ROMANZAS FOR CLARINET AND PIANO BY

ERNESTO CAVALLINI, A LECTURE RECITAL, TOGETHER WITH THREE OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the University of North Texas in Partial Fulfillment of the Requirements For the Degree of

DOCTOR OF MUSICAL ARTS

By

Mark Stanton Hollingsworth, B.M., M.M.
Denton, Texas
December, 1989

The lecture was given on September 25, 1989. The discussion dealt with the stylistic characteristics of music for clarinet by Ernesto Cavallini and included a performance of four romanzas: *La Calma*, *Un Pensiero*, *L'Incudine*, and *Lontano dalla Patria*.

Cavallini was the foremost clarinet virtuoso of the nineteenth century as well as a prolific composer of music for his instrument. The works presented in the lecture represent Cavallini's proclivity for a performance style combining virtuosity with lyrical expression.

Copies of the original publications of Cavallini's romanzas were obtained from the Biblioteca del Conservatorio, "Giuseppe Verdi," Milan, Italy.

In addition to the lecture recital, three other recitals for solo clarinet were given. The first recital was given on October 29, 1984, and included works by Carl Maria von Weber, Leslie Bassett, Halsey Stevens, and Carl Reinecke. The second recital was given on
July 29, 1985, and included works by Bernard Heinrich Crusell, Halsey Stevens, and Johannes Brahms. The third recital was given on October 3, 1988, and included works by Saviero Mercadante, Eugene Bozza, and John Ireland.

All four recitals were recorded on magnetic tape and are filed, along with the written version of the lecture materials, as a part of the dissertation.
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North Texas State University
School of Music

Graduate Recital

MARK HOLLINGSWORTH, Clarinet

Assisted by:
Judy Fisher, Piano
Donna Meinecke, Piano
Dennis Houghton, Horn

Monday, October 29, 1984  5:00 p.m.  Concert Hall

Concerto for Clarinet
in F Minor Opus 73  ...  Carl Maria von Weber
  Allegro moderato
  Adagio
  Rondo, allegro

Soliloquies for Solo B-flat Clarinet.  ...  Leslie Bassett
  Fast, aggressive, driving, dramatic
  Flowing, singing
  Fast, abrasive, contentious
  Slow, lyrical, expressive

Suite for Clarinet and Piano.  ...  Halsey Stevens
  Allegretto
  Adagio
  Bucolico, pesante
  Moderato con moto

Trio in B-flat Opus 274
for Clarinet, Horn and Piano.  ...  Carl Reinecke
  Allegro
  A Tale, andante
  Scherzo, allegro
  Finale, allegro

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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North Texas State University
School of Music

Graduate Recital

MARK HOLLINGSWORTH, Clarinet

Assisted by
Donna Tan-Meinecke, Piano
Jane McCormick, Cello

Monday, July 29, 1985 8:15 p.m. Concert Hall

Introduction and Variations on a Swedish Air Opus 12. Bernhard Heinrich Crusell

Concerto for Clarinet and String Orchestra. Halsey Stevens
Andante non troppo, allegro
Quasi adagio
Allegro moderato

Trio in A Minor for Piano, Cello and Clarinet Opus 114. Johannes Brahms
Allegro
Adagio
Andantino grazioso
Allegro

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
UNIVERSITY OF NORTH TEXAS
School of Music
presents
Graduate Recital

MARK HOLLINGSWORTH, Clarinet

Dennis Boe, Piano

Concerto in B-flat for Clarinet and Chamber Orchestra ........ Saverio Mercadante

Allegro maestoso
Andante con variazioni

Concerto for Clarinet and Chamber Orchestra or Piano ........ Eugene Bozza

Allegro moderato
Andantino
Vif

Fantasy-Sonata ............... John Ireland

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

MONDAY, OCTOBER 3, 1988
CONCERT HALL
6:30 p.m.
UNIVERSITY OF NORTH TEXAS
School of Music

presents

Lecture Recital

MARK HOLLINGSWORTH, Clarinet

Assisted by
Rose Marie Chisholm, Piano

ROMANZAS FOR CLARINET AND PIANO

BY

ERNESTO CAVALLINI

La Calma, Romanza senza Parole
Un Pensiero, Romanza
L'Incdine, Romanza Allegorica
Lontano dalla Patria, Romanza

Presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

MONDAY, SEPTEMBER 25, 1989
CONCERT HALL
6:30 P.M.
CHAPTER I

INTRODUCTION

The clarinet gradually gained a place in the orchestra during the eighteenth century and developed into a viable solo instrument by 1800. The Mannheim Court was a major center of the developing art of clarinet playing due to the compositional efforts of Johann and Karl Stamitz and the virtuosic performance abilities of clarinetists Joseph Beer and Franz Tausch. The Mannheim acceptance of the clarinet took hold throughout Germany and Austria and spread quickly to other European musical centers. Towards the end of the eighteenth century the clarinet became a prominent member of the orchestra and also gained acceptance as a chamber and solo music instrument.

Many clarinet virtuosi were also competent composers. Anton Stadler (1753-1812) of Austria and Xavier Lefèvre (1763-1829) of France contributed to the development of nationalistic styles of clarinet performance, which in turn influenced the clarinetists of the nineteenth century.¹

The popularity of the instrument grew until clarinetists were receiving training throughout Europe. For example, in 1795, the Paris Conservatory employed twelve clarinet instructors to teach 104 students.²

Although the clarinet was used in Italy during its early development, an Italian school of clarinet virtuosity was not established until the mid-nineteenth century. The major Italian clarinet virtuoso of this period was Ernesto Cavallini.

Cavallini was well respected throughout Europe as a virtuoso performer. In addition to his performing talents he was also a prolific composer of clarinet music. Cavallini's influence as a performer was extensive; however, most of his compositions have not retained popularity and have not remained in publication. Only two works, Thirty Caprices for Solo Clarinet and Adagio and Tarantella, have remained in consistent use in the twentieth century. The caprices were originally published as five sets of Sei capricci per clarinetto solo each with separate opus numbers, 1 through 5 (the only works by Cavallini that bear opus numbers).

