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*Romantics*

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# MARTUCCI

## COLLECTION

Complete Orchestral Music · Piano Concertos  
Chamber Music · Piano Works · Songs

Giuseppe Martucci 1856-1909  
Collection

Complete Orchestral Music & Piano

Concertos

Symphony No.1 in D minor Op.75

- |    |  |       |
|----|--|-------|
| 1. | I. Allegro   | 11'84 |
| 2. | II. Andante  | 8'35  |
| 3. | III. Allegretto  | 5'21  |
| 4. | IV. Mosso –<br>Allegro risoluto                                  | 14'30 |
| 5. | <b>Giga Op.61 No.3</b><br>(arr. for Orchestra)                   | 4'06  |
| 6. | <b>Canzonetta Op.65 No.2</b><br>(arr. for Orchestra)             | 3'29  |
| 7. | <b>Andante Op.69 No.2</b><br>(arr. for Cello and<br>Orchestra) * | 12'18 |
| 8. | <b>Notturmo Op.70 No.1</b><br>(arr. for Orchestra)               | 9'18  |

\* Andrea Noferini *cello*

**Orchestra Sinfonica di Roma**  
Francesco La Vecchia *conductor*

Recording: 16 October 2007, 16-17 March & 22 April 2008, Auditorium Conciliazione-Orchestra Sinfonica di Roma Studios, Italy  
Producer: Fondazione Arts Academy  
Musical Assistant: Désirée Scuccuglia  
Engineer and Editing: Piero Schiavoni  
Publishers: Tracks 1-4: Boccaccini & Spada Editori (a cura di Pietro Spada), Pavona di Albano Laziale, Roma, 2002; Tracks 5-6 and 8: Universal Music Publishing Ricordi S.r.l.; Track 7: Unpublished: Manoscritto I; Nc. Rari 4.4. 12  
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Symphony No.2 in F Op.81

- |     |  |       |
|-----|--|-------|
| 9.  | I. Allegro moderato  | 15'48 |
| 10. | II. Scherzo: Allegro vivace  | 6'27  |
| 11. | III. Adagio, ma non troppo   | 12'47 |
| 12. | IV. Allegro  | 10'06 |
| 13. | <b>Theme and Variations Op.58</b><br>(arr. for Piano and<br>Orchestra) * | 14'22 |
| 14. | <b>Gavotta Op.55 No.2</b><br>(arr. for Orchestra)                        | 4'12  |
| 15. | <b>Tarantella Op.44 No.6</b><br>(arr. for Orchestra)                     | 5'53  |

\* Lya De Barberiis *piano*

**Orchestra Sinfonica di Roma**  
Francesco La Vecchia *conductor*

Recording: 16-20 October 2007, 4 March & 4-5 April 2008, Auditorium Conciliazione-Orchestra Sinfonica di Roma Studios, Italy  
Producer: Fondazione Arts Academy  
Musical Assistant: Désirée Scuccuglia  
Engineer and Editing: Piero Schiavoni  
Publishers: Universal Music Publishing Ricordi S.r.l.  
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Piano Concerto No.1

in D minor Op.40 \*

- |     |              |       |
|-----|--------------|-------|
| 16. | I. Allegro   | 14'59 |
| 17. | II. Andante  | 10'02 |
| 18. | III. Allegro | 9'27  |

La canzone dei ricordi

(arr. for voice and Orchestra) \*\*

- |     |  |      |
|-----|--|------|
| 19. | No.1 No, svaniti non<br>sono i sogni       | 6'00 |
| 20. | No.2 Cantava'l ruscello la<br>gaia canzone | 4'46 |
| 21. | No.3 Fior di ginestra                      | 4'20 |
| 22. | No.4 Su'l mar la navicella                 | 2'36 |
| 23. | No.5 Un vago mormorio<br>mi giunge         | 4'21 |
| 24. | No.6 Al folto bosco,<br>placida ombria     | 6'36 |
| 25. | No.7 No, svaniti non<br>sono I sogni       | 4'39 |

\* Gesualdo Coggi *piano*

\*\* Silvia Pasini *mezzo-soprano*

**Orchestra Sinfonica di Roma**  
Francesco La Vecchia *conductor*

Recording: 16-18 October 2007, 17-18 January & 2-3 March 2008, Auditorium Conciliazione-Orchestra Sinfonica di Roma Studios, Italy  
Producer: Fondazione Arts Academy  
Musical Assistant: Désirée Scuccuglia  
Engineer and Editing: Piero Schiavoni  
Publishers: Edizioni Suvini Zerboni S.p.a. Milano, 1974 (a cura di Pietro Spada) (tracks 1-3); Universal Music Publishing Ricordi S.r.l. (tracks 4-10)  
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Piano Concerto No.2

in B flat minor Op.66 \*

- |     |                          |       |
|-----|--------------------------|-------|
| 26. | I. Allegro giusto        | 21'06 |
| 27. | II. Larghetto            | 10'11 |
| 28. | III. Allegro con spirito | 9'51  |

29. **Momento musicale e Minuetto**

(arr. for String Orchestra) 8'22

30. **Novelletta Op.82 No.2**  
(arr. for Orchestra) 5'57

31. **Serenata Op.57 No.2**  
(arr. for Orchestra) 4'52

32. **Colore orientale Op.44 No.3**  
(arr. for Orchestra) 7'51

Gesualdo Coggi *piano* \*

**Orchestra Sinfonica di Roma**  
Francesco La Vecchia *conductor*

Recording: 23-26 November 2007 & 18-19 May 2008, Auditorium Conciliazione-Orchestra Sinfonica di Roma Studios, Italy  
Producer: Fondazione Arts Academy  
Musical Assistant: Désirée Scuccuglia  
Engineer and Editing: Piero Schiavoni  
Publishers: Edizioni Suvini Zerboni S.p.a. (tr.1-3), Universal Music Publishing Ricordi S.r.l. (tr.4, 5 & 7) Boccaccini & Spada Editori (a cura di Pietro Spada), Pavona di Albano Laziale (Roma) (tr.6)  
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**Chamber Music****Piano Trio No.1 in C Op.59**

33. I. Allegro giusto 13'42  
 34. II. Scherzo (Allegro molto) 7'49  
 35. III. Andante con moto 9'59  
 36. IV. Finale (Allegro risoluto) 7'48

**Piano Quintet in C Op.45**

37. I. Allegro giusto 11'53  
 38. II. Andante con moto 12'27  
 39. III. Scherzo (Allegro vivace) 7'06  
 40. IV. Finale (Allegro con brio) 6'57

Maria Semeraro *piano*

**Quartetto Noferini**

Roberto Noferini *violin I*  
 Federico Parravicini *violin II*  
 Anna Noferini *viola*  
 Andrea Noferini *cello*

Recording: 19/23 December 2014, Bartok Studio,  
 Bernareggio, Italy  
 Engineer & mastering: Raffaele Cacciola  
 Editing: Federico Caldara  
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**Piano Trio No.2 in E flat Op.62**

41. I. Allegro 16'28  
 42. II. Scherzo (Allegro molto) 10'42  
 43. III. Adagio 12'54  
 44. IV. Finale (Allegro vivace) 10'16

45. **Momento musicale**

- (Andante con moto)  
 (arr. for String Quartet) 3'24  
 46. **Minuetto** (Allegro)  
 (arr. for String Quartet) 5'19

**Three pieces of G.F. Haendel**

- (transcribed for String Quartet)  
 47. I. Minuetto (Moderato) 1'58  
 48. II. Musetta (Andante) 1'34  
 49. III. Gavotte (Allegro) 1'32

Maria Semeraro *piano*

**Quartetto Noferini**

Roberto Noferini *violin I*  
 Federico Parravicini *violin II*  
 Anna Noferini *viola*  
 Andrea Noferini *cello*

Recording: 19/23 December 2014, Bartok Studio,  
 Bernareggio, Italy  
 Engineer & mastering: Raffaele Cacciola  
 Editing: Federico Caldara  
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**Sonata in G Op.22 for Violin and Piano**

50. I. Allegro passionato 5'36  
 51. II. Andante con moto 5'50  
 52. III. Allegro molto 4'41  
 53. **Melodia** Allegretto 2'56

**Tre Pezzi Op.67 for Violin and Piano**

54. I. Andantino con moto 5'03  
 55. II. Allegretto 5'06  
 56. III. Allegro passionato 4'59

**GIOVANNI SGAMBATI 1841-1914**

- Due Pezzi Op.24 for Violin and Piano**  
 57. I. Andante cantabile 6'27  
 58. II. Serenata napoletana 2'56

59. **Gondoliera Op.29**  
 Andantino mosso 5'31

Luca Braga *violin*  
 Lucia Pittau *piano*

Sound engineer: Marco Taio  
 Recording assistant: Marco Taio, Luca Braga,  
 Lucia Pittau  
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**Sonata in F sharp minor Op.52**

60. I. Allegro giusto 13'10  
 61. II. Scherzo: Allegro molto –  
 Trio: Allegretto 6'17  
 62. III. Intermezzo:  
 Andantino flebile 3'51  
 63. IV. Allegro 9'00

