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A Reconsideration Beyond the Operatic Paraphrases

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Musical Borrowings in the Music for Double Bass by Giovanni Bottesini:
A Reconsideration Beyond the Operatic Paraphrases

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ABSTRACT

Giovanni Bottesini is commonly considered one of the most outstanding and influential nineteenth-century composers for the double bass. His compositional output expanded the technical and expressive possibilities of his instrument beyond the boundaries expected by both composers and audiences. Nowadays, a large portion of Bottesini's compositions forms part of the required repertoire in school syllabi, orchestral auditions, solo competitions, and recital programs.

Among the traditional interpretations of Bottesini's music for the double bass there has been a strong reliance on his influence from Italian opera. Although Italian opera played a fundamental role in the musical culture of the nineteenth century, it is also very important to consider other influences that affected Bottesini's compositional style. Through the study of the musical borrowings present in Bottesini's output it is possible to expand understanding of his compositional style and the different influences he received from other musical traditions.

In this document I propose to reconsider Bottesini's output by cross-relating his techniques of musical borrowing with those used by other composers and also with the different sources of the musical material that was borrowed. An approach to Bottesini's output through his musical borrowings will bring forward numerous points of connections within a complex web of artistic interrelations. These newly found interrelations will enrich our interpretation of Bottesini's music for the double bass and reconsider his influences beyond operatic paraphrases.

ACKNOWLEDGMENTS

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1. Introduction

Giovanni Bottesini is commonly considered one of the most outstanding and influential nineteenth-century composers for the double bass. His compositional output expanded the technical and expressive possibilities of his instrument beyond the boundaries expected by both composers and audiences throughout Europe, North Africa, and the Americas. Nowadays, a large portion of Bottesini's compositions forms part of the required repertoire in school syllabi, orchestral auditions, solo competitions, and recital programs. Rodney Slatford accurately describes the general reception of Bottesini's legacy:

> The music of Giovanni Bottesini may well have escaped the attention of anyone not immediately concerned with the double bass. During his lifetime he was known as the Paganini of the instrument, and even today, some hundred years after his death, his music is a challenge to those who attempt it. In this respect, it is perhaps akin to the salon music of Vieuxtemps or Kreisler, where the interpreter requires not merely pyrotechnics but also exquisite bow control and delicacy of taste before the style can be mastered.[1]

When performers or critics put into context any composition for double bass by Bottesini, the usual method is to relate his activities as a double bassist with his different engagements as opera conductor or opera composer. Since Bottesini was born in Italy and trained at the Conservatory in Milan, it is logical to assume that he had first-hand contact with the best of the Italian operatic tradition of the nineteenth century.

This fact may account for the lyricism and expressive qualities of his pieces, as well as the fact that a considerable percentage of his better-known works are sets of variations or fantasias on Italian opera themes. The critical reception of his compositions has been in this

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[1]Rodney Slatford, "Bottesini," review of several works by Bottesini edited by Lucio Buccarella and Klaus Trumpf in *The Musical Times,* Vol. 127, no. 1722 (September 1986), 501. Slatford is also the author of the entry on Bottesini for the *Grove Music Online* and *The New Grove Dictionary of Opera*; his view summarizes the generally accepted conception of Bottesini's output by performers and audiences. See Rodney Slatford, "Bottesini, Giovanni." *Grove Music Online* ed. L. Macy (Accessed 12 February, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

context, as reflected in the following quotations by three authors of very different

backgrounds:

> Giovanni Bottesini built his career as a performer, composer and conductor surrounded by the bel canto style of the Italian opera. The majority of his double bass compositions are highly influenced by Italian opera, and indeed are operatic paraphrases such as the *La Sonnambula* fantasy and the *Carnival of Venice* variations.[2]

> Italian opera in the style of Donizetti and the younger Verdi is obviously the fundamental language of Bottesini's instrumental works, and that means an exaltation of melody above all else. The elaborate chromatic harmony and motivic manipulation of a Wagner, the subtle and abstract formal structures of a Brahms, are not to be found. Rather, Bottesini's music insists that the double bass must always sing, loosely related motivically, often dissolving into a mini-cadenza to close a section, whereupon a fresh cycle commences.[3]

> It seems quite natural that for Giovanni Bottesini studying at the Conservatory of Milan at the 1830s this style became his *musical mother tongue.* (. . .) He obviously could not, and would not, remain intact from the influence of these masterpieces.[4]

These three excerpts represent the most common approach to Bottesini's

compositions. It is undeniable that he was strongly exposed to the Italian operatic tradition,

that his pieces have the same intense lyricism that one finds in Italian opera from the

nineteenth century, and some of the best-known pieces by Bottesini are in fact operatic

paraphrases. On the other hand, considering them exclusively in this light is misleading and

restricting in particular for the performer and the average music student. In many cases

interpretation of Bottesini's pieces is limited to the well-learned discourse of the romantic

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[2]Fausto Borem de Oliveira, "A Brief History of Double Bass Transcription," *International Society of Bassists* XXI/2 (1996): 11. Professor Borem teaches double bass, chamber music, and analysis at the Universidad Federale de Minas Gerais, Brazil; he keeps an intense schedule as lecturer, performer, and teacher in Brazil and North America.

[3]Jeffrey L. Stokes, liner notes to *Bottesini: Music for Double Bass and Piano Vol. 1.* Joel Quarrington, double bass, and Andrew Burashko, piano. Munich, Germany: HNH International, LC 5537 8.554002, 1997. CD. When Professor Stokes wrote these liner notes he was the Dean of Music at the University of Western Ontario, Canada.

[4]Gergely Járdányi, liner notes to *Bottesini: Operatic Paraphrases for Double Bass and Orchestra, Bellini, Donizetti, Paisiello.* Gergely Járdány, double bass, and Hungarian State Opera Orchestra conducted by Pier Giorgio Morandi. Austria: Hungaroton Records Ltd., HCD 31915, 2000. Mr. Járdányi was a disciple of the eminent Professor Ludwig Streicher and an active soloist, teacher, and orchestra musician. In the last ten years Mr. Járdanyi recorded the complete output of Bottesini.

Italian virtuoso paraphrasing an opera stereotype, and the artistic outcome on the stage ends in a poor execution of a set of different techniques with an etude-like approach.

Bottesini's compositional output could be reconsidered by cross-relating his techniques of musical borrowing with the ones used by other composers and also with the different sources of the musical material that was borrowed. I found that in many cases Bottesini used borrowed material in variety of ways not limited to the realm of Italian opera. Sometimes he used transcriptions or arrangements of complete pieces from other instrumental genres; other times he quoted instrumental passages from different composers in his own vocal pieces; sometimes he provided sets of variations of individual melodies or presented a recollection of different sets of quotations within the same piece. He also reused material from his own compositions. Many of these tendencies are to be found in an expansive list of composers and historical periods that includes Bach, Handel, Beethoven, Mozart, Liszt, Thalberg, and also renowned Italian opera composers such as Bellini and Donizetti.

Although the use of different musical borrowings was widely practiced for many centuries, especially during the nineteenth century composers were more reluctant to acknowledge influences from previously composed material; many times these borrowings implied fundamental considerations of originality, musical genius, awareness from the audience and fellow composers, and musical symbolism. By the study of the different techniques of musical borrowings modern scholarship has now enriched the approach to the output of many composers as their use of different borrowings points out numerous points of connections within a complex web of artistic interrelations.[5] By reconsidering Bottesini's

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[5]J. Peter Burkholder pointed out how in the early years of the twentieth century the idea of musical borrowing was mistakenly equaled to the use of quotations in addition to other scholarly tendencies that limited the study of misinterpreted borrowings to only isolated cased of specific composers, such as Handel, Mahler, and Ives. See J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field." *Notes* 2nd Ser. Vol. 50 No. 3 (March 1994): 851-70. See also by the same author, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995); and "Borrowing," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu. In the last fifty years there has been a radical change in the considerations of different types of musical borrowings and the associations they can generate. See also Andreas Giger, "A Bibliography on Musical Borrowing" *Notes*, 2nd

output in terms of its different associations with other compositional styles and traditions additional to Italian opera, it is possible to generate better connections that expand interpretation of his compositions as well as perception of his role developing instrumental music in Italy during the nineteenth century.

For the purposes of this document I propose to approach Bottesini's output for the double bass based on different methods of musical borrowings. The discussion of each borrowing technique will be accompanied by particular study cases where I will provide a musical analysis of the piece that allows comparison of Bottesini's with the original sources. At the same time this allows me to relate Bottesini to a group of composers that used the same techniques, many times on the same borrowed material. By approaching Bottesini's works in this way its interpretation will be nurtured by a completely renewed musical and referential context.

The main techniques of musical borrowing that I will discuss are:[6]

- **Arrangements and Transcriptions:** The transcription of pieces from different genres altered or transposed for practical purposes. This has been one of the most common sources of repertoire for the double bass from the Baroque;[7] but from another point of view it has been also used by many other composers in order to "supply quality music for their own and also to exercise their compositional skills and get acquainted with music of their contemporaries."[8]

- **Theme and Variations:** I will examine how Bottesini developed different variation techniques adding newly composed material. Furthermore, I will explain how these pieces belong to a group of sets of variations upon the same themes by different composers and how this determines particular expectations from the audience.

- **Operatic Paraphrases:** In this case Bottesini is connected to long list of composers who provided virtuoso pieces in the form of operatic fantasies throughout Europe in

Ser., Vol. 50, No. 3 (March 1994): 871-4; for a contantly updated account of research on musical borrowing see the database that Burkholder, Andreas Giger, and David Birchler maintain on "Musical Borrowing: An Annotated Bibliography" at *www.music.indiana.edu/borrowing/*.

[6]Some of these terms and categories follow the parameters presented by J. Peter Burkholder in his recounting of the different uses of existing music in the works by Ives as he presents the idea of considering the musical borrowings as a field of study. See J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," 852; and *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing,* 4-5.

[7]Paul Brun, *A New History of the Double Bass* (Villeneuve d'Ascq, France: Paul Brun Productions, 2000), 95-8.

[8]Borem, Double Bass Transcriptions, 8.

the nineteenth century. For the study cases I will trace the different elements that Bottesini borrowed and how they are manipulated and connected.

- **Self-Borrowing:** The idea of recycling already composed material in a different piece for the same or different medium has been commonly practiced by many composers. In addition to reuse of complete pieces, I will also consider use of different gestures that are recurrent in Bottesini's virtuoso style. In the case of Bottesini it is particularly helpful to establish the different reasons for recycling those particular passages and the way they belong to a stock of virtuoso gestures that characterized his own style.

- **Stylistic Allusions:** In many cases this has been considered an example of homage to different composers influential on Bottesini's style. I will pay close attention to the influence of Chopin's piano music on Bottesini's output.

- **Modeling:** In other cases Bottesini paraphrased the same tonal and formal processes from a previously composed piece and incorporated them to a new composition. This could also be considered homage to a particular composer or a particular piece. For this section I will concentrate on Mendelssohn's violin concerto and the *Grande Allegro di Concerto "alla Mendelssohn"* by Bottesini.

Before beginning to deal with these borrowing techniques, the document will start with a brief biographical introduction on Bottesini and his output as composer and double bass virtuoso. Besides providing a chronological account, this biographical introduction will provide context for Bottesini's performing activities within different aspects of the common practice of the nineteenth century and the different relationships between the audience and the role of the touring virtuoso. On the other hand, it is important to mention that many pieces may exhibit several borrowing techniques simultaneously and are interrelated. Therefore, the examples I am providing represent moments where particular techniques are clearly, but not exclusively, portrayed. Furthermore, through a chronological account of the compositions it is possible to realize that the different borrowing techniques do not imply an evolution in the compositional process; rather, these vary depending on different circumstances surrounding particular performing situations.

Following the biographical introduction, each chapter presents a more detailed account for each of the borrowing techniques mentioned. Once a general idea of each musical borrowing has been properly related to a wider context, I will present the way Bottesini

employed these techniques through study cases. Each of the pieces discussed within each chapter, along with those pieces used as source of the musical borrowing, will be analyzed by comparison of the characteristic features in each borrowing to determine the relevance of the differences introduced and their expressive weight.

Once all the parallels and correspondences have been drawn out, I will point out the elements that connect Bottesini's output to a wider tradition of virtuoso compositions in different contexts where many of the compositional choices are determined by a different set of expectations from the audiences and other performers from the nineteenth century. This reconsideration will expand appreciation of Bottesini and his role as composer and performer.

2. Giovanni Bottesini: A Biographical Overview

Biographical research on Bottesini has been long overdue in the Americas. Although there are many Italian writings about Bottesini, in English-speaking countries this kind of research has been limited to a few articles and selected theses or dissertations.[9] Additional to Rodney Slatford's article in *Grove Music Online,* which remains as a common point for biographical reference, special mention should be made of Gaspare Nello Vetro's book *Giovanni Bottesini,* which besides compiling an extensive repertoire of essays on many different aspects of Bottesini's life and output also provides an almost complete translation of these essays into English.[10] In this chapter my intention is not to redress the lack of information on Bottesini's life or to repeat the information provided by the many sources mentioned in the previous footnotes for this chapter. With this short biographical overview I will point out the facts related to his compositional style and in particular to his musical borrowings. It is necessary to reassess the commonly accepted idea of Bottesini as a composer of virtuoso music for the double bass as the direct result of his exposure to nineteenth-century

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[9]Among the most relevant comprehensive research in Italian about Bottesini, is worthwhile to mention works by the editors Luigi Inzaghi and Flavio Arpini, along with the biographical research of Antonio Carniti and Cesare Lissei [see Luigi Inzaghi, Fabricio Dorsi, Sergio Martinotti, and Ettore Borri, *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989); Flavio Arpini, ed., *Giovanni Bottesini Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale* (Crema, Italy: Centro Culturale S. Agostino, 1996); and Antonio Carniti and Cesare Lissei, *In Memoria di Giovanni Bottesini* (Cremona: Turris, 1996)]. On the other hand, among the original English sources there is still not a complete book about Bottesini, and most of the best sources are only components within other works with a wider scope. Some of the most relevant examples from this kind of research are articles by Thomas Martin and Jeff Brooks published by the International Society of Bassists, [see Thomas Martin, "In Search of Bottesini," *International Society of Bassists* X no. 1 (1983): 6-12; X no. 2 (1984): 6-12; XI no. 2 (1985): 25-39; Jeff Brooks, "Giovanni Bottesini's First American Tour," *International Society of Bassists* XV no. 2 (1989): 15-9], excerpts including the biographical notes from Paul Brun's *A New History of the Double Bass* [see Paul Brun, *A New History of the Double Bass* (Villeneuve d'Ascq, France: Paul Brun Productions, 2000) 224-39] and a few theses and dissertations focused on specific aspects of Bottesini's output, among which are works by Andrew E. Palmer and Brian J. Siemers [see Andrew Edward Palmer, "Giovanni Bottesini in the United States, 1848-1854" (D.M.A. diss., University of Memphis, 1995); Brian J. Siemers, "The History and Development of the Double Bass" (D.M.A. thesis, University of Cincinnati, 2001) 125-34.

[10] See Rodney Slatford, "Bottesini, Giovanni," *Grove Music Online* ed. L. Macy (Accessed 12 February, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu; for Nello Vetro's book and translation see Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989).

Italian opera and whose output only represents this facet. On the contrary, Bottesini's intense and constantly varied activities throughout the world exposed him to many different styles and traditions that nurtured his musical language and provided a wide scope of influences that are not necessarily products of Italian opera.

Giovanni Bottesini was born in 1821 at Crema, a small town 43 kilometers from Cremona in the Province of Lombardy. Bottesini was born into a musical family whose house became a center for the musical activity of Crema, where members of the Philharmonic Society gathered regularly. His father, Pietro Bottesini, was an amateur clarinetist and composer. The number of siblings that Giovanni had is still unclear, but many sources coincide, mentioning at least three more who also received musical training: Cesare (born in 1816, violinist and conductor), Luigi Aloysus (born in 1817, trumpeter), and finally Angela Maria (twin sister of Luigi Aloysus). Besides being a pianist she was also a talented singer.[11] At age 5 Bottesini started his musical training, taking violin lessons with Carlo Cogliati, a priest who was the leading violinist and director of the Crema cathedral orchestra and a family acquaintance. By 1833 Bottesini joined this orchestra as well as other orchestras in the area not as a violinist, but as a timpanist.

In 1835 Bottesini auditioned at the Milan Conservatory for a scholarship as a double bass student. Although he did not have previous experience playing the double bass, he had certain knowledge of stringed instruments thanks to his training under Cogliati. Bottesini arrived in Milan shortly before his audition and received a few lessons from his future teacher, Luigi Rossi. His entrance audition was apparently not a groundbreaking event, but it was good enough to get him a place in the Conservatory.

Bottesini's first years as a student at Milan were not very productive, and it was only after reaching great success as a singer that he realized that soon he would lose his soprano

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[11]Although some sources only mention a total of four siblings (see Gaspare Nello Vetro, ed., *Giovanni Bottesini*, 1, 191), Paul Brun assures that there were three more: Clara Angela, born in 1820; Carlotta, born in 1824, and Angela Anna Maria, born in 1831; see Paul Brun, *A New History of the Double Bass*, 224.

voice along with recognition from the audience.[12] In his two last years in the Conservatory

Bottesini practiced with intensity and complemented his training with studies of piano, theory,

and composition. According to Thomas Martin, some of his better-known pieces for double

bass, such as the three *Grand Duets* and *Double Concerto,* come from his conservatory

years.[13]

By 1839 Bottesini finished his studies at Milan and in 1840 returned to Crema and

offered his debut concert at the Teatro Comunale. This concert was so successful that it

opened the doors for a long performing career in cities throughout the world. The intense

performing activity also allowed him to work as pianist, conductor, and music director at

different theaters. Table 2.1 summarizes some of the most relevant facts and positions taken

by Bottesini after 1840. About the convoluted traveling itinerary that Bottesini maintained

after 1840, Thomas Martin commented:

> In his concert career, Bottesini went to every corner of Europe as far as Russia
> (St. Petersburg), also to Turkey, and Egypt. He also went from Boston to Buenos Aires
> in America via Mexico and almost every country in between. Today's soloists would
> be hard pressed to keep up with the travels of Bottesini. Imagine touring like that
> before even steamships, and surely no aeroplanes, motor cars, telephones, etc., etc. He
> must have spent a tremendous amount of time just traveling, and think of transporting
> his instrument! Fortunately, this temperament was such that he had an aversion to
> settling down anywhere for too long.[14]

Thomas Martin provides a list of places visited by Bottesini during his tours; this list is

summarized in the Table 2.2. The constant traveling and the "aversion to settling down"

mentioned by Martin allowed Bottesini to get in touch with different musical traditions.

Although Italian opera was in vogue almost everywhere in the nineteenth century, it did not

prevent its performers from assimilating and developing other musical styles. As will be seen

in forthcoming chapters, many pieces by Bottesini reflect the influence of instrumental

traditions or nationalistic interests that later will be also present at the opera, but more as a

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[12]Paul Brun, *A New History of the Double Bass*, 226.
[13]Thomas Martin, "In Search of Bottesini," X no. 1, 6.
[14]Thomas Martin, "In Search of Bottesini," X no. 1, 10-1.

sign of exoticism. Furthermore, many of Bottesini's borrowing techniques correspond to an experimentation process with other models and styles that are not to be explained exclusively through his relation with Italian opera and that are present in the instrumental music and chamber music, with or without voice, by other composers in the second half of the nineteenth century.

