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The Songs of Luigi Gordigiani (1806-1860), "Lo Schuberto Italiano"

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THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

THE SONGS OF LUIGI GORDIGIANI (1806-1860),

“LO SCHUBERTO ITALIANO”

By

THOMAS M. CIMARUSTI

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To my parents

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ABSTRACT

Music historians have long acknowledged the importance of opera in nineteenth-century Italy. Few musicologists, however, have explored the more intimate genre that also played an important role in Italy's artistic, political, and social sphere – the Italian art song. This study begins with a discussion as to why few scholars have unjustifiably dismissed Italian song in favor of Italian opera – a genre that evidently eclipsed the recognition of Italian song. Although the operas of Rossini, Donizetti, Bellini, and Verdi highlight the century's musical achievements, an examination of primary sources reveals that Italy possessed a rich and active concert life outside the opera house. Yet although most significant opera composers experimented with song, only one would claim international attention in this genre, the Tuscan-born composer Luigi Gordigiani (1806-1860).

Beginning with the composer's childhood, a brief biographical sketch of the composer reveals a figure determined to compose for the stage – attempts that mostly met with disappointment. His failed attempts at securing a career as an opera composer, along with financial difficulties, led Gordigiani to compose more intimate works, most importantly his eight collections of *Canti popolari toscani* for voice and piano. These pieces would lead Gordigiani to the intimate salons and concert halls of Europe, places where he would establish himself among the most elite figures of his day. An examination of primary sources from the period reveals a composer whose circle of friends belonged to the elite of London and Florence, including Queen Victoria, Giuseppe Poniowski, and Nikolai and Anatole Demidov. His reputation as a song composer among these figures and the public brought him the attention from over fifty publishers across Europe, including firms in France, Germany, Russia, Poland, England, and Belgium.

This study also examines the historical context in which Gordigiani composed his songs. Arguably, Italy's political turmoil, excessive tax, and French and Austrian domination, may have spoiled the country's piano industry, resulting in a large number of piano imports from France, Germany, and Austria. Nevertheless, the public's interest for song, whether operatic arias or *romanze*, brought about an increase in the number of song publications, an aspect that may have stimulated the growth of the piano industry later in the century.

The poems and poets of the *risorgimento* also investigated. From examination of the poets of the period, it becomes evident that Gordigiani was less interested in the works of major Italian figures like Foscolo, Manzoni, and Leopardi; rather, the composer generally looked to local poets who more likely had an affinity toward folk idioms. Gordigiani's choice of poetry also reveals that he not only used song as a form of entertainment, but also as an expression of nationalistic and political sentiments.

Finally, this study shows that Gordigiani, unlike many of his Italian contemporaries, assimilated the German *Lied* tradition. His gift for melody, rich harmonic vocabulary, and clever musico-poetic techniques set him apart from his contemporaries, earning him the nickname “lo Schuberto italiano” – an appellation which begs the question: was Luigi Gordigiani an Italian *Schubert* or an *Italian Schubert*?

CHAPTER 1

WHY *ITALIAN* SONG?

In the history of nineteenth-century Italian chamber music
a chapter regarding vocal forms should be preserved.¹

In her introduction to a 1941 article on Italian song, scholar Bettina Lupo justifiably deplores the lack of research regarding the history of Italian vocal forms in the nineteenth century. Although the article was published over sixty years ago, scholars still have given little attention to Italian song. The purpose of this study is to help fill that void, to provide a glimpse into a world apart from Italian opera, and a window into the salons outside of German *Lieder* and French *romances*. This study will focus on one of Italy's contributions to the salon, namely the songs of a composer who established a reputation as the best Italian song composer in the first decades of the nineteenth century. Doing so will furnish a better understanding of the more intimate social gatherings that took place in the Italian salon as well as illustrate the popularity of Italian song abroad.

Background

The age of Romanticism in Italy was an age of reform. The country's cultural, artistic, and political sentiments underwent change, particularly in response to French and Austrian domination. Nineteenth-century Italian composers witnessed Italy's turbulent struggle for independence from foreign domination, the movement known as the *risorgimento*. Several opera composers captured themes of nationalism in their works for the stage, among them Rossini, Donizetti, Bellini, and Verdi. In addition to their stage works, most Italian opera composers also wrote songs for piano and voice. Many such pieces were designed for amateur singers and

¹“Nella storia della musica da camera dell'Ottocento italiano un capitolo dovrà pur essere serbato alle forme vocali.” Bettina Lupo, “Romanze, notturni, ariette, nel primo ottocento,” *La Rassegna Musicale* 14 (1941): 81. All translations are mine unless stated otherwise.

primarily served in providing vocal entertainment in private homes or salons² – similar to the early German *Lied*. Like Germany, Italy produced an abundance of composers who favored song composition rather than works for the stage.³

One composer who took particular interest in song composition was Luigi Gordigiani (1806-1860). The younger of two sons, Gordigiani came from a highly acclaimed musical family. His father, Antonio, was a baritone who won particular renown in Florence and Paris for his singing abilities. Luigi's brother, Giovanni Battista, pursued a career as a baritone, composer, and teacher, appearing on several stages in Italy.⁴ Although there is no indication that Luigi performed professionally as a singer, he clearly was a more prolific composer than his brother; in addition to a dozen stage works, Luigi composed three cantatas, several piano pieces, an oratorio, and nearly four hundred songs, many based on the poetry of lesser-known figures. His contribution as a song composer has led scholars to believe that Gordigiani's songs "paved the way for the revival of popular songs from the Italian regions."⁵ This influence can be seen in the publication of numerous other song collections by later Italian composers such as Luigi Denza (1846-1922) and Paolo Tosti (1846-1916), following Gordigiani's successful publication of his eight-volume collection titled *Canti popolari toscani*.

Significance

The songs of Gordigiani do not represent the first attempts at art song composition in nineteenth-century Italy. They do, however, illustrate Gordigiani's affinity toward Italian song composition – an affinity that was praised by numerous critics. His significance as a song composer, then, is two-fold: not only did he specialize in song composition during a time when

²Anthony Milner, "Italy," in *A History of Song*, ed. Denis Stevens (New York: Norton, 1960), 297; Carol Kimball, *Song: A Guide to Style and Literature* (Redmond, WA: Pst . . . , 1996), 358.

³One of the most important composers in this respect was the internationally recognized pianist Giovanni Sgambati (1841-1914), the leading figure in the resurgence of non-operatic works in Italy. His oeuvre contain not a single opera. Although Luigi Gordigiani did compose a dozen stage works, his list of over three hundred songs clearly indicates his greater interest in song composition.

⁴Elizabeth Forbes, "Gordigiani, Giovanni Battista," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 10:156.

⁵Riccardo Allorto, *Le più belle romanze della Belle Epoque* (Milan: Ricordi, 1995), xi.

opera reigned supreme in Italy, but he also found much success in doing so. A variety of nineteenth-century music periodicals in Italy and abroad attest to this success, including the *Gazzetta musicale di Firenze*, *Dwight's Journal of Music*, *The Musical World*, the *Allgemeine Wiener Musik-Zeitung*, and several others. One review of a concert in Boston reads,

Could an audience be gathered at this late period of the season to hear the most gracious and tasteful of modern *Canzoni* elegantly sung, Signor Gordigiani ought to have had a crowded room on Tuesday. More than ever, when some half-dozen of Signor Gordigiani's compositions were introduced, did we feel their completeness and grace.⁶

A review of a collection of songs stated,

This is a remarkable publication, both in form and matter. It is a collection of vocal pieces by Signor Gordigiani, of Florence, whose reputation on the continent as an Italian song-writer is similar to that of Schubert as a composer of the German school. . . . These songs will do no discredit to one of the choicest composers of chamber songs now living.⁷

The comparison of Gordigiani to Schubert was not uncommon. One of the most interesting claims by critics, however, goes beyond a simple comparison of musical style; throughout much of his life, Gordigiani was referred to as “lo Schuberto italiano” by many critics. In an article published in *L'Italia musicale* in 1854 an unknown author writes of Gordigiani's newest album of songs, *Pratolino*:

In Paris and London the compositions of our Gordigiani are now completely in vogue. The newspapers unanimously speak of them with greatest praise; and if not all, almost all at least, call Gordigiani the Schubert of Italy⁸

A number of scholars cite the popularity of Gordigiani's songs based on a large number of reviews that consider him superior to any of his Italian contemporaries in song composition. Charles Osborne commented that the songs “achieved an immense popularity both in Italy and

⁶*Dwight's Journal* 7/25 (22 September 1855): 197.

⁷*The Musical World* 37/9 (26 February 1859): 143.

⁸*L'Italia musicale* (11 January 1854): 34. “A Parigi e a Londra la [sic] composizioni del nostro Gordigiani, sono oramai in piena voga. I giornali, tutti d'accordo ne parlano con elogi grandissimi; e se non tutti, quasi tutti almeno, chiamano Gordigiani, il Schuberto d'Italia.”

abroad.”⁹ Lakeway and White, in their preface to *Italian Art Song*, mention Gordigiani as the only important Italian song composer in the nineteenth century.¹⁰ Furthermore, Gordigiani’s international popularity is evident from the vast number of European and American publishers of his songs and in the numerous translations of his works into French, German, Russian, and English.¹¹

Clearly, the examination of his life and songs will provide scholars, performers, and students an opportunity to explore an important yet still relatively unexplored genre, the Italian art song. The study also demonstrates Gordigiani’s awareness of the *risorgimento*, which reached its climax during the final years of the composer’s life, and the effect that it had on his compositions. Furthermore, the study reveals that music historians have too casually dismissed the nineteenth-century Italian song, claiming that it is far too inferior to the German *Lied* to be studied in great depth.¹² Gordigiani, then, has generally been swept under the rug; yet he appears to be the only prolific Italian song composer of the early nineteenth century who found great success among an international audience.

Review of Literature

A review of the literature indicates a sizable lacuna in the study of the nineteenth-century Italian song and the music of Gordigiani, particularly by American scholars. In spite of the success of Gordigiani’s songs, only one dissertation has been devoted to his music, Christine E. Carlton’s *Selected Songs of Luigi Gordigiani (1806-1860)* (see note 12). The study, however, is

⁹Charles Osborne, *The Concert Song Companion* (London: Victor Gollancz, 1974), 208.

¹⁰Ruth C. Lakeway and Robert C. White, *Italian Art Song* (Bloomington: Indiana University Press, 1989), 10.

¹¹The list of publishers found to date is nearly forty. These include the Italian publishers Ricordi, F. Lucca, and G. Lorenzi; Choudens, Pacini, and Chaillot in Paris; Schlesinger and Schott Frères in Germany and Belgium, respectively; O. Ditson, F. Trifet, and Arthur P. Schmidt in the United States; and Edwin Ashdown, Chappell, and Schott in England.

¹²John Arthur Little and Christine E. Carlton mention several examples in their dissertations, citing texts by Alfred Einstein, James Hall, and Denis Stevens. See John Arthur Little, *Romantic Italian Song Style in the Works of Francesco Paolo Tosti and Some of His Contemporaries* (Ph.D., University of Illinois at Urbana-Champaign, 1977), 3; and Christine Carlton, *Selected Songs of Luigi Gordigiani (1806-1860)* (Ed.D. diss., Columbia University Teachers College, 1994), 6-7.

pedagogical in intent, aimed at introducing college undergraduate singers to fifteen songs by Gordigiani that explore a variety of tempi, meter, vocal range, and difficulty levels; consequently, the study lacks in-depth musical analysis and examination of historical context. Carlton's work does provide some useful information, although most of it is simply a translation of a biographical sketch that appeared in an 1860 issue of the *Gazzetta musicale di Firenze*. The only published book that focuses on one Italian song composer is Francesco Sanvitale's *The Song of a Life: Francesco Paolo Tosti (1846-1916)*.¹³ David Tunley's book *Salons, Singers, and Songs*, though focusing primarily on French song in the period 1830-70, provided an excellent model for study in preparation of this dissertation.¹⁴

Only one other musicological dissertation in the area of nineteenth-century Italian song exists, John Little's *The Romantic Song Cycle of Francesco Paolo Tosti and Some of His Contemporaries* (1977; see footnote 12). This study, however, is limited to late nineteenth-century Italian song; Gordigiani is mentioned only as a precursor to later composers. *Italian Art Song* by Ruth C. Lakeway and Robert C. White, Jr. is an invaluable source for those interested in twentieth-century composers and Italian song. The authors do provide a useful overview of the Italian art song in the later part of the nineteenth century, listing no fewer than twenty song composers. Luigi Gordigiani is mentioned as the "only Italian name that can be found in the early years of *Lied* composition."¹⁵

Numerous studies discuss the social and musical background of nineteenth-century Italy. John Davis's *Italy in the Nineteenth Century 1796-1900* provides an in-depth examination of the political, social, and economic forces during the period. Francis Haskell's "The Age of Romanticism: 1750-1860" in John Norwich's *The Italians* explores similar topics but also devotes a lengthy portion to Italian culture and the arts. One of the few books strictly addressing music in nineteenth-century Italy is John Rosselli's *Music and Musicians in Nineteenth-Century*

¹³Francesco Sanvitale, *The Song of a Life: Francesco Paolo Tosti (1846-1916)*, trans. Nicola Hawthorne (Aldershot, England: Ashgate, 2004).

¹⁴David Tunley, *Salons, Singers, and Songs: A Background to Romantic French Song, 1830-1870* (Aldershot, England: Ashgate, 2002).

¹⁵Lakeway and White, 8.

Italy. After describing the social and economic background of nineteenth-century Italy, Rosselli offers an overview of the roots of the Italian musical tradition in folk music. He further examines how musicians were trained, their daily activities, and the revolutions and eventual unification of Italy that would influence their music.¹⁶

In comparison to English-speaking scholars, Italian scholars have shown a greater interest in Italian song. The most significant contribution is *La romanza italiana da salotto*, a collection of twenty-eight articles relating to Italian song, edited by Tosti scholar Francesco Sanvitale.¹⁷ These essays investigate a range of topics, including poetic forms, song contributions by various Italian composers, and the salon in Italy. The collection is wide in coverage, spanning the early years of Italian songs from Bellini to the later half of the century and works by Sgambati. A more recent publication, Fulvia Morabito's *La romanza vocale da camera in italia*,¹⁸ provides a similar overview of song in nineteenth-century Italy, but the author provides much more musical and poetic analysis.

Several significant articles by Italian authors must also be mentioned. Roberto Zanetti's *La musica italiana nel novecento* provides a good introduction to vocal music in nineteenth-century Italy in the article "Dalla romanza alla lirica."¹⁹ Bettina Lupo's "Romanze, notturni, ariette nel primo ottocento" in *La rassegna musicale*, and the article "Della musica da camera" in the *Gazzetta musicale di Milano* are noteworthy.²⁰ Furthermore, articles such as "Gaetano Donizetti: un bergamasco compositore di canzoni napoletane" and "Francesco Paolo Tosti e la lirica vocale italiana nell'ottocento" by Keller and Ricci, respectively, highlight two composers active during Gordigiani's life; though brief, they still provide a glimpse into how Donizetti and

¹⁶See John Davis, *Italy in the Nineteenth Century: 1796-1900* (Oxford: Oxford University Press, 2000); Francis Haskell, "The Age of Romanticism: 1750-1860," in *The Italians*, ed. Julius Norwich (New York: Harry N. Abrams, Inc.), 197-218; and John Roselli, *Music and Musicians in Nineteenth-Century Italy* (London: B.T. Batsford, 1991).

¹⁷Francesco Sanvitale, ed., *La romanza italiana da salotto* (Torino: Istituto Nazionale Tostiano, 2002).

¹⁸Fulvia Morabito, *La romanza vocale da camera in italia* (Turnhout, Belgium: Brepols, 1997).

¹⁹Roberto Zanetti, *La musica italiana nello novecento* (Busto Arsizio: Bramante, 1985).

²⁰"Della musica da camera," *Gazzetta musicale di Milano* 6/34 (22 August 1858): 267-70.

Tosti perceived song composition.²¹

With the exception of Carlton's dissertation, only two other studies focusing primarily on Gordigiani are available: Giovanna Di Fazio's *Luigi Gordigiani: La figura e l'opera* and Elisa Barberis's *I canti popolari toscani di Luigi Gordigiani*.²² Both of these dissertations remain in Italy, and attempts to obtain them have been unsuccessful. Aside from these two works, it would appear that the majority of what can be learned about Gordigiani's life must come from the plethora of reviews and articles that appeared in nineteenth-century journals in Italy and abroad, most of which are readily available on microfilm.

Consequently, this study has relied mainly on primary sources, including archival sources at the Archivio di Stato, the Conservatorio di Musica Luigi Cherubini, the Biblioteca Nazionale Centrale (all of which are located in Florence), the Civico Museo Bibliografico Musicale in Bologna, and correspondences from publishers of Gordigiani's songs. Secondary sources such as cultural studies, dissertations, articles, and encyclopedia entries provided further insight.

Chapter Overview and Methodologies

_____ This dissertation examines the life and songs of Luigi Gordigiani, providing an in-depth analysis of the music and poetry and the cultural climate in which they were composed.

Chapter 2 focuses on the life of Gordigiani, paying particular attention to his rise to fame as a song composer. Primary source materials, such as reviews in various nineteenth-century journals and correspondence, as well as the number of European firms involved in publishing Gordigiani's works, illustrate the composer's accomplishments and success as a song composer in Italy and abroad.

Chapter 3 offers a historical backdrop of the social, political, and musical atmosphere of nineteenth-century Italy, particularly Florence. Italy's turbulent political atmosphere during the

²¹See Marcello Source Keller, "Gaetano Donizetti: Un bergamasco compositore di canzoni napoletane," in *Studi Donizettiani* 3 (1978): 100-107; Vittorio Ricci, "F.P. Tosti e la lirica vocale italiana nell' ottocento," in *Rivista musicale italiana* 24 (1917): 491-500.

²²Elisa Barberis, *I canti popolari toscani di Luigi Gordigiani* (Tesi di laurea, Università degli Studi di Torino, 1986); Giovanna Di Fazio, *Luigi Gordigiani: La figura e l'opera* (Tesi di laurea, Università degli Studi di Roma, La Sapienza, 1988).

risorgimento and its affinity toward opera are discussed, providing an overview of the cultural atmosphere in which Gordigiani composed his songs. The rise of piano manufacturing in Italy, the significance of the Italian art song and its function in society, and the audiences for which piano-vocal pieces were performed are explored, illustrating the genre's importance in portraying Romantic and nationalistic sentiments. This chapter also highlights the songs of Gioachino Rossini (1792-1868), Gaetano Donizetti (1797-1848), Vincenzo Bellini (1801-1835), and Giuseppe Verdi (1813-1901), who were contemporaries of Gordigiani, but, unlike Gordigiani, found international success as opera composers.

Chapter 4 discusses the poems and poets of Gordigiani's songs. Following a brief survey of nineteenth-century Italian poetry, the chapter examines numerous poets that Gordigiani used in his songs. Furthermore, particular themes of the poetry reveal Gordigiani's sensitivity to cultural issues and the growing spirit of Romanticism in nineteenth-century Italy. Examples of poetry from noted nineteenth-century poets, such as Ugo Foscolo (1778-1827), Giovanni Berchet (1783-1851), Alessandro Manzoni (1785-1873), and Giacomo Leopardi (1798-1837), provide points of comparison.

Chapter 5 examines Gordigiani's song style. Style analysis shows Gordigiani's assimilation of the German *Lied* tradition, especially the songs of Schubert. Donald Ivey's *Song: Anatomy, Imagery, and Styles* provides an excellent model for analyses, providing an insightful discussion of musico-poetic techniques in a song's accompaniment, melody, rhythm, and harmony.²³ The chapter addresses Gordigiani's assimilation of Italian folk idioms, poetic and musical.

This study of the life and songs of Luigi Gordigiani reveals the composer's position as Italy's most important song composer in the first half of the nineteenth century. Gordigiani was a justly acclaimed composer during his time; his songs combine miniature *bel canto* arias with characteristics of Schubertian song. This study suggests then that Gordigiani may not have been an Italian *Schubert*, but rather an *Italian Schubert*, in that his songs employ a more *bel canto* style with more advanced musico-poetic relationships in comparison to those of his contemporaries.

²³Donald Ivey, *Song: Anatomy, Imagery, and Styles* (New York: Free Press, 1970).

CHAPTER 2

FROM FAMINE TO FAME

Do you consider it nothing to hear your music performed
from time to time, to see your name printed on a work?²⁴

— Unknown publisher to Gordigiani

The city of Modena lies seventy-five miles northwest of Florence and, like Florence, possesses a musically rich history. Most musical activity centered around the cathedral, which housed the crypt of the city's patron saint, Saint Geminianus (*d.* 348). Shortly after the completion of the cathedral in 1184 a number of skilled singers and instrumentalists became associated with the town. That music was of particular importance to the city can be seen by a wealth of musical activity over the succeeding centuries. Cardinal Morone made the first attempts at reforming polyphony in 1530;²⁵ a number of composers, including Orazio Vecchi (1550-1605) and Giovanni Bononcini (1670-1747), were active as *maestri di cappella* at the cathedral; and with the establishment of the Este court in 1598 the city attracted significant composers and artists from nearby cities and outside Italy.²⁶ Instrumentalists including Nicolò Rubini (1584-1625), Marco Uccellini (1603-1680), and Giovanni Battista Vitali (1632-1692) helped establish an orchestral tradition in the city. Under Francesco II the city also witnessed the construction of the Accademia de' Dissonanti, which served as a meeting house and concert hall.²⁷ In 1771 the Accademia Filarmonica Modenese was founded.²⁸ By the early nineteenth

²⁴Publisher to Gordigiani regarding payment for new songs. Quoted in Gustave Langlade, "L. Gordigiani: Sa vie et ses oeuvres," *Esquisse Biographique* (Florence: Librairie Molini, 1863). See Appendix A for a translation of Langlade's biographical sketch of Gordigiani.

²⁵Giovanni Girolamo Morone (1509-1580), who was elected Bishop of Modena in 1529, was one of the main reformers of sacred music at the Council of Trent. Morone opened the council in November 1542 but meetings did not begin until 1545.

²⁶Musical life in Modena especially flourished under Francesco II d'Este's reign (1674-94). The duke encouraged musical performances (particularly oratorios and instrumental music) and made efforts to construct a good city library and university. Elvidio Surian Alessandra Chiarelli, "Modena," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 15:450-51.

²⁷*Ibid.*

²⁸The Accademia Filarmonica Modenese was renamed the Accademia Ducale dei Filarmonici in 1780 and became known as the Società Filarmonica Modenese in 1817.

century the city had witnessed the construction of several theaters, including the Teatro di Corte (1669, renamed Teatro Nazionale in 1800), the Teatro Fontanelli (1683, renamed Teatro Rangoni in 1705 and Teatro di Via Emilia in 1807), and the Teatro Molza (1713).

It was in this musical environment that Antonio Gordigiani (nr. Pistoia, 175? - Florence, 1820), a renowned baritone, and his wife Sofia Ducloitre of Bastia²⁹ raised Luigi Gordigiani, born on 21 June 1806.³⁰ As a young boy Luigi was introduced to music by his father, who had performed a number of roles in operas by Giuseppe Gazzaniga (1743-1818), Niccolò Antonio Zingarelli (1771-1839), and Sebastiano Nasolini (1768-1816).³¹ Antonio was also an

²⁹Records indicating birth and death dates for Sofia have not surfaced. An engraving of Antonio and Sofia appears in the *Enciclopedia della musica*. See Plate 1.

³⁰See Plate 2. In spite of his international acclaim as a composer in the nineteenth century, biographical information on Gordigiani and his family is somewhat scarce. The most extensive biographical sketches are found in two sources: an anonymous “Appendice. Biografia contemporanea dei musicisti in Toscana: Luigi Gordigiani,” *Gazzetta musicale di Firenze* 3/22; 3/23; 3/24 (13 November 1855; 20 November 1855; 27 November 1855): 85-86; 89-91; 93-95 (see Appendix B); and Luigi F. Casamorata, “Luigi Gordigiani: Ricordi biografico [La fine al prossimo numero; continuazione e fine],” *Gazzetta musicale di Milano* 18/24; 18/25 (10 June 1860; 17 June 1860): 185-87, 193-94 (see Appendix C). The second sketch, reprinted in volume 1 of Ricordi’s edition of Gordigiani’s *Canti popolari toscani*, was authored by Luigi Ferdinando Casamorata (1807-1881), an Italian music critic and composer who, in addition to his studies in law, math, and education, had helped found the Istituto Musicale of Florence and contributed many reviews and articles to the *Gazzetta musicale di Milano*, the *Rivista musicale di Firenze*, and the *Nazione*. Casamorata published his sketch over two issues of the *Gazzetta musicale di Milano* in 1860, the year of Gordigiani’s death. For more information on Casamorata, see R. Gandolfi, “Luigi Ferdinando Casamorata,” *Ricordi musicali fiorentini* 2/2 (Florence, 1906-7): 1-6, and A. Damerini, “Gli albori della critica musicale italiana,” *Rivista musicale* 6 (1933): 31-43. Antonio Gordigiani was surrounded by a wealth of musical activity in the Tuscan city of Pistoia. The city housed confraternities, academies, and various cathedrals, which often hosted musical events such as operas, passion plays, and oratorios that rivaled those in Florence, only twenty-eight miles to the west. Not surprisingly, the city was also home to many musical families, including the Melani, Rivani, Manfredini, Mazzinghi, the Tronci family of organ builders, and several others. See Jean Grundy Fanelli, “The Manfredini Family of Musicians of Pistoia, 1684-1803,” *Studi musicali* 26/1 (1997): 187-232. It is possible that Antonio and Sofia moved to Modena with hopes of furthering their singing careers. It appears, however, that Antonio moved the family often, evidenced by the number of various locations where the young Luigi studied music. One scholar refers to Antonio’s career as “peripatetic.” See William Ashbrook, “Gordigiani, Luigi,” in *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London: Macmillan, 1992), 2:489. They must have been in Modena no later than 1795, since records indicate that another son, Giovanni Battista (1795-1871), was also born there. See Appendix D: Gordigiani Family Tree.

³¹Alberto Basso, ed., “Gordigiani, Antonio,” in *Dizionario enciclopedico universale della musica e dei musicisti* (Turin: Unione Tipografica - Editrice Torinese, 1986), 3:272. Antonio appears also to have gone by the name Domenico. See “Gordigiani, Antonio,” in *Enciclopedia della musica* (Milano: Ricordi, 1972), 3:170-71. In 1794 Antonio appeared in Zingarelli’s *Alzira* and Ceracchini’s *Antigone* in Florence, and in 1815 in Mozart’s *Don Giovanni* and *Le nozze di Figaro*. In 1797 he sang at La Scala and several years later in 1811 was hired as the chamber singer for Napoleon I. A few years before his death Antonio was an impresario in Florence, where in 1818 he sang in *Aureliano in Palmira* and *Ciro in Babilonia* by Rossini.

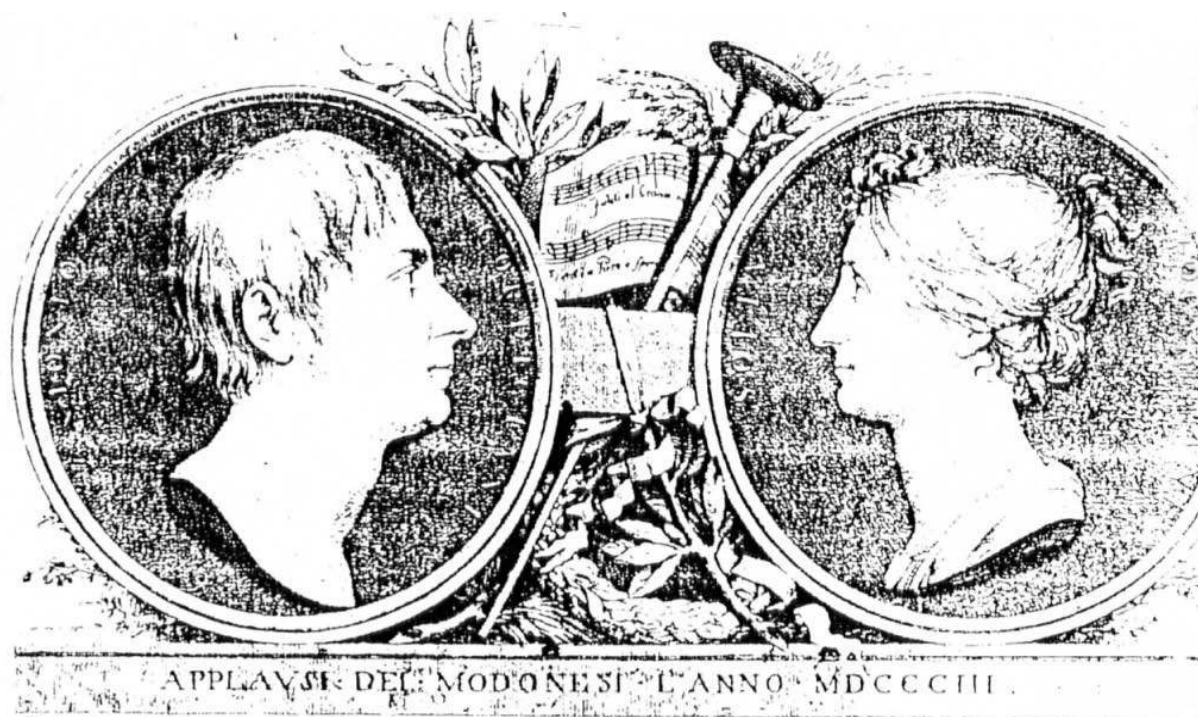


PLATE 1: Antonio and Sofia Gordigiani, parents of Luigi

Luigi received his initial musical training from his father Antonio, an active baritone appearing in a number of operas in and around Florence. Antonio and Sofia, a singer herself, also had an older son, Antonio Battista (1795-1871), who would eventually establish himself as a fine composer and teacher in Prague. Source: Claudio Sartori, ed., "Gordigiani," in the *Enciclopedia della musica*, ed. (Milan: Rizzoli, 1972), 3:171.



PLATE 2: Luigi Gordigiani (1806-1860), “lo Schuberto italiano”

The most prolific Italian song composer in the first half of the nineteenth century, Luigi Gordigiani was known to many critics as the Italian Schubert. Like Francesco Paolo Tosti (1846-1916) in the second half of the nineteenth century, Gordigiani composed nearly four hundred songs for voice and piano. Source: Cover page, *Canti popolari toscani*, vol. 2, published by G. Ricordi.

impresario and was responsible for the first productions of Mozart's *Don Giovanni*, *Le nozze di Figaro*, and *The Magic Flute* in Florence.³²

Luigi's older brother Giovanni (Modena, July 1795 - Prague, 1871), like Antonio, was known for his singing abilities, although he spent most of his time as a composer and teacher in Prague, where he wrote several operas and taught singing at the conservatory.³³ His works were appreciated both in Germany and Austria. In 1839 a review stated,

Six songs by J[ohann] B[attista] Gordigiani are commendable for their just conception and declamation, their flowing melody, and a judicious simplicity well suited to song, and which does not degenerate into the trivial.³⁴

Several years later in Prague, another author wrote of Giovanni,

Last month a new Italian opera titled *Consuelo*, words and music by Giovanni Gordigiani, was produced. The composer earned the most flattering praises as much for the libretto as for the music, which presented excellent musical moments and situations, and was treated by him with a melodic richness. . . .³⁵

³²Casamorata states that little Luigi often was the keyboard player for the performances, "generating and maintaining in him a great disposition for the operas of Mozart" ("Il piccolo Luigi era maestro al cembalo; qualità che generò e mantenne in lui una grande predilezione per le opere di Mozart"). Casamorata, 86.

³³Giovanni studied at the Milan Conservatory for six years and in 1817 sang at the Teatro della Pergola in Florence. He left in 1822 for Prague, where he remained for the rest of life, teaching singing at the conservatory. A review from 1856 indicates that he sang in various Italian cities as well as Bavaria and Bohemia. See *L'Armonia* 1/32 (1856): 127. His compositions include the operas *La serva scaltra*, *Pygmalione* (1845), *Consuelo* (1846), *Lo scrivano pubblico* (1850), and various sacred pieces, *canzonette*, marches, and songs. His opera *Lo scrivano pubblico* was mistakenly attributed to Luigi in *L'Italia musicale* 4/68 (25 August 1852): 271, which stated that "si allestiva . . . una nuova operetta del maestro Luigi Gordigiani, professore di bel canto al Conservatorio di Praga, col titolo: *Lo scrivano pubblico*." Giovanni's obituary states that he also wrote libretti and acted as a music critic for Czechoslovakian periodicals. Elizabeth Forbes, "Gordigiani, Giovanni Battista," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 10:156. His obituary appears in *Dwight's Journal of Music* (Saturday, 8 April 1871): 5 and *La Revue et Gazette Musicale* 38/37 (8 October 1870-71): 281. Evidence from a biographical sketch of Luigi Gordigiani published in the *Gazzetta musicale di Firenze* indicates that Luigi also had a sister (whose name has yet to be discovered) and possibly another brother. An excerpt reads, "not having much inheritance Luigi had to care for his mother and a sister. *One of his elder brothers*, Giovanni, a very talented musician, found himself in Prague" [italics added]. See "Biografia Contemporanea dei Musicisti in Toscana: Luigi Gordigiani," *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 85-86.

³⁴*The Musical World* 13/177 (8 August 1839): 230.

³⁵*Gazzetta musicale di Milano* 5/32 (Sunday 9 Aug 1846): 245. "Nello scorso giugno fu prodotta costì una nuova opera italiana, intitolata *Consuelo*, parole e musica di Giovanni Gordigiani. L'autore si meritò le lodi più

Upon his receiving the position of chamber singer to Napoleon I in 1811, Antonio moved the family to Paris. By this time five-year-old Luigi was demonstrating extraordinary musical abilities, singing pieces such as Leporello's "Notte e giorno faticar" to celebrated composers like Niccolò Zingarelli (1752-1837), Girolamo Crescentini (1762-1846), and Ferdinando Paer (1771-1839), who were then active in Paris.³⁶ As one author related,

Luigi grew, revealing each day new abilities for his father's art; and let us add that the latter neglected no profitable opportunity for his precocious intelligence. He introduced him to the world, they saw him as a prodigy, they discovered in him so much talent already.³⁷

After serving as a chamber singer for seven years, Antonio returned from Paris to Florence with his son in 1818. Upon returning, Luigi joined the Cappella Pitti boy choir as a soprano.³⁸ His musical training at the chapel was supplemented by his studies with a host of teachers, including Gava (?-?) in Brescia, [Giuseppe] Sirletti (*fl.* 1830s) in Rome,³⁹ Nicola Benvenuti (1783-1867) in Pisa,⁴⁰ harmony with Pietro Romani (1791-1877),⁴¹ and Carlo

lusinghiere così per il libretto che per la musica, che presenta eccellenti momenti e situazioni musicali, e che fu da lui trattata con ricchezza di melodia. . . ."

³⁶Evidently young Luigi even sang one of his own compositions at a Florence theater; "Biografia Contemporanea dei Musicisti in Toscana: Luigi Gordigiani," *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 85.

³⁷Langlade, 12.

³⁸See Plate 3.

³⁹I believe this to be Giuseppe Sirletti, a composer active in Rome in the 1830s who often organized concerts devoted to the music of Palestrina and other Italian Renaissance composers. See Bianca Maria Antolini, "Rome," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 21:632.

⁴⁰Nicola Benvenuti, composer and virtuoso organist, held the post of *maestro di capella* at the Pisa Cathedral from 1810 until his death. Nicola would have most likely met the young Gordigiani when the Grand Duke of Tuscany appointed him as a music teacher to the ducal family and *maestro di camera* at their Florence and Pisa palaces. See Franco Baggiani, "Benvenuti, Nicola," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 3:299.

⁴¹Pietro Romani was active primarily as a composer and orchestra director of the Teatro della Pergola. He directed the first productions of Meyerbeer's *Prophète*, Weber's *Der Freischütz*, and Rossini's *Cenerentola* in Italy. He also taught voice at the Accademia di Belle Arti and from 1860 at the Istituto Musicale. See Basso, "Romani, Pietro," 2:873.



PLATE 3: The Pitti Palace

Situated on the south side of the Arno river, the Pitti Palace was the original home of the Florentine banker Luca Pitti (1398-1472). Bought by the Medici's in 1539, the palace later became the main residence of the ruling families of the Grand Duchy of Tuscany. Gordigiani joined the Pitti Palace choir as a young boy soprano in 1818. The palace now houses a great art collection. Source: www.dsi.unifi.it/icsm2001/img/pitti.jpg.

Ritterfels (b. Siena, ? - 1860).⁴² Gordigiani spent most of his time studying composition with Disma Ugolini (1755-1828), with whom he studied not only at the music institute but also privately.⁴³

As a teenager Luigi possessed an astounding aptitude for the piano and composing, practicing diligently and composing several pieces. The *Gazzetta musicale di Firenze* describes his musical enterprise and his father's support:

His assiduous practicing occupied him during the day; but a few times he did not succeed in performing some difficult passages, despite applying himself to them with firm resolution. When this happened, his father amicably encouraged him at night . . . he was able to overcome those difficulties that to him in the day he judged to be impossible.⁴⁴

Although Gordigiani quickly established himself as an excellent pianist, he decided upon a career in composition, seriously turning his attention toward composing in 1819 by setting several poems by Francesco Gonnella (fl. 1794-1812) in *Il ratto d'Etruria*, a cantata for solo voice and chorus. At the request of Ferdinand III (1769-1824) the work was presented to the emperor of Austria and earned the thirteen-year-old composer a gift. The work, which appears to be Gordigiani's earliest dated composition, was the beginning of what Casamorata called Gordigiani's most industrious period. Casamorata states, “. . . when he was still very young, he produced a number of songs that were well received, but the serious activity of his composing did not begin until around 1820.”⁴⁵

⁴²With Benvenuti, Gordigiani studied and performed the music of Beethoven; with Ritterfels, the music of Mozart; see *Gazzetta musicale di Firenze* 3/24 (27 November 1855): 94.

⁴³These lessons were paid for by one Mr. Landbrok. *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 85. Disma Ugolini, a student of Bartolomeo Felici (1695-1776), was a composer and teacher of counterpoint at the Accademia di Belle Arti in Florence from 1811. His compositions include *6 Sonate for harpsichord*, op. 1 (1781), *2 Sonate for harpsichord with violin obbligato*, op. 3, and various sacred pieces, canons, fugues, and ariette. See Basso, “Ugolini, Disma,” 2:1365.

⁴⁴*Ibid.*, 85-86. “. . . occupavasi egli con molte assiduità durante il giorno; ma alcune volte non gli riusciva di eseguire alcuni passaggi difficili, sebbene con ferma volosia vi s'impegnasse. Quando ciò avveniva, il padre amichevolmente lo destava di notte . . . gli era agevole di superare quelle difficoltà che di giorno giudicava insuperabili.”

⁴⁵Casamorata, 185. “E come tale, ancor giovanissimo, si produsse più volte scrivendo cantate cui non venne meno il favore di gradita accoglienza. Ma la sua maggiore operosità nello scrivere cominciò circa l'anno 1820.”

The reason for Gordigiani's seriousness in composing at this time may have been the result of his father's affliction with swamp fever, which eventually proved fatal.⁴⁶ Following Antonio's death, Luigi became so limited in his finances that he could not even obtain a piano in his home (he often composed in his bed or at a kitchen table). Antonio had left the family little inheritance, and with no fortune Gordigiani found himself in a position of having to provide for his mother and sister. According to Langlade, Antonio left his son a position as piano accompanist for one of the theaters of Florence, where he had been the director.⁴⁷

As one author states, "Each [piano] composition yielded only a few lire for the young author, but many sold, when people learned of the great ease of his writing. Thus, with these slight earnings, he was able to manage."⁴⁸ The success of these works, however, was also a result of the editor's cunning advice that Gordigiani use the pseudonyms Zeuner and Furstemberger, German-derived names that he supposed would help the music to sell. The deception in fact did succeed marvelously, and Gordigiani was able to write as many pieces as he wanted.⁴⁹ In addition to Gordigiani's success with these works, the Count of Gherardesca had befriended the Gordigiani family and was very generous to the family of the deceased Antonio. The details, however, regarding the count's befriending of the Gordigiani family and what his generosity entailed are not clear.

Three years later Gordigiani composed a second cantata, *Comala*, to a poem of Raniero Calzabigi (1714-1795). Scored for four voices, chorus, and orchestra, the work was written for a

⁴⁶Antonio became afflicted with swamp fever while hunting at the villa of Count Guido della Gherardesca. *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 86.

⁴⁷Langlade, 125.

⁴⁸Casamorata, 185. "Poche lire ciascuna composizione fruttava all'autore, ma tante ei ne vendeva quante gliene potevan correr giù dalla facilissima penna: cosicchè con quel lieve guadagno potè pure comeccchia campare in quei tempi la vita."

⁴⁹*Ibid.*, 86. The Ricordi catalogue lists several pieces under the pseudonym Zeuner; however, the earliest piece dates from February 1825 (pl. 2067). The work is titled "Divertimento per Carnovale, ossia Raccolta di Contradance, Valzer e Scozzesi per Pfte." It is unclear, however, if prior works using the pseudonyms were printed by other publishers. See Agostina Zecca Laterza, *Il catalogo numerico Ricordi 1857* (Rome: Nuovo istituto editoriale italiano, 1984).

triennial competition at the Florence Academy, where it was highly acclaimed.⁵⁰ In 1824 Gordigiani composed a third cantata, *Aci e Galatea*, for three voices and orchestra.

In 1824 Gordigiani's financial difficulties ended upon his acquaintance with the Russian commander Count Nikolai Demidov (1773-1828), who was then stationed in Florence.⁵¹ Gordigiani received a stipend for providing the accompaniment of vaudevilles of the French comedy troupe employed by the Count and for his own compositions for several vaudevilles. Demidov was so pleased with Gordigiani that he kept him in that position permanently. His exposure to the French language at this time led to the production of *Rendez-vous*, a comic operetta that was successfully received in Florence on the stage of the Infuocati Theater in 1824.

The year 1828 would bring significant changes in Gordigiani's life. His position with Count Demidov ended as a result of the Count's death, forcing Gordigiani to devote a portion of time to giving private musical instruction. He did, however, continue to receive a pension from Prince Anatole Demidov, one of Count Demidov's successors. The *Gazzetta musicale di Firenze* reports,

Gordigiani found new benefactors in the Demidov family and obtained from the Count, now Prince Anatole Demidov, a pension that he still enjoys, which gave him the necessary means to start a family as he did, marrying the one [Anna] he loved tenderly. . . and with the fruits that came from his compositions, lessons, and his pension from Demidov, he was able to maintain his family with dignity and with great care.⁵²

⁵⁰Ibid., 86. Although the piece was worthy of the prize, it did not receive one due to Gordigiani's failure to comply with "necessary formalities."

⁵¹Count Nikolai Nikitich Demidov was a key figure in the Russian-Swedish War (1808-1809), who had helped to repel Napoleon in 1812. See Plate 4. For more information regarding the Demidovs, see Joseph L. Wieczynski, ed., "Demidov," *The Modern Encyclopedia of Russian and Soviet History* vol. 9 (Gulf Breeze, FL: Academic International Press, 1978).

⁵²*Gazzetta musicale di Firenze* 3/22 (13 November 1855): 89-90. "Trovò adunque il Gordigiani dei nuovi protettori nella famiglia dei Demidoff, ed ottenne dal Conte, ora Principe Anatolio Demidoff una pensione, della quale gode tuttora, che gli somministrò i mezzi necessari per creare una famiglia, sposando, siccome fece, colei che teneramente amava . . . E con il frutto, che traeva dalle sue composizioni e dalle sue lezioni, unito colla pensione Demidoff, potè mantenere la sua famiglia con decoro, e con molta cura."



PLATE 4: Nikolai Nikitich Demidov (1773-1828)

The Demidovs were arguably one of the richest families in Russia in the eighteenth and nineteenth centuries, establishing great wealth in the manufacture of iron and the mining of copper, silver, and gold. As early as 1824 Gordigiani befriended Nikolai, which eventually led to Gordigiani's employment with the Count, an association that lasted only four years. Source: Statue of Nikolai Demidov (1817) by Bertel Thorvaldsen (1770-1844) from the Hermitage Museum in St. Petersburg.

Gordigiani had proposed to Anna Giuliani (1813-1840?) daughter of the famous guitar virtuoso Mauro Giuliani (1781-1829) in 1828.⁵³ The marriage would only take place, however, if he could first assure her of their happiness.⁵⁴ With help, presumably financial, from Count Demidov, Luigi and Anna married; together they would raise six children: Paolo Giuseppe, Lorenzo, Michele, Sofia Luisa, Leontina Niccolina, and Ida.⁵⁵ Leontina authored several texts for her father's songs, including "Fossi poeta" and "La rondine e il fiore," and composed the piece *L'arno*, a polka for piano.

Although Gordigiani had found success with *Rendez-vous* in 1828, he was unable to rehearse or stage two serious operas, *Velleda* (1830?) and *Rosamunda* (1835?). Further misfortune came in 1836, with a disastrous production of his grand opera *Fausto*, a work commissioned by some friends for the Pergola Theater in Florence. The opera, based on Goethe's great dramatic poem, received the following review:

To adapt to the German poem the inspirations of the Italian muse was a perilous undertaking, only to be excused, in case of nonsuccess, by the honor of attempting it. The Italian opera, *Fausto*, by Gordigiani, appeared in 1837 at the Pergola Theater in Florence. The author had allowed himself to be seduced by a very bad libretto, and had finished his music in a very short time at a fixed date. The result was a flagrant *fiasco*, one of the few such to be counted in the history of theatrical revolutions. This check was due to the absurdities of the book, to insufficient rehearsals, to the negligence of the artists, and finally to the puerility of the machinery employed for the transformations and enchantments. The music, in which one remarked some facile melodies, was not of force enough to exorcize such a disaster.⁵⁶

⁵³The marriage certificate of Luigi and Anna can be seen on Plate 5.

⁵⁴*Gazzetta musicale di Firenze* 3/22 (13 November 1855): 90.

⁵⁵According to Carlton, all of the children were born before 1844 in or around Florence. An anonymous author state that the Luigi and Sofia had eight children. See *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 85.

⁵⁶Adolphe Jullien, "The Musical Versions of Goethe's *Faust*," *Dwight's Journal of Music* 40/1022 (19 June 1880): 97-99. Jullien discusses the musical settings of *Faust* by Conradin Kreutzer, Joseph Gregoir, Hugh Pierson, Arrigo Boito, and others. Jullien adds, "This unfortunate event was, as it were, a presage of the career of the author, who went on composing pieces of chamber music, and vocal melodies, without ever being able to succeed upon the stage."

Some time between 1836 and 1846 Gordigiani, under the patronage of Prince Demidov, traveled to France. Perhaps as a result the composer's unsuccessful attempts at opera, Prince Demidov encouraged Gordigiani by providing him an all-expense paid trip to Paris.⁵⁷ The trip did nothing to further the composer's career. It was "unfruitful . . . only the big names got an opportunity."⁵⁸

Unlike in Paris, Gordigiani was well received in Vienna, where he visited with Prince Poniatowski (1816-1873).⁵⁹ In Vienna the prince introduced the composer to some of the highest nobility, including Prince Metternich (1773-1859) and Count Saint Aulaire, performing for them several pieces from *Fausto*. In addition to his generous patronage, the Prince, skilled in music and poetry, also successfully collaborated with Gordigiani on the opera *Filippo*, providing the libretto that Gordigiani set to music.⁶⁰ The opera was performed with great success on 2 March 1840 in the Standish Theater.⁶¹ Following his trip to Vienna, Gordigiani returned to Florence and, until 1844, settled in Prato.

Between 1840 and 1851 Gordigiani composed five operas (*Filippo*, *Gli aragonesi in Napoli*, *I ciarlatani*, *Un' eredità in Corsica*, and *L'avventuriero*), two ballets, and an oratorio. These works were premiered in various Italian cities, including Florence, Prato, and Livorno. One of Gordigiani's greatest successes was the opera *Gli aragonesi in Napoli*, produced in Livorno on the first day of the Teatro Leopoldo's opening season in 1841. Although his next opera, *I ciarlatani* (1843), met with little success at the Teatro Leopoldo, his oratorio *Ester*

⁵⁷The exact date of this trip is not known. It must have occurred some time before 1844, when it is known that Gordigiani returned from a short stay in Vienna.

⁵⁸Casamorata, 90. "Questo viaggio riuscì però infruttuoso . . . ove non si fa di cappello che ai gran nomi."

⁵⁹Prince Józef Poniatowski was the great nephew of Polish King Stanislaus August Poniatowski. Prince Józef found modest success as a composer and tenor. He composed nearly a dozen operas (several of them set to his own libretto) and performed with great success in Florence, Milan, Naples, and Rome. *Bonifazio de' Geremei* (1843) was his most popular work. See Irena Poniatowska, "Poniatowski, Józef," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 20:92. See Plate 6. The italianate form of Poniatowski's first name (i.e., Giuseppe) is used throughout this study.

⁶⁰Ibid.

⁶¹*Gazzetta musicale di Firenze* 3/22 (13 November 1855): 91.



PLATE 6: Giuseppe Poniatoski (1816-1873)

In addition to his activities as a diplomat, Giuseppe Poniatoski had a strong passion for music, composing a number of songs and operas. He may have met Gordigiani in Florence, since he studied music there under Ceccherini and received the title of Prince in Tuscany in 1847. He also sang various operatic roles in Florentine theaters. Source: Copper etching by Cignozzi, ca. 1835. See <http://www.philographikon.com/printspoland.html>.

