Verdi, Nationalism, and Cultivation of the Folk Idiom: His Stornelli of the 1860s

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"Folksongs are the intimate expression of the ideas of the people, the storehouse of all we care most to know about them. Whatever has enough good in it to last, their highest aspirations of every sort, are sure to have been committed by the people most of all by the Italian people—to their traditionary Rimes."

In the 1860s, in the wake of independence and at the dawn of unification, Italy was seeking its identity. One of the many significant consequences of the peninsula's attempts to become a "nation," in reality a common consequence of independence or unification of any people, was the conscious formation of a unique and distinctive cultural profile. In the musical realm, one of many products of this quest was a cultivation of Italian folk song and poetry. These idioms, as noted in the opening citation, were thought in many ways to represent the true soul of the people and were, therefore, sometimes adopted for use in art music during the secondo Ottocento. One of the traditional genres that attracted both poets and composers during this time was the stornello.

The available literature on the stornello suggests that it is one of the best known, most common, and purest of the canti popolari. The etymology of the term stornello is ambiguous. Some linguists believe the word to be simply a shortened version of ritornello (and, indeed some ottocento writers, including Francesco Dall'Ongaro, one of the poets who wrote using this form, used that word virtually interchangeably with the term stornello), while others have suggested it may be derived from "estorn," meaning contrast. It may also refer simply to a "serenade" or to a small diversion, that is, a poem or a song created by workers to divert their attention from a grueling task. A further complication arises from the interchangeable and sometimes indiscriminate use of the titles of the various categories of folk songs and poetry, especially in the Ottocento. Stornello is used interchangeably not only with ritornello, but sometimes also with ritondello and fioretto, depending on the author and the geographical location. (Strambotto, romanze, and rispetto are sometimes used similarly.) Moreover, many ottocento Italians (including Verdi) seem to have applied the terms stornello and rispetto indiscriminately in reference to the same genre.

Precisely when, where, and how the genre of the stornello originated is uncertain. The oldest known examples date from the seventeenth century. In all probability, the form developed in Tuscany, for it is recognized to have been widespread in central Italy (though it was not unknown in the southern part of the country and Neapolitan stornelli, in particular, were common). Stornelli were often improvised by peasants as they worked in the fields or when they gathered in the village squares or osterie, and were sometimes used for poetic competitions at fiere. Singing a "storno"—one fieldworker singing habitually against another, almost antiphonally, or several workers singing in turns one after another—was typical, and it was not uncommon for an informal competition to arise in which singers emulated each other by improvising songs that treated the same theme and used the same words.

Another intricacy of the stornello involves its poetic form, which varies both chronologically and geographically. In its simplest and earliest known incarnation, a stornello consisted of a single rhymed couplet (AA) of two endecasillabi. As it evolved, an opening announcement, a quinario, which set the rhyme, was added. When present, this quinario verse rhymes with the second endecasillabo verse, while the first endecasillabo line usually shares only atomic assonance with the other two lines. Normally neither of the endecasillabi has a semantic connection with the quinario. The first line contains the name of a flower or other type of plant or an exclamation referring to a common natural object, while the endecasillabi relate some kind of "love" theme (Example 1).

EXAMPLE 1.7
Fiorin d'alloro.
E per marito voglio un campanaro,
che mi suoni un bel doppio quando moro.
In a later phase (Example 2), the stornello (more properly called romanzetto) consists of three endecasillabi linked in their rhyme scheme as in the earlier form (i.e., ABA).8

EXAMPLE 2.9
E io degli stornelli ne so mille:
veniteli a comprare, ragazze belle:
ne do cinque al quattrin come le spille.

There are also poems called stornelli in an elaborated design (Examples 3A and 3B). These stornelli contain eight to ten endecasillabi: four or six verses with alternating rhyme followed by four or six additional lines arranged as rhymed couplets.

EXAMPLE 3A.10
Cosa t'ho fatto, vedova maligna,
ché la tua figlia a me tu non vuoi dare?
Io non t'ho chiesto né campo né vigna,
nemmeno un par di buoi per lavorare.

Io non ti ho chiesto né oro né argento;
Dammela la tua figlia; son contento:
io non ti ho chiesto né argento né oro;
dammela la tua figlia; se no, moro.

