

The Guitar at the Opera:  
An Investigation into Guitar Repertoire  
Inspired by the Operas of Vincenzo Bellini

by

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## **Abstract**

This project examines guitar repertoire inspired by the operas of Sicilian composer Vincenzo Bellini (1801-1835). It explores the original operas and their subsequent arrangements and transcriptions for guitar. A primary aspect of my research concerns the performance of such works, focussing on repertoire that is now rarely performed. My research demonstrates that there is little research into operatically inspired guitar works in general, and those based on Bellini's operas in particular.

This research is supported by recordings of works such as arrangements, fantasias and themes with variations for solo guitar or for guitar and other instruments. Performance issues and the centrality of the performers' contribution to the nature of the original works are explored. I seek to demonstrate that such works are worthy of wider dissemination and can contribute to new knowledge. Organology is also central to my research; it includes an exploration of this repertoire on original instruments, modern reproductions and contemporary guitars.

The main chapters, concerned with the Recording Portfolio, detail nineteenth- and early twentieth-century repertoire composed in Europe and in the USA by significant guitarist-composers of the time as well as mostly forgotten arrangers. This research seeks to increase diversity in guitar repertoire by including works by guitarist-composers Emilia Giuliani (1813-1850) and Justin Holland (1819-1887). Musical examples describe editorial changes made to existing scores, which reflect my studies of nineteenth-century performance practice research as well as early recordings by singers. This research also presents new repertoire inspired by Bellini written by living composers. The Recording Portfolio includes three hours of music for and with guitar, plus 45 minutes in the appendix.

As an international recitalist I had the opportunity to promote this repertoire to the wider musical public in a large number of concerts and lecture-recitals, as detailed in the appendix, as well as to stimulate an interest in it among other guitarists and students.

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## **List of abbreviations**

A	Audio track
HIP	Historically Informed Performance
RP	Recording Portfolio
V	Video



## **Introduction and Methodology**

The aim of this research project is twofold. I first investigate the performance of nineteenth-and early twentieth-century music through practice-based research and historical performance research, then I turn to the performance of new compositions for guitar inspired by Vincenzo Bellini's (1801-1835) operas. I will be exploring transcriptions for guitar of the orchestral scores, according to the vocal and instrumental practices of the time, a repertoire that is largely forgotten and rarely performed. Afterwards, I evaluate arrangement techniques of the time as well as editions. My research seeks to demonstrate how to apply embellishments and modifications such as adding cadenzas according to the performance conventions of the nineteenth-century. This research led to a RP including more than three hours of music for solo guitar and for guitar with other instruments.

Nineteenth-century performance issues are explored reflecting on studies by scholars such as Taruskin (1995), Lawson (1999), Rink (2002) and Brown (2004) and examining elaborations of Bellini's vocal lines presented in early and recent recordings; however, I aim to develop both the ideas of reproducing practices of the past as they would have been as well as embracing a freer approach. I have created a list of all the changes which were made to the scores in performance. Today, performers rely on guitars built according to new technologies that make instruments more easily playable, even when inspired by past models. Furthermore, listeners are accustomed to timbres differing from those typical of the nineteenth-century. The performance problems encountered in historical repertoire, such as how to render melodies from operas on the guitar as they were performed in the nineteenth-century were reflected in the new works by contemporary composers. Sharing my knowledge of the guitar repertoire in a collaborative environment, I informed these composers

of how to write for the guitar, thus filling the gaps in the historical repertoire.

Through live concert performances and studio recordings, I intend to demonstrate that such works are worthy of wider dissemination and can contribute to new knowledge, in terms of both the repertoire and its performance, especially since new compositions have been added to the existing repertoire and are now included in concert programmes. In addition, the revisions to the historical repertoire proposed in this research could be subsequently published and made available to guitarists who wish to examine it according to the knowledge achieved through this research.

In this study, the methodology is practice-based research supported by information on nineteenth-century performance practices, as found in treatises, methods and recent studies. Musical analysis helps to clarify what new knowledge is produced through practice. In addition, written analyses of texts, scores and archives further underpin and give contemporary and historical context for this research. One performance issue encountered throughout concerns how to convey the meaning of libretti, since the guitar-transcription scores usually do not include indications of where important words or changes in tempo are placed in the orchestral scores. Libretti, orchestral scores and recordings were investigated to address this issue.

Individual chapters of this dissertation address performance issues and different approaches needed when recording with an original or a modern reproduction of a nineteenth-century guitar as well as when using modern instruments. A literature review addresses existing performance studies as well as literature on the reception of opera by guitarist-composers and publishers catering to amateur and professional markets and their historical contexts. Additionally, previous studies on the guitar in the nineteenth-century as well as

recordings including Bellini's themes are investigated to identify gaps in the repertoire.

Since this research investigates works and composers from a long timeframe (1828 to the present), the commentary on the RP was divided into separate chapters, according to periods and location. After the background of this project is given in Chapter 1, Chapter 2, which is the largest, addresses performance issues in arrangements published between 1828 and 1850, presenting works by prominent composers such as Mauro Giuliani (1781-1829) as well as minor arrangers such as Mario Paturzo (early nineteenth century). Performance issues such as how to reflect vocal styles, orchestral colours and the meaning of the libretto, and tempo issues, are investigated through recordings of solo and chamber music using different guitars. I follow guidance from previous research and compare my results to existing recordings by guitarists and orchestras.

Arrangements published later in the century and at the beginning of the twentieth century are then explored in Chapter 3, which also compares the quality of the arrangements from the beginning to the end of the nineteenth century. It investigates Bellini's reception in the USA through published works by composers of the time, analysing their social context and how these arrangements can be edited in order to address the performance issues they raise. The commentary on Bellini-inspired works for guitar in this chapter includes reflections on a prominent guitar maker of the time as well as publishers and professionals. Furthermore, while the previous chapter includes recordings of Emilia Giuliani's (1813-1850) works, it aims to increase diversity in the guitar repertoire through an investigation of the life and works of African-American guitarist-composer Justin Holland (1819-1887).

Chapter 4 includes a reflection on new pieces composed on Bellini's themes as a result of collaborations with living composers, which are

intended to enhance historical as well as modern repertoire. Appendix A presents recordings not included in the RP due to length restrictions; B lists editorial changes in the recordings; C states outcomes of this research such as recitals, recordings and other activities; D includes programme notes on new compositions on Bellini's themes provided by living composers; E lists guitars used for the recordings.

The first step of my research methodology was to collect existing scores and recordings of works for guitar based on Bellini's themes. This led to identifying numerous arrangements, intended both for professionals and amateurs. Hundreds of works were found to be available, mostly from libraries such as the Library of Congress, and online resources such as IMSLP and Bojje but also in private collections such as the Fondo Ricca in Lodi, which includes nineteenth-century arrangements and compositions for guitar, managed by the Atelier Chitarristico Laudense. Substantial material was identified to give context to each period as well as to represent the wider landscape of Bellini's compositions succinctly.

Afterwards, compositions were divided into three different categories:

- Works including fantasias/potpourris<sup>1</sup> and theme & variations sets.
- Arrangements.
- Contemporary works reflecting on Bellini.

Solo and chamber music repertoires were divided into subcategories. Prior to the recording process, the selected repertoire was explored through practice and different performance approaches evaluated according to the instruments and string types available. A modern reproduction of a Torres guitar was used to demonstrate that a satisfactory rendition of *bel canto* was not affected by choice of

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<sup>1</sup> Potpourris are medleys on themes from the operas.

instrument. An original 1860 instrument, which was built according to older techniques, was also shown to be adequate for accompanying a soprano both in nineteenth-century and modern arrangements of Bellini's themes.

The recordings are organised in different categories, inclusive of solo and chamber works:

- World premieres using an 1860 guitar.
- World premieres using reproductions of 1864, 1888 and 1904 guitars.
- Recordings using an 1860 guitar, reflecting on ideas from previous performers.
- Recordings using reproductions of 1864, 1888 and 1904 guitars, presenting ideas different from those of previous performers.

Finally, the compositions included in the RP are divided according to four categories:

- European compositions of the nineteenth- and early twentieth-centuries.
- Bellini and the USA.
- Contemporary works.
- Appendix.

The heterogeneity of composers and historical periods represented has meant that my approach to the musical text varies between recordings. Some of the compositions selected have undergone major revisions, such as rewriting of weak sections. Performance information has also been collated from different editions. Furthermore, cadenzas and other minor changes were also incorporated in order to reflect the contemporary ability to improvise, imitate singers' expressive ability, orchestral scores and timbres. Examples comparing bars from the original scores with the editorial changes are presented in the following chapters.

In Chapter 2, the sources that guided my changes to the musical text were other works by guitarist-composers of the time (not inspired by Bellini's themes), historical periodicals as well as studies by Brown (1993, 2004). In addition, early and modern recordings by singers and instrumentalists were considered. Ideas for elaborations were taken from the wider period repertoire and recordings, then used as a basis for my elaborations. Historical studies informed my practice in terms of tempi. Furthermore, this chapter explores results obtained through recording with different instruments. Performance issues using a modern guitar and applying twentieth-century right-hand techniques are investigated at the end of Chapter 2.

In Chapter 3, compositions that were partially rewritten and/or merged with extracts from others are discussed. Moreover, studies by Banks (1987), and Noonan (2008) assisted in finding information on the role of the guitar in the USA.

In order to write new music on Bellini's themes (Chapter 4), contemporary composers were assisted by historical sources such as orchestral scores and arrangements for the guitar based on them, as well as by my performances, analyses and recordings.

The RP does not include works such as *Air Variée* by Regondi, since available releases have already explored this set of variations. Future developments of this research will involve recording Jvan Padovetz's (1800-1873) compositions on Bellini's themes (already included in my solo recitals) as well as new works by living composers. This project covers simple and practical *arrangements* that can be useful for teachers to demonstrate to young students how to express Italian *bel canto* through the guitar, as well as virtuosic variations and fantasias that can be incorporated by professionals into their recitals. Editorial changes presented in Appendix B will be made freely available online. This is the current state of my research; I am continuing to explore

further related repertoires such as new compositions by Amici and Luciano Maria Serra, to be incorporated into future projects.

### **Literature review**

Literature on Bellini's operas and the guitar and its performance practice can be divided according to topic: nineteenth-century Italian opera and vocal technique, with regard to Bellini; nineteenth- and early twentieth-century performance practices; the guitar in the nineteenth- and early twentieth-centuries; the operas and their transcriptions and fantasias.

Scholars such as Brown, Rink and Zicari, argue that the rediscovery of old music must include the study of the musical practices of the time, and that instrumentalists may adopt vocal practice as a model. Moreover, performers should know and understand the meaning of the words of an aria to express the emotional content, particularly as Bellini was among the first opera composers to regard his music in a literal sense as the musical realisation of libretti (Brauner, 1982; Cecchi, 1997).

Bellini is widely considered to be one of the greatest composers of the *bel canto* style, who showed an early talent for music after first receiving musical training from his grandfather, a composer and music teacher. After receiving a bursary from the city council, Bellini studied music in Naples, where he was influenced by the operas of Rossini and other contemporary composers. Then, he wrote his first opera, *Adelson e Salvini*, establishing his reputation as a composer. However, it was his next opera, *Il Pirata*, premiered in Milan in 1827, that brought him international fame. Over the next few years, Bellini wrote a series of successful operas, including *La Straniera*, *I Capuleti e i Montecchi*, *La Sonnambula*, *I Puritani* and *Norma*. The eponymous role in *Norma*, with its demanding vocal range and emotional depth, has become one of the most celebrated roles in the operatic repertoire.

Unfortunately, Bellini's life and career were cut short when he died at the age of 33.

While there is much literature on Bellini's life (Ambra, 2021; Neri, 2005, 2016; Rosselli, 1996; Seminara, 2016; Weinstock, 1971), which has even inspired a novel (La Rosa, 2022), on his realisation of libretti through music (Brauner, 1982), and how his operas represented European Romanticism (Celletti, 1969; Della Seta, 2022; Kimbell, 2004), there is little research on operatically inspired guitar works in general and on those based on Bellini's music in particular. Some of the scholarly sources I have consulted are in Italian, as a significant amount of research on Bellini, such as the *Bollettino di Studi Belliniani*, and on various Italian guitarist-composers of the time (Castelvecchi, 1986; Hackl, 2008; Riboni, 2011) is by Italian scholars.

Studies on historically informed performance (HIP) by Lawson and Stowell (1999) give insights into an increasing reverence for a more legato style in the nineteenth-century. This led me to the adoption of nylon strings whose lower tension enable me to better recreate vocal lines. Peter Walls argued that choice of instrument is one of the most basic parameters a performer must consider to arrive at an understanding of music of the past and in particular for how it originally sounded (in Rink 2002, p.24), a point that informed my research through the use of different instruments, among them period and modern guitars. Lawson and Eric Clarke have added that, until the beginning of the twentieth-century, it was common for a performer to improvise and embellish melodies and that scores were often changed depending on the occasion (in Rink 2002, pp.3, 63). Composers in the past tended to be pragmatic about instrumentation, although according to Walls, that did not mean indifference to matters of performance practice or choices of instrument. Instead, he stresses the importance of understanding the music through HIP as a means of



engaging with the essence of musical works of the past (in Rink 2002, p.31).

Broader studies on the performance of historical music by Dart (1954) provided useful background for researching this project, while Taruskin (1995) argued that present styles of historical performance we hear accord most strikingly with modern taste. Levinson raised the question of artworks evolving after their creation, and thus becoming true art only later (1990, p.13). Kivy adopted theoretical and philosophical sources to understand performers' issues in interpreting structures in music from the past, examining characters from opera in the chapter "The World of Opera" and analysing the problem of repetition in music, comparing it to sentence repetition in human speech (Kivy 1993, p.334). Butt compared different points of view on HIP, focusing on its philosophy and evolution following on from a considerable amount of previous study, which is synthesised in his major work. He argued about the importance of *Werktreue*, being true to the work, adding that a performer can use the music of the past to change contemporary points of view through creativity and imagination (Butt 2002, p.71). Thus, since it would appear impossible to achieve authenticity in relation to a composer's intentions, these intentions can be understood as suggestions rather than commands.

Studies by Hudson (1994) informed my research on tempo rubato, providing insights concerning unwritten conventions of the time and how to apply them in today's performance, while Brown (2004) explored Classical and Romantic performing practice specifically. Brown's studies contain information on historical treatises such as Garcia's *New Treatise on the Art of Singing* and stress the importance of tempo rubato, including both tempo modifications and performing embellishments, and the use of vibrato technique as a colouristic effect. Prompted by his studies and main points on aesthetics, I decided to apply a freer approach to the scores, enhancing them

through variations and ornamentation idiomatic to the guitar. Regarding vibrato, it is worth mentioning Roger Norrington's (2004, p.2-3) theory that it did not become common in European or American orchestras until the 1930s, while Colin Lawson argues that in the nineteenth-century the use of vibrato changed according to the instrument, pointing out that violinists used it most, until it became practically continuous (1999, pp.204, 207). Reflecting these studies, my recordings present vibrato as a colour instead of a ubiquitous effect.

More recently, Zicari (2017) provided examples of Adelina Patti's frequent deviations from Bellini's vocal scores, pointing out clearly that she made a great deal of portamento, vibrato and tempo modification. Expressive tempo modifications were related to a particular emphasis demanded by the words and were a significant resource to express the emotional content of operas. Following her example, modifications and cadenzas were added to the guitar arrangements while they were recorded and are illustrated in this thesis as musical examples.

The treatises devoted to singers' performance practice by the Garcias, father and son (1857, 1894), focussed on the rendition of the dramatic content and provide further information about tempo modification. Indeed, evidence from early recordings demonstrates that late nineteenth-century singers often over-interpreted composers' indications; their interpretations were, most of the time, exaggerations. Sources such as *The Singer's Preceptor* by Domenico Corri (1810) mention tendencies for modifying tempo such as *Tempo Rubato* and quickening and decreasing time. Garcia the elder (1857) argued that *accelerando* and *rallentando* were two different performance resources, adding that three typologies of time existed: regular, free and mixed. In 1894 he pointed out that numerous passages in Bellini's operas required their use, even if not written, since words and music were strictly interwoven. Bellini himself wrote a letter to Francesco

Florimo on December 21-22, 1834, specifying that metronome marks were not to be observed strictly (Cambi, 1943, p.490). These comments informed my practice of applying tempo alteration in the performance of guitar arrangements. In Italian opera of the nineteenth-century, *ritmo melodico* constantly overcame *ritmo armónico* and the meaning of libretti was appointed as primary source of coherence (Baragwanath, 2011, pp.xiii, 126). This led to a concept of musical time as a fundamental but variable aspect of performance.

Nineteenth-century audiences demanded that, in an opera, the action was comprehensible (Dahlhaus, 1990) and Bellini was able to match music and words, fulfilling the feeling hinted at by the words. Although influenced by Gioachino Rossini (1792-1868), he developed his own style instead of imitating him. Bellini delineated codified formal operatic conventions according to their concrete theatrical contexts, of their dramatic effect once staged, aiming to render and enhance the passions of the characters in action to the point that the audience could identify and be moved by them. Historical-critical interest led to much research on his melodies (Roccatagliati, 2015, p.27). The renowned “Casta Diva” is among the great examples of how Bellini could create melodies capable of spreading as a homogeneous whole with not even a noticeable articulation between their individual sentences. This cannot be rendered satisfactorily on the piano (Rattalino, 1990, p.295) nor with a plucked instrument like the guitar, in which every sound has a clear attack; even syllabic singing is more sustained. For Bellini, the harmonic aspects of his operatic writing were subordinate to the needs of the sung word and were tailored according to their theatrical function. It is also important to note that he corrected the vocal scores of his operas, often including annotations made by singers. This rewriting process followed that of interpretation and appropriation of the melodic line by the singers in their work of variation and ornamentation (Colas, 2004, pp.315-316). Furthermore, his

instrumental music represents the *pure sound* that Alfred Einstein (1947) identifies as fundamental and innovative in romantic music.

Compositions inspired by famous operatic themes were among the most popular genres of the first part of the nineteenth-century. Sigismund Thalberg (1812-1871) and Franz Liszt (1811-1886) developed a new type of Fantasy that extended beyond simple variations or *potpourris of entertainment*, offering more complex approaches to varying Bellini's themes while nevertheless ensuring they remained clearly recognisable (Rattalino, 1990, p.290). Thalberg's piano music fell into relative oblivion as early as the mid nineteenth-century alongside many opera arrangements in general. At the same time, a large number of guitar compositions based on famous operatic themes flourished, as demonstrated by the amount of available works in libraries. According to Castelvechi (1986, p.35), opera-related compositions were linked to the taste of the time and were ephemeral, although some noteworthy works survive until today. Regarding fantasias, potpourris and variations, they complied with a standard structure: introduction, themes and finale. Usually, the variations do not follow vocal practices in use at the time; instead, they contain features stylistically appropriate for the guitar such as thirds, sixths and octaves, scales and arpeggios, leaving the thematic material substantially unchanged. Hundreds of compositions have survived, although they still have not been catalogued effectively.

It will never be possible to bring back the exact sound of the past since performers, and their audiences, shared different social and aesthetic ideas while even our ears are different from those of earlier times. Furthermore, guitar technique has undergone significant development and improvement over the years. In particular, the technique of the right hand involves the use of four fingers in alternation and the custom of placing the little finger on the sound box has been abandoned as well as that of using the ring finger only rarely. But this must not

prevent an attempt to get as close as possible to the interpretations of the past, obtaining information from primary sources, such as treatises, reviews and articles of the time.

In the following chapters, compositions by several guitarist-composers based on thematic material from Bellini's most popular operas are discussed, focussing on how their arrangers tried to emulate an orchestral sound. Even though guitarists should be aware that colours, orchestral balances, and instrumental practices were different from modern ones, certain string attacks can recreate the sounds of orchestral instruments. Indeed, even without moving the hand, but simply by changing the angle of the finger, the guitar can produce an infinite variety of sounds. For example, a *tutti* can be obtained using a strong and fast attack of the string near the bridge. Conversely, a *diminuendo* is achieved by moving the hand near the sound-hole. It is possible to imitate instruments like the horns by attacking softly with the side of the fingertip near the bridge and adding, when possible, a slow vibrato at the beginning of the note. String *pizzicato* can also be imitated with the right hand above the fretboard with a rapid attack of the fingers.

To understand technique and styles of nineteenth-century guitarists we need awareness of the guitar methods of the time. Treatises and methods by professionals such as Dionisio Aguado (1784-1849), Ferdinando Carulli (1770-1841), Mauro Giuliani (1781-1829) and others provide useful information on how to imitate vocal techniques and instruments. For example, Carulli's method op.27, published around 1811, deals in a simple, linear, and compact way with the technical issues faced by amateur guitarists. It contains many simple and captivating songs in addition to themes of famous or popular compositions. It is probable that the incomplete bass lines, whose written values often do not correspond to the real durations, is due to the characteristics of the guitar at the time, which suffered from a rapid

fall of the sound in the low register. However, writing his famous *Method pour la Guitar* published in 1830, Fernando Sor (1778-1839) argued that the accompaniment must not be reduced to a simple harmonic background but be used to give life to the melody. He added that the sound of the oboe can be satisfactorily obtained on the guitar through a nail attack near the bridge, when adding a quick vibrato on the tail of the sound. Furthermore, he included information on how to imitate flute, harp, horn and trumpet timbres. However, Carulli's catalogue (Torta, 1994) lists several compositions, transcriptions and potpourris of famous arias from the Italian and French opera theatres, including the *Fantasie pour Flûte and Guitare sur deux Motifs du Pirata op.337*, while Sor devoted little attention to this genre. Aguado (1843) argued that vocal music could be rendered on the guitar, even though more explanation in the score was needed to correctly express the music's meaning without the assistance of words. In the Romantic period, guitarist-composers, such as Napoleon Coste (1805-1883) and Giulio Regondi (1822-1872), developed guitar technique in response to the new possibilities given by their instruments while Mertz (1806-1856) imitated Fryderyk Chopin's (1810-1849) piano writing (Dell'Ara, 1988, p.136).

Most of the scores presented in this thesis are original works and arrangements of vocal music published between 1828 and the end of the nineteenth-century, typically addressed to the mass market of amateurs whose expressed desire was to listen to the same melodies at home that they had enjoyed in the theatre. Zangari pointed out that even those who were unable to watch opera in a theatre could feel a similar experience listening to these arrangements, though in a different social context (2013, pp.9, 19, 59, 61).

Although widespread at the time, the existing literature lacks in-depth investigation of music for solo guitar or for guitar and other instruments inspired by Bellini's themes. Notwithstanding this, research by

Confalone (2013) on Emilia Giuliani gives information on nine compositions including six *Bellinianas*, while Giuliani (2005), Heck (1970, 1995) and Riboni (2011) provide information about the life and work of Emilia's father, Mauro. In 2008, Hackl discovered *Air Variée sur l'opera de Bellini*, which several guitarists have recently added to their repertoires and recordings, as discussed later.<sup>2</sup> Tagliaferri has also listed useful information on the relationship between the guitar and opera in the first years of the nineteenth-century (2012). At that time, the guitar underwent some substantial changes such as the end of double courses (i.e. pairs of strings closely aligned), as well as the adoption of a low sixth string. Neapolitan luthiers, Genaro Fabricatore (c. eighteenth-nineteenth-centuries) and Antonio Vinaccia (c. eighteenth-century), introduced a larger body while the Spanish school extended the neck at the top, which gave greater stability to the instrument (Frignani, 2016). Luthiers such as Carlo (1768-1816) e Gaetano (1800-1860) Guadagnini, Renè Lacote (1785-1855), Joseph Martinez (c. eighteenth-nineteenth-centuries), Louis Panormo (1784-1862)<sup>3</sup> and Johan Georg Stauffer (1778-1853)<sup>4</sup> provided innovative guitars to the professionals of the time who needed more comfortable and louder instruments than were available in the past.

Furthermore, guitarist-composers of the nineteenth-century were inspired by the approaches of pianists such as Liszt and Thalberg, who influenced performers and composers through their fantasias on operas, featuring imitations of *bel canto* and instrumental virtuosity, works that are included in the repertoires of pianists up to the present day. This led to an extension of the fretboard, with the addition of *bordoni*<sup>5</sup> to adapt to new orchestral trends.<sup>6</sup> Coste and Regondi were

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<sup>2</sup> An extensive discography is included as part of the bibliography.

<sup>3</sup> Panormo was a luthier in the Spanish style. His model was a forerunner to the modern guitar, adopting fan bars.

<sup>4</sup> Stauffer was an Austrian guitar maker who adopted a height-adjustable neck.

<sup>5</sup> Bordoni are strings added to the guitar to expand the lower register.

<sup>6</sup> This enhanced the development of the neck up to 24 frets on a seven-string guitar made by René Lacôte.

among the guitarist-composers who also expanded the instrument's capabilities, working alongside luthiers. The RP includes different instruments that reflect these trends, three of which are the work of Sicilian luthier Flavio Alaimo who made an important contribution to my research in this regard. He provided three copies of 1864 and 1888 Antonio de Torres Jurado (1817-1892)<sup>7</sup> and 1904 Enrique Garcia (1868-c.1930) guitars and rectified issues concerning the 1860 Vienna Stauffer-style instrument, chosen because its maker created a guitar that synthesised elements from Neapolitan and French models of the time (Mougin and Hackl, 2012).

While extensive opera-related repertoire arranged for guitar is available, few performers have investigated it sufficiently and numerous compositions have never been recorded or performed recently. In this regard, it is worth mentioning the first recording of the *Sinfonia* from *Il Pirata* arranged for two guitars by Giuliani, released by Maria Kammerling and Leif Christensen (Paula Records, 1985). This guitar duo used historical instruments, producing a high-quality recording. In 1996, a CD release by Riccardo Farolfi included two fantasias on *Norma* by Coste and Mertz, performed with a modern instrument (Mizar Records). In the first decade of the twenty-first century other recordings included the same Bellini-related repertoire.<sup>8</sup> However, Maccari Pugliese's guitar duo released Giuliani's complete works (Brilliant Classics, 2007) and Pavel Steidl recorded Coste's Fantasy as part of a release dedicated to the French guitarist-composer (Naxos, 2008). Both recordings include outstanding performances on period instruments, devoting attention to performance practices of the time and adopting a freer approach to the musical text, which inspired mine.

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<sup>7</sup> Torres was among the most influential providing instruments equipped with fan bars, maintaining a longer duration for bass strings and providing a louder sound.

<sup>8</sup> Recordings are listed in the bibliography.



Recently, historically informed recordings of guitar repertoire have risen significantly in number, for example the recent recordings by Enea Leone (Stradivarius, 2011), Modrzejewski Roch (Brilliant Classics, 2012), Thibaut Garcia (Contrastes Music Records, 2014) and Alberto Mesirca (Brilliant Classics, 2014), Harald Stampa (KSG Exaudio, 2016) and Piotr Przedbora (Dux, 2018). Most of these recordings include the “Air Variée” by Regondi, which is constantly performed today. Conversely, there is no evidence of performances and recordings of European works by Baldini, Caputo, Giuliani, Mertz and others included in the RP as well as those of American guitarist-composers such as Coupa, Holland and others, even though Donald Sauter uploaded some on YouTube in 2011. My research thus far demonstrates that these works have not been properly released yet.

In recent years guitarist-composer Emilia Giuliani’s life and works were investigated by Confalone & Coldwell (2013). Articles by Confalone were published by *Il Fronimo*, a periodical which devotes attention to the guitar (September 2012, December 2012, December 2014, September 2014). Since the beginning of my PhD at the RNCM (October 2018) I noticed an increased interest in recording Emilia Giuliani’s works for guitar, which led to numerous CD releases, beginning with James Akers’s recording, *Le donne e la chitarra* (Drama Musica, 2018) and Paolo Amico’s *Emilia Giuliani, opere complete per chitarra* (Fuori Rotta Music, 2019). Then, Federica Artuso released a recording, performing with an 1830 Lacote (Tactus, 2021). Furthermore, Sicilian duo Blanco Sinacori released *Hacked Ouvertures* and *Hacked Arias* (Almendra, 2015, 2020), including new arrangements and expanding existing repertoire through new compositions reflecting on Bellini for two guitars by Marco Betta and Maurizio Pisati. However, this is only evidence of new repertoire not related to this research.

