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Pietro Cimara (1887-1967): His Life, His Work, and Selected Songs

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Pietro Cimara (1887-1967): His Life, His Work, and Selected Songs

by

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Treatise

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The journey to discovering Pietro Cimara began in 1996 at a summer workshop where upon first hearing "Ben venga amore," I instantly knew that I had to have more of Cimara's music. Since then, the momentum to see my research through to the finish would not have continued without the help of many wonderful people whom I wish to formally acknowledge.

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A treasure-filled package arrived one day in the mail from John Pennino, Assistant Archivist from the New York Metropolitan Opera Association Archives, who sent me Pietro Cimara's file of his years as Maestro with the Metropolitan Opera. From this, much valuable information was provided that has not been found anywhere else.

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Pietro Cimara (1887-1967): His Life, His Work, and Selected Songs

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To describe Pietro Cimara solely as an Italian conductor is to diminish Cimara's numerous talents and accomplishments, yet, unfortunately, such is the reality in the all-too-brief biographic entries about him in journals and encyclopedias. Cimara's life was one as servant to music, resulting in a career that would span the gamut of his talents from violinist to pianist to composer and, ultimately, to that of a gifted conductor. With the use of scant newspaper articles, periodical and journal entries, encyclopedia entries from both Italy and the United States dating from the 1940s to the present, obituaries, correspondence with publishing houses in Italy, internet research, immigration documentation, the Social Security Administration, archive files from the Metropolitan Opera, first editions of music scores obtained from libraries throughout the United States using Interlibrary Loan, subsequent reprints of music scores from Italian publishers, information from audio recordings, biographies of singers, forwards in music anthologies, and with the generous assistance of Dr. Andrew Dell'Antonio, Associate Professor of Musicology at the University of Texas at Austin, the many accomplishments of Pietro Cimara are all pieced together into a biographical sketch that establishes his important place

in music history. Still largely elusive, Cimara's private life may forever remain unknown because of the lack of written accounts and because of the absence of personal witnesses who could attest to his life story. As little is written about his life, this collection of facts must serve to form a picture of the composite Cimara: the son, the brother, the violinist, the student, the friend, the husband, the father, the accompanist, the conductor, and the composer--ultimately a man who would spend all the years of his working life making music both for and with the greatest legends in music today.

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CHAPTER ONE

CIMARA: HIS EARLY YEARS

On November 10, 1887, Pietro Cimara was born into an old Roman family,[1] the son of Giuseppe Cimara and Giovanna Putti. His father was the "prima guardia nobile del Vaticano" or the first in charge of the Vatican guard.[2] Pietro had two younger brothers, Giovanni (b. 1889) and Luigi (b. 1891), who became established actors in the theatre and cinema; but because the privacy act in Italy keeps the general public away from records after World War I, it is not known if Cimara had any other siblings. The Cimara family was somehow connected to aristocracy but the relationship is unclear. Nevertheless, Luigi is said to have been of aristocratic stature,[3] and in Charles Neilson Gattey's *Luisa Tetrazzini the Florentine Nightingale*, Pietro is referred to as "Count Cimara."[4]

The Italy into which Cimara was born was a country that had undergone political unification in 1870 ending decades of turbulent warfare and continuous revolution known as *Il Risorgimento*. Although not completely settled, Italy, in general, would experience a brief respite from the devastation of war. For Cimara's developmental years, his homeland would be moving toward the twentieth century with industrialization leading the way.

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1 *Evening Standard* (London), 1939. Exact date not known for this news clipping that is preserved in the Metropolitan Opera Archives.

2 Giovanni Treccani, ed., *Dizionario Biografico degli Italiani* (Rome: Instituto della Enciclopedia Italiana, 1998), vol. 25, s.v. "Pietro Cimara," by L. Donati.

3 Giovanni Treccani, ed., *Dizionario Biografico degli Italiani* (Rome: Instituto della Enciclopedia Italiana, 1998), vol. 25, s.v. "Luigi Cimara," by R. Ascarelli.

4 Charles Neilson Gattey, *Luisa Tetrazzini the Florentine Nightingale* (Portland, Oregon: Amadeus Press, 1995), 203.

Riccardo Allorto writes that "Italy seemed to be set for a period of relative tranquillity [*sic*] and prosperity. This had a positive influence on culture and therefore also on the fruition of musical assets."[5] Change dominated the landscape of all aspects of life in Italy from political to cultural, including the home, the workplace, religion, and entertainment. Many families were affected by the loss of life from decades of war which left widows and orphaned children in its aftermath. Industrialization brought about modern cities and a building boom which resulted in "thousands of ponderous, often ornate blocks of flats along new wide avenues serviced by trams."[6] Business districts seemed to grow overnight; department stores became the new trend in retail commerce; and public buildings such as the Milan Central Station and the Victor Emmanuel Monument in Rome were erected in grandiose proportions. In the foreword to the *Dictionary of Literary Biography: Twentieth-Century Italian Poets,* De Stasio, Cambon, and Illiano write:

> The profound cultural and literary changes occurring in Italy between the mid nineteenth [*sic*] and early twentieth centuries were a reaction to the historical events that affected cultural developments all over Europe: from romantic idealism (inspired by nationalistic ferments) to the wars of the Risorgimento (Italy's national unification movement culminating in 1870); from the belief in the so-called cult of freedom to the dominance of positivism (which insisted that experience, not speculation, is the basis of knowledge); from the explosion of industrialization to the eruption of individual and collective egotistic forces; from the rebellions of oppressed peoples to a renewed faith in Catholicism.[7]

Despite the devastation that came about because of the war and within the dramatic cultural, social, and economical changes, the Italian public found a spirit for unity and nationalism fueled by the music of its homeland. Italian opera had been a dominant

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[5] Riccardo Allorto, ed., *Arie, Ariette e Romanza Raccolta II,* with a foreword by Riccardo Allorto, trans. Nigel Jamieson (Milano: Casa Ricordi, 2000), XIV.

[6] John Rosselli, "Italy: the Decline of a Tradition," in *The Late Romantic Era,* ed. Jim Samson (Englewood Cliffs: Prentice Hall, Inc., 1991), 127.

[7] Giovanna Wedel De Stasio, Glauco Cambon, and Antonio Illiano, eds., *Dictionary of Literary Biography.* Vol. 14: Twentieth-Century Italian Poets, with a foreword by Giovanna Wedel De Stasio, Glauco Cambon, and Antonio Illiano (Detroit: Gale Research Inc., 1992), ix.

presence in entertainment for most of the nineteenth century,[8] and, in Italy, it dominated musical and recreational life, drawing audiences from the richest to the poorest. David Kimbell notes that "outside the theatre operatic music was a mainstay in the repertoire of town and military bands, of church organists and of barrel-organ grinders."[9] The works of Verdi and Puccini were everyday staples in a country where an opera's success was contingent upon whether those in attendance could sing the tunes while leaving the theater.

Some scholars believe that the momentum of opera was so great that it altogether eclipsed the genre of song for most of the nineteenth century. Anthony Milner observes that "Throughout the nineteenth century the dominance of opera had effectively prevented the development of a body of Italian song comparable to that of other nations."[10] Kenneth Klaus writes:

> . . . . Italy was so absorbed in opera that this form drowned out most of the attempts to write intimate art songs, although the songs which one can find are indeed gems. After all, vocal art was cultivated and nourished in Italy as nowhere else in the world, and for many years the Italian vocal style exerted great influence on composers all over the world, as far away as Russia, even in the eighteenth century.[11]

In their book *Italian Art Song*, Ruth Lakeway and Robert White, Jr. write:

> . . . we include a survey of solo song in Italy from 1600 to the present, outlining its rise through the seventeenth century, its decline throughout the eighteenth, and its rebirth at the beginning of the twentieth, when it finally emerged as the *lirica da camera*, a true art-song form completely free from the long domination of opera.[12]

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[8] "Opera was the old Italy's musical business, in two senses: as the focus of urban social life within the peninsula, opera dominated the work of Italian musicians; as a triumphant art form, it had no serious rivals on the lyric stage of any 'civilized' country other than France." In Rosselli, 127.

[9] David Kimbell, "Romantic Opera: 1830 -1850 (c) Italy," in *The New Oxford History of Music vol. IX: Romanticism (1830-1890)*, ed. Gerald Abraham (New York: Oxford University Press, 1990), 141.

[10] Anthony Milner , "The Modern Period: Italy," in *A History of Song, revised edition*, ed. Denis Stevens (New York: W. W. Norton & Company, 1970), 299.

[11] Kenneth B. Klaus, *The Romantic Period in Music* (Boston, Massachusetts: Allyn and Bacon, Inc., 1970), 371-72.

[12] Ruth C. Lakeway and Robert C. White, Jr., *Italian Art Song* (Bloomington: Indiana University Press, 1989), preface 1.

Lakeway and White also note that there is little evidence of solo songs being written after the death of Scarlatti, adding that "Italian solo song was to slumber for over 100 years.[13]

However, to purport that opera, based on its musical content alone, was responsible for suppressing the development of Italian song would be incorrect. For most of the nineteenth century, attending an opera in Italy was considered as an opportunity for socialization and for making business deals, separate from the aesthetic value of the music. Activities which took place prior to the actual performance of an opera had many economical, political, and social lures that brought people to the opera house and contributed to the popularity of opera as a recreational pastime. People would pay a separate subscription fee in order to gather in the lobby area around gaming tables for such games as pharaoh, roulette, and backgammon before entering the theater area. If one wished to see the performance in the theater, an additional fee was charged.

Inside the theater, many of the aristocracy and upper class known as *palchettesti* actually owned the boxes in which they sat, and were known to attend the opera night after night during carnival season. Although the music for the evening had a certain amount of importance, quite often it served as background music for other activities of the evening. Kimbell writes,

> To own a box in the opera-house was tantamount to having a private salon in a public place. One behaved accordingly, listening to the opera with as much attention as one wished to give it, but free every moment to draw the curtain and withdraw into one's own private world, or to tour the theatre calling upon friends and acquaintances in their boxes. Under these circumstances many people were so preoccupied with the social aspects of opera-going that they lost sight of its artistic purpose altogether; the capacity to listen to music with sustained concentration was rare. . . .[14]

Kimbell continues with Berlioz's witness of a performance of *L'Elisir d'amore* in Milan in

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[13] Ibid., 7.

[14] Kimbell, 184.

which he saw:

> the theatre full of people talking in normal voices, with their backs to the stage. The singers, undeterred, gesticulated and yelled their lungs out in the strictest spirit of rivalry. At least I presumed they did, from their wide-open mouths; but the noise of the audience was such that no sound penetrated except the bass drum. People were gambling, eating supper in their boxes, etcetera, etcetera.[15]

In sharp contrast to the array of entertainment possibilities found at the opera, a performance of Italian art song provided little, if any, economical incentives or theatrical spectacle, as it was usually performed by amateur musicians in a more intimate setting. James Hall notes that:

> The simple lyricism of accompanied song could not compete with the showy theatricalism of opera. In such a period the cultivation of the Art Song in Italy was stimulated neither by audience nor by other rewards. Thus the Art Song passes through a long barren period, with only an occasional blossom, from about 1725 (the time of the death of A. Scarlatti) to 1850.[16]

Other scholars, however, offer a different perspective about the cultivation of song in nineteenth-century Italy. Riccardo Allorto notes that:

> the history of Italian vocal chamber music develops and ends in the span of one century: 1820-1920. It runs parallel with the history of opera, from Rossini to Puccini, and also with the events of contemporary Italian society, between the aristocracy and the middle class of the first and second rank, within the spaces where they gathered: the salons, which were often halls, the clubs and the venues of the academies.[17]

Patricia Adkins Chiti, in her Preface to *Italian Art Songs of the Romantic Era,* comments that:

> As wealthy bourgeois families followed the lead of the aristocracy in establishing regular musical evenings and salons, there was a greater demand for printed sheet music

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[15] from *The Memoirs of Hector Berlioz,* trans. David Cairns (New York and London, 1969), 208, as quoted in Kimbell, "Romantic Opera," 184.

[16] James Hall, *The Art Song* (Norman: University of Oklahoma Press, 1953), 18.

[17] Allorto, XIII.

> that was suitable for home use. . . . reductions of the most popular operas for voice and piano . . . were followed by isolated arias and then by songs for voice and piano. . . Such songs quickly became the most widely sold form of sheet music. They were used for study purposes, sung in private homes, and later sung during public soirées arranged by newly formed concert societies. In the second half of the century *romanze* reached an even larger public through the pages of a number of important monthly and bimonthly music magazines.[18]

Regardless of the conflicting information concerning the development of art song, another type of song enjoyed undisputed popularity: the *Neapolitan* song[19]--a specialized form of the sentimental ballad whose chief proponent was Francesco Paolo Tosti (1846-1916). Despite the fact that these songs were not of the highest artistic quality, they were able to achieve universal appeal among an Italian public that loved to sing. Rosselli writes, ". . . there was a thriving industry turning out Neapolitan and related songs that were vastly popular . . . 'O sole mio', 'Santa Lucia', 'Funiculi funicula' and many others belonged to this tradition."[20] Since almost every home had an upright piano by the second half of the 1800s, these tunes and others easily made their way into households.[21]

As a young man growing up hearing the music of great Italian Masters, Cimara was a violinist[22] and he was said to have made his beginning as a violinist in the opera in Rome.[23] Whether or not his talent on the violin earned him entrance into the Accademia di Santa Cecilia, Cimara focused his formal studies there not in violin, but in piano and in

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[18] Patricia Adkins Chiti, ed., *Italian Art Songs of the Romantic Era,* with a foreword by Patricia Adkins Chiti (Van Nuys: Alfred Publishing, Co., Inc., 1994), 3-4.

[19] For detailed reference see Francesca Seller's essay "Tosti and Naples," in: Riccardo Allorto, Francesco Santivale, and Giampiero Tintori, eds. *Edizione Completa delle Romanze per Canto e Pianoforte di Francesco Paolo Tosti.* Vol Terzo, *Romanze di Ambiente Napoletano.* With a foreword by Francesco Santivale and Francesca Seller translated by Kenneth Chalmers (Milano: Casa Ricordi, 2000), 9-10.

[20] Rosselli, 147.

[21] Chiti, 7.

[22] *New York Times,* 14 January 1958.

[23] *New York Times*, 12 March 1932.

composition. The exact dates of attendance are not known, but his presence at Santa Cecilia is cited in all the biographical entries consulted for this research. As a student of composition in nineteenth-century Italy, Cimara would have been trained "to sing, to play the piano and violin, to compose and orchestrate, and, above all, to write operas."[24] His studies in piano under Pisani and A. Bustini undoubtedly served him well as, shortly after his graduation, Cimara's piano skills won him much acclaim among singers. Under the tutelage of S. Falchi and O. Respighi, Cimara crafted his compositional skills, and it is from these early years of composing that Cimara's best-known songs of today were written.

Lakeway and White comment that:

> The generation of composers to which Cimara belonged were believed to have had the advantage of a precedent-setting movement already under way [in that] renewed interest in Italian culture and literature, and the corresponding consideration of art song as a worthwhile compositional activity, had been established by the [previous generation of] composers.[25]

The renewed interest, however, lacked the long-lasting potency needed to maintain the public's interest amidst newer styles of music and other cultural pulls. With all the other possibilities that evolved as a result of cinema, radio, audio recordings, quicker transportation, interest in politics, newspapers, science clubs, and communication, the long-established genres of song, opera, and symphonic works were in direct competition for the public's leisure time. The art songs of past composers and those that were being composed by Cimara and his colleagues would soon be considered more as concert pieces for the professional singer, moving toward the 'museum art' distinction under which most classical music is still viewed today.

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[24] Chiti, 7.

[25] Lakeway and White, 201.

CHAPTER TWO

CIMARA: THE CONDUCTOR AND ACCOMPANIST

Cimara would not make his mark on music history with his songs, but rather with his conducting and piano skills. Upon his graduation from Santa Cecilia, Cimara was engaged as the assistant conductor at the Teatro Costanzi in Rome where he served for a number of years.[26] In 1918, he was one of the conductors assigned to prepare Puccini's *Il Trittico* for its European premiere to be given at the Teatro Costanzi. During Cimara's preparation he vacationed at Torre del Lago. There he met Giacomo Puccini and forged a friendship that Cimara would value as one of his dearest memories. From *Opera News* February 13, 1950, Cimara is quoted:

> [Puccini] was a silent man, full of sentiment and wit. He was extraordinarily cooperative in the matter of cuts and though he attended all rehearsals with a passionate interest for detail, was quite willing to follow the suggestions of the conductor in charge. The dramatic effect on the audience - that is what he cared for most and unhesitatingly sacrificed his own inspirations in the process.[27]

A signed portrait from Puccini to Cimara and a picture of Cimara, Puccini, and cast from the *Il Trittico* premiere appear with Cimara's recollections in the 1950 *Opera News* article.

Around the time that Cimara met Puccini, war and the flu epidemic had been taking a toll on the population of Torre del Lago where they met. From a letter written by Puccini to Sybil Seligman dated November 5, 1918, he writes:

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[26] Sources disagree on the actual year Cimara began at the Teatro Costanzi. Both the Metropolitan Opera Archives and Donati in *Dizionario Biografico degli Italiani* list the year as 1914. Slonimsky in *International Cyclopedia of Music and Musicians* and Alberto Basso in *La Musica* and *Dizionario enciclopedico universale della musica e dei musicisti* list the date as 1916.

[27] *Opera News*, 13 February 1950, s.v. "A Maestro's Album."

> Poor Angeli! I only know that he died at the Hotel Baglioni in Florence . . . . And so this dear good friend too has gone for ever--how sad life is! Here the Spanish Influenza has killed off more people than the War. In Torre del Lago there were fifteen killed in the war and eighty dead from the Spanish flu! . . . . I'm nearly sixty, dear friend! How unjust it is that one should grow old--it makes me simply furious, confound it! And to think that I won't surrender and that there are times when I believe I'm the man I used to be! Illusions, and also a sign of --strength![28]

This mature Puccini--this man who experienced the admiration of the world over and who, amidst the loss of his beloved friends and destruction of his country, was able to maintain a personality "full of sentiment and wit"--met the thirty-one-year-old Cimara; his presence made a lasting impression that, over three decades after the fact, would still burn brightly in Cimara's memory. Puccini also benefited from this collaboration: the premiere of *Il Trittico,* which took place on January 11, 1919 under the baton of Arturo Toscanini and in the presence of the King and Queen of Italy, was "one of the greatest triumphs that Puccini ever enjoyed in his native land."[29]

During the time between his graduation from the Accademia di Santa Cecilia up to the successful launch of *Il Trittico* at the Teatro Costanzi in 1919, Cimara also conducted at the Politeama di Firenze and the Teatro Comunale di Bologna. Away from the conductor's podium, his superb accompanying skills won him the good fortune of playing for Queen Margherita on numerous occasions and for the great lirico-spinto soprano Eva Tetrazzini, sister of Luisa Tetrazzini. In the book *Lily Pons A Centennial Portrait,* tenor Giacomo Lauri-Volpi professes that Eva "boasted the more substantial voice and superior aesthetic taste of the two. But Luisa was a coloratura--and coloratura sopranos are the ones whom fortune smiles upon, bestowing them with wealth and fame."[30] By the summer of 1919,

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[28] Giacomo Puccini to Sybil Seligman 5 November 1918 in Vincent Seligman, *Puccini Among Friends* (New York: Benjamin Blom, Inc., 1938), 282.

[29] Seligman, 282-3.

[30] Giacomo Lauri-Volpi, "Coloraturas at the Metropolitan," in *Lily Pons A Centennial Portrait,* eds.,. James A. Drake and Kristin Beall Ludecke (Oregon: Amadeus Press, 1999), 39.

Cimara had the distinction of being chosen by Luisa Tetrazzini to be the accompanist for her grand tour of September 1919 to April 1920. Thereafter, Cimara's life would be spent dividing his talents between accompanying and conducting.

From his early days with the Teatro Costanzi until the day he ceased to conduct at the Metropolitan Opera, Cimara would collaborate with a sizable number of renowned singers. They included both Eva and Luisa Tetrazzini, Tancredi Pasero, Beniamino Gigli, Giacomo Lauri Volpi, Mario del Monaco, Renata Tebaldi, Licia Albanese, Ferruccio Tagliavini, Lily Pons, Jennie Tourel, Enrico Caruso, Riccardo Stracciari, Francesco Merli, Giuseppe de Luca, Edward Johnson, Ann Bollinger, Martial Singher, Herva Nelli, Richard Tucker, Eugene Conley, Hilde Reggiani, Bruno Landi, Bidú Sayão, Salvatore Baccaloni, Tito Schipa, Grace Moore, Eleanor Steber, Thelma Votipka, Thelma Altman, Jan Peerce, Leonard Warren, Leslie Chabay, George Cehanovsky, John Baker, Lorenzo Alvary, Regina Resnik, Martha Lipton, John Brownlee, James Melton, Lucielle Browning, Claramae Turner, Florence Quartararo, Kurt Baum, Giuseppe Valdengo, Francesco Valentino, Jerome Hines, Patrice Munsel, Deszo Ernster, Giuseppe di Stefano, and, at the last, Zinka Milanov and William Wilderman whom Cimara was conducting in 1958 as his career on the podium was brought to an end.[31] Certainly there are countless other singers who worked with the Maestro, but to provide an exhaustive list is beyond the scope of this investigation.