EXAMPLE 3B.11
Son partite l'amiche rondinelle,
e tu con loro vai di là dal mare.

A primavera torneranno quelle,
e tu con quelle non potrai tornare.

Tornar tu non potrai a questo tetto,
dove ti cercherò con tanto affetto!

Dove ti cercherò, con ansia al cuore,
e non ti troverò, dolce mio amore!

E non ti troverò, dolce amore mio!

Ho il pianto agli occhi, e non so dirli: addio.

Such stornelli are akin to rispetti, for the latter properly consist of eight endecasillabi in the rhyme scheme ABABCCDD (as in Example 3A). In most of the “composed” stornelli from the secondo Ottocento surveyed for this paper, the poetic forms adhere quite closely to the eight- or ten-line design. Since ottocento composers titled songs using such poems stornelli, they seem to have understood a rispetto and a stornello to be virtually synonymous.

Stornelli and rispetti are characterized by expressions of vivid emotions, rustic language, and imagery and metaphors derived from familiar everyday objects. There is, as previously noted, routinely a reference to nature and a general theme that is most often amorous, expressing joy and/or anger, or else the hope or the disillusionment of lovers. These poems thus contain many of the traits pre-ferred by ottocento romantic poets,13 and, therefore, these idioms became popular fare with creative artists of the time.

During the Ottocento and primo Novècento, original stornelli and rispetti were gathered from the countryside, transcribed, and published in collections, as a manifestation of the romantic need to bring to light the popular culture of the people. Among the earliest of these anthologies was Pietro Viscomitì's (1803-1880) Saggio de' canti popolari14 and Niccolò Tommaseo's (1802-1874) Canti popolari toscani, corsi, illirici e greci.15 A popular collection was Giuseppe Tigris (1806-187?)16 Canti popolari toscani; rispetti, lettere, serenate, stornelli, poemeti rusticali, one of several volumes he published in an effort to preserve the popular traditions and folk culture of Tuscany. Tigris extensive collection of the poetry of the province first appeared in 1856 with an expanded second edition in 1860 and a third in 1869; all were issued in Florence by Barbera.

Beyond collecting popular poems, ottocento poets began to write original poetry based on the folk models, adopting the traditional love themes but also writing texts with a satirical or political focus. One of the best known and most popular of these authors was Francesco Dall'Ongaro (1808-1873) whose poems, especially stornelli, were widely disseminated. His collection titled Stornelli italiani, published in Siena in 1847 and in Rome in 1848, seems to have been especially influential and was reissued in numerous editions throughout the nineteenth century.17 Dall'Ongaro was a staunch nationalist who was exiled by the Austrians for his political activities in the 1840s. Many of his poems voice his patriotic ideas, a factor that would become important in the popularity of his texts throughout the century, especially during the 1860s and after,18 when they took on renewed meaning for the Italians in the newly unified peninsula.

Not only was there an interest in stornelli in the literary world, there was also a fondness for them in musical circles. Stornelli from both Tigris and Dall'Ongaro's publications were set by a number of Italian composers, including a few in Verdi's circle: most prominently Francesco Florimo19 and Emanuele Muzio20—and Verdi himself. Verdi composed two stornelli during the 1860s, drawing on poetry by the two authors discussed above. Il brigidino: "E lo mio damo" (1861) sets a poem by Dall'Ongaro; and Stornello: "Tu dici che non m'ami" (1869), uses a folk poem published by Tigris.

The earlier of the two songs, Il brigidino (text in Example 4), was apparently written shortly after the composer's election to the newly formed Italian Parliament.

EXAMPLE 4: Giuseppe Verdi, Il brigidino (adapted from Dall'Ongaro, Stornelli politici)

E lo mio damo se n'è ito a Siena,
saw different members of ions, and continued:

Parliament, including Verdi, who was usually annoyed by the lengthly and inconclusive sessions, and continued:

Verdi told me that he would like to lock himself away in the country as soon as possible, either to resume some work he has begun or to begin something new, but he added that, while not neglecting his political obligations here, during the breaks that others fill with chatter and malicious gossip, he does not forget about musical staves and scribbles down some notes to while away the time. Some days ago he had occasion to read Dall'Ongaro's Stornelli and one of them (that I remember having heard declaimed in the "Guardia Nazionale" version) inspired in him a melody that [Quintino] Sella and Piroli learned and spread around aurally so that now various friends in Parliament sing it as a chorus. The air of '48 ["Le Cinque Giornate"] is finally breathed freely and this music celebrates it.