In the nineteenth- and twentieth-centuries, music publishers also played an important role in promoting appreciation of guitar repertoire by publishing a considerable number of works for this instrument. In Italy the most renowned was Giovanni Ricordi (from 1808), then Epimaco e Pasquale Artaria; in Vienna, Anton Diabelli and Domenico Artaria; among others, Breitkopf & Härtel and Samuel Chappell are noteworthy. Studies by Antolini (2000) and Tagliaferri (2012) give information about catalogues, prices and available scores, while Pocci (2009) argues that Italian publishers participated constructively in the process by which the guitar came to maturity in modern and contemporary music. His studies demonstrate that, at the beginning of the twentieth-century, periodical publications of music for guitar and mandolin, such as *Il Chitarrista* and *Il Mandolinista*, provided works for solo guitar by composers such as Ermenegildo Carosio (1866-1928) as well as transcriptions from operas by Bellini, Gaetano Donizetti (1797-1848), Rossini and Giuseppe Verdi (1813-1901) by A. Baldini (c. early-twentieth-century) and G. Caputo (c. early-twentieth-century). However, Bellini's works were famous and frequently performed throughout Europe. His arias often appeared in the concert programmes of pianists and guitarists. Hundreds of works and transcriptions for guitar published at the time that are not under any copyright restrictions can be found online in pdf format.<sup>9</sup>

Since contemporary compositions included in the RP were written in collaboration with me very recently, there is no literature available on new repertoire inspired by the operas of Bellini, so Chapter 4 includes a commentary addressing the possibilities for incorporating historical and modern material in today's repertoire.

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<sup>9</sup> The Whistling-Hofmeister catalogue listed 154 arrangements from Bellini's works from the second half of the nineteenth-century (Hackl, 2008).

## Recording Portfolio

### Chapter 1

#### Preface

Throughout undertaking this research, from 2007 to the submission of the PhD, my focus has evolved. There were several key moments that enabled this change. In 2007, I had the opportunity to study and receive advice from the guitarist-composer Carlo Ambrosio. His passion for nineteenth-century music and culture inspired me to embark on my research path. However, the initial inspiration for a PhD on the guitar and Vincenzo Bellini was Catania-born-pianist Francesco Nicolosi's CD release *Il mio Bellini* (1995), which included works by Thalberg and Liszt based on themes by Bellini. Although I first listened to this recording early on during my studies at the conservatory, it was only years later that I realised how this idea could be developed with my instrument. I then began to search for guitar scores related to opera and to Bellini in particular. This led to *A Guitar at the Opera*, a programme I have been performing on a significant number of occasions since 2014 in solo recitals and as part of chamber music concerts, consisting of arrangements, themes with variations and fantasies on well-known operas.

Since 2020 and the pandemic, the direction of my research has changed in unexpected but fruitful ways. At that time, I was relying on using the RNCM's studios to undertake most of my recordings and intended to buy and/or borrow three historical instruments (or faithful reproductions) historically appropriate for the compositions I was planning to record. Due to restrictions, I had to rely on available guitars from my hometown and buy an historical instrument without trying it. This caused several delays since my attention was diverted by these challenges. Eventually I found I could rely on three historical guitars, copies by Flavio Alaimo, whose expertise and advice on how to obtain

appropriate sounds playing an historical instrument enhanced my performance.

I subsequently found numerous copies of guitar music inspired by operas, written between 1840 and 1900, mentioned in catalogues of USA libraries, deepening my research on Justin Holland. While there is research on Holland as a composer and teacher, I found little was known about his interest in Italian opera and in Bellini in particular. This led to a chapter of my thesis and the RP called “Bellini and the USA”. Afterwards, I had the opportunity to perform with a ca.1860 Stauffer from Vienna. This assisted me in recreating original sounds of the time. Thus, compositions published before 1850 were recorded and included in the RP.

Since there were no satisfactory contemporary arrangements of “Casta Diva”, a cavatina from *Norma*, I commissioned Andrea Amici, a Sicilian composer, to write “Bellini in the USA”, the first composition dedicated to this project. This led to another chapter: “New composers reflect on Vincenzo Bellini” which radically transformed my project from an investigation concerned with original repertoire to one concerned with contemporary practice. Several living composers such as Roberto Cipollina, Victor Frost, Adriano Giuliani and Salvatore Zappalà wrote new pieces on Bellini’s themes. Most of them have been performed and recorded and new compositions are expected to be included in future developments of this project.

In 2021, I released my fourth album, *LockDowning Street*, including works inspired by Bellini’s themes, and *Malinconia*, which represents my first EP fully dedicated to Bellini, performing as a soloist and accompanying Japanese soprano Sachika Ito. The whole project will be published as part of a recording called *Belliniana*.

In the chapters that follow, the instruments used in the recordings are referred to as follows:<sup>1</sup>

- (1) The *Alaima* by Sicilian luthier Alaimo, 1864 Torres Fe19 copy.
- (2) The *Sorrento* by Alaimo, 1888 Torres Se114 copy.
- (3) The *Maccalube* by Alaimo, 1904 Garcia n.43 copy.
- (4) The *Redwood* by Santo Lo Verde, 1997.
- (5) The *Vienna Stauffer-style*, c.1860.

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<sup>1</sup> Guitars used for this project are presented in Appendix E.

## Chapter 2

### Europe - nineteenth and early twentieth centuries

This chapter address performance issues when using different instruments and right-hand techniques to record music published from 1828 to 1850 and from 1872 to 1937, that is when Bellini guitar transcription was at its height. Furthermore, elaborations inspired by examples from recordings of singers, including early recordings by Adelina Patti (1906) as well as recent ones by Ludovic Tézier (2012) will be presented. Elements from both were adapted to guitar writing and incorporated into my recordings. In addition, idiomatic elaborations have been added according to practices of the time.

Rhythmic modifications, such as inequality, over-dotting and under-dotting were part of the performance practice of the nineteenth-century and many composers wrote music not intended for rigid, strictly metrical performance (Brown, 2004, pp.284, 286, 375, 377), as described in articles and contemporary accounts. Moreover, early recordings of singers feature embellishments and ornamentation as well as over-dotting and portamenti. All this demonstrates that performers would embellish and elaborate the music they were performing, especially in opera.

In addition, this chapter explores performance issues related to tempo in chamber works, including duos with guitar based on variations and arrangements. According to previous studies by Brown (1993, 2004), tempo was periodically modified in order to achieve a sensitive performance; it was not considered to be as fixed as we might expect. Indeed, Brown (2004, p.309) argues that indications like *adagio*, *andante*, *allegro* or *presto* indicated more a feeling rather than a metronome mark and that the envisaged speed of a musical piece was more subjective than these tempo directions suggest. In the previous chapter, research on improvisation and embellishment was discussed. My focus is now put on how changing the tempo enhances expression

or helped me to better imitate orchestral and vocal practices. Existing modern recordings of some of the compositions discussed show a main focus in rendering instrumental virtuosity instead of vocal lines or orchestral scores. However, historical recordings by Patti show that tempi were originally more flexible.

In the first three decades of the nineteenth-century, the guitar experienced a period of unprecedented popularity. It was ubiquitous in the principal cities of Europe, performed upon in concert halls and theatres and appreciated by instrumentalists and composers. Prominent guitarist-composers of the time, such as Giuliani, Napoleon Coste and Giulio Regondi composed works based upon Bellini's themes. These vocal-based compositions belong to a rich tradition of instrumental techniques and performing practices that included unwritten conventions, such as tempo rubato, ornamentation, phrasing, articulation and imitating orchestral instruments. The popularity of such pieces is demonstrated by several published works, such as sonatas by Giuliani and Niccolò Paganini (1782-1840) as well as numerous compositions devoted to Bellini's themes, some including the guitar as an ensemble instrument. The RP includes works for different ensembles to adequately represent repertoire that was in demand and performed at the time. Among pieces not included in the RP, it is worth mentioning a reduction for violin and guitar of *Capuleti e Montecchi* by M. Grossi (1832), the only example known to date of a full opera arrangement including a plucked instrument.

While variations and fantasias later became old fashioned, between the end of the nineteenth- and the first decades of twentieth-centuries, publishers in Spain and Italy released numerous works for the guitar that included arrangements of famous songs and extracts from operas. To illustrate this, the RP includes arrangements by a prominent guitarist of the time, Tomas Damas (1825-1890), as well as work by minor arrangers such as A. Baldini and G. Caputo regarding whom

biographical details are unknown to us. The modern guitar emerged at the end of the nineteenth-century, although not equally throughout Europe, and since some works are undated, it is not possible to state from the sources alone whether a modern or an earlier performance practice is appropriate. Guitarists of the time were less interested in publishing operatic variations and fantasias than in the past, although Francisco Tarrega Eixea (1852-1909) and Julian Arcas (1832-1882) wrote fantasias on operatic themes. Since there is no information about the numerous arrangers of the time, I suggest that they may have been publishing-house arrangers.

At the end of this chapter different right-hand attacks, which were employed to better recreate vocal lines, will be explored. An 1888 Torres copy was used to recreate a sound similar to that of the time in recording later arrangements, but this raised a performance issue: how to render vocal lines using a guitar that provides basses that are too readily dominant? To address this, different techniques, such as *tocco appoggiato* and *suono cavato*, were applied to emphasise vocal lines. Furthermore, technical issues involving the right-hand in performing demanding passages are considered.

It should be mentioned that only major, substantial changes to the orchestral scores are discussed here; complete editorial changes are shown as part of Appendix B.

#### Mauro Giuliani (1781-1829)

Since 1970, scholars have published in-depth studies on virtuoso guitarist-composer Giuliani, analysing his life and works (Heck, 1970, 1995; Giuliani, 2005; Riboni, 2011); of particular significance for this dissertation are the existing studies on his final compositions without opus number. In this chapter, I discuss two arrangements, a variation



set for solo guitar as well as a symphony reduced for two guitars. However, among the works drawing on themes from Bellini's operas, Giuliani used only *Il Pirata*, since he died in 1829, before the composition of *Norma* and *Sonnambula*. According to Riboni (2011) a substantial number of Giuliani's arrangements were published during his final years and posthumously by Ricordi and Artaria, although he did not show in these works the same level of creativity found in *Le Rossiniane*.

Overall, music by Giuliani invites elaborations, particularly when repeating variations or in the Da Capo section of arrangements. Although different editions considered below do not vary significantly, as the *Online Chopin Variorum Edition* (2017) demonstrates, pianist-composers such as Franz Liszt and Frédéric Chopin (1810-1849) wrote different versions of their pieces, suggesting that the details of their performances were not fixed and that other performers were not expected to follow their scores to the letter.

**Audio 1.** Giuliani, Mauro (1828) *2 Motif Favoris de Bellini n.1*. Hamburg: Jean Ang. Bohme. **9:09 (5)**. WoO G-14. World premiere recording.

Cavatina "Nel furor delle tempeste" from Bellini's *Il Pirata*, arranged for solo guitar.



MAURO GIULIANI, *2 Motif Favoris de Bellini n.1*, Andante score extract, bars 3-5.  
(Jean Ang. Bohme, 1828).

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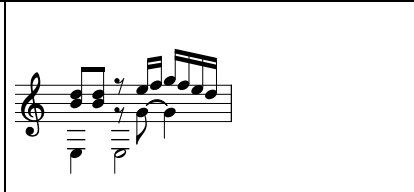

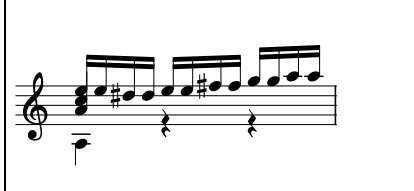

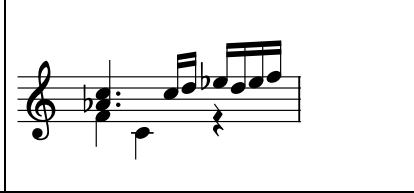

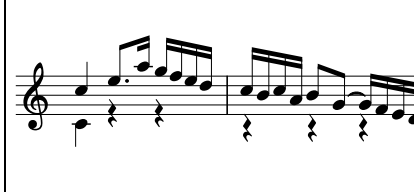
VINCENZO BELLINI, *Il Pirata*, extract from “Nel furor delle tempeste”, vocal score, p.45. (Gio. Ricordi, 1903).

The Apulian guitarist-composer, Mauro Giuliani, systematically arranged a part of Gualtiero's cavatina, following the piece's structure in the opera. From bar 1 to 12 (**A1** from 0.00 to 0.29), the guitar plays the orchestral introduction. Then, two rallentandos are added to Giuliani's score, at the end of bar 6 and in bar 9. From bar 13 (**A1** from 0.30), the guitar imitates an orchestra approaching the tenor's words, “Nel furor delle tempeste”. The right hand plays above the sound-hole to produce a sweeter sound.

In the last movement, at bars 29 and 63, a dot was added to the last subdivision. From bars 34 to 35 (**A1** from 1.18 to 1.21) and from 50 to 56 (**A1** from 1.53 to 2.05), where there is no singer, I imitate the orchestral sound by performing towards the bridge. Conversely, from


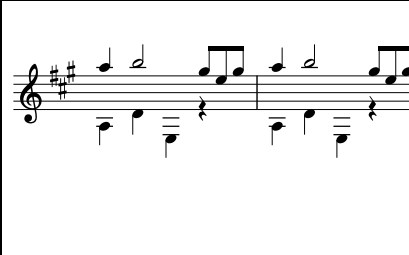

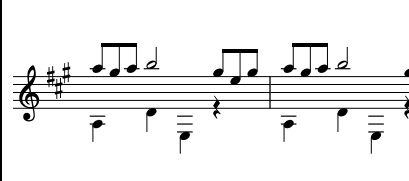


bars 40 to 49 of the third movement (**A1** from 1.32 to 1.52), I played towards the sound-hole to emulate the singer. Oftentimes, I inserted a dot on the first quaver of a pair, as suggested by Brown (1993, 2004), Finson (1984) and Holden (2012), in order to lighten the melody, since the *bel canto* style can otherwise be difficult to obtain through a plucked instrument.

The following examples illustrate my modifications to the Da Capo section. Here, to create an impression of vocal qualities, I gave more time to the highest notes and varied melodies through embellishments and diminutions, i.e., in bars 59, 61 and 72. The cadenza, in bars 79-80 (**A1** from 3.01 to 3.06), was freely inspired by that of Tézier, directed by David Parry (Opera Rara, 2012), whose ornaments are easily adaptable to the guitar.

Bar	Original	Recording (musical examples typeset by Davide Sciacca, as follow)
59		
62		
72		
79/ 80		

The Stauffer-style guitar, with its nylon strings, and my shorter nails, assisted in recreating an intimate sound in Mauro and Emilia Giuliani's works. To avoid a timbre too rigid for an instrument of the time, I changed the inclination of my wrist, giving it a more oblique direction, and applied lower pressure to the right-hand fingers. Through practice, my research demonstrates that, although this repertoire can be satisfactorily performed with a modern guitar, a period instrument usually renders better the original vocal qualities; an instrument with overly powerful and ringing bass strings, with larger sides and a different soundboard bracing, tends to subdue them.

In recording the following Allegro section, I kept mostly to the letter of Giuliani's arrangement, making only minor changes to bars 37-38 and 41-42 in order to create more tension, and adding a tremolo towards the end, at bars 56-57 (**A1** from 5.14 to 5.21), as in the original score. From bars 52 to 56 (**A1** from 4.56 to 5.14), I sought to emulate the singer's cadenza by performing towards the sound-hole and adopting a legato technique.

Bar	Original	Recording
37/ 38		
41/ 42		
57/ 58		



MAURO GIULIANI, *2 Motif Favoris de Bellini n.1*, Allegro Moderato score extract, bars 1-10. (Jean Ang. Bohme, 1828).

Then comes the cabaletta, “Per te di vane lagrime”. In bars 15 and 17 (**A1** from 6.11 to 6.21), in the second movement, I inserted a pause, as several recordings of the opera show singers taking a breath at these points. In the Da Capo section, minor changes were applied to the melody and a variation in bar 60 added (**A1** from 8.31 to 8.35). The diminutions and minor changes applied from bars 44 to 48 are essentially my own, through the modifications from bars 49 to 60 were influenced by a previous recording by Tézier (2012). These modifications can be heard in the Da Capo section (**A1** from 7.33 to 8.35).

Bar	Original	Recording
15		
17		
44/ 46		

47/ 48		
49/ 51		
52/ 54		
56/ 58		
60		

**Audio 2.** Giuliani, Mauro (1829) *2 Motif Favoris de Bellini n.2*. Hamburg: Jean Ang. Bohme. **8:58 (5)**. WoO G-15.

In the variations on “Ma non fia per sempre odiata la mia memoria” from Act II of Bellini’s *Il Pirata*. Gualtiero, the pirate, facing his end, confesses his love for Imogene.

Allegro cantabile.

Nº 2.  
TEMA.

MAURO GIULIANI, *2 Motif Favoris de Bellini n.2*, Allegro cantabile score extract, bars 1-8. (Jean Ang. Bohme, 1828).

Although a high-quality recording of Giuliani’s variations is available (Fichtner, Antes Concerto, 1994), I decided to include it in the present work using a period instrument to obtain a sound closer to that of the time. Overall, my recording is slower and pays greater attention to the vocal line by taking into account the meaning of the libretto and recordings such as Tézier’s (2012) (e.g., compare systematic rallentandos presented in **A2**, from 0.09 to 0.12 and from 0.35 to 0.39). In bar 8, a I-V cadenza was added before the entry of the singer, as in the original orchestral score.














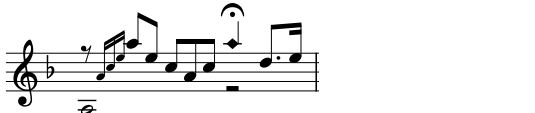
VINCENZO BELLINI, *Il Pirata*, extract from “Ma non fia per sempre odiata la memoria”, vocal score, p.324, bars 7-9. (Gio. Ricordi, 1903).

Furthermore, elaborations were added during repeats, according to practices of the time, as suggested in studies by Brown (1993, 2004) and others. Bar 19 includes an elaboration already heard in numerous recordings of this cabaletta. However, in the last variation, and in the finale, I have not added any further elaborations, since the texture becomes too complex to accommodate them.

Bar	Original	Recording
8		

3 2nd		
10		
13/14		
15/16		
19		
21 2nd		
29 2nd		
34 2nd		
41 2nd		



45/46 2nd		
47 2nd		
57 1st		
49 2nd		
54/55		
56		

**Audio 3.** Giuliani, Mauro (1828) *Allegro Cantabile dell’Aria Tu vedrai la sventurata nell’Opera il Pirata*. Milan: Gio. Ricordi. **4:30 (5)**. WoO G-10. World premiere recording.

*Allegro Cantabile*  
**Dess' Aria**  
*Tu vedrai la sventurata*



MAURO GIULIANI, *Allegro Cantabile dell'Aria Tu vedrai la sventurata*, score extract, bars 1-12. (Gio. Ricordi, 1828).

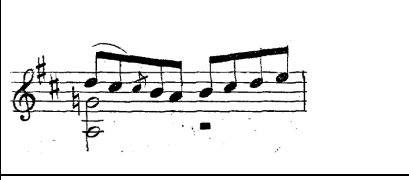
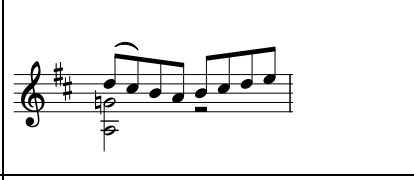

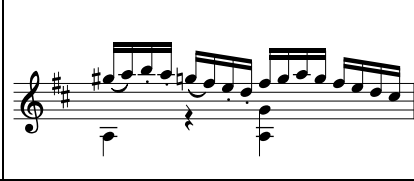



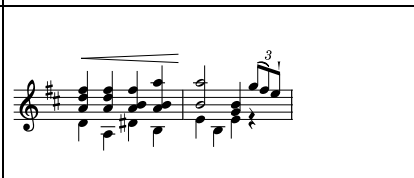


VINCENZO BELLINI, *Il Pirata*, extract from "Tu vedrai la sventurata", vocal score, p.324, bars 7-15. (Gio. Ricordi, 1903).

In a similar manner to my previous examples, rallentandos are added to the passagework in bar 4. Each time this passagework subsequently appears there is a rallentando (**A3** from 0.09 to 0.12,

from 0.36 to 0.39, from 1.11 to 1.12 and from 2.13 to 2.16). Moreover, I emulated orchestral timbres by performing towards the bridge and avoiding excessive use of rallentandos and vibrato (**A3** from 1.25 to 2.01 and from 3.05 to 4.30).

Supported by previous studies (Brown, 1993, 2004), I tended to dot paired quavers. The examples illustrated below concern other minor changes made following principles similar to those adopted in **A2**. Brown (2004, p.533) argues that singer Giovanni Battista Rubini (1794-1854), who was the first interpreter of *Il Pirata*, initiated an increased use of vibrato technique, the so-called “Italian style”. Since a continuous vibrato cannot be achieved on guitar, due to the simultaneous presence of melody and accompaniment, as in **A2**, I compensated for this absence by adding fermatas in bars 60 (**A3** from 2.47 to 2.51) and 64 (**A1** from 3.00 to 3.05).

Bar	Original	Recording
4		
28		
48		
58/ 59		



### Emilia Giuliani (1813-1850)

Guitarist-composer Emilia Giuliani was first mentioned by Heck and Riboni as part of their studies on her father, Mauro (1995, 2011), then properly investigated by Confalone (2012, 2013, 2014, 2015), who argued that being a female musician at the time, as well as playing an instrument that was passing out of fashion (considered unsuitable to express the full textures of romantic writing) were decisive influences on the development of Emilia's career (2012, pp.19, 23; 2014, p.50-51).<sup>2</sup> Among her works inspired by Bellini, are six *Bellinianas* and two themes with variations published by Ricordi between 1834 and 1836; this chapter is concerned with *Belliniana n.1* and 6.

*Le Belliniane* follow *Le Rossiniane* (masterpieces composed by her father, Mauro) in their keys and structure (Confalone, 2012). Furthermore, both works consist of six pieces. Artuso's release (Tactus, 2021) includes an instrument by Mirecourt,<sup>3</sup> following Confalone and Gabriele Lodi's advice.<sup>4</sup> My recordings address two points not explored in previous recordings. *Bellinianas n.1* and 6 were recorded using the Stauffer-style guitar. Due to its raised-fingerboard construction, this instrument features a pronounced mid-range

<sup>2</sup> Guitar publishing reached a peak in 1820, then decreased steadily to 1840.

<sup>3</sup> Like the one painted by Franz Nadorp in a portrait of the guitarist-composer (1839).

<sup>4</sup> Lodi is an Italian guitar maker, renowned for restoring as well as copying period instruments.

frequency spectrum in comparison with the Mirecourt models used by Artuso, although different from that of modern instruments used by Amico and Akers. This assisted me in obtaining a sound with a higher volume as well as a timbre like that of instruments available in the Austro-Hungarian empire at the time Giuliani lived and performed in Pest (presumed to have been from 1840 to 1850). In my recordings, repeats have been omitted to avoid redundancies, since the variations are not suited to further elaboration. However, both compositions introduce their themes after an introduction in the style of piano fantasias of the time, albeit shorter than similar introductions by Liszt and Sigismund Thalberg.










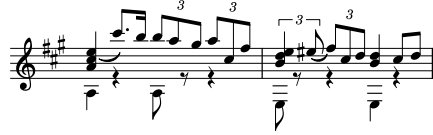


**Audio 4.** Giuliani, Emilia (1834) *Belliniana* n.1 op.2. Florence: Gio. Ricordi. **9:46 (5)**.<sup>5</sup>

I used the Emilia Giuliani *opera omnia* edition (Confalone, 2013), since it corrects misprints found in the Ricordi editions of the time and includes a useful description of the music and its original dramatic contexts. In *Belliniana n.1*, I dotted paired equal quavers at the beginnings of phrases. Speeds and dynamics were adopted according to the orchestral scores where possible within the technical capabilities of the instrument. Although Emilia Giuliani's *Bellinianas* are connected directly to the *Rossinianas* in terms of structure, keys, and techniques, compared to Mauro Giuliani's guitar writing, the two composers took noticeably different approaches to making the music idiomatic for solo

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<sup>5</sup> 1) "La tremenda ultrice spada", Cavatina from *I Capuleti e i Montecchi*, Act I, Scene II, Romeo; 2) "Ma non fia sempre odiata", Cabaletta from *Il Pirata*, Act II, Scene X, coda from Aria "Tu vedrai la sventurata", Gualtiero; 3) "Or sei pago, o ciel tremendo", final Aria from *La straniera*, Act II, Last Scene, Alaide; 4) "Aggiorna appena... ed eccoci", Choir from *I Capuleti e i Montecchi*, First Part, Scene I; 5) "Se ogni speme è a noi rapita", Duet from *I Capuleti e i Montecchi*, Second Part, Scene V, Romeo and Giulietta. Confalone (2012).

guitar. I decided to include only two *Bellinianas* in the RP as well as performances, excluding Emilia Giuliani's remaining compositions inspired by Bellini.

Bar	Original	Recording
66		
86 2 <sup>nd</sup>		
87		
88		
151/ 152		
153/ 154		

196		
198		

In the introduction (**A4** from 0.00 to 1.11) a comfortable guitar set up, consisting of a pleasant low action, assisted in performing demanding left-hand positions as in bars 6 to 9. Reflecting my studies and recitals both on original and modern instruments and following Amico's recording (2019), I argue that sound and performance quality improved using a well-settled instrument of the time instead of a modern one featuring a longer scale length and nut width as well as a higher string action.

EMILIA GIULIANI, *Belliniana n.1*, score extract, bars 6-9. (Gio. Ricordi, 1834).

In the renowned theme from *Il Pirata*, as heard from bars 53 to 70, Mauro and Emilia rendered it differently for guitar, the latter transcribing the theme in the key of C instead of D (**A2** and **A3**) thus softening instrumental brilliance.

PIRATA

*p*

*a piacere* *a tempo*

EMILIA GIULIANI, *Belliniana n. 1*, score extract, bars 53-70. (Gio. Ricordi, 1834).

The following variation includes a diminution of the melody in semiquavers accompanied by arpeggios in quavers. Curiously, the later arrangement of the same theme published in 1897 by Charles J. Dorn, discussed in Chapter 3, is likewise in the key of C.

VAR.

*slargando* *a tempo*

*slargando* *a tempo*







*sf* *sf*

EMILIA GIULIANI, *Belliniana n. 1*, score extract, *Il Pirata*, variations, bars 71-87. (Gio. Ricordi, 1834).



**Audio 5.** Giuliani, Emilia (1836) *Belliniana* n.6 op.11.<sup>6</sup> Florence: Gio. Ricordi. **7:58 (5).**

While recorded using a period instrument, I found this piece particularly suited to performances with modern guitars, due its being less demanding for the left hand. The following examples illustrate minor changes made to the guitar score in the recordings: in bars 38 and 40 I added a bass note to better accompany the melody; in bar 90 a diminution is added (**A5** from 3.47 to 3.50).

Bar	Original	Recording
38		
40		
90		

Then, in bar 105 (**A5**, 4.30), a fermata was added to the C sharp, reflecting my studies of Joan Sutherland's performance (Urania Records, 1961, 2013). Conveying the meaning of the libretto ("ch'io già miro e già vagheggio"), she rendered the madness of Beatrice. In bar 144 (**A5** from 6.05 to 6.08), a fermata following a dominant chord was added, as in the "Suoni la tromba" score.

<sup>6</sup> 1) "Norma viene, le cinge la chioma", Orchestral theme from *Norma*, Act I, Scena Terza; 2) "Cinta di fiori e col bel crin disciolto", Romance from *I Puritani*, Second part, Second scene, Giorgio; 3) "Ah! la morte a cui m'appresso", Second final from *Beatrice di Tenda*, Act II, Last scene, Beatrice; 4) "Suoni la tromba, e intrepido", Duet from *I Puritani*, Parte Seconda, Fourth scene, Giorgio. Confalone (2012).

