

THE *LIRICHE DA CAMERA* OF FRANCESCO SANTOLIVIDO

DISSERTATION

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By

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ABSTRACT

Italian composer Francesco Santoliquido (b. 1883; d. 1971) wrote approximately twenty-six songs, or *Liriche da camera*, and numerous other compositions throughout the first three decades of the twentieth century. Santoliquido's songs are worthy of study; they are full of lyricism and infused with elements of "Debussian," "Straussian," and Arabic influences.

Santoliquido was born on August 6, 1883 in San Giorgio at Cremona, near Naples. He studied composition in Rome at Liceo di Santa Cecilia with Giacomo Setaccioli (b. 1868; d. 1925) and Stanislao Falchi (b. 1851; d. 1922). Four years after receiving his diploma in 1908, Santoliquido moved to Tunis, just as his career was beginning to gain momentum. He primarily resided in the village of Hammamet. In 1921, he returned to Italy, settling in Anacapri, where he remained until his death on August 26, 1971.

Francesco Santoliquido composed music in a number of genres. In addition to his songs, Santoliquido's musical output includes four operas, a mimmodramma (or ballet), several symphonies and orchestral suites, chamber music, and works for solo piano. Even with his limited popularity, Santoliquido's music was performed during his lifetime in cities from Zagreb to Manhattan. However, following the publication of his fascist writings in the late 1930's, the performances of his music declined dramatically.

Although the reasons for the scholarly neglect of Santoliquido's songs are not completely known, the two most contributing factors are location and politics. Undoubtedly his choice to reside in remote locations such as Hammamet and Anacapri coupled with his highly contested political writings contributed to his musical obscurity.

This study is limited to the solo vocal and piano *Liriche da camera* by Francesco Santoliquido, with the exception of those that have been lost. Those that are analyzed and translated include: *I canti della sera*, *I poemi del sole*, *Tre poesie perisane*, *Il poema della morte*, *Antica stampa italiana*, *Una lirica giapponese*, *Petites poèmes [sic] japonaise*, *Supremo sonno*, *Mélancholie*, and *I due poemi arabe*.

Dedicated to my mother, Kala Sue Bush
and my grandparents, Calvin W. and Lenice J. Waugh

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CHAPTER 1

INTRODUCTION

Italian composer Francesco Santoliquido (b. 1883; d. 1971) wrote numerous compositions throughout the first decades of the twentieth century. Although worthy of study, his works, especially vocal works, have been largely neglected. Santoliquido's songs are full of lyricism, infused with elements of "Debussian," "Straussian," and Arabic influences.

Santoliquido was born on August 6, 1883 in San Giorgio at Cremona, near Naples. He studied composition in Rome at Liceo di Santa Cecilia with Giacomo Setaccioli (b. 1868; d. 1925) and Stanislao Falchi (b. 1851; d. 1922). Four years after receiving his diploma in 1908, Santoliquido moved to the African country of Tunis, just as his career was beginning to gain momentum. He primarily resided in the village of Hammamet. He returned to Rome in 1921, but continued to spend substantial time in Africa. In 1927, Santoliquido began a concert society called "Les Amis de la Musique," in Hammamet, for the furtherance of music. He opened a music school under the auspices of the Society of Dante Alighieri called "Sezione Musicale G. Verdi," which later became a conservatory. In 1928, he was nominated to the Accademia di Santa

Cecilia. He then settled in Anacapri, where he remained until his death on August 26, 1971.

Francesco Santoliquido composed music in a number of genres. His output includes four operas, a mimmodramma (or ballet), several symphonies and orchestral suites, chamber music, works for solo piano, and approximately twenty-six songs.¹ In spite of his limited popularity, Santoliquido's music was performed in cities from Zagreb to Manhattan.² . However, following the publication of his fascist writings in the late 1930's, the performances of his music declined dramatically. Although the reasons for the scholarly neglect of Santoliquido's songs are not completely known, the two most contributing factors are location and politics. Undoubtedly his choice to reside in remote locations such as Hammamet and Anacapri coupled with his highly contested political writings contributed to his musical obscurity.

By relocating from Rome to Tunis, a third-world country, rather than another major European artistic center, the composer limited his involvement with the musical mainstream. In effect, this diminished his influence on the contemporary musical movements taking place in Italy. Consequently, he is considered a minor Italian composer of the period.

Santoliquido was politically ostracized after he became associated with fascism and racism in 1937 and 1938. During this period, it was not unusual for composers to align themselves with Mussolini's doctrines in order to be given larger stipends from the Italian government. Santoliquido demonstrated his allegiance to the fascist dictator by writing a series of controversial articles beginning late in 1937 and continuing for several

months into 1938. His article, “The Jewish Musical Bloodsucker,”³ published in *Il Tevere*, a widely read fascist daily,⁴ spurred the controversy in December 1937. In 1938, Santoliquido and A. F. della Porta began to spar in the Italian journal *Perseo* over the role of Jewish composers in “modern music,” particularly targeting Italian Jewish composer Alfredo Casella. After the publication of the articles, no compositions were attributed to Santoliquido. In this study, the fascist doctrines of the composer will not be discussed, as all of his compositions for voice and piano were written before 1937.

Compared to the significant Italian song composers of the early decades of the twentieth century, Francesco Santoliquido is considered a minor figure. Composers such as Pizzetti, Respighi, Malipiero, Castelnuovo-Tedesco, Gui and Zandonai are considered more significant composers of the period. This is in part because their works stylistically align with the modernization movement occurring at this time in Italy. The *New Grove Dictionary of Music and Musicians* states of the music of these composers:

The musical works that resulted from this ferment of new developments range from the archaic nobility of Pizzetti’s choral pieces and the picturesque orchestration of Respighi’s tone poems to Casella’s aggressively dissonant ‘second manner’ and Malipiero’s hauntingly idiosyncratic theatrical experiments. It becomes increasingly clear, with historical perspective, that Malipiero was the most original of these composers, for all his unevenness (Dallapiccola even called him ‘the most important personality that Italy has had since the death of Verdi’). Moreover, his close involvement with early Italian music, which bore musicological fruit in his complete edition of Monteverdi (1926–42) as well as influencing his style, is the most conspicuous example of that preoccupation with the remoter past which also affected other composers of the time. This growing awareness, thanks to the recent research of musicologists, that Italian music had once been far more versatile, and less dominated by a frankly popular opera

¹ Please refer to Appendix 1, “Musical Compositions of Francesco Santoliquido.”

² Georges Jean-Aubry, ed. *The Chesterian*. (London: J. & W. Chester, 1915-1961).

³ Francesco Santoliquido. “La piovra musical ebraica.” *Il Tevere*. (Rome: 15 December 1937).

⁴ Harvey Sachs. *Music in Fascist Italy*. (London: W.W. Norton & Co., 1987).

tradition, than it had become by the 19th century, was an important stimulus to the 'generazione dell'ottanta' in reacting against their immediate predecessors.⁵

This paper analyzes the solo vocal and piano songs of Santoliquido, placing them in a historical context with those of his influences and peers. This research presents materials to assist musicians in their understanding of these songs. Focus is placed on musical and textual analysis of the songs. The following categories form the basis for discussion of the text and music: poetic interpretation, musical analysis, rhythm and meter, texture, and performance directions.

This study is limited to Santoliquido's solo vocal and piano songs. All songs were accessed in United States libraries with the exception of the following: *La plus belle chanson*, *Un soir de reve*, *Antica primavera*, *Erinni*, and *Una nenia trentisca*. These songs were not available in United States or major European libraries. Additional searches with music dealers failed to produce these remaining compositions from early in the composer's career (1900-1908); these songs are referenced by title only. One additional song, *Meriggio d'estate*, has also been excluded, as it is scored for violin, piano, and voice, and is classified as chamber music, not a solo *lirica da camera*.

The neglect of Santoliquido's music by performers and scholars has resulted in limited literature and analysis about the composer and his works. Biographical information is available from the following sources: *The New Grove Dictionary of Music and Musicians*⁶, *Dizionario enciclopedico universale della musica e dei musicisti: le*

⁵ Stanley Sadie, ed. *The New Grove Dictionary of Music and Musicians*. New York: New Grove, 2001.

⁶ *Ibid.*, 260.

*biografie*⁷, *Baker's Biographical Dictionary of Musicians*⁸, and *Nuova Rivista Musicale Italiana*⁹.

Few works discuss the musical influences on Santoliquido. His 1909 study, *Il "Dopo-Wagner:" C. Debussy e R. Strauss*,¹⁰ is the most noteworthy source. This early literary work, published in Rome in 1909 (2nd. Edition, 1922), outlines the diametrically opposed characteristics of the musical phenomenons present after Wagner: harmonic impressionism, or the music of Claude Debussy, and the ultra-symphonic style, or the music of Richard Strauss.¹¹ In the book entitled *Musica italiana del primo novecento: La generazione dell'80*,¹² Guido Salvetti relates the musicological environment in which *Il Dopo-Wagner* was conceived.

The knowledge in Italy of *Salome* by Strauss in 1906, followed by *Pelléas et Mélisande* of Debussy, of *Ariane et Barbe-Bleue* of Paul Dukas and, in 1909, of *Boris* by Mussorgsky and of *Elektra* by Strauss provoked a gash of perspective in the music of present Europe, after a sort of devoted Wagnerian hypnosis, not of last, to the remarkable delay with which that experience had become accessible. The *Rivista Musicale Italiana* showed the effects of it immediately, with the articles of Luigi Torchi on *Salome*¹³, those of V. Tommasini and Pizzetti on Debussy¹⁴, and that of Pizzetti on *Ariane*¹⁵; a taste of the debate made their cultural events more alive than dead before *Elektra* (articles by Torrefranca,

⁷ Alberto Basso, ed. *Dizionario enciclopedico universale della musica e dei musicisti: le biografie*. Vol. 6. (Torino: UTET, 1985), 573.

⁸ *Baker's Biographical Dictionary of Musicians*. 8th ed. Rev. Nicolas Slonimsky. (New York: Macmillan, 1992), 1588.

⁹ "Notiziario" *Nuova Rivista Musicale Italiana*. Anno V, no. 6, November/December 1971. (Torino: Edizioni Rai Radiotelevisione Italiana, 1971), 1123.

¹⁰ Francesco Santoliquido. *Il "Dopo-Wagner:" C. Debussy e R. Strauss*. (Rome: W. Modes, 1909).

¹¹ *Ibid.*, 6.

¹² Salvetti, Guido. *Musica italiana del primo novecento: La generazione dell'80*. Fiamma Nicolodi, ed. (Florence: Leo S. Olschki, 1980), 46-47.

¹³ L. Torchi. "Salome di Riccardo Strauss." *Rivista Musicale Italiana*. Vol. XIV, no. 3. (Rome: Fratelli Bocca, 1907), 113-156.

¹⁴ V. Tommasini. "Claude Debussy e l'impressionismo nella musica." *Rivista Musicale Italiana*. Vol. XIV, no. 3. (Rome: Fratelli Bocca, 1907), 157-167; I. Pizzetti, *Pelléas et Mélisande*. " *Rivista Musicale Italiana*. Vol. XV, no. 2. . (Rome: Fratelli Bocca, 1908), 350-363.

¹⁵ I. Pizzetti. "Ariane et Barbebleue di Paul Dukas." *Rivista Musicale Italiana*. Vol. XV, no. 1. . (Rome: Fratelli Bocca, 1908), 73-112.