1840	• Performance debut at the Teatro Comunale, Crema
1840-5	• Tour through different cities of Italy, also Vienna • Bassist for different theaters: La Scala, Brescia, Verona, San Benedetto • Meets Verdi (1844)
1846-9	• Principal double bass and "Maestro al Piano" at the Havana Italian Opera Company • First tour through the Americas. Performances in Havana, Boston, New York, Philadelphia, Cape May, Saratoga, Newport • Returned to Cuba. Composed the opera *Cristoforo Colombo* (1848) • Concerts in New York (1848) and tour through North and Central America.
1849-60	• Tours in England, Ireland, Scotland (1849-50) • Two tours in North America separated by another visit to England where he met Berlioz (1853) • Director of the Teatro Santa Anna in Mexico (1854-5) • Director of the Imperial Italian Opera in Paris (1855-7) • Concert tours in Germany, France, England, Italy, Portugal, Holland, and Belgium (1857-60)
1861-70	• Director of Teatro Bellini in Palermo (1861-3) • Visits Barcelona and Madrid (1863-6) • Director of Liceo Theatre in Barcelona (1863-6) • Tours in Nort America and Cuba, as well as in Russia, France, and Scandinavia (1866-7) • French provincial tour and travel to London to escape from the Franco-Prussian war (1869-70)
1871-80	• Director of Italian Opera at Kadivale Theater in Cairo (1871-9) • Director of Italian Opera in Constantinople (1873-9) • Conducted premier of Verdi's *Aida* in Cairo (1871) • Performances throughout Italy, Spain, Argentina, and Brazil
1881-9	• Returned to London • Became honorary member of the London Philharmonic Society (1885) • Director of the Conservatory in Parma (1888) • Died in 1889

Table 2.1 Facts in the life of Bottesini (after 1840)[15]

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[15]The main sources for the facts presented in the Table 2.1. are Gaspare Nello Vetro, ed., *Giovanni Bottesini*, 1-25; Thomas Martin, "In Search of Bottesini"; Paul Brun, *A New History of the Double Bass*, 224-39; and Luigi Inzaghi, *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore*, 21-38.

Argentina	1879
Belgium	1857-61
Constantinople	1873-9
Cuba	1846, 1847, 1866
Egypt	1870-9
England	1848, 1849, 1850, 1858, 1860, 1866, 1867, 1870, 1881
France	1856, 1859, 1867, 1869
Germany	1857-61
Holland	1857-61
Ireland	1849-50, 1860
Italy	1821-46, 1857, 1858, 1860, 1861-3, 1879, 1880, 1881, 1889
Mexico	1853
Monte Carlo	1864
Portugal	1858
Rumania	1889
Russia	1866-7
Scandinavia	1867
Scotland	1849-50
Spain	1863-6
USA	1847, 1849-50, 1866

Table 2.2 Countries visited by Bottesini during his travels[16]

About Bottesini's activities I would point out that besides having extended tours through Europe as a solo performer, he also joined opera companies as a principal double bass, sometimes as conductor or sometimes as accompanist at the piano, as in his first trip to the Americas in 1846. Andrew Palmer, in his dissertation on Bottesini's years in the United States, emphasizes that in these performing venues the "solo recital" was rather rare, and any concert offered by a renowned virtuoso included several other musicians who would also perform their solos.[17] In many cases these virtuosi were part of the same traveling opera company and were required to perform during intermissions of the opera.

It is well known that Bottesini was the conductor of the premiere of Verdi's *Aida* in 1871, and this assumption is usually considered the sign of a long and committed friendship between Verdi and Bottesini. Bottesini's first encounter with Verdi was in 1844 when he was the principal bassist at the Teatro San Benedetto in Venice where Verdi's opera *I due Foscari* was produced. From that time Verdi was aware of Bottesini's musical capabilities, but he

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[16] Table provided by Thomas Martin. Thomas Martin, "In Search of Bottesini," XI no. 2, 24.
[17] Andrew Palmer, "Giovanni Bottesini in the United States, 1848-1854," 68-70.

underestimated him as a conductor. Paul Brun points out that it was only after having repeatedly failed to hire his preferred choices that Verdi reluctantly accepted Bottesini for *Aida*'s premiere:

> At the time [May, 1871], Giuseppe Verdi was preparing the premiere of his opera *Aida* with Draneht Bey, the superintendent of the Egyptian Viceroy's theatres. Having been postponed more than a year due to the Franco-Prussian war, the performance was to take place in Cairo on 24 December 1871 as part of the opening ceremonies for the Suez Canal. In the composer's mind, though, Bottesini ranked poorly as a conductor, far behind the outstanding Angelo Mariani, his favorite conductor, or his student Emanuele Muzio, or even Franco Faccio. After repeatedly and unsuccessfully trying to enlist the services of Mariani through March and April 1871, Verdi reluctantly accepted Draneht Bey's decision of appointing Bottesini as conductor of his new opera.[18]

Apparently, *Aida*'s great success in Cairo highlighted Bottesini's name as a conductor and also reinforced the friendship with Verdi, which was later decisive in granting Bottesini his title Director of the Parma Conservatory in his last months.

Some aspects derived from Bottesini's biography influenced his compositional output. As with many famous musicians of the nineteenth century, he was born into a musical family and received early musical training. Like many Italian composers, Bottesini attended the Milan Conservatory where he received lessons of piano, theory, composition, and in his particular case, double bass.

Bottesini was mainly a talented double bass player, but he was also a timpanist, pianist, composer, conductor, music director, and had some early success as singer. His relation with Italian opera influenced him at many levels. Bottesini performed for many years as part of opera companies and traveling troupes. A great part of his audiences was in fact those for the opera with a very defined set of expectations. As was the case of many opera composers, Bottesini probably did not have long periods to compose his own music and made

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[18]Paul Brun, *A New History of the Double Bass,* 233.

use of preconceived conventions and forms in order to speed his compositional processes and provide various associations that would arouse attention from the audience.

Most of Bottesini's compositions for the double bass were intended to be performed by him on stage, but not necessarily for immediate publication. Many of his compositions remained as manuscripts for many years, and due to his constantly moving lifestyle his pieces are spread around the many countries that he visited.

Last and probably most important, Bottesini's intense and extensive performing engagements through out the world allowed him to get in touch with different styles that eventually nurtured his own compositions.

3. Arrangements and Transcriptions

As in the case of musical borrowing, the definitions of "arrangement" or "transposition" can assume a very broad meaning, and in many cases one particular definition would overlap with other kinds of borrowing techniques or different uses of existing music. Malcom Boyd provides an initial definition of "arrangement" that fits into the definition of musical borrowing:

> The word 'arrangement' might be applied to any piece of music based on or incorporating pre-existing material: variation form, the contrafactum, the parody mass, the pasticcio, and liturgical works based on a cantus firmus all involve some measure of arrangement. In the sense in which it is commonly used among musicians, however, the word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium.[19]

In the case of "transcription" there is also a wide scope of definitions that deal initially with notational procedures rather than musical borrowing. This can be seen in the definition provided by Terr Ellingson:

> Transcription is a subcategory of notation. In Euro-American classical studies, transcription refers to copying of a musical work, usually with some change in notation (e.g., from tablature to staff notation to Tonic Sol-Fa) or in layout (e.g., from separate parts to full score) without listening to actual sounds during the writing process. Transcriptions are usually made from manuscript sources of early (pre-1800) music and therefore involve some degree of editorial work. It may also mean an arrangement, especially one involving a change of medium (e.g., from orchestra to piano).[20]

In order to provide a working definition of "arrangement" and "transcription" in relation to musical borrowings, it becomes necessary to set specific limits to these overlapping and general definitions. In the particular case of the discussion of "arrangement" and

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[19]Malcom Boyd, "Arrangement," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.
[20]Terr Ellingson, "Transcription," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

"transcription" as techniques of musical borrowings, these two terms are interchangeable and their meaning corresponds to the intersection of the two previously provided definitions: i.e., "setting a particular work for a new medium."[21]

The double bass has not traditionally been considered a solo instrument, and its repertoire is substantially nurtured by transcriptions. Furthermore, the evolution of the instrument is characterized by constant changes of tuning systems, sizes, number of strings, addition and removal of parts and mechanisms, and also coexistence with other string instruments with similar functions and almost parallel histories, such as the violone and other da gamba instruments. Although today the tuning by fourths, E-A-D-G, is considered the standard system, use of scordatura F#-B-E-A for solo works is still common and up to a certain point problematic. As the instrument is constantly readapting and changing, its repertoire reflects this adaptation process; in other words, as the instrument changes the performers need to readapt their repertoire.

As a consequence of its evolution, idiomatic repertoire for the modern double bass is relatively new and considerably smaller when compared with other string instruments. What is considered the core of the double bass repertoire from the Classical Period—the large number of solo pieces and concerti from eighteenth-century composers including Dittersdorf, Vanhal, Sperger, and Hoffmeister—was actually intended for a five-stringed instrument tuned to the also called "Viennese tuning," F-A-D-F#-A, and more related to the violone or viola da gamba than to the modern double bass.[22] Paul Brun points out that as the "Viennese violone"

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[21]J. Peter Burkholder provides this definition in his summaries of Ives's different uses of existing music. See J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes 2nd* Ser. Vol. 50 No. 3 (March 1994): 854. See also by the same author, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995) 4-5; and "Borrowing," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu. In these summaries Burkholder uses the terms "Arranging" and "Transcription" in an interchangeable way, both meaning the setting of a musical work for a new medium.

[22]According to Paul Brun, "Viennese tuning" is a scordatura (of a type of viola da gamba) initially tuned in E-A-D-G-C. He explains that in order to achieve better definition in the sound, the lower E-string was usually tuned higher and the higher G- and C-strings were lowered to prevent them from breaking due to the high tension and thinness; see Paul Brun, *A New History of the Double Bass* (Villeneuve d'Ascq, France: Paul Brun

progressively fell out of favor, most of the repertoire had to be arranged for the modern

double bass tuned in fourths; therefore, the Classical repertoire for the double bass is actually

an early product of transcriptions and arrangements:

> Indeed, most of those pieces that were perfectly idiomatic on the Viennese violone become very awkward to play with the system of tuning in fourths. With the disappearance of the five-stringed violone, publishers felt they had license to adapt compositions for this instrument as they saw fit, ultimately reflecting their editor's opinions more clearly than the composer's. Under the knife of well-intentioned editors, keys were transposed, figurations altered, chords simplified, harmonics re-adjusted and whole passages altogether discarded. Too often obscuring a composer's intent, such radical transformations are to be found in both Dittersdorf concertos, in the Vanhal concerto and in Sperger's 7th concerto.[23]

Probably it was the awkward result from the arrangements mentioned by Brun that

invited double bass players to consistently look for other sources of repertoire from chamber

and solo music. Domenico Dragonetti (1794-1846) was a well-known double bass player who

applied his skills as an arranger not only to solo music but especially to chamber and

orchestral music. To adapt the orchestral and solo repertoire to his three-stringed double bass

(tuned A-D-G), Dragonetti transposed long passages while avoiding unnatural breaks in the

musical line. This practice allowed him to perform arranged versions of sonatas by Corelli,

Handel, and Martini at various subscription concerts in the early 1800s in London. Although

during his lifetime Dragonetti published a considerable number of arrangements and

transcriptions, he progressively moved away from solo performances and was internationally

recognized as an excellent chamber and orchestral musician able to play virtually anything on

his double bass and to accompany any musician.[24]

Productions, 2000), 99-111. In connection to the double bass in the Classical Period see Brian J. Siemers, "The History and Development of the Double Bass" (D.M.A. diss., University of Cincinnati, 2001), 54-65; James Webster, "Violoncello and Double Bass in the Chamber Music of Haydn and his Viennese Contemporaries, 1750-1780," *Journal of the American Musicological Society,* Vol. 29, no.3 (Autumn, 1976): 413-38. For the characteristics in the construction of the Viennese violone see Josef Focht, "The Viennese Double Bass School," *International Society of Bassists* XVIII/2 (1992): 45-52.

[23]Paul Brun, *A New History of the Double Bass*, 108.

[24]Fiona M. Palmer, *Domenico Dragonetti in England (1794-1846): The Career of a Double Bass Virtuoso* (Oxford, England: Clarendon Press; Oxford University Press, 1997) 63-91.

The tendency to arrange music from other mediums to publish showpieces for traveling virtuosi was not an isolated phenomenon. By the end of the nineteenth century transcriptions were very popular in different musical venues, and this provided the opportunity to explore a wider repertoire beyond the output produced by other double bass players for their own benefit, who were nevertheless ultimately considered minor composers. As Fausto Borem points out, this moment coincides with the development of modern double bass schools:

> While transcribed music in general enjoyed its greatest popularity in the second half of the nineteenth century, transcriptions for the double bass reached their peak in the first half of the twentieth century. This period coincides with the development of modern double bass schools—the German school with Franz Simandl, the Italian school with Isaia Bille, and the French school with Eduard Nanny—and the emergence of a greater number of virtuosos. Serge Koussevitsky's preference for transcriptions as a double bass soloist in the early twentieth century illustrates this situation. At the heart of this repertory were nine of his transcriptions, including Mozart's Bassoon Concerto, Max Bruch's *Kol Nidrei* Op. 47, Henry Eccles' gamba sonatas, John Galliard's cello sonata, two etudes by Scriabin's Op. 74 and Ravel's *Piece en forme de habanera.*
> In the 1964 second edition of the *Comprehensive Catalogue of Available Literature for the Double Bass* by Murray Grodner, the first study to thoroughly survey double-bass music worldwide, over half of the repertory for solo double bass and piano consists of transcriptions. It also shows that it was through transcriptions that the music of significant composers became available for the double bass.[25]

Although in the case of Giovanni Bottesini it is generally acknowledged that a great part of this output consisted of transcriptions of well-known arias, in the majority of these so-called transcriptions there are different compositional decisions beyond a transposition or an arrangement of an original piece for different medium. The kind of compositional decisions or the different uses of pre-existent music that Bottesini provided will point to distinct connections to other contexts, and therefore would imply an interpretative reconsideration.

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[25]Fausto Borem De Oliveira, "A Brief History of Double Bass Transcriptions" *International Society of Bassists* XXI/2 (1996): 8-16. For a later edition of the comprehensive catalog mentioned by Borem see Murray Grodner, *Comprehensive Catalog of Available Literature for the Double Bass,* 3rd ed. (Bloomington, Indiana: Lemur Musical Research, 1974).

I will examine two examples of arrangements for the double bass by Bottesini,

Meditazione (Aria di Bach), an arrangement of the Bach's Air from his *Orchestral Suite no. 3*

in D major BWV 1068; and *Tutto il Mondo Serra,* which is an arrangement of Chopin's *Etude*

in C-sharp minor Op. 27 no. 7. Both of these arrangements could be considered note-by-note

transcriptions of the original pieces, with almost no alterations or cuts of the original music.

Different from many transcriptions by other composers, both pieces have a name other than

that of the original source. This is probably not intended to hide the original piece upon which

the transcription was made, since they were widely known and by very influential composers,

and should be regarded as interpretative suggestions by Bottesini. In both instances the change

of medium is intended to favor the double bass as a solo instrument in a more chamber-

oriented venue.

Meditazione (Aria di Bach)

This is a transcription for the double bass of the Air from the *Orchestral Suite no. 3 in*

D major BWV 1068 by J. S. Bach (this movement is popularly known as the *Air on the G*

string). The exact date of this transcription is still not clear, but it was probably composed by

the late 1870s. According to Gaspare Nello Vetro, Bottesini took part in a concert tour along

with the violinist Henryk Wieniavsky through Germany, Holland, and Scandinavia between

October of 1877 and January of 1878. During this tour, on November 1st Bottesini performed

Meditazione (Aria di Bach) in a Protestant church in Stockholm, where he was asked to repeat

the same concert again on November 3rd because of the great success that he obtained.[26] Paul

Brun also points out that Bottesini performed this piece in Paris in 1883.[27] Bottesini surely

performed this transcription many other times under changing circumstances, as there are

three different settings of it. These autographed versions are preserved in the archives of the

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[26]Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989), 206.

[27]Paul Brun, *A New History of the Double Bass*, 235.

Parma Conservatory: one setting with the name *Air de Bach* arranged for double bass and strings (Parma Conservatory no. 16), the two other arrangements are for double bass and piano in G major and A-flat major and have the alternative names of *Meditazione* and *Aria di Bach* (Parma Conservatory nos. 25691 and 47531).[28]

As Example 3.1 shows, the transcription by Bottesini is almost an exact transposition except for a few changes in the solo line that can be considered written-out ornamentations of the original line that were probably improvised previous to notation, and do not represent any structural change. Furthermore, the piano part is a complete reduction of the orchestra material and only accommodates the register of the different lines within the range playable on the piano. A similar practical consideration is what justifies the key change in Bottesini's arrangement. To keep the same key used by Bach would imply a register too low, below thumb position and use of first positions on the lower strings requiring constant and awkward shifts (between lower positions and thumb position passing through the neck of the instrument) or too high, which would still require constant shifts of positions (all in thumb position), but considering the gut or silk strings used by Bottesini, the resulting sound would certainly be weak. Therefore, to transcribe the piece to G major (with solo scordatura) allows a more comfortable and balanced register on the double bass.

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[28]The three different settings are included in the catalogue provided by Luigi Inzaghi in Luigi Inzaghi, Fabricio Dorsi, Sergio Martinotti and Ettore Borri, *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989), 171, 177-8. In his 1978 comprehensive edition of Bottesini's works, Rodney Saltford mentions the piano versions in G major and A-flat major and adresses the inconvenience of the solo scordatura; as a solution he provides an new edition in F major to be played in orchestral tuning. See Giovanni Bottesini, *Yorke Complete Bottesini: for Double Bass and Piano*, ed. Rodney Slatford, Vol. 3 (London: Yorke Edition, 1978), iii, 16-8.

Bach's *Orchestral Suite*   Bottesini's *Meditazione*

Example 3.1 Bach's Air from the *Orchestral Suite* compared with Bottesini's *Meditazione*.[29] Bottesini provided a strict transcription, and the differences in the solo line should be regarded as written-out ornamentations rather than structural changes.

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[29]The source of Bach's *Air* is Johann Sebastian Bach, *The Six Brandenburg Concertos and the Four Orchestral Suites,* from the Bach-Gesellshaft Edition (New York: Dover, 1976), 232-3. Bottesini's *Meditazione* is my own edition based on Slatford's previously mentioned edition in F major.

Taking into account the solo scordatura used by Bottesini (one step above the written pitch), the actual fingering on the double bass corresponds to the key of F major:

Example 3.2 First six measures from the solo line of Bottesini's *Meditazione* with two suggested fingerings. In F major the harmonics on the center of the strings help to center the left hand on a comfortable position.

As Example 3.2 shows, in F major the positions of the left hand can be constantly centered using the harmonics on the middle of the strings as a reference point. Furthermore, throughout the whole piece the lowest note is middle-C (mm. 2, 4, 6, 7, 12, 15, and 17), which still has a powerful sound projection,[30] and in general the register on the double bass is practical and comfortable.

Lastly, as I mentioned before, there is also an alternative version of this piece in A-flat major, which means that Bottesini's solo scordatura was sometimes beyond one whole step. This allows keeping the same fingerings and producing a brighter and more projecting sound. This practice was not exclusive to Bottesini and was also used by many eighteenth-century Viennese virtuosi; this is why nowadays there are so many versions of the same concerti that were initially written in D major (for the Viennese tuning) and later were transposed to E-flat major (for the Viennese tuning and up an additional half step) or down to C major (to avoid the use of solo scordatura on modern double basses). Flavio Arpini points out that in the case of Bottesini, the use of different keys and different names to identify other editions of the same piece generates confusion as they sometimes are catalogued as completely different

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[30]On double basses from Bottesini's time, with gut or silk strings the middle-C would have been effectively produced almost exclusively on the first string (G), but on modern strings this can be achieved on any of the three upper stings (A, D, G) with flawless projection of the sound. Therefore, Bottesini would have probably performed the piece on the G-string using the fingerings that I suggested on the upper part of Example 3.2.

pieces. Uses of contrasting editions in key (and many times also in title and length) had practical reasons and were intended for specific situations determined mainly by the kind of accompanists that Bottesini had. On the other hand this also reflects the constant experimentation as a performer as well as a composer that characterized Bottesini throughout his career.[31]

Tutto il Mondo Serra

Tutto il Mondo Serra is also known as the *Chopin Terzetto* and is a transcription of Chopin's *Etude in C-sharp minor* Op. 27 no. 7. Bottesini's arrangement is for soprano, double bass, and piano. The composition date of this arrangement is also uncertain, but many authors point out that during the 1850s Bottesini performed intensively in Paris with renowned singers such as Henriette Sontag, Adelina Patti, and Desirée Artot.[32] This piece as well as *Une bouche Aimée* could have been composed for these concert venues.

Although nowadays the setting for voice and double bass obbligato with piano accompaniment might not be very common, it was not unusual in the eighteenth century. There was a large list of composers, including Mozart, Salieri, and Riccini, who wrote arias with an obbligato part for a bass instrument.[33] Audiences may have been accustomed to hearing pieces in this setting, and probably for many the transition from the eighteenth-century Viennese violone to the modern double bass could have been unnoticed.

