

AN EXAMINATION OF THE CLARINET WORKS OF LUIGI BASSI

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This dissertation focuses on the clarinet music of Luigi Bassi (1833-1871), an Italian clarinetist and composer. Biographical information and performance history for Luigi Bassi are included. Bassi wrote 27 works for clarinet, including 15 opera fantasies or transcriptions. Most of his works are housed in the Milan Conservatory library. This document provides analysis of all but two of Bassi's 27 works. For Bassi's pieces with ties to opera, I identified his source material and discussed the ways in which he manipulated the material. A brief synopsis of each opera is included. This study serves as a performance guide for those seeking to perform Bassi's clarinet works.

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## CHAPTER 1

### INTRODUCTION

During the nineteenth century, virtuosity became a prominent feature of romantic music. Improvements to musical instruments and better musical training generated by the new music conservatories of Europe had a major impact on this trend. Such virtuosos as Niccolò Paganini and Franz Liszt expanded the technical limits of music for the violin and the piano, which won them great popularity. During the early decades of the nineteenth century the popularity of the wind virtuoso also reached its height. Performers on all instruments commissioned new pieces or composed music designed to display their unique technical abilities. Clarinetists were no exception. With fine performers such as Heinrich Baermann (1784-1847), Bernhard Crusell (1775-1838), and Johann Simon Hermstedt (1778-1846), clarinet concertos and opera fantasies became an integral part of concert programs during the first half of the nineteenth century. These clarinetists commissioned and composed works, toured, performed, and taught.

Another such performer on the clarinet was Luigi Bassi. Although little is known about Bassi's life, it is believed that he was born in Cremona, Italy, in 1833.<sup>1</sup> Bassi was a student of Benedetto Carulli at the Milan Conservatory from 1846 to 1853. In fact, the Milan Conservatory library has in its collection one of the solfeggio exercises from Bassi's student days, a short piece for soprano and figured bass dated 1851. In September 1852, a concert at the *Teatro Santa Radegonda* was reviewed in the

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<sup>1</sup> Adriano Amore, *La Scuola Clarinetistica Italiana: Virtuosi e Didatti* (Cusano Mutri, Italy: TipoLitoGrafica Nuovo Impronta, 2006), 9

*Gazzetta Musicale di Milano*. In this concert Bassi performed *I Fiori Rossiniani* by Ernesto Cavallini. The reviewer describes Bassi's playing as "showing surprising mastery for someone who had not yet finished his course at the Conservatory"<sup>2</sup> After graduation, Bassi was much sought after as a performer. In the *Gazzetta Musicale di Milano*, an unknown reviewer wrote that Bassi had performed some variations on themes of Verdi between the acts of the *Barber of Seville*. The reviewer states that Bassi played with an ability superior to his age and that he was celebrated and applauded for his performance. The final comment of the reviewer describes Bassi as an excellent acquisition for their orchestra at the *Teatro Carcano* in Milan.<sup>3</sup>

This reveals that Bassi was undoubtedly performing regularly in Milan. In a review of a performance by Bassi given in the *Gazzetta Musicale di Milano*, in September of 1853, a critic comments that Bassi is already playing first clarinet at La Scala, replacing the absent Ernesto Cavallini. At the time, Bassi was still a student at the Milan Conservatory. The unidentified reviewer also gives Bassi high praise for his performance of his clarinet concerto saying, "Bassi excited sincere and deserved applause, because the composition was excellent and his execution of it precise."<sup>4</sup> Bassi remained a member of the La Scala orchestra until his death in 1871. In addition to his work for the *Teatro Carcano* in 1853 and his performances with the La Scala orchestra, Bassi was a member of the orchestra at the *Teatro alla Canobbiana* from 1861- ca.1864.<sup>5</sup> In 1864, with some of his colleagues from the La Scala orchestra,

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<sup>2</sup>C., "Teatro Santa Radegonda" *Gazzetta Musicale di Milano*, Anno X No. 38, (19 September 1852), 175.

<sup>3</sup> Anonymous, "Notizie" *Gazzetta Musicale di Milano* Anno XI No. 20 (15 May 1853), 87. All translations are my own unless otherwise noted.

<sup>4</sup> Anonymous. "I.R. Conservatorio di Musica" *Gazzetta Musicale di Milano*, Anno XI, No. 37 (11 September 1853): 159.

<sup>5</sup> Adriano Amore, *La Scuola Clarinettistica Italiana: Virtuosi e Didatti* (Cusano Mutri, Italy: TipoLitoGrafica Nuova Impronta, 2006), 9.

Bassi performed Beethoven's *Septet, op. 20* for the "Società del Quartetto di Milano." According to Pamela Weston, the prominent composer and pianist Hans von Bülow described Bassi as a "*valentissimo artista*."<sup>6</sup> Bassi was also known to have connections with the Ricordi music publishers, helping to prepare an edition of the Lefèvre method for publication by Ricordi.<sup>7</sup> Bassi was himself a prolific composer, writing close to thirty works, using the major music publishers in and around Milan. Ricordi, Lucca, Canti, Vismara, and Guidici e Strada all published at least one work by Bassi. Most of Bassi's solo works for clarinet belong to the opera fantasy genre, a common type in nineteenth-century Italy.

In an opera fantasy, the composer presents melodies borrowed from an opera, often writing variations on those melodies designed to showcase the composer's ingenuity and the performer's prowess. Often the composer will include cadenzas and other newly composed material in combination with the opera material to create a varied emotional landscape for his piece.

Despite the virtuosity of the genre, the opera fantasy genre has been scorned by some musicologists. In fact, opera fantasies have been slighted, ignored, and even condemned by the academic community.<sup>8</sup> They are frequently passed over as fluff, or mere virtuosic display, and characterized as having little or no musical value. Even prominent clarinetists have expressed disdain for the genre. Oskar Kroll in his well-known book *The Clarinet*, describes them as "run-of-the-mill pieces without any merit,

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<sup>6</sup>As quoted in Pamela Weston, *More Clarinet Virtuosi of the Past* (London: Halston and Co., 1977), 42.

<sup>7</sup>Weston, 42.

<sup>8</sup> Charles Russell Suttoni, "Piano and Opera: a study of the piano fantasies written on opera themes in the Romantic era." (PhD. diss., University of New York, 1973), 2.

designed to afford more than ample opportunities to the players of showing their skill in the execution of the most boring and monotonous scales and chord figures.”<sup>9</sup>

Despite their seeming lack of musical value, the opera fantasy did serve several important purposes, such as increasing the public’s general knowledge of music and its familiarity with and appreciation for opera. Further, the fantasy served to push performers to new technical extremes, expanding their capabilities and encouraging improvement of existing equipment.

In fact, many performers sought to facilitate the challenge of virtuoso performing, which brought about many physical changes to the clarinet during the 1800s. At the beginning of the century the clarinet had only five keys. By the end of the century, most were sporting twenty-six keys and were fully chromatic. Because of these changes to the clarinet, performers were able to play more difficult music.

Typically, the opera fantasy was written and performed by the same person and provided the virtuoso a means of displaying talents in a form easily understood and appreciated by contemporary audiences. It also offered new means of expression for the composer and increased the technical expertise of orchestral musicians. As Henry Raynor wrote,

The virtuoso introduced a new element into instrumental performance. He won a new audience through his mastery of showmanship, transferring to the concert hall from the opera house the element of danger and physical excitement. By doing so he not only captivated new audiences but enlarged the orchestral vocabulary and extended the composer’s range of colour. They led the way not only to more and more startling individual feats but to the virtuoso orchestra. . . In an age of public music, they were their own, and music’s, most effective publicity agents.<sup>10</sup>

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<sup>9</sup> Oskar Kroll, *The Clarinet*. Trans. Hilda Morris (New York: Taplinger Publishing, 1968), 71.

<sup>10</sup> Henry Raynor, *Music and Society Since 1815* (London: Barrie & Jenkins, 1976), 66.

Another positive factor seldom considered in defining the role of this genre was its use as teaching material for students or as recreational music for the amateur. While some fantasies are too difficult for students or amateurs, others were composed specifically for them and were designed to improve their technique.<sup>11</sup> Bassi himself dedicated one of his simpler fantasies, the *Divertimento di stile facile*, to his student Davide Nerozzi.

The opera fantasy genre developed from improvisations by performers and composers on melodies from popular operas. By the 1820s, opera themes had become little more than the basis for virtuosic display. In the ensuing decades, the opera was treated more as a whole, as something to be re-created in the fantasy.<sup>12</sup> In these cases, dramatic effect supplanted virtuosic display. The opera fantasy genre was developed first on the piano and then taken up by other instruments. Despite Bassi's rather late involvement with the opera fantasy genre, his works seem to fit the style of the 1820s opera fantasy. For the clarinet, the most enduring opera fantasies were written by the Italians, with Bassi among the favorites. Italian opera composers such as Bellini, Donizetti, Rossini, and Verdi most frequently provided the musical material for the nineteenth-century clarinet fantasies. The best-known opera fantasies for clarinet today are Bassi's *Rigoletto* fantasy, Lovreglio's *Traviata* fantasy, and Cavallini's *La Sonnambula* fantasy. By writing clarinet pieces based on opera, Bassi was following in the footsteps of his teacher at the Milan Conservatory, Benedetto Carulli, who wrote works based on Rossini's *Semiramide*, Petrella's *Marco Visconte*, and Verdi's

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<sup>11</sup> Suttoni, 43.

<sup>12</sup> Ibid., 3-4.

*Rigoletto*.<sup>13</sup> Other clarinet contemporaries of Bassi, such as Ernesto Cavallini, Domenico Liverani, and Ferdinando Sebastiani, also wrote opera fantasies. Indeed, during the nineteenth century very little instrumental music was composed in Italy that did not have ties to opera. Throughout the nineteenth century, the most prominent clarinetists in Italy, including Bassi, used the popular romantic opera as a source of compositional inspiration.

Much of Luigi Bassi's music is little known today, probably because most of Bassi's works were never published outside of Italy and have been out of print for years. In addition to his opera fantasies, Bassi published ten clarinet works in other genres, for the most part etudes or pieces used in teaching. Melodic material drawn from opera was the basis of some of these teaching pieces. Of Bassi's works, only two have remained in the standard clarinet repertoire today, the best known of which is his frequently performed and recorded *Concert Fantasia on Themes from Verdi's Rigoletto*. His *I Puritani* fantasy is less well-known but has been recorded. Recently, Bernhard Röthlisberger and Caroline Hartig have recorded his *La Favorita* fantasy. Some Italian clarinetists are working to revive Bassi's works. For example, two clarinetists from the La Scala orchestra, Fabrizio Meloni and Deniz Zanchetta, have recently recorded Bassi's Fantasy on *La Sonnambula*, which is part of a CD entitled *I Fiati all'Opera*. Alessandro Carbonare has also released CDs featuring Bassi's fantasies.

The purpose of this study is to analyze Bassi's clarinet pieces, identifying his source material and the ways in which he manipulates the musical material. The

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<sup>13</sup> Michael Thrasher, "The Clarinetist-Composers of Nineteenth-Century Italy: An Examination of Style, Repertoire, and Pedagogy." Proceedings of the Thirteenth Annual International Clarinet Association Clarinetfest (Atlanta, GA, 2006, accessed 30 January 2007); available from <http://www.clarinet.org/fests/2006/thrasher.asp>; Internet. .

research will also provide background information on each opera that serves as source material, thus serving as a guide for the performer preparing Bassi's works for performance.

## CHAPTER 2

### CLARINET FANTASIES BASED ON THE OPERAS OF GIUSEPPE VERDI

#### *Fantasia da Concerto su motivi del Rigoletto di G. Verdi per clarinetto e pianoforte*

Verdi's opera *Rigoletto* tells the tale of an innocent girl, Gilda, who becomes the victim of the Duke of Mantua's amorous attention. Her father, Rigoletto, seeks vengeance, but in the end Gilda chooses to sacrifice her own life to save her beloved duke. Rigoletto, a court jester, has mocked those who have suffered similar fates at the hands of the duke and must come to appreciate their pain through his own experience.

Bassi's clarinet piece based on themes from *Rigoletto* begins with eleven bars played by the piano alone drawn from the prelude and introduction to act I. A long, five-measure cadenza for the clarinet consisting of mostly seventh-chord arpeggios follows. Verdi chose the key of E-flat major for his introduction, but Bassi changes the key of this section from E-flat major to D-flat major, a logical decision since Bassi based the next section on "Tutte le feste al tempio," the recitative from the second act in the key of D-flat major.

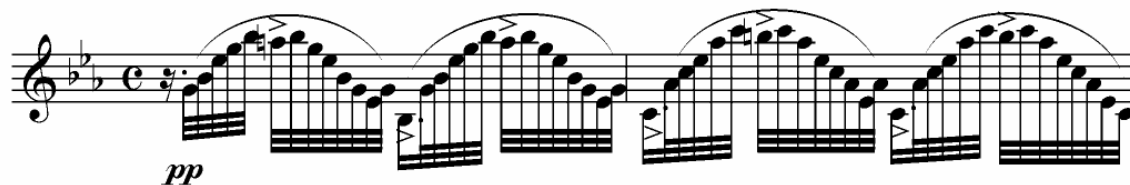
The "Tutte le feste" section includes mm. 17-32 of the clarinet piece. In this recitative and duet, Rigoletto listens as Gilda tells of her seduction and the cruel betrayal of the duke. Bassi accurately reproduces Verdi's material from the recitative, however he ignores the voice parts of this recitative, and the piano and clarinet share the orchestral material. Measures 33-37 contain original material, mostly two chords that alternate, played in arpeggio form by the clarinet. In m. 36, the clarinet holds an



altissimo C before descending two octaves with a chromatic scale. This sets up the variation on the “Tutte le feste al tempio” duet that follows the recitative.

The second act duet “Tutte le feste,” sung by Rigoletto and Gilda, allows the pianist to perform both accompaniment and melody. Bassi changes the meter from 2/4 to 4/4 and the tempo marking from *più lento* to *adagio non tanto*. Bassi borrows four measures of Verdi’s material, which he repeats once. The clarinet provides an obligato of *pianissimo* thirty-second note arpeggios that flow continuously over the melody played by the pianist. (See Figure 1)

Fig. 1



By mm. 45, Bassi has returned to the idea of alternating two chords, which he does for two measures. These two measures serve two functions: first, to effect a modulation from D-flat major to F major, and second, to conclude Bassi’s treatment of “Tutte le feste.” The clarinet again plays a cadenza followed by some closing chords in the piano part, bringing the section to a close in the key of F major. Bassi uses F major as a preparatory dominant for the next section.

Measures 50-88 are based on a quartet from act III, scene 3 in the key of B-flat major. As Gilda, Rigoletto, the duke, and Maddalena sing the quartet, each character provides a personal perspective on the situation. Act III takes place in an inn owned by Maddalena’s brother Sparafucile. Sparafucile has been hired by Rigoletto to kill the duke. The duke is attempting to attract Maddalena, Maddalena resists, and Gilda

watches from outside the inn, expressing astonishment at the words already familiar to her from her own interaction with the duke. At the same time Rigoletto swears to avenge his daughter and admonishes her to forget about the Duke. The first fifteen measures of this section are based on the duke's well-known melody, "Bella figlia dell'amore." The piano provides the orchestral parts and the clarinet presents the Duke's part with one minor embellishment. The music then turns to a later part of the quartet in which all four characters are singing. The piano takes the orchestra parts, which double Gilda's vocal line. The clarinet part embellishes this vocal line with arpeggios. After a repeat of this material with a new variation, featuring the clarinet playing the melody with additional thirty-second note embellishment, the closing material of the quartet is put to use. The clarinet part is a tour de force requiring virtuosic playing and endurance for the clarinetist. The section closes with a long cadenza of arpeggios and chromatic scales for the clarinet.

The piano interlude in mm. 89-112 is drawn from the introduction to act I. Bassi presents this material in F major, although the original key was A-flat major. In m. 105 new material is introduced and the clarinet enters with a line that builds in volume and shape to a fermata on a high B flat. Then the clarinetist plays a dramatic downward scale stopping two octaves below on the leading tone and then ascending the scale to begin Bassi's presentation of "Caro nome che il mio cor," one of the most famous arias from the opera.

The original key of "Caro nome" is E major. Bassi presents Gilda's aria in F major in mm. 113-128. In this aria, Gilda sings of her love for the duke, who has told her that he is a poor student named Gaultier Maldè. The clarinet plays Gilda's vocal

line while the piano handles the orchestral reduction in a straightforward presentation of the aria. In m. 124 Bassi adds a brief cadenza on one of the long held notes of the aria. Measures 129-144 are a variation of this aria. Bassi uses grace notes, arpeggios, chromatic scales, and exploitation of the high and low registers of the clarinet in this variation. Another challenging section to perform, this passage requires endurance and technical acuity from the clarinetist.

Measures 145-152 are a piano interlude based on the chorus “*Scorrendo uniti remota viva*” from act II. The courtiers of the Duke of Mantua seek revenge on Rigoletto for his taunting by kidnapping his daughter Gilda, whom they believe is Rigoletto’s mistress. This piano interlude provides a much needed rest for the clarinetist. The chorus was originally in A major, but Bassi changed the key to B-flat major.

An *adagio* seven-measure segment of original material follows, for which Bassi gives the instruction “*a piacere a guisa di recitative.*” This accompanied recitative has the free improvisatory character of a cadenza.

“*Parmi veder le lagrime,*” the act II aria of the duke, serves as the basis for mm. 160-187. Bassi provides a straightforward presentation of the aria with only minor changes to the phrasing until m. 173. The clarinet plays the duke’s vocal part while the piano serves as accompaniment. From mm. 173-187 the clarinet plays elaborate variations on the melody, still maintaining the tune but adding arpeggios throughout and ending the section with a cadenza of seventh-chord arpeggios and chromatic scales.

Bassi often finished his fantasies with a *passo finale*, a rousing final section meant to draw the applause of the audience common to these types of compositions. The allegro finale in mm. 188-216 features a simple piano accompaniment and a

clarinet part of continuous sixteenth notes at a fast tempo. Harmonically, the final section remains firmly rooted in F major. The clarinet part covers the entire range of the instrument and intensifies both in tempo and dynamic.

This particular fantasy has been frequently performed over the years. There are several excellent recordings of this work and the piano part has been arranged for both orchestra and band. Very few of Bassi's works have remained in print, but the *Rigoletto* Fantasy has survived.

*Introduzione e Quartetto nell'Opera Rigoletto di G. Verdi variato per clarinetto con  
accompagnamento di pianoforte*

Dedicated to Bassi's friend Fermo Conti

This was the first piece based on *Rigoletto* that Bassi wrote, and served as a study for the composition of his longer *Fantasia*. The first 33 measures of this piece are based on the recitative "Mio padre" sung by Gilda and Rigoletto at the end of Act II. The orchestral parts are shared by the piano and clarinet (when it enters in m. 9) in the original key of D-flat major. The voice parts are not included in Bassi's version. In m. 25, the clarinet begins to play arpeggios as an embellishment to the orchestral accompaniment rendered on the piano. In m. 29, a long *ritard* and prepares the *Adagio* tempo of the next section.

Measures 34-46 are based on the duet "Piangi, piangi fanciulla" that Gilda and Rigoletto sing at the end of act II. The clarinet part has thirty-second note arpeggios in an ascending and descending pattern over the piano part, which combines both the

orchestral and vocal parts. Bassi maintains the original key of D-flat major in his version of the duet. Measures 41-46 turn away from the opera material as Bassi writes his own ending to the section, which builds from *pianissimo* to *forte* with a big crescendo that leads to a clarinet cadenza. He concludes with three measures of *fortissimo* material, which cadence in F major.