Tebaldini, A. Toni),¹⁶, to *Boris Gudnov* (article by D. Sincero)¹⁷ and *Rosenkavalier* (Torrefranca).¹⁸ To this revival of the greatest musical journal, the phenomenon was also accompanied in other periodicals: *La Nuova Musica* speaks also of Mussorgsky (Bonaventura), of Debussy (Pizzetti, Bertini), of *Elektra* (Pizzetti)¹⁹, while the interest of the Russians revealed itself also in the pages of the *Rassegna Internazionale di Musica* with an article by Parodi on *Prince Igor* by Borodin.²⁰ Nor did they lack the editorial initiative to continue from this authentic modernist mode, like the Italian translation of the guide to *Elektra*, prepared by Roese and Prüwer, or *Il Dopo-Wagner: C. Debussy and R. Strauss* by F. Santoliquido.²¹

In *Il Dopo-Wagner*, Santoliquido makes three major points. First, he discusses the general character of musical composition after Wagner, with particular attention paid to color, sonorities and symphonic architecture or structure. He indicates that harmonic impressionism (i.e., Claude Debussy) and ultra-symphonicism (i.e., Richard Strauss), are diametrically opposed; Wagner influenced both. Secondly, the harmonic impressionism of Debussy is discussed in detail, with emphasis on *Pelléas and Mélisande*. Finally, Santoliquido examines the music of Strauss, focusing on his symphonic tone poems,

¹⁶ F. Torrefranca. "Riccardo Strauss e l'Elektra." *Rivista Musicale Italiana*. Vol. XVI, no. 2. (Rome: Fratelli Bocca, 1909), 336-382; G. Tebaldini. "Telepatia musicale. A proposito dell'Elektra di Richard Strauss." *Rivista Musicale Italiana*. Vol. XVI, no. 2. (Rome: Fratelli Bocca, 1909), 400-412; G. Tebaldini. "Telepatia musicale? Sempre a proposito dell'Elettra di Richard Strauss." *Rivista Musicale Italiana*. Vol. XVI, no. 1. (Rome: Fratelli Bocca, 1909), 632-659; A. Toni. "L'Elettra." *Rivista Musicale Italiana*. Vol. XVI, no. 1. (Rome: Fratelli Bocca, 1909), 167-174.

¹⁷ D. Sincero. "Boris Godunov al teatro alla Scala di Milan." *Rivista Musicale Italiana*. Vol. XVI, no. 2. (Rome: Fratelli Bocca, 1909), 385-394.

¹⁸ F. Torrefranco. "Il Rosenkavalier di Richard Strauss." *Rivista Musicale Italiana*. Vol. XVIII, no. 1. (Rome: Fratelli Bocca, 1911), 147-179.

¹⁹ A. Bonaventura. "Mussorgski, La Nuova Musica." *Rivista Musicale Italiana*. Vol. XIV, no. 168. (Rome: Fratelli Bocca, 1909), 13-21; P. Bertini. "L'impressionismo musicale del Debussy, La Nuova Musica." *Rivista Musicale Italiana*. Vol. XIV, no. 166. (Rome: Fratelli Bocca, 1909), 5-27; I. Pizzetti. "Les italianismes nella musica, La Nuova Musica." *Rivista Musicale Italiana*. Vol. XIV, no. 158. (Rome: Fratelli Bocca, 1909), 23-25; I. Pizzetti. "Impressioni sull'Elettra." *Rivista Musicale Italiana*. Vol. XIV, no. 158. (Rome: Fratelli Bocca, 1909), 36-40.

²⁰ L. Parodi. "A. Borodine e il suo Prince Igor, Rassegna Internazionale di Musica." II, n. 7, p. 7-12.

²¹ O. Roese e J. Prüwer. "Richard Strauss, Elettra. Guide musicale attraverso l'opera." Trans. R. Stroppa Quaglia. (Berlin: 1909); F. Santoliquido. *Il "Dopo-Wagner: C. Debussy e R. Strauss"*. (Rome: W. Modes, 1909).

which he described as ultra-symphonic. These include: *Till Eulenspiegel*, *Also sprach Zarathustra*, *Don Quixote*, and *Heldenleben*, and the operas *Salome* and *Elektra*.²²

*The Chesterian*²³, a periodical published by J. & W. Chester, is an invaluable resource about Santoliquido's performances and reviews. The *Chesterian* also published an article by Santoliquido entitled, "Rhythm and Colour in Arab Folk-Music."²⁴ This article details his the Arabic influences. *Miniature Essays*²⁵, although a marketing tool of one of Santoliquido's main publishers, includes information about many of his works (from various genres). Additionally *Miniature Essays* includes an essay on the composer's life, background and works.

Finally, two articles written about the composer and his music are good sources of information about the composer's life. First, Walter A. Kramer's "A Lyric Voice in Italy's Musical Emancipation"²⁶ published in *Musical America* in January 1922, discusses the composer's use of lyricism in the various genres in which he wrote. Secondly, E.H.C. Oliphant discusses Santoliquido's songs in his article, "The Songs of Young Italy."²⁷

²² Francesco Santoliquido. *Il "Dopo-Wagner:" C. Debussy e R. Strauss*. (Rome: W. Modes, 1909), 5-6.

²³ Georges Jean-Aubry, ed. *The Chesterian*. (London: J. & W. Chester, 1915-1961).

²⁴ Francesco Santoliquido. "Rhythm and colour in Arab Folk Music." *The Chesterian*. No. 23. (London: J. & W. Chester, 1922), 202-205.

²⁵ Francesco Santoliquido. *Miniature Essay: Francesco Santoliquido*. (London: J. & W. Chester, 1925).

²⁶ Walter A. Kramer. "A Lyric Voice in Italy's Musical Emancipation." *Musical America*. Vol. 35, no. 11. (New York: The Musical America Co., 1922), 9.

²⁷ E.H.C. Oliphant. "The Songs of Young Italy." *The Musical Quarterly*. Vol. IX. (Oxford: Oxford University Press, 1923), 191-210.

CHAPTER 2

THE SONGS

Santoliquido's compositional career spanned approximately thirty-five years,²⁸ during which time he produced twenty-six songs. The songs incorporate elements of "Debussian" and "Straussian" qualities as well as Arabic influences.

The following study is in three parts. First, an introduction is given for each song or group of songs, including a basic history of the selection. Second, the text of each song is included in its original form and a poetic English translation. Finally, a structural and harmonic analysis is presented, in addition to any significant excerpts of thematic material.

Many of the songs are currently available from United States publishers. *I canti della sera*²⁹ and *Petits poemes japonais*³⁰ are published by Classical Vocal Reprints in New York. *I poemi del sole* is published by Recital Publications in Huntsville, Texas.³¹

²⁸ Refer to Appendix 1: The Compositions of Francesco Santoliquido.

²⁹ Francesco Santoliquido. *I canti della sera*. (New York: Classical Vocal Reprints.)

³⁰ Francesco Santoliquido. *Petits poemes japonais*. (New York: Classical Vocal Reprints.)

³¹ Francesco Santoliquido. *I poemi del sole*. (Huntsville, TX: Recital Publications, 1993.)

I CANTI DELLA SERA (THE SONGS OF EVENING)

INTRODUCTION

The songs and poetry of *I canti della sera*, or *The songs of evening*, were written by Francesco Santoliquido in 1908. As the title suggests, the poems are sketches of evening, evoking images of nature and love. His first set of songs reveal profound “sentimentality.”³² The songs were originally published by Ricordi, Milan, in 1912 and were republished in the 1990’s by Classical Vocal Reprints in New York.³³ A. Walter Kramer, in 1922, said of these songs “It is...a set of four, published together and separately, under the title “I canti della sera” and are settings of poems by Santoliquido. [They] may be recommended as among the finest of modern concert songs.”³⁴ The songs of *I canti della sera* are best suited to medium-high voice.

TEXT

No. 1, “L’assiuolo canta”

- 1 Vieni! Sul bosco splende serena
- 2 la notte dell’estate e l’assiuolo canta.
- 3 Vieni, ti voglio dir quel che non dissi mai.
- 4 E sul sentiero fioriscono le stelle, magici fiori.
- 5 noltriamoci insieme e là nel folto ti dirò

³² E.H.C. Oliphant. “The Songs of Italy.” Vol. IX. *The Musical Quarterly*. (Oxford: The Oxford University Press, 1923), 202.

³³ Glendower Jones of Classical Vocal Reprints said that *I canti della sera* does not have a copyright year. Instead, Classical Vocal Reprints republishes them as need arises.

³⁴ A. Walter Kramer. “A Lyric Voice In Italy’s Musical Emancipation.” *Musical America*. Vol. 35, no. 11. (New York: The Musical America Co., 1922), 9.

6 perchè piansi una triste sera che non c'eri.
 7 Un mistero c'invita,
 8 Odi: l'assuolo canta.

TRANSLATED TEXT

No. 1, "The Horned Owl Sings"

1 Come! On the woods shines clear
 2 the summer night and the horned owl sings.
 3 Come, I want to tell you all that I never said before.
 4 And on the path the stars bloom as magical flowers.
 5 Let us walk in together and there in the thick I will reveal to you
 6 why I cried one unhappy evening that you were not there.
 7 A mystery invites us in,
 8 Listen: the horned owl sings.

ANALYSIS

Structurally, the song is in binary form (AB) with a very brief return to previously heard material, which will hereto be indicated as a'. In the case of this selection, the form is ABa'. The form of "L'assuolo canta" and its tonal centers are as follows:

Section	Measure Numbers	Key signature
A	1-24	C Major
B	25-48	e-flat minor
a'	49-51	C Major

Table 2.1: Structure of "L'assuolo canta."

The tempo marking of *andantino modesto piuttosto mosso* (going with movement rather modest) seems to imply a tempo marking of quarter note equaling 66 to 68. The vocal line of “L’assiollo canta” is reflective of the natural inflection of the spoken text. Throughout the song, there are moments of arioso-like writing interspersed with recitative-like passages. The arioso passages are clearly delineated by their broken chordal sixteenth-note accompaniment.



Figure 2.1: “L’assiollo canta,” measures 1-2.

The recitative-like passages occur primarily in the B section, measures 25-30 and measures 38-45. They are marked by a more sparse, chordal texture in the accompaniment.



Figure 2.2: “L’assiollo canta,” measures 25-30.

Beginning with a *mezzo piano* (medium soft) dynamic in the accompaniment, Santoliquido requests the same dynamic when the voice enters, except that he adds *con semplicità* (with simplicity). The beginning dynamics in both the keyboard and the voice enhance the mood of one entering the woods at night. At *più lento* (more slow) in measure 25 the dynamic increases to *mezzo forte* (medium loud) to reflect a climatic moment in the music.

TEXT

No. 2, “Alba di luna sul bosco”

- 1 Guarda, la luna nasce tutta rossa
- 2 come una fiamma congelata nel cielo,
- 3 Lo stagno la riflette e l’acqua mossa dal vento
- 4 Par rabbrivire al gelo.
- 5 Che pace immensa, Il bosco addormentato,
- 6 si riflette nello stagno.

- 7 Quanto silenzio intorno!
 8 Dimmi: È un tramonto o un'alba per l'amor?

TRANSLATED TEXT

No. 2, "A Moon Dawn in the Woods"

- 1 Look, a fully red moon rises
 2 like a flame congealed in the sky,
 3 It is reflected in the pond's water that flickers from the wind
 4 as if shivering.
 5 What an immense peace, the sleepy woods,
 6 reflected in the pond.
 7 What silence around!
 8 Tell me: Is it a sunset or a dawn for love?

ANALYSIS

"Alba di luna sul bosco" is very similar structurally to the previous song, "L'assiuolo canta." In AB form, the key structure is as follows:

Section	Measure Numbers	Key signature
A	1-11	E Major
	12-21	g-sharp minor
B	22-38	E Major

Table 2.2: Structure of "Alba di luna bosco."

Section A, measures 1-21, is unified by a constant triplet figure in the bass whereas section B has a choral bass accompaniment.



FIGURE 2.3: “Alba di luna bosco,” measures 1-2.

FIGURE 2.4: “Alba di luna bosco,” measures 22-33.