Cimara spent a fair amount of time in his conducting career serving as second in command--as an assistant, associate, or répétiteur--to many of the greatest conductors of the first half of the twentieth century. Shortly after Cimara took his first conducting

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[31] The list of names is a compilation from the following sources: Treccani, s.v. "Pietro Cimara"; Gattey, 202; *New York Times*, 12 March 1932; *Opera News* February 13, 1950; *Musical Courier*, Dec 1951, s.v. "Cimara heard in Baton Engagements"; *London Evening Standard*, 1939; Pietro Cimara, conductor, New York Metropolitan Opera, New York, April 1947; *Coshocton Tribune* 18 February 1948; Pietro Cimara, conductor, New York Metropolitan Opera, New York, 2 January 1949; Pietro Cimara, conductor, New York Metropolitan Opera, New York, 19 March 1949; *New York World Telegram & Sun* 14 January 1958; Irving Kolodin, *The Story of the Metropolitan Opera* (New York: Alfred A. Knopf, 1953), 558.

position, he found himself working in conjunction with the legendary Arturo Toscanini on the premiere of Puccini's *Il Trittico* at the Teatro Costanzi. From there, Cimara shared conducting responsibilities with Luigi Mancinelli and Ettore Panizza at the Comunale in Trieste during 1920 to 1921. Of Mancinelli it is written, "His popularity was rivaled only by that of Toscanini for many years, and had he not been much older, Mancinelli would have certainly been better recorded and better known today."[32] Cimara was to work once again with the monumental Toscanini as assistant conductor at La Scala from 1925 to 1929. In the same year that he began working at La Scala, Cimara was also an assisting conductor at the Teatro Colón in Buenos Aires where, five years later, he was offered the conducting position by Tullio Serafin.

Sir Thomas Beecham engaged Cimara for four consecutive seasons as répétiteur at the Royal Opera House of Covent Garden. While there in 1939, Vittorio Gui entrusted Cimara to conduct at Covent Garden for the first time. The opera was *La Traviata* and the press releases the following day were glowing about Cimara's performance.[33] From their days together at Santa Cecilia, Gui and Cimara were friends and fellow pupils of Respighi. Today, Gui is remembered as an Italian composer and conductor who had a special aptitude for conducting Mozart and Rossini. He founded the Florence Maggio Musicale and was responsible for reintroducing several notable works into the standard repertory in Italy, including *Comte Ory* and *Cosi fan Tutte*.[34] On the occasion of Cimara's Covent Garden debut, Gui is quoted as having said:

I felt it was only fair for the public to realise my friend's talents. He works behind

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[32] John Mucci, "Luigi Mancinelli" in OperaGlass [*sic*], 17 October 2002, http://opera.stanford.edu.

[33] From an article in the *Evening Standard* (London), 1939 and another newspaper article "New Conductor at Covent Garden," from an unnamed London paper. Aside from the year, exact dates are not known as these news articles were part of the information obtained through the Metropolitan Opera Archives.

[34] Mary Hamilton, *The Wordsworth A-Z of Opera* (Ware, Hertfordshire: Wordsworth Editions Ltd., 1996), s.v. "Vittorio Gui."

> the scenes all the time, but by the nature of his job never gets into the limelight at all. I thought this was a good opportunity for the public to applaud the man who does the strenuous but unrecognised work in opera.[35]

Cimara's other appointments include a lengthy stint as associate conductor with the San Francisco Opera and his longest-held conducting appointment of all with the Metropolitan Opera from 1928 to 1958. He joined the musical staff at the Met as an accompanist, ballet conductor, and associate conductor and, although he debuted as a conductor in 1932, was there for another six years before his promotion to full conductor. As a full conductor, he shared similar responsibilities as those given to his colleagues: George Szell, Willfried Pelletier, Fritz Busch, Bruno Walter, Cesare Sodero, Emil Cooper, Giuseppe Antonicelli, and Max Rudolf. When his career ended in 1958, he was one of the Met's ten conductors and is credited with having conducted *Il Barbiere di Siviglia, La Boheme, Cavalleria Rusticana, La Forza del Destino, Gianni Schicchi, Lucia di Lammeroor, Madama Butterfly, Otello, Pagliacci, Rigoletto, Il Tabarro, Tosca, La Traviata, Il Trovatore*, as well as numerous dance works, gala performances, and at least 37 concert performances.

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[35] *Evening Standard* (London), 1939. The Metropolitan Opera Archives File unfortunately does not provide an actual date for the article from which this information came other than the year and name of the paper.

CHAPTER THREE

CIMARA: THE MAN, THE HUSBAND, THE FATHER

From the beginning of Cimara's career in Italy during the early 1900s to the start of what was to become a prestigious position at the Metropolitan Opera, Cimara moved from his native Italy to make a permanent residence in the United States. The new world he entered was in the process of being vastly changed by technological advances which would undoubtedly impact Cimara's life as well. In the U.S., the popularity of radio was such that from the 1920s on, nearly every house had a radio. Television broadcasting began in the 1930s and had such an impact that, during the 1950s as Americans bought over 40 million television sets, it transformed the way people spent their leisure time. Jazz became a popular form of music in the 1920s and, at the same time, the modern world was introduced to the automobile which fueled an economic boom.

Motion pictures became an important form of entertainment and one of the ten largest industries in the United States. In 1922, it is estimated that 40 million people per week went to the movies and by 1930, that number had grown to 100 million people per week.[36] The glitz and glamour of Hollywood had a huge appeal to the general public, attracting even some of the entertainers from the opera stage as well, in particular two singers of international fame with whom Cimara had close association: Luisa Tetrazzini and Lily Pons. During the time of Tetrazzini's Grand Tour (in which she was joined by Cimara as her accompanist), an article appeared about her obsession with the big screen in the

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[36] Burton Beers, *World History Patterns of Civilization (*New Jersey: Prentice-Hall Inc., 1990), 728.

English journal *Musical Mirror* dated March 23, 1920. Gattey recalls:

> [It] bore a cartoon on its cover captioned THE GIRL OF THE GOLDEN WEST, and depicting Tetrazzini dressed as a cow-girl riding a bucking bronco and firing a pistol. This was a reference to a press report from America that she told an interviewer her great ambition was to be a film actress. . . .Tetrazzini's desire to start a second career in Hollywood persisted. . . . Music critics at Cardiff, Wales, searching for her after a concert found the diva in a motion-picture house. 'Wherever I go', she told them, 'I find time to see the pictures because I hope to go on the screen before I retire.'[37]

Although Tetrazzini's wish was never brought to fruition, Hollywood and opera did eventually merge together in the 1934 instant hit *One Night of Love*, starring Grace Moore, which resulted in what McPherson calls "opera mania" that infected Hollywood.[38] The mutual admiration between opera and cinema would last for four short years, making on-screen use of opera stars Nino Martini, Lawrence Tibbett, Ernestine Schumann-Heink, and Lily Pons while, on the other side, actors such as Charlie Chan and Mae West were boosting the appeal of opera.[39] Cimara would have been aware of Lily Pons' conspicuous presence in Hollywood as both he and Pons frequently worked together on productions at the Metropolitan Opera House. In addition to the impact of big screen and that of 'opera mania' in the United States, Cimara's brothers contributed to the popularity of the film industry in Italy as both had respectable careers as actors. His youngest brother Luigi had become quite a sensation in motion pictures, having at least 32 movies to his credit from 1918 to 1960.[40] Amidst his brothers' successes in cinema in Italy and at the height of "opera mania" in Hollywood, Cimara remained busy with conducting and, subsequently,

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[37] Gattey, 202.

[38] James B. McPherson, "Lily Pons in Hollywood," in *Lily Pons A Centennial Portrait,* eds.,. James A. Drake and Kristin Beall Ludecke (Oregon: Amadeus Press, 1999), 124.

[39] Charlie Chan's attendance at the opera in 1936 is reported by McPherson as having gained much attention, 131. Later he writes "...even the redoubtable Mae West got into the act, shoehorning her own hilarious and highly unlikely rendition of Dalila's "Mon coeur s'ouvre à ta voix" into the otherwise forgettable *Goin' to Town,"* 131.

[40] "Luigi Cimara," in Internet Movie Database [database on-line], (accessed on 21 February 2003) available from http://us.imbd.com/Name?Cimara,+Luigi; Internet.

his compositions submitted for publication had slowed considerably.

One of the few sources that contains significant information about Cimara is Gattey's *Luisa Tetrazzini the Florentine Nightingale.* Concerning the engagement of Madame Tetrazzini to sing with the Oratorio Society in New York on April 11, 1920, Gattey recounts an incident involving Cimara and the conductor, Walter Damrosch. Gattey quotes Damrosch:

> I had called a rehearsal of Madame Tetrazzini for Wednesday. She let me know that she would not attend because she had a concert engagement. This was all right. Although I had two concerts that day I changed the call to Saturday morning. I had every right to expect her to be at the Armory. . . . But as she was not we proceeded with the dress rehearsals of other artists. The others finished but there was no sight or sound of her. Had she sent a telegram or a note or telephoned giving a reason for absence I would have given the message due consideration. But she did nothing of the kind. When she had kept us waiting three-quarters of an hour, *a little frightened man with thick gray hair carrying several sheets of music beneath his right arm, hurried down the aisle.* [emphasis mine][41]

Gattey continues with his script of the exchange between Damrosch and Cimara:

> The new arrival was Cimara who bowed to the towering conductor and quavered: 'Madame Tetrazzini cannot come to the rehearsal.'
> 'Is she ill?' Damrosch demanded.
> 'No, Signor. She is quite well. But she cannot come to the rehearsal.'
> 'But we must rehearse,' Damrosch insisted.
> 'She cannot come. She is not dressed.'
> 'Tell her to put on a wrapper and fur coat, and come to the rehearsal.'
> 'She asked me to show you her music with the tempi marked.' Cimara held out the sheets of music. 'This is the way Madame sings these selections.'
> Damrosch stared down at him, then he looked at his watch. 'Tell Madame Tetrazzini that I will give her until twelve o'clock to come to this rehearsal.'
> Cimara bowed and hurried away.[42]

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[41] secondary quote from Charles Neilson Gattey, *Luisa Tetrazzini the Florentine Nightingale* (Portland, Oregon: Amadeus Press, 1995), 206. Originally taken from *North American,* 12 April, 1920. In his note, Gattey states, "Other newspaper cuttings in the *San Francisco Chronicle* library archives unfortunately do not show names of newspapers from which this information is taken. These have provided the information given in my account."

[42] Ibid., 206.

Tetrazzini attended the concert in which she was to have sung that evening as a spectator with her attorney, Benjamin Franklin Spellman, his wife, and the Cimaras. In the court argument in which Tetrazzini sued the Oratorio Society, Spellman noted that ". . . the position of the Oratorio Society became inexcusable after she sent her accompanist who is a fully fledged conductor to point out to the conductor of the orchestra the various phrases of the accompaniment."[43] Incidentally, Tetrazzini won the lawsuit.

Damrosch's 1920 description of Cimara as "a little frightened man with thick gray hair" contradicts the photograph of Cimara seen in illustration 1, which was taken sometime before Cimara's inscribed date of June 27, 1921, quite possibly during the time that Cimara was in the United States given the name of Marlborough Photo Studios at 1343 Broadway. Damrosch's description is also vastly different from the more favorable description in the 1939 *Evening Standard* from England in which Cimara is described as "a slim man of medium height with light brown hair, who looks younger than his fifty-odd years..."

John Koopman, author of *Unsung Songs*, remembers having met Cimara when he was a young man in the late 1940s. His recollection gives yet another perspective of Cimara's persona. In correspondence, Koopman wrote, "I remember only that he seemed quite severe--almost ominous--in appearance. Dressed all in black, not unlike an old-time undertaker. He was probably not at all like that, but it was my youthful impression of him."[44]

Great conductors are often remembered for their exaggerated presence and prominent personality, oftentimes referred to as showmanship. So, it seems a bit out of place for Cimara--a "fully fledged conductor"--to be described as "taciturn and shy by

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43 Ibid., 207.

44 John Koopman to author, 28 February 2003.

character" in the *Dizionario biografico degli Italiani.*[45] Perhaps this part of his personality has been a factor in keeping him from receiving due recognition. Donati states that Cimara served much of his career as "second chair" and that he is not better known:

> . . . because yesterday, as today, the work of those who work beyond premieres is not considered worthy of musical reports in newspapers. Only from the oral testimonials, the spoken witnessing of those who worked with him, and from the dry notices of annals and catalogs emerges the personality of a humble but excellent artisan of music.[46]

As little has been written about Cimara's personality, even less has been documented about his wife. Cimara was married to M. Clara Cassini,[47] who, when mentioned in various newspaper articles and stories, is referred to merely as Cimara's wife, Clara. The only other information provided about her comes from a 1919 Ellis Island Passenger Record which documents that she was Italian, married, 25 years old--thus making her year of birth either 1893 or 1894, and that her place of residence was London, England.[48] From these details, one may surmise that Pietro and Clara were married sometime before 1919, but a date and place of their marriage is at this time unknown.

In 1919, Pietro and Clara spent a portion of the summer at Tetrazzini's villa, Il Paradiso in Lugano, while the programs for Tetrazzini's grand tour were chosen and rehearsed.[49] Shortly after September 13, all three set out for the first part of the tour which took them to England. The circumstance surrounding their departure from England to the

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[45] L. Donati, s.v. "Pietro Cimara," in *Dizionario Biografico degli Italiani,* translated by Andrew Dell'Antonio.

[46] Ibid.

[47] Clara's full name appears on Pietro's *Application for Social Security Account Number* dated April 25, 1940 obtained from the United States Social Security Administration, Baltimore, Maryland, 21290-0300.

[48] Both Pietro and she had been in England for Tetrazzini's grand tour prior to coming to the United States for the remaining concert engagements of the tour.

[49] Mario Agliati (1967), *Il Teatro Apollodi Lugano,* Istituto Editoriale Ticinese; quoted in Charles Neilson Gattey, *Luisa Tetrazzini the Florentine Nightingale* (Portland, Oregon: Amadeus Press, 1995), 194.

United States is recounted by Gattey:

> Tetrazzini had arrived in London to find it in the throes of an industrial strike. The trains were at a standstill so the fourteen trunks brought with her had to be loaded onto a motor ferry and taken to Liverpool where they were transferred to the *Mauretania*. Umberto Tatò [her chauffeur] chartered the Handley Page airship piloted by Lieutenant Hobbs of the Royal Flying Corps which conveyed her [Tetrazzini], [her] dog Joy, and [her] entourage to that city where she gave a concert to a capacity audience. Next morning she rushed to the docks only to find that the liner's departure would be delayed for a week owing to scarcity of coal. All passengers were compelled to remain on board as the actual date and time of departure was uncertain. . . . they arrived later than expected in New York on November 25.[50]

Without a doubt, Luisa Tetrazzini and the Cimaras all traveled on the same ship, although only Clara's name appears on the Ellis Island Passenger Record from the ship *Mauretania* dated November 25, 1919.[51]

The search for any remaining family members or descendants of Pietro and Clara has produced no results. The Cimaras did have at least one child--said to be their only daughter--who died prematurely.[52] Unfortunately, her name and dates of birth and death have not been disclosed, and no other information has been found to establish whether or not the Cimaras had any sons. After residing in the United States almost twenty years, the Cimaras became U.S. citizens on January 22, 1946.[53] Prior to their naturalization, Pietro applied for a social security number in the state of New York on April 25, 1940;[54] but, because the Social Security Administration does not keep information or names of beneficiaries beyond five years of the last paid benefit,[55] existing family members, if any,

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[50] Gattey, 197.

[51] *Ellis Island Passenger Record,* 31 January 2003, http://www.ellisisland.org, s.v. "Clara Cimara."

[52] L. Donati, s.v. "Pietro Cimara," in *Dizionario Biografico degli Italiani.*

[53] *New York Times,* 23 January 1946.

[54] *Application for Social Security Account Number* obtained from the United States Social Security Administration.

[55] *Social Security Death Index,* accessed 31 January 2003, http:/ssdi.genealogy.rootsweb.com, s.v. "Pietro Cimara."

cannot be traced through this source. The last known address for the Cimaras in the United States was the Ansonia Hotel[56] which today is under different ownership since the time that the Cimaras lived there. Despite the reputation of the Ansonia Hotel for housing well-known musicians and other renowned persons for many decades, no archival listing of previous tenants or guests has been maintained which might have indicated if other Cimara family members were living in the same household. One possible link to the Cimara family may exist in the entry for Pietro Cimara in the *Dizionario biografico degli Italiani.* In this article, unprinted information was provided to author, L. Donati, by individuals whose names are cited as M. Cimara and P. Silveri.

On January 13, 1958, Cimara's career was brought to a sudden end by a stroke which he suffered while conducting *La Forza del Destino* at the Metropolitan Opera House. In the *New York Times* from January 14, 1958, it is noted that Cimara was unable to be revived by the house physician and was taken by ambulance to St. Clare's Hospital where he was said to be in critical condition. The same article mentions that he and Clara were residing at the Ansonia Hotel which means that, presuming their marriage took place sometime before or close to 1919 and lasted beyond 1958, the Cimaras shared a total of 39 years or more together.

The events of Cimara's life after his 1958 stroke are a mystery. Whether or not he recovered, and if so, to what extent, is currently not known. Donati in the *Dizionario Biografico degli Italiani* merely states that successive worsening of his sudden illness obliged him to return to his homeland. The last known fact about Cimara's life following his stroke is a resignation submitted to the Società Italiana degli Autori ed Editori (SIAE) in 1961,[57] but the name of the person who sent the correspondence is not known.

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[56] *New York Times,* 14 January 1958.

[57] Alfonso Ottobre of Società Italiana degli Autori ed Editori, Rome, to author, 25 October 2002.

Many questions remain unanswered that, if resolved, would solidify biographical data and provide deeper insight into Cimara's personal life. What was Cimara's family and social life like as a child? What was the Cimara family connection to aristocracy? When did Pietro begin his education at Santa Cecilia? Where and under what circumstances did he meet his wife Clara? Where was their daughter born and what circumstances surround her death? Did the Cimaras have any other children? What was Pietro and Clara's relationship with other members of their family--particularly during the war? Why did he die in Milan when most of his family presumably lived in Rome?[58] Are any descendants still alive? Despite these unanswered questions, with the use of existing data and documentation, table 1 shows Cimara to have been a cosmopolitan man who was immersed in the top ranks of the international music world.

[58] Brother Luigi has a Rome address in 1956 as indicated in Gennaro Vaccaro, ed., *Panorama Biografico degli Italiani D'oggi* (Rome: Armando Curcio Editore, 1956), vol. 1 A-H, s.v. "Luigi Cimara." Both brothers Luigi and Giovanni died in Rome in 1962, prior to Pietro's death.

Illustration 1. Photograph of Pietro Cimara

Photograph courtesy of Gaetano Consolo of A. Forlivesi & C., Firenze

Table 1. Time Line of the Life of Pietro Cimara

1887	Nov 10	Born in Rome to Giuseppe Cimara and Giovanna Putti
1889	Feb 1	Giovanni Cimara, brother, born in Rome
1891	Jul 19	Luigi Cimara, brother, born in Rome
		As a young boy, Pietro studied violin
ca. 1907		Age 20. Probably enrolled already at the Accademia di Santa Cecilia
1914		World War I begins and lasts until 1919.
1914		Engaged as Assistant Conductor at Teatro Costanzi in Rome
1916		Debuted as conductor at the Teatro Costanzi in Rome
1918		Age 30.
		Conductor at Politeama di Firenze and Teatro Comunale di Bologna.
		Meets Puccini while vacationing at Torre del Lago.
1919	Jan 11	The European premiere of *Il Trittico* at Teatro Costanzi in Rome
	summer	Conducts *Il Figliuol prodigo* by Ponchielli at the Arena di Verona
		spent a portion of the summer at Tetrazzini's Il Paradiso in Lugano
	Sept 20	LUISA TETRAZZINI'S GRAND TOUR:[59] beginning in London
	Sept 27	Leeds
	Nov 11	Hayes in Middlesex. Tetrazzini sings Cimara's *Canto di Primavera*
	Nov 25	Ellis Island Immigration Records indicate that Clara entered the U.S.
	Nov 27	Boston
	Nov 30	New York- audience of over 4,000. Tetrazzini sings a Cimara song
	Dec 7	San Francisco
	Dec 9 & 13	Los Angeles
	Dec 16	San Francisco
	Dec 19	Oakland
	Dec 29	Portland- audience of 4,000
1920	Jan 2	Seattle
	Jan 5	Spokane
	Jan 9	Salt Lake City
	Jan 15	Denver
	Jan 20	Dallas
	Jan 26	Tulsa
	Jan 29	Topeka
	Feb 1	Kansas City
	Feb 3	Muskogee (newspaper citing)
	Feb 6	St. Louis- audience of 5,000
	Feb 9	Lincoln, NE
	Feb 15	Chicago
	Feb 21	Cleveland
	Feb 26	Detroit
	Feb 29	Erie
	Mar 2	Buffalo
	Mar 5	Rochester
	Mar 8	Harrisburg
	Mar 10	Baltimore
	Mar 14	New York
	Mar 17	Washington
	Mar 20	Philadelphia
	Mar 22	Scranton

[59] Data for the Tetrazzini Grand Tour from August 1919 to April 1920 found in Gattey, 324.