(1846) was performed to acclaim several times in the church of San Giovannini of the Scolopi Fathers in Florence. The composer's other attempts at composing for the stage included *Ondina*, a ballet commissioned by General Samoilowski⁶² for St. Petersburg, the opera *Carmela*, which was never performed, and two others co-composed by one Mabellini.⁶³

Although his songs were winning favor, Gordigiani was anxious to succeed on the stage, which he would eventually achieve with his opera *L'avventuriero*. In anticipation of the opera's premiere, one author stated, "Its music has been composed by the masters Mabellini and Gordigiani. We are very anxious to talk about the success the opera will have."⁶⁴ The author's projection of the opera's success proved correct:

We know that the masters Gordigiani and Mabellini, who greatly distinguished themselves in the opera *Avventuriero*, which was presented in Livorno, are actively working on a second one. After the first opera we praised the distinguished professors who united their talents and abilities to produce an opera that we believe to be destined to be performed in the best Italian theaters; we are confident that the second opera will have the same success as the first. This is the best praise which we can give to these masters, who instead of being selfish about their accomplishments, as many others are, gave us the example, which we would like the other artists to follow as well, how to unite their own strengths in the sublime regions of art.⁶⁵

Gordigiani's eagerness to succeed as an opera composer was eclipsed, however, by the accomplishments of his contemporaries Vincenzo Bellini (1801-1835) and Gaetano Donizetti (1797-1848), who had already established international acclaim with the former's *Norma* (1831) and *La sonnambula* (1831), and the latter's *Anna Bolena* (1830) and *Lucia di Lammermoor* (1835). Gordigiani would never find fame on the stage. In 1860 the *Gazzetta musicale di Milano* stated,

⁶²No information has yet surfaced on this general.

⁶³I believe this to be the famous Italian conductor and composer M. Cav. Teodulo Mabellini (1817-1897).

⁶⁴*L'Italia musicale* 3/12 (8 Feb 1851): 47.

⁶⁵It is uncertain whether Gordigiani and Mabellini did in fact collaborate on a second work. *The New Grove Dictionary of Music and Musicians* article under Mabellini only lists *L'avventuriero* as a collaborative effort with Gordigiani.

Gordigiani was not born for the theater; his natural destination was the music of the salon. It was a strange phenomenon, therefore, though not out of the ordinary, that in the theater there were revolts mainly against his aims, and in his writing for the theater, he persisted, unperturbed, not discouraged by failures, nor by that which is far worse than a clamorous fall, that is to say, by the cold indifference of the public. It is his delicious vocal compositions for the salon to which he is indebted for his good reputation . . . in contrast to the more lowly of his theater works, on which the composer spent more of his time.⁶⁶

Gordigiani's fame in the nineteenth century thus rested on his compositions for piano and voice, attested by a wealth of reviews in Italy and abroad. One review exclaims,

Who does not know the *popular songs* of Gordigiani? There is not a city, however limited in music it may be, nor a chamber with room for the most miserable piano, where the beautiful melodies of Gordigiani have not enthused lovers of good music.⁶⁷

The popular songs referred to are the collections titled *Canti popolari toscani*, named after a volume of poems that Gordigiani stumbled across while rummaging through the merchandise of a used-book seller. According to Casamorata, the composer purchased the book and began setting several of the poems to music. His wife, who was also musically gifted and evidently impressed by Gordigiani's settings of these poems, encouraged Gordigiani to continue composing such pieces.⁶⁸ The first of these songs was "Partita è già la nave." Over three hundred such pieces would be published in various song collections, the first of which was titled *I canti popolari toscani*, published by Ricordi. Because of their titles, many erroneously believed that these songs employed traditional folk melodies. A letter written by the composer and conductor Frank Mori (1820-1873) to the editor of the *Musical World* reads,

⁶⁶Casamorata, 194. "Gordigiani non era nato pel teatro; la sua naturale destinazione era la musica da sala. Strano fenomeno pertanto, ma non fuor del comune! al teatro erano rivolte principalmente le sue mire, e nello scrivere pel teatro si ostinava imperterrito, non iscoraggiato nè da cadute nè da ciò che delle clamorose cadute è ben peggio, vogliam dire dalla fredda indifferenza del pubblico: mentre quelle sue deliziose composizioni vocali da sala, alle quali sole in sostanza egli fu debitore della bella fama cui salì vivente, e che viva ne terrà la memoria fin che in terra saranno anime sensibili al bello, quelle composizioni se pur proseguiva con affetto di padre, teneva per altro in conto più basso delle sue cose teatrali, quasi per un di più spendendo in esse il suo tempo."

⁶⁷Ibid., 95. "Chi non conosce i *Canti popolari* del Gordigiani? non v'è città, per poco musicale che sia, non v'è sala, capace del più misero pianoforte, ove le belle melodie del Gordigiani non abbiano rallegrato gli amatori della buona musica."

⁶⁸Ibid., 186.

Sir, – Notwithstanding the invariable correctness which characterises your remarks upon music generally, I cannot refrain from protesting against your conjectures when reviewing, in your Number for March 6th, the “Canti Popolari of Luigi Gordigiani,” that they are simply national tunes, the accompaniments alone being by this composer. The fact is, the “words” are essentially “popolari,” generally believed to be the effusions of peasants, more or less improvisatori – so plentiful in Italy – the date and authorship, with some exceptions, being unknown; but the music, I can confidently assert, is entirely the original composition of Luigi Gordigiani, and which indeed has never been called into question in Italy where, I am happy to say, I have had the pleasure of his acquaintance, and enjoyed his friendship for some years. . . .⁶⁹

According to the reviews found in Italian, French, and English periodicals, Gordigiani spent much time abroad, performing at various song recitals, concerts, and musical matinees. Several periodicals indicate that the composer spent some time in Paris between 1851 and 1853. The Parisian newspaper *Illustration* reported in 1851 that “Patania . . . sang very well one of Gordigiani’s melodies. This author, Gordigiani, is not known in France as much as he should be; in a way he can be called the Schubert of Italy.”⁷⁰ The only evidence that may suggest Gordigiani was present at this concert was a review that stated that the composer had success in Paris, “playing all the very well known concerts.”⁷¹ The concert was held during Lent at the Italian Theater, with performances by Mrs. Sannazzaro, Mr. Patania,⁷² and the American pianist composer Louis Moreau Gottschalk (1829-1869). Two years later another concert took place in Paris, this time at the Bonne Nouvelle. The concert featured Gordigiani’s “O santissima Vergine Maria,” a work that received such success that the audience not only requested several performances of the piece, but the Milanese pianist Adolfo Fumagalli (1828-1856) performed his

⁶⁹*The Musical World* 30/12 (20 March 1852): 185.

⁷⁰Reprinted in the *Gazzetta musicale di Milano* 9/27 (6 July 1851): 129. “Il signor Patania . . . ha cantato con bello stile . . . una graziosa melodia di Gordigiani, compositore italiano che non è conosciuto in Francia quanto dovrebbe esserlo; e che in certo qual modo si può chiamare lo Schubert dell’ Italia.”

⁷¹*L’Italia musicale* 4/54 (7 July 1852): 214.

⁷²No information on Sannazzaro and Patania has been found.

own transcription of the work.⁷³

Beginning as early as 1852 Gordigiani had found similar success in England with a series of concerts. He was highly esteemed by Queen Victoria, for whom he performed a concert at the court with the famous German soprano Sofia Cruvelli (1826-1907).⁷⁴ Familiar with the composer's works, the queen requested the song "Speranza del mio cor." The success of his appearance at the court resulted in her majesty's request to dedicate an album to her.⁷⁵ The album, *La rosa d'Inghilterra*, consisted of twelve pieces and was published by Guidi in 1853; it received an extensive review in the *Gazzetta musicale di Firenze* in June of that year. The review applauded the collection, stating that the songs are "destined to become popular in the most elected and selected societies" and that Gordigiani is "equal to that of the German Schubert."⁷⁶

Not for haughty municipal vanity but because the name Gordigiani rings dear to all who love art and the artists who honor it, we report succinctly the opinion of the most recent publication of the English periodical on the merits of this *Album* by the author dedicated to H.M. the Queen of England. The *Morning Advisor* which takes each of the twelve pieces of the album and examines them one by one, finds in each one such value as to render every component particularly appreciable. The *Daily News* is of the opinion that our Gordigiani occupies an eminent place among modern Italian composers, and that his compositions, meritoriously appreciated and esteemed on the continent, should also enjoy equal favor in England, on the same level as those comprising the present collection that

⁷³*L'Italia musicale* 5/38 (11 May 1853): 153. Fumagalli transcribed several other Gordigiani songs for solo piano, including the song "Preghiera alla Madonna," which became his op. 85. A review of the transcription appears in the *Gazzetta musicale di Milano* 11/45 (6 November 1853): 199. In 1853 the pianist performed the piece with repeat performances at a concert in Paris. See *Gazzetta musicale di Milano* 11/21 (22 May 1853): 93. Fumagalli included the transcription in an album which he dedicated to the Empress Eugenia. The album was published by Ricordi in the same year. Several other pianists also transcribed a number of Gordigiani's songs. C. A. Gambini's transcriptions of "La Bianchina" and "Ogni sabato avrete il lume acceso" were published in 1853; see *Gazzetta musicale di Firenze* 1/23 (17 November 1853): 90; Luigi Truzzi published a three-volume collection of transcribed songs of Gordigiani in his *Il progresso dei giovani pianisti*, op. 215, 216, 217 and in his *Fiori melodici*, op. 221. An advertisement and a review of the collections appear in the *Gazzetta musicale di Milano* 15/3 (18 January 1857): 17-18. "Ogni sabato avrete il lume acceso" was also translated into English by Theodor Marzials (1850-1920).

⁷⁴Cruvelli's actual name was Johanne Sophie Crüwell. She spent much of her life performing in various cities throughout Europe, including Paris, London, and a number of Italian cities. She signed on with the Italian Theater in Paris from 1851 to 1855. See Basso, "Cruvelli, Sofia," 463.

⁷⁵See Appendix E for list of dedicatees.

⁷⁶*Gazzetta musicale di Firenze* 1/3 (30 June 1853): 9. "... i canti popolari toscani di questa raccolta sono destinati a divenire popolari nelle più elette e scelte società. . . che la fama di questo compositore italiano di Canzoni è pari a quella del tedesco Schubert . . ."

have already received universal appreciation. Finally the *Atheneum* and the *Spectator* (two notable items), after having said that modern Italian chamber music is generally not delightful and not graceful (thanks for the compliments!), said that the compositions of Gordigiani are graceful and delightful; it has also been said that this Italian composer of songs is equal to that of the German Schubert.⁷⁷

On 20 July 1853 Gordigiani performed another concert in London, this time at the Dudley Gallery's Egyptian Hall. A number of singers were present, including soprano Clara Novello (1818-1908),⁷⁸ Italo Gardoni (1821-1882), Marchesi,⁷⁹ and Ciabatta.⁸⁰ The significance of the event is evident from those sponsoring the concert; the list includes eight duchesses, four princesses, ten marquesses, six countesses, four barons, three vice countesses, and twenty *ledies*.⁸¹

⁷⁷*Gazzetta musicale di Firenze* 1/3 (30 June 1853): 9-10. Non per boriosa vanità municipale ma perchè il nome di Gordigiani suona caro a tutti quelli che amano l'arte gli artisti che la onorano, riportiamo succintamente l'opinione della stampa periodica inglese sul merito di questo *Album* dall'autore dedicato a S. M. La Regina d'Inghilterra. Il *Morning Advertiser* il quale prende ad esaminare ad uno ad uno i dodici pezzi che contiene l'Album, trova in ciascuno di essi pregi tali da rendere ogni componimento particolarmente apprezzabile. Il *Daily News* è di sentimento che il nostro Gordigiani occupi un posto eminente fra i compositori italiani moderni, e che le sue composizioni meritamente apprezzate e stimate sul continente, debbano godere di egual favore in Inghilterra, al pari di quelle comprese nella presente collezione che ha già incontrato l'universale aggradimento. A parere del *Morning Post*, i canti popolari toscani di questa raccolta sono destinati a divenire popolari nelle più elette e scelte società. Finalmente l'*Athenæum* e lo *Spectator* (due notabilità in materia) uno dopo aver detto che fra la moderna musica italiana, da camera in general poco dilettevole e graziosa (grazie del complimento)! quella di Gordigiani è graziosa e dilettevole; l'altro che la fama di questo compositore italiano di Canzoni è pari a quella del tedesco Schubert.

⁷⁸Novello had come from an English family of musicians and publishers. She established a fine reputation as a soprano in England. Rossini and Mendelssohn were both impressed by her voice, the latter dedicating to her his *Six Songs*, op.57. See Rosemary Hughes, "Novello, Clara," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 18:216-17.

⁷⁹The date of this concert (1853) rules out the famous Italian castrato Luigi Marchesi (1755-1829). This was most likely Salvatore Marchesi (1822-1908) or his wife Mathilde. Salvatore, an Italian baritone and singing teacher, spent much time in London after leaving Italy due to his liberal political ideas. He also composed a number of songs and completed a book on singing and vocal technique. Mathilde, a German mezzo-soprano and singing teacher, married Marchesi in 1852 and often appeared with him on the concert stage. See Elizabeth Forbes, "Marchesi," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 15:822.

⁸⁰Often referred to as Signor Ciabatta, this elusive figure was most likely a singing teacher at the National College of Music in London. An advertisement in *The Musical Times* 11/2 (1 September 1864) lists his name as an instructor for an amateur singing class for a fee of "twelve lessons of Half-an-hour, £5."

⁸¹*Gazzetta musicale di Firenze* 1/10 (18 August 1853): 39.

The success of Gordigiani's songs also brought him into contact with many other artists in Europe. Prince Giuseppe Poniatowski, who often championed Gordigiani's songs, had on one occasion been accompanied in a performance of a song by Chopin. Chopin was so impressed by Gordigiani's music that he asked the Prince to repeat one of the pieces five times.⁸² In 1855 *La musica* printed an excerpt of a letter from Meyerbeer that read, "I was very pleased to have made the personal acquaintance of Gordigiani in London and to hear many delightful compositions of a talent so fresh, delicate, and distinct, etc."⁸³

By 1856 Gordigiani had composed several other song albums, including *Pratolino*, *Album fantastico*, *I gigli di Firenze*, *Il sasso di Dante*, and *Gli stornelli d'Arezzo*.⁸⁴ His success as a song composer secured him a number of publishers in Italy, France, England, Germany, Russia, as well as Belgium, Sweden, and America.⁸⁵ This is clearly evident in a letter Gordigiani wrote to the publisher Guidi in 1854:

Dear Guidi,

The commitments of my many contracts with various publishers of music have placed me in the position to give clarification regarding a review article of my *Album fantastico* inserted by the publisher Ricordi in issue no. 23 of his *Gazzetta Musicale*. This article that now comes to light will prove that my *Album* is a recent composition of mine. To my defense and for the truth, I must make apparent that the recent compositions were written by me for the publisher Ricordi [and] were all done and consigned in 1852, because this was our contract; after this year nothing more is composed for the above-stated publisher; and nothing can be composed for him because it is tied up with others in Italy and others outside of Italy. — I have composed four new albums from 1852 to the present, and they are: *La rosa d'Inghilterra*, *Pratolino*, *I gigli di Firenze*, *Gli stornelli d'Arezzo*. The first of these was printed in England, and in Florence by you; the other three were printed by

⁸²Casamorata, 186.

⁸³*La musica* 1/34 (21 September 1855): 271. "Ho fatto con molto piacere la conoscenza personale a Londra del sig. Gordigiani ed ho udito molte composizioni graziosissime di questo talento così fresco, delicato, e distinto, ecc."

⁸⁴There are a number of other song albums that Gordigiani composed before 1854. These albums include *Le belle toscane*, *Le farfalle di Firenze*, *Rimembranze di Parigi*, *Rimembranze di Londra*, *Mosaico etrusco*, *Ispirazione fiorentina*, *In riva all' Arno*, *San Donato*, and a handful of other songs that are not attributed to an album.

⁸⁵Appendix F gives the location of each publisher, demonstrating Gordigiani's popularity outside of his native Italy.

Lucca in Milan, and by other foreign publishers. — The album called ‘fantastico’ was titled so because it was pleasing to the publisher and was formed by a few pieces written by me for him in 1852. I ask you to insert this present letter in your *Gazzetta*, because I would not want someone to be misled and doubt how things really stand.

Believe me

Yours affectionately,

L. Gordigiani⁸⁶

Song reviews indicate that in 1855 Gordigiani was in London, often accompanying his own songs at various concerts. One such concert took place in early August 1855 at the New Beethoven Room. A number of artists were present, including the vocalists Wilhelmy (a German

⁸⁶“Caro Guidi. Gli impiegati da me contratti con vari Editori di Musica mi pongono nella necessità di dover dare schiarimenti intorno ad un Articolo di Rivista di un mio Album fantastico inserito dall’Editore Ricordi nel N.° 23 della sua *Gazzetta Musicale*. L’Articolo che viene ora alla luce darebbe a credere che questo Album fosse una recente mia composizione. A mio discarico e per la verità debbo fare osservare che il recente, non dee referirsi alla composizione, ma alla pubblicazione, perchè le composizioni da me scritte per l’Editore Ricordi furono tutte fatte e consegnate dentro il 1852, perchè così portava il nostro contratto; dopo quest’anno nulla più composi pel suddetto Editore; e nulla poteva comporre per Lui perchè legato con altro in Italia, e con altri fuori d’ Italia. Quattro nuovi Album ho composti dal 1852 fino ad ora e sono *La rosa d’ Inghilterra*, *Pratolino*, *I gigli di Firenze*, *Gli stornelli d’Arezzo*. Il primo di questi stampato in Inghilterra, ed in Firenze da voi; gli altri tre stampati dal Lucca in Milano, e da altri Editori all’ estero. L’ Album detto fantastico perchè così piacque intitolarlo all’ Editore è formato da alcuni pezzi scritti da me per lui nel 1852. Vi prego d’inserire la presente mia lettera nella vostra *Gazzetta*, perchè non vorrei che qualcuno prendesse abbaglio e dubitasse del come realmente stanno le cose. Credetemi, Vostro Aff.mo, L. Gordigiani.” *Gazzetta musicale di Firenze* (16 June 1854): 4.

soprano),⁸⁷ Miss Dolby (1821-1885),⁸⁸ Giovanni Battista Belletti (1813-1890),⁸⁹ Bettini,⁹⁰ and Ciabatta, and the instrumentalists Charles Hallé (pianoforte)⁹¹ and M. Paque (violoncello).⁹² According to a review in *The Musical World*, the concert was “fashionably attended, [with] Signor Gordigiani at the piano, accompany[ing] all the music in a very finished manner.”⁹³

The following month another concert showcased several of Gordigiani’s songs, again with the composer at the piano:

Could an audience be gathered at this late period of the season to hear the most gracious and tasteful of modern *Canzoni* elegantly sung . . . some half-dozen of Signor Gordigiani’s compositions were introduced, [including] “Impressione,” a delicious *romanza* sung by Signor Ciabatta, “L’Esule,” by signor Belletti, “Il Giuco della Morra,” by Signor Bettini and Ciabatta, and “E m’ è venuto un abbagliore,” by Miss Dolby, all [of

⁸⁷The name comes from a family of German musicians, but I have been unable to locate any who were active in 1855. Maria appears to be the only German soprano in the family, but she was not born until 1856. The German orchestra director and composer Karl Wilhelm (1815-1873) is another possibility. Basso, “Wilhelmy,” 2:1509.

⁸⁸This undoubtedly was Charlotte Sinton-Dolby [née Dolby], an English contralto, teacher, and composer. Her success brought her to France, the Netherlands, and Britain, where she established herself a reputation as a fine ballad and oratorio singer. Her talents impressed Mendelssohn, who secured for her an engagement at the Leipzig Gewandhaus Concerts in 1845-1846 and to whom he dedicated his English edition of his op. 57 collection of Six Songs. See Sophie Fuller, “Sinton-Dolby, Charlotte,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 22:114.

⁸⁹Belletti was one of the greatest baritones of his age. He found much success in Paris and Stockholm. Following a USA tour with Jenny Lind, he moved to London, appearing at Her Majesty’s Theatre with Sofia Cruvelli. See Julian Marshal, “Lind, Jenny,” in *Grove’s Dictionary of Music and Musicians*, 5th edition, ed. Eric Blom (London: Macmillan, 1954), 1:606.

⁹⁰This could have either been Alesandro Bettini (1821-1898) or Geremia Bettini (1823-1865), two tenors who both enjoyed operatic success.

⁹¹Charles Hallé (1819-1895) was a German pianist and orchestra director who settled in England some time after 1848. His talents awarded him friendships with Cherubini, Chopin, Liszt, and Berlioz.

⁹²The name Paque comes from a family of Belgium musicians. This could have been Guillaume Paque (1825-1876), a cellist and composer who settled in London in 1851. See Basso, “Paque,” 2:560.

⁹³*The Musical World* 33/31 (4 August 1855): 503. Other pieces on the program included the Introduction and Finale from Beethoven’s piano sonata, op. 53, “La donna è mobile” from Verdi’s *Rigoletto*, and a Chopin nocturne and waltz.

which] are trinkets, if not “gems.”⁹⁴

Gordigiani witnessed several other significant events in 1855. Early in the year he suffered the loss of his daughter Sofia. Her death must have caused great anguish for the composer, for not only was she musically gifted but she could not have been more than twenty-two years of age at the time of her death.⁹⁵ Her obituary, dated 22 March 1855, reads,

With much anguish we must register the loss of the young Sofia Gordigiani, daughter of the celebrated author of popular songs Luigi Gordigiani, who died the thirteenth of this month after a long and painful illness. She had what seemed to be a great disposition to music and composed at the last carnival a gracious polka-mazurka for the piano, *Fiocchi di neve* [snow flakes], which was published by Guidi.⁹⁶

The same year Gordigiani was nominated Knight of the Royal Order of the Portugese Military.⁹⁷

Gordigiani returned to Florence in August of 1855 following a concert tour of Paris and London. He set to work on several song albums, including *Sempre insieme* (1856), *Il sasso di Dante* (1857), and *Le farfalle di Firenze* (1859). His growing popularity in his final years earned him the cross of merit from the Duchess of Parma in 1858.⁹⁸ Unfortunately, in 1858 the composer began to exhibit signs of an intestinal disease, the start of what one author referred to

⁹⁴*The Musical World* 231 (1 September 1855): 206. Several other works were also performed at this concert, including songs by Ciro Pinsuti (1829-1888) and Fabio Campana (1819-1882). This same review was also published in *Dwight's Journal of Music* 7/25 (22 September 1855): 197.

⁹⁵The approximate age of Sofia at her death is based on Christine Carlton's claim that all children were born between 1833 and 1844. See Carlton, 29.

⁹⁶*Gazzetta musicale di Firenze* 2/41 (22 March 1855): 164. “Con sommo nostro dolore dobbiamo registrare la perdita della giovinetta Sofia Gordigiani figlia al celebre autore dei canti popolari Luigi Gordigiani, morta il 13 corrente dopo lunga e penosa malattia. Essa aveva a quanto sembra molta disposizione alla musica e compose negl'ultimi del carnevale una graziosa polka-mazurka per pianoforte *Fiocchi di neve* che fu pubblicata dallo stabilimento Guidi.”

⁹⁷This award is mentioned in the *Gazzetta musicale di Firenze* 1/25 (4 December 1855): 100. It reads: “Il sig. M. Luigi Gordigiani è stato nominato Cavaliere del Reale Ordine militare Portoghese di nostra signora della Concezione di Villa Vicosia da S. M. il Re di Portogallo.”

⁹⁸The announcement of this honor is printed in *L'Armonia* 6/13 (15 July 1858): 148. It reads: “Il signor M. Luigi Gordigiani fu insignito da S.A.R. la Duchessa di Parma della croce del merito sotto il titolo di S. Lodovocio.”

as “a long and painful illness.”⁹⁹ Oddly, in 1844 an astrologer in Paris had predicted that Gordigiani would die at the age of fifty-three; a Viennese astrologer made the same prediction several years later. Although the composer often joked about these predictions, Gordigiani in fact passed away at the age of fifty-three on 1 May 1860. The *Gazzetta musicale di Milano* printed the following shortly after his death:

When death was already closely pursuing, he changed his spirit, ceased to speak of death, and in the final days, believing that he was on the road to recovery, he tranquilly formulated future projects. Thus he would suffer less sadness at the parting from his family, from those by whom he was always deeply loved, when on 1 May 1860 at 2:00 in the afternoon death unexpectedly took him from the earth, completing precisely the fifty-third year of his life. Accompanied to the church with the funeral honors of the many distinguished admirers of music in Florence, he was interred in a modest tomb in the compound of the suburban cemetery of Santo Miniato al Monte alle Croci.¹⁰⁰

A plaque on the house on Borgo Ognissanti 21 in Florence reads,

**IN QUESTA CASA
IL DI 1° MAGGIO MDCCCLX
MORIVA LUIGI GORDIGIANI
CHE ISPIRATOSI
AI CANTI POPOLARI DELLA TOSCANA
FU AUTORE DI UN GENERE DI MUSICA VOCALE DA CAMERA
ESSENZIALMENTE ITALIANO**

Coincidentally, it was in 1860 that the fourteen-year-old Francesco Paolo Tosti composed the song “L’augurio,” – his first *romanza*, which soon thereafter brought him international acclaim, succeeding Gordigiani as Italy’s most significant song writer in the second half of the nineteenth century.

⁹⁹*La Revue et Gazette Musicale* 27/20 (13 May 1860): 182.

¹⁰⁰Casamorata, 194. “Ma quando la morte incalzava di già, cambiò stile, cessò di parlare di morte, e negli ultimi giorni credendosi per lo contrario in via di guarigione, formava tranquillamente progetti per l’avvenire. Tantoché meno ebbe a soffrire il dolore del distacco della famiglia, della quale fu sempre amatissimo, quando nel dì primo di maggio 1860 alle ore 2 antimeridiane morì da lui solo inattesa lo tolse alla terra, compiuto appunto l’anno cinquantesimo terzo del viver suo. Accompagnato alla chiesa con mesta onoranza da quanti più distinti cultori conta in Firenze la musica, ne giace il frale composto in tomba modesta nel suburbano cimitero di S. Miniato al Monte alle Croci.

Gordigiani's International Success

Gordigiani's international success as a song composer, clearly evident in the reviews, is also attested to by the number of publishers interested in his works before and after his death. The success of Gordigiani's songs in England led a number of amateur English musician/poets to publish adaptations and translations of Gordigiani's works. One song that deserves mention is Gordigiani's setting of "On thee my heart is always fondly dreaming," posthumously published in 1862. The poet of the text was the English author and composer George Linley (1798-1865). Linley was born in Leeds, where his writings often satirized the local industrial magnates. He later moved to London, where he established himself as one of the most popular lyricists and song composers of his day.¹⁰¹ Gordigiani's setting of the Linley poem was warmly received in London. An 1862 review of the composition stated,

The melody (neatly accompanied, as was invariably the case with the late Sig. Gordigiani) has all the Tuscan flavor, and the words of Mr. Linley fit it exactly. The song is in every sense good.¹⁰²

"On thee my heart is always fondly dreaming" was one among many songs that English firms published after Gordigiani's death. Others include "Our coral caves" and "Come sisters, come," published by E. Ashdown.

Gordigiani's affiliation with England might also have been the result of how important Tuscany was to the British government. In 1814 John Fane (1784-1859) was appointed as the British Envoy and minister Plenipotentiary of His Majesty's government.¹⁰³ Fane (Lord Burghersh) represented Britain at Ferdinando's court until 1824, the year of the Grand Duke's death. A musician himself, Lord Burghersh composed six operas, five of them in Italian.

¹⁰¹Linley's most popular compositions included "Ever of thee," "I cannot mind my wheel, mother," "Thou art gone from my gaze," and his operas *Francesca Doria* (1849), *The Toymaker* (1861, an adaptation of Adam's *La poupée de Nuremberg*), and *Law versus Love* (1862). Along with partsongs, hymns, and nursery rhyme settings, editions and arrangements of folksong melodies, Linley also authored the *Musical Cynics of London* (London, 1862), a satirical poem ridiculing *The Athenaeum* music critic H. F. Chorley.

¹⁰²*The Musical World* 40/15 (12 April 1862): 227.

¹⁰³Aubrey S. Garlington, *Society, Culture and Opera in Florence, 1814-1830: Dilettantes in an Earthly Paradise* (Burlington, VT: Ashgate, 2005), 1-2.

Garlington has accounted for at least twenty-six occasions when social evenings took place at the Palazzo Ximenes on the Borgo Pinti, residence of the British embassy and Lord Burghersh.¹⁰⁴

Gordigiani in America

It may be that Gordigiani's success among English-speaking audiences inspired Boston musician Harrison Millard (1829-1895) to publish English versions of two Gordigiani songs, "Mi guarda" and "Vieni al mar."¹⁰⁵ "Mi guarda" had first appeared as one of five songs in a collection titled *Villa palmieri*, published by F. Lucca. "Vieni al mar," a *terzettino* for soprano, tenor, and bass, was published by two firms, the English firms J. B. Cramer and H. Gordon. Millard, a First Lieutenant in the 19th United States Infantry during the Civil War, devoted his leisure to musical composition, composing a number of songs and Masses. According to one source, Millard's efforts "have tended toward giving character and dignity to American song literature going far toward placing them on a level with similar German productions."¹⁰⁶ His best-known songs include "Waiting," "When the tide comes in," and "Say not farewell." Millard's interest in Italian is clearly evident in his translations and arrangements of a number of Italian composers; by 1874 Millard had translated and arranged a number of works by Donizetti, Bellini, and Verdi.¹⁰⁷

Several other American firms published Gordigiani songs. The two firms that published the greatest number of Gordigiani's works were G. Schirmer and O. Ditson. Schirmer, the New York-based firm established in 1866, published at least four songs by Gordigiani: "Nightfall and

¹⁰⁴Ibid., 2. There is no record that Gordigiani ever met Lord Burghersh, though the two probably crossed paths, given Gordigiani's success in England and Burghersh's interest in Italian opera. Evidence clearly shows that Gordigiani and Lord Burghersh were both active in Florence after 1824. From 1824 to 1828 Gordigiani was employed by Count Demidov in Florence and married Anna Giuliani there in 1828; Burghersh remained in Tuscany from 1814 until he was recalled to London in 1830.

¹⁰⁵Millard most likely published the majority of his songs after his resignation from the army in 1863. Harrison's "Come to the sea," for example, was not published until 1874. See James Grant Wilson, John Fiske, and Stanley L. Klos, eds., "Millard, Harrison," *Appleton's Cyclopedia of American Biography* (New York: D. Appleton, 1999), [<http://famousamericans.net/harrisonmillard/>]; accessed 3 June 2007.

¹⁰⁶Ibid.

¹⁰⁷Verdi appears to have been a particular favorite of Millard. Translations and arrangements of various arias from *I Masnadieri*, *Il Trovatore*, and *I Lombardi* appeared in 1873 and 1874.

Darkness,” a work that Gordigiani included in his *Album fantastico* under the Italian title “Alta è la notte oscura” “Mother, let me dance” (“Mamma, voglio ballar”), “My mother’s name” (“Nome di mia madre”), and “The night is fine” (“Notte è bella”). The Boston firm of O. Ditson, formed in 1857 under the direction of Oliver Ditson, published six more of Gordigiani’s songs: “Bénédiction,” “Departed days,” “In the beauty,” “O thou hope of the desolate,” “Softly now the light,” and “Blondine.” “Blondine” holds special interest, in that it appeared in the *New York Musical World*, adapted and translated by T[hodore] T. Barker.¹⁰⁸

Gordigiani Abroad (France, Germany, Russian, and Poland)

Gordigiani had no reservations in looking to other countries besides Italy and England for poetic texts. The composer was probably most familiar with the French language, due to his association with the French comedy troupe for whom he had composed music under the patronage of Count Demidov.¹⁰⁹ Furthermore, by 1855 he had not only composed two *opéras bouffes*, both of which premiered in Florence (*Deux mots, ou Une nuit dans la forêt*, libretto by Marsollier des Vivetières; and *Le diable à l’école*, libretto by Scribe and Bayard), he had also performed in the Foyer of the Italian Theater in Paris.¹¹⁰ His familiarity with the French language, coupled with his success at the Paris concert, may have inspired Gordigiani to compose the ten songs that comprise the album *Soirées de Paris*, Gordigiani’s only album that sets French verse. The poems were by Émile Deschamps (1791-1871). Born in Bourges, Émile de Saint-Amand Deschamps, was one of the most significant figures of the French Romantic school; Deschamps and Victor Hugo (1773-1828) founded the journal *La Muse Française* (1824) to further the cause of Romanticism. Deschamps also prepared verses for several composers, including Berlioz (the

¹⁰⁸ *New York Musical World* 17/318 (2 May 1857). The title page of the song states that the song was composed by Gordigiana [sic].

¹⁰⁹ According to one source, Prince Demidov sent Gordigiani to Paris “in order to encourage Gordigiani and throw him into the musical world, fully paid without ceasing to think also for his family in Florence.” See “Biografia Contemporanea dei Musicisti in Toscana: Luigi Gordigiani,” *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 85-86.

¹¹⁰ *Gazzetta musicale di Firenze* 3/2 (21 June 1855): 7.

text for *Roméo et Juliette*) and Meyerbeer (*Les Huguenots*). Although primarily a dramatist and poet, Deschamps also expressed an interest in song, composing a number of verses for songs and cantatas as well as translating some fifty Schubert songs from German to French. Gordigiani's album was published by L. Escudier, a French firm founded in 1840.¹¹¹

It was the French firm Heugel, however, that published the greatest number of Gordigiani's songs. Heugel's firm published twenty-three songs, including "Art d'aimer," "Départ des hirondelles," "Fleur du souvenir," and "Neige." The Heugel firm was no stranger to song publication. In 1840 the firm acquired the weekly journal *Le ménestrel*, which often included popular songs. The firm also expressed a keen interest in Gordigiani's songs with religious texts. His "Doute et Croyance" (identified as a *mélodie religieuse*) and the ever-popular "Preghiera alla Madonna," published by Heugel as "Prière à la Madone," may have been published during a time when the French firm sought to renew religious music.¹¹²

Also interesting is the publication of Gordigiani's songs in more distant countries. The most striking were the songs that appeared under the publisher Gebethner, a Polish publishing house founded in 1857 by Gustaw Adolf Gebethner (1831-1901) and Robert Wolff (1832-1910). Located in Warsaw, the firm became one of the leading publishers there, producing an edition of Chopin's works, a number of songbooks, and various other works by Polish composers.¹¹³ Gebethner published at least four Gordigiani songs: "Ach! Nie opuszezaj mnie" ("Ah! Non lasciarmi," the second song from Gordigiani's album *Ispirazioni fiorentine*), "Zal mnio zabije" ("Le requie e I salmi," possibly an arrangement for guitar or mandolin), "Odjazd" ("La

¹¹¹The Escudier firm underwent several name changes. It was not until 27 November 1853 that the firm was known as L. Escudier, the title that appears on the publication of the work. Consequently, the album was most likely published after 1853. A second album, *Rimembranze di Parigi* may also contain eight other French songs. This collection, however, remains to be found or may be a spurious collection actually composed by Fabio Campana (1814-1882).

¹¹²In 1857 Heugel founded *La maîtrise*, a journal dedicated to the renewal of religious music. See Robert S. Nichols and Jeremy Drake, "Heugel," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 11: 467-68. Interestingly, the two Gordigiani songs that were most sought after by publishers were "Preghiera alla Madonna" and "O santissima Vergine Maria." The former had at least six publishers (Heugel, W. Hansen, Choudens, P. Mustel, S. White, and Schott) while the latter had eight (A. Racca, Mariani, Sassetti, G. Schirmer, Bianchi, G. Ricordi, A. Gutheil, and F. Chantot).

¹¹³Kornel Michałowski, "Gebethner & Wolff," *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 9:618.

partenza”), and “Swieczka przed oltarz” (“Ogni sabato avrete il lume acceso”). These Polish publications may have been the result of Gordigiani’s association with Prince Giuseppe Poniatowski. Poniatowski, Gordigiani’s most generous patron of the composer’s songs (some of which he even performed), was the son of the famous Prince Giuseppe Anton Poniatowski.

As previously mentioned, the Russian commander Demidov initially provided a stipend for the composer for accompanying French vaudevilles and later permanently hired Gordigiani to compose music for private vaudeville comedies. Perhaps under Demidov’s patronage, Gordigiani also managed to secure several song publications in Russian translation. The three Russian publishers of Gordigiani’s songs were Gutheil, established in 1859, P. Jürgenson, founded in 1861, and W. Bessel, established in 1869. All three firms published works by the most important Russian composers (e.g., Tchaikovsky for Bessel; Rachmaninoff for Gutheil), but the more prominent Jürgenson also published works by Mendelssohn, Beethoven, Chopin, Schumann, and Wagner. Together the three firms published at least five Gordigiani songs, including “Il soldat,” “I saw at the window,” and “O santissima Vergine Maria.”¹¹⁴

¹¹⁴The Cyrillic titles for the songs were: Солатъ (“Il soldat”); Я иѣлъ у окна (“I saw at the window”); Молитва (translated as “Prayer” for “O santissima vergine”).

CHAPTER 3

GORDIGIANI'S FLORENCE

I loved Florence and saw nothing in it but cheerfulness and elegance; I loved the name;
I loved the fine arts and the old palaces . . . I loved the good natured, intelligent inhabitants,
who saw fair play between industry and amusements.¹¹⁵

– Leigh Hunt (1784-1859), English writer

Viennese Influence

Early nineteenth-century musical Florence was like most Italian cities – opera dominated the music scene, while performances of instrumental works were fairly uncommon. The Teatro della Pergola was the major venue for opera in the city. Declared an imperial theater for the performances of grand opera in 1810, the theater, beginning in 1830, was managed by Alessandro Lanari (1790-1862), one of Italy's active opera impresarios.¹¹⁶ Opera's role in Florentine culture, however, had changed soon after the French left the city on 5 July 1799 and Archduke Ferdinand was proclaimed Grand Duke of Tuscany in 1814.

Ferdinand was no stranger to musical entertainment. He often hosted balls, entertaining a variety of guests, including the novelist Thomas Trollope (1810-1892) and his mother, both of whom frequently attended. For Trollope Florence was “an especially economical place for those to whom it was pleasant to enjoy many balls, concerts and other entertainments.”¹¹⁷ It should come as no surprise then that Florence would witness a growth in the performance of non-operatic works. Now under Austrian rule, Florentine culture would increasingly resemble that of Vienna, the musical capital of Europe. In the first half of the century such works as Haydn's *The*

¹¹⁵Leigh Hunt, quoted in Francis King, *Florence: a Literary Companion* (London: John Murray, 1991): 15.

¹¹⁶According to Julian Budden, Lanari managed the Pergola Theater in Florence in 1823-28, 1830-35, 1839-48, and 1860-62. It is likely that Gordigiani knew of him due to Lanari's status as an opera impresario (he was known as “the Napoleon of the impresarios”). See John Rosselli, “Lanari, Alessandro,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 14:205-6.

¹¹⁷King, 197. According to King, there were weekly balls at the club of the Florentine aristocracy (the *Casa dei Nobili*), as well as other balls hosted by various wealthy individuals.

Creation and Beethoven's *Septet* and *Christ at the Mount of Olives* were repeatedly performed.¹¹⁸ Works by Haydn, Mozart, and Beethoven could often be heard at the Sala Maglioni, where pianist Gioacchino Maglioni (*fl.* 1830s) launched a regular series of chamber concerts at the Society Filarmonica, which had been established in 1830.¹¹⁹ One Florentine critic wrote in 1840, "the public applauds Beethoven because not to applaud would look like too wretchedly open an admission of musical idiocy."¹²⁰

City Life

Florence drew a host of other non-musical figures in the nineteenth century, including several important literary figures. Byron (1788-1824), who visited the city in 1816 and 1821, never left a doubt that he would ever live there; in 1818 Shelley (1792-1822) first saw Florence. Leigh Hunt (1784-1859) commented that on the street of his lodgings at 1 Via delle Belle Donne – "a name which it is a sort of tune to pronounce" – he heard a concert with music-stands with scores on them and amateurs performing as though in a room.¹²¹ Charles Lever (1806-1872), a best-selling Irish novelist who had moved to Florence in 1847, declared that the city

. . . contained a good sprinkling of well-dressed, well-got-up men They are an interesting class, and have strong appeal to human sympathy, that not one of them, by any possible effort, can contribute to his own support. They toil not, neither do they spin.¹²²

The Duomo in Florence was one of the city's most popular attractions. The piazza of the Duomo was not merely for the tourists, however. The literary figure Ouida (1839-1908; born Maria Louise Ramé) arrived in Florence in 1871 and commented on the day-to-day life about the

¹¹⁸Roselli, 53.

¹¹⁹Julian Budden and Leonardo Pinzauti, "Florence" in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 9:7.

¹²⁰Roselli, 52.

¹²¹Hunt, quoted in King, 14.

¹²²Charles Lever, quoted in King, 17.

Duomo:

. . . there is stir and strife at all times; crowds come and go; men buy and sell; lads laugh and fight; piles of fruit blaze gold and crimson; metal pails clash down on the stones with shrillest clangour; on the steps boys play at dominoes, and women give their children food, and merry-makers join in carnival fooleries.¹²³

Publishers

In 1805 the Viennese publishing firm of Artaria produced the first sheet music using lithography that had been adapted for music in Rome in 1805. The firm would later be sold to Ricordi, which, along with Lucca and Sonzogno in Milan and Cottrau and Girard in Naples, would become one of the major publishing houses in Italy. The first publication that appears in the Ricordi catalogue was Nicola Bassi's (1767-1825)¹²⁴ *Sei Ariette per Canto* (1808) followed by Antonio Nava's (1775-1826) *Quatre Ariettas*, op. 8. Many of these early works were with guitar accompaniment, perhaps as a result of the popularity of the instrument promoted by Ferdinando Carulli (1770-1841), the Neapolitan composer who had made quite a name for himself in Paris in the first quarter of the nineteenth century. In the first year of Ricordi's existence, no fewer than eight publications of song titles and smaller collections as well as thirty-one publications of arias extracted from various operas were published.¹²⁵ As the first half of the century progressed, a large body of songs by a number of composers (other than the great opera composers – Donizetti, Bellini, Verdi) were published by Ricordi, Lucca, Girard, and Cottrau. Consequently, a multitude of figures surface, many whose names have long since been forgotten; names such as those of Angelo Savinelli (1800-1870), Bonifazio Asioli (1769-1832), Alberto Mazzucato (1813-1877), and Luigi Ferdinando Casamorata (1807-1881) regularly appear in the Ricordi catalogue as composers of various Italian *romanze*.

Although Ricordi published a handful of song compositions by various composers in the early nineteenth century, in 1820 the publisher produced a three-volume set of the Italian castrato

¹²³Maria Louise Ramé, quoted in King, 138.

¹²⁴Born in Naples, Bassi was considered one of the best *opera buffa* singers of the period. After being acclaimed by Stendahl, he went to Milan, where he was considered a fine interpreter of the *buffo* operas of Paisiello, Mayr, and Rossini.

¹²⁵These song and aria publications account for nearly half of Ricordi's output in 1808.

and composer Girolamo Crescentini (1762-1846). Crescentini had established himself as one of the most important singers of his age, performing in important theaters in Italy and London, as well as teaching in Paris at Napoleon I's court (1806-1812) and the Bologna Conservatory. Ricordi's publication of Crescentini's works, as well as the appearance of vocal method books and the publication of Italian musical periodicals that included songs, strongly suggest a rise in popularity of the song genre.

The first vocal method books include those by Gesualdo Lanza (1809), Domenico Corri (1810), Giocamo Gotifredo Ferrari (1818), and Isaac Nathan (1823). These early methods stressed the importance of communicating the text by using appropriately placed breaths, phrasing, and expression to complement the dramatic meaning of the words. The most famous discussions of vocal technique and style from the period are Manuel Garcia's (1775-1832) *Traité complet de l'art du chant* (1840-47) and Nicolai Vaccai's (1790-1848) treatise *Metodo pratico di canto italiano per camera* (1833). Although these method books provided instruction in the singing, Vaccai's treatise focused on the chamber song. Rossini had declared that by the middle of the nineteenth century the tradition of *bel canto* singing was dying out.¹²⁶ Vaccai, who had become frustrated with his unsuccessful career as an opera composer, turned to vocal pedagogy. A term that one often encounters during the period is *bel canto*, which Martha Elliot believes to have appeared in this meaning for the first time in the 1838 publication of a collection of songs by Nicolai Vaccai titled *Dodici ariette per camera per l'insegnamento del bel canto italiano*.¹²⁷ Since then, the term has been applied by musicologists to include vocal literature from the seventeenth and eighteenth centuries.

Music Periodicals and Criticism

Italian musical periodicals first appeared in the late eighteenth century with the publication of *Indice, o sia Catalogo dei teatrali spettacoli italiani di tutta l'Europa* (1764-1823). This was followed by a number of others: *Foglio periodico e ragguaglio de' spettacoli*

¹²⁶Martha Elliott, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven, CT: Yale University Press, 2006), 126.

¹²⁷Nicolai Vaccai, *Dodici ariette per camera per l'insegnamento del bel canto italiano* (Milan: n.p. 1840).

musicali (1808-1809), *Il Corriere dei teatri* (1829-1840), and the *Rivista teatrale: giornale drammatico, musicale e coreografico* (1831-1835). These earlier magazines primarily focused on Italian opera, in Italy and abroad, while *I teatri: giornale drammatico, musicale e coreografico* (1827-1831) included dance.

The *Gazzetta musicale di Firenze* holds special interest here due to its coverage of many musical events in the city of Florence, Gordigiani's home. The *Gazzetta* began publication as early as 1768 under the title *Giornale del Dipartimento dell'Arno*, and in 1814 it was declared the official newspaper of the Granduchy.¹²⁸ The newspaper was published three times per week (usually Tuesday, Thursday, Saturday) and reported on social events, and musical performances, as well as items relating to the Granducal family. In 1842 Ricordi published the *Gazzetta musicale di Milano* (1842-8, 1850-1862, 1866-1912). Not only did the Milanese periodical provide performance dates (particularly at La Scala and La Fenice), reviews, and biographical information, but each issue also contained a new work for either piano or for voice and piano. This was followed by other similar periodicals, *L'Italia musicale* (1847-1859) and the *Gazzetta musicale di Napoli* (1852-1868).¹²⁹ Italian music criticism was led by an ardent Verdi admirer, Filippo Filippi (1830-1887), a lawyer who in 1851 had turned his attention entirely to music. He was the editor of the *Gazzetta musicale di Milano* from 1860-1862, and until his death was critic of the Milan periodical *La perseveranza*. Gordigiani's ubiquitous presence in the journal in the first half of the nineteenth century undoubtedly proves his importance in Florentine culture; "presence alone of such information . . . was a sign of a highly regarded event, or at the very least, an officially accepted occurrence."¹³⁰

Italian Song

As mentioned in a previous chapter, most scholars agree that nineteenth-century Italian

¹²⁸Garlington, xiv. Although the *Giornale* began around 1768, it was not until 1842 that the name of the journal was titled the *Gazzetta musicale di Firenze*.

¹²⁹Marcello Conati, "Criticism: Italy to 1890," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 6:683-84.

¹³⁰*Ibid.*, xv.

song did not have the “musical importance of the operatic repertoire.”¹³¹ In terms of popularity, opera undoubtedly was the main form of public entertainment throughout most of Europe in the nineteenth century. This should not diminish the importance of song, however. Its importance lies in the fact that it provided, like the German *Lied*, one of the most important forms of social music making in the home or other intimate gatherings.¹³²

In tracing the history of song in nineteenth-century Italy, one faces a multitude of obstacles. While much effort has been devoted to understanding song outside Italy (e.g., the German *Lied* and French *romance*), research in nineteenth-century Italian vocal chamber music has been eclipsed by studies on what one researcher aptly referred to as a “giant monster [which] had wrapped its tentacles around every other musical form and either extinguished it or made it into its own image”¹³³ – Italian opera. The reasons for this lacuna are many. Scholars have pointed to the lack of high-quality Italian poetry available to composers¹³⁴ as well as the Italian song composers’ disregard for subtle musico-poetic relationships more commonly exhibited in German and French song.¹³⁵ Milner, in his brief article on the history of song in Italy, states:

There is little of importance or interest in the Italian songs of the nineteenth century. Composers . . . turn[ed] to a sentimental type of song utilizing the clichés of the new operatic styles which for the most part appealed to a very low level of taste.¹³⁶

Milner claims that a few good songs from the period were produced by opera composers.¹³⁷ The origin of such opinions dates back to around the turn of the century. In 1914 the composer and

¹³¹Riccardo Allorto, ed., *Arie, ariette e romanze: composizioni vocali da camera di operisti dell’Ottocento*, Collection I (Milan: Ricordi, 1998), ix.

¹³²*Ibid.*

¹³³Lakeway and White, 10.

¹³⁴Conway Walker, “The Art Song and its Composers,” in *Fundamentals of Musical Art*, ed. Edward Dickinson (New York: The Caxton Institute, 1926), 75.

¹³⁵Sanvitale, *The Song of a Life: Francesco Paolo Tosti (1846-1916)*, 72.

¹³⁶Milner, 297.

¹³⁷*Ibid.*, 298.

critic Ildebrando Pizzetti (1880-1968) commented,

Up until a few years ago it [the *romanza*] was considered here, in our country, not as an object of contempt but an inferior art form. So much so that our greatest composers, the opera writers, did not lower themselves even occasionally to composing such works.¹³⁸

The opinion, then, that nineteenth-century Italian song was inferior to its German or French counterparts was, and perhaps still is, ideological. The concerns of musicologists have leaned more towards ideology rather than criticism and aesthetic value. Sanvitale notes that criticism focused primarily on the relationship between text and music; that the “mediocre verses employed were often clothed in music that had nothing to do with the content and structure of the text.”¹³⁹ Pizzetti had claimed that, unlike French and German composers, Italian composers exhibited a lack of discernment in choosing verses to set:

. . . when they want to write *romanze* [, they] choose the most worthless, the most singularly foolish poetry that comes to hand, or, to get just what they desire, they are prepared to have some willing friend write it for them.¹⁴⁰

Scholars have well established the mastery behind Schubert *Lieder* or the later *mélodies* of Fauré. One could equally observe, however, that in comparison to the more sophisticated Schubert *Lieder*, the songs of Johann Friedrich Reichardt (1752-1814) and Carl Friedrich Zelter (1758-1832) were more conservative in their approach to text treatment, using more or less conventional techniques in order to provide a musical setting for the poem, rather than an interpretation of it.