The triplet accompaniment returns at the end of the song, measures 35-38, as a way of unifying the song.



FIGURE 2.5: “Alba di luna bosco,” measures 35-38.

This second selection of *I canti della sera* evokes images of the moon rising above a pond with water shimmering in the moonlight. This shimmering is echoed in the *mezzo piano* (medium soft) triplet figure in the piano. Measures 22-24, “che pace immensa,” are the most unique measures in the song, with a *secco-recitative* quality. These measures also have the most dynamic intensity, marked with *forte* (loud).



FIGURE 2.6: “Alba di luna bosco,” measures 22-24.

“Alba di luna sul bosco” has a tempo marking of *allegretto* (a little fast). It seems most natural with a metronome marking of 70-76. The constantly changing tempo that Santoliquido indicates should be strictly followed.

TEXT

No. 3, "Tristezza crepuscolare"

1 È la sera.
2 Dalla terra bagnata sale l'odore delle foglie morte.
3 È l'ora delle campane,
4 è l'ora in cui respiro il vano profumo d'un amore passato.
5 E sogno e piango
6 È la sera.
7 È la sera, una sera piena di campane,
8 una sera piena di profumi,
9 una sera piena di ricordi e di tristezze morte.
10 Piangete, piangete campane della sera,
11 Empite tutto il cielo di malinconia.
12 Ah! Piangete ancor...
13 Questa è l'ora dei ricordi,
14 è l'ora in cui l'antica flamma s'accende
15 nel cuore disperatamente e lo brucia
16 Campane.
17 Odore di foglie morte.
18 Tristezze dissepolti!

TRANSLATED TEXT

No. 3, "Twilight Sadness"

1 It is evening.
2 From the wet earth rises the scent of dead leaves.
3 It is time for the ringing bells,
4 it is for me the time to relive the emptiness of a bygone perfume of love.
5 And I dream and I cry.
6 It is evening.
7 It is evening, an evening full of bells
8 an evening full of perfumes,
9 an evening full of memories and bygone sadness,
10 Keep up your ringing cries, oh evening bells,
11 do fill-up all the melancholic sky.
12 Ah! You are still crying...
13 This is the time for remembering,
14 it is the hour in which the old flame lights up
15 in my heart in desperation and burns it!
16 Bells.

- 17 Scent of dead leaves.
18 Unearthed sadness!

ANALYSIS

“Tristezza crepuscolare” has a more complicated structure than the other songs in this set. The form consists of four phrases grouped into two larger sections A and B.

Section	Measure Numbers	Key signature
A	1-16	G-flat Major
B	17-28	E Major
	29-41	G-flat Major

Table 2.3: Structure of “Tristezza crepuscolare.”

The texture is primarily chordal, unified by a pedal point of D-flat, or the dominant of G-flat. It is present in its purest form in measures 1-5 and measures 39-41. The modulation throughout the song is reflected in the frequent changes of pedal points, meant to represent the lower, droning bells that are mentioned throughout the text.

CANTO

Lento e Triste

p

È la se - ra. Dal-la ter-ra ba -

Lento e Triste

p

-gna-ta sa-le l'o-do-re del-le fo-glie mor - te. È l'o-ra del-le cam -

-pa - ne, è l'o-ra in cui re - spi-ro il va - no pro -

cres.

FIGURE 2.7: “Tristezza crepuscolare,” measures 1-6.

Measures 17-28, or the B section, are in 6/8 time and have a markedly different texture, with a constant sixteenth-note accompaniment in the right hand of the piano. With the text “Piangete, piangete campane della sera,” it can be assumed that the accompaniment at the B section is meant to indicate the ringing, or pealing, of the bells in the text.



FIGURE 2.8: “Tristezza crepuscolare,” measures 17-20.

The tempo marking of *lento e triste* (sad and slow) implies a range of quarter note equals 50 to 54. This slow tempo enables the singer to easily handle the more syllabic portions of the text. As with the other songs in this set, Santoliquido is very specific with his tempo indications: measures 1-10, *Lento e triste*; measures 11-13, *più mosso* (more movement), with a *stentendo* (laboring) at measure 14; measure 15, *rallentando* (slowing); measure 17-28, *tranquillo, poco più mosso* (tranquil, with a little more motion); measures 29-38, *movendo* (moving); and measures 39 to 41, *assai lento* (very slow).

TEXT

No. 4, L'incontro

1 Non mi ricordo più quando noi c'incontrammo
2 la prima volta ma fu certo una lontana sera
3 tutta soffusa di pallide tristezze lungo un benigno mar!
4 A noi giungevano di lontano suoni di campane e di greggi
5 ed una pace strana ci veniva dal mare.
6 Questo rammento!
7 Cosa dicemmo quel giorno Lo rammentate?
8 In non ricordo più.
9 Ma che importa?
10 Oggi mi fiorisce in cuore la dolcezza appassita di quell'ora lontana.
11 E m'è dolce stringere nella mia
12 la vostra mano bianca
13 e parlarvi d'amor,
14 anch'oggi vengono di lontano suoni di campane e di greggi
15 e anch'oggi il mar come allora ci sorride lontano.
16 Ma oggi forse m'amate un poco,
17 non sorridete più.
18 Ah! La vostra mano trema.
19 Se oggi le belle labbra voi mi darete
20 Non scorderemo più questa dolce ora d'amor.

TRANSLATED TEXT

No. 4, The Meeting

1 I no longer remember when we met
2 the first time, but it certainly was a distant evening
3 totally imbued of unspeakable sadness by a benign sea!
4 Far from the sounds of bells and flocks reached us
5 along with an unexpected peace from the sea.
6 This I remember!
7 Do you remember what we said that day?
8 I no longer recall.
9 Does it even matter?
10 Today my heart flourishes with the sweet passion of that distant moment.
11 It is sweet, indeed, for me to press
12 your white hand into mine
13 and to speak to you of love,
14 as also today like then sounds of bells and flocks come from afar
15 with the sea again distantly smiling at us like then.

16 Yet today, you perhaps love me a little,
 17 You stopped smiling.
 18 Ah! Your hand trembles.
 19 Oh, if today you give me your beautiful lips
 20 We will never forget this sweet moment of love.

ANALYSIS

This final song of *I canti della sera* is the lengthiest and the most energetic of the four songs in the set. The text is also the most hopeful. The structure is once again AB form, however, it has the most complicated key structure of all the songs in *I canti della sera*.

Section	Measure Numbers	Key signature
A	1-15	A-flat Major
	16-25	b-flat minor
	26-44	B Major
B	49-70	C Major
	72-94	b-flat minor returning to A-flat Major

Table 2.4: Structure of “L’incontro.”

There are elements in this final song that are reminiscent of the earlier songs in the set. First, the accompaniment motif is identical to “L’assuolo canta” in bars in 1-8.



FIGURE 2.9: “L’incontro,” measures 1-2.

Secondly, measures 16-20 and periodically throughout the remainder of the song, there is a return to the triplet motive from “Alba di luna sul bosco.”



FIGURE 2.10: “L’incontro,” measures 16-17.

Finally, there is a low pedal point that anchors nearly every measure. Although these are not as stable as those in song number 3, “Tristezza crepuscolare,” they are more chromatic and written in the bass voice, rather than the alto voice as in the previous song.



FIGURE 2.11: “L’incontro,” measures 22-26.

“L’incontro” has the tempo marking of *andantino mosso con semplicità e spigliatezza* (andantino mosso with simplicity and ease), and a comfortable pace for this is 62-64 beats for the quarter note. The meter constantly changes, depending on the length of the phrase of text, between 2/4, 3/4, and 4/4.

The texture and the harmony are clearly related to the text, in that as the text becomes more passionate, the texture becomes denser and the harmonic language becomes more chromatic.



FIGURE 2.12: “L’incontro,” measure 23 to 24, “Questo rammento!”

con slancio
greg - gi e an - ch'og - gi
mar come al - lo - ra ci sor - ri - de lon - ta -
-no. Ma og - gi for - se m'a - ma - te un
f p

FIGURE 2.13: “L’incontro,” measure 62-68, “...e anch’oggi il mar come allora ci sorride lontano.”

I POEMI DEL SOLE
(THE POEMS OF THE SUN)

INTRODUCTION

The songs in *I poemi del sole*, or *Poems of the Sun*, were published shortly after *I canti della sera*. Written in 1910, they were initially published by Ricordi, Milan, in 1914 and then republished by Recital Publications of Huntsville, Texas, in 1993. Unlike *I canti della sera*, Santoliquido's first set of songs, *I poemi del sole* describe the sun and the beauty of Anacapri, his birthplace.³⁵ As with *I canti della sera*, the texts are also by the composer. The songs are for high voice and piano.

TEXT

No. 1, Un'ora di sole

1 Oh! bel Sole d'Anacapri, dolce e triste
2 per i clivi degli ulivi
3 Campanelle della sera,
4 case bianche al par di neve
5 Io vi porto nel cuore!
6 e vi penso con triste nostalgia.
7 O bei clivi, fioriti di rose selvaggie.
8 Oh! come il vostro fascino molle
9 e la vostra vaga tristezza m'avvincono!
10 Oh! bel Sole d'Anacapri, O Sole dolce
11 O fichi d'India addormentati!
12 o campanelle della sera!
13 Rose selvaggie!
14 O bel mare lontano!
15 Oggi io ripenso la vostra vaga malinconia.
16 Oh! bel Sole d'Anacapri,
17 io ti porto nel cor!

³⁵ Santoliquido, *Miniature Essays: Francesco Santoliquido*. London: J & W. Chester, 1925.

TRANSLATED TEXT

No. 1, An hour of sun

1 Oh! Beautiful Sun of Anacapri, sweet and sad
2 throughout slopes of olives
3 Blue bells of the evening,
4 houses as white as snow
5 I hold you in my heart!
6 While reminiscing about you I am fraught with nostalgia
7 Oh beautiful slopes covered with blooming roses.
8 How deeply your pervasive fascination
9 and your unspeakable sadness fascinate me!
10 Oh! Beautiful Sun of Anacapri, Oh sweet Sun
11 benumbing prickly pears!
12 Oh blue bells of evening!
13 Wild roses!
14 Oh beautifully distant sea!
15 Today I relive your immense melancholie!
16 Oh! Beautiful Sun of Anacapri,
17 It is you I carry in my heart!

ANALYSIS

In the form of ABa', "Un'ora di sole" is not as tonally clear as Santoliquido's earlier songs. The keys indicated below are "quickly referred to in most cases, and then departed from rather quickly."³⁶ In measures 1-6, the key is not firmly established, but rather, the piano part duplicates the voice part. It is not until measure 7 that a firmer tonal center is revealed. Measures 27-33 are much the same, with transitional material that is not firmly established in a tonal center. Finally, Santoliquido ends as he began, in the key of C major.

³⁶ Steven Makela. Email: Dec. 30, 2002, 12:42 pm.

Section	Measure Numbers	Key signature
A	1-6	(Unstable)
	7-17	C Major
	18-26	B Major
B	27-33	(Unstable)
	34-51	B-flat Major
	52-59	Transitional; ends in D-flat Major
a'	60-67	Cadences in C Major

Table 2.5: Structure of “Un’ ora di sole.”

Throughout, Santoliquido employs a rhythmic motive contrasting two beats against three beats between the piano and the voice. These rhythmic shifts should strictly be adhered to as they closely follow the rhythm of the language.



FIGURE 2.14: “Un’ora di sole,” measures 27-33.

With a tempo marking of *andantino* (a little walking) in “Un’ora di sole” approximately 70 beats to the quarter note is implied.