**Tre Pezzi Op.69**

64. I. Moderato 9'23  
 65. II. Andante 9'28  
 66. III. Allegro 8'53

**Due Romanze Op.72**

67. I. Andantino con moto 2'50  
 68. II. Moderato 4'01

**Romanza**

- (transcribed by the author from  
 Melodia Op.71) 3'21  
 69. Allegretto

Roberto Trainini *cello*  
 Massimiliano Ferrati *piano*

Recordings: 10 October 2013, Michelangeli Hall, 'C.  
 Monteverdi' Conservatory, Bolzano, Italy (Op.52);  
 27 & 28 December 2013, Penderecki Hall, Oskar  
 Kolberg School of Music, Radom, Poland (Opp.  
 69 & 72); 1 June 2014, Auditorium of 'C. Pollini'  
 Conservatory, Padua, Italy (Op.71)  
 Recording producer: Désirée Fusi  
 Recording engineers: Alessandro Simonetto (Op.52)  
 & Vadim Radishevsky (Opp. 69, 71 & 72)  
 Balance engineer & editing: Vadim Radishevsky  
 Artistic direction: Anna Banas & Vadim Radishevsky  
 Pianos: Steinway Concert Grand, model D (Opp. 52  
 & 71); Yamaha Concert Grand, model CF-III (Opp.  
 69 & 72)  
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## Piano Works

### 6 Pezzi Op.44

- |     |  |       |
|-----|--|-------|
| 70. | Capriccio. Allegro risoluto  | 2'51  |
| 71. | Pezzo fantastico. Allegro  | 5'56  |
| 72. | Colore orientale. Tempo di Marcia<br>– Poco più mosso                    | 10'13 |
| 73. | Barcarola. Andantino con moto –<br>Animato                               | 5'14  |
| 74. | Notturmo. Moderato, ma non<br>troppo – Animato molto e con<br>agitazione | 5'12  |
| 75. | Tarantella. Allegro molto  | 6'23  |
| 76. | <b>Novella Op.50</b>   | 11'16 |
| 77. | <b>Fantasia Op.51</b>  | 11'59 |

### 2 Notturmi Op.70

- |     |                                     |      |
|-----|-------------------------------------|------|
| 78. | No.1 in G flat. Moderato            | 5'14 |
| 79. | No.2 in F sharp minor.<br>Andantino | 5'37 |

Alberto Miodini *piano*

Recording: 16-18 November 2014, Bartók Studio,  
Bernareggio, Italy  
Producer: Raffaele Cacciola  
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## Songs

### La canzone dei ricordi (1887)

- |     |                                    |      |
|-----|------------------------------------|------|
| 80. | No, svaniti non sono<br>i sogni... | 4'52 |
| 81. | Cantava il ruscello...             | 3'55 |
| 82. | Fior di ginestra...                | 3'52 |
| 83. | Sul mar la navicella...            | 2'18 |
| 84. | Un vago mormorio...                | 3'14 |
| 85. | Al folto bosco...                  | 5'09 |
| 86. | No, svaniti non sono...            | 3'59 |

### Pagine sparse Op.68 (1888)

- |     |  |      |
|-----|--|------|
| 87. | I Quanti affetti del cor...              | 2'21 |
| 88. | II Vengo quando dal ciel...              | 2'49 |
| 89. | III Presso un vecchio<br>monastero...    | 1'42 |
| 90. | IV Forse ritorna ancora?                 | 1'12 |
| 91. | V Amor che fai la vita<br>lusinghiera... | 1'33 |
| 92. | VI Vorrei teco...                        | 1'40 |
| 93. | <b>Sogno d'amore</b> (1888)              | 3'07 |
| 94. | <b>Sogno di morte</b> (1888)             | 2'32 |

### Tre Pezzi Op.84 (1906)

- |     |                       |      |
|-----|-----------------------|------|
| 95. | Maggiolata            | 2'25 |
| 96. | Pianto antico         | 2'02 |
| 97. | Nevicata              | 4'10 |
| 98. | <b>Romanza</b> (1872) | 2'09 |

Chiarastella Onorati *mezzo-soprano*  
Luisa Prayer *piano*

Sound engineer: Giovanni Caruso for Studio mobile  
"I musicanti", Rome, Italy  
Editing, Mastering: Rosella Clementi  
Musical assistant: Italo Vescovo  
Piano: Steinway Model D Concert Grand Piano,  
Rosewood, 1883, belonging to Nicola Bulgari  
Piano technician: Giovanni Bettin  
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Giuseppe Martucci was born in Capua on 6th January 1856 and had initial piano lessons from his father. He gave recitals with his sister before he was nine and was a full-time student at the Reale Collegio in Naples from 1868, studying the piano with Beniamino Cesi and composition with Paolo Serrao, whose advocacy of the Austro-German repertoire, unusual in Italy for that time, had a decisive influence on Martucci. Returning to the concert platform in 1874, he gave his first Milan recital the next year and subsequently toured to London and Dublin. 1878 saw him in Paris, where his abilities as pianist and composer were warmly applauded, but more significant had been his appointment the previous year as principal conductor of the newly formed Orchestra Napoletana, which gave its first public concert in January 1881 and by 1884 was widely considered the best in Italy.

In 1886 Martucci was appointed to three major posts in Bologna, notably the directorship of the Liceo Musicale, which enabled him to develop further as an academic and conductor, championing a broad range of nineteenth-century orchestral music and appearing as a guest-conductor in cultural centres throughout Western Europe, while also acting as mentor to many younger Italian composers. In 1902 he returned to Naples to take up the directorship of the Conservatorio (formerly the Reale Collegio), in which city he continued his programming of new or unfamiliar orchestral and operatic repertoire, though his health was by now declining and he died in Naples on 1st June 1909.

From the start of his career as a pianist Martucci extended the repertoire, with Bach, Rameau and Scarlatti all prominent in his recitals. As a conductor, he helped to make Berlioz, Schumann and Brahms (the Italian première of whose *Second Symphony* he gave in 1882), familiar to Italian audiences, while his championing of Wagner saw the Italian première of *Tristan und Isolde* in 1888 and Neapolitan première of *Götterdämmerung* less than a year before his death. British music was also well represented (he programmed Stanford's *Irish Symphony* on several occasions), while his interest in French music saw him advocate Franck, d'Indy and latterly Debussy.

Although the piano dominates Martucci's output (notably his earlier years), he wrote several major chamber works, including a *Piano Quintet*, two *Piano Trios* and sonatas for violin and cello, with orchestral music represented by various transcriptions as well as two symphonies and two piano concertos. These latter enjoyed only limited success in Italy, but his standing as the foremost Italian orchestral composer in the later nineteenth century was widely acknowledged. The six year period that Martucci spent writing his *First Symphony* (1895) attests to the

importance he attached to it. Given its première in Milan on 28th November 1895, conducted by the composer, it remains stylistically indebted to Schumann and Brahms, though these models are never slavishly emulated, while certain aspects of the harmony and orchestration suggest the influence of Wagner, whose music had long been central to Martucci's aesthetic, making the present work an unusually inclusive and wide-ranging statement for its time.

The first movement plunges straight into a forceful first theme, scored for full orchestra, before calming woodwind figures lead to its more relaxed and lyrical successor on strings. This reaches a resolute culmination, then an expectant codetta brings about an extensive development that initially touches on aspects of both themes before heading into intensive discussion of the first. This leads directly into the reprise so that it comes as a surprise when the second theme returns unheralded, proceeding much as before but now making way for a lengthy coda that builds to a climax on the first theme before turning to the second for an unexpectedly tranquil conclusion. The slow movement features a wistful main theme entrusted to cello before being taken up by the strings. A central section has woodwind and horn sounding a more ambivalent tone, but this is subsumed into an intensified return of the main theme now on upper strings, before some delectable woodwind writing sees the movement through to its contemplative ending.

The third movement is a gently-paced intermezzo whose underlying character is determined by piquant writing for strings and woodwind at the outset. This works its way round to livelier discussion of the latter part of the main theme (ongoing across the movement as a whole), but which is barely enough to ruffle the amiable mood as the piece saunters to its end. The finale opens with a slow introduction alternating anxiety and expressiveness in a way redolent of the first movement (as well as alluding to its themes), but a return of the initial gesture on lower strings launches the main section with a crescendo of Brucknerian grandeur. A resolute theme, replete with coursing strings and emphatic brass, now sets the mood for what follows. It forms the basis of a sonata-rondo whose central episode brings extensive development of the main theme, though a more inward passage finds it capable of further-reaching transformation than might have been supposed. At length, the main theme returns majestically as before, but now the music heads to a lengthy coda that takes in a soulful rendering of the theme on strings and brass, before the final surge brings a closing series of decisive chords.

Many of Martucci's short piano works, whose orchestrations became popular encores in his concerts, are modelled on dances from the Baroque and Classical eras. The *Giga* (1883) is

a transcription of the third of three pieces published as his *Op.61*. The lightly tripping gait of its two-part form (each repeated) is tellingly underlined in the orchestration. The *Canzonetta* (1884) is a transcription of the third of three pieces published as his *Op.65*. Here, a ruminative theme featuring clarinet alternates with a lively one for strings, with aspects of both themes coming together in the wistful coda. Martucci's later chamber music consists mainly of pieces for cello and piano. The *Andante* (1888) is the second of three published as his *Op.69*, though the orchestration was undertaken as late as 1907. Against a largely accompanimental orchestral backdrop with felicitous touches for woodwind and harp, the cello unfolds an almost unbroken melodic line whose ruminative warmth recalls Bruch as surely as it anticipates Elgar, and at length building via a sustained climax to an eloquent restatement of the main theme.

Among Martucci's later piano pieces, none is more significant than the two *Nocturnes* (1891) published as his *Op.70* and intriguing for being in the enharmonically related keys of G flat major and F sharp minor. The composer orchestrated only the first of these, but the way that he sustains its mood of rapt introspection, not least by the fastidious orchestral texture (listen for a passage around a third of the way through in which cello and oboe share a plaintive duet), makes this unassuming *Notturmo* one of his most perfectly achieved and stylistically representative works.

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Although it occupied him for over five years, and is the only large-scale work of his last decade, the *Second Symphony* (1904) has claims to being Martucci's masterpiece. He conducted the première in Milan on 11th December 1904 and several times thereafter, but it was also taken up by Arturo Toscanini, whose advocacy was to remain unstinting. While the last two symphonies of Brahms may serve as a reference point, both the work's musical idiom and its handling of the orchestra are as personal as they are elusive.

