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BRILLIANT
CLASSICS

Mauro Giuliani

GUITAR SOLO AND CHAMBER MUSIC



Giuseppe Mazzini's guitar



Stefano Cardi guitar

Performed on Giuseppe Mazzini's Gennaro Fabricatore guitar (1821)

Enrico Casularo *flute* · Laura Polimeno *voice & guitar*
Andrea Orsi & Lorenzo Rubboli *guitars* · Ilaria Mancino *voice*

Mauro Giuliani 1781-1829
Guitar Solo and Chamber Music

From Divertimenti notturni Op.86

(Flute, Guitar)	
1. No.8 Allegretto	1'03
2. No.12 Allegro-Trio	2'06
3. No.14 Allegro	1'17
4. No.16 Allegro-Trio	2'25
5. No.17 Grazioso	2'18

From Walzes Op.21 (Guitar)

6. No.1	0'36
7. No.2	0'42
8. No.6	0'39
9. No.8	0'35
10. No.11	0'36
11. Fughetta Op.113 (Guitar)	2'27

12. The Last Rose of Summer
 (Thomas Moore/Trad. Voice, Guitar) 2'58

13. The Last Rose of Summer
 (Guitar) 3'27
 (Giuliani, From *Six Airs Irlandois nationales variées, composées et dédiées à G. M. Kenn*)

From Choix de mes Fleurs cheries Op.46

(Guitar)	
14. La Rose	2'31
15. La Violette	1'30

Le avventure di Amore espresse in dieci valzer caratteristici Op.116

(Guitar Duo)	
16. No.1 L'invito al ballo	0'52
17. No.2 L'Affetto	0'52
18. No.3 La Dichiarazione	0'55
19. No.4 Il Rifiuto	0'53
20. No.5 Il Dispiacere	1'01
21. No.6 La Disperazione	1'05
22. No.7 La Partenza	1'04
23. No.8 Il Pentimento	1'05
24. No.9 Il Ritorno	0'48
25. No.10 La Pace	1'55

26. Variations sur un thème favori de l'Opera Amazilia Op.128
 (Guitar) 8'04

From Scelta di quattro pezzi favoriti
 (Guitar)

27. Andante con moto	3'00
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From Pièces faciles et agréables Op.74

(Flute, Guitar)	
28. No.1 Sostenuto	2'12
29. No.3 Grazioso	1'03
30. No.5 Maestoso Sostenuto	2'21
31. No.7 Allegretto Spiritoso	2'12
32. No.16 Vivace	0'51

33. The Blue Bells of Scotland

(Voice, Guitar and Solo Guitar) Trad/Giuliani	3'58
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From Zwölf neue Wald-Ländler Op.23

(Guitar)	
34. No.2	0'44
35. No.3	0'48
36. No.4	0'49

From Balli nazionali Op.24b (Guitar)
 37. Tarantella 1'42

38. Bonus Track (Voice, Guitar) 1'29
Canto delle mandriane bernesi
 Anonimo/Transcr. G. Mazzini

Stefano Cardi *guitar*

performed on Giuseppe Mazzini's Gennaro Fabricatore guitar (1821)

Andrea Orsi *guitar II* (16-25) – Gennaro Fabricatore, Napoli 1802

Lorenzo Rubboli *guitar* (38)

Enrico Casularo *flute* – Thomas Fehr d'après Theobald Böhm, Monaco 1828

Laura Polimeno *voice & guitar*

Ilaria Mancino *voice* (38)

Giuseppe Mazzini's passion for music emerges several times in his substantial corpus of writings.

The short book entitled *Filosofia della musica*, written during his exile in Switzerland in the mid-1830s, is undoubtedly the best-known evidence of this fondness. What is less known are his references to a more intimate, homely fascination: the guitar¹. There is ample evidence showing that Mazzini was a passionate connoisseur of this instrument. We know for sure that he owned two valuable guitars, one of which was recently restored and is kept at the Domus Mazziniana in Pisa, and the other at the Museo del Risorgimento in Genoa. The latter, used for this recording by kind permission of the museum, was made in 1821 by Gennaro Fabricatore. Although we find mentions of Mazzini's relationship with guitar in, among others, in Maria Rita Brondi's pioneering study on the history of the instrument², and even earlier, in Jessie White Mario's biography of Mazzini³, the most interesting information can be gathered from his letters. From his Swiss exile (1834-1837), under a false female name, Emilia, Mazzini wrote to his mother: «[...] when you ship me my things, please send some of the music that should still be with you - this would help me unwind - I mean music by authors: Giuliani, Legnani, Moretti, etc. (but not Carulli, please), and do not forget that big bundle, the really big one, 36 studies by Legnani, unless I misremember. It's a whim that came over me, I don't know why; but I rarely get such whims; I think I can be excused»⁴. During Mazzini's London years we also find frequent mentions, again in the letters to his mother: «If possible, I would like you to go through the music you had at home for some *concertato* pieces, like a duet, if there are any, for flute and guitar by good authors, except for Carulli - his writing is too facile. I think there was something by Giuliani, Kuffner, etc.»⁵. The patriot's interests drew from the rich guitar repertory of the first half of the 19th century, and among his favorite authors was Mauro Giuliani, a key figure in the history of guitar throughout the 19th century. This recording focuses on his works.