From the performer's point of view, on the other hand, the destiny of the repertoire for voice and double-bass obbligato was the same as the solo repertoire for the Viennese violone.

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[31]Flavio Arpini, "I Concerti di Giovanni Bottesini: Problemi della Definizione del Testo Musicale," in *Giovanni Bottesini Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale*, ed. Flavio Arpini (Crema, Italy: Centro Culturale S. Agostino, 1996.) 115-29.

[32] See Paul Brun, *A New History of the Double Bass*, 232-4; Francesca Franchi and Thomas Martin. Liner notes to *Bottesini Vol. 2: Romanza Drammatica and Other Works.* Thomas Martin, double bass, Jacquelyn Fugelle, soprano, and Anthony Halstead, piano. London: Academy Sound and Vision Ltd., CD DCA 626, 1994. CD. Thomas Martin, "In Search of Bottesini," in *International Society of Bassists* X/1(1983), X/2 (1984); Ettore Borri, "Liriche da Camera," in *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989), 110.

[33]Paul Brun, *A New History of the Double Bass*, 109.

Some of these pieces became too difficult to perform on a modern double bass and demanded adaptations not intended by the composers. Mozart's aria *Per Questa Bella Mano* is one of the few vocal pieces with an obbligato part for the double bass that survived this gradual eradication from the concert hall. Even during Bottesini's days, *Per Questa Bella Mano* presented complications that generated doubts about whether these pieces were to be played on a double bass. About Mozart's aria and its suitability for the double bass, John Reynolds wrote:

> The question is, how are we to tune the double-bass in order to produce the notes written? and also, at what pitch are they to be played? If precisely in the treble clef, as written, they will be found extremely difficult, if not impracticable. If an octave lower than written, the difficulty is not much less, and the effect by no means good. In fact, look at this work in any way, it is not double-bass music. No other instance is known of Mozart writing music unsuited for an instrument, nor is he remarkable for writing extremely difficult music for any instrument. His double-bass passages in all his other works are playable and very effective. Why should they be otherwise in the particular work? No greater proof of the apparently insurmountable difficulty of this obligato, and its unfitness for the double-bass, can be offered than the fact that when Bottesini played it at the Philharmonic he played it, nearly all, two octaves lower than it is written. Certainly, if he found it unplayable in the original form, there are not many living men likely to dispute his verdict. Notwithstanding the skill and talent he exhibited in this performance, the result was far from satisfactory; and it is not to be credited that Mozart ever wrote any music which he intended should be treated in this manner. There is every reason to suppose that this accompaniment was really written for a viol da gamba, or some such obsolete instrument. A violin player would find it suitable for his own instrument, with a little arrangement of the few low notes; but he would certainly never suppose it to be a double-bass part, unless distinctly informed of that fact.[34]

According to Ettore Borri, in the 1880s there was not yet an established tradition in the field of the chamber music with voice, as the melodrama reclaimed all the attention from audiences and composers alike. It was only during the second half of the nineteenth century that vocal chamber music sprouted in Italy. Borri points out that this new kind of Italian chamber music could be grouped into 3 general categories:

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[34]John Reynolds, *A Scrap Book for the Use of Students of the Double-Bass,* London, n.d.; quoted in Paul Brun, *A New History of the Double Bass*, 110.

- Operatic Style
- Popular Imprint
- Romance and Canzoniere

Bottesini, among many other Italian composers from the second half of the nineteenth century, composed and published various works that would fit in each of these categories. In general terms, the first two categories are partially described by their names, whereas the third category is characterized by use of lyrics with more noble accent, French influences, and a more experimental character.[35] Bottesini's *Une bouche Aimée* and *Tutto il Mondo Serra* belong to this category as they exhibit French influences and marked experimental intentions.

In *Tutto il Mondo Serra* Bottesini's transcription is not as strict as in *Meditazione (Aria di Bach)*. Here Bottesini's intention was to provide a chamber work, and many of the differences from Chopin's *Etude* are justified to favor the ensemble and rhythmic clarity as well as continuation of the melodic line for each of member of the ensemble. On the other hand, Bottesini maintained the form and key of Chopin's *Etude*. The double-bass part corresponds to the left-hand piano music; the piano part in Bottesini's arrangement maintains in the right-hand music the inner voices from Chopin's *Etude,* and the left hand adds a discrete bass line that reinforces the harmony and occasionally doubles the double-bass line. The voice part corresponds to the upper line from the right-hand part in Chopin's *Etude,* but from all the elements mentioned, it is the part with more liberties and differences from the original source.

As mentioned above, the double bass part corresponds to the left-hand piano music. Bottesini implemented three different kinds of changes: symmetrical rhythmic subdivisions, octave changes at the end of elided phrases, and written out ornamentations. Example 3.3 shows the most marked differences between Bottesini's arrangement and Chopin's *Etude* in

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[35] Ettore Borri, "Liriche da Camera," in *Giovanni Bottesini*, 103-5.

terms of rhythmic subdivisions; one of the goals in Chopin's *Etude* is to provide the left hand a very free and almost improvisatory line that explores different registers on the piano. Although Bottesini retained the main character of the melodic line, he took out all the asymmetrical subdivisions. The reason for this could be to facilitate ensemble among the players. Example 3.3a shows how Bottesini reset the rhythm in the bass part by transcribing Chopin's introduction into three bars in common time. This is not a radical change and only affects the measure counting. On the other hand, Example 3.3b points out how Bottesini replaced irregular subdivisions of the beat with regular subdivisions and simplified the double-bass line by contracting the register. Example 3.3c is very similar to 3.3b. Bottesini provided regular subdivisions and contracted the range of the scale in the double-bass line. The aural effect of these changes gives more prominence to the voice part while keeping for the double bass the lyricism and virtuoso character of the left-hand music from Chopin's *Etude*.

Bottesini, *Tutto il Mondo Serra*	Chopin, *Etude in C-sharp minor* Op. 27 no. 7
a. mm. 1-5	Introduction and mm. 1-2
b. mm. 27-31	mm. 26-8
c. mm. 55-6	mm. 52-3

Example 3.3 Differences in the rhythmic subdivisions between Bottesini's *Tutto il Mondo Serra* and Chopin's *Etude in C-sharp minor* Op. 27 no. 7.[36] Bottesini provided equal subdivisions to favor the rhythmic ensemble and reduced the register of the bass line, giving more prominence to the voice line.

[36]The source for Bottesini's arrangement is Giovanni Bottesini, *Two Songs: for High Voice, String Bass and Piano,* ed. Thomas Martin (New York: International Music Company, 1997), 14-20. The source of Chopin's *Etude* is Fryderyk Chopin, *Complete Works, Vol. 2 Studies for Piano*, ed. Ignacy J. Paderewski (Cracow: Polish Music Publications, 1978), 93-6.

Additional to these rhythmic changes and to the written-out ornamentations in the form of trills or grace notes, Bottesini also adapted the left-hand piano part from Chopin's *Etude* to provide better melodic connection in the double-bass line between elided phrases or motives. One of theses instances is represented in Example 3.4: in the second measure of each example a new motive starts from the second beat of the measure to bring closure to the first phrase of the piece. Meanwhile, Chopin accented the new motive for the left hand by breaking the line and leaving a descending major ninth between G-sharp and F-sharp. Bottesini avoided the octave change in the double-bass line but accented the same place with octaves by the left hand of the piano part and reinforced the harmonic structure, doubling the double bass-part by the left hand and leaving out the ornamentations. Bottesini used the same kind of connections, avoiding the octave change at other places where large intervals in the double-bass part were replaced by their closest inversions. This happens in measures 16, 24, and 55 of Bottesini's arrangement.

Bottesini, *Tutto il Mondo Serra*   Chopin, *Etude in C-sharp minor Op. 27 no. 7*

mm. 8-11   mm. 5-8

Example 3.4 Bottesini connected different motives by avoiding large leaps in the double bass part, but reinforced the new motives in the left hand of the piano part.

As mentioned earlier, Bottesini provided more liberties for the voice part than for the double bass. With this new setting of the piece its aural impression is intensely fresh, and at

certain point its relationship with the piano *Etude* is blurred by the prominent role of the voice. The text of the voice part was probably written by Bottesini as well as the text of *Une bouche Aimée*.[37]Example 3.5 provides the text by Bottesini and its translation into English.[38]

Tutto il Mondo	All the World
Tutto che il mondo serra di più caro per me	All that is dearest to me in this world
Da me s'invola.	Flies away from me.
Oggi per sempre ed ogni gaudio, ogni gaudio perdo,	Today I lose forever every joy.
Ogni speranza, che l'amara terra dell'esiglio	I lose all hope as the bitter earth of exile
Feconda esser non puote se non d'affano.	Can only produce anxiety.

Example 3.5 Text of *Tutto il Mondo Serra* by Bottesini.

In general, the material for the voice part comes from the upper line of the right-hand part of the piano *Etude* by Chopin. Some of the changes depend on the text setting; for this Bottesini used repetitions of the rhythmic motive of a dotted eighth-note and a sixteenth that is also used in the other voices. Example 3.6 shows how Bottesini prolonged the sustained notes from Chopin's piano *Etude* through repetition of the same rhythmic motive.

Bottesini, *Tutto il Mondo Serra*

mm. 16-20

Chopin, *Etude in C-sharp* minor Op. 27 no. 7

mm. 13-7

Example 3.6 Prolongation of long values through repetition of short rhythmic motives.

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[37]Gergely Járdány, liner notes to *Giovanni Bottesini: Works for Double Bass Vol. 3*. Gergely Járdány, double bass, Eva Marton, soprano, and István Lantos, piano, Hungay: Hungaroton Records Ltd., HCD 31968, 2002.

[38]The text and its translation are taken from Thomas Martin's edition: Giovanni Bottesini, *Two Songs: for High Voice, String Bass and Piano,* 3. Since the text for this piece does not belong to a separate poem or to a different source of any kind, the title corresponds to the first words of the text; therefore, there might be small variations in the length of the title depending on the edition and on the performer.

Another kind of change that Bottesini implemented in the voice part is related to changes of register. At certain points the voice part stops following the top line of the right-hand music of the piano and starts using the material from an inner voice. By doing this Bottesini achieved cadential closure in the outer voices, whereas Chopin maintained a constant rhythmic flow in the upper voices. Example 3.7 shows how the voice part drops down from B, in measure 20, to E, in measure 23, closing the phrase different from Chopin's where the B is sustained in the upper voice and the E is provided by the inner voices.

Other changes of register are very similar to those used in the double-bass part, pointed out in Example 3.4, which are transpositions of one or two notes to a different octave. Also, in Example 3.7 it is possible to see how Bottesini used this technique in the voice part: the last note in each of the modules of the sequence between measures 24 and 27 is written an octave lower. As in the previous examples, these changes do not represent a structural alteration but in this case reinforce the structure of the text and set the voice line in a more comfortable range.

Finally, the last alteration to the voice line is to be found in the melisma that prolongs the C-sharp in measure 69. As Example 3.8 shows, in the last four measures of Bottesini's arrangement the voice part leaves again the top line of the right hand of the piano music and submerges among the inner voices and presents the same rhythmic motive used before (dotted eighth-note and a sixteenth). Before the last two chords the voice line returns from the middle voices of Chopin's *Etude* to the top line using a melismatic ornamentation. Again in this case, the written-out ornamentations do not represent a structural change in the piece. Although this final melisma has an expressive and almost improvisatory effect, it is a prolongation of the last note from the upper voice of the piano part.

Example 3.7 Differences in the register of the voice part by shifting voices in the upper lines to provide cadential closure and by octave displacement.

Example 3.8 New ornamental material composed by Bottesini in the last measures of the voice part.

Even though transcriptions are still at the core of the solo repertoire for the double bass, either as adaptations from the eighteenth-century repertoire of the Viennese violone or as appropriations of the repertoire of other instruments frequently seen at the concert hall, in Bottesini's output for the double bass the transcription or arrangement of pieces from another medium represents an experimental facet of his compositional style. As in the case of *Meditazione*, use of different keys and settings along with different titles to identify transcriptions of the same piece proves that Bottesini performed these under changing circumstances, but also caused confusion at the time of cataloging these arrangements as they were sometimes considered different pieces independent from one another, losing connection with their common source. This confusion affects not only transcriptions but also other solo pieces that were used in different keys, particularly his concerti.

Pieces like *Tutto il Mondo Serra* represent Bottesini's output of the chamber music for double bass. Many of these works were intended for concert venues when Bottesini joined touring troupes throughout Europe, the Americas, and North Africa, and performed with many of the best virtuosi players and singers of his time. The use of transcriptions in these chamber settings allowed Bottesini to use more compositional liberties, therefore expanding the expressive palette associated with the original pieces used as sources for these arrangements. The proper identification of the elements that are maintained from the original pieces and their relations with the changes implemented by Bottesini are fundamental for the performer in order to provide a better and more accurate interpretation of the pieces.

4. Theme and Variations

The sets of themes and variations along with the operatic paraphrases are usually considered within the same kind of works in Bottesini's output. There are many common characteristics between these two types of borrowing that justify considering them as the same kind of composition. Most of the sets of themes and variations are based on popular opera themes or traditional songs; the sets of variations as well as the operatic paraphrases are showpieces to display the skills of the virtuoso performer. Probably for this reason both kinds of pieces were not intended for immediate publication but to be performed by Bottesini. He composed many of the sets of variations and operatic paraphrases early in his career and during his student years at the Milan Conservatory.[39]

On the other hand, there are differences between the sets of variations and the operatic paraphrases because they belong to different performing traditions. Since the second half of the seventeenth century, sets of continuous variations were pieces that allowed performers to display control on the instrument in different contexts. Although by the end of the eighteenth century the sets of themes and sectional variations were a profitable source of income that targeted, especially, amateur pianists, by the first half of the nineteenth century the themes and variations for stringed instruments required skills that exceeded those of amateur players and were commonly found as showpieces on concert programs composed by the same performers and with no intentions to be published. The operatic paraphrases are virtuoso pieces containing improvisatory passages that alternate with different themes or motives from a particular opera; these are also considerably longer pieces intended for public performances

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[39]According to Gaspare Nello Vetro, Bottesini wrote his first compositions in 1836: *Sinfonia in re, Variazioni per Contra-Bass sopra un tema nella opera "La Straniera"* and *Tre grandi duetti*. See Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989), 191. See also Thomas Martin, "In Search of Bottesini," *International Society of Bassists* X no. 1 (1983): 6.

and blend quotations, themes and variations, self-borrowings, and newly composed material. In the operatic paraphrases the composer has more liberties, not limited by a standardized form as in the case of sectional variations.

Composition of sets of variations or opera paraphrases is a key element that characterized the nineteenth-century performers who composed showpieces to display their own abilities. The success that virtuoso compositions gained in concert halls in the first half of the nineteenth century influenced the output of many composers who are not usually considered opera composers and opened new possibilities to reconsider instrumental compositions. Carl Dahlhaus commented on how Paganini's compositions and success influenced other nineteenth-century composers, particularly Liszt:

> The fact that Paganini set cosmopolitan audiences ablaze in the years around 1830 has to be seen together with the odd fact that not just Liszt, but also Schumann and Brahms, attempted to transfer Paganini's virtuosity from the violin to the piano. Otherwise we cannot hope to understand the musicohistorical significance of the virtuosity that culminated in Paganini and Liszt, significance at first cultural but which later affected the history of composition.
> (…) Liszt's discovery of Paganini pointed a way out of the dilemma in which he found himself around 1830–namely, that as a virtuoso he was a prisoner of the *style brillant*, while as an "avant-grade" composer he was incapable of mastering his eruptive musical ideas then welling up within him, as is attested by his sketches of 1830 for a *Symphonie révolutionnaire*. Whatever the deficiencies of Paganini's own compositions, he evidently made Liszt aware of the potential of virtuosity for formally integrating "experimental" musical material, and conversely the potential of a radically modern musical idiom for giving virtuosity a substance lacking in the fashionable style in which he had grown up.[40]

Sets of themes and variations based on popular operas are commonly found in the output of many composers, especially in their early pieces. Composition of themes and variations was an effective method to assimilate the style of other composers by using their works as teaching models, but on the other hand it was also a very useful strategy to attract amateur performers. Therefore, in the eighteenth and early nineteenth centuries sets of variations provided a source of income through publications in a growing market that was

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[40]Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 134-5.

constantly sustained by the aristocracy and emerging middle class. Most of these pieces were intended for teaching and for private performance. It was only with the rise of the virtuoso performer in the concert halls in the nineteenth century when sets of variations joined other kinds of operatic paraphrases as part the virtuoso repertoire.

Bottesini's sets of variations and operatic paraphrases belong to this virtuoso repertoire and parallel the output of many composers who made a career as touring performers in the second half of the nineteenth century. The influence of Italian opera on Bottesini's repertoire is not an isolated characteristic of his repertoire. On the contrary, it is a feature that connects his output to a performing tradition that was spread throughout Europe, and it was in fact a feature expected from almost every traveling virtuoso. This chapter examines Bottesini's sets of variations using *Nel cor più non mi sento* as a study case and relates this composition to the long tradition of sets of sectional variations based on popular songs or opera themes.

Nel cor più non mi sento

Giovanni Paisiello's *L'amor Contrastato* is a comic opera in three acts and was produced in Naples in 1788. The opera was commonly known as *La Molinara* and attained great success in Europe; between 1790 and 1809 the opera was performed about 160 times in Vienna. This was the last opera produced at Eszterháza under Haydn's direction before dissolution of the opera company in 1790 and Haydn's trip to London.[41] *Nel cor più non mi sento* is heard several times during the opera: In act 2 Rachelina (soprano) sings the aria for the first time, and it is repeated by Colandro (tenor) and then presented as a duet. Later in the

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[41]Gordana Lazarevich, "La Molinara," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

opera Pistofolo (baritone) also retakes the theme, and it is followed by repetition as a duet again.[42]

Audiences remembered *Nel cor più non mi sento* not only because it was repeated many times throughout the opera but also because of its simplicity and predictability, its folk-like qualities, and iambic rhythm. The aria remained popular and was arranged with other German and English titles as well. Paisiello's great success also influenced other composers, and many of his arias were consistently used for composing sets of variations for virtuoso and amateur performers alike. Constant use of *Nel cor più non mi sento* in different sets of variations exemplifies the transition process of sets of theme and variations during the eighteenth and nineteenth centuries. In the article "Paisiello's '*Nel cor più non mi sento*' in Theme and Variation of the Nineteenth Century," Ian D. Pearson concluded:

> The regular employment of *Nel cor più non mi sento* in theme and variations during the 19th century can be attributed to at least three main historical trends: (1) the stage and concert singers who embellished the aria to the point of singing variations on a theme; (2) an increasing interest in opera fantasias, the piano and chamber music; (3) significant changes in the market place that affected publishers and consumers of printed music.
> From 1790 to 1820, instrumental theme and variations based on Paisiello's *Nel cor più non mi sento* retained the classical character of *Nel cor più non mi sento.* Talented artists and entrepreneurs, including Auernhammer, Gelinek, and Beethoven in Vienna, and Mazzinghi in London produced theme and variations of this kind for personal bourgeois and aristocrat entertainment. After 1820, Paisiello's aria began to serve as a vehicle for more virtuosic displays by accomplished instrumentalists, such as Paganini and Boehm, who were less concerned with the original spirit of the song and more interested in displaying their own technical prowess. This change is reflected in the expansion of the form to include dramatic introductions, march and dance-like variations, and codas in contrasting meters.[43]

Pearson also provides a list of composers who wrote sets of variations on *Nel cor più non mi sento.* Table 4.1 contains a selection of the list provided by Pearson along with

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[42]John Glenn Paton, ed., *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources* (Van Nuys, California: Alfred Publishing Company, 1991), 132.