The moderately-paced first movement begins with an expressive theme approaching as if from afar and culminating in a majestic passage for full orchestra. The second theme is more capricious in manner and features some imaginative scoring; this reaches a brief climax before the exposition is repeated in full. Second time around, the development sets in with a searching and often tonally oblique discussion of the material, before a gradual *crescendo* on the first

theme brings a subtly varied reprise. The second theme is extended into a coda that winds down pensively before regaining impetus for a surging but not decisive close. The *Scherzo* opens with a repeated-note idea on horn that gives rise to a syncopated motion on upper strings and also lively exchanges between woodwind. This intensifies during a central section of no mean rhythmic subtlety, before the horn gesture heralds a return to the initial music and a conclusion that is all of a piece with the movement's unpredictable character.

The slow movement begins with a heartfelt melody on strings which draws in much of the orchestra as it increases in expressive range and depth. This is followed by an undulating theme carried initially by solo clarinet and building up to a luminous discord on strings; after which, the latter theme is made the basis of an intensive climax over rushing strings with brass to the fore. Aspects of this theme emerge before the music turns to its predecessor for a thoughtfully understated presentation that sees the movement through to its serene ending. Beginning almost nonchalantly, the finale quickly assumes a lively gait that takes in a suave theme on lower strings and woodwind as it moves toward a brief climax. These themes are further alternated as if in a *perpetuum mobile*, one enhanced by imitative writing between the strings, and this contrapuntal activity extends throughout the orchestra as the movement works round to the subsidiary theme. This then makes way for an extensive coda in which the underlying rhythmic motion generates a momentum that is suddenly cut short, only for elements of both themes to make a speculative reappearance as the work heads to its triumphal close.

Apart from two concertos, *Tema con variazioni* is Martucci's only other work for piano and orchestra. The piece has a complex history: initially written for solo piano in 1882, it was reworked for two pianos in 1900 and then issued in a further revised version for solo piano in 1905. The orchestral version is undated, though its instrumentation indicates it as contemporary with the original version, and was published only recently. The theme is unfolded in a slow orchestral introduction, before piano enters with an animated rendering that constitutes the first variation. The second and third variations are respectively lively then wistful, the fourth variation is a spirited *Allegro* and the fifth is a scintillating *Vivace*. The sixth variation is a restless *Moderato*, while the seventh is a piquant *scherzo* with a more lyrical trio section. Marked '*alla Chopin*', the eighth variation is an *Adagio* largely entrusted to the piano; followed by a *Finale, Allegro molto e con fuoco*, with some hectic interplay between soloist and orchestra; culminating in a broad restatement of the theme and then rounded off by an

effervescent coda. The *Gavotta* (1888) is a transcription, made in 1901, of the third of three pieces Martucci published as his *Op.61* (where it was called '*Tempo di gavotta*'). The strutting outer sections frame a more relaxed theme with an atmospheric 'drone' bass, while the coda deftly elides between the two. The fourth of six pieces published as his *Op.44*, *Tarantella* (1880) was orchestrated as late as 1908 (and retitled '*Danza*'), making it his last transcription and the most forward-looking in its instrumental freedom that emphasizes the rowdiness, verging on aggression, of the underlying dance rhythm.

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Completed while he was staying in Paris, the *First Piano Concerto* (1878) was probably intended as a vehicle for Martucci's own pianism, but he seems to have been disappointed by his effort and never performed it, the manuscript remaining at Naples Conservatory until publication 95 years later. While the work is indebted to composers of an earlier generation, not least Mendelssohn and Chopin, it yet possesses a formal solidity as well as an expressive immediacy that are hardly without merit in an era when the vast majority of pianist-composers produced concertos as vehicles for their own playing.

An ominous horn-call sets the first movement in motion, with the initial orchestral theme building to a climax which is followed by more reflective music then a poetic theme on strings. The mood again darkens, then after a brief passage for strings the soloist enters with a stormy rendering of the opening theme. Piano and orchestra expand on this, before the former takes up the strings' theme and develops its expressive qualities accordingly. This grows in ardour, leading to a lengthy transition (which effectively takes the place of a development) that sees the intensified return of the opening in a heated dialogue. The strings' theme follows, now with a fervency that uncannily anticipates Rachmaninov, but the opening theme is pervasive in a coda bringing the movement to a restive end. Ushered in by the strings, the slow movement centres on a lyrical theme in which the soloist provides both melody and accompaniment, albeit one that is underpinned by often lush string textures. By contrast, the central section commences with some impetuous piano writing, though woodwind allusions back to the initial theme effect a brief climax which, on being cut short, paves the way for its resumption; woodwind now joining with strings as the movement rises to a fervent emotional plateau before concluding in pensive calm. Anticipatory gestures on

woodwind and strings build to a crescendo which duly launches the finale, its rapid main theme expounded by piano and complemented by a more relaxed melody which is introduced by the strings and taken up capriciously by the soloist. The main theme then provokes alternately stormy and poetic exchanges, climaxing in a forceful reiteration of the first theme before the wistful return of its successor. It remains for the main theme to see the whole work through to its decisive close.

Martucci wrote no operas, while an early setting of the Mass and an oratorio were never performed. The only major vocal work from his maturity is thus the song-cycle *La canzone dei ricordi* (The Song of Remembrance), composed with piano accompaniment in 1887 and orchestrated eleven years later. Setting poems by Rocco Emanuele Pagliara, the piece is significant in that orchestral song-cycles were then all but unknown in Italy, although Martucci probably knew Berlioz's *Les nuits d'été*, while the subtle continuity of mood and thematic links between songs anticipate such works from the decades to come.

The first song sets the tone of the overall work with its recollection of a past happiness such as can never be recaptured. The second song then intensifies this in its evocation of spring as a time for hope and anticipation, with the shimmering accompaniment evoking 'forest murmurs' of a decidedly Italianate sensuousness. The third song alternates deftly between past and present as the words of an old serenade are recalled with a wistful regret such as intensifies markedly towards the close. The fourth song is the shortest and the simplest, its description of a boat at sea conjuring forth images of joy and freedom that are both mirrored in the liveliness of the orchestration. The fifth song is the most intense, the revisiting of a place where love once blossomed has become a source of lament now that it can offer no comfort. The sixth song is the climax of the cycle and also unusual in that its plangent opening section is merely an introduction to the fonder recollections of time and place that follow, with the initial music returning in an orchestral postlude. The seventh song functions as an epilogue to the cycle as a whole: extracts from the first song return in a setting where the voice is made secondary to the orchestra's allusions to earlier themes, as the work draws slowly to its close in a mood of rapt serenity.

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Written as a vehicle for his own pianism, the *Second Piano Concerto* (1885) was given its première by Martucci at Naples in 1886 and remains the best known of his larger works. He later gave a performance in Milan with Arturo Toscanini, who went on to champion both this and the two symphonies throughout his long career, while a New York performance in 1911 proved to be the final concert conducted by Mahler. Embodying the virtuoso concerns of its era, the work yet has a distinct personality and an intrinsic conviction that make it a highpoint from among the plethora of Romantic piano concertos.

The first movement starts with a terse orchestral gesture, which the soloist takes up in a virtuosic passage leading to the animated first theme being expounded between them. Impetus relaxes for the second theme, initially entrusted to piano and featuring intricate passagework, before reaching a climax where elements of both themes are intensively combined. Momentum spills over into a dramatic orchestral *tutti* that dies down, allowing the soloist and latterly woodwind to reflect on the second theme in a passage which, joined by strings, accrues a fair emotional ardour. The first theme is presently reintroduced as part of a modified reprise, duly taking in the second theme before a solemn brass passage makes way for an extensive and highly-wrought *cadenza* that makes resourceful use of all the main thematic material. Although re-entering quietly, the orchestra soon ratchets up tension as the movement heads to its powerfully dramatic close. The slow movement opens with restful music on strings, solo horn accompanying the piano as it sets out the limpid main melody. The central section revolves around a sustained theme for lower strings that builds in intensity to a forceful confrontation between soloist and orchestra, after which the initial melody returns on woodwind decorated by delicate piano arabesques. At length it receives a full restatement that moves into a poetic coda for piano and woodwind. The finale begins with a darting but not entirely serious theme discussed between soloist and orchestra, complemented by an insouciant theme given to strings in which the piano has an initially supporting role. Its rapidity carries through to a central section in which aspects of both themes are commented on by woodwind and strings with the piano again largely in support. The pace slackens for the reintroduction of the second theme, but the prevailing animation is not to be banished and, underpinned by scintillating piano work, the movement heads onward to its breathless close.

Although Martucci never essayed a string quartet, in 1893 he transcribed for the medium two earlier piano pieces, which are heard here in a straightforward adaptation for string orchestra.

*Momento musicale* (1884), followed immediately on this recording by the *Minuetto* (1880), is the first of three pieces published as his Op.64, its wistfulness and grace unerringly suited to a larger string group. *Minuetto* is the first of two pieces published as his Op.55 and consists of a rhythmic idea surrounding a more lilting theme that makes the briefest of recurrences in the winsome coda.

Two of Martucci's last opuses are allotted to sets of three piano pieces. *Novelletta* (1905) is the second piece in the former set, published as his Op.82, and transcribed for orchestra two years later: the imagination and resourcefulness such as to make one regret the composer did not live to write another large-scale work.

This piece is also among his most unpredictable formally, its capering main theme enclosing a more elusive idea, framed by an atmospheric introduction then a teasingly 'un-final' conclusion.

