on music of the time. However, Alana Mallach’s *The Autumn of Italian Opera* provides rich detail and explains that, as a result of Italian unification and the chaos before and after, the opera world suffered. The civil turmoil of the time must have played a significant role in Bottesini’s travelling abroad. Bottesini, independently and with the travelling companies that he worked for, brought Italian music to a world that was hungry for Italian opera. Opera was the single dominant musical genre of this period. It was not just a transitional period for what was becoming the Republic of Italy; it was a transitional time for opera.

³³ Inzaghi, “Composizione Operistiche e Sacre,” 61: “In effetti le composizioni teatrali di Bottesinisimo [*sic*] prodotte in un periodo in cui Verdi assorbiva tutto il mercato e, onestamente, nessuno era al suo livello.”

³⁴Mallach, 15.

³⁵In this light, it appears that Bottesini’s success abroad and at home in Italy was a type of reaction to the turbulent unrest in Italy’s government. This unrest coincided with, if not partially dictated the vicissitudes of Verdi’s career, wherein so dictating Bottesini’s career as well. When the musical community of Italy teemed with Verdi’s works, it did not need Bottesini; when the musical community needed a national artist, while Verdi used his agrarian or political talents instead, the country sought Bottesini.

years his senior.³⁶ Verdi was preparing *I due Foscari* in Venice when he, according to Thomas Martin, encouraged Bottesini to pursue a career as a soloist.³⁷ The two great artists would again be in very close contact years later in 1871, when Bottesini conducted the premiere of Verdi's *Aida*, and again in 1888 when Bottesini was, "after a proposal by Verdi," appointed director of the Parma Conservatory.³⁸ Sadly, Bottesini passed away within six months of taking the position.

As is clearly evident, Bottesini's great talents put him in contact with some of the most important Italian composers and singers of the time. His letters to and from such significant figures as Verdi and Rossini, have survived. As a conductor and composer he worked with many of the most prolific singers of his day, including the tenors Giovanni Matteo de Candia (1810-1883), known as "Mario," Roberto Stagno, and Angelo Masini. I will demonstrate in this essay and accompanying lecture-recital that Bottesini tailored his vocal writing for the strength of these voices.

I will establish and confirm the vocal profiles for Stagno, Masini, and Bozetti based on the vocal features from compositions written for them. The vocal features will be determined by the following criteria, adapted from Deborah Stein and Robert Spillman's *Poetry into Song*: number of notes per syllable (syllabic or melismatic [florid] text setting); predominance of conjunct or disjunct motion; repeated notes in contrast to a continually rising and falling vocal line; small intervals versus large intervals; and legato-style singing versus *parlando* (declamatory) style.³⁹ To Stein and Spillman's list, I add five additional criteria to narrow and specify the vocal

³⁶Inzaghi, 32.

³⁷Thomas Martin, "In search of Bottesini (Part I)," Thomas and George Martina Violin Makers Website, <http://www.thomasmartin.co.uk/double-bass-home/bottesini> (accessed September 2014).

³⁸Ibid., Slatford.

³⁹Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (Oxford: Oxford University Press, 2010).

profiles: range, tessitura, approach to high notes, vocal weight (duration of notes within a particular dynamic), vowel quality and placement.⁴⁰

The vocal profile of Roberto Stagno comes from Pietro Mascagni. Mascagni supplied three arias, “Siciliana,” “Brindisi,” and “Mamma, quel vino è generoso” for Stagno in the role of Turridu in his opera *Cavalleria rusticana* (1890). The following profile is extrapolated from Turridu’s three arias: the vocal line is syllabic and features a balance of conjunct and disjunct motion, sustained singing in the upper middle register (*passaggio*), and melodies that surround a nucleus pitch. Large leaps are rare and used in moments of heightened drama, the range is from E-flat3 to B-flat4, the tessitura is A-flat3 to A-flat4, high notes are approached by skip or leap, forte singing is confined to upper-middle to top register, and predominantly dark and open vowels are used in the upper-middle to top register. A major tenet of the *verismo* style is legato singing with declamatory text setting. Similar features are observed in the songs “Canta Roberto” and “Ci divide l’ocean.” Other evidence implies that these two songs were written for Stagno. I go on to argue that the two arias “Anacreontica” with the incipit “Era la notte ombravano” and “Vieni e in mezzo alla ruina” in Bottesini’s opera *Ero e Leandro* were also composed for Stagno.

The next tenor I will analyze is Angelo Masini, whose vocal profile comes from the role of Fenton in Giuseppe Verdi’s opera *Falstaff* (1893). Verdi intended the role of Fenton for Masini, although at the premiere Edoardo Garbin sang it. The following profile is extrapolated from Fenton’s aria “Dal labbro il canto:” the vocal line is syllabic, it features a balance of conjunct, recitation (repeated), and disjunct motion, frequent leaps of a perfect fifth or greater, long legato

⁴⁰The following vowels are written in square brackets in accordance with the International Phonetic Alphabet. Although a singer may choose to “darken” or “brighten” the color of a vowel, Stein and Spillman refer to “dark” vowels as [a], [ɑ], [o], [ɔ], [u]; the bright vowels are [i], [e], [ɛ]. The symbols [ɔ] and [ɛ] represent the “open,” vowels. For an in-depth discussion of lyric diction see Joan Wall, Roberto Caldwell, et al., *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French and Spanish Pronunciation 2nd edition*, (Redmond, WA: Celumbra, 2009).

phrases with declamatory elements, a range from D-sharp³ to B-flat⁴, a tessitura from F³ to A-flat⁴, high notes approached by both step and leap, light and highly nuanced dynamics throughout, and dark open vowels on high notes. Similar vocal features can be seen in Bottesini's concert *scena* [recitative and aria] "Splendon invan per me – Madre adorata," for which an inscription on the orchestral score shows that it was composed for Masini.

The vocal profile of Alberto Bozetti comes from two arias, "Fuggi pur – Lo spavento dei tutori," and "Tu non sai dunque che il matrimonio," that Bottesini wrote for him in his opera *Il diavolo della notte* (1858).⁴¹ The vocal line for the role Candal is florid and features predominantly disjunct motion, a continuous raising and falling contour throughout, skips predominantly of an interval of a third and fourth, a very legato line, a range from E³ to C-flat⁵, a high tessitura from A³ to B-flat⁴, high notes approached by step and leap for dramatic effect, light and agile vocal weight, and primarily dark open vowels with bright forward vowels used in dramatic moments. These attributes identify a third tenor style.

In addition to the operatic works, Borri distinguishes three over-arching categories in which he places all of Bottesini's songs. "The first includes those songs near to the operatic style. The second group consists of the popular songs, and the third encompasses the true *romanza* and the art songs of the most noble accents."⁴² From Bottesini's corpus I have selected three songs that I believe were intended for a trained tenor voice: the unpublished "Dov'è più questa Napoli," which falls into the category of popular songs; the *romanza* "L'abbandonata," song no. 5 from *Ricordanze di Napoli, Album no. 1*; and the *romanza* "Tutto per me sei tu," song no. 3

⁴¹Alberto Bozetti can be confused with another tenor whose life and career overlapped with his, Alberto Bozzetti (182?-185?). Thomas Kaufman writes *Bozzetti*. However, *Bozetti* is printed in Ricordi's published score.

⁴²Borri, 104. "Per maggior comodità di descrizione, si distingueranno tre grandi settori: il primo comprende quei brani prossimi allo stile operistico. Il secondo raggruppa quelli d'impronta popolare; il terzo infine ingloba le romanze vere e proprie e le liriche di più nobili accenti."

from *Notti d'Oriente*. I will demonstrate that each of these selected songs features range, tessitura, and other vocal challenges that demand a trained instrument. I will confirm this claim in a comparison with the above-mentioned “Canta Roberto”⁴³ and “Ci divide l’ocean.”⁴⁴

In this essay and accompanying lecture-recital I move to encourage and contribute to the implementation of Bottesini’s music in contemporary song repertoire to offset the ubiquitous and nearly unchallenged presence of German *lied* and French *mélodie*. An underlying aim is to further validate the performance of 19th-century Italian song in recital. In addition to the song recital, I will show, by comparison with music written by Verdi and Mascagni, Bottesini’s value as an opera composer. In limiting my study to the compositions of Bottesini that were intended or dedicated to Alberto Bozetti, Roberto Stagno, and Angelo Masini, I can make a case for his inclusion where Bottesini stands as an important interlocutor on the tenor voice of the transitional post-*bel canto* period. Finally, I will add that the vocal works, specifically Bottesini’s large body of songs, warrant greater attention.

⁴³The song “Canta Roberto,” manuscript vocal score, I-PAc, Bottesini Bott. 21 CB.II.1, was edited and extended in 2001 by Patrick Neher. For this study I used the original manuscript as found in the Biblioteca Palatina in Parma.

⁴⁴There is a third song, “Guardami ancor!” (1881), which was also edited and published by Patrick Neher, that has a dedication page on which Bottesini inscribed “All’amico Stagno/ Il suo Bottesini/ Napoli. 17, Luglio 1881.” This song, based on the vocal writing, does not conform to the parameters to which Bottesini and Mascagni clearly adhere in writing for Stagno.

CHAPTER 1

ROBERTO STAGNO

Roberto Stagno (1840-1897) is not remembered as well as some of his operatic contemporaries, but he was one of the most important and celebrated lyric tenors in his time.¹ Unlike the older Enrico Tamberlik (1820-1899), and the younger Francesco Tamagno (1850-1905) and Jean de Reszke (1850-1925), Stagno's fame did not endure into the twentieth- and twenty-first centuries.² He died just before the advent of early recording technologies, and his career was made primarily in both Europe and South America.³ These are the two primary factors that prevented his fame from reaching a modern American audience. In nearly all of the biographical sources available he is considered in terms of a tenor triumvirate: Roberto Stagno, Angelo Masini, and Julian Gayarre.⁴ As with Stagno, the other two tenors, both of who gained prominence in the 1860's, are also forgotten, and their voices permanently lost.⁵

¹Richard Boldrey, "Voice Categories," in *Guide to Operatic Roles & Arias* (Dallas: Pst... Inc, 1994): 18. Boldrey presents five characteristics of the *tenore-leggero*: normal range from C3 to E-flat4; has a great top and weaker low; mellow timbre; soft weight/volume; agile with a flexible top.

²Two good sources for Stagno's biography are Michael Henstock, *Fernando De Lucia: Son of Naples 1860-1925*, edited by Reinhard G. Pauly (Portland: Amadeus Press, 1990), and a biography by Stagno's daughter Bianca Stagno-Bellincioni, *Roberto Stagno e Gemma Bellincioni intimi, Io e il palcoscenico*, (New York: Arno Press, 1977). Stagno's birth name was Vincenzo Andrioli. Stagno comes from his Spanish family's orthographic mutation of Castagnol and Henstock writes that *Roberto* supposedly comes from the opera *Roberto il Diavolo*, a name he took after his first success.

³John Potter, *The Tenor: History of a Voice* (New Haven, Conn.: Yale University Press, 2009), 73: "The tenor voice in Spain is less visible historically since we tend to see the history of the voice in terms of the creation of new roles and the new demands that these may make on singers. There has been a flourishing operatic tradition in the Iberian peninsular [sic] almost as long as in Italy itself, and there has been a succession of superb Spanish tenors since the elder Garcia."

⁴Dan H. Marek, *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique* (Maryland: Scarecrow Press, Inc. Lanham, 2013) 22; Bianca Stagno-Bellincioni, 16; Michael Henstock, *Fernando De Lucia*. For the

Bottesini's two tenors, Stagno and Masini, are said to be two of the successors to the illustrious *contraltino* Giovanni Battista Rubini (1794-1854).⁶ Stagno and Masini each came to prominence in the decade following Rubini's death singing roles created or championed by Rubini, such as Arturo in *I puritani*, and Conte Almaviva in *Il barbiere di Siviglia*.⁷ Stagno and Masini were light lyric tenors whose voices are said to have been both agile and powerful. They used Rubini's style as a model for their techniques, which allowed them the flexibility to meet the demands of the florid *bel canto* music, while adding sufficient weight to meet the demands of the heavier mid- to late-century roles.

Regarding Stagno's vocal education, Henstock and John Potter claim that he studied with Francesco Lamperti.⁸ Elizabeth Forbes, contrarily, identifies Francesco's son, Giovanni Battista Lamperti as Stagno's teacher.⁹ Giovanni Battista Lamperti dedicated his *Vocalizzi preparatori per tenore* (1881) to Roberto Stagno, and writes of his mentorship to the young singer. Whichever Lamperti taught Stagno, he moved from Sicily to Milan to study with him and as a result his voice grew quickly.¹⁰ Contemporary accounts suggest that he was both naturally and technically gifted. In particular, it was Stagno's strong, ringing high notes, and astonishing breath control that set him apart from his contemporaries. Stagno's common-law wife, the

purposes of this study and its focus on the music of Bottesini, Gayarre, who is historically linked to Stagno and Masini, is not discussed

⁵The reputation of the three tenors of the 1860's was not dissimilar to that of Placido Domingo, Luciano Pavarotti, and Jose Carreras, in our own time.

⁶ Throughout Marek's *Giovanni Battista Rubini and the Bel Canto Tenors: History and Technique*, he explains that Giovanni Battista Rubini (1794-1854) was the premiere bel-canto tenor, or *contraltino* (also known as tenorino), and one of the last tenors to inherit the florid castrato technique. Marek contends that the lineage of the "musici" (castrato singers) technique follows Pacchierotti to Nicola Sala and Giacomo David to Andrea Nozzari, and finally Giovanni Battista Rubini, the premiere *contraltino*.

⁷Marek, 108, 182.

⁸Potter, 73.

⁹Elizabeth Forbes, "Lamperti, Francesco," *Grove Music Online. Oxford Music Online*, (Oxford University Press, accessed October, 2014), <http://www.oxfordmusiconline.com.proxy-remote.galib.uga.edu/subscriber/article/grove/music/15924>.