[43]Ian David Pearson "Paisiello's '*Nel cor più non mi sento*' in the Theme and Variations of the Nineteenth Century" *Music Research Forum* 21 (January 2006): 61-2.

additional entries; the list is organized chronologically and includes city of publication and

instrumentation.[44]

Composer	City and Year of Publication	Instrumentation
Aurenhammer, Josepha Barbara	Vienna, 1790	piano
Gelinek, Josef	Vienna, 1790 (?); London, 1793	piano
Wenthin, Joachim	Vienna , 1790 (?)	2 oboes, English horn
Neefe, Christian Gottlob	Bonn, 1794	piano
Beethoven, Ludwig van	Vienna, 1796	piano
Vanhal, Johann Baptist	Vienna, 1796	flute, violin; or guitar, piano
Lichnowsky, Count Mortiz von	Vienna, 1798	piano
Janiewicz, Feliks	London, 1803	piano
Borghese, Antonio	Paris, 1803	guitar or lyre
Bortolazzi, Bartholomeo	Leipzig, 1804	mandolin or guitar
Ferrari, Giacomo Gotifredo	Edinburgh, 1808 (?)	soprano, piano
Giuliani, Mauro	Vienna, 1810 (?)	guitar
Meineke, Christopher	Baltimore, 1809; 1813	flute, piano; piano, violin
Pleyel, Joseph	Philadelphia, 1812; 1815	piano; violin
Polledro, Giovanni Battista	Leipzig, 1812	violin, orchestra
Bochsa, Charles	Paris, 1814 (?)	oboe; also for clarinet or violin
Désargus, Xavier	Philadelphia, 1818; 1822	harp
Wilms, Johann Wilhelmbap	London, 1820 (?)	flute, piano
Paganini, Nicolò	Mainz, 1823 by Karl Guhr	violin
Drouet, Louis	London, (date unknown)	flute
Sor, Fernando	Paris, 1823	guitar
Lengani, Luigi	Vienna, 1822	guitar
Silcher, Friedrich	Tübinguen, 1824	flute, piano
Dragonetti, Domenico	London, (date unknown)	double bass
Castellacci, Luigi	Paris, 1830	guitar
Boehm, Theobaldb	Munich, 1831	flute, piano
Sivori, Camillo	unknown, 1833 (?)	violin, piano; or with orch.
Bottesini, Giovanni	unknown	double bass, piano; or with orch.
Dignam, Walter	Mancherster (NH), 1854	cornet, wind band

Table 4.1 Composers who wrote sets of variations on Paisiello's *Nel cor più non mi sento.*

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[44]Ian David Pearson, "Paisiello's '*Nel cor più non mi sento'* in the Theme and Variations, 63. Although most of the entries were provided by Pearson, additional composers were found through other sources: Dragonetti's set was provided by Fiona M. Palmer, [see Fiona M. Palmer, *Domenico Dragonetti in England (1794-1846): The Career of a Double Bass Virtuoso* (Oxford, England: Clarendon Press; Oxford University Press, 1997) 74-5, 92-3, 251]; Elliot Forbs and William Meredith identified Lichnowsky's composition [see Elliot Forbs and William Meredith, "Lichnowsky," *Grove Music Online* ed. L. Macy (Accessed 12 February, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu]; Borghese's entry was provided by Kenneth Langevin [see Kenneth Langevin, "Borghese, Antonio D.R.," *Grove Music Online* ed. L. Macy (Accessed 12 February, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu]; Polledro's piece was pointed out by Boris Schwarz and Manuele Senici [see Boris Schwarz and Manuele Senici, "Polledro, Biovanni Battista," *Grove Music Online* ed. L. Macy (Accessed 12 February, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu]; and Sivori's piece is pointed out by Flavio Menardi Noguera [see Flavio Menardi Noguera, "Sivori, Camilo," *Grove Music Online* ed. L. Macy (Accessed May 2, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu]. In the table the question marks in parenthesis indicate that the publication date is approximate and corresponds to first performances.

As Table 4.1 shows, Paisiello's *Nel cor più non mi sento* was used by many composers to write different sets of variations for various mediums. Most of these composers were not exclusively related to opera. On the contrary, many were widely known as performers or as composers for other mediums. It is also important to point out that Bottesini was not the first to write a set of variations on Paisiello's aria for the double bass. Among the extant manuscripts preserved at the British Library is a set of variations on *Nel cor più non mi sento* for double-bass solo composed by Dragonetti, probably before 1815. Example 4.1 contains the theme and first variation from Dragonetti's arrangement.

Example 4.1 Dragonetti's theme and first variation for double-bass solo on Paisiello's *Nel cor più non mi sento*. Dragonetti's variations were still conceived within the scope of a classical composer, keeping the character of Paisiello's original aria.[45]

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[45]The source of the music for this is provided by Fiona M. Palmer in Fiona M. Palmer, *Domenico Dragonetti in England,* 92.

As Pearson pointed out, early sets of variations based on Paisiello's aria kept the classical character of the original *Nel cor più non mi sento*.[46] Although Dragonetti was a renowned performer and regarded as a talented virtuoso on the double bass, his variations keep the same classical parameters of sectional variations found in variations on the same theme by Beethoven, Aurenhammer, Lichnowsky, or Gelinek. These sets of variations start with a presentation of the theme in the middle register and with almost no additional ornamentations; the presentation of the theme is followed by variations organized by a gradual intensification of rhythmic motives that are maintained constantly during each variation. All variations keep the same key, form, tonal structure, and length of the original theme, but one of the variations has a shift to the parallel mode. For example, Dragonetti's third variation is in G-minor, whereas Beethoven's set shifts to G-minor in the fourth variation. Among the few stylistic differences between Dragonetti's variations and those of his contemporaries is that he probably did not intend them to be performed by amateur players, whereas the variations like Beethoven's or Lichnowsky's are not intended for virtuoso performers.

With the rise in popularity of touring virtuosi during the 1820s came a stylistic change in approach to theme and variations. Composers/performers were not interested in keeping the original character maintained in the classical variations from the 1790s and used the simplicity of the theme as an invitation to incorporate in their variations a display of virtuoso performance and approached them with more liberties. Many of the sets of variations on *Nel cor più non mi sento* composed after 1820 by touring performers include newly composed introductions to the theme, lengthy codas, and changes in the tonal organization of the variations. Many of these sets of variations are modeled upon Paganini's set of variations; this is the case of the variations composed by Bottesini, Siviori, Legnani, and Boehm.

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[46]Ian David Pearson, "Paisiello's '*Nel cor più non mi sento*' in the Theme and Variations, 51-2, 61.

Example 4.2 First measures of the theme from the set of variations by Paganini on Paisiello's *Nel cor più non mi sento.* The initial presentation of the theme is already varied and highly ornamented.[47]

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[47]The source of this example is Nicoló Paganini, *Tours de Force: Nel cor più non mi sento, Duo for violin solo,* ed. Yair Kless (Kokkola, Finland: Modus Musiikki, 2000) 14.

Example 4.2 contains the first measures of the theme presented by Paganini. His set of variations was composed around 1820, and he performed it consistently on his tours. The first edition of this set was first published in 1829 by another violinist, Karl Guhr.[48] The set of variations composed by Paganini is preceded by a *Capriccio ad libitum* serving as an improvisatory introduction; the set itself is made of the theme plus seven variations. The initial presentation of the theme is already varied and highly ornamented with chromaticism, trills, changes of register, and left-hand pizzicato. The simplicity and predictability that initially characterized the theme during the 1790s is replaced with an exuberant display of virtuoso writing. Audiences' familiarity with the theme derived from Paisiello's success and from previous sets of variations that grasped their attention; turning it into amazement. It was the success gained by Paganini through his virtuoso compositions that inspired Bottesini and many other touring virtuosi to write similar sets of variations.

Pearson suggests that Bottesini composed his set of variations on *Nel cor più non mi sento* around 1840, because this is the time when Bottesini began his activities as a touring performer.[49] I would suggest that the date of this composition could be after 1850. In May of 1851 Bottesini left the Americas and headed to London, where he performed along with the violinist Sivori and the cellist Piatti. Sivori was one of Paganini's students who also composed a set of variations on *Nel cor più non mi sento.* Additionally, in collaboration with Sivori Bottesini rearranged his early *Gran duo concertante* for two double basses into the *Gran duo concertante* for violin and double bass, which Bottesini performed in London in 1851. It remained on his concert programs, as he shared the stage with other violin virtuosi such as Papini, Sighicelli, Vieuxtemps, and Vieniawski.[50] Although it is very likely that Bottesini was

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[48]Ian David Pearson, "Paisiello's '*Nel cor più non mi sento*' in the Theme and Variations," 54. See also Nicoló Paganini, *Tours de Force: Nel cor più non mi sento, Duo for violin solo,* 2.

[49]Ian David Pearson, "Paisiello's '*Nel cor più non mi sento*' in the Theme and Variations," 55.

[50]Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989) 194. See also Flavio Menardi Noguera, "Sivori, Camilo," *Grove Music Online* ed. L. Macy (Accessed May 2, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

well aware of Paganini's set of variations, it is important to consider the access he had to other sets of variations composed by other virtuosi also influenced by Paganini. Nevertheless, the actual date of Bottesini's composition is still not clear, and most references to its performance correspond to a much later date, after 1880.[51]

Similar to other sets of virtuoso variations from the second half of the nineteenth century, Bottesini modified the traditional formal structure of the sectional variations by adding an introduction, interludes, and a coda. Bottesini's set of variations consists of the presentation of the theme with an eight-measures long introduction, three variations separated by piano interludes, and closes with a coda. Since the theme and each variation retain the tonal structure from the original aria, one of the functions of the introduction and the interludes is to provide harmonic variety: in the first eight measures the introduction introduces the main motive of the theme for the left hand of the piano, and also delays the appearance of the tonic through a harmonic flux that emphasizes the ii-chord and the V-chord with their applied dominants. Within the first eight bars of the piece the introduction has fulfilled its function by providing a short motivic development of the theme and generating the need of a stable tonic provided by presentation of the theme by the double bass. Example 4.3 shows the introduction and the theme in Bottesini's set. Although the theme is presented with almost no ornamentations, it follows Paganini's model as Bottesini also changed the register throughout the theme. The outer sections, bars 9-16 and 23-28, use harmonics the B section is played in the middle register.

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[51]Paul Brun mentions a performance of this piece along with *Carnival of Venice* and *Lucia di Lammermoor* among other pieces of a concert in Paris in 1883. Additionally, Nello Vetro mentions a version of *Nel cor più non mi sento* with orchestral accompaniment that was performed around 1885. See Paul Brun, *A New History of the Double Bass* (Villeneuve d'Ascq, France: Paul Brun Productions, 2000) 235; Gaspare Nello Vetro, ed., *Giovanni Bottesini,* 213.

Anticipation of the main thematic material

Example 4.3 Introduction and theme from the set of variations by Bottesini on Paisiello's *Nel cor più non mi sento,* mm. 1-28. The introduction provides harmonic interest and anticipates the initial motive of the theme; the theme is presented in contrasting registers allowing the use of flute-like harmonics.[52]

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[52]The music for this example is taken from Giovanni Bottesini, *Yorke Complete Bottesini: for Double Bass and Piano*, ed. Rodney Slatford, Vol. 3 (London: Yorke Edition, 1978), I, 27-8. Although Bottesini's piece was originally composed in E major to be played with solo scordatura, Slatford provides an new edition in D major to be played in orchestral tuning.

The first variation follows immediately after presentation of the theme, and between variations Bottesini inserted a short piano interlude. This interlude is based on new melodic material, and besides allowing the soloist to regain strength for the upcoming variation, it also provides tonal variety. Although the tonal structure of the interlude is based on the traditional progression I-IV-ii-V-I, Bottesini intensified this progression with secondary dominants in addition to a hemiola in the last two-and-a-half bars of the interlude. Therefore, Variation I is preceded by the theme, but Variations II and III are preceded by the same piano interlude that provides a strong sense of tonal and metric closure after a brief harmonic flux. This new passage intensifies expectations from the audiences before each variation. Example 4.4 shows the piano interlude.

Example 4.4 Piano interlude in Bottesini's set of variations on Paisiello's *Nel cor più non mi sento.* The interlude precedes Variation II in mm. 49-52 and Variation III in mm. 73-6.[53]

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[53]The music for this example is taken from Slatford's edition, Giovanni Bottesini, *Yorke Complete Bottesini*, I, 31.

Example 4.5 First 8 measures from each variation from Bottesini's set of variations on Paisiello's *Nel cor più non mi sento.*[54]

[54]The music for this example is taken from Slatford's edition, Giovanni Bottesini, *Yorke Complete Bottesini*, I, 28-32.

Example 4.5 presents the first eight measures from each variation. Although each variation is based on a different rhythmic motive and particular figuration design, the piano accompaniment is very similar in the three variations: the voicing in the piano part is exactly the same as it keeps the structural notes of the theme in the same register. It is in the upper voice of piano part where the theme is preserved throughout each variation; this allows the soloist to have more liberties and to display virtuoso capabilities to fullest extent.

As mentioned before, each variation has a particular rhythmic structure and a specific figuration design. Starting from the theme and going from one variation to the next, the rhythm is progressively intensified by shorter rhythmic values: beginning with the iambic rhythm from the theme above an almost constant pulse in eighth notes, the rhythm gradually changes into a continuous line of sixteenth notes in the solo part of Variation I. The rhythmic intensification continues until reaching the constant triplets of sixteenth notes of Variation III. This rhythmic figure is sustained until the coda, where Bottesini intensified once again the figuration in the solo line by turning the sixteenths into thirty-seconds in sextuplets and quadruplets.

Bottesini provided a particular character for each section by having each variation with its particular rhythmic structure in the solo part. According to Enrico Fazio, Variation I "can be defined as expression" and follows closely the Beethovenian model of the piano variations from the 1790s.[55] Also according to Fazio, Variation II features a characteristic effect by Bottesini's use of the double bass: this is a "humorous effect," the result of "highly rhythmical use of resonant cells combined with great jumps." This kind of variation is also characteristic in other sets by Bottesini; about this humorous effect Fazio commented:

> Due to the very nature of the instruments, the technical strain is taken at times to extremes, and provokes a self-ironical and grotesque use of the double bass, where the difficulties overcome do not match the results that can be obtained. This [also] happens in *Variazioni sul Carnevale di Venezia,* a favorite piece of the virtuoso even

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[55]Enrico Fazio, "The Double Bassist and Compositions for the Double Bass," in *Giovanni Bottesini,* ed. Gaspare Nello Vetro, 245.

when he was young and which is often mentioned in the contemporary reports as *Variazioni Grotesche sul Carnevale di Venezia.*[56]

The last variation has a marked virtuoso character because of its fast rhythmic figures and wide range in register. The exuberant virtuoso display from the last variation leads into the coda, where the soloist accompanies the piano with arpeggios in sextuplets. In the coda the piano presents a melodic passage based on the middle section of the theme and on the interlude that connects the variations. Before the last five measures of the piece there is a traditionally accepted interpolation that is not present in any of the extant manuscripts. According to Rodney Slatford, Italo Caimi was the first to edit Bottesini's set of variations, and his edition was first published by Ricordi in 1926. In this edition there is a return of the first bars of the theme before the last five bars of the coda.[57] Since this interpolation was not even included by Bottesini in any of the extant manuscripts of the accompaniment used by Bottesini himself, it is omitted in modern editions. Furthermore, other performers and scholars consider that it was not Bottesini's intention to interrupt the gradual intensification of the rhythm, which ends at a climatic point with the arpeggios in the last five bars of the piece covering all the registers in the instrument.[58] On the other hand, many performers find in this abrupt return of the opening theme a very effective and dramatic way to emphasize the triumphant ending, which from certain points of view could be also considered the composer's intention.[59]

Other sets of variations by Bottesini share the same characteristics featured in his variations on Paisiello's *Nel cor più non mi sento.* These sets usually start with an introduction

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[56]Enrico Fazio, "The Double Bassist and Compositions for the Double Bass," in *Giovanni Bottesini,* ed. Gaspare Nello Vetro, 241.

[57]Giovanni Bottesini, *Yorke Complete Bottesini*, I, prologue by Rodney Slatford, v.

[58]Gergely Járdány, liner notes to *Bottesini: Operatic Paraphrases for Double Bass and Orchestra, Bellini, Donizetti, Paisiello*, Gergely Járdány, double bass, and Hungarian State Opera Orchestra conducted by Pier Giorgio Morandi, Hungary: Hungaroton Records Ltd., HCD 31915, 2000.

[59]An example of this kind of interpretation can be heard in Ovidiu Badila's performance in *The Best of Bottesini Vol. I: Fantasias and Variations*, Ovidiu Badila, double bass, and Antonella Contantini, piano, Genova, Italy: Dynamic, CDS 122, 1994. CD.

that may anticipate melodic material from the theme. The introduction also retains an

improvisatory character enhanced by metric and harmonic fluctuation that delay the arrival of

tonic, which will be later provided by the theme. Although the theme is initially presented

using harmonics, other sections of the theme use different registers displaying the wide palette

of sounds that Bottesini could produce with his double bass. The variations have a virtuoso

character and provide the opportunity for the soloist to enchant the audiences with control of

the instrument. The initial character of the theme is displaced by the different soundscapes

presented in each variation where the structure of the theme serves the virtuoso showcase.

Besides Bottesini's set of variations on Paisiello's *Nel cor più non mi sento*, his set of

variations on *The Carnival of Venice* is another example that represents the influence of

Paganini upon the virtuoso repertoire in the nineteenth century. A general description of

Bottesini's variations on *The Carnival of Venice* would share many features with the previous

description of his set on *Nel cor più non mi sento.* About the influence of Paganini and

Bottesini's variations on *The Carnival of Venice,* Andrew E. Palmer pointed out:

> The playing of variation on *The Carnival of Venice* by touring virtuosi was fairly common during Bottesini's time. Paganini's version was a standard for violinists, and other instrumentalists, including one of Julliens troup, performed their own version.
> (…) His [Paganini's] influence was sometimes evident in the publicity for Bottesini, which would list Paganini as the composer of Bottesini's version.
> Bottesini's rendition of *The Carnival of Venice* consists of an opening introduction, theme, and eight variations. These variations employ a wide range of techniques and effects, including high harmonics, double stops, pedal tones, and contrasts of register.
> Bottesini was not the only bassist to play variations on *The Carnival of Venice* in New York. On December 14, 1850, Max Maretzek produced a concert featuring the vocalist Teresa Parodi. The program included the "Carnival of Venice, with Burlesque Variations, arranged by Max Maretzek for full orchestra," and included solos for violin, contrabass, "clarionette," oboe, and flute.[60]

The great popularity that traditional songs and Italian opera gained among audiences

allowed many virtuoso performers to secure their recognition by borrowing thematic material

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[60]Andrew Edward Palmer, "Giovanni Bottesini in the United States, 1848-1854" (D.M.A. diss., University of Memphis, 1995), 39-40.

for their own showpieces. Many of these virtuoso variations retained allusions to common gestures of instrumental display; this allowed renewal of the approach to instrumental writing in the nineteenth century and redefined the parameters of aesthetic expectations from the audiences. In Bottesini's sets of variations it is possible to trace the influence of other virtuoso performers, in particular the influence of Paganini, whose compositions can be regarded as paradigms of virtuoso display.

The sets of variations share many characteristics with the operatic paraphrases as they both serve to provide a virtuoso display and both respond to the same aesthetic expectations from the nineteenth-century audiences in the same way. Among their main differences is that the sets of variations are usually based on a single theme, and although during the nineteenth century the traditional structure of the sectional variations was altered with introductions and interludes, the sets of variations still have a stable formal organization, mainly because of the single source of thematic material.

5. Operatic Paraphrases

As mentioned before, sets of themes and variations and operatic paraphrases are closely related as they both use the same source of thematic material, and they both reside in the core of the virtuoso repertoire of almost every touring virtuoso from the nineteenth century. The development of virtuoso writing opened the possibility for generating new forms of expression: in the minds of avid composers, virtuoso skills represented an inexhaustible resource to renew traditional forms and also to sustain large-scale forms. Although sets of variations on popular tunes were commonly composed and performed throughout Europe for many years before the rise of the virtuoso performers in the nineteenth century, the adoption of this form by virtuoso performers allowed them to renew the classical format of sectional variations, thus providing more compositional liberties and flexibility in formal structure. In this way, during the nineteenth century sets of variations had a parallel development with operatic paraphrases as they both fulfill the same aesthetic expectations of audiences and performers alike.

