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GAMBINI

8 CHAMBER ROMANCES

Benedetta Torre *soprano*
Davide Mingozzi *fortepiano*



Carlo Andrea Gambini 1819-1865

8 Chamber Romances

- | | | | |
|--|------|--|------------------------------|
| 1. Invito al mare
<i>Ed. Lucca, 1847</i> | 3'51 | From <i>Album vocale</i> | |
| 2. Sola...!
<i>Ed. Ricordi, 1847</i> | 4'15 | 5. La vedova
6. Il salice
7. Zulima
8. È morta!
<i>Ed. Ricordi, 1853</i> | 5'51
4'19
6'57
7'42 |
| 3. Al lido
<i>Enclosed to «L'Italia musicale»,
1847, No.18 - 5 November</i> | 4'16 | From <i>Pensieri melodici</i> Op.39 | |
| 4. La viola
<i>Ed. G. Canti, c. 1847</i> | 4'35 | 9. No.1 Notturmo
10. No.3 Menuetto et Trio
<i>Ed. Lucca, 1842</i> | 6'36
5'13 |

First recordings

Benedetta Torre *soprano* (1-8)
Davide Mingozzi *piano*
*Pleyel Piano, No. 9615 (1842), private collection,
Scuola di Alto Perfezionamento Musicale, Saluzzo, Italy*

Recording: 21-22 november 2018, Scuola di Alto Perfezionamento Musicale, Saluzzo, Italy

Recording, editing and mastering: Mauro Loggia

Piano technician: Daniele Fontana

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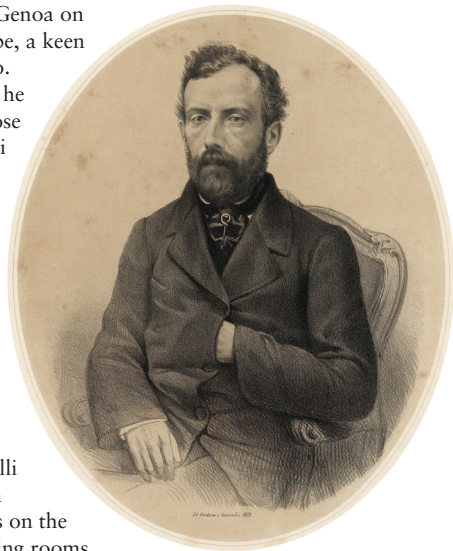
Photo Carlo Andrea Gambini: lithograph, A. Racca, 1854, Savona, private collection

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Carlo Andrea Gambini was born in Genoa on 23 October 1819, the son of Giuseppe, a keen amateur musician, and Anna Carosio.

Signor Gambini was a merchant and he and his brother Andrea were very close to the Mazzini family. Maria Mazzini acted as godmother at the infant Carlo Andrea's christening, and her son Giuseppe – the future Italian patriot and politician – always followed the career and successes of the promising young musician they fondly referred to as “Andreino”.

The family was sufficiently prosperous to allow their son to study music under the guidance of Emanuele Bevilacqua, and probably Placido Mandanici and Carlo Accinelli as well. He soon began to perform in public, playing his own compositions on the piano and the accordion in the drawing rooms of well-to-do Genoese families, and also the organ in the city churches. Given his financially comfortable background, Gambini initially seemed somewhat detached from what appeared to be a budding career, and it was only later when his family suffered some financial setbacks that he decided to make a proper profession out of his passion for music. Within a short time he became one of the most sought-after piano teachers in Genoa, giving lessons to various members of the local aristocracy. In 1839 the Milanese publisher Ricordi came out