¹⁰Bianca Stagno-Bellincioni, *Roberto Stagno e Gemma Bellincioni intimi: Io e il palcoscenico* (New York: Arno Press, 1977) 6-7. The author provides great detail on Roberto Stagno's first lesson and interactions with Lamperti.

soprano Gemma Bellincioni, said of his voice “was of less beautiful timbre than that of his great rivals Gayerre and Masini, but they did not possess the vibrant power of his top notes...while he sustained them with breathing that was an absolute miracle, adding to these vocal qualities a refinement and an elegance which made him the most finished and aristocratic artist of that age.”¹¹ Michael Henstock postulates that Stagno relied on an “extensive and sparkling upper register [which] compensated for defects in the centre, while a prodigious flexibility and agility lent themselves to *sfumature* [dynamic tapering of phrases and vocal color] and to all kinds of virtuosity.”¹² Henstock’s summary of Stagno’s voice, extrapolated from historical accounts, and Bellincioni’s honest description of her common-law husband’s voice provide substantial detail on the fortes and foibles of his instrument. In terms of these attributes and criticisms I will demonstrate that Bottesini accommodated Stagno’s voice.

Bottesini and Stagno worked closely together in the 1870’s. During Bottesini’s tenure as principal conductor at the Opera Theater of Cairo, Stagno was one of his contracted tenors.¹³ It is indeterminable whether they had known each other previously. During their time in Cairo they may have only worked together on Meyerbeer’s *Les Huguenots*, but in that time they had become dear friends; Inzaghi confirms “Bottesini maintained few friends that he had associated with in the [seven] years in Cairo, especially in the chorister Giovanni Filippi, his secretary; [and] the tenor Roberto Stagno – the Raul in *Huguenots* – who helped Bottesini in presenting

¹¹Michael Henstock, *Fernando De Lucia: Son of Naples 1860–1925*, edited by Reinhard G. Pauly (Portland: Amadeus Press, 1990), 46. Henstock’s footnote indicates the incorrect page number. The quote as translated by Henstock comes from Gemma Bellincioni, *Io e il palcoscenico*, page 87: “La voce di Stagno non era di timbro tanto bella come quella dei suoi rivali, ma i suoi rivali non possedevano la forza vibrante delle sue note acute squillante come pampane di argenio, quando le sosteneva con dei fiati che avevano addirittura del miracoloso, aggiungendo a queste qualità canore, una signorilità e un’eleganza da renderlo l’artista più fine e più aristocratico dell’epoca.”

¹²Ibid., 47.

¹³Luigi Inzaghi, *Giovanni Bottesini: Virtuoso del contrabbasso e compositore* (Milan: NuoveEdizioni, 1989), 45. “[Maria] Waldman rinnova il contratto insieme a... Roberto Stagno... per interpretare *Aida*, *Dinorah*, *Faust*, *Favorita*, *Lucia*, *Lucrezia Borgia*, *Maria di Rohan*, *Norma*, *Otello*, *Don Pasquale*, *Profeta*, *Rigoletto*, *Roberto il diavolo*, *Trovatore* e *Ugonotti*.”

Ero e Leandro in Rome...”¹⁴ Two years after Bottesini ended his tenure in Cairo, he conducted Stagno in the premiere of *Ero e Leandro* in Argentina (1879). Stagno repeated the role of Leandro in the Rome premiere (1880). Later in the early 1880’s Bottesini dedicated three songs to his dear friend Stagno.

If Stagno’s name is remembered at all it is as the creator of the role Turriddu in Mascagni’s *Cavalleria rusticana*. Mascagni and Stagno worked closely on the opera. There are many reports of the composer acquiescing to Stagno’s demands. On one particular instance Stagno is quoted as saying to Mascagni “Dear Maestro, you are the composer, and that is well and good, but I am Roberto Stagno, and as far as the interpretation is concerned, I will deal with it!”¹⁵ According to Alan Mallach, the tenor “continued to perform the disputed passage his way.”¹⁶ The 54-year-old tenor was reported to be very demanding. Stagno changed the text to the “Siciliana” because he did not believe that Giovanni Targioni-Tozzetti and Guido Menasci’s libretto expressed the true Sicilian tongue.¹⁷ Just days before the premiere in May of 1890 Mascagni begrudgingly transposed two numbers for Stagno and rewrote the transitions into and out from the two pieces to satisfy the tenor and disguise the key changes from the audience.¹⁸

From Mascagni’s music for Stagno, I have extrapolated the tenor’s vocal profile. The role of Turriddu has three extended solo arias, the “Siciliana,” “Brindisi,” and “Mamma, quel vino è generoso.” Each of the three arias makes unique demands on the voice, but have the following vocal features in common: the vocal line is syllabic and features a balance of conjunct and

¹⁴ Inzaghi, 46. “Qualche amico però che lo frequenta negli [7] anni del Cairo, Bottesini se lo conserva, specialmente nelle persone del corista Giovanni Filipi, suo segretario; del tenore Roberto Stagno – il Raul degli Ugonotti – che lo aiuta nel dare il suo *Ero e Leandro* a Roma...”

¹⁵ Alana Mallach, *Pietro Mascagni and His Operas* (Boston: Northeastern 2002), 58.

¹⁶ Ibid.

¹⁷ Henstock, 264.

¹⁸ Ibid.

disjunct motion. Large leaps are rare, but they are used in moments of heightened drama. Mascagni wrote sustained singing in the upper middle register (*passaggio*). The various melodies frequently surround a nucleus pitch. The range encompasses E-flat3 to B-flat4, and the tessitura is A-flat3 to A-flat4. High notes in the arias are approached by skip or leap, and Mascagni wrote forte singing in upper-middle to top register with predominantly dark and open vowels ([a], [o], [ɔ], [u] occasionally [ɛ]) in the upper-middle to top register.¹⁹ A major tenet of the *verismo* style is legato singing within a declamatory setting, this dichotomy can be observed in Mascagni's writing.

It is important to note that at the time of the premiere of *Cavalleria rusticana* Stagno was 54 years old. However, similar vocal features are observed in two songs Bottesini dedicated to Stagno from ten years earlier, the songs "Canta Roberto" and "Ci divide l'oceano".

"Canta Roberto"

...in those [works] of Bottesini one see emerge the intent to be descriptive and a vein of greater intimacy: a sign of the changing tastes and the identification of a real Italian "genera" of vocal chamber music.

-Ettore Borri, "Liriche da camera," in *Giovanni Bottesini: Virtuoso del contrabbasso e compositore*

The song "Canta Roberto" was left unpublished during Bottesini's lifetime.²⁰ The manuscript to this song is preserved in the library Biblioteca Palatina, at the Conservatorio di Musica Arrigo Boito of Parma, Italy. Borri states that both "Canta Roberto" and another

¹⁹Joan Wall, Roberto Caldwell, et al., *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French and Spanish Pronunciation 2nd Edition* (Redmond, WA: Celumbra, 2009).

²⁰Patrick Neher published his own edition of "Canta Roberto" in his *Seven Romantic Songs: for Soprano (or Tenor), Double Bass, and Piano*, edited and arr. by Patrick Neher (Tucson, Ariz.: ISG Publications, 2000). Neher's edition extends the short song and includes an added obbligato bass line of his own creation in the style of Bottesini.

unpublished song, “Guardami ancor” were dedications to Roberto Stagno.²¹ There is an accompanying autographed dedication page in Bottesini’s hand that confirms the dedication to Stagno. The dates on the dedication page and at the bottom of the manuscript confirm that these pieces were written in the final days of July, 1881.

The dedication to Roberto Stagno is significant, but an attribution, as will be seen in “L’abbandonata,” does not necessarily suggest that the dedicatee is the intended performer.²² The song “Canta Roberto”, however, fits the vocal profile that I have extrapolated from Mascagni.

The poet of the text to “Canta Roberto” is unknown, and there is not sufficient evidence to confirm or deny Bottesini as the poem’s author. The text to this song is concise. The lines can be arranged into three alternating *endecasillabi versi piani* and three *settenari versi tronco* (see Figure 1.1). The unique feature of this poem is its rhyme scheme, ABABCA. The text to the poem expresses a flattering request to hear the heavenly voice of Roberto sing.

Figure 1.1: “Canta Roberto,” text

Canta Roberto il tuo soave canto	Sing Roberto your sweet song
È profumo di fior	It is the perfume of flowers
È dell’aurora d’un bel dì l’incanto	It is the dawn of an enchantingly beautiful day
È la vita è l’amor	It is life it is love
Canta Roberto il canto è la favella	Sing Roberto the song is the language
Degli angeli del cielo	Of the angels of Heaven.

Bottesini set this short poem to twenty-eight measures of music. Despite its brevity, Bottesini was able to impart his characteristic compositional artifice. The melody setting the opening two poetic lines adheres to a periodic phrase structure. The first four measures of the

²¹ Borri, 104. “Ci viene qui in soccorso la dedica A Roberto Stagno, celebre tenore italiano, destinatario di altre due melodie bottesiniane rimaste inedite: la breve e scherzosa “Canta Roberto” e la ben strutturata, elegante *Guardami ancor*.”

²²The song “Guardami ancor,” which is dedicated to Stagno, follows none of the patterns seen in Bottesini’s other works for tenor. The work is not in a flat key, but in G major, the tessitura is consistently low, the range is B to g¹ (B2 to G4), the high notes are approached by step, not leap, and with three exception the notes above E-flat¹ are set to closed, bright vowels. This song would suit a different voice better, perhaps a mezzo-soprano.

third line lead the listener to hear a modified repetition and therefore expect a compensatory semi-phrase to follow. Bottesini, instead of repeating the contrasting idea, writes a continuation cadential phrase that rushes to the song's climax. The resolution overlaps with the beginning of a conventional postlude.

Figure 1.2: "Canta Roberto," poetic and musical form analysis

	a	b	a ¹	b ¹	c	a ¹¹	
mm.	mm.			mm.		mm.	
1-4	5-16			17-25		25-28	
Prelude						Postlude	
D-flat Major	I vi ii V I			V/iv vi ii V		I	

There are several unifying elements to this playful song. The trochaic rhythm, dotted eighth followed by sixteenth, of the introduction is augmented, becoming the dotted quarter eighth rhythm that predominates in the bass line. This trochaic rhythm however, is set immediately in opposition to the syncopated rhythm in the right hand of the piano, an iambic rhythm. Both rhythms continue in opposition and underscore the opening period and the transposed repetition of the basic idea of the second phrase, mm. 5-16. (Example 1.1)

This rhythmic discourse unifies these three semi-phrases. The third line, "È la vita, è l'amor," which the listener expects to follow the periodic structure suggested by the first three semi-phrases, is set to a series of voice-leading chords (alternating diminished chords and major chords), over a chromatic descending bass line leading to the vi chord. At the arrival of the vi chord the conflicting rhythmic figures come to rest. Over the vi chord, Bottesini set the text "Canta Roberto il canto" to the only ascending scale in the song. The uncharacteristic ascending mixolydian-minor (Acoustic -3) scale leads to the climax of the song "il canto è la favella/Degli

angeli del Cielo,” and ultimately to the dominant, which returns the song to the stability of the home key in the postlude (see Example 1.2).

Example 1.1: “Canta Roberto,” mm. 5-16

The image displays a musical score for the piece "Canta Roberto" in tenor and piano. The score is divided into three systems. The first system (measures 5-8) shows the Tenor (T) and Piano (Pno.) parts. The Tenor part begins with the lyrics "Canta Ro - ber - to" and features a melodic line with a fermata over the final note. The Piano part is marked *p* and provides harmonic support with chords and a bass line. The second system (measures 7-12) continues the Tenor and Piano parts. The Tenor part has the lyrics "il tuo soa - ve can - to È pro - fu - mo È profu - mo di fior". The Piano part continues with chords and a bass line. The third system (measures 13-16) shows the Tenor and Piano parts. The Tenor part is marked *cresc.* and has the lyrics "E dell' au - ro - ra - d'un id - di - l'in - can - to". The Piano part continues with chords and a bass line.

Example 1.2: “Canta Roberto,” mm. 19-22

The musical score for "Canta Roberto" (mm. 19-22) is presented in two systems. The top system is for the voice (T) and the bottom system is for the piano (Pno.). The key signature has two flats (B-flat major), and the time signature is 3/4. The vocal line begins with a fermata on the first measure, then proceeds with a descending eighth-note scale. The piano accompaniment features a strong bass line with chords and moving lines. Dynamics include *f*, *sf*, *cresc.*, and *dim.*. The lyrics are: "Can - ta Ro - ber - to il ca - nto è la fa - ve - lla De - gli a nge - li del".

This unassuming setting turns out to be a song filled with recondite artistry. The analysis of the melody and vocal setting share the vocal features associated with Mascagni’s writing for Stagno. There is even a drama in the contours of the melody. Throughout the song, the melody moves in continuous wave-like contours. Nearly every measure contains a leap, skip or scale in one direction or, in compensation, the other direction. In these terms, the melody resembles a game, in which the challenge is to get from A-flat3 to A-flat4 by leap. It seems that for each failed leap to a higher pitch, Bottesini knocks the melody down filling in the leap with a descending scale. Finally, if the leap will not succeed, then the melody is determined to approach the high note by step. Here too, the melody fails and can only reach as high as F4. In a last attempt to win the game the melody skips up to A-flat4 and resolves to the tonic. This recitation on F4 and the skip up is reminiscent of the same motion in Mascagni’s “Siciliana” (Example 1.3).