Table 1 (continued)

	Mar 28	New York City-Lexington Opera House, with Caruso and Stracciari
	Mar 29	Richmond
	Mar 31	Norfolk
	Apr 4	Boston
	Apr 8	Grand Rapids
	Apr 14	Cincinnati
	Apr 16	Galesburg
	Apr 21	Springfield
	Apr 25	Providence
	Apr 30	Newark
	May 2	New York
	May 6	Spartansburg
	May 15	Macon
1920-21		Alternate Conductor at Teatro Comunale in Trieste
1923		Conductor at Teatro Comunale in Trieste with Mancinelli & Panizza
1925		Assistant conductor at Teatro Colon of Buenos Aires Conducts at the Municipal of Rio de Janeiro
1925		Assistant Conductor to Arturo Toscanini at La Scala for four years
1927-31		Age 40. Conducts at San Francisco, South America and Hawaii
1928		Milan. Composes words and music for his song "Valzer Rosa"
1928		Metropolitan Opera as Accompanist, Ballet and Associate conductor
1929		Becomes a member of the Società Italiana degli Autori ed Editori
ca. 1930		Conductor at the Teatro Colon of Buenos Aires. Hired by T. Serafin
1932-37		Debuted at the Metropolitan Opera with *Lucia di Lammermoor*
1932		Repetiteur at San Francisco Opera for four seasons
1934		Rewarded by the Theater of the People of Milan for his song "Ombrellino giapponese" at the closing ceremonies of the 10-year celebration of the Fascist Revolution.
prior to 1936		Conducts at the Opera Comique in Paris
1936-1945		World War II
1938		Age 50. Répétiteur at Covent Garden
1938-50		Promoted to Full Conductor at the Metropolitan Opera
1938-52		Associate conductor at the San Francisco Opera Conducts *La Traviata* at Covent Garden
1946	Jan 22	Cimara and wife Clara become U.S. citizens
1946	April	Conducts the Met's 21st Cleveland Season in Public Hall
1948	May	Age 60. Conducts the Met's 23rd Cleveland Season in Public Hall
1950	May	Conducts in Cuba engaged by the Sociedad Pro Arte de Havana
1950	Summer	Conducts the Radio Philharmonic Orchestra in Turin by Radio Italiana
1951	Jan	Miami as Musical Director for *L'elisir d'amore*
1951	May	Detroit. Conducts first presentation there of *Turandot*
1951	June	Washington D.C. Watergate's open air season as Conductor
1951	late June	Puerto Rico. Conducts four operatic concerts
1951	Nov	San Francisco
1952	Jan	Miami. Conducts *Manon*
1952-1958		Resumes Full Conductor position at the Metropolitan Opera
1958	Jan 13	Age 70, suffers a stroke while conducting at the Metropolitan Opera
1961		Resignation from the Società Italiana degli Autori ed Editori (SIAE)
1962	Jan 25	Brother Luigi died in Rome
1962	Dec 21	Brother Giovanni died in Rome
1967	Oct 1	Pietro Cimara died in Milan

CHAPTER FOUR

CIMARA: THE COMPOSER

As a composer, Cimara was trained to write in all genres. His known instrumental works include two suites for orchestra, two quartets for strings, three pieces for violin, and one for piano, although Cimara is said to have composed several compositions for piano.[60] His songs number almost 70 according to the Metropolitan Opera Archive file dated circa 1953.[61] Of those, 57 titles are currently known and, of those, 44 scores have been obtained through correspondence with publishers and various archives departments, and through Interlibrary Loan services. See appendix A for an alphabetical listing of vocal compositions and appendix B for a chronological listing of vocal compositions.

The three primary publishing houses of Cimara's songs are F. Bongiovanni in Bologna, Casa Ricordi in Milan, and A. Forlivesi & C. in Firenze. Bongiovanni confirms publishing 27 songs, all of which are still currently available for purchase. Six songs are confirmed to have been published by A. Forlivesi & C., and of these, only 4 are available for purchase: "Canto di Primavera," "Non più," "Primaverina," and "Vecchia chitarra." In a 1996 letter from Gaetano Consolo of A. Forlivesi & C., he relays that the song "Sivigliana" has been lost.[62] Casa Ricordi is known to have published at least fifteen songs. The publisher G. Schirmer, Inc. confirms three publications of Cimara's songs. The names and

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60 L. Donati, s.v. "Pietro Cimara," in *Dizionario Biografico degli Italiani.*

61 John Pennino, Assistant Archivist of the Metropolitan Opera Association, New York, to author, 26 April 1996. Correspondence includes a copy of Cimara's Metropolitan Opera File and a biography in which the information about his number of songs appears.

62 Gaetano Consolo of A. Forlivesi & C, Firenze, to author, 3 April 1996.

addresses of these publishers and their publications are listed in appendix D.

Two songs remain for which no data other than the title is known: “Misticismo” and “Mattutina,” listed as part of Cimara’s opus in the *Dizionario Biografico degli Italiani.* An original manuscript of the unpublished song “Mélodie orientale” has been located in the Marian Anderson Collection of Music Manuscripts housed in the Rare Book and Music Library Manuscripts at the University of Pennsylvania. Three other unpublished manuscripts: “Cancion,” “Lullaby,” and “What’s a Kiss” are located in the Music Library Archives at the Peabody Institute in Baltimore, Maryland.

Dates of composition have been found for the following songs: “Neath the Skies” (October 1927), “Valzer Rosa” (Milan, January 1928), “Nuvole” (April 1928), “L’inutile messe” (June 1932), “Melodia autunnale” (Milan, September 1933), “Ombrellino giapponese” (Rimini, 1933),[63] and the unpublished songs: “What’s a Kiss” (New York, June 1940), “Cancion” (New York, January 1941), “Lullaby” (New York, March 1941), and “Mélodie orientale” (New York, May 1942). For all other extant songs, no exact dates of composition are currently known; therefore, copyright dates must be used to approximate the dates of composition. It does appear that the dates of copyright coincide closely with Cimara’s dates of composition if one considers the dates of publication for the poetry used in his songs. For example, the poetry of Mercede Mùndula published in 1933 is used for the song cycle *Trittico Primaverile* published four years later in 1937. Assuming that "Stornello" came from Frateìli’s earliest published collection of poems in 1907, the 1910 copyright date for the song would place the time of composition within a two-to-three-year time frame. In addition, dated letters written by the poets ceding rights to

[63] data for Nuvole, L’inutile messe, Melodia autunnale, and Ombrellino giapponese provided by Maria Pia Ferraris to the author, 26 March 2003. Ferraris notes that in the autograph of Ombrellino giapponese, the date was canceled and was restored with the following note: "NB: rewarded at the competition announced from the Theater of the People of Milan at the closing ceremonies of the 10-year celebration of the Fascist Revolution.

publishers can assist in narrowing the time frame for when a song was written. Gustavo Brigante-Colonna's 1919 letter cedes rights for "Manola," published by Forlivesi in 1919. Alfredo Petrucci's 1931 letter cedes rights for "Primaverina," published by Forlivesi in 1932. Goffredo Pesci's June 1919 letter cedes rights for "Non più," published by Forlivesi in 1919. Mercede Mùndula's September 1931 letter cedes rights for "Vecchia Chitarra," published by Forlivesi in 1932. Photocopies of these letters are located in appendix E.

A logo which belonged to the publisher Umberto Pizzi in Bologna appears on a few of Cimara's songs now published by F. Bongiovanni Edizione Musicale and may be found in appendix G. According to Giancarlo Bongiovanni, current owner of the Bongiovanni company, Umberto Pizzi sold publications to his grandfather in the early twentieth century.[64] This being the case, Pizzi was possibly the first publisher of Cimara's songs, and, in all likelihood, the songs which bear the Pizzi logo were composed earlier than the Bongiovanni copyright date. The Umberto Pizzi company is no longer in existence, and Bongiovanni does not have any documentation of the transfer; therefore, the only way to confirm that a song was initially owned by Pizzi is to secure a copy of the first editions of Cimara's songs, as later reprints have a different design on the front cover. At this time, the songs confirmed as initially having been owned by Umberto Pizzi are "Ben venga amore," "Adorazione," "Fiocca la neve," and "Stelle Chiare." Both "Adorazione" and "Stelle Chiare" belong to the *Cinque Liriche I*[a] series, which leads to speculation that the other songs in the series-- "Nostalgia," "Mattinata," and "Maggiolata"--may also have been first owned by Pizzi, but confirmation remains pending until the first printed editions are located. In the course of the World War II, many manuscripts were lost by the Bongiovanni publishing house where it appears that the majority of Cimara's songs were

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[64] Giancarlo Bongiovanni of F. Bongiovanni, Bologna, to author, 30 October 2002. In this letter, Mr. Bongiovanni relays "there isn't any[one] to whom we have to pay royalties, for I think my Grandfather made the contract that way." Thus, the publisher was the *owner* of the song.

published.

On at least nineteen of the extant scores, dedications are noted to various individuals. From table 2 one can see that about half of the dedications were to people whose connection to Cimara is readily established, including Cimara's teacher Respighi, Cimara's mother, and his wife, Clara, as well as many great singers with whom Cimara worked. They include soprano Bidú Sayão, soprano Luisa Tetrazzini, baritone Mattia Battistini, tenor Fernando De Lucia, baritone Giuseppe De Luca, baritone Titta Ruffo, and tenor Vincenzo Tanlongo. The remaining dedications of Cimara's songs are to persons whose association with Cimara is currently not known. The dedication noted simply as "a....." on "Nostalgia," published in 1914, is rather mysterious. Possibly this dedication was to his deceased daughter, presuming that Cimara--then 27 years old--and Clara had already become parents by then. The timeframe would explain his daughter's death perhaps: many children died in the influenza epidemic during World War I.

Table 2. Song Dedications

Title of Song	**Year**	**Dedication to Significant Person**
Mattinata	1914	a mia madre (to my mother)
Notte d'estate	1915	Ottorino Respighi (Cimara's teacher)
Nuvole	1928	Clara (Cimara's wife)
		Dedication to Famous Singer
Adorazione	1914	Mattia Battistini
Canto di Primavera	1919	Titta Ruffo
La Serenata	1914	Vincenzo Tanlongo
L'inutil precauzione	1941	Bidú Sayão
Maggiolata	1914	Luisa Tetrazzini
Non più...	1919	Fernando De Lucia
Vecchia Chitarra	1931	Giuseppe de Luca

Table 2 (continued)

Title of Song	**Year**	**Dedication to a person of unknown association** A
A una rosa	1915	Anna Maria Mendicini Pasetti
Fiocca la neve	1914	Signorina Anna Maria Pasetti
Lullaby	1941	Amelia Sanándres
Nostalgia	1914	"a...."
Paesaggio	1915	Signora Bice dal Pinto
Paranzelle	1915	Signorina Antonia Marotti
Presso una fontana	1915	Hortensia Pearcy di Mignano
Stelle Chiare	1914	Sig.a Bice Mililotti De Reyna
Tornan le stelle...	1910	Emanuele Sarmiento
Trittico Primaverile	1937	Signora Anna Roselle

From the *Italian Art Songs of the Romantic era*, Chiti writes:

> . . . toward the end of the 1800's many songs were dedicated to famous singers, in the hope of being included in their concert programs, or to society hosts and hostesses. Such dedications to the rich and famous served as a sort of advertisement to increase the sale of the songs, much in the same way as the rich and famous today lend their names and faces to sell commercial products.[65]

Cimara's intent in his dedications to notable singers, however, may have been altogether different as he had established relationships from working with each of the singers in the opera industry. Certainly, his dedication to tenor Vincenzo Tanlongo was for personal reasons as Cimara included with his dedication the words *al carissimo amico* (my dearest friend). Furthermore, Cimara's substantial career as a conductor would have diminished any need to boost the volume of sales of his music in order to generate income. If his motivation were to have his songs performed by famous singers during his lifetime, Cimara was fortunate to see his wishes come true. On separate occasions, both Luisa Tetrazzini and Salvatore Baccaloni sang Cimara's songs, each with Cimara accompanying them at the piano. In 1936, Lotte Lehmann recorded "Canto di Primavera," and Leonard Warren, in 1958, performed "Stornello" and "Canto di Primavera" while on tour in Russia. "L'inutil

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[65] Chiti, 7.

precauzione"--Cimara's only true aria--was written to be used for the lesson scene in Rossini's *Barbiere di Siviglia* and was dedicated to Bidú Sayão; however, whether or not she ever performed the aria has not been documented.

The poetry used for Cimara's songs came mostly from poets who were living at or about the same time as Cimara. According to Riccardo Allorto, ". . . composers, with few exceptions, ignored the verses of Foscolo, Manzoni, Leopardi, Carducci and Pascoli, and preferred poems by Olindo Guerrini, Enrico Panzacchi, Ada Negri, Emilio Praga, Francesco Dall'Ogaro and other contemporaries, poets of the second rank."[66] Two established poets whose texts Cimara used, Giacomo Leopardi (1798-1837) and Giovanni Pascoli (1855-1912)--considered today to be the father of Italian modernism, were, according to Allorto, typically avoided by composers. Other reputable poets whose texts were used by Cimara include Gustavo Brigante-Colonna (1878-1956), Alessandro Costa (1857-1943),[67] the French poet: Maurice Martin du Gard (1896-1970), Arnaldo Frateìli (1888-1965), another French poet: Edmond Haraucourt (1857-1941), Heinrich Heine (1797-1856),[68] Mercede Mùndula (b.1890), Alfredo Petrucci (1888-1969),[69] Vittoria Aganoor Pompili--also spelled Pompilj (1855-1910) whose poems were also set by Respighi, Fausto Salvatori (1870-1929), Cesare Sterbini (1783-1851) whose text Cimara set to the aria "L'inutil precauzione" to be used in the lesson scene in Rossini's *Barbiere di Siviglia*, and librettist Carlo Zangarini (1874-1943).[70] Pietro Cimara himself wrote the text for his "Valzer Rosa." The lesser known or undocumented poets include the following with their names listed as they are

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66 Allorto, *Arie, Ariette e Romanza Raccolta II*, XV.

67 information on Costa may be found in: Giovanni Treccani, ed., *Dizionario Biografico degli Italiani* (Rome: Instituto della Enciclopedia Italiana, 1998), vol. 30, s.v. "Alessandro Costa," by M. G. Prestini.

68 *Nostalgia* set to Italian translation from *Neue Gedichte: Wandl ich in den Wald des Abends.*

69 photocopy of letter from Alfredo Petrucci to the Forlivesi publisher is located in the appendix. Primaverina comes from *"La Radice e la fronda."*

70 wrote the librettos *La Fanciulla del West* and *I gioelli della Madonna*.

found on the scores: Ugo Scotti Berni, Mona Modini Bonelli, Juan Guzman Cruchaga, Di Macco, Ferrari E., Giovanni Geraldo, E. Loxton, Alice Wescott Marks, Agostina Pietrafesa Mendicini, Goffredo Pesci, F. Pettinalla, Lorenzo Santucci, and S. Serpieri. A complete list of poets and their corresponding songs is given in appendix F.

The early twentieth-century poets wrote in a style that was moving away from that of the antiquated, high style of nineteenth-century writing, thus bringing about a greater expressive freedom for both poet and composer alike. Subject matter was no longer exclusively love, but, as the twentieth century progressed, became more and more imaginative in using the inventions of Giovanni Pascoli and Gabriele D'Annunzio.[71] Poetic substance was drawn from nature, simple things, and ideas previously considered antipoetic; symbolism and metaphor were used to suggest "enigma and evanescence."[72]

In the musical setting, the lyrical quality of the Italian language continued to influence Cimara with the inflection of the spoken phrase determining the curve of the vocal line.[73] As each word was weighed for importance and carefully set to bring about the greatest possible impact, the result was a predominantly syllabic treatment of the text, with few, if any, instances of melisma. For optimum effect, harmonic coloration and wider melodic skips were used to emphasize accents and dramatic expression.[74] Like the vocal music of his teacher Respighi, the voice and accompaniment were treated with equal

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[71] De Stasio, Cambon, and Illiano, ix.: "More influential was the lexical, syntactical, and metrical legacy of Giovanni Pascoli and D'Annunzio, which may be found in most twentieth-century Italian verse. Pascoli revolutionized poetic language by introducing material traditionally believed to be antipoetic; he also attributed semantic value to phonic elements, utilizing (sometimes excessively) onomatopoeia and paronomasia. His poetic expression is alogical or prelogical. He makes use of analogy and musicality, as did French symbolist poets, who had developed new melodic possibilities by discarding syntactic and grammatical laws. The symbolists had attempted to express the ineffable by using words and rhythms in ways that evoked sensations and images rather than thoughts."

[72] Margaret Drabble, ed., *Oxford Companion to English Literature* (New York: Oxford University Press, 1995), s.v. "Giovanni Pascoli."

[73] Lakeway and White, 17.

[74] Ibid.

importance in order to best communicate the true meaning of the poetry.

The Italian vocal style which had "exerted great influence on composers all over the world"[75] for many years of the nineteenth century continued to impact turn-of-the-century music in Italy. As part of this contemporary Italian vocal style, Cimara's music was an attractive draw in his "exultant lyricism."[76] Donati further supports this statement by writing that "Cimara's natural proclivity toward melody and his extensive activity as accompanist to singers influenced very clearly his music production."[77] Certainly in terms of overall output of compositions, this can be seen by the amount of songs versus instrumental works; but specific to Cimara's experience with melody and with singers, it can also be seen in the caliber of his writing for the voice. The mastery with which Cimara wrote shows his extensive knowledge of the capabilities of the singing voice. With careful consideration like that of a *bel canto* composer, Cimara's songs never ask the impossible from the singer--no register violations, no unreasonable demands; however, the artistic demands in most of his songs do require a fully mature voice, much like the voices that Cimara conducted in his daily work.

Another widespread musical influence that manifested itself to a certain degree in Cimara's music was the phenomenon of *verismo* opera. A concrete definition of *verismo* remains unsettled today. Without a doubt, the labels "trend," "fashion," "technique,"[78] and

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[75] Klaus, 372.

[76] Donald Ivey Song: Anatomy, Imagery, and Styles (New York: Free Press, 1970) as quoted in John Koopman, "Nostalgia" in Unsung Songs, 29 January 2003, http://www.lawrence.edu/fac/koopmajo/cimara.html.

[77] L. Donati, s.v. "Pietro Cimara," in *Dizionario Biografico degli Italiani.*

[78] Trend: Lakeway and White, 8; Fashion: Corazzol, 52; Technique: Sansone, "Verga and Mascagni," The Critics' Response to 'Cavalleria Rusticana', " *Music and Letters* 71, no. 2 (May 1990): 202. Here Sansone discusses an entry written by Mosco Carner in the Cambridge Opera Handbook (1985) and explains that Carner's use of the term 'verismo' implied the "musico-dramatic techniques of the Young Italian School."

even a "minor genre"[79] are adequate terminology for the existence of characteristics that have come to be known as *verismo*; but, to call it a "movement"[80,81] would suggest that there had been some semblance of formal organization or rules which had governed the creative output of musical works at that time, of which there was not. Nicolaisen observes that one of the problems affecting terminology is confusion between the use of the term *verismo* as a defining characteristic of the literary aspect and *verismo* as a designation for the time period and musical style associated with late-nineteenth and early-twentieth century Italian opera.[82] More obvious is the fact that the occurrence of *verismo* influence was short-lived. Subject to opinion, the specific time frame ranges anywhere from the twenty-year period between 1890 to 1920[83] to the ten-year period between *Cavalleria Rusticana* (1889) and *Tosca* (1900).[84]

In terms of the literary attributes, defining elements of *verismo* mostly hinge on the notion of a stylized reality with regard to the common folk or plebeian image. Corazzol writes that "the regional or lower-class urban setting is only one of many shared aspects. . . recent historians have tended to restrict their definition of musical verismo to 'repugnant', rustic dramas or those of urban low life. . ."[85] Indeed, a major point of discontent for the

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79 Matteo Sansone, "The 'Verismo' of Ruggero Leoncavallo: A Source Study of 'Pagliacci'," *Music and Letters* 70, (August 1982): 342.

80 "Verismo was an Italian literary *movement* [emphasis mine] which roughly corresponded both in time and purpose with the naturalism..." Jay Nicolaisen, *Italian Opera in Transition 1871-1893* (Ann Arbor, Michigan: UMI Research Press, 1980), 245. Also in Klaus, 422: "The *verismo* movement can be seen in the works of Pietro Mascagni . . ."

81 "Competing with Catalani's operas were the products of *verismo* (realism), the generic term for a short-lived operatic *movement* [emphasis mine] which attempted to combine the traditional operatic portrayal of raw emotions and shocking incidents...from Rey M. Longyear, *Nineteenth-Century Romanticism in Music* (Englewood Cliffs, New Jersey: Prentice Hall, 1988), 256.

82 Nicolaisen, 244.

83 Corazzol, 52.

84 Sansone, "The 'Verismo' of Ruggero Leoncavallo," 342.

85 Corazzol, "Opera and Verismo," 40.

upper class who had been the primary patrons of opera for most of the nineteenth century was that the unsophisticated, the low-born, and the disreputable were now being associated with heroism. Sensationalism, violence, brutality, and the "shocking"--elements of the literary verismo--also have pejorative connotation with veristic opera. From the visual arts perspective of *realism*--which was the tangible equivalent of *verismo*--other pertinent elements include immediacy, truthfulness, impartial representation, and a lack of melodrama or any falsification.[86]

The musical aspects of *verismo* are spelled out by Corazzol:

> . . . the recurrent features of opera during this period - especially as regards vocal style and musico-dramatic structure. . . . include a marked musical characterisation of the geographic or social milieu, simple, well-constructed plots, vocal writing exploiting the high register of each voice type; irregular rhythms and phrases, spoken or shouted utterances, heavily charged melodies; 'physiological' rhythmic ideas, breathless harmonic rhythm, overall tonal stability; a dynamic progress through climaxes of tension, orchestral build-ups and loud, excited vocal climaxes; and recurring themes, mostly identified with the voice. . . . the conversational style (or rather, in Puccini, the 'singing conversations'), the 'global' nature of the stage settings, and a tendency towards characteristic closed numbers (choruses and on-stage canzoni). . .[87]

One does not find the term *verismo* associated directly with art song although certainly much of the same stylistic language influenced composers in the *lirica da camera*. Cimara makes use of many of these defining stylistic elements in his songs. His early scores are filled with expressive notation and are thick with rubato that is characteristic of the push-and-pull found predominantly in *verismo* operas. Like all music written in this style, the authenticity of the composer's intent is dependent upon the singer's careful execution of the instructions.