Bar	Original	Recording
105		
116		
144		

#### Other guitarist-composers

**Audio 6** and **6a**. Paturzo, Mario (1833) *Cavatina Casta Diva che inargenti*. Milan: Gio. Ricordi. **5:03** (**5** and **2**). World premiere recording.

Two instruments were used in recording this arrangement. In **A6** I used the Stauffer copy, while **A6a** was recorded with the 1864 Torres copy. In the first case, Bellini's long melody, as Verdi defined it (Roccatagliati, 2015, p.32), can be appreciated more clearly, since high strings in historical instruments are softer and more suited to satisfactorily rendering the timbre of a singer in this cavatina. In contrast, later instruments are built with fan bracing to provide a deeper and more lasting bass.

The melody is not noticeably transformed by Paturzo, since none of the phrases are repeated or varied. First composed in G major, the pitch of the aria was lowered to F at the request of Giuditta Pasta (1797-1865), who first performed the cavatina (Kimbell, 1998, p.123).

However, Paturzo transposed the music to G to facilitate agility and performance on the guitar (Tagliaferri, 2011, p.53). His arrangement also includes the following cabaletta. The melody is a typical example of Bellini's melismatic style, in which the fioriture are ornaments rather than displays of agility. Bellini composed in such a manner that most contemporary amateurs could sing his melodies. Virtuosity is represented more by the execution, the richness of inflections and colours, than by the difficulty of the notes. This presents a problem when the works are transferred to the guitar, since some of the subtlety may be lost.

My research until now has not uncovered any other complete arrangement of this aria published in the nineteenth-century. However, Johann Kaspar Mertz (1806-1856) arranged a part of the same Cavatina as n.63 of *Kukuk*, *Musikalische Rundschau* (c.1840). This arrangement features changes to the original orchestral score to facilitate performance by amateurs, for whom it was written.

Italian. Norma. (Bellini) Italiana.  
*Italianische Oper.*

Andante. espressivo il canto

N° 63.

JOHANN KASPAR MERTZ, *Norma*, score extract, bars 1-6. (Jos. Aibl, c.1840).

The only available information on Paturzo is provided by Boni, who found that Ricordi published his arrangement of “Casta Diva” in 1834 with the plate number 31984 (2009, p.92).



MARIO PATURZO, *Casta Diva Che Inargenti*, score extract, bars 1-5. (Gio. Ricordi, 1833).

My recording incorporates elements from practices of the time such as varying the Da Capo. As noted in the introductory chapter, the Garcias, father and son, indicate that tempo rubato was used throughout nineteenth-century in Italian opera. While time in the accompaniment must be kept rigorously, the melody may be more flexible, in order to convey the character of the music. Regarding Bellini's music, the elder Garcia advised that rallentando and accelerando should both to be employed (1850). Furthermore, Dannreuther (1895, p.141) stated that, in Bellini's music, turns, which tend to be written out and marked *piano* in the score, were performed in a leisurely manner.

The recording of "Casta Diva" made by the soprano Patti (1906) is an extraordinary document of pre-verismo singing and offers a valuable perspective on the flexible approaches to Bellini's vocal lines taken by singers from this period.<sup>7</sup> I have incorporated some of the approaches taken by Patti into my own recording of the Paturzo arrangement such as elaborations in the Da Capo section (**A6** from 2.34 to 4.09, **A6a** from 2.32 to 4.03), rhythmic modification of dotted figures or portamenti, if suitable for a plucked instrument. While effects obtained through messa di voce were of necessity avoided, most changes by Patti were incorporated into both recordings **A6** and **A6a**. This meant

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<sup>7</sup> This recording is available at the following link: <https://www.youtube.com/watch?v=n0BvcwetZRU> (Accessed: 26 March 2023). It is a Gramophone and Typewriter Company (G&T) 78rpm recording.

there was a departure from the orchestral score from bars 27 to 43, as demonstrated by the following examples.

Bar	Original	Recording
27/ 28		
29/ 30		
31/ 32		
33/ 34		
40		
42		

Vibrato in performance practice of this period is an issue often discussed. Variations in speed and width were more pronounced than in today's performance practice and to create the closest connection possible to practice of the time, it requires careful consideration, as discussed by the contributors to Rink (2002) and Norrington (2004).

This effect also presents problems for the guitar, particularly due to the open strings and the combining of melody and accompaniment on one instrument. Examples can be found here. The first B in the melody line employs an open string and the arrangement subsequently presents technical issues for the left hand, making a continuous use of vibrato difficult, given the melody-and-accompaniment texture. However, it is not possible to make a *messa di voce* effect with the guitar (although it would be interesting to create a similar effect using tremolo, as heard in **A18**, bar 16).



MARIO PATURZO, *Casta Diva Che Inargenti*, score extract, bars 1-2 & 31-33. (Gio. Ricordi, 1833).

Melody and accompaniment were often not synchronised, since in period performance practice melody notes would normally be placed after or before the beat of the accompaniment as demonstrated by Brown (2004, p.386,397).

In conclusion, although different instruments have been used in recording **A6** and **A6a**, I argue that similar results were obtained on each, even though they required me to adjust my approach. While the more resonant basses provided by my Torres copy inspired me to seek a more intense sound for the melody, the nylgut-stringed Stauffer-style

instrument, whose basses produce less volume, made the melody more clearly recognisable and easier to project.

**Audio 7, Video 1.** Coste, Napoleon (1843) *Fantaisie sur deux motifs de Norma* op.16. Paris: E. Chailiot. **6:40 (5).**

This composition includes themes from *Norma* interspersed with others composed by Coste, widely considered one of the most renowned romantic guitarist-composers, alongside Mertz and Regondi. It belongs to the first part of his career, which took place mainly in Paris.



NAPOLEON COSTE, *Fantaisie op. 16*, extract from "Ah bello a me ritorna!", bars 8-16.  
(E. Chailiot, 1843).



IVI, extract from "Guerra, Guerra!", bars 45-63.

“Si, fino all’ore estreme”, a duet from *Norma*, was transposed by Coste from F to A major, who incorporated technical difficulties such as rapid scales and ascending and descending passages of parallel thirds, using open strings when possible, to facilitate performance.



IVI, extract from “Si, fino all’ore estreme!”, bars 92-109.

While a high-quality recording of this fantasy, performed with an historical instrument by Pavel Steidl, is available (Naxos, 2008), my performance seeks to recreate Bellini’s vocal lines. Portamento presents a special problem for the guitarist, as this idiomatic vocal technique is not immediately adaptable to the guitar, given its frets. Nevertheless, many nineteenth-century guitarists attempted to adopt these aspects of singing technique in their compositions. For example, the following passage from the *Fantasia op.16* imitates vocal technique. It also obliges the player to avoid a rigid manner of performance, since it is necessary to decrease the tempo to execute it tidily.



IVI, score extract, bars 21-23.

According to previous research by Brown (2004), ornamentation is not always explicitly written in nineteenth-century music but is frequently implied. Furthermore, ornamentation should not only be considered a



form of embellishment but also an essential part of the melody. As the following example demonstrates, embellishments may create a new thematic subject contrasting with that of the vocal original.


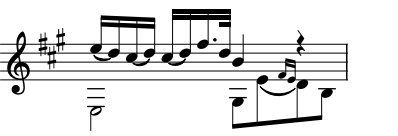




IBID, score extract, bars 14-15.



VINCENZO BELLINI, score extract from *Norma*, vocal score, p.74 bars 7-9. (Gio. Ricordi, c.1920).

My modifications to Coste's score (**A7** from 0.55 to 1.00, from 1.04 to 1.10, from 1.21 to 1.31, from 1.51 to 2.02, from 6.33 to 6.40, bars 12, 14, 23, 24 and 164) aim to emphasise high notes and include an arpeggio of the tonic chord, an elaboration suited to the guitar, as heard in Steidl's recording (2008).

Bar	Original	Recording
12 2 <sup>nd</sup>		
14		

23		
24		
164		


**Audio 8.** Calegari, Francesco (c.1840) *Bianca e Fernando* in *Motivi d'Opere Teatrali di Bellini ed altri ridotti a Sonatine per Chitarra*. Bologna: Cipriani e C.C. 1:37 (2). World premiere recording.

On the Early Romantic Guitar website, Angelo Gilardino and Marco Vinicio Bazzotti state that very little information on Calegari's life is available.<sup>8</sup> He was born in Florence towards the end of the eighteenth century, developing his career in Germany and becoming, after his return to Tuscany, a publisher. However, some of his compositions are available online and at the Archivio Chitarristico Laudense, among numerous scores for guitar published in the first half of the nineteenth-century. I obtained a digital copy of the scores in the Archivio to enhance this research as well as to increase my repertoire, since they include numerous arrangements from operas by Antonio Padiglione (c. mid-nineteenth-century), M. Grossi and others as well as





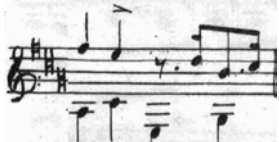

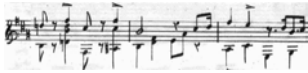

<sup>8</sup> Information available at the following link: <https://www.earlyromanticguitar.com/erg/composers.htm#calegari> (Accessed: 26 March 2023).

transcriptions for the guitar by Calegari of themes from *Nina pazza per amore* (1835) by Pietro Antonio Coppola (1793-1876).<sup>9</sup>

This is the only arrangement of “Alla gioia e al piacer” from *Bianca e Fernando* known to me. It is part of a book published by Cipriani, including 10 arrangements from Bellini’s operas, one from Donizetti and one from Saverio Mercadante (1795-1870). It was recorded with a modern reproduction of an 1888 Torres guitar, which enables the player to perform with a more incisive attack. This feature assisted me in rendering satisfactorily elaborations such as those in bars 13 and from 21 to 23, which require considerable agility (**A8** from 0.53 to 0.55 and from 1.14 to 1.20). These were added in the Da Capo section. Tonic and dominant chords, first in ascending and then in descending forms, were also added and, to create a closer connection to the original orchestral score, I included the introduction from the opera, which is omitted from the arrangement published by Cipriani (**A8** from 0.00 to 0.21, bars from 1 to 8). Having done all this, I would argue that this arrangement can be incorporated into a concert programme, since the introduction and my elaborations enhance performance, although moderate technical difficulties remain.

Bar	Original	Recording
Intro		

<sup>9</sup> Coppola was a Sicilian composer who worked in Naples and Lisbon. He directed musical institutes in Catania. A future recording project will focus on him.

0		
3		
13		
21/23		

**Audio 9.** Mertz, Johann Kaspar (c.1840) *Die Nachtwandlerin* op.35 in *Portefeuille fur Gitarre – Spieler*. Munchen: Jos. Aibl. **6:56 (1)**. World premiere recording.

*Die Nachtwandlerin* is a fantasy based on three arias, “Sovra il sen la man mi posa”, “Ah! Perchè non posso odiarti” and “Vi Ravviso, O luoghi ameni”, headed by an introduction and ending with a finale. It illustrates how, as with other works that were researched for this dissertation, keys were chosen by arrangers to exploit the guitar’s natural resonance and facilitate passagework.

The introduction is short and typical of guitar fantasias of the time (A9 from 0:00 to 0:33).<sup>10</sup> The first and third themes are presented, then varied in such a way as to remain clearly recognisable.



JOHANN KASPAR MERTZ, *Die Nachtwandlerin* op.35, extract from “Sovra il sen la man mi posa”, bars 28-34. (Jos. Aibl, c.1840)



IVI, extract from “Ah! Perchè non posso odiarti”, bars 71-76.

Mertz’s version of “Vi ravviso, o luoghi ameni” differs notably from the versions published by other guitarists later. For instance, Holland uses the key of D major to create a brighter tone, but the accompaniment consists only of long bass notes; as a consequence, his arrangement was more suitable for amateurs rather than professionals.

<sup>10</sup> There are exceptions to this practice; Giulio Regondi composed long introductions in his works, such as *Air varié de l’opera de Bellini I Capuleti e i Montecchi*.



JUSTIN HOLLAND, *Boquet of Melodies. La Sonnambula*, extract from “Vi Ravviso, O luoghi ameni”, bars 19-28. (S Brainards & Sons, 1871).

By contrast, Mertz creates a complex texture between melody and accompaniment, using the key of G major, and therefore deploying the open strings of the guitar. Although Mertz’s guitar writing frequently imitates Chopin-like piano textures, the following example is reminiscent of Paturzo’s arrangement of “Casta Diva”.



JOHANN KASPAR MERTZ, *Die Nachtwandlerin op.35*, extract from “Vi ravviso, O luoghi ameni”, bars 51-53. (Jos. Aibl, c.1840).



IVI, finale, bars 122-125.

Mertz develops Bellini's themes primarily through virtuosic and expressive passagework and the vocal line is not preserved to the same degree as it is in the arrangements discussed above. However, in recording this fantasia I was able to imitate portamenti, since Mertz chose themes slower than those used in Coste's fantasia. I apply portamenti followed by vibrato in bars 13 (A9 from 0.39 to 0.42), then in bars 31, 57, 59, 61, 63, 70-71, 74-75 and 82-83.

Bar	Original	Recording
13		
31		
57		
59		
61		
63		
70/		

71		
74/ 75		
82/83		

### Chamber Music

**Audio 10.** Giuliani, Mauro (c.1828) *Sinfonia nell'Opera Il Pirata* (I mov., Le Permute Guitar Duo). Milan: Gio. Ricordi. **0:34 (1)**.

**Audio 11.** Giuliani, Mauro (c.1828) *Sinfonia nell'Opera Il Pirata* (II. Mov.). **1:29 (1)**.


**Audio 12.** Giuliani, Mauro (c.1828) *Sinfonia nell'Opera Il Pirata* (III mov.). **4:36 (1)**.

Numerous recordings of the *Il Pirata* symphony arranged for two guitars are available. My version, as the Le Permute guitar duo, is inspired by the Deutschen Oper Choir's performance, directed by Marcello Viotti (Berlin Classics, 1994). Accordingly, the first movement and the first part of the second movement are performed slower than is the case with other guitar duo recordings, in accordance with the tempi of Viotti's release. This can be heard in the recording of *Allegro con fuoco* (**A10**) and from bar 1 to 10 of *Andante maestoso* (**A11**). The *Allegro agitato* includes two crescendos towards the end of its first part and Finale (**A12** from 1:20 to 2:22 and from 3:11 to 4:26). In presenting the theme (*Allegro agitato* bars 1-13, **A12** from 0:00 to 0:23 and from 2:32 to 2:55) we perform it at the same speed each time it appears,



which is not the case in existing recordings. In addition, modern instruments were used to enhance bass lines, assisting us in rendering the *tutti* sound of a modern orchestra through longer lasting basses. A compromise was adopted in my recording with respect to choice of instruments: while I performed the first part on the 1864 Torres copy, Vittorio Verdi performed second guitar with a 2007 Santos Hernandez copy by Lodi, which gave the recording a prominent medium-bass range and a modern sound.

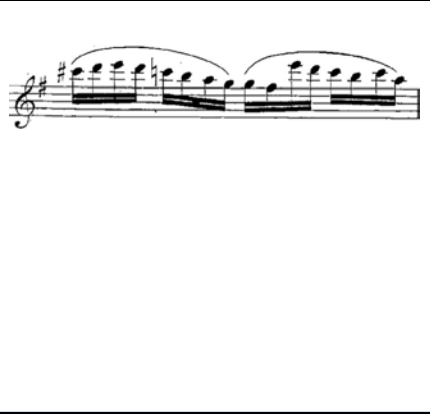
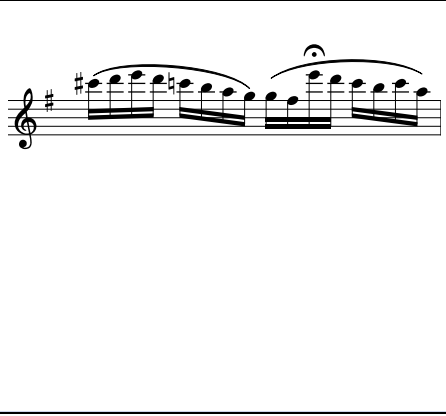

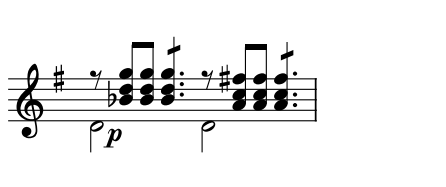
My modifications to the *Lento* before the *Ripresa* (A12 from 2:24 to 2:31) are freely inspired by those of the Claudio Maccari and Paolo Pugliese guitar duo (Brilliant Classics, 2007) as the following illustration shows.

Bar	Original	Recording
76/ 78		

**Audio 13.** Carulli, Ferdinando (c.1830-40, pub.1856) *Fantasie pour Flûte et Guitare sur deux Motifs du Pirata op.337*. Leipsie: Breitkopf & Hartel. **12:20 (1)**.

Italian virtuoso Carulli was known in Paris until his death in 1840 and left more than 300 compositions for guitar. Significant recordings by Jean-Pierre Rampal and Alexandre Lagoya (CBS Masterworks Digital, 1988) included a concerto for flute, guitar and orchestra and displayed virtuosity. Minor changes were made to the score of op.337 for my recording, e.g., towards the end of the theme “Ma non fia per sempre odiata” and to the four variations that follow (as an example, see **A13** from 3.45 to 3.53). In bars 70, 90, 110, 130 and 150, the flautist plays

a fermata on E, as heard in several vocal recordings of Gualtiero’s cabaletta, such as those by Pier Miranda Ferraro (RPL, 1959), Tézier (Opera Rara, 2012), Javier Camarena (Prima Classics, 2021). This fermata reflects the meaning of libretto, which is concerned with *tradito amore* (betrayed love). Bar 198 has been corrected in the recording: an E flat in Carulli’s version was lowered to D, as in the opera.

Bar	Original	Recording
70/90 110/ 130/ 150 (Fl.)		
198 (Guit)		

**Audio 14.** Pettoletti, Pietro (c.1850) *Duettino sour un air de la Somnambule de Bellini* (Piano and Guitar). St. Petersburg: A. Buttner. **4:13 (1)**. World premiere recording.

Italian virtuoso Pettoletti was known in Russia, so this work was published in St Petersburg. His version of “Vi ravviso o luoghi ameni” can be rendered satisfactorily on a plucked instrument, due to the absence of messa di voce. In bars from 22 to 24 (**A14** from 1.28 to 1.42), the melody was slightly altered through embellishments and chromaticism, while the final cadenza (**A14** from 1.50 to 2.17, bars 26-

27) features elements from Samuel Ramey's recording (Decca, 2017), adapted to guitar writing.

Bar	Original	Recording
22/ 24		
26/ 27		

In recording *Duettino* with pianist-composer Andrea Amici, the Alaima was chosen after rehearsing with the 1860 Stauffer-style guitar. This was because, during the pandemic, a fortepiano was not available for recordings, and the significant differences in loudness between a modern piano and the historical guitar made it difficult to plan dynamics. However, this gave the recording a more incisive sound due to longer nails used in performing the guitar and the fan-bar construction of the instrument.

**A14** and **A15** were released as part of *LockDowning Street* (2021).

**Audio 15.** Craille, J. J. (c.1831-1850) *Il Pirata* (Piano and Guitar). London: Johanning & Whatmore. **2:54 (1)**. World premiere recording.

The cabaletta from “Tu vedrai la sventurata” was arranged numerous times in the nineteenth-century. There is no information available on Craille, who wrote the arrangement for piano and guitar. It is not possible to say if he was a guitarist or a pianist and if he was active as a performer at the time. The only other evidence of his activity is a reduction for piano and guitar of *Ma non fia per sempre odiata*. “Tu vedrai la sventurata”, which was recorded with Amici. Only minor changes were made to the score, but it was necessary to edit bars 1 to 3 and 10 to 12, to correct misprints that are not found in the original score of Bellini’s opera.

Bar	Original	Recording
1/3		
10/ 12		

**Audio 16, Video 2.** Sola, Charles Michael Alexis (c.1840) *Vaga Luna Che Inargenti* (D'Ito). London: R. Mills. **3.43 (5)**. World premiere recording.

The Italian guitarist Sola worked in England and was known as a teacher and composer; his *Instructions for the Spanish Guitar* (c.1827) was a significant method at the time. Among his compositions, the arrangement of “Vaga luna” for soprano and guitar is the only one available at present. Rehearsals and performances with a lyric soprano using the Alaima revealed difficulties in achieving good

balance while ensuring scope for emphasis and loudness. In contrast, the 1860 Stauffer-style guitar was well suited to D'Ito (a duo presenting soprano leggero Sachika Ito) in recreating the sound of the time and a softer effect. Consequently, the recording with this combination achieves good balance and numerous subsequent performances in concert have reinforced this impression. In recording the romanza, minor changes were made to the Da Capo section under my guidance by the soprano.

Bar	Original	Recording
33/ 34		
37/ 38		
42		
49		
51/ 52		

## Solo arrangements 1872 – 1937

Three different editions of the *Norma* symphony arranged for solo guitar are available. In his transcription, Arcas proposed a special tuning, asking the performer to tune the fifth string up from A to B. In applying this, I noticed that although it facilitated the execution of a demanding transcription, the fifth string produced a sound that was not homogeneous and was more tense compared to the others.



JULIAN ARCAS, *Norma sinfonia de Bellini*, score extract, bars 1-10. (Union Musical Espanola, c.1860).

For this reason, Damas's edition was preferred, although I decided to incorporate two bars from a third by important Italian guitarist-composer Manlio Biagi (1896-1942), who wrote several compositions for solo guitar as well as arrangements from operas and well-known themes and classical compositions published by Monzino and Garlandini in Milan.



MANLIO BIAGI, *Norma (sinfonia dell'opera)*, score extract, bars 1-7. (A. Monzino e Garlandini, c.1920-1940).

**Audio 17.** Damas, Tomas (1872) *Sinfonia de la Norma*. Madrid: A. Romero. **6:03 (2)**. World premiere recording.

Spanish guitarist Damas, author of a *Nuevo método de guitarra por numeras compaseada* (Madrid, 1868), released hundreds of compositions and arrangements for solo guitar and for guitar with other instruments.



TOMAS DAMAS, *Sinfonia de la Norma*, score extract, bars 1-7. (Antonio Romero, 1872).

This arrangement is particularly demanding for the performer, due to technical difficulties for both hands. The following example shows ligatures in fixed positions while fast right-hand movements are requested. In recording one extract (**A17** from 0.50 to 0.56) I softened my right-hand attack in order to reach the requested speed.



IBID, score extract, bars 21-23.

The following extract shows how the composer arranged a section presenting rapid descending semiquavers (**A17** from 1.17 to 1.37) and octaves (**A17** from 1.38 to 1.44). After softening the right-hand attack, the left-hand has to execute rapid mechanical displacements.



VI, score extract, bars 35-49.

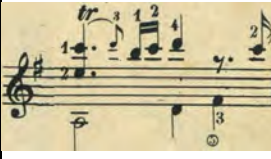
The finale affords the performer the opportunity to show virtuosity through rapid passages and octaves, although it is not possible to reach the requested speed in the original orchestral score (**A17** from 5.30 to 6.03).



VI, score extract, finale, bars 166-181.



In bars 11 and 13, I have incorporated *tremolos* suggested by Biagi, which follow the orchestral score.

Bar	Original	Recording	Biagi
11			
13			

In conclusion, while recorded using a 650mm-scale instrument, technical difficulties came up while rehearsing this arrangement that suggest performing with a period instrument presenting a smaller scale (610mm) and a lower action could achieve better results.

**Audio 18.** Baldini, A. (c.1923-1937) *Ah non credea mirarti*. Firenze: Edizioni Ditta R. Maurri. 4:15 (2). World premiere recording.

There is no information about the lives and works of Baldini and Caputo. Notwithstanding, Maurri of Florence included arrangements and compositions by both guitarists in catalogues. My research thus far demonstrates that no other arrangements of “Ah non credea mirarti” and “A te o cara” for solo guitar exist.


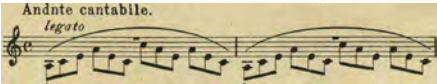

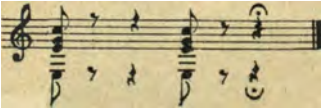



MAURRI PUBLISHING, list of scores available, c.1930

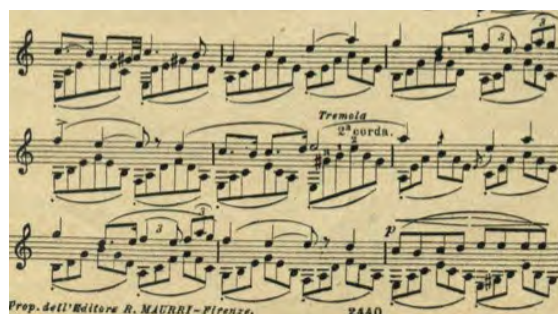
1493. Baldini A. Marcia militare	L. 1.50
1494. — Buontemponi, polka	. . . 1.50
1495. — Onde elettriche, mazurka	. . . 1.50
1496. — Orfeo, valzer	. . . 1.50
2438. — Guglielmo Tell <i>Norlese</i>	. . . 1.50
2439. — Figlia del Reggimento, <i>Diver!</i>	. . . 1.50
2440. — Sonnambula, <i>aria finale</i>	. . . 1.50
2441. — In campagna, <i>marcia</i>	. . . 1.50
2442. — Tarantella	. . . 1.50
2443. — Mimosa, <i>polka</i>	. . . 1.50
2444. — Arianna, <i>gavotta</i>	. . . 1.50
1040. Caputo G. Puritani Divert.	. . . 1.50
1041. — Fra Diavolo	. . . 1.50
1042. — Elisir d'amore	. . . 1.50
1043. — Don Pasquale	. . . 1.50

IVI, extract

In my recording, an introduction was added, arranged from the orchestral score. Two minor revisions were made: in bars 1-2, where a ligature between A and C was added to give a better rendition of requested legato; and in the final bar, where a C bass replaces an E, as in Bellini's original score.

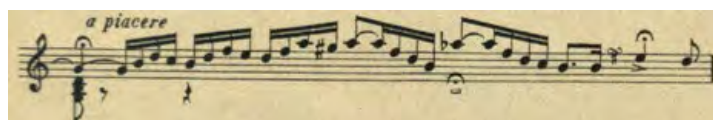
Bar	Original	Recording
Intro		
1/2		
39		

In recording this arrangement, my attention was focused on rendering the vocal line, although the accompaniment often presents complex lines. In order to evoke the duet of Elvino (Tenore) and Amina (Soprano), two different dynamic intensities were employed (*mezzoforte* from **A18** 1.20 to 1.34, *piano* from 1.35 to 1.44, *mf* from 1.45 to 1.56 and *p* from 1.57 to 2.03).



A. BALDINI, *Sonnambula*, *Aria finale*, score extract, bars 12-20. (Edizioni Ditta R. Maurri, c. 1922-1937).

To reflect the meaning of the libretto, from **A18** 2.14 to 2.47, the speed is slightly faster and define.<sup>11</sup> Then, the music returns to be melancholic and leads to a final cadenza (from **A18** 3.45 to 4.05).



IVI, score extract, bar 38.

**Audio 19.** Caputo, G. (c.1923-1937) *A te o cara*. Firenze: Edizioni Ditta R. Maurri. **3:29 (2)**. World premiere recording.

Baldini and Caputo's arrangements faithfully reproduce the orchestral score, therefore it can be assumed that they were aware of Bellini's operas. Yet, despite this, these editions lack important information from the original score, such as where a singer, choir, or an instrumental part enters. I would argue that guitarists were asked to know the original operas well or were trained by professionals who were aware of the orchestral score and who could communicate how to recreate tempi, dynamics and timbres.