The final section, comprising mm. 47-99, provides a setting of the quartet “Bella figlia dell’amore,” which Gilda, Maddalena, Rigoletto and the duke sing at the beginning of act III. Bassi has prepared the key of B-flat major with a cadence on F at the end of the last section. Instead of composing this final section in the original key of D-flat major, Bassi changes the key to B flat major, perhaps for the sake of the clarinetist, since the clarinet part is now in the key of C. In mm. 47-61, the piano plays the orchestral part while the clarinet takes the duke’s melody, which Bassi has made better suited to the clarinet by changing a few articulations. In mm. 61-71, the piano plays the parts of the orchestra and the vocal part of Maddalena. The clarinet takes over Gilda’s part, adding some additional embellishments in the form of arpeggios and scales. Measure 71 offers the clarinetist a chance to display dazzling technique with a cadenza. Bassi skips the next five measures of the quartet and has the clarinet pick up the Duke’s theme in mm. 72-74. In mm. 75-90, the clarinet and piano parts are exactly like mm. 65-80 of the *Fantasia da Concerto su motivi del Rigoletto di G. Verdi*. In mm. 91-99, Bassi continues with the clarinet embellishing Gilda’s part and the piano handling the orchestral parts. In m. 96 the clarinet cadenza is quite similar to the clarinet cadenza in m. 86 of the *Fantasia da Concerto* making an interesting parallel between these two pieces.

*Reminiscenze dell'opera Luisa Miller di G. Verdi variate per clarinetto con  
accompagnamento di pianoforte*

The opera *Luisa Miller* by Giuseppe Verdi tells the story of two young lovers (Luisa and Rodolfo) whose parents are opposed to their relationship because the Rodolfo holds a higher station than Luisa. Complicating matters, Wurm, a servant of Rodolfo's father, is also in love with Luisa and works diligently to sabotage Luisa's and Rodolfo's plans. In the end, Rodolfo poisons both himself and Luisa because of a misunderstanding.

Bassi's setting of the *Luisa Miller* features seven melodies drawn from the opera. He borrows from all three acts of Verdi's opera, but does not present the material in chronological order. Bassi treats each melody with some form of variation or embellishment to create a solid fantasy.

The act III aria "Ah l'ultima preghiera" sung by Luisa is the basis of the opening *grave* section. In this aria, Luisa sings of her love for Rodolfo and of her concerns for the future, knowing she has sacrificed her relationship with Rodolfo by writing a letter in which she denies that she ever loved him, she did this to free her father from prison. After an eight-bar piano introduction, the clarinet enters *pianissimo*, the piano playing a soft tremolo under the solo melody. In m. 21, Bassi begins to embellish the melodic line with diminished-seventh chord runs and finishes with a grand cadenza in m. 27. Bassi sets this section in the key of B-flat major but allows the clarinet to play in C major, the original key of this aria in the opera.

The second section (mm. 28-43) remains in the key of B-flat major. The thematic material for this section comes from act I, scene 1. Luisa sings an aria, "T'amo d'amor

chès primere” expressing her love for Rodolfo. Bassi provides a presentation of this aria with the clarinet taking the vocal line and the piano taking the orchestral parts. The only changes Bassi makes are superficial ones involving phrasing and articulation. The point of these changes is to make the clarinet reproduce the musical material in the same way a voice would.

The variation on “T’amo d’amor” that follows in mm. 44-59 is presented in two parts. The first eight bars are very true to the original melody and are embellished with figuration, arpeggios, and scales. These eight bars are repeated and then a more freely varied eight bars follows. In the varied eight bars, the melody notes are sometimes missing and the variation becomes more chromatic. The harmony remains securely in B-flat major throughout this section. A four-bar transition follows, comprised of newly composed material that begins a move toward harmonic instability.

Bassi turns next to eight bars of the duet “Vuoi dunque? lo voglio perte” sung by Luisa and her father in act III. In this aria, Luisa tells her father she is dying and encourages him to live and be happy. The clarinet is *tacet* as the piano provides both melody and accompaniment, cadencing clearly in the key of F major in m. 71.

Measures 71-82 increase in harmonic instability as the clarinet sequences through various chords before the music finally settles into the distant key of D-flat Major.

Measures 83-97 paraphrase the duet between Luisa and Rodrigo in the finale of act III. The original duet, in 6/8 meter and in the key of G major, expresses Luisa’s thoughts and prayers, in light of her knowing she will die soon. These measures are the most drastically altered musical material in Bassi’s fantasy. Bassi changes the meter to 3/8 and the key to D-flat. The vocal part is given to the right hand of the piano and its

original dynamic marking of *pianissimo* is changed to *forte*. The left hand of the piano plays the orchestral accompaniment. The clarinet plays thirty-second note arpeggios with accents on the melody notes. Bassi cuts the original fourteen-measure duet down to a seven-measure fragment of the duet.

The following section (mm. 98-121), begins with a dark chromatic descent for two measures just as Rodolfo's aria "Quando el sere al placido" from act II, scene 3 begins. This aria is an expression of Rodolfo's love for Luisa. The piano begins by playing the rolling sextuplets that serve as accompaniment to the aria. When the clarinet enters, it takes the part of Rodolfo. Bassi maintains the original key of the aria, A-flat major. In Bassi's version, the clarinet combines the two presentations of the melody in this aria. Most of the clarinet part is like the first verse of the aria, but at the end Bassi incorporates a short reprise from the end of the second verse as well as a cadenza added to the end of the aria. Bassi's cadenza is lengthened and much more elaborate than the cadenza in the opera score. The final two measures of this section bring the aria to a close in the same manner as the original.

The introduction to act II serves as the basis for the next section. Bassi begins in the key of A-flat major as in the original, but uses this section as a means of modulation. Bassi changes the meter from 6/8 to 4/4 and writes the sixteenth notes as sextuplets. Bassi changes Verdi's articulation pattern of a combination of slurs and staccatos to an all-slurred version in the piano part of his fantasy. See the original opera version in Figure 2 and Bassi's variation in Figure 3.



Fig. 2

**Allegro Moderato** ♩ = 84

*mf*

*mf*

Luisa Miller opera Introduction Act II mm. 1-4

Fig. 3

**Allegro**

Piano

Luisa Miller mm. 122-123  
piano part

Bassi continues his use of this melodic material by breaking it down. First he sequences the sextuplets in mm. 124-126, so they ascend each time. Next, Bassi introduces a new rhythmic pattern in place of the material in mm. 3-4. He sequences this new pattern in ascension in mm. 127-130. A three-measure, cadenza-like passage concludes the section with an F major chord (V of B-flat).

Bassi borrows a prominent melody from the opera for his Finale. First presented in the orchestral sinfonia in the key of E-flat major, this melody is transformed into the c minor chorus sung by Laura and the women's chorus at the opening of act III. Bassi draws from the E-flat major version, probably wanting to end his work in a major key; however, Bassi chooses to set his version in the key of B-flat major. Bassi remains quite true to the original version, adding a few well-placed accents in the clarinet part and dictating crescendos and decrescendos to help the clarinetist with phrasing and

interpretation. Some note and rhythm differences occur in mm. 153-155. Bassi takes a melodic detour, introducing some of his own ideas, before returning to the theme to conclude this section.

The *passo finale* is newly composed and showcases the clarinet with arpeggios and repeating patterns. This coda is securely rooted in B-flat major and provides a showy finish to the piece.

Bassi borrows melodies from all three acts of the opera and the orchestral *sinfonia*. His choice of material is not driven by telling a story; rather he seems to choose melodies that would work well for the clarinet and are easily varied or embellished. His intention is to create a showpiece for clarinet that utilizes memorable tunes from the opera. The changes he makes to the material are motivated by ease of playing for the clarinetist or for clarity in phrasing. Most articulation changes are simply a better translation of vocal articulation or more standard performance practice for the clarinet. A revival of this fantasy would serve the clarinet community well.

*Divertimento sopra motivi dell'opera La Forza del Destino di G. Verdi*

Verdi's opera *La Forza del Destino* features another story of fated love. In this opera, Leonora and Don Alvaro are planning to elope. When Leonora's father discovers their plan, Don Alvaro surrenders to him. As he throws down his gun, it fires, killing Leonora's father. Leonora flees to a monastery and Don Alvaro joins the military, both fleeing the wrath of Leonora's brother Don Carlo who plans to avenge his father. The conclusion brings the death of Don Carlo and Leonora, leaving Don Alvaro alone.

Because the piano part to this fantasy has been lost, I can discuss only the clarinet part. In the first two sections, Bassi draws prominent melodies from the opera using their presentation in the orchestral sinfonia as the basis of these sections. The first section begins just as the opera does with a  $3/8$  *Allegro agitato* tune in E minor. It should be noted this is the written key for the clarinet. The clarinet presents the melody just as it is in the opera score with one minor exception. In m. 24 of the clarinet part there is an F# that is a G in the opera score. Without the piano part it is impossible to tell if Bassi changed the note for harmonic reasons or if it was an editing oversight. The clarinet rests in mm. 31-33, and it is assumed that the piano takes over the melody. Measures 34-37 close this section with a representation of tolling bells in the clarinet part. This particular melody is heard several times throughout the opera including act I, scenes 1 and 2, and act III, scene 2. It serves as an introduction in each of these cases and is not a melody that is ever sung.

The second section contains a prominent melody from the opera that is sung in act III by Alvaro to Don Carlo in the key of A-flat minor. However, the clarinet plays the version from the sinfonia in the key of A minor.

Bassi turns next to some lighthearted music from act II, scene 3. This purely orchestral tune which accompanies the singing of peddlers and townsfolk, is presented in the clarinet line with some embellishment. Although the tune is originally in the key of F-sharp major, Bassi places it in the key of B-flat major, to provide an easier key for the clarinet. This is not an exact presentation of this theme. First, Bassi changes all the grace notes to sixteenth notes, then he changes notes and rhythms at the end of each phrase as illustrated in Figure 4 (the opera) and Figure 5 (Bassi's clarinet part).

Fig. 4

La Forza del Destino Act II scene 3  
Coro di Soldati

Fig. 5

Moderato

con eleganza

La Forza del Destino mm. 52-58

In m. 69 Bassi breaks away from this tune and completes this section with his own original music in the clarinet part.

The section comprising mm. 84-103 may be based on a tune from the opera, but from the clarinet part alone it is difficult to determine if this is a variation or countermelody to some existing theme or if Bassi composed it himself. The clarinet is

playing chromatic scales and arpeggios throughout this section which cadences in B-flat major.

Measures 104-117 are measures of rest for the clarinet. It can be assumed that a modulation occurs in these measures as the key changes to A-flat major for the next section.

The melody used in mm. 119-148 is Alvaro's aria "Oh tu che in seno agl'angeli" from act III, scene 1. This is one of the better-known arias from this opera, in which Alvaro expresses his loneliness, wishing to die and hoping that Leonora remembers him always. Bassi gives a complete presentation of this aria, even adding several extended cadenzas for the clarinet.

A five-measure augmentation of the clarinet solo that accompanies Leonora's act II, scene 2 recitative "Ah que' sublime cantici" is the basis for the next segment of the piece. Leonora prays to the Virgin for help as she waits at the door of the convent where she is seeking refuge.

Measures 154-158 are rests for the clarinet so it is difficult to determine their function without access to a complete score. However, a modulation does occur in these five bars.

The *2/4 andante* section (mm. 159-166) could not be properly identified either. It appears that the clarinet is playing either a countermelody or a variation of some theme but without the piano part it would be difficult to identify. This brief section ends with a clarinet *cadenza*.

Bassi returns to the lighthearted melody of mm. 52-83 for the next part of his piece, presenting the melody much as he did the first time. Finally, Bassi completes

the piece with a slightly faster section from mm. 197-220. This section features sixteenth-note sextuplets in mostly scalar patterns, with some chromatic notes added (See Figure 6).

Fig. 6



La Forza del Destino mm. 197-198

Dramatic crescendos bring this work to a close in B-flat major.

Without a full score it is difficult to provide a complete analysis of this piece, but it is clear that this is a fine work and would be worthy of revival if the piano part could be found. Bassi provides just enough bravada in the clarinet part to make this a showpiece, but relies enough on the opera themes to do justice to the source. With its relatively easy key schemes, this piece could be performed by younger students with a moderate level of technique and ample practice time.

### *Fantasia on Airs from Verdi's Il Trovatore*

*Il Trovatore*, by Giuseppe Verdi, relates the story of a gypsy woman, Azucena, who kidnaps the younger brother of the Count Di Luna as revenge for burning her mother at the stake. The kidnapped son, called Manrico, grows up to become the rival of the Count di Luna, his brother. This rivalry comes about because both men desire the affections of the beautiful Leonora. Leonora and Manrico are about to marry when Manrico hears that Azucena is in danger. He rushes away to help her, only to be captured and imprisoned. In the end, Leonora and Manrico die at the hands of di Luna.

Azucena triumphs in her revenge against di Luna when she reveals that he has killed his own brother.

Bassi's *Il Trovatore* fantasy highlights four melodies from Verdi's opera. Bassi opens the fantasy with the chorus from the introduction to act I, and then features three arias, one from each of acts II, III, and IV. Bassi includes both melodic embellishment and ornamental variation in this fantasy. The key signature (B-flat major) remains the same throughout, making it accessible to younger players.

Bassi's fantasy begins with the chorus "Sul l'orlo die tetti" from the introduction to act I. The chorus, made up of Count di Luna's soldiers, sings about Azucena's awful deeds. The piano opens with eight bars of the chorus set in the key of G minor (originally A minor). After four bars of heavily accented G minor and E major seventh chords, the clarinet enters with a section of newly composed material which features arpeggios, chromatic scales, and figuration in various articulation patterns. It concludes with a flamboyant cadenza for the clarinet.

Bassi turns next to Azucena's aria "Stride la vampa!" from act II in which she describes the death of her mother. The piano takes the string parts while the clarinet plays the vocal line. Bassi changes the articulation in this aria, adding or removing slurs, accents, and staccato markings. Bassi does this in an effort to make the clarinet produce the same effects as a vocalist. As an opera clarinetist, Bassi was thoroughly familiar with the practices of his day and may have made these types of changes to better represent contemporary vocal-performance style. Bassi changes the key of this aria to G minor from the original E minor.

A variation of this aria follows with the clarinetist playing mostly sixteenth notes and most of the notes of the aria in an embellished manner. (See figure 7)

Fig. 7



Il Trovatore m 88-90

The piano continues the simple accompaniment of the aria. Bassi supplies this variation with arpeggios, chromatic scales, and figuration. He maintains the interest of the listener with changes of articulation, rhythm, and dynamics.

Bassi stays in the key of G minor (originally F minor) for Leonora's act IV aria "D'amor sull'ali rosee." In this aria, Leonora sings a prayer of hope to the captured Manrico. The piano opens this section with the orchestral material from the beginning of the act. The right hand of the piano plays the clarinet part from the opera score for three bars (mm. 141-143). Then the triplets that underscore the aria begin and the clarinet enters with Leonora's part. Both the clarinet and piano parts provide an accurate representation of the aria. Bassi's cadenza at the end of the aria is different from the printed scores consulted; this is not surprising since it was common practice for performers of the time to create their own cadenzas.

The final number borrowed by Bassi is the act III aria "Di quella pira" sung by Manrico. In this aria, Manrico sings of saving his mother, explaining to Leonora that he was a son before he was a lover. The piano provides the first presentation of the material with the orchestral accompaniment in the left-hand parts and the melody in the right hand. Then the clarinet enters with a variation of the melody (See Figure 8).



Fig. 8



Il Trovatore m 185-187

The clarinet takes advantage of the repeated notes in this aria by substituting arpeggios for the repeated notes. The prominent sixteenth-note figure of this aria remains a part of the clarinet variation throughout. The piano helps to support the clarinet part with reinforcement of some melody notes.

Bassi concludes the fantasy, as usual, with a newly composed *passo finale*. The clarinet part features arpeggios, chromatic scales, and various types of figuration. The tempo increases throughout and the dynamics build from piano to fortissimo. The finale emphasizes the key of B-flat major. The *Il Trovatore* fantasy provides a textbook example of Bassi's compositional style with its contrasting themes, variations on those themes, and the closing virtuosic finale.

*Transcription de l'Opera Don Carlos de Verdi pour clarinette avec accompagnement de piano*

Verdi wrote his opera *Don Carlos* for the Paris opera in 1867. While the opera was in production, Verdi realized the it was too long and would have to be shortened. Because the opera underwent so many revisions, it was not terribly successful. Much later, in 1882-83, Verdi revised an Italian translation of this opera for a performance at La Scala in 1884. Because Bassi died before Verdi reworked the opera, he had to have worked with the earlier score when he wrote his clarinet piece. The story of the opera

involves Don Carlo, the *infante* of Spain. He is betrothed to Elisabeth de Valois, a French woman. The two meet and fall in love, but unfortunately Elizabeth is given not to Don Carlo but rather to his father, King of Spain, as a condition of a peace treaty between Spain and France. Instead, Elizabeth becomes Carlo's stepmother. In an effort to forget his feelings for Elizabetta, Carlo forges a friendship with Rodrigo, Marquis of Posa. They unite in the cause of Flemish independence, making several pleas on behalf of the Flemish people before the king and leading an insurrection. Carlo, unable to forget his love for Elizabetta, makes several attempts to see her, but he is discovered. In the end, Carlo and Rodrigo die. Rodrigo is shot by a soldier of the Inquisition, and Carlo is drawn into the tomb of his dead grandfather by his grandfather's ghost.

Bassi's transcription of this opera begins with the chorus "Inni di festa" from act I, scene 4. In this chorus the peasants are singing praises because of the announcement of the peace treaty between France and Spain. Bassi changes the key of this chorus from C major to G major and assigns the chorus parts to the piano for the first fourteen bars. After the first eight-bar phrase, the piano skips eight bars and switches to the orchestral part. The choral parts in these measures are left out of Bassi's version. In m. 16 the piano plays the orchestral parts, and the clarinet doubles the melody with a difficult addition. The clarinet plays a high altissimo E (written) between each note of the melody (See Figure 9).



sections before and after it. It is marked *allegro mosso* and played heavily accented at a *forte* dynamic. It seems abrupt and out of place, building tension and excitement. The modulation is unusual because the measure before the key change emphasizes D major, a key not closely related to B-flat.

The section comprising mm. 43-57, despite its abrupt harmonic start, provides immediate contrast with a *moderato tempo* and *pianissimo* dynamic. It borrows its musical material from the act II, scene 1 duet “Dio che nell’alma infondere” sung by Don Carlo and Rodrigo. In this duet, Don Carlo and Rodrigo promise undying faithfulness and loyalty to each other.

At the end of the act II trio of Rodrigo, Elizabetta, and Eboli (Elizabetta’s maid), Rodrigo sings a *romanza*, “Carlo ch’è sol il nostro amore,” which serves as the basis of the next section of Bassi’s piece. In this *romanza*, Rodrigo sings of the plan to free Flanders and of his friendship with Carlo. Bassi changes the key from A major to E-flat major in his version. The clarinet presents the first verse of the song with only minor additions of embellishments at cadential points. At the completion of the first verse Bassi inserts a newly composed interlude in 12/8 meter. The clarinet plays fast figuration patterns over a simple accompaniment. The second verse is given in a shortened version with the clarinet playing the voice part. The cadences again provide embellishment points for the clarinetist. The accompaniment, which changes in the opera at the second verse, remains the same in Bassi’s version. Measures 89-101 bring this section to a close with a newly composed section which concludes with a long *cadenza* for the clarinetist.

A piano interlude based on the grand finale of act III follows. Bassi changes the key from E major to E-flat major. The musical material in the first half of Bassi's presentation is drawn from both the orchestral and choral parts in mm. 102-110. The second half of the interlude is based on music provided by both the stage band and the orchestra. Verdi used the keys of A major and C major to present this material, while Bassi changes the key to B-flat major. The clarinet enters after the first four-bar phrase of this material. The second four-bar phrase is not completed since the clarinetist interrupts with a sequence of some of the material. The clarinet plays alone, combining elements from the piano interlude section and foreshadowing the music of the next section.

The act II, scene 3 trio "Che mai si fa nel suol francese" of Rodrigo, Elizabeth, and Eboli lends its musical material to the next section. This lighthearted song finds the characters discussing the gentility of the French and making other such small talk. Bassi chooses to leave the vocal parts out and assigns the clarinetist the first violin part while the piano plays the other string parts. He also changes the key from D major to B-flat major. At m. 151 Bassi introduces a variation of this melody in the clarinet part in a double time rhythm, as illustrated in Figure 10.