² John Williams Peterson, The Virtuoso Clarinet: Arrangements from Nineteenth-Century Italian Opera (DMA diss. North Texas State University, 1977, Denton, TX), 3.
The caprices were written during Cavallini's student years and early career in Milan. His later compositions for clarinet, including Adagio and Tarantella, involved piano or orchestral accompaniment and chamber music. The style of his accompanied clarinet works, however, relates directly to the caprices in the treatment of melodic material and in the element of virtuoso display. His preference for a bravura style continued in his later compositions, the romanzas and character pieces for clarinet and piano, published while he was clarinetist in the court and theatre orchestras of St. Petersburg.

The purpose of this lecture recital, the presentation and performance of romanzas for clarinet by Cavallini, required research in several areas, including Cavallini's career as a clarinetist and composer, the history of romanza composition, and analysis and stylistic comparison of Cavallini's works in relation to the virtuoso style of the nineteenth century.
CHAPTER II

ERNESTO CAVALLINI: CLARINETIST AND COMPOSER

Cavallini's Early Career in Milan

Ernesto Cavallini (1807-1874) was one of the foremost clarinet virtuosos of the nineteenth century. He was well known throughout Europe as a solo performer and composer during a period when piano and violin virtuosity overshadowed the capabilities of other instruments. Cavallini's solo career surmounted all other clarinetists of his day with the exception of Heinrich and Karl Baermann.¹

Cavallini was born in Milan, the city which became the center of his musical accomplishments. He was a member of a musical family: his brother Eugenio was an accomplished violinist and his brother Pompey was a British bandmaster. Cavallini entered the Milan Conservatory, at the age of 10, as a student of Benadetto Carulli, principal clarinetist of the La Scala Orchestra. In 1830 he accepted the solo clarinet position of La Fenice Theatre, in Venice, and later became a member of the Piedentesse Regiment Band.

Cavallini returned to Milan after a short stay in Venice and joined the La Scala Orchestra as second clarinetist under his former instructor, Carulli.  

The year 1837 marked the beginning of Cavallini's career as a soloist. He embarked on an extensive performing tour of Italy with his brother Eugenio, who was concertmaster of the La Scala Orchestra. Cavallini returned from this tour to succeed Carulli as principal clarinetist at La Scala. In 1846 he was appointed Professor of Clarinet at the Milan Conservatory.  

Cavallini composed and published several works for clarinet during his tenure at La Scala. Compositions included five volumes of caprices for clarinet solo, duets for clarinets, several operatic fantasias and other sets of variations on operatic material. Cavallini performed extensively throughout Europe during holidays from his duties in Milan. He was a popular and greatly respected performer in London, Paris, and Vienna and often performed his own works. 

Cavallini's Later Career in St. Petersburg

Cavallini relinquished his positions in Milan in 1852 in favor of principal clarinet positions in the court and theatre orchestras of St. Petersburg, a position he held until 1867. He was also Professor of Clarinet at the St. Petersburg Conservatory from 1862 to 1870. Although the duties of his new position precipitated the end of his touring career, Cavallini continued to compose music for clarinet. His clarinet compositions from this period included duos for clarinets, duos for clarinet and flute, fantasias and other variation-type works, and romanzas and character pieces for clarinet and piano.

Cavallini returned to Milan in 1870 as an honorary Professor of Clarinet at the Conservatory. He retained this position until his death in 1874.

Cavallini's Influence as a Clarinetist

Ernesto Cavallini's extensive career as an orchestral musician and soloist established an Italian school of clarinetistry which influenced performers throughout the nineteenth century. Cavallini's early training in the

opera orchestra of La Scala was the major influence in his style of virtuosic display. His bravura style of playing was admired by Italian opera composers. This admiration resulted in the composition of prominent clarinet solos in operas such as the obbligato and cadenza in the third act of Giuseppe Verdi's *La Forza del Destino*.

Nineteenth-century operatic style made use of extensive vocal technique within a dramatic context. The competition to dazzle audiences with fiery cadenzas and brilliant ornamentation was common practice among singers. Wind instrumentalists displayed virtuosity in a similar manner by using operatic fantasias and variations on operatic melodies, often at the expense of tone and musicality. Cavallini's approach to solo virtuosity was a good example of this operatic-influenced style. He was praised for his tremendous facility in executing difficult passages in fingering and articulation, yet he often was criticized for poor tone quality and intonation which was especially evident in slow passages. This criticism eventually became a divided issue as his tone quality was praised by the French but denounced by the English. The English clarinetist, Henry Lazarus (1815-1895),...
praised Cavallini for his unapproachable technique but felt his tone quality suffered in favor of virtuosic display.7

Cavallini was a frequent performer in Paris, where he was well received by musicians and critics; he was honored in 1842 with membership in the "Academie des Beaux Arts."8 An extensive biography on Cavallini was written by the French critic François Joseph Fétis (1784-1871) in the Bibliographie Universelle des Musiciens et Bibliographie Générale de la Musique, while the biography on the major French clarinetist of the day, Hyacinthe Klose (1808-1880), was significantly shorter.9

The differences in opinion of Cavallini's tone quality were in part due to the mechanics of his instrument. The clarinet used by Cavallini throughout his career was a simple six-key instrument of yellow boxwood, an instrument considered very outdated and impractical for his time. Although a significant number of clarinetists

used this system, multi-key clarinets were introduced early in the nineteenth century and eventually replaced the older simple key systems. Iwan Müller introduced a thirteen-key clarinet in 1812 which was accepted and became readily available by 1835. Hyacinthe Klose and Auguste Buffet successfully collaborated on the production of a multi-key and ring system from 1839 to 1843. Their collaboration resulted in the instrument which became the prototype for the Boehm System clarinet. The Plana and Miaro companies of Milan also produced clarinets with more than six keys during Cavallini's early career.

Cavallini's preference for a simple six-key clarinet remains a curiosity as he had been exposed to more refined systems in Italy and throughout Europe. The multi-key systems were designed not only to improve technical facility, but also to eliminate stuffy cross-fingerings which often created intonation problems. The criticism of Cavallini's tone, therefore, arose due to the noticeable differences

10. Adam Carse, Musical Wind Instruments (New York: Da Capo, 1965), 156.
13. Carse, op. cit., 162.
in sound between the simple outdated system and the multi-key clarinets favored by other performers. Cavallini also favored a style of performance requiring the reed placed against the upper lip, a style characteristic of the Italian school of clarinet playing which existed well into the twentieth century. Tone quality differences were significant between the two styles of reed placement, particularly in articulated passages.