Example 1.3: “Siciliana,” *Cavalleria rusticana*, mm. 11-15

quannu t'affac - ci fai la vucca a
Chi t'ha ba - cia - to il lab - - bro por - po -

ri - - sa..... bi. a - to cu. i ti dà
- ri - - no..... gra. zia più bel. la a Di - o

rit. a tempo

E. 492 S.

The vocal features of this work coincide with Stagno’s profile. The range of “Canta Roberto” is F3 to A-flat4, well within Turriddu’s range. The sinuous contour of the melody avoids Stagno’s deficiency in the middle register by constant ascending and descending shifts. This type of florid writing also demonstrates Stagno’s vocal flexibility. There is a balance of disjunct and conjunct motion. Much like the verismo style to which it is being compared, this short song balances legato singing with clear articulation of the text. High notes are approached by skip or leap. The meticulous placement of dynamics is further confirmation of Bottesini’s writing for Stagno’s famous *messa di voce* (a crescendo-diminuendo swell). Regarding vowel placement, with two exceptions, all of the notes E-flat4 and above are set to dark, or open vowels.

“Ci divide l’ocean”

“Ci divide l’ocean” is arguably Bottesini’s most popular and successful song. It is the only song remembered outside of the two chamber works for voice and piano with double bass obbligato, “Une bouche aimée,” and “Tutto il mondo serra.”²³ This *romanza* is one of the few small-scale vocal pieces published in its own folio, individuated from other songs. Inzaghi explains that in the summer 1883 “...the Milanese editor Lucca had a reawakened sympathy for Bottesini, publishing for him the *romanza* “Ci divide l’ocean” dedicated to Roberto Stagno, his friend of so many fought battles in Egypt.”²⁴ Like “Canta Roberto,” “Ci divide l’ocean” was not only dedicated to Stagno, but intended for his voice.

Bottesini chose to set Giambattista Savon’s poem “Ci divide l’ocean” as dedication to his close friend Stagno.²⁵ The poem follows the standard five quatrains of a *romanza* with alternating rhyme scheme of *ottonari*. Savon alters the verse endings to several of the quatrains to accommodate his word choice.

His treatment of line seventeen is the most significant deviation from the surrounding text. Line seventeen states the title of the work “Ci divide l’ocean”. There are actually two poetic devices at work. In Italian poetry consecutive vowels are often treated as one syllable, an effect called *sinalefe*; its opposite is called *dialefe*. By removing the final vowel [o] from the Italian *oceano* the poet changes the type of naturally occurring verse ending, but not the syllabification.

²³The aria for voice, piano and bass obbligato *Tutto il mondo serra* is alternatively known as the *Chopin Terzetto* because it is transcription of Chopin’s Etude op. 25, no.7.

²⁴ Inzaghi, 31: “Anche l’editore Milanese Lucca ha un risveglio di simpatia per Bottesini, pubblicandogli la *romanza* “Ci divide l’ocean” dedicata a Roberto Stagno, l’amico di tante battaglie combattute in Egitto!”

²⁵Among G. Savon’s other works include a song written by Stagno entitled *Il sogno*.

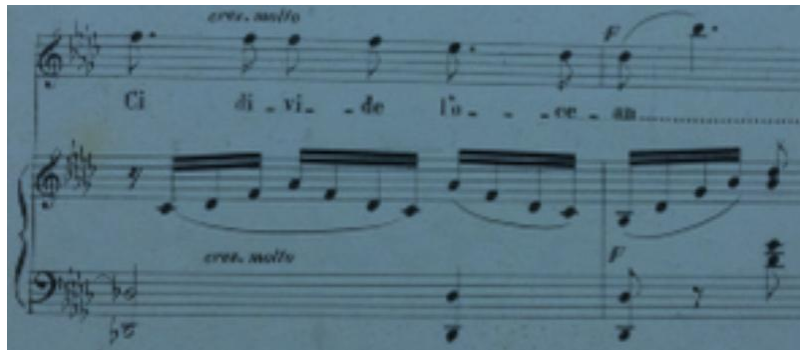
Line seventeen appears to have eight vowels, seven syllables, six heard and one silent. The *sinalefe* and dropped final [o] make the verse ending *troncò*.

Figure 1.3: “Ci divide l’ocean,” text

Vien la sera bruna, bruna Copre il ciel, s’oscura il mar..... Solo pallido di luna Mesto e dolce, un raggio appar	The darkness of evening approaches covers the sky, shadows over the sea... Only the moon’s pale rays, sad and sweet, appear
Come rapido il pensier Melancomico d’amor Vola trepido e leggero Fra visioni e sogni d’or.	How quickly the melancholy thought Of love Flies trembling and gentle Between visions and golden dreams.
Io ti chiamo e affido all’onde Il tuo nome ed un sospir. Non un eco, mi risponde Muto è cielo a’ miei desir,	I call you and entrust to the waves Your name and a sigh. Not an echo, responds to me mute is heaven to my desires
Triste un metro di dolore La mia cetra spira invan Non va gioja nel mio cor Ci divide l’ocean	A sad meter of pain My zither sighs in vain My heart feels no joy The ocean separates us
Più non va per me sorriso Non accento lusinghier Se non splende il tuo bel viso Sempre al fervido pensier	No longer do I smile No flattering accent If your beautiful face does not shine Forever at the fervid thought

Unfortunately, this reading would undermine the *ottonari* pattern with a seven-syllable line. The line is undeniably *troncò*, and as a result Bottesini interprets *ocean* with a *dialefe*, and gives primary stress to the penultimate vowel [a], instead of the naturally occurring tonic accent on [e] (see Example 1.4). The result changes the pronunciation of the word, but maintains the verse-ending pattern and eight-syllable line.

Example 1.4: “Ci divide l’ocean,” mm. 40-41



Although Savon’s poem follows the conventions of a *romanza*, Bottesini’s setting resembles an aria with recitative. The combination of both elements complicates assigning the song to category one, of songs near to the operatic style, or category three, the *romanza*.

Figure 1.4: “Ci divide l’ocean,” poetic and musical form analysis

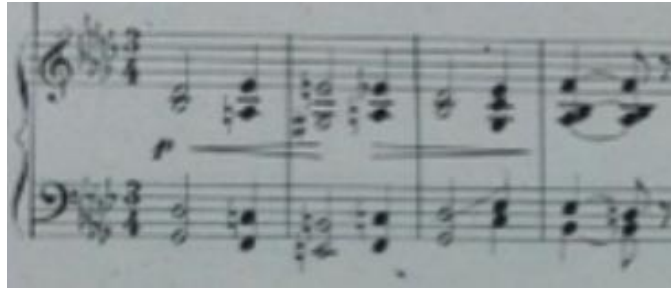
	abab	cdcd	efef	ghgh	ijij	gh
	1	2	3	4	5	6
mm.	mm.	mm.	mm.		mm.	mm.
1-8	8-16	16-24	25-43		43-51	51-58
Prelude	Recit	A	B		A ¹	Coda
G-flat Major ²⁶	I	I	VI (V ⁷)		I	I
x		x			x	

Note: x signifies chromatic voice-leading progression

Bottesini’s eight-measure introduction presents a chromatic harmonic progression that underscores the entirety of the song (see Example 1.5).

²⁶According to the Italian national library website, opac.sbn.it, there is a listing for “Ci divide l’ocean” in the key of E-flat major.

Example 1.5: “Ci divide l’ocean,” mm. 1-4



The vocal features of this *romanza*, quasi-aria, coincide with Stagno’s profile as seen in “Canta Roberto” and the role of Turriddu. The vocal line is primarily syllabic, with one exception on a stratospheric melisma in m. 48 (see Example 1.6).

Example 1.6: “Ci divide l’ocean,” m.48



The melody in the recitative is disjunct, but there is a balanced distribution of conjunct and disjunct motion throughout the body of the song. It features static recitation, chromaticism, and large leaps. The melody acts like an ocean wave, in a continuous rising and falling contour. There are several large leaps in the piece, a perfect fifth and larger. Like “Canta Roberto” there is

an underlying declamatory sense to the highly legato writing. The lowest note in the range of this song is F3, and the top note stretches Stagno's voice beyond B-flat4 to C-flat5. There is a wide tessitura, from G-flat3 to G-flat4 and all of the high notes are approached by leap. Bottesini's dynamic palette, as in "Canta Roberto," emphasizes Stagno's *messa di voce*. Lastly, with two exceptions, all of the notes E-flat4 and above are set to dark, or open vowels.

CHAPTER 2

TWO ARIAS FOR STAGNO

Based on the extant evidence, it is my belief that the tenor role Leandro, in Bottesini's *Ero e Leandro*, was written for Roberto Stagno. Bottesini had begun setting Arrigo Boito's libretto as early as 1875, during the final seasons of his tenure in Cairo.¹ A letter from the same year (1875) verifies Stagno and Bottesini's connection. The letter is addressed to the impresario Draneht Bey, from Bottesini, regarding Stagno's engagement as Raul in *Les Huguenots*. As presented above, it was in these years that Stagno and Bottesini became close friends, and the period in which Bottesini became familiar with Stagno's temperament and instrument.

Stagno did not sing in the first performance of *Ero e Leandro*. He may have been engaged at the Gran del Teatre del Liceu in Barcelona, Spain at the time of the premiere.² The tenor Enrico Barbacini (1834-1905), who Bottesini respected and to whom he dedicated his score,³ sang Leandro to great success at the premiere in Turin (1879) conducted by Carlo Pedrotti.⁴ Seven months later Bottesini made the long cross-Atlantic voyage to South America where he was engaged as a conductor for several months. Talk of putting a production of his *Ero e Leandro* on the stage in Argentina can be seen in letters as early as January 24th of 1879, days

¹Giovanni Bottesini, a letter from Bottesini to Arrigo Boito, Cairo: November 26th, 1875. The letter shows that Bottesini had already begun working on *Ero e Leandro*. Letter in Inzaghi, *Giovanni Bottesini: Virtuoso del contrabbasso e compositore* (Milan: Nuove Edizioni, 1989).

²The exact dates of his performances are not provided
www.liceubarcelona.cat/fileadmin/PDF_s/Cronologies_liceistes_obres/Cronologia_Liceista_es_Barbiere.pdf

³In a letter to Giulio Ricordi, dated July 2, 1879, he laments the delay in publishing his score and reminds Ricordi that he must dedicate the work to Enrico Barbacini. Bottesini write "Te l'avevo detto, ma forse l'hai dimenticato."

⁴Thomas G. Kaufman, *Annals of Opera*, vol. 1, *Verdi and his Major Contemporaries: A Selected Chronology of Performances with Casts* (New York: Garland, 1990), 29.

after the opera's premiere.⁵ In Argentina he was again in close contact with his dear friend Stagno, who sang his first Leandro with Bottesini at the podium in August of 1879. Then, five months after the premiere in Argentina, Stagno reprised the role to resounding success in Rome, February 22nd 1880.⁶

Their close friendship and professional experience provides evidence for Bottesini's familiarity with Stagno's voice. The vocal writing in the role Leandro matches the profile examined in the two songs dedicated to Stagno as well as Mascagni's Turriddo, and does not highlight Barbacini's strengths. Barbacini is known to have beseeched Bottesini to alter the vowels in the phrase "L'amore è forte più della morte!"⁷ (see Example 2.1). Barbacini asked Bottesini to change "più della morte" to "Addio."⁸ Unlike Stagno, Barbacini preferred to sing B-flat⁴ on the frontal closed vowel [i], not a dark open vowel like [a] or [ɔ]. Bottesini acquiesced to the substitution of the text "più della morte!" for "Addio" in performance. Ricordi published the score in August of 1879, months after the premiere. Bottesini did not include the changes Barbacini had made to the tenor arias. Instead, Bottesini asked Ricordi to publish the score with other edits but to keep the tenor part as originally conceived for Stagno. Stagno sang the phrase

⁵Giovanni Bottesini, a letter from Bottesini to Giulio Ricordi, Turin: January 24th, 1879.

⁶Kaufman, 30.

⁷Luigi Inzaghi, *Giovanni Bottesini: Virtuoso del contrabbasso e compositore* (Milan: Nuove Edizioni, 1989), 76. "Nell pen'ultima *scena* Leandro, in procinto di buttarsi in mare, abbraccia Ero e grida «L'amore è più forte della morte!» Sulla parola "morte" e giusto sulla vocale «o» il maestro aveva appoggiato un *si bemolle* acuto da polungare e piacimento. C'è sempe tempo a morire e se c'è il fito c'è vita. Il *si bemolle* acuto formava l'orgoglio del Barbacini, dunque niente da ridere, se non ci fosse stato ce l'avrebbe messo egli stesso; me, ecco, non gli veniva bene sulla «o», bisognava sostituire alla vocale «o» la vocale «i» e, poichè la più sfrenata licenza non tollera «mirte» per «morte» proponeva la variante: «L'amore è forte». (Pausa). «Addio» (Coronoa sulla «i», *si bemolle*, applausi ed un tuffo nell'acqua). Che il *verso* e la rima zoppicassero, gliene importava un fico secco, gli importava il *si bemolle*. Stmpassero sul libretto il *verso* esatto, rimando morte con forte, e lasciassero a lui l'«addio». Siccome, in fondo il Botteini ed il barbacini ci tenevano al *si bemolle*...fu fatta la volontà del Barbacini ed il *si bemolle* suscitò lo sperato buggerio e procurò al tenore parecchie chiamate, un bis ed un bacione del maestro."

⁸ Ibid.

as written. A contemporary review proves that Stagno sang the part as written, in places where Barbacini had to change the score and libretto to fit his voice.

Example 2.1: “L’amore è forte più della morte,” *Ero e Leandro*, act three



During the rehearsal period before the Rome premiere Bottesini wrote to Ricordi praising Stagno’s divine singing.⁹ On February 29, 1880, the *Gazzetta Musicale di Milano* printed a review from the Rome premiere of *Ero e Leandro*. The critic remarked, “The new opera of maestro G. Bottesini... is a complete triumph.”¹⁰ Later in the review the critic identifies Stagno for his great performance, and singles out Stagno’s singing of the phrase “L’amore è forte più della morte,” not “L’amore è forte. Addio” as Barbacini sang. The critic wrote “... and especially the stupefying passage: *L’amore è forte – più della morte*, come[s] from him sung with so much *slancio* [swooping enthusiasm] and passion that kept us surprised and in awe.”¹¹

⁹ Giovanni Bottesini to Giulio Ricordi, February 12, 1880.