Fig. 10



The writer suspects that the melody in mm. 158-185 may have been part of the earliest version (1867) of the opera. It is not a part of the 1886 Ricordi composite score

authorized by Verdi, but has all the characteristics of a Verdi melody. A simple chordal accompaniment in the piano provides support to the continuous sixteenth-notes scale and arpeggio patterns that the clarinet performs. This section builds from *pianissimo* to a *fortissimo* climax. *Amolto rallentando* in mm. 184-185 prepares Bassi's reprise of Rodrigo's aria "Io morirò."

Bassi provides a brief variation on Rodrigo's aria "Io morirò" with the clarinetist playing *pianissimo* arpeggios in thirty-second-note values in mm. 186-200. This clarinet part appears to imitate the arpeggios played by the harp in the accompaniment to this aria (See Figure 11).

Fig. 11



Don Carlo mm. 186-187

Beneath the arpeggios, the piano plays the melody. In the fantasy version of "Io Morro," Bassi changes the meter from 4/4 to 2/4 and the key from D-flat major to E-flat major.

Bassi concludes this piece with an *allegro vivo* section of original material. This finale begins softly and builds to a *forte* climax on a trill in m. 216. It then drops back down to *pianissimo* and crescendos to a *fortissimo* before closing. This final section alternates harmonically between the B-flat major chord and the E-flat major chord and brings the piece to a brilliant conclusion.

Bassi's *Don Carlo* fantasy ranks among the best of his works in this genre. It contains several contrasting melodies from the opera, presented and varied with skill, and affords the clarinetist ample opportunity to impress the audience with technical display and beautiful and expressive melodies.

## CHAPTER 3

### FANTASIES ON THE OPERAS OF VINCENZO BELLINI

#### *Fantasia on Themes from Bellini's Opera "I Puritani" for clarinet and piano*

This work is one of the few Bassi works still in print. It is currently published by Southern Music Company in an edition by Himie Voxman. Bellini's opera *I Puritani* tells of a young woman (Elvira) who is betrothed to one man (Richard) but is in love with another man (Lord Arthur). Elvira's family are puritans and oppose her relationship with Lord Arthur because he is a Stuart. Seeing that his daughter is in love with Lord Arthur, Elvira's father consents to the marriage. When Arthur comes to the fortress for the wedding he discovers that a queen he is loyal to is a prisoner at the fortress. Using his bride's veil, he conceals the queen and escorts her to safety. Upon discovering that Arthur has disappeared, Elvira loses her sanity. Elvira's father declares Lord Arthur his enemy. When Arthur returns, he is arrested. Just before his scheduled execution, news arrives that the Stuarts have been defeated and Lord Arthur is pardoned. Elvira and Arthur are reunited.

Bassi's piece is a multi-thematic fantasy based on four tunes from the opera which begins with material from the orchestral introduction played by the piano. Bassi changes the key in his piece from Bellini's original D major to E-flat major. After twenty-four bars played by the piano, the clarinet enters with a cadenza. The piano repeats the material from mm. 20-23, and the clarinet plays a new cadenza, beginning in the same way as the first cadenza, but extending into the chalumeau register. The clarinet and piano continue, with the clarinet playing new material that is loosely based on the



triplets from the opera, and the piano plays a *tremolo* to imitate the timpani. Bassi changes the tempo to *Largo* in anticipation of the next section. A final cadenza, two measures in length, completes this section.

For the next section, marked *Largo*, Bassi borrows Arturo's aria "A te, o caro, amor talora" from act I, scene 5. This aria expresses Arthur's joy upon discovering he will be allowed to marry Elvira. Bassi maintains the key of E-flat even though the original aria is in D major. The clarinet provides an accurate presentation of Arturo's aria with a slight variation in the last measure of the song. Next, Bassi offers an elaborate second presentation of the aria with long scalar runs and arpeggios inserted into the melody (See Figure 12).

Fig. 12

I Puritani mm.  
48-50

The piano remains in an accompanimental role. Bassi concludes this second verse of the aria with a cadenza for the clarinet in m. 55. The section continues with the clarinet embellishing parts from the ensemble number that follows Arturo's aria. The principal voices in the ensemble are Sir Giorgio, Arturo, and Elvira. The piano handles both melody and accompaniment in providing the orchestral accompaniment parts. The clarinet part is quite elaborate, full of arpeggios and figuration in thirty second note values. The section concludes with a truly virtuosic display for the clarinet, full of

arpeggios and scales that cover the full range of the instrument, complicated with changing articulations and dynamics, all the while retaining many of the melody notes from the ensemble.

For the piano interlude that follows, Bassi borrows from act II, scene III the “Ah, tu sorridi” sung by Elvira. This aria features Elvira, in a state of madness, imagining her wedding day. Bassi modulates to Bellini’s key of B-flat major and provides the piano with an accurate transcription of the orchestral parts. This section includes mm. 77-107.

Next the clarinet and piano supply Elvira’s cabaletta “Vien, diletto” which occurs shortly after the “Ah, tu sorridi” in the opera. In this song Elvira petitions Arthur to return to her. Because this song is considered one of the principal numbers in the opera, the clarinet plays Elvira’s melody exactly until the final measure. Bassi allows for a slight embellishment in this final measure, but leaves the rest untouched. The piano then plays twenty-one measures of orchestral material that concludes Elvira’s cabaletta.

Bassi follows Bellini’s “Vien diletto” with his own variation on the aria. This ornamental variation features the clarinet in sixteenth-note figuration while the piano plays a simple chordal accompaniment (See Figure 13).

Fig. 13



As is often the case in Bassi’s music, the section ends with a cadenza for clarinet in m. 176.

This fantasy closes with the typical impressive coda that Bassi often refers to as a *passo finale*. It features the clarinet playing diatonic and chromatic scales, arpeggios, and figuration. The clarinet plays continuous sixteenth notes throughout this section, bringing the piece to a fast and flashy conclusion.

Although this piece is quite virtuosic, it is perhaps not as difficult as some of Bassi's other fantasies because the most difficult parts are in the key of C for the clarinetist. Attesting to the value of this piece is the fact that it is still in print and has been recorded by Andrew Simon on his CD *Hot!* The piece is deserving of more attention from clarinetists and would make a worthy recital piece for both college students and professional performers.

*Gran Duetto Concertato per Clarino in B-flat e Piccolo in E-flat con accompagnamento  
di pianoforte sopra motivi dell'opera La Sonnambula*

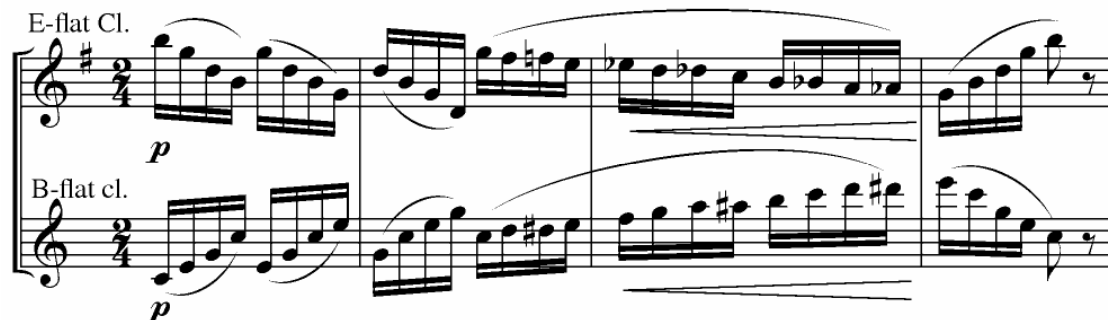
Bassi's *La Sonnambula* fantasy is his only work written for two clarinets and piano. The two parts are for the E-flat clarinet and the B-flat clarinet. Bellini's opera *La Sonnambula* opens with the announcement of the marriage of Amina to a young landowner Elvino. His jealousy is aroused when Rodolpho, the Lord of the local castle, arrives and shows special attention to Amina. His jealousy is tested even further by Amina's actions. Amina, who is prone to sleepwalking, enters Rodolpho's room at the Inn. Rodolpho realizes that she is sleepwalking and leaves through the window, but Amina lies down on his bed. In the morning, Amina is discovered in his bed and

accused of being unfaithful. Finally, the mystery of Amina's sleepwalking is revealed and she is exonerated. The young couple is married.

This fantasy borrows two themes from act I and three themes from act III of Bellini's opera. The piece opens with a relatively free presentation of the chorus "Consolatio villagio" from act II, scene 1. The chorus is sung by the villagers on their way to try to save Amina from the unfair accusations against her. They had traveled to Rodolpho's castle to ask for his help in freeing Amina from suspicion. Bassi offers this number in the piano alone and alters the melody in several places. By measure sixteen, the melody as written by Bellini has disappeared and Bassi's newly composed material serves as a modulation from the key of B-flat major to a strong cadence on the dominant F in m. 30.

The clarinets enter with B-flat major arpeggios in contrary motion, the E-flat clarinet playing descending sixteenth-note arpeggios and the B-flat clarinet playing ascending sixteenths (See Figure 14).

Fig. 14



This section of material, not drawn from the opera, is specifically meant to showcase the two solo instruments and concludes with a cadenza in m. 59 for both clarinets. The

piano accompaniment in this section contains simple chords that provide the performers with a steady beat, and helps highlight the clarinet parts by being subtle.

Measures 60-97 feature the chorus “In Elvezia non v’ha rosa” sung by the villagers in honor of the engagement of Amina and Elviro in act I, scene 1. The two clarinets imitate each other in an ornamented version of the melody while the piano provides the orchestral accompaniment. The clarinet parts embellish the harmony of the chorus parts. The piano reinforces the melody for the clarinets. Bassi changes the key from the original G major to the prominent key of this fantasy, B-flat major. This puts both clarinets in an easy key-- C major for the B-flat clarinet and G major for the E-flat clarinet. At the *poco più* in m. 77 the clarinets play sixteenth-note scales in contrary motion. As Diane Cawein points out in her analysis of this work, “Bassi’s continuous use of contrary motion within the clarion range of both instruments helps to homogenize the timbres of the clarinet in E-flat and the clarinet in B-flat.”<sup>14</sup> The piano plays a newly composed transition passage in mm. 98-109 that facilitates a modulation from B-flat major to the key of E-flat major.

The finale of act I, “D’un pensiero e d’un accento,” is the basis of the next section of Bassi’s piece, sung by Amina, Elvino, Alessio, Lisa, Teresa, and the chorus. In this song, Amina swears her love and faithfulness to Elvino, while Elvino expresses jealousy because of the attentions paid to Amina by the count. The B-flat clarinet presents the main melody, which is first presented by Amina and then by Elvino in the opera. In the fantasy, the piano plays the orchestral accompaniment. This first presentation ends with a cadenza for the B-flat clarinet in m. 116. The next few measures include the

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<sup>14</sup> Diane Carolyn Cawein, “A comparative study of the nineteenth-century works for clarinet based on motives from the operas of Vincenzo Bellini. (DMA diss., Florida State University, 1999), 72.

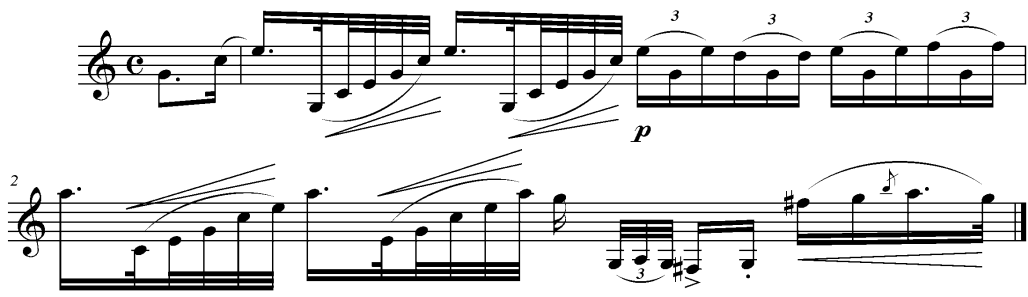
piano playing chorus parts and the two clarinets playing both embellishment figures and the melody in thirds. This section ends with a cadenza for the E-flat clarinet. In mm. 127-137, the piano and the E-flat clarinet play the melody while the B-flat clarinet embellishes the line with thirty-second notes in the shape of an arch. Beginning in m. 138 the two clarinets play the variation in unison while the piano continues with the melody. By m. 142 the clarinets are playing arpeggios in thirds. In m. 146, the B-flat clarinet has a cadenza. The final part of this section, mm. 147-153, continues with the E-flat clarinet on the melody, the B-flat clarinet returning to the thirty-second-note variation and the piano covering the accompaniment parts. By m. 150 both clarinets are playing the variation. In m. 151, the piano plays Amina's part.

The act II, scene 1 chorus, "Viva Conte" serves as the basis of the next piano interlude. In this chorus, the villagers ask the count about Amina's stay in his room and he reveals her sleepwalking, confirming her innocence. A modulation to the key of A-flat major occurs in the first measure of this section, a simple modulation as E-flat is the dominant of A-flat. This section builds to a *fortissimo* climax.

A return to E-flat major and a lighter character and softer dynamic introduces the final excerpt from the opera. The act II, scene 1 song " Ah perché non posso odiarti," sung by Elvino, Teresa, and the chorus is introduced by the E-flat clarinet. The aria " Ah! Perché non posso odiarti" in which Amina sings of her continued love for Elvino despite his suspicions, is treated as a theme and variations. By m. 186, the B-flat clarinet had joined in and the two clarinets play the melody in octaves to the end of the section. Next, Bassi writes a variation on this tune for each of the clarinets, first featuring the E-flat clarinet and then the B-flat (see Figures 15 and 16, respectively).

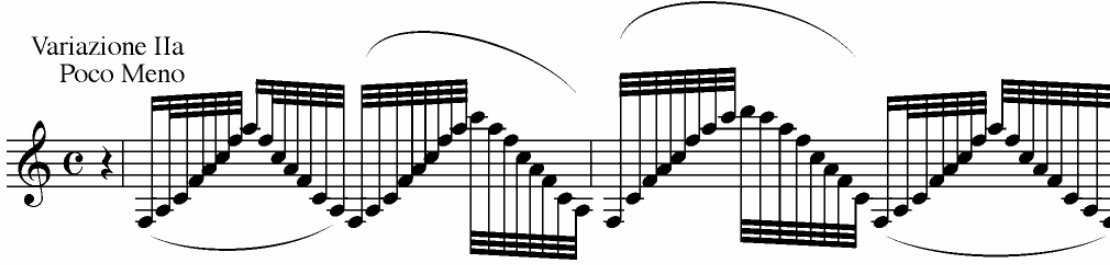
Fig. 15 and 16

Variatione Ia



La sonnambula mm. 198-199, E-flat clarinet part

Variatione IIa  
Poco Meno



La Sonnambula mm. 214-125, B-flat clarinet part

After three bars of piano interlude, the passo finale begins. This finale includes scales, figuration, arpeggios, and trills for both clarinets. The two clarinets play parts in alternation, in contrary motion, and in unison.

The *La Sonnambula* fantasy is unique in Bassi's output because it was his only fantasy written for two clarinets and piano. Bassi makes use of every possible texture for this combination: unison and octave playing, clarinets in harmony, each clarinet alone, homophony, and polyphony. Bassi's use of tempo and dynamic variety creates a piece of real interest. Since this piece has just recently been recorded by Fabrizio Meloni and Deniz Zanchetta, clarinetists of the La Scala orchestra,<sup>15</sup> perhaps it will be performed more frequently in the future.

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<sup>15</sup> *I Fiati all'opera*, DAD Records, 004-2.

## CHAPTER 4

### FANTASIES ON THE OPERAS OF GAETANO DONIZETTI

*Divertimento per Clarinetto con accompagnamento di Pianoforte Sopra Motivi  
dell'Opera La Favorita di G. Donizetti*

Donizetti's opera *La Favorita* is set in 1340 in Spain. Ferdinand, a novice in a monastery, sees Leonora (a mistress of the king) and falls instantly in love with her. Leonora loves Ferdinand, but knowing he is not aware of her position, she hands him a commission in the army. Ferdinand becomes a hero and requests the hand of Leonora as his reward. Leonora tries to send a letter to Ferdinand explaining her past prior to the wedding, but he does not receive it. Ferdinand, learning that he has just married the mistress of the king, returns to the monastery and takes his vow. Leonora comes to the monastery, begging his forgiveness and dies in his arms.

Bassi's setting of *La Favorita* begins with an introduction (mm. 1-34) roughly based on the chorus "Dolce zeffiro, il seconda" (Gentle zephyr, lightly wafted). This women's chorus from act I, scene 2 is sung while Ferdinand is brought by boat to the island on which Leonora lives. Bassi sets his clarinet piece in F major, an easier key for clarinet than the original key of D major. The introduction features snippets of the "Dolce zeffiro" melody (specifically the triplet figure) in the piano with flashy arpeggios in the clarinet that firmly establish the key of F major.

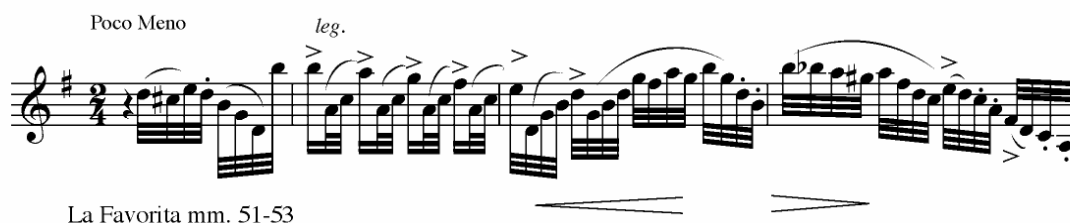
The next section (mm. 35-50) is a presentation of the "Dolce zeffiro" melody by the clarinet with a simple eighth-note accompaniment in the piano. Bassi's piano



accompaniment is simpler than Donizetti's orchestral accompaniment, which features moving sixteenth notes that double the melody. In the opera, "Dolce zeffiro" is sung by the confidante of Leonora, Ines, who sings the first half of the phrase and then the a women's chorus, which finishes the phrase. Bassi treats only two phrases of the song and assigns the melody to the clarinet alone. The clarinet also plays the sixteenth-note triplets of the orchestral accompaniment. Even this straightforward presentation of the main melody affords Bassi a chance to embellish the melody, with the clarinet adding triplets in mm. 38, 43, and 47.

Bassi maintains the same simple accompaniment for a variation on "Dolce zeffiro" in mm. 51-74. Bassi uses a great deal of ornamental variation in the clarinet part, as seen in Figure 17.

Fig. 17



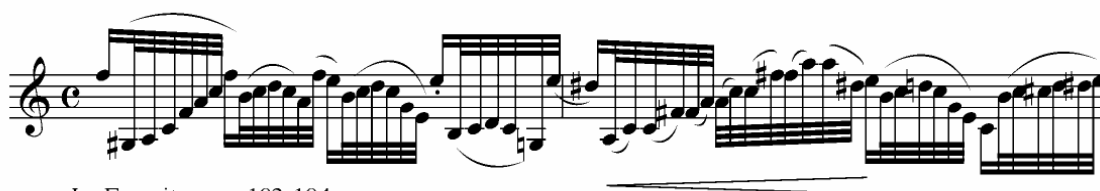
While the notes and rhythms of the melody are maintained, Bassi interjects a variety of arpeggios and figuration in thirty-second note values. Bassi adds thirty-second note triplets as a nod to the sixteenth-note triplets of the original. Perhaps Bassi chose this melody for its simplicity and aptness for embellishment.

Measures 75-82 are a transitional section based on "Dolce zeffiro." The clarinet rests while the piano briefly repeats the sixteenth-note triplet motive, harmonically reiterating the key of F major.

Measures 83-91 introduce a modulation to the key of B-flat major. Newly composed material is sequenced, first moving to the dominant (C major) and then down a step to B-flat major. The third sequence starts out like the others and then breaks away eventually settling on F major, the dominant of B flat.