Aside from the lyric Italian vocal style and the aspect of *verismo*, other world influences impacted Cimara's compositions. William White in *Music in the 20th*

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[86] Linda Nochlin, *Realism* (Baltimore, Maryland: Penguin Books, 1971), 13.

[87] Ibid, 41.

Century writes:

> The Four great new styles that emerged just before World War I persisted up to World War II and beyond. Jazz, Schoenberg, Bartok, and Stravinsky typified the period between the wars. Each style remained distinct. Each continued to develop. Each expanded its influence, though none was able to attract and hold the wide audiences that Debussy, Strauss, Puccini, and Lehár had enjoyed, for older styles persisted too, and the revival of still older ones became increasingly important in musical life.[88]

Cimara's music relates mostly to that of the older composers who could "attract and hold wide audiences," much in the same way as the music of his teacher Respighi. To better understand the musical instincts of Cimara, one might look to his teacher, Respighi. Only eight years older than Cimara, Respighi was among the first generation of composers of the Italian song tradition who became known as the *lirica da camera*. Of these composers in general, Lakeway and White write:

> Many of them continued to follow the traditions into which they were born: Italian verism, French Impressionism, and German chromaticism. A few were not content with the status quo and consciously or unconsciously began to develop a new kind of Italianate music, which, although often influenced by Italy's northern neighbors, took on certain characteristics of its own . . . .[89]

Their *liriche da camera,* or chamber songs, were unlike any songs previously known on the Italian music landscape. Ildebrando Pizzetti--one of the first-generation *lirica* composers--observed:

> The most recent examples of *lirica vocale da camera* as they could be called, what are they? They are not arias, they are not songs of a folk type, they are not romanzas, they are not Lieder in the German manner. . . . They do not have the strophic construction, and not even that specially lyrical content which could not fail to be expressed in forms that were more or less regularly strophic. [90]

This new type of song found a following in the more intimate settings of salons, cultural

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[88] William W. Austin, *Music in the 20th Century* (New York: W. W. Norton & Company, 1966), 274.

[89] Lakeway and White, 21.

[90] Allorto, *Arie, Ariette e Romanza Raccolta II*, XIII.

clubs, philharmonic societies, or particular academies which became established as intellectual life was reformed after unification.

In addition to the aforementioned influences, fingerprints of other composers' styles can be heard in many of Cimara's songs--that of Schumann and Mascagni in "Nostalgia," Griffes in "Presso una fontana," and Satie in "Non più." Quite prominently, resemblances from Puccini's *Turandot* and *Madama Butterfly* appear in Cimara's "A una rosa" and "Canto di Primavera," respectively. Puccini's influence asserted itself not only in Cimara's music, but also in that of other composers in the *lirica da camera,* namely Cimara's teacher Respighi. Rey Longyear, in his book *Nineteenth-Century Romanticism in Music*, describes many of the characteristics of Puccini's writing for the voice and operatic orchestration:

> [Puccini's] harmony is a delicately pastel synthesis of all the effective devices from Liszt through Debussy, especially an employment of augmented triads, a wide variety of seventh chords, and streams of parallel triads; his "modal" harmony, which he shares with Fauré, may well stem from the organ accompaniments to Gregorian chant which became increasingly used during the nineteenth century. The most memorable moments of his operas are often the arias and the love duets usually containing an intense and climactic melody, subtly harmonized and closely bound to the orchestral accompaniment."[91]

Lakeway and White note the following parallel characteristics in the music of Respighi: open parallel fifths influenced by both medieval music and Impressionism, Medieval modes and Eastern scales, polytonality, parallel triads, and seventh chords used chromatically with less feeling of progression or tonal center."[92] One might then surmise that similarities between the compositional language of Respighi and Puccini extend equally to the influence of Respighi as Cimara's teacher. Certainly the similarities between the works of Cimara and Respighi derive from Cimara having studied with him at Santa Cecilia.

Cimara's remarkable talent as a pianist is detected in his proficient writing for the

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[91] Longyear, 256-57.

[92] Lakeway and White, 58-59.

piano with accompaniments that tend to be highly pianistic, displaying strong resemblance to that of the French Impressionists, namely Claude Debussy and Gabriel Fauré. However, many of Cimara's early accompaniments are more orchestrally influenced rather than pianistic. His duties as an accompanist, a répétiteur, and a conductor would have given him extensive experience with both orchestral scores and their piano reductions, thus conditioning Cimara for the best methods to effectively reduce orchestral writing into a piano accompaniment. Many of his songs sound as if they were composed at the piano with an orchestra in mind, created much in the same way that Puccini composed his operas. Only one song, "Non più," is known to have been actually arranged for orchestra.[93]

Despite Cimara's strong musical resemblances to Puccini, Respighi, and other established composers, he remains relatively unknown today as an Italian composer of vocal repertoire. But, this was not always the case, nor should it remain so. For the connoisseur of song in the 1930s, Cimara's music had notable appeal. The March 12, 1932 *New York Times* states that Cimara was "known to Broadway as an accomplished composer of songs and often as accompanist to the opera stars." Gaetano Consolo of A. Forlivesi & C. states that Cimara's songs were popular in Italy in the 1930s.[94] In London, the *Evening Standard* from 1939 mentions that Cimara was "well-known in England as a composer of songs. . ."[95] James Hall, in his 1953 book, *The Art Song*, considered Cimara one of the greatest composers from his era alongside Respighi, Pizzetti, and Castelnuovo-Tedesco;[96] but, by 1989, Cimara's esteemed position had dropped merely to that of a noteworthy contributor to the *liriche da camera* in Lakeway and White's *Italian Art Song.*

[93] Indication of orchestration is so noted on the Certificate to Register Copyright, dated April 12, 1928 sent to the author from Gaetano Consolo of A. Forlivesi & C.

[94] In a letter to the author, 5 March 2003.

[95] The Metropolitan Opera Archives File unfortunately does not provide an actual date for the newspaper article in which this information appears.

[96] James Husst Hall, *The Art Song* (Norman: University of Oklahoma Press, 1953), 18.

CHAPTER FIVE

SELECTED SONGS OF PIETRO CIMARA

Stornello[97]
poetry of Arnaldo Frateìli
©1910

Son come i chicchi della melograna	*Like the seeds of the pomegranate*
vellutati e vermigli i labbri tuoi	*are your velvet and vermillion lips.*
gareggiar colla fragola montana	*the perfume of your breath can compete with*
pel profumo dell'alito tu puoi.	*the wild mountain strawberry.*
Come le piante che gemme odorate	*Like plants that grow sweet-smelling buds*
distillano dal tronco e dalla chioma	*from their stems and from leaves,*
tu stilli dalle tue labbra rosate	*you, from your rosy lips exude*
baci che sono del tuo cor l'aroma.	*kisses which are the aroma of your heart.*
Fammi nutrir di baci si soavi	*Nourish me with sweet kisses*
come si nutre di rugiada il fiore:	*as the flower is nourished with dew.*
baciami sempre come mi baciavi	*Kiss me always like you kissed me*
la prima volta che ti strinsi al core!	*the first time that I pressed you to my heart.*
Se tu fossi rugiada le tue stille	*If you were dew, would you deny*
di vita altrici negheresti al fior?	*your life-giving essence to the flower?*
Baciami dunque, e fa nove scintille	*Kiss me then and make new sparks*
arder di vita in quest'arido cor!	*flame with life in this arid heart.*
Son come i chicchi della melograna	*Like seeds of the pomegranate*
vellutati e vermigli i labbri tuoi!	*are your velvet and vermillion lips!*

From the 1910 copyright by Bongiovanni, "Stornello" is one of the earliest extant songs and was most likely written while Cimara was a student of Respighi at the

[97] Translations for all of the songs in this chapter are by the author with the assistance of Andrew Dell'Antonio.

Accademia di Santa Cecilia. It may have been sold to the Bongiovanni firm from the publisher Umberto Pizzi as were many of the other early songs by Cimara. Subsequent reprints by Bongiovanni were made in 1968, 1970, and 1971 under numerous stock numbers: no. 408 for soprano/tenor, no. 409 for mezzo/baritone, no. 856 in French and Italian for soprano/tenor, no. 857 in English and Italian for soprano and tenor, and no. 1634 in English for mezzo/baritone.

The poet of "Stornello," Arnaldo Frateìli, was born in Piediluco on August 23, 1888 and died in Rome on December 30, 1965. Following his studies in Rome, he wrote a small amount of poetry, publishing one of his few collections of poems, *Preludio* in 1907. These poems, written while in his teens, consist of sonnets of love and a number of traditional poetic forms inspired by the poetry of the second half of the nineteenth century.[98] His primary work, however, was in newspaper journalism and in movies, writing screen plays. Beginning in the 1930s, Frateìli started writing novels which would ultimately become the majority of his output.

In the poem "Stornello," the sensual images of velvet and vermillion lips, sweet-smelling buds, life-giving essence, and an arid heart subscribe to the sentimentality that was so popular in poetry around that time. Cimara sets this enticement in G major with an ample and legato vocal line whose contour seems to breathe and sigh within the parameters of *andantino mosso*. An occasional triplet figure is inserted into the otherwise duple meter to assist in keeping true to the spoken rhythm of the text.

In the sense of structure, "Stornello" conforms to traditional practices: balanced phrases of 4 + 4 within a strophic setting. Cimara's abundance of performance notation, the constant shifts of subdivisions within the pulse, and the rich, expressive harmonic

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[98] Giovanni Treccani, ed. *Dizionario Biografico degli Italiani* (Rome: Instituto della Enciclopedia Italiana, 1998), vol. 50, s.v. "Arnaldo Frateili," by S. Zoppi Garampi.

language illustrate characteristics of the *liriche da camera*. Passion builds in the ascent to the climax on a-flat reserved for the end of the second stanza, *Baciami dunque, e fa nove scintille / arder di vita din quest'arido cor!* (Kiss me then and make new sparks / flame with life in this arid heart!). The chant-like setting that brings this song to a close is reminiscent of the conclusion of Puccini's "Si, mi chiamano Mimi" from *La Boheme* or of the recitativo section beginning Respighi's "Stornellatrice."

Cimara uses a simple yet orchestral manner of writing for the piano accompaniment. The introduction begins with a soloistic, capricious figure in the right hand, like that of a violin in a serenade. At the onset of the vocal line for the first quatrain of each stanza, the repetition of fully-voiced chords in the accompaniment makes for a dense texture, much like an orchestral reduction of part-writing for strings. The second quatrain of each stanza utilizes a lighter approach with the same capricious violin-like figure from the introduction playing out above an arpeggiated left-hand figuration.

As one of Cimara's most recorded songs, "Stornello" appears in recordings by Yolanda Marcoulescou, Arleen Auger, Renata Tebaldi, Giuseppe De Luca, and Joan Sutherland. Information for these recordings appears in appendix H.

Fiocca la neve

originally titled "Orfano" from *Myricae* (1891) by Giovanni Pascoli[99]
as set by Cimara (text modifications underlined)
©1914 Bongiovanni

Lenta la neve fiocca, fiocca, fiocca.	*Slowly, the snow falls, falls, falls.*
Senti, una zana dondola pian piano.	*Listen, a cradle rocks smoothly, softly.*
Un bimbo piange il picciol dito in bocca.	*A baby cries, his little finger in his mouth.*
canta una vecchia il mento sulla mano...	*An old nanny sings, her chin on her hand.*
la vecchia canta: - Intorno al tuo lettino	*The nanny sings: around your little bed*
c'e rose e gigli, <u>come</u> un bel giardino.	*there are roses and lilies, like a beautiful garden.*
Nel bel giardino il bimbo s'addormenta.	*In the beautiful garden the child lulls himself to sleep*
<u>fiocca la neve,</u> lenta, lenta, lenta.	*The snow falls slowly, slowly, slowly.*
<u>Fiocca la neve</u>, <u>fiocca la neve.</u>	*The snow falls. The snow falls.*

Of Cimara's 70 or so songs, none has exceeded the international popularity of "Fiocca la neve." The Umberto Pizzi insignia appears on the cover page to the Bongiovanni first issue from 1914 which indicates that the date of composition is earlier than 1914. Subsequent reprints by Bongiovanni in 1930, 1953, 1968, 1990, and 1995 confirm the continuous demand for this song. Bongiovanni released an English version sometime around 1930 with translation by G. L. Brezzo, and another English version was printed in 1923 by Homeyer in Boston. Today, "Fiocca la neve" may be found in the United States in the anthology *Second Book of Soprano Solos,*[100] with the English translation by Lorraine Noel Finley, or it may be purchased from Bongiovanni in Italy under the following stock numbers: no. 515 for contralto, no. 516 for mezzo, no. 519 for soprano, no. 858 in French and Italian for mezzo/baritone, no. 859 in English and Italian, no. 1632 for mezzo, and no. 1633 for soprano.

The poet of Cimara's "Fiocca la neve," Giovanni Pascoli, was born in Romagna in 1855 and spent his childhood on a farm where his father was the administrator. Left an

[99] Giacinto Spagnoletti, ed., *Otto secoli di poesia italiana* (Rome: Grandi Tascabili Economici Newton, 1993), s.v. "Giovanni Pascoli."

[100] Compiled by Joan Frey Boytim and published by G. Schirmer ©1994, ISBN 0-7935-3799-1.

orphan after the assassination of his father and the premature death of the remaining members of his family, Pascoli faced a sad existence that would profoundly mark his personality and character.[101] Between 1891 and 1905 Pascoli wrote his first book of poems, *Myricae,* which contains the poem "Orfano" used by Cimara for his "Fiocca la neve." Today Pascoli is known as the major precursor to Modernism in Italian poetry. Of his literary influence, De Stasio, Cambon, and Illiano write:

> Pascoli revolutionized poetic language by introducing material traditionally believed to be antipoetic; he also attributed semantic value to phonic elements, utilizing (sometimes excessively) onomatopoeia and paronomasia. His poetic expression is alogical or prelogical. He makes use of analogy and musicality, as did French symbolist poets who had developed new melodic possibilities by discarding syntactic and grammatical laws.[102]

Cimara had no way of knowing that this simple song would become his claim to fame as a composer when he chose the text "Orfano." The notion of the lullaby as a solo for performance had only recently taken hold in early twentieth-century Italy. Lakeway and White write, "New inspiration was found in the Italian countryside and in the sincerity and warmth of the country folk and their regional music. Lullabies became popular**.** Much of the music can be described as simple but full of instinctive emotion . . ."[103] While "Fiocca la neve" is often considered to be lullaby--a concept that may in part be explained by its lullaby characteristics in the *molto moderato* tempo and 6/8 meter--it is, in reality, a story with a lullaby imposed between the two outer sections.

Cimara's sensitivity to the sober reality for an orphaned baby (or for that matter for Pascoli's own sad childhood) can be heard in the musical setting. Had Cimara used the original title "Orfano" for the song, perhaps the notion of an *orphaned* baby would clarify

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101 Spagnoletti, "Giovanni Pascoli."

102 De Stasio, Cambon, and Illiano, ix.

103 Lakeway and White, 17.

the deeper meaning within the poem itself which has been misunderstood at times.[104] The general mood of the song is reflective, not in the warm, comforting sense of a mother's lullaby, but with an underlying uncertainty for the orphaned child's future. In this sense, "Fiocca la neve" is a sort of pseudo-lullaby--a song trying to provide comfort in the midst of a dark reality--much like Menotti's "Lullaby" from *The Consul*. Strong contrasts fill this seemingly simple song--that of warmth versus cold, of internal versus external, of intimacy versus the world, of hope versus reality, of rocking versus striking, of harmony versus dissonance, of struggle versus surrender, of stark versus lavish, of monotonous versus fragmented.

The piano and the voice are equal partners in effectively communicating the true meaning of the text. In its sparse, repetitive, and monotonous way, the piano acts as a narrator. The gentle pulse of falling snow is heard in the initial and continuous falling figure in the accompaniment, but as it wears on, the result is a monotony like that of the never-ending tick of a clock. On a deeper level, the use of the minor key suggests a coldness beyond that of winter, and the dissonance that faithfully strikes on beats two and five is a subtle, yet ever present, friction. The friction, the monotony, and the lack of harmonic resolution take on the characteristics of fatigue and worry, intensifying in the measures leading up to the lullaby.

Cimara's treatment of the text and the vocal line is highly inventive. There is no predictability in any aspect of the vocal line as the pace is constantly interrupted with fragmented, incongruent phrases imposed on top of the highly predictable accompaniment. As the words shift from the snow, to the cradle, to the baby, and finally to the nanny, these broken thoughts are set in incongruent fragments, reflecting the restlessness of the baby

[104] In *Italian Art Song,* Lakeway and White have a different opinion from that presented here: "Previous published translations of the poem have often led to a somber interpretation of the song. There is nothing in the text to indicate that the child is more than restless, and the minor tonality that opens and closes the song merely sets the quiet gray mood of falling snow." p. 327.

trying to fall asleep and the tired yet steadfast efforts of the nanny. In contrast to the initial two lines that start on b^4, Cimara dramatically begins the third line a fourth above the b, creating an onomatopoetic setting for the baby crying out at *um bimbo piange.* The final note of each phrase of the A section always ends upward in an interval of either an ascending half-step or the more optimistic-sounding whole-step, sounding like a constant uncertainty.

The nanny's weariness is heard in the drawn-out *canta* leading into the lullaby. Only in the depiction of the old woman's singing to the baby does the true warmth of a lullaby come forth, with no reminder of the falling snow outside. Dramatic and poignant is the juxtaposition of e-minor for the outside world against E-major for this most intimate moment. The key change along with the indication of *poco più mosso* and the more lavish treatment of the accompaniment figure set this section apart from the rest of the song.

With the abrupt return to the A section, the focus changes immediately from the sleeping baby back to the real world where the snow continues to fall and where the future is filled with uncertainty. The final two incantations of the words *fiocca la neve,* which were added by Cimara, serve to slow down the pulse in preparation for closure. In them, one can almost see the weary nanny now starting to fall asleep as the restless baby has finally closed his eyes. Just as the song seems to be drawing to a quiet end, the piano adds one last dramatic interjection on the penultimate chord. Indicated to be played *sforzando,* the flat-VI chord jars the placid texture, as though the baby stirs one last time before completely surrendering to sleep as the final chord brings the falling snow to an end.

Unlike many of Cimara's accompaniments that are orchestral in nature, "Fiocca la neve" utilizes truly pianistic writing. Just like Debussy's Prelude #6, "...Des pas sur la neige," from *Preludes Book One*, Cimara makes use of an ostinato (falling snow figure) with the end result being mostly an impression of a tone center in which one does not hear

the meter or details. The accompaniment for "Fiocca la neve" shows Cimara's familiarity with a myriad of ways to use the piano for specific effect.

Cimara's most popular and most recorded composition was dedicated to Signorina Anna Maria Pasetti, about whom no information has been found in sources consulted for this research. "Fiocca la neve" can be heard today in recordings by Nadia Pelle, Ezio Pinza, Richard James, Gene Ford, Maureen Forrester, Kay Pahk, Paulina Stark, and Salvatore Baccaloni with Pietro Cimara at the piano. Information for these recordings may be found in appendix H.

Maggiolata

poetry of Goffredo Pesci
©1914 Bongiovanni

Sole di Maggio!	*Sun of May!*
l'onda sussurra che blanda gorgoglia:	*The wave murmurs that enticingly bubbles:*
odora l'aria: il vento s'avvicina:	*the air is perfumed: the wind approaches:*
nelle mie mani una rosa si sfoglia:	*In my hands a rose is shedding its petals:*
cadono i petali, resta la spina.	*the petals fall, the thorns remain.*
Sole di Maggio bionde, cantate in coro:	*Blond girls sing in chorus: Sun of May!*
La vita è solo un raggio di sole d'oro!	*Life is but a ray of golden sun!*
Sole di Maggio!	*Sun of May!*
Chiaro di luna!	*Moonlight!*
Sfrasca quel ramo di mandorlo in fiore....	*That branch of the flowering almond tree rustles*
canta la sua canzon un lucherino!	*A bird sings his song!*
Chiaro di luna! brune, ridete al vento!	*Moonlight! dark-haired girls laugh in the wind!*
un bacio per ciascuna luna d'argento!	*A kiss for each silver moon!*
Stelluccia diana!	*Sparkling morning star!*
batte la luce a la finestra e ride!	*Light knocks on the window and laughs!*
La vita è un volo di rondini pieno,	*Life is a flight full of swallows*
e quando passa, ognuna pronta incide	*and when she passes, each [girl] quickly cuts*
il core mio che vola senza freno!	*my heart, which flies without restraint!*
Stelluccia diana, belle non sospirate!	*Sparkling morning star, beautiful girls sigh not!*
V'attende a la fontana chi voi cercate ...	*The one whom you seek awaits you at the fountain.*
Stelluccia. diana.....	*Sparkling morning star.*

It is not known if Cimara had yet met Luisa Tetrazzini in 1914, but nevertheless his song "Maggiolata," published that year, was dedicated to her. Unbeknownst to Cimara at

the time, Tetrazzini would ask him to be her accompanist for her grand tour five years later. As it was customary for composers to make dedications to great singers in hopes of gaining the singers' recognition, Cimara was one of the few composers who would be fortunate enough to reap the benefits of his effort. Since the original copyright, "Maggiolata" has been reprinted twice, first in 1953 and again in 1985 as Bongiovanni stock no. 644.