Whether or not this story is true, Verdi's colleagues indeed must have known about the song, for Dall'Ongaro heard about it, as we learn from his letter to Verdi of 12 June 1861:

According to Giacomo Piroli (1815-1890), Verdi's friend and fellow senator, at this time one of the literary works Verdi received was the collection of Stornelli italiani by Francesco Dall'Ongaro, which had been recently reissued. The first poem in the section of stornelli politici, composed by Dall'Ongaro in Siena on 4 August 1847, drew Verdi's particular attention. Dall'Ongaro's verses are the words of a young girl whose beloved has brought to her from Siena a "brigidino," a bicolor ornament often with ribbons and in the shape of a rose, normally worn as a badge on a hat, and often displaying the colors of a political party, a country, a sports team, a noble family or to signify membership in a group. The girl attaches to her red and white brigidino a green sprig of herbs, forming the colors of the Italian flag, and continues by singing the praises of the colors. Written during the Risorgimento at a time when the combination of the colors of the flag was forbidden to be displayed in public, the poem was Dall'Ongaro's exaltation of his beloved Italy. In the 1860s, too, the verses carried a patriotic message that would have resonated with the newly liberated Italians.

Verdi supposedly set this poem to music (during breaks in the Senatorial debates) in March 1861, according to the account of another fellow senator, Cesare Cantù. Cesare wrote a letter to his brother Ignazio, noting that he often saw different members of Parliament, including Verdi, who was usually annoyed by the lengthly and inconclusive sessions, and continued:

Verdi told me that he would like to lock himself away in the country as soon as possible, either to resume some work he has begun or to begin something new, but he added that, while not neglecting his political obligations here, during the breaks that others fill with chatter and malicious gossip, he does not forget about musical staves and scribbles down some notes to while away the time. Some days ago he had occasion to read Dall'Ongaro's Stornelli and one of them (that I remember having heard declaimed in the "Guardia Nazionale" version) inspired in him a melody that [Quintino] Sella and Piroli learned and spread around aurally so that now various friends in Parliament sing it as a chorus. The air of '48 ["Le Cinque Giornate"] is finally breathed freely and this music celebrates it.25

Whether or not this story is true, Verdi's colleagues indeed must have known about the song, for Dall'Ongaro heard about it, as we learn from his letter to Verdi of 12 June 1861:

The fame of a certain ritornello, which you have set to music during the breaks of the Parliament and which is repeated with great praise in Turin, has even reached here. They tell me I played a certain indirect and modest part in your triumph. In any case, whether this is the ritornello of the three colors, my old one from Siena, or some imitation of the same (I read one quite good one by Prati) I would be most grateful to you, if you would make me a copy and send me your music. In compensation and exchange, I will send you a recent ritornello, that it might inspire some new melody from you...26

In May 1862 Verdi made a gift of his composition to Piroli's daughter, and in January 1863 Piroli sent a copy of it to Giulio Cesare Ferrarini, director of the Conservatory of Music in Parma, who had requested it from Verdi. In a letter to Ferrarini, Piroli noted:

Here are Dall'Ongaro's verses and Verdi's music, which he composed on the spot as soon as he read them and under the influence of the lofty patriotic thought that they express with such elegance. I do not know if or to what extent the brevity and the quality of the subject are suitable for our purpose; anyway I leave the decision completely to you and the distinguished Signora Galletti.28

It is believed that Il brigidino was performed for the first time "officially" shortly after this letter was written, on 24 February 1863 in the Camera di San Paolo in Parma, by Isabella Galletti Gianoli (1835-1891).29 Despite the political undertones and patriotic flavor of the text, Verdi's music for this poem retains a lighthearted and serene character, typical of composed stornelli (songs) of the era. The 28-measure "Allegretto" is in common time and G major. Its melodic form is abcd'e, and it is characterized by predominantly scalar melodies.
In 1869 Verdi again set a stornello for his contribution to a volume of songs organized under his initiative and published by Casa Ricordi for the benefit of the librettist Francesco Piave, who had suffered a stroke two years previously. In his quest for a text, Verdi must have asked Pirolì to send him some specific stornelli, for on 7 October 1868 Pirolì sent the composer the following message:

"I am sending you the collection of Tuscan canti popolari by Tigrì; I am assured that there is no other one. Just two or three years ago a magazine here [in Florence] published some rispetti and stornelli, but they are not published separately. Anyway, I will try to get the issue of the magazine and send it to you. Meanwhile, who knows, you might perchance find something in this volume."