Cavallini was often compared with another nineteenth-century virtuoso, Nicolo Paganini (1782-1840). His career paralleled that of the great Italian violinist, although the two did not maintain a professional association. Both musicians made virtuosity the foremost aspect of their performance styles, possessed eccentric personality traits and often were criticized for playing to the gallery. Cavallini often demonstrated this sort of eccentric showmanship: At a concert with orchestra in Spain, Cavallini walked onto the stage without a clarinet. During the

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orchestral introduction he assembled his instrument by pulling pieces of it out of various pockets. He completed the assembly briefly before he had to play the first notes of the clarinet solo. Showmanship aside, he was continually cited for his high level of expression and inexhaustible air supply.

Both Cavallini and Paganini were composers, their compositional contributions primarily containing works for their individual instruments. Both virtuosi claimed caprices as Opus 1. The similarities between the two performers became so obvious and numerous that Cavallini became known as the "Paganini of the Clarinet."

Cavallini's influence as a virtuoso performer extended through the nineteenth century. In 1866 the Spanish clarinetist, Antonio Romero, wrote of Cavallini in the preface to the third edition of his Clarinet Method: "... an admirable artist, gifted with a prodigy of skill infingering as well as his rapidity of Articulation." Cavallini's influence and prestige were

18. Rendall, op. cit., 112.
continued by the twentieth-century Italian clarinetist Alamiro Giampieri, who revised the Thirty Caprices as well as several accompanied works for clarinet by Cavallini.

Cavallini As a Composer

Ernesto Cavallini was a prolific composer of clarinet music. His output was typical of a virtuoso composer consisting mainly of solo works for his instrument which displayed virtuosity. The title pages of most of Cavallini's published works include dedications to various associates. Cavallini dedicated several pieces to his teacher, Benedetto Carulli, and to his brother Pompey Cavallini, who held a position as a military bandmaster in England. Other dedications included the composer Saviero Mercadante, publisher Carlo Canti, fellow clarinetist Antonio Romero, and various aristocrats including the Contessa Sofia Franceschi, Don Jose Cruz, and the Grand Duchess Elene of Russia. The variety of nationalities found in Cavallini's dedications illustrates the widespread success of his international career.

The Thirty Caprices, Opp. 1-5, represent the only examples of music Cavallini wrote for unaccompanied clarinet. He published several sets of duets for two clarinets as well as duets with piano accompaniment. However, the
major portion of his compositional output falls into two performance categories:

1. clarinet with orchestra or piano
2. clarinet with piano

The first category includes operatic fantasias and sets of variations. Separate accompaniments with orchestra or piano were published simultaneously. Cavallini composed thirteen works of this genre between the years 1840-1863.20

Operatic fantasias were an important performance outlet for the nineteenth-century virtuoso composer. Cavallini's career as an opera orchestra clarinetist provided exposure to the music of the major opera composers of his day, including Bellini, Donizetti, Meyerbeer, Rossini, and Verdi. Cavallini borrowed material from all of these composers for his fantasias and variation works. Another Italian opera composer, Saviero Mercadante, was a close associate of Cavallini's and provided material for one work, Andante e Variazioni (1845). Cavallini also dedicated a set of duets to Mercadante.

Cavallini composed only two works for clarinet with specific orchestral accompaniment: the Concerto in Eb.20

20. Publication dates listed by the Biblioteca del Conservatorio, Milan.
written during his student years in Milan, and the *Concerto in C minor*, written during his early years in the La Scala Orchestra. Cavallini's orchestrations were simple for his time, and instrumental usage reflected the size of the La Scala orchestra. Aside from the usual complement of strings, his orchestrations usually contained parts for one flute, pairs of oboes, clarinets, bassoons, horns and trumpets, two or three trombones, and tympani. The only deviation from this instrumentation occurred in two of Cavallini's variation works: A part for serpent in place of trombone in the *Andante e Variazioni* (1845) (on a theme of Mercadante) and a part for tamburo in place of tympani in the variations on *L'Elisir d'amore* (1840).

The second category, works for clarinet and piano, represents the largest section of Cavallini's compositional output. He included, in this genre, fantasias and variations as well as shorter romanzas and character pieces. The non-fantasia works number sixteen and are based on Italian folk melodies, such as *Barcarola* (1860), and *Adagio e Tarantella*, or bear descriptive titles: *La Calma* (1860).

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L'Incudine (1860), Lontano dalla Patria (1860), Una Lagrima sulla Tomba dell immortale Rossini (1870).

Other works with piano accompaniment include two duets for two clarinets and piano, La Bacana and Grand Duet on Motives from L'Africana (1865); and three selections for clarinet, flute and piano, Reverie Russe (1865), and duos based on operas Faust and Norma. Cavallini composed several works for clarinet solo with varied instrumental accompaniment, but only one true work of chamber music where the clarinet functions equally with other instruments, the Trio for flute, clarinet, oboe and piano.

Cavallini did not compose sonatas or chamber music other than the Trio, typical of a virtuoso composer whose main intention was to dazzle audiences. His early attempts at concerto composition proved not as successful as his fantasias or character pieces which were more readily accepted by nineteenth-century audiences attending concerts of wind music. Cavallini also contributed to another nineteenth-century musical genre, the art song, composing several single works and collections for one or two voices with piano.

Cavallini used similar compositional techniques for most of his clarinet music. Embellished principal themes were most often scored in the clarion register while slow
melodies of variation forms were scored in the *chalumeau* register. A rapid scale passage usually served as a bridge to a well-known opera theme or recapitulation of an original theme. Generally, Cavallini's style was long and repetitious, dwelling on passages of technical flourish as opposed to melodic development.

Although Cavallini was highly regarded as a virtuoso clarinetist, he failed to achieve the same status as a composer. He was not a symphonic or operatic composer, nor did he produce solo virtuoso works in the manner of Chopin or Liszt; consequently, he failed to achieve an important rank in the history of nineteenth-century music. Cavallini was influenced by elements of drama and musical expression inherent in opera of his day, but his compositions were based primarily on models of pre-existing melodies as opposed to the development of a personal style. Only a few of Cavallini's works have survived publication in the twentieth century. These include the *Thirty Caprices*, *Adagio and Tarantella*, *Fiori Rossiniani*, *Adagio Sentimentale*, *Serenata*, and *Six Grand Duets* dedicated to Mercadante.