The life of poet Goffredo Pesci has unfortunately not been acknowledged in the English and Italian sources used for this current research, and nothing about him has surfaced on any internet searches. Considering Pesci's lack of recognition as a poet, it is worth noting that he is the poet whose texts Cimara set most often. Of the extant songs, Pesci's poems are used for ten, three of which will be investigated in this section of selected songs. From the 1914 copyright date of "Maggiolata" to the 1932 copyright date of "Sivigliana," Cimara steadily returned to the poems of Pesci as sources for his songs. Pesci also translated the text for Cimara's "Le campane di malines" from English into Italian.

The text to "Maggiolata" is a joyously descriptive poem exalting the marvelous orbs in the sky-- sun, moon, and morning star--in the metaphoric tradition of Pascoli. In the piano introduction, Cimara magnifies Pesci's words with a light-hearted and exuberant flourish followed by the sun bursting forth in pure vitality at the singer's delivery of *Sole di Maggio!* The tempo indicated at the beginning, *andantino con moto,* is more indicative of the spirit of this song rather than an indication of the overall tempo as fluctuations in tempo occur in practically every other phrase. Each of the three sections of this through-composed song is technically demanding of the singer, requiring stamina and artistry to handle the changes in color and mood of the text. Every line is crafted with great consideration to fully embody the meaning of the words.

With an implicitly lush orchestral manner and with florid writing for the piano, Cimara makes full use of dramatic gesture with grupetti, tremoli, sudden dynamic changes,

and numerous tempi. For the first section, the perfumed air is expressed by subtle harmonic coloration in the accompaniment; the wind expressed by an elongated rhythmic notation on the word *s'avvicina*; the rose with ornamentation on *rosa*; and the thorn with a dramatic downward leap of a sixth and a shift to the minor mode on the word *spina*. This shift is brief as the sun returns for one more jubilant exaltation in an upward leap of a major sixth. To prepare for the second section, day turns to night in a single beat. In the two measures of accompaniment that begin the second section, darkness which accompanies the moonlight is implied with the change of key to c minor, and, when coupled with the tranquil, rippling arpeggiation, underscores the mystique of the moonlight.

Operatic influence could not be any more obvious than in the completely opposite musical gesture as the focus changes to brunette girls laughing. The effect is an immediate brightness achieved by using the relative major key, an indicated tempo change to *andante mosso,* and a playful, march-like section in 2/4. The short-lived seven-bar scene shifts to F major at the designation *lento e dolcissimo* to showcase the sparkling morning star. Images in the poem of birds flying about without restraint are depicted in the music by cycling through various suggestions of keys to reach the telling climax at *il core mio* on a high G. With the return of focus to the morning star, Cimara brings back the melody and gesture heard at the end of the first section to finish off with the last exultant exclamation of *Stellucia diana!*

Stelle Chiare[105]

poetry of Vittoria Aganoor Pompili
©1914 Bongiovanni

Stelle chiare, voi ridete,	*Bright stars, you shine*
nè sapete queste mie pene segrete,	*but do not know this secret pain of mine,*
queste mie lacrime amare,	*these bitter tears of mine*
stelle chiare, stelle chiare!	*bright stars, bright stars!*
In quel vostro di quiete	*In that curved quiet sea of yours*
curvo mare sono forse velate are	*are there veiled altars*
su cui vivide splendete	*on which you shine vividly*
sempre liete sempre ignare	*always joyous, always unaware*
come i ceri sull'altare?	*as the candles on the altar?*
Stelle chiare, voi ridete	*Bright stars, you shine*
nè sapete queste mie pene segrete	*but do not know this secret pain of mine,*
queste mie lacrime amare	*these bitter tears of mine*
stelle chiare, stelle chiare.	*bright stars, bright stars.*
Stelle chiare, voi ridete!	*Bright stars, you shine!*

"Stelle Chiare" was first published in 1914 as the third song in the set *Cinque Liriche (1ª serie)*, stock no. 573 by Bongiovanni. The compilation of songs into this set appears to have been for the sake of publication and does not imply any connection between the songs. A dedication to Sig. a Bice Mililotti De Reyna appears in the first edition but does not appear in the reprints of 1970 and 1991.

The words for "Stelle Chiare" come from the poet Vittoria Aganoor Pompili (1855-1910) whose writing is said to have been on par with Aleardi, Gnoli and D'Annunzio.[106] Such was her reputation that when she married Guido Pompili (also spelled Pompilj), other

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105 The return of first quatrain may have been at Cimara discretion.

106 Giacinto Spagnoletti, ed., *Otto secoli di poesia italiana* (Rome: Grandi Tascabili Economici Newton, 1993), s.v. "Vittoria Aganoor Pompilj."

famous poets of the time wrote poems in honor of her wedding.[107] Her father was of Armenian origin and had traveled extensively across Europe before settling in Padova where Vittoria was born. She studied with the exceptional teachers Giacomo Zanella and Enrico Nencioni, and in order to become familiar with French poetry, she translated the works of Musset and Baudelaire. Upon her death in 1910, her husband, in a dramatic display of romantic gesture, out of despair, took his own life on top of her dead body.[108]

"Stelle Chiare" is one of Cimara's most extraordinary songs and like "Fiocca la neve," employs pianistic writing. He makes excellent use of carefully thought-out silence, and the economy of notes contributes to the stunning, picturesque setting of "Stelle Chiare." In the opening four bars of piano introduction, the musical setting suggests the stillness of night as the high d-flats in the right hand give the impression of stars illuminating the quiet night-time sky. The manner in which Cimara separates the registration of the piano in the introductin as well as his melodic and harmonic treatment throughout the song point directly to the influence of Debussy, like in his "L'ombre des arbres" from *Ariettes oubliées*.

Cimara indicates the initial mood as *calmo* and maintains a similar mood throughout with indications of *tranquillo* and *molto delicato*. The vocal line builds from the simple, short salutation of *Stelle chiare, voi ridete* to more expressive writing congruent with the emotional demands of the text. For these demands, Cimara uses wide intervallic leaps, sudden changes in volume, and longer rhythmic durations. Shifting tonality colors *pene segrete* and *lacrime amare,* and at this moment in the music, emotionally-infused vocal writing imitates a crying or pleading quality like that heard in the "Récit et Air de Lia" from

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[107] Maria Bandini Buti, ed., *Dizionari Biografici e Bibliografici Tosi* (Rome: Letteraria e Artistica dell'Istituto Editoriale Italiano B, C, Tosi, 1941), vol. I, *Donne d'Italia - Poetesse e Scrittrici* , s.v. "Vittoria Pompilj Aganoor."

[108] Ibid.

Debussy's *L'enfant prodigue*.

Since Cimara's song is set in a true ABA form, the middle section predictably has a change in texture and in mood. The text for this section is comprised of a question that is musically spread across ten measures. The piano carries a pulsating rhythmic gesture that propels the motion forward, building momentum toward the final phrase: *come i ceri sull'altare?* Underneath the words *sempre liete, sempre ignare* the accompaniment breaks into triplets, enhancing the impact of the stars ability to shine "always joyous, always unaware."

At the return of the A section, the opening figuration returns basically the same as before, but now the melody is interwoven within an arpeggiated texture. The slight alteration in the piano figuration along with Cimara's indication *I° Tempo poco più animato* suggest that somehow the emotion has also changed, perhaps moved to a new level of reconciliation, despite the exact repetition of words. But as a subconscious reminder of the pain, Cimara writes an f-flat in the star gesture that plays out in the last four measures. One might wonder if Cimara called on his own experience with the death of his daughter in order to so effectively depict the inconsolable anguish heard in his music.

A una rosa
poetry of Agostina Pietrafesa Mendicini
©1915 Bongiovanni

Dal tuo calice, o rosa,	*From your chalice, o rose,*
cadono in pioggia lieve	*fall as a soft rain*
povera triste cosa	*you poor sad thing,*
quei petali di neve	*those petals of snow*
e d'ocra misti appena	*barely mixed with ochre*
che ti rendean sì vaga ieri ancor!	*which made you truly so beautiful yesterday.*
Serena languisci	*You languish serenely*
ma a me vaga dinanzi il tuo contorno primo;	*but your former shape wanders before me;*
sento quel tuo olezzare	*I smell your fragrance*
sento che sale intorno	*I sense it rising around*
e che sa inebriare....	*and that --it can intoxicate....*

"A una rosa" is the fifth song of the *Cinque Liriche (2ª serie)*, but like "Stelle Chiare," does not appear to be cyclically connected to the other songs in the set. First published by Bongiovanni in 1915 as stock no. 728, it has maintained a steady interest with subsequent reprints[109] in 1953 and 1985 and is currently available for purchase.

The poet of "A una rosa," Agostina Pietrafesa Mendicini, was most likely not a writer of any substantial repute. She may have been related to Signora Anna Maria Mendicini Pasetti, to whom Cimara dedicated "Fiocca la neve." The syntax of the first six lines of Agostina's poem may be some indication that she was not as polished in her skill as some of the other poets used by Cimara. The phrases are ordered in such a way that external rhyme is achieved for the first four lines; however, the meaning of the poem is ambiguous. The following restructured format (using the English version) offers a clearer meaning:

(line 1) From your chalice, o rose,
(line 3) you poor sad thing,
(line 4) those petals of snow

[109] In a letter to the author dated 30 October 2003, Giancarlo Bongiovanni of F. Bongiovanni states that reprints of songs made at his company are indicative of a continuing demand.

(line 5) barely mixed with ochre
(line 6) which made you truly so beautiful yesterday
(line 2) fall as a soft rain.

After the first six lines of the poem, rhyme scheme no longer seems to be a priority.

In this shortest song among the extant scores, Cimara encapsulates the spirit of physical longing within the confines of 27 measures. Sensuality is primary to this text, and as the memory of the beloved becomes more vivid to the person from whose perspective this poem is written, the musical setting becomes more rhythmically active. In an attempt to reflect the textual outpouring of emotion in the music, nearly every measure has some indication of tempo or expression, as can be found in Cimara's "Stornello." The vocal line is a series of legato phrases that surge and subside, all leading up to a dramatic peak on g^5 just five measures from the end, in a intensity similar to the through-composed works of Strauss or Wagner. The vocal requirements for "A una rosa" are moderate, however, a strong sense of style is needed to adequately deliver what Koopman calls the "superb legato line."[110]

No piano introduction is given for "A una rosa" as both piano and voice begin within the first beat of the song. The simple accompaniment consists of chords on each beat of the measure that provide a bed of sound which allows for the metamorphosis of emotions to be developed in the vocal line, much in the same manner as Respighi's "Nebbie." Once the thoughts in the text are clearly being stated in the present state of mind--"but your former shape wanders before me; I smell your fragrance; I sense it rising around," --triplets appear in the upper hand of the piano, suggesting that an awakening has occurred. Stirring the emotions, dynamics transform into *forte* with pulsating repeated eighth-note chords in both hands. At this moment in the music, Cimara's writing seems to

[110] John Koopman, "Nostalgia" in *Unsung Songs* [website] (Appleton, Wisconsin: Conservatory of Music at Lawrence University, accessed 29 January 2003) Available from http://www.lawrence.edu/fac/koopmajo/ cimara.html; Internet.

borrow from the aria "In questa reggia" from Puccini's *Turandot* at the moment where a key change is initiated after Turandot has sung the words *Quel grido e quella morte!* (reh. 47). The remaining four measures of "A una rosa" recall the same triplet figure from the beginning of the song, first in the voice and then echoed in the piano.

Non più. . .

poetry of Goffredo Pesci
as set by Cimara (text modifications underlined)
1919© Forlivesi

Non più, non più, su la spinetta antica,	*No longer, no longer on the antique spinnet,*
nervosamente diafane due mani	*two nervously transparent hands*
risveglieranno sogni omai lontani	*will awaken dreams now distant*
sulla tastiera amica	*on the friendly keyboard*
non più . . .	*no longer . . .*
<u>non più</u> . . .	*no longer. . .*
Non più, (<u>omit non più</u>) sotto la luce lieve,	*No longer, under the soft light*
le labbra sue mi sfioreranno gli occhi	*will her lips brush my eyes*
perchè le cada alfin ebbro ai ginocchi	*so that I would fall before her drunkenly on my knees*
in un incanto breve:	*in a brief enchantment.*
non più. . .	*no longer. . .*
<u>(omission of Non più, non più)</u>	
. . . da che siete fuggita	. . . *from the time when you ran away*
non resta più che un vuoto nel mio core,	*nothing remains more than the emptiness in my heart*
non resta più nel sangue che un languore:	*nothing remains more in my blood than languor,*
la noia della vita	*the weariness of life*
non più . . .	*no longer. . .*
<u>non più</u> . . .	

"Non più" is one of six Cimara songs to have been published by A. Forlivesi & C. and is still available for purchase under stock no. 10794. The date of first copyright is 1919, and the 1956 Certificate of Registration of a Claim to the Renewal of a Copyright

lists the date of original registration in the United States as April 12, 1928.[111] Confirmation that "Non più" was also arranged for orchestra by T. Petralia appears on the same 1956 Certificate. Although no biographical information has been found thus far for Goffredo Pesci, a copy of the letter from him to the Forlivesi publishing house ceding rights for the use of his poem "Non più" may be found in appendix E3.

Cimara dedicated "Non più" to the famous Italian tenor Fernando De Lucia who is said to have been the exponent of verismo heroes.[112] With a highly successful career that resulted in over 400 recordings to his credit, De Lucia retired from singing in 1917, two years prior to the publication of Cimara's "Non Più." However, upon the death of his friend Enrico Caruso in 1921, De Lucia but came out of retirement to sing for his funeral.

The poetry of "Non più" reads like a narrative in three verses that might lend itself easily to a strophic form when set to music. However, in order to create his vision, Cimara needed greater expressive freedom than the poetry suggested and thus he modified the text. Cimara's choice for the piano introduction is an uncharacteristically plain accompaniment, using a single note for the left-hand downbeat and a simple chord for beat two within each measure of 3/4 time. In order to better understand his motivation for choosing this accompaniment, one must consider the dramatic expression of the first verse of the poem, illustrated in the following scenario: A man, upon seeing an antique spinnet, is thrown into a sea of emotional recollection. He imagines hearing the song his beloved once played (referenced in Cimara's musical setting as a solo similar to Erik Satie's Gymnopédie no.1) and begins to envision her playing it on the piano at the words: "two nervously transparent hands will awaken dreams now distant." From the first four lines of text, Cimara must have

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[111] A copy of the Certificate of Registration of a Claim to the Renewal of a Copyright for "Non Più" was sent to the author from Gaetano Consolo of A. Forlivesi & C.

[112] Michael Kennedy and Joyce Bourne, *The Oxford Dictionary of Music* (New York: Oxford University Press, 1994), s.v. "Fernando De Lucia."

drawn the inspiration to score the piano introduction in a manner suggestive of a piano solo that would elicit a scenario like the one described above. As a pianist, Cimara is likely to have known the Satie solo, composed in 1887 and then orchestrated by Debussy sometime around 1911.

By using the opening gesture of Satie's Gymnopédie no.1 as the basis for the introduction to "Non più," Cimara initiates the drama before any text is uttered. Heard as a piano solo, it serves as an impetus to stir poignant memories of a past love--memories which at first seem superficial, but soon cascade into a torrent of emotions. Demonstrative of restraint from delving into the pain of remembrance, the vocal line gives the impression of hesitation or reluctance with fragmented and inconclusive phrases, moving as indicated in the performance markings: *dolce e mesto* (sweet and sorrowful), *affrettando un poco* (hurrying a little), *calmandosi* (gradually calming), *ritard*, and *a tempo*. The musical stasis is jolted with the lydian ascent at "*su la tastiera amica*."

The invocations in the second verse summon the euphoria which once surrounded the affair between the man and his beloved. One can hear the surrender of stoicism in the music at *sotto la luce lieve,* set as *subito pp*, *molto trattenuto* (holding back very much), with a descending whole tone scale. Thereafter, the man's senses are fully engaged; he envisions her return as he sees her lips brushing his eyes and then pictures himself falling before her drunkenly on his knees in a brief enchantment. At this moment, the pulse of the music quickens. The man clings to the vision of his beloved with the open-ended *non più...* to finish the B section.

The Gymnopedie-sounding piano solo returns once again to begin verse three, only now it is marked *ppp espressivo* and *molto lento*. The effect suggests that it had been playing continuously, but because of the intensity of the emotional storm in verse two which drowned out the solo, its presence is just now recognized again. Perhaps in a

dramatic move to further depict the man's exhaustion and eventual return to the present, Cimara opts to leave off the first line of this stanza which would have restated *non più, non più.* With the second line of text, the true story is unfolded--his beloved ran away: *da che siete fuggita*. In the next measure, he is immediately thrown into the depths of despair, as passion pours forth in the music with the words: "Nothing is left but emptiness in my heart. Nothing is left but languor in my blood." Nothing is held back in Cimara's emotionally-charged writing; the loudest and highest notes of the song appear at this point, marked *tenuto* and indicated *molto appassionato e stentito.*

The conclusion of "Non più" reflects the ebb of the lover's wailing. The vocal line is to be sung *con abbandono* at "nothing is left but the weariness of life," followed by an expressive *non più,* in which the man takes one last lingering look at his emotional destruction. The final repetition one measure later is altogether different in intent from the previous. In this final exclamation, marked *a tempo,* the man's emotion is returned to the same state of numbness as when the song began, although he is clearly exhausted. His inability to find closure is echoed in the piano, as it too, does not end with a truly final cadence.

Canto di Primavera

originally titled *Aprite tutte le finestre al Sole* by Fausto Salvatori
as set by Cimara (text modifications underlined)
©1919 Forlivesi

Aprite tutte le finestre al Sole:	*Open all the windows to the sun:*
Aprite il vostro cuore alla speranza:	*open your heart to hope:*
Colla fiorente sua corte s'avanza	*with its flowering court advances*
l'Aprile, e s'incorona di viole.	*April, and it is crowned with violets.*
Tremano l'acque e s'odono parole	*The waters tremble and words are heard*
tra i rami, dove qualche nido ha stanza:	*in the branches where several nests reside.*
Quale, se Aprile inghirlandato danza,	*Which soul can lament in the bottom of its*
in fondo al core anima si dole?	*heart if April dances around with garland?*
O cuori stanchi,	*O weary hearts,*
O anime ne' sonni giacenti.....	*O souls inertly sleeping*
O dolorose vite	*O painful lives*
cui non risero mai fati giocondi...	*to whom the happy fates never smiled*
Al sole tutte le finestre aprite,	*open all the windows to the sun,*
e la luce per gli occhi il core inondi:	*and let light flood the heart through the eyes:*
cantano l'acque cantan le foreste: udite.	*the waters sing, the forests sing: listen*
Aprite tutte le finestre al Sol!	*Open all the windows to the sun*!

The first printing of "Canto di Primavera" was issued in 1919 as stock no. 10793 by A. Forlivesi & C. A copy of the Certificate of Registration of a Claim to Renewal Copyright[113] lists the second date of publication as July 4, 1935. "Canto di Primavera" is still available for purchase today from Forlivesi whose contact information appears in appendix D.

In the same year that Cimara's "Canto di Primavera" was first published, poet Fausto Salvatori (1870-1929) also had another of his poems--his famous "Inno a Roma"--set to music by Puccini. Born in 1870, Fausto Salvatori would have been a contemporary of Puccini and Cimara. Aside from being a famous man of letters, Salvatori was also associated with the film industry, his sacred poem *Christus* (1916) made into a film. Other

[113] A copy of the Certificate of Registration of a Claim to the Renewal of a Copyright for "Canto di Primavera" was sent to the author from Gaetano Consolo of A. Forlivesi & C.

works include: the libretto *Sogno di una Notte d'Estate* which was the basis of an opera composed by the great Italian conductor/composer Luigi Mancinelli; another libretto *La bella y el monstruo*; the story *Boccolini* which was made into a screenplay in 1922; the tragic poem *La furia dormente*; and *La fata malerba*, a fairy-tale in three acts which was set to music by Cimara's friend and Italian conductor Vittorio Gui. The fact that many of Salvatori's works were used by Cimara and his well-known contemporaries attests to the worthiness of his craftsmanship as a poet.

In setting "Canto di Primavera," Cimara, to suit his expressive needs, adjusted the text. The line *O cuori stanchi, o anime in profondi sonni giacenti* is abbreviated to *O cuori stanchi, o anime ne' sonni giacenti* and the final line *cantano l'acque e le foreste* is expanded to *cantano l'acque cantan le foreste.* Cimara ends the song with repetition of the opening statement, *Aprite tutte le finestre al Sol!* Apparently Salvatori did not object to Cimara's tampering. In his letter to Forlivesi he wrote, "It is my pleasure to give permission to print my sonnet '*Aprite tutte le finestre al sole*' to Maestro Pietro Cimara who enhanced it with powerful melody. He will be able to transmit this permission to your editor."[114]

Cimara dedicated "Canto di Primavera" to the great baritone Titta Ruffo; however, no mention is made of this dedication in Ruffo's autobiography *My Parabola: The Autobiography of Titta Ruffo.* Nevertheless, performances of "Canto di Primavera" by several other notable singers have been documented. Luisa Tetrazzini, with Cimara as her accompanist, performed it on November 11, 1919 at Hayes in Middlesex and possibly on other occasions during their grand tour.[115] It also was recorded by Lotte Lehmann in 1936 with Erno Balogh at the piano and by Leonard Warren in 1954 with Willard Sektberg at the

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[114] A copy of this letter provided by A. Forlivesi & C. may be found in appendix E4.