After having received the volume, however, Verdi replied: "This does not have what I am looking for. They are very short poems without a subject. If you find that particular magazine, send it to me." Continuing to seek appropriate poetry for Piave’s album, the composer requested Ricordi’s assistance as well. Ricordi suggested poetry by one Poulle, but Verdi rejected it as well, writing to his colleague on 27 November 1868: "Poulle poetry is okay, but there is nothing to be gleaned from it. That which is suitable for musical setting has already been done. Thus find me something else, preferably some stornello."

In the end, Verdi settled on an original Tuscan folk poem from Tigrì’s Canti popolari toscani for the first eight lines of his text (Example 5A).

**EXAMPLE 5A Giuseppe Verdi, “Stornello,” lines 1-8**

Tu dici che non m’amai, anch’io non t’amò; 
Dici non mi vuoi ben, non te ne voglio. 
Dici ch’ab un altro pesce hai teso l’amo, 
Anch’io in altro giardin la rosa coglio. 
Anco di questo vo’ che ci accordiamo; 
Tu fa quel che ti pare, io quel che voglio. 
Son libera di me, padrone è ognuno; 
Serva di tutti, e non servo a nessuno.

The remaining six lines (Example 5B) thus far remain unidentified.

**EXAMPLE 5B Giuseppe Verdi, “Stornello,” lines 9-14**

Costanza nell’amor è una folla; 
volutile io sono e ne vanto.

Non treno più scontrandoti per via, 
ne, quando sei lontan mi struggo in pianto. 
Come usignuol che uscl di prigionia 
tutta la notte e il di folleggio e canto. 

In these verses a sassy young girl, rejected by her lover, gives him the same kind of treatment he has given her. Though on the surface her words say that she is independent, does not need him, and none of this truly matters (for love is madness), her true feelings are clearly different. Verdi set the verses in a common time "Allegro" in B-flat major, with a light, syncopated accompaniment. The song is strophic, with slight variations in the two sections to accommodate the text. The short, broken phrases of varying lengths and the reiterated monotone eighth notes result in a declamatory kind of chattering and betray the young girl’s words suggesting that she may well be more affected by her situation than she is willing to concede.

In the Gazzetta musicale di Milano (2 January 1870), the critic Edwart reviewed the published album of songs. After commending each of the other contributing composers, he praised Verdi’s contribution and acknowledged that Verdi had captured the deeper sense of the text:

The most fortunate of all, however, in the choice of subject set to music was Verdi. This little poem... is in the form of a stornello. The character in which this is clothed is indifference: but the indifference in this stornello has the air of being ashes that smolder beneath a fire: it is indifference that masks spite and anger: it is that of a beautiful girl who is teasing her beau as he had previously done with her. The fact is that Verdi captured the sense of this characteristic stornello by cloaking it with such a flavor that it seems that when actually confronted with a similar situation one would not say anything differently.

Another commentator, Girolamo Biaggi, noted in the Gazzetta del popolo, 14 February 1870: "In the Stornello by Verdi, there is the liveliness of fantasy, the quality of craft, and always attractive, the very confident tone of the great artist."

The poems for Verdi’s two stornelli are diverse in subject—one somewhat sophisticated and political, the other capriciously simple and amorous—but they are both representatives of a popular poetic sub-genre that drew its letter and its spirit from the canti popolari. As such, these two songs seem to stand as symbols: one of the patriotic fervor that swept Italy in the 1860s and the other of the artistic romanticism that drew from the works of the people, works viewed as the embodiment of the most intimate expressions of the Italian soul. Herein perhaps lay the appeal of these poems for Verdi.
The *stornello* was a traditional Italian musical-poetic form used by classically trained Italian composers to write Italian art songs that were fashionable in the *secondo Ottocento*. Its sometimes dual status as a satiric or light-hearted expression of love and as political commentary or, as in the case of Dall'Ongaro's works, its adoption as a means for voicing political ideas and ideals made it even more popular. Such miniatures were seemingly little more than musical trinkets, immanently more suitable to satisfying the tastes and soothing the souls of those who frequented *salotti*, but this consideration might conceivably be regarded more a positive than a negative one, for it calls into question the social value and meaning of these musical works.