Fernando's aria "Spirto gentile" (Spirit of light) from act IV, scene 2 is the basis for the next section (mm. 92-126). This aria, in which Ferdinand expresses his sorrow over the loss of Leonora, has been described as "one of the most exquisite tenor solos in the Italian repertory."<sup>16</sup> This section of the fantasy opens with a clear-cut presentation of the theme in the clarinet part and a gentle rocking bass accompaniment in the piano. The *Larghetto* tempo marking along with the *pianissimo dolce* dynamic suggestion sets the mood for this section and contrasts nicely with the light-hearted "Dolce zeffiro." Bassi replaces the aria's original key of C major with B-flat major, an easy key for the clarinet. In m. 103 the clarinet begins to embellish the melody with arpeggios, chromatic scales, and other figuration as seen in Figure 18.

Fig. 18



The piano provides some melodic support to the clarinet by doubling the melodic line. The notes of the melody in the clarinet part are still prominent and approximate the rhythm of the original aria. Bassi provides a new variation of this theme in mm. 112-

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<sup>16</sup>La Favorita-Synopsis: An Opera by Gaetano Donizetti. <<http://www.music-with-ease.com/la-favorita-synopsis.html>>, (Accessed 26 September 2005).

125. Here the piano plays triplets in the first half of the bar and eighth notes in the second half of the bar. In mm. 116-117 the piano lends melodic support. The section closes with a dramatic clarinet cadenza that does not approximate anything in the opera score.

Measures 126-156 are a piano interlude that begins in B-flat major and modulates to F major with a prolonged dominant pedal. The tempo picks up considerably and the dynamic is *fortissimo* throughout, providing the necessary contrast to the love songs both before and after this section. The melodic material for this section is drawn from Leonora's aria "A mio Fernando" in act III of the opera. Bassi moves away from this melody in m. 134 and begins a syncopated sequence that aids in modulation and leads to the dominant pedal in m. 141.

Beginning in m. 157 the aria "A tanto amor" (Thou flower beloved) sung by Alfonso in act III, scene 2 is featured. In this aria, King Alfonso sings of his love for Leonora. The tempo slows to *Andante* and the dynamic drops to *piano* Bassi presents the vocal part in the clarinet with minor rhythmic changes. Cadenzas throughout this section are lengthened and expanded. The piano part is merely a simple chordal accompaniment. Bassi again replaces the original key of D major with F major.

For the final two sections, Bassi returns to "Dolce zeffiro." In mm. 176-201, the clarinet plays a variation on "Dolce zeffiro" in sixteenth notes while the piano returns to the accompaniment style of the first "Dolce zeffiro" section. In the *Presto* finale (mm. 202-219) the clarinet plays arpeggios and chromatic scales over the "Dolce zeffiro" melody in the piano part. Bassi uses an increasing tempo and frequent crescendos to build to a climax in this final section.

This piece has received renewed interest from the clarinet community in the form of two recordings, one by Bernhard Röthlisberger and the other by Caroline Hartig.

*Divertimento di stile facile per clarinetto od oboe con accompagnamento di pianoforte*

Donizetti's opera *Belisario* is an unusual story for a romantic opera, using a tragic Greek plot more common in the operas of Handel than of Donizetti. Belisario, a loyal soldier in the Byzantine army, orders his servant to kill his own son at the suggestion of a general who dreamed that this son will later lead a rebellion. Belisario's wife, Antonia, forges papers as a form of revenge that lead to Belisario's arrest, exile, and blinding. Belisario's presumed dead son joins with his father to lead a rebellion against Byzantium, Belisario's innocence is revealed, and Antonia's remorse becomes evident. Bassi's *Divertimento*, based on Donizetti's opera *Belisario*, was obviously written to accommodate the needs of a student. The easy key signature of B-flat major, the scalar melodies, and the simple harmonies and rhythms all reveal its role as a teaching piece. Unlike Bassi's other Divertimenti, there is no mention on the title page of this work's connection to the opera *Belisario*.

The piece begins with a four-bar introduction played by the piano in 4/4 time. This introduction bears some resemblance to the opening sinfonia from the opera, but is not an exact transcription of the musical material. The clarinet enters in the final measure with a brief cadenza.

Next, Bassi includes a forty-three measure Andantino in 6/8 time. A clear cut ternary form, the Andantino could stand alone as a very short piece. The A section includes two eight-bar phrases, both of which cadence in the key of B-flat major. The

melodies move mostly in stepwise motion and hover around the lower register change of the clarinet. The B section contains four four-bar phrases and two bars of retransition. These phrases alternate between F major and C major. The clarinet line remains simple except for a short cadenza in m. 36 before the retransition measures. With the return of A, Bassi restores the B-flat major key center and alters the piano accompaniment to an arpeggiated version. The clarinet line follows the second eight-bar phrase for the first five measures and then breaks away to create a new ending. The section ends with a cadenza in m. 45 and a cadential figure in the piano. The melodies found in this section could not be found in the opera, but are certainly in the same style as other songs in *Belisario*.

A twenty-four bar piano interlude similar to some orchestral interludes in the opera follows. Written in cut time, the interlude alternates between D major and G minor and concludes on an F major seventh chord.

The final section of this piece is a theme, variation, and finale in B-flat major based on the act II duet sung by Irene and Belisario known as “Dunque andiam de giorni.” The theme consists of two phrases, the first being eight bars long and cadencing in D minor, and the second being twelve bars long and cadencing in B-flat major. The clarinet begins with Belisario’s part. Bassi writes a piano reduction of the orchestral score that removes any doubling of the melody. The characteristic features of the theme are dotted rhythms and staccato repeated notes. The piano plays an eight-bar interlude in mm. 92-99 cadencing on F major.

The clarinet plays a simple variation of the theme in triplets with the first note of each triplet outlining the melody. The piano doubles the melody. At the cadence on d

minor, the clarinet plays a short descending chromatic scale. The next twelve bars continue in the same fashion.

The finale divides into two parts. The first part, an eight-bar phrase, features the clarinet with B-flat major scales in sixteenth notes while the piano plays a simple accompaniment. The phrase finishes in F major and is repeated. The second part returns to B-flat major and builds to a *fortissimo* climax. It includes both scales and arpeggios for clarinet and piano.

Bassi's divertimento would be a good piece for the developing player. Its simple key, accommodating melodic range, easy piano part, and short length would make it a good piece for solo and ensemble festivals or college recitals. This piece has recently been recorded by oboist Paolo Pollastri.

## CHAPTER 5

### OPERA TRANSCRIPTIONS

#### *Marco Visconti musica del maestro Errico Petrella ridotta per clarinetto e pianoforte*

This particular work by Bassi is not a fantasy, rather it is more of a transcription of some parts of the opera for clarinet and piano. There are no variations and no melodic embellishment or ornamentation. The only changes Bassi makes to the given material are superficial changes in phrasing or articulation. This piece is unusual because it contains four separate parts which appear to have been published and sold separately. Also, Bassi designates precisely the featured parts of the opera, which he does not do in his fantasies. Unlike the other operas Bassi featured in his clarinet pieces, *Marco Visconti* is an opera that has not remained in the opera repertoire of today. Bassi must have liked it, however, because he also includes an excerpt from it in his collection *24 Melodie Italiane*.

The first number Bassi chose to borrow is the introduction and chorus “Vieni o Bice, alfin t’invola,” the first number after the orchestral prelude. Bassi maintains the original key of A-flat major and the piano part is identical to the vocal score. In m. 6 the clarinet enters, doubling the piano at the octave. In m. 17 the clarinet takes the soprano line of the chorus parts. This distribution of parts continues throughout the piece until m. 62. The clarinet doubles the orchestral part in mm. 62 and 64 because the chorus does not sing in these two measures. Other than a few minor changes to articulation markings the entire song is presented exactly as given in the opera.

The next piece is based on the Scene and Cavatina “In placida notte di stelle raggianti” sung by the soprano Bice. This piece follows “Vieni o Bice” in the opera. Again, Bassi retains the original key of the piece and the piano plays the orchestral part while the clarinet enters in m. 5 with the part of Bice. At the *allegro* in m. 45 the clarinet takes the parts of Laura and the sopranos in the choir. Bassi shortens this section somewhat before moving on to the *Andante quasi mosso* section. In his piece, Bassi changes the tempo marking to *Allegretto moderato* and instead of changing keys as Petrella does, Bassi maintains B-flat major. The clarinet takes the part of the Count in this section. When the chorus enters in m. 96, the clarinet rests while the piano plays both the orchestral and chorus parts. The clarinet re-enters in m. 103 with the reprise of Bice’s part. Bassi jumps forward ten measures at the *Più animato*. The clarinet continues to take the part of Bice until m. 138. The chorus parts and the parts of Laura and the Count are left out at the *più animato*. The piano and clarinet both bring this number to a close with the orchestral postlude.

The short Canzone “Rondinella pellegrina” sung by Tremacoldo is borrowed by Bassi for the next piece. The piano begins with a five-bar introduction in the key of B-flat major (originally G major). The clarinet enters with the part of Tremacoldo. When the chorus enters in m. 25 the clarinet rests for four bars while the piano continues with the vocal and orchestral parts. In m. 29 the clarinet resumes with a reprise of Tremacoldo’s part. At the end of the reprise, Tremacoldo sings thirty-second-note “tra la las,” finishing with a brief flourish to the cadence. Bassi extends this flourish to a mini cadenza for the clarinet. The piece is finished with the piano reiterating the B-flat chord.



The final piece Bassi chose to transcribe is the “march and chorus” from act II which follows the “Rondinella pellegrina.” The clarinet opens the march with a solo for the first seven bars. This material is given in the left hand piano part of the vocal score. Because a full orchestral score for this work is unavailable, it is impossible to tell which instrument actually plays this part in the opera. When the piano enters in m. 7, the clarinet begins to play the right hand piano material, which is doubled to some degree in Bassi’s version. When the chorus enters in m. 41, neither the clarinet nor the piano plays the chorus parts. Both instruments continue with the orchestral parts. Bassi repeats mm. 64-71 for reasons that are unclear, as this section of music is not repeated in the opera. The final section of the piece, played by the orchestra alone in the opera, is divided by the clarinet and piano. Basically, the chorus parts are unimportant to Bassi as he only concerns himself with the orchestra part on this number.

Because this piece is a transcription, the clarinet part is not as challenging to perform as the clarinet parts in Bassi’s opera fantasies. The piece would require some maturity from a performer to interpret the musical line in a stylistically appropriate way, but the clarinet part does not present technical challenges from the standpoint of scales, arpeggios, or figuration. It lies well within the standard range of the clarinet.

#### *Trascrizione di Un Ballo in Maschera di Verdi*

Verdi’s opera *Un Ballo in Maschera* was originally written with Swedish king Gustave III as its subject. Verdi was forced to change the characters’ names and the setting of the opera when the government censored it. In the opera, the king is in love with Amelia, the wife of his aide. Amelia seeks the help of a fortune teller, Ulrica, to

help her overcome the feelings she has for the king. Amelia does not know that the king, who has visited Ulrica as a means of amusement, overhears Amelia's confession of love for the king. Meanwhile, others are plotting to assassinate the king at an upcoming royal ball. Amelia's husband, Renato, discovers the attraction between his wife and the king and joins forces with the conspirators. Amelia tries to warn the king, but he ignores her letter. Renato stabs the king at the ball; as the king is dying he forgives Renato and reveals Amelia's innocence.

Bassi's setting of *Un Ballo in Maschera* is really a transcription rather than an opera fantasy. It does draw material from four songs of the opera (all in the first Act) and ends with a finale of original material. Perhaps Bassi intended this piece to remind the listener of the events of the first act of the opera. One of Bassi's simpler works, this transcription does not have a particularly difficult clarinet part. Bassi chooses keys that are simple for the clarinet. It does have several cadenzas for the clarinetist and could be a good piece for a mature high school clarinetist or a young college student.

Bassi chose material from the "Amici m'ei" part of the introduction to Act I to open his transcription of *Un Ballo in Maschera*. Bassi uses only the orchestral material and ignores the vocal parts of Oscar, the king's page and Riccardo, the king. The material is simplified in mm. 3, 5, and 7 when Bassi changes a two-octave, eighth-note pattern to a one-octave, quarter note pattern. Bassi sets the material quite freely, allowing the clarinet to double the piano in a building pattern before descending with a chromatic scale. This section ends with an extended cadenza for the clarinet, illustrated in figure 19.

Fig. 19



Un Ballo In Maschera mm. 11-12

Bassi turns to the next part of the introduction, “La Rivedra nell’estasi,” in which the king expresses his love for Amelia. This is given a straightforward presentation, with the piano taking the role of the orchestra and the clarinet covering the voice parts. Bassi takes advantage of the final measures of each verse to insert a cadenza for the clarinet.

The song “È lui, è lui, ne’ palpiti,” sung by Ulrica in act I, scene 2, is presented next. In this aria, Ulrica draws on the powers of Satan to predict the future. The clarinet plays Ulrica’s part while the piano continues its role as the orchestra. Bassi changes the key from C major to B-flat major. After the first eight bars, the clarinet and piano begin to play the melody and accompaniment in alternation and Bassi begins to treat the material in a free interpretation.

The barcarolle “Di’ tu se fedele” sung by the King and the chorus next takes center stage. Originally in A-flat major, Bassi sets this number in B-flat major. The clarinet takes the king’s part, in which he asks Ulrica to tell his fortune. She accurately predicts that he will be assassinated. Bassi gives the clarinetist a mostly accurate

version of the song to play, only changing a few articulation markings and occasionally leaving out a note. When Bassi leaves a note out he may have been thinking of the necessity of breathing. However, if a singer can do it, why can't a clarinetist?

Bassi ends the piece with an *allegro* finale of original material. The clarinetist plays scales, arpeggios, trills, and figuration in sixteenth notes while the piano plays a simple accompaniment. The concert B-flat key signature makes this finale one of Bassi's easier ones for the clarinet.

This particular piece is more of a transcription than a fantasy because it presents the themes in a very straightforward manner and does not have even one variation. The musical material also appears in the same order in the transcription. Bassi takes advantage of opportunities to showcase the clarinet with cadenzas where possible, but does not make this a typical fantasy for the clarinet.

*Quattro Piccole Trascrizione a Capriccio per Due Clarinetti sopra i migliori motivi dell'opera Faust*

This small collection of four duets based on the music of Gounod's opera *Faust*, includes eight selections from the opera. These duets are challenging, but not as difficult as Bassi's fantasies. They would be excellent for use in teaching advanced high school and college clarinet players.

Duet No. 1

This duet is missing. The Milan Conservatory Library was unable to locate this duet. We know from the title page that it features the waltz from the act II and the act III ballad "Parlate d'amor," sung by Siebel.

## Duet No. 2

Duet two includes the act I duet “lo voglio il piacer,” sung by Faust and Mephistopheles, and the *Coro di Soldati* from Act IV.

The first twenty-eight measures are a presentation of “lo voglio,” with the first clarinet playing the solo line with minor rhythmic and articulation changes. The second clarinet plays a newly composed accompaniment with moving sixteenth notes and eighth notes.

The middle section of the piece combines the two selections from the opera, both in 6/8 time, in an interlude combining elements of both songs. This section comprises mm. 29-87 and bears some resemblance to the introduction to the *Coro di Soldati*.

The next section of this duet is based on the *marziale* section of the soldiers chorus. In this part of the number, the soldiers sing of their bravery, virtue, and loyalty to their country. The first clarinet plays the melody while the second clarinet part comes from the orchestral parts. The second clarinet part borrows first from the brass parts, then from the string bass, and the violin parts. From mm. 104-110 and 135-145, the second clarinet has a newly composed accompaniment. The first clarinet part has a few insertions of orchestral parts, particularly in place of the longer notes of the melody. These insertions are most commonly snippets of the violin part, but also include bits of the trumpet and clarinet parts. Although very few changes are made to the melody line, a few minor rhythmic changes are made.

Bassi concludes this duet with an original ending, marked *poco più*. The two clarinets play parts of equal importance, often moving in opposition to one another. As this is obviously a coda-like section meant to bring the piece to a close, it

characteristically starts softly and then crescendos to the end. Both clarinet parts are full of arpeggios and scales in the key of C major.

The simple key, C major, and the 6/8 time signature would make this a great teaching piece for high school clarinet players. Students would gain facility in reading compound meters, greater understanding of the Italian opera style, and experience in ensemble playing.

### Duet No. 3

Duet three makes use of two songs from the opera, the act III duet “Tardi si fa,” sung by Margherita and Faust, and the act II ballad “Dio dell’or del mondo signor,” sung by Mephistopheles.

For the first ten measures, both clarinets play the orchestral introduction to “Tardi si fa,” with the first clarinet playing the first violin part, and the second clarinet playing the second violin and viola parts. From mm.11-26, the first clarinet plays the part of Faust, who sings of his love for Margherita. The second clarinet plays a *legato*, arpeggiated version of the accompaniment. At m. 27, Bassi skips ahead in the duet, and the vocal parts are played in combination with prominent orchestral parts. The second clarinet plays the sixteenth notes of the second violin and viola parts. The first clarinet plays the parts of Faust and Margherita with insertions of the first violin parts and several significant wind solos from the orchestral score. Measures 37-39 conclude this section.

The *andante* section (mm. 40-54) that follows is from a later part of the duet in which Faust swears on the heavens that he loves Margherita, and she responds by

asking him to say it again. The first clarinet plays their vocal parts, while the second clarinet handles some of the string parts from the accompaniment.

From m. 55 to m. 64, Bassi writes a transition passage, borrowing some material from “Dio dell’or” in preparation for the new section, which is Bassi’s presentation of the act II ballad “Dio dell’or” sung by Mephistopheles. This presentation begins with the orchestral introduction. The first clarinet plays the part of the winds and violins, while the second clarinet plays the brass and low string parts. When Mephistopheles enters, singing about worshipping the golden calf, the first clarinet plays his part with occasional insertions of prominent clarinet solos from the orchestral score. The second clarinet provides the accompaniment following the brass and low string parts. Beginning at m. 103, the vocal part is ignored and the two clarinets play only the accompaniment parts. The first clarinet plays the violin and wind parts while the second clarinet plays horn parts. The last seven bars of the duet borrow melodic material from this song, but are arranged in a new way to bring the duet to a close.

#### Duet No. 4

The final duet in this collection borrows two songs from act III of *Faust*, the arias “Salve! dimora casta e pura,” sung by Faust, and “Ah, è strano poter,” sung by Margherita.

The first sixty measures of the duet present Faust’s aria. Opening with the aria’s introductory material, Bassi assigns the first clarinet the flute and violin parts, and the second clarinet to the violin, bassoon, and clarinet parts. The vocal part enters in m. 5 in the first clarinet part, and stays in that part, except when the second clarinet plays bits of the vocal line to allow the first clarinet to play some of the important musical lines

from the accompaniment, mainly the violin solos. At m. 24, the second clarinet begins playing the continuous sixteenth-note arpeggios originally played by the first violins. Bassi makes some changes to the notes of the vocal line, which continues in the first clarinet part. Bassi skillfully intertwines the voice part with the orchestral parts in this setting of the aria.

Measures 60-67 serve as an interlude between the two arias. The tempo increases in preparation for Margherita's cavatina.

Bassi presents Margherita's aria in mm. 68-159, beginning with the eight bar orchestral introduction. The first clarinet plays the violin, flute, and clarinet parts while the second clarinet plays the low string accompaniment. When the vocal line enters in m. 77, the first clarinet takes the melody. In typical manner, Bassi inserts important orchestral lines, especially when the vocal part contains a note of longer value. A good example of this occurs in mm. 83-84. When the vocal line reaches a half note followed by a quarter rest, the flutes play a descending line in thirds. Bassi ingeniously takes advantage of this by shortening the vocal note and inserting the descending notes into the two clarinet parts. In this manner, the vocal part is preserved as close to its original setting as possible.

The final section of this piece, marked *più mosso*, serves as a finale. A simple *passo finale*, meant to generate applause, in the key of G major features both clarinets in parts of equal importance. Both clarinets play scales and arpeggios, often in contrary motion, outlining the key of G major and bringing the work to a rousing finish.