The compositional liberties offered by the number of themes to borrow, the improvisatory character, and the flexibility of a large-scale form made the fantasies and operatic paraphrases a preferred option for composers to experiment with newly found possibilities found in the virtuoso writing. Carl Dahlhaus commented on this new aesthetic ideal, how the fantasy offered the possibility of generating new large-scale forms:

> The fantasy was one of the nineteenth century's paradigmatic virtuoso forms, along with the set of variations and the rondo. The backbone of the latter two forms–a harmonic or melodic pattern in the case of variations, a ritornello in the case of the rondo–served as the necessary counterfoil to a virtuosity consisting of brilliant figuration and passage work unfolding in variants and episodes. In contrast, the fantasy, based on a late-eighteenth-century prototype from the *Sturm und Drang,* was dominated by expressive rhetorical gestures, played with a subjective verve that swept over the cracks and fissures inherent in rhapsodic form.

(. . .) Because of the aesthetic assumptions associated with it, skeletal texture–that is, the variation of a melodic or bass pattern or a harmonic schema–challenged a musician's improvisational abilities, then considered a touchstone of instrumental virtuosity. Any formal principle whose essence lies in a dialectic between continuity and momentary effect–between a solid underlying framework and unexpected flashes of detail–will immediately accommodate a technique of virtuoso improvisation based on striking instantaneous effects. It is no coincidence that strings of variations became the paradigmatic form of a type of virtuosity that, even when set down in writing as a composition, never lost its close proximity to improvisation. Virtuosity, improvisation, the "skeletal texture" principle, and focus on the aesthetic instant in its own right rather than as part of the functional nexus of musical form–all of these factors are mutually conditioned and interlinked.[61]

By the end of the eighteenth century, along with the urban growth came an increase of opera theaters throughout Italy and likewise throughout Europe. In his essay on nineteenth-century opera in Italy, William Ashbrook pointed out that the increase in the number of theaters gave place to an increase in the demand for new material. Furthermore, Italian opera in the nineteenth century became an art form that progressively separated from court circles and belonged to a larger segment of the population, which was eager to hear new compositions. Ashbrook also remarked on the fact that Italian opera in the nineteenth century was a very flexible genre "rather regarded as a loose concatenation of interchangeable numbers, capable of hosting insertion from other works by the same or different composers."[62]

The widespread interest in musical novelty from a growing sector of society that transcended the aristocrat circles and special attention that Italian opera gained from audiences throughout Europe also affected instrumental repertoire in the nineteenth century. Many composers, performers, and publishers developed a trend to use musical borrowings from operas that had obtained certain recognition in order to grasp attention from the public and to achieve financial success. During the first half of the nineteenth century, operatic

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[61]Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 137-8.

[62]William Ashbrook, "The Nineteenth Century: Italy," in Roger Parker, ed. *The Oxford Illustrated History of Opera*. (New York: Oxford University Press, 1994), 169-205.

paraphrases were composed profusely by virtuoso performers and were in vogue in the main

musical centers of Europe. Additionally, with the development of music publishing,

instrumental music derived from operatic repertoire made its way into domestic music.

Nicholas Temperley mentioned how different works based on popular operas were in constant

demand from the middle class in England:

> (. . .) Every work that gained popularity in concert or theatre was speedily
> reproduced in arrangements for piano solo or duet, and for combinations of piano or
> harp with flute, violin, cello, and guitar. Operatic songs were published with piano
> accompaniment. Many of these arrangements were lacking in taste and even in
> musicianship, but they must have been largely responsible for the musical education of
> the new middle-class families with their "cottage" pianos. It was in this way that the
> great symphonic and operatic music of the classical period became widely familiar in
> England among classes who could not yet afford the luxury of hearing it performed in
> its original medium.[63]

In Chapter 4 I mentioned how the virtuoso writing of Paganini inspired many other

composers and virtuoso performers to write sets of variations and operatic paraphrases as

showcases. In addition to the possibility of renewing traditional forms and providing

composers with inextinguishable resources to sustain large-scale forms, sets of variations and

opera paraphrases also provided the possibility to experiment with different features and to

develop the technical possibilities of the instruments, especially the piano and stringed

instruments. Any discussion of Liszt's output for the piano would be incomplete without

considering his numerous transcriptions, variations, and operatic paraphrases;[64] furthermore, a

close study of the repertoire that sustained the Parisian piano school in the first half of the

nineteenth century would reveal the importance of musical borrowings from opera and its

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[63]Nicholas Temperley, "Domestic Music in England 1800-1860," *Proceedings of the Royal Musical Association*, 85 (1059): 34.

[64]For specific research on Liszt's operatic paraphrases and their influence on the virtuoso repertoire for the piano in the nineteenth century see Yoon Ju Lee, "Selected Operatic Paraphrases of Franz Liszt (1811-1886): Compositional Style and Performance Perspectives" (D.M.A. document, University of Arizona, 2000); Barbara Allen Crockett, "Liszt's Opera Transcriptions for Piano" (D.M.A. thesis, University of Illinios, 1968); see also the works by Allan Walker, *Liszt: The Virtuoso Years 1811-1847* (Ithaca, New York: Cornell University Press, 1988) and *Reflections on Liszt* (Ithaca, New York: Cornell University Press, 2005); David Wilde, "The Transcriptions for the Piano," in Alan Walker, ed., *Franz Liszt: The Man and His Music* (New York: Taplinger Publishing Company, 1970), 168-201; and Charles Suttoni, "Opera Paraphrases," in Ben Arnold, ed., *The Liszt Companion* (Westport, Connecticut: Greenwood Press, 2002), 179-92.

influence on the development of piano technique. In his dissertation on Sigismund Thalberg, Keith Chambers provided an extensive list of the most popular sets of variations and operatic paraphrases for the piano composed in the nineteenth century; Table 5.1 contains the list provided by Chambers.[65]

Composer and Opera	Composer (Piano)
Auber, *L' Ambassadrice*	Henri Herz
Auber, *Le Domino noir*	Émile Prudent
Auber, *La Muette de Portici*	Franz Liszt Sigismund Thalberg
Bellini, *Beatrice di Tenda*	Sigismund Thalberg
Bellini, *I Capuleti ed i Montecchi*	Charlers-Valentin Alkan Sigismund Thalberg
Bellini, *Norma*	Frédéric Chopin Friedrich Kalbrenner Karl August Krebs Franz Liszt Leopold de Meyer Sigismund Thalberg (3)
Bellini, *I Puritani*	Frédéric Chopin Henri Herz Franz Liszt Leopold Meyer Sigismund Thalberg
Bellini, *La Sonnambula*	Franz Liszt (2) Émile Prudent Sigismund Thalberg
Bellini, *La Straniera*	Sigismund Thalberg
Benedict, *The Gypsy's Warning*	Sigismund Thalberg
Berlioz, *Benvenuto Cellini*	Franz Liszt
Bizet, *Carmen*	Ferruccio Busoni
Boieldieu, *La Dame Blanche*	Émile Prudent
Donizetti, *Anna Bolena*	Charles-Valentin Alkan Theodor Döhler Sigismund Thalberg
Donizetti, *L'Elisir d'Amore*	Charles-Valentin Alkan Adolf von Henselt Henri Herz Leopold de Meyer Sigismund Thalberg
Donizetti, *La Favorita*	Franz Liszt Émile Prudent
Donizetti, *La Fille du Régiment*	Sigismund Thalberg
Donizetti, *Gianni di Calais*	Sigismund Thalberg

Table 5.1 Nineteenth-Century Piano Fantasies, Paraphrases, and Variations Based on Opera Themes.[66]

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[65]Keith E. Chambers, "Sigismund Thalberg: The Three-Handed Method and Piano Techniques of his Operatic Paraphrases" (D.M.A. diss., University of Houston, 2004) 85-90.

[66]The title for the table is the one provided by Chambers in his dissertation. This list only includes pieces based on complete operas and excludes works based on particular sections or arias; this is why works such as the variations on Paisiellos's *Nel cor più non mi sento* are not included.

Composer and Opera	Composer (Piano)
Donizetti, *Lucrezia Borgia*	Henri Herz
	Karl August Krebs
	Franz Liszt (2)
	Leopold de Meyer
	Sigismund Thalberg (2)
Donizetti, *Lucia di Lammermoor*	Henri Herz
	Franz Liszt
	Leopold de Meyer
	Émile Prudent
	Sigismund Thalberg
Donizetti, *Ugo Conte di Parigi*	Charles-Valentin Alkan
Glinka, *A Life for the Tsar*	Mili Balakirev
Gounod, *Faust*	Alfred Jaëll
	Franz Liszt
Gounod, *La Reine du Saba*	Franz Liszt
Gounod, *Romeo et Juliette*	Franz Liszt
Grétry, *L'Amant Jaloux*	Sigismund Thalberg
Halèvy, *Charles VI*	Friedrich Kalkbrenner
	Sigismund Thalberg
Halèvy, *La Reine de Chypre*	Friedrich Kalkbrenner
Handel, *Almira*	Franz Liszt
Hérold, *Ludovic*	Frédéric Chopin
Hérold, *Le Pré aux Clercs*	Henri Herz
	Sigismund Thalberg
Hérold, *Zampa*	Sigismund Thalberg
Mehul, *Joseph*	Henri Herz
Mercadente, *Il Giuramento*	Franz Liszt
	Sigismund Thalberg
Meyerbeer, *L'Africaine*	Franz Liszt
Meyerbeer, *Il Crociato in Egitto*	Henri Herz
	Sigismund Thalberg
Meyerbeer, *Les Huguenots*	Henri Herz
	Franz Liszt
	Émile Prudent
	Sigismund Thalberg (2)
Meyerbeer, *Le Moine*	Franz Liszt
Meyerbeer, *Le Prophète*	Franz Liszt (2)
	Sigismund Thalberg
Meyerbeer, *Robert le Diable*	Frédéric Chopin
	Adolf von Henselt
	Franz Liszt (2)
	Émile Prudent
	Sigismund Thalberg
Mosonyi, *Szép Ilonka*	Fransz Liszt
Mozart, *Don Giovanni*	Charles-Valentin Alkan
	Frédéric Chopin
	Johann Baptist Cramer
	Franz Liszt
	Sigismund Thalberg (4)
Mozart, *Le Nozze di Figaro*	Ludwig van Beethoven
	Johann Baptist Cramer
	Johann Nepomuk Hummel
	Franz Liszt
	Sigismung Thalberg (2)
Mozart, *Die Zauberflöte*	Daniel Steibelt
	Sigismund Thalberg
Pacini, *Niobe*	Franz Liszt
Raff, *King Alfred*	Franz Liszt

Table 5.1 Nineteenth-Century Piano Fantasies, Paraphrases, and Variations Based on Opera Themes (continuation).

Composer and Opera	Composer (Piano)
Rossini, *Armida*	Franz Liszt
Rossini, *Il Barbiere di Siviglia*	Charles-Valentin Alkan Sigismund Thalberg
Rossini, *La Cenerentola*	Henri Herz Sigismund Thalberg
Rossini, *La Donna del Lago*	Henri Herz Franz Liszt Leopold de Meyer Sigismund Thalberg
Rossini, *Ermione*	Franz Liszt
Rossini, *La gazza ladra*	Sigismund Thalberg
Rossini, *Guillaume Tell*	Henri Herz Franz Liszt Émile Prudent Sigismund Thalberg
Rossini, *Moïse en Egipte*	Sigismund Thalberg
Rossini, *Otello*	Sigismund Thalberg
Rossini, *Semiramide*	Leopold de Meyer Sigismund Thalberg
Rossini, *Le Siège de Corinthe*	Franz Liszt Sigismund Thalberg
Rossini, *Zelmira*	Sigismund Thalberg
Spontini, *Fernand Cortez*	Franz Liszt Sigismund Thalberg
Spontini, *Olimpie*	Franz Liszt
Tchaikivsky, *Eugene Onegin*	Franz Liszt Pau Pabst
Thalberg, *Florinda*	Sigismund Thalberg
Verdi, *Aida*	Franz Liszt
Verdi, *Un Ballo in Maschera*	Sigismund Thalberg
Verdi, *Don Carlo*	Franz Liszt
Verdi, *Ernani*	Franz Liszt
Verdi, *Rigoletto*	Franz Liszt (2) Émile Prudent Sigismund Thalberg
Verdi, *Simon Boccanegra*	Franz Liszt (2)
Verdi, *La Traviata*	Émile Prudent Sigismund Thalberg
Verdi, *Il Trovatore*	Franz Liszt Sigismund Thalberg (2)
Wagner, *Der Fliegende Holländer*	Franz Liszt (2)
Wagner, *Lohengrin*	Franz Liszt (2)
Wagner, *Die Meistersinger von Nüremberg*	Franz Liszt
Wagner, *Parsifal*	Franz Liszt
Wagner, *Rienzi*	Franz Liszt
Wagner, *Tannhäuser*	Franz Liszt (3)
Wagner, *Tristan und Isolde*	Franz Liszt
Weber, *Euryanthe*	Adolf von Henselt Sigismund Thalberg (2)
Weber, *Der Freischütz*	Stephen Séller Adolf von Henselt Franz Liszt Sigismund Thalberg (2)
Weber, *Oberon*	Adolf von Henselt Johann Nepomuk Hummel Franz Liszt Sigismund Thalberg

Table 5.1 Nineteenth-Century Piano Fantasies, Paraphrases, and Variations Based on Opera Themes (continuation).

From the Table 5.1 list it is important to point out three features: first, a large percent of the composers are nowadays regarded exclusively as piano virtuosi whose compositions were initially for their own performance, and although these works were eventually published, they did not target amateur performers. Second, all the operas used for these borrowings gained success in opera theaters before being considered for these instrumental works; all these examples of virtuoso display required previous recognition of the original operas before being presented to the audience in instrumental versions. Finally, most of the operas for these borrowings are Italian, and compositions by Bellini, Donizetti, Rossini, and Verdi consistently reappear in these virtuoso showcases. Many times composers wrote more than one version based on the same opera, but not necessarily on the same themes, as is the case of Liszt and Thalberg. The consistent presence of this kind of operatic paraphrase as part of the nineteenth-century virtuoso repertoire reveals a wider performing tradition to which Bottesini belonged, but that is not necessarily a consequence of his individual relation with Italian opera.

The influence of the works by Italian opera composers, especially those by Bellini and Donizetti, on the virtuoso repertoire of the nineteenth century, might be determined, among other factors, by their new melodic structures based on long phrases that eluded symmetrical organization and delayed cadential resolution. This kind of long-breathed melodies provided a more continuous musical line that followed the same aesthetic parameters found in large-scale forms and compositional styles of the nineteenth century. Dahlhaus described the effect of Bellini's long melodic construction and its influence on later composers, such as Chopin and Wagner:

> Without exaggeration, we could even maintain that the melodic style of Bellini's arias, above all his cantabiles, was the quintessence of what the nineteenth century, with astounding unanimity, understood by melody in the strong sense of the term. Opera audiences dissolved in euphoric transports at the sound of *Casta diva, Ah! Non credea mirari,* or *Qui la voce sua soave.* Moreover, their enthusiasm was shared unquestioningly by composers as divers as Chopin, whose nocturnes clearly betray the influence of Bellini, and Wagner, who had not forgotten his rapturous conversion to Bellini in 1834 when, a quarter of a century later, he wrote *Tristan und Isolde,* the

music drama whose "endless melody" generates a sensuous and spiritual intoxication fundamentally akin to the effect of Bellini's melodies.[67]

Along with the long melodic line, Italian opera composers in the nineteenth century also used other compositional devices that provided a better dramatic flow, such as the two-part aria scheme and constant use of previously presented material in the form of reminiscences.[68] These elements raised the attention of many composers who were looking for a renewal of the traditional forms, striving for more intense musical cohesiveness and redirecting their efforts toward cyclic and larger formal designs. With these aesthetic premises reinforced by the beginning of the nineteenth century, many composers found in operatic paraphrases the perfect vehicle to realize their creative needs and satisfy audiences at the same time.

Bottesini composed numerous sets of variations and operatic paraphrases, and although many of these compositions belong to an early stage in his career or even to his student years, he continued performing and composing these paraphrases as a traveling virtuoso. As happens with operatic paraphrases for other instruments, Bottesini's virtuoso compositions contain a meticulous exploration of the different technical possibilities of the double bass, and still today they represent the paradigm of idiomatic writing for the double bass.

Bottesini performed many of his works for the double bass without the intention of immediate publication. In an effort to accommodate particular circumstances, he readapted many of his previous compositions and sometimes even provided new titles. This is why

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[67]Carl Dahlhaus, *Nineteenth-Century Music*, 115.
[68]For the use of these compositional devices by Italian opera composers and their influence on their contemporaries see Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 599-645; and Jon W. Finson, *Nineteenth-Century Music: The Western Classical Tradition.* (Upper Saddle River, New Jersey: Prentice Hall, 2002), 57-78.

keeping a clear catalogue of this output has proved to be troublesome for many scholars.[69]

Table 5.2 contains a list of some of Bottesini's most popular operatic paraphrases and their

different versions along with other sets of variations based on operas.

Divertimento–Fantasia sull'opera "Straniera" di Bellini	For double bass and orchestra; also with piano accompaniment.
Duo Concertant sur les thèmes des Puritanes de Bellini pour violoncelle, contrabasse et orchestra	For double bass, cello, and orchestra; also with piano accompaniment.
Fantasia per contrabbasso e strumenti sull'opera "La Sonnambula" di Bellini	For double bass and orchestra. Also with piano accompaniment under the title *Fantasia sulla "Sonnambula" di Bellini.*
Fantasia per contrabbasso e orchestra sulla"Lucia di Lammermoor"	For double bass and orchestra. Also with piano accompaniment under the title *Fantasia su motivi della "Lucia di Lammermoor" di Donizetti.*
Fantasia per contrabbasso e orchestra sui "I Puritani"	For double bass and orchestra; also with piano accompaniment.
Fantasia su motivi della "Lucrezia Borgia" di Donizetti	For double bass and piano.
Fantasia sulla "Norma" di Bellini	For double bass and piano.
Introduzione e Variazioni sul Carnevale di Venezia	For double bass and orchestra; also with piano accompaniment.
Nel cor piú non mi sento	Set of variations on Paisiello's *Nel cor piú non mi sento.* For double bass and orchestra; also with piano accompaniment (Op. 23).
Souvenir de "La Beatrice di Tenda"	Alternate title: *Concerto per Contrabasso con accompagnamento di pianoforte nell'opera "Beatrice di Tenda."* For double bass and orchestra; also with piano accompaniment.
Fantasia per due contrabassi e piano delle Canzonette di Rossini	For two double basses and piano. Organized in three movements based on Rossini's *Soirées Musicales*; the first movement is *La danza (Tarantella napoletana),* the second movement is *La rerenata (Notturno a due voci),* and the last movement is *I marinai (Duetto).*
Riminiscenze dellopera "Marion Delorme"	For cello and piano.
Tema e Variazioni per contrabbasso e pianoforte sull'opera "Nina pazza per amore" di G. Paisiello	For double bass and piano.

Table 5.2 Sets of variations based on operas and other operatic paraphrases by Bottesini.[70]

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[69]Flavio Arpini remarked on the differences in key and length between different versions of the same pieces and the way it affected the cataloging of many extant manuscripts by Bottesini; see Flavio Arpini, "I Concerti di Giovanni Bottesini: Problemi della Definizione del Testo Musicale," in *Giovanni Bottesini Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale*, ed. Flavio Arpini (Crema, Italy: Centro Culturale S. Agostino, 1996) 115-29.

[70]Most of the names for the pieces listed are provided by Luigi Inzaghi in "Catalogo delle Musiche" in Luigi Inzaghi, Fabricio Dorsi, Sergio Martinotti, and Ettore Borri, *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989), 167-86.

Fantasia sulla "Sonnambula" di Bellini.