In addition to the lack of research and scathing opinions, the understanding of vocal chamber music in nineteenth-century Italy is hampered by the fact that it has been referred to in

¹³⁸Ildebrando Pizzetti, “La lirica vocale da camera,” *Intermezzi critici* (Florence: Vallecchi, 1924), 167. Quoted in Sanvitale, *The Song of a Life: Francesco Paolo Tosti (1846-1916)*, 71.

¹³⁹Sanvitale, *The Song of a Life: Francesco Paolo Tosti (1846-1916)*, 72.

¹⁴⁰Ildebrando Pizzetti, *Musicisti contemporanei* (Milan: F. Ili Treves, 1914), 276. Quoted in Sanvitale, *The Song of a Life: Francesco Paolo Tosti (1846-1916)*, 72.

so many different ways as to obscure a definitive meaning for any given song type. The song has been referred to as *romanza*, *arietta*, *melodia*, *canzone*, *canto*, *lirica*, *serenata*, *notturmo*, and *mattinata*.¹⁴¹ Several of the labels are derived from the verse forms that are used as texts (e.g., *stornello*).¹⁴²

For most concert goers at that time, the only way to hear their favorite opera arias was to play the music themselves on their pianos at home. Consequently, publishers and composers often collaborated on editions of popular arias.¹⁴³ The continued growth of a middle class society eager to learn and perform the greatest hits within their own homes may also have led indirectly to an increase in the amateurs' demand for Italian arias, chamber songs, pianos, and private concerts or evening soirees.

It would appear that Gordigiani, unlike many other Italian opera composers, was not reluctant to explore the potential of song composition.¹⁴⁴ In comparison to their German or French counterparts, the songs of Gordigiani may not exploit the minute subtleties of musico-poetic relationship so admired in Schubert's songs, but they may in fact be the most creative examples of the nineteenth-century Italian song, employing musico-poetic relationships in line more with Schubert than with those of other Italian song composers.

Perhaps one of the reasons for the lack of attention to song in Italy is not so much that it was an inferior art form, but rather that it did not provide the masses a medium for patriotic fervor in the age of the *risorgimento*. However, an examination of various songs by a number of composers reveals that patriotic sentiments were in fact expressed in song (a topic which will be discussed further in a later chapter). In 1848 arias titled "Canto guerriero per gli italiani," "Il Cantico di battaglia dei Milanesi nelle cinque giornate del mese di marzo," as well as a piano

¹⁴¹ A glossary of the various terms used to identify Italian song is given in Appendix G.

¹⁴² Rachel H. Busk, *The Folk-Songs of Italy* (London: Swan Sonnenschein, 1887), 18.

¹⁴³ Elliot, 128.

¹⁴⁴ Puccini once declared in reference to song composition, "I need the great window of the stage – There I am at ease." Michael Kaye, *The Unknown Puccini* (New York: Oxford University Press, 1987), xv. See also Michael Kaye's article "Songs of Puccini" in *Opera Quarterly* 2/3 (1984): 89-101.

piece, “Il 22 Marzo 1848” appear in the Ricordi catalogue.¹⁴⁵

Salons

Although opera dominated the musical scene in Italy, private musical events were not uncommon, as witnessed by the number of reviews on salon performances in various locations throughout Italy.¹⁴⁶ Arguably this change was partly a result of government decrees that controlled theatrical practice. According to Garlington, beginning in June 1808 only two Florentine theaters were permitted to remain open, the Teatro Pergola and the Teatro Cocomero – all others were permanently closed.¹⁴⁷ Apart from the increase in domestic music making, Garlington makes no claim that the closing of many theaters may have brought about an increase in private performances. It is likely, however, that French control of the theater (which included restrictions on types of performances and French operas), however, would have forced opera lovers to enjoy their favorite opera selections elsewhere, i.e., in the more intimate setting of the salon.

Salon life in Italy was active, though perhaps not as ubiquitous as in France, particularly Paris (see Plate 7). Italian scholar Luigi Inzaghi lists no fewer than nineteen salons in Milan alone.¹⁴⁸ In early nineteenth-century Florence a number of musical and literary salons existed. One literary salon, hosted by Louisa, the Countess of Albany (1753-1824), took place in the Palazzo Masetti. Louisa, who was described as a “beautiful and agreeable woman, much beloved by those who knew her,”¹⁴⁹ had been married to the son of King James III of England. As a result

¹⁴⁵Laterza, xii.

¹⁴⁶See Appendix H for a list of nineteenth-century Italian salons.

¹⁴⁷Garlington, 5.

¹⁴⁸Luigi Inzaghi, “Accademia, salotti, società orchestrali milanesi del settecento e dell’ottocento” in *Non solo lirica: il concertismo a Milano fra ’700 e ’900* (Milan: Nuove Edizioni, 1996), 89-130.

¹⁴⁹Louisa, Countess of Albany, quoted in Christopher Hibbert, *Florence: the Biography of a City* (London: Viking, 1993), 218.



PLATE 7: Achille Devéria (1800-1857), *In salotto*, ca. 1830, lithograph

Although the most notable salons in nineteenth-century Europe were found in France, Italy also had its own tradition, beginning as early as the sixteenth century with the salon of Tullia Aragona. In the nineteenth century a number of Italian salons dotted major Italian cities, the most important of which were in Milan. The salon functioned not only as a venue for entertainment, but also as a meeting place for progressive political activists. Source: Nürnberg, Germanisches Nationalmuseum, Kupfertichkabinett.

of his heavy drinking, epileptic fits, temper, and abusive language and “committing the greatest indecencies upon her,”¹⁵⁰ the countess fled to Rome where she met Count Vittorio Alfieri, a rich and handsome young man, who would follow her back to Florence where they would eventually settle at the Palazzo Masetti on the Lungarno Corsini in 1792. For the next thirty years Countess Louisa’s salon would be a gathering place for such figures as Madame de Staël (1766-1817), Byron, and possibly Ugo Foscolo.

The best-known musical salon was undoubtedly that of Contessa Clara Maffei (1814-1886). From 1834 to the year of her death Maffei’s salon was frequented by such composers and performers as Liszt, Thalberg, Fumagalli, Catalani, and Verdi. Verdi was a particular favorite, especially after the 1842 premiere of *Nabucco* in Milan, when Verdi was, according to one scholar, a “sought-after guest in the fashionable *salotti* in Milan and in the cities he traveled to for the premieres of his operas.”¹⁵¹ As well-known as Maffei’s salon was, it is difficult to say with any certainty whether Gordigiani frequented it. No notices of Gordigiani performances indicate that he participated in the Maffei salon. One *romanza* from Gordigiani’s song collection at least illustrates the composer’s knowledge of Andrea Maffei (1798-1885), Clara’s husband, who was part of the literary circle of Florence. Mostly known for the libretto of *I masnadieri* (Verdi would set the text to music in 1847), Maffei also wrote much poetry, including the poem “L’addio del pastore,” which Gordigiani included in his collection *Iris fiorentina*.

The salon of Princess Cristina Belgioioso (1808-1871) was another highly esteemed venue for the Milanese. Born into a wealthy family from Milan, Cristina gained an appreciation for the arts at an early age, first from her mother (who claimed to have been friends with Rossini and Bellini), and then from her stepfather.¹⁵² At sixteen years of age she married Prince Emilio Belgioioso, who, after declaring that he had only married her for her wealth, broke up the marriage after just four years.

The most detailed description of Gordigiani’s intimate gatherings does not come from the

¹⁵⁰Hibbert, 218.

¹⁵¹Scott Balthazar, *The Cambridge Companion to Verdi* (Cambridge: Cambridge University Press, 2004), 172.

¹⁵²Tunley, 29.

salon, but rather from a concert that took place in the foyer of the Teatro Italiano on 11 June 1855 at 3:00 in the afternoon.¹⁵³ Gordigiani, before a departure for London, participated in the concert, which included piano transcriptions for four hands from the opera *Leonora* and several of Gordigiani's pieces. The review gives the price of admission to the concert as 10 francs.¹⁵⁴

The salons of Italy were not the only location for Italian composers to host their intimate gatherings. Many Italian composers performed at or hosted salons outside their native country. Paris was the location for a number of musical salons, one of which was hosted by the pianist and teacher Pierre Zimmerman and was frequented by Donizetti, Meyerbeer, Halevy, and Adam.¹⁵⁵ Although all French salons favored Italian songs (some of them were exclusively Italian), one in particular was hosted by an Italian – Gioachino Rossini (1792-1868).

Rossini moved to Paris in 1823, taking on the position of director of the *Théâtre-Italien*. Retiring from opera composition at the age of 37, the composer returned to Italy in 1837, only to return to Paris in 1855, turning to song composition and renting out the first floor of no. 2 rue de la Chaussée-d'Antin, where he resided and "lived out a rejuvenated retirement."¹⁵⁶ It is unclear whether the hosts charged admission. Tunley states,

It is not clear whether Rossini and others charged an entrance fee to those lucky enough to be invited to their salons, but it would not be at all surprising if they did, for some musicians depended upon their salon appearances for part (if not all) of their livelihood and many of the performers were amongst the most renowned, particularly the opera stars.¹⁵⁷

Although music played a role in many of Italy's salons, the primary function of most of them was to create an atmosphere where attendees could discuss politics, economics, or any other current

¹⁵³ Appendix I lists various locations where Gordigiani's music was often performed.

¹⁵⁴ *Gazzetta musicale di Firenze* 3/2 (21 June 1855): 7.

¹⁵⁵ Tunley, 25.

¹⁵⁶ *Ibid.*, 19. Tunley states that Rue de la Chaussée-d'Antin ran alongside what was eventually to be known as the *boulevard des Italiens*. Evidently, Rossini also performed at other Parisian salons. In 1832 the composer accompanied the baritone Antonio Tamburini, the tenor Giovanni Rubini, and Giulia Grisi at the Austrian Embassy; Kalkbrenner, Liszt, and Chopin were also on the program. *Ibid.*, 22.

¹⁵⁷ *Ibid.*, 25.

news. Unlike the cafés, however, where no control was exercised over attendance, the *salotti* provided a much safer atmosphere for discussion and amusement, since attendees were invited to them by the host.

Song Composers

The abundance of Italian song composers in the nineteenth century is often overlooked by most scholars.¹⁵⁸ Among those song composers whose names do surface in the musical literature, the majority were known for their operas. Donizetti, Bellini, and Rossini composed an impressive number of songs – many of which were warmly received by European audiences – but these only occasionally appear on vocal recitals today. One of the first Italian composers to establish himself as an opera composer as well as securing a place in the salon was Vincenzo Righini (1756-1812). Although Righini spent the majority of his life composing operas in Vienna, Mainz, and for the Prussian court, he produced over 150 Italian songs, *ariettas*, and romances – some of which exhibit characteristics of the early Romantic art song.¹⁵⁹ Other Italian composers who expressed an interest in song in the late eighteenth century included Cherubini, Paer, and Pacini.

It is with the songs of Bellini, however, where one must begin a discussion of Italy's contribution to the genre. His *Composizioni da camera*, a collection of fifteen works including six songs (a *canzoncina*, a *scena ed aria*, a *ballata*, and three *romanze*) and nine *ariette* typify song composition in the earlier nineteenth century. Broken-chord or polonaise-like piano accompaniments often support the melodic line, which was most often cast in an ABA form. Exceptions were not uncommon, however. Bellini's "Quando incise su quel marmo" is a full-blown operatic aria with a clearly marked recitative and quick-paced finale that resembles a cabaletta.¹⁶⁰ In addition, the song exhibits an expressive piano accompaniment (i.e., resembling that of an orchestra) with pianissimo tremolos supporting the recitative and fortissimo block

¹⁵⁸Appendix J lists over thirty song composers active well into the late nineteenth century.

¹⁵⁹Christopher Henzel, "Righini, Vincenzo," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 21:385.

¹⁶⁰Steilos Galatopoulos, *Bellini: Life, Times, Music* (London: Sanctuary, 2002), 334.

chords punctuating phrases in the vocal line. Although the vocal line often resembles that of an aria, there are few instances in Bellini's songs where highly melismatic passages exploit the full potential of the voice. In the song titled "Almen se non poss'io" Bellini concludes the *arietta* with a melismatic passage that spans the interval of a tenth.

With the exception of Gordigiani, Gaetano Donizetti was the most prolific Italian song composer among the prominent opera composers. A comment made to his brother-in-law Antonio Vasselli in 1837, however, suggests that he did not hold the genre in high regard. He once declared to Antonio that "I shall have to write twelve *canzonette* as usual, to get paid twenty ducats for each, something that in times past I used to do while the rice was cooking."¹⁶¹ Nevertheless, his more than 250 songs, many of which remain unpublished, come in a variety of styles, including *romanze*, *ariette*, *canzone*, and *melodie*. Like other Italian song composers Donizetti often composed such songs in collections, the earliest of which was *Tre canzonette* (1820) closely followed by a *Collezione di canzonette* (1823?).¹⁶² Unlike Rossini (who spent much more time in the genre toward the end of his career), Donizetti was more actively engaged in song composition throughout his entire career.

Although Donizetti composed a number of smaller song albums prior to 1836, that year marks the beginning of a series of song albums, the first of which was his *Nuits d'été à Pausilippe*. The collection, first published in Naples (1836), consisted of six songs and six nocturnes. The following year *Soirées d'automne à l'Infrascata* (1837) appeared, an album that was published as *Soirées de Paris* in 1840. From 1837 to 1842 three other song albums made the press: *Rêveries napolitaines* (1839), *Matinée musicale* (1841), and *Inspirations viennoises* (1842) – all three albums being printed by various publishing firms in Naples, Milan, and Paris. The most striking aspect of these collections is the number of reprints published by Girard in Naples, Ricordi and Lucca in Milan, Latte in Paris, and Mechetti in Vienna. *Nuits d'été à Pausilippe*, for example, was reprinted in London (1836), Milan (1837), and Paris (1840?), strongly suggesting

¹⁶¹Julian Budden, Program Notes to *Songs of Donizetti*, Dennis O'Neill (tenor), Ingrid Surgenor (piano), CD jacket, Naxos, 1997.

¹⁶²Only 84 of Donizetti's songs appeared in collections, while the remaining 175 were single editions.

that Donizetti's vocal chamber works were widely popular.

Unlike most of his contemporaries, however, Donizetti often set poems in Neapolitan dialect. Donizetti arrived in Naples in 1822, inaugurating his sixteen-year stay with the opera *La zingara* (1822). His extended stay in Naples may have sparked an interest in experimenting with the local dialect. Beginning in 1828 Girard printed several of Donizetti's songs in dialect: "Tengo 'nnammorato" followed by "La conocchia" (1836) and "Me voglio fa' na casa" (1837). "La conocchia," representative of the style, consists of simple tonic and dominant chords, with the Neapolitan chord appearing just before a minor subdominant-to-tonic cadence. The texts of such songs were most often anonymous. One of the few identified Neapolitan poets was Giovanni Emmanuele Bidera (1874-1858) of Sicily, who had moved to Naples in 1812. His best-known work was the libretto *Gemma di Vergy*. Unlike Gordigiani, who often relied on minor poetic figures, Donizetti, Rossini, and Bellini sought more illustrious literary figures, such as Metastasio, Piave, and Romani for inspiration.

There was no other major composer, including Donizetti and Bellini, who made a more significant contribution to song than Gioachino Rossini. As early as 1801, at age nine, Rossini composed the song "Se il vuol la molinara" followed by his first published composition, "Il trovatore" in 1818. It was not until after 1829 and his retirement from composing operas, however, that Rossini began a serious undertaking of song composition. His most celebrated collection, *Les Soirées musicales*, was published in 1835 and consisted of twelve songs. The collection illustrates a wide diversity of style and subject matter, including a song about the joys of wine and women ("L'orgia"), a bolero, a tarantella, a barcarolle, a duet, and others.

Undoubtedly, Rossini composed songs that appealed to a wide audience – from "drawing room trifles" to those that resemble the "best of his opera arias."¹⁶³ "La partenza" illustrates a simple song style with "oom-pah" rhythms in the accompaniment, a consistently stepwise melody, and modest ornamental turns. In keeping with this simplicity, Rossini's harmonic vocabulary in "La Partenza" exploits tonic-dominant structures, venturing only to a modal shift to F major. In typical Rossini fashion, many songs open with a four-measure introduction,

¹⁶³Milner, 298.

establishing the tonic and often consisting of a broken-chord accompaniment or block chords. Although many of Rossini's songs were intended for the amateur singer, a number of them were composed for the more seasoned vocalist. Rossini's use of coloratura ornamentation in "La fioreaia fiorentina" demands more refined vocal skill. From Rossini's perspective, his settings of Metastasio's "Mi lagnerò tacendo" were life-time favorites. During his twenty-five years, Rossini set the text nearly fifty times.¹⁶⁴ His love for the poem culminated in his *Musique anodine*, a collection of six settings of the Metastasian text that Rossini composed for his wife in 1857.

Piano Manufacturing

While Italy witnessed an accumulation of wealth during the Renaissance, resulting in the production of some of Europe's most beautiful harpsichords and clavichords, nineteenth-century Italy struggled in the production of pianos. Unlike other European countries (England, France, and Germany), Italy would not witness the creation of a European-acknowledged piano industry until the early twentieth century. Although it was an Italian instrument-maker to the Duke of Tuscany, Bartolomeo Cristofori, who invented the *pianoforte* in 1700, studying and developing the instrument with all the financial support of the Duke, his invention found little favor among the Italians throughout the eighteenth and early nineteenth centuries, perhaps as a result of the ubiquitous presence of opera.¹⁶⁵ Nevertheless, one might expect that Italy's passion for vocal music would have stimulated a greater demand for local piano production. Before examining this further, the factors that inhibited the growth of the piano industry in the early nineteenth century should be addressed. According to one scholar,

The piano made little further progress in the country of its birth, and no later Italian manufacturer ever attained international prominence. Musical, social and economic factors account for this. After Scarlatti, Italian music was dominated by opera . . . in southern Europe the growth of bourgeois demand for "home comforts" was severely limited by

¹⁶⁴Richard Osborne, "Off the Stage," in *The Cambridge Companion to Rossini*, ed. Emanuele Senici (Cambridge: Cambridge University Press, 2004): 132.

¹⁶⁵Cristofori would build no more than twenty *pianoforti* before his death in 1738. His pupil, Giovanni Ferrini, built pianos in Florence until 1755. Cyril Erlich, *The Piano: A History*, rev. ed. (Oxford: Clarendon Press, 1990), 12.

climate and culture. Moreover, a modern industrial base, which soon became indispensable both for the growth of demand and for the resources of manufacture, was not established in Italy until late in the nineteenth century.¹⁶⁶

One of the most important factors that contributed to Italy's slow progress in piano production was economics. According to Davis, most of the state's revenues derived from direct and indirect taxes, supplemented by customs and the lottery.¹⁶⁷ In Naples, for example, customs taxes were as high as 12% in 1860.¹⁶⁸ The reason for such high taxes earlier in the century was the presence of the French army (about 25,000 troops in northern Italy), and Italian forces demanded 70% of the national budget by 1812.¹⁶⁹ The economic situation was further compounded by the lack of factories producing accessories (i.e., strings, pins, felt, keys, etc.).¹⁷⁰ Until 1883 there was not one builder of component parts within the peninsula, and according to Barbieri, in order to stimulate growth, "a heavy tax was levied on the importation of such parts, a tax four times as much as it cost to import a piano already assembled."¹⁷¹

In spite of heavy taxes, every region of the peninsula developed its own piano industry by the time of Italy's unification in 1870.¹⁷² The 230 Italian manufacturers, however, could not keep up with national demand. The number of pianos being built in England, Germany, and France was staggering in comparison to Italy.¹⁷³ It was not until the second half of the nineteenth century, when the political climate quieted and local taxes were abolished, that a number of firms surfaced

¹⁶⁶Ibid.

¹⁶⁷Davis, 38.

¹⁶⁸Patrizio Barbieri, "Italy, Piano Industry," in *Encyclopedia of Keyboard Instruments: The Piano*, vol. 1, ed. Robert Palmieri (New York: Garland, 1994), 178.

¹⁶⁹Davis, 44.

¹⁷⁰Barbieri, 177.

¹⁷¹Ibid., 181.

¹⁷²Ibid., 177. These regions included Kingdom of Naples, Grand Duchy of Tuscany, Kingdom of Lombardy-Venice, Duchy of Parma, Kingdom of Piedmont and Sardinia.

¹⁷³Ibid.

in the peninsula, some of them gaining national recognition. Although the Italian piano firms' popularity did not compete with that of the English, French, or Germans, there were a number of manufacturers producing pianos, most for local use.¹⁷⁴ Most of the major firms were located in the north, Milan and Turin being the most active cities in piano production. In the south, Naples witnessed the establishment of several firms including those of Muller, Muti, Fischer, and Fratelli Federico. Most of these, however, did not flourish until 1850.

Evidence thus suggests that Italians imported most of their instruments, since so few Italian firms existed in the first half of the nineteenth century. Moreover, foreign occupation of Tuscany may have brought about an increase in piano imports from Austria and France, perhaps beginning as early as 1814 when Grand Duke Ferdinand III, a patron of the arts, arrived in Florence. Even after fifty years following Ferdinand's death in 1824, the number of imports was still staggering: 750 were from France, 493 from Austria, and only 35 from Germany.¹⁷⁵ Records indicate that the region of Tuscany particularly favored French and Austrian pianos. According to Hirt, ". . . the fashion was to play upon these light, elegant Austrian pianos, with their sparkling 'Viennese action', those brilliant compositions which, in their virtuosity, so entirely suited the Italian taste."¹⁷⁶ One firm that deserves mention is Brizzi & Nicolai, the only establishment that appears to have been active in Florence before 1850. Although little is known of them, Brizzi & Nicolai evidently were dealers for the Viennese piano maker Samuel Meissner. One of the most important piano firms was Fratelli Colombo, established in 1851 by Angelo Colombo. By 1857 the firm was building 150 pianos a year, a small figure compared to the 2,500 pianos that were produced in England's Broadwood factory and 1,200 pianos in France's Pleyel firm in 1860.¹⁷⁷ In

¹⁷⁴For a more comprehensive list, see Martha Novak Clinkscale, *Makers of the Piano*, vol. 2: 1820-1860 (New York: Oxford University Press, 1999) and Ehrlich, *The Piano: A History*, rev. ed. (Oxford: Clarendon Press, 1990). See Appendix K for a list of nineteenth-century Italian piano firms.

¹⁷⁵Barbieri, 181.

¹⁷⁶Franz Josef Hirt, *Meisterwerke des Klavierbaus: Geschichte der Saitenklaviere von 1440 bis 1880* (Olten: Urs-Graf Verlag, 1955), xiv.

¹⁷⁷London was the largest and most important piano manufacturing center in the world during this period. By 1870 England had produced approximately 25,000 pianos; France, 21,000; and Germany, fewer than 15,000. See Ehrlich, 22.

addition, it was not uncommon for Italian firms to use German labels as opposed to Italian,¹⁷⁸ arguably with the hope of increasing sales of “imported” pianos.

French pianos were also in vogue. In Florence, while on a concert tour in 1870, von Bülow, a strong advocate of the Bechstein piano firm, stated, “Bülow and Bechstein in Italy. It must come. Business here is good – people buy many grands – particularly new Erards, Pleyels, Herzs’.”¹⁷⁹ Tuscany’s preference for Viennese pianos is also evident from the invention of a hydraulic veneering machine in 1841 by the brothers Antonio and Michelangelo Ducci, whose piano firm flourished in Florence from 1830 to 1847.¹⁸⁰ According to Barbieri, “pianos were imported from Austria where they met immediate favor among the Tuscans . . . because they were polished to an extremely high luster.”¹⁸¹ Other Florentine builders active in the first decade of the century included Bindi, Zanetti, Fattori, and Sisto Petassi.

Nineteenth-century opera composers certainly took advantage of the market for piano reductions of popular arias. According to Gossett, “The appetite of the Italian public for these arrangements to be performed in the home was seemingly endless.”¹⁸² In 1808, the first year of Ricordi’s catalogue, thirty-one operatic arias were published, by composers including Morlacchi, Pavesi, Mayr, and Nicolini. With Ricordi’s permission from the Milanese theaters in 1823 to publish complete piano-vocal scores, opera lovers could now play entire operas from piano reductions. Ricordi’s first complete piano reduction of an opera was Rossini’s *Mosè in Egitto*, published in 1825.¹⁸³

¹⁷⁸Barbieri, 179.

¹⁷⁹Ehrlich, 74.

¹⁸⁰Barbieri, 179. The Ducci brothers would eventually produce up to 40 pianos a month.

¹⁸¹Ibid.

¹⁸²Gossett, xi.

¹⁸³In 1825 Ricordi also published a reduction of Rossini’s *Tancredi* for piano solo.

CHAPTER 4

POEMS, POETS, AND THE *RISORGIMENTO*

Musica e poesia nacquer gemelle

[Twins are born from music and poetry]

- Filippo Pananti (1766-1837), Italian poet

Introduction

Italian literature in the nineteenth century has attracted little importance in comparison to its French and German counterparts. The writings of Johann von Goethe (1749-1832) and Théophile Gautier (1811-1872) have largely eclipsed the works of Italian writers and poets. This is not to say that these Italian *literati* were not important, particularly in a country undergoing major political and social changes. The political and social instability of the peninsula inspired a number of writers to encourage a national identity. Napoleon's invasion of Italy in 1796 and his eventual conquest of the peninsula led to many literary works supporting the unification of Italy. Writers such as Giovanni Berchet (1783-1851), Ermes Visconti (1784-1841), Ugo Foscolo (1778-1827), Giacomo Leopardi (1798-1837), and Alessandro Manzoni (1785-1873) were particularly active after 1814, voicing their opinions against the returning Austrian domination.¹⁸⁴ In January 1816 Mme de Staël published a notorious essay urging Italian writers to translate works of foreign authors in order to stimulate the Italian imagination and to increase interest in Italian literature.¹⁸⁵ Such essays were not uncommon in nineteenth-century Italy. According to Betti, the writer and critic Saverio Bettinelli had advocated such translations, declaring: "I aimed to enrich my country by appropriating various things from foreign writers which could appear as having been stolen:

¹⁸⁴For a detailed discussion regarding these writers, see Franco Betti, "Key Aspects of Romantic Poetics in Italian Literature, *Italica* 74/2 (1997): 185-200.

¹⁸⁵Her full name was Anne-Louise-Germaine Necker de Staël-Holstein (1766-1817). She had established a fine reputation for herself with such publications as her novel *Corrine* (1807) and an essay *De l'Allemagne* (1810) through which, according to one scholar, "Italian intellectuals not familiar with the German or English language, obtained a view of European Romanticism and German idealistic philosophy." For a more in-depth discussion of the debate over this controversy, see Giovanni Carsaniga, "The Age of Romanticism," in *The Cambridge History of Italian Literature*, revised ed., eds. Peter Brand and Lino Pertile (New York: Cambridge University Press, 1996), 401.

nor did I do it for sterility of mind, but in order to do some good to Italy.”¹⁸⁶ In nineteenth-century Italy that good was arguably a reference to unification. Berchet claimed, in his efforts to popularize poetry whether through translations or otherwise, that poetry was “not the expression of a single individual, but the expression and synthesis of the ‘spirit of a whole people’ speaking through the poet.”¹⁸⁷ For Berchet, poetry would create, for a politically and socially divided peninsula, a common literary country.¹⁸⁸ Although efforts like Berchet’s might have provided some sense of political solidarity among the *literati*, there was yet another issue in Italian writing at the time, that of Romantic subjectivity.

The Romantic debate, or as one scholar calls it, the “romantic controversy,” began in 1908 when Gina Martegiani, an Italian student of German Romanticism, questioned the existence of Italian Romanticism.¹⁸⁹ Martegiani claimed that nineteenth-century Italian literature was non-individualistic; writers focused primarily on patriotism and nationalism. Martegiani’s claim, however, is problematic. Although individualism may have been characteristic of German Romanticism, the Italian peninsula was advocating individualism but on a much larger scale. Italy may not have espoused individualism as her European neighbors did, but she undoubtedly was searching to claim a sense of national identity, an “Italian individualism” as a result of foreign domination that plagued the country throughout most of the nineteenth century.

This controversy, however, might also be the result of what Croce calls a tripartite distinction. Croce suggests that the term Romanticism has multiple meanings: there exists a *moral Romanticism*, which displays contrast between aspiration and reality; an *artistic Romanticism*, which emphasizes the organic content of a work of art, in contrast to the classical balance of form and content; and a *philosophical Romanticism*, which seeks truth through imagination and

¹⁸⁶Ibid., 186.

¹⁸⁷Ibid.

¹⁸⁸Ibid.

¹⁸⁹Gina Martegiani, *Il Romanticismo italiano non esiste* (Florence: Seeber, 1908).

intuition rather than through reason alone.¹⁹⁰

One can be romantic in one sense and nonromantic in another. Leopardi, who for a certain period at least, and to a certain extent, was *morally* romantic, remained *artistically* classic, and *philosophically* anything but romantic, with a strong sympathy for the sensists and intellectuals of the preceding century, and a great aversion for the idealists. Manzoni was not romantic either *morally* or *philosophically*; and *artistically* he could seem romantic only to our purists who considered him a writer not sufficiently correct. Mazzini, on the whole, was antiromantic in *philosophy* and *politics*, although he was philosophically romantic in some of his esthetic tendencies not integrated with the rest of his philosophy; and *morally* he cannot, in my opinion, be called romantic because, except perhaps in some bewildered and anxious phases of his youth, his conception of life was confident and harmonious, and his will was resolute and firm.¹⁹¹

Thus in early nineteenth-century Italy it is impossible to speak of the kind of Romanticism in literature that dominated German writing at the time.

Literature and the *Risorgimento*

The hope for a unified Italy has been a concern for many writers ever since the thirteenth century – a hope that in the nineteenth century would be greatly stimulated by the American and French Revolutions. This fervent sense of nationalism was particularly strong between the years of 1815-1870, the years between Napoleon's defeat and the total unification of Italy. Although a number of nineteenth-century Italian writers have commented on Italy's desperate need for a national identity, it was the writings of Vincenzo Monti (1754-1828) and Ugo Foscolo that would radically change the taste of the public in poetry and politics in the early nineteenth century.

Monti began as a foe of the French Revolution. His poem *La bassvilliana* (1793) relates the assassination of the French envoy Hugo Bassville. Later Monti favored the French Revolution, advocating the cause in a number of poems, a sentiment he would again change with the fall of Napoleon, as expressed in the pro-Austrian poems, "Il mistico omaggio" and "Il ritorno di

¹⁹⁰Joseph Rossi, "The Distinctive Character of Italian Romanticism," *Modern Language Journal* 39/2 (February 1995): 59.

¹⁹¹Quoted in *Ibid.*

Astrea.” No poem better expresses his love for his country than “Bella Italia.” In it he states: “Oh Italy, beloved shores, at last I behold you . . . no barbarians are worthy of you.” Although most writers tend to dismiss the importance of Monti’s nationalistic stance, due to his vacillating political views, his works nevertheless demonstrate an increasing awareness of a national identity.¹⁹²

The most important figure in early nineteenth-century Italian literature was Ugo Foscolo. Born on a Greek island to Venetian parents, at age fifteen Foscolo moved to Venice with his mother upon the death of his father. After the cession of Venice to the Austrians in 1797, he moved to Milan. Like Monti, Foscolo was an ardent nationalist, welcoming Bonaparte with the ode “Bonaparte liberatore.”¹⁹³ His most important work, however, is *Le ultime lettere di Jacopo Ortis*, a novel that Foscolo began in Milan. The novel, which consists mainly of eighty letters written to his friend Lorenzo between 1797 and 1799, tells the story of Jacopo, Teresa, and Odoardo. Jacopo and Teresa are in love, but Teresa has promised her father to marry Odoardo. On the marriage of Teresa and Odoardo, Jacopo leaves town, and after a long journey decides to take his own life. Inspired in part by Goethe’s *Werther*, the work is considered to be the first Italian novel in the modern sense of the word. Its Romantic spirit can easily be seen in the turbulent character and stormy passions of Jacopo. The novel was important in stimulating other literary figures to write similar works.

Foscolo’s best known poem, “I sepolcri,” is also an important work, in that it illustrates again Foscolo’s concern for Italian unification. The poem, which consists of 295 lines of blank verse, was occasioned by a decree under Napoleon that all cemeteries would be placed outside city limits. In the poem Foscolo states, “the tombs [of great men] will kindle the noble heart to great deeds.” For Foscolo the tombs of great figures in Italy could provide yet another stimulus for Italian unification. Unwilling to take an oath of allegiance to the Austrians upon the defeat of Napoleon, Foscolo moved to Switzerland and finally to London. Although no major works were written while he was in exile, Foscolo did write a series of essays and other writings on such

¹⁹²Monti is best known for his translation of Homer’s *Iliad*, a feat for which he was greatly admired in his day.

¹⁹³Foscolo also served as a soldier during the French occupation and was wounded.

figures as Boccaccio and Petrarch. Many writers refer to him not only as the “Father of Italian Romanticism” but also as one of the first masters of Italian literary criticism.

The works of Alessandro Manzoni fall into a period that many authors refer to as the Heroic Period (1815-1870). Manzoni was a strong and constant patriot. On the death of Bonaparte he wrote the ode “Il cinque di maggio,” synthesizing the career of Napoleon: “twice he was smitten to dust; twice worshiped as divine.” Similarly, his *Il conto di Carmagnola* (The Count of Carmagnola), reflects patriotic sentiments, criticizing the internal wars of Italy (in this case sixteenth-century Venice and Milan). Manzoni felt that these wars had weakened Italy, which not only invited attacks by barbarians but also foreign domination.

Unlike his predecessors, however, Manzoni felt that religion was just as important (if not more so) as Italy’s unification. Such sentiments are clearly reflected in works such as “Inni sacri” and *I promessi sposi*. Manzoni’s “Inni sacri” (Sacred Hymns) consist of five poems that center around five religious themes: Christmas, Crucifixion, Resurrection, Mary, and Pentecost. Manzoni felt that such poems would not only benefit Italy spiritually and morally, but they would provide comfort to those who labor and are heavy-laden.

I promessi sposi is Manzoni’s best-known work. Inspired by the novels of Sir Walter Scott, the work centers around three figures: Renzo, Lucia, and Don Rodrigo. Renzo and Lucia are in love, but Don Rodrigo is in love with Lucia. In fear of losing her, Don Rodrigo has “The Unnamed,” (a powerful and feared criminal) abduct Lucia. However, “The Unnamed” converts to Christianity and decides to release Lucia, after which she marries Renzo. The work has been praised by many for its simple prose and clarity and has been translated into many languages, including German, Spanish, French, and English. Although Manzoni’s preoccupation with religion and nationalism reflect Romantic tendencies, his “Letter on Romanticism” links him to neo-classicism. The work attacks several aspects of Romanticism, such as the Romanticist’s fascination with the supernatural. Manzoni insisted that Romanticism is not about witches and specters, but about moral truth.¹⁹⁴

¹⁹⁴Kenneth McKenzie, “Romanticism in Italy,” *Proceedings of the Modern Language Association* 55/1 (March 1940): 34.

Clearly the most politically passionate writer of the nineteenth century was Giuseppe Mazzini (1805-1872), who once declared that he would “consecrate myself wholly to see Italy as an independent nation.” His convictions were shared by many after Napoleon’s defeat, particularly during the middle part of the century. During this period secret societies were formed in order to further the cause of unification. One such society, organized by Mazzini, was the Carbonari (charcoal burners), an organization that some authors believe invited death. Such societies were responsible for the uprisings in 1820 and 1821 in Naples and Piedmont – both of which were suppressed by the Austrians. Also during this time Mazzini founded the first Italian magazine, *Antologia*, which was published beginning in 1821 but was shut down in 1833, after it became clear to the occupying authorities that it contained patriotic messages.

Throughout his lifetime Mazzini was responsible for the publication of various journals that advocated nationalism. Such journals include *L’Italia del popolo* and *Pensiero ed azione*. Mazzini was also interested in espousing nationalism through music. In his *Filosofia della musica* he strongly states that opera should not only serve as entertainment but should also serve a social function in promoting unification. Eventually, Mazzini, with the help of Victor Emmanuel and Garibaldi, would witness Italy’s unification in 1861.

Most authors would agree that the works of Leopardi are the greatest achievements in Italian literature. With an insatiable thirst for knowledge, Leopardi studied Greek and Latin, and by the age of seventeen he had already produced a number of works. It was at this age, however, that he came down with a serious nervous malady that would affect his life greatly. Like his contemporaries, Leopardi was an ardent nationalist, producing several works on the subject, including a poem titled “All’ Italia!” His most important works include the poem “A Sylvia” and *Zibaldone*, a fascinating collection of personal writings.

The poem “A Sylvia” concerns the love that Leopardi had for a girl (Sylvia) while he was young. Their love for each other was brought to a sudden end upon Sylvia’s premature death – a death that profoundly affected the young reader. The death of Sylvia, coupled with Leopardi’s own malady, created a great deal of pessimism within Leopardi. His pessimistic attitude can

clearly be seen in his firm belief that happiness is only a momentary relief from pain.¹⁹⁵ Although he is considered a neo-classicist, the pessimistic attitude and preoccupation with death in his *Zibaldone* and “La quiete dopo la tempesta” (The calm after the storm) clearly link him to Romanticism.

The two most important literary figures in the second half of the nineteenth century were Giosuè Carducci (1835-1907) and Giovanni Pascoli (1855-1912). Perhaps more than any of his contemporaries, Carducci was a very strong advocate of both nationalism and neo-classicism. He violently attacked the insufficiencies of the Italian government in his “Giambi ed epodi.” His most rebellious manifesto, however, was his “Hymn to Satan,” an attack on the Romanticists’ preoccupation with religion.

Pascoli’s contribution to Italian literature is best illustrated by two collections, his *Myricae* and *Poemetti*. As a result of having to witness the death of six family members in his youth (including the assassination of his father), Pascoli’s works reflect the author’s concern for what he considered to be the more important things in life – family and nature. In his *Myricae* Pascoli includes such poems as “The Tree” and “The River,” often commenting on the details found in nature: “the rustling of the leaves” and “the chirping of the birds.” In his poem “Un ricordo” (a memory) he recounts in vivid detail the emotions that he experienced the day his father passed away. Although Pascoli believed that happiness can be found in death, he also believed that happiness can be achieved with close and loyal companionship.

Italian Romanticism came about in the Italian literary scene due to the overwhelming sense of nationalism that flourished as a result of the French Revolution. The Revolution proved to the Italian people that kings, rulers, and foreign domination could be overthrown. Although this sense of nationalism is clearly linked with Romantic sentiments, many writers agree that Romanticism had a late start in Italy, perhaps a result of lingering neo-classic tendencies evident in the works of Monti, Leopardi, and Carducci.

¹⁹⁵Luciano Rebay, ed., *Introduction to Italian Poetry* (New York: Dover, 1969), 104.

Gordigiani's Italian Poets¹⁹⁶

Gordigiani's choice of poets does not appear to have been determined by the success of any particular poet or poem. Clearly the composer had a number of important Italian poets at his disposal (Monti, Manzoni, Leopardi, etc.), but he chose instead to set works primarily of lesser figures. The reason for this may be that Gordigiani, like his successor in the genre, Francesco Paolo Tosti, chose texts that he felt would have the strongest impact on his audience. Tosti scholar Francesco Sanvitale states,

Tosti's choice among contemporary Italian poets was determined not only by the "musical potential" of the lyrics, but to a great extent also by the literary themes and styles that would make the greatest impact on the general public, so that these verses reflected their ideals and aspirations.¹⁹⁷

It may have been for this reason that Gordigiani often set folk poems (e.g., *rispetti* and *stornelli*), many of whose authors have yet to be identified. It is difficult to pinpoint, however, any specific collection or collections of poetry where Gordigiani might have found such poetry. Poems that the composer did set to music appear in a number of nineteenth-century sources, including Niccolò Tommaseo's four-volume collection *Canti popolari toscani, corsi, illirici, greci*¹⁹⁸ and Giuseppe Tigrì's volume of Tuscan poetry titled *Canti popolari toscani*. An Italian linguist, journalist, and essayist, Niccolò Tommaseo (1802-1874) was active in Florence in the first half of the nineteenth century. He contributed to Italy's *L'Antologia* and earned quite a reputation for his publication of the *Nuovo dizionario de' sinonimi della lingua italiana* (1830), a forerunner to his later *Dizionario della lingua italiana* (1858-1879). Giuseppe Tigrì (1806–1882), an abbot and writer

¹⁹⁶A list of poets can be found in Appendix L. Translations of select poems can be found in Appendix M.

¹⁹⁷Sanvitale, *The Song of a Life: Francesco Paolo Tosti (1846-1914)*, 76. Likewise, Giuseppe Verdi found it fit to set poems by a number of minor Italian poets. In his earliest published collection of songs, Verdi chose two translations of Goethe poems but also four poems by minor figures in his first song collection titled *Sei romanze*. The minor poets included in this collection were Jacopo Vittorelli (1749-1835), Tomaso Bianchi (1804-1834), and Carlo Angiolini (?-?). Verdi continued to set poems by other literary figures. Following the publication of the *Sei romanze*, Verdi set to music poems by such figures as Luigi Balestra (?-?; "La seduzione"), Nicola Sole (1821-1859; "La preghiera del poeta"), and Francesco Dall'Ongaro (1808-1873; "Il brigidino").

¹⁹⁸Niccolò Tommaseo, *Canti popolari toscani, corsi, illirici, greci*, 4 vols. (Bologna: Forni Editore, 1973). Volume 1: Canti toscani; Volume 2: Canti corsi; Volume 3: Canti greci; Volume 4: Canti illirici. Tommaseo groups the poems in volume 1 into such categories as Beautiful Imaginations (Imagini della bellezza), Falling in Love (Innamoramento), Tears (Lagrima), If you leave me (Se mi lasciate), and others.

born in Pistoia the same year as Gordigiani, was a professor and director of the Liceo Forteguerri in Pistoia. Tigri had taken a keen interest in the collection of Tuscan folksongs, and by 1860 he had published two collections, one in Florence in 1856 and an annotated edition published in 1860. Tigri's collection consisted of no fewer than eleven hundred and eighty-five *rispetti* and four hundred and sixty-one *stornelli*.¹⁹⁹ In his book *Sketches and Studies in Southern Europe* John Addington Symonds states,

The divisions of those two sorts of songs, to which Tigri gives names like the Beauty of Women, The Beauty of Men, Falling in Love, Happy Love, Unhappy Love, Parting, Absence, Letters, Return to Home, Anger and Jealousy, Promises . . . Prove with what fullness the various phases of the tender passion are treated. Through the whole fifteen hundred [poems] the one theme of Love is never relinquished. Only two persons, "I" and "Thou" appear upon the scene; yet so fresh and so various are the moods of feeling that one can read them from first to last without too much satiety.²⁰⁰

Such a variety of moods would certainly have provided Gordigiani a fertile ground for song composition. Gordigiani's *Canti popolari toscani* albums contain numerous settings of poems found in Tigri's collection, including the *rispetti* "Giovannottin che passi per la via," "Non ti maravigliar se tu sei bella," "Vi sta pur ben la gemma nell'anello," "O Rosa delle rose, o Rosa bella," "Se tu mi lasci, lasciar non ti voglio," and the *stornelli* "Fiorin fiorello" and "Fiorin di canna." It is unlikely, however, that Tigri's publication was the source of Gordigiani's texts, since it was published after Gordigiani's first volume of *Canti popolari toscani*.²⁰¹ Nonetheless, Tigri's collection provides an example of various poetic texts in circulation during Gordigiani's lifetime.

¹⁹⁹Giuseppe Tigri, *Canti popolari toscani*, vol. 1, collected and annotated by Giuseppe Tigri (Florence: G. Barbèra, 1869). Interestingly, Verdi set several *stornelli*, one of which is found in Tigri's *Canti popolari toscani*. Verdi had in fact received a copy of Tigri's collection from his friend Giacomo Piroli. Balthazar, 175.

²⁰⁰John Addington Symonds, *Sketches and Studies in Southern Europe*, 2 vols. (New York: Harper Brothers, 1880), 233.

²⁰¹A number of editions containing various Tuscan folk poems are available for further study. See Valeriano Cecconi, ed., *Canti popolari toscani* (Pistoia: Edizioni Tellini, 1972); Giovanni Giannini, *Canti popolari toscani*, presentation by Mario Luzi and introduction by Carlo Lapucci (Palermo: Edikronos, 1981); and Francesca Alexander, *Tuscan Songs: Collected, Translated and Illustrated by Francesca Alexander* (Boston: Houghton Mifflin, 1897). Alexander's collection contains 108 wonderful photogravures, Italian text with translations of *rispetti*, hymns, and a number of scores. For a history of popular Italian poetry, see Ermalao Rubieri, *Storia della poesia popolare italiana* (Florence: G. Barbèra, 1877).

One final collection of poems worth mentioning is *Romanze d'amore e canti toscani* by Pietro Gori (1865-1911). Gori, an Italian journalist and lawyer, was primarily known for his political activities, translating into Italian Karl Marx's and Friedrich Engels's *Communist Manifesto* and publishing twenty-seven issues of *L'amico del popolo*, a socialist-anarchist periodical. His writings and political activities resulted in several periods of exile to Switzerland, France, and Argentina. Among his literary contributions are the texts of a number of anarchist songs, including "Addio a Lugano," "Stornelli d'esilio," and "Ballata per Sante Caserio." Gori published at least two editions of *Romanze d'amore e canti toscani*, the first in 1882 and a second in 1889.²⁰² Like the collections of Tigri and Tommaseo, Gori's publication is divided into sections: *romanze* are followed by *rispetti*, which in turn are followed by *stornelli*. Several texts in the collection were set by Gordigiani, including the *romanza* "Chi ami?" by Prato, the *stornello* "Fiorin di canna," and the poem "Impressione." Although the collection dates from after Gordigiani's lifetime, it represents a number of poets and poems that were in circulation in the earlier half of the nineteenth century.

It is interesting to note that Gordigiani was not the only composer who found inspiration among Italian folk poems. The composer and singing teacher Luigi Neretti (b. 1865) published five albums under the title *Fiorita di canti popolari toscani*;²⁰³ the American composer Blair Fairchild (1877-1933), whose ballet-pantomime *Dame Libellule* was the first work by an American composer to be presented at the Paris Opéra, composed five series of songs with the title *Canti popolari italiani*.²⁰⁴ Most notable, however, was the Austrian *Lied* composer Hugo Wolf (1860-1903), who in 1891 and 1896 published a volume of songs titled the *Italienisches Liederbuch*. The forty-six songs that comprise the two volumes were settings of German translations by Paul von Heyese (1830-1914) and Emanuel von Geibel (1815-1884) of Italian folk

²⁰²Both publications were produced by the same publishing house. See Pietro Gori, ed., *Romanze d'amore e canti toscani con un cenno sulla poesia popolare* (Florence: Adriano Salani, 1882).

²⁰³See Luigi Neretti, *Fiorita di canti popolari toscani*, 5 vols. (Florence: A Forlivesi, 1929-1941).

²⁰⁴The five series (Series I – op. 5, Series II – op. 14, Series III – op. 23, Series IV – op. 28, and Series V – op. 30) contain a total of twenty-six songs, at least one of which is a setting of "Giovinettin," the poem with which Gordigiani found much success in his musical setting titled "Giovanottin che passi per la via" (also known as "Tra la la"). See Blair Fairchild, *Canti popolari italiani: a collection of Tuscan stornelli* (Boston: C.W. Thompson, n.d.).

poetry.²⁰⁵

Although Gordigiani did not generally draw from works of major poets, a few important poets are worthy of mention. The most celebrated poet with whom Gordigiani collaborated was Manfredo Maggioni (1827-1916). Most recognized as an editor and translator of numerous opera librettos in the nineteenth century, Maggioni worked in London with the Royal Italian Opera as a staff librettist, translating and producing newly edited versions of libretti, including the works of Gluck, Beethoven, Meyerbeer, Rossini, Donizetti, Bellini, and Verdi. He also prepared Italian versions of German and French operas and English translations of Italian librettos.²⁰⁶

Gordigiani set at least three poems by Maggioni: “Piacesse al ciel ch’io fossi,” “La zingara,” and “Lo spazzacamino.” Maggioni appears to have been a favorite among song writers generally, and notably for Verdi, who also set at least three of his poems to music: “Il poveretto” (composed in 1847 while Verdi was in London working on *I Masnadieri*), “La zingara” and “Lo spazzacamino,” the latter two appearing in the 1838 publication of Verdi’s *Sei romanze*. Unlike Verdi’s settings of “La zingara” and “Lo spazzacamino,” Gordigiani’s Maggioni settings did not appear in collections but rather as single compositions. It is interesting that the subject matter of all these settings, perhaps with the exception of “Piacesse al ciel,” is similar. “La zingara” (The Gypsy), “Lo spazzacamino” (The Chimneysweeper), and “Il poveretto” (The Impoverished One) all deal with lower social classes. Gordigiani’s settings of Maggioni’s poems are most likely late compositions, composed after 1850, when Gordigiani often visited London, accompanying his own songs at various concerts.²⁰⁷

Based on the number of songs that include the name of the poet, Gordigiani favored three

²⁰⁵Lakeway and White suggest that there “may be hints of a relationship between these *canzoni* [of Gordigiani] and the *Italian Lieder* of Hugo Wolf. See Lakeway and White, 8. Their commonality, however, may simply be their use of Italian folk poems, very few of which name an author. One of the problems one encounters with most collections of folk poetry is the absence of named authors. One author states, “To seek them [the authors] of these ditties would be useless. Some of them may be as old as the fourteenth century; others may have been made yesterday. Some are the native product of the Tuscan mountain villages especially of the regions round Pistoja and Siena, where on the spurs of the Apennines the purest Italian is vernacular. Some, again, are importations from other provinces . . . for nothing travels faster than a *Volkslied*.” Symonds, 233.

²⁰⁶Many of these works were published by T. Brettel or J. Miles in London for The Royal Italian Opera.