TEXT

No. 2, Riflessi (F. Santoliquido)

- 1 Oh! bei riflessi di Sole!
- 2 o bei riflessi gialli e rossi
- 3 che illuminare il giardino
- 4 come un immenso fuoco artificiale.
- 5 Inondate anche me di vostre calde fosforescenze d’or.
- 6 Io scorgo in voi miriadi di stelle,
- 7 Io scorgo in voi miriadi di faville,
- 8 Lucciole e perle, rubini e smeraldi!
- 9 Ed i miei occhi stanchi s’accecano ai vostri bagliori.
- 10 E la mia anima beve
- 11 ed il mio cor s’ubriaca
- 12 di luce e di colori!
- 13 Oh! bei riflessi di sole,

14 barbagli rossi di fiamme ardenti Splendete!
15 Ho bisogno di voi, Splendete!
16 Inondate il ruscello, la vasca del giardino,
17 Le foglie mattutine d'una pioggia d'or!

TRANSLATED TEXT

No. 2, Refections

1 Oh! Beautiful sun reflections!
2 Oh beautiful yellow and red reflections
3 that make the garden sparkle
4 like an immensely bright flame.
5 Flood me too indeed with your hot and gold phosphorescence.
6 I catch sight in you of myriads of stars,
7 I catch sight in you of myriads of sparks,
8 Fireflies and pearls, rubies and emeralds!
9 My tired eyes are blinded by your glow,
10 And my soul as well as my heart becomes inebriated
11 from lights and colors!
12 Oh! Beautiful reflections of the sun,
13 Dazzles reds of shining flames, your bright splendor!
14 I need you, and your bright splendor!
15 You inundate the brook,
16 the pool of the garden,
17 And the morning leaves with golden rain!

ANALYSIS

“Riflessi” is essentially in two parts; these parts comprise two distinct sections.

The keys and overall structure are indicated in Table 2.6.

Section	Measure Numbers	Key signature
A	1-25	E Major
	26-49	G Major
A'	50-60	D-flat Major
	61-77	Cadences in E Major

Table 2.6: Structure of “Riflessi.”

Measures 1-25, or the first part of A, include lines 1-5 of the poem, which are highly descriptive of reflections of the sun. The accompaniment is constant, unrelenting thirty-second notes that seem to shimmer.

The musical score for "Riflessi," measures 1-4, is presented in two systems. The first system shows the vocal line (CANTO) and the piano accompaniment (Pianoforte). The tempo is marked "Mozzo e gaio". The vocal line begins with "Oh! bei ri - fles - si di". The piano accompaniment features a staccato eighth-note figure on the second beat of each measure. The second system continues the vocal line with "So - - - lei" and "o bei ri -". The piano accompaniment continues with the same staccato pattern, ending with a "rit" marking and a fermata.

FIGURE 2.15: "Riflessi," measures 1-4.

The second half of A, in which the poem mentions stars, sparks and fireflies, shows the interval of a major second eighth note figure on the second beat of each measure. This pattern, highlighted in staccato, illustrates these sparkling qualities. After this small passage, the thirty-second notes return through measure 49.



FIGURE 2.16: "Riflessi," measures 26-33

Measures 50-60 are in D-flat major, while measures 61-72 are chromatic in nature. It is not until measure 72 that there is a firm cadence in E major.



FIGURE 2.17: “Riflessi,” measures 67-75.

With the tempo indication of *mosso e gaio* (moving and gay), it is suggested that the song should be performed at approximately 120 beats to the quarter note. Strict attention should be paid to the composer’s changing indications throughout the song. The thirty-second note accompaniment in the piano should be played in such a way as to reflect the glistening of the sun.

TEXT

No. 3, Nel giardino

- 1 Un’ora dolce passa sul giardino,
- 2 un’ora piena di silenzio e di pace,
- 3 tutta inondata dal profumo dei fiori.
- 4 La fontana si tace ed i viali son deserti,
- 5 inoltriamo: non c’è che il Sole.
- 6 Un sole giallo, che ci guarda e sorride,
- 7 e non ripeterà le parole divine,
- 8 che ci sussurreremo inebriati!

9 Ah! Vien! Sdiamoci qui....
10 un'ora dolce passa sul giardino.

TRANSLATED TEXT

No. 3, In the Garden

1 A sweet hour overtakes the garden,
2 an hour full of silence and peace,
3 totally inundated by the perfume of flowers.
4 The fountain is quiet and the paths deserted,
5 And further beyond, there is nothing but Sun.
6 A yellow sun, that looks upon us and smiles,
7 and which will not repeat the divine words,
8 that we shall whisper intoxicated!
9 Do come! Let us sit down here...
10 A sweet hour overtakes the garden.

ANALYSIS

As with the first song in *I poemi del sole*, this third song, “Nel giardino” is structurally in the ABA' form. Section A and section a' are in essence mirror opposites of one another harmonically, with section A moving from A major to A minor and section a' moving from A minor to C major. The 17 measures of the B section, much like parts of “Un'ora di sole,” are too unstable harmonically to firmly establish a tonal center.

Section	Measure Numbers	Key signature
A	1-20	C Major modulating to a minor
B	21-38	(Unstable)
a'	39-42	a minor returning to C Major

Table 2.7: Structure of “Nel giardino.”

Rhythmically, “Nel giardino” is unified by a sixteenth note accompaniment of ascending chords, or arpeggi, which is meant to create a tender quality, or ease.



FIGURE 2.18: “Nel giardino,” measures 1-4.

When the lovers stop to rest a single chord fills the measure, which is marked *col canto* (with the voice) implying a relaxation of the tempo for a moment of tenderness.



FIGURE 2.19: “Nel giardino,” measures 16-18.



FIGURE 2.20: “Nel giardino,” measures 29-31.

At no other point in the song does Santoliquido describe the action of the lovers better than in measures 39-42, or the a' section. The text of the song is exactly illustrated in the piano accompaniment with *dolce* (sweet) chordal figures.



FIGURE 2.21: “Nel giardino,” measures 39-42.

Santoliquido indicates that the song should be performed *semplice* (simply), implying easiness in the tempo. With the tempo equaling approximately 70 to the quarter note, this song has the simplicity that the composer intended. The *più vivo* (more lively) indicated in measure 21 should continue through measure 38, not slowing until the *più lento* (more slowly) indication in measure 39.

TEXT

No. 4, Sole d'autunno

- 1 Sole d'autunno! re delle tristezze,
- 2 palido nume delle foglie morte,
- 3 voglio cantar di te.
- 4 Le tue dolcezze meravigliose
- 5 e le tue fiamme smorte mi fioriscono in cuore.
- 6 Oh! fioriture di gigli rossi tra le felci!
- 7 Il folle ardore è in voi
- 8 delle capigliature che ho baciato ne' sogni!
- 9 Le corolle nel tuo lume si sfrondano
- 10 o sbiancato sole di morte,
- 11 Che fai pur fiorire
- 12 nel cuore di chi ha pianto nel passato
- 13 Una smania d'amare e di morire.
- 14 Sole d'autunno! re delle tristezze,
- 15 tragico nume delle cose morte...
- 16 come un malato nelle tue carezze
- 17 voglio avvivare le mie fiamme smorte!

18 Voglio accendere i sogni come fari,
19 Nel sangue dei crepuscoli autunnali.
20 Sole d'autunno!
21 Fiori solitari.
22 Dolci profumi!
23 Aurore trionfali!

TRANSLATED TEXT

No. 4, Autumn Sun

1 Autumn Sun! King of sadness!
2 pale god of the dead leaves,
3 I want to sing of you.
4 Of your marvelous sweetness
5 and of your pale flames blooming in my heart.
6 Oh! flowering red lilies between the ferns!
7 The same mad ardor is in you
8 as that of the locks I kissed in my dreams!
9 The corollas bleach in your light
10 Oh paled sun of death,
11 you still give rise
12 in the heart of he who cried in the past
13 an intense desire to love as well as die.
14 Sun of autumn! King of sadness
15 tragic god of the things that once were
16 like a sick one with your caresses
17 I want to bring back to life my dull flame!
18 I want the dreams to shine like lighthouses
19 In the bloody red autumn twilights.
20 Autumn Sun!
21 Solitary flowers.
22 Sweet perfumes!
23 Triumphant dawns!

ANALYSIS

“Sole d'autunno,” or “Sun of Autumn” is the most harmonically complex song of *I poemi del sole*. Overall in the key of D-flat, the song is primarily in three large

sections, the first two of which have two smaller sections. The keys and their measure numbers are indicated in the table below.

Section	Measure Numbers	Key signature
A	1-36	
a'	1-21	D-flat Major
a	22-36	V/D Major (mm. 22-26); D Major (mm. 27-36)
B	37-82	
b	37-63	A Major
a'	64-82	E Major to D-flat Major
c'	83-98	E Major returning to D-flat Major

Table 2.8: Structure of “Sole d’autunno.”

Several elements unify the song. First, there is a syncopated motive that is present whenever the texture of the accompaniment is thinner: measures 5-12, 22-29, 51-60, 79-80, and 91.



FIGURE 2.22: “Sole d’autunno,” measures 5-6.

Secondly, there is a recurring sighing motive that appears throughout the song in both the vocal part and the accompaniment. Its element, as is initially presented, is always descending. The sighing motive, coupled with the earlier syncopated element, reinforces the languid quality of this final song.



FIGURE 2.23: “Sole d’autunno,” measures 1-2.

As with *I canti della sera*, there is a return of the rhythmic motives from the earlier songs in the set. From “Un ' ora del sole,” Santoliquido incorporates triplets in the accompaniment.



FIGURE 2.24: “Sole d’autunno,” measures 42-43.

From “Riflessi,” broken chords accompany the singer, in much the same way as Figure 2.25.



FIGURE 2.25: “Sole d’autunno,” measures 34-36.

Finally, from “Nel giardino,” moments of quiet are indicated by moments of pseudo secco-recitative.



FIGURE 2.26: “Sole d’autunno,” measures 82-88.

The composer is very clear in his tempo indications, which should be strictly followed for the best dramatic interpretation of the song.

TRE POESIE PERSIANE (THREE PERSIAN POEMS)

INTRODUCTION

These three brief songs were written in 1914 by Santoliquido and published by A. Forlivesi & Co in Florence in 1920. In the book *Song: A Guide to Style and Literature*, Carol Kimball incorrectly states that they were first published in 1954.³⁷ Best suited for medium voice, these songs have been performed in recital by mezzo-soprano Denyce Graves. In addition, Sherrill Milnes recorded the first two songs of the set, “Quando le

domandai” and “Io me levai dal centro della terra,” on his CD entitled “Sherrill Milnes in Recital, Vol. 2.”³⁸

The *Tre poesie persiane* are settings of Persian, (or Middle Eastern) poets. E.H.C. Oliphant, in his article entitled “The Songs of Young Italy,” states:

It was in 1915, with the “Poesie persiane,” that Santoliquido put forward a claim to be reckoned among the great song-composers of Young Italy. The second and third numbers are particularly fine. The former, “Io mi levai dal centro dalla terra,” is a setting of one of Omae Khayyám’s less known quatrains, the one Englished by Fitzgerald as “Up from Earth’s center, through the seventh gate.” It is a masterly song, of sombre grandeur, superior to anything of the composer’s which had preceded it...³⁹

All of the poems are rubaiyats (or quatrains) conveying a single sustained thought. Rubaiyats are the cry of the soul longing to serve, surrender, sacrifice and submit to the Friend (or lover.) In the introduction to *Edward FitzGerald, Rubaiyat of Omar Khayyam: a critical edition*, Christopher Decker explains:

Some of the rubaiyat assure the Friend of service. Some of them are in the nature of supplication and others of adoration. Some are simply prayers which are still recited in times of stress, strain and strife - to ward off and avert disaster, trouble, catastrophe, trial or tribulation. Some of them serve as a code of life for the seeker treading on the path of sufism. Some of the poems serve as a sign for those lost in the labyrinth of sweet love. Some of them express grief at the separation from the Friend. Some of them reflect the feelings of a lover who, in his love for his Friend, is restless and uneasy. Some stress the importance of love, which alone matters as nothing else does. In short some are the voice of the soul and some are the voice of the heart and some are the voice of the dumb, inarticulate to many, but understood by a few.⁴⁰

³⁷ Carol Kimball, *Song: A Guide to Style and Literature*. (Seattle: Pst...Inc., 1996).