CHAPTER III

CAVALLINI'S ROMANZAS AND CHARACTER
PIECES FOR CLARINET AND PIANO

History of the Romanza

The term Romanza (Italy), or Romance (Spain), originally applied to a vocal ballad. The designation existed as a standard descriptive title as early as the fifteenth century. French and German composers later developed the concept of romanza to include songs with an extravagant, sentimental or romantic text constructed in either prose or strophic verse. The style of eighteenth-century romanzas broadened to include instrumental music which expressed lyricism and romantic qualities.

Instrumental romanzas were usually found as slow movements of concertos and symphonies constructed in rondo, ABA or variation form. The melodic style of orchestral romanzas featured simple binary themes. The earliest instrumental work to contain a movement bearing the title "Romanza" was Gossec's Symphony in E♭, Op. 5
Mozart included the title in the slow movement of the Serenade, K. 525 (Eine Kleine Nachtmusik) and the earlier Piano Concerto in D minor, K. 466.

Mozart's concerto romance was constructed in rondo form with a simple unembellished primary theme. Mozart contrasted this simple melody with a highly technical virtuoso section after which the still unembellished primary theme returns. Mozart used similar procedures in other piano concerti, C minor, K. 491 and B♭ major, K. 595, but did not include the designation "Romanza." This compositional style, however, was pervasive in many later instrumental romanzas.

The instrumental romanza gained independence in the nineteenth century as an individual structure. Beethoven composed two solo romances for violin and orchestra, Opp. 40 and 50, which served as models of expressive lyricism. The most frequent use of the title for instrumental music was applied to single movement character pieces of a predominantly lyrical nature, for piano or piano and solo instrument. The vocal romanza existed as well, but the instrumental counterpart to this

form, "Romanza senza parole" (Song without words), became a popular performance medium for pianists. Mendelssohn's Songs Without Words exhibit a typical style associated with this type of romanza. The short piano pieces depict a single mood or idea and maintain necessary lyrical qualities inherent in the romanza. Schumann's Drei Romanzen, Op. 28, for oboe and piano, emphasizes lyricism but does not correspond to a specific formal pattern. Thus, the romanza of the nineteenth century evolved into an independent musical structure without formal restrictions in which a composer could portray the expressive nature of an instrument or melodic idea.

**Cavallini's Romanzas and Character Pieces for Clarinet**

Cavallini composed several works for clarinet and piano which contain similar stylistic traits of earlier romanzas and character pieces. All were composed during his later career in St. Petersburg (1852-1870) and published by Giovanni Canti. The Canti firm of Milan existed from 1835 to 1878 and was best known as Giuseppe Verdi's first publisher. One of Verdi's early works published by Canti was an album of vocal romances,
Sei Romances (1838) as well as a later Romanza senza Parole (1865) for piano. Cavallini's vocal romances also were published by the same firm. Canti apparently was concerned with the publication of shorter expressive pieces while Cavallini's fantasia works from the same decade, 1860-1870, found distribution through publishers Lucca or Ricordi.

The largest, most complete collection of Cavallini's works exists in the Biblioteca del Conservatorio di Musica, "Giuseppe Verdi," in Milan. Included in this collection are the first editions of the romanzas and character pieces published during Cavallini's St. Petersburg period. Extensive lists of Cavallini's music also exist in nineteenth-century sources by François Joseph Fétis and Adolph Hofmeister as well as twentieth-century


sources by Franz Pazdirek and Pamela Weston. A compilation of the lists produces only eight works for clarinet by Cavallini not found in the Milan library, including a romanza-related work listed by Hofmeister and Pazdirek: Romance et Variations sur un Mélodie Venitienne, for clarinet and piano. The two sources did not include a date or publisher; thus, difficulty arises in placing the work chronologically in Cavallini's career.

The works held in the Milan Library, published by Canti, number fifteen; however, only four bear the title of "Romanza":

La Calma, Romanza senza Parole
Un Pensiero, Romanza
L'Incudine, Romanza Allegorica
Lontano dalla Patria, Romanza

The title pages of each romanza contain the inscription "Clarinetto Solo di S.M. l'Imperatore di tutte le Russie."

Other achievements by Cavallini are mentioned on the

7. See Appendix I.
title pages, including his appointment as professor at the St. Petersburg Conservatory. The date of publication was not included on any pages of the romanzzas, but the Milan Library lists c.1860 as the date for all the Canti publica-

cations. The publication of the romanzzas, in actuality, occurred between the years 1862 to 1870, the years of Cavallini's tenure at the Conservatory of St. Petersburg.

Cavallini's romanzzas contain a duality of compositional style. The first stylistic aspect represents the association of lyricism with the romanza. The clarinet melodies are rhythmically simple and span a small range of the instrument. This simplicity creates a character similar to the syllabic melodic style of Cavallini's vocal romances. The phrase structure of the principal themes usually falls into concise eight-measure patterns founded upon a short motive. This type of motive simplicity serves as a musically binding device to begin and end the romanzzas. The harmony also reflects simplicity. The piano accompaniment perpetuates diatonic harmony with few chromatic excursions. Key centers are well estab-

lished through the redundant use of tonic and dominant pedals.

The second stylistic feature illustrates the element of virtuosity. After the statement of lyrical themes the romanzzas proceed to contrasting sections which emphasize
far more rhythmic activity as well as a wider range for
the clarinet. The more active sections often begin
abruptly; however, a more progressive style of virtuosity
also exists within some of the romanzas. This "progression
to virtuosity" involves a gradual intensification of
activity as new sections occur. Although the romanzas
begin with a simple theme, the element of virtuosity
eventually overshadows the lyrical features.

Rendering a successful performance of Cavallini's
romanzas requires consideration of the stylistic duality
for the contrast between expressive and bravura sections.
Unfortunately, the Canti publications offer the clarinetist
little help in the area of expression as the scores lack
consistent dynamic and phrase indications. The examination
of the piano scores yields some information concerning
dynamics and tempo changes; however, the major content of
musical expression remains at the discretion of the per-
former.