²⁰⁷One such concert took place in August 1855 in the New Beethoven Room.

figures: Emolao Fiorioli, Leopoldo Micciarelli (*fl.* 1850), and F. Cottrau.²⁰⁸ Among these three poets, Gordigiani produced no fewer than forty songs, including some of his most celebrated, such as those found in *La rosa d'Inghilterra*. Published by Guidi in 1852-53, *La rosa d'Inghilterra* contained twelve songs, seven of which were settings of poems by Micciarelli. The album, dedicated to Queen Victoria, was praised by critics.²⁰⁹

Gordigiani expressed a keen interest in his native Tuscany by setting several texts by various local Florentine poets, who may in fact have been personal acquaintances.²¹⁰ One such figure was Giovanni Battisti Canovai (*fl.* 1850), a lawyer by profession, whose poems “All’erta sta” and “I primi amori” Gordigiani set to music. Emilio Frullani (1808-1879), another Florentine, associated more closely with the local literary circle, published books on Dante and composed two volumes of poetry. Gordigiani set five of his poems: “Io t’amo,” “La benedizione,” “La boscajuola,” “La pensierosa,” and “Quando nel tuo sembiante.” Giovanni Rosini (1776-1855), a professor of Italian history and art who authored books on Dante, Galilei, the history of Italian painting and sculpture, and several volumes of poetry, might have also been an acquaintance of Gordigiani. Gordigiani set only one of his poems to music, the song “Euriso.”

Gordigiani’s choice of an eclectic group of poets certainly illustrates the composer’s interest in exploring different poetic styles, from the works of major figures (Maggioni and Cottrau), to the risorgimento poets (Berettoni and Giusti), to local figures (Canovai and Frullani), and several poems by his daughter Leontina (“La rondine e il fiore” and “Fossi poeta”).²¹¹

²⁰⁸Both Fiorioli and Cottrau remain elusive figures, as little or no information on either of them has surfaced. It is possible that both were Tuscan poets, since many of their poems Gordigiani set as part of his *Canti popolari toscani*. Moreover, Gordigiani’s *Gli stornelli di Arezzo* comprises twelve settings, all of which are by Cottrau.

²⁰⁹*Gazzetta musicale di Firenze* 1/3 (30 June 1853): 9-10.

²¹⁰Carlton, 35.

²¹¹It is difficult to say whether these poems were written by Luigi or by Leontina. Casamorata states, “[Gordigiani] sometimes wrote the verses himself, and at times having his kind and cultured daughter, Leontina, write them.” See Casamorata, 193. “La rondine” and “Fossi poeta” are clearly Leontina’s works.

Poems and the *Risorgimento*

It is well known among music historians that opera in nineteenth-century Italy provided a venue for political activism. The most prominent composer whose operas exhibited strong political overtones during Italy's *risorgimento* was Giuseppe Verdi. The operas *Nabucco*, *Ernani*, *I Lombardi*, and *La Battaglia di Legnano* in particular are cited by scholars as works that politically influenced Verdi's countrymen.²¹² The poet Giuseppe Giusti (1809-1850), in a letter dated 19 March 1847, urged Verdi to continue his fight for a unified country:

The kind of pain that now fills the souls of us Italians is the pain of a people who feel the need of a better fate; it is the sorrow of one who has fallen and wishes to rise again; it is the suffering of one who repents, and awaits and wills his regeneration. Accompany, my Verdi, this lofty and solemn pain with your noble harmonies; nourish it, fortify it, direct it to its goal.²¹³

Historians have noted that such patriotic sentiments manifested themselves in opera houses outside Italy, as well. In his article on music in the *risorgimento*, Walter Rubsamen observes that such political sentiments occurred in Italian opera shortly after the "politically explosive" performance of Daniel Auber's (1782-1871) *La Muette de Portici* in Brussels in 1830:

When . . . *La Muette de Portici* had sparked the demonstrations in Brussels that led to the successful Belgian revolution of 1830, the Italian rulers began to realize the importance of opera as a medium of propaganda and a potential stimulant to insurrection. With a few exceptions, as in Piedmont, they appointed censors to keep an eagle eye on the texts of all theatrical works to be performed in their domains.²¹⁴

With most domains under foreign rule, censors of the Italian States required that operas be submitted for review before any production in order to suppress any ideology that might subvert the foreign authority. Although Verdi is most often cited as exhibiting patriotic sentiments in the subjects he chose to set to music, other composers, too, had already displayed a sense of

²¹²Walter H. Rubsamen, "Music and Politics in the 'Risorgimento'," *Italian Quarterly* 5 (1961): 100-20.

²¹³"La specie di dolore che occupa ora gli animi di noi Italiani, è il dolore d'una gente che si sente bisognosa di destini migliori; è il dolore di chi è caduto e desidera rialzarsi; è il dolore di chi si pente e aspetta e vuole la sua rigenerazione. Accompagna, Verdi mio, colle tue nobili armonie questo dolore alto e solenne; fa di nutrirlo, di fortificarlo, d'indirizzarlo al suo scopo." Quoted in Philip Gossett, "Becoming a Citizen: The Chorus in *Risorgimento* Opera," *Cambridge Opera Journal* 2/1 (March 1990): 42.

²¹⁴Rubsamen, 100.

nationalism. Rossini's *Guillaume Tell* and Bellini's *I puritani* both contain moments of outcries for liberty – even if the composers were not expressing personal revolutionary sentiments. As one author states,

During the 1848 revolutions, the musical theater was occasionally a place where Italian audiences articulated political statements through their reaction to operas – even if, typically, these operas had not been conceived by authors and producers as political works.²¹⁵

Such observations about the opera as a venue for political activism, however, begs the question whether or not smaller gatherings (i.e., the salon) or more intimate genres (i.e., song) also provided an outlet for political expression. Private intimate gatherings might well prove a safer location for political discussion – one that the censors could not possibly have kept track of. Furthermore, censors were more concerned about operatic productions as opposed to the more intimate gatherings not only because the opera provided a much larger venue than the salon (and consequently a much larger audience) but also because of the visual aspect associated with opera. It was not only the sentiments expressed directly in the libretti that concerned the censors, it was also the opera's topic and plot. One author states that Verdi was personally responsible for the political effects in his operas:

The composer and not his librettist was primarily responsible for the political effect of these operas. Not only did Verdi always choose the subjects, but he constructed their general plan, indicated the situations, and described the characters, so that his librettist needed only to follow his indications and write the verses.²¹⁶

Although the opera house might have provided a venue for large social gatherings, there were more intimate locations where people met to socialize, one of the most well-known being the Italian café. Undoubtedly, the most important café during the *risorgimento* was the Café San Carlo in Torino. Inaugurated in 1822 as the “Café Piazza d'Armi,” the café became one of the most famous locations for intellectuals and for patriots of the *risorgimento*. Writers, journalists,

²¹⁵Peter Stamatov, “Interpretive Activism and the Political Uses of Verdi's Operas in the 1840's,” *American Sociological Review* 67 (June 2002): 345-46.

²¹⁶Rubsamen, 106.

and artists often gathered there for discussion, many times leading to the authorities' having to close it down temporarily. It should come as no surprise that the Italian salon could provide a similar but even more protected setting. The evidence for this is clearly seen in the number of compositions for piano and voice with political texts.

An examination of the Ricordi catalogue lists numerous pieces for solo piano, voice and piano, and other chamber pieces that most likely were performed in salons and other intimate gatherings in Italy and abroad. Many composers titled these works as marches or hymns; some titles make reference to particular political figures involved in the *risorgimento*, while others bear such titles as “Viva Italia,” “Concordia e Libertà,” and “La bandiera tricolore.” In 1859 Ricordi published a list of hymns, marches, and other politically charged pieces (see Plate 8), many of which were composed by such figures as Filippo Fasanotti (1821-1884), Gustavo Rossari (1827-1881), and Enrico Bernardi (1838-1900). Although these composers do not appear to have been major musical figures in nineteenth-century Italy, their works must have been taken seriously by the musical public to warrant the number of publications the Ricordi firm produced prior to 1859. The titles of Gustavo Rossari appear to be the most interesting, with such piano solos as “Garibaldi-Marcia,” “Motivi Nazionali Guerreschi,” and “Cavour-Marcia,” and songs like “Ai forti caduti per l'indipendenza Italiana” and “Viva Italia.” Several of Ricordi's title pages of these songs also included a *ritratto* (an image) of Garibaldi or Cavour, and others were dedicated to other key *risorgimento* personages, especially Vittorio Emmanuel II, who eventually became the first king of a united Italy.²¹⁷

That Gordigiani was interested in the poetry of the *risorgimento* is evident from his choice of several poets whose works show an affinity toward nationalism, including Arcangelo Berettoni (*fl.* 1830), one of the most significant poets in this category, whose ardent poem “La costituente italiana” had been set to music by Fabio Campana. Several lines of the text clearly outline his patriotic sentiments:²¹⁸

²¹⁷Vittorio Emmanuel II (1820-1878), Count Camillo Benso di Cavour (1810-1861), and Giuseppe Garibaldi (1807-1882) were all key figures during the *risorgimento*.

²¹⁸Oh dear Italy! / Mother of heroes / You will rise again / And stronger you will be!

INNI, MARCIE, CANTI POPOLARI, NAZIONALI, GUERRIERI

publicati a tutto Settembre 1859 dalle Stabilimento Nazionale RICORDI in Milano.

PER PIANOFORTE SOLO O CANTO E PIANOFORTE.		
1512. I primi verselli solo per canto e Pianoforte non quelli uguali tra di loro.		
1513. Salut l'Impératrice à l'Empereur de France. Musique d'A. Jovani. Transcrit par Fu. Fasanotti.	1 25	
1514. Salut l'Impératrice à l'Empereur de France. Musique d'A. Jovani. Transcrit par Fu. Fasanotti.	1 25	
1515. Inno Nazionale del Re di Sardegna. Transcrit par Fu. Fasanotti.	1 25	
1516. Il Risorgimento d'Italia. Musica di G. Rossini.	1 25	
1517. Partout pour la Syrie. Ode della Regina. Canto solo. Edito in ediz. francese ed it. —. 1 son. fr. trito di Imperatore.	1 25	
1518. Marcia Reale della Casa di Savoia di G. Rossini.	1 25	
1519. Partout pour la Syrie. Ode della Regina. Canto solo. Edito in ediz. francese ed it. —. 1 son. fr. trito di Imperatore.	1 25	
1520. Cavour-Marcia di G. Rossini.	1 25	
1521. Cavour-Marcia di G. Rossini.	1 25	
1522. Cavour-Marcia di G. Rossini.	1 25	
1523. Cavour-Marcia di G. Rossini.	1 25	
1524. Cavour-Marcia di G. Rossini.	1 25	
1525. Cavour-Marcia di G. Rossini.	1 25	
1526. Cavour-Marcia di G. Rossini.	1 25	
1527. Cavour-Marcia di G. Rossini.	1 25	
1528. Cavour-Marcia di G. Rossini.	1 25	
1529. Cavour-Marcia di G. Rossini.	1 25	
1530. Cavour-Marcia di G. Rossini.	1 25	
1531. Cavour-Marcia di G. Rossini.	1 25	
1532. Cavour-Marcia di G. Rossini.	1 25	
1533. Cavour-Marcia di G. Rossini.	1 25	
1534. Cavour-Marcia di G. Rossini.	1 25	
1535. Cavour-Marcia di G. Rossini.	1 25	
1536. Cavour-Marcia di G. Rossini.	1 25	
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PLATE 8: Ricordi advertisements for various *Risorgimento* pieces, August 1859

Ricordi published a number of politically charged pieces, including fourteen works by Rossari, six by Fasanotti, and five by Bernardi, strongly suggesting that Ricordi, the Italian publisher, was himself an advocate for Italian unification. Three of Gordigiani's songs ("I tre colori," "I bersaglieri delle alpi," and "Il vessillo benedetto") appear in the top right section of the advertisement. A united Italy was finally established in 1861. Source: "Il vessillo benedetto" by Luigi Gordigiani, piano/vocal score (back page), published by Ricordi, 1859.

Oh cara Italia!
Madre d'Eroi
Risorgere puoi
Piu forte ancor!

Gordigiani set no fewer than four poems by Berettoni, including “Gino il crociato,” “Il giuoco della mora,” “Paura,” and “Tu che gli spasimi.” Other patriotic poets whose verse Gordigiani set to music include Ottavio Tasca (1795-1872) and Giuseppe Giusti (1809-1850).

Among these works are three songs by Gordigiani: “Il vessillo benedetto,” “I bersaglieri delle alpi,” and “I tre colori.” Perhaps the most striking of these three works is “Il vessillo benedetto,” whose back cover listed other politically charged pieces. The title page of Ricordi’s publication contains an image of two identical flags (see Plate 9). The flag consists of the Italian tricolor (red, white, green) with the House of Savoy’s coat of arms (white cross and blue shield) superimposed on it, evidently showing the House of Savoy’s commitment to Italian unification. The flag bearing the coat of arms with the crown was in fact the flag of Italy from 1861 until 1946. The poem speaks of the flag, calling it a blessed ensign that, when waved, will turn Italy into a garden. Similarly, “I tre colori” uses the flag in a metaphorical sense. The poem speaks of one’s lover who has gone to Siena but has returned with a colorful bouquet of flowers, the red signifying happiness, the white representing faith, and the green standing for hope. One song that deserves mention in this political context is Gordigiani’s “Le tre nazioni.” The song is a trio for two tenors and a bass, each voice representing a country: tenor I – France; tenor II – Germany; bass – England. Gordigiani sets as a scherzo an anonymous text in which all three voices declare their comradery, claiming that wine (or beer, as in the case of the German tenor!) drives away melancholy.



PLATE 9: Title page of Gordigiani's song "Il vessillo benedetto"

Pieces with political overtones were common among nineteenth-century Italian composers. The flag illustrated here appeared as the title page of Gordigiani's song "Il vessillo benedetto" and later was declared the official flag of the Kingdom of Italy in 1861. The Italian flag as it is known today (without the coat of arms) was not adopted until after World War II when Italy became a republic. Source: "Il vessillo benedetto" by Luigi Gordigiani, piano/vocal score, published by Ricordi, 1859.

CHAPTER 5

GORDIGIANI'S SONGS

Who hasn't sung or heard the popular songs of Gordigiani? From the city to the town, from the farm to the castle, everyone knows those light and original melodies, happy or sad, flirtatious or naive as that happy Muse, playful as a twenty-year-old, who followed him faithfully and always ready to smile at him.

– Gustave Langlade, Gordigiani biographer

From Opera to Song

Nineteenth-century Italy did not nurture or foster Italian song as it did opera. Although opera continued to be the dominating genre throughout much of the century, the musical tradition of song writing nevertheless remained popular, mainly as a diversion for composers who found success on the stage. One might suggest that there would have been little motivation for internationally acclaimed opera composers such as Rossini, Donizetti, and Bellini to compose songs other than to provide music for small social gatherings or as gifts to friends and benefactors. This was particularly true with Rossini, whose output of songs rapidly increased after his retirement from opera in 1829. Unlike Rossini's, however, Gordigiani's output of songs occurred much earlier in the composer's career.

Gordigiani's initial success with choral and operatic works would certainly have prompted the young composer to continue composing large-scale compositions, perhaps hoping for the international fame claimed by Rossini, Donizetti, and Bellini. That the early works of both Rossini and Gordigiani are cantatas might indicate that both composers were eager to try their hand in vocal composition without the inherent burdens of staging an opera. Gordigiani's earliest works for the voice included the two cantatas, *Il ratto d'Etruria* (1819) and *Comala* (1822). His first opera was *Rendez-vous*, a comic operetta that was favorably received in a private performance in Florence in 1830.²¹⁹ Gordigiani's next opera, however, earned him scathing reviews. Premiering in 1837 at the Pergola Theater in Florence, the opera *Fausto* was a huge

²¹⁹*Rendez-vous* appears to have been a revision of the opera *L'appuntamento*, which premiered in Florence in 1828 at the Cocomero Theater. Casamorata claims that *Rendez-vous* premiered in 1824. It is more likely that the work premiered in 1830 as a revision of *L'appuntamento*. Interestingly, Rossini had composed a piece titled *Rendez-vous de chasse* for four horns and orchestra the same year as Gordigiani's comedy.

failure. Casamorata reviewed the opera, commenting that “the actors did not take their parts seriously and seeing horns and devils, began to laugh; the public laughed, and the stage finished in a true inferno.”²²⁰ According to one author, commenting on the work over forty years later, the opera was a turning point in the composer’s career. An 1880 review of *Fausto* stated,

The result was a flagrant *fiasco*, one of the few such to be counted in the history of theatrical revolutions. . . . This unfortunate event was, as it were, a presage of the career of the author, who went on composing pieces of chamber-music, and vocal melodies, without ever being able to succeed upon the stage.²²¹

It is true that Gordigiani never achieved the fame he might have hoped for with his stage works. An examination of his complete oeuvre, however, indicates that he continued to compose operas until 1856, four years before his death. Although none of his fifteen operas was ever performed outside of Italy, several were notably successful, including *Gli aragonesi* (1841) and *L’avventuriero* (1851). Still, it should come as no surprise that Gordigiani would focus on song composition, considering the little success he had found with *Rendez-vous* and the sporadic successes of *Gli aragonesi* and *L’avventuriero*. Furthermore, Gordigiani found difficulty in staging four operas some time between 1830 and 1835; the four operas that never received a performance were *Velleda*, *Rosamunda*, *L’assedio di Firenze*, and *Carmelita*. It was in 1844 that Ricordi published a collection of *Canti popolari* that brought Gordigiani international acclaim.²²²

According to Ricordi’s 1857 *Catalogo Numerico*, Gordigiani’s earliest publications were works for solo piano. Appearing under the pseudonym Zeuner, the first of such piano works was the *Divertimento per Carnovale* published in 1825, the same year that witnessed the publication of a number of Meyerbeer favorites from *Il crociato in Egitto*. Several other piano works followed under the same pseudonym: the *Variations faciles et agréables pour Piano sur un Air de la petite*

²²⁰Casamorata, 90. “. . . gli esecutori . . . non presero la loro parte sul serio, e vedendo corna e diavoli cominciarono a ridere, rise il pubblico, e finì con un vero inferno.

²²¹Dwight’s *Journal of Music* 30/122 (19 June 1880): 97.

²²²The first collection of *Canti popolari toscani*, published in 1844, appears in the 1857 Ricordi Catalogue under the title *Alcuni canti popolari italiani per una sola voce*. According to Casamorata, Gordigiani came across a volume of Tuscan poems (*Canti popolari toscani*) as early as 1836, while the composer was “casually rummaging through the merchandise of a humble used book seller. He purchased it for a few coins and carried it home with him.” See Casamorata, 186.

russie, op. 13 (1826) and the *Secondo Divertimento per Carnevale*, op. 15 (1826). By 1828 Gordigiani abandoned his pseudonym with his *Rondo per pianoforte*, op. 31 (1828) and the *Variazioni per pianoforte sul Duetto, Ricciardo, che veggo* from Rossini's *Ricciardo e Zoraide*. By the end of 1830, however, only one song appeared in the Ricordi catalogue. The song "Non sperar" was published in *Le ore ad Euterpe*, a collection of twelve songs by various composers, including Biagoli and Detto. In 1833 Ricordi published a second song by Gordigiani, titled "Gli occhi miei." That Gordigiani showed little interest in song composition prior to 1833 might have been the result of his desire to succeed on the stage, as evidenced by his concentration around that time on his first large-scale vocal works.

The Italian Albums

The titles of Gordigiani's albums possess an interesting aspect among Italian song collections. Unlike most song albums of his contemporaries, Gordigiani's albums are titled after Florentine landmarks, possibly proclaiming the composer's nationalistic sentiments.²²³ Although the Romantic quest for a strong sense of national identity was not unique to Italy, the peninsula was undoubtedly desperate for a national identity. Gordigiani, much like the poet Leopardi in the earlier part of the century, proclaimed an intense love for the scenes and culture of Italy, and perhaps like Leopardi, denounced Napoleonic tyranny and Italy's decadence. Yet although Gordigiani's song albums are often named after Florentine landmarks, none of the songs in the albums has any relation, either musically or textually, to a specific place.

One such album, *Il campanile di Giotto*, was published by Lucca and dedicated to the English contralto Miss Dolby. *Il campanile di Giotto* consists of five songs of various song types (*canto popolare*, *romanza*, *notturnino*, and *terzettino*) by at least three poets: Cavara, Frullani, and Fiorioli. Gordigiani named the collection after the bell tower, just across from the Santa Maria del Fiore cathedral, designed by the famous Florentine Renaissance painter and architect Giotto di Bondone (1267-1337). The bell tower, the baptistry, and the Duomo were the center of religious life in Florence, and for many, represented the city's masterpiece. In his *Mornings in Florence*, art

²²³This does not appear to be unique to Gordigiani, for it also appears in Donizetti's song albums. In 1836 Ricordi published Donizetti's *Nuits d'été à Pausilippe*. Posillipo, a suburb of Naples, is the location of many ruins of Roman villas. Donizetti also composed a collection titled *Soirées d'automne à L'Infrascati* (a Neapolitan suburb).

critic John Ruskin (1819-1900) writes that the Tower of Giotto was the “model and mirror of perfect architecture . . . and as a representation of human art . . . must be held certainly the chief in Europe.”²²⁴

Set in the pavement in the piazza of the Duomo is *Il sasso di Dante* (the stone of Dante) where legend has it that Dante sat and gazed at the Cathedral while it was under construction. The stone, which provided inspiration for many poets, including William Wordsworth and Charles Dickens, was another landmark that Gordigiani used as a title for a song album published by Lucca in 1856. This collection contains five songs of various types (*arietta*, *ballata*, *canzonetta*) with two identified poets, Giotti and Rubieri. The *ballata* “Il canto del pescatore” (“The song of the fisherman”) in the collection best illustrates the dissociation between album title and song text.

The most interesting of Gordigiani’s albums is *L’eco di boboli*. The album, published as volume 8 of the *Canti popolari toscani* and dedicated to the illustrious Antonietta Sievers²²⁵ was published with an elaborate lithograph of the Boboli Gardens on the title page (see Plate 10). The Gardens, situated behind the Pitti Palace (the palace where Gordigiani sang as a choirboy and which housed the seat of the Medici grand dukes of Tuscany), contain a distinguished collection of sculptures dating from the sixteenth through the eighteenth centuries. The most striking aspect of the gardens was the expansive view of Florence, unequaled at any other location in the city. The English novelist William Beckford (1759-1844) spent October 1780 in Florence and described the Boboli Gardens:

²²⁴John Ruskin, quoted in King, 139. Longfellow also wrote of Giotto’s tower, calling it “The lily of Florence blossoming in stone, - a vision of delight, and a desire, the builder’s perfect and centennial flower. . . .” Henry Wadsworth Longfellow, quoted in King, 138.

²²⁵Antoniette Lucci-Sievers (*fl.* 1850s) was a highly accomplished musician. Her name appears in various nineteenth-century French, Italian, and English music journals. Born in Sicily, Madame Sievers (as she was often referred to), spent much of her time in Naples but on occasion found her way to Florence, where she eventually met Rossini. She was highly acclaimed for her musicianship as a singer, pianist, composer, and one who “judiciously showed the extreme delicacy of tone.” She hosted musical gatherings in London, as evidenced by a *matinée musicale* held at the Réunion des Arts on 16 July 1853. In attendance were Marchesi, Gardoni, and Pacque. One anonymous author writes, “My astonishment was great indeed to find so many excellent qualities united in a lady whose name was entirely unknown to me before Rossini presented her to me. . . . It was then that I made her acquaintance as a composer of melodies, which are very remarkable; as a singer, distinguished by that *mise de voix*.” See *The Musical World* 31/31, 487; *The Musical World* 35/24, 375-76; *The Musical World* 31/39, 615.



PLATE 10: Title page of Gordigiani's song album *L'eco di boboli*

The famous Boboli Gardens, once the property of the Medici family, was designed by Niccolò Pericoli (1500-1558). Gordigiani, perhaps as a reflection of his love for his native country, often made reference to various Italian landmarks, using them as titles for song albums. Source: Title page, *Canti popolari toscani*, collection 8, by Luigi Gordigiani, published by Giudici e Strada. Date unknown.

I followed a winding path, which led me by a series of steep ascents to a green platform overlooking the whole extent of wood with Florence deep beneath, and the tops of the hills which encircle it, jagged with pines; here and there a convent, or villa, whitening in the sun. This scene extends as far as the eye can reach.²²⁶

It is more likely that Gordigiani would have been aware of the significance of Boboli Gardens not for its incredible view of the city, but rather for Grand Duke Leopold's lavish fiesta that took place in the gardens in the summer of 1830.²²⁷ A number of other Gordigiani song albums reference Italy including, *Firenze, I tre gigli di Firenze, In riva all'arno, Ispirazioni fiorentine, Le belle toscane, Le farfalle di Firenze, Mosaico etrusco, Toscana, Stornelli d'Arezzo, and Villa palmeri.*

The Russian Albums

A number of Gordigiani's song albums refer to Russia, a country with which Gordigiani had a close association, due to the composer's most significant patron, Prince Demidov.²²⁸ In addition, the city of Florence hosted a large number of Russian exiles. One scholar states,

By 1870 Florence had a large Russian colony among which was the most distinguished and rich . . . Princess Woronzoff, whose collection of jewelry was so astonishing that people gathered to watch her pass by, wearing her twelve ropes of splendid pearls that reached to her knees. It was a sad day for the Florentines when the Tsar summoned these Russian exiles back to Moscow in 1885.²²⁹

²²⁶William Beckford, quoted in King, 201.

²²⁷Hibbert, 240.

²²⁸Gordigiani's association with Russia did not end with the Demidovs. The song collection *Iris fiorentina* was dedicated to W. Rumbold née Princesse Lobanoff de Rostow. The princess, whose name was Vera Nikolajewna Lobanov Rostovsky (1836-1914), was married to the younger brother of Prince Alexis Borisovitch Lobanoff de Rostoff, ambassador of Russia to the courts of Vienna and London. A widow at a very young age, she was left with a great fortune, which she used to pursue her passion for the arts. She lived in a large palace in Moscow but traveled a great deal, accumulating a large collection of jewelry from around the world. It is not known how Gordigiani met the princess or whether she possessed any musical ability. It is interesting that Gordigiani dedicated an album with the title *Iris fiorentina* to her. Known as the Florentine lily, the flower was often seen on the Arno River and had been the symbol of Florence for over 750 years. Painters often used the flower to extract an iris-green pigment, and its scent was often used in perfumes.

²²⁹Hibbert, 278.

Gordigiani may have titled several of his song collections not only as a homage to his Russian patron, but also as a way to please the Russian exiles living in Florence. The most obvious of these song collections is titled *San Donato*, named after the principality where Anatole Demidov (1812-1870) was crowned prince, and where he resided in his villa (see Plate 11). Married to Napoleon's niece, Princess Mathilde, Anatole was considered an honorary Florentine citizen due to his contributions to the city of Florence.²³⁰ Anatole, like his father Nicholas, was a patron of the arts, supported Gordigiani following the death of Nicholas in 1824. Gordigiani's association with Russia resulted in other albums referring to that country, including *Canti di russi* and *Pratolino*, the latter the location of the Villa Demidov.

The English Albums

The success that Gordigiani witnessed in England likely inspired him to title albums with reference to that country. The most obvious of such collections was *La rosa d'Inghilterra*, published by Guidi in 1853. The collection was dedicated to Queen Victoria, for whom Gordigiani held a private concert. The success of his appearance at the court resulted in her majesty's request to dedicate an album to her. The album received an extensive review in the *Gazzetta musicale di Firenze* in June of that year. The review applauded the collection, stating that the songs were "destined to become popular in the most elected and selected societies" and that Gordigiani's music was "equal to that of the German Schubert."²³¹ Unlike other albums, which generally consisted of six to ten songs, *La rosa d'Inghilterra* contained twelve pieces, most of which were musical settings of poems by Miciarelli and one by L. Gordigiani.

Another collection published by Ricordi was given the title *Rimembranze di Londra*. One author claimed in an 1855 review of this collection,

His new album we are sure will have again great success. In particular the second selection, a long and noble melody for baritone, and the fourth selection, a Romance. [They are] typical examples of how Gordigiani is able to distinguish himself from the

²³⁰ Ibid.

²³¹ *Gazzetta musicale di Firenze* 1/3 (30 June 1853): 9. " . . . I canti popolari toscani di questa raccolta sono destinati a divenire popolari nelle più elette e scelte società. . . questo compositore italiano di canzoni è pari a quella del tedesco Schubert . . . "



PLATE 11: Anatole N. Demidov (1812-1870), First Prince of San Donato

Following the death of Nikolai Demidov in 1828, Gordigiani was fortunate enough to continue his relationship with Anatole Demidov, an avid patron of the arts. Anatole would secure an income for Gordigiani, allowing the composer to continue with his musical endeavors as well as supply him the financial support he needed to marry Anna Giuliani. Source: http://www.jssgallery.org/Essay/Italy/Demidoff/Demidoff_1st.htm.

other composers. Even the simplicity of the accompaniment helps to make these compositions very popular.²³²

By 1855 Gordigiani had visited England on multiple occasions. As with his Italian song albums there does not appear to be any relation between the songs and England. The poets Gordigiani used were simply various Italian writers: Carrer, Pellegrini, and Tasca.

Why did Gordigiani or the publisher attach these names to song collections? Since there does not seem to be any correlation between album titles and the songs within the album, one might argue that the publisher was more interested in attracting the attention of the public. If this was indeed the case, why would the publisher not name all album collections with such titles? An examination of the Ricordi catalogue clearly indicates a plethora of song albums that were simply given generic titles. The 1840 Ricordi publication of Schubert's Italian songs, for example, are listed as *Sei melodie per una sola voce*; Ricordi also published the collection of six Crescentini songs as *Sei ariette per soprano*. A host of such generic titles surface in the Ricordi catalogue.

Canti popolari toscani

Like the songs of his contemporaries, Gordigiani's pieces for voice and piano pose several problems. As mentioned in a previous chapter, one of the primary issues regarding song literature is the nomenclature composers used in reference to their pieces. Terms such as *romanza*, *notturnino*, *ballata*, *arietta*, *serenata*, *stornello*, *canto*, *melodia*, etc., are commonplace among the works of most Italian song composers, and Gordigiani's songs are no exception. The few scholars who mention Gordigiani, however, often refer only to his *canti popolari*, a genre in which Gordigiani evidently found some degree of fame with the publication of several volumes of *Canti popolari toscani*. A second problem, and perhaps a more significant one, is the issue regarding publication dates. First editions of Ricordi and Lucca publications bear no date on the title page, a practice not uncommon at the time. The present publication of the Ricordi catalogue only lists the firm's publications through 1846. The absence of publication dates not only makes it very difficult to establish a chronology of the songs, but it also poses problems in discussing possible changes

²³²*Gazzetta musicale di Milano* 13/35 (2 September 1855): 275.

in musical style from earlier to later works. According to a number of reviews, it is probable that Gordigiani's most significant works were in fact his *Canti popolari toscani*, the first of which was published by Ricordi in February 1844. By the time of his death in 1860 Gordigiani had produced eight volumes of *Canti popolari toscani*, totaling no fewer than fifty-six songs.²³³

The term *canti popolari* was not an uncommon appellation among Italian song collections, particularly in the second half of the nineteenth century. Perhaps the best known of such collections was the fifteen-song collection titled *Canti popolari abruzzesi* (1879) by Francesco Paolo Tosti. Similar collections by other Italian composers abound in the Ricordi catalogue. Examples include Saverio Mercadante's (1795-1870) *100 Canti popolari* (n.d.), *Canti popolari siciliani* (1883) by Francesco Paolo Frontini (1860-1939), and Filippo Marchetti's (1831-1902) *Canti popolari* (c.1861) and *Canti popolari romaneschi* (c.1862).

These collections were not "popular songs" in the sense that they were composed to appeal to the popular culture; these were songs of the people. According to Allorto, the adjective *popolari* in this context referred to "songs in the various local idioms and dialects."²³⁴ There is evidence, particularly with the Abruzzese songs of Tosti, that composers used such songs of the people as inspiration for their works. Sanvitale claims that Tosti's collection was inspired by popular songs from the region of Abruzzo.²³⁵ Similarly, Gordigiani used as inspiration for his collection the musical styles of native folksong from his native Tuscany. Having spent a good

²³³Ricordi's first publications of these collections appeared in eight volumes. After that the Italian firm published a two-volume set titled *Canti popolari toscani*; volume 1 contained thirty-eight songs; volume 2 included thirty-two songs. The French firm Choudens would later publish yet another collection of Gordigiani's songs, this time as part of a series of works by various composers. Gordigiani's *canti popolari* appear in volumes 3 and 6 of Choudens's collection *I canti d'Italia*. It is interesting to note what Gordigiani was wanting in monetary compensation for his songs. In 1849 Gordigiani wrote a letter to the Lucca publishing firm proposing to send them a vocal piece every month for the price of four *francesconi*. There were a number of gold, silver, copper, and foreign coins in circulation in nineteenth-century Tuscany. The *francescone*, a silver coin, was equivalent to one *scudo*, ten *paoli*, or 6.67 *lira*. Foreign currency was also in circulation, namely the *franc*. The five-franc piece was equivalent to about nine *paoli*, almost one *scudo*. According to various song advertisements and album covers, the majority of Gordigiani's songs sold for 1.50-2.00 *francs*. For more information on money in nineteenth-century Tuscany, see John Murray, *A Handbook for Travellers in Central Italy* (London: John Murray, 1864), 6-7.

²³⁴Allorto, 21.

²³⁵Sanvitale, *The Song of a Life: Francesco Paolo Tosti (1846-1916)*, 216. Sanvitale quotes Abruzzese intellectual Domenico Ciampoli (1853-1929) in reference to the birth of Tosti's *Ohè! Mammà!*: "the first form in which the romanze came to be, straight from the lips of the people in their vernacular idiom . . . to Tosti in all their virginal simplicity."

portion of his life away from Italy (e.g., in England), Gordigiani may have composed such pieces to draw him closer to home. Album titles making obvious references to Tuscan landmarks might suggest Gordigiani's love for his native region. Furthermore, according to Sanvitale, Ricordi expressed an interest in the publication of songs based on local idioms:

Stylistic popular song was part of a vast project guided by Giulio Ricordi beginning in the second half of the nineteenth century. At the time, Italy was still divided politically, territorially, and culturally. Ricordi decided different regional folkloristic patrimonies were to be circulated nationally as songs accompanied by pianoforte or harmonized in choral versions.²³⁶

Several Gordigiani songs clearly indicate Gordigiani's interest in the *stornello*, a poetic style common among Tuscan peasants. The form usually consisted of three lines in which the first five-syllable line rhymed with the third endecasyllable line, as in the example below:

Fior di lattuca!	(5a)	Flower of lettuce!
Sei tanto bella Iddio ti benedica	(11a)	Thou art so fair, God to thee gracious be
Par' che t'abbia depinto Santo Luca. ²³⁷	(11a)	'T must be St. Luke made thee so fair to see.

Busk described the form of this Tuscan *stornello* stating,

The first line of text was used to set the rime or assonance for the whole, . . . though it has generally nothing whatever to do with the sense of the little song; but I confess I find myself at fault, as to the capacity for putting them into any words which will rime with "lettuce."²³⁸

Gordigiani did in fact name at least a dozen of his songs *stornelli*, most of which comprise the album *Stornelli d'Arezzo* published by Ricordi around 1852. But the most striking resemblance to what Busk has described actually comes from several Gordigiani songs that appeared in volume 6 of Choudens's *I canti d'Italia*. Song titles include "Fiorin di canna," "Fiorin di Pero," "Fiorin di lino," and several others. In his song "Fiorin di canna," Gordigiani sets the following verse:

²³⁶Ibid., 218.

²³⁷Busk, 15.

²³⁸Ibid.

Fiorin di canna	(5a)	Little sugarcane flower
pregatela di cuore la Madonna	(11a)	pray from the heart to the Madonna
Che faccia dir di sì a babbo e mamma.	(11a)	that she would make you say yes to mama and papa.

The similarities between “Fiorin di canna” and “Fior di lattuca” are striking. Both begin with a five-syllable line followed by two eleven-syllable lines. In addition, both begin with an arbitrary word (most often a flower) at the end of the first line, which is clearly used to establish the rime or assonance for the *stornello*.²³⁹

Another striking example of Gordigiani’s interest in Tuscan folk idioms is his “Giovanottin che passi per la via.”²⁴⁰ The song was one of Gordigiani’s most famous, as it appeared in three publications, the first of which was in the eighth collection of *Canti popolari toscani* by the Italian firm Giudice e Strada.²⁴¹ It surfaced again in Gordigiani’s *L’eco di boboli*, published by Giudice e Strada, and once again in Choudens’s *I canti d’Italia*, volume 6. The text of the song originated from a Tuscan *dispetto*, an eight-line verse of eleven syllables that often uttered disappointment or outrage.²⁴² The first four lines of the original Tuscan *dispetto* are almost identical to Gordigiani’s text (see Diagram 1).

Tuscan <i>dispetto</i>:		Gordigiani’s song:
Giovanottin, che passi per la via,	(11a)	Giovanottin, che passi per la via,
Non ti fermar ch’io non canto per te.	(10b)	Non ti voltar ch’io non canto per te.
Canto pel amor mio ch’è andato via,	(11a)	Canto pel amor mio ch’è andato via,
Pel amor mio ch’è più bellin’ di te!	(10b)	Pel amor mio ch’è più bellin’ di te!

Diagram 1: Tuscan *dispetto* and Gordigiani’s song

²³⁹Busk, 26. The text of “Fior di canna” appears in Pietro Gori’s collection of popular poems titled *Romanze d’amore e canti toscani*, published in Florence in 1889.

²⁴⁰The song was also called “Tra la la,” the title that will be used here for discussion.

²⁴¹The Italian firm of Giudice e Strada was founded in Turin by Augusto Giudici (1820-1886) and Achille Strada (1823-1880), both of whom had been employed as engravers by Ricordi. One could argue that Gordigiani’s eighth collection of *Canti popolari toscani* represents late compositions, since the firm of Giudice e Strada did not begin publications until 1859. The firm was primarily known for didactic works for piano and voice.

²⁴²Busk, 22.

The only difference between the two texts appears in the second line. The original *dispetto* reads “Non ti fermar ch’io non canto per te” (*Do not stop for I do not sing for you*). Gordigiani replaces the word “fermar” with “voltar” (*Do not turn around for I do not sing for you*). The original *dispetto* more poignantly expresses the singer’s demand that the young lad should continue to walk by. Although Allorto claims that the term *canti popolari* “did not denote traditional melodies of the people,”²⁴³ there are striking similarities between the original music of the *dispetto* and Gordigiani’s song (see Example 1).²⁴⁴

No. I.
Allegro

Canto

Gio va-not-tin, che pas - si per la vi-a, Non ti fer-mar ch'io non can-to per te.

Piano

Example 1a: Original melody of Tuscan *dispetto*, mm. 1-5.

7 **Allegretto**

Canto

Gio-va-not - tin che pas - si per la vi - a non ti vol - tar che non can-to per te

Piano

Example 1b: Gordigiani’s “Tra la la,” mm. 7-14.

²⁴³ Allorto, 21.

²⁴⁴ The first sixteenth-note (D) in the canto of the original melody is most likely an error. The note should be middle C. The *dispetto*, Gordigiani’s “Tra la la,” and several other songs can be heard on the CD accompanying this dissertation. See Appendix N.

The most obvious similarity between the two settings is the simple “oom-pa-pa” accompaniment rhythm, outlining the tonic and dominant chords. More interesting, however, is the arch-shaped melody that both pieces share. The first musical phrase of the *dispetto* begins with an upward leap of a fourth followed shortly thereafter by a short grace note on the word “per” and a downward leap of a minor seventh on the word “via.” Gordigiani’s opening musical phrase not only begins with an upward leap of a fourth, but the placement of the grace note on the word “per” and the downward leap of a fifth (instead of the minor seventh) at the end of the phrase clearly illustrate that Gordigiani assimilated local folk styles in his song.

With the exception of Tosti, Luigi Gordigiani was by far the most prolific Italian song composer in the nineteenth century. He left a legacy of nearly four hundred songs, many of which exploit a number of more sophisticated music-poetic relationships when compared with the songs of Donizetti, Bellini, Rossini, and Verdi. One might argue that Gordigiani’s devotion to song composition enabled him to explore more possibilities within the genre than his contemporaries who found greater interest in composing for the stage. Consequently, Gordigiani’s songs reveal the composer’s exploration of differing song forms, creative harmonic and melodic devices, and other musical gestures, in order to best convey the text.

Melodic Style

That Gordigiani was primarily interested in Italian opera composition early on might lead one to assume that the composer had a gift for melody. Although the famous Italian opera composers from Rossini to Verdi certainly had such a gift, not all opera composers succeeded in song composition. Perhaps the most famous composer who falls in this category is Giacomo Puccini, whose songs pale in melodic creativity when compared to his operas. But it was the song, not the opera, that brought Gordigiani success – perhaps due to his creativity in combining poetry and melody with piano accompaniment, rather than combining large *libretti* with orchestra.

Like other Italian opera composers whose songs show operatic elements, Gordigiani’s interest in opera composition can be seen by his use of cadential melismas that generally last one or two measures. In some songs Gordigiani placed such a melisma at the end of an inner strophe,

as seen in the song “Marineresca” (see Example 2).

Example 2: Cadential melisma, “Marineresca,” first and second endings.

More often Gordigiani saved these miniature operatic solos for the final cadence of the song, as in the song “Il mazzetto” (see Example 3).

Example 3: Cadential melisma, “Il mazzetto,” mm. 104-6.

The vocal range in Gordigiani’s songs varies, demonstrating that his song oeuvre as a whole was not intended for one specific vocal type but rather for amateurs and seasoned musicians alike. Carlton’s dissertation demonstrates that Gordigiani’s songs vary in voice type, range, and level of difficulty.²⁴⁵ Songs for the amateur singer might include “Tempo passato,” “Una fila di nuvole d’argento,” or “Il terazzino” in which the vocal range spans no more than the

²⁴⁵Carlton, 151-71.

interval of an eleventh (c^1 to f^2). In more advanced pieces, such as “L’araba,” “L’assenza,” or “Il sogno di Cenerentola,” Gordigiani demands a more sophisticated singer, one whose vocal range will span the interval of almost two octaves – c^1 to b^2 .

Gordigiani’s wealth of melodic ideas illustrates the composer’s creativity in manipulating melody in order to achieve an effective musico-poetic relationship, an aspect of his music that may have set him apart from his operatic peers. His melodic writing in the accompaniment best illustrates this. In such songs as “Dormite” and “Chi ami?” descending chromatic lines appear in the accompaniment, expressing a particular poetic idea in the text. In “Dormite” Gordigiani’s descending chromatic passages are fittingly juxtaposed against the word “dormite,” as seen in Example 4.

54 **Larghetto**

Canto

te dor - mi - - - te dor - mi - - - te

Piano

p

Example 4: Descending chromatic passage, “Dormite,” mm. 54-58.

In the final strophe of “Chi ami?” Gordigiani introduces a descending chromatic figure in the accompaniment for each suitor who has failed to win over a woman’s heart (see Example 5).

Example 5: Descending figures for the Count, Duke, and King, “Chi ami?,” mm. 60-64.

Harmonic Devices and Counterpoint

It should come as no surprise that one finds a wealth of harmonic devices among Gordigiani’s songs as a result of the composer’s keen interest in marrying music and poetry. Bold modulations, borrowed chords, augmented and Neapolitan chords, and modal shifts abound in his songs. One harmonic device that Gordigiani found particularly useful was the modal shift, as in the song “Voglio la Sandra,” where the opening tonality of E \flat minor shifts to E \flat major. The poems tells the story of a young man in love with Sandra, whose malicious mother will not allow the man’s advances. Gordigiani sets the first two strophes in E \flat minor, as the young man’s complaint to the mother is expressed. In the last strophe, however, Gordigiani sets the text in E \flat major, as the young man describes his love for Sandra, declaring, “I value Sandra much more than any treasure.”

In the songs “Tu non te n’anderai” and “Tempo passato perchè non ritorni,” too, Gordigiani begins each piece in minor but shifts to major as the piece comes to a close. This is most fitting for “Tempo passato perchè non ritorni.” A saddened lover tells of a lost love, one who has run off with another, stating, “You were once the hope of my heart, now you have become the hope of another.” In the second strophe the lover recalls the time spent waiting in vain for a response to his love letters. Gordigiani sets both strophes in D minor, reserving the modal shift to D major for a poetic refrain that poses the question “Do you no longer remember those beautiful

days?”

The one harmonic device that Gordigiani appears most to have preferred is a modulation to the mediant key (both diatonic and chromatic), a favorite among many song composers. In Schubert’s song “Meeres Stille,” for example, the key moves from C major (the sea’s calmness) to the chromatic third, E major (the sea’s vastness). One of Gordigiani’s most striking examples occurs in the song “Son sempre a tempo.” The song begins in the key of E \flat , which Gordigiani uses for the first two strophes of the poem. Following the end of each strophe, the music modulates to G \flat for the refrain via a series of diminished and dominant 7th chords, as seen in Example 6.

46 *Allegretto vivace*

Canto

sempre a tem - po a pian - gè a so - spi - ra - - - re per quan - to

Piano

p

Example 6: Modulation to \flat III, “Son sempre a tempo,” mm. 46-54.

The G \flat major tonality expresses the woman’s rising emotions as she longs for her lover. Although the G \flat functions as a coloration of the original key, the remoteness of the chromatic third relation also suggests the physical distance between the woman and her distant lover.

Gordigiani also explored the chromatic third below the tonic (\flat VI) in such songs as “Tempo passato” and “La corona messagera.” “La corona messagera” establishes the key of E major at the beginning of the song but modulates via a deceptive cadence to C major. Gordigiani juxtaposes this tonality with a melodic sequence in the voice part (see Example 7).

31 *Andante con moto*

Canto

Piano

f

l'al-tra do - nò La terza all ac - que del rio ab-ban - do - na E nel la - sciar - la

Example 7: Chromatic third below, “La corona messagera,” mm. 31-38.

This device musically depicts the text, in which a lover who has found herself picking evergreen branches on the banks of a little stream makes three wreathes, adorning herself with one, giving the other away, and the third she “abandons to the waters of the stream.” The third relationship then not only depicts the third abandoned wreath, but more interestingly acts again as a metaphor of distance or separation.

Gordigiani’s songs also exhibit the composer’s interest in imitation or canonic passages between the voice and the piano. In the song “Chi ami?” a brief canonic passage appears between the singer and the piano (see Example 8).

45 *Allegro*

Canto

Piano

p

p

p *legatissimo*

cor Al - fine un pen-sie - fu-so gio-vin - cel - lo Ven ne, e mi chiese a - mor

Example 8: Canonic passage, “Chi ami?,” mm. 45-50.

The passage, perhaps reflective of the woman's turmoil as to whom to give her heart, appears just before the woman declares that it is the young man who has won her love. Other imitative passages between voice and piano occur in Gordigiani's song "Son sempre a tempo."

Form

In the first chapter of her book Italian scholar Fulvia Morabito claims that Italian song composers most often relied on formal schemes such as AA' or AB; more complex forms included AA'A"; AA'B; ABB'; ABA' or ABC.²⁴⁶ Music historians have recognized that such forms are common not only to Italian song but also to those by German composers. Schubert's songs "Litanei" and "Wiegenlied," for example, both follow an ABA formal structure. In examining the works of Gordigiani, one finds a number of songs that follow a simple ABA plan, including the songs "Morire d'amore," "Il violino," and "Ti darò due baci." "Morire d'amore," for example, can clearly be divided into three sections: A (mm. 3-22), B (mm. 23-34), A' (35-48). The A-minor tonality of the A section gives way to C major to begin the B section, followed by a return to a condensed version of A. The simplicity of the formal structure, however, is somewhat offset by some of the more interesting chordal structures. Gordigiani begins the piece with an ominous half-step figure in the piano line that surrounds the fifth scale degree (E) of A minor (D#-E, F-E); see Example 9.

The musical score for the piano introduction of "Morire d'amore" is presented in two systems. The top system is for the vocal line (Canto) in 8/8 time, marked "Lento". It begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The bottom system is for the piano accompaniment (Piano), also in 8/8 time. It begins with a half-step figure in the right hand (D#4-E4, F4-E4) and a half note G3 in the left hand. The piano part is marked "mestamente". The vocal line enters with the lyrics: "1. Ah! no ch'io non son" and "2. E quan - do sa - rò".

Example 9: Piano introduction, "Morire d'amore," mm. 1-3.

²⁴⁶Morabito, 7.

After two measures the piano resolves to the dominant of A minor (E) on the entrance of the singer on the text “Ah! non ch’io non son più la fortunata.” Gordigiani returns to the half-step figure no fewer than three times before the entrance of the B section, establishing an ominous atmosphere that suggests the feelings of a distraught lover. Moreover, although Gordigiani establishes the key of C major just prior to the B section (m. 23), the text “Ma già la morte sente dentro il core” is underlined by a half-diminished chord. The final A’ section, which Gordigiani condenses to two phrases as opposed to four, suitably emphasizes the final word of A’ (“dolore”) with two identical descending scale passages (one octave apart, marked *p* and *pp*) in the piano accompaniment, followed by a colorful Neapolitan chord on the final “dolore” in the brief coda. One of the most striking aspects of the song, however, is the iambic rhythm in the piano accompaniment that closes the A’ section, a musical depiction of a beating heart that slowly comes to a stop.

Gordigiani’s use of more complicated formal schemes is illustrated by the song “Il sogno di Cenerentola.” Although the piece does not offer much in terms of harmonic complexity, it provides a remarkable formal structure that one would probably be hard-pressed to find in the songs of other Italian composers. The text of the poem consists of four strophes, each of which expresses a particular mood or state of mind: I – Complaint; II - Dream; III - Realization; IV - Contentment. The formal structure of the song, then, can be outlined as in Diagram 2.