³⁸ Sherrill Milnes in Recital, Vol. 2. Video Artists International #1941, May 1998.

³⁹ Oliphant, 202.

⁴⁰ *Edward FitzGerald, Rubaiyat of Omar Khayyam : a critical edition*, edited by Christopher Decker. (Charlottesville : University Press of Virginia, 1997).

TEXT

I (Negi de Kamare)

- 1 Quando le domandai la causa della nostra lontananza, essa mi ripose: Te lo dirò.
- 2 Io sono il tuo occhio, e sono la tua anima
- 3 Perchè ti sorprendi se tu non mi vedi?
- 4 Dimmi: chi ha mai potuto vedere l'anima? Dimmi?

TRANSLATED TEXT

I

- 1 When I asked her the reason of our distance, She answered: I will tell you.
- 2 I am your eyes, and I am your soul
- 3 Why are you surprised if you do not see me?
- 4 Tell me: Who has ever been able to see a soul? Tell me?

ANALYSIS

As previously indicated, the songs in this set are quite short, therefore lower case letters are being used to designate the form of the song. Each of the structural sections of the song echo the three sentences of the poem.

Section	Measure Numbers	Key signature
a	1-8	A-flat Major
b	9-18	A-flat Major
Codetta	29-41	A-flat Major

Table 2.9: Structure of *Tre poesie persiane*, “I.”

As is true of many of Santoliquido's songs, there is a motive that is introduced in the opening bars of the piano accompaniment, which recurs throughout the song. In this case, however, this motive is never placed in the voice part, but is solely a unifying element for the accompaniment. The motive is indicative of a question being asked, with a descending major second, followed by a descending minor sixth, followed by an ascending triplet figure.



MUSIC EXAMPLE 2.27: *Tre poesie persiane*, “I,” measures 1-2.

The poem is by Persian poet Negi de Kamare, about who little is known.

TEXT

II (Omar Khayam)

- 1 Io mi levai dentro della Terra,
- 2 A traverso la settima porta, e m'assisi sul trono di Saturno.
- 3 E molti Enigmi divinai nel cammino.
- 4 Ma non l'Enigma della morte umana, ne quello del destino.

TRANSLATED TEXT

II

- 1 I rose from the center of the Earth,
- 2 Through seventh gate, and sat myself on the throne of Saturn.
- 3 And many Enigma's divined while getting there.
- 4 But could not reveal either the Enigma of human death or human destiny.

ANALYSIS

This small song is strophic in form, with three verses: the first and last in I (the tonic), the second in V (the dominant.)

Section	Measure Numbers	Key signature
a	1-12	C Major
a	13-21	G Major
a	22-31	C Major

Table 2.10: Structure of *Tre poesie persiane*, “II.”

Each verse begins with the same motive, which is as follows:



MUSIC EXAMPLE 2.28: *Tre poesie persiane*, “II,” measures 1-2.

After this opening motive, the verses differ slightly in accompaniment. They begin with the opening motive, followed by a florid pattern, and conclude with a series of chords.

The poem is by Persian poet and astronomer, Omar Khayyam (1048-1131).

Versions of the forms and verses used in a text entitled *Rubaiyat* existed in Persian literature before Khayyam, and only about 120 of the verses can be attributed to him with certainty. Khayyam is best known in literature as a result of Edward Fitzgerald's popular translation in 1859 of nearly 600 short four line poems the *Rubaiyat* (c. 1120).

Fitzgerald's entire translation is as follows:

XXXIV- Up from Earth's Centre through the Seventh Gate I rose,
 and on the Throne of Saturn sate;
 And many Knots unravel'd by the Road;
 But not the Master - knot of Human Fate.⁴¹

⁴¹ Edward FitzGerald, *Rubaiyat of Omar Khayyam : a critical edition*, edited by Christopher Decker. (Charlottesville : University Press of Virginia, 1997)

TEXT

III (Abu-Said)

- 1 Le domandai: A chi vuoi legare il tuo destino così bella?
- 2 Essa mi rispose: a me stessa, perchè sono l'unica!
- 3 Perchè sono l'amore, son l'amante e l'amata!
- 4 Perchè sono lo Specchio, la Bellezza e la visione!

TRANSLATED TEXT

III

- 1 I asked her: To whom would you like then to tie your destiny oh beautiful one?
- 2 She replied: to myself I am the only one!
- 3 I am love, lover, and the loved one!
- 4 I am the Mirror, the Beauty, and the Vision!

ANALYSIS

Section	Measure Numbers	Key signature
a	1-11	E Major
b	12-24	A Major
c	25-34	E Major

Table 2.11: Structure of *Tre poesie persiane*, “III.”

The song's motive of a broken chordal figure in sets of three in the accompaniment continues throughout the entire song, even in measure 18, when the time signature changes from 6/8 to 3/4.

IL POEMA DELLA MORTE (The Poem of the Dead)

INTRODUCTION

Il poema della morte was written in 1919 but not published until 1921 by G.E.P. Mignani in Florence. This song, which is not part of a larger set, is dedicated “To the Signorina Anna Mendicini-Pasetti.”⁴² E. H. C. Oliphant said of the song in 1923: “finely sombre [with] a breadth and a distinction the others [songs] lack.”⁴³ And from *Miniature Essays*, *Il poema della morte* is compared with Santoliquido’s other songs of the period: *Una lirica Giapponaise*, *Una Nenia Trecentesca*, and *Antica Stampa*.

Una lirica Giapponese is of a slightly different character, not more picturesque, but profoundly intimate. One might compare it to his three other vocal pieces, which are in somewhat the same style: *Antica Stampa Italiana*, *Una Nenia Trecentesca*, and *Il poëma della morte*, all of which however date from 1919. The last of these melodies of which the composer himself wrote the words, is of a slightly “Maeterlinckian” character, evoking a sinister pond on the banks of which no life could flourish.⁴⁴

The text of this song, written by Santoliquido, was originally written in both Italian and French, and could be performed in either language, under the titles of *Il poema della morte*, or *Le poème de la mort*. Only the Italian text is included below, as it is the original.

⁴² Francesco Santoliquido. *Il poema della morte*. (London: J & W Chester, 1926), 1.

⁴³ Oliphant, 202.

⁴⁴ *Miniature Essays*, 7.

TEXT

Il poema della morte (F. Santoliquido)

1 Lo stagno nero sotto un ciel basso e livido
2 riflette il vecchio castello triste.
3 Dei cipressi immobili come fantasmi
4 si specchian silenziosi nelle acque oscure.
5 Soltanto un gufo piange nel suo antro sinistro.
6 È il regno della morte!
7 Dicon che a notte, un fantasma di donna
8 appaja a volte sul castello in rovina,
9 e piangie suo lontano perduto amor!
10 Non una stella.
11 Non un fiore,
12 nel triste regno della morte.

TRANSLATED TEXT

Death's Poem

1 The black pond under a low and livid sky
2 Reflect the old, sad castel.
3 The motionless cypress trees, ghost-like
4 Are reflected in the cloudy water.
5 Only an owl cries in his sinister post.
6 Indeed, the reign of the death!
7 They say that at night, a ghost of a woman
8 appears at times in the ruins of the castel,
9 and cries for her long lost love!
10 Not a single star.
11 Not a single flower,
12 in death's sinister realm.

ANALYSIS

Section	Measure Numbers	Key signature
A	1-22	c minor
A'	23-34	c minor, modulating to C Major.
a' codetta	35-42	chromatic with the final cadence in C Major.

Table 2.12: Structure of *Il poema della morte*.

Written almost entirely with a chordal accompaniment, the song is primarily in Santoliquido's recitative-like style.

The image shows a musical score for the first four measures of 'Il poema della morte'. It features a vocal line (CANTO) and a piano accompaniment (PIANOFORTE). The tempo and mood are indicated as 'Lento, profondo e triste.' The lyrics are in Italian: 'La sta - gna se - ra nel soan ciel bas so e / L'è - rugg noie, aus su riel de fe.' The piano part is marked 'mp' (mezzo-piano). The score is written in a recitative-like style with a chordal accompaniment.

FIGURE 2.31: *Il poema della morte*, measures 1-4.

The tempo indication is *lento, profondo e triste* (slow, profound, and sad).

Throughout the song, the composer reinforces this with the additional indication of *cupo* (dark, deep), *lugubre* (lugubrious) and *con forza tragica* (with great tragedy.) Because

of these indications and the low tessitura, this song is best suited for low voices able to sustain the long, slow phrases.

ANTICA STAMPA ITALIANA

INTRODUCTION

Written in 1919, *Antica stampa italiana* is set to a poem by an unknown poet of the thirteenth century. Like *Il poema della morte*, *Antica stampa italiana* was also originally published by G.E.P. Mignani in Florence in 1921, and republished by J. & W. Chester in London later that same year.⁴⁵

TEXT

Antica Stampa Italiana

- 1 Tapina me, ch'amava uno spar viero:
- 2 amaval tanto ch'ione moria!
- 3 A lo richiamo ben m'era manero,
- 4 et unque troppo pascere no'l dovia.
- 5 Or è montato e salito sì altero,
- 6 assai più alto che far non solia;
- 7 ed è assiso dentro auno verzero:
- 8 un'altra donna lo tene in balia.
- 9 Isparvier mio, che io t'avea nodrito!
- 10 So naglio d'oro ti facea portate,
- 11 perchè dell'uccellar fosse più ardito;
- 12 or se' salito sì come lo mare,
- 13 ed ha'rotti li geti, e se' fuggito.

⁴⁵ Although there is no date indicated on the J. & W. Chester publication, the date of publication can be ascertained from the *Chesterian*, the publication of the J. & W. Chester music house. The summer edition (June through September) of 1921 states on page 2 that the "New works by Francesco Santoliquido" that will "be published shortly" include *Una Lirica Giapponese* and *Antica stampa italiana*. The next issue of the *Chesterian*, published in September 1921, indicates these new works have "just been published" by J. & W. Chester.

TRANSLATED TEXT

From An Old Italian Print

- 1 Wretched me, who used to love a sparrow-hawk:
- 2 I loved it so much to the point of dying for it!
- 3 At my calling it promptly was there,
- 4 and never should I have fed it too much.
- 5 So it rose promptly soaring up above
- 6 Ever so high as it never did before;
- 7 And it now rests inside a garden;
- 8 Another woman holds it in her sway.
- 9 My sparrow hawk whom I've so long nourished!
- 10 Golden bells I had you bear
- 11 So as to make you a hunting master;
- 12 You've now grown as big as the sea,
- 13 You've broken the ties, and have escaped.

ANALYSIS

The formal structure of this song is in two parts, aa'.

Section	Measure Numbers	Key signature
a	1-20	B-flat mixolydian
a'	20-29	B-flat mixolydian

Table 2.13: Structure of *Antica stampa italiana*.

The key signature is more difficult to delineate. Although it is always in transition, it has a mixolydian quality to the sound. Santoliquido uses this modal quality to underscore the thirteenth century heritage of the poem.



FIGURE 2.32: *Antica stampa italiana*, measures 1-2 (showing mixolydian mode.)



FIGURE 2.33: *Antica stampa italiana*, measures 28-29 (final cadence in mixolydian mode.)



FIGURE 2.34: *Antica stampa italiana*, measures 7-8. Recurring motive.