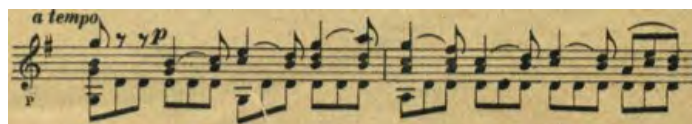
Following the introduction (**A19** from 0.28) the guitar imitates Lord Arturo Talbo (tenore). In rendering the vocal line as requested by the arranger (*marcato il canto*), I tended to play the melody with more emphasis.



G. CAPUTO, *Puritani (Celebre Quartetto)*, score extract, bars 1-8. (Edizioni Ditta R. Maurri, c. 1922-1937).

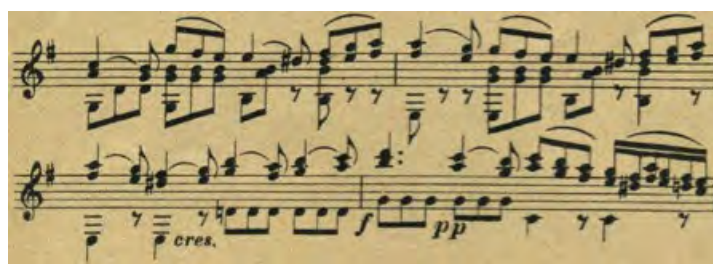
<sup>11</sup> "Potria novel vigore; Il pianto, il pianto mio recarti; Ma ravnivar l'amore; Il pianto mio non può."

After a cadenza (**A19** from 1.13 to 1.20), four singers enter supported by a choir. I played towards the bridge, as also heard in my recording of “Casta Diva” (**A6** and **A6a**).



VI, score extract, bars 17-18.

From 1.42 to 2.09 I changed my right-hand attack to express the duet between Arturo and Elvira (soprano). However, my recording does not include any textual modifications to Caputo's arrangement.



IBID, score extract, bars 21-24.

Overall, both **A18** and **A19** can be performed either with a modern or historical instrument, given that the former can better render the orchestral and chorus parts included in these arrangements. While long-lasting basses can lead to major resonance in the medium-bass range of the instrument, the melody can be enhanced through *tocco appoggiato* – that is to say the finger of the right hand, after playing the string, rests (appoggia) on the next one, producing a more intense sound – and by *suono cavato*, which consists of producing a similar effect without resting on the next string.

In conclusion, I would state that performance issues in operatic arrangements and variations of the nineteenth-century for guitar can be addressed primarily through editorial changes, providing that an idiomatic style is maintained. Vibrato necessarily must be avoided

when open strings can facilitate performance, and as such *messa di voce* cannot be satisfactorily performed. To imitate orchestral sounds and vocal cadenzas, as well as reflect the meaning of libretti, I modified *tempi* according to current knowledge of nineteenth-century performance practice but also took into account recent recordings. In sum, through recordings and musical examples, this research shows how to successfully render vocal lines using both a period instrument as well as modern reproductions of Torres guitars.

Although the Stauffer-style guitar assisted in recreating the timbre of the time in the arrangement of “Vaga luna”, the instrument chosen for most for the chamber music recordings was the Alaima, which I used when performing with musicians who were not performing with period instruments. This did not occlude the rendering of vocal lines, nor the imitation of orchestral timbres. Therefore, I would argue that these compositions, as well as other chamber works based on opera, can be interpreted in a satisfactory manner and included in today’s performances using modern instruments.

While the end of the nineteenth-century showed a decline of interest in arrangements for guitar by major performers, this did not stop publishers from continuing to commission operatic repertoire for the guitar. I would argue that successful interpretation of vocal lines in these later arrangements can be achieved with a modern instrument, while applying different right-hand attacks and through plucking of the bass and high strings. Furthermore, the complexity of these arrangements and their close adherence to the original scores (through retaining much of the original vocal, chorus and orchestral material), makes them worthy of being incorporated into modern performances by guitarists.

A useful starting point for students wishing to explore these and other arrangements are the music examples in this thesis, which present the results of my studies and suggestions for embellishments drawn from

vocal recordings. Thus, this thesis serves as a resource for young guitarists who wish to incorporate these compositions into their repertoires.

## **Chapter 3**

### **Bellini and the USA**

#### The guitar in the USA in the nineteenth-century

This chapter addresses Vincenzo Bellini's arrangements published in the USA approximately from 1840 onwards, summarising the role of the guitar, guitarist-composers, makers and publishers of the time, and investigating performance issues. Therefore, an in-depth study of guitarist-composer Justin Holland (1819-1887) is provided, which incorporates recordings of all his works using Bellini's themes and a reflection on this figure. The extensive focus on Holland here is due to six works employing Bellini's themes, more than any other American guitarist-composer of the time. Furthermore, music for one and two guitars is explored as well as transcriptions for voice and guitar; the latter are included in the appendix.

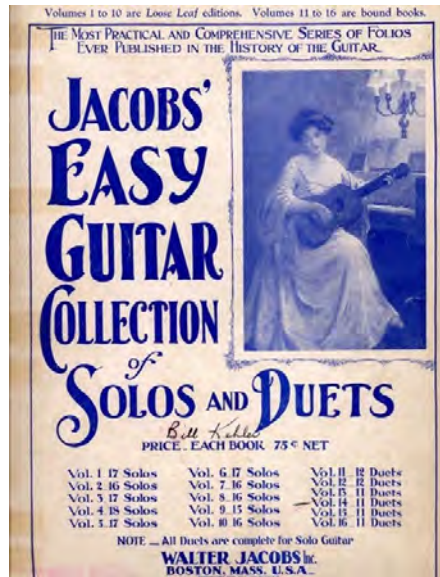
Attention is devoted to proposing a more creative approach to the scores, involving the adding of elements from other compositions or through editing. In effect, this approach led me to create my own arrangements and fantasias from existing ones and to experiment using a sound that recalls the steel strings available on some US-made instruments at the time. Developing the methodology of the previous chapter, I use similar procedures inspired by nineteenth-century variations and medleys to propose modifications to the scores. Two copies of Torres guitars assisted me in expressing vocal lines and achieving incisive instrumental patterns.

During the second half of the nineteenth-century the guitar was used by instrumentalists and composers throughout the USA. Prominent guitarist-composers were able to perform as touring professionals in concert halls and theatres. Among these were Wilhelm Frederich Bischoff (1844-1888), John B. Coupa (c. mid-nineteenth-century)



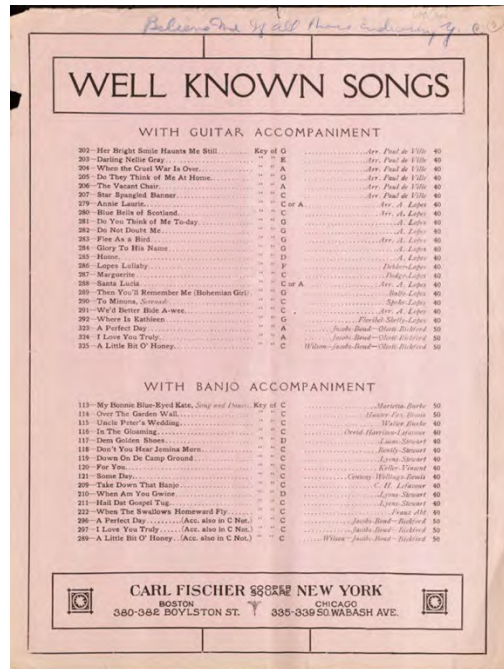
Trinidad Huerta (1800-1874), Jose De Anguera (1810-1882), Charles De Janon (1834-1911), Leopold De Janon (ca. 1850s), Charles James Dorn (1839-1909), Winslow Lewis Hayden (1839-1886) and Holland. Most of their works are rarely performed today. However, many of their compositions consist of arrangements of Italian opera arias (Noonan, 2008, pp.13-15, 61-62).

Simultaneously, many publishers were able to offer extensive catalogues of guitar music. Among these, it is worth mentioning S. Brainard and Sons in Cleveland, Alfred Chenet & Company in Boston, John F. Nunns, J.L. Peters and The Henning Music Co. in New York (Noonan, 2008). In addition, numerous periodicals, which included guitar compositions, usually arrangements of famous themes and opera arias, had a role in disseminating guitar music. These publications were intended mostly for amateurs, and it is common to find a portrait of a girl with a guitar on the cover, since this repertoire was considered particularly suitable for women, so long as their performance did not undermine their posture, as recommended by manuals of good manners, which advised women to practice an instrument, usually a keyboard (Leppert, 2022, p.147). Johnston & Boak (2008, pp.15,20) point out that, in the USA, guitar makers offered instruments intended for girls with smaller scales and different prices.



*Easy Guitar Collection of Solos and Duets* is the first of 16 books of scores. (Walter Jacobs, 1905).

Several scores were edited for two guitars or for guitar with piano accompaniment but, in most cases, the arranger clearly indicated that performance alone was also possible. However, due to technical difficulties, sometimes it is necessary to slow down to accommodate rapid passagework when performed as a solo. Moreover, Francis Weiland (c. mid-nineteenth-century) released numerous arrangements for voice and guitar of known operatic themes translated into English.



Solos and Duets with or without Piano Accompaniment lists several “Well Known Songs”. (Carl Fischer, c.1910).

Today, guitar makers of the nineteenth-century are known more than the guitarists-composers. In the second half of the nineteenth-century, US instruments were simpler and cheaper than their European equivalents. Usually crafted in large workshops and factories, they were more suited to stable climates, too. In the nineteenth-century, the guitar was mostly an instrument for middle-class amateurs since many of them could not afford a piano. It is worth noting that, in addition to a substantial number of young women, several middle-class African Americans played the guitar. Given this, Noonan argues that it would not be unreasonable to consider the guitar as a potential subject for countering racism and sexism (2008, p.3).

As a result of unprecedented growth during the period of the BMG (Banjo, Mandolin, and Guitar) movement instruments were produced on a mass scale and a burgeoning magazine publishing industry emerged. However, in the final decades of the century, the banjo almost usurped the guitar’s place in America’s musical life, adopting similar repertoire and technique (Noonan, 2008, p.42).

## Works inspired by Bellini's themes published in the U.S.A.

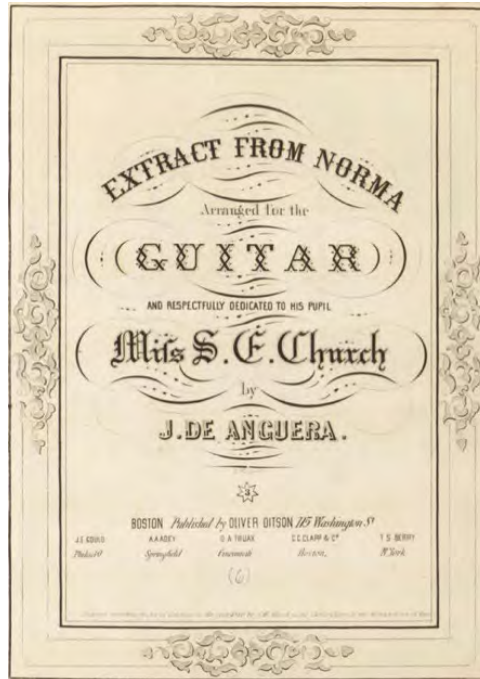
Arrangements of famous Bellini themes were popular and American professionals and amateurs were provided for by numerous composers. Today, the Library of Congress lists 40 works: arrangements, fantasias, and themes with variations for solo guitar or guitar with other instruments are included.<sup>1</sup> Compositions belong to one of the following categories:

- 1) Arrangements of famous arias or cavatinas, extracts from operas.
- 2) Themes with variations.
- 3) Fantasias on themes from operas following their order in the original score. Due to publisher practices, some of them were divided into two or more series', e.g., *Scraps from the Operas* by Holland and *Gems from Norma* by Coupa.

*Extract from Norma* is one of the first Bellini arrangements published in the USA; it was published by Oliver Ditson in 1846. De Anguera, the Spanish-born arranger, after having spent some years in Mexico, became a prominent musician in Philadelphia, New York City and Boston from the 1840s until his death in 1882 (Back 2019).

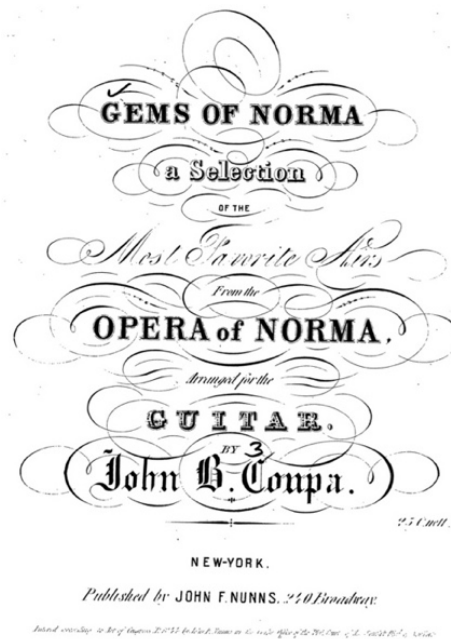
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<sup>1</sup> The list is available at the following link: <http://www.donaldsauter.com/lcgr.htm> (Accessed: 26 March 2023).



JOSE DE ANGUERA, *Extract from Norma*. (Oliver Ditson, 1846).

**Audio 20.** Coupa, John B. (1844) *Gems from Norma*. New York: John F. Nunns. 7:58 (2). World premiere recording.



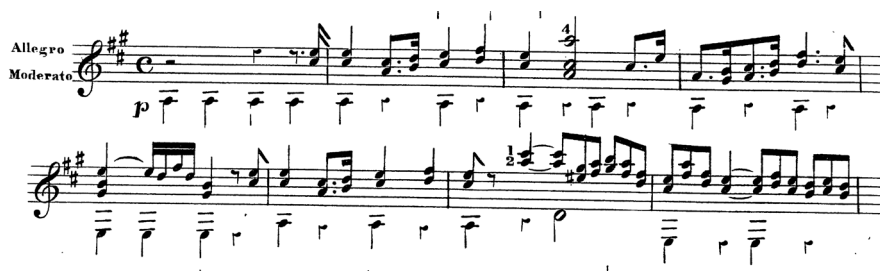
JOHN B. COUPA, *Gems of Norma*. (John F. Nunns, 1844).

Coupa was a Hispanic-American composer celebrated as one of the most gifted performers of his time (Back, 2019, p.12). He appeared in New York as early as 1841 (Brosky-Lawrence, 1995). *Gem 1* includes the ending of the first act: “In mia man alfin tu sei, niun potria spezzar tuoi nodi”, a duo for Norma and Pollione. Few guitar transcriptions of this part of the opera exist.

In rendering the vocal line of the first *Gem* (**A20** from 0.47 to 3.27), I experienced several issues using carbon strings, due to their too incisive attack. To address them, the Sorrento model was strung with nylgut to obtain sweeter higher sounds and less intensive basses. This change assisted me in achieving vocal qualities and in engaging with the meaning of the libretto.



IVI, extract from “In mia man alfin tu sei”, bars 13-20.



IVI, extract from “Ah! Bello a me ritorna”, bars 58-64.

While nylgut is suitable for rendering vocal lines, the Torres model provides a clear and balanced sound. This assisted me in recording “In man mia alfin tu sei” (**A20** from 3.28 to 6.03).

*Gem 2* presents a complete arrangement of “Mira, o Norma” and “Si, fino all’ore estreme”, extracts from the opera that were arranged for

one or two guitars by other composers in the same period. It is worth noting that both *Gems* can be merged to become a single fantasy. Coupa's writing is particularly demanding and not suitable for amateurs.

My modifications include minor changes and the addition of a section taken from another score. In bars 28 (**A20** from 1.37 to 1.41) and 55 (**A20** from 3.11 to 3.18) I have added fermatas to better express Norma's rage against Pollione. In bar 28 she is showing her jealousy towards Adalgisa ("all'altar non la torrai"), while in bar 55 she expresses a threat to their children ("un istante, e d'esser madre mi poss'io dimenticar!"). In bar 72 (**A20** from 4.00 to 4.03) a portamento was added, both to differentiate it from bar 63, where the same musical element is presented, and to imitate singing style.

Bar	Orginal	Recording
28		
55		
72		

Some embellishments were added when melodic lines repeat, following a procedure I adopted in my recording of renowned French guitarist-composer Coste's *Fantasia op.16*. Coste's masterpiece was published only three years later, and uses the same theme, so I decided to apply features from it. Several different extracts from the score were enhanced as a result, as shown by the following examples.

Bar	Original	Recording
75/ 76	<p>Gems of Norma No.1.</p>	
77/ 78		
103/ 104		
105/ 106		
108/ 109		
110		
113/ 114		




*Gems from Norma* were probably conceived to be performed as a single fantasy (although published in two different scores for economic reasons), since the first work ends with an unsatisfactory finale that cannot be considered proper for a concert piece, presenting an arpeggio that does not recall any of Bellini's themes.



IVI, finale, bars 135-138.

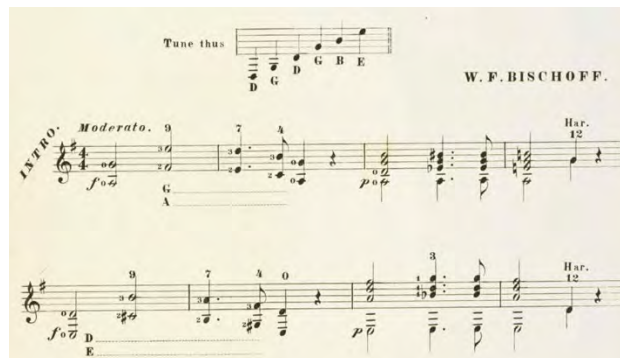
This problem is addressed by adding a finale taken from Coste's *Fantasie op. 16* (**A20** from 7.09 to 7.58).

Bar	Recording
finale	

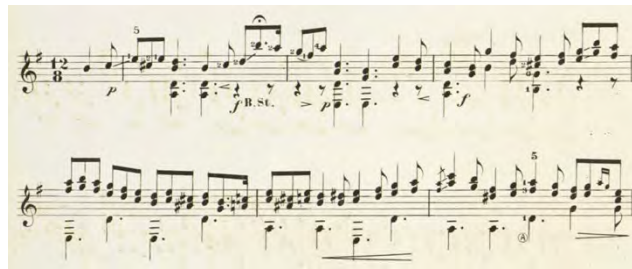
**Audio 21.** Bischoff, Wilhelm Frederich. (pub.1892) *La Sonnambula*. Chicago: The Henning Music Company, 1892. 4:26 (2). World premiere recording.

Bischoff was active in New York and Chicago (Noonan, 2008, p.46). His arrangement from *Sonnambula* includes the quintet “D’un pensiero e d’un accento rea non sono”. This work includes an effective introduction written by the composer and requires retuning of the A (to G) and E strings (to D). This makes it easier for the performer to play

the bass line and thus allows for greater melodiousness throughout the performance.



WILHELM FREDERICH BISCHOFF, *Sonnambula*, Introduction bars 1-8. (The Henning Music Company, 1892).



IBID, extract from "D'un pensiero e d'un accento rea non sono", bars 16-22.

Nineteenth-century arrangements are often similar to one another, although the peculiarity of a special tuning should have prevented the emergence of similar editions. Yet, just a year later, an arrangement with the same characteristics was released by the Columbian American guitarist-composer De Janon and published by T. B. Harms & Co.



CHARLES DE JANON, *Sonnambula*, Introduction bars 1-8. (T.B. Harms & Co, 1893).

It is not possible to demonstrate who wrote this arrangement, since only publication dates are available, which may not correspond to dates of composition.



IBID, extract from "D'un pensiero e d'un accento rea non sono", bars 16-20.




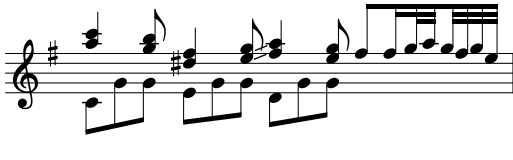
A misprint in bar 4 was corrected in the recording (**A21** from 0.12 to 0.16).

Bar	Original	Recording
4	<p>The original notation for bar 4 shows a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a misprint in the bass line.</p>	<p>The recording notation for bar 4 shows the same treble clef, key signature, and time signature. The misprint in the bass line has been corrected.</p>

Editorial changes included the partial removal of a bass line in bar 29 (**A21** from 2.19 to 2.25), to better express the melody line.

Bar	Original	Recording
29	<p>The original notation for bar 29 shows a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes a full bass line.</p>	<p>The recording notation for bar 29 shows the same treble clef, key signature, and time signature. The bass line has been partially removed to better express the melody line.</p>

Furthermore, portamenti as well as an extension of the cadenza were added to bars 34 and 39 to better express vocal lines, reflecting my studies on *bel canto*.

Bar	Original	Recording
34		
39		

**Audio 22.** Dorn, Charles J. (1897) *Il Pirato* in *Guitar Album*. Boston: Chicago, New York, Carl Fischer. 1:27 (2). World premiere recording.

There is limited information available about Dorn. He was a prominent musical figure in Massachusetts who published his works as “Carl Dorn” or “Charles J. Dorn” (Dismuke, 2015). George W. Bemis (1848-1925) in his *Random Reminiscences* recalls that he was a fine player, particularly dedicated to Mertz (ivi). The *Cadenza* journal reported an enthusiastic audience reaction after a concert in 1896 (Torosian, 2007).

## AIR "IL PIRATO."

No. 44.

BELLINI.  
Arr. by C. J. DORN.

Allo. Cantabile.

CHARLES JAMES DORN, *Il Pirato*, bars 1-27. (Carl Fischer, Inc., 1897).

The choice of the key of C major recalls that of Emilia Giuliani in *Belliniana n.1.* and reflected the need to make this arrangement easy and agreeable to perform. It is curious to note that there is a confusion in the title, which is both the title of a cabaletta and of the opera from which it was taken. Bellini composed *Il Pirata* for La Scala theatre in Milan in 1827. It is a dark romantic drama set during medieval times in Sicily. "Ma non fia per sempre odiata" is sung at the moment when the protagonist, Gualtiero, is sentenced to death following to the killing of his rival in love, Ernesto. This work was published among several transcriptions of songs and popular themes from operas by different arrangers by Carl Fischer in Boston, New York, and Chicago in 1897.

In recording this concise arrangement, I focused on expressing the vocal line. Since the piece was intended for amateurs, no modifications were made, except for a gruppetto at the end of bar 17 (**A22** from 0.50 to 0.52).

## Justin Holland

Holland was principally a pedagogue and is known as the author of the renowned *Comprehensive Method for the Guitar* (1874) as well as being one of the main guitarist-composers of his generation. This American professional referred to the most celebrated European methods, insisting on the need for learners to master the 'elements of music' and 'a systematic fingering' (Noonan, 2008, pp.61-62). He studied at Oberlin College, outside Cleveland, Ohio, one of the few higher education institutions that the black population could access at the time. His ability to speak different languages such as German, French, Italian and Spanish assisted him in receiving students from overseas as well as recent immigrants and in increasing knowledge of foreign guitar literature (AfriClassical.com, 2022). During his life, he fought for civil rights in the USA, working for the end of slavery. Holland participated in several activities of the Prince Hall Masonic Lodge, which he joined in 1861. As a Master Mason, he secured the recognition of African American freemasons among white freemasons in Europe, despite refusal by American white lodges because of their race. As Deputy Grand Master he facilitated foreign relations and it is worth noting that his efforts were recognised in Europe by the Viennese masonic periodical *Der Freimaurer* (Banks, 1987, p.35).

He worked in Cleveland, writing methods, compositions, and arrangements for one and two guitars. He produced a large body of work for the guitar, most of which is infrequently performed today. His 300 published works for guitar include numerous arrangements and some predate the Civil War. He began to write them for his students, then, due to the high demand, he published them from 1848 onwards (Banks, 1987, p.25). His compositions were usually written in the classic style of the parlour music of the time. Today, most of his works are available in some libraries throughout the USA and in England.

My research on Holland's performance activity is informed by recent research by Banks and Jackson (2014). It is worth noting that Holland, being one of the most prominent guitar figures of the time, from the 1860s until his death in 1887, brought about a business deal with guitar manufacturer Christian Frederick Martin Sr<sup>2</sup> (1796-1873) who moved with his family to Nazareth, Pennsylvania, in 1859. A new model of guitar with X-bracing, a system that would become typical in the construction of the American guitar, was developed as a result, one suitable to withstand the strong tension of iron strings that have been used on guitars since 1920 (Johnston & Boak, 2008). Before Holland, Coupa, a concert guitarist and instructor, was Martin's primary sales agent and endorser, approximately from the late 1830s. Then he was replaced by another prominent professional, Charles De Janon (Johnston & Boak, 2008, p.11, 21). Martin's decorated models cost up to \$80, while simple ones are no more than \$20. He made fancy and smaller guitars that were popular among women, and more austere instruments preferred by men.

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<sup>2</sup> Born in Germany, Martin worked for the renowned guitar maker Johann Georg Stauffer in Vienna, becoming a foreman. After a legal dispute he moved to the USA in 1833, where he made the first guitar in the country featuring the same "Vienna screws" of Stauffer guitars and an adjustable neck. Prominent luthiers such as Louis Schmidt and George Maul worked for him at that time (Groce, 1991). Later, he founded the C.F. Martin & Company that remains to this day the best-known acoustic guitar factory worldwide. Today, the company is still family owned. From the very beginning Martin was flexible as to his customers' needs and requests. As a result, his innovative models are still in use today.





C.F. Martin 1-26 model. The first number indicates the size (a Terz Guitar was listed as 5), the second stands for the price in USA Dollars.

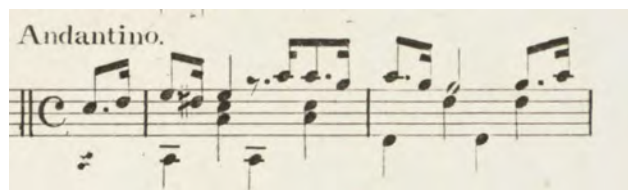
### Justin Holland and Vincenzo Bellini

In his several hundreds of published arrangements, Holland devoted particular attention to Italian opera, and to Bellini, Gaetano Donizetti, Gioacchino Rossini, and Giuseppe Verdi in particular. He wrote three collections entitled *Boquet of Melodies* for solo guitar based on *Norma*, *Sonnambula* and *Puritani* (only one copy of the latter is available, at the Library of Congress in Washington) and three *Scraps from the Operas* for one or two guitars based on *Norma* (2) and *Sonnambula*. *Boquet* and *Scraps from Sonnambula* include different themes from the opera, while those from *Norma* are the same, with only minor changes.

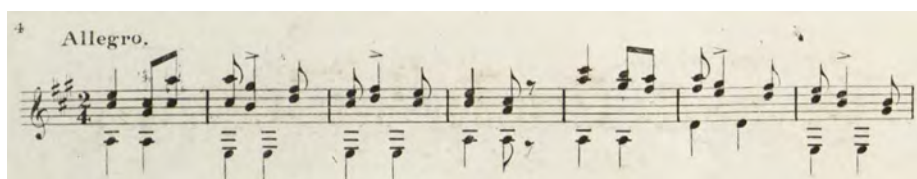
The main feature of Holland's operatic arrangements is a particular focus on the melodic lines. The keys facilitate easy performance on the fretboard. The accompaniments are very simple, suitable for the

performance of an amateur or, through editorial changes, to that of a professional. In composing and arranging for guitar some keys present technical issues. In such cases the left hand may be forced to constantly change between uncomfortable or otherwise complex positions. Holland's transpositions are always made to facilitate performance on the guitar.

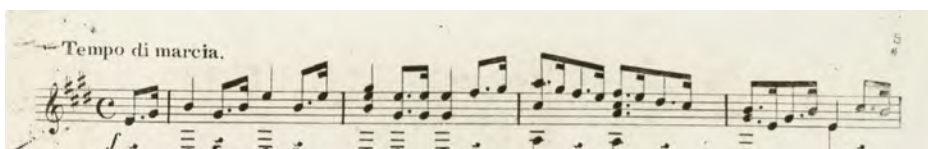
I made systematic modifications to these arrangements to obtain a closer relation to the orchestral scores, especially in solo arrangements, where I added parts from other works to create a guitar fantasy, although in guitar duos only minor changes and cadenzas were introduced. Although *Boquet of Melodies* was published in a version for solo guitar, my recording is based on the solo-duo edition, which I blended with another arrangement by De Anguera and my own additions.