## CHAPTER 6

### OTHER FANTASIES OF LUIGI BASSI

#### *Il Carneval di Venezia Variazioni per clarinetto con accompagnamento di pianoforte*

Bassi's *Variations on Carnival of Venice* contains an introduction and eight variations on the popular nineteenth-century theme, and then concludes with a coda. The entire piece remains in the key of B-flat major throughout. The introduction provides a chance for the clarinetist to perform with some elaborate cadenzas. After the introduction Bassi gives a straightforward presentation of the theme enhanced only by a few grace notes added to the clarinet line. Bassi includes only the first nine bars of the theme in this statement. Variation one offers a simple arpeggiated variation with some variation of the melodic line. Variation two submits a chromatic variation in thirty-second notes of the second half of the theme with the notes repeated in groups of two. An eight-bar *tutti* section presenting the second half of the theme, played by the piano, follows. Variation three features thirty-second-note triplets and is based on the first half of the theme. Variation four provides another chromatic thirty-second-note variation with the piano playing the theme. It is marked *sostenuto* and is to be played at a *pianissimo* dynamic. In this variation the clarinet plays only ascending or descending chromatic scales using the full range of the clarinet. The *tutti*, played by the piano at a *fortissimo* dynamic, reappears with no change after Variation four. Variation five illustrates the clarinet's facility with wide leaps. Descending scales are played in alternation with repeated top-line f's (concert pitch). The long-short-short rhythm of

Variation six appears in sixteenth- and thirty-second-note values. Bassi adds a few grace notes and accents in this variation. Variation seven features thirty-second-note arpeggios in a smooth *sostenuto* style, followed by the *tutti* section. Variation eight combines scales, both diatonic and chromatic, and arpeggios in thirty-second-note values. This variation suggests an increase in tempo and serves as a finale for the piece. The coda includes repeating patterns and a *crescendo* from *pianissimo* to *fortissimo*.

The fact that this theme is flashy and has eight variations avoids the theme's becoming trite or repetitive and allows the performer an opportunity to shine. The variations contain a surprising amount of chromaticism for the clarinetist, seen in the chromatic scales in many of the variations, makes this a unique setting of Carnival of Venice. This piece, had it not gone out of print, would probably have found its way into the standard repertoire.

#### *Tre Piccole Fantasie per due clarinetti o per oboe e clarinetto in Do*

This collection includes three small fantasies for two unaccompanied clarinets or for oboe and clarinet (in C) duet.

#### No. 1: *Un Ballo in Maschera*

The first section of Bassi's clarinet duet based on *Un Ballo in Maschera* features the act I, scene 3 quintet "È Scherzo od è follia." In this quintet, Riccardo sings of his disbelief in the fortune (foretelling his assassination) told by the fortune-teller Ulrica.

Ulrica asserts that her fortune is true, Samuel and Tom express surprise at Ulrica's knowledge of their evil plan, and Oscar conveys alarm and horror at the thought of an assassination. Bassi retains Verdi's key of B-flat major, but uses the melodic material quite freely, borrowing only the parts of the ensemble number that he wants to include. The first clarinet part usually contains the melody parts while the second clarinet part includes mostly newly composed material. There are only a few places where the two clarinets play in thirds with each other. In these duets Bassi reveals his expertise at providing interesting moving material in the second clarinet part whenever the first clarinet is holding a note. For example, the first clarinet begins with a version of Riccardo's melodic material while the second clarinet fills in the spaces creating alternating but continuous sixteenth notes in the first four beats of the piece (See Figure 20).

Fig. 20

The image shows a musical score for two clarinets. The top staff is labeled 'Clarinet 1' and the bottom staff is labeled 'Clarinet 2'. Both are in treble clef with a common time signature. Clarinet 1 begins with a melodic line starting on a whole rest, followed by a series of notes with slurs and dynamic markings 'pp' and 'p'. Clarinet 2 plays a rhythmic accompaniment of alternating sixteenth notes, starting with a whole rest and then moving in a steady pattern. The music spans three measures.

Tre Piccole, Un Ballo in Maschera, mm. 1-3

Bassi also writes parts that imitate the first clarinet and parts that move in contrary motion to the first clarinet. Bassi treats the melodic material from the opera quite freely, making changes quite frequently and choosing among the quintet's parts to make the duet. He begins by featuring Riccardo's part, then switching to Oscar's melodic line by m. 9. By m. 27 Bassi returns to Riccardo's part before introducing Ulrica's melody in m.

35. In m. 43, Bassi moves back to Oscar's part before concluding with more of Riccardo's melody from m. 56 to m. 88.

Bassi bases the next section on the act III, scene 2, chorus "Fervone amori e danze." This chorus is sung by jovial guests at the ball. Verdi chose the key of B-flat major for this chorus whereas Bassi sets the clarinet duet in F major. In Verdi's version, the chorus and onstage band performed simultaneously; Bassi alternates between the chorus parts and the band parts in his fantasy. In the chorus sections, the first clarinet plays the soprano line while the second clarinet plays the tenor part. In the band sections, the first clarinet plays the top part. Verdi always wrote the band parts out in four part harmony and then expected the conductor to orchestrate the parts for the type of ensemble they obtained for the onstage band. Bassi follows Verdi's chorus, adding very little variation. The second clarinet part plays a secondary role with accompanimental parts. In m. 123, Bassi skips forward in the chorus then continues on for a few more measures before concluding this section with a newly composed ending of six bars.

Bassi marks the next section *meno mosso*, which is drawn from the act II orchestral prelude. The first clarinet takes the first violin part. The second clarinet takes the moving eighth-note arpeggios of the flute and clarinet parts. Bassi maintains the key of F major from the previous section even though the original key was D minor. Bassi continues with four bars of original material in a lyrical style and *andante* tempo.

The next section quotes "Ah! Qual soave brivido," the act II, scene 1 duet sung by Riccardo and Amelia, in which they sing of their love for each other. The first clarinet

plays Riccardo's part while the second clarinet plays the triplets of the harp accompaniment (See Figure 21).

Fig. 21

Tre Piccole mm. 179-180

Bassi keeps the key of F major from the previous two sections even though the original duet was in C major. After a complete statement of Riccardo's melody, Bassi introduces a variation, which includes the notes of the melody embellished with sixteenth notes and triplets( See Figure 22).

Fig. 22

Tre Piccole, Un Ballo in Maschera, clarinet 1, mm. 200-201

The final number Bassi borrows from the opera is Oscar's cavatina "Volta la terrea" from act I, scene 1. This aria describes the fortune-teller Ulrica. Bassi modulates to C major for this piece, which was originally in B-flat major. The first clarinet makes a complete statement of Oscar's first verse while the second clarinet takes the string parts. Bassi introduces an *allegro brillante* variation in m . 260 to close the piece and he changes the meter from 2/4 to 4/4 for the variation. The second

clarinet steps up and joins the first clarinet in thirds to bring this piece to a rousing finish ( See Figure 23).

Fig. 23

Tre Piccole, Un Ballo in Maschera, mm. 260-261

## No. 2: *Roberto Il Diavolo*

Meyerbeer's opera *Robert le Diable* involves a young man, Robert, and his half-sister Alice. Robert's father, Bertram, is a disciple of Satan and attempts to lead Robert astray by befriending him. In the end, Alice saves her brother from the devil which leaves him free to marry the Princess Isabelle, whom he loves.

Bassi's setting of *Roberto Il Diavolo* begins with a number entitled "La Valse Infernale" from act III, scene 1. This number is sung by the chorus and Bertram in the opera, which Bassi changes from D major to C major. The first clarinet plays the melody from the choir parts with occasional insertions of the piccolo's thirty-second note runs. The second clarinet plays original music in the way of accompaniment until m. 16; at this measure, the second clarinet takes over the choir parts from the first clarinet leaving the first clarinet free to focus on the piccolo part for a few measures. In m. 21, the first clarinet resumes the choir part and the second clarinet harmonizes at the interval of a third. Bassi chooses to overlook Bertram's first entrance in this number and moves right into the second verse of the chorus part. The first eight-bar phrase returns

both clarinets to their opening roles. By m. 33, however, the clarinets play the horn and trombone parts doubled at the octave. Bertram's part is taken up by the first clarinetist in m. 45. Bassi writes a new accompaniment for the second clarinetist to play underneath the first clarinet's performance of Bertram's melody. In an uncharacteristic move, the cadential embellishment at the end of Bertram's solo, instead of being expanded, is actually simplified. Both clarinets play a reprise of the chorus material to end this section.

For the next part of his fantasy, Bassi chose the reprise of the "Prière en Choeur" from act IV. Robert and Bertram sing this duet, which is a prayer of praise to God. Bassi opens this section with a four-bar introduction of quarter note triplets, a prominent feature of this number. Instead of having the clarinetists focus on the vocal parts, Bassi instead has them play the orchestral parts which occasionally double the vocal parts. Bassi employs the original key of F major in this short, nineteen-bar section.

Then Bassi reprises the "Valse Infernale." This section contains several printing errors. There are three measures missing their sixteenth note barring. These are m. 118 in the first clarinet part and mm. 122 and 126 in the second clarinet part.

The overture and introduction to act I provide the musical material for the next section. Bassi uses the second clarinet as an echo in this section. The descending accented arpeggio of the opening theme is repeated by the second clarinet one measure after the first clarinet plays it. This section ends with a small cadenza in the first clarinet part.

Bassi turns next to a couplet and scene from act III. In this number, Alice sings a prayer, asking for protection for herself and her loved ones. Bassi changes the key

from B-flat major to C major. The first clarinet plays Alice's part while the second clarinet plays a simple chordal accompaniment. This particular aria, "Quand je quittai le Normandie," contains prominent clarinet parts: the clarinet introduces the main melodic idea at the beginning of the aria and plays an important accompanimental solo part later in the aria. At one point Bassi abandons the vocal part in favor of this clarinet solo which has a staccato arpeggiated figure underneath it. The staccato part, designated for the bassoon in the opera, is played by the second clarinet in the duet. By m. 157, the first clarinet returns to Alice's vocal line and Bassi brings this section to a close with a newly composed ending.

A variation of the "Quand je quittai le Normandie" aria follows. Bassi composes a new accompaniment for the second clarinetist while the first clarinet plays the melody notes embellished by sixteenth-note figurations. The second clarinet plays an interesting accompaniment with chromatic sixteenths and later in the variation hints at the staccato bassoon part from the accompaniment to the opera (See Figure 24).

Fig. 24

Tre Piccole mm. 163-165

In typical fashion, Bassi concludes this duet with a newly composed Allegro vivo ending. Bassi changes the meter to  $\frac{3}{4}$  and provides the clarinetists with scales and arpeggios in eighth notes. The two clarinets harmonize in thirds and fifths, sometimes moving in contrary motion.



### No. 3: *La Traviata*

The opera *La Traviata* by Giuseppe Verdi recounts the story of two lovers, Alfredo and Violetta. At first, Violetta shuns Alfredo's attentions, but later she enters an affair with him. Alfredo's father, concerned by the lack of propriety in Alfredo and Violetta's relationship, asks her to relinquish the relationship, which she does. Alfredo, bitter from the rejection, behaves badly, gambling and dueling. His father denounces his behavior, but later paves the way to restore his relationship with Violetta, explaining to Violetta that Alfredo is coming to apologize. But alas, it is too late as Violetta has contracted tuberculosis and dies in Alfredo's arms.

Bassi's *La Traviata* duet opens with material from the prelude to act I. Bassi assigns a descending melody originally played by the clarinet, bassoon, and cello to the second clarinetist, while he has the first clarinet play a light, staccato first violin part over the top. The two clarinets switch parts in m. 5, thereby creating parts of equal importance for the two clarinetists. These first seven bars serve as an introduction.

Bassi chooses Alfredo's well-known act I, scene 2, aria, "Un di felice, as the basis of the next section of the fantasy. In this aria, Alfredo expresses his love for Violetta. In the fantasy, the first clarinet handles Alfredo's part while the second clarinet plays an arpeggiated accompaniment. At the climax of the aria, the second clarinet changes to a faster moving accompaniment of sixteenth-note arpeggiated triplets. Bassi changes the key to G major from the original F major.

A variation in 6/8 time follows. The first clarinet part only approximates the melody of the preceding aria, frequently altering or leaving out notes of the melody. The



Fig. 26



Bassi makes just enough changes to the second clarinet accompaniment part to keep it interesting. He is not reluctant to depart from the orchestral score of the opera and create his own accompaniment. Beginning at m. 79, the first clarinet alternates between the voice part of Violetta and the melody parts of the orchestra. In m. 98. the two clarinets alter the remainder of the aria bringing the section to a close with a short cadenza and some good teamwork on the melody.

The last excerpt Bassi takes from *La Traviata* is the finale to act II. Bassi changes the meter from 4/4 to 12/8, making a visual but not aural change in the music. Perhaps he thought the music would be easier to read in 12/8. The first clarinet plays the parts of Violetta, Alfredo, and Germont, Alfredo's father. The second clarinet covers the parts of the lesser characters in the opera. In the song, the characters each express their own perspective on the situation. The Baron is challenging Alfredo to a duel, Violetta sings of her love for Alfredo, Flora is supporting and encouraging Violetta, Germont condemns his son's behavior, and Alfredo feels great remorse. In a couple of places the second clarinet plays Alfredo's part while the first clarinet plays the part of Germont, overlapping two parts that are given in alternation in the opera.

A variation of the Finale in 6/8 time follows, with both clarinets playing parts of equal importance. Bassi employs the usual techniques for duets, clarinets playing in

unison or in thirds, clarinets playing in contrary motion, clarinets playing in imitation (see all three in Figure 27).

Fig. 27

The image shows a musical score for two clarinets. The top staff is labeled 'Clarinet 1' and the bottom staff is labeled 'Clarinet 2'. Both staves are in 6/8 time and have a key signature of one sharp (F#). The music begins with a piano (*p*) dynamic. Clarinet 1 plays a melodic line with slurs and accents, while Clarinet 2 plays a more rhythmic accompaniment. The score ends with a double bar line.

Tre Piccole, La Traviata, mm. 117-120

This section builds from *piano* to *forte* in dynamics. Bassi concludes the piece with a *più presto* ending. Bassi brings back the opening motive from the introduction and combines it with scales in various articulations. This creates a fiery, flashy ending for the fantasy.

## CHAPTER 7

### COLLECTIONS OF SHORT PIECES BASED ON VARIOUS OPERAS

*Sei Trascrizione a Capriccio sopra melodie italiane per clarinetto solo od oboe*

No. 1: *Marco Visconti*

Bassi apparently was attracted to the music from Errico Petrella's opera *Marco Visconti*. He set several songs from the opera in his transcription piece and included two arias in this collection of six melodies. The first piece in this collection is based on Tremacoldo's canzone "Rondinell a pellegrina." Bassi changes the key from G major to C major, presumably to place the clarinet in an easier key. He begins with a four-bar introduction drawn directly from the orchestral introduction. Next, the clarinet presents the vocal part from the aria. The only changes Bassi makes to the vocal part are variations in the articulations in several measures. This theme is given completely in mm. 5-24.

In the opera, the chorus sings an interlude between verses of the song in staccato sixteenth notes; in his piece, Bassi borrows the rhythmic pattern and the basic shape of the chorus part, but doesn't use the exact notes found in the opera. Bassi employs a combination of staccato and slurred notes in a three-measure interlude similar to that in the chorus part. Bassi concludes his interlude with a small cadenza in m. 28.

The final section of Bassi's piece features a variation of the vocal melody. Bassi embellishes the notes of the melody with arpeggios and figuration. Some of the

prominent features of the variation are descending chromatic runs, arpeggios both continuous and broken, and figuration that fills in around the melody notes. At the conclusion of the variation, Bassi improvises with new material for four measures, concluding with a cadenza. The last three measures of the piece outline the C-major arpeggio and bring this piece to a close.

#### No. 2: *Mazurka*

Bassi's mazurka reveals his awareness of the various musical genres of his time. A Polish folk dance in triple meter, the mazurka's greatest distinguishing feature is accents on the weak beats (two and three). This dance was popular in the courts of Germany and Russia and in Paris prior to Chopin's arrival. Chopin popularized the dance as an instrumental genre in his short piano pieces.

Bassi begins his mazurka for solo clarinet with a seven-bar introduction. The traditional two-bar structure of the mazurka is evident in the first four bars of the piece. Each phrase accents the second or third beat of the bar and the common dotted eighth-sixteenth rhythm is heard in the first bar. The piece is set in A minor with a heavy emphasis on the major/minor dominant.

The A section consists of three eight-bar phrases with accents on beat two throughout. Each eight bar phrase is slightly varied, but contains enough similar material to group them together. This section cadences firmly in A minor.

The B section shifts to F major and emphasizes the dotted rhythm introduced in the first measure of the piece. The B section consists of two eight-bar phrases, again related but slightly varied from each other.

An eight-bar phrase of new material effects a modulation from F major to E major and functions as a transition to the C section.

The C section, marked *più mosso*, consists of two eight bar phrases and a four-bar phrase. The section begins in E major and uses sequencing to modulate to A minor. This section is the most uncharacteristic of the mazurka style because of accents on the downbeat throughout. The melodic structure of this section is scalar eighth notes and arpeggiated eighth notes.

The second phrase of the A section recapitulates in mm. 76-83 with a slight change to the melody in mm. 81-82, which are marked *più presto*. The final two measures of the piece simply serve to conclude the piece.

### No. 3: *Un Ballo in Maschera*

Bassi chooses melodic material from Ricardo's first act aria "Di' tu se fedele" for the third piece in this collection. Bassi also set this aria, which Riccardo sings asking Ulrica to tell his fortune, in his longer transcription of *Un Ballo in Maschera*. The first twenty bars of the piece are a free representation of some melodic ideas from the aria. The opening chromatic eighth notes (mm. 1-3) imitate the *staccato assai* parts of the aria but do not follow the exact notes or overall length of Verdi's version. The melodic fragment in mm. 4-10 is based on the part of the aria where Ricardo repeats the word "no." Bassi extends this motive and alters some of the notes, but the connection between Bassi's version and the original is clear. Measures 11-13 are based on the final three bars of Ricardo's part. Again Bassi extends this idea, changing notes and rhythms. Mm. 14-20 conclude this introductory section.

The middle section of the piece presents one verse of Ricardo's aria in its entirety with very few alterations. A few changes have been made to rhythms, and some notes have been left out, but the changes are minimal and inconsequential.

The final section (mm. 60-83) contains newly composed material in a free variation style. Measures 77-83 are closely related to mm. 11-16 of the introduction, but in this final section the materials are presented in reverse.

#### No. 4: *Marco Visconti*

Bassi features Ottorino's (tenor) act I romanza "Dogni terrene bett' à l'incanto" from Errico Petrella's opera *Marco Visconti* in the fourth piece of the collection.

Bassi begins with a three-measure introduction, which mimics some aspects of the melody of the aria. He changes the key from D-flat major to E-flat major. After the introduction, the main vocal line is given to the clarinet. Bassi changes the articulation of the vocal part to staccato under a slur, softening the presentation. He also simplifies the vocal line in a few places. For example, in mm. 5 and 21 of the clarinet part he changes beats 4, 5, and 6 of the measure. Instead of the dotted-eighth, sixteenth, eighth figure given in the opera, Bassi simplifies to a dotted quarter. He also leaves out the embellishment notes in m. 9. These types of alterations are common throughout Bassi's works. Otherwise, the clarinet follows the vocal part faithfully until measure 22. In this measure Bassi greatly embellishes the vocal line, creating a short cadenza to finish the section.

In m. 24 the middle section of the piece begins with new melodic material throughout the section. The section can be divided into two phrases: one of eight bars and one of thirteen bars. The middle section moves to the relative minor key, C minor.



The main melody returns in m. 45. For this section, Bassi borrows two measures from the opening of the aria and then turns to the closing material from the aria. He closely approximates the cadenzas, only briefly extending the section before concluding with six measures of newly composed material.

#### No. 5: *Beatrice di Tenda*

Agese's romanza "Ah non pensar che pieno" serves as the basis for Bassi's fifth piece of the collection. The romanza, from the very beginning of Bellini's opera *Beatrice di Tenda*, is in B-flat major, but Bassi sets his clarinet piece in C major.