UNA LIRICA GIAPPONESE
(A Japanese Lyric)

INTRODUCTION

Una lirica giapponese was written by Francesco Santoliquido in 1921. The text is by French poet G. Jean-Aubry. Miniature Essays says of the song:

Una lirica giapponese is of a slightly different character [than *Petits poèmes* [sic] *Japonais*.] [It is] not more picturesque, but profoundly intimate. The accompaniment of *Una lirica giapponese*, although perfectly simple, is of an extremely refined and charming harmony: it is one of the best pages of the composer from a purely musical point of view. The poet there sings of his desire to hide himself amid the mountains in order to dream there in peace and his love...Love is sung of in an elevated and pure manner without a trace of sensuality.⁴⁶

TEXT

UNA LIRICA GIAPPONESE
(G. Jean-Aubry)

- 1 Vain fut le rêve dans lequel
- 2 j'ai cru que nous nous rencontrions.
- 3 Rêveillé, je me retrouve
- 4 dans les ténèbres de la réalité.
- 5 Si j'essaye d'espérer ou de donner libre
- 6 cours à des sombres pensées,
- 7 véritablement, pour mon cœur,
- 8 il n'est pas de soulagement
- 9 Oh! laisse-moi fixer ma demeure au profond des montagnes lointaines,
- 10 et plus profondément encore dans leurs profondeurs plus lointaines
- 11 Où, insensible aux regards des hommes,
- 12 je puisse penser à mon amour.

⁴⁶ *Miniature Essays*, 7-8.

TRANSLATED TEXT

A Japanese Song

1 Useless was the dream in which
2 I believed that we would meet each other.
3 Awakened, I found myself
4 in the shadows of reality.
5 If I try to hope or to give free
6 rein to the sombre thoughts
7 truly, for my heart,
8 it is not relief
9 Oh! allow me to share at the depths of the distant mountains,
10 And more deeply in their depths more distant
11 Where unfeeling of the look of men,
12 I can think of my love.
13

ANALYSIS

The structural analysis of *Una lirica giapponese* is as follows.

Section	Measure Numbers
A	1-18
B	19-35
A'	36-53
a' (codetta)	54-64

Table 2.14: Structure of *Una lirica giapponese*.

There is no tonal center in *Una lirica giapponese*. Instead, Santoliquido uses the Debussian technique of planing tertian chords. By definition, this technique uses parallel chords that move either up or down without harmonic function. Several examples of this

can be found in *Una lirica giapponese*. First, measures 6-10 have almost completely parallel chords in the bass line that move seemingly without harmonic function.



FIGURE 2.35: *Una lirica giapponese*, measures 5-13.

A clearer demonstration of planing tertian chords can be found in measures 54 and 55 with an exact repetition in measures 56-57. In these examples, the chords c-minor 6/4, g-minor 6/4 and G-major 6/4, instead of functioning as 6/4 chords, function as blocks of sound.



FIGURE 2.36: *Una lirica giapponese*, measures 56-57.



FIGURE 2.37: *Una lirica giapponese*, measures 62-64.

Santoliquido indicates that *Una lirica Giapponaise* should be performed *andantino misterioso* (at a walking tempo and mysterious), although one should be cautioned against too slow of a tempo. A quarter note equaling approximately 75 gives the performers the ability to make rubato while still allowing the song to maintain its *andantino* quality.

PETITS POÈMES [sic] JAPONAIS
(SMALL JAPANESE POEMS)

INTRODUCTION

Santoliquido's *Petits poèmes* [sic] *japonais* were written in 1919 and published the same year by M. Durazzano in Tunis. Two subsequent publications have ensued: 1920 by A. Forlivesi in Florence and in the 1990's by Classical Vocal Reprints in New York. The songs are best suited for medium voice.

Oliphant described the songs as follows:

These are of a different stamp [than the *Poesie persiane*.] The greater freedom of tonality shows the composer to have been brought under the influence of the school of Debussy. Had he come straight to this from his earlier songs, I should have deemed the influence all for good; but, coming after the set from the Persian poets, I feel that the composer has given up as much as he has gained. We lose a wealth of melody, of dramatic feeling, and of passionate utterance, and gain a slightness, a daintiness, a delicacy particularly fitting in the poems. The set may be less attractive than the Persian poems; but musically it is equally interesting, and the composer is justified, since he has found a fitting medium for the verse. The most original of the three songs is the last, a very fine number; but by far the best is the first, which has about it less of the East perhaps than either of the others. All the songs of the set are very short and are as sketchy and as impressionistic as Japanese drawings.⁴⁷

Miniature Essays says of the songs:

The ancient empire of Nippon has also attracted the composer. It is on the Tankas of the 8th century that are written his *Petits poèmes* [sic] *japonais*, charming and brilliant versions of rain, springtime and of snow.⁴⁸

Each poem is by Yamabe no akahito, a Japanese poet who lived from 724 to 756.

Although little is known of him, he seems to have served as a court poet, accompanying the emperor on visits to Yoshino and Ki, composing poems to commemorate these

⁴⁷ Oliphant, 202.

⁴⁸ *Miniature Essays*, 7.

travels. His surviving poems number fifty in total and can all be found in the *Man'yôshû*, or the *Collection of Ten Thousand Leaves*.

This volume is considered the first important imperial anthology of Japanese poetry, containing 4,516 poems and compiled at the end of the eighth century. Poems from this anthology sometimes appear on *ukiyo-e* prints. Modern editions of the *Man'yôshû* contain a total of 4,536 *waka* (Japanese poems), four Chinese poems and twenty-two passages of Chinese prose, organized into twenty books. Its poetry is fresh, direct and free of the complex word play, allusions and restrictive rules which came to dominate later *waka*. The exact circumstances of its compilation remain shrouded in early Japanese history. The collection displays a wider range of types of *waka* than is the case for later collections. There are 265 *nagauta* (long poems), 4,207 *tanka* (short poems) and a handful of poems in other formats. After the *Man'yôshû*, the *tanka* was to dominate Japanese poetry until the development of the *renga* 'linked verse' in the twelfth century.

The three Akahito poems used by Santoliquido are *tanka*. These can be defined as a standard verse of five lines and thirty-one syllables, arranged in lines of 5-7-5-7-7 syllables, which, along with the *haiku*, constitute one of the two major historical forms of Japanese poetry. Most *tanka* employ two poetic images, one of nature and another of personal reflection or meditation.⁴⁹

⁴⁹ <http://www.shef.ac.uk/japan2001/manyoshu.shtml>. "2001 Waka for Japan 2001" 1/26/03.

TEXT

I Akahito (724-756)

- 1 Tombe doucement, o toi pluie du printemps,
- 2 et n'éparpille pas les fleurs des cerisiers
- 3 avant que je les aie vues

TRANSLATED TEXT

I

- 1 Fall gently, oh you rain of spring time
- 2 and do not scatter the blossoms of the cherry trees
- 3 before I have seen them

ANALYSIS

The songs in *Petits poèmes [sic] japonais* are brief, the longest being the first, with 23 measures. The song is in three basic parts: a piano introduction of six measures, the entrance of the voice in measures 7-19, and finally the final cadential material for piano alone, measures 20-23.

Section	Measure Numbers	Key signature
Intro	1-6	a-flat minor
a	7-19	a-flat minor
Cadential material	20-23	a-flat minor

Table 2.15: Structure of *Petits poèmes [sic] japonais*, “I.”

There are two significant figures that occur in every measure throughout the song that assist in painting the picture of this poem. First, the treble clef contains a constant quarter note figure, which the composer indicated should be played staccato.



FIGURE 2.38: *Petits poèmes [sic] japonais*, “I,” measures 1-2, treble clef only.

The second figure, also occurring in every measure, is in the bass clef. This figure is a half note in the bass with a rest and three staccato eighth notes in the tenor.



FIGURE 2.39: *Petits poèmes [sic] japonais*, “I,” measures 1-2, bass clef only.

Santoliquido indicates a tempo marking of *allegretto moderato* (moderately fast). The song seems to work well with the quarter note equaling approximately 110 beats per minute, which keeps it moving briskly.

TEXT

II Akahito (724-756)

- 1 Quand je suis sorti sur la lande,
- 2 où la brume s'élevait le rossignol chanta.
- 3 Le printemps, semble-t-il est venu.

TRANSLATED TEXT

- #### II
- 1 When I went out on the moor,
 - 2 as the mist was rising the nightingale sang.
 - 3 Spring, it has come.

ANALYSIS

Due to its brevity and impressionistic style, it is impossible to determine a precise tonal center for this second song. The song is written in two main parts: a three measure piano introduction is followed by two additional phrases, which mirror the phrase structure of the text. The musical structure is as follows.

Section	Measure Numbers
Intro	1-3
A	4-11
b	12-17

Table 2.16: Structure of *Petits poèmes [sic] japonais*, “II.”

The texture of this song (and the next) is sparse, with moments of complete silence in the accompaniment. The soprano line of the piano doubles the voice line in all but two measures of the song.



FIGURE 2.40: *Petits poèmes[sic] japonais*, “II,” measures 8-9.

The text of “le rossignol chanta” is illustrated in the accompaniment as follows:



FIGURE 2.41: *Petits poèmes japonais*, “II,” measures 10-11.

The tempo of this song seems to work well when the quarter note equals 68 to 72 beats per minute. One should be advised against a tempo too fast in light of the tempo indication of *assai lento* (very slow) written by the composer.

TEXT

III

Poet: Akahito (724-756)

- 1 Sur les fleurs du prenier
- 2 épaisse tombe la neige.
- 3 J'ai voulu la ramasser pour te la montrer
- 4 Mais elle a fondu dans mes mains.

TRANSLATED TEXT

III

- 1 On the blossoms of the plum tree
- 2 thick falls the snow.
- 3 I wanted to gather it to show it to you
- 4 But it melted in my hands.

ANALYSIS

As with the previous song, the impressionistic style clouds the tonal center. The structure is indicated in the table below, 2.17.

Section	Measure Numbers
Intro	1-4
a	5-10
Cadential material	11-21

Table 2.17: Structure of *Petits poèmes [sic] japonais*, “III.”

The sparse texture of this third song is shown in two elements that recur throughout. The first is introduced in the opening two measures and is in two parts. These two measures recur later in the song in the same key.



FIGURE 2.42: *Petits poèmes [sic] japonais*, “III,” measures 1-2.

Finally, there is also a chordal figure on top of which the *parlando* vocal part rests.



FIGURE 2.43: *Petits poèmes [sic] japonais*, “III,” measures 5-6.

SUPREMO SONNO (SUPREME DREAM)

INTRODUCTION

Written in 1921, *Supremo sonno* is dedicated to the one of the two directors of the publishing house of Casa Ricordi in Milan, Comm. Carlo Clausetti. The same firm published the song in 1923. As is generally true of Santoliquido’s songs, the poetry is written by the composer.

TEXT

Supremo sonno (F. Santoliquido)

- 1 Si schiudono le rose ne’rosai, l’aura è serena.
- 2 Il lago sfiora appena la barca che ci porta donde mai tornò mortale.
- 3 Guarda: ti cinge d’una gran carezza il bianco sole:
- 4 porta odor di viole sui nostri volti la benigna brezza.
- 5 L’ora è fatale.
- 6 Laggiù, laggiù sulla nebbiosa riva che il lago inarca
- 7 ci porterà la barca: laggiù tra’ fior, come una stanca diva, t’assopirai.
- 8 Io ti starò vicino, e nell’estremo bacio, o sopita, ti struggerò la vita.
- 9 Nessun ci desterà da quel supremo sonno, giammai!