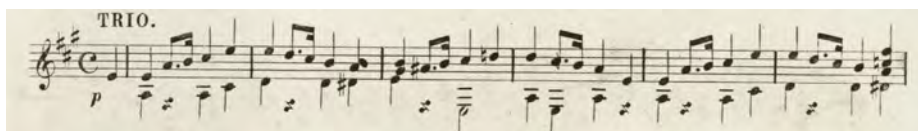
JUSTIN HOLLAND, *Boquet of Melodies*. *Norma*, extract from "Mira O Norma", bars 10-12. (S Brainard & Sons, 1871).



IVI, extract from "Si, fino all'ore estreme", bars 43-49.



IVI, extract from "Meco all'altar di Venere", bars 91-95.



IBID, extract from “Dell ‘Aura tua profetica”, bars 117-123.

**Audio 23.** Holland. Justin (1868) *Norma n. 1* in *Scraps from the Operas* Boston: Oliver Ditson & Co. **4:26 (2)**. World premiere recording.

The added orchestral introductions in the solo (**A23**, from 0:00 to 0:11 and from 2:31 to 2:47) are performed with a clear timbre, playing towards the bridge to imitate the sound of the orchestra.

Bar	Recording
Intro	

Conversely, performing the vocal line I used a darker tone to imitate the voices of the singers and the melody at a higher volume than the accompaniment. In **A23**, from 3:21 to the end, I increased my tempo since “Meco all’altar di Venere”<sup>3</sup> and “Dell’Aura tua profetica”<sup>4</sup> (**A23** from 2:31 to 4:26) are not placed consecutively in Bellini’s score.

<sup>3</sup> Act I, Scene I.

<sup>4</sup> Act I, Scene II.

marcato  
Del - l'au - ra tua pro - fe - ti - ca,  
(con devota ferezza)  
marcato  
Del - l'au - ra tua pro - fe - ti - ca,  
pp  
staccato

VINCENZO BELLINI, *Norma*, extract from “Dell’Aura tua profetica”, vocal score, p.15 bars 7-9. (Gio. Ricordi, c.1920).

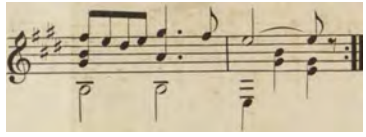

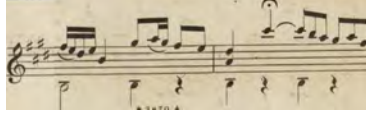

FLAVIO  
O - di? I suoi  
ri - tia com - pie - re Nor - ma,

IVI, extract from “Meco all’altar di Venere”, vocal score, p.38 bars 11-16.

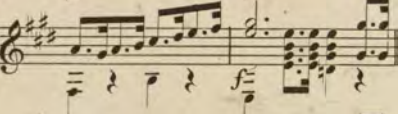

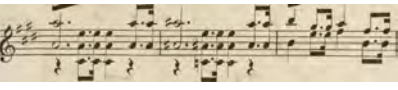

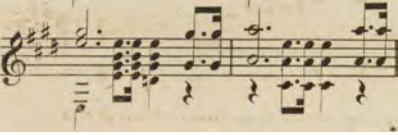

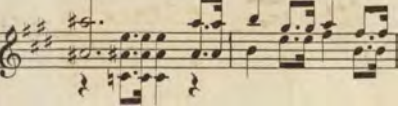

Modifications to Holland’s arrangement were made in order to obtain a closer connection to the original opera. For instance, an appoggiatura was added in bars 8, 22 and 23 (A23 from 2:12 to 2:26), while in Norma’s cadenza a darker tone was applied to imitate singers.

mo - va tanto stra - zio del mio -

IVI, *Norma*, extract from Act II, vocal score, p.171 bars 10-12.

Bar	Original	Recording
7/8		
22/ 23		

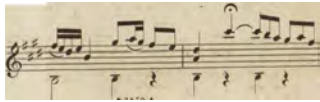

In several instances, as demonstrated in following examples, I was forced to change the notation, since it is not possible to obtain two sounds from the same string simultaneously.

Bar	Original	Recording
64/ 64		
65/ 67		
68/ 69		
70/ 71		

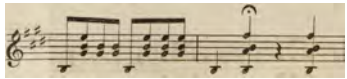

**Audio 24.** Holland, Justin (1868) *Norma n. 1* in *Scraps from the Operas* (Le Permute, Guitar Duo). Boston: Oliver Ditson & Co. **4:22 (1)**. World premiere recording.

The duo version includes Norma's cadenza, as in **A23**. The second guitar provides orchestral responses to the singer, as in the score (bars 22 and 23, **A23** from 2.15 to 2.29).

Guitar I

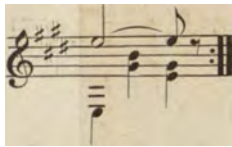

Bar	Original	Recording
22/ 23 (2nd)		

Guitar II

Bar	Original	Recording
22/ 23 (2nd)		

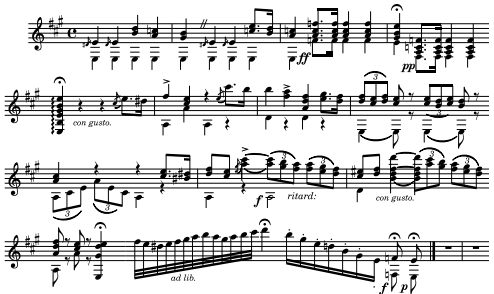
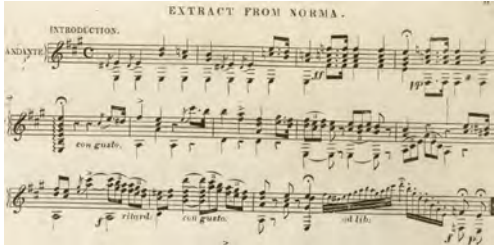
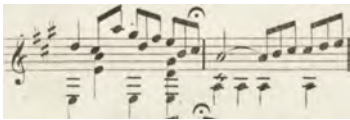
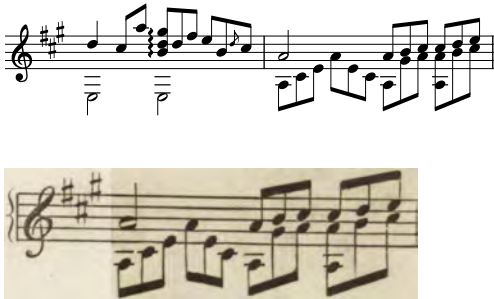
When bar 8 is repeated, an appoggiatura is added, as in **A23**.

Guitar I

Bar	Original	Recording
8 (2nd)		

**Audio 25.** Holland. Justin (1868) *Norma n.2* in *Scraps from the Operas*  
 Boston: Oliver Ditson & Co. **6:05 (2)**. World premiere recording.

Two versions of this arrangement are included in the RP; the one for guitar solo includes major revisions drawing on an earlier arrangement by De Anguera (1846), who composed an introduction (**A25** from 0.00 to 1.08), provides a denser accompaniment from bars 24 to 37, and gives the full Norma and Adalgisa cadenza (bars from 38 to 41, **A25** from 3.23 to 4.07) as well as the original finale.

Bar	Original	Recording
Intro		 
24/ 25		

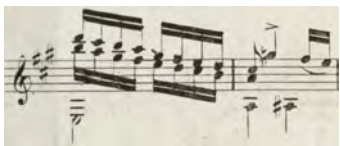
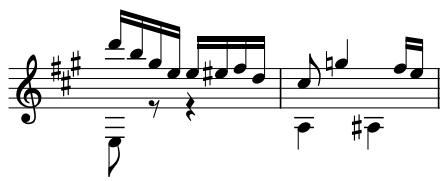
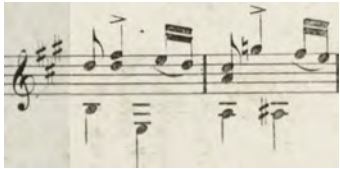

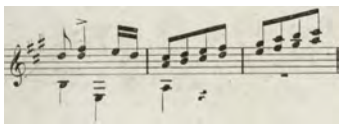

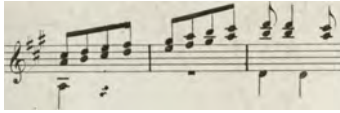
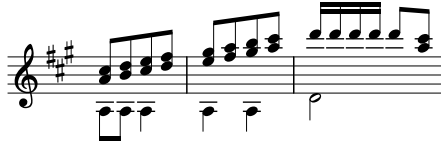
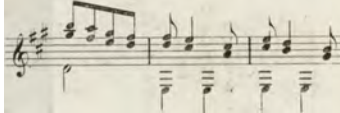

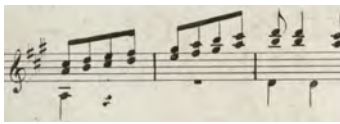
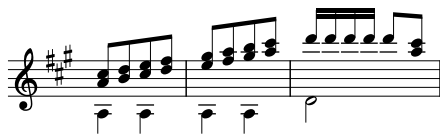
<p>26/ 27</p>		
<p>30/ 31</p>		
<p>32/ 33</p>		
<p>34/ 35</p>		
<p>36/ 37</p>		




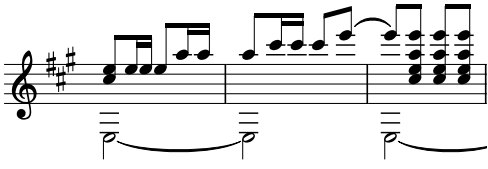
38/ 39		
40/ 41		

In the second part, I introduce editorial changes such as a rallentando in the repetition from bars 50 to 53 (**A25** from 5.04 to 5.12) and minor changes to the melody by adding new passagework to recreate the original orchestral sound and introducing new ideas. This can be heard from bars 60 to 77 (**A25** from 5.19 to 5.37).

Bar	Original	Recording
60/61 (2nd)		
62/63 (2nd)		

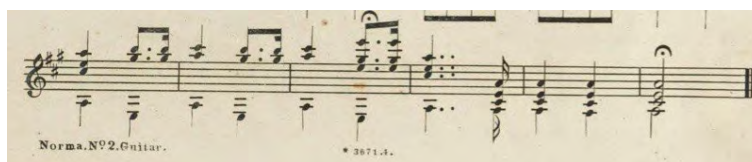
64/65 (2nd)		
66/67		
68/70 (2nd)		
75/77 (2nd)		
72/74		
75/77		

Two bars from Anguera's edition were added to create a bridge toward the repetition after bar 84 of Holland's score.

Bar	Original	Recording
79/81		

		
82/84		
		

Then, I compared Holland's finale to Bellini's opera. As the following example clearly demonstrates, there is a lack of connection between them.




JUSTIN HOLLAND, *Scraps from Opera. Norma n.2*, extract from "Si, fino all'ore estreme", bars 74-79. (Oliver Ditson & Co, 1868).



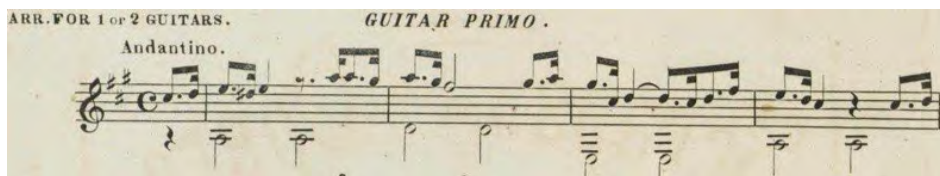
VINCENZO BELLINI, *Norma*, extract from "Si, fino all'ore estreme". Finale, vocal score, p.187 bars 11-21. (Gio. Ricordi, c.1920).

In place of Holland's new Coda, I decided to incorporate Anguera's, since it pays proper attention to Bellini's score. This can be seen in following examples and in **A25** from 5.44 to 6.05.

Bar	Recording
Coda	

**Audio 26.** Holland, Justin (1868) *Norma n.2* in *Scraps from the Operas* (Le Permute, Guitar Duo) New York: J. L. Peters. **3:40 (1)**. World premiere recording.

In the guitar duo score of “Mira, o Norma”, I omitted the bass notes in the first guitar part as they are performed by the second, thus optimising melodic expressivity.



JUSTIN HOLLAND, *Scraps from Opera. Norma n.2*, extract from “Mira, o Norma”, bars 1-5. Guitar 1. (Oliver Ditson & Co, 1868).

As in **A25**, Anguera’s rendition of the cadenza was recorded instead of that of Holland.

#### Guitar I

Bar	Original	Recording
28		

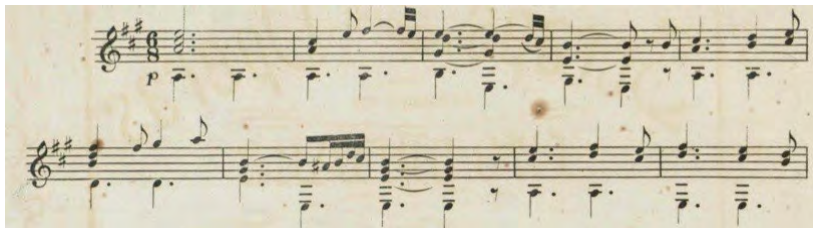
In this second arrangement only minor revisions were applied, in contrast to the heavy interventions in the previous version.

**Audio 27.** Holland, Justin (1868) *Sonnambula* in *Scraps from the Operas*. New York: J. L. Peters. **4:14 (2)**. World premiere recording.

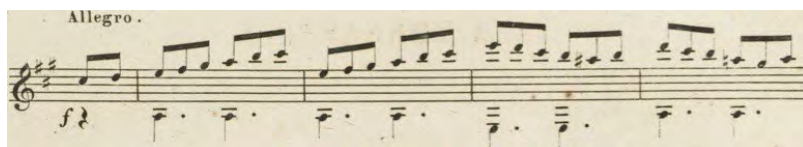
**Audio 28.** Holland, Justin (1868) *Sonnambula* in *Scraps from the Operas* (Le Permute, Guitar Duo). New York: J. L. Peters. **3:18 (1)**. World premiere recording.

In both arrangements, “Prendi, l’anel ti dono” and “In Elvezia non v’ha rosa fresca e cara al par d’Amina”, I used different instrumental sounds

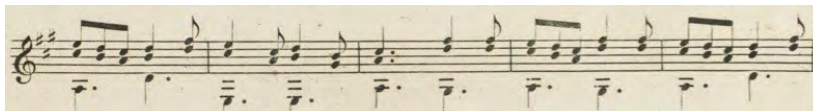
to imitate the timbres of the vocal part, the flute, and the choir, playing the flute melody towards the fingerboard (e.g., **A27**, from 2:20 to 2:32; **A28**, from 2.14 to 2.24) and performing towards the bridge (e.g., **A27**, from 2.33 to 2:45; **A28**, from 2.24 to 2.35) to better recreate the chorus sound.



JUSTIN HOLLAND, *Scraps from Opera. La Sonnambula*, extract from “Prendi l’anel ti dono”, bars 1-10. (Oliver Ditson & Co, 1868).

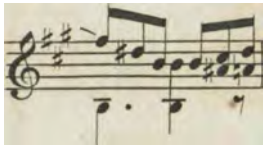
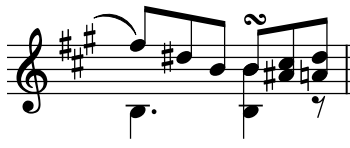
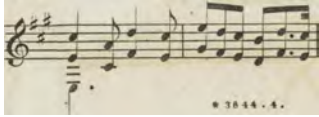



IVI, extract from “In Elvezia non v’ha rosa fresca e cara al par d’Amina”, Flute part on top, bars 39-43.

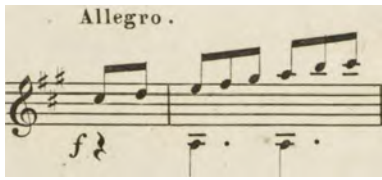



IBID, Chorus, bars 49-53.

In addition, my rallentandos start from bar 14 instead of 16 and from 33 to 35 as in the orchestral score. This applies both from 0.42 to 0.53 and from 1.52 to 2.05 of **A27** and from 0.38 to 0.50 and from 1.45 to 1.58 of **A28**. Furthermore, bars 22 and 35 include gruppetti in accordance with the performance practice of *bel canto*. This applies both to **A27** and **A28**.

Bar	Original	Recording
22		
34/35		

However, in performing the second arrangement, I decided to cut short the durations of bass notes to better express the melody. This alteration was applied throughout the arrangement; only bar 39 is illustrated here as an example.

Bar	Original	Recording
39		

**Audio 29.** Holland, Justin (1868) *Sonnambula* in *Boquet of Melodies*. Chicago: S. Brainard's Sons. **3:35 (2)**. World premiere recording.

This arrangement includes extracts from: 'Tutto è gioia, tutto è festa', 'Vi ravviso, o luoghi ameni' and 'Stretta Act I'.



JUSTIN HOLLAND, *Boquet of Melodies*. *Sonnambula*, extract from "Tutto è gioia, tutto è festa", bars 9-14. (S Brainards & Sons, 1871).

VINCENZO BELLINI, *La Sonnambula*, extract from “Tutto è gioia, tutto è festa”, vocal score, p.6 bars 14-23. (Gio. Ricordi, 1869).

In the final bars of Lisa's cavatina, I gave more time to the highest notes to emulate the vocal qualities of the original (**A29**, from 1:04 to 1:08).

JUSTIN HOLLAND, *Boquet of Melodies. Sonnambula*, extract from Lisa's cavatina, bars 19-21. (S Brainards & Sons, 1871).

Holland's arrangement of ‘Vi ravviso, o luoghi ameni’ uses the key of D major to create a brighter tone, the accompaniment consisting only of bass notes. As discussed for **A9**, other composers opted for a more complex texture.

IVI, extract from “Vi ravviso, o luoghi ameni”, bars 21-28.



*AND<sup>te</sup> CANTABILE*

R (Vi rav-vi - so, o luoghi a-me - ni, in cui lie - ti, in cui se -

*AND<sup>te</sup> CANTABILE*

49 *pp* 3 3 3

- re - ni si tranquil-lo i di pas - sa - i della prima, del la pri-ma gioven-

VINCENZO BELLINI, *La Sonnambula*, extract from “Vi ravviso, o luoghi ameni”, vocal score, bars 57 bars 6-13. (Gio. Ricordi, 1869).

A cadenza was added in bars 44-45 (**A29** from 2.48 to 3.04), inspired by the previously discussed **A14**, which draws upon Samuel Ramey’s recording (2017).

Bar	Original	Recording
44/45		

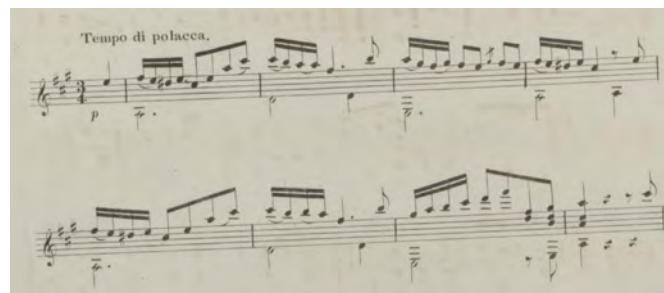
The *stretta* concludes the arrangement.

*Allegro.*

JUSTIN HOLLAND, *Boquet of Melodies. Sonnambula*, extract from “Stretta Act I”, bars 47-51.

**Audio 30.** Holland, Justin (1871) *I Puritani* in *Boquet of Melodies*. Chicago: S. Brainard’s Sons. **3:03 (2)**. World premiere recording.

Departing from his procedure in other arrangements of Bellini's themes, Holland composed an introduction for this potpourri. In the first aria, Elvira, Arturo's betrothed, expresses her happiness while wearing her wedding dress. It is a piece of great vocal virtuosity which expresses the joy of youth and the desire to get married. The 1888 Torres copy, with its intense attack as well as clear and well-balanced sound, assisted me in recreating this intention.



JUSTIN HOLLAND, *Boquet of Melodies. Puritani*, extract from "Son vergin vezzosa", bars 22-30. (S Brainards & Sons, 1868).

*SCENA FIII.* Elvira ha il capo coronato di rose, ha un bellissimo monile di perle al collo: si vede peraltro che le manca il compimento della pompa nuziale. Entra in scena avendo nelle mani il magnifico velo bianco regalato da Arturo.

*brillante*

Son ver - gin vez - zo - sa in ve - sta di spo - sa, son  
 bian - ca ed u - mi - le qual gi - glio d'a - pril. Ho  
 chio - me o - do - ro - se cui cin - ser tue ro - -

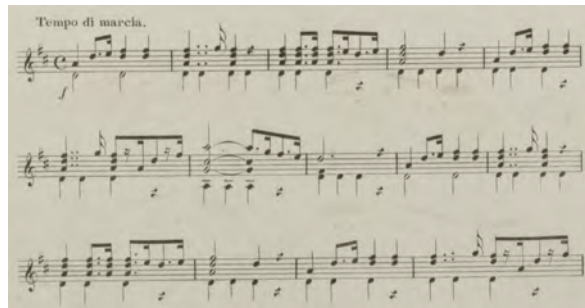
*ALL. MOD. (♩ = 405) pp*

The image shows a page from a vocal score for Vincenzo Bellini's opera *Puritani*. It features three systems of music. Each system consists of a vocal line (soprano) and a piano accompaniment. The vocal line includes lyrics in Italian. The piano part has a complex, rhythmic accompaniment. The page is numbered 26 in the top left corner. The tempo and dynamics are indicated as *brillante* and *ALL. MOD. (♩ = 405) pp*.

VINCENZO BELLINI, *Puritani*, extract from "Son vergin vezzosa", vocal score, p.87 bars 6-18. (Ricordi, 1869).

"Suoni la tromba", the final part of the duet between Giorgio and Riccardo, is a song of struggle for the liberation of the homeland. In Bellini's opera it precedes the last and decisive battle between Puritani

and the knights. Due to its patriotic characteristics, this duet was used for political ends in Italy during the Risorgimento era. I played towards the bridge to better express the vitality of this extract.



JUSTIN HOLLAND, *Boquet of Melodies. Puritani*, extract from “Suoni la tromba”, bars 44-57. (S Brainards & Sons, 1868).

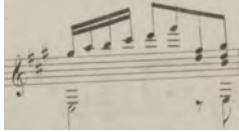

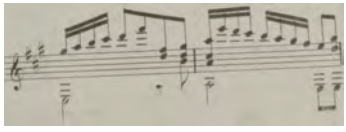



VINCENZO BELLINI, *Puritani*, extract from “Suoni la tromba”, vocal score, p.202 bars 5-12. (Ricordi, 1869).

My recording of this arrangement includes minor changes to the score, such as over dotting and shortening of written bass durations, which I apply throughout, to give the melody momentum, as in bars 22 and 23 (**A30** from 1.14 to 1.16).

Bar	Original	Recording
22/23	<p>Original musical notation for bars 22 and 23, marked 'Tempo di polacca'. The notation shows a melody with dotted rhythms and rests.</p>	<p>Recording musical notation for bars 22 and 23, marked 'Tempo di polacca'. The notation shows changes to the original, including over-dotting and shortening of bass durations to increase momentum.</p>

In bar 28 (**A30** from 1.25 to 1.27) a portamento assisted me in imitating a soprano, as did the fermata I added in bar 36 (**A30** from 1.41 to 1.45).

Bar	Original	Recording
28		
36/37		

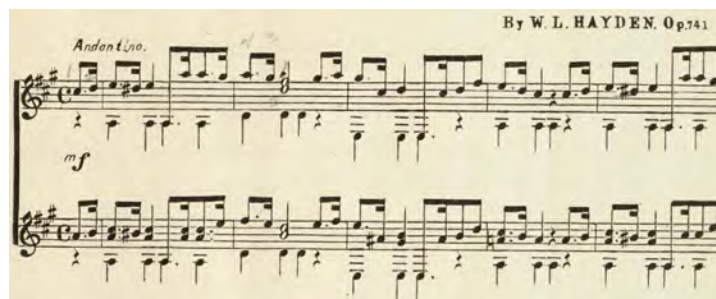
**Audio 31.** Hayden, Winslow L. (1884) *Grand duet from Norma op.741* (revisited by Le Permute Guitar Duo). Boston: Alfred Chenet & Company. **2:06 (1)**. World premiere recording.

Hayden wrote nearly a thousand compositions for guitar and was known also as teacher in Boston. After his death, drowning with two of his sons in 1886, his compositions continued to appear until the 1920s thanks to Carrie, his daughter, who was a musician too (Noonan, 2008, pp.75, 93, 199).



List of Hayden's guitar compositions for sale. (Alfred Chenet & Company, 1884).

In this arrangement, the guitar parts were composed to evoke the melodic lines of the two singers in the opera. While the first guitar plays Norma's part, the second presents that of Adalgisa.



WINSLOW LEWIS HAYDEN, *Grand Duet from Norma*, extract from "Mira, o Norma".  
(Alfred Chenet & Company, 1884).

My recording, as the guitar duo Le Permute, uses the orchestral score as a starting point to develop a new composition from an existing one. The performance style recalls American country, contrasting the vocal quality of the opera duet with the harsh sounds of guitars played near the bridge. Furthermore, modifications to rhythmic patterns were


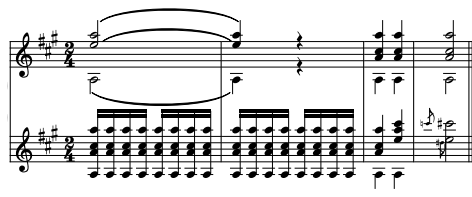
added, as, for instance, from bars 20 to 22 where a *presto* indication was applied as well as an unexpected fermata in bar 24.

Bar	Original	Recording
1/2		
3/5		
8/10		
11/12		
13		

15		
20/22		
23/24		
28		

29		
30/32		

After these dramatic modifications, the second arrangement was performed only with minor changes such as doubling bass lines, although the performance style is retained from the previous one. Moreover, a portamento was added in bar 80.

Bar	Original	Recording
77/80		

In conclusion, this chapter explored the interest in the guitar and its repertoire that grew in the USA during the second half of the nineteenth-century. The lives and works of significant guitarist-composers were investigated, their publishers and amateur market. Particular attention was devoted to Holland and his achievements as an arranger and as an activist. Finally, a more personal experiment was presented as part of the RP.



This chapter adopted procedures discussed previously for elaborating melodies and applying other nineteenth century performance practices inspired especially by existing recordings by singers. In addition, the Torres copies and their nylon strings assisted me in interpreting the vocal scores and for obtaining a sound suitable for projecting melody lines, clear and resonant basses as well as incisive or even harsh sounds when needed. In contrast to arrangements by Carulli, Coste and Giuliani discussed in previous chapters, I found that the arrangements discussed in this chapter demanded an approach that involves combining elements from several compositions and incorporating many editorial changes. Nevertheless, in taking this approach, I have demonstrated that these arrangements are suitable for modern concert performance.

## Chapter 4

### **New Landscapes for Bellini: Sicilian Contemporary Works for Guitar**

This chapter describes the pieces especially written for my project by living composers such as Andrea Amici (1972), Roberto Cipollina (1994), Adriano Giuliani (1991), and Salvatore Zappalà (1980), with whom I have been collaborating since 2014, the performance issues that were faced and the reasons that led to each commission. My aim was to commission new pieces based on Vincenzo Bellini's themes, so that they could be included in programmes combining historical and modern material, enhancing the visibility of the historical pieces as concert pieces today. In the years preceding the Second World War, there was a radical change of interest in arranged repertoire from the major guitar periodicals, as music for the guitar was influenced by Spanish and South-American composers and new composers mostly created works of original themes, not arrangements as in earlier eras. Therefore there is a chronological gap between the earlier twentieth-century arrangements and the new ones.