Mauro Giuliani (1781 – 1829) was born in Bisceglie, Puglia, and received his early education in Barletta and then in Trieste, before moving to Vienna in 1804, where he lived for 15 years, making the guitar popular with both the public and critics as it had never been before. Back in Italy in 1819, he spent most of his life between Naples and Rome.

A significant part of the Pugliese author's catalogue of compositions is made up of some 60 Variations on a theme. In the early 19th century, this genre had come to enjoy unprecedented popularity: it allowed amateurs to fulfil their dream of playing their favourite themes, allowed music publishers to have guaranteed commercial success, and gave virtuosos, first and foremost Giuliani himself, the opportunity to display their *bravura* in public⁶. There can be no doubt that Mazzini knew the variations on *Io ti vidi e t'adorai*, from the opera *Amazilia* by Giovanni Pacini – which exemplify Giuliani's mastery in this genre. He writes: «I think I had in my music collection a theme with variations by Giuliani, in G, on a melody from Pacini's Amazili[a]»⁷.

The practice of adapting, paraphrasing and varying non-original themes was not limited to extensive compositions, but was also common for many shorter pieces, based on famous tunes drawn from disparate sources. This is true of the *Andante con moto* from the *Scelta di quattro pezzi favoriti eseguiti da Mad. Catalani*, a transcription, followed by a variation, of Franz Joseph Haydn's hymn *Gott erhalte Franz den Kaiser*, appearing in the *Quartet* Op.76 No.3, which today is also known as the German national hymn.

The last Rose of Summer and *Blue Bells of Scotland* also appear in the form of short, non-original themes with variations. The music for the former, contained in the collection *Sei arie Nazionali Irlandesi variate* Op.125, probably owes its circulation in European salons to the publication, between 1808 and 1818, of several volumes of Irish folk melodies with texts by Thomas Moore⁸. Alongside the variations of the Pugliese composer, this album includes the sung version, with Moore's words.

Another extremely popular theme is that of the air *Blue Bells of Scotland*, whose text exists in a great number of versions. The performance in this album alternates each variation by Giuliani with sung verses, as if to evoke an ideal duet between the guitarist and his pupil, some Mademoiselle Elisabetta Mackenzie, to whom the collection *Sei Arie Nazionali Scozzesi* is dedicated.

Considering the long spell Giuliani spent in Vienna, many of his pieces are effectively representative of the daily musical consumption of the German-speaking middle class in the first half of the 19th century. Among these, the *Waltzes* Op.21 and the *Ländler* Op.23, written between 1809 and 1810 undoubtedly have a particular significance. What is relatively uncommon in Giuliani's catalogue is the lively writing and tight contrapuntal interplay, which characterize the *Fughetta* Op.113 composed in 1824, a rare gem in the history of the guitar throughout the 19th century. With a *Tarantella* that blends highbrow and popular traits, drawn from *Balli Nazionali* Op.24b (1810), Giuliani seems to take a journey back to his homeland, beginning the piece with what closely recalls the typical harmonic structure of the *sunèttè* (sonnet), cast in the form of a tarantella in the *mundanarè* (mountain) style, *Accomè j'èja fa' p'amà 'sta donnè*, better known as "Tarantella del Gargano".

The *Pièces faciles et agréables* Op.74 and the *Divertimenti notturni* Op.86 for flute and guitar saw the light of day around 1815. Whereas the former adhere to the traditional division of functions between the two instruments, with the guitar accompanying the melodies woven by the flute, the latter show a more sophisticated writing, a lively interplay of flute and guitar, whose roles are now more equal than ever. Mazzini makes several hints at this instrumental scoring: «before lunch I played, for the first time since I left, some duets for flute and guitar with one of them [Israelites, Author's note]».