¹⁰ Unsigned review of *Ero e Leandro*, by Giovanni Bottesini, *Gazzetta Musicale di Milano*, February 29, 1880, pp. 67-68.

¹¹ Unsigned review of *Ero e Leandro*, by Giovanni Bottesini, *Gazzetta Musicale di Milano*, February 29, 1880, pp. 67-68. The “... la stupenda frase: *L’amore è forte – più della morte*, venne da lui cantato con tale slancio e passione da rimanerne sorpresi, meravigliati.”

“Anacreontica”

Bottesini wrote the cavatina, or entrance aria, “Era la notte ombrevano,” with accompanying recitative “Coronatrice mia,” and the arietta “Vieni e in mezzo alla ruina” for the role Leandro. Bottesini and Boito labeled the cavatina “Anacreontica” because it follows the anacreontic rhyme scheme and syllabification (see Figure 2.1).

Figure 2.1: Recitative “Coronatrice mia,” *Ero e Leandro*, text

<p>Coronatrice mia, più eletto vanto Giammai quaggiù trionfator non ebbe. E tanta possa la tua man mi crebbe, Che al tuo parlar risponderò col canto. <i>(piglia la cetra)</i> M'arde talor disio di cantar l'ira Del divino Pelide, Ma la cetra sospira: <i>Amore!</i> Allor dello scettrato Atride Prendo a cantar lo scudo e la faretra, Ma ognor la cetra Sospira: <i>Amore!</i> E invano io muto il plettro E le vocali corde e il canto e il metro Insidiatore, Sempre la cetra mia sospira: <i>Amore!</i></p>	<p>My coronation, a victor has never Had more noble pride. And such strength has your hand given me, That to your words I will answer with song. <i>(seizes the lyre)</i> The desire to sing of the anger The divine son of Peleus¹² burns in me, But the lyre sighs: <i>Love!</i> Then of the sceptered [sovereign] Atrius I'll sing about his shield and quiver, But evermore the lyre Sighs: <i>Love!</i> And in vain I mute the plectrum And the vocal chords, the song and the alluring rhythm, Always my lyre sighs: <i>Love!</i></p>
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Figure 2.2: Recitative “Coronatrice mia,” *Ero e Leandro*, analysis of poetic and musical form

abba	cdcd	eeff	gg
1	2	2	4
mm.	mm.	mm.	mm.
1-9	9-22	22-25	25-28
A major	D-flat major		D-flat Major
I - V/D-flat	I to vi	vi - V/D-flat	I

¹²The son of Pelide is Achilles.

The recitative is written in the mid-century style, a dramatic amalgam of *recitativo-stromentato* (orchestral accompaniment) and *recitativo-arioso*. Bottesini takes a lot of harmonic liberty on the surface of the music, using sequential repetitions as agents of dramatic progression. The orchestra is meant to imitate Leandro's lyre. Stagno's vocal profile is readily apparent in this recitative. The main body of the recitative, measures 9-28, demonstrates Stagno's preference for flat keys. Two of the three arias for Turriddu and the two Bottesini arias with dedications to Stagno are in flat-keys. The vocal line is syllabic, and there is an even distribution of conjunct, recitation and disjunct motions. Like the song "Canta Roberto" and the "Siciliana" there are extended passages with the pitch F3 as the nucleus of the phrase. The intervallic content in the leaps and skips varies, but the leaps are often wide. Bottesini's writing is much more declamatory and legato in this recitative, which is to be expected. The range is G3 to B-flat4, and the tessitura A-flat3 to A-flat4. The high notes are approached by skip or leap, and the vocal weight is a little heavier than Bottesini's writing in the songs but matches the writing for Turriddu: the extended recitation in the *passagio* demands a voice with great stamina. Finally, the vowel placement and color also match Stagno's established profile: the greater percentage of notes E-flat4 and above set to dark and or open vowels ([a], [o], [ɔ], [u] occasionally [ɛ]).

There is a *tempo di mezzo* between the recitative and aria. Ero and the chorus express their delight in Leandro's song, and prepare to sit silently to enjoy more. This interlude harmonically prepares the aria.

Figure 2.4: Aria “Era la notte ombravano,” *Ero e Leandro*, poetic and musical analysis

abbc	dc	effg	hg	ijj	kl	lkmnop	po
mm.	mm.	mm.	mm.	mm.	mm.	mm.	mm.
1-9	9-16	17-24	25-29	29-37	37-41	41-57	57-61
	A			transition		B	
a		b	a ¹				a ¹
<hr/>							
D major							
I	I - V	V ⁷	I	I - V ⁷ /ii	ii - cycle	of °7 chords	V ^{6/45/3} I

Of the aria “Era la notte ombravano,” the critic G. Bercanovich wrote: “The effect it produces is great...it is so intense as a whole, so affectionately delicate, it serves well the beautiful text, that it does not seem to deceive my ability to judge it as the best piece in the opera.”¹³ The musical structure, despite its repetitive schematic, enhances rather than distracts from the continuous dramatic flow of the text. The aria feels like a continuous monologue, because Bottesini never repeats the same text with the same music. Bottesini also achieves this dramatic continuity by cleverly interweaving the vocal line within the fabric of the orchestral theme. In fact the vocal line is not much of a melody at all, but what can be considered an isolated and exposed inner line. The primary theme of the melody is first heard in the orchestra, but not heard in the voice until measure 25, and then not again until the final phrase of the aria. The syllabic setting on repeated notes (what I have called recitation) is highly declamatory, and the result is an aria that feels through-composed. A final observation that supports the dramatic flow of this aria is the fourteen-measure series of diminished chords, which heralds the harmonic resolution.

¹³ G. Bercanovich, in a review of *Ero e Leandro*, in *Gazzetta Piemontese*, February, 13, 1879. “L’effetto che produce è grande, perchè l’essere specilmente descrittiva non comporta, tanto più alla conclusione, alcuna frase decisa, ma pure è così bene intensa nel suo insieme, così affettuosamente delicata, serve così bene le parole bellissime, che non mi par proprio d’ingannarmi nel giudicarla il pezzo migliore dell’opera.”

Figure 2.3: Aria “Era la notte ombravano,” *Ero e Leandro*, text

Era la notte; ombravano Le nubi erranti e brune, Sui talami e le cune	It was night; darkening clouds wandering and dusky, On the beds and cradles
Pioveano i sogni d’or. Ed ecco al mio tugurio Batte gemendo Amor:	Rained golden dreams. And here to my humble door Cupid beat moaning:
<i>Apri la porta, è torbida La luna e l’aer crudo; Son fanciulletto e nudo,</i>	<i>Open the door, cloudy is The moon and the air is raw; I am young an naked,</i>
<i>Così non mi lasciar, Fa ch’io m’avvivi al tiepido Raggio del focolar.*</i>	<i>So do not leave me, Let me warm myself In the radiance of your fire.</i>
Pietà mi spinse, al pargolo Trassi, ei ver me movendo Ne lo vedea, piangendo,	Pity moved me, the infant I pulled in, and toward me he approached I saw him, crying,
Scarmigliato il crin. Io lo conforto e suscito La vita al fanciullin.	His tresses disheveled. I comfort him and provoke in him Youthful life.
Ma come appena ei vedesi Del suo dolor discarco, Ecco, ei s’avventa all’arco,	But as soon as may be seen his grief discarded, Here, he drew the bow,
Teso ver me lo tien, Scocca la freccia... e il perfido Già mi ha trafitto il sen	Toward me he held it, Shoot the arrow... and the traitor Had pierced my breast.

*Words in italics are the words spoken by cupid

The profile for the aria, like the recitative, matches the two profiles from the unpublished “Canta Roberto” and the virtuosic “Ci divide l’ocean”. Like Turridu’s “Brindisi” this aria deviates slightly from the profile because it is written in a sharp key. “Era la notte ombravano” stays within the range from E3 to A4, but the tessitura lies in the upper middle, as does

Mascagni's writing. Bottesini set the great majority of pitches E4 to A4 to dark and open vowels.

“Vieni e in mezzo alla ruina”

In the penultimate scene of act three Leandro sings the arietta “Vieni e in mezzo alla ruina.” Like “Canta Roberto”, the arietta is only a few bars long but filled with Bottesinian artistry. There are several layers of complexity to the arietta, though its overall effect seems guileless. The critic Giuseppe Depanis wrote, “The predictions were favorable but no one had hoped for such a warm and complete success. The applause began at the overture; they doubled at the tenor's anacreontica, accompanied the principal pieces of the opera and reached the apex of enthusiasm at the larghetto of the third act.”¹⁴

The text is a simple love song to Ero (see Figure 2.5). Bottesini indicated the arietta should be sung *larghetto, assai declamato con entusiasmo* (broadly, very declaimed with enthusiasm) and the orchestra is instructed to play *larghetto mosso agitato*. This instruction seems counter intuitive to its lyrical and placid setting. The opening semi-phrase is nearly static, supported by slurs and parsimonious harmonic movement (see Example 2.2). Bottesini uses range, tessitura, and harmonic colors to draw out the dramatic effect in the scene.

¹⁴ Giuseppe Depanis, review of *Ero e Leandro*, in *Gazzetta Letteraria di Torino*, and in *I concerti popolari ed il Teatro Regio di Torino*, January 1879, quoted in Luigi Inzaghi, *Giovanni Bottesini: Virtuoso del Contrabbasso e compositore* (Milan: NuoveEdizioni, 1989), 73. “Le previsioni erano favorevoli ma nessun sperava in un successo così caldo e così completo. Gli applausi incominciarono all'ouverture, raddoppiarono all'anacreontica del tenore, accompagnarono i principali pezzi dell'opera e raggiunsero l'apice dell'entusiasmo al larghetto del terzo atto...”

Figure 2.5: “Vieni e in mezzo alla ruina,” *Ero e Leandro*

Vieni e in mezzo alla ruina fortunal che ha il mar travolto beami ancora, Ero divina, col fulgor del tuo bel volto.	Come and in the midst of the wreckage Tempest that has swept the sea, Delight me again, divine Ero, with the splendor of your beautiful face.
Mentre il tuon ripete al tuono il titanico richiamo sul tuo cuore io m'abbandono e ripeto:	While the thunder repeats the titanic call I resign myself to your heart I repeat:
Io t'amo! e ripeto: io t'amo! Io t'amo!	I love you! I repeat: I love you! I love you!

Example 2.2: "Vieni e in mezzo alla ruina," *Ero e Leandro*, mm.1-4

The musical score shows the vocal line and piano accompaniment for the first four measures. The tempo is marked 'LARGHETTO MOSSO AGITATO' and 'assai declamato con entusiasmo'. The lyrics are: 'Vie - ni e in mezzo alla ru - i - na'. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

The vocal features of this arietta match Bottesini’s profile in the first act recitative and aria. The setting is syllabic, with primarily conjunct motion. Ascending and descending leaps and skips are used for dramatic intensification. It is the particular abundance of conjunct motion that makes the leaps seem so much more intense. More so in this arietta than the other pieces examined are the mood and drama linked to registration. To achieve the *agitato*, *declamato* and *entusiasmo* Bottesini shifted the melodic nucleus of the semi-phrases somewhat abruptly. The registration on *fortunal*, *col fulgor*, *titanic richiamo*, and the repeated *t’amo* sets these important words in relief from the static phrases that surround them.

The intervallic leaps to and from high notes are either leaps of a perfect fifth or a sixth. As a result of the orchestral accompaniment, and its lack of explicit melodic material, this arietta has the effect of being more legato than declamatory. The range, G3 to B-flat4, fits the established Stagno profile, as does the tessitura, B-flat3 to G4. The vocal weight follows the heavier setting of Leandro’s singing. Again, long recitation in the upper middle voice requires plenty of vocal stamina. Bottesini does make use of Stagno’s celebrated ability to make dynamic contrasts. Lastly, dark and open vowels are nearly unanimously present in the upper middle and top register.

Figure 2.6: “Vieni e in mezzo alla ruina,” *Ero e Leandro*, poetic and musical form analysis

	ab	ab	cd	cd
	mm.	mm.	mm.	mm.
	1 - 8	9 - 15	16 - 24	25 - 41
	A		B	
E-flat Major	a	a ¹	a ¹¹	b
B-flat pedal	$\frac{IV-iV-I-V^7-I}{B\text{-flat Pedal}}$	$\frac{IV-iV-I-V^7-I}{B\text{-flat Pedal}}$	$\frac{I-V^7/vi-vi-V^7-V^7/IV}{D^b}$	$\frac{IV-iV-I-IV-V/vi-ii-}{CC^b B^b A^b G F} \quad V^7-I$

CHAPTER 3

ANGELO MASINI

The tenor Angelo Masini's fame shares much the same fate as that of Roberto Stagno. The two are historically linked due in part to the overlap in their ages, but more to the overlap in their repertoire. The two Italian tenors were celebrated in the light-lyric repertoire, but each sang a wide variety of roles. They were renowned as Raul (*Les Huguenots*), Count Almaviva (*Il barbiere di Siviglia*), Arturo in (*I puritani*) and many others. Masini is said to have performed 107 roles, which included Radames in Verdi's *Aida*, Lenski in Tchaikovsky's *Eugene Onegin*, and Lohengrin in Wagner's *Lohengrin*.¹ As discussed earlier, both tenors were considered the inheritors of Rubini's technique. According to Henstock, the tenor Angelo Masini was the *contraltino* Giovanni Battista Rubini's "equivalent in a different historical period."² He continues "... and if Rubini is still thought of as the greatest lyric tenor who has ever lived it is clear that Masini was hardly less exceptional."³ At times they were even compared to sopranos, Stagno for his agility, and Masini for his timbre. Unlike Stagno, Masini lived into the 20th-century, but retired in 1905 from his performing career, and he left no recordings.