with a composition by Gambini, the *Grande fantasia et variations* for piano on the motifs of the opera *Il Giuramento de Mercadante* Op.29 for piano, to be followed in the course of time by many others. In 1845 he also started writing for the *Gazzetta Musicale di Milano* and for other Italian music magazines. His prose was enticingly pungent, and within the space of less than twenty years he had published over one hundred and fifty articles, largely reviews of operas and concerts in Genoa, but also critiques of new books. In so doing he expressed an aesthetic ideal built around the desire for a degree of formal rigour in the harmonic structure of a composition. Moreover, he was an overt supporter of the “Italian taste”. In Florence in 1861 a quartet he had composed won the Basevi competition, the first in Italy dedicated to this ensemble. His death in Genoa on 14 February 1865 was mourned by the entire musical community, and in 1868 the city of Genoa commissioned the sculptor Federico Fabiani to design a large tomb for him in Staglieno cemetery, which is where his mortal remains still lie.

Gambini was on cordial terms with Gioachino Rossini and Saverio Mercadante. Moreover, he won the esteem and friendship of Alberto Mazzucato, Adolfo Fumagalli, Stefano Golinelli, Camillo Sivori, Ferdinando Giorgetti and Angelo Mariani, the conductor at the Carlo Felice opera house in Genoa. The relationship with Mariani came to an end in 1856, however, when Gambini expressed polemical views and criticism of Giuseppe Verdi.

Gambini showed great interest in works for the piano written by composers from north of the Alps, absorbing certain traits in a highly personal style that reveals the influence of Chopin, Thalberg, Liszt and Schuman. The combination of virtuoso enthrallment with expressive melody became his stylistic hallmark, both in the fantasias and the arrangements of opera themes (*Fantasia da concerto sopra alcuni motivi dell'opera I Lombardi alla prima crociata* Op.51; *Rimembranze dell'opera Luisa Miller* Op.59) and in the genre pieces (*12 capricci* Op.55; *Scherzosa: polka da concerto* Op.81; *Scintille elettriche* Op.90; *Scene romantiche* Op.114; *Le campane*

della Liguria Op.115; *Le quattro stagioni* Op.128).

With the exception of four quartets (of which only the first, winner of the Basevi competition, has come down to us), his chamber works always involve the piano: Three Trios for piano, violin and cello (Op.54, Op.62, Op.64), *Gran duetto per pianoforte e flauto* Op.61; *Duetto per flauto e pianoforte sopra alcuni motivi dell'opera Luisa Miller* (in collaboration with Emanuele Krakamp), *Duetto quasi fantasia per pianoforte e violino concertanti* Op.58.

He also composed a range of music for the organ (for instance, *L'organo moderno* Op.106) as well as sacred music that comprised a number of masses (including a *Messa concertata a 3 e 4 voci concertanti e coro con accompagnamento d'organo dedicata ai Signori Lingiardi*); a *Salve Regina* for chorus and orchestra (dedicated to the Naples Conservatoire in 1854) and an *Ave Maria* for four voices and string quartet (1863).

His involvement in opera gave rise to works such as *Eufemio da Messina* (Milan 1853), *Il Nuovo Tartufo* (Genoa 1854) and *Il don Grifone* (Turin 1857). Mention should also be made of the symphonic ode *Cristoforo Colombo, ossia la scoperta del Nuovo Mondo* dedicated to the Società Filarmonica Fiorentina in 1851.

Over the years, moreover, Gambini consistently wrote romanzas for voice and piano. The lively polonaise *Invito al mare* was published by Lucca in 1847. Along with *Voto* (unpublished) and the duet *Invito alla selva* that was included in the *Album vocale*, it is part of a trilogy composed in 1845 on verse by Marquis Gian Carlo Dinegro, dedicated to the soprano Virginia Boccabadati and her family.

The barcarole *Al lido* was added as a supplement to issue number 18 of the magazine *L'Italia musicale* (5 November 1847). Published by Ricordi in 1853, *Album vocale* comprises six compositions, all of them dedicated to eminent singers of the time: Rosalia Gariboldi-Bassi, Giuseppina Castagnola, Giuseppina Gassier, Teresa Parodi, Matilde and Luigia Branca, Augustina Boccabadati. The first four are for solo voice (*La vedova*; *Il salice*; *Zulima*; *È morta!*), and the remaining two are duets

(*All'amante lontano; Invito alla selva*). In these songs, as well as in *Sola...!* (Ricordi, 1847) and *La viola* (G. Canti, c. 1847), Gambini invests chamber performance with a style rich in theatrical elements, to the extent that he actually conjures up opera scenes (for example in the ballad *Zulima*), including recitative and arias (*Sola...!*; *La vedova*).