When approaching nineteenth-century repertoire, guitarists necessarily refer to previous research on performance practice, whereas when collaborating with contemporary composers there is the possibility of directly intervening in their work. In some cases, it is possible to establish together interpretative choices, in others, modifications by me may be necessary to make the parts more idiomatic, especially if the composer is not a guitarist, or sections of the pieces may need to be rewritten, in accordance with the composer's wishes.

Each composer filled a gap in the existing repertoire relating to my research. Amici composed *Belliniana* (2020), a multi-thematic fantasy

using themes from operas, symphonies, vocal chamber music and masses. Previously, in *Bellini in the USA* (2020), the composer used the “Casta Diva” theme together with that of a famous American song to explore how it might be possible to sustain the melody of this aria in guitar performance, a problem encountered when performing the nineteenth-century arrangements. Furthermore, in a third, new composition, *Omaggio a Bellini* (2021), he included a narrator. Likewise in 2021, Giuliani proposed variations on “Vaga luna”, while Zappalà arranged the symphony of Bellini’s first opera, *Adelson e Salvini* (2021), for two guitars. As this symphony includes parts in common with the *Il Pirata* symphony, the author quoted, at my suggestion, Mauro Giuliani’s arrangement of the latter.

In some cases the composers were working with material that had been arranged in the nineteenth-century. For instance, Cipollina composed variations on a theme from *Il Pirata* (2020), which was previously arranged for the guitar by Giuliani in *2 motifs favoris de Bellini*, also included in the RP. The creative process here was one similar to that employed in the previous chapter on USA fantasias and arrangements. Although leading to different results, this shows how a modern piece can reflect historical arrangement techniques and demonstrates their potential use by modern composers.

Finally, re-imagining Bellini’s music led to an expansion of the scope of this research as well as the repertoire. Although some works are arrangements unavailable to the performer from historical repertoire, and adhere to Bellini’s musical style, other compositions distanced their language from that of Bellini, proposing musical idioms similar to those of the twentieth-century.

*New Landscapes for Bellini* also represents a branch of an ongoing collaborative project that I am carrying out: *Contemporary Recital – Sicilian Landscape*, including Sicilian contemporary composers, such as Francesco Pennisi (1934-2000), Joe Schittino (1977), Salvatore

Sciarrino (1947) and Rosario Tomarchio (1984), in compositions for guitar and live electronics. In recent years, this led to lecture-recitals at Manchester Metropolitan University, Royal Northern College of Music, TiMP Symposium<sup>1</sup> and University of Nottingham as well as the release of the CD *LockDowning Street* (2021).

**Audio 32.** Amici, Andrea (2020) *Bellini in the USA*. Catania. 3:35 (2).

In 2020, I was working on nineteenth-century music for guitar composed in the USA inspired by Bellini's themes and found no evidence of any historical arrangements of "Casta Diva", the cavatina from *Norma*, published there. An arrangement designed to ideally unite Vincenzo Bellini and the music of US of the time was therefore commissioned from Amici.<sup>2</sup> The result was *Vincenzo Bellini in the USA*, a composition that yearns for a more imaginative approach to arrangement, which premiered at *Il fervido desiderio*, a recital scheduled as part of the twelfth edition of the *Bellini Festival* in Catania.

Due to the long held notes in the melody and the technique of *messa di voce*, the Cavatina from *Norma* is not suited to plucked instruments. To overcome the problems, the composer chose to exclude the repeated figuration in triplets of the accompaniment and to use the key of C. This facilitated performance on the guitar and imitation of a soprano.

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<sup>1</sup> Technology In Music Performance, Royal Birmingham Conservatoire.

<sup>2</sup> Further information available in Appendix D.

Andante sostenuto assai  
*Casta Diva*

*p con molta espressione*

3

ANDREA AMICI, *Bellini in the USA*, score extract, bars 1-4. (2020).

The composition includes a second theme taken from an American song by B.S. Barclay Esqr (c. mid-nineteenth-century) published in 1842.

*Come, oh come with me, the Moon is beaming...*  
 Più mosso

17

25

IVI, bars 17-32.

While “Casta Diva” is present in bars 1-16, 37-43 and 48-50, it is substituted by “Come, oh come with me, the Moon is beaming” in bars 17-36 and 44-47. The return of “Casta Diva” at bar 37 is as follows.

rallentando..... liberamente

33

39

poco rall.....

IBID, bars 33-43.

**Audio 33.** Amici, Andrea (2020) *Belliniana* (Lockdowning Street Ensemble). Catania. **7:58 (4)**.

Initially conceived for piano and guitar and premiered in August 2020, *Belliniana* recalls the idea of a potpourri on opera themes, while adding original ideas. The piece presents a unique ensemble for a fantasy on Bellini's themes: the guitar is surrounded by two flutes, oboe, clarinet, horn, bassoon, and harp. As part of an ensemble, the guitar score includes accompaniment parts, solos, and short cadenzas. Keys are easy and the overall difficulty is medium.

Amici succeeded in maintaining the composer's original intentions, arranging vocal lines and accompaniments in an effective way. This enabled me to perform the theme of "Vaga luna" (**A33** from 1.17 to 2.48) in a way that reflected my previous recordings. The "Capriccio" from the *Symphony in C minor* (**A33** from 5.01 to 5.41, bars. 101-139, transposed to E minor in the composition) is a tribute to a lesser-known piece in Bellini's production. The composer succeeded in adapting the original orchestration for a different ensemble.

Due to COVID restrictions, the recording of *Belliniana* followed several steps. First, the composer prepared a midi file including virtual instruments. Later, the guitar part was recorded, and a tempo map was created in accordance with the performance and virtual instrument tracks were deleted. Then, winds and harp separately played with the tempo map.

**Audio 34.** Amici, Andrea (2021) *Omaggio a Bellini*. Catania. **4:09 (1)**.

In 2021, Catania marked the centenary of the poet, writer and journalist Nino Martoglio (1870-1921). In 1901 he conceived a sonnet on Bellini for a collaborative book called *Omaggio a Bellini* which shares its title with Amici's composition. Since I was asked to perform

for the celebration, Amici was asked to write a piece. This led to a composition for narrator and guitar, performed on the 31<sup>st</sup> July 2021 for the show *Dedicato a Nino Martoglio*. For later performances, the narrator's part was given by Alessandro Caruso.

The interpolation between guitarist and narrator starts with a guitar cadenza, then the narrator recites freely or follows the composer's indications (**A34** from 2.59 to 3.18, bar 47 to 50).

47 **rall**.....  
jia di dda

49 **a tempo** **rall**.....  
'Nzud - du Bil - li - ni.

*mp*

ANDREA AMICI, *Omaggio a Bellini*, score extract, bars 47-50. (2021).

To conclude, there is a guitar cadenza recalling that of *Casta Diva* (**A34** from 3.19 to 4.03).

Liberamente, come una cadenza

51

54

56 **a tempo** **rall**.....  
*p*

IBID, score extract, bars 51-59.

**Audio 35.** Cipollina, Roberto (2020) *Variazioni su un Tema di Bellini* (after Mauro Giuliani). Caltanissetta. **7:09 (1)**.

This composition includes a theme and seven variations on the aria “Nel furor delle tempeste” from *Il Pirata*. Despite being originally written without connection to the previous Giuliani arrangement, the modification of each thematic element recalls Giuliani’s style. For this reason, *after Mauro Giuliani* was added to the title as soon as the variation set was completed. Nevertheless, while in varying themes, Giuliani used technical resources of the instrument, including arpeggio techniques, ligatures, scales, Cipollina explores the possibilities of contrapuntally complex writing. First drafts were edited numerous times to better render Bellini’s theme. This led to the deleting of a variation as well as reductions in the harmonic texture.

Usually, A minor and C major are keys that facilitate performance on the guitar but, in some cases, the left hand was forced to constantly change between uncomfortable or otherwise complex positions during the performance of some extracts. Because of this, variations IV and VI were recorded slower than I expected.



The image displays three staves of musical notation for Variations IV. The first staff is labeled with the number 105 and shows a complex melodic line with many accidentals and a key signature of one sharp (F#). The second staff is labeled with the number 109 and continues the melodic line with similar complexity. The third staff is labeled with the number 113 and shows a melodic line with some rests and a key signature change to one flat (F). The notation is dense and intricate, characteristic of the complex writing mentioned in the text.

ROBERTO CIPOLLINA, *Variazioni su un Tema di Bellini*, Variations IV, score extracts, bars 105-116. (2020).





IVI, Variations VI, score extracts, bars 148-159.

The bipartite structure of the original aria is maintained throughout the piece. Nonetheless, in the recording, the second section is performed somewhat slower than the first one, whereas a singer would be less inclined to reduce speed at that point. This reduction in tempo reflects the structure of these variations, but the intention was not to create a performance that yearns to imitate a nineteenth-century opera singer.

**Audio 36.** Giuliani, Adriano (2021) *In ritardo a Modica*. Modica. **3.10 (1)**.

This composition was conceived as a tribute to “Vaga luna”, a particularly well known *Romanza da camera* by Bellini. Giuliani is a young Apulian guitarist-composer who shares his place of birth with the renowned Mauro. After collaborating on several projects together, he expressed a desire to dedicate a composition to me. Over time, this never produced a composition. However, we met by chance in Modica, where I worked, in 2021. Thus was born the composition and its title.

ADRIANO GIULIANI, *In ritardo a Modica*, score extract, bars 1-9. (2021).

The piece begins with a short introduction (from bar 1 to 8). The theme is never changed, although different harmonies alternate during the composition. This assisted me in reflecting the typical *bel canto* style of Bellini's romances. Harmonic and contrapuntal elements also suggested to me how to exploit the timbral resources of the guitar, expanding the palette of available sounds.

IBID, harmonic sound, bar 20.

**Audio 37.** Zappalà, Salvatore (2021) *Adelson e Salvini, Sinfonia* (Davide Sciacca: Guitar I & II). Catania. **9.00 (1)**.

From 1830 onwards, arrangements of well-known Bellinian themes for the guitar were popular among professional and amateur guitarists. However, *Adelson e Salvini*, Bellini's first opera, was not transcribed for the guitar. Premiered in Naples in 1825 as a final exam in composition, then probably revised in 1828 while preparing a new version for the Fondo Theatre in Naples, it was nevertheless never performed in its final form (Della Seta, 2018; Gallarati, 2017; Toscani, 2001). This arrangement for two guitars is inspired by the reduction for

voice and piano published by Ricordi (plate number 108595-96), which was performed at the Massimo Bellini Theatre in Catania in 1992 under the supervision of Domenico De Meo (1928-2022), to whom this recording is dedicated.

At the performance stage, the palette of sounds available on the guitar was expanded to reflect the orchestration of the original work, reflecting on my previous recording of Giuliani's arrangement of *Il Pirata*. To record the work, the first guitar part alone was recorded first, then the second. At some stages, I was forced to use the metronome as the absence of interplay with another musician could have created problems for aligning the parts. Afterwards, small parts of the first guitar line were refined and re-recorded. Since the most substantial parts are performed by the first guitar, I gave more emphasis to it in recording high notes by applying *suono cavato* with the right hand. Conversely, while recording the second guitar part I imitated orchestral timbres by playing toward the bridge and applying p-m-a<sup>3</sup> fingerings when performing three-note chords. This can be heard within the first eight bars (**A37** from 0.00 to 0.22).

The image shows a musical score extract for two guitars. It is titled 'ANDANTE MAESTOSO'. The score is divided into two systems. The first system contains the first four bars, and the second system contains the next four bars. The first guitar part (Chitarra 1) features a melodic line with slurs and accents, while the second guitar part (Chitarra 2) provides a rhythmic accompaniment with chords and single notes. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The second system starts at bar 5, indicated by a '5' above the first staff.

SALVATORE ZAPPALÀ, *Adelson e Salvini*, score extract, bars 1-8. (2021)

After the introduction (**A37** from 0.00 to 1.50, bars 11-39), a theme which will be heard again in the Symphony of *Il Pirata* appears. Then, the *Allegro* (**A37** from 1.51 to 2.55, bars 39-74 and from 6.16 to 6.44

<sup>3</sup> Thumb, middle and ring finger.

bars 168-183) from the first movement of the *Symphony in D minor* is quoted. After that, there is the Cantabile (**A37** from 3.52 to 4.54, bars 109-134 and from 6.45 to 7.47, bars 184-214) also used in “Bagnato dalle lagrime” from *Il Pirata*. Both finales, from the F major (**A37** from 4.55 to 6.01, bars 135-164) and D major (**A37** from 7.48 to 9.00, bars 214-247) sections refer directly to Giuliani’s 1828 edition, considered as a peerless model for guitar writing. While revising the score, minor changes, such as extra arpeggios, were applied to the accompaniment to enhance its idiomatic qualities and overall sound (**A37** from 7.29 to 7.48).

IVI, score extracts, bars 205-213.

In bars 77-78 and 81-82 a counterpoint in the second guitar was added (**A37** from 3.00 to 3.02 and from 3.07 to 3.10).

IVI, score extract, bars 77-78, 81-82.

Today, composers who seek to approach guitar writing inspired by Bellini’s themes are asked to follow different paths than in the past. While in the past, most of the music influenced by opera was addressed to the mass market of amateurs, who expressed the desire

to listen to the same melodies at home that they had enjoyed in the theatre, today an arrangement of a less-known opera may be included in a performer's repertoire. Moreover, themes with variations presenting original ideas and modern performance practices are expected to fascinate audiences. Imaginative ideas, such as including arrangements of themes from different works or making arrangements for unusual ensembles are therefore worthy of further exploration by composers and performers.

In conclusion, I argue that the contemporary composers engaged in my project have successfully interpreted the ideas and unique timbres originally intended by Bellini. As discussed previously, the purpose of this research is to enhance existing repertoire, making operatic elaborations available to students and professionals for their recitals. A further step in this process of expanding the repertoire, to analyse and perform related repertoires by recent composers such as Luciano Maria Serra (1975), and others, will be undertaken in the future.

## **Chapter 5**

### **Conclusion: Hic et Nunc**

This chapter will detail the key findings as they relate to my aims and research questions. In addition it will outline the contribution made by this study, review the limitations that arose during the project and propose future opportunities to develop this research.

This thesis has examined the large body of nineteenth- and twentieth-century arrangements of Vincenzo Bellini's arias through performance practice research. Following a review of the available literature, which examines existing research on the performance of Bellini's themes on the guitar as reflected in available recordings, and identifies gaps in existing repertoire, three chapters follow devoted to critiquing existing recordings, and explaining performance choices according to the methodologies set forth in the introduction.

Five guitars, including original period instruments, faithful reproductions and modern instruments, assisted this research, providing a conspicuous number of timbres, as well as demanding modifications to my right-hand technique and choice of strings. This led to a RP presenting three hours of works for guitar and ensembles including guitar, composed between 1828 and 2021, some of which had to be included in an appendix (Appendix A). Furthermore, this research explored rarely performed repertoire as well as new compositions, demonstrating that such compositions are worthy of wider dissemination and suited to presentation as part of performances and lecture-recitals. Outcomes are listed as part of Appendix C and include performances as well as conferences, interviews and activities that included young students from Sicilian high schools and conservatoires.

Through research and performance, Chapter 2 addressed performance issues in nineteenth-century guitar repertoire, primarily through proposed modifications to existing editions. Studies regarding *messa di voce*, vibrato and portamento, as well as analysis of early and modern recordings, assisted in recreating the original vocal lines, whether performing with either original or modern instruments. Then, issues concerning tempo were dealt with. I demonstrate that early-nineteenth-century arrangements can be satisfactorily included in modern repertoire, so long as the emotions expressed in the original libretti are conveyed effectively, along with their virtuoso passages. Although interest in guitar repertoire based on opera declined towards the end of the nineteenth-century, Chapter 2 demonstrated that dense and demanding arrangements published at the time demand technical mastery. These later arrangements invite the adoption of modern techniques in order to balance vocal lines with accompaniments that present complex textures, something rarely seen in early-nineteenth-century arrangements.

Chapter 3 showcased American composers who arranged Bellini's music for the guitar. It dealt with the modifications I made to their scores, achieved through comparison with arrangements and fantasias from earlier in the century as well as contemporary editions. The process of editing recalled previous chapters but also involved greater experimentation. Major changes to existing scores are presented through musical examples and through comparisons with the original, as in the previous chapter, while complete editing is illustrated in Appendix B.

Contemporary Sicilian composers and one from Apulia were asked to write music for this project, to fill gaps and enhance modern recitalists' repertoire, which are discussed in Chapter 4. Some of the performance issues previously explored in nineteenth-century repertoire were re-addressed according to technical demands made

by today's composers. The value of these new compositions lies in their perpetuating repertoire and concert practices from previous centuries in new contexts, as well as in the creation of new music itself. In addition, composers were asked to write music according to particular needs, including applying modern harmonies or twentieth-century variation styles to older melodies, and considering the guitar as part of new ensembles, favouring interaction between lyrics and music through, perhaps, a narrator or a singer accompanied by the guitar. This can be enhanced and implemented through future collaborations, as seen in my student Geraci's bachelor's thesis collaborating on the creation of a work with the composer Amici.

Through performance, this research seeks to demonstrate that several works for solo guitar based on Bellini's themes can be included in today's recitals and recording projects alongside *Le Rossiniane* and other relevant guitar repertoire from the nineteenth-century. It presents differentiated and multi-faceted virtuosity, focusing not only on technical difficulties, but also on the interpretation of the *Affekt* of the text as well as conveying the composer's melodies. The results obtained through recordings indicate that although HIP and a freer approach ask for different approaches, they can both lead to a satisfactorily rendition of the *bel canto* style when performing with both modern and period instruments.

While a number of works demanded a professional level of technique, several arrangements were initially intended for the amateur market. Some scores involved major editing, applying knowledge provided by previous research, studies of early recordings and experiments through improvisation. Edited repertoire such as this could eventually be considered suitable for inclusion in recitals by modern performers if released in full scores. For the time being, students and professionals can refer to the examples illustrating the RP editing to



enhance their performances or as a starting point to develop their own interpretations.

Today, the music industry has been affected by a general crisis caused by the pandemic as well as economic and political factors. Since this music can be performed in modest solo recitals or small chamber music ensembles, this will help the continuing dissemination of the repertoire. In addition, the new knowledge provided by this research will assist guitarists in applying nineteenth-century practices of embellishing and ornamenting melodies and adding cadenzas to scores.

This project demonstrates how future applications of HIP can coexist with the creative role of the performer and offers a starting point to develop original ideas to enhance existing repertoire and practice. The limitations of this study can be addressed by further exploring existing chamber music repertoire, in particular seven potpourris on Bellini's operas for flute, violin and guitar arranged by J.J. Muller (c. first-half of the nineteenth-century) that I have performed over the years, but never recorded or adequately investigated. Furthermore, the project could be extended to consider Padovetz's works based on Bellini's themes and operas, especially in the light of the arrangements by Mertz, who operated at the same time in the Austro-Hungarian empire.

This research has been very fruitful since it allowed me to collaborate with various performers and composers and is leading to new projects such as *Hic et Nunc*, two recordings with Sachika Ito which will explore operatic music from the nineteenth-century as well as new works by living composers who are writing music for the duo.

In conclusion, through this project I learnt to change my point of view on the repertoire, expanding my research interests and approaching many different composers and works. It had a profound impact on my performances, as reflected by my recordings which, if compared to my

previous efforts, present a freer approach to the score as well as more attention to the sing-ability of melodic lines. Following my example, other performers can learn not just to incorporate Bellini-related repertoire in their programmes, but also to reassess underrepresented composers and repertoires in performances. The audience itself will benefit from this approach, being able to discover new music and stories that are still waiting to be narrated.

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Weiland, Francis. (1847). *Virgin Goddess*. Philadelphia: George Willig

Weiland, Francis. (1851). *Where are now the hopes I cherished*. Philadelphia: A. Fiot

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## Appendix A: Recording Portfolio

Arrangements for voice and guitar as well as compositions not included in the RP, due to length restrictions, are briefly presented here.

### Bellini and the USA

This section contains an appendix to chapter 3; all scores were provided by the Library of Congress. Between the nineteenth- and the first half of the twentieth-centuries it was common to translate libretti into the native language of the country in which they were performed (Alessi, 2020). This had repercussions for publishers, who provided numerous arrangements for voice and piano (or guitar) intended for the amateur market.

**Audio 38, Video 3.** Weiland, Francis (1855) *It was here in accents sweetest in Beauties of the Opera*, (D'Ito). Philadelphia: Lee & Walker. **4:26 (3)**. World premiere recording.

**Audio 39.** Dressler, William (1851) *Calmly the day is dying*, (D'Ito). New York: William Hall & Son. **3:35 (3)**. World premiere recording.

**Audio 40, Video 4.** Weiland, Francis (1847) *Virgin Goddess*, (D'Ito). Philadelphia: George Willig. **5:17 (3)**. World premiere recording.

**Audio 41.** Weiland, Francis (1851) *Where are now the hopes I cherished*, (D'Ito). Philadelphia: A. Fiot. **3:42 (3)**. World premiere recording.

**Audio 42.** Meignen, Leopold (1839) *Come brave with me the sea, love*, (D'Ito). Philadelphia: A. Fiot. **2:24 (3)**. World premiere recording.

**Audio 43.** Weiland, Francis (1852) *Ah! Where my love requited*, (D'Ito). Philadelphia: Lee & Walker. **3:20 (3)**. World premiere recording.

**Audio 44.** Weiland, Francis (1841) *There protects there defends me a power*, (D'Ito). Philadelphia: John F. Nunns. **2:42 (3)**. World premiere recording.

Although these arrangements and compositions are described in online catalogues, little information is available on their composers. In recording them as duo D'Ito by embellishing repeats, the duo used a similar approach to that described in Chapter 2. The guitar substitutes the orchestra in accompanying the soprano instead of performing both parts. Videos included were recorded in historical houses in Catania to recreate the original performance environment.

**Audio 45.** Shaeffer, Arling (1897) *Intermezzo from Cavalleria Rusticana*. **3.41 (3)**. World premiere recording.

Since Mascagni's opera libretto was taken from the eponymous novel included in *Vita dei Campi* (1880) by Giovanni Verga (Catania, 1840-1922), a writer who shares with Bellini his city of birth, and commemorates a centenary this year, this homage has been included here, in the arrangement by Arling Shaeffer (1859-1943), a guitarist-composer known in the USA through his methods, arrangements and compositions.

Fantozzi & Pisoni

**Audio 46, Video 5.** Fantozzi, Andrea Massimo; Pisoni, Marco (2012) *Malinconia* (D'Ito, Soprano and Guitar). Monza: Casa musicale Eco. **1.44 (5)**. World premiere recording.

**Audio 47, Video 6.** Fantozzi, Andrea Massimo; Pisoni, Marco (2012) *Ma rendi pur contento* (D'Ito, Soprano and Guitar). Monza: Casa musicale Eco. **2.43 (5)**. World premiere recording.

In 2012 two Italian guitarists released *Vincenzo Bellini: Arie e Romanze per canto e chitarra*, a work that gave me precious material for performances with Turkish lyric soprano Gonca Dogan as well as performances and recordings with Japanese soprano leggero Sachika Ito. Two arrangements are included in this appendix, nonetheless there are others I perform frequently.

#### New composers reflect on Bellini

**Audio 48.** Frost, Victor (2020) *Oliva e Lava op.87*. Baltimore. **6.34 (1)**. World premiere recording.





This composition is included in *Victor Frost, music with guitar* (2021). In notes, the composer stated that echoes of a Bellini aria can be heard through the composition.

Amici, Andrea (2021) *L'hai tu sognato*. Catania.

First performed in September 2021, this composition follows the example of *Omaggio a Bellini*, since lyric by Lina Castorina Sanfilippo shared the volume *Omaggio a Bellini* with Martoglio sonnet. A recording is planned for 2023.


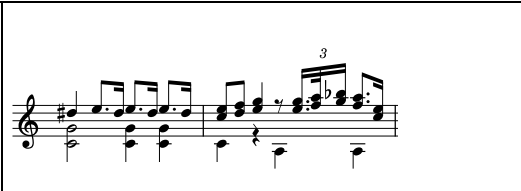

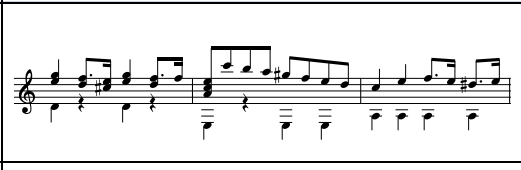





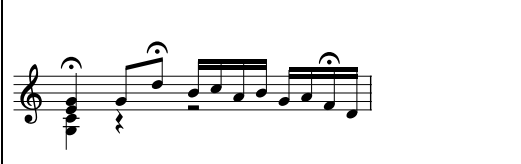
## Appendix B: Editorial Changes

### A1. Giuliani, Mauro (1828) *2 Motif Favoris de Bellini n. 1. 9:09 (5)*.

Bar	Original	Recording
I mov 30		
64		
59		
62		
67		
70		
72		













79/80		
II mov  37/38		
41/42		
57/58		
III mov  8		
15		
17		
44/46		

47/48		
49/51		
52/54		
56/58		
60		



**A2. Giuliani, Mauro (1829) 2 Motif Favoris de Bellini n.2. 8:58 (5).**

Bar	Original	Recording
8		
3 2 <sup>nd</sup>		

10		
13/14		
15/16		
19		
21 2nd		
29 2nd		
34 2nd		
41 2nd		
45/46 2nd		

47 2nd		
57 1st		
49 2nd		
54/55		
56		

**A3.** Giuliani, Mauro (1828) *Allegro Cantabile dell'Aria Tu vedrai la sventurata nell'Opera il Pirata*. 4:30 (5).

Bar	Original	Recording
4		

9		
17/18		
19/20		
21		
23		
28		
45		
48		
53		

54/55		
57		
58/59		
60/61		
64		

**A4. Giuliani, Emilia (1834) *Belliniana* n.1 op.2. 9:46 (5).**

Bar	Original	Recording
66		
71		

79		
86 2nd		
87		
88		
150		
151/ 152		
153/ 154		
166		

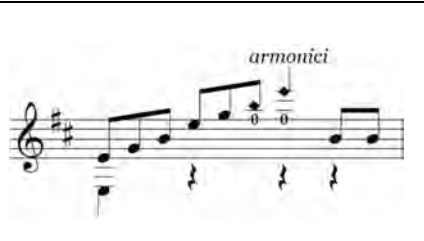
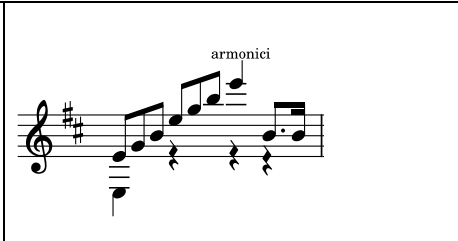
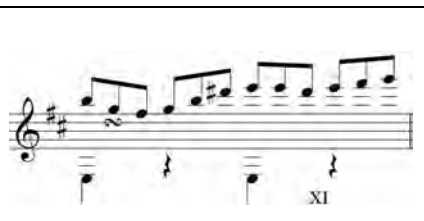
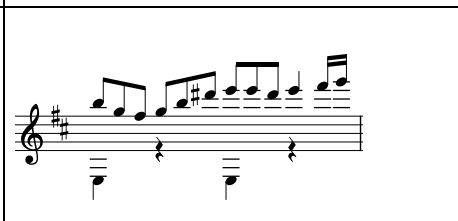


196		
198		

**A5. Giuliani, Emilia (1836) *Belliniana* n.6 op.11. 7:58 (5).**

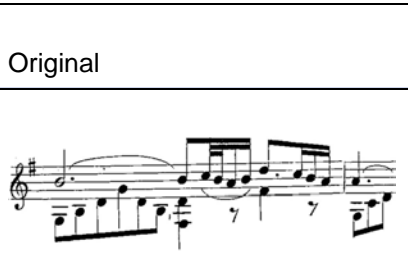





Bar	Original	Recording
30/31		
35		
38		
40		

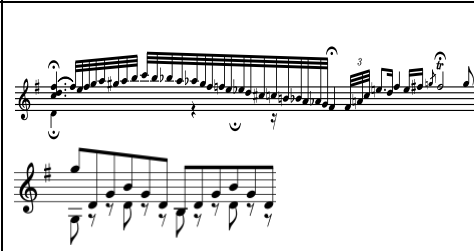


66		
81/82	<p>star ... gan ... do</p>	<p>star ... gan ... do</p>
84		
90		
96		
98		
100		
105		
111		


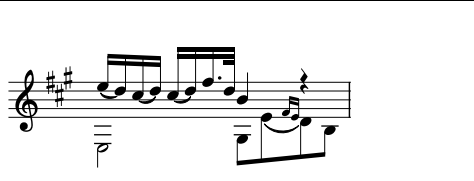

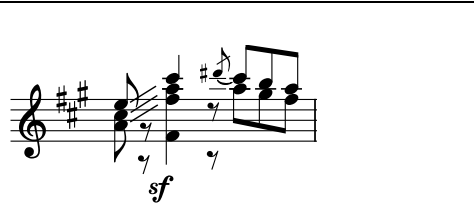

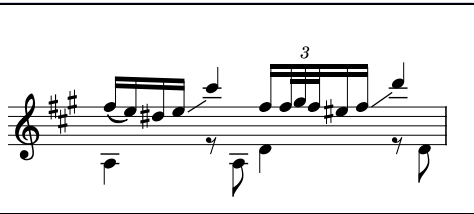

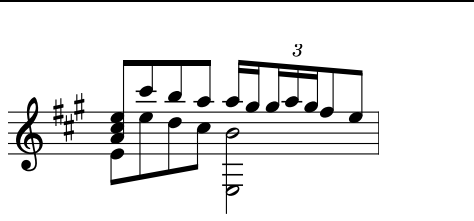
114		
116		
144		

**A6 and A6a.** Paturzo, Mario (1833) *Cavatina Casta Diva che inargenti*. 5:03  
(5 and 2).

Bar	Original	Recording
27		
29/3 0		
31/3 2		


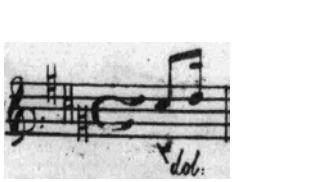
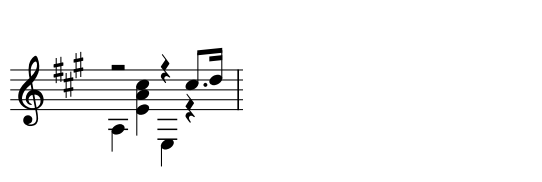
33/ 34		
40		
42		


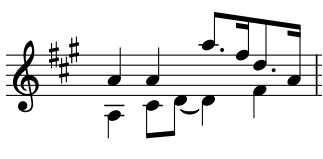


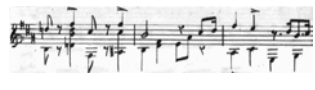

**A7, V1.** Coste, Napoleon (1843) *Fantaisie sur deux motifs de Norma* op.16. **6:40 (5).**

Bar	Original	Recording
12 2 <sup>nd</sup>		
14		
23		
24		









84		
135		
140		
164		

**A8.** Calegari, Francesco (c.1840) *Bianca e Fernando* in *Motivi d'Opere Teatrali di Bellini ed altri ridotti a Sonatine per Chitarra*. Bologna: Cipriani e C.C. 1:37 (2).