Strophe		I			II	III		IV	
Mood/State		[Complaint]			[Dream]	[Realization - Contentment]			
Section	Intro	A	B	A	C	D	E	D	A'
Measures	1-4	5-22	23-35	36-54	55-76	77-92	92-106	107-127	128-143
Tonality	Dm	Dm	F	Dm	F?	D	D	D	D

Diagram 2: Formal outline of “Il sogno di Cenerentola”

The four-measure piano introduction in the key of D minor sets the mood for an unhopeful Cinderella, complaining in strophe I (underlined by a gloomy D-minor melody set in octaves) that

it is always her turn to stay home. Cinderella's minor tonality modulates to F major in the B section, as she relates how her sisters are off in a carriage to attend a party, a thought that brings about an outburst of emotion on the text "Resto sola" – a leap of a major seventh and a slow arpeggiated descent outlining a dominant C7 chord. The tonal ambiguity of strophe II fits the text as Cinderella's dream state modulates from F major to D major through a number of secondary dominants and augmented-sixth chords. In strophe III, set in D major and marked *energico*, Cinderella comes to the realization of her beauty, believing that lovers will prostrate themselves at her feet. The most interesting aspect of the song, however, appears in strophe IV (Contentment) in which the piano part quotes "Non più mesta," the final aria in Rossini's *La cenerentola* (see Example 10).

93 Andante

Canto

pie Oh so - gno t'av - ve - - - ra

Piano

sf

Example 10: "Non più mesta" quotation in Gordigiani's "Il sogno di Cenerentola," mm. 93-96.

The final strophe is set against a simple tonic-dominant progression as Cinderella's state of mood turns stable and hopeful: "But if it is always my turn to stay home?/Love says to me, do not tremble."

Gordigiani's setting of "Il sogno" certainly demonstrates the composer's awareness of Cinderella's varying states of mood. Cinderella's entrance (m. 5) is marked *con dolore*, as she laments over the fact that she must remain at home. As her mood passes from despair to hope to realization, Gordigiani varies the tempo and expressive markings, moving from the opening *con dolore* to *con espansione* (Dream) and lastly to *energico* (Realization/Contentment). Cleverly,

Gordigiani closes the piece with a short *lento* section (A') in D minor as Cinderella recalls briefly her initial complaint of having to stay home, only to be quickly calmed by her realization that only love will keep her from trembling – a sentiment that Gordigiani echos in the final measures with a repetition of Rossini's "Non più mesta."

No song better illustrates Gordigiani's narrative approach to song composition than the scena-like "Chi ami?" The song involves four characters (a Count, a Duke, a King, and a young man), among whom the singer is trying to decide who loves her most. The poem, one that Gordigiani found among a collection of Tuscan poetry, consists of five strophes, in each of which the singer recounts the story of one of her admirers (see Diagram 3).

Strophe	I	II	III	IV	V
Character	Count	Duke	King	Young Man	Young Man
Section	A	B	C	D	E
Tonality	F	F-A \flat	C	F	F

Diagram 3: Outline of Gordigiani's "Chi ami?"

The Count is the first character of whom the woman speaks. Dotted rhythmic figures in the accompaniment depict his noble station, but the following *scherzando* section clearly illustrates the woman's disinterest in the Count. The Duke, also musically depicted with dotted rhythms in the accompaniment, offers the woman a gold bracelet, a gesture that Gordigiani sets in the key of A \flat . The King, introduced by a fanfare of triplet octaves, block chords, and a bold modulation to G major, offers the woman the splendor of his crown. As the woman trembles over the offer, Gordigiani places a series of tremolo chords outlining tonic, subdominant, and minor subdominant (see Example 11).

29 *grandioso*

Canto
il cor Poi ven - ne un Re, un Re, un Re del suogè-mato

Piano
p *cresc.* *sf*

33
Ser - to m'of - fer - se lo splen - dor

Example 11: The King in “Chi ami?,” mm. 29 -36.

If one were to look for a single Gordigiani song that best illustrates the composer’s awareness of Schubertian song, it would have to be the *romanza* “L’araba.” Published by Lucca in a collection titled *Album contenente sei pezzi da camera* (and later in volume 6 of *Canti di Italia*), the work is strikingly similar in character to Schubert’s famous “Erlkönig.” “L’araba” begins with an eight-measure introduction in the key of A minor. The repeated rapid octave triplet figure and menacing bass motive clearly point to the opening measures of Schubert’s “Erlkönig” (see Example 12).

Schnell ♩ = 152

Canto

Piano

f

Example 12a: Schubert's "Erlkönig," mm. 1-3.

Mosso ♩ = 96

Piano

p

Example 12b: Gordigiani's "L'araba," mm. 1-3.

The triplet-figure rhythm of Schubert's piece has a similar meaning in Gordigiani's "L'araba." Schubert's setting suggests the galloping of a horse while simultaneously creating an extremely tense atmosphere, clearly setting a mood for Goethe's poem. Although the unknown poet of Gordigiani's "L'araba" makes no mention of a horse in the poem, a similar tense and dark mood is created by the repeated triplet figure. The poem speaks of a young lady from Arabia who languishes over her lost love as a result of being kidnapped. Sentenced to a life in Spain, the young lover reminisces over the times she spent with her lover, stating clearly that although the skies of Spain are beautiful, they do not speak of love.

Unlike Schubert's through-composed setting, however, Gordigiani's piece is cast in a ternary form. The A section, clearly in A minor, is followed by a harmonically ambiguous B section. Beginning with a diminished chord, the B section modulates to the dominant (E major), only to end the section in the key of C major, as the lover exclaims "how beautiful are the skies of Spain." In the final A section, which in a classic case of musical irony restates the lover's comment on the Spanish skies in A minor, Gordigiani avoids the triplet figure in the lover's final outcry "but to me it [Spain] does not speak of love," setting the text in a cadenza-like fashion while the piano accompaniment sustains a dominant E7 chord. A decisive cadence in A minor ends the section.

Other Expressive Markings

Gordigiani's interest in exploring an array of musico-poetic techniques can also be seen in his use of the fermata, a marking he sometimes used over a final rest in the last measure of a song. The songs "Ninetta," "Voi siete la più bella," "Desiderio," and "Morire d'amore" all end with a full measure rest with fermata. In the song "Morire d'amore," a beating-heart-like rhythm is heavily weighted in the last few measures of the piece with change in tempo (*rallentando*, m. 50) shortly followed by a full measure rest with a fermata, a dramatic pause that can only mean death (see Example 13).

51 Lento *rall.*

Canto

lo - re. re. te.

Piano

rall. *f* *p* D.C.

Example 13: Fermata over rest, "Morire d'amore," mm. 51-56.

Similarly, in the songs “Ti darò due baci” and “E lo mio damo me lo renderai” Gordigiani heightens the drama of poem by his use of the fermata in the last measure of each piece. In “Ti darò due baci” the fermata reflects a brief period in time in which the singer waits for a flower, to which, upon its arrival, he promises he will bestow two kisses. Gordigiani ends the piece cleverly, musically depicting two kisses in the accompaniment (see Example 14).²⁴⁷

The musical score for "Ti darò due baci" is presented in two systems. The top system is for the Canto (Vocal) part, and the bottom system is for the Piano (Instrumental) part. Both parts are in 8/8 time. The vocal part begins with a fermata on the first note, followed by a series of eighth notes. The piano part begins with a fermata on the first note, followed by a series of eighth notes. The piano part also includes a "rall." (rallentando) marking and a final measure with a fermata and a "1" indicating a first ending. The piano part also features a "f" (forte) dynamic marking.

Example 14: The two kisses and final measure fermata, “Ti darò due baci,” mm. 38-42.

²⁴⁷ Appendix O provides a list of musical characteristics found in Gordigiani’s songs. A complete list of Gordigiani’s works is given in Appendix P.

CHAPTER 6

ITALIAN *SCHUBERT* . . . OR *ITALIAN* SCHUBERT?

During his lifetime Gordigiani was known primarily as a composer of songs, in spite of his efforts to compose an opera. Based on the number of album reviews that appear in music journals in Italy and England, it is certainly clear that before his death in 1860, Gordigiani witnessed the publication of most of his songs. Yet it is the critics who referred to Gordigiani as an Italian Schubert that raises the most intrigue.

It was not uncommon for critics or composers to attach nicknames to musicians – either to praise or to humiliate. A snide Bellini often referred to opera composer Vincenzo Gabussi (1800-1846) as the “great Gabussi,” following the fiasco of his opera *Ernani* in 1834. Antonio Buzzolla (1815-1871), whose many songs had won him great acclaim, earned the nickname “Schubert della laguna”;²⁴⁸ Gabussi acquired the name “il nuovo Schubert”; and of course, Gordigiani, “lo Schuberto italiano.” This practice was not only seen in Italy. In France several composers were also given the accolade the “French Schubert,” among whom Tunley lists at least three: Félicien David (1810-1876), Henri Reber (1807-1880), and Auguste Vaucorbeil (1821-1884).²⁴⁹ This practice, however, begs several questions. On what grounds did critics base their decision to “assign” such a nickname? Was Buzzola’s appellation given to him due to his success with song or his failure as an opera composer? Did Gabussi acquire his nickname because of his ability to write “facile and modish” melodies?²⁵⁰ Was it Gordigiani’s prolific outpouring of songs that earned him his name? Was Gordigiani, then, an Italian *Schubert*; that is, one who sought the highest level of musical and emotional interpretation of a poem? Or was Gordigiani an *Italian* Schubert, in that he devoted most of his time to song composition, and perhaps successfully

²⁴⁸Buzzolla, who spent much time Venice, was most likely given the nickname “Schubert della laguna” (Schubert of the lagoon), due to his success in composing *ariettas* and *canzonettas* in Venetian dialect.

²⁴⁹Tunley, 98.

²⁵⁰Giovanni Carli Ballola, “Gabussi, Vincenzo,” in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001), 9:401.

elevated the genre in Italy and England as Schubert did for Germany? Could Gordigiani's success as a song composer be attributed to his being given the title "lo Schuberto italiano?"

An examination of Gordigiani's life and the climate in which he composed strongly suggests that he was the most prolific Italian song composer before Francesco Paolo Tosti. Gordigiani's only rival in number of songs composed was Donizetti, whose interest in song generated approximately two hundred and fifty songs – about one hundred songs fewer than Gordigiani produced. Unlike his Italian contemporaries, however, Gordigiani appears to have been more interested in a newer art form, one that encompasses a broader harmonic vocabulary and is more sensitive to the role of the piano and the setting of the music and poetry. As one contemporary critic wrote, "his compositions betray the true Italian feeling for melody, and far more than the general Italian feeling for harmony."²⁵¹ It is difficult to dispute that Gordigiani was trying to imitate Schubert's style. The striking similarity between Schubert's "Erlkönig" and Gordigiani's "L'araba" provides evidence enough.

In comparing Gordigiani and Schubert one must certainly consider their audiences – an aspect that sets them far apart as far as similarities are concerned. During his lifetime Gordigiani was internationally recognized, as is evidenced from the number of song publications by publishers in Russia, England, Italy, France, Poland, and Germany. Gordigiani's audience included a number of wealthy patrons, including the Prince Anatole Demidov, the Poniatwoski family, and Mr. Landbrook in England. He had established such a fine reputation in England as to have performed for Queen Victoria, dedicating an album to her which would later receive fine reviews from the critics. Schubert's audience, on the other hand, consisted of a circle of friends and the middle class from which they came. According to one Schubert scholar,

The audience for Schubert's songs [did not] feel comfortable in the courts of the higher nobility. Schubert's middle class audience had created their own circle, in which they "kept musical company." They sang, arranged parlor games, acted out plays, and made music in their homes.²⁵²

²⁵¹*The Musical World* 31/26 (25 June 1853): 404.

²⁵²Arnold Feil, *Franz Schubert*, trans. Ann C. Sherwin (Portland, OR: Amadeus Press, 1975), 16.

An unfortunate Schubert, whose genius was not fully recognized during his lifetime, witnessed the publication of only 185 of his more than 600 songs.²⁵³ Such was not the case for Gordigiani. Langlade's biographical sketch of the composer stated that all he had left for his widow on his death were "a few romances and popular songs, and some duos, which we hope, in the interest of the musical world, will be published soon."²⁵⁴ One advertisement alone that appeared in *The Musical World* in 1859 announced fifty songs.²⁵⁵ Titled *Cheap Edition of Gordigiani's Songs*, the collection was contained in one volume and included "opinions of the press" from such papers as the *Spectator*, the *Athenaem*, and the *Daily News* – referring to the composer as the "choicest composers of chamber songs now living."²⁵⁶

Perhaps a nineteenth-century critic's most convincing argument for bestowing the title of "lo Schuberto italiano" upon Gordigiani is not the number of songs in relation to his Italian contemporaries or his sensitivity to poetic conceits; rather, Gordigiani, like Schubert, elevated the stature of song in a nineteenth-century world dominated by opera. By dedicating himself to song, Gordigiani attained a level of unmatched quality, to be overtaken only by Tosti. Gordigiani, like Schubert, wrote in numerous compositional models. There are the dramatic scenas of "Chi ami?" and "Il sogno di Cenerentola"; the folk-like settings of "Giovannotin, che passi per la via" and "O santissima Vergine Maria"; and numerous other models that show a more creative mind at work.

One must also admit that such laudatory remarks about a composer as the accolade "lo Schuberto italiano" might be what one scholar has called "frustratingly superficial."²⁵⁷ Gibbs, in his discussion of German reception of Schubert's songs, claims that in the early part of the nineteenth century

Music criticism was still quite young, it already displayed the split between insight into musical compositions, which marks genuine criticism, and the chronicling of public

²⁵³Tunley, 93. Tunley goes on to say that by 1850, twenty-two years after Schubert's death, more than 360 of his songs had been published in France.

²⁵⁴Langlade, 139.

²⁵⁵*The Musical World* 37/9 (5 March 1859): 159.

²⁵⁶*Ibid.*

²⁵⁷Gibbs, 242.

events, which characterizes reviews.²⁵⁸

Arguably, the success of Gordigiani's songs may have been the result of those who championed his compositions. Publishing firms would have certainly printed laudatory reviews of concerts and individual songs with the hopes of increased sales of large volumes. Ciabatta and Bettini appear repeatedly as performers of Gordigiani's songs, much like Johann Michael Vogl (1768-1840), the great advocate and performer of Schubert's songs. Fumagalli's name appears frequently as a pianist who transcribed for solo piano a number of Gordigiani's pieces. Or perhaps Gordigiani's success was simply a reflection of what underscored nineteenth-century Parisian audiences – a confusion with higher art. As Tunley states,

Sentimental romances were often confused with real art. The proliferation of salons at all levels of the social scale gave impetus to what became a veritable industry of uninspired romance composition by amateurs and musicians of no true creative talent, reflective of a society in which money and artistic discrimination did not often go hand in hand.²⁵⁹

For our purposes, then, a comparison between Schubert and Gordigiani is an aesthetically futile venture. Both composers were devoted to song; both wrote in a variety of musical styles; both drew upon a number of various musico-poetic devices; both drew upon myriad poets. But beyond this comparisons become unjustifiably judgmental. Gordigiani's songs are no "better" than Schubert's songs; Schubert's pieces are no "better" than Gordigiani's works. The songs are simply what they are in the context and culture in which they were created. As music historians, we should appreciate the value of each composer, not just because of their respective musicality and creativity but because of the enjoyment and intellectual stimulation that each of them offers.

For nineteenth-century Italy and England Gordigiani may have in fact represented an Italian *Schubert*. Yet in order to understand more fully a creativity that several critics found to be Schubertian, scholars must look even more closely at Gordigiani's songs. Future, more specific examinations of individual songs' rhythmic and metric deviations, motivic manipulation, phrase structure, and persona might reveal additional dimensions of his creativity. Until then, however, Gordigiani might share the same fate as many other Italian song composers, abandoned and

²⁵⁸Ibid.

²⁵⁹Tunley, 268.

underappreciated, or as Tunley poignantly puts it, “once on many lips, but have regrettably slipped into oblivion;”²⁶⁰ and all of this in spite of the comment by one of the most revered contemporaries of Gordiniani, Rossini, who once wrote to the publisher Brandus, “He is the most original talent that I know.”²⁶¹

²⁶⁰Ibid., 119.

²⁶¹Langlade, 137.

APPENDIX A

L. GORDIGIANI: HIS LIFE AND WORKS

BY

GUSTAVE LANGLADE²⁶²

When the hour has come when the celestial spark that forms every intellectual and moral man and which we call thought abandons the head of the being whose existence it illuminated; when the warm sun that nurtures beautiful geniuses veils itself before the dim and cold look of death, if a tear comes to moisten our eyelid, it is for having dreamed about miseries, the continuous struggles that adversity presents to whoever aspires, through the arduous routes of the arts, to the elevated deed of glory? Glory! This meteor of ambition that so few approach, and then only with the help of blind and inconstant fortune; for where talent should suffice, good luck, alas, is often indispensable. No one does not know sad truth, and yet, when we lose one of these predestined beings, one of these geniuses from which we were hoping inexhaustible pleasures, if we shed a few tears in his memory, isn't it less from our heart than from our selfishness?

For some it is more the creation than the creator that they will miss. What flattered their taste, their tendencies, their sensations will disappear; a second life that they were pairing with the one that they possess by nature will be extinguished within themselves, leaving a vacant place for their actions, a void in their past habits; yet they will promptly console themselves by substituting the coming hour by the retreating one: by replacing yesterday by tomorrow.

Indeed, those are to be pitied who let indifference, selfishness, monopolize their actions; and we would only be left whining if, besides them, there had been none better endowed by heaven in regard to the noble sentiments of the heart.

In fact, there are men who at heart desire to nourish their soul with joys, sorrows, ambitions, dreams, days of sadness, nights of feverish insomnia and of supreme madness, crazy hopes and delusional visions, which the beloved poet mixes in turn; therefore, it is with the same respect, the same love, that they will question him when he has ceased to be: when, having concluded his mission, the artist has succumbed under the shock of a supreme effort.

For the latter, I dared to undertake to sketch the biography of a man whose charming genius has led him to be nicknamed the Schubert of Italy.

The task would have been difficult if it had been a matter of eulogy; therefore, I have only sought, in what follows, to keep myself as simple as possible to certain detailed incidents of his life that seemed to me to be of interest for his many friends and admirers.

Music has always been throughout time the powerful interpreter of feelings of pleasure and sorrow, of passion and of heroism, for all peoples.

In Greece, it lent its whimsical fantasies to the charming language of particular men who

²⁶²Translation of Gustave Langlade, "L. Gordigiani: Sa vie et ses oeuvres" (Florence: Librairie Molini, 1863).

applied it for all uses and conditions of this existence. In Rome, where it spent time later, we find Titus Livy and Virgil listening with pious attention to some old and innocent songs from the Latium, sung by the Romans, who accompanied themselves on the *kithara* or on the lyre perfected by Timotheus, this progressivist at one point fined by the *Lacedemonians* for having dared to add an extra string to the ones that were there already.

From mouth to mouth, from generation to generation, these popular songs, these Epilènes, these Bucoliasmes [characteristic of the countryside or its people, pastoral] reached all the way to the Christian Church; it hastened to gather them in order to transform them into grave and eloquent epics. It is by following this path that music reached us. As it is useless to retrace here all phases of its prodigious development, we will only mention, for the honor of Tuscany, that after having given birth, around the eleventh century, to the first method of musical reading, created by a Benedictine from Arezzo named Guido, it in due course made itself the instigator of another style of great importance.

It was in the second half of the sixteenth century, in the heart of the erudite movement and idealistic aspirations, that musical art began to reconstitute itself. We can see that during this period there was in Florence, a Tuscan gentleman, whose house served as the meeting place for the elite poets and distinguished artists that Italy possessed.

This gentleman, named Conte de Vernio, in order to form a sort of scientific academy, surrounded himself with his friend Jacopo Corsi, who was both poet and scientist, Pietro Strozzi, the knowledgeable antiquarian Mei, the poet Rinucini, and Vincenzo Galilei, father of the immortal philosopher. They were joined, later, by many other wise men who, having no less talent than the former, wanted like them the emancipation of the musical art. Given the projects of such an enterprise, canzonets with one voice soon became insufficient. Caccini sang them with success, accompanying himself on a theorbo, but he saw himself quickly outpaced by a bolder attempt that would determine the restoration of this ancient melodic style whose return they desired.

Then Vincenzo Galilei set *The Death of Ugolino* by Dante to music. Emilio di Cavaliere followed his example with two pastorals by Laura Guidiccioni: *Il Satiro e la Disperazione di Fileno*, compositions that astonished Italy.

Seventeen years later in 1607, Claudio Monteverdi had his opera *Orfeo* performed at the Mantuan court, and thus completed the musical revolution started twenty years earlier. In those diverse transformations is found the birth of the lyric drama destined to such a glorious destiny.

Let us repeat, Florence is the cradle of all the arts and, like painting, music owes to Florence its renaissance. Not only does it have the honor of setting up the foundations of the superb building, but it also wanted, fertile mother, to reveal to us therein all its wealth by being the first one to use its resources for that purpose.

It was by following the impetus given by the Medicis' Platonist city, that the Neapolitan School raised itself above all other schools in the world. It trained Leo, Durante, Porpora, Leonardo da Vinci, Jomelli, Piccinni, Sacchini, Paisiello and Cimarosa; illustrious names well recognized in all genres, such as Pergolesi, Ciampi, Latilla, Galuppi, in Venice have been immortalized in the Bouffe genre, the preeminent Italian style.

Later, while Sebastian Bach, the world's greatest organist and harpsichord player, was

manifesting the spectacle of his great genius, Mozart showed himself to be an imitator of the Italian style, but soon abandoned it to create his two master pieces, *The Marriage of Figaro* and *Don Giovanni*; productions very different in regard to form and style previously known from this writer.

The musical reform was completed with the enthusiasm awakened by these two operas; and as soon as Beethoven had made, out of Mozart's and Haydn's symphonies, an immortal monument, Italian music received in turn, the influence of this great man who found in Rossini such an eloquent successor.

In the heart of all these geniuses, in the presence of all the great men about whom we have just talked, animated by the marvelous spectacle of such formidable and inimitable works, a young heart became inspired to endow his country with an equally illustrious name: we are talking of Luigi Gordigiani.

Let us say a word about his family.

From his first marriage with Sophie Ducloitre, Antonio Gordigiani had, among others, a son whose birth was registered in Modena on 21 June 1806 and who received the name Louis.

As a tenor and composer, Antonio Gordigiani made himself a good reputation which grew steadily until the day when Napoleon 1st, then in Italy, expressed his desire to see and hear him. The introductions were made.

With a pure and melodious voice, with a timbre as likeable in the upper registers as in the low notes, Gordigiani combined a talent for expression and a very remarkable technique.

The Emperor had him sing. After hearing him and applauding him sufficiently, he desired to show him all his satisfaction by having him join his chamber music. "Come with me," he said to him, "it is to France that one must go, when one sings as you do." Two days later, Gordigiani followed the great man to Paris.

It was a touching scene when he announced to his family, for whom he felt a redoubled affection in facing a happy future, the employment he had just accepted. As it became necessary to separate for a few days, they therefore decided to reunite soon in Paris; and parting with tears and heartfelt kisses from his family, he took the road for France.

Counting on the future, that always foggy and often deceiving distance, he saw himself already in possession of all the wealth of this world: the affection, talent, and money! Thus his expansive nature seemed to have recovered a new life in the midst of this sphere where his good star had just placed him.

Barely settled in Paris, he called for his family and found himself surrounded again by their affectionate care. A few years went by. Luigi, his son, grew, revealing each day new abilities for his father's art; and let us add that the latter neglected no profitable opportunity for his precocious intelligence. He introduced him to the world, they saw him as a prodigy, they discovered in him so much talent already; but when the paternal pride combined with these successes, it was only after understanding that too great precocity is often an enemy of the intelligence. Indeed, the fragility of some personalities inevitably alters in the face of work that is too difficult and above its abilities; a factor that restrains the intelligence, especially when it is as

sensitive as it seems to be ardent, quickly to become fatigued and to reject new concepts until it has allowed the imprint of those things acquired in the past to disappear.

It was, then, with extreme moderation that Antonio Gordigiani surrounded his son with elements necessary to his education; he wanted nature to have more influence on him than our rectors (school administrators) and their books.

One day, after a grand dinner where Zigarelli, Paer, and Crescentini were present, they went to the piano and the young Luigi sang: *Nott' e giorno a faticar* from the famous Mozart. After hearing him religiously, as one listens to a great artist, when the notes of his small, fresh, and limpid voice had penetrated on by one like drops of crystal into the hearts of his listeners, Crescentini turned to the neighbor on his right and said: "Well! What do you think of our little Gordigiani: Do you think that he has any potential?" "It is more than potential," replied Paer. "He is already a virtuoso." And, when his turn came to kiss the child, he whispered in his ear, "You sang very well, my child, but always remember that next to *doing well* there is *doing better*, that faithful companion of all true talents."

This counsel given by a great artist would bring him good luck.

Luigi Gordigiani never forgot those words and repeated them often to himself when he faced a task which always saw him diligent and dedicated.

When, later, unhappy circumstances forced Antonio Gordigiani to leave Paris and to accept some engagements from various theaters, he left, taking with him his son, when he had instructed everywhere that his new employment took him. After a few months of this nomadic life, he arrived in Florence, where Luigi debuted by singing a cantata that his father had composed. This is undoubtedly what got him the job of soprano at the Pitti Palace chapel in the year 1818.

After working on Beethoven's music for a long time with the pianists Gava in Brescia, Sirletti in Rome, Nicolas Benvenuti in Pisa, he went to Professor Ritterfels who made him study Mozart. Then Pierre Romani was his teacher for accompanying, and Disma Ugolini his composition teacher.

Luigi Gordigiani showed for the latter a marked preference; for not only did he attend his courses at the high school, but he also went on to find inspiration in his advice by private lessons.

His constant assiduousness at work, his stubborn perseverance, made it possible for him to overcome the most challenging difficulties; he thus reached a level of facility with the clavier that he could have held his own in a competition with the masters of this skill.

Endowed with a quickly impressionable nature and consequently easily fatigued, he would inevitably have affected his health by a task in which some obstacles would have weakened him, if his father hadn't realized this fact soon enough to dampen his youthful ardor. "Leave this passage alone," he told him one day, "it is enough for today; we will return to it tomorrow." His father's will was for Luigi a law, he obeyed.

The night after this advice, Antonio Gordigiani got up, woke his deeply sleeping child and said: "I have an idea, let's put it to the test, you can go back to sleep afterward." The child, half asleep, got dressed, and followed his father who guided him to the piano; his father showed him

with his finger the few difficult musical passages abandoned the previous day. What had been foreseen by the father, who was always concerned with his dear son, had come to pass.

In the middle of a starry night's silence, at that hour when there was nothing to distract, when the slightest noise and the most fleeting murmur produces warm and suave sensation in the soul, preparing the mind for the most arid conceptions, Luigi accomplished with marvelous ease the musical piece left suspended. From that moment on, under similar circumstances, he used this method that had succeeded for him so completely.

As we have just said, Luigi Gordigiani nurtured a profound affection for his father. Each of his bits of advice seemed to him like a righteous judgment toward which he was always inclined. Thus, his sorrow was deep when death came to take his father from him in 1820. The happy and totally angelic existence of the young Luigi, at that time only fourteen years old, came to an end. The life of the composer started in the middle of the mourning of an unfortunate family who depended on the success of a young mind, without experience in the world and ignorant, alas, of the deceptions inherent in it.

As a sole inheritance, Antonio Gordigiani left to his son a position as piano accompanist for one of the theaters of Florence where he had been the director; for not only was he a singer and composer, but also an impresario. Under his management were played for the first time in Florence, *Don Giovanni*, *Le Nozze di Figaro*, and *Il Flauto Magico*.

The modest income that Luigi received from his employment was insufficient for his needs and those of his family; other measures had to be taken to provide for them. A remarkable thing is that all these domestic worries and financial stresses, ordinarily so incompatible with the character of an artist, always were taken seriously by Luigi Gordigiani, even at an age when carelessness generally takes the place of good sense.

He was thirteen years old when he composed his first piece of music: it was a cantata, having as its title *Il ratto d'Etruria* notated for solo voice with choral accompaniment and poetry by Gonnella. The Emperor of Austria was passing through Florence then. Luigi wanted to dedicate it to him. Before allowing the dedication, the Duke of Tuscany, Ferdinand III, wanted to submit it to his own censorship; he had it performed.

He was greatly interested by the first product of a child in whom he recognized genius, so he advised him to present it himself to the emperor, who, accepting it with obvious gratitude, gave him a present by way of thanks.

From this first success, Luigi drew good prospects. Without letting the glow of this success die out completely, Luigi made his first visit to a publisher.

With a stack of music for piano, as much dance music as scores, Luigi presented himself to the new master of his destiny.

"Your ambitions are too high, my dear boy," this man told him, "a few of those little works please me enough, one can see that there is potential, but we need to understand each other." And making a choice of what seemed to him to have a better future for his business, the publisher continued: "those songs seemed easy, perhaps marketable, but your name is not known and before it becomes so, you must expect to make great sacrifices; for the rest, you are young and..."

“Let’s see,” interrupted Gordigiani, “how much would you give me for them?”

The publisher lifted his head with a gesture of surprise. “I see we do not agree, your demands . . .”

“What do you mean, my demands? We haven’t yet talked about any price!”

“And we won’t talk about one. You can take your work back, maestro!”

Those last words were pronounced by the publisher with a certain affectation on each syllable. Gordigiani was going to leave, but reconsidered. “You agree,” he said, “that some of these pieces could have some success, why don’t you buy them?”

“Buy them from you! Are you mad? Our practice is, when the music pleases us, to have it engraved for the first time at the expense of the composer. If the success corresponds to our hopes, we share expenses of the second affair, which is to say that if the success is complete, we pay for the third engraving; but to buy music from an unknown author, just imagine that!”

“Then, what is left for the composer?” asked Luigi, who had just seen his naive illusions flying from his heart, one by one.

“It is obvious you have an imperfect idea of life. You want to know what is left to the composer? Do you consider it nothing to hear your music performed from time to time, to see your name printed on a work? And, furthermore, believe me, to show a novice that complete abnegation leads more quickly to glory is often a service.”

Gordigiani listened without hearing the music seller’s nasal voice; he thought he was dreaming, and in this stupefied state, he forgot to answer.

“Hold on,” the publisher continued, “for you, and in consideration of your father by reputation, I want to make a sacrifice, we will recoup this on something else; let us engrave these short works for half the price. Do we have a deal?”

“You were right; we cannot agree.” Gordigiani took his music back and carried it in his arms as a father would carry a child to save him from a danger. Assailed by the darkest thoughts, the young artist returned home broken and perplexed.

This first setback seemed monstrous to him. For a long time he meditated, trying to convince himself that the barbarous publisher that he had just left was the exception to the species; he promised himself he would visit others the next day.

A second attempt didn’t succeed any better than the first; for, after being introduced to many businesses, he painfully discovered they all felt the same. Only one would consent to furnish the expenses necessary for a first printing. He had to resign himself.

A few years went by without any improvement in Gordigiani’s situation.

In 1822 the Florentine Academia held its triennial competition; for this occasion, he composed a cantata for four voices, with orchestral accompaniment, under the title *Comala*, with poetry by Mr. Calzabigi.

This production was submitted to a commission headed by Messrs. Petrini-Zamboni and Ferdinando Ceccherini. It was adjudged good, and they even found it worthy of receiving first

prize. Nevertheless it was disqualified. The prizewinner did not conform to the program given to that effect.

Bitter derision! To hear that you have genius, knowledge; that you are young, you can expect glory; that you have all it takes to do honor to your country, but we who could help you achieve this goal, we who could help you avoid the pains of misery, this hair shirt that adversity inflicts on unknown or abandoned talents – terrible situation that leads to discouragement and to despair – we will applaud you; it is all we can do for you.

Gordigiani found himself at the front of such a scene, and this scene was the same everywhere – or where the form appeared better, the foundation you can be sure, was the same anyway.

France, which appears to have the lead in institutions created to protect the arts and artists, is almost as devoid of help when it comes to the young artists as the other nations.

We have conservatories instituted to help the growth of intelligences; but how can one be accepted into them? And where does that lead?

Here we see unfolding a sequence of nonsense that has no excuse. Thus, the laureate esteemed worthy, after a successful entrance exam, to compete for the Prix de Rome, is locked in a cell until a set time dictated by the board of the competition. The day he was to come out, he was to present a piece of music offering on its poetic side an irreproachable setting; and note that in order to incite his imagination, they kept him under lock and key.

The moment arrives and the laureate is crowned. For it is impossible to be able to judge sanely the genius of a man around whom a circle was drawn that he could not get past, when imagination abandons as soon as he finds himself trapped between four cold, dark walls. And yet, that is what happens when we are entirely convinced that this poesy, so necessary to our musical depictions, endows its favor on us only at the moment when we seek it the least and that the opposite effect is produced when we strive for it.

Granting this, the prize could still be awarded to the intelligence least susceptible to great conceptions! Let us suppose the contrary for what will follow.

The prize gained, the laureate is sent to Rome for three years, and then two years to Germany where a modest allowance is provided to him.

After inspiring himself from all the great masters, after drinking from the source of the true and beautiful, he returns to his homeland where new favors await him; to have an act of a comic opera performed in one of the imperial theaters which was well received by the administration, who had received from higher up the order to do so but who could refuse it (and this is what generally happens) because it would not approve poems from which the debutante's music was inspired, for no government act protects the libretti; thus if, by some extraordinary circumstance, there was a renowned "vaudevilliste," who wanted to share with him the chance of success or failure by commissioning him with some work that would make him the sole beneficiary, the young composer would find himself as far advanced in his career after fifteen years of work and suffering as he was the day when the ill-conceived idea of becoming an artist came to disturb his mind.

This organization dates only from October 1837, and was treated in a lecture by the Minister Montalivet, where we read the following passage:

The Grand Prix de Rome, which arouses such lively imitation among the artists, could not be of real value or complete unless the laureates, when returning from Italy, would find ways to become known in Paris. Each student from Rome will receive a poem (1) and during the year his work would have the perilous honor of performance. Furthermore, we have been able to do more by regulating the conditions for opening in the new theater which was in demand by the majority of the dramatic authors, we have put a condition that the dramas and comedies would be mixed with new music the composite of which would preferably be entrusted to young composers. Thus, today there are no barriers nor stumbling blocks; it is no more the trail that is expected but the trail that is waiting.

I almost forgot to say that during the five years spent in a foreign land, the laureate received free entrance to all the imperial theaters of Paris. It may seem like a joke, but nevertheless it is true.

There you have it; this is how most of our young composers end up. After so many years spent studying, so many years employed in pursuing a deceptive hope, the artist remains in the presence of his spent, used-up youth, leaving the future for him with only the option to concoct couplets for Vaudevilles, or to guide on the yellowed keyboard of a poorly tuned piano, the red and thick fingers of some common girl.

No one will be a prophet in his own country!

Why does this sad judgment pursue us with its cold truth for so long? Will we become free of it only by means of continuous struggle? Will we always have to emigrate elsewhere to obtain from foreigners what our own country grants us only with suspicion, when we get anything!

Surrounded by these reflections, we encounter Luigi Gordigiani's past. He preferred to succumb or to emerge victorious, in his own country, from the battle he waged so often against adversity. To separate himself seemed a crime to him; and this while he had for weapons, this courageous athlete, only his poetic and original genius, which is what made him sought out and loved by all those who knew him thereafter.

In the new disappointment over his later cantata he found a small success: the praise it received.

The editors took care of it and when Gordigiani presented his music, they bought.

Heavens! Was our young maestro happy when he felt in his pocket the first fruit of his painful labor! A few piastres were a gold mine to him; it was life, the future: it represented the world and his hopes! So much joy and pride, he felt in his soul when he thought of the surprise he would bring his mother who would probably weep at such an unexpected success. "Poor mother, she will be happy," said Gordigiani to himself, who with his big blue eyes was interrogating everyone he met in the street. He wanted to share his happiness with the whole world. It seemed to him that a voice pursued him crying out: Gordigiani sold his first opera! Gordigiani found

publishers who would buy his music!

So what projects, what dreams, what castes in Spain his young and ardent mind created. Thus, on that very day he started to work courageously from his piano to make sprout delicate new flowers, capricious and sparkling, as the sunray seemed to promise him a better future. A painful circumstance was through a bit of ice on his young ardor. Musical compositions were not selling as the merchants wished. They conned him to change his name, to adopt a pseudonym, assuring him that it might help for the sale of his future compositions. He replied, "Do you think that the name that replaces mine would be worthy?"

"No," the publisher responded, "but the public is that way. It believes more easily a cleverly told fable than a simply stated truth, and you must not forget that you work for the public!"

Gordigiani felt his heart tighten because the thought of his father continually followed him: that of one day making his name well-known, in memory of his father. "And now," he said to himself, "if I accept this latter sacrifice, will the courage I felt with my name disappear with a pen name? By accepting it, will my art become simply a career, a speculation? Hidden behind a pseudonym, will I not be tempted to lower my standards in my own eyes, putting aside this pride, this vanity which every artist carries within? On the other hand, if I refuse what this implacable destiny that seems to chase after me wants, what will become of me? The little that I can earn from those dealers in our souls and thoughts would be denied and would not have served their interests, that would only suffice to let them take my last resources! And what about my mother...?"

"What name do you have in mind?" Gordigiani interrupted, after a long silence.

"What do I know! Take a German name, those are the most popular nowadays; a name ending in er, it rings well, for example: Furstemberger!"

"So, be it; publish those waltzes under this new name and let's not talk about it any longer."

"Then it is settled," replied the music merchant smiling; "and to diversify, we can also use the name of Zeuner."

Gordigiani went away without replying.

It was therefore under those two pseudonyms, more obscure than his own name that he gained for his music to the honors of sales and often of fashion.

He received little money from his productions, for it must be said that some among them were of inferior quality; but could it be otherwise? Like all artists who give their feelings exclusive reign over their actions, Gordigiani had to wait in order to work with inspiration; thus, every time he wanted to employ his original fantasy before the laws of necessity, he felt uneasy, and lost that suavity that almost always surrounded his poetry.

His facility to compose without the help of an instrument was mentioned above. When anyone was surprised at that, he would reply that necessity makes law. In fact, more than once, Gordigiani had to make do with a simple table, a poor fragment of humble furniture in the midst of which a piano would appear to be a superfluous luxury. He never forgot those days of scarcity,

when, not being able to obtain the desired necessities, he had a modest bed to warm himself and the chimerical dreams of his youth to lighten his sleepless nights.

The wind of sorrows does not always blow from the same direction, and the wind of fortune came to announce a change of position to Gordigiani.

It was in 1824. Count Nicolas Demidov, who for his and his friends' entertainment hired a troupe of French actors who played some vaudeville, offered our maestro a place as accompanist in his little theater. Gordigiani accepted with alacrity. He already knew Count Demidov's heart and knew that there his generous protection would be boundless. Indeed, this venerable man, who spent his life pouring out good deeds, and whom no one ever asked in vain when it was a matter of a good work, showed him an entirely paternal affection.

Placed before a new horizon, he often rejoiced, and that was perhaps more on account of the advantage of the friendship that he hoped for from his protector than for the various benefits that he received from his modest duties, benefits that nevertheless gave him the opportunity to devote himself entirely and without worry to his art.

His old friends saw him very rarely. Some attributed his disappearance to condemnable ingratitude; others, more rightfully, to his work; but no one knew the real motives!

Gordigiani was in love!

After having had the sadness of losing his mother, just when his situation was improving, he found himself in the midst of the deep mourning that this void cast into his heart and that daily increased the sorrow of his loneliness. Left an orphan, isolated, without serious affection, life seemed to him too heavy a burden for his strength, exhausted as he was by the intermittent regrets, hope, and misery of which he had always been the puppet. Only one thing could, he thought, heal the wounds of this heart that was beaten down by all the caprices of fate; this one thing he had looked for and found: it was love. He loved a beautiful girl, just as his poetic soul had often dreamed of, and, held up by her first smiles, he loved her with all the strength of his soul. Meanwhile, in the midst of all those felicities with which he surrounded his beloved and himself, a thought darkened his shining thoughts. The girl, herself an orphan, was under the governance of her brother, who, the better to ensure his sister's future, demanded from Luigi a more serious position than the one that he occupied.

Where to look for it and what to do? Gordigiani then remembered Count Nicolas Demidov and went to find him.

The sincerity with which he approached him, that he appeared to have in the kindness of his powerful patron, charmed the count, who answered: I will do all in my power to add to your comfort: you shall have your dowry.

What a great day it was that followed this interview!

All the contentment that the young artist had felt before this kindness of providence was nevertheless only a weak fraction of the pleasure that the count felt.

Indeed, he did not stop at this act of charity! Not only did he make two people happy at the same time, ready to bless him and to pray for him, but by assuring Gordigiani of a bit more comfort, he also provided music itself one of its most charming illustrations.

Honor to those who understand, like Count Demidov, that new Maecenas, how to make of each of their actions a crown that God keeps for their first hour of eternal life.

Gordigiani thus had a fiancée or rather a new muse for his beautiful spring. How he sang, our poet! How his song breathed love in all the freshness of its purity. All he had to do was to wait for the moment of his union with his fiancée, and God knows with what impatience he longed for this fortunate day, without appearing to suspect that implacable destiny sometimes hides terrible blows, all the sadder in that they strike at the moment when we expect them least.

His heart was to be subjected to a harsh trial. On 4 May 1828 a general mourning enveloped all of Florence. Rich and poor, worker and merchant, projected the same cry and the same lament: the father of the unfortunate, the protector of the arts had just died, it was reported everywhere, all faces were covered by sadness.

Count Nicolas Demidov was dead! This was shocking news for those who used to appeal to him. People no longer met without tears in their eyes, and Gordigiani wept for a long time.

At one blow he lost everything: the powerful friendship of a protector, his benefits, a love to which he dedicated his life; what was still left to him at this hour of mourning? Providence remained to him; it came to his rescue. With Count Nicolas dead, his son Anatole, today Prince Demidov, wanted to finish the work begun by his father: he secured for Gordigiani an income that allowed him to realize his projects.

It was thus that on 19 October 1828 he married Miss Mauro Giuliani, daughter of the famous guitarist of that name.

As we have just seen, Gordigiani's youth was cast down amid a whirlwind of failures and misery of all kinds. He was often at the point of renouncing the goal he wanted to achieve, as this goal seemed so far away. Nevertheless, believing in destiny, endowed with a strong, Christian soul, he took advantage of the strong inner resources that incessantly pushed him toward the development of his genius. Suffering and hoping were his lot, which he accepted with deep resignation.

Gordigiani seems to have sacrificed for his national love a whole past of laborious and sustained effort. The numerous examples of talents who emigrated in order to go amass under a distant sun the laurels that they could not gather in their own country had no effect on his spirit. On the contrary, he only pursued all the more stubbornly his beautiful dreams and persevered in seeking their realization.

There is a handsome title for the recognition of his compatriots.

After having left the employment that he had retained up to the death of Count N. Demidov, Gordigiani wrote a short comic opera: *Le Rendezvous* performed with success in the Cocomero Theater.

This opera's overture was composed the night before the performance. People talked about it for a long time in Florence and everyone applauded at the start that he had just made in this new genre.

This attempt, which received congratulations from everywhere, encouraged him and led him to create a serious opera, whose first performance took place in the Pergola Theater during

the year 1835.

He was not as happy in its success of this work than he had been for the first opera.

This score, written entirely under a German inspiration and consequently contrary to that which the public was accustomed to hearing, was not understood, although it was contained within one of those large and vigorously carved frames, such as Mozart had dreamed of. *Faust* astonished the ground floor only by making them laugh; and this began with the actors themselves, who, seeing themselves dressed as little devils, were so strangely surprised that they transmitted their hilarity to the spectators, always inclined, like unruly children, to make fun of the most serious matters. They listened to the opera with an imperfect attention, ignoring the philosophical side of the work and focusing on its grotesque aspect.

On this occasion Prince Demidov sympathized heartedly with Gordigiani's disappointment. He proposed to him a trip to Paris, where he would support him, he said, with all his power in a world able to appreciate him and to grant him the place that he deserved. Gordigiani accepted the prince's offer, perhaps more as a response to his patron's good intention than out of conviction that there would be a better result.

He knew very well that in a place where so many great names competed for the honors of glory, he, Gordigiani, a novice, would have to compete with those with established reputations as well as with the envious and the nonentities.

He left Florence determined to not start a new fight that he didn't have the courage to follow through.

Nature has laws that the most energetic will, applied in the most forceful manner, cannot infringe. These laws to which our intellectual resources must, sooner or later, submit, are named variously accident, destiny, fatality, or providence, depending on whether we are treated well or badly by them. It is thus that, any time an unexpected blow strikes, we always look for the cause outside of ourselves. The egoism that commands us to always to attribute a success to our own merit also requires that we cast the responsibility on others for our disappointments.

Such is the human heart, which will not change; because it seems that, to the extent that knowledge tends to develop in it intimate feelings, the most delicate, the most sensitive fibers, it breaks under the incessant march of time, and we touch old age when we have more need than ever of all our vigor and virility.

From another point of view, and supposing that time be powerless to weaken the most robust organism, we uncover as series of emotions of all sorts, which use its principal resources, – a natural consequence of elite characters. This is because of that the man of intelligence generally wears himself out early, in proportion to the expenditure that he has made from his feelings.

As logical as these reflections seem, they are countered at the same time by the way of seeing and acting of certain artists to whom they particularly apply. And this is because no one knows that a great number of established reputations lose their prestige by forgetting or failing to recognize the limit of their talents' artistic resources. Is it necessary to look for the cause? Isn't it entirely because of the incessant need to add from time to time a flower, a jewel, to the crown that our successes weave for us! Don't we find it in that slow poison of seduction that is called praise,

flattery, rivalry, and finally pride to want to show that one still is, after having already been?

One of the powerful stings that push the thinking man along a path that the years and his own fatigue made perilous is memory. Memory of all that one has amassed of flowers, of bravos, of the tears and compliments, become such a sparkling prism, such a seductive lure, such a delicious drink, that, dazzled, carried away, drunken, the artist gives himself up to the future, believing he will recover the success of the past, before, there where he meets only disappointments. Then if the barbs of criticism blunt themselves before these fruitless attempts, it is thanks to one word, just one: *memory!* In fact, we see that if memory misleads the artist, it also serves to rehabilitate him; especially when one dreams that suffering is almost always the most its most eloquent material.

When one affirms that poverty is the source of servitude, the artist rightfully responds that independence owes to it some beautiful and memorable pages, some noble and great geniuses; and that one needs to have known poverty and all its miseries, to be suspended, nourished at its exhausted breasts in order to pretend to the title of artist: to honor and serve liberty. This is what his past has taught him; it is this what memory repeats to him.

Among all the perfectible beings that God has created, if we find one who has been condemned or singled out by destiny in turn, that he should be selected to subject him to its capricious bonds, he surely belongs to the category that we are discussing here.

Being incessantly destiny's plaything, the artist becomes the eloquent and lively epitome of the most beautiful chapters of the law of compensation. It is always between sorrows and joys that his love for truth grows. Then how he proudly lays claim to such a title, the man with the heart innocent of all remorse and baseness, who dedicates his existence to the perfection of his art, to the pursuit of an idea, to the continuation, in a word, of the Creator's work. Indeed, he is noble and worthy of the artist's role, misunderstood by the vulgar, ridiculed by the man of tangible means, tortured by the ignorant and the indifferent, all the disinherited poor who have no idea of what he thinks when they call him a dreamer, insouciant, miserable.

What he thinks! He pities all things, he laughs, continues on his way without turning his head, in order to learn neither the hate nor the name of his enemies; and so, when he removes a few shreds of the rags that honor his indigence, it is in order to cover the mob stretched out at his feet. How handsome is the artist when, forced by circumstances to dress poorly, he attracts the ironic attention of the fashionable Antinous, and having no petty thoughts he will pass by without noticing him! Look at him, the inspired superb man, his eyes are alert and burning, one discovers there as much of pride, nobility, as of humility, as much of nonchalance as of generous spontaneity. He loves humanity because he believes in its goodness; he loves misery, not that of vulgarity but that of the intelligent man, because it is the source of desires, sensations, and finally the great inspirations for the artistic bohemian; about that ethereal phalanx of men who say with a smile to the theoreticians, We are richer than you – we have an idea.

What then do the malevolent rumors of the crowd, the attacks of jealousy, the atheists' arid and dry sarcasm do to those superb predestined beings? They love, they believe, they walk. The envious make them smile, they wicked make them feel pity; and they are not at all worried about the skeptic, because between his foul breath and their hopes Socrates's cup, Pellico's

chains, and Jesus Christ's cross raise themselves.

Inasmuch as it is only through faith that one arrives at the truth, the respect that the artist must have toward nature, his continuous researches of the beautiful ideal, which he discovers in the mystical germination of all things; his ecstasies, his raptures in the presence of the grand and incomprehensible miracle of the creation, all give him faith. He thus becomes one of the most beautiful expressions of divinity, when on the wings of faith, without which one cannot be anything, he rises up to the philosophy that teaches courage, generosity, and patience!

Poverty, as we have already said, is one of the elements from which the artist draws the necessary activity for the realization of his hopes, for triumph over the doubt that he would have over an insufficiently determined vocation. This said, we will add that there is never a reason to wish for the help of wealth to pursue brilliantly a career in art.

Wealth must be the consequence of art itself, especially for the artist born into poverty: the opposite is always detrimental to the him.

Let us try to explain. The man prepared for moral combat foresees its duration or at least its course. The feeling that drags him into the midst of the vicissitudes inherent in his condition makes him as obstinate and persevering as the painful attacks are frequent; for, if he cannot immediately emerge victorious from the fight, he will at least acquire a more considerable dose of philosophy and, in departing, more absolute willpower. It is thus that we attain abnegation for physical or moral pains in two different ways: – the contempt that gives natural courage in the face of peril, and the permanent spectacle of a danger that at first makes us afraid and with which we eventually become familiar. Misery, which produces for us a protection against its own stresses, brings to their downfall only weak and vicious temperaments, never hearts animated by a wise and noble ambition.

Here is met the most decisive test that the artist could wish in order to assure that he is not under an illusion, but actually the interpreter of his own inclinations. Placed in between the doubts that he has about his future and the suffering of the present, he learns if God has made him robust enough for the consequences of a struggle bristling with new obstacles; or, convinced that he has already experienced the effects of a capricious enthusiasm more than the natural consequences of his convictions, he will admit his defeat in the face of the weakness of his own constitution.