[115] Gattey, 197. In this citing, Gattey states that other Cimara songs were performed on numerous occasions, but does not give the specific names of the songs.

piano. More recently, soprano Kay Pahk and pianist Gary Arvin have recorded "Canto di Primavera" as well as "Fiocca la neve," "Stornello," and "Non più" on the CD "Around the World with Kay Pahk." (see appendix H)

Like "Maggiolata," "Canto di Primavera" is a virtuosic song, equal to, or even more difficult than, many operatic arias which require a mature voice and a fully visceral approach to singing. The demands for control, stamina, and artistry are at the absolute highest level as the voice must be heard over a piano accompaniment that resembles a full orchestral reduction. The score is dense with the use of arpeggi, repeated chords, tremoli, dramatic pauses, sudden fortissimi, and glissandi, so much so that only one measure of piano accompaniment encompasses up an entire system on the printed sheet of music. The through-composed musical form ideally accommodates the wave-upon-wave progression of tension and climax. Each section has an orchestral-like build-up that crests at the end of the song with the highest and longest note of the entire work. The final effect of the climax-upon-climax build to the final cadence is similar to that of "Kling" or "Cäcilie" by Richard Strauss.

Textually, the metaphoric use of nature, in this case Spring, follows in the tradition of so many Italian poets of the early twentieth century. The overall poetic idea is that the advent of springtime ushers in new life and a renewal of spirit. Unrestrained expression within the text is realized vocally with frequent, large leaps like those heard in the very first phrase of the vocal line *Aprite tutte le finestre al Sole* (Open all the windows to the sun). Within the completely free phrase structures, the singer must exercise good judgment in pacing intensity and in choosing coloration over dynamic level for dramatic changes lest the song become oversung.

No tempo marking is indicated at the beginning of the song, but the grand gesture of the piano introduction makes the tempo immediately discernible. The introduction is a host

of notes that are designed merely as an impressive flourish to begin the song. Equally grand and impressive is the melody at *O cuori stanchi, o anime ne' sonni giacenti* which sounds remarkably similar to the music from Puccini's *Madama Butterfly* Act I (rehearsal #126) as Butterfly is singing the words *Adesso voi, siate per me*. The majestic display of this musical moment sets up the reprise in "Canto di Primavera" of *al sole tutte le finestre aprite* which is further punctuated by an upward glissando underneath the word *sole.* Heard again at the final cadence for the song, this harp-like, dazzling sweep is reminiscent of the gesture that would be used in later years by Hollywood filmmakers in the music that accompanies the appearance of the film studio's signature logo at the conclusion of each film. Like "Maggiolata," the repeated demands for grand gesture in both the voice and the piano make "Canto di Primavera" a virtuosic solo.

Ben venga amore
poetry of Goffredo Pesci
1921© Bongiovanni

Ben venga Amore	*May Love be welcome*
per i fioriti orti,	*to the blooming gardens*
e ch'Egli mi riporti	*and let it bring back to me*
la vita e la dolcezza	*the life and the sweetness*
e tutta la carezza	*and all the caresses*
che mi legava a te!	*that bound me to you!*
Vestito d'agrifoglio,	*Dressed in holly,*
cinto di mirto e rose,	*encircled with myrtle and rose,*
sotto le quercie annose	*beneath the old, old oaks*
Egli m'apra le braccia,	*let it open its arms to me,*
mi baci sulla faccia	*let it kiss me on the face*
come facevi tu!	*as you once did!*
Ben venga Amore	*May Love be welcome*
per i giardini in fiore,	*through the blooming gardens,*
e sogni sul mio core	*and let it dream on my heart*
i sogni suoi più lieti,	*its most happiest dreams,*
canzoni di poeti,	*songs of poets,*
sospiri e strali d'or!	*sighs and golden arrows!*
Ben venga Amore	*May Love be welcome*
e dorma sul mio cuore!	*and let it sleep on my heart!*

"Ben venga amore," published as stock no. 883 by Bongiovanni, is the *ballata seconda* from the collection *Tre Ballate di Calendimaggio, precedute da una "Offerta,"* poetry of Goffredo Pesci. Since its original publication in 1921, "Ben venga amore" has been reprinted in 1970 and 1990. In the 1921 score obtained through Interlibrary Loan, the stamp of Umberto Pizzi[116] appears on the first page of music.

The poetry for "Ben venga amore" is ripe with emotion. As though love could take

[116] This is the only instance in which the Pizzi *stamp (*versus the logo) has been seen in any of the music scores recovered thus far. From the stamp it is confirmed that Umberto Pizzi was a music publishing house in Bologna with the street address: Via Zamboni 1.

human form, it is treated metaphorically as a surrogate for a lover now gone.[117] It is said to be able to "bring back to me the life, and the sweetness, and all the caresses," to "open its arms to me," to "kiss me on the face," and to "dream on my heart." Pesci's poetic language is both sensual and picturesque, expressing the ineffable pleasure of love with images of blooming gardens, holly, myrtle, roses, old oak trees, dreams, sighs, and golden arrows. The mood, the subject matter, and the descriptive language all provide the perfect setting for what may be perhaps the finest example of the quintessential Cimara style.

Cimara's ability to convey the emotional pull of lyricism is at its best in his treatment of the vocal line. There is no rush, no need for hurry, as Cimara indicates *andante non troppo* for the tempo. The lush and ample melody warmly unfolds over a thick bed of sound provided by fully-voiced chords in the piano, and like "A una rosa," this song makes exclusive use of "superb legato line."[118] Together, the contour and rhythmic treatment of the melody suggest the physical gesture of an expansive stretch that one might make after waking from sleep.

For the second verse, Cimara creates new melodic material that is, at first, indicative of the anticipation of Love's arrival at the words *vestito d'agri foglio*, and then, upon Love's arrival, symbolic of the rush of excitement as the two lovers embrace in the passion of a first kiss (*mi baci sulla faccia)*. The heartbeat heard in the piano accompaniment quickens with each dramatic moment: the two main pulses within each measure are initially divided with dotted-note figures that, as the dramatic action in the text heightens, shift to arpeggiated eighth notes. At *sotto le quercie annose,* the pulse is further divided into triplets that assist in creating a sense of quickening excitement.

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[117] In translation, the Italian language qualifies the gender for the word "love" as masculine, unlike in English, where the gender is neuter. In this discussion of the poetry, love will carry the neuter gender as appears in the translation given above. Thus, "let *it* open *its* arms."

[118] Koopman, "Nostalgia."

Moving into the reprise, the accompaniment functions in an orchestral manner with repeated chords in the right hand and the ascending melody in the left hand, building toward the exciting climax at the *grandioso* return of the words *Ben venga amore.* The rush of excitement lasts for seven measures. Then it is brought down abruptly to *piano* in a gesture of contained intensity, just prior to the delivery of *e strali d'or!* The final utterance, *Ben venga Amore e dorma sul mio cuore,* sung exclusively on e-flat, is a stunning contrast to the grandiose climax of the preceding section. One can almost inhale the deliciousness of Love's essence as the two lovers drift off to sleep. Similar treatment is heard at the end of "Stornello."

As in almost all Cimara songs, the range, e-flat^{4} to g^{5}, is accessible for all voice types as the tessitura rests primarily in the middle range. However, demands for adequate emotional delivery require a fully mature voice. Any dramatic or textual change is given special consideration, so noted here with large leaps in the melody, rhythmic variation, or a change in texture for the piano accompaniment. Within Cimara's Italianate lyrical style, there is a hint of nostalgia like that found in the songs of Marx, Duparc, and Rachmaninoff. Filled with many other unwritten nuances, "Ben venga amore" relies on the stylistic instincts of the singer and pianist to breathe emotion and life into its seemingly-simple musical idea.

Trittico Primaverile: Febbraio, Pioggia di Marzo, Aprile
poetry of Mercede Mùndula from *La collana di vetro* (1933)

The only other female poet, aside from Pompili, whose poems repeatedly found favor with Cimara was Mercede Mùndula. She was born in Cagliari (a city in Sardinia) on March 1, 1890 and moved to Rome when she was young. As an accomplished writer, she contributed to many literary magazines and, for three years, was the president of the literary section of the Roman Lyceum. From her publicly-acclaimed 1923 collection *"La piccola lampada,"* Cimara set "Melodia Autunnale," and from her 1933 collection *"La collana di vetro"* comes the poetry for his *Trittico Primaverile:* "Febbraio," "Pioggia di Marzo," "Aprile"--some of the last known of Cimara's songs to have been published. The author of Mùndula's biographic entry in Buti states, "In the poetry of this writer, the classicness of form can bend to the most subtle attitudes of refined musicality."[119] In all, Cimara set seven of her poems. A copy of the letter from Mùndula to Forlivesi concerning publication of her poetry for the song "Vecchia Chitarra" is located in appendix E5.

Trittico Primaverile is the only known song cycle to have been written by Cimara. Ricordi published the songs in a single compilation under stock no. 123843 in 1937. The cycle is no longer available for purchase, but a copy of the score may be obtained through Interlibrary Loan. The dedication that appears on the 1937 score is to Signora Anna Roselle about whom no information has been found.

Sixteen years separate this cycle of songs from "Ben venga amore," and Cimara's life experiences during that time had taken him from Italy to travels throughout England, the United States, South America, and France. It is the influence from the latter that is most

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[119] Maria Bandini Buti, ed. *Dizionari Biografici e Bibliografici Tosi* (Rome: Letteraria e Artistica dell'Istituto Editoriale Italiano B, C, Tosi, 1946), vol. I, *Donne d'Italia - Poetesse e Scrittrici,* s.v. "Mercede Mùndula."

apparent in these later songs, just as French Impressionism influenced Respighi's later songs. For this cycle, Cimara takes an entirely pianistic approach of composition for the *Trittico Primaverile*, much like that seen in the songs of Debussy or Fauré.

Trittico Primaverile No. 1: Febbraio

C'era appena ne l'aria	*Barely in the air was*
un nuzïale biancor di veli,	*a wedding-whiteness of veils,*
quasi v'ondeggiasse la rifiorita	*as if we were surrounded with waves*
nuvola dei mandorli!	*of clouds made of almond flowers!*
Si vellutava il bruno della terra	*The brown color of the earth was like velvet,*
d'erba infoltita:	*coated with grass:*
era il Febbraio acerbo	*it was unripe February*
con il suo sogno attonito di fiori.	*with its astonished dream of flowers.*
A quel brivido già di primavera	*At that shiver of springtime*
il languidivo anch'io	*I also languished*
con eguale stupor	*with equal amazement*
e con dolcezza intenerita	*and with tender sweetness*
e mi parea che le parole dette	*and it seemed to me that the words that I spoke*
timidamente con un soffio a te,	*timidly with a breath to you*
odorassero, odorassero come vïolette.	*had the fragrance, the fragrance of violets.*

One of the most remarkable features of "Febbraio" is the significant offering that the piano makes in creating an overall impression of an outdoor atmosphere. The vivid and delicate depictions of pre-emergent Spring in the text are highlighted by a piano figuration reminiscent of the movement of air or of water, much like figurations found in the music of Debussy or of Griffes. This same figuration is used for the entire song, aside from the three measures beginning with the words *era il Febbraio* (it was February). Here, tremolo and pizzicato-like gestures break the continuity, and, when coupled with the modal vocal line, result in a dark, mysterious coloration. Unlike any of the other songs examined thus far, "Febbraio" is an example of a song that moves in one tempo, indicated *moderato*, as the air-movement gesture in the right hand of the piano plays above the harmonic underpinnings of the left hand. In a manner like that of the French composers, the melody of the piano part

is hidden between the treble and bass clefs rather than taking a conspicuous position at the highest range within the accompaniment. Occasionally this melody takes on the characteristic of an obbligato instrument and interacts with the vocal line, like the duets found in Duparc's “Chanson triste” or “Extase.”

The melody in “Febbraio” is original from start to finish with the intent being to create an impression rather than an immediate emotion. The tessitura of the vocal line is accessible to all voice types and the technical demands, in comparison to songs in Cimara's Italianate style, are much reduced. Like the other songs, the text is given a syllabic setting, but here, the contour and diversity of notation are clearly different. The cadence and inflection of speech determine the rhythmic and melodic pattern for the vocal line that evolves mostly by scalar movement with any disjunct movement reserved strictly for emphasis. The beauty of “Febbraio” lies in the delicate lightness and subtle interplay between the piano and voice.

Trittico Primaverile No. 2: Pioggia di Marzo

Pioggia che scrosci, ch’erompi e trabocchi da un nero stormo di nubi fuggenti, pioggia che gemi, che stilli e che tocchi le foglie appena con battiti lenti.	*Rain, you who pour and break and overflow* *out of a black flock of flying clouds,* *Rain, you who complain, you who drip and barely touch* *the leaves with your slow beats.*
Talor tu strappi ai virgulti i più belli lievi merletti con raffica irosa, ma poi, com’orafo esperto in gioielli il ramo scabro che sogna una rosa.	*Sometimes you rip from the young plants the most beautiful* *lightest laces with your angry spray,* *but then just as a goldsmith who is an expert in jewels* *you make the empty branch dream of a rose.*
E picchi e picchi sul nido un po’ sfatto e batti e batti sul tetto sconnesso, ma poi fai lucida e rosea d’un tratto tutta la terra ove il cielo è riflesso.	*and you hit and hit on the nest that is breaking* *and you beat and beat on the dilapidated roof* *but then you make all the earth shining and rosy suddenly* *where the sky reflects upon it.*
Pioggia di Marzo, più forte del vento, pioggia di Marzo, d’un bacio più lieve, t’amo cosi, nel tuo lungo lamento, t’amo nel riso tuo tremulo e breve!	*March rain, stronger than the wind,* *march rain, lighter than a kiss,* *I love you because of your long lament,* *I love you because of your brief laughter!*

Upon first hearing "Pioggia di Marzo," one might wonder if this were not the music of some other composer. Like Poulenc's "Il vole" or "Reine des mouettes" from *Métamorphoses* or like "J'ai presque peur, en vérité" from Fauré's *La Bonne Chanson*, the singer must swiftly put forth the text on a melodically-challenging vocal line. Sequential movement of a half step followed by a leap is the basic motivic idea for the Cimara's melody, resulting in a foreboding atonality. In line with the other two songs of *Trittico Primaverile*, the overall impression created by gesture and sound is Cimara's main intent over lyric motivation. His depiction of the rain violently blowing to and fro is enhanced by dynamics that specifically crescendo and decrescendo within the contour of the melody.

The words for "Pioggia di Marzo" are thick with percussive consonants and onomatopoetic content. When performed at the indicated *impetuoso* (half-note equals 120), the result is an angry, violent spray of sound. The rhythmic notation creates a sense of hard raindrops hitting against a metal rooftop, but for passages of text with a gentler meaning, Cimara softens the stylistic approach with performance instructions *dolce, ritard,* or *espressivo*. The articulation of these subtleties is entirely reliant upon the performers. For the final verse, the change to major mode lifts away the darkness of the storm, and a more sustained tempo suggests a regal salute as, in the text, March Rain is now extolled for its virtues of strength and lightness.

Cimara's harmonic progressions in this song are suggestive of the music of Fauré. In a fluid and seamless evolution, chromatic movement of the soprano and the bass is used for most of the accompaniment, creating a linear effect. Harmony is of secondary importance. Unlike the traditional progression toward a cadence established by the Viennese Classic School, the primary tools for progression in "Pioggia di Marzo" are half steps, parallel octaves, and chords. The event of cadence is rare in the accompaniment; instead, a sense of closure at the end of each verse is achieved by a change in rhythmic texture with sustained

notes in the vocal line. The final cadence, in a gesture completely out of character with the rest of the song, makes use of jazz tritone substitution for the penultimate chord. Perhaps Cimara was intending to leave the impression of a happy ending.

Trittico Primaverile No. 2: Aprile

Non t'ha mai dato, di', la primavera	*Tell me, had the springtime*
la sua fresca follia?	*ever given you its fresh folly?*
non hai visto la via	*Have you not seen the path*
fiorire sotto l'orma tua leggera	*flower under your light tread*
e profumarsi i rami	*and the branches become perfumed*
a tuoi lieti richiami?	*as a consequence of your happy call?*
E non t'è parso	*And has it not seemed to you*
che il vanir del fiato	*that the coming of your breath*
in azzurasse il cielo,	*would make the sky blue*
o sommovesse il velo	*or move the veil*
de l'acqua dove udivi rimbalzato	*of the water where you heard the laughter*
da sponda a sponda il riso	*bounce from shore to shore*
che ti tremava in viso?	*that trembled in your face?*
E non fu l'eco dei tuoi passi	*And wasn't it the echo of your slender steps*
snelli a ridestare i nidi?	*that awoke the nests?*
Sei tu che i segni incidi	*You are the one that carves the signs*
del prodigio,	*of the miracle*
sei tu che rinnovelli	*You are the one who renews*
la gran terra odorosa,	*the great fragrant earth,*
se il tuo cuore, il tuo cuor è una rosa.	*if your heart, your heart is a rose.*

In the same metaphoric treatment used in "Pioggia di Marzo," the month of April is personified for this third song in the *Trittico Primaverile*. The attributes given to April tend to accentuate feminine features, an interesting paradox since the months in the Italian language are implicitly masculine. April is said to have a "light tread," a "happy call," and "slender steps"; she perfumes the air and causes the ground beneath her feet to flower. Her supernatural presence and power are reinforced in the highly illustrative questions that

comprise most of the text.

In order to capture all the intricacies of the poem, Cimara's approach to writing "Aprile" relies on a culmination of the many influences of compositional style gathered throughout his career. Oriental modality colors the first statement in the vocal line and is interspersed throughout, most prominently at the recurring cadential figure prior to each verse. The melody is hidden within the figuration of the accompaniment, as it was in "Febbraio," and mirrors the way in which complimentary words to April are interwoven within the questions in the text. Scalar movement is juxtaposed with intervals that dip and dive in the vocal line, that, together elicit the graceful movement of a kite in the breeze. Although the text is always questioning, Cimara oddly sets the final note to each phrase with downward movement, as if to deliberately suggest a statement rather than a query. Rhythmic notation mimics speech declamation resulting in a conversational setting of the text. Given the free movement and independent melody, the musical result is a fresher, lighter style than earlier Cimara songs.

As in the previous two songs of this cycle, French influence is apparent. For most of "Aprile," Fauré's style of figuration permeates the accompaniment, complete with his hallmark *tenuto* on the notes within the swift arpeggio that are designed to bring out the changes in the harmony. The manner in which the accompaniment changes from rolling arpeggios to triplets is the same treatment used in Fauré's "Puisque l'aube grandit," "Jállais par des chemins perfides," and "Avant que tu ne t'en ailles" from *La bonne chanson.* In contrast to the pianistic gesture of rapidly moving notes, orchestrally-inspired writing is used briefly in the first measure of the introduction and then once again to finish the song beginning at *Sei tu che i segni incidi del prodigio*, with pulsating triplets in the right hand above chords in the left hand suggestive of sustained strings.

None of the other extant songs written by Cimara in the later years of his life show

this same exciting metamorphosis of his style from 1921 to 1937. From the time that Cimara was in France to conduct at the Opera Comique around 1935, he must have absorbed the subtle essence of the French style and, with his tremendous musical sense, assimilated it and other influences into the long standing traditions of his Italianate lyricism.

CHAPTER 6

CONCLUSION

For Cimara's many important contributions to the world of music, he deserves to be better recognized, not only as a conductor and accompanist, but also as a composer. His songs are a worthy addition to early twentieth-century Italian vocal repertoire; however, several factors may explain why this music and Cimara's life have been for the most part overlooked.

First, Cimara was unable to establish his presence as a composer in either Italy or the United States, the two countries in which he lived and worked the most. The start of his career in Italy, working with the legends Luisa Tetrazzini and Arturo Toscanini, showed great promise for Cimara; but, just as his reputation there began to grow, he moved to the United States to begin working at the Metropolitan Opera. Judging from dates on his compositions and from his documented travels, Cimara spent a fair amount of time traveling between the two countries until the beginning of World War II, after which Cimara spent most of his time in the United States. His songs that were published in Italy enjoyed popularity there in the 1930s, but Cimara was no longer living and working in Italy, and the Italian publishers of Cimara's songs did not promote or distribute his songs in the United States where Cimara, by the 1930s, was spending most of his time. Had Cimara remained in Italy, perhaps the popularity for his songs would have grown to earn him a reputation equal to that of his teacher Respighi.

Cimara's quiet and reserved personality was another factor that may have been a

cause for so little documentary about his life. To writers, he may not have appeared as a dynamic-enough person for whom the efforts of crafting a biography seemed worthwhile. Furthermore, his career as a conductor may have been a deterrent in drawing attention to his accomplishments as a composer. For Cimara personally, his responsibilities as a conductor would have taken precedence over promoting his songs and could possibly have overshadowed his work as a composer. Certainly, Cimara's success as a conductor diminished any need to promote his songs for profit or financial successful.