Bar	Original	Recording
Intro		
0		

3		
13		
21/23		

**A9.** Mertz, Johann Kaspar (c.1840) *Die Nachtwandlerin* op.35. 6:56  
(1).

Bar	Original	Recording
4		
9/10		
13		
31		

34		
55		
57		
59		
61		
63		
70/ 71		
72		
74/75		
76		

82/83		
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**A10.** Giuliani, Mauro (c.1828) *Sinfonia nell'Opera Il Pirata* (I mov). **0:34**  
(1).



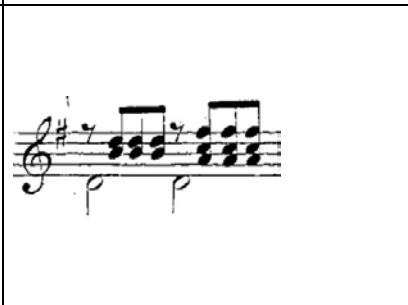
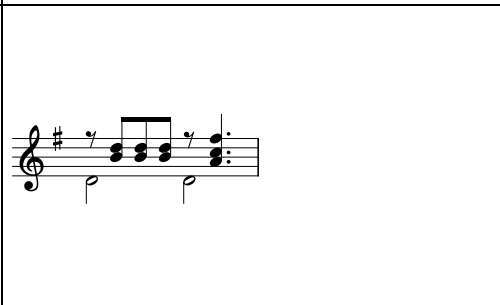
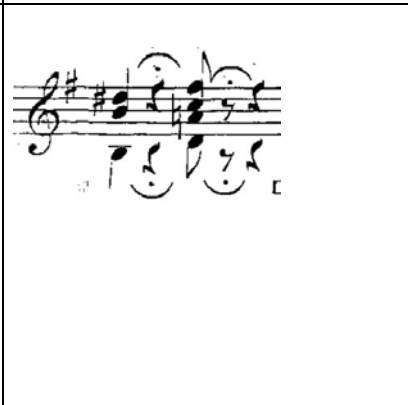


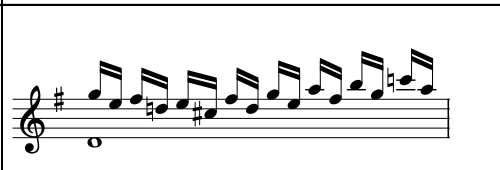
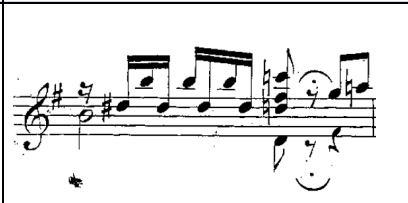


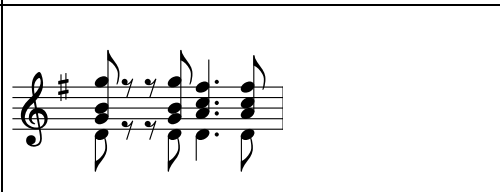

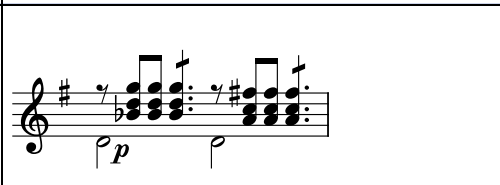
**A11.** Giuliani, Mauro (c.1828) *Sinfonia nell'Opera Il Pirata* (II mov).  
**1:29** (1).

**A12.** Giuliani, Mauro (c.1828) *Sinfonia nell'Opera Il Pirata* (III mov).  
**4:36** (1).

Bar	Original	Recording
76/78		

**A13.** Carulli, Ferdinando (c.1830-40, pub.1856)  
*Fantasia pour Flûte et Guitare sur deux Motifs du Pirata* op.337. **12:20**  
(1).

Bar	Original	Recording
65		
70 90 110 130 150		



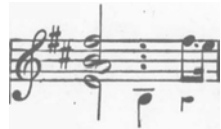


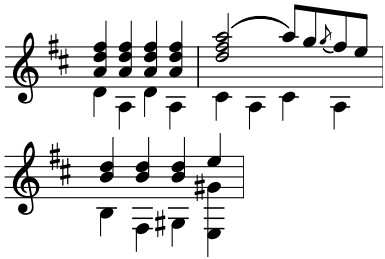



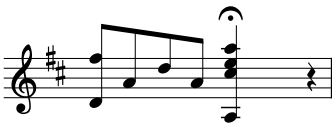






51		
70 90 110 130 150		
83 123 143 163 183		
95		
103		
178		
198		



**A14.** Pettoletti, Pietro (c.1850) *Duettino sour un air de la Somnambule de Bellini. 4:13 (1).*

Bar	Original	Recording
7		
16/1 7		
22/ 24		
26/ 27		

**A15. Craille, J. J. (c.1831-1850) // Pirata. 2:54 (1).**



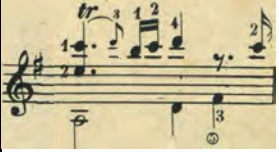



Bar	Original	Recording
1/3		
6		
10/12		
20		
39		
41/42		
11		
28		

42		
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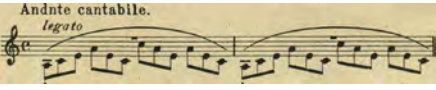

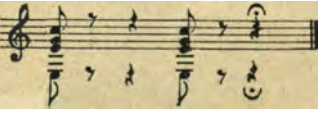

**A16, Video 2.** Sola, Charles Michael Alexis (c.1840) *Vaga Luna Che Inargenti.* 3.43 (5).

Bar	Original	Recording
33/ 34		
37/ 38		
42		
49		
51/ 52		

**A17. Damas, Tomas (1872) *Sinfonia de la Norma*. 6:03 (2).**

Bar	Original	Recording	Biagi
11			
13			

**A18. Baldini, A. (c.1923-1937) *Ah non credea mirarti*. 4:15 (2).**

Bar	Original	Recording
Intro		
1/2		
39		

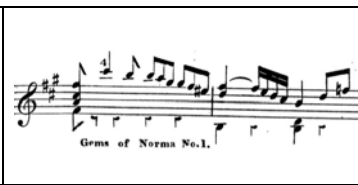


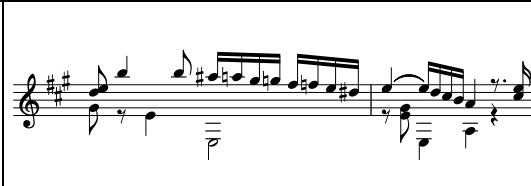

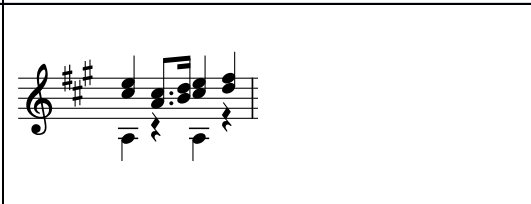

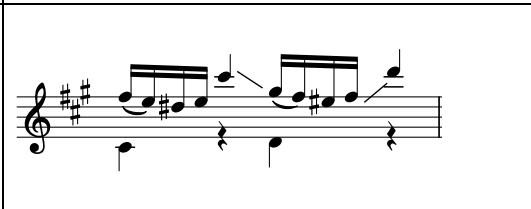

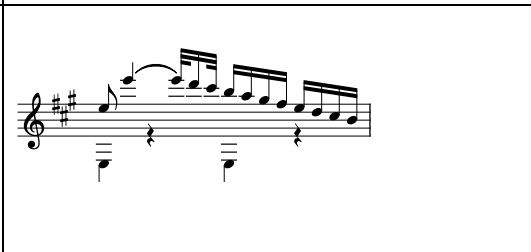

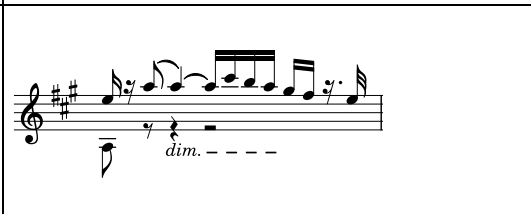
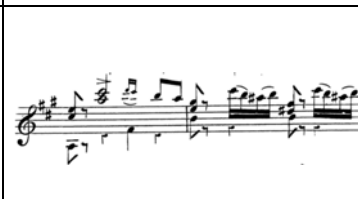
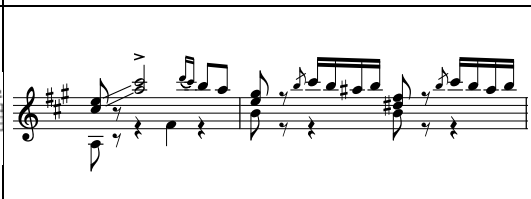
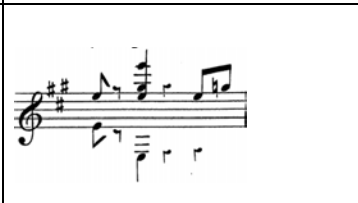
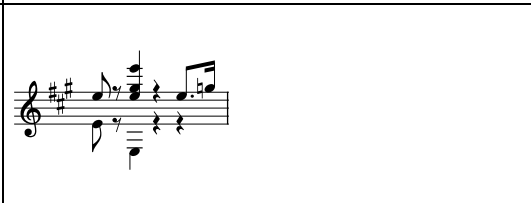
**Audio 19. Caputo, G. (c.1923-1937) *A te o cara*. 3:29 (2).**

No editorial changes

**A20.** Coupa, John B. (1844) *Gems from Norma*. 7:58 (2).

Bar	Original	Recording
6		
21		
28		
34/3 6		
42		
44		
45		

50		
52		
55		
62		
68		
70		
72		
74		

75/ 76	 <p>Gems of Norma No. 1.</p>	
77/ 78		
79		
81		
85		
94	 <p>dim. ---</p>	 <p>dim. ---</p>
100/ 101		
102		


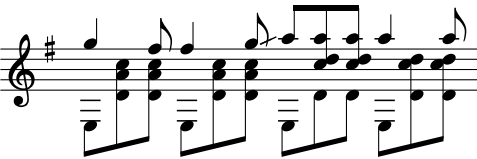

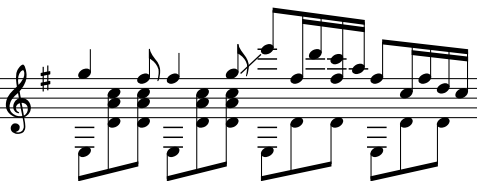

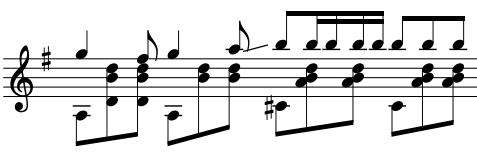


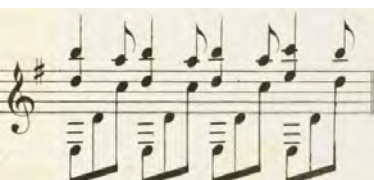


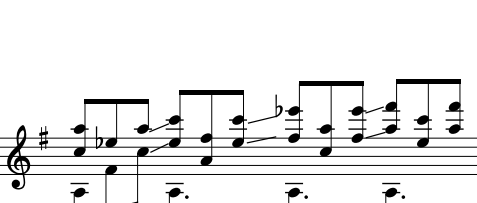
103/ 104		
105/ 106		
108/ 109		
110		
113/ 114		
127		



finale		
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**A21.** Bischoff, Wilhelm Frederich. (pub.1892) *La Sonnambula*. 4:26 (2).


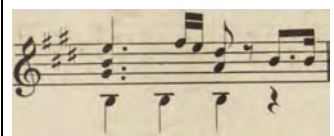

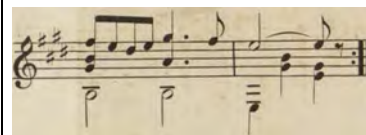

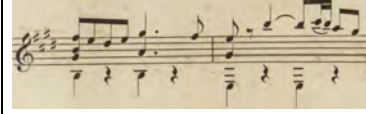

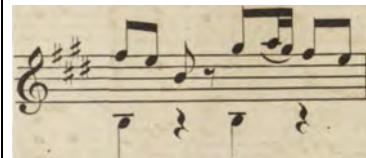
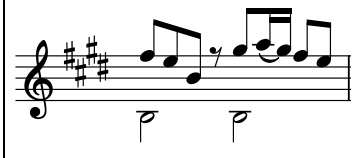

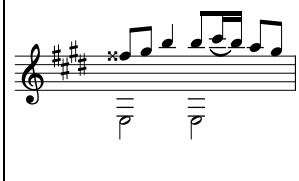
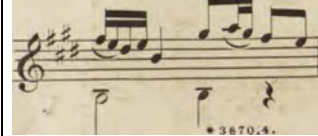

Bar	Original	Recording
4		
19		
29		

32		
34		
38		
39		
42		
44		

**A22.** Dorn, Charles J. (1897) *Il Pirato*. 1:27 (2).

No editorial changes

**A23. Holland. Justin (1868) *Norma n.1. 4:26* (2).**

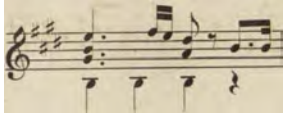


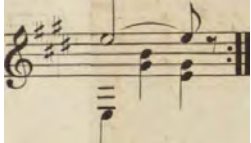

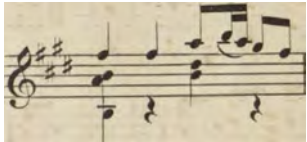


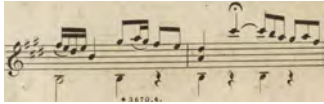

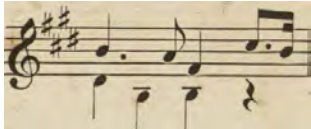

Bar	Original	Recording
Intro		
4		
7/8		
15/16		
18		
20		
22 1st		

<p>22 2<sup>nd</sup>  / 23</p>		
<p>26/27</p>		
<p>29/31</p>		
<p>34</p>		
<p>37/38</p>		
<p>39</p>		
<p>42</p>		
<p>46/47</p>		
<p>51</p>		
<p>53 2<sup>nd</sup></p>		

55		
56 2 <sup>nd</sup>		
57		
59		
61		
64/64		
65/67		
68/69		
70/71		

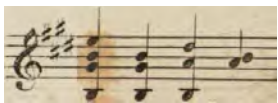

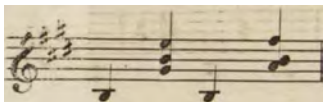

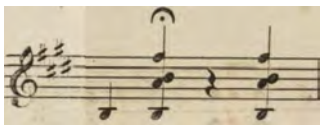



A24. Holland, Justin (1868) *Norma n.1. 4:22 (1)*.

Guitar I

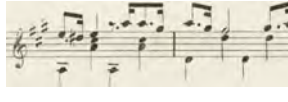
Bar	Original	Recording
4		
4 2 <sup>nd</sup>		
8 2 <sup>nd</sup>		
9 2 <sup>nd</sup>		
23		
22/23 2 <sup>nd</sup>		
53 2 <sup>nd</sup>		

56 2nd		
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Guitar II

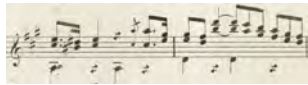
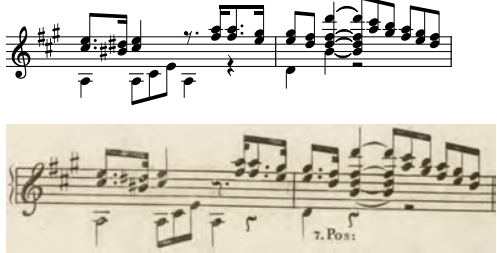

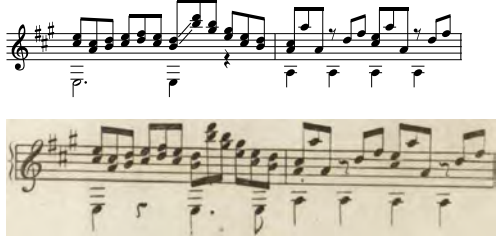


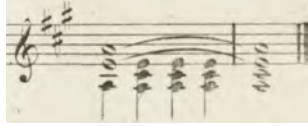

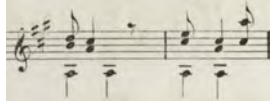

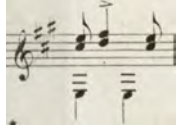

Bar	Original	Recording
4		
7		
23		
22/23 2nd		

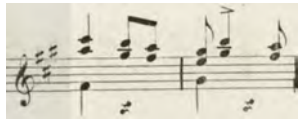

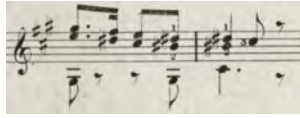

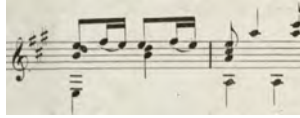

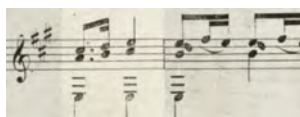

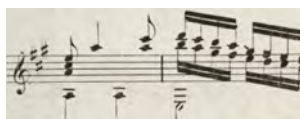

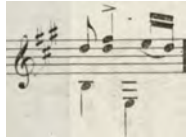

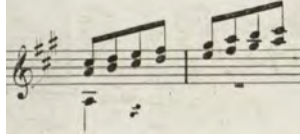

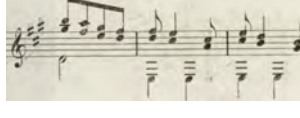

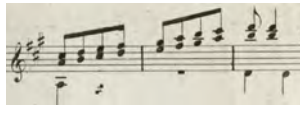

**A25. Holland. Justin (1868) *Norma* n.2. 6:05 (2).**

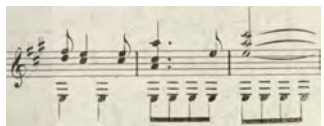


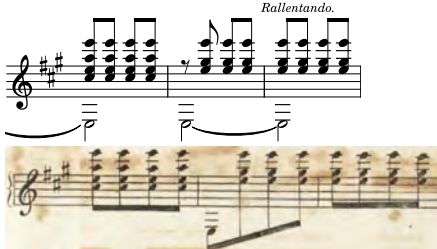

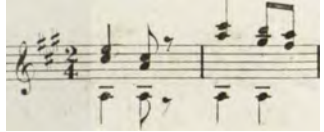

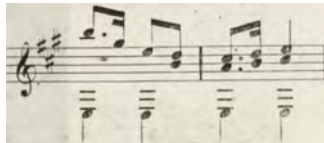
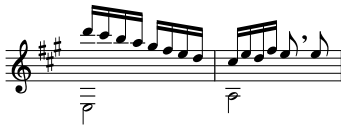
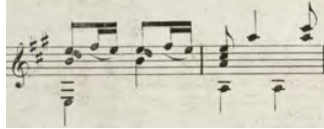



Bar	Original	Recording
Intro		
10/ 11		
12/ 13		
14/ 15		
16/ 17		
18/ 19		




20/ 21		
22/ 23		
24/ 25		
26/ 27		
30/ 31		
32/ 33		

<p>34/ 35</p>		
<p>36/ 37</p>		
<p>38/ 39</p>		
<p>40/ 41</p>		
<p>49/ 50</p>		
<p>52</p>		

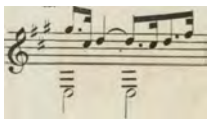

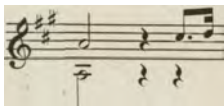

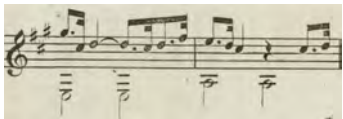

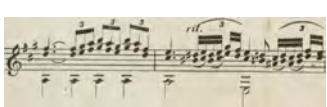


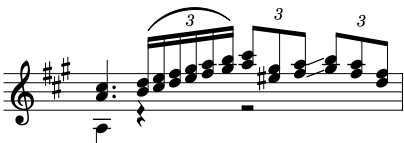
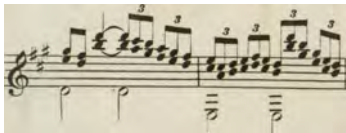
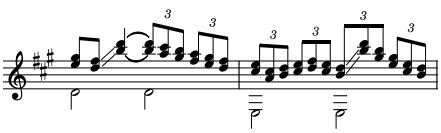
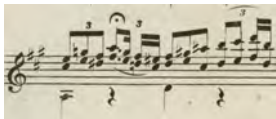
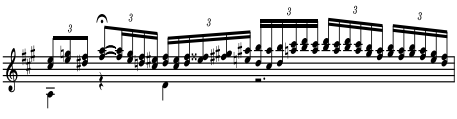
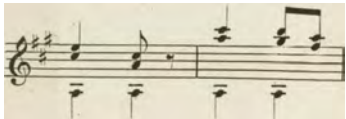

54/ 55		
56/ 57		
58/ 59		
61/ 62		
63/ 64		
66 & 68		
69/ 70		
72/ 74		
75/ 77		

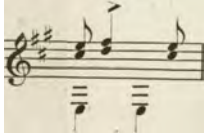
79/ 81		
82/ 84		
		
42 2 <sup>nd</sup>		
60/6 1 (2nd)		
62/6 3 (2nd)		
64/6 5 (2nd)		

<p>66/6 7</p>		
<p>68/ 70 2nd</p>		
<p>75/ 77 2nd</p>		
<p>Cod a</p>		 <p>The Coda section consists of three systems of music. The first system has a tempo marking <i>Vivo.</i> and a dynamic marking <i>cres: poco.</i> The second system has a dynamic marking <i>cres:</i>. The third system has a dynamic marking <i>ff</i>. There is also a small handwritten snippet below the first system with a tempo marking <i>Vivo.</i> and a dynamic marking <i>cres: poco.</i></p>

**A26. Holland, Justin (1868) *Norma n.2. 3:40 (1).***



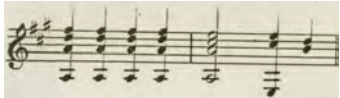

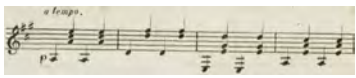

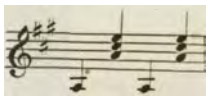

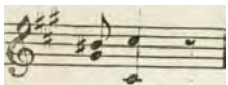

Guitar I

Bar	Original	Recording
3		
8		
11/12		
17		
18		
25/26		
28		
34/35		

41		
42/43		
46		
48		
50		
52		
55 & 57		
58/59		
64/65		

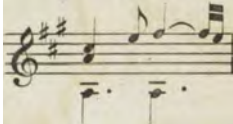

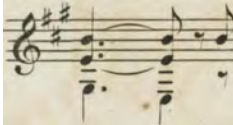

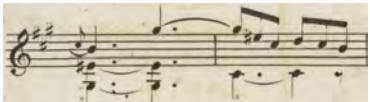

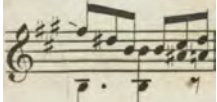

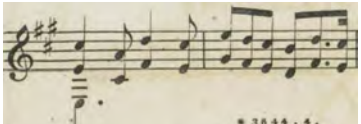

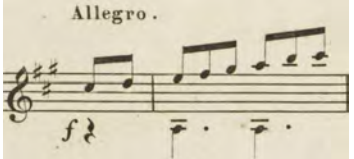

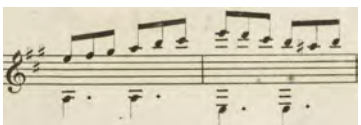

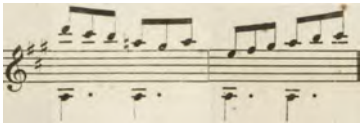

66		
71		
72/74		

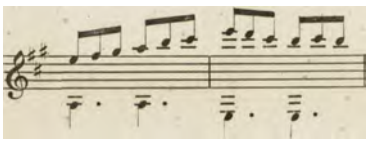

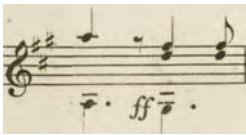

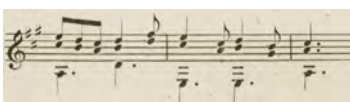

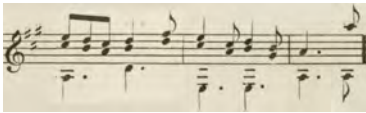

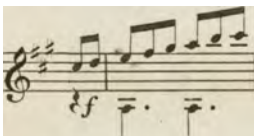

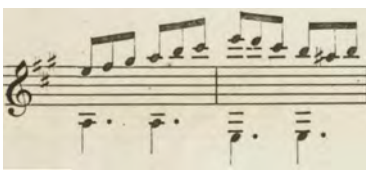
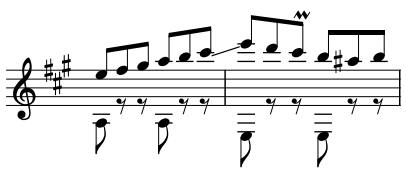
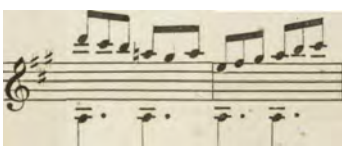