In the nineteenth century the idealization of folk music as a reflection of a nation's inner soul, an embodiment of fundamental aspects of its emotional life, and a representation of its heritage was very much at work in the new Italy. Italian composers' interests in genres and styles of the "folk" in the *secondo Ottocento* can thus be considered as testimony to a rejuvenated national spirit in a newly independent and unified country. The partial bridging of the gap between "high" and "low" art manifested in the transferal of elements from the domain of the folk to the realm of "high art" in subgenres such as the *stornello* was a small but nonetheless vital component in the definition of Italian culture.

If, indeed, the *stornello* in some small way nurtured the national spirit and fostered the national identity in the musical milieu of a newly autonomous Italy, Verdi's indulgence in subgenres such as the *stornello* was both privately and publicly involved in "making Italy" through defining Italian culture. His activities concerning Italian conservatory education, preserving the character of Italian music in the documents issued by the reform commissions he chaired, his efforts to make an historic fact of the art of Italian composers through the collaborative Requiem to honor Rossini, and his use of *stornelli* as texts for songs all attest to his interest in preserving and defining an Italian national identity through the use of an idiom he believed was at its very core truly Italian.

NOTES

1. I am grateful to Denise Gallo for assistance with various aspects of this essay, as well as the support services of the University of Iowa's Oermann Center for Advanced Studies.


3. According to Busk (ibid., 112-13n), the word has a variety of other meanings as well, ranging from a type of lottery schedule to the coat of a spotted horse. A *storno* is a bird (similar to a starling) who inhabits the countryside of continental Europe, especially Sicily and Sardinia, and *stornello* could be a diminutive form of the word (Enciclopedia italiana di scienze, lettere ed arti (Rome, 1929-39), vol. 32. The most plausible etymology, however, is probably from the Provençal *estorn*, which means "poetic contest.

4. Busk (p. 25) discussed the term *fioreto* in this way.

5. See the discussion in ibid., 25-26.


8. Busk (p. 27) notes that poems in this form are more properly called *romanzetti*.


10. "What have I done to you, malicious widow, / that you do not wish / to give your daughter to me? / I have requested neither field nor vineyard from you, / not even a pair of oxen for working. / I have requested neither gold nor silver from you; / Give me your daughter, / and I'll be content: / I have requested neither gold nor silver from you; / Give me your daughter; if not, I'll die." A folk poem from Montefoscoli (Pisa), transcribed by Giovanni Giannini in *Canti popolari toscani* (Palermo: Edikronos, 1981), 138.

11. "The friendly little swallows have gone, / and you go with them to the sea. / In springtime they will return, / but you will not be able to return with them. / You will not be able to return to this abode, / where I will search for you with so much love! / Where I will search for you with anxiety in my heart, / but I will not find you, my sweet love! / But I will not find you, my sweet love! / I have tears in my eyes, and I do not know how to say: addio." A folk poem from Barga in the Luccese mountains, from Giannini, 123.

12. Another common scheme for the *rispetto* is AABABCC.


15. Venice, 1841.

16. Tigli, poet, historian, librarian, and patriot, was well known by the *letterati* of his time. In addition to publishing collections of folk poetry, Tigli also wrote his own *rispetti*, many with a political flavor, in 1847 and 1848.

17. This volume was followed by other editions and combined n.p., collections, including *Stornelli politici e non politici* (Milan: 1883); and *Stornelli, poemetti, e poesie* (Treviso: L. Zoppelli, 1912).

18. A preliminary bibliographic search for songs setting poetry by Dall'Ongaro published between 1860 and 1900 has produced over 60 titles by several Italian composers. A similar search for song titles on his poetry that incorporate the word *stornello* has already produced nearly 30 examples.