The art that is a religion that has and will have its martyrs demands an ardent faith and limitless devotion from whoever is called to spread its lights. Only at that cost will it give us its favors: at that cost we can claim the glorious rewards promised to any great mission.

Let us say it again, poverty is always a powerful stimulant for the artist; he receives from it the indispensable energy for the crowning of his work, for the complete blossoming of his genius, and finally for the maturity of his talent, which he will reveal to us as all the more imposing because he will have had difficulty in producing it. If instead he were to solicit material protection and obtain it, what would happen to him? In setting aside a few small, prosaic obstacles these pecuniary aids would weaken his strengths, his ambition would gradually become lukewarm, and the feverish competition that nourished him would give way to the mathematical speculations of reasoning.

Taking up again the course of our biography, if we cast a glance at Gordigiani's conduct in

relation to what we have just said, we will see with regret that he forgot too often that his noble and powerful protectors took from him the most beautiful flower of his crown of glory: the right to say some day, "Without constraint and without help, I have attained my accomplishment alone."

When he had arrived in Paris, surrounded by what the capital possessed of talents and geniuses, Gordigiani understood that this was the place where the sun vivifies and fertilizes intelligences; but he also was convinced that if the glory here was more prestigious than elsewhere, the routes to reaching it had more obstacles and were more congested.

It was thus in spite of the glittering sparkles that the prism of his youthful ambition cast before his eyes, that, led by his memories of his dear Italy, he returned there only a few months after having left it. Another patronage, no less powerful than that of Prince Demidov, awaited him there.

The Poniatowski family, for whom Luigi Gordigiani had always maintained a filial affection, hired him to make a trip to Vienna with them. He accepted this trip as he had accepted that to Paris, and for the second time left Florence.

During this trip Prince Poniatowski incessantly surrounded him with the most affectionate concern, impressed upon him, after their arrival, to connect himself with the leading figures of that country. Here we find a circumstance in Gordigiani's life that he sometimes recounted.

An evening, following a very artistic supper, which is to say, one where the mind was as sparkling as the champagne that irrigated it, someone suggested going to the house of a nearby Gypsy. As the idea was a pleasing one, it was accepted unanimously.

"This is rather strange," thought Gordigiani, "in Paris, the same thing happened to me."

Everyone got up from the table and through the darkness of some narrow lanes, they arrived at the fortuneteller's house.

After having knocked softly on a low door, which opened almost immediately, the visitors entered a large and humid room on the ground floor, weakly lit by the red glow of a poor lamp.

"Let's see, what will you tell me today, old witch?" said a young man who seemed to want to be among the first to be served.

"Ah, ah! Good evening, sir, good evening," answered the sneering Gypsy.

"Hold on! One would think that you are in familiar territory."

"I come sometimes."

"You believe in this humbug?"

"Non, and that is precisely why I come here often; I like to be able to say the next day the opposite of what the old woman told me"

When the old woman had finished satisfying the most pressing ones, Gordigiani came forward.

"Well, and me, what will you tell me?"

“I will tell you that right at this instant your children are talking about you with your wife who adores you; that you have some genius and . . ., no, it is better for you to not know!”

“If there is anything else, I want to know it!”

“Yes, yes!” cried the joyous chorus, “tell it all!”

The Gypsy took Gordigiani’s hand again with obvious hesitation, and coming near the light, she stayed silent for a while.

“Come on, let’s see, finish . . .”

“You will not live to be old!”

The hilarity was general.

“And how many days do you give me to live?” Gordigiani continued.

“Until the age of fifty-three!”

Gordigiani brought the light near the old woman’s face in order to verify that it was not indeed the same old woman who, two months earlier in Paris, had made precisely the same prediction for him.

This coincidence stunned him.

After a short stay in Vienna, where this incident was promptly forgotten in the midst of the successes that his opera *Faust* obtained in all the aristocratic salons, he returned to Florence.

Prince Joseph Poniatowski had written the libretto of a comic opera titled *Philippe*; Gordigiani improvised the music, which was found delightful.

At this occasion, on 2 May 1840, the little hall in the small Standish Theater provided a striking vision, splendid with elegance and richness.

All that Florence possessed of aristocracy among the nobility and persons of wit had come together to listen to the new score, sung with rare virtue by Princess Elisa Poniatowski and princes Charles and Joseph.

Everyone marveled at this gem, set in so rich a setting. After having applauded authors and actors to the full, each retired with the conviction that one can be a prince and sing well, as true artists could; even though one might say of this as Mme Lerun did in the response that she made to the young Count of Artois, one day when he asked her, while singing out of tune, “How do I sing Madame?” to which the witty artist replied, “Like a prince, my Lord.”

This evening concert, given to benefit for children’s shelters, was a date not to be forgotten either by those who contributed from their magnificence nor by the unfortunate beneficiaries.

The unfortunates! How they knew the palace of the Princes Poniatowski! How they would in a crowd to receive comfort of all kinds. If the artist was in need of patronage, the industry owner in need of help, the orphan in need of food, immediately three generous hearts were sharing the happiness of opening themselves to the requests, to the prayers of the needy.

They were regarded with pious veneration and spoken of with great respect; and when it was said, “They are rather rich,” this reflection applied less to the superfluous luxury that

surrounded them than to the number of good works that people saw them distribute with as much generosity as discernment. So that when they are mentioned to the poor people of Florence with reference to their talents, their wit, their nobility, they reply that all that could be forgotten, but that nothing would erase the sign of the good works that they sowed in their paths.

Jean Jacques Rousseau said, “Even though we make medals for the people, they understand nothing of their emblems or their inscriptions; is it the hear of men that one must imprint by kindnesses; the stamp there is ineradicable. The people have lost the memory of their monarchs who have presided over their councils, but they cherish and preserve the memory of kings who sup with the millers.”

In his entirely amicable relationship with the Poniatowski family, Gordigiani encountered a powerful element for his heart. His talent was positioned in a center where competition daily awakened his ardent and poetic imagination.

The advice, the encouragement that he received helped him forget little by little the sad fate of *Faust*, his first serious opera. Abandoning Mozart’s style, he wrote a second grand score following the taste of Bellini and Donizetti.

This new production, titled *Gli aragonesi in Napoli*, achieved no better success than *Faust*; in the same way a third attempt two years later succeeded no better.

Let us try to discover the reasons for it. Gordigiani was an excellent poet and that was what was detrimental to his dramatic productions. He had such brilliant inspiration, such abundant melodies, that every time he tackled a long-breathed project, he failed for the very simple reason that the effects he obtained interfered with each other. The music of *Faust*, for example, constructed on a large scene and well-conceived, was the first to reveal this striking truth. The individual pieces of this opera generally present sturdily developed phrases, beauties of melody, and intelligent harmonies; and in thumbing through the score, one understands how Gordigiani would have valued his work so highly, but those who saw it on stage, or who could precisely evaluate the effects from the point of view of the whole work, it continued to have to succumb to the fate that it had encountered; that is to say, fallen out of the theater to create some delicacies for a few dilettanti in the salons where they still liked to listen to good music.

His subsequent operas all seemed similarly defective from the point of view of staging. However, one, written in collaboration with maestro Teodulo Mabellini with the title *L'avventuriero*, received a fashionable success.

It was performed shortly after *The Charlatans*, a grand opera, and *Una vendetta corsa*, a comic opera. The former, poorly performed, was misunderstood by the public, the second obtained more success.

Apart from the help of a much needed collaboration, which he had lacked, and which Gordigiani needed in order to raise up his name in the annals of dramatic music, the inadequacy of resources that most of the Italian theaters offered at that time, contributed to these operas’ failure.

Indeed, what is an opera?

It is a dramatic and lyric spectacle where one tries to assemble all the charms of the fine arts in the representation of a passionate action, in order to excite interest and illusion with

the help of agreeable sensations.

The component parts of an opera are poetry, music, and scenery.

Through poetry, ones speaks to the mind; through music, to the ear; through painting, to the eyes; and the whole must join together to move the heart and to bring to it simultaneously the same impression through diverse senses.²⁶³

At the time that interest us, what would we find in Italy in place of all the elements of which the great writer of the eighteenth century speaks, and so indispensable to an opera's success?

On the one hand, we had artists of proverbial ignorance, as far as anything that seemed new to them was concerned. Barely able to reproduce a person whom they only had to copy, and incapable of a serious creation, they would dress themselves up three quarters of the time with old fripperies of costumes with motley and striking colors, so that they transformed the most noble role into servants of gross ridiculousness.

Today, now that some of these imperfections have disappeared, staging no longer exists. Theater directors appear not to know what it is that gives life to an opera, that scenery must be in harmony with the work being staged, that that work is a body on which the scenery forms a dressing; and that in the end everything that is called accessories must present a gracious frame where the action and poetry take place.

One must not forget that it is only through observance of those details that one can provide for the dramatic side of a work the illusion that attracts the public and leads it through the scenes without giving it the chance to reflect on the absurdity of the cold and rational things that are unfolding before its eyes.

The most essential element is missing, they say, in order to achieve a complete reform: receipts are insufficient, theaters are not supported financially lacking, the authors are poorly paid, and the directors recoil before the expenses that attempts of this nature would require.

If the real cause is here, it is easy to correct. In Florence, where three theaters would suffice, we can count eight or nine of them. Were we to do away with two-thirds of them, the revenue would naturally increase, the directors would hire talented artists whom they could remunerate conscientiously, and the public would receive what would suit it: good pieces interpreted by good actors.

It is the responsibility of each city's municipal counsel to take the initiative, to ask the government, which, we are certain, is entirely disposed to underwrite these sorts of improvements, for support that is so very necessary when it comes to the education and well-being of the people.

Just as the state admits to teaching only men who, through an examination, have demonstrated their ability and their morality, in the same way it will admit to the direction of theaters only those capable of handling their management; then each person will enter the theater as one enters a high school, with the assurance that the intellectual nurture that one will receive there is good and healthy.

Each city will have a commission that will apply strict censorship to the plays, the

²⁶³J. J. Rousseau.

directors, and the actors; and this is how one forms the taste of the public that does not definitely shy away from an increase in cost, if that is necessary in order to perform fully a spectacle of which one has dealt for a long time with a sort of parody.

We will also see plays shorn of all the ridiculous things that they now have in the way of carpentry and scenery. We will no longer have those grotesque juxtapositions of costumes that disfigure not only the periods that they represent, but even more the actor who wears them.

We are convinced that, managed in this way, the theater will be better followed; the spectator will find there simultaneously something to satisfy his heart, his spirit mind, and his intelligence. Also, isn't it the only way to avoid this constant emigration of the talents who are going to ask of neighboring nations what they should find at home? . . .

As we have said, Gordigiani wrote half a dozen works for which he received only a few occasional successes. Therefore, it is not to those kinds of composition to which he owes his reputation: the honor for that belongs to another genre.

Who hasn't sung or heard the popular songs of Gordigiani?

From the city to the town, from the farm to the castle, everyone knows those light and original melodies, happy or sad, flirtatious or naive as that happy Muse, playful as a twenty-year-old, who followed him faithfully and always ready to smile at him.

It is she [the Muse] who inspired him with the gracious prayer that went around the world with the name santissima Vergine Maria. He surprised her one evening on the lips of his daughter.

Listen to that prayer, which you will hear better with your heart than with your mind:

*O santissima Vergine Maria!
Concedetimi il vostro gran favore
Porgete ascolto all'orazione mia,
Vi prego pel mio ben che se ne muore.
Fó voto di donarvi quest'anello,
Che mi compro la mamma son quattr'anni,
Col vezzo di corallo bello
Se fate che guarisca il mio Giovanni
E se quel poverin mi verra reso
Ogni Sabato avrete il lume acceso.*

And Gordigiani enclosed in a melody as simple and naïve as the words, as nature, this long sigh of an oppressed heart.

His *canzonette* that the people will always sing are imprinted with a particular style; indeed, the perfumes that they exhale have been distilled by the Italian sun, which hides in each of its rays all the voluptuousness that pleasure, that love and tears possess. Here is the sweet and melancholy inebriation; there the distressing sadness that wounds the heart and makes it bleed;

beyond that there is the hope, the regret, and always the genuine sensations of life, notes that come from a bruised soul that knows how to love.

Listen to this brunette who goes singing among the hawthorn hedges; she tells of the story of her youthful loves. Her lover went to war, she cried when he left, sighed during his absence, and now sings joyfully at his return.

All of this with only a few sentences, a few notes, as light as a butterfly, delicate as a diamond.

Further, she tells us, smiling, that everyone is saying her lover is black and ugly, but that seeing him only with the eyes of love, she finds him handsome, amiable, and witty!

What charming sketches! What charming scenes! One single stroke of a pencil, large and brilliant, as poetic as it was light, sufficed for this beloved artist to use his lights wisely and to prepare his effects with an exquisite taste and remarkable elegance. He had the secret of placing large canvases in small frames.

Gordigiani has been judged and appreciated by our first musical celebrities. It was of him that Rossini spoke, when he wrote to the publisher Brandus, "He is the most original talent that I know." And Meyerbeer then breathed from his side "the freshness, and a delicate touch as well as the distinction of this charming talent," Chopin admired him to the extent of having repeated five times in the same soirée a song for which he continued to be enthusiastic.

This happened at the home of the Poniatowski princes, where the immortal pianist found himself.

Gordigiani's popular songs had the most illustrious interpreters of our time; and it was only with high-flown and well-deserved compliments, that the Paris, London, and Vienna newspapers spoke of his works.

Apart from his talent, which was appreciated by people of wit and genius, Gordigiani possessed the qualities appreciated by all men of heart.

Always indulgent to his friends, ready to encourage young talents in need of advice, he lived without coveting the luckiest glory. His ambition was limited to desiring the necessities to raise a family he cherished, and to whom he constantly proved that after having been a good son he knew how to be a good father.

Of remarkable humility; he knew how to leave to others the concern for judging him in his smallest actions. He kept at the bottom of his heart and eternal acknowledgment of all his benefactors; he was often heard to speak of an Englishman, Mr. Landbrok, of Prince Anatole Demidov, and of the family Poniatowski, recounting all that he owed to those generous souls.

From 1858 to 1860 his personality changed noticeably. The altogether youthful juvenile gaiety that people admired in him gave way to a sort of sadness that would haunt him without anyone being able to guess the reason. Everyone was at a loss. His position had not changed; his simple tastes found evidence of their virtue daily in the sympathy of his friends; he was surrounded by the most assiduous concern, the most continuous attention, yet he seemed worried, absorbed by sad reflections, haunted by dark thoughts! What was going on within him?

During the course of the winter of 1859 Gordigiani applied himself to his work more assiduously than he had for a long time. He corrected and finished several pieces of music to

which he seemed particularly attached, and often he was heard saying, “I am certain those melodies will have success; those are my last ones, and I am particularly careful in order for you to receive more praise about them.”

These sad reflections, made in the presence of his children, cast consternations into the hearts of all who heard them. They would remember the gypsy’s unhappy prediction, of which nothing was mentioned anymore, but which he himself had not forgotten! At the same time, all superstitious thoughts were replaced by religious feelings, by Christian comforts that are so strong in supreme moments.

Providence has its limits, as terrible when they strike as they are sublime when they forgive. It is our responsibility to bow our head before these implacable laws, to accept their harshness with resignation, and to abandon into the forgiving hands of the One who is all-powerful the fragile thread of our destiny.

The terrible foreboding that made Gordigiani say, “*Quando sarò morto, questi pezzi di musica inedita, avranno molto successo, perchè saranno gli ultimi!*” [When I am dead, these unpublished pieces of music will have great success, because they will be the last!], sadly turned into reality.

On 1 May 1860, at two p.m., the beloved poet, the charming interpreter of Tuscan popular feelings, was taken by death with the kind of agony that pursued him for a long time.

The sorrow that he left in his family is ineradicable; and whoever appreciated Gordigiani as a private individual or as an artist, will join their tears in regret for a loss as regrettable for the art of music as it is sad for his numerous and faithful friends.

It is at the age of fifty-three, therefore, Gordigiani dies! The last hours of his existence were dedicated to his art: he gave it his first look, for it was his last smile. A precious inheritance is in his inconsolable widow’s hands: several romances and popular songs, some duos, his last prayer, constitute his posthumous works, which we hope, in the interest of the musical world for which Gordigiani create delicacies for so long, will be published soon.

Apart from the unpublished musical pieces just mentioned, some newspapers talked about a posthumous opera in three acts titled *Carmela*. This score is in the hands of the publisher Ricordi, of Milan, and will be soon delivered to the stage, at least, this is our wish.

We join with those who have predicted, knowing whereof they speak, immediate and lasting success for this work, adding that the experience made Gordigiani so demanding toward his last productions, that he applied himself particularly to the opera *Carmela* in order to make it a completely artistic work.

There is good fortune here for the impresario who will have the intelligence not to leave to foreign theaters the concern for bringing it to light, a thing that unfortunately has occurred too often in analogous circumstances.

Here ends the life of a man who always knew how to gratefully receive honors without seeking them: his humility was equal to his merit. He was knighted with the Military Orders of the Conception of Portugal, for the Order of Merit of Saint-Louis of Parma, honorary Music Director of the Philharmonic Society of Florence, Member of the Academy of Rome and that of the Fine Arts of Florence, and many among his friends will learn of it only by reading this last page.

APPENDIX B

GORDIGIANI BIOGRAPHICAL SKETCH²⁶⁴

Luigi Gordigiani was born in Modena on 21 June 1806 to Antonio Gordigiani of Pistoia and Sofia Ducloitre of Bastia. Antonio Gordigiani was a renowned tenor and a good composer of music. As a chamber singer of Napoleon I, he took his family with him to Paris in 1811. Little Luigi at the time already demonstrated a great disposition for music, singing pieces from various operas. One day, finding himself at a lunch with Zingarelli, Paer, and Crescentini, he sang “Notte giorno faticar” of Mozart to the great pleasure of these celebrated musicians. His father continuously engaged in various theaters, took Luigi with him, making sure that he was taught music as well as having Luigi sing and perform. Many of his singing performances took place in Florence, where he sang, with much success, a cantata of his own composition.

In Florence around 1818 our young Luigi obtained the part of soprano in the Pitti Chapel.

He studied the piano with Gava in Brescia, with Serlitti in Rome, with Niccola Benvenuti in Pisa, who made him perform all of Beethoven’s music, with Ritterfels in Siena, with whom he studied the music of Mozart. He had Pietro Romani as his accompanying teacher and Disma Ugolini as his teacher of composition, with whom he studied not only at the Liceo but also private lessons which were paid for by an Englishman, Mr. Landbrok, to whom Luigi was recommended by Mr. Pietro Torrigiani and the lawyer Del Bosso.

He possessed an uncommon aptitude in handling the piano, and with the same fervor as always, cultivated his skills among the finest pianists with whom he could come in contact.

Often he was applauded in the theater for his skills with his instrument. He practiced assiduously during the day, but a few times he did not succeed in performing some difficult passages, despite applying himself to them with firm resolution. When this happened, his father amicably encouraged him at night, and he would bring him again back to the piano to repeat. Amid the silence of those late hours, without any distractions, he often succeeded in overcoming the difficulties he encountered during the day with passages he had thought were impossible to execute.

His father was not only a tenor and composer, but also an impresario. He was the first to have *Don Giovanni*, *Le nozze di Figaro*, and *The Magic Flute* produced in Florence. Little Luigi was the keyboard player, which generated and maintained in him a great disposition for the operas of Mozart.

He was about thirteen when he composed the cantata *Il ratto d’Etruria* for solo voice and chorus: poetry by Gonella. Just then passing through Florence, the emperor of Austria wanted our Luigi to dedicate that music to him. Ferdinand III, very intelligent in the art of music, wanted first to test that young work and, having approved of its genius, counseled that it be presented to the emperor. He accepted the offer and repaid the author with a gift.

²⁶⁴Translation of “Biografia Contemporanea dei Musicisti in Toscana: Luigi Gordigiani,” *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 85-86.

Three years later he wrote another cantata, *Comala*, poetry by Calsabigi, for four voices with chorus and orchestra, destined for a tri-annual competition at the Florence Academy. Although professors were called to judge, among whom were Petrini-Zamboni and Ferdinando Ceccherini, they esteemed the composition worthy of the prize, even though it did not receive it because it was not presented with the necessary formalities.

Two years later he composed another cantata *Aci e Galatea* for three voices with orchestra.

Gordigiani did not limit himself at this time to writing only these few cantatas. He instead composed a great deal of other music, constrained by the urgent need to provide for his own sustenance and that of his family, whom he could no longer adequately support by 1820. Our Luigi's father found himself hunting in the villa Conte Guido della Gherardesca when he was afflicted from swamp fever, which led him to his tomb. The Count of Gherardesca, remembering the friendship that he nourished for Antonio Gordigiani, was very generous to the family of the deceased. With no fortune, Gordigiani had to think of his mother and a sister. One of his older brothers, Giovanni, a very talented master of music, found himself in Prague as teacher of song in the Conservatory, an office that fulfilled all with much ability, not ceasing to compose music that was much appreciated in Germany.²⁶⁵

Our Luigi now, in order to live, set himself to compose many pieces for the piano. The difficulty was in selling them. And who knew Luigi Gordigiani? What to do next? The editor suggested that he change his name, or better yet, to change the name of his music, and so he did. An infinity of music saw the light with names of Zeuner and Furstemberger. These deceptions succeeded marvelously and the music of Gordigiani under those forester's names had a great market. Each piece brought in a little money, but he was able to write as many as he wanted. In this way his imagination had to give way to his needs, and it gave way. Gordigiani was so limited in his finances that he could not even obtain a piano in his home for which reason he composed much music in his bed or at a little table. This circumstance led to acquire a great facility for composition without the aid of an instrument.

Such financial restriction, which one might even call misery, could not last long. In 1824 Luigi had the fortune to be discovered by Commander Conte Niccolò Demidov, who to entertain himself and his friends, maintained at his expense a French comic company with the duty of reciting the so-called vaudevilles. Gordigiani was called to accompany on piano the singing of these comedians; and so well did he acquit himself that Count Demidov kept him permanently in that position and gave him the duty also to compose music for many of these vaudeville comedies. This was an exercise that afforded Luigi much practice in the French language, and as a result he was able to recite in that language with success at the small Standish Theater.

Gordigiani was very content with his new occupation, both from an earnings standpoint and also for the gentle ways and affection with which he was treated by Count Commander Demidov; but the death of his mother occurred and interrupted his work. The pain occasioned by this sad event was immense, and Count Demidov did much to calm his deep sorrows.

Gordigiani, however, did not keep his position because the circumstances were such as to

²⁶⁵In 1848, passing by Bohemia, many Tuscan prisoners met Giovanni and expressed their appreciation of his work. These Tuscans, expressed to Luigi upon their return to Tuscany, their knowledge of his brother.

not permit him to dedicate himself to other musical compositions besides those required by the vaudevilles. In fact, he wrote an opera buffa with the title *Il rendezvous*, which had a very happy encounter at the theater of Cocomero. The overture of this opera, which was well received, was written on the night before the premiere.

As is so very natural among the young, Gordigiani fell in love with the daughter of the famous guitarist, Mauro Guiliani, and proposed to marry her, but this was not so easy unless he could first assure her of the circumstances in which he would be able to make both of them happy for the future. He made an appeal at that time to the generosity of Count Demidov who promised to help him in this occasion. It was at the height of his contentment when again his impressionable and sensitive soul was put to the test.

The benevolent Count Demidov, that father of the poor, protector of art, died 4 March 1828, surrounded by not only all that were close to him, but also those who would benefitted from his generosity. Men's virtue does not always survive them as a simple memory but often does it actively find itself among the surviving family of the deceased. And this is exactly what happened in the family of Demidov, in which Counts Paolo and Anatole were the inheritors not only of the substance but also of the virtues of their father Niccolò.

Gordigiani thus found new benefactors in the family of Count Demidov and obtained from the Count, now Prince Anatole Demodiv, a pension that he still enjoys, which gave him the necessary means to start a family, marrying as he did, her whom he loved tenderly. Remembering those kindnesses, Gordigiani never missed an occasion to manifest his lively gratefulness to the Demidovs, and in a special way to Prince Anatolio. The latter always showed himself beneficent toward Gordigiani, and affectionate as he proved in wanting to be the godfather of Gordigiani's daughter, Leontina. Of eight children, there remains to Gordigiani today only three.

After the death of Count Commander Niccolò Demidov, Gordigiani stopped composing on order as he had in the Demidov house, and therefore was able to dedicate himself primarily to composing and to teaching. He wrote at that time two operas that remained in his portfolio, *Velleda* and *Rosamunda*, and he wrote many pieces of music. And with the fruits that came from these compositions and from his lessons, together with his pension from Demidov, he was able to maintain his family with dignity and with much care to teach his own children.

In 1835 he attempted to write for the stage of the Pergola a grand opera seria. For the plot he chose *Faust*, a drama of devilry and enchantment. This was a great burden because in Italy at that time there was not a great following for this type of entertainment that there was in other places. The audacity of Gordigiani was not crowned with fortune; the actors did not take their parts seriously, and the audience, while seeing horns and devils, began to laugh; the public laughed and the stage finished in a true inferno.

The music of *Faust* was written in the style of Mozart and to hear the intelligent people tell it, contained many beauties that were not appreciated.

Prince Demidov, in order to encourage Gordigiani and throw him into the musical world, sent him to Paris, all expenses paid, without ceasing to think also for his family in Florence. This trip, however, was unfruitful for Luigi, as Gordigiani was not known in that great capital, where only the big "names" got an opportunity.

Back in Florence, Princes Poniatowski, then brought Gordigiani with them to Vienna,

where they treated him like a brother and they introduced him to the highest nobility in the land, and especially to Prince Metternich and to Count Saint Aulaire, in whose rooms some of the pieces from *Fausto* were well received. It was not only amongst the family of the Princes Poniatowski that Gordigiani found himself well treated but also amongst other notables there who helped Gordigiani advance his career, acts that Gordigiani never forgot.

After a short stay in Vienna he returned to Tuscany, where until 1844 he made his home in Prato, which, because of its nearness to Florence, allowed Gordigiani to visit the capital often.

Prince Giuseppe Poniatowski, who united the nobility of his name with that of his heart, and with a rare skill in many branches of knowledge, particularly in music and in poetry, wrote a libretto titled *Filippo* that Gordigiani set to music. This opera was performed with great success in theaters, particularly the Standish on 2 March 1840, and sung by the Prince and the Princess Poniatowski, all skillful singers and gifted with beautiful voices: Princess Elisa, soprano; Prince Giuseppe, tenor; and Prince Carlo, bass. The proceeds of the entire evening were given to the children's school.

With Gordigiani's *Filippo* requested everywhere, he presented it constantly with his troupe at the Parisina, a theater of great stature at the time.

After the unhappy outcome of *Fausto* Gordigiani turned the focus of his theatrical music toward the styles of Donizetti and Bellini.

In 1841 he wrote the opera *Gli aragonesi in Napoli*, which was produced on the stage of the Teatro Leopoldo at the occasion of the theater's opening. It was one of his greatest successes. Restaged in Livorno, however, it was not met with the same success, perhaps by motives of the performers.

In 1843 the opera *I ciarlatoni* at the Teatro Leopoldo was not met with success as it could not have been on account of its terrible execution.

An oratorio, *Ester*, written at the urging of Ferdinando Ceccherini, a friend of our Gordigiani, and performed in 1846 in the Church of San Giovannino dei Pietro e Paolo was very well liked. Gordigiani, while composing *Ester*, as in other times, contemporaneously wrote the music to a ballet, *Ondina*, by commission of General Samoilowski, for Petersburg, and a *Cantica* in the Bernese style, titled *La Gordigiani*, still unpublished.

The Poniatowski family courteously allowed the performance at the theater of Cocomero in 1847 of another opera buffa by Gordigiani titled, *La vendetta corsa*, that had a very splendid outcome.

He then wrote *L'assedio di Firenze*, which he kept in his portfolio.

The last opera that was staged was composed uniquely for M. Cav. Teodulo Mabellini. The opera bore the title *L'avventuriero*. It was performed in Livorno in 1851, where it found great favor.

Another opera was written recently by Gordigiani, *Carmela*, which we hope will be performed in the near future.

Although Gordigiani's theatrical works reveal an uncommon genius and doctrine, it is not for these types of compositions that he owes his well-earned recognition. In that he is in debt to

the enchanting melodies which he knew how to dress with either the simple clothing of the people or the serious clothing of religion, through which melodies penetrated most deeply into the heart and touched chords that move in the way that they only can when created by purest genius.

Who does not know the popular songs of Gordigiani? There is not a city, even those not as musically knowledgeable, there is not a chamber even equipped with the most miserable piano, where Gordigiani's beautiful melodies have not cheered up lovers of good music.

These melodies, called *Canti popolari*, are not all spontaneous creations of the people, as the title could induce one to believe. Here is their origin.

One day, perhaps in 1836, a depressed Luigi [found] an old, worn-out book of poems, that carried the title *Canti popolari toscani*. He bought it, he brought it home, and the idea came to him to try and provide a few of these *canti*. The music that sprung from the fantasy of Gordigiani had a character so new and strange that he himself questioned: what kind of music is this? It is not an *aria*, it is not *romanza*, what is it? Gordigiani's wife, very knowledgeable about music, came to the conclusion that this music was neither an *aria* nor a *romanza*, but that it was good and excellent music, and encouraged Gordigiani to compose in that genre and style. Everyone who heard those *canti* set to music by Gordigiani remained speechless, and his friends unanimously encouraged him to publish that music, and so he did. Not knowing what name to give it he decided to use the same title from the book that gave to him the occasion to write this music. And so *I canti popolari* composed by Gordigiani saw the light. The first of these *canti* was "Partita è già la nave." Ricordi, who published the first collection of these songs, exerted himself well because they became known everywhere by the intellectual and by the lovers of music.

Gordigiani continued to write these songs, which increasingly grew in public favor. Prince Giuseppe Poniatowski was again that one who worked diligently to assure that Gordigiani's works were known, and so pleased by this new music by Gordigiani, he performed it in highest society. Chopin, once accompanied one of these performances was so fascinated, that he asked the Prince to repeat several pieces. Thus, little by little, the name of Gordigiani began to extend itself in the music world.

Our Luigi, delighted by poetry, used the verses of some of these *canti* and others were written by his daughter, Leontina, with much success. And by this young woman the poem "O santissima Vergine Maria."

Gordigiani also wrote some sacred melodies, exerting himself under counsel of his now-deceased friend Arcangeli, in the translations of Biave. These melodies, which received resounding success everywhere they were performed, were premiered in Lucca in a chamber of the Prince Giuseppe Poniatowski by Frezzolini, L'Angri, Poggi, and Colini, and Döhler at the piano. They were next performed in Florence in 1846 in the Goldoni Theater with full orchestra and also in Paris in 1852 in the Herz Salon of Princess Labanoff, [by] Mlle Hugot, Lablache, and Moriani. The newspapers, amongst them, *Il Constitutionnel*, presented a favorable review penned by a Florentine.

Gordigiani dedicated to the queen of England twelve *canti* that were titled *La rosa d'Inghilterra*. These compositions were, and to this day are, the delight of the English court. The principal newspapers of London praised Gordigiani extensively, and it was thus that he rightfully earned the reputation that he attained.

On the occasion of the death of Carlo Alberto he wrote an *Inno*, that he offered to the present King of Piedmont, who, with a very gracious letter, sent him a gift in return.

Gordigiani embarked on numerous artistic travels, giving concerts which always succeeded brilliantly in France and in England. Recently the much-acclaimed Ristori performed a song titled “La pazza” at one of Luigi’s concerts in Paris.

Gordigiani’s music continued to succeed and brought the author no little profit.

The most notable artists of the time esteemed a personal relationship with Gordigiani, and in but little time, he found himself in the company of the principal artists of Europe.

He received many praises, among which we will cite an album of graceful melodies, composed by Prince Giuseppe Poniatowski, and dedicated to Gordigiani with the motto, “Tu se’ lo mio maestro, e lo mio autore.”

Rossini, in a letter to Brandus, judged Gordigiani, “the most original and accurate [writer] that he ever knew.” Meyerbeer, in a letter to Guidi, editor-proprietor of this *Gazzetta*, called Gordigiani, “a fresh, delicate, and distinct talent.” Adam and many others expressed the highest considerations toward Gordigiani. Public opinion gave him the name of the Italian Schubert.

Gordigiani delighted also in writing a few parodies in verse, among which we cite the *Parisina*, published in the little comic newspaper of this city, *The Scaramouche*.

Gordigiani is of a bizarre character, and strange as he was, and impressionable, that the most tender pleasure enlivened him immensely, and the smallest setback discouraged him in spirit. He liked surprises, of which he conceived some of the most gracious ones, which pleased his wife very much. Sought after by high society, he loved the lesser [society], and most of all his family. Modest by nature, he left it up to the world to judge him for what he was really worth, which tipped the scales in his favor in public opinion. Not at all envious of the glory of others, he encouraged real talent, but he abandoned the nonentities to their own destiny.

The chamber compositions that Gordigiani wrote number today around three hundred. Of these, many translations exist, and one can now find one from Choudens in French, and Schott in German. Illustrious pianists such as Fumagalli and Gambini transcribed many of these pieces for piano.

The editors of Gordigiani’s compositions are Ricordi, Guidi, Lorenzi, Lucca, Escudier, Choudens, Boosey, Schott, etc. Gordigiani continues today to compose these very graceful melodies, of which twenty more of these new melodies will see the light.

APPENDIX C

GORDIGIANI BIOGRAPHY BY L. F. CASAMORATA²⁶⁶

The Gordigiani family is from Pistoia, in Tuscany. Luigi Gordigiani, however, was born in Modena on 21 June in 1806. His father, Antonio, was a renowned theater singer; his mother was Sofia Ducloitre of Bastia.

Since Antonio was in the service of Napoleon I as a chamber singer, he moved the family to Paris in 1811 and with them the little Luigi, who soon thereafter gave convincing indications of his unusual disposition for the musical disciplines, as attested to by Paër, Crescentini, Zingarelli and other musicians of merit who in those days had settled in the brilliant capital of the French empire.

His employment did not keep Antonio in Paris for long; compelled by his profession of theatrical singing to change residence often, and taking the family with him everywhere he went, so Luigi had to keep changing the tutors who trained him in music.

His study of the pianoforte that he undertook in his first years bore such fruit that he quickly earned a reputation of being the best player; and with the changing years he continued to cultivate his unusual ability that he possessed on this instrument. Soon, he easily secured good standing among the most renowned concert artists. His natural inclination, however, pushed him by preference toward the thorny career of the composer. And so, when he was still very young, he produced a number of cantate which received nothing less than a favorable reception. However, his greatest industriousness in composing began about 1820. Gordigiani's father died about this time; he was left without any substantial inheritance, and in this economic-distressed situation he was unable even to procure some relief from the pianoforte. Still too young to hope for sufficient favor from teaching, he clung courageously to the role of writing music for the pianoforte. Each composition yielded only a few lire for the young author, but many sold, when people learned of the great ease of his writing. Thus, with these slight earnings, he was able to manage at this time in his life.

Such financial difficulties did not last long, however, for in 1824 he was fortunate to become acquainted with the Russian commander, Count Nikolai Demidov, who was then stationed in Florence, and from him received a stipend for accompanying at the pianoforte the vaudevilles of the French comedy troupe that was also employed by the Count. Our Luigi was not always limited to the sole part of accompanist, for he also wrote music for many of these vaudevilles with great success.

The time that Gordigiani spent in the Demidov household left sufficient freedom for Luigi

²⁶⁶L[uigi] F[erdinando] Casamorata, "Luigi Gordigiani. Ricordi biografico [La fine al prossimo numero; continuazione e fine]," *Gazzetta musicale di Milano* 18/24; 18/25 (10 June 1860; 17 June 1860): 185-87; 193-94. Casamorata (1807-1881) was an Italian music critic and composer. Along with his studies in law, math, and education, he helped found the Istituto Musicale of Florence and contributed many reviews and articles to the *Gazzetta musicale di Milano*, the *Rivista musicale di Firenze* and the *Nazione*. See R. Gandolfi, "Luigi Ferdinando Casamorata," *Ricordi musicali fiorentini* 2/2 (Florence, 1906-7): 1-6, and A. Damerini, "Gli albori della critica musicale italiana," *Rivista musicale* 6 (1933): 31-43.

to occupy himself with other musical endeavors. It was in this period that he put the words to a comic operetta, titled *Rendez-vous* (1824), performed in Florence, not without success, on the stage of the *Infuocati* [Theater].

Luigi remained in this position until 1828, when Count Nikolai died. He remained somewhat as a free man, spending part of his time in private instruction and part in musical composition. Having already written two serious operas, *Velleda* and *Rosamunda*, without being able to have them rehearsed and staged, with much eagerness, he soon profited from the opportunity of influential friends who commissioned him to write another opera in 1835 for the *Pergola* [Theater] in Florence. He chose as the subject of his new work, *Faust* (*Il Fausto*, 1836). A risky choice in itself, it was even worse in this case because of the dreadful quality of the libretto for setting to music, a horrible mess at the bottom of all the most detestable theatrical libretti one could imagine. But if the libretto had been a little less outrageously bad, and if the performance had been a little better, this opera could possibly have had a modest success that the French call “d’estime” (of value), a success that was certainly deserved.

At that time, Demidov, with the purpose of taking his mind off the failed performance, at his own expense, sent Gordigiani to Paris. Shortly thereafter, another trip was made to Vienna with Prince and Princess Poniatowski, who became his most generous patrons. Having returned from this second trip to Florence, Gordigiani composed various operas, one after another, most of them comic; these were performed on stage with varying degrees of success. He even wrote an oratorio, *Ester*, which was performed to acclaim several times in the church of the San Giovanni of the Scolopi Fathers in Florence in 1846, and the music of a ballet, *Ondina*, commissioned by the Russian General Samoilowski for St. Petersburg. The last opera that he wrote, titled *Carmela*, remains like its older sisters, unperformed to the present day.

Gordigiani was not born for the theater; his natural inclination was the music of the salon. It was a strange phenomenon, therefore, though not out of the ordinary, that in the theater there were revolts mainly against his aims, and in his writing for the theater, he persisted, unperturbed, not discouraged by failures, and worse yet, not discouraged by the cold indifference of the public. In contrast to this, his delicious vocal compositions for the salon gave him an excellent reputation, a fame which will live in the memory as long as there are souls on earth sensitive to beauty. These compositions continue to be highly regarded with fatherly affection, in contrast to the more lowly of his theater works in which the composer spent more of his time.

It was about 1836 when Luigi, casually rummaging through the merchandise of a humble used book seller, came upon an old, worn-out volume of print titled, *Canti popolari toscani*. He purchased it for a few coins that the seller asked and carried it home with him. As he was used to seizing any opportunity to make music, he wanted to test himself by wedding some of these to notes. He set to work and, as if charmed, he found that several poems were set to music in a moment. It was a good thing that he took this work lightly and without excessive commitment. The music to those poems came easily, genuine and free from any preconceived systematic ideas. From his pen flowed songs that were very original, golden in their simplicity and far from every conventional form practiced up to that time. This novelty of form nearly frightened him, but due to the intelligent exhortations of his wife, a woman of much intelligence and exquisite musical taste, he persisted then in composing in that genre and style. “Partita è già la nave” was the first of these songs he set to music; others followed daily and soon there was an entire collection. As

friends and benefactors of Gordigiani began to like these compositions, either sung by himself or performed by one of his pupils, word soon spread, everyone urging him to make them public. And thus followed their publication by Ricordi. Not knowing how to entitle the unusual form, he accepted the title of the book that he had carried home, *Canti popolari toscani*. Consequently, many came to believe that these songs were true traditional folk melodies and that Gordigiani was only the compiler. This is not true, as now everyone knows, since in a certain sense the folk poetry was the cause of the forms that employed *stornelli*, *rispetti*, and similar forms; the music is the genuine creation of Gordigiani.

The favor that these compositions quickly raised made Gordigiani follow with other analogous collections, so that he exhausted all the poetry of the book previously mentioned. He then began to glean new sources to find material for his untiring inspiration, sometimes even writing the verses himself, and at times having his kind and cultured daughter, Leontina, write them.

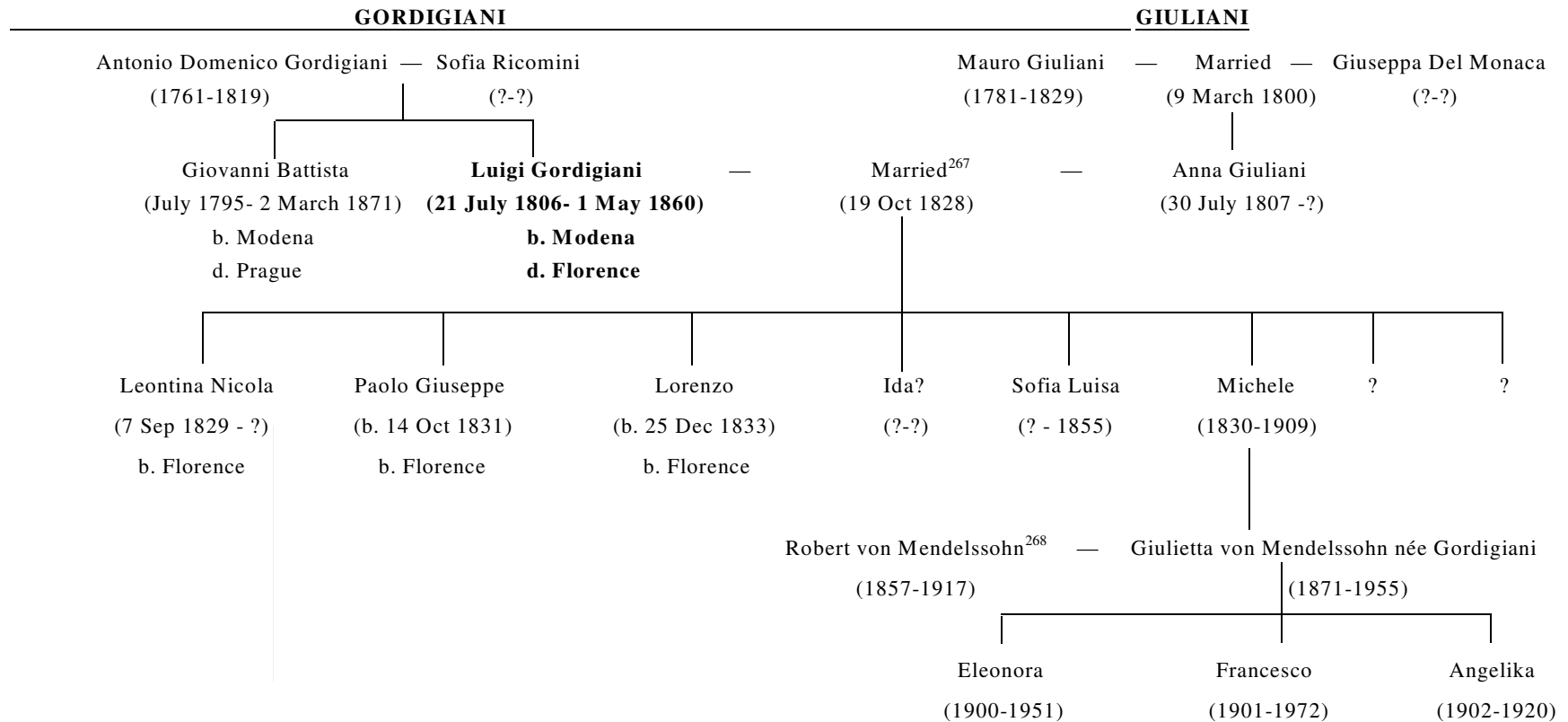
Enlivened by the success of his popular songs, Gordigiani composed other salon songs of a more elevated genre and of a more studied workmanship. These compositions are also very praiseworthy, and circulated and applauded by everyone cultured in music; it is even agreed that with these alone, and without the *Canti popolari*, Gordigiani would perhaps have risen to much fame, because in these songs, though noble, elegant, elaborate and expressive, Gordigiani happily resumed an already well-known genre. While in the popular songs Gordigiani is the original creator of a new genre, even more noteworthy, for the secret of the novelty remains as much in the unusual form as well as in their charming and ingenious simplicity.

Gordigiani was probably much more genuine the less ostentatious he was. He was a man of the wittiest spirit, with a naturally odd and pleasant humor, but extremely nervous. For no reason he would fall from great joy to deep morose. Very modest, without a shadow of affectation, and by nature far from pomposity, he did not boast of the many honors that he received.

It is an odd thing that sixteen years before his death, an alleged astrologer at some learned meeting in Paris, predicted that Gordigiani would die at the age of 53; some years later, an astrologer in Vienna repeated the same prediction, and for many years thereafter, he always joked of it. From 1858 on, however, the first symptoms of intestinal consumption that drew him toward death began. At that time the melancholy, which used to come sporadically (and which he did not expressly mention) became more dark and insistent until the point where he continued to speak of his death as if it were forthcoming. And in such a way it continued up, even more when the illness unfurled all of its irreparable force until the last months when he was confined to his bed. Nevertheless, when death was already closely pursuing, he changed his spirit, ceased to speak of death and in the final days, believing he was on the road to recovery, he tranquilly formulated future projects. Thus he would suffer less sadness at the parting from his family, from those by whom he was always deeply loved, when on 1 May 1860 at 2:00 in the afternoon death unexpectedly took him from the earth, completing precisely the fifty-third year of his life. Accompanied to the church with the funeral honors of the many distinguished admirers of music in Florence, he was interred in a modest tomb in the compound of the suburban cemetery of Santo Miniato al Monte alle Croci.

APPENDIX D

GORDIGIANI FAMILY TREE



²⁶⁷ An anonymous author states that Luigi and Anna were the parents of eight children. See “Biografica contemporanea dei Musicisti in Toscana: Luigi Gordigiani,” *Gazzetta musicale di Firenze* 3/22 (13 November 1855): 85. Only six of the eight children have been identified.

²⁶⁸ See Hiromi Hoshino, Commentary in Felix Mendelssohn Bartholdy, *Die erste Walpurgisnacht*, facsimile ed. (Tokyo: Yushodo, 2005), 26.

APPENDIX E

LIST OF DEDICATEES

Emilia Cocci
Miss Dolby
Donzella
Duca di Dino, Marchese di Tallegnano
Empress of France
Pietro Federighi (Teacher of Singing)
Mma. Freppa
Carlo Andrea Gambini (pianist)
Gardoni (friend)
Mma. Juva
Luigi Lablache (singer)
Rosina Libri
W. née Princesse Lobanoff de Rostow Rumbold
Carlo Lodovico (Duke of Lucca)
Mma. Lokart
Sofia Vera Lorini (singer)
Lucchesi (friend)
[Aspa] Mario (friend?)
Maria Michel
Napoleone Moriani
Corinna Nanni
Patania (friend)
Elisa Poniatowski
Giuseppe Poniatowski
Antonietta Sievers
Elisa Taccani Tasca
Signora Carolina Sabatier Ungher
Queen Victoria

APPENDIX F

GORDIGIANI'S PUBLISHERS

<u>Country</u>	<u>Company</u>	<u>City</u>
America	Brainard's Sons Co.	Chicago
	Cundy Music Co.	Boston
	Oliver Ditson & Co.	Boston
	Hamilton S. Gordon	New York
	F. A. North & Co.	Philadelphia
	Richardson	Boston
	G. Schirmer	New York
	Arthur P. Schmidt & Co.	Boston
	F. Trifet	Boston
	White, Smith & Co.	Boston
Belgium	Cranz	Brussels
	Schott Frères	Brussels
Brazil	Arthur Napoleão & Co.	Rio de Janeiro
Denmark	Hansen	Copenhagen
England	Edwin Ashdown Ltd.	London
	Cary & Co.	London
	F. W. Chanot & Sons	London
	Chappell & Co. Ltd.	London
	J. B. Cramer. & Co.	London
	Moore Smith & Co.	London
	Schott & Co.	London
	J. Williams Ltd.	London
France	O. Bornemann	Paris
	Chabal	Paris
	Chaillot	Paris
	Choudens	Paris
	Costallat & Co.	Paris

	A. Durand & Fils.	Paris
	Heugel et Cie.	Paris
	Laudy	Paris
	Le Boulch	Paris
	Mustel Père & Fils	Paris
	A. Pérégally & Parvy Fils	Paris
	Pacini	Paris
	Richault	Paris
	Schott & Co.	Paris
Germany	André Johann	Leipzig
	Bote Ed. & G. Bock	Berlin
	Cranz	Leipzig
	Wilhelm Hansen	Leipzig
	A. Heinrichshofen	Magdeburg
	Schlesinger	Berlin
Hungary	Klökner Edi	Budapest
Italy	A. Bertarelli & Co.	Milan
	Blanchi	Turin
	Carisch & Jänichen	Milan
	T. Cottrau	Naples
	G. Lorenzi	Florence
	F. Lucca	Milan
	G. Ricordi	Milan
	Mariani	Milan
	A. Racca	Turin
	G. Canti	Milan
Portugal	Sassetti & Co.	Lisbon
Russia	W. Bessel & Co.	St. Petersburg
	Gebethner & Wolff	Warschau
	A. Gutheil	Moscow
	P. Jurgenson	Moscow
Sweden	Abr. Hirsch	Stockholm

APPENDIX G

GLOSSARY OF SUB-GENRES OF NINETEENTH-CENTURY ITALIAN SONG²⁶⁹

Arietta – a diminutive form of an *aria*. In opera as well as vocal chamber music, the *arietta* was generally less elaborate and shorter. The term can be found in the vocal literature (Rossini's "Quando me sei vincina" from *Il barbiere di Siviglia*) and instrumental music (the second movement of Beethoven's Piano Sonata in C minor, op. 111). Examples: Rossini's "Se il vuol la molinara," Bellini's "Il zeffiro," and Donizetti's "L'ora del ritrovo."

Ballata – a term designating a narrative song. Although many examples can be found in the operatic literature (e.g., Verdi's "Son Pereda, son ricco d'onore" from *La forza del destino*), vocal chamber literature also contains a number of such pieces. Often these works incorporated a dance-like rhythm. Examples: Gordigiani's "Offerta" and Bellini's "L'allegro marinaro."

Canti popolari – in the nineteenth century, often referred to songs that set folk poetry from any given region in Italy (e.g., Gordigiani's *Canti popolari toscani*) or songs that used a popular regional melody.