The principal themes of the romanzas begin with a
dynamic level of piano. Although not consistently indi-
cated, the entrance of the bravura material requires a
mode of contrast consistent with the display of technical
virtuosity, achieved through a louder dynamic level.
Occasional repetitions of bravura passages lack a
reiteration of dynamics. Aside from the obvious assumption that Cavallini intended similar dynamic levels, these areas offer the performer opportunities for expressive contrast. The romanzas which contain a progression to virtuosity offer another mode of expression through the gradual intensification of dynamic levels in bravura sections.

Only two romanzas bear explicit tempo indication: La Calma, Andante sentimentale, m.m. 69, and L'Incudine, Allegretto, m.m. 104. The assertion of tempi for the remaining romanzas occurs by using the tempo indications comparatively. Thus, Lontano dalla Patria, Andante sostenuto, begins in a tempo similar to La Calma, while Un Pensiero, Andantino, proceeds at a somewhat faster rate. Areas demanding expressive rubato are occasionally indicated but often suggested by the indication of Tempo I without prior notice of a change of pace.

Articulation remains the most consistent notational aspect in Cavallini's music. The use of slurs in contrast to articulated passages demonstrate a coherent pattern for delineating melodic accentuation as well as expression in both bravura and lyrical sections. The articulation indications were Cavallini's; however, the publisher, Canti, confused the issue of articulation style by indicating all
articulated rhythmic subdivisions as staccato. The sections centering on virtuoso display certainly demand a short, rapid articulation style. The more lyrical thematic areas obviously require a more connected articulation which does not disrupt the tone quality of longer rhythmic values. Therefore, the indication of staccato must be regarded as a flexible technical device which changes according to the style of a specific section.

Although the romanzas share the distinct stylistic contrast between lyrical expression and technical virtuosity, each retains an individual form (Figure 1).

La Calma

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
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<tr>
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<td>B major</td>
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L'Incudine

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Lontano dalla Patria

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<td>B♭ major</td>
<td>E♭ major</td>
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</tr>
<tr>
<td>b-B♭ major</td>
<td>a-G minor</td>
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Figure 1—Form and key associations in Cavallini's romanzas.
Cavallini was not concerned with the identification of romanza style through form or the use of a predominantly lyrical theme. The element of virtuosity clearly stands out as the primary inspiration in Cavallini's compositions. Thus his romanzas are single-movement, multi-sectioned character pieces composed primarily for the display of virtuosity.

Cavallini's other character pieces bear similarities to the romanzas through the use of virtuosity, but also harbor a certain distinction: The bravura element enters earlier (in some cases at the beginning) in the pieces without the designation of romanza. Thus, Cavallini's other works lack the stylistic contrast or the progression to virtuosity.

La Calma, Romanza senza Parole
C major, 2/4, Andante sentimentale, m.m. 69

The title, translated as The Calm, Song Without Words, invokes expectations of the typical romanza style of lyricism within a single musical mood. La Calma, the shortest romanza, begins with a lyrical theme that Cavallini borrowed from one of his own caprices, Op. 4 No. 4 in
D major (E major for B♭ clarinet). Cavallini used only the opening material of the caprice as the basis for La Calma. The initial theme was transposed to C major and treated differently through motivic extensions and ornamentation (Figure 2).

The principal melody evolves from a simple three-note motivic cell first stated by the piano. The motive contains the internal combination of an ascending perfect fourth and a major second. Cavallini used various transformations of the motive throughout La Calma, always maintaining the integrity of the smaller interval but occasionally changing the larger. The entire melody contains three phrases in a ternary pattern: a b a (Figure 3).

The overall tripartite form of La Calma contains a middle section in the foreign key of D♭ major. Cavallini arrived at this key transitionally using bVI harmony (A♭) as a dominant of D♭. Although the element of virtuosity enters during the transition, Cavallini maintained the development of the fundamental motivic cell (Figure 4).

8. The Capricci, Opp. 1-5, do not contain an indication of clarinet pitch; however, the romanzas as well as most works listed by the Milan Biblioteca del Conservatorio specify clarinet in B♭.
Caprice, Op. 4, No. 4 m. 17-26

La Calma m. 24-32

Caprice, Op. 4, No. 4 m. 26-29

La Calma m. 69-72

Figure 2--Thematic differences in Caprice, Op. 4, No. 4, and La Calma.
Figure 3--Motivic cell transformation and phrase structure in La Calma.

Figure 4--Transition to the B section of La Calma.
After the transition the piano states the principal theme in the new key while the clarinet presents virtuosic accompaniment. The clarinet part becomes more active in this section containing scales and arpeggios in rhythmic subdivisions of thirty-second and sixty-fourth notes. The second phrase of the B section acts as a transition to the recapitulation of the principal melody and home key of C major. The harmonic transition occurs indirectly through the key of A major. The two keys of the B section, $D^b$ and $A$, become related through the enharmonic treatment of the note $D^b (C#)$.

The use of virtuosic material continues in the ornamented recapitulation and the coda of La Calma; however, the continuation of the bravura element does not completely overshadow the essential lyricism of the principal theme. Therefore, La Calma represents a union of the two stylistic aspects, lyricism and virtuosity.

**Un Pensiero, Romanza**  
$B^b$ major, $\frac{6}{8}$, Andantino

Cavallini used the title of this romanza (translated as "A Thought") for a vocal work, *Il Pensiero, Romanza*, also published by Canti. The score of the vocal romanza, as well as the listing by the Milan library, does not contain a date of publication. The two works are not
related thematically; therefore, one romanza was not the inspiration of the other except in the mood suggested by the title.

The form of Un Pensiero contains only two major sections; however, the piece maintains a similar stylistic contrast found in La Calma. The lyrical aspect controls the first section while the virtuoso aspect dominates the B section. The romanza lacks a recapitulation of the principal lyrical theme; instead, the virtuoso material continues to the end and predominates over the lyrical aspect. The element of virtuosity enters gradually as opposed to a direct stylistic departure.

The piano states a brief introduction followed by a lyrical triadic melody for the clarinet. The clarinet melody progresses through three independent phrases modulating to the relative key of G minor and returning to B♭. The phrases are related through key association but not through the recapitulation of previous material.