His remaining vocal chamber works comprise another *romanza* (*Ho fame*, Lucca, 1847) and the album *Le ore solenni del giorno Op.121* (*Mezzanotte; Ave Maria del mattino; Le ventitré ore; Un'ora di notte*) published by G. Cattaneo in about 1857. To date there is no extant score for the arietta *Non t'amo più* and the album *L'eco di Napoli Op.130*, both of which were published in Florence by Genesio Venturini.

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Translation by Kate Singleton

Benedetta Torre (Genoa, 1994) began voice studies at the age of thirteen, later specializing with Donata D'Annunzio Lombardi and Barbara Frittoli.

She made her debut at the Teatro Carlo Felice in Genoa singing the role of the Contessa di Ceprano in *Rigoletto*. In 2012 she won the young singers award at the 5th edition



of the International Competition Francesco Paolo Tosti. She also obtained a special mention in the 52nd Concorso Internazionale Voci Verdiane. In 2015 she came second in the 6th Renata Rebaldi Competition, and in 2018 was awarded a silver star at the Premio Chigiana. In 2015 she attended the Ricardo Muti Opera Academy singing Alice in *Falstaff*. She has also sung Amelia in *Simon Boccanegra* at the Teatro Carlo Felice, Adina in *Elisir d'Amore* and the Priestess in *Aida* at the Salzburg Festival conducted by Riccardo Muti.

In 2018 she took part in the Festival of the Two Worlds in Spoleto singing Arianna in *Minotauro* by Silvia Colasanti and Marguerite in *Jeanne d'Arc au bucher* by Honegger. She also sang Susanna in *Le nozze di Figaro* at the Teatro dell'Opera in Rome.

In 2019 she sang in the Mozart Requiem with the Chicago Symphony Orchestra conducted by Riccardo Muti.

Davide Mingozzi (Genoa, 1992) obtained a Diploma in piano at the Paganini Conservatoire in Genoa under Gianfranco Carlascio, and then studied the harpsichord with Barbara Petrucci. He later attended master classes in early piano technique held by Costantino Mastroprimiano, Gianmaria Bonino, Tobias Koch, Stefano



Fiuzzi and Alessandro Commellato, as well as furthering his studies of musicology in a degree course, with a thesis on music dramaturgy supervised by Raffaele Mellace. He performs as a pianist and harpsichordist, and is a founding member of L'Arcadia Ligustica ensemble. His particular interests include Italian dramaturgy of the 1600s-1700s, and the specific nature, performance and teaching of Genoese music and piano works of the late 1700s and Biedermeier period. He is currently a PhD student in Performance, Visual Arts and Media under Elisabetta Pasquini at the University of Bologna.

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SUNG TEXTS

Invito al mare

Gian Carlo Dinegro

Bello è il cielo, vieni al lido,
pronta è l'agil navicella,
del mattino già la stella
incomincia a scintillar.

L'aura amica lieve, lieve
batte l'ala sovra l'onda
che il desio nostro seconda,
idol mio non indugiar.

Giterai la rete e l'amo
sovra il liquido elemento,
e vedrai il muto armento
in tua mano prigionier.

Ah! Potessi in la tua rete
prigionier vantarmi anch'io,
fora questo il mio desio
fonte pura di piacer.

Sola...!

Giuseppe Torre

Sola m'aggiro
per erme sponde,
sempre sospiro,
te chiamo ognor.

Sordo un lamento
sol mi risponde:
è il suon del vento,

l'onda che muor.