19. Francesco Floriano (1800-88), teacher, composer, librarian, and music historian, sought throughout his career to preserve Neapolitan musical traditions. He published several collections of songs in the "popular style" of Naples, including some based on the Neapolitan *stornello* (virtually identical to the Tuscan one). Four of these, on texts by Dall'Ongaro, were issued as a group under the title *Le selle*—"Se siete buona," "La luna è bella," "Mi sono innamorato d'una stella," and "Io famero,"—published in Milan by Francesco Lucca (plate number for the collection of four songs is 14598, individually issued with plate numbers 14554 through 14557) and dedicated to a Susanna D'Hamilton Opdebeeck. Each of the songs differs in musical design; all, however, are asymmetrical in structure: they exhibit a high degree of lyricism, a slightly improvisatory character, and a serene mood.
20. The composer and conductor Emanuele Muzio (1821-90) is best known as Verdi’s “only” student. Muzio wrote four operas and a handful of other extant compositions including a few songs, among which there exists a *Stornello toscano* ("La sera per il fresco è un bel cantare"), an “authentic” *canto popolare* drawn from Tigri’s collection. [Valeriano Ceconi included the poem in his collection *Canti popolari toscani* (Pistoia: Tellini, 1972) as one of the *rispetti* in the section titled “Festa d’amore;” cf. p. 29.] Muzio’s song was published in New York in 1863 by Beer and Schirmer as “Tuscanian Evening Song” with both Italian verses and an English translation by Charles J. Sprague. The musical design of Muzio’s composition approximates his opera *aria* structures: a kind of alba-2c melodic form. The lifting 6/8 meter, major key, and sparse accompaniment suggest a light-hearted serenade.

21. On the verso of Proli’s letter to Ferrarini of 27 January 1863 (discussed below, see also Cantù, [iii]) *Dall’Ongaro’s* original text is found, with a postscript by Proli: “N.B. Those verses written by *Dall’Ongaro* in 1847 have been reprinted recently with a variant in the first verse as follows: ‘E lo mio amore se n’è ita a Siena.’” (N.B. Quelli versi scritti dal *Dall’Ongaro* nel 1847 sono stati ristampati ultimamente variando il primo verso così: ‘E lo mio amore se n’è ita a Siena.’)

22. Another meaning for *brigidino* is a small sweet wafer made from flour, eggs, sugar, and anise flavoring. [Maurizio Cucchi, ed., *Poesia italiana dell’Ottocento* (Milan, 1978), 183n.]

23. The account of Cesare Cantù (1804-1895), historian, teacher, statesman, and well-known novelist, was published by Mario Cantù in his introduction to *Giuseppe Verdi: Il brigidino* (Milan, 1948), [i].

24. Sella (1827-1894) held a number of prestigious posts in the government of the unified Italy, above all, as finance minister. He served in the Parliament with Verdi.

25. The letter is transcribed by Mario Cantù, p. [ii]: “Verdi mi disse che desidererebbe rinserirsi [rinamarsi in Cantù’s transcription] quanto più presto possibile nella sua campagna, forse per riprendere qualche lavoro già iniziato o avviare qualcuno di nuovo, ma aggiunse che, pur non mancando ai suoi obblighi politici anche qui, negli intermezzi che altri riempiono di chiacchiere e di maldicenza, non dimentica il rigo [musicale] e butta giù qualche nota per ingannare il tempo. Giorni or sono ebbe a leggere occasionalmente gli *Stornelli* dei *Dall’Ongaro* e un d’essi (ch’io ricordo d’avere sentito e ripetuto una bella che fa i capriccetti col maschera il dispetto e la rabbia: ‘Vi mando la raccolta dei Cantù popolari toscani fatta dal Tigri; mi assicurano che non ve ne ha altra. Solamente due o tre anni fa una Rivista periodica di qua avrebbe stampati alcuni rispetti e stornelli, ma non sono pubblicati a parte. Ad ogni modo vedro di procurarmi il fascicolo della Rivista e ve la spedirò. Intanto chi sa non tu vari qualcosa pel caso vostro in questo volume...’"