Among the most attractive of all Martucci miniatures, *Serenata* (1886) was the second of two piano pieces published as his Op.57 and transcribed for strings in 1893. Over an undulating figure, violins unfold a melody whose ingratiating lyricism is enhanced by the warmth of the central section, before the gentle coda brings a serene close. All the more surprising that this piece, which might have proved a surefire success for the composer, was unpublished during his lifetime and has only become available in recent years.

The third of six pieces published as his Op.44, *Colore orientale* (1880) is also the earliest among Martucci's various orchestral transcriptions and, for all the covert Turkish associations of its engaging outer sections, its melodious middle section is a telling reminder that his music never sacrificed its Italian essence.

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Martucci's father played the trumpet in the Military Band, which may have contributed to his son's preference for instrumental music over opera, the genre that then held sway in Italy. Indeed, Giuseppe's symphonic compositions and chamber works were essentially free of the figurative, dramatic stylistic elements already predominant in Italian music and destined to influence most of the composer's contemporaries and many of their followers, thereby shaping the taste of entire generations of Italian audiences.

It was opera that reigned supreme in Italy, initially with Vincenzo Bellini and Gaetano Donizetti, followed by Gioacchino Rossini (despite his move to Paris), and then Giuseppe

Verdi, Giovanni Pacini, Saverio Mercadante, Amilcare Ponchielli and somewhat later Giacomo Puccini. So absolute was this predominance that impresarios and managers were disinclined to commission, promote or schedule anything other than opera. There was sound commercial calculation in this, because an opera could usually fill a theatre, which meant good returns on the initial investment. The outcome of this was that symphonic or chamber concerts hardly featured at all. Cultural and musical variety was thus sacrificed on the altar of accountancy: Italian audiences were shuttered in their views and uneducated regarding the wider world of musical production. All that mattered was opera.

Giuseppe Martucci was not alone in his mission to widen the country's musical perspectives. Another composer of the period fired by the same vocation for change was Giovanni Sgambati (Rome, 1841-1914). Both felt the need to open up Italian musical life to the developments that had swept through the rest of Europe during Romanticism, especially in the wake of the *Sturm und Drang* movement, which erupted in Germany in late 1700s and continued to influence German culture during the whole of the 19th century.

German Romanticism, its composers and musicians became fundamental to the way Giuseppe Martucci thought about music and composition, despite the fact that he himself had grown up in a typically opera-orientated society. When he entered the Naples Conservatoire in 1867 to complete his piano studies, that august institution's Director was none other than Saverio Mercadante, one of the most famous opera composers of the time. Mercadante made his pupils write exercises based on themes from his own operas, thus steering them in the direction of opera as a profession, albeit as instrumentalists. Martucci, who was given the same treatment, managed to transcend this limited goal, delivering the required exercises, and at the same time revealing considerable imagination and talent as a composer. Though he clearly enjoyed writing new arrangements for opera arias, he was more inclined to look to Giuseppe Verdi for inspiration.

In Naples, the talented young Martucci had the good fortune to come into contact with two remarkable characters who were to influence him considerably, both intellectually and as a musician. One was the Austrian composer Sigismond Thalberg, an acclaimed virtuoso pianist by many considered on a par with Franz Liszt. And the other was the Italian musician Baniamino Cesi, who had studied under Thalberg before becoming a colleague, and who was later to teach Martucci at the Conservatoire and become a lifelong friend.

True to national form, audiences in Naples also focused almost exclusively on opera. Yet the



fact that the city had also accommodated characters like Thalberg, was also highly significant. Aristocratic in mien, his elegant, balanced playing and the intensely melodious sound he obtained from the piano had made an impact on audiences, awakening them to the piano repertoire, and to instrumental music in general, which they discovered to be as persuasive and dramatic as any vocal composition. The musical world was thus persuaded to look anew at the “instrumentalism” that had made Scarlatti so famous in the 18th century. Something similar was also taking place in Rome, where Liszt and Sgambati were widening people’s musical experience and sensitivity, especially through the direct impact that Liszt made on the younger generation through the *Scuola Romana* that he set up in rooms provided by Sgambati, his former pupil.

When Martucci finished his studies at the Conservatoire in 1871, he launched into a brilliant career as a pianist that took him abroad, largely to England and France, on concert tours. His schedule also included performances throughout Italy, especially in Rome, where he played in a number of private venues for audiences that included members of the aristocracy and eminent visitors such as Liszt and Richard Wagner. Franz Liszt gave the younger musician some good advice, suggesting that in his future concert programs he should focus exclusively on works by Mozart, Beethoven, Schumann, Mendelssohn and Chopin.

At around the same time, Martucci also began composing works of his own, the extant first of which was the Capriccio for Piano Op.2 of 1872 (Op.1 has been lost). Though his first pieces were for piano solo, he soon widened his focus to include orchestral and chamber compositions. In keeping with his convictions and his aversion to Italy’s overriding obsession with opera, he never wrote music for the stage, though he did compose accompanied vocal works. Along with Sgambati, Martucci was indeed one of the very few Italian composers of his time who refused to try his hand at opera. Despite this, however, he later became a widely acclaimed conductor of a wide range of works, including the first production in Italy of Richard Wagner’s *Tristano e Isotta*, duly translated and performed in Bologna in 1888. Heterogeneous in his musical tastes, Martucci was clearly not hampered by preconception or preclusion, since his aim was to spread appreciation of a wide range of musical genres, which included opera; or at least of a certain type of opera.

In the meantime, in 1880 Martucci had been appointed to teach at the Conservatoire in Naples, following in the steps of Beniamino Cesi. Before leaving Naples in 1885 to teach piano at the St. Petersburg Conservatoire directed by Anton Rubinstein, Cesi and various

other local instrumentalists had founded a number of “circles” devoted to the performance of instrumental music. Martucci thus found that his position gave him access to the city’s most influential circles, the culmination of which was his appointment as conductor of the newly founded Symphony Orchestra of the “Società Orchestrale di Napoli”, the first ensemble of its sort in Italy to specialize in the instrumental repertoire.

Within a few years the orchestra had made a name for itself for excellence, and thanks to Martucci’s insistence on an ample repertoire it introduced hitherto little known works to wider Italian audiences who, at best, had only ever heard piano arrangements of the pieces in question. Alongside classical compositions by Mozart, Beethoven, Boccherini and Scarlatti, concertgoers thus also came into contact with compositions by Wagner, Schumann and Brahms.

Martucci’s efforts at furthering appreciation of instrumental music and educating audiences gained further momentum when he was appointed Director of the Giovanni Battista Martini Conservatoire in Bologna, an institution dedicated to a musician much admired by the youthful Mozart when he was staying in the city. Bolognese audiences had already had the opportunity to listen to concerts of Wagner’s music promoted by the “*Associazione Universale Riccardo Wagner*”, and it was Bologna that had hosted the first Italian productions of *Lohengrin* (1871), *Tannhäuser* (1872) and *Der fliegende Holländer*, translated as *Vascello Fantasma* (1877). As we have already recalled, Martucci himself conducted the Italian première of *Tristano e Isotta* in Bologna in 1888, and again in Naples in 1905, along with *Crepuscolo degli Dei* (*Götterdämmerung*), having returned to the city of his birth in 1902 to take up the direction of the Conservatoire.

At this point the return to his roots, to Neapolitan culture and that of southern Italy began to emerge in certain stylistic features of his music. On the one hand, his compositions clearly reveal his deep admiration and knowledge of German instrumental music, especially that of Johannes Brahms, Richard Wagner, Ludwig van Beethoven and Robert Schumann, to the extent that he was sometimes criticized for what some contemporaries considered a “heavy-handed” approach to orchestration, especially in the works he wrote for larger ensembles. On the other hand, however, he never abandoned certain features of classical Italian counterpoint, his compositions revealing frequent use of variation, transformation, embellishment and interweaving of his main thematic material.

Echoes of Martucci’s perception of the Neapolitan folk idiom and the natural environment of southern Italy come to the surface like refrains or nostalgic memories in vocal works such

as *La canzone dei ricordi* and the *Pagine sparse* series. Likewise, elements that reflect his background and surroundings are also evident in works such as the *Barcarole*, in the central parts of some of the *Scherzos* for Piano, or indeed in the two *Trios*, again especially in the *Scherzo* passages that resound with hints of the bagpipe players of Italy's southern regions. Similar reverberation is also to be found in the *Scherzo* of the lovely *Second Symphony*.

Citations of this sort are arguably what most markedly differentiate Martucci's approach to instrumental music and audience education from that of his colleague and contemporary Giovanni Sgambati, who was certainly more "European" in orientation as regards both the form and structure of his compositions. Sgambati was free of the constraints implicit in Martucci's efforts at reawakening the drowsy Italian instrumental tradition, spurring it towards new life with the help of strains from the folk music of an earlier age.

Granted, reference to an earlier age could make Giuseppe Martucci seem anachronistic for his times. After all, in France at the beginning of the 1900s audiences were experiencing the tumultuous première of Claude Debussy's *Pelléas et Mélisande*. Moreover, following the demise of Brahms, and indeed of Wagner and Schumann, Richard Strauss was captivating German listeners with *Symphonic Poems* that heralded the operas he wrote on librettos by Hofmannsthal. And in Austria, where Gustav Mahler was coming to the end of his great symphonic cycle, a new name was circulating in the musical world – that of Arnold Schoenberg.

Giuseppe Martucci died in Naples on 1 June 1909. A few months after his death, the great conductor Arturo Toscanini included two of his compositions in a concert programme in Milan, as a homage to the late composer, musician and pianist. The works he chose were the *Notturmo* and the *Novelletta* (originally piano scores that Martucci himself had arranged for the orchestra), because he believed that they best expressed Martucci's lifelong aspiration to reconcile in music his two fundamental ideals: the formal heritage of the great German symphonic tradition, and a rich melodic vein of typically Italian origins.