Like many conservative composers' music of the early twentieth century, Cimara's music took a backseat to more innovative works. Aside from competition within the "serious music" circle, perhaps the greatest factor was the impact of society, which to a large extent, continues today to dictate the music that will survive the test of time. Cimara's songs were written at a time when boundary lines were just beginning to be drawn between popular and serious music by a predominantly middle-class majority whose taste in music was undergoing reconstruction. Samson writes:

> Within this Europe-wide culture there was, however, a further division in musician style, more radical than the differentiation between national traditions. This was the increasing separation of 'serious' and 'popular' styles determined by the commodification of culture accompanying the age of capital, by the values and ideology of the ascendant middle class and by the increasing evidence of fragmentation and breakdown within that ascendancy.[120]

Cimara's music in general stood a middle ground between its lyric appeal to the general population and its technical demands which were enough to keep one foot solidly planted in the classical tradition. Ultimately, Cimara's compositions and those of his contemporaries were ushered into the museum art category while new horizons were unfolding for the jazz of Louis Armstrong in the 20s, Ellington and big band in the 30s, movie musicals, and the eventual hype of rock-and-roll in the 50s. Overwhelmed by the

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[120] Jim Samson, ed., *The Late Romantic Era* (Englewood Cliffs: Prentice Hall Inc.), 40.

huge changes in musical and cultural taste on a global level, little else could have assured the longevity of Cimara's music. Allorto writes

> From an examination of Ricordi's catalogues . . . we can deduce that the "terminus ad quem" of the genre was reached in the second decade of the 20th century. The date of the death of Francesco Paolo Tosti (1916), the most emblematic exponent and voice of the previous forty years, marks also the end of this phase of Italian chamber vocal works.[121]

Only since the last quarter of the twentieth century has historical interest about song in nineteenth-century Italy been piqued, resulting in books and articles such as the 1989 book *Italian Art Song* by Ruth Lakeway and Robert White, Jr. and the current website, *Unsung Songs,* by John Koopman. Publishers' recent releases also indicate a growing interest for songs from Cimara's time. Casa Ricordi's interest in music of this era has surfaced in the compilations of songs: *Arie, Ariette e Romanza, Collection I and Collection II,*[122] published in 2000. Alfred Publishing Co., Inc. released *Italian Art Songs of the Romantic Era*[123] in 1994.

In Japan today, Cimara's music is quite popular. Giancarlo Bongiovanni of F. Bongiovanni Edizione Musicale states that his company has been sending music to Japan for many years and recently gave rights to a Japanese publishing house to publish a few of Cimara's songs. Best-sellers there are "Fiocca la neve," "Stornello," "E' tornata primavera" and "Invito alla danza."[124] Likewise, Gaetano Consolo of A. Forlivesi & C. confirms that his company's publications of Cimara songs are widely sought out by customers in Japan.

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[121] Allorto, *Arie, Ariette e Romanza Raccolta II* , XIII.

[122] Riccardo Allorto, ed., *Arie, Ariette e Romanza Raccolta II* (Milano: Casa Ricordi, 2000). ISMN: M-041-38555-6.

[123] Patricia Adkins Chiti, ed., *Italian Art Songs of the Romantic Era* (Van Nuys: Alfred Publishing, Co., Inc., 1994). Sold in Medium High Book 4954, Medium Low Book 4955, both with optional CD or Cassette.

[124] Giancarlo Bongiovanni of F. Bongiovanni, Bologna , to author, 30 October 2002.

But, until such time that his songs are made available in the United States, Cimara's songs may remain hidden within the vast amount of vocal repertoire from a much-neglected era. Japan's reawakening of this beautiful music shows an essential need to revive interest in the United States for Cimara's songs, whose melodies and texts have long been cherished by world renowned singers.

APPENDIX A: ALPHABETICAL LIST OF VOCAL COMPOSITIONS BY PIETRO CIMARA

Title	Poet	Date(s)	Publisher
A una rosa	Agostina Pietrafesa Mendicini	©1915, 53, 85	Bongiovanni
Adorazione	N.N. (anonymous)	©1914	Bongiovanni/Pizzi
Allegoria	Ferrari E.	?	Ricordi
*Ben venga amore	Goffredo Pesci	©1921, 70, 90	Bongiovanni/Pizzi
Cancion	Juan Guzman Cruchaga	composed 1941	manuscript
Canto di Primavera	Fausto Salvatori	©1919, 35	Forlivesi
*Dal vostro verziere	Goffredo Pesci	©1921, 70, 78	Bongiovanni
Dormi	?	©1917	Ricordi
*È tornata Primavera!	Goffredo Pesci	©1921, 30, 70, 78	Bongiovanni
Everywhere (Dovunque)	E. Loxton	©1924, 93	Bongiovanni
Fiocca la neve	Giovanni Pascoli	©1914, 30, 53, 68, 90, 95	Bongiovanni/Pizzi
Giardini notturni	Mercede Mùndula	?	Ricordi
Invito alla danza	Carlo Zangarini	©1933, 56, 76	Bongiovanni
La Serenata	VittoriaAganoor Pompili	©1914, 83	Bongiovanni
L'infinito	Giacomo Leopardi	©1933, 56, 76	Bongiovanni
L'inutil messe	Mercede Mùndula	composed 1932	Ricordi
L'inutil precauzione	Cesare Sterbini	©1941	Ricordi-NY
Le campane di Malines	trans from English by G. Pesci	©1921, 70, 78	Bongiovanni
Lullaby	F. Pettinalla, trans F.K. Cantelono	composed 1941	manuscript
Lullaby Magic	Giovanni Geraldo	©1930	Schirmer
Maggiolata	Goffredo Pesci	©1914, 53, 85	Bongiovanni
Manola	Gustavo Brigante-Colonna	©1919	Forlivesi
Mattinata	Arnaldo Frateìli	©1914, 70, 78	Bongiovanni
Mattutina	?	?	?
Melodia Autunnale	Mercede Mùndula	©1934, composed 1933	Ricordi
Mélodie orientale	Mona Modini Bonelli	composed 1942	manuscript
Mentre cade la neve	Ugo Scotti Berni	©1924, 68, 85	Bongiovanni
Misticismo	?	?	?
Mysticité	Maurice Martin du Gard	©1923	Bongiovanni
'Neath the Skies	E. Haraucourt/ trans F. Martens	©1930, composed 1927	Schirmer
Non più...	Goffredo Pesci	©1919, 28, 56	Forlivesi
Nostalgia	Heinrich Heine	©1914, 74, 83	Bongiovanni
Notte d'estate	Vittoria Aganoor Pompili	©1915, 68, 85	Bongiovanni
Notturnino	Di Macco	©1917	Ricordi
Nuvole	Carlo Zangarini	©1929, composed 1928	Ricordi
O dolce notte	Vittoria Aganoor Pompili	©1923, 70, 78	Bongiovanni
Ondina	Carlo Zangarini	?	Ricordi
*Offerta	Goffredo Pesci	©1921, 70, 78	Bongiovanni
Ombrellino giapponese	S. Serpieri	composed 1933	Ricordi
Paesaggio	Vittoria Aganoor Pompili	©1915, 53, 65	Bongiovanni
Paranzelle	Giovanni Pascoli	©1915, 53, 85	Bongiovanni
Presso una fontana	Alessandro Costa	©1915, 68, 85	Bongiovanni
Primaverina (Rondò)	Alfredo Petrucci	©1932, 38	Forlivesi
Scherzo	Carlo Zangarini	©1915, 21, 30, 71	Bongiovanni
Sivigliana	Goffredo Pesci	©1932	Forlivesi
Spiando ai vetri	Carlo Zangarini	©1931, 56, 76	Bongiovanni
Stelle Chiare	Vittoria Aganoor Pompili	©1914, 70, 91	Bongiovanni/Pizzi
Stornellata marinara	Goffredo Pesci	©1923, 50	Ricordi
Stornello	Arnaldo Frateili	©1910, 68, 70, 71	Bongiovanni

* indicates that the following songs appear also under the listing: Tre Ballate di Calendimaggio

APPENDIX A: ALPHABETICAL LIST (continued)

Title	Poet	Date(s)	Publisher
Tornan le stelle...	Lorenzo Santucci	©1910, 62	Bongiovanni
Tre ballate di Calendimaggio	Goffredo Pesci		
Offerta		©1921, 70, 78	Bongiovanni
Ballata I: È tornata Primavera!		©1921, 30, 70, 78	Bongiovanni
Ballata II: Ben venga amore		©1921, 70, 90	Bongiovanni/Pizzi
Ballate III: Dal vostro verziere		©1921, 70, 78	Bongiovanni
Trittico Primaverile:	Mercede Mùndula	©1937	Ricordi
1) Febbraio			
2) Pioggia di Marzo			
3) Aprile			
Valzer Rosa	Cimara	©1930, composed 1928	Schirmer
Vecchia Chitarra	Mercede Mùndula	©1932	Forlivesi
Visione Marina	Goffredo Pesci	©1929	Ricordi
What's a Kiss?	Alice Wescott Marks	composed 1940	manuscript

OTHER PUBLISHED COMPOSITIONS

Suites for Orchestra "*Alle fonti del Clitunno", "Sirenetta"*

2 Quartets for Strings

Pieces for violin : Meditazione - 1914 Bongiovanni
Romanza
Intermezzo

Pieces for piano: L'onda (waltz) - 1935 Forlivesi

APPENDIX B: CHRONOLOGICAL LIST OF VOCAL COMPOSITIONS BY PIETRO CIMARA

Title	Poet	Date(s)	Publisher
Stornello	Arnaldo Fratelli	©1910, 68, 70, 71	Bongiovanni
Tornan le stelle...	Lorenzo Santucci	©1910, 62	Bongiovanni
Fiocca la neve	Giovanni Pascoli	©1914, 30, 53, 68, 90, 95	Bongiovanni/Pizzi
La Serenata	VittoriaAganoor Pompili	©1914, 83	Bongiovanni
CINQUE LIRICHE I:			
Adorazione	N.N. (anonymous)	©1914	Bongiovanni/Pizzi
Nostalgia	Heinrich Heine	©1914, 74, 83	Bongiovanni
Stelle Chiare	Vittoria Aganoor Pompili	©1914, 70, 91	Bongiovanni/Pizzi
Mattinata	Arnaldo Fratelli	©1914, 70, 78	Bongiovanni
Maggiolata	Goffredo Pesci	©1914, 53, 85	Bongiovanni
CINQUE LIRICHE II:			
Paranzelle	Giovanni Pascoli	©1915, 53, 85	Bongiovanni
Notte d'estate	Vittoria Aganoor Pompili	©1915, 68, 85	Bongiovanni
Presso una fontana	Alessandro Costa	©1915, 68, 85	Bongiovanni
Paesaggio	Vittoria Aganoor Pompili	©1915, 53, 65	Bongiovanni
A una rosa	Agostina Pietrafesa Mendicini	©1915, 53, 85	Bongiovanni
Scherzo	Carlo Zangarini	©1915, 21, 30, 71	Bongiovanni
Dormi	?	©1917 (May 31)	Ricordi
Notturnino	Di Macco	©1917 (May 31)	Ricordi
Canto di Primavera	Fausto Salvatori	©1919, 35	Forlivesi
Manola	Gustavo Brigante-Colonna	©1919 (c. June)	Forlivesi
Non più...	Goffredo Pesci	©1919 (c. June), 28, 56	Forlivesi
Le campane di Malines	trans from English by G Pesci	©1921, 70, 78	Bongiovanni
Tre ballate di Calendimaggio	Goffredo Pesci		
Offerta		©1921, 70, 78	Bongiovanni
Ballata I: È tornata Primavera!		©1921, 30, 70, 78	Bongiovanni
Ballata II: Ben venga amore		©1921, 70, 90	Bongiovanni/Pizzi
Ballate III: Dal vostro verziere		©1921, 70, 78	Bongiovanni
Mysticité	Maurice Martin du Gard	©1923	Bongiovanni
O dolce notte	Vittoria Aganoor Pompili	©1923, 70, 78	Bongiovanni
Stornellata marinara	Goffredo Pesci	©1923 (July 31), 50	Ricordi
Everywhere (Dovunque)	E. Loxton	©1924, 93	Bongiovanni
Mentre cade la neve	Ugo Scotti Berni	©1924, 68, 85	Bongiovanni
'Neath the Skies	E Haraucourt/trans. F. Martens	composed 1927, ©1930	Schirmer
Valzer Rosa	Pietro Cimara	composed 1928, ©1930	Schirmer
Nuvole	Carlo Zangarini	composed Apr 1928, ©1929	Ricordi
Visione Marina	Goffredo Pesci	©1929 (August 8)	Ricordi
Lullaby Magic	Giovanni Geraldo	©1930	Schirmer
Spiando ai vetri	Carlo Zangarini	©1931, 56, 76	Bongiovanni
L'inutil messe	Mercede Mùndula	composed June 1932	Ricordi
Primaverina (Rondò)	Alfredo Petrucci	©1932, 38	Forlivesi
Sivigliana	Goffredo Pesci	©Oct 1932	Forlivesi
Vecchia Chitarra	Mercede Mùndula	©1932	Forlivesi
Invito alla danza	Carlo Zangarini	©1933, 56, 76	Bongiovanni
L'infinito	Giacomo Leopardi	©1933, 56, 76	Bongiovanni
Ombrellino giapponese	S. Serpieri	composed 1933	Ricordi
Melodia Autunnale	Mercede Mùndula	composed 1933, ©1934	Ricordi
Trittico Primaverile: 1) Febbraio 2) Pioggia di Marzo 3) Aprile	Mercede Mùndula	©1937	Ricordi
What's A Kiss?	Alice Wescott Marks	composed June 1940	manuscript
Cancion	Juan Guzman Cruchaga	composed Jan 1941 NY	manuscript

APPENDIX B: CHRONOLOGICAL LIST (continued)

Title	Poet	Date(s)	Publisher
L'inutil precauzione	Cesare Sterbini	©1941	Ricordi-NY
Lullaby	F. Pettinalla/ trans. F.K.Cantelono	composed March 1941	manuscript
Mélodie orientale	Mona Modini Bonelli	composed May 1942 (NY)	manuscript
DATES UNKNOWN FOR:			
Allegoria	Ferrari E.	?	Ricordi
Giardini notturni	Mercede Mùndula	?	Ricordi
Ondina	Carlo Zangarini	?	Ricordi
DATA UNKNOWN FOR:			
Mattutina	?	?	?
Misticismo	?	?	?

OTHER PUBLISHED COMPOSITIONS

Suites for Orchestra "*Alle fonti del Clitunno", "Sirenetta"*

2 Quartets for Strings

Pieces for violin : Meditazione - 1914 Bongiovanni
Romanza
Intermezzo

Pieces for piano: L'onda (waltz) - 1935 Forlivesi

APPENDIX C: CONFIRMED DATES OF COMPOSITION

Date	Title	Poet	Publisher
October 1927	'Neath the Skies	E Haraucourt/trans. F. Martens	Schirmer
January 1928, Milan	Valzer Rosa	Pietro Cimara	Schirmer
April 1928	Nuvole	Carlo Zangarini	Ricordi
June 1932	L'inutile messe	Mercede Mùndula	Ricordi
1933, Rimini	Ombrellino giapponese	S. Serpieri	Ricordi
September 1933, Milan	Melodia Autunnale	Mercede Mùndula	Ricordi
June 1940, New York	What's A Kiss?	Alice Wescott Marks	manuscript
January 1941, New York	Cancion	Juan Guzman Cruchaga	manuscript
March 1941	Lullaby	F. Pettinalla/F.K.Cantelono	manuscript
May 1942, New York	Mélodie orientale	Mona Modini Bonelli	manuscript

APPENDIX D: PUBLISHERS LIST FOR SONGS OF PIETRO CIMARA

F. BONGIOVANNI
Edizione Musicale, established 1905
via Ugo Bassi 31/f
40121 Bologna - Italia
tel: 011-39-051-225722
011-39-051-550252
fax: 011-39-05-226128
www. bongiovanni70.com
email: giancarlo@bongiovanni70.com

CINQUE LIRICHE 1ª:		
N. 1	Adorazione	F. 571 B.
N. 2	Nostalgia	F. 572 B.
N. 3	Stelle Chiare	F. 573 B.
N. 4	Mattinata	F. 574 B.
N. 5	La Serenata	F. 575 B.
CINQUE LIRICHE 2ª:		
N. 1	Paranzelle	F. 724 B.
N. 2	Notte d'estate	F. 725 B.
N. 3	Presso una fontana	F. 726 B.
N. 4	Paesaggio	F. 727 B.
N. 5	A una rosa	F. 728 B.
Stornello		F. 408 B. - ten/sop
		F. 409 B. - mez/bar
		F. 856 B. - in French & Italian for ten/sop
		F. 857 B. - in English & Italian for ten/sop
		F. 1634 B. - in English for mez/bar
Tornan le stelle...		F. 452 B.
Fiocca la neve		F. 515 B. - contralto
		F. 516 B. - mez
		F. 519 B. - sop
		F. 858 B. - in French & Italian for mez/bar
		F. 859 B. - in English & Italian
		F. 1632 B. - mez
		F. 1633 B. - sop
Maggiolata		F. 644 B.
Scherzo		F. 729 B.
		F. 1638 B. - in English & Italian

APPENDIX D (continued)

F. BONGIOVANNI (continued)

Tre Ballate di Calendimaggio:	
Offerta	F. 881 B.
I: È tornata Primavera!	F. 882 B.
	F. 1637 B. - in English & Italian
II: Ben venga amore	F. 883 B.
III: Dal vostro verziere	F. 884 B.
Mysticité	F. 867 B. - text in French
O dolce notte	F. 868 B.
Le campane di Malines	F. 879 B. - in English & Italian
Everywhere (Dovunque)	F. 953 B. - in English & Italian
Mentre cade la neve	F. 954 B.
Spiando ai vetri	F. 1788 B.
Invito all danza	F. 1854 B.
L'infinito	F. 1855 B.

A. FORLIVESI & C.

Casa Editrice Musicale, established 1882
Via Roma, 4 - 50123 Firenze
tel: 011-39- 055-784476
fax: 011-39-055-701186
www.forlivesi.it
email: forlivesi@hotmail.com

Canto di Primavera	Forlivesi - 10793
Manola	Forlivesi - 10795 - not available for purchase
Non più...	Forlivesi - 10794
Primaverina (Rondò)	Forlivesi - 11740
Sivigliana	Forlivesi - 11742 - not available for purchase
Vecchia Chitarra	Forlivesi - 11741

APPENDIX D (continued)

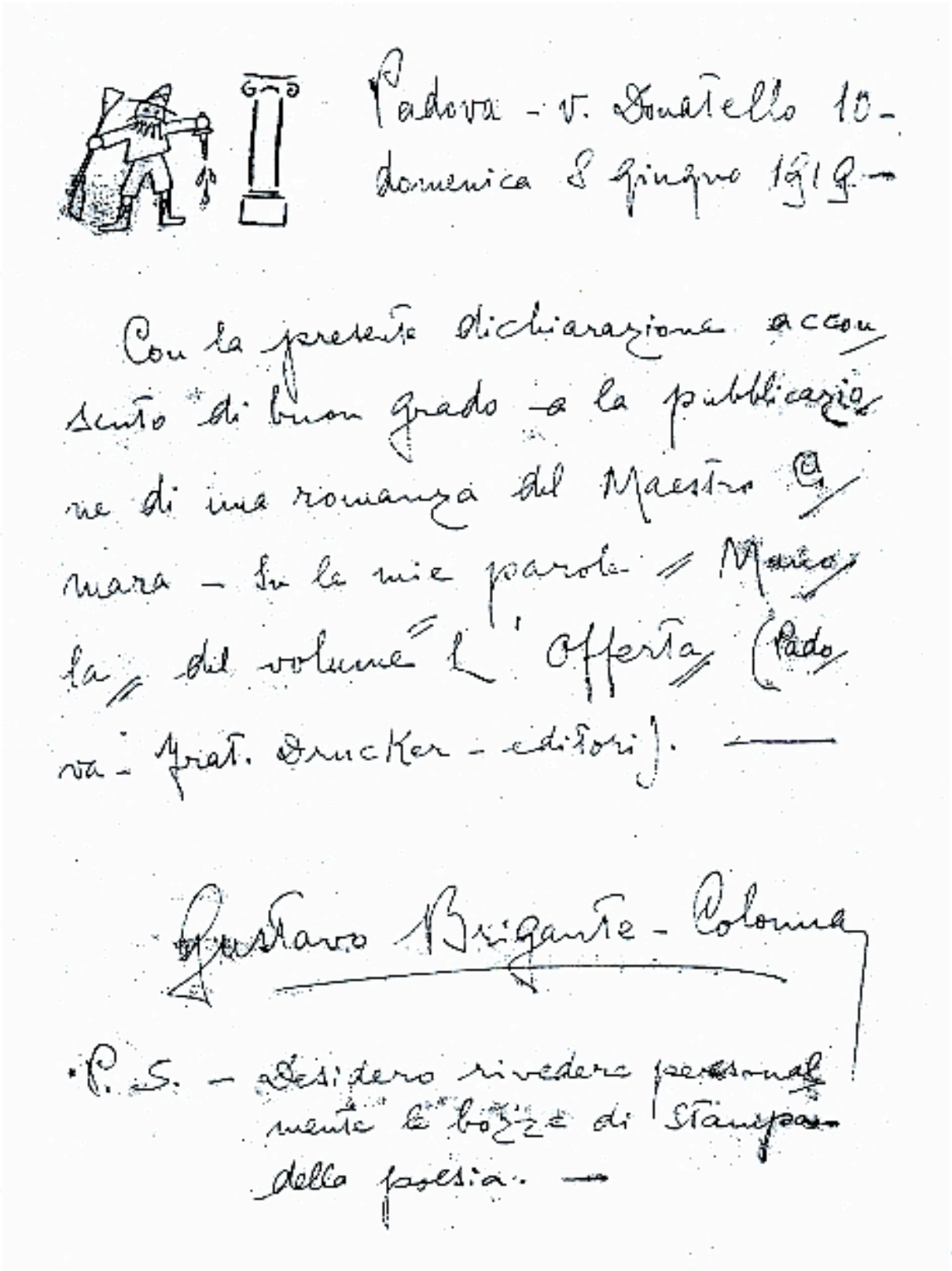
CASA RICORDI
20121 Milano
Via Berchet, 2
tel 011-39-02-8881
fax 011-39-02-8881-2212
(some songs may be ordered today from Hal Leonard Corporation through a music retailer on 'print-on-demand' basis)

	Ricordi no.	print-on-demand no./ Hal Leonard
Allegoria		
Dormi		NR 11588500 $14.95
Giardini notturni		NR 12233200 $14.95
L'inutil messe	123058	NR 12305800 $14.95
L'inutil precauzione	1245 (Ricordi NY)	
Melodia Autunnale	123059	NR 12305900 $14.95
Notturnino		NR 11588400 $14.95
Nuvole	121196	
Ombrellino giapponese	123480	NR 12348000 $14.95
Ondina		NR 12233300 $14.95
Stornellata Marinara	119260	NR 11926000 $14.95
Trittico Primaverile (cycle):	123843	NR 12384300 $16.95
1) Febbraio		
2) Pioggia di Marzo		
3) Aprile		
Visione Marina	121197	NR 12119700 $14.95

G. SCHIRMER, Inc.
(no longer sells directly to the public)
Archive Department
257 Park Ave South
New York, New York 10010
tel: 212-254-2100 x137
fax 212-254-2013
www. schirmer.com

Lullaby Magic	no longer in print
'Neath the Skies	no longer in print
Valzer Rosa	34811, no longer in print

APPENDIX E1
Photocopy of Letter from Gustavo Brigante-Colonna to A. Forlivesi & C.