Piango, ma invano,
che il lungo pianto
or la tua mano
non tergerà,

e il mio dolore
un sol tuo canto
che scenda al core
più non avrà.

Solo conforto
nell'abbandono
con meco io porto,
pegno d'amor.

mesta una rosa,
dessa è il tuo dono,
dessa mi posa
sempre sul cor.

Al lido

Filippo Morro

La notte è quieta,
lambe la sponda
con lieve bacio
la placid'onda,
vasta pianura
d'argento appar,
o mia fanciulla
r'affida al mar.

Al suon del flutto
dal remo infranto,

sposa le note
del tuo bel canto
schiudendo il core,
o mia fanciulla,
canto d'amor.

Tu che l'intendi
nel suo concento
dimmi il secreto
del firmamento,
e quando spunti
l'astro più bel,
o mia fanciulla,
t'addita il ciel.

E se rio nembro
n'offusca il riso,
leva il tuo velo
scopri il tuo viso,
l'onda notturna
farai brillar,
o mia fanciulla,
t'affida al mar.

La viola

Giuseppe Torre

Abbia la rosa il vanto
del più leggiadro fior,
viola del pudor
t'offro il mio canto.

T'amo perché romita
cresci l'umil stel,

al bacio del ruscel
che a sé t'invita.

Del vergine tuo seno
amo il soave odor,
è vago il tuo color
che mai vien meno.

Ma più di tutto io t'amo,
che Arturo un dì gentil
a me ti diede umil,
mi disse io t'amo.

La vedova

Felice Romani

Non cercate sul mio volto
lo splendor dei lieti dì:
come fior dal verno colto
nelle lagrime morì.

Sparso il crine ondeggia al vento,
nudo è il collo, e scinto il sen.
Che mi vale ogni ornamento?
Non si vede il caro ben.

Non chiedete perché mesta
la mia fronte è china al suol:
Clizia anch'ella il capo abbassa
quando in cielo è morto il Sol.

Dorme l'arpa, e solo al pianto
io la desto all'ombre in sen.
Che mi val di gioia il canto?
Non m'ascolta il caro ben.

Il salice

Emanuele Celesia

Qui dove spande il salice
la pioggia de' suoi rami,
vieni, diletta vergine,
a giurar che m'ami.

Già di sparir le nebbie
volgono i dì sereni,
vieni, Anadele, oh, vieni
al bacio dell'amor.

Ah, tu non sai gli spasimi
d'un'anima romita,
orrenda solitudine
è senza amor la vita!

Mille ridenti immagini
tu nel mio cuor rimeni,
vieni, Anadele, oh, vieni
al bacio dell'amor.

Zulima

Lungo il natio verzier
la vidi, e il mio pensier le diede il core,
tocco dal piè legger,
sbocciava ogni sentier gigli d'amore.

Era Zulima! Ai fior
simile nel candor, più d'essi bella,
tinta d'umil rossor,
brillava d'un fulgor pari alla stella.

Oimé! Sul verde stel
cadde la rosa, un gel venne il ruscello,

muta la terra, un vel
stese sugl'astri il ciel, trovai l'avello.

Zulima mia quel dì
più non vid'io, sparì. Cessò l'incanto.
Ah! La perdei, morì.
Quanto il mio cor soffrì lo dica il pianto.

È morta!

Carlo Guaita

È morta! E ieri ancor qui vagheggiai
il lampeggiar de' suoi bei rai!
Oh! L'amor mio, dove fuggì?
morte spietata me lo rapì.

Più non ascolta né i giuramenti,
né il flebil suono de' miei lamenti,
ella è morta.

Or vive un angiol di più nel ciel.

È morta! E ieri ancor col suo sospir
il paradiso sembrommi aprir:
fu la sua voce canto seren,
che mi calmava l'affanno in sen.

È morta! E ieri ancora stendea la mano
al poverello con volto umano,
era una madre che lagrimosa
il ciel pregava per la pietosa.