¹ Michele Raffaelli, "L'eccezionale repertorio," in *Angelo Masini: Il tenore angelico* (Forlì, Italy : Comitato Cittadino per le Onoranze ad Angelo Masini nel Quarantesimo della Morte, 1966), 38.

² Michael Henstock, *Fernando De Lucia: Son of Naples 1860 – 1925*, edited by Reinhard G. Pauly (Portland: Amadeus Press, 1990), 30.

³ *Ibid.*

Masini made a very favorable impression on Verdi, and worked closely with the great composer in 1875-76.⁴ He sang his first *Aida* in Florence 1874,⁵ and the following year he reprised *Aida* in Vienna with Verdi conducting. In 1875 Masini also performed Verdi's Requiem, with Verdi at the podium in Paris, London and Vienna. Finally in 1876 he sang both the Requiem and *Aida* at the Italian Theater in Paris and in Venice, the premiere of *Aida* in both cities.⁶ Of Masini's voice Verdi said "I think he has the divinest voice I ever heard: it is just like velvet. Then, too, he is very young, and he is not quite at his ease; but this is his first public appearance, and I think he does very well considering. I find his tenor, from the highest key to the lowest, simply perfect, and he has great talent."⁷ Verdi believed that Masini was the ideal voice, and an improvement from Giuseppe Capponi, who was the first tenor to sing Verdi's requiem. This is extremely high praise in comparison to what Verdi had said about Stagno: "Stagno is a handsome youth, good actor, and he gets good effects on f¹, g¹, a¹, b^{b1}, and even b¹, but his voice is extremely bad. His good qualities are therefore useless for the Mass."⁸ Furthermore Masini is often referred to as the "angelic tenor."⁹ His fame suffers, as Stagno's has, because he made his career mostly in Europe and Russia. He also did not create any major operatic roles.

In 1887 Giulio Ricordi had suggested to Verdi that Masini create the role of Otello.¹⁰

Verdi thought it better suited for a darker, heavier voice and chose Tamagno. Within the next six

⁴ Leonella Grasso Caprioli, "Masini, Angelo," in *Dizionario Biografico degli Italiani* 71, (2008) [http://www.treccani.it/enciclopedia/angelo-masini_\(Dizionario-Biografico\)](http://www.treccani.it/enciclopedia/angelo-masini_(Dizionario-Biografico)).

⁵Ibid.

⁶David B. Rosen, "Masini, Angelo," in *The Cambridge Verdi Encyclopedia*, edited by Roberta Montemorra Marvin (Cambridge: Cambridge University Press, 2014).

⁷Giuseppe Verdi, *Encounters with Verdi*, edited by Marcello Conati (Ithaca, NY: Cornell University Press, 1984), 99.

⁸David Rosen, *Verdi: Requiem* (Cambridge: Cambridge University Press, 1995), 16.

⁹Michele Raffaelli, "Il tenore angelico."

¹⁰James A. Hepokoski, "Of Singers and Staging," in *Giuseppe Verdi, Otello* (Cambridge: Cambridge University Press, 1987), 97.

years Verdi began writing his final opera *Falstaff*, to a libretto by Arrigo Boito. Verdi was explicit in his intention and delight in having Masini create the role of Fenton.¹¹ Unlike Otello, Fenton would have been the ideal role and character for Masini. The role however is not the lead, and Verdi would have had to compete with Masini's ego.¹² It was more important to have a great Falstaff, Alice, Quickly, and Ford than the *comprimario* Fenton.¹³ Masini missed the first rehearsal for an engagement in St. Petersburg and did not sing the role. Verdi instead disappointingly replaced Masini with Edoardo Garbin at the premiere.¹⁴ Verdi wrote to Ricordi:

“It [Fenton] is a charming, comic, brilliant part with some singing scenes, such as the *Sonnet* that he sings at midnight in Windsor Forest. If the music succeeds there, he, Masini, would certainly benefit greatly. All in all, considered as a whole, an extremely charming, brilliant character who has a part in many scenes without being tiresome....”¹⁵

Based on this evidence, the vocal profile for the role of Fenton will be treated as the vocal profile for Angelo Masini. The vocal features are extrapolated from Fenton's aria “Dal labbro il canto”: the vocal line is syllabic, it features a balance of conjunct, recitation, and disjunct motion, with frequent leaps of a perfect fifth or greater. Adhering to Masini's strengths, the part naturally has long legato phrases with declamatory elements. Henstock quotes Clara Kellogg from 1880, “I have never heard a length of breath like his. No phrase ever troubled him; he had the necessary wind for anything... When the breath of other tenors gave out, Masini only just began to draw on his.”¹⁶ The range is from D-sharp³ to B-flat⁴, with a tessitura from F³ to A-

¹¹ Giuseppe Verdi, in a letter to Giulio Ricordi, 1892. From James A. Hepokoski, “The Interpretation of Falstaff: Verdi's Guidelines,” in *Giuseppe Verdi: Falstaff* (Cambridge University Press, 1983), 121.

¹² Sidney H Pardon, “Masini, Angelo,” in *Grove's Dictionary of Music and Musicians* vol. 3, edited by J.A. Fuller Maitland (New York: The Macmillan Company, 1918), 73-74.

¹³ Julian Budden, “Falstaff,” *The Operas of Verdi*, vol. 3, From “Don Carlos” to “Falstaff” (Oxford; New York: Oxford University Press, 1992), 450.

¹⁴ Hepokoski, *Giuseppe Verdi: Falstaff*, 121.

¹⁵ *Ibid.*

¹⁶ Clara Louise Kellogg, *Memoirs of an American Prima Donna* (New York: G.P. Putnam's Sons, 1913), in Michael Henstock, *Fernando De Lucia: Son of Naples, 1860-1925*, edited by Reinhard G. Pauly (Portland: Amadeus Press, 1990).

flat4. High notes are approached by both step and leap. There are delicate and highly nuanced dynamics written throughout, which was also a tenet of Masini's vocal ability. He too was supposedly a master of the *messa di voce*.¹⁷ With very few exceptions Verdi set dark open vowels on high notes. Masini was 48 years old when *Falstaff* premiered. Similar vocal features can be seen in Bottesini's concert *scena* [recitative and aria] "Splendon invan per me – Madre adorata" from 1884.

Bottesini had worked extensively with Masini, but unlike with Stagno, there is little evidence that suggests Bottesini and Masini were close friends. The earliest evidence of their connection comes from 1875 when Masini was engaged to sing in Cairo on invitation by Bottesini.¹⁸ In Cairo he sang in *Maria di Rohan* (Donizetti), *La favorita* (Donizetti), *I puritani* (Bellini), and *Aida* (Verdi). Bottesini would have become quite familiar with Masini's voice: in the 1880-81 season Masini sang *Faust* (Guonod), *Les Huguenots* (Meyerbeer), *Rigoletto* (Verdi), *La favorita* (Donizetti) and *Il barbiere di Siviglia* (Rossini) at the Gran Teatre del Liceu del Barclona, all conducted by Bottesini.¹⁹

In 1884 Bottesini returned to Spain. A letter from Bottesini to the publisher Giulio Ricordi, dated March 30, 1884, confirms Bottesini's presence in Madrid. On the front page of an unpublished orchestral score Bottesini inscribed the same date and a dedication: "Ad Angelo Masini = Giovanni Bottesini Madrid 30 Marzo, 1884." The unpublished score appears to be a concert *scene* (recitative and aria) "Splendon invan per me," and are "Madre adorata" for Masini. There is an incomplete piano reduction of the same music, but the piano reduction is not dated or

¹⁷Henstock, 28.

¹⁸Caprioli. "Nel frattempo, alla fine del 1875, il Masini si era recato al Cairo su invite del musicista G. Bottesini, che in quegli anni dirigeva il teatro Khedive, meta prestigiosa per molti artisti."

¹⁹Xose Avinos, *Juame Pahissa: en estudi biographic I critic* (Barellona, Biblioteca de Catalunya, 1996), 44.

signed. As a result of his success in that city, Masini became a principal tenor at the Teatro Real in Madrid, and was under contract for the 1883-1885 seasons.²⁰

“Splendon invan per me – Madre adorata”

The poet of the text to “Splendon invan per me” and “Madre adorata” is unknown, and there is not sufficient evidence to confirm or deny Bottesini as the poem’s author. The text to the recitative generally follows the alternating *endecasillabi* and *settenari* syllabification, and the rhyme scheme appears to be *versi sciolti* (blank verse). The text celebrates the love and smile of the narrator’s mother.

Figure 3.1: “Splendon invan per me,” recitative text (Bott.12/33 in I-PAc, 1884)

Splendon invan per me del sole i raggi	The rays of sun shine in vain for me
E della vita il riso	And of life the laughter
Sempre quí fitta in core	Always here deep in my heart
l’ansia mi rode,	the angst gnaws at me,
d’un fatal dolore,	of a fatal pain,
Io nulla chiedo agli uomini	I ask nothing to men
di quante gioie ha il mondo,	of the many joys in the world,
Le delizie, l’ebbrezza, il paradiso	The delights, intoxication, paradise
è l’amor di mia madre	is the love of my mother
e il suo sorriso.	and her smile.

The recitative is preceded by a twelve measure orchestral prelude. This harmonically ambiguous prelude suggests F major. The unpublished piano reduction has no key signature indicated, all of the accidentals are written into the measure. The orchestral score is marked with a key signature of one flat, which is hardly useful in determining the key structure. There are significant mediant relationships in the harmonies, but without root position cadential motion a

²⁰ Joaquin Turina Gomez, *Historia del Teatro Real* (Madrid: Alianza, 1997), 540.

true underlying key structure remains elusive. The vertical harmonies are less important than the counterpoint; the harmonies arise from voice-leading progression. The prelude “resolves” to a diminished chord and the *versi sciolti* of the recitative are set freely (see Example 3.1).

Example 3.1: “Splendon invan per me,” mm.1-15, Prelude (piano reduction Bott.12/33 in I-PAc, 1884)

The image displays a musical score for the piece "Splendon invan per me" in G major, 3/4 time, marked Andante. The score is presented in piano reduction format, consisting of three systems. The first system (measures 1-6) features a Tenor vocal line and a Piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic. The second system (measures 7-11) continues the piano accompaniment with dynamics ranging from piano (*p*) to pianissimo (*pp*). The third system (measures 12-15) is labeled "Recit." and includes a Tenor vocal line with the lyrics "Splendon invan per me del so-let ragg-i". The piano accompaniment for the recitativo starts with a diminished (*dim.*) dynamic and includes a fortissimo (*sf*) dynamic.

The vocal features of the recitative follow the profile extrapolated from Fenton’s aria. It is a dramatic and declamatory recitative. The vocal line to the recitative is syllabic. There is equal presence of recitation, conjunct, and disjunct motion, with frequent leaps of a perfect fifth or greater. There are long phrases that run through the entire range of the voice. The range, as in Fenton’s arias, is wide. The range in the recitative alone is from D-flat3 to A-flat4, with a

tessitura from G3 to F4. High notes are approached by both step and leap. There are delicate moments of soft singing set in contrast to the surrounding highly dramatic singing. Masini was also known for his exaggerated use of *messa di voce* and at times purely vocal (or unmusical) alterations.²¹ Bottesini would have been very familiar with this tendency of Masini, and likely composed this dramatic recitative with that in mind. The single deviation from Fenton’s schematic is the presence of closed frontal bright vowels ([i] and [e]) on notes above F4.

The main aria, or *canto spiegato*, continues the tribute to the narrator’s mother. The narrator begs the almighty God to let him die with his mother’s name. The text to the aria also appears to be *verse sciolti*, with a rhyming couplet in the final two lines.

Figure 3.2: “Madre adorata,” (Bott.12/33 in I-PAc, 1884)

Madre adorata immagine	Adored image of my mother
Che arridi ai sogni miei,	That smiles in my dreams,
incognito sembiante,	Disguised resemblance,
a me ti svela un bacio posa sul labbro mio	to me you unveil a kiss laid on my lips
Col nome di mia madre,	With my mother’s name,
Nell’ultimo sospir	In the finale sigh
onnipossente Iddio	almighty God
Ah lasciami pur lascami pur morir	Ah, let me, let me die

The aria is really a twenty-four-measure song with an eight-measure orchestral introduction (See Figure 3.3). After the opening melody is stated, it is heard in transposition over a tonicization of III. The repetition moves quickly back to the tonic to set up a dramatic high note in m. 22 to the text “onnipossente Iddio,” (see example 3.2) Bottesini extends the setting with a coda, which roughly repeats the harmonic and melodic details of measures 22-25.

²¹Henstock, 28.

Example 3.2: “Madre adorata,” mm.22-25 (piano reduction, Bott.12/33 in I-PAc, 1884)

The image shows a musical score for the vocal piece "Madre adorata" by Bottesini. It consists of two staves: a vocal line (T) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line starts at measure 22 and ends at measure 25. The lyrics are "Id - di - o Ah - la - scia - mi - rir". The piano accompaniment starts at measure 53 and continues through measure 25. The piano part features chords and arpeggios, with dynamic markings like *sf* and *f*. The vocal line includes triplets and a sextuplet.

Like the role of Fenton, “Madre adorata” has a range from F-sharp3 to A-sharp4 (enharmonically B-flat4). The vocal line is syllabic, it features a balance of recitation, conjunct, and disjunct motion, with leaps of a perfect fifth or greater. The setting is very legato and the melodic contour follows a wave pattern with dramatic spikes. To highlight Masini’s noted breath control and agility, Bottesini composed long vocal lines that move throughout the vocalist’s entire range. Like Fenton, it is less declamatory than the pieces for Stagno, but it is written to express the text. High notes are approached by both step and leap, moments of heightened drama are enhanced by high notes approached by leap. The melody spends far less time in the upper middle part of the voice (*passaggio*) in comparison to the pieces written for Stagno. Phrases tend to stay either below F4 and F-sharp4 or above. Only in the final phrase does the singer sustain an F-sharp4. Dynamically, the piece feels like one large crescendo. There is an even distribution of front bright vowels and dark open vowels on note E4 and higher.