Bottesini's *Fantasia sulla "Sonnambula"* is one his earliest operatic paraphrases. Although there is not a clear date for its composition, he probably composed it during his student years, and it is known that Bottesini included *Fantasia sulla "Sonnambula"* along with his *Fantasia sulla "Straniera,"* both with orchestra accompaniment, at the Manrouer Amphitheater and at the Teatro Comunale of Trieste in April of 1840. These pieces were probably also included in his premiere concert at the Teatro Sociale in Crema, also in 1840.[71] Thereafter, *Fantasia sulla "Sonnambula"* became a staple of his concert repertoire, and nowadays it is one of pieces most frequently performed from Bottesini's virtuoso output for the double bass.[72]

Bottesini's *Fantasia sulla "Sonnambula"* is mainly based on three different sections from Bellini's opera. Although the sections paraphrased are originally in different keys, Bottesini transposed each of these sections into the same key. This is clearly a way to make the paraphrases easier to perform in a comfortable key for the double bass. In order to balance this monotonal organization, Bottesini inserted an improvisatory cadenza that serves as an introduction and also presents a small tonal flux between the keys of A major (main tonic) and F# minor. In addition to the cadenza for the double bass, Bottesini also connected the sections based on Bellini's themes with piano interludes based on newly composed material; these interludes, besides allowing the performer to recover after each solo section, provide tonal interest emphasizing the dominant and submediant areas.

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[71]Paul Brun, *A New History of the Double Bass* (Villeneuve d'Ascq, France: Paul Brun Productions, 2000), 227; see also Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989), 191.

[72]For additional research on Bottesini's *Fantasia sulla "Sonnambula"* please see Robert S. Docs, "Fatasia Sonnambula for Double Bass and Piano by Giovanni Bottesini: An Examinations of the Historical Perspectives and Technical Complexities" (M.M. thesis, Ball State University, 1980); Andrew Edward Palmer, "Giovanni Bottesini in the United States, 1848-1854" (D.M.A. diss., University of Memphis, 1995), 58-67.

Example 5.1 First measures from Bellini's quintet *D'un pensiero e d'un accento,* finale of Act I from *La Sonnambula*.[73]

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[73]The excerpts from Bellini's opera are taken from Vincenzo Bellini, *La Sonnambula*, libretto by Felice Romani (New York: Dover Publications, 2004), 238-9.

Example 5.2 First section paraphrased in Bottesini's *Sonnambula*; in the Adagio cantabile section, mm. 27-51, Bottesini summarized the main melodic elements from Bellini's quintet *D'un pensiero e d'un accento* from Act I. [74]

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[74]The source of the examples of Bottesini's *Sonnambula* is Giovanni Bottesini, *Ausgewählte Stücke für Kontrabaß und Klavier*, ed. Klaus Trumpf (Leipzig: Deutscher Verlag für Music, 1984), 35-7.

Example 5.1 shows the first section from Bellini's *Sonnambula* that Bottesini paraphrased. Bellini's quintet *D'un pensiero e d'un accento* is part of the finale of the first act of the opera. Bellini's number is considerably long, richly orchestrated, and along with imitative passages there are instrumental and choral interjections between the different sections of the movement. Bottesini, on the other hand, summarized the main melodic elements from each section of the quintet and presented them in the double-bass part. Example 5.2 contains the Adagio cantabile section from Bottesini's *Sonnambula;* in this section Bottesini transposed the melodies, simplified the piano accompaniment, and omitted the imitative sections from the quintet leaving the main melodic ideas exclusively presented by the double bass. Although Bottesini transposed the sections from E-flat major into A major, he respected the main tonal organization of the individual passages.

After the first paraphrased section Bottesini added an interlude for the piano based on original material. As mentioned before one of the functions of these piano interludes in Bottesini's paraphrases could be to allow the soloist to regain energy for the upcoming sections. In this case the piano also helps to set the new tempo for the next passage that Bottesini paraphrased from Bellini's opera. After the first piano interlude, Bottesini provided a theme and two variations based on Amina's cabaletta from the finale. This cabaletta is followed by a small interjection by the choir, and then presents an ornamented repetition. It was probably this ornamented repetition that inspired Bottesini to include a small set of virtuoso variations on the same aria theme. Example 5.3 presents the first measures of Bellini's original cabaletta and Example 5.4 shows the theme presented by Bottesini preceded by the end of the first piano interlude and followed immediately by the first variation of a theme and two-variations set.

Example 5.3 Opening of Amina's cabaletta *Ah! Non giunge uman pensiero,* from Bellini's finale for *La Sonnambula.*[75]

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[75]The source of this example is Vincenzo Bellini, *La Sonnambula*, 452-3.

Example 5.4 Second section paraphrased by Bottesini on Bellini's *La Sonnambula*. The theme from Amina's cabaletta *Ah! Non giunge uman pensiero* is presented in a small set of a theme and two variations. This example contains the theme and the beginning of the first variation.[76]

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[76]The source of the examples of Bottesini's *Sonnambula* is Giovanni Bottesini, *Ausgewählte Stücke für Kontrabaß*, 38-9.

In addition to the piano interlude to separate Variations I and II, Bottesini also added another piano interlude to close this section. Like the previous interludes, this one is based on new material. Through the use of piano interludes within the whole piece, along with the new tempo, Bottesini structured the middle section of the *Fantasia* as an almost independent piece. The way this theme and variation is presented is very similar to other sets of variations composed as independent pieces, including *Nel cor più non mi sento* and *Auld Robin Gray*. In general these sets of variations are organized with an introduction by the piano; the theme and the forthcoming variations separated by piano interludes, which are composed on new material and end on the tonic and a coda connected to the last variation.

Probably, this resemblance between the middle section of Bottesini's *La Sonnambula* and other themes and variations by Bottesini is what influenced Stuart Sankey to consider the third and closing section of the piece as a third variation instead of a different section based on another part from Bellini's opera.[77] The third section of Bottesini's *La Sonnambula* (starting on measure 137) is not a third variation; on the other hand it is followed by a coda that retains the same virtuoso character from the variations of the previous section and also prolongs the design of the figurations used in Variation II. Table 5.3 summarizes the structure of middle section of Bottesini's *Fantasia sulla "Sonnambula"* and compares it with the structure of his set of variations on *Nel cor più non mi sento*.

	Introduction (piano interlude)	Theme and Var. I	Piano interlude	Variation II	Piano interlude	Variation III and Coda
La Sonnambula	mm. 52-67 (piano interlude)	mm. 68-100	mm. 101-8	mm. 109-24	mm. 125-36	New section in the piece
Nel cor più non mi sento	mm. 1-8	mm. 9-48	mm. 49-52	mm. 53-72	mm. 73-6	mm. 77-110

Table 5.3 Comparison between the middle section from Bottesini's *Sonnambula* and Bottesini's set of variations on *Nel cor più non mi sento*.

[77]Giovanni Bottesini, *Fantasy on themes from "La Sonnambula" by Vincenzo Bellini: for string bass and piano*, ed., Stuart Sankey (New York: International Music: 1991), 9.

The final section of Bottesini's *Fantasia* is based on an earlier section from Bellini's opera. Starting in measure 137 Bottesini transcribed the part of Elvino from his duet with Amina, *Ah! Vorrei trovar parole* from the middle of the first scene of Act I. Similar to the first section of the *Fantasia*, Bottesini retained the vocal part from the duet and transposed it to G major for the double bass. On the other hand, the accompaniment provided by Bottesini is not exactly the same as the original accompaniment from the opera; although he kept the voicing of the violin section from the Bellini's duet, he prolonged the tonic with a pedal throughout the passage and additionally used a different rhythmic motive. Example 5.5 shows the passage borrowed by Bottesini, and Example 5.6 contains the original section of the duet.

Example 5.5 The final section of Bottesini's *Fantasia* opens with a reference to Elvino's part from the duet *Ah! Vorrei trovar parole* from Act I of Bellini's opera.[78]

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[78]The source of the examples of Bottesini's *Sonnambula* is Giovanni Bottesini, *Ausgewählte Stücke für Kontrabaß*, 43.

Example 5.6 Elvino's part from the duet *Ah! Vorrei trovar parole* used by Bottesini as the basis to open the last section of his *Fantasia.*

After the short reference to Elvino's part in the duet, Bottesini continued the section with newly composed material sustaining the same rhythmic motive in the accompaniment. The third section leads directly into the coda, which has a clear virtuoso character presenting reminiscent motives from the variations of the previous section. Similar to many virtuoso showpieces, Bottesini's *Fantasia* ends with a subtle increase in the tempo of the last measures where the double-bass line covers all the registers of the instrument with energetic arppegiations.

Although *Fantasia sulla "Sonnambula"* is a relatively early piece in Bottesini's career, it already presents the structural features maintained in all of his other operatic paraphrases. All these pieces have a clear intention of displaying the virtuoso capabilities of the performer; sections of the original operas are not presented in the order they appear in the operas. All of these pieces are a concatenation of different solo sections that blend different borrowing techniques such as variations, transcriptions, and arrangements. The different solo sections interplay with introductions and interludes that are sometimes based on newly composed material. In general, the tonal structure of the piece is determined by the idiomatic writing for the double bass. Passages borrowed are usually transposed to other keys to allow the use of harmonics and open strings. In order to avoid tonal and harmonic monotony, the different interludes in the accompaniment provide more harmonic variety and may introduce changes in the tempo and character. In general, operatic paraphrases provided Bottesini with a large number of compositional devices and the possibility of combining them into a large-scale form characterized by improvisatory and experimental character. At the same time it allowed him to gain attention from the audiences, whose aesthetic expectations were determined in part by the success of Italian opera.

6. Self-Borrowing

Before the nineteenth century, for many composers self-borrowing or reworking on their own previously composed material was a common practice and was not considered a breach of originality or self-plagiarism. On the contrary, self-borrowing provided different composers with the opportunity to readapt their pieces to meet different circumstances and to fit their existing music into new contexts. J. Peter Burkholder pointed out examples of self-borrowing by important composers of the seventeenth and eighteenth centuries, such as Monteverdi, Lully, Purcell, Vivaldi, Bach, and Handel. In his account of their pieces, Burkholder explained that these examples are still considered ingenious adaptations, and how through self-borrowing their composers found new possibilities to perform or publish music that would be lost or forgotten otherwise:

> The type of borrowing practised in the Baroque era that has seemed most foreign to later centuries was the re-use or reworking of entire pieces. 19th-century notions of originality regarded reworking one's own music as unoriginal and taking another's work without due credit as plagiarism. These ideas began to emerge during the 18th century, and their gradual acceptance led to a fundamental change in attitudes towards and practices of borrowing.
>
> In the 17th and 18th centuries, music was designed for a particular circumstance, sometimes for a single occasion, and music that was not recast for a new use would often not be heard again. It is therefore no surprise that composers felt free to re-use or rework their own music to suit a new purpose, occasion or audience. (. . .) Most of these adaptations made available for new performances or for publication music that otherwise would no longer have been performed, and the others made the music usable in new contexts, such as for religious services or home performance. Many also represent new and sometimes ingenious extensions for musical ideas the composer had already worked with, demonstrating both the hitherto unrealized potential in the material and the skill of the composer.[79]

In the case of Bottesini, many of his compositions, including the majority of his works for double bass, were readapted more than once for practical reasons. Flavio Arpini pointed

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[79]J. Peter Burkholder, "Borrowing," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

out that Bottesini's practice of using different keys and different titles to identify other versions of the same piece generates confusion as they sometimes are catalogued as completely different pieces.[80] On the other hand, there are also works readapted from earlier compositions and intended for a new medium; from this kind of rearrangements, probably the best known example is the *Gran duo concertante* for violin and double bass, which Bottesini rearranged in collaboration with violinist Camilo Sivori, based on his early *Gran duo concertante* for two double basses. Bottesini performed the *Gran duo concertante* for violin and double bass in London in 1851. It thereafter remained on his concert programs, sharing the stage with other violin virtuosi such as Papini, Sighicelli, Vieuxtemps, and Vieniawski.[81] The *Gran duo concertante* for violin and double bass is still one of Bottesini's most performed pieces along with his concerti and operatic paraphrases.

Nevertheless, these examples of self-borrowing of complete pieces can be also considered additional examples of arrangements and transcriptions. In addition to these cases, there are recurring gestures that represent an important feature of Bottesini's compositional style. These can be considered a stock of conventions of his virtuoso writing. It is well known that in early nineteenth-century opera use of melodic and harmonic conventions provided composers with a set of stock devices that allowed them to keep up with the constant demand for new works and the short time to compose them. In many cases the standardized use of these conventions is also considered self-borrowing when they reinforce the particular compositional style of a composer.[82]

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[80]Flavio Arpini, "I Concerti di Giovanni Bottesini: Problemi della Definizione del Testo Musicale," in *Giovanni Bottesini Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale*, ed. Flavio Arpini (Crema, Italy: Centro Culturale S. Agostino, 1996.) 115-29.

[81]Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989) 194. See also Flavio Menardi Noguera, "Sivori, Camilo," *Grove Music Online* ed. L. Macy (Accessed May 2, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

[82]Among the few accounts of self-borrowing in nineteenth-century Italian opera it is worth to mentioning Mary Ann Smart, "In Praise of Convention: Formula and Experiment in Bellini's Self-Borrowings," *Journal of the American Musicological Society,* Vol. 53, no.1 (Spring 2000): 25-68; and William Ashbrook, *Donizetti and His Operas* (Cambridge: Cambridge University Press, 1982).

In the nineteenth century, virtuoso performers who composed to exhibit their own prowess and control of their instruments recycled different instrumental techniques and applied them consistently from one composition to another. Most of these techniques were intended to demonstrate the performer's superiority above the average performer and to develop idiomatic writing for their instruments by exploring the wide palette of sounds and effects that the instrument could produce. Although remarkably evident in the virtuoso repertoire for the piano and the violin, this exploration of idiomatic possibilities determined new parameters of composition for solo music of almost every instrument in the nineteenth century. The fame and public recognition of great virtuosi, such as Paganini and Liszt, influenced other performers on different instruments to compose virtuoso music following the same aesthetic orientations.

In a short time the newly developed virtuoso style enchanted audiences everywhere, but at the same time gradually generated a stock of gestures that became stereotypical. Although initially considered unconventional and unique, the virtuoso style of many performers eventually run out of favor by the second half of the nineteenth century, and the showcase of instrumental technique was considered a monotonous spectacle if it did not prove to be original in essence and inspiring for the audiences. Many virtuosi were compared with Paganini, but their compositions were received by the audience with less and less enthusiasm if they did not offer anything beyond instrumental prowess. Among Eduard Hanslick's critiques, his reflections on Ole Bull, in 1859, are a clear example of the reception of this repertoire by the second half of the nineteenth century:

> Ole Bull was always given to a one-sided virtuosity, to a combination of sovereign bravura and bizarre manners which might best be called "Paganinic." Enthusiasm for this kind of thing, which leaves heart and mind untouched and excites only surprise, has decreased astoundingly during the last twenty years. We look for deeper satisfaction even for a virtuoso. The heaping-up of technical difficulties and their ever so brilliant mastery can only give pleasure as a medium for more spiritual purpose, a transitory device for a nobler effect. We demand of a virtuoso, himself insignificant as a composer, that he place his technical abilities at the service of

superior music. Now, as he did twenty years ago, Ole Bull plays only his own compositions. They are, if we are not greatly mistaken, the same pieces. No one can be expected to be edified by these formless and thoughtless fantasies. It used to be fashionable to interpret a certain artistic obscurity as sublimity and profundity, to admire as 'truly Nordic' what could not be admired as truly musical. I, for my part, was never able to see in it more than the immature product of a fantasy in hopeless ferment. Barely a few measures showed traces of originality. Dependence on reminiscence remained the basic characteristic.[83]

Although Bottesini's reception was not as harsh as Hanslick's critique on Bull's works, his output underwent very similar scrutiny. Bottesini's early recognition as "the Paganini of the double bass" was not an exaggeration, but rather testimony of the impression perceived by the audience.[84] His compositions for double bass were received, and intended, as virtuoso pieces to display his skills on the instrument. Bottesini's compositional language for the double bass also contains recurring features that were determined by particular characteristics of his instrument rather than conveying a particular expressive realization.

Bottesini addressed many of these recurring features in his *Metodo per Contrabbasso,* written during the 1860s. It was first published in 1869 by Leon Ecudier in Paris. In his *Metodo* Bottesini included scales, exercises, and etudes to prepare double-bass students for orchestral and solo performance. Many of the exercises and etudes included in the *Metodo* are based on passages from his own solo compositions.[85]

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[83]Eduard Hanslick, *Music Criticisms, 1846-99*, translated and edited by Henry Pleasants (Baltimore: Penguin books, 1963), 69-70. About Ole Bull, see John Bergsagel, "Bull, Ole," *Grove Music Online* ed. L. Macy (Accessed May 2, 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

[84]According to Gaspare Nello Vetro, Bottesini was called for the first time "the Paganini of the double bass" after a concert at the court of the Duchess Maria Luigia of Parma in 1843. See Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989), 192.

[85]Shao-Lan Lee realized a comprehensive analysis of Bottesini's *Metodo per Contrabbasso* and pointed out connections between the different techniques covered and their specific applications on his own repertoire as well as to modern repertoire for the double bass; see Shao-Lan Lee, "Research, Analysis and Pedagogical Application of Giovanni Bottesini's Method for Double Bass" (D.M. thesis, Northwestern University, 2003). For modern editions of Bottesini's *Metodo* adapted for four-stringed double bass see Giovanni Bottesini, *Metodo per Contrabbasso,* edited and adapted by Italo Caimmi (Milano: Ricordi, 1958); and Giovanni Bottesini, *Method for the Double Bass,* edited and adapted by Rodney Slatford (London: Yorke Edition, 1982). For additional research on Bottesini's *Metodo* see Thomas Martin, "Il Metodo di Contrabbasso," in Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989), 69-81.

The examples below show four of the most common techniques that characterize his style as double-bass virtuoso. Each example refers to a technique presented in Bottesini's *Metodo* and connects it with other pieces where the same technique is employed. In most cases, the harmonic and tonal characteristics of these gestures are predetermined by the characteristics of the double bass. This aspect also affected the way the same gestures were employed in the solo repertoire and tonal structure of these pieces. By keeping the virtuoso gestures that retain the same tonal and harmonic implications, the idea of self-borrowing is therefore reinforced from one piece to another. This kind of material recycling is what probably inspired Hanslick's statement about Bull's "Paganinic" style, where according to him "dependence on reminiscence remained the basic characteristic."[86]

Example 6.1 shows arpeggiations of closed motives with string crossing that appear as an accompanying feature in *Nel cor più non mi sento, Allegro di Concerto "alla Mendelssohn,"* and the *Gran duo concertante* for violin and double bass. Example 6.2 shows the juxtaposition of short rhythmic motives in opposite registers. Bottesini employed the same feature in Variation II from *Nel cor più non mi sento*. As mentioned in Chapter 4, the changes between contrasting registers with short rhythmic motives is one of Bottesini's characteristic "humorous effects" from his virtuoso pieces. Example 6.3 connects Bottesini's etude based on ornamentations through chromatic neighbors and the way he used the same technique in the improvisatory introduction of *Fantasia sulla "Sonnambula" di Bellini*. Lastly, Example 6.4 contains arpeggios that cover all registers of the instrument. These arpeggios depend directly on the open strings and on the sets of natural harmonics that can be produced from each of the strings.

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[86]Eduard Hanslick, *Music Criticisms, 1846-99*, 70.

Metodo per Contrabbasso,
studi in tutta l'estensione dello strumento,
no. 13

Nel cor più non mi sento,
mm. 95-110

Allegro di Concerto "alla
Mendelssohn," mm. 201-15

Gran duo Concertante for violin and
double bass, mm. 281-95

Example 6.1 Arpeggiations of closed motives with string crossing.[87]

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[87]The sources of the excerpts used for these examples are Giovanni Bottesini, *Metodo per Contrabbasso,* edited and adapted by Italo Caimmi (Milano: Ricordi, 1958), 94, 109, 111-3; Giovanni Bottesini, *Ausgewählte Stücke für Kontrabaß und Klavier,* ed. Klaus Trumpf (Leipzig: Deutscher Verlag für Music, 1984), 15, 19, 25, 27, and 33; Giovanni Bottesini, *Grand Duo Concertant: for Violin, String Bass, and Piano,* eds. Josef Gingold and Stuart Sankey (New York: International Music: 1985), 19; Giovanni Bottesini, *Yorke Complete Bottesini: for Double Bass and Piano*, ed. Rodney Slatford, Vol. 2 (London: Yorke Edition, 1978), 19.

Metodo per Contrabbasso,
studi in tutta l'estensione dello strumento, no. 10

Nel cor più non mi sento,
mm. 53-72

Example 6.2 Juxtaposition of short rhythmic motives in opposite registers.