Bassi's piece opens with a four-bar introduction of triplet figures in the style of the aria. A complete presentation of one verse of the aria follows in mm. 5-21. While the presentation is straightforward, Bassi makes a few minor changes to the rhythm, adds a couple of grace notes by way of embellishment, and ends this section by slightly extending the cadence. In the opera, the choir interjects near the end of the first verse of the aria while the clarinet plays a solo. This clarinet solo from the opera is included in Bassi's piece, but Bassi changes the its ending.

The next section (mm. 22-32) contains original material. The elements of this section are similar to the introduction. The section concludes with a short cadenza. The final measures (mm. 33-38) serve as a conclusion to the piece and include scales and arpeggios based around the tonic and dominant chords.

#### No. 6: *Rigoletto*

For the sixth piece of this collection, Bassi chose to set the act II aria "Parmi veder le lagrime" from Verdi's *Rigoletto*. The duke sings this aria after Gilda's abduction.

Bassi's setting opens with a three-measure introduction in G major. (Verdi's aria was in G-flat major.) The introduction borrows the sextuplet rhythm from the orchestral introduction to the aria, but Bassi writes his own melodic line with an original articulation pattern.

The presentation of the aria contains quite a few rhythmic changes, a few note changes, and the addition of some sextuplet embellishments. Bassi changes the tempo marking from *adagio* to *andante*.

After the initial presentation of the vocal part from the aria, Bassi introduces a 4/4 variation marked *poco più* in mm. 25-31. This variation features figuration in sixteenth-note triplets. The variation manifests the romantic characteristics of *rubato* as well as frequent dynamic changes.

Bassi returns to the theme in mm. 32-43. Instead of returning to the beginning of the aria, Bassi sets the final twelve measures of the aria from the opera in this section of the piece. He adds grace notes to embellish the theme and makes some minor changes to notes and rhythms. This section concludes with an original cadenza.

The last six measures of the piece serve no other function but to conclude the piece. The musical material in these measures reiterates the key of G major and borrows motives from the introduction and from the vocal part of the aria.

#### *24 Melodie Italiane di Adam, Bellini, Donizetti, Mercadante, Rossini, Verdi*

This collection contains twenty-four, one-page pieces that Bassi arranged for his clarinet students, and were originally transcribed for violin by D. Alard and then arranged for solo clarinet by Bassi.

No. 1: *Il Barbiere di Seville*, Rossini

The first piece in the collection is based on the cavatina “Ecco ridente in cielo” sung by Count Almaviva in the opera *The Barber of Seville* by Rossini. He changes the tempo marking from *largo to andante*, but maintains the original key of C major. The tempo change was necessary because of the absence of accompaniment in this piece. In the opera score, the guitar is given sixteenth note triplets. Without these moving notes, the melody would undoubtedly seem too slow at its original tempo.

Bassi opens this brief representation with a four-bar introduction of original material. Bassi chooses to focus on the instrumental introduction to the Cavatina and Count Almaviva’s vocal part. Beginning in measure five, Bassi gives a complete presentation of the vocal part of the cavatina. As is typical of the arrangements in this collection, only minor changes are made to the vocal part. Bassi changes some ornamental figures and articulations, which makes them more idiomatic for the clarinet. A one-measure transition in measure twenty-two leads to selections from the orchestral introduction to the cavatina. Bassi supplies four measures of material from the upper woodwind parts of the introduction, simplifying their rhythmic content by reducing six thirty-second notes to four, in mm. 23-26. Measures 27-28 contain new material. Next, Bassi presents the introduction material beginning from the third measure of the cavatina. The closing material in mm. 40-51 occasionally hints at the aforementioned guitar accompaniment.

No. 2: *Norma*, Bellini

This short piece focuses on the act II, scene 2 duet sung by Norma and Adalgisa, “Deh! Con te, con te li prendi.” Bassi changes the key from F major to G major. And begins with Norma’s part. He makes minor changes to some slurs and adds some grace notes, making the part more playable for the clarinet. After one presentation of the melody, Bassi skips forward to the *poco meno* section in which Norma and Adalgisa sing together. The clarinet alternates between the two vocal lines from the opera. Before completing this section, Bassi breaks away into a newly composed section of triplets. A final presentation of Norma’s part is given in mm. 29-38. Bassi completes more of this section but interrupts in measure thirty-eight with a newly composed ending related to the triplet section from earlier in the piece. Most of the piece remains comfortably in the clarion register.

No. 3: *La Figlia del Reggimento* Donizetti

This piece contains melodies drawn from the entr’act and the act II orchestral number known as the “Tyrolese.” The Tyrolese is in ABA form: Bassi maintains this form, but composes a new B section. The A sections are given almost exactly as Donizetti notated them. A slight change of notes in mm. 11-12 is the one notable exception. Bassi concludes the etude with a thirteen-bar coda with similarities to the B section.

No. 4: *Linda di Chamounix*, Donizetti

Bassi sets the act I duet “Da quell di che t’incontrai” from Donizetti’s opera *Linda di Chamounix* in the fourth piece of his collection of clarinet melodies. This duet is sung by the characters Carlos and Linda in the opera. Bassi changes the key from B-flat major to C major. The first twenty-two bars of the piece present Carlos’ part of the duet

with very little change. A five-bar interlude of newly composed material follows, maintaining the style and character of the duet. Bassi continues with Linda's version of the melody in mm. 28-50. Bassi varies the interpretive aspects of Linda's part significantly, especially altering the embellishments. He also frequently changes the rhythm and even some of the notes, perhaps supplying a more realistic version of Linda's part as it was performed by the sopranos of his day. The final twelve measures of the piece are original material and feature some of the prominent dotted rhythms and sixteenth-note configurations from the duet.

No. 5: *Nabucco*, Verdi

Bassi begins his setting of the chorus "Va pensiero, sull'ali dorate" from the opera *Nabucco* with a four-bar introduction based on some elements of the orchestral music from the opera. Bassi alters the key from F-sharp major, a challenging key for the clarinet, to G major, a simpler key for clarinet. The main melodic material from the chorus forms the first section of the piece in mm. 5-20. Bassi makes few alterations to the choral melody, only lengthening a few note values and changing some articulation markings. It is unclear why Bassi made the changes he did, but perhaps he felt they were more suited to the clarinet. Mm. 21-44 combines fragments of the chorus melody with Bassi's own melodic ideas presented in alternation. The piece is brought to a close with eight bars of new material featuring the dotted rhythms and triplets prominent in Verdi's chorus.

No. 6: *L'elisir d'amore*, Donizetti

The barcarolle, sung by Adina and Doctor Dulcamara in which Adina spurns the doctor's repeated proposals, serves as the basis of Bassi's *L'elisir d'amore* setting. The

act II barcarolle, in 2/4 time, was originally in B-flat major, and Bassi changes the key to C major. The light, playful character of this duet is nicely suited to the clarinet. Bassi makes minor rhythmic and articulation changes in the first presentation of material in mm. 5-28 of his piece. The alternation of the two singers' parts is lost in the clarinet version as Bassi chooses to set both parts in the same register. Measures 25-28 contain the orchestral interlude parts between verses of the song. The second verse is presented in a manner similar to the first verse in mm. 28-51. The last two measures of the second verse are altered, leading to a transition passage of eight bars. A newly composed section of music loosely based on some of the melodic motives from the barcarolle follows. Bassi uses repetition and sequencing as melodic techniques in this section. The closing eight-bar phrase exploits Dulcamara's opening melodic motive.

No. 7: *Nabucco*, Verdi

The act I cavatina sung by Zaccaria in Verdi's opera *Nabucco* becomes the centerpiece of Bassi's seventh piece in this collection. Bassi begins right away with Zaccaria's vocal part in mm. 1-17. As is typical, Bassi makes minor articulation, rhythm, and embellishment changes. A newly composed middle section, mostly comprised of arpeggiated melodies heard in sequence or repetition, with slight variation, follows. Bassi then gives a second presentation of Zaccaria's part with embellished cadences. A ten-bar phrase of original material concludes the piece.

No. 8: *Le Chalet*, Adam

*Le Chalet* is a very short one-act opera by Adolphe Adam. Bassi chose Max's aria "Arrêtons-nous ici!" as the basis of this piece. Bassi's setting begins with an original introduction that borrows key melodic and rhythmic motives from the aria and

concludes with an impressive display of arpeggios and scales for the clarinetist. Bassi then presents Max's aria with occasional interjections of the orchestral material. At the conclusion of the aria, Bassi inserts an interlude of original material in mm. 38-43. The second presentation of the aria, in mm. 44-63, includes several embellishments of the melodic line and features a short cadenza at the final cadence. Bassi finishes this piece with a closing section of three short phrases. The first two phrases are nearly identical and emphasize the 6/8 meter of the piece. The closing phrases reiterate Bassi's chosen key of G major (originally E-flat major).

No. 9: *Maria Padilla*, Donizetti

In Bassi's setting of the act II tenor aria of Gaetano Donizetti's opera *Maria Padilla*, "Je marchais pieux dans la vie plein d'honneur," the clarinet assumes the role of a proud father. The five-bar introduction builds to a climax in range and dynamics and then descends to rest on the dominant. The original key for this aria was B-flat major, but Bassi set the clarinet version in C major. Next, Bassi presents the aria's main thematic material with only slight variations to articulation markings and rhythms. Bassi alters the cadence in mm. 17-18 with additional notes leading to the next phrase. The middle section of this piece features the sixteenth-note run from the aria given in sequence and in retrograde in combination with material from the introduction. The sequencing leads us harmonically through A major to G major. A very short and simple cadenza returns us harmonically to C major and to the A section in m. 34. The aria is repeated exactly as presented the first time in mm. 34-51. The final section of the pieces serves as a sort of coda, remaining firmly in the key of C major, but drawing heavily on the melodic material of the middle section.

No. 10: *Roberto Devereux*, Donizetti

The first act cavatina from Donizetti's *Roberto Devereux* provides the melodic material for Bassi's tenth clarinet piece. This aria, sung by Elizabeth in the opera, was originally written in 2/4 meter. Bassi changes the meter to 4/4 but retains the original key of B-flat major for this clarinet piece. The five-bar introduction is an arch-shaped phrase made up of arpeggios that outline the dominant seventh chord. The A section contains a complete presentation of the aria. In this case, Bassi chooses to simplify most of the runs at the cadence points. He also makes his characteristic changes to articulations and rhythms. The short B section relies on the opening motive of the aria and shifts dramatically to B-flat minor. A quick retransition involving the F major seventh chord leads to the return of A. The second A section is similar to the first, but the cadenzas are more elaborate the second time. A four-bar closing phrase emphasizes the B-flat major arpeggio.

No. 11/ *Martiri* , Donizetti

Bassi's setting of Pauline's aria from act I of Donizetti's *I Martiri*, "Qu'ici ta main glacée," begins without introduction. The original key of F major is abandoned in favor of G major. Bassi knows that because the clarinetist is not restricted by the text, the clarinetist has more freedom than a vocalist. Therefore, he freely changes the articulation markings and rhythms required to adequately express the text and replaces them with his own interpretive markings and rhythms for the clarinet part. The cadenza portions of this aria are usually simplified or in one case completely removed in Bassi's piece. A five-bar interlude of newly composed material treated with sequence and repetition forms the middle section of the piece. In the second presentation of the aria,



Bassi substitutes new sixteenth-note figures and cadenza material as a means of variation. The final two measures feature an F-sharp diminished seventh chord resolving to G major.

No. 12: *I Puritani*, Bellini

This transcription of the aria “Qui la voce sua soave,” sung by Elvira in act II of Bellini’s opera *I Puritani*, is presented in a simple ABA form with a five-measure coda. The aria was originally in the key of E-flat major. Bassi changes the key to F major. The A section (mm. 1-26) contains a complete presentation of Elvira’s solo with some of the orchestral parts added to fill in the rests in the vocal part. Several rhythmic values are altered in Bassi’s version of the aria and the brief cadenza in m. 26 is significantly changed. The B section moves almost entirely in sixteenth notes, outlining arpeggios and scales in a quasi-developmental fashion. The second A section is exactly as the first until the cadenza. The cadenza in m. 65 is on a much grander scale. The closing five measures borrow material from the B section, emphasizing the F-major arpeggio.

No. 13: *Semiramide*, Rossini

Bassi’s setting of the “Bel raggio” cavatina and women’s chorus from the Act I of Rossini’s *Semiramide* opens with an eight-bar, newly composed introduction. The key is changed from the original A major to C major. The A section can be divided into five phrases. The first two phrases are identical and correspond to the first phrase of the chorus in the opera. The next three phrases contain parts from the soprano and alto chorus parts and the orchestral accompaniment. Throughout the A section, Bassi freely changes rhythms, adds notes, or simplifies melodic material at his pleasure. The B section contains new material presented in a developmental fashion, shifting

harmonically to F major and G major before returning to the home key of C major. The return of A features slight embellishment of the melodic line and the final phrase uses repetition to lead into the closing figure.

No. 14: *Adelson e Salvina*, Bellini

The clarinet version of Salvina's aria "Ecco signor la sposa" from the finale of act II of Bellini's opera *Adelson e Salvina* opens with a two-bar introduction of new material. The clarinet then provides a presentation of Salvina's part. The only changes are the addition of a few notes and minor rhythmic and interpretive changes. Bassi changes the key from B-flat major to G major. The middle section of this piece borrows melodic material from the A section. This thematic material is expanded in a type of variation. The A section material returns for six bars. Measures. 58-72 are similar in character to the B section and serve as the closing section of the piece.

No. 15: *Il Pastor Svizzero* Mercadante

Bassi bases the fifteenth piece in his collection on a song by Mercadante. The song, entitled "Il Pastor Svizzero," belongs to a collection of songs written by Mercadante known as the *Soirées italiennes*. The songs in this collection belong to the nineteenth-century salon-singing tradition. This particular song was dedicated to a Monsieur Adolphe Nourrit and is one of the few songs included in this collection with no connection to an opera. Bassi begins his clarinet piece with a five-bar introduction drawn from the first piano interlude of the song. Next, the opening vocal passage is presented. Bassi shortens this passage by four bars, removing some of the more repetitious measures. The same piano interlude used as an introduction is given again in mm. 21-26. Bassi replicates the voice part again in mm. 27-58 which is shortened by

two measures in the same manner employed before. Bassi concludes this piece with an ending section of seventeen bars. This final section borrows the first three measures of Mercadante's piano introduction and reemphasizes the key of C major with four bars of C-major arpeggios at the end.

No. 16: *Ciro in Babilonia* Rossini

The Act II aria "E lieto e contento," sung by the character *Ciro* in Rossini's opera *Ciro in Babilonia* serves as the basis for this piece. Bassi sets it in C major (originally in E-flat major), opening the piece with a newly composed four-bar introduction. Next, Bassi turns to the main melody of the aria, assigning the clarinet the part of *Ciro*, making minor changes to the phrasing of the vocal line. Bassi includes snippets of the orchestral accompaniment occasionally to fill in the rests in the solo line. Beginning at m. 25, Bassi originates a variation on the main theme, embellishing the melodic line with sixteenth-note figuration. This is followed by a four-bar transition of new material. The return of the A section produces two changes: first, Bassi leaves out the first four bars of the aria. Then, after six bars of A-section material, Bassi breaks away, returning to the sixteenth notes of the B section and bringing the piece to a close.

No. 17: *Il Pirata*, Bellini

The seventeenth piece in this collection features two songs from Bellini's opera *Il Pirata*. The first half of the piece is based on Gualtiero's act II aria "Tu vedrai la sventurata," while the second half focuses on a duet "Bagnato dale lagrime" sung by Imogene and Gualtiero in act I. The two songs, although presented in reverse order, share a common textual theme.

Bassi's setting of the "Tu vedrai" aria begins in a very straightforward manner. A newly composed, five-measure introduction opens the piece, followed by an uncomplicated presentation of the aria. The first sixteen bars of the aria are given with only minor changes to its notes and rhythms. Measures 21-39 of the clarinet piece contain a free interpretation of the second half of the aria-- there are significant changes to the notes and melodic structure to the degree that these measures could almost be considered a free variation. The section concludes with a cadenza. Bassi turns to the Act I duet "Bagnata dalle lagrime" for the remainder of the material in the piece. Gualtieri's opening statement is given in its entirety. Bassi's one alteration was to keep the clarinet in the upper octave in places where it would have been optional in the original aria. A repetition of mm. 50-54 occurs in mm. 56-62, and a sequential ten-bar closing section concludes the piece.

No. 18: *Cristina di Svezia*, Alessandro Nini

Bassi chose the second-act romanza from Alessandro Nini's opera *Cristina di Svezia*, sung by the mezzo-soprano Giulia, as the basis of this clarinet piece. In this romanza, Giulia sings of joy and love; Bassi has the clarinet take the vocal line, retaining the key of B-flat major and preceding it with a five-measure original introduction. Modifying the original vocal line, Bassi simplifies some of the rhythmic figures, changing the thirty-second notes to sixteenths where they occur. Other changes to the vocal part include changing articulations, rhythms, and embellishments and leaving out some of the orchestral interludes. All in all, however, it is a very clear presentation of the vocal part of this aria. This first section includes mm. 6-32. At m. 33, Bassi turns his attention to the orchestral accompaniment and assigns the clarinet

the melody line from the accompaniment for four bars. Bassi concludes this interlude with several measures of new material.

A second presentation of the vocal line continues in mm. 43-59. This follows the voice part as it did earlier simplifying some rhythmic and embellishment figures but accurately portraying the vocal part. In mm. 60-63, Bassi uses the orchestral parts as an interlude, leading up to m. 63 in which a final cadenza in the vocal part is greatly expanded in the clarinet piece. The final four bars are closing material produced by Bassi to conclude the piece.

No. 19: *Otello*, Rossini

Bassi's setting of the romanza "Assisa a piè d'un salice" sung by Desdemona at the end of act III focuses solely on the final twenty-three bars of the song. After a four-bar introduction in the key of C major, Bassi introduces the vocal melody. This part of the aria was originally in the key of A-flat major. The aria's vocal line is given in mm. 5-21 of the clarinet piece with insertions of orchestral material in the rests of the vocal line. A newly composed section focused on the sixteenth-note triplets of the aria follows, with ascending and descending scalar and arpeggiated patterns in the triplet rhythm predominating in mm. 22-33. A truncated version of the primary melodic material signals a return to the aria's material in mm. 34-41. This breaks away into a free use of the melodic material and a shift to F major in m. 42. After a brief stay in the key of F major, the harmony becomes unstable until the notes of the aria return in m. 59 and reestablish a stable harmony. The cadence in C major at m. 62 marks the closing statement, which is related to the contrasting middle section of the piece.

No. 20: *La Romanziera*, Donizetti

Piece number twenty in this collection parodies the cavatina “Tu di rose inghirlandate,” sung by Chiarina in Donizetti’s one act opera *La Romanziera e l’uomo nero*. Bassi chooses to alter the key of the aria, placing his clarinet piece in the key of B-flat major (the original is in G major). Bassi begins with a six bar introduction of new material.

The clarinet presents the vocal line in mm. 7-27 with minor alterations to the rhythm and articulations. A variation of the melody in mm. 28-47 follows. This variation uses scales, arpeggios and figuration to embellish the melody notes.

The final section of the piece comprises original material, mostly sixteenth-note figuration and arpeggiated chords that serve as a finale.

No. 21: *Beatrice di Tenda*, Bellini

The act II aria of Beatrice “Ah! Se un’urna” from Bellini’s opera *Beatrice di Tenda* provides the melodic material for the twenty-first piece in Bassi’s collection. Bassi begins with a five-bar introduction featuring dotted rhythms, following that with a presentation of a shortened version of Beatrice’s melody. Bassi changes rhythms, articulations, and embellishments in the melody, according to his established pattern of composition. This presentation of Beatrice’s melody is followed by a sixteenth-note variation in mm. 26-36. This variation includes the prominent notes of the melody, with figuration patterns inserted between the melody notes. Despite the variation’s adherence to the melody, it has seven fewer measures than the opening melodic statement. The next seventeen measures contain new material. In m. 54, the aria melody returns, this time with embellishment. After the first eight bars of the aria material, Bassi jumps to the musical material from the aria that was ignored in the first

presentation. This leads to a long cadenza in m. 69. The last four measures of the piece echo the dotted rhythms of the introduction and successfully bring the piece to a close, back where it started again.