Figure 5: “Madre adorata,” poetic and musical form analysis (Bott.12/33 in I-PAc, 1884)

	Lines 1-4	Lines 4-8		Lines 4-8
mm.	mm.	<hr/>		mm.
1-8	9-16	16-21	22-26	26-33
Introduction	a b	a ¹	b ¹	b ¹¹
B major (V ⁷)	I V	<u>I ii⁶ V</u> V ⁷ I	IV V/V V ^{6/45/3} I	I IVV/V V I
		III		

Overall the vocal features of the sixty-one-measure *scena* coincide with the profile outlined for Masini from Verdi’s aria for Fenton. The most significant features are the long phrases that require well-developed breath control and the melodic leaps of wide intervals.

CHAPTER 4

ALBERTO BOZETTI

Little is known about the tenor Alberto Bozzetti. His own fame was certainly overshadowed by his contemporaries, not to mention that his life and career overlapped by several years with that of a tenor named Alberto Bozzetti. Contemporary newspapers report his success in Constantinople and Italy in the mid-19th-century.¹ His name appears printed in several published libretti from important productions around Italy: *Manfredi, re delle due Sicilie* (Carlo Pradolongo) in Pavia 1838, *Il signor Bruschino, ossia Il figlio per azzardo* (Rossini) in Rome 1844, *I masnadieri* (Verdi) in Bergamo, 1847, and *Bianca Cappello* (Randegger) in 1853 before he created the role of Candal in Bottesini's *Il diavolo della notte* in 1858 in Milan.

In 1857, after a brief tenure as director of the Italian Theater in Paris, Bottesini returned to his native Italy. His opera *Il diavolo della notte* premiered in 1858 at the Teatro Santa Radegonda in Milan, on December 18.² *Il diavolo della notte* is a four-act melodrama *semi-serio*, set to a libretto by Luigi Scalchi. The opera has been compared to the works of Rossini.³ It is no surprise that Bottesini composed the opera in the *bel canto* style. During his matriculation at the Milan conservatory Bottesini was a student of the composer Nicola Vaccai, whose own career was over shadowed by the success of his contemporaries Donizetti and Bellini.

¹ Romani, G., et al., *Glissons n'appuyons pas: Giornale criticoletterario, d'Arti, Teatri e Varieta – Milano, Pirotta 1834-41*, vol. 7, nos. 1-101 (1840): 3-404.

² Thomas G. Kaufman, *Annals of Opera*, vol. 1, *Verdi and his Major Contemporaries: A Selected Chronology of Performances with Casts* (New York: Garland, 1990), 28.

³ Luigi Inzaghi, *Giovanni Bottesini: Virtuoso del contrabbasso e compositore* (Milan: NuoveEdizioni, 1989), 70.

During that period in Milan, Bottesini had at his disposal the tenor Alberto Bozetti. What is known of Bozetti's repertoire is that it includes other florid tenor parts. Considering his repertoire and the compositional style Bozetti would have been a *tenore-leggero*. He was not the same type of lyric tenor as Stagno or Masini but probably a *contraltino*. The *tenore-contraltino* was a unique voice that bridged the gap between the romantic lyric tenor and the castrato-trained, tenor. The most famous example of the mid-century *contraltino*, as has been discussed, was Giovanni Battista Rubini. Composers wrote tenor roles for these singers with high tessituras, stratospheric high notes, and florid melodies. The *contraltino* is said to have agility in executing *fioriture*.

“Fuggi pur – Lo spavento dei tutori”

The vocal profile of Alberto Bozetti comes from two arias: the recitative and aria in act one, no. 4, “Fuggi pur – Lo spavento dei tutori,” and aria in act four, no. 21 “Tu non sai dunque que il matrimonio.”

Figure 4.1: “Fuggi pur,” *Il diavolo della notte*, text

<p>Fuggi pure o mia tiranna, ma raggiungerti saprò. Se la speme non m'inganna Vincitore io resterò. <i>Val: È desso.</i> Io non saprei A me stesso spiegar come in un punto D'amor fui preso <i>Clar. Di te parla</i> Ognora La seguirò costante E amor propizio A svelarmi darà forza basante.</p>	<p>Flee as well oh my tyrant, but I shall join you. If hope does not deceive me The winner I'll stay. <i>Val: It is he.</i> I can not to myself explain how I was caught in a point Of love. <i>Clar. You speak</i> Every hour I follow you constantly And propitious love A force will reveal me strong enough.</p>
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The previous analyses show that Bottesini favored mediant and chromatic mediant relationships. The tonal structure of this recitative *arioso* (marked *andante mosso*) outlines a progression from the key of A minor, to C major, and uses C as the dominant to F (Example 4.1, 4.2., 4.3). Bottesini avoids the key of F by using its own chromatic mediant D-flat major.

Figure 4.2: “Fuggi pur,” *Il diavolo della notte*, poetic and musical form analysis

	ab ab	Lines 5-9	Lines 10-11
mm.	mm.	mm.	mm.
1-9	1-19	19-25	26-28
Introduction		tonicize III	
A minor	I V I	(V/VI)	<u>I V⁷/vi vi ii⁶ V^{6/4} 5/3 I</u>
		C pedal	In D-flat major

What began as a simple rhyme scheme is interrupted by interjections from the other singers. Bottesini emphasizes these interruptions with abrupt harmonic shifts by mediant relationship. All of the harmonic color changes are accompanied by new melodic gestures (see Example 4.1, 4.2, and 4.3).

The vocal features of the recitative do not demonstrate any particularly exceptional traits. As a recitative it is naturally syllabic, with a predominance of conjunct motion. Because it is an *arioso* the melody is much more lyrical and legato in comparison to Masini or Stagno’s recitatives. The vocal line follows a continually rising and falling pattern within the range E3 to A-flat4. The tessitura is high and narrow, lying between A3 and F4. With a predominance of conjunct motion the intervallic content is limited to infrequent leaps. Again, as an *arioso* the vocal line is legato, until the dramatic climax that leads into the aria (see Example 4.3, m.28). The character is dramatic, but the weight of the voice is light as a result of the constant moving

throughout registers and high tessitura. There is an even distribution of closed bright vowel and dark open vowels.

Example 4.1: "Fuggi pur," *Il diavolo della notte*, mm. 1-12

2
CANDAL.
ANDANTE MOSSO.
Fuggi
pur, o mia ti - ran - na,.....

Example 4.2: "Fuggi pur," *Il diavolo della notte*, mm. 20-24

CLARISSA.
CANDAL.
Di te parla.
- preia me stesso spiegar come in un punto d'amor..... fui preso.

Example 4.3: "Fuggi pur," *Il diavolo della notte*, mm. 25-28

Rec. vo
CANDAL.
Lento.
gnora la seguira costante, e amor pro - pi - sio a sve - lar - mi da - ra..... for - za ba - stan -

The recitative leads into the aria, marked *allegro marziale*. Luigi Scalchi's text to the aria follows a *romanza*-like alternating rhyme scheme of *ottonari*. As in the recitative, the rhyme scheme is interrupted by interjections from the sopranos and the chorus. However, in the aria, instead of composing contrasting music, Bottesini set the final two stanzas to the same music as the first two stanzas, thereby creating a written out *da capo*, or musical strophe (see Figure 4.4).

Figure 4.3: "Lo spovento dei tuttori," *Il diavolo della notte*, text

Lo spavento dei tutori, Il terrore dei mariti, Quel Candal che i suoi amori Mesce ai vini più squisiti,	The fear of the guardians, The terror of husbands, That Candal who of his loves Mixes with the most exquisite wines,
Non ritrova una parola Per potersi dichiarar. Io la vedo, ma la gola M'impedisce di parlar.	He does not find the word to declare. I see her, but the throat Prevents me from speaking.
<i>Val. e Clar. : (Par che cerchi una parola... Per poter mi/ti favellar.) Voci: Viva il Duca di Turenna, Che dal bando ritornò</i>	<i>Val. and Clar. : (Seems you are looking for a word ... To make me / you speak) Voices: Long live the Duke of Touraine, who returned the notice</i>
La mia gioja umana penna Mai descrivere non può,	My precious human pen Cannot ever describe,
In lui sol sperar poss'io Un ajuto in tal frangente. Ei coraggio ha più del mio: Egli è franco, intraprendente.	In him alone I can hope For help in this situation. And courage he has more than me: He is frank, enterprising.
Me lo guida amico il fato, Già la speme in me preval. Sempre, sempre il più beato Tra i viventi fu Candal	Fate my friend, he guides me Already the hope in me prevails. Forever, always the most blessed Among the living was Candal.

One critic said of this cavatina "... it is a jewel for its absolute originality of thought, of genre, of adherence to form, for the soundness of the brilliant character, whose virtue regularly

belongs to the tenor part, which does not ever lose the carefree tint, playfulness, in precisions and also in comedy.”⁴

Figure 4.4: “Lo spavento dei tutori,” *Il diavolo della notte* poetic and musical form analysis

	ab ab	cdcd	cd cd	ef	ghgh ijij	j
mm.	mm.	mm.	mm.	mm.	mm.	mm.
1-3	4-13	14-23	23-36	36-53	54-86	86-96
Intro	A	B	A ¹	Interlude	A B A ¹	coda
D-flat major	I V I V/V	V ⁷ I V ⁷ i(bVI III)	V ⁷ I I °7 I °7 I	A major (V/D ^b)	(da capo)	I

The vocal line in the aria is florid, but also features predominantly disjunct motion. There is a continuous rising and falling contour throughout the melody. Skips are generally of an interval of a third, fourth, and minor seventh for dramatic effect. The range of the arias is F3 to C-flat5, with high tessitura from A3 to B-flat4. The high notes are approached by step and, where approached by leap, it is for dramatic effect. This virtuosic singing requires lightness in vocal weight and agility. The aria differs from the recitative in the placement of vowels: there are primarily dark open vowels contrasted with bright forward vowels used in dramatic moments.

“Tu non sai dunque che il matrimonio”

The aria “Tu non sai dunque che il matrimonio” creates a very different effect from the act one aria. The majority of the thematic material is derived from a single thematic cell. The melody generates or spins out (a type of *fortspinnung*) variations on a short ascending melodic figure over a four-note rhythmic pattern (see Example 4.4). Bottesini inverts, extends,

⁴Inzaghi, 75. “...è un gioiello sì per l’assoluta novità del pensiero, del genere, della condotta, che per la giustezza del carattere brillante, il quale pregio appartiene costantemente a tutta la parte del tenore che non perde mai della tinta spensierata, scherzevole, ben precisata anche nella commedia.”

transposes, and elaborates the melodic dotted rhythm figure to create the main body of melodic material. Following a complete statement of all of the text Bottesini wrote an extended coda and cadenza for the tenor, which concludes the aria.

Example 4.4: “Tu non sai dunque che il matrimonio,” *Il diavolo della notte*, mm.5-7



Scalchi’s text follows the rhyme scheme AABBCDDE, (see Figure 4.5) but Bottesini set this uncommon scheme to a series of repetitions and variation, not the poetic form. Bottesini does differentiate line five, the unrhymed central line. It is the most challenging, and virtuosic line in the aria (see Example 4.5). He asked Bozetti to sing “Il matrimonio” triple *piano*, alternating between A-flat4 and G4. This type of soft stratospheric singing is not present in the music for Stagno or Masini.

Figure 4.5: “Tu non sai dunque che il matrimonio,” *Il diavolo della notte*, text

Tu non sai dunque che il matrimonio
 È una moneta d’antico conio?
 Non ha più corso, nessun la piglia,
 Ogni persona da sè l’esiglia.
 Il matrimonio sembra una rosa
 Che tutto perde, meno le spine:
 Sembra una casa che va in ruine:
 Sembra una fiamma presso a morir.

You do not know, therefore, that marriage
 Is an ancient minted coin?
 It is no longer a trend, no one handles it,
 From it every person exiles themselves.
 Matrimony seems like a rose
 that loses everything, less its thorns:
 It resembles a house that is in ruin:
 It looks like a flame about to die.

Example 4.5: “Tu non sai dunque che il matrimonio,” *Il diavolo della notte*, m.17



The vocal features of this aria demonstrate the biggest difference in vocal writing from what we have observed in the music for Stagno and Masini. The text setting is syllabic, with a florid cadenza at the aria’s conclusion. Ascending scalar melodies are interrupted by large descending leaps. The melody is a continually rising and falling vocal line; there are no static repetitions of tones like those seen in examples 1.2 and 1.3. Regarding interval size there are only three instances of ascending leap, each by the interval of a perfect fifth. The three leaps are to G4 and descend conjunctly, and all other high notes are approached by step. The melody is very legato. The syllabic setting allows the tenor to be more declamatory, but it is certainly not *parlando*, and it is far more lyrical than the music examined for Stagno or Masini. The range is from F-sharp3 to B-flat4. The tessitura is high, A3 to A4. Because Bottesini composed both extremely high soft singing, and extended singing in and above the upper middle register the vocal weight must be light. Regarding the vowel placement and color the [i] in measure 17 and the [e] in the cadenza on “sembiante” are evidence that demonstrate a greater tendency to closed bright vowels on high notes. Elsewhere in the piece there is an even distribution of dark and bright vowels on notes above E4.

CHAPTER 5

THREE BOTTESINI SONGS

“**Tutto per me sei tu**”

Bottesini is placed at the origin of this new vocal tradition and for this position, his songbook brings the characteristic signs of the passage from compositions without poetic justification to a real characteristic musical genre.