TRANSLATED TEXT

Supreme Rest

- 1 The roses bloom in the rose gardens, the breeze is clear.
- 2 The lake barely brushes the boat that brought you to whence a human never returned .
- 3 Consider: A white sun surrounds you with a big caress:
- 4 A benign breeze brings the perfume of violets on to our faces.
- 5 Timing is critical.
- 6 Down below, right on the foggy shore as the lake bends
- 7 The boat will take us: down there between the flowers, like a spent divinity you'll grow drowsy.
- 8 I will stick by you, and in the supreme kiss, my sleeping one, I will take your life.
- 9 No one will wake us up from that last rest, never, ever!

ANALYSIS

Supremo sonno is in rounded binary form, with an A and B section, followed by a return of some of the A material and a coda.

Section	Measure Numbers	Key signature
A:	1-13	E-flat Major, modulating to C Major and A-flat Major
B (b)	14-23	D Major modulating to E-flat Major
B (a)	24-28	Modulates to A-flat Major
Coda	29-33	Returns to E-flat Major

Table 2.18: Structure of *Supremo sonno*.

The motivic element that unifies this song is syncopation formed by an eighth note followed by a quarter and another eighth, all of which are indicated as staccato.



FIGURE 2.44: *Supremo sonno*, measures 1-2.

In *Supremo sonno*, Santoliquido returns to the recitative-like writing that he incorporated into his earlier song compositions.

FIGURE 2.45: *Supremo sonno*, measures 3-6.

The tempo is indicated as *andante senza lentezza* (andante without slowing). The tempo 68 to the quarter note is most appropriate for clarity in text.

MÉLANCOLIE
(MELANCHOLY)

INTRODUCTION

Written in 1931 by Francesco Santoliquido, *Mélancolie* is set to a poem by Pierre Louÿs. Published by Ricordi in Milan in 1931 and then republished in subsequent years, this song is sometimes listed with an Italian title, *Melancholia*.

TEXT

Mélancolie
(Pierre Louÿs)

- 1 Je frissonne; la nuit est fraîche et la forêt toute mouillée.
- 2 Pourquoi tu m'as conduite ici?
- 3 Mon grand lit n'est il pas plus doux que cette mousse semée de pierres?
- 4 Ma robe à fleurs aura des taches de verdure;
- 5 Mes cheveux seront mêlés de brindilles;
- 6 Mon coude, regarde mon coude, comme il est déjà souillé de terre humide.
- 7 Autrefois pourtant je suivais dans le bois celui.
- 8 Ah! laisse-moi quelque temps.
- 9 Je suis triste, ce soir.
- 10 Laisse-moi sans parler, la main sur les yeux.
- 11 En vérité, ne peux-tu attendre!
- 12 Sommes-nous des bêtes brutes pour nous prendre ainsi?
- 13 Laisse-moi.
- 14 Tu n'ouvriras ni mes genoux ni mes lèvres.
- 15 Mes yeux même, de peur de pleurer, de ferment.

TRANSLATED TEXT

Melancholy

- 1 I shiver; the night is cool and the forest all wet.
- 2 Why did you lead me here?
- 3 My large bed is it not more soft than this moss scattered among stones?
- 4 My flowered dress will have grass stains;
- 10 My hair will be muddled with twigs;
- 11 My elbow, look at my elbow, how it is already soiled with damp earth.
- 12 Nevertheless formerly I would follow this one into the woods.
- 13 Ah! Permit me some time.
- 14 I am sad, this evening.
- 15 Leave me without speaking, hand over your eyes.
- 16 In truth, you cannot wait!
- 17 Are we raw animals to take one another in this way?
- 18 Leave me.
- 19 You will open neither my knees or my lips.
- 20 Even my eyes, from fear of crying, are closed.

ANALYSIS

The structural analysis of *Mélancolie* is as follows.

Section	Measure Numbers	Key signature
A	1-20	e-flat minor (mm 1-11), E-flat major, with an added 6th (C) at measure 12-20
B	21-32	E-flat Major
A'	33-43	e-flat minor at mm. 33, but shifting to G-flat Major in the final cadence

Table 2.19: Structure of *Mélancolie*.

Dr. Steven Makela says of the analysis of *Mélancolie*:

The piece begins with what could be either an e-flat minor 7th chord (Eb-Gb-Bb-Db) or a G-flat major chord with an added 6th (Gb-Bb-Db-Eb). In the beginning of the piece, the Eb seems to function as a pedal point, which gives it more of an impression of Eb minor than Gb major, and the melody descends to Eb in measure 8, which would support Eb minor as the key. However, at the end of the piece, the final chord seems to be very clearly scored as a Gb major chord with an added 6th, even though the Eb is once again serving as a pedal point.⁵⁰



FIGURE 2.46: *Mélancolie*, measures 1-3. E-flat pedal point at beginning.



FIGURE 2.47: *Mélancolie*, measures 42-43. E-flat pedal point at final cadence.

⁵⁰ Email from Dr. Steven Makela to the author Saturday, May 3, 2003.

As with many of his other selections, *Mélancolie* is written with speech rhythms in mind, resulting in recitative-like passages. The piano part provides a steady anchor for rhythmic vitality in the vocal line.



FIGURE 2.48: *Mélancolie*, measures 12-14.

DUE POESIE ARABE (TWO ARAB POEMS)

INTRODUCTION

Published in 1939 by Ricordi, *Due poesie arabe* were the last of Santoliquido's songs that were published. They are settings of anonymous 10th century Spanish Moorish texts, which were translated into French by Franz Toussaint (1879-1955) in his collection of poetry entitled *Le jardin des caresses*. Santoliquido himself translated into Italian the two poems that he chose to set to music.

TEXT

No. 1, I giardini di Ualàta (Franz Toussaint, Trans. by F. Santoliquido)

- 1 Quando la luna sarà alta nel cielo
- 2 io vi parlerò dei giardino di Ualàta.

3 In attesa che Moktar versi l'acqua nelle nostre tazze e stimoli i musici.
 4 Tu dici che la luna è alta nel ciel?
 5 Ebben, io vi parlerò dei giardini di Ualàta!
 6 Sono al di là del mare, nell'Alcazair,
 7 il paese delle sete.
 8 Come voi posate un fiore tra due seni di donna
 9 così il Signore ha posato quei giardini tra le sue colline di Mzara.
 10 Dei ruscelli melodiosi le percorrono
 11 Delle belle fanciulle vi passeggiano,
 12 e i loro seni hanno la forma dei granati.
 13 Bisogna andare a sedere in quei giardini
 14 quando l'amore sta dentro al nostro cuore
 15 come la luna risplende in mezzo al ciel.
 16 Una notte che l'amore era dentro al mio cuore
 17 ho respirato i profumi dei giardini di Ualàta!
 18 O ricordi! O nostalgie!
 19 Essa mi diceva:
 20 "m'hai condotta lontano dalla mia casa."
 21 Ed ora sono contro te come una gazzella domata.
 22 L'acqua dei tuoi baci aumenta la mia sete
 23 Amore implacabile!
 24 S'udiva soltanto il mormorio della brezza.
 25 Io sedevo silenzioso accanto a lei
 26 sulla sabbia inargentata dalla luna.

TRANSLATED TEXT

No. 1, The Gardens of Oualata

1 When the moon will be high in the heavens
 2 I will speak to you about the garden of Ualàta.
 3 While waiting for that Moktar to fill our cups with water and inspire the
 musicians,
 4 You claim that the moon is high in the sky?
 5 Well then, I will speak to you of the gardens of Ualàta
 6 They are beyond the sea, in the Alcazair,
 7 the country of silk.
 8 Like you place a flower between a woman's breasts
 9 so the Lord located those gardens between the Mzara hills.
 10 They are criss - crossed by melodious brooks
 11 Beautiful girls are strolling around them
 12 And their bosoms resemble garnets.
 13 One must rest in those gardens
 14 When love besieges our hearts

15 Like the moon shined in middle of the sky!
 16 One night that love had invaded my heart
 17 I breathed the perfumes of the gardens of Ualàta
 18 Oh memories! Oh nostalgia!
 19 She said to me:
 20 “You have led me a long way from my house.”
 21 And now I am against you like a dominated gazelle
 22 The wetness of your kisses adds to my thirst
 23 Implacable love!
 24 Barely perceptible were the lonely murmurs of the breeze
 25 As I sat silently nearby next to her
 26 On the sand made silvery by the moon.

ANALYSIS

The structure of “I giardini di Ualàta” is as follows.

Section	Measure Numbers	Key signature
A	1-16	e minor
B	17-27	A-flat Major
A'	28-35	e-flat minor
B'	36-41	Indeterminate
A''	48-57	e Minor
B''	58-67	Indeterminate
a' (codetta)	68-74	G Major

Table 2.20: Structure of “I giardini di Ualàta.”

The structure of the song “I giardini di Ualàta” is binary and almost like a strophic song in form with both an A and a B sections within each verse. These three “verse-like” structures are followed by a brief codetta in G-major.

As in the earlier songs, there is a great deal of textual change from recitative to arioso throughout the song.



FIGURE 2.49: “I giardini di Ualàta,” measures 6-8.

Note that the first two measures are recitative-like in quality, with the text primarily set on one pitch (as Santoliquido described Arabic music⁵¹) while the final two measures have a more distinct melody.

Two melodic elements in the piano unify “I giardini di Ualàta.” The first is the eighth-note triplet pattern in the piano accompaniment repeated throughout most of the song.

⁵¹ Francesco Santoliquido. “Rhythm and Colour in Arab Folk-Music.” *The Chesterian*. Issue no. 23. London: J. & W. Chester, 1922), 202-205.



FIGURE 2.50: “I giardini di Ualàta,” measures 1-2.

The second is a syncopated element that reappears at the end of each section, as seen in Figure 2.51:



FIGURE 2.51: “I giardini di Ualàta,” measures 17-18.

The gardens of Ualàta, or the “Shore of Eternity,” is located in the Sahara Desert in the Northern African country of Mauritania along the western coast of the continent. With approximately 2.2 million persons in Mauritania, there is a mixture of ethnicities including nomadic Moors of Berber and Arab origin and Africans. Ualàta is one of the centers of Islamic scholarship in Africa.

Santoliquido indicates that the song should be performed *andantino mosso e spigliato* (moving with ease). Therefore, it is advised that the tempo not exceed approximately 78 to the quarter note, as the text would then become incomprehensible.

TEXT

No. 2, Il cuore sanguinante (Franz Toussaint, Trans. by F. Santoliquido)

- 1 Tu hai riso delle mie lagrime!
- 2 Sappi che tu sei la prima davanti a cui io abbia pianto.
- 3 Gioisci del tuo trionfo, non perdere un istante.
- 4 Questa notte io penetrerò nella stanza rischiarato dal mio pugnale.
- 5 Ed all'alba io getterò il tuo cuore ai corvi!
- 6 Esso avrà palpitato nella mia mano,
- 7 l'acqua della mia fontana lo purificherà!
- 8 Esso avrà insozzata la sabbia il vento cancellerà la sua impronta
- 9 Oh! corvi neri accorrete dall'orizzonte per il pasto d'un cuore di donna!
- 10 Io ve lo lancerò dopo avervi rinchiusa la mia anima.

TRANSLATED TEXT

The Bleeding Heart

- 1 You laughed at my tears!
- 2 Know that you are the first woman in front of whom I cried.
- 3 Rejoice in your triumph, do not lose a single instant.
- 4 Tonight I will enter the room with my sparkling dagger.
- 5 And at dawn I will cast your heart to the ravens!
- 6 After it will have throbbed in my hand,
- 7 the water from my fountains will purify it!
- 8 The tarnished sand will be cleared by the wind which will erase its prints
- 9 Oh dark ravens, come out of the horizon to feed on a woman's heart!
- 10 As I will cast it to you after locking my spirit in it.

ANALYSIS

“Il cuore sanguinante” essentially has two parts. The first, measures 1-19, is in the key of C major, while the second section begins in C major, modulates through b-flat minor, and returns to cadence in C major.