The second phrase contrasts the first, not only in key, but also in motivic content. The phrase contains less triadic activity as well as rests to separate motives. The last phrase resembles the first in triadic construction, yet does not represent a true reiteration of phrase one (Figure 5).
An elusive transitory passage follows the principal theme leading to the remote key of B major. The transition begins with a French augmented-sixth chord in the key of B♭. The following harmony suggests movement to the dominant; however, a sudden chromatic shift, in both clarinet and piano, directly establishes the new key (Figure 6).
Figure 6--Transition to the key of B major in Un Pensiero.

The key of B lasts briefly in an interlude which begins a progression to virtuosity. The interlude contains more rhythmic activity and a wider clarinet range than the principal theme (Figure 7).

A transition follows the interlude serving as connection to the virtuoso section in Eb major. French augmented-sixth harmony appears again at the beginning of a transition, serving to establish the new key. The approach
to the augmented-sixth chord occurs through the enharmonic relation of the interlude tonic chord (B major) to the bVI chord (C♭ major) of B♭. The transition continues the progression to virtuosity begun earlier (Figure 8).

The virtuoso section emphasizes technical complexity for the clarinet through rapid scale and arpeggio passages performed in rhythmic subdivisions of thirty-second notes. The piano rhythm also becomes more active, yet remains subordinate to the solo line.

The transition back to the home key occurs in a more subtle manner than the previous examples. The mediant note (G) of the secondary key (E♭) descends by a minor second to form a bVI relationship to the original key of B♭. This altered note in turn proceeds to the dominant. Although the last transition does not contain augmented-sixth harmony, a consistency exists in the use of chromatic mediant relationships for transitory passages.
Figure 8—Transition to the virtuoso section of *Un Pensiero*.

The piano introductory material returns *tempo doppio* after the virtuoso section. The clarinet continues with virtuoso material disposing of the indication of a true recapitulation. A lengthy, bravura clarinet cadenza follows the false recapitulation leading to a single-phrase coda in lyrical style. Although the closing clarinet melody retains the triadic character of the
principal theme, the piano lines create tension with chromatic movement above a tonic pedal (Figure 9).

Figure 9—Clarinet cadenza and closing phrase in Un Pensiero.

The lyrical and virtuosic sections of Un Pensiero are clearly delineated, but not equally balanced. The progression to virtuosity gradually overwhelms the lyrical aspect and reaches a climax in the clarinet cadenza. The remaining lyrical phrase does little to dispel the persistent
bravura character; yet, it serves to briefly remind the listener of the lyrical aspect associated with the beginning of the romanza.

**L'Incudine, Romanza Allegorica**

F minor, $\frac{2}{4}$, Allegretto, m.m. 104

*L'Incudine* (the Anvil) contains distinct differences from the previous romanzas in form and compositional style. As the title suggests, the piece musically depicts an inanimate object as opposed to an ethereal mood. The form of *L'Incudine* contains four distinct sections (A B C A) in different, but closely related, keys. Stylistically, the work contains thematic contrast, yet lacks the progression to virtuosity present in other romanzas.

The first two sections maintain thematic simplicity in contrast with the virtuoso section (Figure 10). A recapitulation of the principal theme follows the virtuoso section, and the romanza ends with a coda in the relative major key.

The first section contains three thematic areas arranged a (repeated) b a codetta. The first theme, constructed from a simple two-measure motive, does not project the similar qualities found in the opening material
of the other romanzas. The theme contains more disjunct movement and rests separating each two-measure motive.

Figure 10—Comparison of clarinet thematic material in *L'Incudine.*
The \( b \) theme enters in the key of E major. The theme serves to expand the clarinet range and perpetuate the angular melodic quality. Although the use of a half-step key relationship alludes to previous techniques, the direct chromatic approach bears little similarity to the transitions in *La Calma* or *Un Pensiero*. However, the return to the \( a \) theme contains familiar augmented-sixth harmony in a short transition (Figure 11).

The second section begins directly in the relative major key, \( A^\flat \). The section continues the stylistic qualities of the principal theme, yet contains a different phrase structure: \( a \ a \ b \). The \( b \) theme contrasts the \( a \) material with an abrupt entrance of ornamented clarinet motives and a change of key to C major. The new key remains intact until the end of the second section.

The piano presents the allegorical material associated with the title of the romanza in the first and second sections. The bass clef line contains reiterated tonic or dominant pedals on the first downbeat of every measure. The pedals are followed by repeated eighth-notes on a higher pitch. This style of bass repetition creates a "hammering" effect to portray the sounds of an anvil being struck (Figure 12).
Direct approach to E major

Augmented-sixth harmony

Figure 11—Approach and departure of the secondary theme in the first section of *L'Incudine*.

The clarinet virtuoso section, in F major, portrays the anvil effect through a motive beginning with a rapid ascending arpeggio and ending on a pair of high notes (see Figure 10). Unlike the previous sections,
the virtuoso area does not contain contrasting melodic material or modulations. The third section ends abruptly after one repetition of the bravura material.

The first section returns directly in the original key (F minor) with one statement of the principal theme. A transitory passage leads to an extensive coda in F major. The coda contains arpeggiated figures reminiscent of the virtuoso section, but without the anvil effect (Figure 13).

---

**Figure 12**—Anvil effect in the piano accompaniment in the first two sections of *L'Incudine*.

**Figure 13**—Clarinet arpeggio figures in the coda of *L'Incudine*.
Although the coda begins at a faster pace and contains elements of virtuosity, the tempo gradually slows to the end. Thus, the virtuoso effect becomes less important as the romanza concludes.

*L'Incudine* contains less stylistic contrast than the other romanzas. The separate sections portray different musical characteristics through melodic contrast and the insertion of selective virtuosic elements. The lack of a predominant lyrical theme stands out as a major difference in *L'Incudine* when compared with Cavallini's other romanzas.

*Lontano dalla Patria, Romanza*

B♭ major, $\frac{3}{4}$, Andante sostenuto

*Lontano dalla Patria* (Far From the Homeland) represents a culmination of various stylistic features found in the previous romanzas. A progression to virtuosity exists (similar to *Un Pensiero*) within a tripartite form. The three sections are separated in a fashion similar to the delineation found in *L'Incudine*. The opening lyrical theme serves as contrast to the more virtuosic middle section, yet returns in an elaborated bravura recapitulation (Figure 14). The predominant use of tonic or dominant pedals, within a simple harmonic framework, extends throughout the romanza.
A theme

B theme

Elaborated Recapitulation

Figure 14—Progression to virtuosity in the clarinet thematic material of Lontano dalla Patria.
The lyrical clarinet theme enters after a piano introduction. It contains three different phrases arranged a b (repeated) c. Each phrase develops from a simple motive containing a one-beat triplet figure and a larger note value (Figure 15).

\[ a \]
\[ b \]
\[ c \]

Figure 15—Clarinet motivic comparison in the first section of Lontano dalla Patria.