Canzona – the term simply translates as "song" and was used extensively in reference to song or sometimes an instrumental piece that exhibited a song-like character. Example: Rossini's "La partenza."

Chansonette – a refrain song type (usually sacred) that resembles the Spanish *villancico*. Example: Maria Malibran's "Rataplan, tambour habile."

Dispetto – a form of Italian poetry similar to a *rispetto* but whose content focuses on disappointment and outrage. The term translates as "spite."

Duet – a song-type generally for two singers, often singing different texts. Although commonly used in opera, songs of this sort were written by a number of composers, including Gordigiani and Rossini.

Elegia – a term originally used for a type of poetic meter (dactylic hexameter). Musically, songs that are set as an *elegia* are sad and somber, often reflecting death or sorrow. Example: Gordigiani's "Candannato a morte."

Lirica – a term often found later in the nineteenth century referring to a freer form than the earlier

²⁶⁹This glossary represents many of the terms that surface in the literature in reference to song. By no means does it represent all of them. The large number of terms is a result of composers not only giving songs specific titles (e.g., "Il ritorno"), but also naming them in regard to a particular poetic form (e.g., *stornello*), a subgenre (e.g., *ariette* or *duettino*), a place of origin (e.g., *canto popolare toscano*), melodic style (e.g., *lirica*), meter (e.g., *siciliano*) function (e.g., *ninna-nanna*), or time of day (e.g., *mattinata*). An excellent source that outlines by geographic region in Italy the different poetic forms found in Italian folk songs is Rachel Harriette Busk, *The Folk-Songs of Italy* (New York: Arno Press, 1977.)

romanza. The subgenre seemed to incorporate more melodic recitative rather than the *bel canto* of the earlier forms.

Mattinata – the *mattinata* is a subdivision of the Italian poetic form *rispetti*. It generally denoted a verse that a lover sang in the morning under his sweetheart's window. Like the *serenata*, it is sung exclusively by men. The most famous example is Leoncavallo's "Mattinata." The *aubade* is the French counterpart.

Melodia – the Italian composers who used this term were more often those who visited France, worked there, or had constant contact with French culture, such as Rossini and Donizetti.²⁷⁰ Example: Catalani's *Four melodie*.

Neapolitan song – a song that focused primarily on the melodic line with simple accompaniment, often incorporating the Neapolitan sixth chord, and written in dialect. The most celebrated Neapolitan song is Luigi Denza's "Funiculi, funicula."

Ninna-nanna – or lullaby; a vocal piece that was used to lull children to sleep. The term can be found as early as the seventeenth century and is often used synonymously with *pastoral*. Generally, the form is non-stanzaic. Often the text is comprised of negative images of death and hunger, a reminder to the child that world is a cruel place. Examples: Puccini's "L'uccellino" and Tosti's "Ninna nanna."

Notturmo – A subdivision of *rispetto* which translates as "Night song." Example: Gordigiani's "Due tombe."

Notturnino – a short *notturmo*. Example: Gordigiani's "Dopo il temporale."

Preghiera – a prayer. Example: Gordigiani's "Tu che gli spasimi del mio cor vedi."

Ritornello – see *stornello*

Rispetto – the term *rispetto* is derived from the content of a stanzaic form of Italian poetry, i.e., a poet paying respect to his loved one. The form was commonly seen in the fifteenth- and sixteenth-century frottola and madrigal. Each stanza generally consisted of eight lines in iambic endecasillabi. The term is used interchangeably with *strombotto* and *ottava rima*.

Romanza – the most common name of the art song, which often used folk rhythms and dance forms (e.g., baracrolle and tarantella). *Romanze* often tell a story or describe a particular emotional state.²⁷¹ As a result, *romanze* generally incorporate tremolos, a wide dynamic range, and arpeggios, albeit all suited for the amateur pianist. Verdi used the term in an instrumental work, *Romanza senza parole* (1844) for solo piano. Examples: Bellini's "Guarda che bianca luna," Donizetti's "T'aspetto ancor," and Gordigiani's "Il ritorno."

Serenata – prior to the nineteenth century, the *serenata* was a dramatic work for singers and orchestra, resembling such genres as the opera or oratorio. In the nineteenth century the term was also used to refer to an evening song performed exclusively by men.

Siciliano – an aria or instrumental piece, most often set in 6/8 or 12/8 rhythm. Although the term

²⁷⁰Patricia Adkins Chiti, preface to *Italian Art Songs of the Romantic Era* (Van Nuys, CA: Alfred, 1994), 5.

²⁷¹Chiti, 5.

surfaces more commonly in the seventeenth or eighteenth century, nineteenth-century song composers also used the term as titles to song compositions.

Strombotto – a stanzaic form of Italian poetry used interchangeably with *rispetto* and consisting of eight lines set in endecasillabi. There were three types of *strombotti*, each distinguished by its rhyme scheme. The most common was the *strambotto toscano* (abababcc), followed by the *strambotto siciliano* (abababab) and the *strambotto romagnuolo* (ababccdd).

Stornello – a poetic style that was common among Tuscan peasants. It is believed to have been derived from the term *stornare* or *ritornello*, in which a word or sentence would often repeat. In its poetic form, the *stornello* generally consisted of three lines, the first of which rhymed with the third line and was made of up of five syllables. The second and third lines are set in eleven syllables. The term is used interchangeably with *ritornello*. The poem was often characterized by intense emotional expression and rustic language, in combination with imagery and metaphors from everyday life. Examples: Gordigiani's "I tre colori" and Verdi's "Tu dici che non m'ami."

APPENDIX H

NINETEENTH-CENTURY ITALIAN SALONS

Host/Hostess	City	Location	Salon Type	Attendees
Louisa, Countess of Albany (1753-1824)				
Claudia Maffei	Milan			Verdi
Countess Carcano	Milan			
Countess Saimoyloff	Milan			
Elena Vigano	Milan		Lit./Music	
Count Lodovico Belgioioso				
Countess Sofia de' Medici				
Marchesa di Marignano				
Marchese Berio di Salsa	Naples	Palazzo Berio	Poetry/Music	Rossini
Princess Cristina Belgiojoso (1808-87)	Paris/Milan		Music	Bellini, Rossini Grisi
Princess Mathilde Bonaparte				
Princess of Wales (Carolina Brunswick)	Pesaro	Villa Caprile	Music	Rossini
Gioachino Rossini	Paris	No. 2 rue de la Chaussée-d'Antin	Music	
Urbano Rattazzi (wife)	Florence	Palazzo Guadagni	Lit./Music?	

APPENDIX I

GORDIGIANI IN THE SALONS AND CONCERT HALLS OF EUROPE²⁷²

Date	Salon/Venue	Location	Performers	Songs/Pieces Performed	Attendees	Comments	Source
28 May 1846	Goldoni Theater (Gran Sala)	Venice		<i>Melodie sacre</i> , duets, trios quartets, many solos	Many dilettantes and musicians	Evening performance	GmM
July 1851	Italian Theater	Paris	Mrs. Sannazzaro Sir Colini Patania	An aria by Stradella	Gottschalk	Gottschalk performed	GmM
25 June 1852	Court of Queen Victoria	London	Sofia Cruvelli	“Speranza del mio cor” by Gordigiani	Queen Victoria Walewaki (Minister of France)	Queen requests album	GmM
4 May 1853	Bonne Nouvelle	Paris	Vera Lorini Calzolari Le Fort A. Fumagalli	Gordigiani songs “Il braccio mio conquise” “O santissima Vergine Maria”	Empress Eugenia	Fumagalli performed his piano transcription of “O santissima”	Im/GmM

²⁷²The following lists the performances of Gordigiani’s songs at various European locations. The list is compiled from reports in *Dwight’s Journal* (D), *Gazzetta musicale di Milano* (GmM), *Gazzetta musicale di Firenze* (GmF), *L’Italia musicale* (Im), *La musica* (M), *L’Armonia* (A), and *The Musical World* (MW).

Date	Salon/Venue	Location	Performers	Songs/Pieces Performed	Attendees	Comments	Source
22 July 1853	Dudley Hall Egyptian Gallery	London	Clara Novello Lefort Marchesi Gardoni Graumann Ciabatta	"E quando morir"	Intellectuals Lord Ward 8 duchesses 10 marquesses 6 countesses 4 barons 3 vice countesses 20 ladies	Wednesday matinee	GmF/MW
1 April 1855	Pio-Filarmonica Society	Verona	Zennari Foroni-Conti Gaetanina Brambilla Giacomo Laschi Castelli	Instrumental pieces, Romance by Pacini, "La mere et l'enfant" by Donizetti, Fantasia for two flutes by Professor De Paoli, "Le sette ultime parole di Nostra Signore sulla Croce" by Mercadante	Master Pedrotti (choir director)		Im
September 1855		London	Ciabatta Belletti, Bettini Mad. Wilhelmy Herr Halle, M. Paque Miss Dolby	Gordigiani songs: "L'esule," "Il giuoco della mora," "E m'e venuto un abbagliore," works by Pinsuti and Campana, Peter's romance from <i>L'etoile</i>		Half dozen Gordigiani songs performed	D/MW

Date	Salon/Venue	Location	Performers	Songs/Pieces Performed	Attendees	Comments	Source
11 June 1855	Italian Theater (Foyer)	Paris	Del Bianco M. Gherardi M. Stockhausen Mlla. Ucceli M. Valti Mrs. Marcolini Ristori	Fantasy for four hands from the opera <i>Leonora</i> , and <i>Souvenirs de Naples</i> by M. Babuscio, “Il nome di mia madre” and “Aime-moi-ben” by Gordigiani, and a scene from <i>La povera pazza</i> by Felice Bisozza		3:00pm; tickets sold for 10 francs	GmF/GmM
30 July 1855	Beethoven Salon	London	Mad. Wilhelmy Mad. Dolby Mr. Belletti Bettini Ciabatta M. Halle M. Paque	“Il nome di mia madre,” “L’esule,” “Impressione,” “E m’è venuto un abbalione agl’occhi,” “Il giuoco della mora,” a trio (“Pappataci”) from <i>L’Italiana in Algeri</i> , Introduction and Finale of Beethoven’s Sonata, op. 53, “La donna è mobile,” “Angiol d’amore,” “Oh jours heureux” from <i>Etoile du Nord</i> , a Mercadante aria, two German songs, a cello solo, a Chopin waltz, and nocturne	Large aristocratic audience	Monday mattinata; Gordigiani accompanied at the piano	GmM/MW

Date	Salon/Venue	Location	Performers	Songs/Pieces Performed	Attendees	Comments	Source
April 1858	Philharmonic Society		Ms. Fanny Jervis, Edward (Fanny's brother), Maestro Manetti, Professor G. Giovacchini, Jefte Sbolci, 14 distinguished amateurs	Hummel trio for piano, violin, cello (op. 39), Sacred melody for four voices by Gordigiani, "O salutarus" by Rossini, Grand Duet for two pianos by Thalberg			A

APPENDIX J

NINETEENTH-CENTURY ITALIAN SONG COMPOSERS

Luigi Cherubini (1760-1842)

Valentino Fioravanti (1764-1837)

Bonifazio Asioli (1769-1832)

Ferdinando Paer (1771-1839)

Michele Carafa (1787-1872)

Antonio Pacini (1778-1866)

Gioachino Rossini (1792-1868)

Saverio Mercadante (1795-1870)

Gaetano Donizetti (1797-1848)

Vincenzo Gabussi (1800-1846) – “nuovo Schubert”

Vincenzo Bellini (1801-1835)

Michael Costa (1808-1844)

Giuseppe Verdi (1813-1901)

Errico Petrella (1813-1877)

Antonio Buzzolla (1815-1871) – “Schubert della laguna”

Antonio Bazzini (1818-1897)



**Contemporaries
of
Luigi Gordigiani**

Nicola De Giosa (1820-1885)

Luigi Arditi (1822-1903)

Vincenzo de Meglio (1825-1883)

Teodoro Cottrau (1827-1879)

Gaetano Braga (1829-1907)

Ciro Pinsuti (1829-1888)

Filippo Marchetti (1831-1902)

Amilcare Ponchielli (1834-1886)

Antonio Carlos Gomes (1836-1896)

Franco Faccio (1840-1891)

Giulio Ricordi (1840-1912)

Giovanni Sgambati (1841-1914)

Arrigo Boito (1842-1918)

Paolo Tosti (1846-1916)

Luigi Denza (1846-1922)

APPENDIX K

NINETEENTH-CENTURY ITALIAN PIANO FIRMS

Firm	Location	Active	Piano Type	Other
Agmonino, Giacinto	Turin	1850	Uprights	Parisian technicians; exported to Latin America
Alovisio, Luigi	Turin	<i>fl. c. 1838</i>		
Audreoli		<i>fl. 1881</i>		
Anelli, Gualtiero?	Cremona	<i>fl. 1820</i>	Square	
Barbanti, Francesco e Figlio	Milan	<i>fl. c. 1800-1850</i>	Square	
Berra, Giovanni & Cesare	Turin	1850 - <i>fl. 1916</i>		Used labels <i>Baer Berlin</i> and <i>I.C.B.</i>
Berzioli, Fratelli	Parma	1836 - <i>fl. 1916</i>		
Brizzi & Nicolai	Florence	<i>fl. 1882 - fl. 1903</i>	Square	Dealers for Samuel Meisner in Florence
Cafol		<i>fl. 1875 - fl. 1885</i>		
Cataneo, Giuseppe	Milan	<i>fl. 1834- c. 1844</i>		Pupils Ambrgio Riva, Angelo Colombo, and Luigi Stucchi
Cessato		<i>fl. 1881</i>		
Colombo, Fratelli	Milan	<i>fl. 1851- 1916</i>		
Cresci, Vincenzo	Livorno	<i>fl. 1820</i>	Grand	Maker or dealer?
Federico, Fratelli	Naples	<i>fl. 1854-1882</i>		
D'Avenia, L.		<i>fl. 1882</i>		
Fea, Fratelli	Turin	1880 - <i>fl. 1916</i>		
Fea, Giovanni	Turin	1880		
Fischer, Y.	Naples	<i>fl. c. 1825</i>		
Forneris, Fratelli	Turin	?		
Fredrico		<i>fl. 1882</i>		
Griffini & Co.		?		
Gillone		<i>fl. 1881</i>		
Haichele, Giovanni	Trieste	first half of 19 th century		
Lachio & Co.	Turin	?		
Lachin, Nicoló	Padova	1830 - <i>fl. 1916</i>		
Lefonti		<i>fl. 1882</i>		

Firm	Location	Active	Piano Type	Other
Meglio		<i>fl.</i> 1882		
Migliano & Borello	Turin	?		
Mola, Cav. Giuseppe	Turin	1862 - <i>fl.</i> 1881		
Muller & Resig, Fratelli	Naples	<i>fl.</i> 1850-54		First to introduce double escapement action
Muti, Raffaele	Naples	<i>fl.</i> 1854		
Olivotto, B.	Turin	?		
Perotti, Cav. Carlo	Turin	1870		
Piantanida, Felice	Milan	1799		
Prestinari, Giuseppe	Milan	<i>fl.</i> 1810-1840	Square	
Quartero, Vittoria Felice	Turin	?		
Rasori, Luigi	Milan?	<i>fl.</i> early 19 th century		
Ricordi & Finzi		<i>fl.</i> 1882		
Rick, Giuseppe	Naples	?		
Riva, Ambrogio	Milan	<i>fl.</i> 1845-55		
Roeseler, Cac. Carlo	Turin	c. 1850 - <i>fl.</i> 1916		
Scappa, Gaetano	Milan	<i>fl.</i> early 19 th century	Square	
Stucchi, Luigi	Milan	<i>fl.</i> 1845-1871		
Sievers, Ferdinando	Naples	c. 1865		Published detailed, illustrated 2-volume treatise, <i>Il pianoforte</i> (1868)
Trentin, Abate Gregorio	Padova	c. 1822-24?		Invented six-octave grand and pedal activated device for sustaining tone

APPENDIX L

LIST OF POETS SET BY GORDIGIANI

Barsottini, Padre Geremia (1812-?)

Ester (oratorio)

Bayard, F. (co-librettist)

Le diable à l'école (opera)

Benelli, Carlo

“Amar mi vorrai tu?”

Berettoni, Arcangelo

“Gino il crociato”

“Il giuoco della mora”

“Paura”

“Tu che gli spasimi”

Bernar, Paul

“L'exile”

Calzabigi, Ranieri de (1714-1795)

Comala (cantata)

Canovai, G.B. (lawyer)

“All'erta sta”

“I primi amori”

Cappellina, D.

“La suora di carita”

Capocci di Belmonte, S.

“Lidia”

Carara, C.

“L'infermità”

Cavara, C.

“Bellezza e crudeltà”

“Lucietta”

Carrer, L.

“In battello”

“La sorella”

“La festa”

“Neera”

Carcano, G.

“Il calice del dolore”

“Sei cheta o notte”

Cecchi, A.

“Il primo amore”

“L’amore”

“Un ricordo”

Cempini, L.

“Fiori e baci” (? or Tasca?)

“T’amo, t’amo!”

“Un sorriso”

Charlemagne, C. de

“Le depart du marin”

Cottrau, F.

“Ancora t’amo”

“Avete mai sognato il paradiso?”

“Canto e ballo”

“Esigenza”

“Il maggio”

“Il nome di mia madre”

“La cerca”

“La ciambella”

“La pipa del nonno”

“Ninetta”

“Oh! miei pensier”

“Pastorale”

“Rassegnazione”

Dall’Ongaro, F.

“I tre colori”

Deschamps, E. (1791-1871)

“En bateau”
“Fleurs et baisers”
“La lontananza”
“Ma soeur”
“Mariage et repentir”
“Quand?”

Fiorioli, E.

“A Maria”
“Ci vuole il damo”
“Gelosia”
“Guardate un po’”
“Il poverello”
“Il sospiro di una fanciulla”
“Il vagheggino”
“La donna di Toscana”
“La tradita”
“Maria”
“Senza amore”
“Un bacio”
“Vo’ amare anch’io”

Frullani, Emilio (1808-1879)

“Io t’amo”
“La benedizione”
“La boscajuola”
“La pensierosa”
“Quando nel tuo sembiante”

Ghinassi, Vincenzo

“I bersaglieri delle alpi”

Giacomelli, G.

“Tristezza”

Giotti, N.

“Il rosaio”

Giusti, G.

“L’anima sconsolata”

Gonnella, Francesco (fl. 1794-1812)

Il ratto d’Etruria (cantata)

Gordigiani, Leontina (daughter of Luigi Gordigiani)

“Ci sia guida quel chiaror”

“La rondine e il fiore”

“Fossi poeta”

Gordigiani, L. (Leontina?)

“Desiderio”

“Fossi poeta”

“Ho perdonato”

“Il beffardo”

“Impressione”

“La bambolina”

“La gelosia”

“Vorrei morire”

“La tortorella”

Lauzières, A. de

L’avventuriero (opera)

Linley, G. (translator?)

“On thee my heart is always fondly dreaming”

Lorini, A.

“La tempesta”

Lorenzini, [Carlo?]

“L’invito”

Maffei, [Andrea?]

“L’addio del pastore”

Maggioni, S. Manfredo (1827-1916)

“Il poveretto” (G. Verdi)

“La zingara” (*Sei romanze* by G. Verdi)

“Lo spazzacamino” (*Sei romanze* by G. Verdi)

“Piacesse al ciel ch’io fossi”

Marsollier des Vivetières, B.J.

Deux mots (opera)

M.

“La speranza”

Micciarelli, Leopoldo

“Del labbro tuo purpureo”

“Il darsi”

“Il salice e la tomba”

“Il mezzogiorno”

“Giudizio”

“L’inverno”

“La primavera”

“Le prigioniere”

“Le rivali”

“Le due fanciulle”

“Meglio soli che male accompagnati”

“Questo si chiama parlar franco”

“Ti darò due baci”

“Un pensiero disgustoso”

Micciarelli, M.

“Il fior della speranza”

Monterai

“Il sacro bosco”

Pellegrini, F. de

“La capitolazione”

“La fanciulla e il pesce”

“Le lodi del sabato”

“Ti sposerai, ti pentirai”

Poniatowski, G.

Fausto (opera)

Prati, G.

“Due storie”

“Due tombe”

“Tutto ritorna”

Rasponi, Cristino

“La luna”

Rosini, Giovanni (1776-1855)

“Euriso”

Rubieri, E.

“È inutile”

“I due canarini”

“La stella d’amore”

Salvagnoli, V.

“Il lamento della madre”

Scribe, E. (co-librettist, F. Bayard)

Le diable à l’école (opera)

Tasca, Ottavio

“La farfalla”

“La gelosia”

“La madre infelice”

“Fiori e baci” (? or Cempini?)

Thouar, Pietro

“Il vessillo benedetto”

Tottola, A.L.

Filippo (opera)

Zucchetti, Carlo

“Il bacio”

“Il bicchier d’acqua”

“Il termometro d’amore”

“Innocente pastorella”

“Sotto un balcone”

APPENDIX M

TRANSLATIONS OF SELECT POEMS

1. Voglio la Sandra, oppure m'avveleno

Poet: Anonymous

Cosa t'ho fatto, vedova maligna,
che la tua figlia a me tu non vuoi dare?
Io non t'ho chiesto nè campo, nè vigna,
nemmeno un par di buoi per lavorare.
Io non t'ho chiesto nè oro nè argento
la Sandra accordami e son contento;
Io non t'ho chiesto nè argento nè oro,
stimo la Sandra ben più d'un tesoro;
non voglio argento, non voglio l'oro,
stimo la Sandra ben più d'un tesoro.
Pensaci ben, l'amore ch'ho nel core
mi puol condurre a qualche gran pazzia.
Non ho parenti e son di me signore,
e se devo morir ben così sia.
Io non ti chiedo nè oro nè argento,
la Sandra basta per farmi contento;
L'oro non voglio, l'argento nemmeno,
voglio la Sandra, oppur m'avveleno;
non voglio argento, oro nemmeno,
voglio la Sandra, oppur m'avveleno.

What have I done to you, you malicious widow,
that you do not wish to give your daughter to me?
I did not ask of you either field or vineyard,
nor even a pair of oxen for plowing.
I did not ask of you either gold or silver,
give me Sandra and I will be happy;
I did not ask of you either gold or silver,
I value Sandra much more than any treasure;
I do not want silver; I do not want gold,
I value Sandra much more than any treasure.
Think well, the love that I have in my heart
could drive me to some great madness.
I have no relatives and I am my own master,
and if I must die, well thus it must be.
I do not ask of you either gold or silver,
Sandra is enough to make me happy;
Gold I do not want, nor silver either,
I want Sandra, else I will poison myself;
I do not want silver, nor gold either,
I want Sandra, else I will poison myself.

2. Ogni sabato avrete il lume acceso

Poet: Anonymous

O santissima Vergine Maria
concedetemi il vostro gran favore,
porgete ascolto all'orazione mia,
vi prego pel mio ben che se ne muore,
Fo voto di donarvi quell'anello
che mi comprò la mamma, son quattr'anni,
e il vezzo di corallo tanto bello,
ma fate che guarisca il mio Giovanni.
E se quel poverin mi sarà reso,
ogni sabato avrete il lume acceso.
Maria, Maria. Maria, Maria.

Oh holiest Virgin Mary
grant me your grand favor,
listen to my prayer,
I pray you for my beloved is dying,
I take the oath to give you that ring
that my mother purchased four years ago,
and the necklace made of that beautiful coral,
but please, heal my John.
And if that poor man will be given back to me,
every Saturday you will have a votive candle lit
Maria, Maria. Maria, Maria.

3. Blondine

Poet: Anonymous

Avete pure un pallido visino
che fa tutte le genti innamorare.
Parete sulla siepe un gelsomino
e la bianchina vi voglio chiamare.
E se vorrete far con me all'amore
vi chiamerò la donna del mio core.
Donatemi una ciocca di capelli
che per memoria il terrò sul core.
Votate verso me quegli'occhi belli;
mi sentirete sospirar d'amore.
Sospirar mi sentirete; se un bacio
angiolo mio voi mi darete.

You have a fair face
that makes everyone fall in love.
You are like the jasmine on hedges
and I wish to call you the little white maiden.
And if you would like to make love with me
I will call you the lady of my heart.
Give me a lock of hair
I will keep it as a memory on my heart.
Turn your beautiful eyes toward me;
You will hear me sighing with love.
You will hear me sigh if a kiss
you give me, my angel.

4. L'araba

Poet: Anonymous

Dall' Arabia fui rapita non trillustre giovinetta;
qui mi trassero avvilita a una vita di dolor;
io son negra ho core ardente
come il sol della mia terra ma qui gemo fra una gente
che deride il mio color.
Ah! bello è il ciel di quest' Iberia ma non parla a me
d'amor
Dei deserti nella calma quante volte il sol cadente
sotto I rami d'una palma mi lasciò col mio tesoro,
quante volte a cielo aperto
riposai sovra il suo seno ah rendetemi al deserto;
Ah rendetemi al suo cor,
ah! bello è il ciel di quest' Iberia ma non parla a me
d'amor.

Not yet fifteen I was taken from Arabia;
they brought me here, dejected, to a life of pain;
I am black-skinned, I have a burning heart
like the sun of my land but here I moan among
people
who mock my color.
ah! lovely is the sky of Spain, but it speaks to me not
of love.
Within the calm desert so many times at sundown
under a palm tree I slept on his chest,
so many times under the open sky
have I rested over his bosom, oh return me to the
desert;
Return me to his heart,
Oh beautiful is the sky of Spain, but it speaks to me
not of love.

5. Il vessillo benedetto

Poet: Pietro Thouar (b. 1809)

E l'ho visto il Vessillo benedetto
da capo sventolar sopra la torre,
Il Marzocco la tien fra l'unghie stretto
perchè nessuno glielo vada a torre.
Dei tre colori quando è rivestito
Palazzo Vecchio par ringiovanito.
Se poi splendono al sole I tre colori
ringiovinisce la città de' fiori:
quando sventoleran sull'Appennino,
tutta L'Italia diverrà un giardino.

And I saw the blessed Ensign
waving on the top, above the tower,
the Marzocco keeps it clenched in his fists
So that no one would take it
The Palazzo Vecchio appears rejuvenated
dressed in the three colors.
If the three colors wave in the sun
the city is revived with flowers
when they [the colors] wave on the Appennines,
all of Italy will become a garden.

6. I tre colori

Poet: Anonymous

E lo mio amore se n'è ito a Siena,
portommi il brigidin di due colori:
il candido è la fè che c'incatena,
il rosso è l'allegria de' nostri cuori.
Ci metterò una foglia di verbena
ch'io stessa alimentai di freschi umori,
e gli dirò che il verde, il rosso e il bianco
gli stanno ben con una spada al fianco,
e gli dirò che il bianco, il verde e il rosso
vuol dir che Italia il suo giogo l'ha scosso,
e gli dirò che il rosso, il bianco e il verde
gli è un terno che si giuoca e non si perde.

My love went to Siena,
and brought me a bouquet of two colors:
the white is the faith that links us,
the red is the happiness of our hearts.
I will place a leaf of verbena there
that I nurtured with cool tempers,
and I will tell him that green, red, and white
fit him well with a sword at his side,
and I will tell him that green, red, and white
means that Italy has broken its yoke
and I will tell him that green, red, and white
is a tern that you play and never lose.

7. Le tre nazioni

Poet: Anonymous

Tenor I (France)

Oui! Viva la società
Je crois que dans le vino
s'enfuit melancolie
etre in allegria oui bevando in società.
Je crois oui, oui, oui, oui
boire bisognera oui.

Yes, long live society
I believe that melancholy
passes with wine,
to be happy here drinking in society.
I believe yes, yes, yes,
we need to drink, yes.

Tenor II (Germany)

Ja! Fifi la società
La pirra piu del fino ja caccia melancolia
ber star in allecric
pere pisognera, ja, ja, ja.

Yes, long live society
Beer, more than wine, chases away melancholy
to be happy here drinking
we need to drink, yes, yes, yes.

Basso (England)

Yes, yes, bevando in società
Jo penso che in the vino
passa melancolia, statevi in allegria
quando bevando sta,
Bevando in società, yes, yes, yes.

Yes, drinking in society
I think that wine
chases away melancholy, be happy
when drinking here,
drinking in society, yes, yes, yes.

8. Il sogno di Cenerentola

Poet: Anonymous

Sempre a soffiare mi tocca a star,
vita più barbara no si può dar, ah! no!
Sempre soffiare . . .
Le sorelle con il padre,
Vanno in cocchio vanno in feste,
colla logora mia veste
Resto sola a sospirar.
Sempre soffiare . . .
Eppur feci un sogno; oh sogno beato,
sembrava in un punto cangiato il mio fato.
Oh sogno felice, oh sogno t'avvera
e forse stasera contenta sarò;
d'invidia ogni donna morire farò, sì.
Non più cova cenere potranno chiamarmi,
ma bella qual venere dovranno adorarmi,
avrò ricche vesti, avrò dei diamanti
È un stuolo d'amanti prostrati al mio piè.
Oh sogna t'avvera
sì forse stasera contenta sarò . . .
Ma se a soffiare mi tocca a star?
Amor mi dice non palpitar.

It's always my turn to stay home,
a life more barbarous is not possible to have, no!
It's always my turn to stay home.
The sisters with father,
go to parties go for rides,
in my worn-out dress
I stay alone and sigh.
It's always my turn to stay home.
And yet I had a dream, oh blessed dream,
I saw in a moment my fate changed.
Oh happy dream, oh dream, come true!
and perhaps this evening I will be happy;
I will make every woman die of envy, yes.
No more will they all call me Cinderella,
but beautiful as Venus they all will adore me,
I'll have rich dresses, I will have diamonds
and a swarm of lovers prostrate at my feet.
Oh dream, come true!
Yes, perhaps tonight happy I'll be. . .
But if I am ever called to stay home?
Love says to me, do not tremble.

9. Il risentimento

Poet: Anonymous

O speranza tradita,
tu mi reggesti in vita
or tu mi fai morir.
In chi sperar poss'io
se pur dall'idol mio
mi veggo oh dio tradir!
Impietosito l'eco,
Ripeter sempre meco
ha fille un cor fedel!
Nel bosco ove s'asconde
piangendo mi risponde
ha fille un cor crudel!
Soffri ch'io t'ami almeno,
non t'adirar se peno,
anima mia per te.
Vana è la speme mia;
ad altri pena ah! sia
per me dolce mercè.
Senti, l'estremo addio;
senti bell'idol mio,
non mi lasciar così;
morrò farò ritorno,
e l'ombra mia d'intorno
avrai la notte, il dì!

O unfaithful hope,
you brought me life
now you make me die. (Now you bring me death)
In whom can I hope
if even my love oh God
I see unfaithful to Me!
Pitiless echo,
repeats always to me
a woman has a faithful heart!
In the woods where he hides,
crying, he answers me,
a woman has a cruel heart!
Allow me to love you at least,
do not be angry if I suffer,
my dear heart, for you.
Vain is my hope;
(I wish) others' pain be
like sweet mercy for me.
Feel the last goodbye;
listen, my dear heart,
do not leave me like this;
I will die, I will return,
and my shadow will surround you
each night and day!

10. Siete bello

Poet: Anonymous

Conosco il vostro stato, fior gentile;
non è dover che v'abbaassiate tanto,
d'amarmi me, che son meschina e vile;
che voi de'belli ne portate il vanto.
Ah! si de'belli il vanto ne portate
conosco bene che voi mi burlate.
Si...ben m'avveggo che burlata sono;
ma siete bello e perciò vi perdono.
Chi sà quante ne amaste e quante sono
le misere da voi lasciate in bando;
siete così cortese avete il dono
di prender ogni cor sempre scherzando.

I know how you are, gentle flower;
it is not necessary to lower yourself so,
and love me so pitiful and vile;
since you can be proud of your beauty.
Oh! If you feel the pride of beauty
I know well you tease me.
I very well realize that I am mocked;
but you are beautiful and therefore I forgive you.
Who knows how many you loved and how many
miserable ones you abandoned;
you are so polite, you have the gift
of always stealing each heart jokingly.

11. Tra la la

Poet: Anonymous

Giovanottin che passi per la via,
non ti voltar, che non canto per te.
Canto per il mio ben ch'è andato via,
per il mio ben ch'è più bellin di te.
Quando partì da me quell' Angioletto
il core si staccò da questo petto,
fedele a lui sarò fino alla morte
e non mi lagnerà della mia sorte.
Quando ritornerà, oh! me beata!
Questa finestra mia sarà infiorata,
di fiori adorerò la porta e il tetto,
ah! vieni presto o giorno benedetto!

Young man that is walking by,
do not turn around, I'm not singing for you.
I sing for my love that has gone away,
for a love that is more handsome than you.
When my little Angel left me
my heart left my chest,
I will be faithful to him until death
and I will not complain about my fate.
When he returns, oh my blessed one!
This window will be blossoming,
and with flowers I will adorn the door and roof,
oh! come soon, oh blessed day!

12. Chi ami?

Poet: Prato

Pria venne un Conte, un Conte
e con sospiri accesi
mi porse un vago fior;
del dono suo gentil grazia gli resi,
ma...ma, non gli diedi il cor,
No! non gli diedi il cor. No!
Poi venne un Duca, un Duca
e nel panier mi porse un bracciletto d'or;
Dissi anche a lui cento leggiadre cose,
ma...ma, non gli diedi il cor,
No! non gli diedi il cor. No!
Poi venne un Re, un Re.
del suo gemmato Serto
m'offerse le splendor;
tremai superba del gran
dono offerto, ma...
ma non gli diedi il cor,
ma non gli diedi il cor.
Alfine un pensieroso giovincello venne,
e mi chiese amor, mi chiese amor;
era mesto, era povero, era bello
ed'io gli diedi il cor.
Al Conte non diedi il cor,
al Duca non diedi il cor,
al Re non diedi il cor, no!
Alfine un pensieroso giovincello venne...
Ah! si, gli diedi il cor.

First a Count came,
and with burning signs the withered rose
handed me a pretty flower;
for his kind gift I thanked him,
but I did not give him my heart,
No! I did not give him my heart. No!
Then a Duke came,
and in a basket he gave me a gold bracelet;
I also told him one hundred gracious words,
but I did not give him my heart,
No! I did not give him my heart. No!
Then a King came,
he offered the splendor
of his jeweled crown;
I trembled exceedingly for the great
gift offered, but...
but I did not give him my heart,
but I did not give him my heart.
In the end, a pensive young man
came and asked me for love;
he was quiet, poor, and handsome
and to him I gave my heart.
To the Count I did not give my heart,
to the Duke I did not give my heart,
to the King I did not give my heart.
At last a pensive young man came...
Oh! yes, to him I gave my heart.

13. Morire'd amore

Poet: Anonymous

Ah! no ch'io non son più la fortunata;
lo son dell'orto la rosa appassita
La rondine del tetto sconsolata
né me lo voglion dir che son malata
Ma già la morte sento dentro il core
E presto sarò morta di dolore.
E quando sarò morta, dite allora
che in bara son andata per amore.
Quel pò di vita che mi resta ancora
pregare vò per l'anima il Signore.
E quando sarò morta piangerete
e piangendo al mio damo Lo direte.

Oh! no, I no longer am the most fortunate;
I'm the withered rose of the garden,
The disconsolate swallow on the roof
nor will they tell me that I am sick
But in my heart I already feel death.
And soon I will die of pain.
And when I am dead, then you can say
that in a coffin I have gone for love.
For the little time I have left to live
I wish to pray to the Lord for my soul.
And when I am dead, you will be crying
and crying you will be telling my story to my love.

14. Dormite

Poet: Anonymous

Care luci, dal sonno addormentate,
fedel v'adorerò così sopite.
Se a lo lamento mio vi risvegliate
l'eco del mio dolor deh! rispettate.
Amor mi spinge, e voi qui mi tirate
come del ferro fan le calamite,
chiudetevi begl'occhi e riposare
che le dolenti voci ho già finite dormite.
Non temete di me che piano piano
intorno girerò senza svegliarvi.
Non bacierò nemmen la bella mano
e non starò vicino ma lontano
benchè mi punga amor sarò discreto
e mai non svelerò lo mio segreto nò;
mai dirò che peno e che sospiro
che contro il mio destino ognor m'adiro,
nò non vi sveglierò luci gradite,
fedel v'adorerò ben che sopite dormite.

Dear lights, asleep,
faithful I will adore you so asleep.
If to my lamentation you'll awaken
the echos of my pain, please, respect.
Love pushes me, and you pull me here
like iron magnets do.
Close your beautiful eyes and rest,
because my laments have already finished, sleep.
Don't be afraid of me, slowly, slowly
I will walk around you without waking you up.
I will not kiss your beautiful hand
and I will not be standing near but far,
even suffering for love, I'll be discreet.
And I will never reveal my secrets, no;
I will never tell that I suffer and sigh
that against my fate every day I get mad at,
no I will not wake you up, pleasant lights,
faithfully, I will adore you, though you are asleep.

15. Desiderio

Poet: Anonymous

Potessi diventare un sassolino
per essere dal piede tuo pestato;
Potessi diventare un fiorellino
per essere da tè colto e portato.
Ah! Potessi in pesciolino almen cangiare
e dalla bocca tua farmi mangiare.
Potessi diventare un poco il sole
vorrei baciarti coi raggi il viso bello;
Potessi diventare un venticello
per muovere soltanto un tuo capello.
Ah! potessi queste cose divenire
un giorno solo eppoi vorrei morire.

If I could only become a little pebble
to be touched by your foot;
If I could become a little flower
picked and worn by you.
Oh! If I could be changed into a small fish
and have your mouth eat it.
If I could become for a while the sun
I would kiss, with rays, your beautiful face;
If I could become a gentle breeze
to move even one of your hairs.
Oh! If I could become the things above
only one day and then die of love.

16. Fiorin di Canna

Poet: Anonymous

Fiorin di canna,
pregatela di cuore la Madonna
che faccia dir di sì a babbo e mamma.
Non posso più cantar che non ho il cuore;
L'ho dentro al vostro petto rinserrato.
A me l'ha detto che sortir non vuole;
Che ci sta troppo bene accomodato.
A me l'ha detto che non vuole uscire
Per voi l'è nato, e per voi vuol morire.
Se dopo tante prove e tanti giuri
Io misera, da tè fossi lasciata
se i sentimenti tuoi non fosser puri;
allora sarei troppo tribolata
ma questo core che mi vuole uscire.
Per te l'è nato e per te vuol morire.
E m'ha ben detto che più star non vuole;
Si me l'ha detto per te morir vuole.

Little sugar cane flower,
pray from the heart that the Madonna
make father and mother say yes.
I can no longer sing I have no heart;
I have it locked up inside your chest.
And it told me that it does not want to come out;
that it's too comfortable in there.
And it told me that it won't come out;
For you it was born, and for you it wants to die.
If after so many trials and many promises
I, wretched, would be abandoned by you
if your feelings were not pure;
then I would be too troubled
but this heart that wants to leave.
For you it was born, and for you it wants to die.
And it clearly told me that it does not want to stay here;
Yes, it told me that for you it wants to die.

17. Mi sembra di vedere il paradiso

Poet: Anonymous

Cogl' occhi neri sotto nero ciglio
bello, chi non fareste innamorare?
Quando vi vedo gran piacer ne piglio,
tanto contenta e allegra mi fa stare.
Quando passate quando sorridete
son quasi fuor di me, dal gran piacere;
Felice chi per sposo vi può avere.
Quando vi vedo mi par di vedere
il sole, la luna e tutte le sfere;
e quando poi mi mandate un sorriso
mi sembra di veder il paradiso

With black eyes underneath black beautiful eyelids,
Handsome, who would not fall in love?
When I see you I have the greatest pleasure,
I am very content and I feel happy.
When you pass by, when you smile
I am beside myself with great pleasure;
Blessed is she who can have you for a husband.
When I see you, it seems as though I am looking at
the sun, the moon, and the other spheres;
and when you send me a smile,
I believe I see paradise.

18. La corona messaggera

Poet: Anonymous

Smilja alle sponde d'un ruscelletto
dei sempre vivo cogliendo vè
e poi che pieno n'ha il grembialetto
siede, e tre vaghi serti ne fà.
Ornò se stessa d'una corona;
a dolce amica l'altra donò,
la terza all' acque del rio abbandona,
e nel lasciarla così parlò,
Va galleggiando mia coroncina,
va fin di Giorgio sul limitar
e dî a sua madre una sposina,
perchè al tuo Giorgio indugi a dar?
Non vedovella ma verginella
Abbiasi a sposa quel tuo tesor,
È fresca rosa la vergin bella
È ognor la vedova languente fior.

Smilja, on the banks of a little stream
goes along picking evergreen branches
and after she fills her apron with them
she makes three pretty wreathes.
She adorned herself with one crown;
to a sweet friend she gave another,
and the third she abandons to the waters of the stream,
ah! and as she let it go, this is what she said . . .
“Float my little crown,
go as far as Giorgio on the border
and ask his mother, ‘Why do you wait
so long to give a little wife to your Giorgio?
Not a little widow, but a little virgin
ah! let your treasure have as a wife.’
The beautiful virgin is a fresh rose
and by now the widow is a wilting flower.”

19. E lo mio damo me lo renderai

Poet: Anonymous

Compagna mia, di te me ne fidavo
e tutti I miei segreti ti dicevo
e t'eri innamorata del mio damo
ed io meschina non me ne avvedevo.
Io ti mostrava I cari suoi biglietti,
tu sorride via quelle sue espressioni;
così tradivi I miei sinceri affetti.
Così perverse avevi l'intenzioni. Ma?
Compagna fosti, e tale ognor sarai
e lo mio damo me lo renderai, si si.

My dear companion, I trusted you
and all my secrets I told you
and you fell in love with my beau
Ah! and I mischievous, never noticed. Oh!
I showed you his notes,
you smiled at some of his expressions;
so you betrayed my sincere affections.
So perverted your intentions were. But?
You were a friend and you will always be such,
and my beau you'll give him back, yes, yes.

20. Il Ritorno

Poet: Anonymous

Serena le luci di pianto languenti
tra pochi momenti vederte potrò
in ciel poche notti il vel stenderanno
poch'albe veranno e teco sarò.
Qual dopo la notte il sole ritorna
e il mondo s'adorna di nuovo
ritorni il bel giorno e sia del passato
tormento obliato la gioia maggior.

Calmly the shedding of languid tears,
in a short while, will allow you to see;
in the heavens, for a few nights, the veil spreads out,
few dawns will come and will I be with you.
Following the night, the sun returns
and the world adorns itself with new splendor;
welcome back the beautiful day! and the oblivion of
tormented past be the greatest joy.

21. Il violino

Poet: Anonymous

Oh quante volte l'ho desiderato
un damo aver che fosse sonatore
un angelo del ciel me l'ha mandato
io lo ringrazio del gentil favore
quando il mulino di grano mancherà.
con al violino se ne troverà
si, si, bravo! caro! Oh che bravo sonator.

Oh how many times I desired it,
to have a boyfriend able to play;
an angel from the sky sent him to me.
I thank him for the kind favor,
when the grain mill will not be there;
with the violin we will find.
Yes, yes, bravo! dear! Oh what a fine player.

22. Il pensiero affannoso

Poet: Anonymous

Sempre il sonno la notte sospiro
soffro veglia e riposo non ho
sempre penso nel lungo deliro
da mia madre che sposo m'avrò.
Ebbene mia cara la madre le dice
ti scegli un mercante per esser felice!
Ah no, del mercante contenta non sono
Io chieggo l'amore, non già l'abbandono!
Ei sempre é costretto pel mondo vagar
Risolvi, mia figlia, la madre le dice decide,
dè campi un cultore può farti felice?
Si lieta con esso di vivere spero,
se ha ruvide mani, se il volto gli è nero,
e bianco quel pane ch'egli offre a mangiar.

I yearn always for sleep at night
I suffer being awake without rest.
I think always in a long delirium
at my mother's where a groom I will have.
Well my dear, the mother tells her,
you choose a merchant to be happy!
Ah no, I am not happy with the merchant
I ask for love, not to be abandoned!
He is always forced to wander throughout the world;
daughter, the mother tells her
a field worker (a peasant) can make you happy?..
Yes, I hope to live with him
if he has rough hands, if he has a black face
and white is the bread that he offers to eat.

23. Ohime

Poet: Anonymous

Ohime, ah! non posso respirare.
Ohime per'na spina crudele
che ho nel core l'ho fatto tante volte medicare;
ed esso se ne sta col suo dolore
Ohime, non posso respirare.
Quante le volte la vado a mirare maggior
si fa la pena e lo tristore
ma la spina crudel pupille
è la memoria dello primo amore.
Ohime, non posso respirare!

Poor me! I cannot breathe.
Poor me because of a cruel thorn
that I have in my heart which I have so often cured;
but its pain does not leave.
Poor me! I cannot breathe!
The more times I go to see her,
the more pain and sadness grow
But that thorn, as a cruel eye
Is the memory of my first love.
Poor me! I cannot breathe!

24. Mi guarda

Poet: Anonymous

Quando freddo in sulla bara
Per te o Vergine sarò
per pietà mi guarda o Cara
E all'amor risorgerò
mi guarda o Cara
e all'amor risorgerò.
Ma la vita ma l'amore
forse tu mi puoi donar,
mi guarda e forse il core
fia che torni che torni a palpitar,
mi guarda.
Una gemma è in tua pupilla
che per me risplenderà
sulla mia perduta argilla
santo balsamo sarà,
mi guarda o Cara
santo balsamo sarà
tu mi bacia aura di maggio
un solievo io troverò,
mi guarda ed io nel raggio
dell'amor mi sveglierò,
sì, dell'amor mi sveglierò.
Mi guarda.

When I am cold in the coffin
because of you, oh maiden,
have pity, look at me, oh beloved,
and to love I will be reborn,
Look at me oh beloved
and to love I will be reborn.
But life, but love
ah! perhaps you can give me, ah!
look at me and perhaps my heart will turn,
will turn to beat again,
look at me.
A gem is in your eye
which for me will shine
on my lost clay,
blessed balsam it will be,
look at me oh beloved,
blessed balsam it will be.
Kiss me, breeze of May
ah! and a comfort I will find, ah!
look at me and I, in the ray
of love I will awaken,
yes, in love I will awaken.
Look at me.

25. Euriso

Poet: Giovanni Rosini (1776-1855)

Mi disse un pastore, quand' ero bambina,
che un serpe era amore, che morde se può,
che un serpe era amore, sì che morde se può.
Ma quando improvviso apparvemi al fonte
il giovine Euriso giurandomi fè,
il giovine Euriso giurandomi fè,
Fra I palpiti il core s'accorse
che amore un serpe non è.
m'accorse che amore un serpe non è, no.

A shepherd told me, when I was a little girl,
that love was a snake, that bites if it can,
that love was a snake, yes that bites if it can.
But when unexpectedly he appeared by the fountain,
the young Euriso swearing to me fidelity,
the young Euriso swearing to me fidelity.
Between its palpitations the heart realized
that love is not a serpent.
I realized that love is not a serpent at all, no.

APPENDIX N

LIST OF SONGS ON CD

<u>Song Title</u>	<u>Track</u>
O santissima Vergine Maria	1
L'araba	2
Voglio la Sandra	3
La corona messaggera	4
Blondine	5
Morire d'amore	6
Il risentimento	7
Desiderio	8
Chi ami?	9
Il sogno di Cenerentola	10
Fiorin di canna	11
Dormite	12
I tre colori	13
Il vesillo benedetto	14
Il ritorno	15
Siete bello	16
E lo mio damo	17
Mi sembra di vedere il paradiso	18
Tra la la	19
Dispetto	20

APPENDIX O

LIST OF MUSICAL CHARACTERISTICS IN GORDIGIANI'S SONGS

MELODIC DEVICES

Quotation

“Il sogno di Cenerentola”

Descending chromatic lines

“Dormite”

“L’ultima pregheira”

“I saluti”

“Chi ami?”

Descending sequences

“Desiderio”

“La palma”

Cadential melismas

“La tortorella”

“Siete bello”

“Caro amor mio”

“Desiderio”

“Maggiolata”

Imitation or Counterpoint

“Son sempre a tempo”

“Chi ami?” (canonic)

“Il risentimento”

Use of refrain

“Fiorin di canna”

“Fior di gaggio”
“Fior di finnocchio”
“Fiorin di pero”
“Fiorin di lino”
“Fiorin fiorello”
“E lo mio damo me lo renderai”
“La palma”
“I saluti”
“Tempo passato perche non ritorni”

HARMONIC DEVICES

Modal Shifts (major/minor)

“Il sogno di Cenerentola”
“Caro amor mio”
“Blondine”
“La tortorella”
“Fiorin di pero”
“Tu non te n’anderai” (ending only)
“Tempo passato perche non ritorni” (ending only)
“Voglio la Sandra, oppure m’avveleno”

Modulation to \flat III

“Euriso” (in a major key)
“Se tu mi lasci lasciar no ti voglio” (in a major key)
“Son sempre a tempo” (in a major key)
“Impossibile” (in a major key)
“La tortorella” (in minor key)
“Dormite” (in major key)
“Chi ami?” (in major key)
“Il terrazino” (in major key)
“Tu non te n’anderai” (in minor key)
“Vedo le mura” (in major key)

Modulation to III

“La palma” (in major key)
“E lo mio damo me lo renderai” (in major key)
“La viola” (in major key)
“Morire d’amore” (in minor key)
“L’araba” (in minor key)
“Fiorin di pero” (in a minor key)
“Ohime” (in a minor key)
“Una file di nuvole d’argento” (in a major key)
“Maggiolata” (in a major key)

Modulation to iii

“Desiderio” (in a major key)
“Rosettina” (in a major key)
“L’ultima preghiera” (in a major key)
“Una file di nuvole d’argento” (in a major key)

Borrowed iv chord

“Il ritorno”
“Desiderio”

b VI Chord

“Fior di gaggio”
“Tempo passato perche non ritorni” (modulation to b VI)
“La corona messaggera”

Augmented 6th Chords

“Fior di finocchio” (Germ. +6, Fr. +6)
“Fior di canna” (Germ. +6)
“Fiorin fiorello” (Germ. +6)
“Il risentimento” (Fr. +6)
“Siete bello” (Germ. +6)

“Caro amor mio” (It. +6)
“Impossibile” (Germ. +6)
“Dormite” (Germ +6)
“La tortorella” (Germ. +6)

Neapolitan Chord

“O speranza tradita”
“Caro amor mio”
“Morire d’amore”
“L’araba”
“Dormite”
“Tu non te n’anderai”

FORM

Strophic, modified strophic forms

“Dormite”
“La viola”
“Lisa”

Through-composed, narrative

“Il sogno di Cenerentola” (Scena)
“Chi ami?” (Narrative)
“Il violino”
“Voglio la Sandra”
“Marinaresca”

Ternary

“Ti darò due baci”
“L’araba”
“Il risentimento”
“Maggiolata”
“Morire d’amore”

“Il terrazzino”

Refrain

“Tempo passato perche non ritorni”

“E lo mio damo me lo renderai”

“Me sembra di vedere il paradiso”

“Se tu mi lasci lasciar non ti voglio”

A-B

“Una file di nuvile d’argento”

“Vedo le mura”

“Il vagheggino”

A-A’-A”

“Il violino”

RHYTHM

Meter shifts

“Fior di gaggio”

“Fior di finocchio”

“Fior di canna”

“Fiorin fiorello”

“Il terrazzino”

“Tu non te n’anderai”

“Chi ami?”