No. 22: *Aureliano*, Rossini

Bassi borrows Zenobia's part from the act II, scene 8 duet of Zenobia and Arsace from Rossini's two-act opera *Aureliano in Palmira* for his twenty-second piece of the collection. The duet, "Mille sospiri e lagrime," opens with Zenobia singing an *andantino* melody replete with triplets in the key of G major.

Bassi chooses to write his own four-bar introduction before assigning the clarinet Zenobia's part as the first section of the piece. He maintains the key of G major, but makes changes to the rhythm in a few places. Bassi replaces a dotted eighth -sixteenth rhythm, embellished with four grace notes in the opera, with a group of six equal sixteenths causing a redistribution of weight among the six notes. In m. 7 of the clarinet piece, the last three notes of the measure are changed from a sixteenth-note triplet to three thirty-second notes. The final rhythmic change made by Bassi occurs in m. 10 where the final six notes are changed from a dotted sixteenth- thirty-second note rhythm to straight sixteenth notes. Despite all these changes, only one note of the melody is altered: In m. 11 the given B on beat 2 was changed from the G in the opera. This section concludes with the clarinet assuming some of the orchestral accompaniment in mm. 12 and 13. The opening section concludes with a strong cadence in G major.

For the next section (mm. 14-21), comprised of two four-bar phrases, Bassi moves to the key of D major, providing new material including a couple of measures of D-major seventh arpeggios.

In m. 22 Bassi returns to Zenobia's part and the key of G major. This second statement presents the changed rhythm of m. 6 as a quarter note with five grace notes--making the dotted note of the original into a grace note. This brings the rhythm closer to the original. Beats two and three of m. 25 have a change of rhythm; by adding two notes to the ascending chromatic figure, Bassi creates two sets of triplets. Otherwise, this second statement of the melodic material is much the same as the first.

Bassi writes his own music for the next section. While it remains in the character of the duet, it is newly composed. Bassi follows this material with a third statement of Zenobia's part given in measures 43-49. Bassi embellishes the fourth bar of this statement in a more elaborate manner, changing the triplets of the second statement of Zenobia's part into sextuplets in the third statement, starting the chromatic ascent even lower and doubling back down before finishing the ascent.

Bassi borrows from the last six bars of the duet to make up mm. 50-53 before he concludes with an original ending of eight bars. The overall organization of the piece is based on refrain form with episodes of new material. The piece remains mostly in the key of G major with a move to the dominant in the first episode and unstable harmony in the second episode. The refrain (Zenobia's part) is embellished slightly each time it returns.

No. 23: *Anna Bolena*, Donizetti

Bassi opens his version of Donizetti's act I cavatina "Come, innocente giovane" sung by Anna in the opera *Anna Bolena*, with a seven-measure introduction. The introduction is mostly original material up to the end of the introduction where Bassi borrows a bit of the melody from the aria to conclude the introduction. After the



introduction, the clarinet presents Anna's melody in the key of B-flat major. (Donizetti set this aria in the key of G major.) A slightly truncated version of the cavatina, with minor note, rhythm, and articulation changes, along with some simplification of cadential embellishment, serves as Bassi's version of the song. Measures 26-57 contain a sixteenth-note variation that includes a fifteen-measure extension of new material. The extension is comprised of arpeggios, chromatic scales, sequencing, and four bars of retransition in preparation for the return of the main theme. The return of the aria includes an embellished version of some of Anna's melody, then moves on to include some of the melodic material from the opera that was left out in the opening presentation. This material leads to a grand cadenza in m. 71. The final four bars are perfunctory, serving simply as closing material.

No. 24: *Il Zeffiro*, Mercadante

Bassi borrows again from Mercadante's *Soirées italiannes* for the final piece in this collection. For his introduction, Bassi borrows from the piano introduction to the song. He doesn't quote the introduction exactly, but uses parts of the introduction as the basis for his own introduction. The first four measures of Bassi's introduction are taken from mm. 6 and 7 of Mercadante's introduction. Bassi provides the right-hand melody exactly as Mercadante wrote them in the first two measures of his piece, and then he inverts these two measures in mm. 3 and 4 of his piece. Measures 5 and 6 return to the original presentation of this material, while mm. 7 and 8 are a variation of m. 3. The final four bars of Bassi's introduction parallel the final four bars of Mercadante's introduction, with a few minor rhythmic changes.

A presentation of the voice part follows. Bassi makes small changes to the rhythm and articulation in this section, but keeps it basically the same, retaining the original key of C major. Measures 34-37 mimic the final three bars of the piano interlude before returning to the voice part in m. 38.

The second presentation of vocal material proceeds as expected for the first twelve measures. Then Bassi skips ahead, leaving out eight bars of the original vocal part. The next twenty-one bars follow the voice part with one small exception. In m. 61 of his piece, Bassi changes the notes in this measure and simplifies the rhythm. Bassi chooses the technique of inversion again for this measure and inverts the melody line. Bassi returns to the vocal line until m. 68. Here Bassi leaves out thirteen bars, moving closer to a cadential point. After the cadence, which he reaches in m. 73, Bassi returns to his introductory material, repeating the introduction exactly until the final two measures, which he alters to create a conclusory statement.

## CHAPTER 8

### AN ANNOTATED LISTING OF BASSI'S OTHER WORKS

#### *Concerto in E-flat Major*

While a student at the Milan Conservatory, Bassi wrote and performed a clarinet concerto. This is the only concerto among Bassi's compositions. He received rave reviews for the performance. An unknown reviewer identified simply as Giuseppe wrote, "...Luigi Bassi played a clarinet concerto of his own composition, that elicited sincere and deserved applause, because the composition was excellent and his execution precise."<sup>17</sup> Never published, the concerto is housed in manuscript form at the Milan Conservatory library and includes the score and parts. The score is quite difficult to read in places, but could be deciphered by a trained editor. The concerto has three movements in fast-slow fast configuration.

The first movement begins with a slow introduction in common time played by the strings and winds. Mostly descending scales played in quarter note and half note values at a *pianissimo* dynamic, the introduction spans twenty-one measures.

The clarinet enters alone with a *forte* ascending E-flat major arpeggio at the *allegro deciso* in m. 22. Two four-bar phrases of mostly sixteenth notes form the first melodic idea for the clarinet. Strings and woodwinds keep time with short eighth notes on each beat.

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<sup>17</sup> Giuseppe, "I.R. Conservatorio di Musica," *Gazzetta Musicale di Milano* Anno XI No. 57 (September 1853): 1.

Two short phrases introduce a new idea in mm. 31-37, a *poco meno* melody that begins in the low register of the clarinet and ascends.

The *a tempo* marking signals a return to the sixteenth notes of the first theme, and this time the clarinet part is enriched with arpeggios and figuration. The flute plays a solo underneath the moving notes of the clarinet.

At m. 59, a new idea, similar to the *poco meno* section, begins with the clarinet singing a melody in the upper register. Bassi concludes the first eight-bar phrase of this melody with a one-measure cadenza for the soloist. Bassi continues with another eight-bar phrase of similar material and a simpler flourish at the end of the second phrase. A shortened five-bar phrase continuing the same musical ideas concludes this section.

For the final section, Bassi returns to the constant sixteenth notes. Bassi wrote passages of figuration, chromatic scales, and arpeggios in various articulation patterns, covering the entire clarinet range in this section. The accompaniment is simple, played mostly by the strings and woodwinds. By m. 97 Bassi suggests a *stringendo* to the end of the piece. The piece concludes with a grand *tutti* in a moderato tempo, which builds to a fortissimo dynamic.

Bassi gives the instruction to *segue* directly to the second movement. The second movement is a theme and variations in the key of A-flat major. The  $\frac{3}{4}$  theme, in ternary form, follows the harmonic conventions of the form. The first variation has the clarinet playing sixteenths and eighths in arpeggios over a simplified version of the theme in the strings. The clarinet does not play all the notes of the melody, but does cover the full range of the clarinet.

An eighteen-measure *tutti* follows the first variation. This is played by the full orchestra at a *forte* dynamic.

The major characteristic of the second variation is the chromatic sixteenth-note triplets in the clarinet part. The strings play an even simpler quarter note accompaniment.

The movement ends with a seventeen-measure *tutti*. The second movement segues directly into the third movement.

Movement three opens with an eight-measure review of the first movement opening motive. This is followed by eight measures of *allegro deciso* material. Next, Bassi changes the key to G-flat major, the meter to  $\frac{3}{4}$ , and the tempo to *andantino*. The clarinet plays a singing melody in quarter notes and half notes. Bassi adds fermatas occasionally, affording the clarinetist a chance to play elaborate cadenzas. After twenty-four measures of the *andantino* melody, Bassi changes the key back to E-flat major and the *andantino* melody is played in the new key, with a flowing eighth-note accompaniment by the violins. This time, Bassi lengthens the cadenzas and makes them even more florid than in the first presentation. The movement concludes with a forty-one measure section in which the clarinet plays almost constant sixteenth notes in figuration patterns and arpeggios. The string parts are simple, mainly serving the function of maintaining the beat and providing harmonic structure. Although no tempo marking is given, it seems likely that the tempo would increase in this final section.

Bassi's concerto contains some things that are common in traditional concertos, the slow, theme and variations middle movement, and the faster outer movements, but he dispenses with many of the traditional aspects of concerto form. For example, the

first movement does not employ sonata form, nor does the last movement conform to the convention of rondo or sonata-rondo form. The harmonic structure of the piece seems straightforward at first, with the first movement in the key of E-flat major and the second movement in A-flat major. But the third movement is unusual, particularly because it begins in the key of A-flat, then it modulates to G-flat major, remaining in the key of G-flat major for a significant part of the movement before returning to the key of E-flat major. The return of motives from the first movement at the beginning of the third movement also points out Bassi's progressive view of concerto writing. Another aspect of the piece that places it squarely in the nineteenth century involves the use of chromaticism, illustrating Bassi's knowledge of current harmonic language. Since the concerto was apparently a success at its first performance, it is curious that Bassi never had it published.

*Una Mesta Rimembranza Melodia per clarinetto in B-flat od oboe con  
accompagnamento di pianoforte*

This short, one-movement piece was written as a remembrance of someone who had passed away. Bassi chose the common ternary form with a short introduction and coda as the structural basis for the piece. The related keys of G minor and B-flat major provide the basic harmonic structure for the piece, with the B section set in the major key and the A sections set in the minor key. Bassi employs the limited range of notes available to the oboe, probably hoping to make a little more money in sales if the piece could be performed by both clarinetists and oboists.

The introduction, played by the piano alone, establishes the key of g minor. It also introduces the main melodic ideas of the A section, which features triplets and quarter notes as its main rhythmic ideas. The melodies of the A section encompass a very small range and are made up of short, two-bar phrases.

By contrast, the opening melody of the B section begins with an ascending scale in longer note values, which covers a complete octave span before a brief descent. The phrases are lengthened to four bars. The B section also features an improvisatory feel with quasi cadenzas and a more animated character.

The return of A presents the clarinet part exactly as it first appeared and introduces a new accompaniment that echoes the melodic line and includes the triplet figure that is so characteristic of the A section. The transition passage that brings about the modulation to B-flat major for the B section is omitted from the second A section.

Bassi introduces the coda in place of this transition passage. The coda builds from a very soft dynamic to *forte* volume. The frequent *ritardandos* and *a tempos* echo the flexibility of the B section, but the heavy-moving bass line provides a somber dark mood to close the piece. The clarinet part concludes with a long cadenza, and the piano ends the piece with three bars of closing material.

This particular piece defies Bassi's usual upbeat style. Its somber but hauntingly beautiful character betrays its function as a memorial. The *Melodia* could serve as a short contrast piece on a recital and could be performed by both amateur and professional.

*Notturmo per clarinetto con accompagnamento di pianoforte*

Bassi wrote two short nocturnes for clarinet and piano. They are both one-movement pieces in a slow tempo and are in the characteristic lyric, quasi-improvisational style of a nineteenth-century nocturne.

The first of these two nocturnes has been edited by Himie Voxman and published by Rubank. Marked *adagio non molto*, the nocturne follows the typical ternary form established for pieces of this nature. The homophonic texture of the piece dictates that the piano will play a subsidiary role, providing a simple chordal accompaniment to the clarinet's lyrical melody.

The A section centers on the key of C minor and is made up of two eight bar periods. The clarinet melody consists mostly of quarter notes with more movement and embellishment at cadential points. The accompaniment contains block chords in the first period and broken chords in the second period. The second period cadences in E-flat major in preparation for the B section.

The B section is louder and more *agitato*. The appoggiaturas in the piano part create dissonance, while the accents and ascending line of the clarinet part build tension. In m. 24 the piano stops and the clarinet plays a small cadenza, which closes in the key of A-flat. The piano then takes the melody for three bars and moves harmonically by fifths from A flat to D flat to G flat. The next seven bars are functionally a G pedal preparing the return of the A section. The clarinet plays a syncopated descending line in these seven measures.

The return of A is given a new accompaniment in sixteenth notes and the appoggiaturas of the B section are included here. The clarinet part is more virtuosic this



time with two cadenzas and quite a bit of new material. This final section stays solidly in C minor.

This would be a suitable piece for a recital or solo and ensemble competition. It would demonstrate the musical abilities of the performer and has enough embellishment to illustrate a performer's technique.

*Il Lamento Notturmo per clarinetto con accompagnamento di pianoforte*

The second nocturne by Bassi displays similar characteristics to Bassi's other nocturne. Bassi was well enough acquainted with the genre to instill his pieces with the improvisatory, lyrical character of the romantic nocturne. Bassi chose the key of G minor and a 6/8 time signature for this nocturne. The homophonic texture gives the piano a chordal accompaniment, sometimes played as broken chords, sometimes as block chords. The clarinet plays the *andantino* melody of mostly eighth or sixteenth notes. The most common structural form for a nocturne is the ternary form, and this piece is no exception.

After a one-bar introduction, the clarinet enters with the a motive, and eight bars of this melody are heard. Then Bassi introduces the b motive. This melody gives the piano a chance to participate in the melody with moving notes underneath the clarinet's dotted quarter notes. The tied dotted-quarter notes from the b motive and the eighth notes from the a motive are combined to create the c motive. Bassi changes the piano accompaniment to rolling arpeggios for motive c. After two eight-bar phrases of motive c which are in the key of B-flat major, Bassi introduces the B section.

The B section, marked *poco più*, contains four phrases. These phrases can be grouped 4+5, 4+5. This section is more harmonically unstable than the A section because it uses more diminished seventh chords and inverted chords. The B section begins in F major. The last five bars of this section prepare the return to G minor by alternating between D major and G minor. This section contains two cadenzas for the clarinet.

The return of the A section features an exact repetition of the opening eight bars in the clarinet part. The piano part introduces a new “sighing” figure on beats two and three of the measure while the clarinet is holding a long note. In the eighth measure the clarinet breaks away from the original material building to a climax in m. 70 with a short cadenza that cadences in B-flat major. Bassi marks m. 71 *poco più* and introduces new material in the clarinet part that makes some reference to the material of the B section. Another cadenza in m. 79 brings this section to a close with a firm cadence in G minor. The piece ends with a four-measure phrase which reiterates the key of G minor.

#### *Quattro Capricci Melodici per clarinetto od oboe*

These four pieces are short unaccompanied études for clarinet or oboe. The first etude includes three main melodic ideas. The A section melody has *acantabile* character, the B section is marked *poco agitato* and the C section receives the instruction *cantabile animato*. The major rhythmic feature of this etude is the triplet with both the A and B sections featuring triplets. The phrases are of irregular length, usually between 2 and 7 bars long. This piece contains two main harmonic centers G major (A section) and G minor (B and C sections). Bassi provides quite a few tempo and

interpretation markings, which help to make a romantic interpretation of the melodic material with *ritards*, *accelerandi*, and *rubati*. The dynamic markings in the piece range from *piano* to *fortissimo*. The range of the piece accommodates the oboe with neither the clarinet's *chalumeau* nor *altissimo* notes.

The second piece in this collection bears the marking *allegro deciso*. Its opening melody (A) in E minor outlines first the ascending minor arpeggio and then a scalar descent. The jaunty character of this first melody is brought about by its prominent dotted rhythms and syncopation. The B section is marked *a guisa d'agitato* and features stepwise motion in a long-short-short rhythmic pattern. The C section remains in E minor but hints at the key of C harmonic minor by its addition of the note G-sharp. This section, unlike the earlier sections, contains regular phrases of four bars each. A four-bar transition leads to a return of the A section. The main features of the D section are its triplet rhythm and the stepwise motion of the musical line. It is marked *più mosso*. This piece ends with a six-bar reprise of A section material. Bassi uses sudden dynamic shifts and a variety of articulation patterns to maintain interest throughout this piece.

The third piece in the collection, marked simply *allegro*, gradually increases in speed throughout. The final section is marked *vivace*. This piece has the most regular phrase lengths of all the pieces in the collection. Its form is a five-part rondo, or ABACA'. Bassi chooses the key of A minor but emphasizes the dominant, E minor and E major. This piece features a playful, bouncy character with grace notes, dotted rhythms, and two-note slurs. The C section contains triplets as do the last few bars of

the B section. The range Bassi's piece accommodates the oboe, extending from first line e to *altissimo* d.

The final piece of the collection is the simplest of the four pieces in terms of form. Bassi constructs this etude in ternary form, with phrases of irregular length. The A section is characterized by continuous sixteenth notes mostly articulated in two note slurs. The A section contains a stepwise musical line, and sometimes the melodic material is sequenced. The B section, marked *poco meno*, introduces dotted rhythms, accents, and leaps to the melodic shape, providing variety and interest. The return of A is played *fortissimo* this time (it was marked *piano* in the first presentation). Harmonically, the piece remains in D minor throughout with a few hints of B-flat major in the B section.

This small collection of etudes would serve as useful material in teaching a young high school player. Its late romantic style would be helpful in teaching musical expression, *rubato*, various types of articulations, and rhythms; it will also improve a young player's technique through scales and arpeggios. Its simple harmonic structures and lack of extended range make them suitable for young players.

*L'indispensabile Studio Giornaliero di Scale ed Esercizj in tutti i tuoni Maggiori e Minori  
e le Cromatiche per clarinetto*

The first section of this book contains major scales and arpeggios. The scale is given in a quarter-followed-by-eighths-rhythmic pattern with the quarter note on the tonic note. The scales are given with a two octave range. The major arpeggio follows in two-octave patterns of a quarter note followed by two eighths. The arpeggio is then

given in triplets. Section two of the book repeats these same patterns with the minor scales and arpeggios.

Next Bassi introduces scale exercises. The first exercise is designed to emphasize the major chord. Bassi begins with a C-major scale in sixteenth notes, which ascends one octave. Then he proceeds back down to the third scale degree and plays a one-octave scale starting on that note, jumps down to the fifth scale degree and plays a one-octave scale, drops down to the tonic note (upper octave), and finishes with a one octave scale. A descending passage leads to the relative minor scale. This pattern is repeated for each of the major and minor scales.

The second scale exercise begins with a one-octave scale extended by one note followed by an octave descent. A new ascent beginning on the third scale degree follows; again it is extended by one note, and then descends. Another ascent beginning on the fifth scale degree and extending one note follows, after which the pattern is reversed. The exercise is concluded with an arpeggio in the major key. This exercise is given in all the major keys.

The final exercise in this collection is the chromatic scale in two- or three-octave presentations beginning on each of the twelve tones of the chromatic scale. Bassi writes short transitions from key to key so that all the scales can be played seamlessly.

#### *Quattro Studi Fantastici di genere melodico per clarinetto*

The first study in this collection of etudes consists almost entirely of eighth notes. Bassi chooses the relatively easy key of D minor for the etude. Marked *allegro*, this

etude would provide the clarinetist with practice in playing various articulation combinations, stepwise scale work, and various types of figuration.

The etude is in ternary form. The range of the work is limited making very little use of the *chalumeau* and *altissimo* registers. The two A sections are in a faster tempo than the B section.