The endings of the a and b phrases contain identical melodic material while the c phrase ends with an extension to close the first section. The first section does not modulate; however, the b phrase contains chromatic
mediant harmony usually reserved for transitory passages in the other romanzas (Figure 16).

Figure 16—Chromatic mediant harmony in the first section of Lontano dalla Patria.

The second section enters directly at a faster tempo and in the relative key, G minor. The section contains an independent three-part structure, a b a, with its own stylistic contrast of lyricism and virtuosity. The first theme exemplifies virtuosity with sixteenth-note
scales and arpeggios over a wide clarinet range. The second thematic area, in B♭, displays lyricism with a melody indicated *cantabile* (Figure 17).

Theme a

![Theme a notation]

Theme b

![Theme b notation]

*Figure 17—Thematic contrast in the second section of Lontano dalla Patria.*
The transitions to the different thematic areas of the second section are accomplished through passing diminished-seventh chords. This technique differs from the chromatic mediant progressions in the other romanzas; however, the diminished chord passages achieve the same goal by approaching the dominant of the successive key.

The principal theme of the first section returns in a highly ornamented virtuoso fashion. The original motives are extended with rapid thirty-second note scales and arpeggios without disturbing the recognizable triplet figure. The pursuance of virtuosity continues through the clarinet cadenza near the end of the romanza. The piece concludes with a short restatement of lyrical material from the piano introduction (Figure 18).
Figure 18—Clarinet cadenza and closing material in Lontano dalla Patria.
CHAPTER IV

SUMMARY

Ernesto Cavallini contributed to the art of clarinet playing, through his brilliant virtuosity, at a time when other instruments held a higher rank in the hierarchy of solo performance. His success as a performer influenced many European clarinetists to achieve higher levels of musical expression as well as technical virtuosity.

Cavallini was not an innovator of new styles or procedures in performance or composition. He maintained an operatic-influenced performance style throughout his career and continually attempted to dazzle audiences through the sheer power of his virtuosic playing. His compositional style, although simple, was a personal declaration of his intention to promote the clarinet on a level of equality with other prominent solo instruments, such as the piano and violin. However, his salon style of composition proved an inadequate means of solo portrayal as the nineteenth century progressed, and most of his music fell into obscurity.

The four romanzas not only demonstrate Cavallini's zeal for virtuosity but also portray his fondness for
lyrical expression. The individuality of each romanza creates interesting performance possibilities in combinations as well as single selections. Although the element of virtuosity tends to dominate, the romanzas contain sufficient lyrical passages for musical contrast. The romanzas not only offer the clarinetist an interesting alternative to the usual selection of major recital pieces, but also present an historical perception of the nineteenth-century virtuoso.
APPENDIX I

MUSIC FOR CLARINET

BY

ERNESTO CAVALLINI

LOCATED IN THE

BIBLIOTECA DEL CONSERVATORIO DI MUSICA
"GIUSEPPE VERDI"

MILAN, ITALY

The entries are listed according to information found in the card catalog of the Biblioteca del Conservatorio di Musica. Most of the entries contain a date for publication and a dedication. Entries are for B♭ clarinet unless specified otherwise.

The entries are listed by title, date, and dedication.

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<td>Prospero Bargigozzi</td>
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<td>Thirty Capricci Op. 1-5</td>
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CLARINET SOLO cont’d

Thirty Capricci 1930 (rev. by Alamiro Giampiero)
Thirty Capricci 1974 (rev. by Arieglo Prisco)
Thirty Piccolo Studies by B. Carulli, Arr. by Cavallini

TWO CLARINETS

Six Grand Duets 1862 Saviero Mercadante
Six Grand Duets 1905 Saviero Mercadante
Three Duos 1836 "à son frère Pompee"
Three Duos 1845 Edward Bertis

CLARINET AND PIANO

Adagio and Tarantella -- Don José Cruz
  " 1949 (rev. by Alamiro Giampieri)
  " 1966 "
Adagio Sentimentale 1870 Carlo Canti
Album II No. 6, Adagio Sentimentale, Una Lagrima sulla
tomba dell' immortale Rossini.

Barcarola 1860 --
La Calma, Romanza senza parole 1860 Gioachino Curti
Canto Greco variato 1843 --
Un Carnevale di più,
  Adagio e variazioni Giulio Litta
Cicalio 1860 Luigi Gassier
Elégie 1860 Joseph Galli
Fantasie on L'Africana 1865 --
CLARINET AND PIANO cont'd

Fantasia sopra un Canto populaire 1860 --

L'Incudine, Romanza allegorica 1860 Antonio di Lupo Parra

Una Lagrima sulla tomba dell' immortale Rossini. Adagio Sentimentale. 1860 --

Lontano dalla Patria, Romanza 1860 Paolo Serrao

Mazurka di Concerto 1860 Anetta Anderson

Melodia Campestre 1860 Gaetano Rossi

Mie impressioni al Nord -- --

La Neguita. Tango Americano 1852 (composed with Francesco Ferrarie)

Passo Doppio di Concerto -- Alphonso Guercia

Un Pensiero, Romanza 1860 Benedetto Carulli

La Ronda 1860 Amalli Rossi

La Semaine Musicale. Seven Duos on opera themes (composed with Pasquale Bona).

Serenata 1860 Giovanni Bimboni

Transcription du Bananier de Gottschalk 1856 --

Monferrine Variée par J. N. Hummel 1860 --

Ballible con Variazioni 1834 (composed with Giacoma Panizza).

Passa a due. Eb clarinet (composed with Giacoma Panizza).