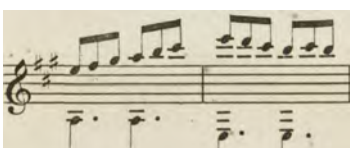
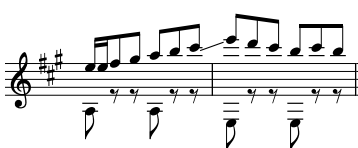
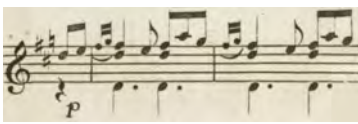

Guitar II

Bar	Original	Recording
14		
17/18		
21/24		
25		
47		



**A27. Holland, Justin (1868) Sonnambula. 4:14 (2).**

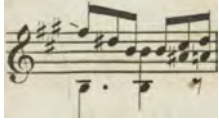

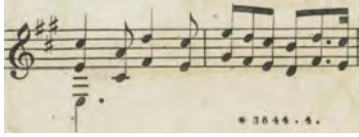

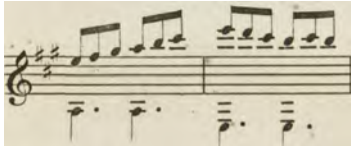

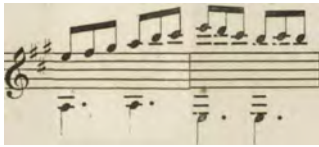
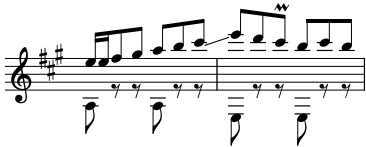
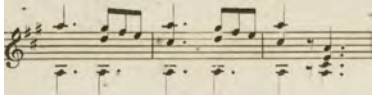

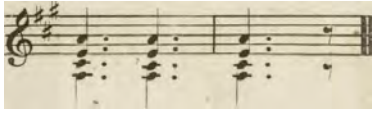

Bar	Original	Recording
2		
4		
19/ 20		
22		
34/ 35		
39		
40/ 41		
42/ 43		

44/ 45		
46		
48/ 50		
52/ 54		
55		
56/ 57		
58/ 59		
60/ 61		
63/ 64		





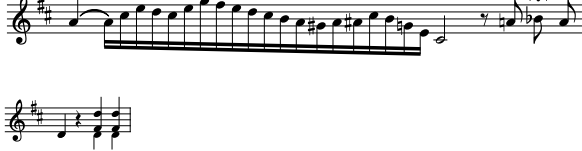
65/ 66		
67/ 69		
71/ 73		
74/ 75		
76/ 77		
78/ 80		
81/ 82		

**A28.** Holland, Justin (1868) *Sonnambula*. 3:18 (1).


Guitar I




Bar	Original	Recording
22		
34/35		
60/61		
76/ 77		
78/ 80		
81/ 82		

**A29.** Holland, Justin (1868) *Sonnambula*. 3:35 (2).

Bar	Original	Recording
7/8		
12/1 3		
25		
26/2 7		
31		
41		
43		
44/4 5		

**A30.** Holland, Justin (1871) *I Puritani*.3:03 (2).

Bar	Original	Recording
18/ 19		
22/ 23		
24/ 25		
26/ 27		
28		
34/ 35		
36/ 37		


38		
43/ 44	<p>Tempo di marcia.</p> 	<p>Tempo di marcia</p> 
45		
47		
49		
51		 <p><i>p</i></p>
53/ 54		
55		
57		

59		
63		
67		
69		

**A31.** Hayden, Winslow L. (1884) *Grand duet from Norma*. 2:06 (1).

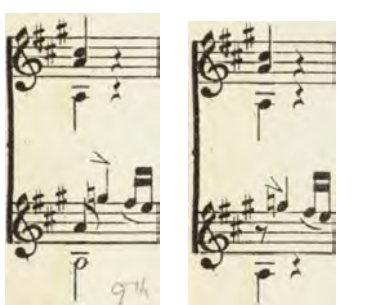


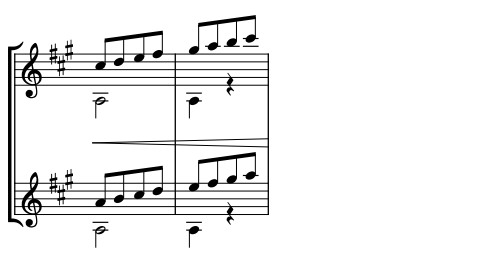

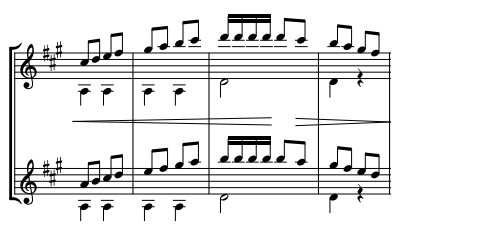
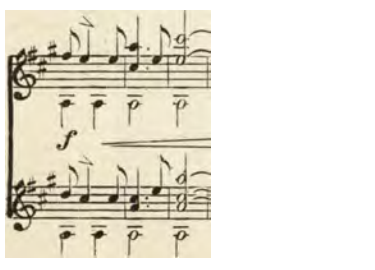
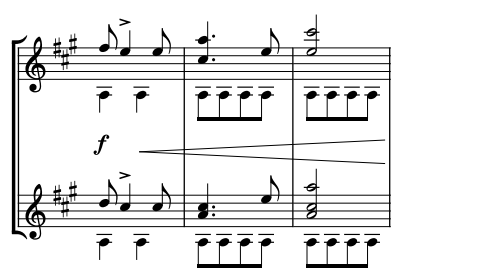
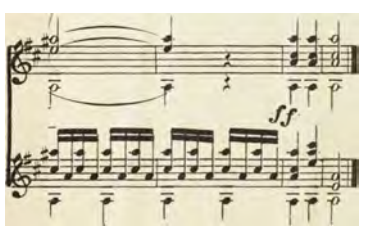
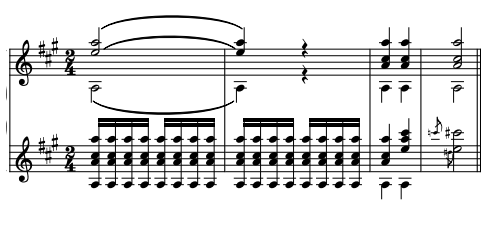
Bar	Original	Recording
1/2		
3/5		



8/10		
11/12		
13		
15		
20/22		

23/24		
28		
29		
30/32		
33/35		

37/38		
39/43		
45/46		
49/50		
54		

56 & 58		
60/61		
66/69		
70/72		
77/80		

**A32.** Amici, Andrea (2020) *Bellini in the USA*. 3:35 (2).

**A33.** Amici, Andrea (2020) *Belliniana*. 7:58 (4).

**A34.** Amici, Andrea (2021) *Omaggio a Bellini*. 4:09 (1).

**A35.** Cipollina, Roberto (2020) *Variazioni su un Tema di Bellini (after Mauro Giuliani)*. **7:09 (1)**.

**A36.** Giuliani, Adriano (2021) *In ritardo a Modica*. **3.10 (1)**.

**A37.** Zappalà, Salvatore (2021) *Adelson e Salvini, Sinfonia*. **9.00 (1)**.

No editorial changes

## **Appendix C: Outcomes**

Performances (Including extracts from Bellini's Operas)

### *A Guitar at the Opera / Belliniana*

2 March 2019 – Nordic Church, Liverpool, England, UK

5 May 2019 – Spotlight, Royal Northern College of Music, Manchester, England, UK

2 June 2019 – St John's College, Cambridge, England, UK

14 June 2019 – Dingwall, Scotland, UK

16 June 2019 – Drum Castle, Scotland, UK

27 June 2019 – Dean Castle, Kilmarnock, Scotland, UK

28 June 2019 – Ripley, England, UK

30 June 2019 – Benstock Home, Salford, England, UK

16 August 2019 – Gela, Italy

21 November 2019 – Peal Moat Care Home, Stockport, England, UK

13 December 2019 – Caltagirone, Italy

26 January 2020 – Foundling Museum, London, England, UK

31 July 2021 – 7° Rassegna di poesia e musica siciliana – Dedicata a Nino Martoglio. Belpasso, Italy

28 August 2021 – Mythos, Taormina, Italy

3 July 2021 – Niscemi, Italy

9 July 2021 – Gela, Italy

10 July 2021 – Riesi, Italy

4 September 2021 – Pedara, Italy

14 September 2021 – Marianopoli, Italy

30 September 2021 – Bellini Festival, Chiesa Badia di Sant'Agata,  
Catania, Italy

27 March 2022 – St Martina and Catherine, Birkenhead, England, UK

28 March 2022 – Capstone Theatre, Hope University, Liverpool,  
England, UK

29 March 2022 – Underrepresented, Royal Northern College of Music,  
Manchester, England, UK

30 March 2022 – Sala Armonia Cordium, Naples, Italy

14 May 2022 – Nel Furor delle Tempeste, Bellini's biography by  
Giuseppe La Rosa, Mondadori Bookstore, Catania, Italy

21 May 2022 – Nel Furor delle Tempeste, Bellini's biography by  
Giuseppe La Rosa, Library, Giarre, Italy

24 June 2022 – Gela, Italy

Arrangements, Themes with variations and Fantasias. Music by  
Bellini, Rossini, and Mascagni.

03 August 2022 – Gressoney-La-Trinité, Italy

Arrangements, Themes with variations and Fantasias. Music by  
Bellini, Rossini, and Mascagni.

*Two Guitars at the Opera* (Vittorio Verdi, guitar)

9 February 2019 – Sala Magma, Catania, Italy

24 March 2019 – Riesi, Italy

13 April 2019 – Caltanissetta, Italy

25 April 2019 – Municipio, Vizzini, Italy

11 May 2019 – Catania, Italy

2 August 2019 – Gela, Italy

Arrangements, Themes with variations and Fantasias. Music by Bellini and Rossini.

*Belliniana* - Piano and Guitar (Michele Cancemi, pianist)

22 August 2020 – Gela, Italy

September 2020 - Caltagirone, Italy

Music by Amici, Boccherini, Frost, Neuland, Pettoletti. Mostly inspired by Bellini well known themes. 2 concerts between August and September 2020.

*Il Fervido Desiderio* - Soprano and Guitar (Gonca Dogan, soprano)

22 October 2020 – Bellini Festival, Chiesa Badia di Sant'Agata, Catania, Italy

20 September 2021 – Società Catanese Amici della Musica, Catania, Italy



Music by Bellini and Pacini, plus guitar solo extracts by Andrea Amici, Emilia Giuliani, and Justin Holland. Two recitals, as part of the renowned Bellini Festival, covered from RAI broadcast, and Scam Catania.

*D'Ito all'Opera*, Soprano and Guitar (Sachika Ito, soprano)

23 December 2021 – San Francesco di Paola, Catania, Italy

2 June 2022 – Catania, Italy

3 June 2022 – *Nel Furor delle Tempeste*, Bellini's biography by Giuseppe La Rosa, Catania, Italy

4 June 2022 – *Mitomania*, Parco Archeologico, Lentini, Italy

16 June 2022 – *Corde Pizzicate*, Turin, Italy

Music by Bellini, Rossini, Donizetti, Bizet, Amici, and Offenbach, plus guitar solo extracts from Operas.

24 July 2022 – Gela, Italy

Music by Bellini, Rossini, Donizetti, Bizet, Amici, and Offenbach, plus guitar solo extracts from Operas.

2 August 2022 – Gressoney-Saint-Jean, Italy

Music by Bellini, Rossini, Donizetti, Bizet, Amici, and Offenbach, plus guitar solo extracts from Operas.

(Including extracts from Bellini's Operas)

Le Permute Guitar Duo - *Loving the Beatles* (Vittorio Verdi, guitar). Fab four translated for two guitars by Sicilian composers such as Amici,

Schiavo, Schittino and Torrì. 4 recitals in Sicily in July and August 2020.

Flute and Guitar (Andrea Maria Virzì or Giuseppe Sciuto, flute). Numerous recitals since 2019. Music by Carulli/Bellini, Schubert and Piazzolla. Prestigious venues in Sicily.

### Lecture-Recitals

*The Guitar and Vincenzo Bellini* - RNCM May 2019, England, UK

*Vincenzo Bellini and the USA* - RNCM May 2020, England, UK

*Sicilian Composers reflect on Vincenzo Bellini* - RNCM May 2021, England, UK

*Contemporary Recital - Sicilian Landscape* invited at Midlands New Music Symposium Online, University of Nottingham, 5-6 December 2020, Manchester Metropolitan University PG Roots March 2020, Royal Northern College of Music March 2020, Royal Conservatoire of Birmingham December 2019. Contemporary music for guitar and live electronics written by Sicilian composers such as Andrea Amici, Francesco Pennisi, Salvatore Sciarrino and Rosario Tomarchio.

### Recordings

D'Ito - *Malinconia* (2022). Soprano and guitar performing Bellini's romances plus a guitar solo.

Davide Sciacca - *ScouseLover* (2021). Music by The Beatles arranged for two guitars by Sicilian contemporary composers.

Davide Sciacca - *Victor Frost, music with guitar* (Trp Music, 2021).

Davide Sciacca - *LockDowning Street* (2021). Music by Boccherini, Bellini, Sagreras and Sicilian contemporary composers. Recorded according to COVID 19 restrictions.

Opus Ludere - *El Tango* (Da Vinci Records, 2019). Flute and Guitar. Music by Andrea Amici, Roberto Di Marino, Francesco Santucci and Joe Schittino.

Riccardo Strano Countertenor & Davide Sciacca - *Counter Irish Project* (Farelive HD Label, 2018). Irish Traditional Music arranged for Countertenor and Guitar, plus works by Mauro Giuliani.

#### Interviews (Including talks on Bellini)

22 November 2019 – BBC Radio Merseyside, Liverpool, England, UK

24 January 2020 – London One Radio, London, England, UK

19 November 2021 – L'Arpeggio, Radio Vaticana, Rome, Italy

1 February 2022 – Wonder Women, Globus Television, Catania, Italy (D'Ito)

4 February 2022 – L'Arpeggio, Radio Vaticana, Rome, Italy (D'Ito)

12 May 2022 – Artisti sotto I Riflettori, Massimiliano Cona, Italy

3 May 2022 – Wonder Women, Globus Television, Catania, Italy (D'Ito)

28 May 2022 – Ridotto dell'Opera, RSI, Switzerland (Radiotelevisione Svizzera), Giorgio Apollonia (D'Ito)

18 July 2022 – L'Informazione.eu, Luciano Mirone, Italy

## The influence of this research on students

Vincenzo Sorce, Master at Bellini Conservatory in Caltanissetta, Italy.

Bachelor thesis: *Mauro ed Emilia Giuliani: un talento ereditato. Confronto tra Rossiniana n.5 Op.123 e Belliniana n.6 Op.11.*

Carlo Geraci, graduated at Bellini Conservatory in Caltanissetta, Italy.

His performances include Fantasy op.35 on Sonnambula by Mertz, Introduction, Theme and Variations on Montecchi e Capuleti by Padovetz. His bachelor's thesis was on a collaborative project with Andrea Amici composer.

Duo *BiCodini*: Bryan Farese, guitarist and Elanor Bongiorno, pianist. Both studying at Liceo Musicale Verga in Modica, Italy.

Their performances include 'Duetto from Sonnambula' by Pettoletti. They won 1<sup>st</sup> price in a national competition.

## Appendix D: Programme Notes (Contemporary Works)

**A32.** Amici, Andrea (2020) *Bellini in the USA*. Catania. **3:35 (2)**.

Dedicated to the guitarist Davide Sciacca, this composition comes from an imaginative suggestion. Let's imagine for a moment that Vincenzo Bellini, if he had not died prematurely in 1835, could have made a trip to the USA in the following decade and from there had brought back some musical memories, especially one that he had found similar to his musical sensibility. Two themes thus intertwine: "Casta Diva", symbol of the lunar romanticism of the great Italian composer, and "Come, oh come with me, the Moon is beaming", a serenade by B.S. Barclay Esqr, adaptation of an Italian melody. This led to *Bellini in the USA* for guitar: an intimate transcription of the most famous aria of the Norma interrupted and interspersed with an example of American popular music which, however, has little of autochthonous.

**A33.** Amici, Andrea (2020) *Belliniana* (Lockdowning Street Ensemble). Catania. **7:58 (4)**.

Born as a collage of themes by Bellini that variously intertwine in a succession of different atmospheres, *Belliniana* is a fantasy for guitar, two flutes, oboe, clarinet, horn, bassoon and harp, written in the months of August and October 2020 and dedicated to Davide Sciacca, who commissioned it. The composition takes up the idea of the potpourri on opera themes, in vogue in particular in the nineteenth-century, combined with that of pastiche, always trying to maintain fidelity to the composer's score, albeit with some licenses both in harmonic and melodic features.

The piece starts with the juxtaposition of fragments taken from the symphonies of the works *Il Pirata* and *Norma*, to arrive at a first lyrical piece with the chamber aria “Vaga luna”; a cadenza by the guitar introduces one of the most beautiful pages by Bellini, “Ah, non credea mirarti”, from *La Sonnambula*. Then, the melodic line gives way to a moved section presenting the Capriccio from *Symphony in C minor*, which leads to the finale that re-proposes the preludes of *Norma*, superimposed and interspersed with the fragments of the previous panel, ending with a last quote from *Il Pirata*, which close the composition.

Recorded by *LockDowning Street* ensemble. Performers are Andrea Maria Virzì and Ettore Sambucci, flutes; Roberta Trentuno, oboe; Emanuele Anzalone, clarinet; Giovanni Petralia, bassoon; Riccardo De Giorgi, horn; Antonella Cernuto, harp; Davide Sciacca, guitar.

**A34.** Amici, Andrea (2021) *Omaggio a Bellini*. Catania. **4:09 (1)**.

This double sonnet was written by Nino Martoglio in Sicilian language and published as part of the commemorative volume *Omaggio a Bellini nel primo centenario della nascita*, published by the “Circolo Bellini” of Catania in 1901. The writer paints a picture, in which an almost asleep nature is interrupted by a new song by Vincenzo Bellini, who with his music manages to attract the attention of all the elements. Martoglio succeeds in highlighting, through the choice of atmosphere and images, one of the deepest aspects of the whole Bellini sensibility, that approach to the secret of Nature, expressed through his singing lines as well as the ability to almost suspend time.

I.

*La sciumara scinnia silinzusa  
E l'acqui, arvischiàrati di la luna  
Ca li guardava ccu facci amurusa  
Parevanu d'argentu una cutruna.*

*Supra una vecchia oliva spiciusa,  
Cantava un rusignolu una canzuna,  
E la musica so' maravigghiusa  
Li sciuri addurmiscia 'ntra la so' cruna,*

*E la sciumara accumpagnava lenta,  
Spingennu l'unni so' finu a lu mari.....  
E la luna parìa tutta cuntenta.....*

*E la Natura, chi stava a' ascutari,  
Parìa la 'nnamurata chi n'abbenta;  
Chi voli diri e chi nun po' parrari.*

II.

*Ma tuttu a un trattu l'oceddu divinù,  
Finiu lu beddu cantu e si 'nguttìu;  
La luna si firmò 'ntra lu caminu,  
E pri la gran priizza aggaliniù;*

*Li sciuri spampinaru a lu jardinu,  
L'oliva spiciusa rinviridìu,  
Lu sciumi addivintò cchiù cristallinu,  
L'irvuzza ch'era sicca abbrivisciu.....*

*Cu chiu' ducizza di lu rusignolu,  
Chiu' bedda vuci di li Sarafini,  
Chiu' limpiddizza di l'acqua a linzolu,*

*Chiu' ricchizza di gemmi e di rubini  
E chiu' mistizza di lu mariolu,<sup>1</sup>  
Cantannu, jia di ddà 'Nzuddu Bellini.*

Con stima e sincera ammirazione mi creda

di Lei devoto



<sup>1</sup> mariolu e marransanu : lo scacciapesticci.

NINO MARTOGLIO, *Omaggio a Bellini*. (Giuseppe Giuliano, 1901).

A brief introduction by the guitar recreates the atmosphere of Martoglio's poetry, then the narrator introduces, by itself, the first quatrain. After, acting and music perform alternating and in parallel. The last words of the poem, with the name of the composer from Catania, punctuated more rhythmically by the voice as indicated in the score, therefore leave room for the final cadence of "Casta Diva".

a Davide Sciacca

## Omaggio a Bellini

per voce recitante e chitarra  
su una lirica di Nino Martoglio

Andrea Amici

ANDREA AMICI, *Omaggio a Bellini*. (2021).

**A35.** Cipollina, Roberto (2020) *Variazioni su un Tema di Bellini (after Mauro Giuliani)*. Caltanissetta. **7:09 (1)**.

Numerous drafts of this composition were confronted with the committee, due to the difficulties that composers face while writing for guitar. This led to the transposition from Giuliani's key of G minor to A minor as well as editorial changes. However, the bipartite structure of the aria is maintained throughout the piece, while each variation reworked the theme according to rhythmic, harmonic or melodic possibilities. The variations alternate in tempo while each of them is independent from the other. The first is accompanied by thirds, the second is in triplets, the next modifies the harmony while the fourth and sixth are developed in sixteenths (partially hiding melody in the latter), the fifth introduces a major mode. Finally, last variation uses only first part of the theme.

The image shows a musical score extract for the first 25 bars of the piece. It consists of five staves of music. The first staff is marked 'Allegro moderato' and 'Nel furor delle tempeste'. The second staff is marked 'Meno mosso' and contains a triplet. The third staff also contains a triplet. The fourth and fifth staves continue the piece with various rhythmic patterns.

ROBERTO CIPOLLINA, *Variazioni su un Tema di Bellini*, score extract, bars 1-25. (2020).



GIULIANI. Sur des Motifs de Bellini. 3.

No 1.   
 ANDANTE.

MAURO GIULIANI, *2 Motif Favoris de Bellini n. 1*, score extract, bars 1-37.

**A36.** Giuliani, Adriano (2021) *In ritardo a Modica*, Modica. **3.10 (1).**

*In ritardo a Modica* was conceived as a tribute to a chamber romance by Bellini whose theme it has not changed to maintain its authenticity. The piece consists of an interpolation of the *bel canto* in a contemporary guitar soundscape. The theme, left intact, constitutes a specific directive that cannot be easily ignored by the performer, who has little room for interpretation. Instead, original features, from the introduction to harmonic and contrapuntal elements, lead to a free expression of the unique sounds of the instrument. There is a balance in the writing that reflects the geometries that are modelled to guarantee the performance of the piece without concentrating on Bellini's theme and the composer's interventions, through the body of the guitar.

**A37.** Zappalà, Salvatore (2021) *Adelson e Salvini, Sinfonia* (Davide Sciacca: Guitar I & II). Catania. **9.00 (1).**

I wrote the reduction for two guitars of the Symphony using the second version published in 1828, then performed in Catania on a critical edition prepared by the musicologist Domenico De Meo, in 1992. It is possible to recognise an extract from the Symphony and the theme “Bagnato dalle lacrime” from *Il Pirata*, as well as the theme of the *Sinfonia in Re minore*. This arrangement sought to recreate the orchestral texture and is based on the style of Mauro Giuliani.



*Adelson e Salvini*, Ricordi edition, bars 1-10. (Gio. Ricordi, 1828).

Amici, Andrea (2021) *L'hai tu sognato*. Catania.

This composition for soprano and guitar was composed in August 2021, taking the text from the commemorative volume *Omaggio a Bellini nel primo centenario della nascita*, as for Martoglio's lyric. The sonnet by Lina Sanfilippo Castorina, characterised by a dreamlike and suspended atmosphere, recreated in the musical language that proceeds by episodic fragments.

Amici, Andrea (2021) *Mi sembra un tuo sospir*. Catania.

It is part of the narrative in the opera that the action stops to make room for a lyrical moment, and although over time the composers have tried to adhere more to the reality, nevertheless this characteristic always remains. The sense of suspension of a moment and expansion of an instant: this is the idea behind the composition, which refracts in musical thought a precise moment of great suggestion taken from *Capuleti e Montecchi* by Vincenzo Bellini, "O quante volte", in correspondence with the verses of Felice Romani that recite "Ah, l'aura che spira intorno mi sembra un tuo sospir".

## Appendix E: Guitars

The *Alaima* (1) by Sicilian luthier Alaimo (Catania, 1984), is inspired by the Torres model classified by José Romanillos (1995, pp.243-244) as Fe19 (first époque) of 1864. It features a first-rate quality Val di Fiemme spruce top (picea excelsa), Indian rosewood back and sides (dalbergia latifolia), Ebony fingerboard and Spanish cedar neck. Scale length is 650mm, nut width is 52mm.



I have been using this instrument for 9 years, and although affected by cracks, it presents uncommon adaptability to various genres and performance styles. While the strings I used and my right-hand and nail attacks varied, the *Alaima* assisted in creating unique timbres in every chapter of the Recoding Portfolio.

The *Sorrento (2)* by Alaimo, is inspired by the Torres model classified by Romanillos as Se114 (1995, p.282) (second époque) of 1888. It features a first-rate quality Val di Fiemme spruce top (*picea excelsa*), Balkan maple back and sides (*acer pseudoplatanus*), Ebony fingerboard and South American cedar neck. Scale is 650mm, nut 51mm. Furthermore, inside the sound-hole a brass made Tornavoz is installed.



This instrument is particularly able to guarantee sweet high sounds as well as basses with soft and not persistent sonorities, which assisted me in recreating vocal lines. A substantial number of compositions published after 1850 were recorded with this guitar.



Tornavoz

The *Maccalube (3)* by Alaimo, is inspired by the Garcia produced in 1904 n.43. It features a first quality Val di Fiemme spruce top (*picea excelsa*), Brazilian rosewood back and sides (*dalbergia nigra*), Ebony fingerboard and South American cedar neck. Scale is 647mm, nut 51mm.

Overall, its characteristics are similar to those of the *Sorrento* although bass strings are more resonant due to the lack of the brass plate. I used this instrument in recording arrangements for voice and guitar.

The *Redwood (4)* by Santo Lo Verde (Catania, 1942-2016), 1<sup>st</sup> class model 1998, features a Redwood top, Indian rosewood back and sides and Ebony fingerboard. Scale is 640mm, nut 52mm.



This guitar features a construction that foresees the neck and the fingerboard raised with respect to the soundboard. The sound obtained is more incisive and suitable for the performance of contemporary music when particular attention to vocal lines is not requested.



The *Vienna Stauffer-style (5)* c.1860, was manufactured after the death of Stauffer but is in the tradition of the master. It features a height-adjustable neck in Stauffer style and his renowned tuners, a first-rate quality Val di Fiemme spruce top (*picea excelsa*), Brazilian rosewood back and sides (*dalbergia nigra*), Ebony fingerboard and South American cedar neck. Scale is 610mm, nut 43mm.



This instrument assisted in recreating a sound close to that of the time. In preparing the recordings, I shortened the length of my right-hand fingernails, as nylgut strings<sup>1</sup> present a lesser tension compared to modern products. Since the strings are positioned closer to the soundboard, right-hand attack must be less marked to avoid ripped sounds. Due to its ladder brace construction<sup>2</sup>, bass strings produce less resonant sounds. However, this facilitates the rendition of the vocal lines from operas, since higher strings present a sweeter sound than is the case on modern guitars. In addition, a shorter scale assists professionals in realising the virtuosity required of variations and fantasias; at the time it must also have assisted amateurs in approaching easy arrangements.

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<sup>1</sup> Nylgut strings are modern equivalents of gut strings.

<sup>2</sup> Before Torres's bracing system innovations, nineteenth-century guitars featured a ladder brace below the top.