-Ettore Borri, “Liriche da camera,” in *Giovanni Bottesini: Virtuoso del contrabbasso e compositore*

Giovanni Bottesini’s “Tutto per me sei tu” comes from the third category of his songs, the *romanza da solotto* (parlor romance).¹ It is the third song in the album entitled *Notti d’Oriente*. Borri suggests that these songs were published under this title because they were composed during Bottesini’s tenure as director of the orchestra of the Opera Theater of Cairo, from 1871 to 1877.² In all, there are seven songs in the album *Notti d’Oriente: a rimembranza* entitled “Ad Ischia;” a *melodia* entitled “Sognai;” the *romanza* for tenor, “Tutto per me sei tu;” the *leggenda tedesca*, “La fidanzata del demonio;” a *romanzetta* for mezzo-soprano, “Torna mio bello;” the duettino for mezzo-soprano and tenor, “Il passato;” the *canto infernale* for baritone, “Lucifeo.” These songs, despite being published under one broad title, were clearly not intended as a song cycle, at least not in its most traditional manner.³ Nor were these songs, as

¹Ettore Borri, “Liriche da camera,” *Giovanni Bottesini: Virtuoso del contrabbasso e compositore*, edited by Luigi Inzaghi (Milan: Nuove Edizioni, 1989), 104.

²*Ibid.*, 102.

³Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (Oxford: Oxford University Press, 2010), 206. “Some nineteenth-century publishers grouped songs together for convenience in publication, but the grouping of songs by opus number or by a singular volume title does not necessarily mean the songs are either meant to be performed as a unit or are perceived in any way as interconnected by Schubert’s *Swanengesang* is a perfect example of this, as are all the *Lieder* volumes by Wolf.”

several of the subtitles indicate, intended for performance by a single singer, or, for that matter, a single voice-type. Why this motley group of songs was published into one collection seems ambiguous if not completely inconsequential; the titles, however, speak volumes to Bottesini's compositional output. In general, the titles show that Bottesini was an active song composer who was so engaged in his work as to have specific performance instructions and intentions for his vocal music. Furthermore, the variety in these songs demonstrates that he drew inspiration from a wide range of poetic sources.

There are two distinguishing factors that make the third song, "Tutto per me sei tu," stand out among the other songs in the collection: the subtitle "*romanza per tenore*" is an obvious indication of the intended singer, and the text comes from the poet Madonnina Malaspina, who, coincidentally, was Arrigo Boito's sister-in-law.⁴ "Tutto per me sei tu" is, importantly, the only song in *Notti d'Oriente* that features the indication for the solo tenor voice and the only song that sets Malaspina's poetry.

Bottesini set to music Malaspina's lyric *romanza* of six rhyming *settenari* quatrains.⁵ Malaspina's mastery of form is seen in her treatment of convention and her clever deviation from it. Regarding the verse-ending of each *setternario*, she conventionally alternates *versi piani* with *versi tronco* in order to accommodate the rhyming of the *accento comune*.⁶ Throughout the poem

⁴Maria Idda Bicci, "Camillo Boito," in *Encyclopedia of Italian Literary Studies*, edited by Gaetana Marrone (Routledge, Dec. 2006)

http://books.google.com/books?id=d9NcAgAAQBAJ&pg=PA275&lpg=PA275&dq=Madonnina+Malaspina+of+the+Marchionesses+of+Portogruaro&source=bl&ots=pwIzs_pVBE&sig=GrV03O7FuztcH5XCxMCbtdbIFTE&hl=en&sa=X&ei=scIsVOWtLoyeYATIiIKYAw&ved=0CB8Q6AEwAA#v=onepage&q=Madonnina%20Malaspina%20of%20the%20Marchionesses%20of%20Portogruaro&f=false (accessed October 2014).

⁵ *Settenario* is a seven-syllable verse line with stresses accenting syllables two, or four, and six. For more detail on Italian poetic forms see Giorgio Bertone, *Breve dizionario di metrica italiana* (Turin: Piccola Biblioteca Einaudi, 1999).

⁶For a cursory explanation of Italian prosody and meter see Fabrizio Della Seta's chapter "New Currents in the Libretto; Poetic Structure," in *The Cambridge Companion to Verdi*, edited by Scott L. Balthazar (New York: Cambridge University Press, 2004), 70. Also see William Rothstein, *Metrical Theory and Verdi's Midcentury*

Malaspina treats the *versi tronco* with great subtlety by varying the type of truncation, while maintaining the correct rhyme and syllabification. For example, the *verso piano* of line six rhymes with the *verso tronco* of line eight, but the missing final syllable and absence of end punctuation leads directly into the following quatrain. Bottesini will emphasize these types of artful variations in his setting. The narrative content of the poem is equally intriguing. The poet speaks in first person, but to whom he speaks is debatable. He may be uttering a romantic soliloquy or addressing the blonde maiden, who is the subject of the poem. In the first quatrain, the poet recounts his entreaty to the planets, his beloved, the seasons, and flowers. The next four quatrains personify an acquiescing celestial star, a whispering rose bud, and an eager spring-time. In the final stanza the poet declares his love; from this stanza comes the title of the song (see Figure 5.1).

Bottesini's setting takes as much liberty in form as Malaspina's poem. As in the poem, the surface of the music is deceptively conventional. The opening six measures can be divided, more specifically into a four-bar key defining introduction followed by a two-measure vamp (see Example 5.1). The four-measure introduction follows a descending A-flat major scale, around which the piano arpeggiates the underlying harmonies. The ascending arpeggiated figures in the piano mimic a strumming guitar, creating a theatrical scene of a poet serenading his beloved. By continuing the scalar descent into the third bar, Bottesini writes a phrase exchange, where the guitar-like figurations in the left hand become figurations in the right.⁷ In the context of this phrase exchange Bottesini also uses a voice exchange in the bass to maintain the pre-dominant

Operas (Leuven University Press, 2011),

http://upers.kuleuven.be/sites/upers.kuleuven.be/files/page/files/2011_2_1.pdf.

⁷The term *phrase exchange* in this context is not defined as the *stimmtausch*, Schenkerian phrase exchange. In this context I use the phrase to describe a technique that dates as far back as the medieval forms *rota* and *rondellus*, in which a figuration (usually a short melodic figure) is exchanged, interchanged or alternated between voices.

function of the super-tonic harmony and accommodate the descending A-flat major scale. When the scale finally arrives at the tonic it is now the note around which Bottesini writes an augmented six chord (Italian), which leads to the dominant harmony and resolves into the two-bar vamp.

Figure 5.1: “Tutto per me sei tu,” no. 3, *Notti d’Oriente*, text

Chiesi ai pianeti un raggio ad una bella il cor A le stagioni il maggio ed il profumo ai fior!	I asked the planets for a ray of light a beautiful one for a heart the seasons for a May-time And the scent from the flowers!
Una romita stella si volse a me dal Cielo Garzone alla tua bella farò di luce un vel	A solitary star Turned to me from Heaven Young man for your beautiful one I will make of veil of light
E un bottoncin di rosa lieto mi pispigliò: Garzone alla tua sposa, il seno adorerò.	And a rose bud Gladly whispered to me: Young man for your bride Her breast I will adorn.
La lo dola errabonda, intesi mormorar, La tua fanciulla bionda ti dovrà sempre amar,	She polishes it as she wandering, Hearing the murmur, Your blonde maiden Shall always love you.
La vaga primavera mi sussurrò così: Per l’anima che spera, vien maggio ad ogni dì..	The eager spring Whispered to me thusly: For the sole that hopes, Comes May each day...
Ed ora mia fanciulla aprimi il Ciel quaggiù Per me la terra è nulla tutto per me sei tu.	And now my maiden Open for me heaven down here; For me the earth is nothing You are everything to me

Example 5.1: “Tutto per me sei tu,” *Notti d’Oriente*, mm.1-6



This seemingly conventional introduction, upon further analysis, reveals itself to be both intricate and functional. The body of the work is filled with the same type of recondite intricacies.

Bottesini could have set the rhyming *settenari* strophically, which would highlight the formal structure of Malaspina’s work. Instead, following the introduction, Bottesini set each of the first four quatrains to their own music (see Figure 5.2). His setting enhances the narrative drama of the poem, rather than emphasizes the form. Bottesini’s setting could be described as *through-composed* (from the German *durchkomponiert*), wherein each stanza is set to new a texture, contrasting underlying harmonies, and motives.⁸ Bottesini’s setting, however is not truly through-composed. When the poet, in the final stanza, directly addresses his beloved, Bottesini repeats verbatim the musical setting of the first stanza, thereby creating a strophe. The strophe is extended as the poet reiterates “Per me la terra è nulla, tutto per me sei tu, tutto per me, per me sei tu.” These final words are sung over a codetta-like cadential progression that elides with the

⁸Spillman and Stein, 203-205.

postlude. What seemed to be a through-composed work, in retrospect follows a ternary model and the form of the music mirrors the drama in the poetry.

Figure 5.2: “Tutto per me sei tu,” *Notti d’Oriente*, poetic and musical form analysis

	abab	cdcd	efef	ghgh	ijij	klkl	<i>l*</i>	
	1	2	3	4	5	6		
mm.	mm.	mm.	mm.	mm.	mm.	mm.	mm.	mm.
1-6	7-14	14-22	22-26	27-30	31-34	35-42	43-49	49-56
Prelude	A	B	C	D	E	A ¹	Coda	Postlude
A-flat	I	V (VII)	IV	VI V	IV	V ⁷⁺⁵	I	IV V
Major								I

*italics indicates repetition of a poetic line by the composer.

Bottesini indicates in the subtitle that this *romanza* is meant to be sung by a tenor. The range and tessitura of the vocal line are important indicators, and assists in confirming Bottesini’s desired voice. The range in “Tutto per me sei tu” extends from E-flat3 to A-flat4. This range, of an octave and a perfect fourth, is ideal for tenor voice of Stagno. Furthermore, Bottesini regularly indicates soft or gentle singing in the middle and low voice, while giving ample freedom for the singer to indulge and establish the high register. The tessitura of the vocal line lies in the middle, to upper middle, which is ideal for the performance of song repertoire. With a single exception, Bottesini sets high notes with dark, and if not dark, open vowels. In this song, without exception, the notes above E-flat4 are approached by skip or leap. Approaching a high note by leap or skip is not necessarily a trait or feature favored by the tenor voice. It is however, a trait present in Bottesini’s writing for the voice.

“Dov’è più questa Napoli”

The song “Dov’è più questa Napoli” was not published during Bottesini’s lifetime. The manuscript and two other pieces by the same title are preserved in the library Biblioteca Palatina, at the Conservatorio Arrigo Boito of Parma, Italy.⁹ Bottesini had, on the recommendation of Giuseppe Verdi, accepted the position as director of the conservatory in January of 1889. Sadly, Bottesini’s tenure as director was cut short; he died, at the age of 67, in July of 1889, after only a six-month residency. The Biblioteca Palatina contains the autographs and manuscripts of dozens of Bottesini’s works, including many of those left unpublished. Without a date inscribed on the manuscript to “Dov’è più questa Napoli”, and no publication information, it is impossible to pinpoint an exact date of composition. The library catalogue assigns an approximate date of composition between 1861 and 1890. It is unlikely that Bottesini composed any works in 1890, or more specifically, after July 7th, 1889. A more probable date, or range, of composition is between 1877 and 1889. According to Bottesini’s biography, he moved to Naples in 1877, after leaving his position in Cairo. He lived in Naples, composing and performing, until he accepted the director position in Parma. The title alone “Dov’è più questa Napoli” is not an indication that the song was composed in Naples. However, during the twelve years that he lived in Naples, Bottesini had several small-scale vocal works published. In 1879 and 1880 the publisher Ricordi printed the songs “Il Contrabbandiere” and “In camposanto,” as well as the two volumes of

⁹There are three different manuscripts with the same title. I have selected the G-flat major setting, the other two manuscripts are in the key of E-flat. Many of Bottesini’s manuscripts have been digitized and are available upon request in a digital format from the Biblioteca Palatina.

Bottesini's popular songs under the title *Ricordanze di Napoli*.¹⁰ Other vocal works published during the twelve-year period include “Il Fantasma,” and “Ci divide l’ocean”.

“Dov’è più questa Napoli” falls into the category of popular songs. Borri notes “the most unusual *Dov’e’ piu questa Napoli*... shows the most authentic popular tone of the author [Bottesini], especially in the unaffected correspondence between melody and text, in a smoothness and in a ‘naivety’ combined within the compass of his chamber vocal works.”¹¹ The text is by an unknown author.

The poem consists of an eight-line verse of two quatrains in *settenario* syllabification. The rhyme scheme is inconsistent (see Figure 5.3 and 5.4). The presence of contrasting rhyme patterns is, in itself not a poetically abnormal form, it exists in many poetic forms, including the famous Petrarchan sonnet. It is possible that this setting is only a short selection of a larger poem. The brevity, though, does not undermine the dramatic and emotional sentiment. This “unusual” poem is a soliloquy in which the way waves that “kiss” the shoreline remind the speaker of his hopeless isolation.

Figure 5.3: “Dov’è più questa Napoli”, text

Dov’è più questa Napoli	Where ever is Naples
Mi seggo in riva al mar	I sit along the bank of the sea
E miro l’onda placida,	And watch the placid waves
il lido accarezzar	caress the shore
E dico: il lido e l’onda	And I say: the shore and the wave
Li dan baci d’amor	They give kisses of love
Ed io non trovo un cor,	And I can’t find a heart
Che al mio risponda	That to mine responds.

¹⁰Luigi Inzaghi, *Giovanni Bottesini: Virtuoso del contrabbasso e compositore* (Milan: Nuove Edizioni, 1989), 30.

¹¹Borri, 104. “Intanto l’inedita *Dov’è più questa Napoli* (l’autografo è conservato alla Sezione Musicale della Biblioteca Palatina di Parma) mostra il tono più autenticamente popolare dell’Autore, soprattutto nella corrispondenza spontanea tra melodia e testo, in una scorrevolezza ed in una “naiveté” unita nell’ambito della sua cameristica vocale.”

As I demonstrated in his treatment of Malaspina’s text, Bottesini shows great sensitivity to the idiosyncrasies of this poem throughout his setting. The song is set in the key of G-flat major. With the exception of “Era la notte ombravano” and “Madre adorata” Bottesini shows a tendency to set songs for tenor in flat key signatures. This communal attribute was purely coincidental on the part of the analyst.