Final rest with fermata

“Morire d’amore”

“Caro amor mio”

“E lo mio damo me lo renderai”

“Fior di gaggio”

“Desiderio”

ACCOMPANIMENT

Orchestral-like accompaniment

“Euriso”

“Il sogno di Cenerentola”

Piano introductions (4+ measures)

“Rosettina”

“Mi sembra di vedere il paradiso”

“La palma”

“I saluti”

“Il violino”

“La tortorella”

“Desiderio”

Piano postlude (4+ measures)

“Rosettina”

“Mi sembra di vedere il paradiso”

“Una file di nuvole d’argento”

“Vedo le mura e non vedo il bel viso”

“Tu non te n’anderai”

SPECIAL MARKINGS

Expression

“Ohime” (lusingando, con affano)

“Fiorin di lino” (smorzando)

“Chi ami?” (Scherzando, grandioso)

“Maggiolata” (scherzando)

APPENDIX P

LIST OF WORKS²⁷³

Genre/Title	Premiere	Composed	Librettist/Poet	Publisher	Other
Opera²⁷⁴					
<i>L'appuntamento</i> (ob, 1)	Florence, Co	1828			
<i>Le rendez-vous</i>	Florence, Pr	1824 (1830?)			Rev. of <i>L'appuntamento</i>
<i>Fausto</i>	Florence, Pe	1836 (18 Nov) ²⁷⁵	G. Poniatowski		Dramma giocoso
<i>Filippo</i>	Prato, Pr	1840 ²⁷⁶	A.L.Tottola		Ded. to G. Poniatowski
<i>Gli aragonesi in Napoli</i> (bur, 2)	Florence, Le	1841 (10 June) ²⁷⁷			Dramma nuovo
<i>Don Matteo</i>	Florence, Ri,	carn. 1856-57			Rev. of <i>Gli aragonesi</i>
<i>I ciarlatani</i>	Florence, Le	1843 (14 Feb)			

²⁷³Two sources provide an extensive list of Gordigiani's works: Franz Pazdírek, *Universal Handbuch der Musikkultur aller Völker* (Vienna: Pazdírek & Co., 1904-1910) lists a large number of songs and albums including publications outside of Italy (e.g., Russia, France, Poland, Germany). The *Istituto Centrale per il Catalogo Unico* (ICCU) is an invaluable online catalogue that provides a wealth of information on Gordigiani's works including, publisher, date and place of publication, and the location of scores and manuscripts. Gordigiani's works are scattered throughout various Italian conservatories and libraries, including the Biblioteca del Conservatorio di Musica Giuseppe Verdi (Milan), Biblioteca del Conservatorio di Musica Luigi Cherubini (Florence), Biblioteca e Archivio Musicale dell'Accademia Nazionale di S. Cecilia (Rome), Biblioteca del Conservatorio di Musica S. Pietro a Maiella (Naples), Biblioteca Nazionale Marciana (Venice), and several other libraries in Livorno, Bologna, Modena, Bergamo, and Brescia.

²⁷⁴The types of operas are abbreviated as follows: ob=opera buffa, bur=burletta, os=opera seria, obo=opéra bouffe. The theaters for the opera premiers are abbreviated as follows: Co=Cocomera, le=Leopoldo, Pr=Private, Pe=Pergola, Ri=Risoluti, Ro=Rossini.

²⁷⁵*Dwight's Journal* states the opera appeared in Florence at the Pergola Theatre in 1837. *Dwight's Journal* 40/1022 (19 June, 1880): 97. The work may have been performed earlier, however, since an unknown author mentions that Gordigiani began composing the work as early as 1835. See *Gazzetta musicale di Firenze* 3/23 (20 November, 1855): 89-92.

²⁷⁶*Gazzetta musicale di Firenze* 3/23 (20 November 1855): 89-92.

²⁷⁷*Ibid.*

Genre/Title	Premiere	Composed	Librettist/Poet	Publisher	Other
<i>I ciarlatani</i>	Florence, Le	1843 (14 Feb) ²⁷⁸			
<i>Un'eredità in Corsica</i> (os, 3), <i>ossia La vendetta corsa</i>	Florence, Co	1847 (24 April) ²⁷⁹		Francesco Guidi	Melodramma
<i>L'avventuriero</i> or <i>Il venturiero</i>	Livorno, Ro	1849/1851? ²⁸⁰	A. De Lauzières		Mabellini co-composed
<i>Deux mots, ou Une nuit dans la forêt</i> (obo, 1)	Florence, Pr	1854	B.J. Marsollier des Vivetières		
<i>Le diable à l'école</i> (obo)	Florence, Pr	1856	E. Scribe/F. Bayard		
<i>Velleda</i>	Not performed	1830/1835?			
<i>Rosamunda</i>	Not performed	1830/35?			
<i>L'assedio di Firenze</i>	Not performed				
<i>Carmelita</i>	Not performed				

Ballet

Ondina

Oratorio

<i>Ester</i>	1846	Geremia Barsottini	Dramma sacro
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Cantatas

<i>Il ratto d'Etruria</i> (sol. voc./cho.)	1819 ²⁸¹	Gonnella
<i>Comala</i> (4 vv./chorus/orch.)	1822 ²⁸²	Calzabigi

²⁷⁸Ibid.

²⁷⁹Ibid.

²⁸⁰Ibid.

²⁸¹*Gazzetta musicale di Firenze* 3/22 (13 November, 1855): 85-86. The *Gazzetta musicale* states that Gordigiani composed *Il ratto d'Etruria* when he was around thirteen years old.

²⁸²Ibid.

Aci e Galatea (3 vv./orch.) 1824²⁸³
La Gordigiana

Other Sacred Works

Cantate domino canticum novum (chor. w/ org.)
Regina coeli (chor. w/ org.)
O sanctissima virgo Maria (chor. w/ org.)
Fratelli, pregate (prelude and chorus with piano)

Misc. Piano pieces and transcriptions

Poloniase

Divertimento per Carnovale, ossia Raccolta
di Contradanze, Valzer, e Scozzesi per pft. 1825

Variations faciles et agréables pour Piano sur an Air
de la petite Russie 1826

Récréation ou Pasetemps consistant en 10 Valses faciles
et bril. avec le doigté pour Piano 1826

Secondo Divertimento per Carnovale, contenente una
Polonese, sei gr. Valzer, una Mazurka e 12
Scozzesi bril. per pft. 1826

Ildegonda; dramma diviso in tre parti

Nocturne pour le piano

Divertimento a guisa di valzer 1845

Variazioni brillanti per pianoforte sul
duetto "Ricciardo che veggo" nel *Ricciardo e*
Zoraide di Rossini 1830

La traviata de Verdi; divertissement pour le piano

Rondò per pft. 1828

Rimembranze della Norma

Le remord, Nocturne pour le piano 1848

Composed for Anatole Demidov; psuedonym
Zeuner.

Pseudonym Zeuner. pl. 2067 in Ricordi

Op. 13. Pseudonym Zeuner. pl. 2428 in Ricordi.

Op. 14. Pseudonym. pl. 2429 in Ricordi.

Op. 15. Pseudonym. pl. 2529 in Ricordi.

Music by Marco Aurelio (1805-1849); reduction for
piano solo by Gordigiani.

Op. 49. pl. 16758 in Ricordi.

Op. 32. pl. 4409 in Ricordi.

Op. 42

Op. 31. pl. 3770 in Ricordi.

Duetto concertante per flauto e pianoforte

Op. 48; pl. 13520 in Ricordi

²⁸³Ibid.

Misc. Piano pieces and transcriptions

Rendez-vous

Diurnino per pianoforte

Grand walse pour le pianoforte seul

Grand waltz cottillion

Andante (?)

Divertimenti (?)

Gordigiani Vals Matilde (?)

40 Chansons populaires toscanes

Other

Sinfonia nella farsa; ridotta per pianoforte

Choudens; transcribed for piano

SONG ALBUMS

Album/Song title	Song type ²⁸⁴	Poet	Publisher	Dedicatee	Other
<i>Album per canto con accompagnamento di pianoforte</i>					
			F. Lucca, 1861		See <i>Firenze</i>
1. Desiderio					
2. La stella d'amore					
3. Innocenti pastorelle					
4. Un pensiero					
<i>Album contenente sei pezzi da camera</i>					
			F. Lucca		
1. Le tre nazioni	Scherzo (2 T, B)				T1 - Fr.; T2 - Ger.; B - Eng.
2. Marinaresca	Romanza				See <i>Canti d'Italia</i> , vol. 6
3. La viola	Canto popolare				See <i>Canti d'Italia</i> , vol. 6
4. L'ultima preghiera	Romanza				See <i>Canti d'Italia</i> , vol. 6
5. La tortorella	Melodia				See <i>Canti d'Italia</i> , vol. 6
6. L'araba	Romanza				See <i>Canti d'Italia</i> , vol. 6
<i>Album fantastico</i>					
			G. Ricordi, 1852		
1. La fanciulla e il pesce	Canto popolare tratto dallo slavo	F. de Pellegrini			
2. Ci sia guida quel chiaror	Duetto (S, T)	L. Gordigiani			
3. Se avverrà che l'idol mio	Melodia (T)			Napoleone Moriani	
4. La madre infelice	Ballata	O. Tasca		Elisa Taccani Tasca	

²⁸⁴Song type and vocal ranges are those appearing on printed scores. For vocal ranges, S=soprano, Mz=mezzosoprano, A=alto, Ca=contralto, T=tenor, Bar=baritone, and B=Bass.

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
5. Alta è la notte, oscura	Serenata (2 S, Ca)				
6. Se dalle stelle	Notturnino (S, Ca)				
7. All'erta sta	Terzetto (S, T, B)	G. B. Canovai		L. Lablache	
<i>Canti fiesolani</i>			G. Ricordi	Maria Michel	See <i>Canti popolari toscani</i> , vol. 2
1. La rondine e il fiore		L. Gordigiani			
2. Guardate un po' come son fatti gli uomini		E. Fiorioli			
3. Il vagheggino		E. Fiorioli			
4. Il terrazzino					
5. Ci vuole il damo		E. Fiorioli			
6. Vo' amore anch' io		E. Fiorioli			
7. La donna di Toscana		E. Fiorioli			
<i>Canti popolari russi</i>			F. Lucca		See <i>Canti d'Italia</i> , vol. 6
1. L'impiego d'un tesoro	Canzonetta				
2. La corona messaggera	Canzonetta				
3. Il volto della fanciulla	Canzonetta				
4. Il pensiero affannoso	Canzonetta				
<i>Canti popolari toscani</i> (1 st collection)			G. Ricordi; 1844		See <i>Canti popolari toscani</i> vol. 1 and <i>I canti d'Italia</i> , vol. 3; pl. 15508-15513; published title was <i>Alcuni canti popolari toscani per una sola voce</i>
1. Non mi chiamate più biondina bella					
2. La bianchina					
3. Vi sta pur ben la gemma nell' anello					
4. Ognuno tira l'acqua al suo mulino					
5. Tempo passato perchè non ritorni					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
6. Volesse iddio che fossi un rondinino					
<i>Canti popolari toscani</i> (2nd collection)			G. Ricordi, 1844		See <i>Canti popolari toscani</i> vol. 1 and <i>I canti d'Italia</i> , vol. 3; published as <i>Seconda raccolta di Canti popolari toscani per una sola voce</i> ; pl. 16696-16702
1. Giovanottino che di qua passate					
2. Io l'altra sera me ne andavo a letto					
3. E questa valle mi par rabbuiata					
4. Non ti maravigliar se tu sei bella					
5. Vedo le mura e non vedo il bel viso					
6. Io sono stato nel tuo vicinato					
7. E lo mio amore è andato a soggiornare					Not found in <i>I canti d'Italia</i> vol. 3
8. Partita è già la nave dallo porto					Published in 1845; pl. 16703.
<i>Canti popolari toscani</i> (3rd collection)			G. Ricordi		See <i>Canti popolari toscani</i> vol. 1 and <i>I canti d'Italia</i> vol. 3
1. O gentilina, gentilina tanto!					
2. Giovanottin tu fai come la foglia					
3. Tu non te n'anderai					
4. E se non avrò dami starò senza					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
5. Una fila di nuvole d'argento					
6. Voglio morir per te!					
<i>Canti popolari toscani</i> (4th collection)			G. Ricordi		See <i>Canti popolari toscani</i> vol. 1 and <i>I canti d'Italia</i> vol. 3
1. O Rosa delle rose, o Rosa bella					
2. Colombo bianco vestito di nero					
3. Lascia stare il can che dorme					
4. Ciliege nere e pere moscatelle					
5. Ogni sabato avrete il lume acceso					
6. Voglio la Sandra, oppure m'avveleno					
7. E m'è venuto un abbagliore agli occhi					
8. Le sentirai cantar le requie e i salmi					
9. Nemmeno al gatto lo farò vedere					
10. Non c'è più verso ch'io ti porti amor					
11. Fammi la sepoltura alle tue porte					
12. Maggiolata					

<u>Album/Song title</u>	<u>Song type</u>	<u>Poet</u>	<u>Publisher</u>	<u>Dedicatee</u>	<u>Other</u>
<i>Canti popolari toscani</i> (5th collection)			G. Ricordi		See <i>Canti popolari toscani</i> vol. 1
1. Giovanottino della bella vita					
2. Se vuoi vedere il servo tuo morire					
3. Amor se mi vuoi ben					
4. Non ti fidar di chi ti ride in bocca	Notturnino				
5. Addio, compagne mie	Notturnino				
6. O valorosi che andate alla guerra					
<i>Canti popolari toscani</i> (6th collection)			G. Ricordi		See <i>Canti popolari toscani</i> vol. 2
1. Ti darò due baci					
2. Lisa					
3. Voi siete la più bella					
4. Amore più grande del mare	(S, T)				
5. Clementina					
6. Tu ridi, io piango					
<i>Canti popolari toscani</i> (7th collection)			G. Ricordi		See <i>I canti d'Italia</i> , vol. 6
1. Son sempre a tempo					
2. Caro amor mio					
3. E lo mio damo, me lo renderai					
4. Mi sembra di vedere il paradiso					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
5. Se tu mi lasci lasciar non ti voglio					
6. La palma					
<i>Canti popolari toscani</i> (8th collection)			Giudici e Strada	Antonietta Sievers	Titled <i>L'eco di boboli</i> . See <i>Canti popolari toscani</i> , vol. 2 and <i>I canti d'Italia</i> , vol. 6
1. Rosettina					
2. Morire d'amore					
3. Siete bello					
4. Tra la la					
5. Dormite					
6. I saluti					
<i>Canti popolari toscani</i> (Vol. 1)			G. Ricordi		
1. Non mi chiamate più biondina bella					
2. La bianchina					
3. Vi sta pur ben la gemma nell' anello					
4. Ognuno tira l'acqua al suo mulino					
5. Tempo passato perchè non ritorni					
6. Volesse iddio che fossi un rondinino					
7. Giovanottino che di qua passate					
8. Io l'altra sera me ne andavo a letto					
9. E questa valle mi par rabbuiata					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
10. Non ti maravigliar se tu sei bella					
11. Vedo le mura e non vedo il bel viso					
12. Io sono stata nel tuo vicinato					
13. E lo mio amore è andato a soggiornare					
14. Partita è già la nave dallo porto					
15. O gentilina, gentilina tanto!					
16. Giovanottin tu fai come la foglia					
17. Tu non te n'anderai					
18. E se non avrò dami starò senza					
19. Una fila di nuvile d'argento					
20. Voglio morir per te!					
21. O Rosa delle rose, o Rosa bella					
22. Colombo bianco vestito di nero					
23. Lascia stare il can che dorme					
24. Ciliege nere e pere moscatelle					
25. Ogni sabato avrete il lume acceso					
26. Voglio la Sandra, oppure m'avveleno					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
27. E m'è venuto un abbagliore agli occhi					
28. Le sentirai cantar le requie e i salmi					
29. Nemmeno al gatto lo farò vedere					
30. Non c'è più verso ch'io ti porti amor					
31. Fammi la sepoltura alle tue porte					
32. Maggiolata					
33. Giovanottino della bella vita					
34. Se vuoi vedere il servo tuo morire					
35. Amor se mi vuoi ben					
36. Non ti fidar di chi ti ride in bocca					
37. Addio, compagne mie					
38. O valorosi che andate alla guerra					
<i>Canti popolari toscani</i> (Vol. 2)			G. Ricordi		
1. Ti darò due baci					
2. Lisa					
3. Voi siete la più bella					
4. Amore più bella					
5. Amore più grande					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
6. Clementina					
7. Tu ridi, io piango					
8. La rondine e il fiore					
9. Guardate un po'					
come son fatti					
gli uomini!					
10. Il vagheggino					
11. Il terrazzino					
12. Ci vuole il damo					
13. Vo' amare anch'io					
14. La donna di Toscana					
15. Rosettina					
16. Morire d'amore					
17. Siete bello					
18. Tra la la					
19. Dormite					
20. I saluti					
21. Giovanottino dal					
cappello scuro					
22. Avete mai sognato il					
paradiso?					
23. Ninetta					
24. Son poeta!					
25. Fiori e baci					
26. La gelosia					
27. Fossi poeta e					
dovess'io					
cantare					
28. L'assenza					
29. Fiorin di canna					
pregatela					
di cuore la					
madonna					
30. Impossibile					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
2 Canti popolari toscani					
1. Voglio più bene a te					
2. Giovanottino della bella vita					
Cinque pezzi vocali			F. Lucca		
1. L'onor della famiglia	Melodia (Bar or Ca)				
2. La moribonda	Melodia			Sofia Vera Lorini	
3. La capitolazione	Ballata (T or S)	F. de Pellegrini			
4. Le lodi del sabato	Arietta	F. de Pellegrini			
5. Consiglio	Romanza (Mz)				
Concerts de famille 6 deutti voix égales			Heugel		
1. Le Bonheur aux champs					
2. Le Joli mois de mai					
3. La Couronne de lauriers					
4. La Prise de Voile					
5. Le Bal sur la colline					
6. Les Refrains de la prairie					
Firenze			F. Lucca, 1861?	Empress of France	10 duets?
1. L'infermità	Canto popolare toscano	C. Cavara			
2. Desiderio	Canto popolare toscano	L. Gordigiani			
3. La stella d'amore	Romanza	E. Rubieri			
4. Innocenti pastorelle	Notturmo a due voci				

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
5. Un pensiero disgustoso	Duetto (S, Ca)	L. Micciarelli			
<i>Gli amici</i>			G. Ricordi		
1. Chi mi tiene il cor	Melodia (T/S or B/Ca)				
2. La gita in gondola	Melodia (T/S or B/Ca)				
3. Le due fanciulle	Duettino	L. Micciarelli			Parts: Rosa and Lisa
4. Sempre uniti	Notturmo (S, T)			Giuseppe Poniowski	
5. Gli occhi ed I capelli	Duettino (S, Bar.)				
6. La festa	Duettino (T, B)	L. Carrer			
7. La tempesta	Duetto (S, T)	A. Lorini			
8. Due tombe	Notturmo (S, T)	G. Prati			
9. Tutto ritorna	Notturmo (S, Ca)	G. Prati			
10. Due storie	Duetto (2 B)	G. Prati			Parts: L'uomo del mare e l'uomo del monte
<i>I canti d'Italia, vol. 3</i>			Choudens		
1. Non mi chiamate più					
2. Vi sta pur ben la gemma					
3. La bianchina					
4. Ognuno tira l'acqua					
5. Il tempo passato					
6. Il soldato					
7. Il vero amore					
8. La paretnza					
9. La rondinella					
10. Vedo le mura, e non vedo il bel viso					
11. Io l'altra sera me ne andava a letto					
12. E questa valle mi par rabbuiata					
13. Non ti maravigliar se tu sei bella					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
14. Giovanottino che di qua passate					
15. Io sono stata nel tuo vicinato					
16. O gentilina, gentilina tanto!					
17. Giovanottin tu fai come la foglia					
18. E se non avrò dami, staro senza					
19. Una fila di nuvole d'argento					
20. Voglio morir per te!					
21. L'innamorato					
22. Le sentirai cantar le requie e I salmi					
23. E m'è venuto un abbagliore agli occhi					
24. Nemmeno al gatto lo farò vedere					
25. O Rosa delle rose, o Rosa bella					
26. Fammi la sepoltura alle tue porte					
27. Maggiolata					
28. Ogni sabato avrete il lume acceso					
29. Colombo bianco vestito di nero					
30. Lascia stare il can che dorme					
31. Ciliege nere, e pere moscatelle					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
32. Non c'è più verso ch'io ti porti amor					
33. Voglio la Sandra, oppure m'avveleno					
34. Che!					
35. Il corsaro di Venezia					
36. Vorrei morir					
<i>I canti d' Italia, vol 6</i>			Choudens		
1. Rosettina					
2. Morire d'amore					
3. Siete bello					
4. Tra la la					
5. Fiorin di canna					
6. Fior di gaggio					
7. Fior di finocchio					
8. Fiorin di pero					
9. Fiorin di lino					
10. Fiorin fiorello					
11. Son sempre a tempo					
12. Caro amor mio					
13. E lo mio damo me lo renderai					
14. Mi sembra di vedere il paradiso					
15. Se tu mi lasci lasciar non ti voglio					
16. La palma					
17. Dormite					
18. I saluti					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
19. L'impiego d'un tesoro					
20. La corona messagera					
21. Il volto della fanciulla					
22. Il pensiero affannoso					
23. I tre desideri					
24. Il sogno di Cenerentola					
25. Il ritorno					
26. Ohimè					
27. Che ami?					
28. Il risentimento					
29. L'ultima preghiera					
30. Il violino					
31. Marinaresca					
32. La viola					
33. La tortorella					
34. L'araba					
35. Impossibile					
36. Desiderio					
<i>I tre gigli di Firenze</i>			F. Lucca, 1852-54		
1. Era un sorriso	Romanza (T or S)			Gardoni	
2. Il fior della speranza	Ballata (Mz)	M. Micciarelli		Corinna Nanni	
3. Un uomo felice	Ballata (T or S)			Lucchesi	
4. La pellegrina	Arietta			M.ma Lokart	
5. La separazione	Arietta (T or S)			Patania	
6. L'amore	Melodia	A. Cecchi		M.ma Freppa	
7. Vorrei morir	Canto popolare toscano	L. Gordigiani		Mario	
8. Un bacio	Canto popolare toscano	E. Fiorioli		Sofia Vera Lorini	
9. Sonetto di Dante				Giuseppe Poniatowski	
10. Lucietta	Canzonetta	C. Cavara		M.ma Juva	

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
<i>Il campanile di Giotto</i>			F. Lucca	Miss Dolby	
1. Bellezza e crudeltà	Canto popolare toscano	C. Cavara			
2. Quando nel tuo sembiante	Romanza (Bar or Ca)	E. Frullani			
3. Gelosia	Canto popolare toscano	E. Fiorioli			
4. Idolo del mio cor	Notturnino (due voci)				
5. O pace diletta	Terzettino (S, S, B)				
<i>Il sasso di Dante</i> ²⁸⁵			F. Lucca, 1856	Giuseppe Poniatowski	
1. Il rosaio	Canto popolare toscano	N. Giotti			
2. È inutile	Canzonetta	E. Rubieri			
3. Il desiderio	Arietta				
4. Il canto del pescatore	Ballata				
5. Alla selva	Notturnino a due voci				
<i>In cima al mondo</i>			G. Ricordi		
1. Il poverello	Romanza (T or S)	E. Fiorioli			
2. L'inverno	Duetto (T, B)	L. Micciarelli			
3. Maria	Romanza (T or S)	E. Fiorioli			
4. La tradita	Romanza	E. Fiorioli			
5. Tu che gli spasimi	Preghiera	A. Berettoni			
6. Io lascio un' incostante	Arietta (T or S)				
<i>In riva all'arno</i>			G. Ricordi		
1. Il giglio	Romanza				
2. L'esule	Romanza				
3. La gondoliera	Romanza				

²⁸⁵The album is reviewed in *Musical World* 34/5 (2 Feb 1856): 75.

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
4. Desiderio di ballare	Scherzo				
5. La sera	Romanza				
6. Oh se tu fossi meco	Romanza				
7. I due amori	Barcarola (S, Ca)				Parts: mother and engaged girl
8. La gelosia	Duetto (S, T)	O. Tasca			See <i>Canti popolari toscani</i> vol. 2
9. Chi vive amante	Duetto (S, Ca)				
10. Serenata	Notturmo (S, T)				
<i>Iris fiorentina</i>			G. Ricordi	W. Rumbold née Princesse Lobanoff de Rostow	
1. Giovanottino dal cappello scuro	Canto popolare				See <i>Canti popolari toscani</i> , vol. 2
2. Avete mai sognato il paradiso?	Canto popolare	F. Cottrau			See <i>Canti popolari toscani</i> , vol. 2
3. Piangerai	Romanza (Mz)				
4. T'amo, t'amo!	Duetto (S, T)	L. Cempini			
5. Ninetta	Canto popolare	F. Cottrau			See <i>Canti popolari toscani</i> , vol. 2
6. L'addio del pastore	Romanza	Maffei			
7. Sei cheta o notte	Melodia	Carcano			
8. Innocente pastorella	Pastorale	C. Zucchetti			
9. Son poeta!	Canto popolare Toscana				See <i>Canti popolari toscani</i> , vol. 2
10. Il bicchier d'acqua	Ballata (Bar.)	C. Zucchetti			
<i>Ispirazioni fiorentine</i>					
1. È mezzodi	Recit. e bolero				
2. Ah! non lasciarmi	Ballata (Mz)				Ach! Nie opuszezaj (Gebethner)
3. La Rosa					
4. Il condannato a morte					
5. Il conto del Menestrello					
6. Rilla?					
7. Euriso		G. Rosini			
8. L'indifferente					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
<i>La rosa d'Inghilterra</i> ²⁸⁶			G. Guidi, 1852-53	A S.M. la Regina Vittoria	
1. Impressione	Canto popolare Toscano	L. Gordigiani			
2. Povera lingua mia	Canto popolare Toscano				
3. Impossibile	Canto popolare Toscano				See <i>Canti popolari toscani</i> , vol. 2
4. Rimedio	Canto popolare Toscano				
5. Illudersi	Duetto	L. Miciarelli			
6. Il salice e la tomba	Duetto	L. Miciarelli			
7. Le rivali	Duetto	L. Miciarelli			
8. Il mezzogiorno	Duetto	L. Miciarelli			
9. Del labro	Recit. e Romanza	L. Miciarelli			
10. La povera madre	Romanza				
11. La primavera	Terzetto	L. Miciarelli			
12. Le prigioniere	Quartetto	L. Miciarelli			
<i>Le belle toscane</i>			G. Ricordi		
1. Io t'amo	Romanza	E. Frullani			
2. La penserosa	Romanza	E. Frullani			
3. La buscajuola	Romanza	E. Frullani			
4. Un sorriso	Romanza	L. Cempini			
5. Ad un fiumicello	Romanza (T or S)			Duca di Dino, Marchese di Tallegrano	
6. Lidia	Ballata	S. Capocci			
7. Silvia	Serenata				
8. Tristezza	Melodia	G. Giacomelli			

²⁸⁶See *Gazzetta musicale di Firenze* 1/3 (30 June, 1853): 9-10. In 1854 Gordigiani stated that he composed three other collections since 1852: *Pratolino, I gigli di Firenze*, and the *Stornelli d'Arezzo*. See *Gazzetta musicale di Firenze* 2/1 (16 June 1854). Another review of the collections appears in *Musical World* 31/26 (25 June, 1853): 404-5.

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
<i>Le farfalle di Firenze</i>			G. Ricordi, 1859		
1. La suora di carità	Melodia	D. Cappellina			
2. L'anima sconsolata	Notturnino (S, T, B)	G. Giusti			
3. L'assenza	Canto popolare				See <i>Canti popolari toscani</i> , vol. 2
4. Il temporale	Notturnino (S, Ca)				
5. Dopo il temporale	Notturnino (S, Ca)				
6. Il termometro d'amore	Canzonetta	C. Zucchetti			
7. Il calice del dolore	Melodia (B)	G. Carcano			
8. Il bacio	Romanza (T)	C. Zucchetti			
9. Sotto un balcone	Serenata	C. Zucchetti			
10. Fossi poeta	Canto popolare	L. Gordigiani			See <i>Canti popolari toscani</i> , vol. 2
<i>Le pensionnat</i>			G. Ricordi		
1. La preghiera del fanciullo					
2. Cautela e previdenza	Romanza				
3. A Dio					
4. L'orfanella	Romanza				
5. Barcaruola					
6. La preghiera					
7. Ave Maria					
8. Gratitudine	Duetto (S, Ca)				
9. La vita umana	Notturmo (S, Ca)				
10. La pace si trova	Notturmo (S, Ca)				
<i>Melodie sacre</i>			G. Ricordi, 1857		Translated into vernacular by Samuele Biava
1. Fratelli, pregate	Preludio e coro				
2. Ave Maria	Aria (Ca)				
3. Angiol D'Iddio	Terzetto (2 S, T)				
4. Il cibo dei giusti	Aria (B)				
5. Salve Regina	Quartetto (2 S)				

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
6. Credo	Coro				
7. Padre nostro	Aria (T, coro)				
8. Ave, del mare, o stella	Duetto (S, T)				
9. Nella caduca polve	Quartetto (S, T, B w/o accomp.)				
10. La sull'altar del golgota	Aria (S w/ cori)				
Mosaico etrusco			G. Ricordi	C. Lodovico (Duke of Lucca)	op. 47
1. L'amore tranquillo	Arietta				
2. La danza	Arietta				
3. L'invito	Romanza				
4. L'innamorato	Romanza				<i>I canti d'Italia</i> , vol. 3
5. Il sole	Duetto (2 S)				
6. La risoluzione	Duetto (S, T)				
7. Il rimporvero	Notturmo (T, B)				
8. La luna	Terzettino (S, T, B)				
9. Il desiderio	Terzettino (S, T, B)				
10. Il pianto	Terzettino (S, T, B)				
Pratolino			F. Lucca, 1852-54	C. A. Gambini	
1. Non mi vuol più bene	Canto popolare				
2. Rassegnazione	Canto popolare	F. Cattrau			
3. Il primo amore	Canto popolare	A. Cecchi			
4. Un ricordo	Canto popolare	A. Cecchi			
5. La speranza	Cantica (Mz)	M.			
6. Paura	Duetto (2 B)	A. Berettoni			
7. Giudizio	Duetto (S, Ca)	L. Micciarelli			
8. Il giuoco della mora	Duetto (T, B)	A. Berettoni			Named parts: Palmira and Zoraide

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
<i>Rimembranze di Londra</i>			G. Ricordi		
1. Fiori e baci	Canto popolare	Tasca/Cempini?			See <i>Canti popolari toscani</i> , vol. 2
2. Quando?	Melodia (Bar. or Ca)				
3. La sorella	Romanza	L. Carrer			
4. Nera	Romanza	L. Carrer			
5. La lontananza	Romanza			Gardoni	Same song in <i>Soirees de Paris</i> ?
6. Rococo'	Ballata (Mz)				
7. La gelosia	Canto popolare	L. Gordigiani			See <i>Canti popolari toscani</i> , vol. 2
8. Ti sposerai, ti pentirai	Ballata tratta dallo slavo	F. de Pellegrini			
9. In battello	Serenata	L. Carrer			
10. Glicera	Romanza				
<i>Rimembranze di Parigi (otto pezzi vocali)</i>					
1. Pippo	Ballata				
2. Corsaro Rosso	Marinaresca, con coro				
3. Graziella	Cavatina				
4. Delusa	Romanza				
5. Io lascio un'incostante	Melodia				
6. Il piu bel nome	Arietta				
7. L'incredula	Ballata				
8. Il vero amore	Arietta				
<i>San Donata</i>					
1. La palma del deserto					
2. Il canto di Ester					
3. La benedizione		E. Frullani			
4. La preghiera					
5. Elegia alla Luna					
6. Il lago ed il fanciullo					
7. Canto di Tecla					
8. Serventese (?)					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
9. Ninna nanna, al figlio malato					
<i>Serata alle caschine</i>					See <i>Canti popolari toscani</i> , coll. 7
1. Son sempre a tempo					
2. Caro amor mio					
3. E' lo mio damo me lo renderai					
4. Mi sembra di vedere il paradiso					
5. Se tu mi lasci					
6. La palma					
7. Amalia					See <i>Quattro pezzi vocali</i>
8. Il gufo					See <i>Quattro pezzi vocali</i>
9. I tre desideri					See <i>Quattro pezzi vocali</i>
10. Il tradito					
<i>Soirées de Paris</i>		E. Deschamps	L. Escudier		
1. Quand?	Melodie				
2. Fleurs et Baisers	Chant populaire				
3. Ma soeur	Melodie				
4. ?					
5. Mariage et repentir	Ballade slave				
6. ?					
7. En bateau	Serenade				
8. La lontananza	Romance				
9. ?					
10. ?					

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
<i>Sotto gli alberi</i>			G. Ricordi		
1. Gino il crociato	Ballata (T or S)	A. Berrettoni			
2. Babbo!	Canzonetta				
3. Il sospiro di una fanciulla	Arietta	E. Fioriloli			
4. Piangete amori	Notturnino (due voci)				
5. Amar mi vorrai tu?	Arietta	C. Benelli			
6. Senza amore	Romanza (T or S)	E. Fiorioli			
7. I due canarini	Romanzina	E. Rubieri			
<i>Stornello d'Arezzo</i>			G. Ricordi (?), 1852-54		
1. Oh! miei pensier	Stornello	F. Cottrau			
2. Esigenza	Stornello	F. Cottrau			
3. La ciambella	Stornello	F. Cottrau			
4. La pipa del nonno	Stornello	F. Cottrau			
5. Ancora t'amo	Stornello	F. Cottrau			
6. Il nome di mia madre	Stornello	F. Cottrau			
7. Canto e ballo	Scena a due voci (S, T)	F. Cottrau			
8. La cerca	Duetto	F. Cottrau			
9. Il maggio	Notturnino a due voci	F. Cottrau			
10. Pastorale	Pastorale a due voci	F. Cottrau			
<i>Toscana</i>			G. Canti	Carlo Poniatowski	Cavaliere della concezione di portogallo
1. La fidanzata	Canto popolare Toscano				
2. La bambolina	Canto popolare Toscano	L. Gordigiani			
3. Ho perdonato	Canto popolare Toscano	L. Gordigiani			
4. La farfalla	Arietta	O. Tasca			

Album/Song title	Song type	Poet	Publisher	Dedicatee	Other
5. Meglio soli che male accompagnati	Arietta	L. Micciarelli			
6. Questo si chiama parlar franco	Arietta	L. Micciarelli			
7. Mira	Romanzina (Mz)				
8. Il beffardo	Cavatina (Bar)	L. Gordigiani			
9. Notturnino	Notturnino (S, Ca)				
10. Al chiaro di luna	Duetto (S, T)				
<i>Villa Palmieri</i>					
			F. Lucca		
1. Mi guarda	Melodia (Bar. or Cont.)				
2. A Maria	Canto popolare toscano		E. Fiorioli		
3. L'auretta	Romanza (Bar. or Cont.)				
4. Giacomina	Canto popolare toscano				
5. Dove sei bell'idol mio	Notturmo a due voci				
<i>Quattro pezzi vocali</i>			G. Ricordi		See <i>Serata alle cascine</i> (<i>Canti popolari toscani</i> , 7 th collection)
1. Amalia	Melodia			Giuseppe Poniowski	
2. Il gufo	Romanza (S or Bar)			Pietro Federighi	
3. I tre desideri	Ballata				
4. Il tradito	Melodia				
<i>Quattro Romanze per soprano</i>			G. Ricordi	Elisa Poniowski	1839. pl. 11144-11147.
1. Il trovatore					
2. La notte					
3. La lacrima					
4. Elisa					

MISCELLANEOUS SONGS²⁸⁷

<u>Song title</u>	<u>Song type</u>	<u>Poet</u>	<u>Publisher</u>	<u>Other</u>
Ach! Nie opuszczaj mnie			Gebethner	“Ah! Non lasciarmi”
Ah! Si j’étais Comtesse			Borneman	
Aime-moi bien	Romance (Mz, Bar)		Ricordi	“Liebe mich” (S,T) by Bote; Schlesinger
Alla mia Leontina	Diurnino			
Alla Selva	Duet		Moore	
Alta è la notte oscura	2SA		Shirmer	
Amalia	Melodia (S,T)			“Fu quest’onda fuggitiva”
Amore più grande				
Art d’aimer	Mz		Heugel	
Ave maria	S, Mz		Hirsch	av. Organ by Costallat; SATB by Pérégally
Ave Maris Stella	ST av. Org		Costallat	
Avete pure in pallido visino			Heugel	
Bald hörst du für mich	Canzonetta		Bote	
Bénédiction			Ditson	
Bersaglieri delle Alpi	Inno marziale			
Benedetta sia la madre	S		Schlesinger	“Deiner Mutter Dank”
Bianchina			Heugel	Chappell, Schirmer, Durand, Le Boulch
Biondina l’abandonnée			Heugel	
Blondine			Ditson	1857; translated and adapted by T. T. Barker
Cantate Domino	4 voices av. Org		Schott Frères	
Canto del Pescatore	Schifferlied			“Ferma, ferma, o mia barchetta”; “Hier mein Nachen” (Bar, B); André, Heinrischshofen, Schlesinger
Canto di Tecla			Ricordi	Enea Gardana
Capitolazione			Bornemann	
Caro amor mio			Ashdown	
Chacun tire l’eau son moulin			Heugel	

²⁸⁷The miscellaneous songs were published as single prints. Some of them are single reprints taken from Gordigiani’s song albums while others are arrangements for instruments or prints from publishers outside of Italy.

Song title	Song type	Poet	Publisher	Other
Che!	Romanza		Cottrau	Chit, Ricordi
Chi ami?	Ballata (Mz, Bar)		Ricordi	Bote, Schlesinger
Chi vive amante	Duet		Ashdown	
Ciliege nere e pere			Cottrau	
Cogl'occhi neri			Ashdown	
Colombo bianco vestito			Cottrau	Ashdown
Comala	Duettino (S, C)		Ricordi	
Come sisters, come	Treble voices			Ashdown; w/o acc. also by Ashdown
Canto d'un trovatore	Serenata		Ricordi, 1836	Published in Ricordi's <i>Strenna Musicale per Canto e per Pfte.</i>
Credo et Choeur	S, T w/ organ or harmonium		Costallat	
Denkt nur Mädchen			Schlesinger	"Guardate un po," no. 2 of <i>Canti fiesolani</i> ; no. 9 of <i>Canti popolari toscani</i> , vol. 2
Départ des hirondelles			Heugel	
Départ du fiancé			Heugel	
Departed days			O. Ditson	
Désir de danser	Scherzo-valse		Heugel	
Dormite			Cottrau	
Doute et Croyance	Melodie religieuse		Heugel	
E lo mio mio amore e andato a soggionare			Chappell	Schlesinger
E m'è venuto un abbagliore agli occhi			Cottrau	
E questa valle mi par rabrutitta			Chappell	Heugel
E se non avrò dame starò senza			Chappell	
En bateau			Bornemann	
Enfant, sommeille			Heugel	
Escule			Heugel	
Etoile de Marie	Mélodie		Heugel	
Exilé			Heugel	
Fammi la sepoltura alle tue porte			Cottrau	

Song title	Song type	Poet	Publisher	Other
Farfalla	Arietta (Mz, Bar)			
Fiore			Cottrau	Heugel
Fiorin di canna			Ricordi	
Fleur du souvenir			Heugel	
Fleur et Baisers			Bornemann	
Flygtige yngling! du mig då förgåtit			A. Hirsch	
Giovanettino che di quà passate			Chappell	Heugel
Giovanettino tu fai come la foglia			Chappell	
Gita in gondola	Melodia (duet)			
Gli occhi miei	Arietta		Ricordi	1833; pl. 7081 in Ricordi.
Guardate un pò	S		Schlesinger	Denkt nur Mädchen
Hirondelle			Heugel	
Ho perdonato				“Quando la luna in ciel”
I bersaglieri delle alpi	Inno marziale	V. Ghinassi	Ricordi, 1859	
I primi amori	Duetto (S, T)	G. B. Canovai	Ricordi	
I tre colori	Stornello		Ricordi	“E lo mio amore”
Il gufo	Romanza			
Il mazzetto	Romanza		Ricordi, 1842	Emilia Cocci; pl. 13275; in <i>Raccolta di Melodie italiane</i>
Il soldat			Bessel	“Солдаты” [Soldier]
Il tempo passato			Jurgenson	“Время былое” [Former time]
Il vessillo benedetto	Mz, Bar	Pietro Thouar	Ricordi, 1859	
Iludersi	2 voices		Cottrau	
Impossible			Cottrau	Ricordi, Moore
Impressione			Moore	
In the beauty			Ditson	
Inno di guerra	T and B			
Io vo più bene a te	Notturnino		Cottrau	Brainard
Io p'altra sera me ne andavo a letto			Heugel	Chappell
Io sono stata nel tuo vicinato			Heugel	Chappell

Song title	Song type	Poet	Publisher	Other
Jaloux			Bernemann	
L'invito	Duettino (S, T)	Lorenzini	Ricordi, 1845	pl. 16718
La religiosa	Romanza		Ricordi, 1842	pl. 13420; in <i>Raccolta di Melodie italiane</i>
La rondinella			Bessel	“Ласточка” [Swallow]
La vidi alla finestra		S. Maggioni	Ashdown	“Я видѣлъ у Окна” [I saw her at the window], Bessel
La zingara		S. Maggioni		
Le senterai cantar le requie e I salmi			Cottrau	
			Gebethner	“Zal mnic zabije”
Le plus beau Nom			Bornemann	
Lascia star il can che dorme			Cottrau	Ashdown
Lis dans la vallée			Heugel	
Lo spazzacamino		S. Maggioni		
Lontananza			Bornemann	
Lodi del Sabato	Arietta (S, Mz)		Ricordi	
Ma farfalla			Schlesinger	“Schmetterling”
Ma soeur			Bornemann	
Maggio	Duet		Moore	
Maggiolata			Cottrau	
Mamma, voglio ballar	Mz		Schirmer	“Mother, let me dance”
Marie			Choudens	
Marie Stuart	Romanza		Boosey, 1853? ²⁸⁸	
Mariage et repentir	Ballad slave		Bornemann	
Mezzogiorno	Duet		Cottrau	Moore
Mi guarda			Schirmer	English version by H. Millard. No. 1 of <i>Villa Palmieri</i> . “Regard me.”
Minden szombaton egyen			Klökner	
Morir d'amore			Cottrau	
Neère			Bornemann	

²⁸⁸Reviewed in *Musical World* 31/31 (30 July, 1853): 487.

Song title	Song type	Poet	Publisher	Other
Niege			Heugel	
Nemmeno al gatto lo farò vedere			Cottrau	
Nome di mia madre			Schirmer	“My mother’s name”
Non c’è più verso ch’io ti porti amore			Cottrau	
Non ti chiamare più biondina bella			Chappell	Schlesinger, Heugel
Non muor chi muore per il suo natio			Cottrau	
Non ti maravigliar se tu sei bella			Chappell	
Notte è bella			Schirmer	“The night is beautiful”
O miei pensier	Duo		Williams	
O pace diletta	Terzetto		Williams	
O rosa delle rose			Cottrau	
O santissima Vergine Maria	Canto popolare		Racca Mariani Sasseti Blanchi Ricordi Gutheil Chanot Getbethner Schott Frères	“Ogni sabato avrete il lume acceso” con Chit? “Молитва” Piano/violin “Swieczka przed oltarz”
O thou hope of the desolate			Ditson	
O vierge sainte			Choudens	w/ piano or organ
Odjazz			Gebethner	“La partenza”
Oh come to the sea	3 fem. Voices		Gordon	

Song title	Song type	Poet	Publisher	Other
Offerta	Ballata		Lucca, 1854 ²⁸⁹	Ded. to Rosina Libri; Cottrau
Ogni sabato avrete il lume acceso	S, SM, A		Cottrau	Canto popolare;
Ognuno tira l'acqua al suo molino			Heugel	Chappell
Ohimè	Romanza (Mz)		Ricordi	Ded. to Emilia Kerr
On thee my heart is always fondly dreaming ²⁹⁰		G. Linley		1862
Our coral caves	Treble voices		Ashdown	Vocal score w/ accompaniment
Partenza			Durand	
Partita è già la nave dal porto			Heugel	Schlesinger, Chappell
Pater Noster	SC, à 3 voix, STB av. Org		Costallat	
Piacesse al ciel ch'io fossi		S. Maggioni		
Prière à la Madone			Heugel Hansen Choudens Heugel P. Mustel S. White Schott	"Preghiera alla Madonna" Piano solo (arr. Fumagalli) Piano solo (arr. Rosellen, op. 157) Harmonium (arr. Romano) Piano and violin Piano and cello (arr. Léonard)
Prigioniera	4 voices		Cottrau	Mariani
Primavera	3 voices		Cottrau	Mariani

²⁸⁹The *Gazzetta musicale di Firenze* mentions this song as Gordigiani's "new composition." See *Gazzetta musicale di Firenze* 1/52 (8 June 1854): 1. An ad for the score appears in *Gazzetta musicale di Firenze* 2/1 (16 June, 1854): 4.

²⁹⁰A review of this song appears in *Musical World* 40/15 (12 April 1862): 227.

Song title	Song type	Poet	Publisher	Other
Psalm XVI			Cundy	"O come hither and hearken" (arr. Grunewald for cornet, trumpet and string quintet (2 vlns, vla, vc, pn).
Quand			Bornemann	
Rayon d'amour	Sérénade		Heugel	Ditson, av. Org, Schott Frères
Regina Coeli	Chorus		Cary	
Religiosa	Romanza (Mz or Bar)			
Ricordate colei che al mondo more			Cottrau	
Rimembranze della Norma	Duetto concertante			
Risentimento				
Ritorno	Romanza, S, Mz			
Rivali	2 voci			
Rococo			Bornemann	
Rose			Heugel	
Rosettina			Cottrau	
Salice e la tomba	2 voci		Cottrau	
Saluti			Cottrau	
Santa Lucia	Canzonetta (S or A)		Bote	Schlesinger
Séparation			Heugel	
Serenata			Carisch	
Siete bello			Cottrau	
Soeur du Soldat			Heugel	
Softly now the light	(S or T and quartet)		Ditson	
Sogno			Durand	
Sogno di Cenerentola	Ballata, S		Cranz	
Sono sempre a tempo			Ashdown	
Sonno dell' innocenza			Ashdown	Durand
Spettro			Cottrau	
Suonatore di violino			Cottrau	
Swieczka przed oltarz			Gebethner	
Tempesta			Cottrau	
Tempo passato perché non ritorni	Canto popolare		Ricordi	

Song title	Song type	Poet	Publisher	Other
Tra la la			Cottrau	Schlesinger, Schirmer, Williams, Heugel, Choudens
Triste fleur			Bornemann	
Trahison			Heugel	
Tu non te n'anderai			Schlesinger	"Nein du darfst nicht gehen"
Tu ris de mes Larmes			Bornemann	Unaccompanied
Tutti I sabati			Ashodwn	Chappell
Un bacio	Canto popolare		Heugel	
Un ricordo	Stornello		Hutching & Romer?	2 versions?
Un sorriso			Williams	
Vedo le mura e non vedo il bel viso	Canto popolare		Heugel	
Vie d'un oiseau			Heugel	
Vieni al mar	Terzettino (S, T, B)		Cramer (?)	Schirmer, "O come to the sea"
Vierge Marie!			Choudens	
Voglio la Sandra, oppure m'avveleno			Cottrau	
Voglio morir per te			Chappell	
Volesse iddio che fossi nel rondinello			Chappell	
Vrai bonheur	Canzonetta		Heugel	
When stars are in the quiet skies			Williams	
Время былое			Jurgenson	

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BIOGRAPHICAL SKETCH

Born in Hollywood, California on 31 January 1969 of Italian immigrant parents, Thomas M. Cimarusti began musical studies at age 9 with his father, an avid accordion player, who had a passion for Italian opera and Neapolitan song. He attended Brigham Young University in Provo, Utah where he completed a Bachelor and Master of Arts in Music. During his doctoral studies at Florida State University, Mr. Cimarusti directed Florida State University's Italian Folk Ensemble (a group which he founded), earned certificates in Early Music and World Music, and was honored with the Alpha Delta Pi award for excellence in undergraduate teaching. He has presented papers at regional meetings of the American Musicological Society and chaired an Italian Folk Music Symposium in honor of Dr. Alan Lomax. His interests have led to publications in *Perspectives on Ernst von Dohnányi* and *The Organ Encyclopedia*, as well as performance editions of songs by Moravian composer Johann Friedrich Peter and the Piano Quartet in F# minor by Ernst von Dohnányi. In addition to his musicological pursuits, Mr. Cimarusti has composed two Italian documentary and travel film scores and has performed repeatedly with legendary accordionist Dick Contino. He currently teaches at Utah Valley University in Orem, Utah.