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It is an indisputable fact that the absolute predominance of opera represented one of the distinctive characteristics of our musical civilization during the first half of the 19th century, even if a closer look shows that a taste for instrumental music at the time had not completely disappeared. This was witnessed both by the increase of music schools, which burgeoned in

order to satisfy the demands of theatrical productions, and where musicians of great merit were often trained, and by the significant presence of instrumental activity concentrated around a plurality of "Philharmonic" institutions in the principal cities of Italy.

The phenomenon of the so-called "instrumental rebirth" which, beginning in 1870, characterized French musical life, itself strongly conditioned by opera and by the tradition it represented, was also evident in Italian musical culture. One of the first Italian musicians to interpret the need to revive the glorious tradition of instrumental music (interrupted in the 18th century) was Antonio Bazzini (1818-1897), a connoisseur of chamber music both as a player and later as a composer. From 1864, when he settled in Italy after having pursued a prestigious international career as a violinist, Bazzini represented the first milestone in the "rebirth" of Italian instrumental music which included the activities of Giuseppe Martucci (1856-1909) and Giovanni Sgambati (1841-1914). These two figures were considered the most authoritative protagonists of this first awakening of symphonic and chamber music which would continue with the musicians of the so-called "Generation of the Eighties" (Respighi, Malipiero, Casella).

Martucci, whose birth coincided with Schumann's death, was a personality of significant weight and was unanimously admired by some of the greats of the musical world. His abilities as a pianist (descending from the school of Beniamino Cesi) and as a piano teacher were praised by Rubinstein and Liszt, and as an orchestral conductor he earned the admiration of Richard Strauss, who had seen him conduct Wagner's *Tristan und Isolde* in the first Italian performance (Bologna, 1888). Alongside these activities, Martucci was a tireless and extremely efficient musical organizer: he directed both the *Società del Quartetto* and the *Società Simfonica* of Naples, the Liceo Musicale of Bologna and the Neapolitan conservatory. Last but not least, he was a "conscientious and inspired" composer, as Sergio Martinotti writes in his *Ottocento strumentale italiano*.

Martucci dedicated much of his instrumental production in the early years to the piano. Later he undertook more extended genres of chamber music: his catalogue of works includes the *Quintetto Op.45* for piano and strings, two trios with piano (Op.59 and Op.62), and the *Sonata Op.52* for cello and piano.

In addition, his orchestral repertoire includes two symphonies and two piano concertos. The *Sonata Op.22*, published by Ricordi, was composed in 1874 when Martucci was only eighteen years old. Both the opus number and the key of this work (G Minor) coincide, curiously

enough, with those of Schumann's second sonata for piano. But these similarities are, in fact, mere coincidences. Despite references to Schumann in other works by Martucci, especially for piano, in this case the lighter tone and the prevailing mood place this work in the realm of salon music, which the composer developed in the first years of his career as a pianist, especially while frequenting the Neapolitan salons of the Marchese Filiasi and the Principe d'Ardore. Even the formal structure of this pleasant work is still influenced by academic models, as is evident particularly in the first movement, and it differs significantly from the ample architecture of the more ambitious *Sonata* for cello written six years later. Similar considerations can be made concerning Martucci's writing for the piano, characterized as it is by a restrained classicism and not yet oriented toward that bolder and multifaceted piano writing found a mere four years later in the *Quintetto Op.45*.

This spiritual world, nourished by the airy ways of salon music, is also inhabited by the *Tre Pezzi Op.67* (1886), "twins" of the *Tre Pezzi Op.69* for cello and piano written two years later. This is a short

cycle of works, all in tripartite form, which are more mature and richer in ideas; they feature a more varied and personal instrumental writing and a melodic invention that is now dreamlike, now impassioned.

The *Tre Pezzi* are proof that Martucci felt more at ease with smaller forms: lacking the need for grandiose development, they were better suited to his real personality, which was inclined to avoid a complete integration of artistic creation with conceptual elaboration.

The *Melodia*, published in 1890 by Santoianni of Naples without an opus number, is a short but refined "*foglio d'album*". Employing a rather sparse writing style, Martucci efficaciously gives form to an atmosphere of melancholy and gloom.

Analogous considerations to those concerning Giuseppe Martucci might also apply to the figure of Giovanni Sgambati, thus highlighting the fundamental role which the latter composer played in restoring Italian instrumental culture to a European context. The connection between the musicians which music history has long emphasized cannot conceal the differences between these two men, both of whom were decisive figures in re-establishing an appreciation for instrumental music in Italy. While Martucci was in fact strongly oriented toward the assimilation of European models but was simultaneously influenced by his Italian academic training, Sgambati's training was instead European. His models were the German instrumental writing styles derived from Schumann and Brahms (in the case of piano and chamber music),

and Schumann and Beethoven (for symphonic compositions). In certain aspects, then, Sgambati was more of a romantic epigone than was Martucci. Sgambati held a fundamentally hostile opinion of certain linguistic novelties characteristic of late nineteenth-century music (in one of his writings in 1913, he even stated his aversion toward "modernity"). This basic tendency toward "classicism" did not, however, prevent him from forging close ties with Liszt: he was indeed the favourite pupil of the great composer beginning in 1862. And Wagner, upon hearing Sgambati's two piano quintets in Rome in 1876, was so favourably impressed that he wrote to the publisher Schott to request that the two works be published.

Of the *Due Pezzi Op.24*, only the Neapolitan *Serenata* enjoyed a certain notoriety, also in a version for cello. The first piece is an elegant example of an instrumental *romanza*. Its use of the classic ternary form as well as an expressive tone governed by serene lyricism, together with the same melodic intimacy which permeates his chamber songs, makes this work similar to the *Gondoliera Op.29*. The second piece, instead, is dominated—though not with a heavy hand—by colour, whereby the piano acts as a "guitar" as it understatedly accompanies a generic folk melody.

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Translation: Candace Smith

Chamber music plays an important part in Giuseppe Martucci's prolific output. Completed on 16 October 1880, the *Sonata for cello and piano in F sharp minor Op.52* was written at the early age of 24, and marks an essential stage in his development as a composer. Following the fortunate period that comprised the *Sonata* for violin and piano Op.22, composed in 1874, and the *Quintet* for strings and piano Op.45 of 1877, Martucci had achieved a form of maturity that allowed him to focus his creativity to great effect. He had enjoyed access to the Neapolitan musical salons of the time, absorbing the taste for chamber music that saw amateur and professional players sharing the pleasure of performing together. It was within this stimulating environment that he conceived most of his chamber works, including the *Sonata Op.52* that he was to dedicate to Paolo Rotondo, a brilliant amateur player.

Throughout the work it is clear that Martucci deliberately chose F sharp minor as a key because it suits the specific nature of the cello, bringing to the fore its intimate expressive potential. In the first movement, an *Allegro giusto* in 4/4 time, it is initially the piano that

sets the rhythm, with a passage featuring a diminished seventh interval that prepares the way for the entry of the cello in the fourth bar: an intimate melody that alternates with the initial rhythmical élan of the piano. This melody, which contains the first thematic element, extends through to the 17th bar, where there is a passage dominated by a series of quadruplets in semiquavers (then repeated by the piano) that acts as a link leading to the second theme, which is in D major. The exposition continues in a richly expressive sound fabric that creates some remarkable timbral effects, culminating in a crescendo in which an echo of the initial rhythm finally gives way to ascending notes in the cello that are mirrored in the descending notes of the piano. In the development there is a return to the cello rhythm sustained by arpeggio chords in the piano, where the central section proudly features the second theme in F major. The reprise that follows sees a return of the exposition in different keys, where the modulating 'bridge' achieves a richness of sound with a touch of *chiaroscuro* that suddenly flows into the final fortissimo chord.

Contrasting in nature is the lively atmosphere of the second movement, a scherzo (Allegro molto) in 3/4. A tripping, staccato rhythm characterises the first section, in which the cello enters with the theme in *cantabile* form, followed by the final tonic arpeggio in the piano that gently concludes the section. First introduced by the cello, which is then joined by the piano, the trio (Allegretto) is dream-like and pastoral in mood.

As for the third movement (Andante flebile), it is a short intermezzo in 3/4 that consists of just 57 bars. The initial melody is entrusted to the cello and then taken up by the piano, creating echoes of the movingly lyrical nature of the previous movements.

The finale, an Allegro in 4/4, is based on the juxtaposition of two themes: the first is a tempestuous arpeggio (already present at the end of the intermezzo) that underlies the poetic expressiveness of the cello part, whereas the second features some chromatic bars that give way to *cantabile* passages played by the cello. During the development there are highly dramatic moments expressed by both instruments: a subtle interplay of roles that together produce a tightly woven tapestry of sound that introduces the reprise, in which the final flight of the coda built around the initial semiquaver-quadruplet theme leads through to the lively progressive crescendo of the last bars.

Completed on 5 December 1888, *Op.69* is undoubtedly one of Martucci's most significant chamber compositions, revealing both depth of thought and great mastery of instrumentation. It comprises three pieces for cello and piano that are eloquent examples of the composer's liking for

the genre. Indeed, their wealth of inspiration and the technical skill they embody justify placing them among the foremost chamber works of the entire late 1800s.

The work was dedicated to Carlo De Filippis, a wealthy lawyer who was also a keen amateur violinist as well as secretary of the board of the Società del Quartetto in Milan. The first piece (Moderato in E minor) begins with a bold piano arpeggio that establishes the atmosphere surrounding the development of the musical discourse. A distinctive cello passage featuring an interval of an ascending sixth then makes its presence felt, intimating further developments later in the piece. Underpinned by the piano, the severe and somewhat melancholy thematic melody entrusted to the cello comes to the fore in bar 16, giving rise to a stream of semiquavers. In the central part of the piece (bar 41), there is a change of atmosphere heralded by two bars of chords on bass notes of the cello. With a change of key to C major, the piano then develops the initial melody. From bar 84 the cello announces the return to the original theme with characteristic sixths.