The four-bar introduction’s melancholic mood is a result of following compositional procedures: Bottesini polarized the notes in the bass from those in the upper voices, thereby creating a soundscape, or sonic depth (see Example 5.2). The polarization is achieved by grouping the middle and upper voices together in one gesture, or figuration, and placing those voices in a higher pitch space away from the bass. Within the polarized soundscape Bottesini accents two dissonant suspensions. With these two accented suspensions and his dissonant appoggiatura in measure 4 creates the gloomy and melancholic mood.

Example 5.2: “Dov’è più questa Napoli,” mm.1-4

The musical score for Example 5.2 shows the first four measures of the introduction. The Tenor part is a single line with rests. The Piano part consists of two staves (treble and bass clef). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Dynamics include piano (p), piano-piano (pp), and accents (acc.). Performance instructions include 'dim.' and 'Rall. poco'.

The accented 4-3 suspension over a IV chord in measure 2 and the accented 6-5 suspension over a V chord in measure 3 imbue Bottesini’s simple cadential progression with a sense of longing.

That longing turns immediately into melancholy on the downbeat of measure 4, where Bottesini delays the resolution of the dominant, prolonging the dominant with an accented dissonant appoggiatura on flat scale degree six, borrowed from the parallel minor key. The resolution of the dominant comes in the form of an elision with the opening line of text.

Figure 5.3: “Dov’è più questa Napoli,” poetic and musical form analysis

	abab	cddc	
	1	2	
mm.	mm.	mm.	mm.
1-4	5-13	13-20(1)	21-24
Prelude	A	B	Postlude
G-flat major (V ⁷)	I vi	vi V ⁷	I

The rhyme scheme suggests a form called *heroic rispetto*.¹² Bottesini’s setting accurately reflects the binary form of the short poem. Interestingly, Bottesini has the performers repeat the entire work, including the introduction, at the end of the B section, indicated with a repeat sign and a *da capo*. This repetition postpones the closure of the B section by eliding its cadential figure with the music of the introduction. While the musical effect at this repeat is dominant to tonic resolution, Bottesini creates the effect of delay by truncating the final syllable of “risponda,” leaving the text unresolved (see Example 5.3). Furthermore, as discussed earlier, the melancholy of the introduction, with its polarized soundscape, suspensions, dissonances, and dominant prolongation, does not project a sense of resolution, but quite the opposite. Based on

¹²Lawrence Eberhart, “Rispetto,” in *Poetry Forms: Specifications and Examples* (June, 2014) <http://poetscollective.org/poetryforms/?tag=ababcddc> (accessed August 2014). Lawrence credits Encyclopaedia Britannica as source of his material (<http://www.britannica.com/EBchecked/topic/504518/rispetto>)

this interpretation, the B section lacks closure. The repeat, in effect, turns a binary form into a modified rondo-form.

Example 5.3: “Dov’è più questa Napoli,” mm.19-20

The musical score for Example 5.3 consists of two staves. The top staff is for Tenor (T) and the bottom staff is for Piano (Pno.). The key signature has two flats (B-flat major), and the time signature is 3/4. The tenor part starts at measure 8 with the lyrics "cor Che al mio ri - spon -". The piano part starts at measure 13. Both parts are marked with a piano (*p*) dynamic and an *a tempo* marking. The score ends with a double bar line and the instruction "Da capo".

The introduction and the postlude, in retrospect, take on a new function as ritornelli. A closer look into the setting of the first and second quatrains will further support the modified rondo-form claim.

There is no indication on the manuscript of the type of voice that Bottesini intended. The range, tessitura, and placement of vowels and dynamics can help confirm the ideal voice for this song. The range of “Dov’è più questa Napoli” is from G-flat3 to A-flat4, a much more limited scope than “Tutto per me sei tu,” but certainly within the range of the tenor voice. The tessitura of the song is upper middle, consistently a whole-tone to a minor third higher than “Tutto per me sei tu,” which stayed between the middle and upper-middle. The vowel distribution follows a similar setting to the previous analysis: the notes above E-flat4, with few exceptions, are sung on dark and open vowels. There are four instances in which Bottesini set the orthographic *e* to a pitch E-flat4 or above. There is another exception to the tendency to set high notes on dark vowels and forward bright vowels to low notes. Bottesini set the “di” of “dico” to a high note.

Dynamically, “Dov’è più questa Napoli” follows the same pattern described above: middle voice singing is set softer than high voice singing, with the exception to create a musical effect. In this song, conjunct motion pervades. Some skips and leaps are present, but the two highest notes in the piece are approached by step.

“L’abbandonata”

“L’abbandonata” is the fifth song of Bottesini’s two volume collection *Ricordanze di Napoli*, and is another piece that falls into category of the *romanza da salotto*. There are a total of twelve songs in the two volumes, split into six songs each. The first album contains “La ninna nanna;” “A lei,” a *stornello*; “La venditrice di fiori;” “La villanella;” “L’abbandonata;” “La spagnoletta.” The second album contains “L’addio d’una viggianese;” “La rimembranza;” “La piccola mendica;” “La vo cercando;” “Magari;” “Serenata.” The two albums were published by Ricordi in 1880, while Bottesini was living in Naples. It is important to keep in mind that while Cairo was his home during the 1870’s, and Naples his home between 1877 and 1889, Bottesini continued his grueling international touring schedule appearing as conductor and bassist throughout Europe, Eastern Europe, and South America. It is therefore difficult to know exactly where he was when he composed these songs, and if the over-arching title is the fruit of Bottesini’s invention or a marketing tool added by Ricordi.

Much like *Notti d’Oriente* the songs of *Ricordanze di Napoli* vary in style, form, key, range, and librettist. The songs can also be separated and categorized as *popular song* or *romanza da salotto*. For example the song “A lei” is a *stornello*, a type of folk song named for

the starling, “Magari” is a *canzonetta*, and “L’abbandonata” a *romanza*.¹³ Similarly, it is unlikely that anyone singer would perform all of the songs. Bottesini, however, did not make an indication for his preferred voice in these two albums as he had in *Notti d’Oriente*. Without this indication it leaves the singer and analyst to determine the ideal voice to perform each song. Bottesini’s popular songs tend to be set in a moderate range, feature a predominately syllabic text setting, and make few demands on the singer. These popular songs were intended for amateurs. The unpublished “Dov’è più questa Napoli,” discussed earlier, shares some features with the songs for amateur voices, but as I demonstrated, is much more subtle, complex and demanding. The *romanze* tend to make greater demands on the voice and pianist. This is probably as the result of the complexity of the text.

The librettist to “L’abbandonata” is Felice Romani, the celebrated librettist of many bel-canto operas.¹⁴ His text is much more sophisticated than the previous two poems seen above. Romani, being born in 1788, used a rich, if not arcane vocabulary, in an elegant poetic style. The charm of his poetry is in both the content of the poem and the meticulous word choice. The poem fits easily into the *romanza* form, four distinguishable rhyming *ottonari* quatrains, alternating *versi piani* with *versi tronco* (see Figure 5.4). The speaker of the poem is heartbroken, spurned by a lover and left alone. The speaker is reminded of the Greek myth that tells of the origin of the sunflower: the sun god ignores the love of a nymph.

Above the title “L’abbandonata” shows Bottesini’s attribution “alla Principessa Camporeale.” This might indicate that the Principessa Camporeale was intended to perform the

¹³The text to the *canzonetta* “Magari” was written by Francesco dell’Orngaro in a Venetian dialect.

¹⁴Felice Romani (1788-1865) wrote the libretti to some of the most successful and transcendent 19th-century operas. He was the librettist of Donizetti’s *L’elisir d’amore*, *Anna Bolena*, as well as Bellini’s *Norma*, and *La sonnombula*, and many others. Bottesini would have been very familiar with Romani’s texts, especially considering that Bottesini wrote a handful of opera fantasy pieces for double bass on themes from operas with Romani’s text.

work; I contend that this is merely a dedication. Several of the songs in these albums feature dedications to women of high social status.¹⁵ Without Bottesini's indication of preferred voice type, a consideration of the range, tessitura, placement of vowels and dynamics can help confirm the ideal voice for this song. This song has the widest range of the three analyzed; it ranges from C3 to A-flat4.

Figure 5.4: "L'abbandonata," no. 5, *Ricordanze di Napoli, Album no.1*, text

Non cercate sul mio viso lo splendor de' lieti di fu sospeso ogni sorriso dall'istante ch'ei partì	Do not seek in my face The splendor of gladness every smile was left in suspense From the instant that he left.
Sparso il crine ondeggia al vento nudo è il collo e scinto il sen che mi vale ogni ornamento non mi vede il caro ben	Scattered locks sway in the wind Nude collar and ungirded breast That earn me every ornament I do not see my beloved.
Non chiedete perchè lassa la mia fronte è china al suol Clizia anch'ella il capo abbassa quando in Ciel non vede il Sol	Do not ask why he leaves my brow is fallen to the soil Clizia ¹⁶ she too lowered her head when in the sky she sees no Sun
Dorme l'Arpa e solo al pianto io la desto all'ombra in sen Che mai val di gioja il canto non m'ascolta il caro ben,	The harp sleeps and alone to weep I awaken it within the shade What is the value of joy in song My beloved does not listen to me,
non cercate sul mio viso lo splendor de' lieti di fu sospeso ogni sorriso dall'istante ch'ei partì	do not seek in my face the splendor of gladness every smile was left in suspense from the moment he left
sparso il crine ondeggia al vento Nudo è il collo e scinto il sen che mi vale ogni ornamento non mi vede il caro ben	scattered locks sway in the wind Nude collar and ungirded breast that earn me every ornament I do not see my beloved.

¹⁵ Other dedications include "Madamma alla Steffenone" in the canzonetta "Magari," "Alla Marchesa di San Marco Caracciolo" in "L'amour," "alla Signora Emilia Gloag de Witten" in "Il bacio d'un angelo."

¹⁶Clizia is the Italian name for the nymph Clytia (also spelled Clytie), who, according to ancient mythology, was so devoted to the sun god (in some translations Helios, or Apollo, or Sol) that she transformed into a sunflower.

In song repertoire this octave plus a minor-sixth range represents the full extent of the tenor range. The tessitura of the piece is middle voice; the melody stays between F3 and E-flat4.

Figure 5.5: “L’abbandonata,” no. 5, *Ricordanze di Napoli, Album no.1* poetic and musical form analysis

	abab	cdcd	efef	gd	gd	cdcd	efef	
	1	2	3	4	(1	2	3)	
mm.		mm.		mm.		mm.		mm.
1-5		5-33		33-44		45-67		67-70
Prelude		A		B		A ¹		Postlude
D-flat Major	a	b	a ¹			a ¹¹ b ¹		
I		IV _{A^b} pedal	I ¹	ICT ^{o7} I i V V ⁷ /D ^b		IV ^(V⁷) A ^b		I

It is important to note that the voice only touches the bottom C3 in the final measures of the melody. The vowel placement is consistent with the previous analyses: pitches E-flat4 and above are, with two exceptions, dark or open vowels. The lowest notes, also with two exceptions, are set to closed, bright vowels. Regarding the dynamic scheme, it is consistent with the previous analyses: middle and low voice singing is marked piano, while upper middle and high singing is marked forte. Also consistent with other Bottesini settings is the approach to high notes: high notes are approached by leap and skip with close to no deviation in this song.

Conclusion

This supplemental essay to the accompanying lecture-recital presented ten works: the two arias “Anacreontica,” and “Vieni e in mezzo alla ruina,” and two songs “Canta Roberto,” and “Ci

divide l’ocean” for Roberto Stagno, a concert *scena* “Splendon invan per me – Madre adorata” for Angelo Masini, two arias “Fuggi pur – Lo spavento dei tutori,” and “Tu non sai dunque che il matrimonio” for Alberto Bozetti, and three art songs “Tutto per me sei tu,” “Dov’è più questa Napoli,” and “L’abbandonata.” These ten selections provide insight to the vast but neglected vocal works of Bottesini and his librettists. The 19th-century virtuoso double-bass player, conductor was presented as a composer with a valuable body of vocal music deserving greater attention. The analyses revealed the high quality of his music for the lyric tenor voice through ten criteria: number of notes per syllable (syllabic or melismatic [florid] text setting); predominance of conjunct or disjunct motion; repeated notes in contrast to a continually rising and falling vocal line; small intervals versus large intervals; and legato-style singing versus *parlando* (declamatory) style; range; tessitura; approach to high notes; vocal weight (duration of notes within a particular dynamic); vowel quality and placement.¹⁷ The role of Turriddu in Pietro Mascagni's *Cavalleria rusticana* and the role of Fenton in Giuseppe Verdi's *Falstaff* were analyzed on the same criteria and used to supply vocal profiles for Stagno and Masini. By comparison of Bottesini’s music with the profiles extrapolated of Stagno and Masini I was able to compare Bottesini’s writing for the same voices, and use the vocal features from the arias to discuss five of his art songs. The music for Bozetti from Bottesini’s *Il diavolo della notte* was added to contrast Bottesini’s writing for the other two tenors. Bottesini’s music for the three tenors, Stagno, Masini, and Bozetti, sheds a light into the strengths and weaknesses of their individual vocal techniques as well as the sub-categories of the mid-to-late 19th-century lyric tenor. In terms of the ten criteria of analysis, we can better understand these voices and come closer to imagining how they might have sung. The five large-scale operatic works, and five small-scale art songs

¹⁷ The first five criteria are derived from Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder* (Oxford: Oxford University Press, 2010).

analyzed were only a small sample of Bottesini's incredible body of vocal music for the tenor voice. It is the aim and aspiration of this narrow research essay that these works encourage other singers, of all voice types, to seek out Bottesini's vocal music. The supplemental lecture-recital that accompanies this study provides a more practical look into these singers and Bottesini's music.

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