Padova - v. Guatello 10 -
domenica 8 giugno 1919 -

Con la presente dichiarazione acconsento di buon grado a la pubblicazione di una romanza del Maestro Guarnara - su la mie parole - Marcella del volume "L'Offerta" (Padova - Grat. Drucker - editori). —

Gustavo Brigante - Colonna

P. S. - desidero rivedere personalmente le bozze di stampa della poesia. —

APPENDIX E1
Translation of Letter from Gustavo Brigante-Colonna to A. Forlivesi & C.

Padova -v. Donatello 10
domenica 8 giugno 1919

Con la presente dichiarazione accon/
sento di buon grado a la pubblicazio/
ne di una romanze del Maestro Ci/
mara - su le mie parole “Mano/
la” del volume “L'Offerta” (Pado/
va-Grat. Drucker - editori).

p.s. Desidero rivedere personal/
mente le bozze di stampa
della poesia.

Padova - via Donatello 10
Sunday 8 June 1919

With this present declaration I consent
of good faith to the publication
of a song by Maestro Cimara
on my words “Manola”
from the volume “The Offer.”
(Padua-Grat. Drucker - editori).

p.s. I want to personally
review the page proofs
of the poetry.

APPENDIX E2
Photocopy of Letter from Alfredo Petrucci to A. Forlivesi & C.

GALLERIA NAZIONALE D'ARTE ANTICA
— — E GABINETTO DELLE STAMPE — —

Spett. Casa editrice Forlivesi e C.
Firenze
Via Roma 2.

Concedo volentieri il permesso di pubblicazione della mia poesia "PRIMAVERINA", compresa nel volume "La Radice e la fronda" (Lia Italiana, Roma), per la musica del Maestro Pietro Canara.
Roma, 29-IV-931/IX Con osservanza

APPENDIX E2
Translation of Letter from Alfredo Petrucci to A. Forlivesi & C.

Spettabile Casa editrice Forlivesi e C.
C.
Firenze
via Roma 2

Concedo volentieri il permesso di pubblicazione

della mia poesia "Primaverina" compresa nel volume "La Radice e la fronda"
(La Italiana, Roma),
per la musica del Maestro Pietro Cimara.

Roma, 2 g-IX-931/IX
con onorare,
Alfredo Petrucci

To the Publishing House Forlivesi and

Florence
via Roma 2

I willingly grant permission for publication
of my poem "Spring" included in the volume "The Root and the branch"
(The Italian, Rome),
for the music of Maestro Pietro Cimara.

Rome, 2 June (or January?) 1931
with honor,
Alfredo Petrucci

APPENDIX E3
Photocopy of Letter from Goffredo Pesci to A. Forlivesi & C.

Dichiaro di cedere la mia
poesia "Non più" per la
stampa al m° Pietro
Cimara, il quale potrà
trasmettere questo permesso
all'editore Forlivesi e C.
di Firenze –

Goffredo Pesci

Roma - 9 Giugno 1919

APPENDIX E3
Translation of Letter from Goffredo Pesci to A. Forlivesi & C.

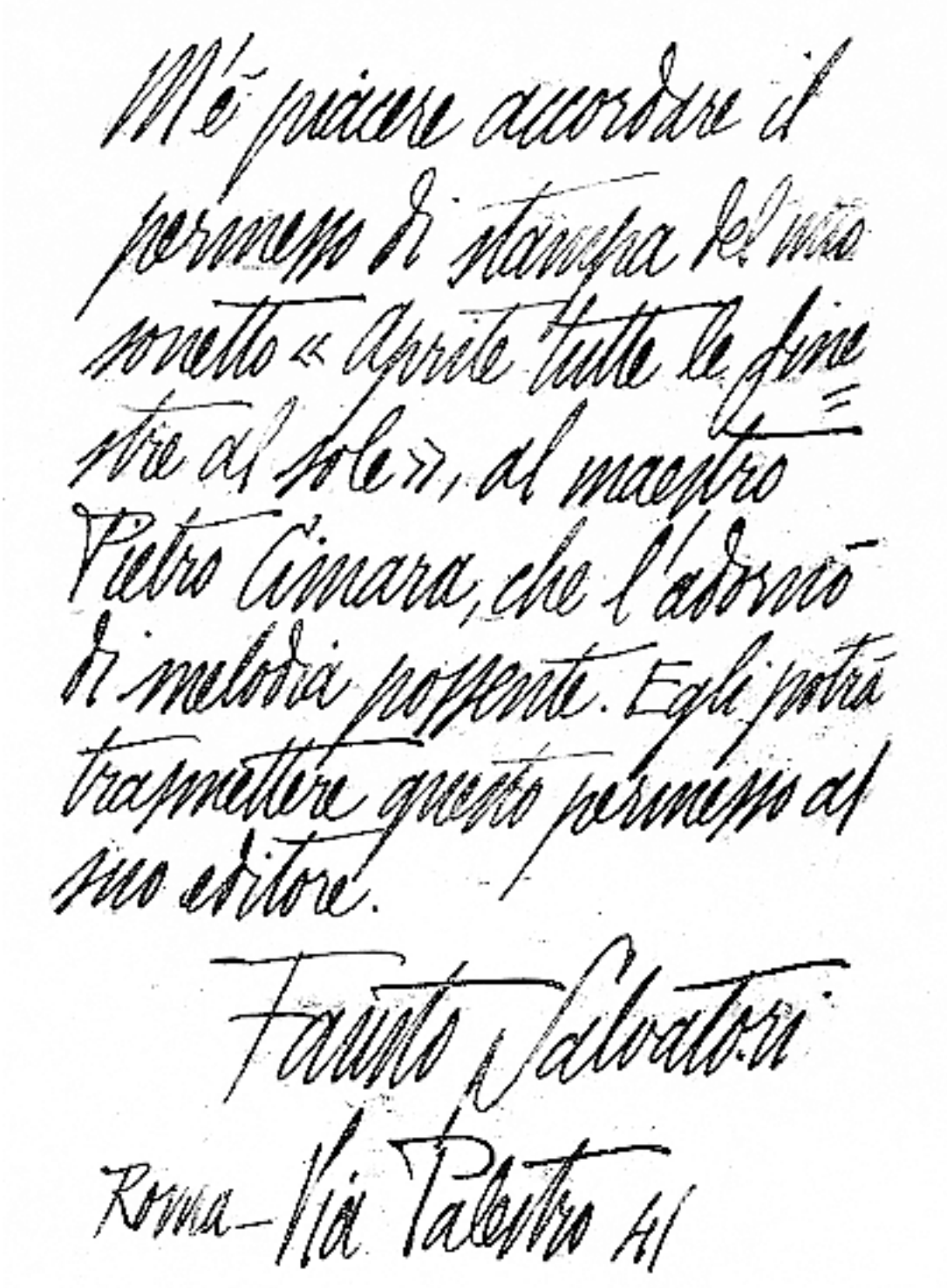
Dichiaro di cedere la mia
poesia “Non più” per la
stampia al m. Pietro
Cimara, il quale potrá
trasmettere questo permesso
all’editori Forlivesi e C.
di Firenze.

-Goffredo Pesci
Roma-9 giugno 1919

I declare consent of my
poem "No more" for
printing to Maestro Pietro
Cimara, who can
transmit this permission
to publishers Forlivesi and C.
in Florence.

-Goffredo Pesci
Rome- 9 June 1919

APPENDIX E4
Photocopy of Letter from Fausto Salvatori to A. Forlivesi & C.



M'è piacere accordare il permesso di stampa del mio sonetto «Apride tutte le finestre al sole», al maestro Pietro Cimara, che l'adornò di melodia nascente. Egli potrà trasmettere questo permesso al suo editore.

Fausto Salvatori

Roma – Via Palestro 41

APPENDIX E4
Translation of Letter from Fausto Salvatori to A. Forlivesi & C.

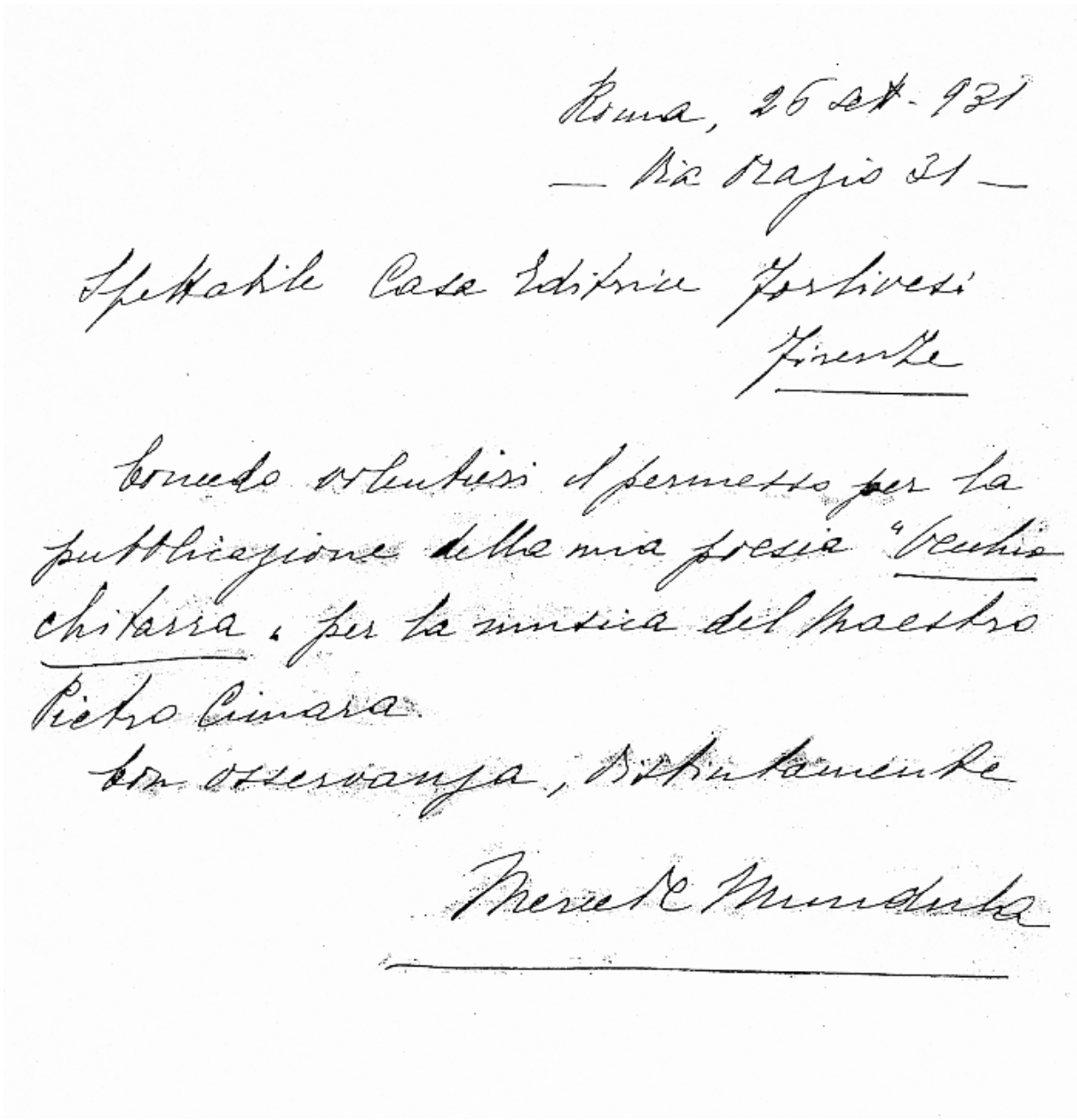
M'é piacere accordare il
permesso di stampa del mio
sonetto " Aprite tutte le finestre
al sole," al maestro
Pietro Cimara, che l'adornó
di melodia possente. Egli potrá
trasmettere questo permesso al
suo editore.

Fausto Salvatori
Roma- Via Palestro H1

It is my pleasure to give
permission to print my
sonnet "Aprite tutte le finestre
al sole," to Maestro
Pietro Cimara, who has enhanced it
with powerful melody. He will be able
to transmit this permission to
your editor.

Fausto Salvatori
Rome- Via Palestro H1

APPENDIX E5
Photocopy of Letter from Mercede Mùndula to A. Forlivesi & C.



Roma, 26 Set. 921
— Via Nazio 21 —

Spettabile Casa Editrice Forlivesi
Firenze

Vorrei ottenere il permesso per la pubblicazione della mia poesia "Vecchia chitarra", per la musica del Maestro Pietro Cimara.
In osservanza, Distintamente

Mercede Mundula

APPENDIX E5
Translation of Letter from Mercede Mùndula to A. Forlivesi & C.

Roma, 26 Set. 931
via Orazio 31

Spettabile Casa Editrice Forlivesi
Firenze

Concedo volentieri il permesso per la pubblicazione delle mia poesia "Vecchia Chitarra. per la musica del Maestro Pietro Cimara.
Con osservanza, distintamente,
Mercede Mùndula

Rome, 26 Sept, 1931
via Orazio 31

To the Publishing House Forlivesi
Florence

I willingly grant permission for the publication of my poem "Vecchia Chitarra" for the music of the Maestro Pietro Cimara.
With observance, distinguished,
Mercede Mùndula

APPENDIX F. SONGS CATEGORIZED BY POET

Ugo Scotti Berni (dates currently not known):
Mentre cade la neve

Mona Modini Bonelli (dates currently not known):
Mélodie orientale

Pietro Cimara (1887-1967):
Valzer Rosa

Gustavo Brigante-Colonna (1878-1956):
Manola *from "La Offerta"*

Alessandro Costa (1857-1943):
Presso una fontana

Juan Guzman Cruchaga (dates currently not known):
Cancion

Di Macco (dates and poet's first name currently not known):
Notturnino

Maurice Martin du Gard (1896-1970):
Mysticité (in French)

Ferrari E. (dates and full name currently not known):
Allegoria

Arnaldo Frateili (1888-1965):
Mattinata
Stornello

Giovanni Geraldo (dates currently not known):
Lullaby Magic

Edmond Haraucourt (1857-1941),
English version by Frederick H. Martens (1874-1932):
''Neath the Skies (In French and English)

Heinrich Heine (1797-1856):
Nostalgia

APPENDIX F (continued)

Giacomo Leopardi (1798-1837):
L'infinito

E. Loxton (dates and poet's first name currently not known):
Everywhere (Dovunque)

Alice Wescott Marks (dates currently not known):
What's a Kiss?

Agostina Pietrafesa Mendicini (dates currently not known):
A una rosa

Mercede Mùndula (1890-?):
Giardini notturni
L'Inutile messe
Melodia Autunnale *from "La piccola lampada" 1923*
Trittico primaverile *from "La collana di vetro" 1933*
1) Febbraio
2) Pioggia di Marzo
3) Aprile
Vecchia Chitarra

N. N. (Italian for 'anonymous'):
Adorazione

Giovanni Pascoli (1855-1912):
Fiocca la neve
Paranzelle

Goffredo Pesci (dates currently not known):
Le campane di Malines (translator of poem from English. Original poet not listed in score)
Maggiolata
Non più...
Sivigliana
Stornellata marinara
Tre Ballate di Calendimaggio:
Offerta
I:È tornata Primavera!
II: Ben venga amore
III: Dal vostro verziere
Visione marina

APPENDIX F (continued)

Alfredo Petrucci (1888-1969):
Primaverina *from "La Radice e la fronda"*

F. Pettinalla (dates and poet's first name currently not known),
English version by F. K. Cantelono (dates and first name currently not known):
Lullaby

Vittoria Aganoor Pompili (1855-1910):
La Serenata
Notte d'estate
O dolce notte
Paesaggio
Stelle Chiare

Fausto Salvatori (1870-1929):
Canto di Primavera

Lorenzo Santucci (dates currently not known):
Tornan le stelle...

S. Serpieri (dates and poet's first name currently not known):
Ombrellino giapponese

Cesare Sterbini (1783-1851):
L'inutil precauzione

Carlo Zangarini (1874-1943):
Invito alla danza
Nuvole
Ondina
Scherzo
Spiando ai vetri

Poets currently not known for the following songs:
Dormi
Mattutina
Misticismo

APPENDIX G. LOGO OF UMBERTO PIZZI
as appears on some publications of F. Bongiovanni

APPENDIX H. DISCOGRAPHY

Title of Recording Artists	Label	Year Produced
Canto di Primavera		
1. *Lotte Lehman: Victor recordings 1935-40* Lotte Lehman/Erno Balogh	Romophone 81013-2	1936, 1995
2. *Lotte Lehman* Lotte Lehman/Erno Balogh	BMG Classics 7809-2-RG	1989
3. *Around the World with Kay Pahk* Kay Pahk/Gary Arvin	Sung Em DS0069	1996
4. *Leonard Warren on tour in Russia* Leonard Warren/Willard Sektberg	RCA 7807	1958, 1991,2000
5. *Leonard Warren Opera Arias and Concert Songs* Leonard Warren/Willard Sektberg	LWC-1	2000
Fiocca la neve		
1. *Salvatore Baccaloni: Basso-buffo of the Century* Salvatore Baccaloni/Pietro Cimara	Odyssey Y31736	1972
2. *Gene Ford Recital* Gene Ford/ ?	Mark Records 8300	1970
3. *A Charm of Lullabies* Maureen Forrester/John Newmark	Westminister Gold WGS8124 or Westminister WST-17137	1967
4. *Artistry of Richard James* Richard James/ ?	MNS 33-8008	1960, 1985
5. *Around the World with Kay Pahk* Kay Pahk/Gary Arvin	Sung Em DS0069	1996
6. *Lullabies* Nadia Pelle, I Musici de Montreal	Chandos 9304	1994
7. *Ezio Pinza in Concert* Ezio Pinza/ ?	Voce 108 or 2 EPS13	1980, 1987
8. *Sing me to sleep* Paulina Stark/ David Garvey	Gasparo GG-1019 originally Spectrum 743300	2001 1983
Non più		
1. *Around the World with Kay Pahk* Kay Pahk/Gary Arvin	Sung Em DS0069	1996

APPENDIX H. (continued)

Title of Recording Artists	Label	Year Produced
Spiando ai vetri		
1. *Astrid Varnay: München 1954-1961* Astrid Varnay/Herman Weigert	Myto Records 90320	1994
Stornellata Marinara		
1. *Gene Ford Recital* Gene Ford/ ?	Mark Records MC8300	1970, 1974
2. *Herman Jadlowker: Dramatic Coloratura Tenor* Herman Jadlowker/ ?	Marston 52017	1960, 1969,1999
3. *Art Songs* Yolanda Marcoulescou/Dalton Baldwin	Gasparo GS-221	1981
4. *The Art of Yolanda Marcoulescou* Yolanda Marcoulescou/Dalton Baldwin	Gasparo 1005	1998
Stornello		
1. *Art Songs* Yolanda Marcoulescou/Dalton Baldwin	Gasparo GS-221	1981
2. *The Art of Yolanda Marcoulescou* Yolanda Marcoulescou/Dalton Baldwin	Gasparo 1005	1998
3. *Arleen Auger American Soprano* Arleen Auger/Dalton Baldwin	Delos 3712	2000
4. *Love Songs* Arleen Auger/ Dalton Baldwin	Delos 3029	1988, 1992
5. *The New York Farewell Concert* Renata Tebaldi/Martin Katz	Video Arts International 1116	1995
6. *Tebaldi in Concert* Renate Tebaldi/Richard Bonynge	London OS26303	1976
7. *The De Luca Edition, vol. 2* Giuseppe De Luca/ ?	Pearl 9160 (from Victrola 1109)	1995

APPENDIX H. (continued)

Title of Recording Artists	Label	Year Produced
Stornello (continued)		
8. *Joan Sutherland recital 1973* Joan Sutherland/Richard Bonynge	University of Indiana, reel TP-S S996 D.1	1973
9. *Serate Musicale* Joan Sutherland/Richard Bonynge	London OSA 13132 (OS 26583-OS 26585)	1978, 1980
10. *Around the World with Kay Pahk* Kay Pahk/Gary Arvin	Sung Em DS0069	1996
Vecchia Chitarra		
1. *Art Songs* Yolanda Marcoulescou/Dalton Baldwin	Gasparo GS-221	1981
2. *The Art of Yolanda Marcoulescou* Yolanda Marcoulescou/Dalton Baldwin	Gasparo 1005	1998

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