The second piece, an Andante in B flat major, is also in three-part form. The theme is expressed by the piano, which is introduced by a solemn note on the cello that invests the exposition with gravity. The cello reiterates the main motif from bar 9 with expressive orderliness, sustained by the freely linear piano accompaniment. Following the first phrase, the development tends towards greater clarity, growing in *cantabile* elegance through to bar 39, when it quietens down to make way for the modulation into the G flat major of the central section. The return to the Andante features a reprise of the main theme that is emphasised by the piano in octaves, while the cello elaborates the same motif using triplets from the central part. The final section (from bar 103) exalts the recent outburst expressing the desire for purification and freedom. In 1907 the composer transcribed this piece for orchestra.

The last piece is an Allegro in A minor in which the impetuous nature of the work is already evident in the resolute piano part of the opening bars. The mood grows quieter and more expansive from bars 42 to 68, culminating in a crescendo in bar 84. In the second part the piano alters the character of the accompaniment, supporting the 'sweet and gentle' *cantabile* of the cello with a series of delicate arpeggios. There is a key change in bar 115, creating a transition passage in which the main theme returns in G sharp minor, played by the cello. This then leads to the 18-bar Molto animato section, which in its turn gives rise to the chromatic foreboding of the Allegro (bar 144).

In June 1891, the publisher Schmidl urged Martucci to compose a further two pieces: the

*Romanzas* for cello and piano. The first of these, the Op.72 in A minor, features a gentle melody underlined by the evocative timbre of the cello. The delicate, *cantabile* opening phrase is sustained by the elegant piano accompaniment. From bar 42, a brief central episode brings about a change of mood, before returning to the initial serenity with the reprise (bar 58), where small variations embellish the thematic motif. For this Romanza, Martucci returned to material he had already used for the duet *Perché tristo è quel tuo core* from the unpublished oratorio *Samuel*, composed in 1881. Though the second Romanza in A major propends more towards a sense of measure, it is more expansive in the development of melody. Three opening bars on the piano herald the entry of the cello, which gently presents the first theme through to bar 18. A little later the theme returns in a 'passionato' that evokes a very different atmosphere, culminating in bar 47 in a crescendo dominated by the impetuous triplet rhythm of the piano. The poco ritenuto of bar 58 then restores the serene atmosphere of the outset. Martucci composed the *Melodia* Op.71 in G major for violin and piano in August 1890, handing it over to Santojanni, his publisher in Naples, ready to go to press. In September of that year he decided to write a version of the same work for cello, transposed to F major and with the title *Romanza*. For Martucci transcriptions of this sort were fairly common practice, since he often composed pieces for himself or the circles of his amateur-musician friends based on great works of the past – a case in point was the collection of compositions for the piano by famous composers, transcribed by Martucci for the cello and piano and dedicated to his friend Paolo Rotondo. During the summer breaks of the 1880s and 1890s, he used such exercises in transcription as a way of stimulating ideas that could then contribute to his major symphonic works. These are pages that express a sense of tranquillity and at the same time the complexity of his vision as a composer; indeed, when in 1895 he was working on a draft of his first symphony, Martucci found respite and refuge in these lesser compositions, thus revealing something of the creative effort that was going into this major work.

The form of the *Romanza* faithfully mirrors that of the original violin version. Written as an Allegretto in 6/8, it flows with great elegance and measure. In bar 17 the compositional fabric is enriched by a process of modulation into B flat minor, which then introduces an impetuous 'passionato' in bar 41. A return to the serene atmosphere of the outset in bar 44 gradually leads to the final stage of this short but intense composition. Voiced by the cello, the main theme reappears a fourth lower in bar 56, arching to a faint A before rising again to the high C.

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Translation: Kate Singleton

**Giuseppe Martucci** became famous towards the end of nineteenth and the beginning of the twentieth century, and he was well-known for his polyhedric activity as a pianist, conductor, artistic director, teacher and composer.

Martucci contributed to the changes of Italy's musical culture, and turned his attention to the European coeval symphonic music: he performed and promoted works by Beethoven, Schumann, Brahms, Liszt and Franck (in contrast with the typical Italian preference for the opera) and he was influential in reviving an interest in instrumental music. As a conductor he was regarded as one of the greatest performers of Beethoven at that time.

He was also one of the best pianists of his time. He gave many European tours both as a soloist and in chamber music ensembles, playing his own pieces as well as compositions by Mozart, Beethoven and Mendelssohn, always with enthusiastic reviews.

He was a prolific composer and wrote about one hundred works, including an impressive production for piano solo, two symphonies, two piano concertos, a number of chamber music pieces, sacred operas and didactic pieces. Martucci was highly thought of by the great conductor Arturo Toscanini, who included Martucci's symphonies in his own repertoire.

In line with his own objection to the Italian cultural tendency, Martucci didn't write any operas, but he led the first Italian performance of "*Tristan und Isolde*" in 1888 in Bologna.

In the early years, Martucci's piano compositions were influenced by the salon music style, which was very popular in the middle of the nineteenth century. During his sustained efforts to develop his own cultural awareness, the composer realized more elaborate forms: in this respect the references to German Romanticist works are clear, but Martucci also developed personal melodic lines, which are closely connected to the popular Italian tradition.

After the death of the versatile composer, many contrasting opinions were given on his work; G. Malipiero said that Martucci was "the beginning of the rebirth of non-operatic Italian music", but other academics, like G. Pannain for example, defined him too pro-Germanic, and "the reason for the Italian modern music tragedy".

During the twentieth century, Martucci's production suffered a gradual marginalization from concert repertoire, largely due to the above mentioned *querelle*.

Nowadays, Martucci's works are slowly finding their proper space and rightful appreciation.

The 6 *Pieces Op.44* were written between 1879 and 1881; they are a clear example of the mixture of Italian popular culture with Central European influences and virtuosistic writing.

The “*Capriccio*” begins the cycle and is a sort of prelude, which imitates the *toccata* style; the brilliant “*Pezzo Fantastico*” reflects Mendelssohn’s models and those of Schumann, his favorite author. In this piece, after a virtuosistic first section, we find a choral that interchanges with pearly arabesques (maybe a reminiscence of Chopin’s *Scherzo Op.39*) and is then repeated, at the end of the piece, in the form of a recitative.

The third piece, *Colore Orientale*, is a march in a tripartite form, and shows a strong variety of tone-colours and dynamic; in the same year of composition, Martucci arranged this piece for orchestra. The *Barcarola* and the *Nocturne* create a more relaxed and colloquial tone.

The *Tarantella* is an extremely lively piano piece: it includes popular music references and denotes an achieved maturity in terms of style control. This piece was also adapted and reworked by Martucci in 1908 as an orchestral arrangement of rich colours.

In 1881 he created *Novella Op.50* and *Fantasia Op.51*, compositions with extensive structure. Both works are in a tripartite form: the *Novella* recalls Chopin’s *Scherzos*, while the *Fantasia* (undoubtedly one of the Martucci’s most successful works, here recorded in its first version) displays a rhapsodic, dramatic character in its first and final sections, and exhibits passages of intrepid virtuosity and long melodic expressions. The central episode, in the form of a “characteristic piece”, is light and splendid, in contrast with the previous sections.

The music aesthetic changes at the end of the century, and the last expressions of Romanticism are clear in the 2 *Nocturnes Op.70*, written during the summer of 1891 and belonging to the period of maturity of the composer. The famous first Nocturne has a dreaming and crepuscular character and it is also known in its orchestral arrangement written by the composer in 1900 and performed many times by Toscanini.

The second *Nocturne*, in *f* sharp minor, shows nearly obsessive repetitions of the beginning subject, to then arrive at the conclusion in major key, with a decadent and resigned atmospheres.

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Translation: Laura Bianconi

*La Canzone dei ricordi*, in its historical period, is a unique composition, in its way, in the panorama of the nineteenth century Italian music. Stylistically nothing compares to it, except some works by transalpine musicians, but its typically national lyrical essence elevates with authoritative dignity over the decadent and diffusely provincial production we find in the chamber music towards the end of our XIX century.

Even though the first lyric for song and piano, called *Romanza*, composed at the age of only sixteen, can be considered as a school work, the reviewer of the newspaper “*Napoli musicale*” writes: “the supporting accompaniment is also conforming to a studied style, but it well harmonizes with the cantabile phrase”. This romance, composed in Naples in 1872 and dedicated to the tenor Fraschini, who performed it accompanied by the author himself at the piano in May in the following year, wasn’t considered by Martucci as a composition entitled to be in the list of his official works. In fact the author doesn’t mention this juvenile work, as we can see in the autographical notes written for a list of his own creations.

Fifteen years passed before Martucci realized the short poem for song and piano *La canzone dei ricordi*. Martucci’s close friendship with Rocco Pagliara, the author of the lyrics of his new vocal work had given him the occasion to choose the text. Two characters are closely connected to this work: the author of the lyrics, spiritually related to the musician and the singer Alice Barbi, to whom the short poem is dedicated.