Section	Measure Numbers	Key signature
A	1-19	C
B	20-37	C, modulating to b-flat, back to C

Table 2.21: Structure of “Il cuore sanguinante.”

Two motivic elements unify the song. The first, coming in measure 10, is a staccato motive that underlies the nervousness of the text “*Questa notte io penetrerò nella sua stanza rischiato dal mio pugnale. Ed all’alba io getterò il tuo cuore ai corvi!*”



FIGURE 2.52: “Il cuore sanguinante,” measures 10-11.

The second, beginning in measure 21, is the same pattern syncopated pattern that appeared in *Supremo sonno*, (eighth note, quarter note, eighth note), only this time, with a *marcato* marking.



FIGURE 2.53: “Il cuore sanguinante,” measures 21-22.

Again, Santoliquido employs an arioso-like quality to his writing, implying that the tempo should be text driven. He adds *lento e tragico* (slow and tragic) as the tempo indication, which, in light of the text setting, implies approximately 50 to the quarter note.

CHAPTER 3

CONCLUSION

This analysis of Francesco Santoliquido's songs demonstrates that, although the songs are limited in number, they vary in scope. As compared to that of his contemporaries and in particular the *generazione dell'ottanta*, Santoliquido's work was neither revolutionary nor groundbreaking. However, because his works incorporate elements of "Debussian," "Straussian," and Arabic styles and are worthy of study.

According to E. H. C. Oliphant, three factors characterize the output of song composers of the period. First, "They take themselves and their art seriously."⁵² Touches of humor are hardly ever found in Italian songs of the period. Santoliquido's songs are no exception. Especially *Supremo sonno* and *Il poema della morte* demonstrate his serious approach toward song writing. Unlike the picturesque humor of Chabrier's *mélodies* and the bitter irony that appears throughout Ravel's songs, Santoliquido avoids humor and concentrates instead on themes of love.⁵³ This stylistically resembles the work of Fauré.

Oliphant goes on to state that composers' "creations are marked not only by an almost complete breakaway from the deplorable old practices in regard to song, but also

⁵² E.H.C.Oliphant, "The Songs of Young Italy." *The Musical Quarterly*, vol. IX, (1923), 193.

⁵³ *Ibid.*, 193.

by an abandonment of old theories of music.”⁵⁴ Late nineteenth-century Italian art songs were generally Neapolitan in nature, emphasizing a romantic melody set to overtly sentimental texts. Santoliquido was part of a growing number of Italian composers in the early decades of the twentieth century who displayed an affinity for Eastern poets and writers, as well as contemporary Italian poets such as Pascoli, Gabriele d’Annunzio, Vittoria Aganoor, Ada Negri and Fogazzaro.⁵⁵ Leading composers such as Casella, Castelnuovo-Tedesco, Davico, Gui, Malipiero, Respighi, and Pizzetti largely ignored older poets and writers, such as Michelangelo, Tasso, and Petrarca. Yet again, Santoliquido was no exception to Oliphant’s statement. Only in one song, *Antica stampa italiana*, does Santoliquido deviate from this. This isolated instance is not characteristic of his overall song output.

Oliphant concludes his characterization of composers by stating that “the content, [or] the subject matter of their song [sic], is changed. They no longer sing wholly about love.” Instead, the choice of text is generally more dramatic and passionate, with an appreciation for the antique or Eastern [influences].⁵⁶ Like many of his peers, Santoliquido composed songs that are passionate and dramatic; they clearly demonstrate his affinity for eastern texts. From his earliest songs *I canti della sera* and *I poemi del sole*, to the more dramatic songs *Tre poesie persiane* and *Il poema della morte*, to his setting of Eastern texts *Una lirica giapponese*, *Petites poèmes [sic] japonais*, and *Due poesie arabe*, Santoliquido’s songs fell within these contextual boundaries established by Oliphant’s in his final characterization.

⁵⁴ *Ibid.*, 193-94.

⁵⁵ *Ibid.*, 196.

⁵⁶ *Ibid.*, 194.

Although a minor composer among the likes of his peers, Santoliquido's work mirrors the tendencies of this group in the type of texts that he set and his subject choices. Santoliquido's music should only be criticized for being "a little old-fashioned" in style and not supporting a more modern style of composition.⁵⁷ The songs deserve further consideration for the student singer, as they are generally of a limited range with singable melodies. They do not impose significant technical or interpretative challenges.

⁵⁷ *Ibid.*, 202.

APPENDIX A: THE SONGS OF FRANCESCO SANTOLIKUIDO

This list includes all of Santoliquido's compositions that have survived in published or unpublished form. A few additional lost compositions, for which there is strong evidence, are also included.

OPERAS

Lionella: Tragedia Lirica. Rome: Forzani e C., 1905.

Alano e Bellisenda. Rome: Forzani e C., 1906.

Helga: dramma lirico in un atto. Rome: Forzani E.C. Tip. Del Senato, 1908.

La favola di Helga. Milan: G. Ricordi & Co., 1910.

Ferhuda: Scene di Vita Araba in Tre Atti. Florence: Mignani, 1920. Republished:
Florence: A. Forlivesi, 1925.

L'ignota. (Libretto completed in 1921, unperformed and unpublished.)

La porta verde: Tragedia Lirica Fiabesca in Quattro Atti. Rome: Presso G. Bardi, 1953.

MIMMODRAMMA

La bajadera dalla maschera gialla. Piano reduction. Tunis: Édition M. Durazzano, 1920.

La bajadera dalla maschera gialla. Piano reduction. Rome: Indipendenti, 1923.

La bajadera dalla maschera gialla. Piano reduction. London: Chester J. and W., 1925.

ORCHESTRAL WORKS

Preludio sinfonico a “La mort de Tintagiles” de Maeterlinck, (1907)

3 Symphonic Suites: Paesaggi, Crepuscolo sul mare (Nuremberg, Jan. 19, 1909, composer conducting) and *Voci d'autunno* (1909). Unpublished.

La notte sahariana (1912) and *La danzatrice araba*(1912) (arrangement of 2 acqueforti tunisine, pf.)

Il profumo delle oasi sahariane (1915; Tunis, April 17, 1918.) Publisher unknown.

La sagra dei morti, heroic elegy for the victims of World War I (1920). Unpublished.

Crepuscolo sul mare : schizzo sinfonico per orchestra. Florence: Forlivesi, c. 1921

Acquarelli: suite sinfonica per orchestra. Milan: G. Ricordi & C., 1914. 2nd edition: Milan: G. Ricordi & C., 1922.

Grotte di Capri (1925, rev., 1943). Unpublished.

Sinfonia n.1 in fa maggiore. Florence : Forlivesi, 1926.

Symphony no. 2, in D, (before 1928, New Grove); (ca. 1927, Baker's) Unpublished.

Tre miniature per i piccoli. Florence: A. Forlivesi e C., 1931. Republished: Florence: A. Forlivesi e C., 1934.

La sagra dei morti: elegia per gli eroi italiani caduti nella grande guerra . Transcribed for band by A. Romeo. Florence: A. Forlivesi e C., 1935.

Preludia e burlesca for sting orchestra (Rome, 1938)

Alba di gloria ul passo. Milan: G. Ricordi e C., 1939.

Santuari asiatici, symphonic sketches (Naples, 1951)

La favola di Helga: Fantasia di Arturo De Cecco per piccola orchestra con pianoforte conduttore. Milan: G. Ricordi e C., 1930.

VOICE AND ORCHESTRA

L'ultima visione di Cassandra. Cantata per soprano, coro, e orchestra. Florence: Forlivesi, 1920.

Harmonie du soir (1905) Publ. 1909. Publisher unknown.

Messa facile ad uso dei conventi. Milan: Casa Edit. Musica Sacra, 1925.

CHAMBER MUSIC

String Quartet

Quartetto in do Minore. Milan: G. Ricordi e C., 1931.

Cello and Piano

Aria antica: per violoncello e pianoforte. Milan: G. Ricordi & C., 1929.

La favola di Helga: Fantasia di Aldo Cantarini per violino, violoncello e pianoforte (2 violino ad libitum). Milan: G. Ricordi e C., 1931

Violin and Piano

Sonata in la min. for violin and piano (1924) Publisher unknown.

Reverie. Florence: A. Forlivesi e C., 1922

Chiarita lunare. Milan: G. Ricordi e C., 1929.

Piano

Ex humo ad sidera. Rome: W. Modes, 1907. Republished: Florence: Stamp. G. E P. Mignani, 1921.

Notturmo per pianoforte. Milan: G. Ricordi e C., 1912.

Piccola ballata per pianoforte. Milan: G. Ricordi e C., 1912.

Due acqueforti tunisine: La notte sahariana. La danzatrice araba. Florence: A. Forlivesi e C., 1920

Preludio in la be molle. Milan: G. Ricordi e C., 1927.

Una lauda medievale per pianoforte. Milan: G. Ricordi e C., 1927.

Impromptu in do Maggiore. Florence: A. Forlivesi e C., 1928.

Giardini notturni. Florence: A. Forlivesi e C., 1932.

Voce nei campi: idillio. Napoli: Raffaele Izzo, 1900's.

Songs

La Plus belle chanson. Rome: Stabilimento Musicale Romeno, 1903.

Antica primavera. ca. 1908. Publisher unknown.

Erinni (1908). Milan : A. E G. Carisch e C., 1923.

Meriggio d'estate. Florence: A. Forlivesi & Co., 1922.

Un soir de rêve. Rome : Stab. Musicale Romeno, 19??

I canti della sera : “L’assiolo canta,” “Alba di luna sul bosco,” “Tristezza crepuscolare ,” and “L’incontro .” Milan: G. Ricordi & C., 1912. Reprinted: New York: Classical Vocal Reprints, 1990's.

I poemi del sole: “Un’ora di sole,” “Riflessi,” “Nel giardino,” and “Sole d’autunno.” = Milan: G. Ricordi & Co., 1914. Reprinted: Huntsville, TX: Recital Publications, 1993.

“Nel giardino.” *I poemi del sole.* Milan: G. Ricordi e C., 1932.

“Riflessi.” *I poemi del sole.* Milan: G. Ricordi e C., 1932.

“Sole d'autunno.” *I poemi del sole.* Milan: G. Ricordi e C., 1932.

“Un' ora di sole.” *I poemi del sole.* Milan: G. Ricordi e C., 1932.

Petits poemes japonais. Tunis: M. Durazzano, 1919. Reprinted: Florence: A. Forlivesi e C., 1920.

Una lirica giapponese . London : Chester J. & W., 1919.

Tre poesie persiane. Florence: A. Forlivesi e C., 1920

Antica stampa italiana: sopra una poesia d'un poeta ignoto del XIII. London: Chester J. & W., date unknown. Reprinted: Florence: G. E P. Mignani, 1921.

La poema della morte. Florence: G. E P. Mignani, 1921.

Supremmo sonno. Milan: G. Ricordi e C., 1921.

Una lirica giapponese. Florence: G. E P. Mignani, 1921.

Una nenia trecentisca. Florence: Stamp. G. E P. Mignani, 1922.

Mélancolie. Milan: G. Ricordi e C., 1931, 1938, and 1955.

Due poesie arabe: “I giardini di Ualata” and “Il cuore sanguinante.” Milan : G. Ricordi e C., 1939.

“I giardini del fuoco” from *Due poesie arabe.* Rome: Ausonia, ca. 1920.

“I giardini di Ualata” from *Due poesie arabe.* Milan: G. Ricordi e C., 1955.

Unknown Format

O fiore. Officina d'arte R. Pelissier. Date unknown.

Je sais la source. Milan : Curci, 1957.

APPENDIX B: THE LITERARY WORKS OF FRANCESCO SANTOLIVIDO

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- . "Ebraismo e sovversivismo." *Il Tevere*. 26 January 1938.
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