Metodo per Contrabbasso,
studi de capotasto, no. 38

Fantasia sulla "Sonnambula" di Bellini, mm. 1-26

Example 6.3 Ornamentations with chromatic neighbor notes.

Metodo per Contrabbasso,
studi in tutta l'estensione dello strumento, no. 6

Fantasia sulla "Sonnambula" di Bellini,
mm. 165-203

Fantasia sulla "Lucia di Lammermoor,"
mm. 153-91

Example 6.4 Arpeggios with expanded register.

Along with the features displayed in the previous examples, consistent use of harmonics also deserves special mention as another recurrent characteristic in Bottesini's performing style. As in the case of Example 6.4, passages played in harmonics expanded the register of the instrument on the upper end. Furthermore, the upper register of the double bass provides the composer with a more varied selection of pitches less harmonically limited than the arpeggios from Example 6.4. Most of the arpeggios from Examples 6.1 and 6.4 are determined by tuning of the string and also by the specific harmonics produced in certain positions. This is why most of the chords found in these excerpts are limited to G major, D major, and A major, used as tonic or dominant. Harmonics also received special attention in *Metedo*, but because of the many melodic and harmonic possibilities provided, the harmonics in the etudes and exercises are not closely similar to other passages in harmonics from his output.

The consistent recurrence of these, among many other, gestures of virtuoso character throughout Bottesini's output for the double bass can be seen as a stock of conventional techniques in his virtuoso style. Constant reuse of many formulae that in many cases were predetermined by physical characteristics of the instrument such as its tuning, number of strings, and kind of harmonics and effects that can be produced in particular positions, is another form of self-borrowing. Although Bottesini also practiced the self-borrowing of complete pieces, the self-borrowing of particular techniques and gestures played a fundamental role in his virtuosi style on the double bass.

7. Stylistic Allusions

Stylistic allusion is probably the most flexible form of musical borrowing and the most

commonly found in music literature in general. It can be defined as any reference made to a

style, convention, or type of music rather than a specific reference to a particular piece.[88]

Stylistic allusions in a new piece can generate associations by different means, such as

references to a particular instrumentation, orchestration, melodic or rhythmic gestures or

patterns, texture, form, even opus numbers.[89]

From a broad point of view, consistent references to a common set of characteristic

gestures are what would ultimately define a particular musical style. By extension, the

prevalence of certain models as paradigms of composition establishes essential features in a

particular musical style. On the other hand, stylistic allusions require that a musical style be

already clearly established and recognized either by audiences or by other composers in order

to gain expressive significance. Meanwhile, different forms of musical borrowing can

generate or reinforce the awareness of a musical style in particular if presented consistently by

a group of composers; stylistic allusions are based on the fact that different musical styles

have particular features that can be recognized by the audiences. Therefore, a reference in a

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[88]J. Peter Burkholder provided a similar definition and pointed out the differences between allusions and quotations. See J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field." *Notes* 2nd Ser. Vol. 50 No. 3 (March 1994): 854. See also by the same author, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995) 4-5. Burkholder also provided the following definitions in the *Grove Music Online:* "Allusion," *Grove Music Online* ed. L. Macy (Accessed 2 November 2007), http://www.grovemusic.com.proxy.libraries.uc.edu; "Borrowing," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu; and "Quotation," *Grove Music Online* ed. L. Macy (Accessed 17 August 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

[89]Christopher Alan Reynolds pointed out how in the nineteenth century several works shared opus numbers, stressing their connection with earlier compositions of the same genre. He listed among the examples the use of Opus 18 for string chamber music (in the case of Mozart's *Prussian Quartets,* Beethoven, Mendelssohn, and Brahms), Opus 35 for piano variations (Beethoven, Schubert, Brahms, and Saint-Saëns), and Opus 61 for violin concertos (Beethoven, Saint-Saëns, Elgar and Szymanowski); see Christopher Alan Reynolds, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (Cambridge, Massachusetts: Harvard University Press, 2003), 144-5.

new composition to a previously established style provides an expressive association between the style alluded to and the new piece in the minds the audiences.

In certain contexts the use of allusions is more common than in others. Christopher A. Reynolds defines this collective recognition of consistently borrowed references as "allusive traditions." Reynolds pointed out that in such cases the significance of these allusions depends more on their subsequent than on their original appearance:

> Allusive traditions, by which I mean the repeated use of a motive by many composers with an assimilative or contrastive symbolic meaning, are evidence that an audience of fellow composers recognized allusions in the works of their contemporaries and predecessors. In such instances it is not necessarily the first use of the motive with a particular meaning that defines a motive as symbolically significant, but a subsequent usage.[90]

Additionally, J. Peter Burkholder provides other examples of allusive traditions along with other instances where the allusions are not exclusively conveyed by melodic or rhythmic associations but also by less concrete musical references such as timbre or form:

> Stylistic allusions are often used in operas and programme music to invoke a type of music and the people or activities associated with it; examples include the evocations of shepherds' dances and hunting-calls in Vivaldi's 'Four Seasons' and the march, lullaby and tavern piano in Berg's *Wozzeck*. Allusion can also suggest a place or time through musical style, as in the Spanish rhythms and melodic turns in Bizet's *Carmen* or the Mozartian music of John Corigliano's opera *The Ghosts of Versailles*. Allusion is not always melodic or rhythmic; the timbre of the english horn playing unaccompanied in Berlioz's *Symphonie fantastique* and Wagner's *Tristan und Isolde* Act 3 is sufficient to suggest a shepherd's pipe, allowing both composers to write very un-folklike melodies, and Stravinsky's allusions to sonata form and symphonic conventions in his *Piano Sonata* and *Symphony in C* create the tension between present and past that is fundamental to the meaning of these works.[91]

In the nineteenth century the use of stylistic allusions was a very effective method to gain attention from the audience. Reynolds pointed out how many composers provided clear allusions that allowed them to demonstrate mastery of received artistic heritage along with

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[90]Christopher Alan Reynolds, *Motives for Allusion*, 145.
[91]J. Peter Burkholder, "Allusion," *Grove Music Online* ed. L. Macy (Accessed 2 November 2007), http://www.grovemusic.com.proxy.libraries.uc.edu.

ability to manipulate musical symbols and incorporate them into a personal voice.[92] In many ways this represented a struggle between originality and tradition. For many composers the need to be recognized by their originality conflicted with other concerns largely determined by their adherence and tribute paid to a particular tradition.

Approval from the audience was obviously necessary for the traveling virtuosos of the nineteenth century; stylistic allusions were an effective way to create a bond between their abilities as performers, public attention, and musical tradition. In general, for many composers and performers stylistic allusions of dances deserved particular attention supported by nationalistic interests. Bottesini's output presents a considerable percentage derived from dances. Among the solo pieces for double bass by Bottesini based on dance styles are *Bolero, Contrabass Polka, Introduzione e Gavotta, Tarantella,* and *Festa delli Zingari (The Bohemian Feast).*[93] Enrico Fazio pointed out the importance of this kind of composition in Bottesini's activities as a traveling virtuoso:

> A dance "element" is very prominent in Bottesini's compositions for the double bass; it in fact reflects an attitude common to all virtuosi and composers of the lively genre of the time who had a less educated public in mind, we have only to think of the ballad concerts in London or the uproar that the music of the Strausses and Offenbach raised in the second half of the last century.
> The *Bolero* for double bass and orchestra and the Polacca of the *I Grande Duetto* for two double basses belonged to the dances of local colour. Here, characterization has mainly a superficial veil on a rhythmically insistent and brilliant drawing room scale, and the colour is created according to momentary exterior suggestions, mostly journeys or sojourns abroad rather than filtered through real interior motivations.[94]

Allusions to other styles, and especially to dances, in Bottesini's output are not limited to his compositions for double bass. Luigi Inzaghi included in his catalogue of works by

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[92]Christopher Alan Reynolds, *Motives for Allusion*, 142.

[93]All these compositions exist in different versions including piano and orchestral accompaniment. Along with the differences in the accompaniment, other versions of the same pieces usually present minor changes in length, key, and some even have different titles. Luigi Inzaghi provided titles in his catalogue of Bottesini's works organized by instrumentation; see Luigi Inzaghi, "Catlogo delle Musiche," in Luigi Inzaghi, Fabricio Dorsi, Sergio Martinotti and Ettore Borri, *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989), 167-85.

[94]Enrico Fazio, "The Double Bassist and Compositions for the Double Bass," in Gaspare Nello Vetro, ed., *Giovanni Bottesini* (Parma: Centro Studi e Ricerche dell'Amministrazione dell'Università degli Studi di Parma, 1989), 244.

Bottesini several compositions described as "symphonic work of descriptive genre" such as *Malinconia Campestre, Notti Arabe,* and *Serenate al Castello Medievale.* Also catalogued are other dances for piano, such as the polkas *Arlecchino* (also for flute and piano), *Brighella,* and *Tremblante.* As in the case of Bottesini's pieces for double bass, he also wrote piano arrangements of many of his orchestral pieces.[95]

In Chapter 3 I mentioned how according to Ettore Borri, in Italy during the second half of the nineteenth century there was a renewed interest on compositions for vocal chamber music. Borri pointed out that this new kind of Italian chamber music could be grouped into three general categories: operatic style, popular imprint, and romance and canzoniere.[96] Use of stylistic allusion was particularly common for the first two categories. Operatic style was considered a continuation of the traditional chamber arias from the 1700s, characterized by a flowing melodic line based on conventional formulae especially prominent in the phrase endings. Pieces with popular imprint imparted a folk-like style characterized by simple melodic lines and repetitive accompaniment on predictable harmonic progressions. Furthermore, Borri pointed out that Bottesini's vocal pieces were characterized by constant experimentation as well as allusions to other composers' styles; in the vocal pieces *La Nostre Canzone* and *La Ninna Nanna,* Bottesini made references to Chopin's *Fantasia* Op. 49 and *Prelude* Op. 28 no. 13.[97]

The influence of Chopin's style on Bottesini's compositions is also present in his pieces for double bass. In Chapter 3 I pointed out how *Tutto il Mondo Serra* is an elaborated transcription of Chopin's *Etude in C-sharp minor* Op. 27 no. 7. In other compositions for the double bass Bottesini presented stylistic allusions where instead of making a direct reference to a particular piece there are references to a particular style of composition. *Allegretto*

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[95]Luigi Inzaghi, "Catlogo delle Musiche," 167-85.
[96]Ettore Borri, "Liriche da Camera," in Luigi Inzaghi, Fabricio Dorsi, Sergio Martinotti and Ettore Borri,*Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989), 103-5.
[97]Ettore Borri, "Liriche da Camera," 105-8.

Capriccio is a good example of this kind of allusion; here, the general impression is very

close to a waltz by Chopin. Example 7.1 shows the opening page of this piece edited by

Rudolf Malarić where the subtitle "a la Chopin" has been added, although it is not present in

the original manuscripts.

Example 7.1 First page of Bottesini's *Allegretto Capriccio* edited by Rudolf Malarić.[98]

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[98]This excerpt is taken from Giovanni Botteini, *Allegretto Capriccio für Kontrabaß und Klavier*, ed. Rudolf Malarić (Vienna: Ludwig Doblinger, 1983), 1.

Op. 34 no. 1

Op. 64 no. 2

Op. 69 no. 1

Example 7.2 Three waltzes by Chopin that can be considered possible sources of inspiration for Bottesini's *Allegretto Capriccio*.[99]

[99]The source of these excerpts is Fryderyk Chopin, *Waltzes and Scherzos,* ed. Ignacy J. Paderewski, Ludwik Bronarski, and Józef Turczyński (New York: Dover Publications, 1983), 11, 45, and 57.

In addition to ternary meter, there are in Bottesini's *Allegretto Capriccio* other elements that imply an allusion to Chopin's waltzes. Jeffrey L. Stokes points out that in *Allegretto Capriccio* there can be seen a conflation of Chopin's waltzes Op. 34 no. 1 and Op. 64 no. 2. Op. 69 no.1 is another waltz that shares common features with Bottesini's piece,[100] but still these characteristics are very general, they are not as concrete as a quotation or an arrangement. Example 7.2 contains the opening bars of the waltzes mentioned.

Chopin's Op. 34 no. 1 also has a small introduction where a descending gesture in the melody is balanced by a two-bar motive in opposite direction. Furthermore, Op. 34 no. 1 and Op. 64 no. 2 both share with Bottesini's piece the same melodic structure based on a four-bar motive that unfolds a descending third by step above the tonic chord. Example 7.3 shows this melodic connection between the three pieces. Op. 69 no.1 also has a similar melodic gesture, but compressed into two measures. In addition to the melodic similarities, Op. 69 no.1 has a chromatic descending bass line that is very similar to the bass line of measures 9-17 of Bottesini's *Allegretto Capriccio*.

Example 7.3 Melodic connections between Bottesini's *Allegretto Capriccio* and Chopin's waltzes Op. 34 no. 1 and Op. 64 no. 2.

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[100]Jeffrey L. Stokes noted the connection between *Allegretto Capriccio* and Chopin's Op. 34 no. 1 and Op. 64 no. 2 in the liner notes to *Bottesini: Music for Double Bass and Piano* Vol. 1, Joel Quarrington, double bass, and Andrew Burashko, piano, Munich, Germany: HNH International, LC 5537 8.554002, 1997, CD. On the other hand, I must thank my good friend and colleague Javier Clavere for bringing my attention to the resemblances between Bottesini's piece and Chopin's Op. 69 no. 1.

The allusions of *Allegretto Capriccio* are similar to those from other instrumental pieces with descriptive intentions and other instrumental dances. Although stylistic allusions were also common in Italian opera, this was not an exclusive feature. As for other composers and performers from the nineteenth century, the use of stylistic allusions allowed Bottesini to grasp attention from audiences with pieces in familiar styles, meanwhile providing compositional liberties to develop his own compositional language and to display his skills as a performer.

8. Modeling

Musical modeling was one of the most common techniques of borrowing in the

eighteenth and nineteenth centuries. Many composers used a preexisting piece as a model in

order to follow its same formal processes, paraphrase the same tonal structures, borrow certain

melodic characteristics, or even to develop similar compositional procedures in orchestration,

instrumentation, or rhythmic characteristics, among other creative decisions.[101]

As mentioned in the previous chapter, the prevalence of certain models as paradigms

of composition defines essential features of musical style. The constant reference to models is

what ultimately perpetuates or denies an aesthetic comment or a stylistic decision.

Additional to use of allusions or quotation for teaching purposes, many composition

teachers invited their students to model their new pieces upon other structural features to

derive new compositional ideas. Christopher Reynolds pointed out how Carl Czerny

recommended that new students model their compositional structures on masterpieces:

> Having here given the harmonic skeleton or outline of the two Studies by
> Cramer and Chopin, we must observe to the pupil, how extremely useful and requisite
> it is, for him to write out similar ones of very many distinguished compositions, such
> as Mozart's and Beethoven's Sonatas, Quartets and Symphonies. . . . Equally as useful
> is it for the pupil, by way of exercise, occasionally to write out a composition of his
> own on such an harmonic skeleton; which, however, in respect to the ideas, melodies,
> and passages, must be entirely different from the chosen original.[102]

This kind of borrowing that relies on structural models and not so much on quotation

represents a deeper influence on the composer and also allows him to produce a more original

piece. Burkholder remarks that these kinds of associations work as musical comments on

music itself: sometimes borrowing structural models can represent a critique or emotional

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[101]J. Peter Burkholder is one of the authors that identify modeling as a particular kind of musical
borrowing. The characteristics cited above are drawn from his initial definition provided in "The Uses of
Existing Music: Musical Borrowing as a Field." *Notes 2ⁿᵈ* Ser. Vol. 50 No. 3 (March 1994): 854; and also in *All
Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995) 3.

[102]Carl Czerny, *School of Practical Composition,* op. 600, trans. John Bishop, vol. 1 (London: Robert
Cocks, 1849), 93; quoted in Christopher Alan Reynolds, *Motives for Allusion: Context and Content in
Nineteenth-Century Music* (Cambridge, Massachusetts: Harvard University Press, 2003), 24.

response to certain styles or genres, and at other times it demonstrates the characteristic of a

new procedure.[103]

Charles Rosen, using as example the associations between Haydn's Symphony No. 81

in G major and Mozart's *Prague* Symphony in D major, K. 504, pointed out that through

modeling, but without the use of quotation, the resemblance between two pieces may not be

directly exposed at first hand but their connections can be even more suggestive and intimate.

It is at this point when the modeling becomes an original transformation rather than only a

reflection of the previous model:

> Sometimes a document is forthcoming in which the later artist acknowledges
> the source of his inspiration–and, even then, the interpretation of such an admission
> can rarely be straightforward. When the transformation is an almost total one,
> evidence for the identity is erased in a work which now appears completely original.
> The source is likely to seem irrelevant to the critic, because it is not clear by what
> method he can reach it, although in this case the source is in fact more relevant for
> criticism that in any other. The most important form of influence is that which
> provokes the most original and most personal work.[104]

Continuing the idea presented by Rosen, the process of structural modeling allows the

composer to acknowledge a profound influence that is not necessarily intended for the general

public, or the common critic, to be identified but can definitely enhance the appreciation of

connoisseurs:

> This sort of allusion is like the modernized quotation from Horace practiced by
> poets of the time of Pope. It creates an intimate link between poet and educated reader,
> composer and professional musician–and excludes the ordinary reader and listener. It
> also acknowledges the existence of a previous Classical style, an aspiration to recreate
> it, and an affirmation that such a recreation is no longer possible on naïve or
> independent terms. The control of style is now not merely willed but self-conscious.[105]

Many authors have identified structural modeling as a recurrent path taken by most

nineteenth-century composers. Brahms and Mendelssohn are consistently recognized

exponents of this technique. Jon Finson pointed out that Brahms's devotion to the study of

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[103]J. Peter Burkholder, *All Made of Tunes: Charles Ives and the Uses of Musical Borrowing* (New Haven: Yale University Press, 1995) 268-86.
    [104]Charles Rosen, "Influence: Plagiarism and Inspiration," *19th-Century Music,* Vol. 4, no. 2 (Autumn 1980): 88.
    [105]Ibid., 96.

music history and to compositional neoclassicism persisted throughout his life as he conducted a systematic study of old music to provide concrete models for his own compositions.[106] Through structural modeling different writers have provided strong associations between Brahms's and Beethoven's piano sonatas and concerti.[107]

Along with the search of structural models in recognized masterpieces also comes the threat of what Reynolds and McFarland identified as "the originality paradox": the tension between originality and the need to being part of a tradition. According to Reynolds:

> Those who aspired to greatness, to a reputation for genius, had to nurture their claims to originality. Were there not an equally strong desire to be lauded in comparison to the revered masters of preceding generations, to take a place alongside the predecessors in the tradition, originality would have been at once easer to attain and less prized.[108]

It is this idea of belonging to, or to start, a tradition that points to the case of Bottesini and the *Allegro di Concerto "alla Mendelssohn."* As pointed out in Chapter 3, chamber music in Italy developed as a genre rather late in the nineteenth century and was characterized by experimental features and external influences.[109] Pietro Zappalà, along with other authors, remarks that Bottesini has been recognized as a strong supporter of the development of instrumental music in Italy. As organizer, sponsor, and obviously as performer, he took part in many instrumental venues in Italy; also as a composer, he wrote several pieces, not exclusively for double bass, associated with or inspired by German and French traditions. According to Zappalà, Bottesini adopted features from Mendelssohn and Beethoven in his

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[106]Jon W. Finson, *Nineteenth-Century Music: The Western Classical Tradition*. (Upper Saddle River, New Jersey: Prentice Hall, 2002), 189-206.

[107]Christopher Reynolds points out the relationships between Brahms's piano sonata Op. 1 and Beethoven's piano sonatas op. 53 and op. 106; additional to these pieces, along with Rosen he remarks on the connections between Brahms's piano concerto No. 2 and Beethoven's concerto No. 5. Rosen provides a more detailed analysis of the relationships present in the concerti and also adds connections between Brahms's piano music and Chopin's output. See Christopher Alan Reynolds, *Motives for Allusion*, 23-32; and Charles Rosen, "Influence: Plagiarism and Inspiration," 91-100.

[108] Christopher Alan Reynolds, *Motives for Allusion*, 102. See also Thomas McFarland, *Originality and Imagination* (Baltimore: Johns Hopkins University Press, 1985) 1-30.