Le aventure d'amore Op.116 for two guitars, as well as *La Violette* and *La Rose* from the collection Op.46 entitled *Choix des mes fleurs chéries*, are rare examples of program music in Giuliani's catalogue. Underpinning the various pieces of Op.116

is, in effect, a narrative stylized in the titles of each waltz. Considering Giuliani's familiarity with Rossini's themes, it is no wonder that the themes of the first two waltzes clearly echo those of the composer from Pesaro.

Closing the album is a small, curious piece written by Mazzini himself, a manuscript copy of which is at the Museo del Risorgimento in Genoa. The sheet carries an autograph note: «Song of the Berne herdswomen, a memory from 1836 now committed to my friend Giannetta Nathan». This piece contains what could be described as a cultivated, highly personal attempt to stylize the chanting of the herdswomen of the Berne region, which had awakened his interest on several occasions: «Swiss singing which consists in constantly moving between the low and high register in a series of octaves, which has something painful about it, but painful in a sweet way»⁹.

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Translation: Elisabetta Zoni

Sources:

- 1 For a general, well-documented overview on the relationship of Mazzini to the guitar, see STEFANO RAGNI, *Giuseppe Mazzini e la chitarra*, «Il Fronimo», n.74, 1991, pp. 36 - 48.
- 2 MARIA RITA BRONDI, *Il liuto e la chitarra: ricerche storiche sulla loro origine e sul loro sviluppo*, Turin, Bocca, 1926.
- 3 JESSIE WHITE MARIO, *Della vita di Giuseppe Mazzini*, Bologna, Bononia University Press, 2008 (facsimile reprint of Sonzogno's 1886 edition).
- 4 GIUSEPPE MAZZINI, *Scritti*, Edizione nazionale, X, Imola, Cooperativa Tip. Ed. Galeati, 1911, p.438.
- 5 GIUSEPPE MAZZINI, *Scritti*, Edizione nazionale, XX, Imola, Cooperativa Tip. Ed. Galeati, 1914, p.187.
- 6 See MARCO RIBONI, *Mauro Giuliani*, Palermo, L'Epos, 2011.
- 7 See MARCO RIBONI, op.cit.
- 8 The theme was, and still is, extremely popular. It was used, among others, by Beethoven in his collection of *Sei temi variati* for flute and piano op.105, and by Mendelssohn in his piano *Fantasy* Op.15.
- 9 From a letter to his mother, GIUSEPPE MAZZINI, *Scritti*, Edizione nazionale, X, cit., p.186.



Stefano Cardi studied guitar at Rome's Santa Cecilia Conservatory under Mario Gangi. He won first prize in the international “Maria Canals” competition in Barcelona. Cardi collaborated with violinist Ruggiero Ricci in concerts and recordings of works by Paganini.

He founded Freon, a contemporary music ensemble, and has premiered pieces by many composers such as Bacalov, Cardi, Corgi, Crumb, Francesconi, Maxwell Davies, Murail, Pennisi. He teaches at the Frescobaldi Conservatory in Ferrara.

Enrico Casularo is a world-renowned flutist, musicologist and organist. He was among the pioneers in Italy in the study of historical flute performance. Casularo has given concerts in Europe, the United States, Latin America and Australia. He teaches at the Santa Cecilia Conservatory in Rome.



Laura Polimeno, after studying classical guitar, entered the voice arena through folk music and singer-songwriter repertoire. Taking an interest in both ancient and contemporary music, she studied with Catharina Kroeger and Jill Feldman. As a member of Ready Made Ensemble and Freon Ensemble, Polimeno has collaborated as a soloist on several works (e.g. in *Tehillim* by Steve Reich and *Folksongs* by Luciano Berio).

She also worked with Paolo Pandolfo on the musical project *Travel Notes*.



Andrea Orsi studied guitar at the Conservatory of Bologna under Enrico Tagliavini. He has collaborated with Franco Donatoni and Goffredo Petrassi as well as with the Octandre Ensemble of Bologna. He is a professor of guitar at the Music Institute Vecchi-Tonelli of Modena and Carpi.



Ilaria Mancino majored in vocal chamber music at Frescobaldi Conservatory in Ferrara. She currently specializes in sound design with emphasis on soundscape and the interaction among sound, music and the environment.



Lorenzo Rubboli graduated in Guitar Studies from the Conservatory of Ferrara. He earned a degree from the Bologna School of the Performing Arts with a thesis on Tristan Murail and Bruno Maderna. Alongside his studies and research, he also teaches.



COMUNE DI GENOVA



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