The second etude, in the key of C major, is marked *moderato cantabile*. In a more singing style, this etude has more rhythmic interest than the first etude. Combinations of eighths, sixteenths, triplets, and dotted rhythms create an interesting dynamic for a student learning to maintain a steady beat among changing note values. This etude could also be used to teach articulation patterns, as many combinations of tongue and slur patterns are present. Although the key is C major, there are many chromatic notes added. Bassi employs phrases of regular length, creating balance and symmetry in the phrase structure. The A section has a *cantabile* character while the B section plays off the light *coloratura* character possible on the clarinet.

Etude three features arpeggio and scale patterns in triplet rhythms. Bassi sets the etude in the key of A minor, writing in a chromatic style, with frequent use of sequencing. The structure of the work is ternary form with regular phrase structures throughout. The *presto* tempo-marking would provide ample exercise for a clarinet student's fingers. The B section features longer note values and a more singing style as well as a shift to E major/minor. Bassi uses frequent dynamic changes and crescendos/decrescendos to create shape and variety in the musical line.

Dotted rhythms and triplets are the two prominent rhythms of etude four. The key of this etude is G major. This etude displays the most unusual formal features in

this collection, diagrammable like this: ABCB'A'coda. The A section contains dotted rhythms in a mostly ascending pattern. The B section builds to a climax with triplet figuration before descending quickly with an E minor scale. The C section combines the rhythmic elements of the A and B sections in two phrases, but has new melodic material. After a repeat of the A and B sections, the coda introduces new material. Marked *più vivo*, the coda remains securely in the key of G major. It relies on the triplet rhythm of the B section, but makes brief reference to the dotted rhythm of the A and C sections for two measures. Sequencing and various articulation patterns provide challenges for the performer.

This set of four etudes would work well with young college clarinetists. The etudes' use of chromatic harmonies, scales, arpeggios, and a variety of articulation patterns provide the necessary practice to develop a good technique. Further, the melodic elements would provide the student with opportunities to work on musical expression and interpretation.

#### *4 Duetti per due clarinetti*

Bassi's collection of four clarinet duets contains four two-movement duets. These duets feature fairly equal parts for both clarinets, with each player afforded the opportunity to play the melody. The parts are not in score format, but were published as two separate parts.

##### Duet No. 1

The first movement of duet number one, marked *allegro moderato*, features the two clarinets in the key of A minor. The opening melody, passed between the two

clarinets, contains few embellishments and is mostly descending in direction with a combination of conjunct and disjunct motion. The secondary theme of this movement includes dotted rhythms and displays a jaunty character. The harmonic structure of the movement moves to the related keys of E major/E minor and C Major/C minor. The two clarinets frequently play triadic figures in simple sixteenth-note or eighth-note rhythms. The form of the movement can be outlined this way: aabcb'a'cba''.

The second movement of duet one, in 2/4 time and marked *allegro agitato*, modulates to the key of A major. The form of this movement can be diagrammed as shown in Figure 27.

A (1-48)      B(49-79)      C (80-123) transition (124-138)      A shortened (139-156)  
                  B (157-171)            C (172-217)

The melodies for each of these sections are unique. The A section features a mostly ascending melody with an abundance of stepwise motion. The B section presents a very balanced, almost Mozartian melody divided into regular four-bar phrases. The C section highlights the two clarinets playing ascending thirds outlining triads in staccato sixteenths. The harmony shifts between the parallel major and minor key with a brief move to the relative major. The accompanimental figures are often chordal accompaniments in Alberti bass patterns or other types of chordal figuration. In the B section, the chromatic scale plays a prominent role in the accompaniment. Dynamic markings are few and given with a simple *piano* or *forte* marking. Bassi keeps the rhythms simple, with the occasional use of syncopation. The range of the duet is low E to altissimo E.

Duet No. 2



The first movement of the second duet displays Bassi's inventive use of form. The form of the movement displays some elements commonly found in compositions from this time period, but also reveals Bassi's experimentation with form. The first sixty bars of the piece contain two ternary sections, aba and cdc, with some harmonic instability in the d section. Then a brief development of the a-section material follows in mm. 60-78. The final section of the piece recapitulates the a, c, and d sections and concludes with "a" material and some closing gestures. This duet does not feature frequent modulation, preferring to remain in the closely related keys of C major and G major with some hints of E major. Bassi relies heavily on the chromatic scale in this duet with chromatic accompaniments and melodies in which non-chord tones are emphasized with accents. Grace notes and trills frequently appear within the melody. Bassi alters the texture in this movement moving from monophony to polyphony to homorhythm. Bassi introduces some complex imitation in the d section. Bassi relies on standard rhythmic patterns in eighth notes and sixteenth notes. The range of this movement is from low E to altissimo G.

The second movement of DuetTwo contains a discrepancy of tempo marking. The first clarinet part is marked *allegro deciso* and the second clarinet part is marked *allegro moderato*. The harmony of this duet centers around C and G major and a bit of A minor. The harmony in the development section sequences through several keys. There are several themes of contrasting nature in the movement. The "a" theme is jaunty and outlines chords in an ascending and descending pattern. The "b" theme has a lyrical character, but does not move in stepwise motion. The c theme is light and can be characterized by a long-short-short rhythm. The d theme is the most lyrical and

*cantabile*. Some of the melodies are embellished with turns and grace notes. This movement is constructed from four themes, three of which are treated in a developmental manner, usually applying the technique of sequencing to the material.

Bassi combines two of the themes in one section of the piece. This very free form, with frequent development of melodic material, is unusual for Bassi. It could be considered through-composed. The themes appear in the following order: a b c b a d d/b b d a. The range of this duet, like the others, is low E to altissimo E.

### Duet No. 3

Duet three begins in the key of G major. The opening theme (A) features the dotted rhythm accompanied by longer note values. After the first ten measures a new melodic idea is introduced and the two clarinets share parts of equal importance. Measure 26 marks the beginning of a contrasting theme (B) marked *dolce*. Remaining in the key of G major, Bassi presents a flowing arpeggiated accompaniment underneath the *dolce* theme. These two themes have a narrow range and move mostly in a conjunct manner. Next, in typical Bassi fashion, a brilliant section (C) of some length follows in the key of D major. This melody contains many thirds. Syncopation is a prominent feature of the accompaniment. This section concludes with a strong cadence in m. 82. A repeat of the first eighty-two measures ensues.

After the repeat, Bassi introduces a developmental section, using the opening theme material. The harmony moves from F major to B-flat major, then to G minor, and finally to D major, which is the dominant of G major. Bassi moves to the key of D major last to prepare for the return of the opening theme. The accompaniment part throughout the development is very chromatic. A recapitulation of material from the

opening section follows in the key of G major. The two clarinets reverse roles here with the second clarinet getting a turn with the melody. Only the first thirteen bars of the opening theme are presented before it is interrupted by the return of the contrasting theme. This B theme adheres to its original form until a slightly modified ending leads to a surprise continuation of the opening theme (A) from exactly the point of interruption. Following this return of A, the final theme recapitulates in the key of G major and the duet concludes in an energetic and showy fashion.

The second movement of the third duet opens with a *forte*, ascending G major scale. Both the melody and the accompaniment feature stepwise motion in the opening theme (mm. 1-24). One prominent feature of this opening theme is the exchange between the two clarinets. While one clarinet holds a longer note value, the other moves in sixteenth notes. The second theme introduces the dotted rhythm and disjunct melodic motion in mm. 25-42. Bassi marks the next section *cantabile* and presents a singing melody in the first clarinet part over a flowing arpeggiated accompaniment in the second clarinet part. A thirteen-measure section marked *più mosso* follows, in which a modulation to the key of D major occurs. The *tempo primo* in m. 89 marks the return of the opening material, this time in the key of D major. This melody is given with some small changes, particularly toward the end of the section, but basically remains the same. The accompaniment part underneath this melody, however, is new and the two clarinets switch parts for this section. The melody is given to the second clarinet.

Bassi turns to entirely new material for the next section, which is marked *agitato* and *meno mosso*. This section features an accented *forte* melody in dotted rhythms accompanied by sixteenth notes in the second clarinet part. The smooth sixteenths of

the second clarinet part contrast nicely with the accented melody played by the first clarinet. It should be noted that the *meno mosso* occurs in m. 134, not m. 133 as it is erroneously printed in the first clarinet part. The next ten bars, marked *tempo primo*, bring about a modulation back to the key of G major and relate melodically to the earlier *più mosso* material. A recapitulation of the *cantabile* melody occurs in mm. 155-187 in G major. The closing section of this piece is related to the accompaniment part from the *agitato* section, but features almost continuous sixteenth notes bringing this duet to a rousing finish.

#### Duet No. 4

Bassi begins the fourth duet with ascending and descending F major arpeggios in both clarinet parts. Stylistically the opening sixteen bars are more akin to Weber than they are to Bassi. These measures include many different articulation patterns and numerous seventh-chord arpeggios. The section starts at *aforte* dynamic, but concludes softly in preparation for the *cantabile* section that follows. This new *cantabile* melody reveals Bassi's operatic background with the kind of melody that could be easily sung in a coquettish manner by a soprano on the opera stage. In this opening section, the first clarinet plays two eight bar phrases of the theme, and the second clarinet plays the last two irregular phrases of the section and cadences in C major.

The next section of the duet requires both clarinets to play very busy parts. They trade off playing the melody and are often found playing in thirds with each other. Almost constant sixteenth notes fill the two parts with ascending and descending scales and arpeggios. The section concludes with a cadence in C major at m. 81, at which point Bassi requires that the players go back to the beginning and repeat everything up

to this point. After the repeat sign, mm. 82-114 are responsible for the modulation back to F major and contain elements that are reminiscent of all the earlier themes in the piece. This section exhibits some elements of a development, although traditional development of the thematic material does not occur. It does show harmonic instability, but new melodic material presents itself making it difficult to define this section as a development.

A recapitulation begins in m. 115 with the opening theme in a shortened eight-bar presentation. The *cantabile* melody follows with a modified ending that remains in the key of F major. The final theme from the exposition recapitulates in F major and a final eight-bar phrase related to the final theme concludes the duet.

The second movement of Bassi's fourth duet, marked *allegro*, begins in C major. This movement has an unusual form. The first thirty-six measures (A) have a simple quarter-note accompaniment that outlines the triads of the harmony underneath a simple melody of balanced four- and eight-bar phrases. The B section contains two phrases of differing lengths. Major characteristics of the B section theme include staccato notes mixed with slurs and grace notes, and a wide, three-octave range from low E to altissimo E. Bassi maintains the quarter-note accompaniment throughout most of the B section. At m. 52, a new melody (C) in the key of A minor is introduced by the second clarinet in long note values. A monotonous accompaniment in the low register of the clarinet is given to the first clarinet.

At m. 80, a new melody (D) of mostly scalar patterns in eighth notes is presented by the second clarinet over the simple quarter-note accompaniment of the first clarinet. The D section concludes with a cadenza for the second clarinet, a unique feature of this

duet. After the cadenza, which concludes in C major, the first clarinet plays the D melody in the key of C major. At m. 112 the two clarinets begin a closing section of eighth notes played in thirds with each other to conclude this duet. Bassi employs a homophonic texture throughout most of this movement and uses the unusual form ABCDclosing. None of the melodies are repeated and none of the melodic material receives developmental treatment.

Each of these four duets reveals Bassi's experimentation with form, his superb understanding of the capabilities of his instrument, and his talent for composing a beautiful melody, in particular his affinity for melodies that are similar to the operatic melodies he played at La Scala. These duets are challenging and would be acceptable material for talented high school and young college players. They contain adequate variety to hold the interest of both musicians and audiences.

## APPENDIX

### A DISCOGRAPHY OF THE CLARINET WORKS OF LUIGI BASSI

Recordings of the *Fantasia da Concerto su motivi del Rigoletto di G. Verdi*:

*Recordings with band accompaniment*

1. *Dragon's tongue*

Robert Spring, clarinet

Richard E. Strange, conductor

ASU Winds

Arrangement for clarinet and band by L. P. Laurendeau

Summit Records DCD 166, 1994

2. *The Bicentennial collection. Historic soloists. (Disc 3)*

United States Marine Band

Harold Marsh, clarinet

Recorded 1891-1965

Released by the United State Marine Band, Washington D. C. 1998

3. *Première rhapsodie*

Tokyo Kosei Wind Orchestra, Frederick Fennell, conductor

Guy Dangain, clarinet

Arranged for clarinet and band by Th. Dureau

Kosei Publishing Company KOCD-3313, 1990

4. *Guisanderie*

Musique de l'air de Paris, François-Xavier Bailleul and Claude Kesmaeder, conductors

Guy Dangain, clarinet

Corélia CC 895775, 1995

5. *Lawrence University Symphonic Band April 30, 2004*

Robert Levy, conductor

Fan Lei, clarinet

Lawrence University Conservatory of Music, 2004

6. *NCSA Wind and Brass Ensembles in Concert*

Frederick Bergstone or Vance Reger, conductor

Robert Listokin, clarinet

Held at the North Carolina School of the Arts, archival use only

*7. Concert Favorites*

Tidewater Winds, Sidney Berg, conductor

Unidentified soloist

Virginia Audio-Visual Services, Portsmouth, Virginia, 1998.

*Recordings with orchestral accompaniment*

*1. A Night at the Opera*

Orchester der Oper Zurich, Franz Welser-Möst, conductor

Sabine Meyer clarinet

Arrangement by Kurt Herrlinger

EMI Classics 7243 5 56137 2 1, 1996

*Recordings with piano accompaniment*

*1. The clarinet. Historical Recordings, vol. 1*

Caro Nome variation from Rigoletto

Manuel Gomez, clarinet

Unidentified pianist

Original recording 1898 by the Gramophone and Typewriter Ltd. GC 6030

Released on CD by Clarinet Classics CC 0005, 1993

*2. Sonatas for clarinet and piano*

Charles West, clarinet

Susan Grace, piano

Klavier Records KCD 11076, 1999

*3. Brava*

Seunghee Lee, clarinet

Arlene Shrut, piano

Summit Records DCD 276, 2000

*4. Clarinet brillante*

Caroline Hartig, clarinet

Claude Cymerman, piano

Centaur CRC 2572, 2002

*5. La Clarinette a l'opéra*

Alessandro Carbonare, clarinet

Andrea Dindo, piano

Harmonia Mundi France HMC 901 722, 2001

*6. Music for clarinet and piano*

Julian Bliss, clarinet

Julien Quentin, piano

New York EMI Classics 7243 5 85639 2 4, 2003



7. *Presenting Im Soo Lee*

Im Soo Lee, clarinet  
Roberta Garten, piano  
Summit Records DCD 235, 1999

8. *Clarinet Sings Verdi*

Alessandro Carbonare, clarinet  
Andrea Dindo, piano  
Agora AG 017.1, 1996

9. *Paraphrasen über Opern von Bellini und Verdi für Klarinette und Klavier*

Nikolaus Friedrich, clarinet  
Thomas Palm, piano  
Bayer BR 1001 31, 1993

10. *Opera fantasy. Karl Leister sings famous opera arias.*

Karl Leister, clarinet  
Mariko Hayashi, piano  
Camerata Tokyo 32 CM-15, 1986

11. *Les grands maitres de la clarinette, vol.1*

Louis Cahuzac, clarinet  
Unidentified pianist  
Originally recorded by Odéon  
Rereleased by LYS/Dante Publications LYS 366, 1998  
The time listed for this recording of Rigoletto (6:39) suggests that this is a partial performance of the work.

12. *Fantaisies et variations sur les grands airs d'opera. Faust, Carmen, Rigoletto, La traviata, Les puritains, Le barbier de Séville.*

Dominique Vidal, clarinet  
Ichiho Takishima, piano  
Paris Quantum QM 6944, 1993

13. *Encores*

Emma Johnson, clarinet  
Julius Drake, piano  
ASV DCA 800, 1993

14. *Ferdigietto*

Ferdinand Steiner, clarinet  
Michael Weingartmann, piano  
Classic Concert Records CCR 62032, 2006

14. *Concert fantasy on themes from Verdi's La Traviata*  
Guy Dangain, clarinet  
Jens Harald Bratlie, piano  
Simax PS 1016, 1982  
LP
15. *The Composer's Clarinet, vol. 2*  
Brian Schweickhardt, clarinet  
John Cobb, piano  
Coronet LPS 3116, 1983  
LP
16. *Klarinette und Klavier*  
Hamburg Telefunken 6. 428 21, 1981  
LP
17. *Opernfestival für Klarinette*  
Franz Klein, clarinet  
Pavel Gillilov, piano  
Vierson Aulos AUL 68 529, 1986  
LP
18. *Solos for Clarinet and Piano*  
Jerome Stowell, clarinet  
Dorothy Mayer, piano  
Audiophile AP-26 (1960-1969?)  
LP
19. *Allen Sigel, vol. 2*  
Allen Sigel, clarinet  
Unidentified pianist  
"Live in Concert"  
Cherry Hill, New Jersey Educational Music Service, 1983  
Cassette
20. *Library of Congress Music Division Concert*  
Charles Niedich, clarinet  
Elena Ivanina, piano  
Naumburg Award Winners recital  
2 sound tape reels, 1986

Recordings of the *Fantasia on Themes from Bellini's Opera I Puritani*:

*Recordings with piano accompaniment*

1. *Hot!*

Andrew Michael Simon, clarinet  
Jon Klibonoff, piano  
Musician's Showcase Recordings MS 1002, 1998

2. *Paraphrasen über Opern von Bellini und Verdi für Klarinette und Klavier*

Nikolaus Friedrich, clarinet  
Thomas Palm, piano  
Bayer BR 1001 31, 1993

3. *Classical Clarinet*

Fan Lei, clarinet  
Lydia Wong, piano  
China EICP, 2006

4. *Melodie dei Puritani*

Adolf Umbach, clarinet  
Unidentified pianist  
London, E. Berliner's Gramophone E 6001, 1898  
Housed at the Library of Congress, Washington D. C.  
7 in. disc, analog, between 66 and 72 rpm

*Recordings with Band Accompaniment*

1. *Mid-West International Band and Orchestra Clinic*

United States Air Force Band  
James M. Bankhead, conductor  
Unidentified soloist  
Arrangement for clarinet and band by William Santelmann  
Publisher: CA-MID-86-21 1986  
Cassette

Recordings of *Gran Duetto Concertato sopra motivi dell'opera La Sonnambula*:

1. *La Clarinette a l'Opéra*

Allesandro Carbonare, B-flat clarinet  
Gilbert Monier, E-flat clarinet  
Andrea Dindo, piano  
Harmonia Mundi France HMC 901 722, 2001

2. *I Fiati all'Opera. I Solisti della Scala.*

Fabrizio Meloni, B-flat clarinet

Deniz Zanchetta, E-flat clarinet  
Phillip Moll, piano  
Dad Records DAD 004 2, 2005

3. *Robert Marcellus Memorial Concert 23 October 2000*

Amilcare Chamber Ensemble  
Diane Cawein, clarinet  
Thomas Lestner, clarinet  
Shirley Trissell, piano  
Northwestern University  
Cassette

Recordings of *Divertimento di Stile Facile sopra motivi dell'opera Belisario*:

1. *Musiche da salotto per oboe e pianoforte*

Paolo Pollastri, oboe  
Michele Innocenti, piano  
Tactus TC 790401, 2000

Recordings of *Divertimento sopra motivi dell'Opera La Favorita di G. Donizetti*:

1. *Clarinet brillante II*

Caroline Hartig, clarinet  
Deborah Moriarty, piano  
Centaur CRC 2808, 2006

2. *Il Clarinetto all'opera*

Bernhard Röthlisberger, clarinet  
Simon Andres, piano  
Gallo CD-916, 1996

Recordings of *Fantasia on Airs from Verdi's Il Trovatore*:

1. *Clarinet Sings Verdi*

Alessandro Carbonare, clarinet  
Andrea Dindo, piano  
Agora AG 017. 1, 1996

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\_\_\_\_\_. *N. 4 trascrizioni a capriccio per due clarinetti sopra i migliori motivi dell'opera Faust*. Milan: F. Lucca, 1863.

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