26. Perhaps these were examples of the earliest *stornello* forms as discussed in Examples 1 and 2 above.

27. Verdi to Proli, 13 October 1868, [Luzio, *Carteggi bolognesi* (Milan, 1897), 8, p. 116: “Giorni or sono ebbe a leggere occasionalmente gli *Stornelli* dei *Dall’Ongaro* e un d’essi (ch’io ricordo d’avere sentito e ripetuto una bella che fa i capriccetti col maschera il dispetto e la rabbia: ‘Vi mando la raccolta dei Cantù popolari toscani fatta dal Tigri; mi assicurano che non ve ne ha altra. Solamente due o tre anni fa una Rivista periodica di qua avrebbe stampati alcuni rispetti e stornelli, ma non sono pubblicati a parte. Ad ogni modo vedro di procurarmi il fascicolo della Rivista e ve la spedirò. Intanto chi sa non tu vari qualcosa pel caso vostro in questo volume...’"

28. Proli to Ferrarini, 27 January 1863 (Cantu, [iii]): “Ecce i versi del *Dall’Ongaro*, e la musica del Verdi scritta lì sul fatto appena letti quei versi e sotto l’impressione del gentile e nazionale pensiero che rive­stone con tanta leggiadria. No so se, e quanto la brevità e la qualità del tema si presterà a dargli posto nel nostro trattenimento, ad ogni modo rimetto pienamente alla S. V. ed alla estima Sig.a Galletti la decisione...”

29. This singer was the dramatic soprano whose real name was Filomena Rustichelli, see K. J. Kutsch and L. Riemens, *Grosse Sängerlexikon* (Bern, 1997), Budden, *Verdi* (London, 1985), 308, erroneously reported the singer’s surname as “Gallì.”

30. The *Album per canto a beneficio del poeta F. M. Piave* (Milan, 1869) contains six songs in all. In addition to the *stornello* by Verdi there are works by Daniel-François-Ésprit Aubert (“L’ésultanza,” *a melodia* with poetry by Achille De Lauzières), Antonio Cagnoni (“Pensiero d’amore,” *a romanza* with poetry by Giuseppe Torre), Federico Ricci (“Lamento,” in the meter of a *stornello*), according to Edvard, *Gazzetta musicale di Milano*, 2 January 1870, 2), Ambrose Thomas (“Sola! Canzone danese,” with poetry by Lauzières), and Saverio Mercadante (“L’abbandonata,” a *romanza* dedicated to Giuseppina Strepponi, poet not identified). The single plate number for the entire album, 41736, appears on the cover and title page. The individual plate numbers in the printed album at the Milan Conservatory, however, run from 42239 through 42244.

31. Proli to Verdi, 7 October 1868, Alessandro Luzio, ed., *Carteggi ver­diani*, 1, 56: “Vi mando la raccolta dei Cantù popolari toscani fatta dal Tigri; mi assicurano che non ve ne ha altra. Solamente due o tre anni fa una Rivista periodica di qua avrebbe stampati alcuni rispetti e stornelli, ma non sono pubblicati a parte. Ad ogni modo vedro di procurarmi il fascicolo della Rivista e ve la spedirò. Intanto chi sa non tu vari qualcosa pel caso vostro in questo volume...”

32. Perhaps these were examples of the earliest *stornello* forms as discussed in Examples 1 and 2 above.


35. Ceconi (p. 88) reported that this is presumably an original Tuscan *stornello*/*rispetto* rather than one of Tigri’s own creations.

36. The poem appears as number 991 in the 1856 edition and number 1087 in the 1890 edition.

37. The final two verses are repeated in Verdi’s setting following lines 9-14.

38. “Piu felice di tutto pero nella scelta del soggetto da musicare fu Verdi. E... il soggetto, in forma di stornello. Il carattere di cui esso è rivestito è la indifferenza: ma l’indifferenza in questo stornello ci ha tutt’a l’arte d’essere cenere cui cori sotto il suoco’ è indifferenza che mascherà il dispetto e la rabbia: è una bella che fa i capriccietti col dama o vice-versa questo a lei in precedenza. Il fatto si è che Verdi rivelo il senso di questo caratteristico stornello vestendolo con tale sapore che pare proprio che in simile situazione non si saprebbe parlare diversamente.”

39. Biaggi (1817-1897), a composer and music critic, who studied at the Milan Conservatory, was a contributor to *La nazione e Nuova antologia*.

40. “Nello Stornello del Verdi c’é la vivacità della fantasia, c’è la bontà della fattura e c’è, sempre affascinante, il tono sicurissimo del grande artista.”