Three Variations on the Russian Romance "Oh! dites lui!" by the Princess L. Kotschoubey 1864 Antoine Romero
CLARINET AND ORCHESTRA

Concerto in Eb
Concerto in C minor

CLARINET AND ORCHESTRA OR PIANO

Adagio, Tema e variazioni con coda 1840
Air variée sur un theme original 1845
Andante e variazioni sopra un theme del Mercadante 1845
Fantasia 1840
Fantasia on La Sonnambula 1843
Fiori Rossiniani, Capriccio on motives from Rossini operas 1845
Remembranza Russe, Grand Fantasia (available only for clarinet and piano) 1860
Scherzo on motives of Don Pasquale 1849
Souvenir de Linda de Chamounix, Morceau de Concert 1848
Souvenir de Norma, Fantasia 1843
Transcription of the opera Trovatore (available only for clarinet and piano) 1860
Variations on motives from L'Elisir d'amore 1840
Variations on a theme from La Straniera 1840

Guiseppi Cattaneo
Guiseppi Vanoni

Alessandro Taveggia
Joseph Piana
Francesco Corradini
Antonio Albesoni

Contessa Sofia Franchesi
Tomaso Green
Aldolphe Laffond
Conte Alberto Gева

Luigi Genorini
Carlo Pizzi
TWO CLARINETS AND PIANO

La Bacana, Grand Duet 1865 Antonio di Luppo Parra
Grand Duet on motives from L'Africana 1865 --

CLARINET, FLUTE, AND PIANO

Rêverie Russe, Grand Duo 1865 Aldolphe Leroy
Transcription of the opera Faust, Grand Duo -- --
Duo from the opera Norma -- --

CLARINET AND OTHER INSTRUMENTAL COMBINATIONS

Canto Religioso for two clarinets with a chamber ensemble of flute, oboe, clarinet, bassoon and two pianos (transcription for two clarinets and piano also) -- Gran Duchess Elena di Russia
Canto Greco for clarinet, two violins, viola, cello and bass 1843 --
Un Carnivale di più. Adagio e variazioni for clarinet with a chamber ensemble of string quintet and flute 1847 Giulio Litta
Morceau de Salon après Gounod et Chopin for clarinet, piano, and organ -- --
Transcription du Bananier de Gottschalk for clarinet and string quartet 1856 Nicolas de Stieglitz
Trio for flute, clarinet, oboe, and piano -- Joseph Poniatowski
ADDITIONAL WORKS FOUND IN LISTS BY HOFFMEISTER, PAZDIREK, 
AND WESTON BUT NOT FOUND IN THE MILAN BIBLIOTECAS DEL 
CONSERVATORIO

Canzone Popolare Napolitana con Tarentella for Eb clarinet 
and piano

Le Carnivale di Venise Variazioni (Paganini) arranged by 
Cavallini. According to the Pazdirek listing, the 
arrangement is for clarinet, two violins, viola, cello, 
bass, and two horns. According to the Hoffmeister 
listing, the arrangement is for Eb clarinet and orchestra 
or piano.

Concerto for flute, clarinet, and orchestra

Fantasia on Il Trovatore for clarinet and piano 
This may possibly be a later edition of the Transcrip-
tion of the opera Trovatore found in the Milan Bibli-
teca del Conservatorio.

Norma Concerto for clarinet and band 
This may possibly be a later transcription of the 
Souvenir de Norma Fantasia found in the Milan Biblio-
teca del Conservatorio.

Robert il diavolo, potpourri for clarinet and piano

Romance and Variations on a Venetian Melody for clarinet 
and piano

Ultimo giorno di Pompei Fantasia for clarinet and orchestra 
or piano
APPENDIX II

TITLE PAGES AND SCORES
OF THE
FOUR ROMANZAS FOR CLARINET AND PIANO

BY
ERNESTO CAVALLINI

PUBLISHED BY
GIOVANNI CANTI, MILAN
LA CALMA

Romanza
senza parole
per
Clarinetto e Pianoforte

Composta dal Cor.

ERNESTO CAVALLINI

Solistà di Sua Maestà l'Imperatore di tutta la Russia.
Che Maitre al Conservatorio di Pietroburgo, e Sua Altezza Regia, e Professore al R. Conservatorio di Milano.

Presepio dell'Editore per tutti i paesi.

1839.


Presso il Marchese Costantinopoli Fratelli e Co.,
Presso il Marchese Condrati e Co.,
Presso il Marchese Condrati e Co.,
Presso i Sig. Zanasi, Zanasi, Zanasi, Zanasi.
LA CALMA

L. CAVALLIN:
ARIESA SENZA FIGOLE

GUIDA:

And" sentimental.

Prep. & f. C. Cantophilia.
A BENEDETTO CARULLI
Professore al R. Conservatorio di Musica di Milano

UN SENSIERO

ROMANZA

PER

CLARINETTO IN SI BASSO

CON ACCOMPAGNAMENTO DI PIANOFORTE

COMPOSTO DAL SUO ALIEVO BENDINGINO

ERNESTO CAVALLINI

Professore alla Cappella Imperiale, alla Scuola del Terzi, ed al Conservatorio

7006

MILANO

G. CANTI

Firma: Beziati, Bassi, Venerini, Napoli, Giscard, Maggi, G. Hartmann.
UN PENSIERO

ALBUM 1.
N. B.

- E. CAVALLINI

Andantino

Milano Sino, Canti
7806 - 7908
L'INCUDINE

Romanza Allegorica

PER

Clarinetto in Si b

con accompagnamento di

Pianoforte

Composta appresso e stampata per il Sigg.
ANTONIO DI LUPO PARIS

dal suo amico il Cavaliere

ERNESTO CAVALINI

I'Professoro alla Cappella Imperiale, alla Scuola dei Bambini, ed al Conservatorio di Pietroburgo.

Clarinetto soli del dott. Imperatore di Sua Maestà l'Imperatrice.

7310

MILANO, G. CANTI

Firment, Brianti, Boccioni, Venturini, Napoli, Girardi, Laborda, del Kier, Parisi, Mathaeus.
L'INCUDINE
ROMANZA ALLEGORICA

ALBUM II.
N° 2.

E. CANALLINI

A. B. le note ripetute si eseguiranno sensibilmente.

Milano - Isteri, Casti. 7810 A 7816
Al Chiarissimo Signor
PAOLO SERRAO
Professore al R. Collegio di Musica di Napoli

Contano dalla Patria
Romana
per
Clarinetto e Pianoforte
Composta del Cml.

ERNESTO CAVALLINI

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