Giuseppe Martucci autographed it in May 1887 in Bologna. The composition consists of seven parts, linked according to a unitary vision: starting from the first romance, which introduces the general atmosphere to the dreamy closing piece in the same mood, except for a touch of accepted awareness of a gone past vanishing in a vague horizon. Between the two poles, equally intense in their lyricism, other episodes, characterized by the multiple aspects originated by feelings of nostalgic memory, connect themselves through perfectly elaborated tonal links. The piano based introduction evokes the immediate poetic atmosphere and instantly reveals the unitary intention of the author. In fact the first phrase in G-major is nothing but the anticipation of the strophe “o dolce notte, o pallide stelle misteriose”, composed in F-major for the sixth romance. In this starting lyric we already notice the precious autonomy of the instrument in the counterpoint with the voice, an almost constant effort to avoid the unison. This conception of the piano part, which is treated with a rich design and full contents, is close to the ideal expressed in the great lied style of Schubert and Schumann. The eight introductory bars of the piano, starting the second song, communicate

at once the refined and sober intonation through an elegant way of writing. Preceded by the moderate anticipation of the theme, from an acciacatura in D-major, the delicate winding of semiquavers springs up, as an ideal imitation of a harmoniously flowing rill. The song based theme is interwoven with it. This realization seems to be perfect, thanks to the balance between the inspiration and the process of harmonic elaboration. The second musical idea, then, at the “poco meno”, distinguishes for its nobility and melodious richness. The harmonious and not short closing of the piano turns the feeling of conscious tenderness into gentle nostalgia. The third romance with an alternance of styles and “refrains” is a typical serenade, reminding popular melodies developed in the atmosphere of the Italian late XIX century. Its utter simplicity doesn’t cancel the melodious over-refined used by the author to create the “refrain” and the pleasant imitation of guitar accompaniment in the piano part. In the final the regret induced tension is more and more present and the piano, through the triplet scheme, arouses effectively in its modulation the dramatic feeling of loneliness firmly evoked by the voice with the words “vedi son sola e piango”. However the fourth romance reminds more peaceful memories with the image of the marine rapture. Apparently the melody is even too simple, but it gradually harmonizes thanks to the development of the harmonic support, becoming more and more significative. In the second musical idea, in the strophe “sul nostro capo il volo degli alcioni...”, the lyrical discourse permeates the piano part truthfully closing in vague distances. Reading the verses in the fifth section of the short poem we wholly understand the transfiguring strength Martucci introduced in his production. The starting low notes, the chose rhythm, the voice entering in pianissimo on the E-flat syllables like a recited whisper perfectly convey the trembling moment, the transient hope. Always relevant, the piano score appropriately fuses with the voice peculiarities, highlighting the tone variation, as in the “mosso” in the second idea. Again in the final, in the intense rising of the phrase “ma l’aleggiar che il crine m’ha sfiorato” until the climax in “l’inganno di un istante è dileguato” an impressive moment is marked closely introducing the complex and essential sixth romance. This latter’s lyrical intonation never fails; the harmonic structure develops with independent smoothness, at the same time completing the melody, in a fundamental unity result. The final “allegro agitato”, sustained only by the piano, takes again and widens the dramatic motive just hinted by the song in mutual accent, relenting by degrees into a full voice melody with the sweet strophe “voi mi faceste piangere, voi mi faceste amar” as a constant invitation to remember. The final part of

the work starts with the initial theme, but what makes it more fascinating is the tonal change in minor. In the sweet and sadly conscious atmosphere it arouses the sensation of lost hopes: the dream fades away “a poco a poco nel lontano orizzonte indefinito”. The remarkable suggestion of this last part is enhanced by the reminiscence of the already evoked memories. The piano, in fact, proposes again the main themes of the song immediately after the initial phrase, connecting them through very appropriate modulations. So the unitary quality of the short poem resplends until it extinguishes in the above mentioned conclusion, highly poetic in its twilight transparency.

In the summer 1888 Martucci set Corrado Ricci’s verses “Sogno d’amore” and “Sogno di morte” to music. The author of the two poems was a friend of Martucci during the Bologna years. The tonality preference in the two romances already shows the existing relation between the two compositions. The first one in E-flat major, the second one in the relative minor tone C. The short pianistic beginning immediately introduces us into the serene atmosphere of “Sogno d’amore”; the song is nobly expressive and, in its lyrical simplicity, conveys a conscious feeling of quiet soul certitudes. The harmonic support unwinds elegantly and vivifies the phrase without meddling with the melody linearity.

In contrast with this brightness there is the hopeless dark shadow of “Sogno di morte”. The starting chord in seventh diminished, inexistent pedal of gloomy questions, introduces into the dreary lands of the spirit. The voice, with repeated notes, agreeably gets into the veiled soul; only in the fleeting moment of the memory it modulates in a phrase of short light on the shadows.

After only a month Martucci set into music more verses by his friend Ricci. Thus the work “Pagine sparse” Op.68 originates. The first lyric in slow time in B-minor evokes with great self-identification a sad moment of the spirit, but far from the inner turning into withered and sterile abandoning. The simple rhythm, the harmonic clarity intentionally free from vane complications create, through the inspired song, a very harmonious page, perfect in its global writing out. The author considered this artistic issue of his as the best one among the six of this work. In the second romance in G-major the rhythm animated by the triplets opens towards more serene atmospheres; the tone of the second musical idea in minor doesn’t change the conception of the piece, rather inclined to bright openings over the inevitable opacity. The following page in E-minor, with the same unitary intention as the previous one, seems to pass over the inadequacy of the poetic verse; so in the second strophe, at the

words “E’ quel sito orrendo e strano” the song, here in unison, is totally different and, in our opinion, we cannot find out those decadent, almost morbid situations underlined by some reviewers. On the contrary, the piece is permeated by a conscious sadness. The initial and final phrase of the fourth romance “Forse ritorna ancora?” underlined by the questioning undefined harmonies is the characteristic of the short page, a little bit lifeless in the static nature of the inspiring idea. We can trace in it a certain tiredness, a not full belief of the lyrical motive. The second last composition raises the evocative tone again. The arpeggio piano scheme impresses a sweet dynamism and the melody recovers its truthfulness in the mere counterpoint with the harmonic structure, particularly excited in the “animando” in the final part of the piece; it ends up with the appearance of the short fragment previously expressed in the second phrase. The scheme of the piano accompaniment in the last song of “Pagine sparse” characterizes in repeated chords and its ascensional process is remarkable, with the melody to underline the starting phrase which communicates the sensation of climbing up “...su quel leggiadro colle”, as expressed in the text.

The last creation of vocal chamber music is Op.84; it consists of three lyrics for voice and piano on words by Giosuè Carducci: *Maggiolata*, *Pianto antico* and *Nevicata*. These pieces were composed in 1906 in different months; at the beginning Martucci set to music the second one in Naples in January, whereas he finished the third romance at Quisisana, a place over Castellammare di Stabia on the 20th August; the first one dates back to December of the same year. These lyrics can be considered as the ultimate completed labour, as far as original works are concerned, by Giuseppe Martucci; in fact only the last transcriptions for orchestra of some of his piano pieces occupied his days devoted to composition from 1906 to 1908.

So 18 years separate these last lyrics from the composition “Pagine sparse”. Martucci developed manifestly his creativity through fundamental works in the different genres. In this case he is setting to music a content poetic text; he likes the verses by Carducci as the reflex of his deep admiration for the poet he had known in the Emilian capital during one of his most productive period both as an artist and an interpreter.

“*Maggiolata*”: the musician fully agrees with the images evoked by the poet, brilliantly identifying himself with the emotional longing of the lyrical maker. The fresh enunciation, the theme phrase connoted by a rhythmical motive successively present in the development as a reflexive object unity are tangible peculiarities of the harmonious beginning. The second phrase, graceful in the staccato of the accompaniment notes enhances the expressive intentions

of the literary content. In the unusual strophe “E a me germoglia in cuore...”, quite difficult to be expressed in sounds because of the sudden change of the interior attitude of the poet, Martucci translates the sensations with a restless in minor modulating harmony, masterly delaying the natural resolution. The return to the calm in the final thematic phrase closes the romance, with refined intuition, in plagal cadence.

“*Pianto antico*”: Martucci chooses the A-major tonality and wants immediately to convey, since the very short introduction, the feeling of a sadness coming from suffering, already filtered along the time, but never leviated; artistic maturity reflecting in the substantial and elegant harmonic development, essential in underlining with imperceptible nuances the mutability of the poetic expression. What a measure in the progressive emotional rise at the strophe “Tu fior della mia pianta percossa e inaridita”, a tumult leading to the bitter observation of the ineluctable fate.

“*Nevicata*”: overcoming of the descriptive sense, to catch on the intimate essence of the soul disposition; this intuition, fulfilled by Martucci through harmonies plunging into the depths of the bass notes in the laconic insistence of the persisting pedals. Also at the change of the rhythmical accompaniment scheme, in support of the phrase “Picchiano uccelli raminghi a’ vetri appannati”, the enigmatic sense of the spiritual dullness emerges from a forerunning harmonic conception of the greatest historical interest, an example among the lonely intentions in the contemporary production of the Italian chamber romance.

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*Translation: Patrizia Giammarioli*



## La canzone dei ricordi

Poemetto lirico di R. E. Pagliara

### 1.

No... svaniti non sono i sogni, e cedo,  
e m'abbandono a le carezze loro:  
chiudo li occhi pensosi, e ti rivedo  
come in un nimbo di faville d'oro!  
Tu mi sorridi amabilmente, e chiedo  
de' lunghi affanni miei gentil ristoro!  
A le dolci lusinghe ancora io credo  
al ricantar de le speranze in coro!

Ecco... io tendo le mani! Ecco al rapito  
pensier già tutto esulta, e un vivo foco  
di sospir, di desio corre le vene!...  
Ma tu passi ne l'aere, al par di lene  
nuvola dileguante a poco a poco  
per lontano orizzonte indefinito!

### 2.

Cantava il ruscello la gaia canzone,  
cantavano i rami la festa d'aprile...  
O primavera, o fulgida stagione,  
o bel tempo gentile!

Vagavan pe 'l cielo falene lucenti,  
vagavan su' prati libando ogni fiore...  
O primavera, o giorni sorridenti,  
o bel tempo d'amore!