[109]Ettore Borri, "Liriche da Camera," in *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989), 103-5.

instrumental output, but it was in particular in his chamber pieces where Bottesini followed

German models, leaving out typical characteristics from virtuoso writing for the double bass

or any other influence from the Italian operatic tradition. As a composer of chamber music

Bottesini tried to promote an incipient tradition that would parallel that of the northern

countries.[110]

Allegro di Concerto "alla Mendelssohn"

There is not yet a clear idea about the date for the composition of the *Allegro di*

Concerto "alla Mendelssohn," but considering the formal processes used by Bottesini along

the development of his tonal language, this composition is part of his mature output. Although

the piece was published posthumously, the only three extant copies of the manuscript are

preserved in the library of the Parma Conservatory. Bottesini was appointed director of the

Parma Conservatory by Verdi's recommendation; he assumed the position in January 1889,

six months before his death.

As it happens with many other pieces by Bottesini, there are different versions of the

same piece; in many cases these differ in title, key, length, and instrumentation. *The Allegro*

di Concerto is not an exception; all three extant manuscripts are different from one another:

The manuscript under number CB.II.3.47532 is for double bass and piano, it is 335 bars long

and in the key of E minor; the manuscript number CB.II.3.47534, also for double bass and

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[110]Pietro Zappalà, "Giovanni Bottesini e la Conoscenza dell'Opera di Mendelssohn: Introduzione ad una Indagine," in *Giovanni Bottesini Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale*, ed. Flavio Arpini (Crema, Italy: Centro Culturale S. Agostino, 1996.) 101-14. Throughout this document, but especially in Chapters 3 and 7, I have pointed out different examples where Bottesini borrowed material from specific works by Chopin in his compositions for double bass. Furthermore, Ettore Borri also mentions how Bottesini in his vocal pieces *La Nostre Canzone* and *La Ninna Nanna* made references to Chopin's *Fantasia* Op. 49 and *Prelude* Op. 28 no. 13; see Ettore Borri, "Liriche da Camera," 105-8. Bottesini's activities as a supporter and organizer of chamber music venues after 1860 in Italy are also documented by Enrico Fazio and Enrico Esposito in Enico Fazio, "Bottesini, I Salotti Privati e le Società Cameristiche e Orchestrali Italieane nel Secondo '800," *Nuova Rivista Musicale Italiana* XIX No. 4 (1985): 479-95; and Enrico Esposito, "Bottesini: Tradizione e Innovazione nell'Ottocento Musicale Italiano-Atti della Tavola Rotonda." *Recercare: Rivista per lo Studio e la Practica della Musica Antica 5* (1993): 251-86. For the chamber music by Bottesini and influence of Mendelssohn please see Sergio Martinotti, "Bottesini e la 'misura' del Quartetto" in Luigi Inzaghi, Fabricio Dorsi, Sergio Martinotti, and Ettore Borri, *Giovanni Bottesini: Virtuoso del Contrabasso e Compositore* (Milano: Nuove edizioni, 1989), 95-102.

piano, is 327 bars long and in the key of F major. The third manuscript, between the numbers

CB.II.7.47657 and CB.II.7.47660, consists of the orchestral parts to accompany a 315-bars

long version in E minor.[111] Regardless of their differences, these manuscripts should be

considered just different versions of the same piece that were probably changed to meet

requirements of particular performances. It is common to find in Bottesini's output that many

of his concert pieces are transposed into other keys, a half or a whole step apart, to provide

brighter and better-projecting sound. Furthermore, most of the differences in length

correspond to a variation in the same part of the form. In the Exposition and in the

Recapitulation, the secondary theme is initially presented by the accompaniment then repeated

by the soloist; in the shortest version this material is presented by the soloist from the

beginning of the section.

Bottesini did not use any quotation in *Allegro di Concerto*; nevertheless, it is clear that

Bottesini modeled it on the first movement of Mendelssohn's violin concerto Op. 61. There

are many characteristics that make this connection evident even for the unaware listener: both

pieces are in E minor; in both works the soloist starts after a very short introduction by the

accompaniment, three beats in Bottesini's and a bar and a half in Mendelssohn's; both pieces

are in sonata form, and in the middle of the Development is a false return of the opening

theme that prepares the listener for the written-out cadenza. The cadenza by the soloist is very

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[111]Although these differences in key, length and title in other pieces by Bottesini are mentioned in previous chapters, Flavio Arpini initially remarked on these inconsistencies and how they affected the cataloging of many extant manuscripts, especially other concerti by Bottesini; see Flavio Arpini, "I Concerti di Giovanni Bottesini: Problemi della Definizione del Testo Musicale," in *Giovanni Bottesini Concertista e Compositore: Esecuzione, Ricezione e Definizione del Testo Musicale*, ed. Flavio Arpini (Crema, Italy: Centro Culturale S. Agostino, 1996) 115-29. Pietro Zappalà provided the description of the extant copies of *Allegro di Concerto,* and they also coincide with the catalogue provided by Luigi Inzaghi. Inzaghi suggests a new numbering of Bottesini's output based on instrumentation, Although he also mentions the same identification numbers used at the Parma Conservatory mentioned by Zappalà, he also provides the title for each version. For the first version mentioned by Zappalà (CB.II.3.47532) Inzaghi provides the title *Grande Allegro di Concerto in Mi* and suggests the catalog marking BOT 114, whereas for the other two versions found by Zappalà (CB.II.3.47534 and the accompaniment parts between numbers CB.II.7.47657 and CB.II.7.47660) he provides the title *Allegro di Concerto "Alla Mendelssohn."* Although he mentions the differences in instrumentation, he does not point out the contrasting keys or the difference in length. See Pietro Zappalà, "Giovanni Bottesini e la Conoscenza dell'Opera di Mendelssohn," 103; Luigi Inzaghi, "Catalogo delle Musiche" in Luigi Inzaghi, Fabricio Dorsi, Sergio Martinotti, and Ettore Borri, *Giovanni Bottesini: Virtuoso del Contrabbasso e Compositore* (Milano: Nuove edizioni, 1989), 174, 177.

similar in both cases, and probably what provides the most striking association between the two pieces is the way the end of the cadenza and the beginning of the Exposition are dovetailed. Meanwhile, the soloist continues the arpeggios from the cadenza. The accompaniment starts the Recapitulation of the Primary material. Although these are very broad resemblances and could only partially point out the links between Bottesini's *Allegro di Concerto* and Mendelssohn's violin concerto in particular, a more detailed comparison would provide evidence of Bottesini's modeling.

In the following paragraphs and sets of examples I show the ways Bottesini followed the same structural features presented by Mendelssohn, and how still composing original material he also provided profound associations between the two pieces. As I mentioned before, both pieces start in the same way: the soloist starts after a very short introduction by the accompaniment that prolongs the tonic chord. Example 8.1 shows the first bars of each piece. It is important to take into account that although the introduction for the soloist is not exactly the same length, the difference in meter allows these differences to be proportionally closer. Mendelssohn's is in cut time, and Bottesini's is in common time. From this point of view a bar-and-a-half in cut time would have proportionally the same length as the three-beats introduction in Bottesini's.

Bottesini's *Allegro di Concerto*	mm. 1-5

Mendelssohn's Violin Concerto, first movement	mm. 1-4

Example 8.1 Opening bars from Bottesini's *Allegro di Concerto* and Mendelssohn's Violin Concerto. In both pieces the soloist starts after a proportionally short introduction that prolongs the tonic chord.[112]

Additional to the resemblance created by the short introductions that prolong the tonic chord, the opening phrase in the solo line is also very similar. As Example 8.2 shows, both

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[112]The sources for these examples are Giovanni Bottesini, *Grande Allegro di Concerto (alla Mendelssohn) per contrabasso e orchestra* d'archi, ed. Umberto Ferrari (Milan: Nuove Consonanze, 1990); and Felix Mendelssohn-Bartholdy, *Concerto in E minor for Violin and Orchestra* Op. 64 (New York: Edition Eulenburg, 1951).

solo lines start with an upbeat from the dominant and prolong the tonic with a broken

arpeggio that emphasizes the 3rd and the 5th of the chord.

Bottesini's *Allegro di Concerto* ,mm. 1-5

Mendelssohn's Violin Concerto,
mov. I, mm. 1-6

Example 8.2 Opening phrase in the solo line. In both cases the tonic is prolonged through an arpeggio, and the 3rd and 5th of the tonic chord are emphasized.

In the last section of the primary material both composers prolong the dominant with a

pedal above which the soloist presents a descending line of triplets. The descending triplets

above the dominant pedal connect with a new passage, also made of triplets for the soloist,

which prolongs vii$^{o}_{7}$/V and alternates with the entrances of the accompaniment. In both cases

this series of applied seventh chords ends with a last presentation of the primary material by

the accompaniment. Example 8.3 contains the first stage of this section. Above the dominant

pedal the triplets in the solo line are organized with the same groupings separated by thirds;

additionally, in the accompaniment, above the pedal there is also an ascending line by step in

the middle register. In the last part of the example, Bottesini connected E and A# with

descending triplets, whereas Mendelssohn kept the same descending line in quarter notes in

the bass line of the orchestra. Example 8.4 presents the second stage of the section. A vii$^{o}_{7}$/V

is prolonged by the solo line that still uses triplets, but this time in ascending direction. In both

pieces the orchestra interrupts in the middle of the fragment with the dotted rhythm that was

introduced from the opening bars. Example 8.5 shows the last stage of the Exposition. The

orchestra closes the section with a return of the opening material, which was anticipated from

the interjections of the previous stage presented in Example 8.4.

Example 8.3 First stage in the last section of the presentation of the primary material. A pedal on the dominant is below a descending string of triplets that connects with a vii°$_7$/V.

Bottesini's *Allegro di Concerto,* mm. 35-9

Mendelssohn's Violin Concerto, mov. I, mm. 41-6

Example 8.4 The soloist prolongs a vii°$_7$/V and the orchestra interjects a dotted motive derived from the opening bars.

Bottesini's *Allegro di Concerto,* mm. 38-46 | Mendelssohn's Violin Concerto, mov. I, mm. 47-51

Example 8.5 The orchestra closes the section with a return of the opening material.

In the transition the orchestra introduces new material that is repeated later by the soloist. In Mendelssohn's concerto first violins introduce the new thematic material in bars 72-4, and the soloist retakes and continues the theme in bars 76-84. In Bottesini's piece the new material is presented also by first violins, in bars 59-61, then the soloist continues this theme in bars 61-7. Both composers set the new material above a similar bass line that consists of an ascending line where the arrival on the tonic chord is dramatized by chromatic inflections C-C# and D-D#. Although the thematic material used by Bottesini is different from the material presented by Mendelssohn, in both cases this theme is closely related to their respective primary-theme material. Mendelssohn used a descending arpeggiation of the tonic chord, adding lower leading tones and opening the phrase with the same ascending minor sixth (B-G) that opened the movement, whereas Bottesini retained from the opening material the descending melodic direction, the dotted rhythms, and emphasis on the tonic triad.

In both cases the characteristic thematic material from the transition is followed by a chain of dominant-seventh chords organized through a circle of fifths between their roots: A–D–G–C. Besides the same harmonic structure in both pieces, the sequences share the same rhythmic characteristics and are also emphasized with accents by the orchestra below the arpeggios of the solo line. Although both sequences end on C in the bass line (m. 73 in Bottesini's and m. 94 in Mendelssohn's), Mendelssohn used first-inversion chords whereas Bottesini used root-position chords. The last chord above the C in the bass provides a deceptive ending of the section (in Mendelssohn's a C-major resolution is only implied and a sixth above the bass becomes more prominent, whereas in Bottesini's a C-major chord ends the sequence and then adds a sixth above the bass) and prepares the modulation to G major as the key for the end of the transition and the beginning of the secondary theme. Example 8.6 shows these processes.

Bottesini's
*Allegro di
Concerto,*
mm. 64-79

Mendelssohn's
Violin
Concerto,
mov. I,
mm. 70-96

Example 8.6 Beginning of the transition. New thematic material echoed by the soloist; the chromatic inflections C-C# and D-D# emphasize the arrival on the tonic followed by a chain of dominant-seventh chords connected through a circle of fifths before the modulation to the secondary-theme area.

The final section of the transitions has a shift to G minor, and the orchestra presents a descending tetrachord from i to V. Although Bottesini used material derived from the primary theme, both sections use similar kinds of sequences in the solo line and connect the end of the transition directly with the secondary theme. Example 8.7 shows the shift to G minor.

Bottesini's *Allegro di Concerto,*
mm. 80-7

Mendelssohn's Violin Concerto, mov. I,
mm. 121-33

Example 8.7 Last section of the transition. Shift to G minor and descending tetrachord G–F–E$_b$–D to connect i and V.

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The secondary material in both pieces also shares the same tonal structure and is presented in the same way. The orchestra introduces the secondary material while the soloist plays a long pedal on the tonic. After the orchestra has presented the first phrase of the theme, the soloist repeats this phrase and continues with the rest of the theme. In Mendelssohn's concerto the orchestra introduces the theme in bars 131-8, and the soloist retakes the theme immediately after that in bar 139. In *Allegro di Concerto* the orchestra has the theme in bars 97-100, and in bar 102 the solo line repeats the theme. As mentioned before, the main difference in length among the manuscripts of *Allegro di Concerto* comes from this section. In the shorter versions of the piece (the versions for double bass and piano), the initial presentation of the secondary theme in the accompaniment is reduced or omitted.

In both pieces the Development section follows the secondary material almost immediately without any clear presentation of a closing theme to the Exposition. In both cases the Development launches from G major and is mainly based on the primary material. It is in this section that Bottesini emulated one of the most characteristic features of Mendelssohn's concerto—the series of trills above a chromatic ascending bass line of the orchestra along with a fragmented presentation of the primary material. Example 8.8 shows how the chromatic bass line below the series of trills is presented in both pieces.

After this section, the Development continues with an implied return of the primary material that goes directly to the cadenza before the real Recapitulation. This written-out cadenza is also one of the strongest links between the two concerti. Although Mendelssohn's concerto has a more extended cadenza, both end the same way, and while the soloist continues with arpeggios, the orchestra launches the Recapitulation in a dovetailed manner. Example 8.9 contains the end of the cadenza and the beginning of the Recapitulation of both pieces.

Bottesini's *Allegro di Concerto,* mm. 157-67

Mendelssohn's Violin Concerto, mov. I, mm. 206-17

Example 8.8 Development section. Series of trills above a chromatic-ascending bass line.

Bottesini's
Allegro di Concerto,
mm. 213-20

Mendelssohn's
Violin Concerto,
mov. I, mm. 320-43

Example 8.9 End of the cadenza and beginning of the Recapitulation.

During the Recapitulation the resemblances presented in the Exposition are retained, and the tonal conflict between primary and secondary themes is resolved through the same processes in both pieces. The Coda is also very similar: the bass lines present the last chromatic ascent, prolonging the tonic while the soloist repeats the same phrase at two different octaves, finally jumping into a series of scales that accompany the last thematic

presentation by the orchestra using mainly material from the primary theme and from the transition. Both concerti close with the same elongation of the E-minor arpeggio.

Bottesini followed closely each section of the form of the first movement of Mendelssohn's violin concerto, but he did not use any quotation. *Allegro di Concerto* is an excellent example of how a new and original piece can be modeled upon the formal and tonal structures of a previously composed piece. The actual reason for this composition and for Bottesini's particular choice of model is still unknown. Zappalà suggests three hypotheses.[113] First, Bottesini probably was captivated by Mendelssohn's concerto, or by a specific performance, and his fascination was so intense that he decided to compose a similar piece either as homage to Mendelssohn or to provide a work for the double bass with the same potential success in the concert hall. His second hypothesis is based on the fact that Bottesini lived in England for extended periods at different times of his life. Mendelssohn's output was highly regarded in England during the second half of the nineteenth century, more than anywhere else in Europe, as the Wagnerian polemics and musical anti-Semitism had not affected the reception of his music as negatively as in other European countries. *Allegro di Concerto,* besides being homage to Mendelssohn, is also an adherence to an aesthetic preference of that time in England in an effort to secure good reception from the audience for his new composition.[114] Zappalà's third hypothesis focuses on the musical borrowings that Bottesini used throughout his career, along with many other composers, as a particular way to adapt to the demands from the market: to ensure audience acceptance and success in the concert hall, borrowing elements from a well-known piece was a common strategy.

These ideas about the origins of *Allegro di Concerto* do not exclude one another, and they actually help to construct a more solid and complex idea of Bottesini as a composer. The

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[113]Pietro Zappalà, "Giovanni Bottesini e la Conoscenza dell'Opera di Mendelssohn," 107-8.
[114]Mendelssohn's reception and influence on the English musical culture in the late nineteenth century is also documented by Nicholas Temperley in his article "Mendelssohn's Influence on English Music," *Music & Letters*, Vol. 43, no. 3 (July, 1962): 224-33. Mendelssohn's influence on Bottesini's chamber music is also pointed out by Sergio Martinotti in "Bottesini e la 'misura' del Quartetto," 95-102.

fact that the composition of *Allegro di Concerto* might be related to Bottesini's repeated visits to England help to narrow the choices for the date of his composition; on the other hand, it is important to keep in mind that Bottesini went to England at least 9 times in 40 years. Furthermore, the use of musical borrowings by Bottesini cannot be justified only as a means to ensure financial success from audience's reception of a particular piece on stage. I have pointed out how different kinds of musical borrowings have permeated Bottesini's output, allowing him to generate associations with aesthetic expectations and traditions. *Allegro di Concerto* is a perfect example of structural modeling, which as pointed out at the beginning of this chapter, has been practiced regularly by many composers in different contexts.

Conclusions

Bottesini's output for the double bass reflects a wide variety of musical influences and artistic interrelations. To consider it based exclusively on his relation with Italian opera is a mistake as grave as to consider it only as a technical challenge. The different references provided through musical borrowing invite the performer to reestablish more engaging associations between Bottesini's works and different contexts and compositional styles.

Bottesini composed numerous sets of variations and operatic paraphrases, which he continued performing and composing as a traveling virtuoso. As happens with operatic paraphrases for other instruments, Bottesini's virtuoso compositions contain a meticulous exploration of the different technical possibilities of the double bass, and still today they represent the paradigm of idiomatic writing for it. Many composers, performers, and publishers developed a trend to use musical borrowings from operas that had obtained certain recognition in order to grasp attention from the public and to achieve financial success. The fact that a considerable fraction of Bottesini's virtuoso music for the double bass includes thematic references to renowned opera pieces or songs does not imply a direct influence of Italian opera on Bottesini's instrumental music, but rather points out the thematic material that would secure the attention from the audience. Bottesini's sets of variations and operatic paraphrases belong to a performing tradition of composers who made a career as touring performers in the second half of the nineteenth century. The influence of Italian opera on Bottesini's repertoire is not an isolated characteristic of his repertoire. On the contrary, it is a feature that connects his output to a performing tradition that was spread throughout Europe, and it was in fact a feature expected from almost every traveling virtuoso.

Other techniques of musical borrowing point out additional influences on Bottesini's output. As a musical innovator in the realm of instrumental music in Italy, Bottesini's

compositional style is characterized by constant experimentation and allusions to the instrumental traditions of other countries: As a composer of chamber music Bottesini tried to promote an incipient tradition that would parallel that of the northern countries. Nowadays, Bottesini is considered an important developer of instrumental music in Italy in the nineteenth century. In his chamber pieces in particular, Bottesini followed German models, leaving out typical characteristics from virtuoso writing for the double bass or any other influence from the Italian operatic tradition. Additionally, particular attention acknowledges the influence of Chopin's compositions on Bottesini. In many cases the influence of Chopin is evident through different examples of allusions or arrangements that imply serious compositional considerations.

Through the study of the different associations provided by musical borrowings, it is possible to reconsider Bottesini's output in relation with a wider context. This reconsideration should not be limited to the Italian opera. The dynamic and intimate relation shared between the Italian opera and other performing traditions to which Bottesini also belonged should not be underestimated. The great popularity that traditional songs and Italian opera gained among audiences allowed many virtuoso performers to secure their recognition by borrowing thematic material for their own showpieces. Many of these virtuoso works retained allusions to common gestures of instrumental display; this allowed renewal of the approach to instrumental writing in the nineteenth century and redefined the parameters of aesthetic expectations from the audiences.

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