Avea carezze d'aliti  
ogni sentiero;  
s'intrecciavano o cespi innamorati...  
Oh la pace fedel de la foresta!  
Oh il soave mistero!  
Sovra il mio volto pallido,  
sovrà la bruna testa,  
candidi e profumati,  
come nembro divino,  
pioveano i petali – de 'l biancospino!

Cantava il ruscello la gaia canzone,  
cantavan fra' rami melodiche voci...  
O primavera, o rapida stagione,  
o rei giorni veloci!

### 3.

*-Fior di ginestra,  
io sono lo scolar, voi la maestra:  
guardandovi nel volto tutto imparo  
voi la maestra siete, io lo scolaro-*

Così dicea la dolce serenata,  
così dicea la serenata mesta...  
Dunque sul volto mio,  
imparasti l'oblio?

*-Fior di viola,  
sconsolata fra tutte è un'alma sola:  
su 'l suo sentier non brilla amor né  
speme...  
-Vogliamo o bella far la strada insieme?*

Così dicea la dolce serenata,  
così dicea la serenata mesta...  
*-Vogliamo o bella far la strada insieme?*

Ed ora ove sei tu? Vedi son sola  
e piango, e piango, e piango!...

### 4.

Su 'l mar la navicella,  
vaga conchiglia nera  
fuggia, leggera e snella,  
per la tranquilla sera:

Fuggia come sospinta  
da l'ala del disio,  
e l'anima era vinta  
da un'infinito oblio...

Su 'l nostro capo il volo de li alcioni  
e l'aleggiar de le brezze serene,  
e mormoravan languide canzoni,  
a' flutti in sen, fantastiche sirene...

Più vivo in ogni stella  
c'era un fulgore arcano:  
fuggia la navicella  
su 'l mar lontan lontano.

### 5.

Un vago mormorio mi giunge: muta  
rimango ad origliare, e il cor tremante  
una dolce speranza risaluta...  
Ahi, mi par di vederlo a me d'innante!  
Ma il mormorio che m'ha portato il  
vento  
è sussurro di rami e non d'amor!  
Svanito è già l'inganno d' un momento...  
torno a piangere ancor!

Lambisce il capo mio gentil carezza  
e mi riscuote e turba i sensi miei:  
de la sua man la tepida dolcezza  
parmi sentir come ne' giorni bei!...  
Ma l'aleggiar che il crine m'ha sfiorato  
è carezza d'auretta e non d'amor!  
L'inganno d'un istante è dileguato...  
Torno a piangere ancor!

### 6.

Al folto bosco, placida ombria,  
ove sciogliemmo l'inno d'amore,  
sempre ritorna l'anima mia,  
triste, languente nel suo dolore!  
Ahi, più fedeli, forse le fronde  
serbano l'eco de' miei sospiri:  
ancor fra' rami forse s'asconde  
la nota estrema de' miei deliri!

O dolce notte. O pallide  
stelle misteriose, o profumi de l'aria,  
o malia de le rose!  
Voi mi turbaste l'anima,  
col vostro influsso arcano,  
di novi desiderii  
in un tumulto strano!  
Voi ne' silenzi estatici  
Di mite alba lunar,  
voi mi faceste piangere,  
voi mi faceste amar!

Occhi profondi e mistici che vincer mi  
sapeste,  
chi vi compose il fascino  
de le pupille meste?  
Nel petto ancor mi tremano  
le vostre fiamme ardenti;  
v'ascolto ancora, o languidi  
sospiri, o caldi accenti!  
Ah, voi ne l'incantesimo  
Di bianca alba lunar,  
voi mi faceste piangere,  
voi mi faceste amar!

### 7.

No, svaniti non sono i sogni, e cedo  
E m'abbandono a le tristezze loro:  
chiudo li occhi pensosi, e ti rivedo  
come in un nimbo di faville d'oro...

Ma tu passi ne l'aere  
dileguante  
per lontano orizzonte indefinito

## Pagine sparse

Poesie di Corrado Ricci

1.

Quanti affetti del cor restano ignoti!  
Quante gemme d'amor sperde natura!  
Quanti ignoti sospiri e quanti voti  
Dileguan sempre nella notte oscura!

Passan le stelle in ciel, passa la vita  
E la mia passione è inavvertita!

Io non ebbi d'amor le gioie belle...  
Passa la vita e passano le stelle.

2.

Vengo quando dal ciel cala la luna;  
Vengo nell'ora del tuo bel dormire!  
Voglio contar le stelle ad una ad una,  
E quante sono ti saprò ben dire.

Se mille e mille stelle ha il bel sereno  
De' miei dolori saran sempre meno.

Se dovessi contar per tutto un anno,  
Meno de' mali miei sempre saranno.

Come a l'aurora fugge l'aër bruno,  
E si mostra ogni valle, ogni riviera,  
Voglio contare i fiori ad uno ad uno,  
Onde s'adorna tanta primavera.

Se mille e mille fiori ha il bel terreno  
De' miei dolori saran sempre meno.

Se il bel terreno ha mille e mille fiori,  
Sempre meno saran de' miei dolori.

3.

Presso un vecchio monastero,  
Nella valle erma ed incolta,  
Ho trovato il cimitero  
Dove voglio esser sepolta.

E' quel sito orrendo e strano  
Così adatto al mio dolore!...

Là non giunge aspetto umano,  
Là non ride un'erba, un fiore.

4.

Forse ritorna ancora?  
Io lo vidi languire  
Nella squallida aurora  
E, piangendo, morire.

E pure un senso atroce  
Mi scuote ad ora ad ora.  
Risento la sua voce!...  
Forse ritorna ancora?!

5.

Amor, che fai la vita lusinghiera:  
Ti benedico, amor!  
Tutto risvegli, come primavera  
Risveglia l'erbe e i fior.  
Scioglie questa le nevi e a poco a poco  
Fuga il vernal rigor.  
L'anima mia si scalda al nuovo fuoco..  
Ti benedico, amor!

6.

Vorrei teco montare  
Su quel leggiadro colle,  
Seder su l'erba molle  
E allegri inni cantar

Di là si vede il mare  
Sparso di vele bianche  
Le nostre anime stanche  
Potremo alfin calmar!

### Sogno d'amore

*Versi di Corrado Ricci*

Cantano gli alberi fronzuti  
nella selva, a piè del colle.  
Oh, restiamo ancor seduti  
presso il rio, su l'erba molle.

Guarda. Piegasi ogni stelo  
al passar dell'acqua pura.  
Van le nuvole pel cielo:  
hanno d'angeli figura.

Par che il bosco sia inquieto,  
che sia il vento il suo respiro!  
Ogni fiore ha già un segreto,  
ogni foglia ha già un sospiro!

Senti? Io provo una dolcezza  
senza fine, in mezzo al core...  
Oh, qual sogno, qual'ebbrezza,  
qual miracolo d'amore!

Si trasforma il nostro aspetto  
lentamente entro le fronde.  
In un mirto agile e schietto,  
ecco, il tuo già si confonde,

e ti cinge il mio in oscura  
e tenace edra mutato...  
Se il bel sogno eterno dura,  
ti terrò sempre abbracciato!

### Sogno di morte

*Versi di Corrado Ricci*

Nero è il ciel, la terra è nera;  
da lontan s'ode un lamento.  
Forse è il mare a la riviera.  
Forse è sibilo di vento.

Dov'è andato l'amor mio?  
Perché al fianco non mi sta?  
Perché questo sussurrio  
tant'angoscia ancor mi dà?

Ecco un carro di lontano  
co' suoi lumi appar fra il nero.  
Tutto è fosco, tutto è strano,  
tutto è orribile mistero!...

Ah, che sogno maledetto;

ah qual incubo fatal!  
Del mio amor, del mio diletto  
ho veduto il funeral.

### **Maggiolata**

Poesia di Giosuè Carducci

Maggio risveglia i nidi,  
Maggio risveglia i cuori:  
Porta le ortiche e i fiori,  
I serpi e l'usignol.

Schiamazzano i fanciulli  
In terra, e in ciel li augelli:  
Le donne han nei capelli  
Rose, ne gli occhi il sol.

Tra colli prati e monti  
Di fior tutto è una trama:  
Canta germoglia ed ama  
L'acqua la terra e il ciel.

E a me germoglia in cuore  
di spine un bel boschetto;  
Tre vipere ho nel petto  
E un gufo entro il cervel.

### **Pianto antico**

Poesia di Giosuè Carducci

L'albero a cui tendevi  
La pargoletta mano,  
Il verde melograno  
Da' bei vermigli fior  
Ne 'l muto orto solingo  
Rinverdi tutto or ora,  
E giugno lo ristora  
Di luce e di calor.

Tu fior de la mia pianta  
Percossa e inaridita,  
Tu de l'inutil vita  
Estremo unico fior,  
Sei ne la terra fredda,  
Sei ne la terra negra;  
Né il sol più ti rallegra  
Né ti risveglia amor.

### **Nevicata**

*Poesia di Giosuè Carducci*

Lenta fiocca la neve pe 'l cielo cinerëo: gridi,  
suoni di vita non salgono da la città,  
non d'erbaiola il grido o corrente rumore di carro,  
non d'amor la canzon ilare e di gioventù.  
Da la torre di piazza roche per l'aere le ore  
Gemon, sospiri d'un mondo lontano dal di.  
Picchiano uccelli raminghi a' vetri appannati: gli amici  
spiriti reduci son, guardano e chiamano a me.  
In breve, o cari, in breve – tu calmati indomito cuore –  
giù nel silenzio verrò, giù a l'ombra riposerò.

### **Romanza**

*Parole di Silvio Pellico*

Alma gentile, incognita  
che d'un pensier m'onori  
nel tuo sentiero germogliano  
dell'allegrezza i fiori  
E a te d'intorno ognor  
splendan virtude e amor.