

Performers:

DUO

Massimo Crivelletto *traverse flute* *Ugo Orlandi* *mandolin* (A 6, 8)
Massimo Crivelletto *flute*, *Andrea Bazzoni* *mandolin* (A 2, 5)
U. Orlandi, *A. Bazzoni* *mandolin* (A 3, 9)
U. Orlandi *mandolin* *Claudio Mandonico* *piano / harpsichord* (A 7; B 2, 6, 15)
U. Orlandi *mandolin* *Giacomo Ferrari* *piano* (A 16; B 9)
U. Orlandi *mandolin* *Giovanni Togni* *harpsichord* (A 1, 4)
Marina Ferrari *mandolin* *G. Ferrari* *piano* (A 10)
Camilla Finardi *mandolin* *G. Ferrari* *piano* (A 11)
Guido Rizzardi *mandolin* *G. Ferrari* *piano* (A 15)
Raffaele La Ragione *mandolin* *G. Ferrari* *piano* (A 12)
Pietro Ragni *mandolin* *Fabrizio Capitanio* *piano* (A 13)
Pietro Ragni *mandolin* *Mario Rota* *guitar* (B 4, 5, 7, 17)

TRIO

Veronika Kralova *voice* *P. Ragni* *mandolin* *F. Capitanio* *piano* (A 14)
V. Kralova *voice* *U. Orlandi* *mandolin* *F. Capitanio* *piano* (A 17)

Quartetto “Salvetti” (B 8, 10, 11, 12, 13)

U. Orlandi, *C. Finardi* *mandolin*
Andrea Bazzoni *mandola* *Luisella Conter* *guitar*

Ensemble Estudiantina Bergamo (
Pietro Ragni *conductor*
Orchestra di mandolini e chitarre “Città di Brescia” (B 1, 3, 14, 16, 18, 19, 20)

Claudio Mandonico *conductor*

First mandolins *Marina Ferrari**, *Guido Rizzardi**, *Alessandro Hrobat*, *Dimitris Potamitis*,
Redi Lamcja (), *Mario Rota*, *Pietro Ragni*

Second Mandolins *Camilla Finardi**, *Maria Luisa Gregorio**, *Luciano Manduca*, *Marcello*
Morandi, *Tiziana Zeni*, *Paolo Chiappa*, *Davide Salvi*

Mandole *Ugo Orlandi*(*), *Raffaele La Ragione* (*), *Fiorenzo Gitti*, *Silvana Villa*, *Chiara*
Perini

M.celli *Bruno Glissenti*, *Michele Guadalupi*, *Andrea Bazzoni*(*)

Guitars *Luisella Conter**, *Paola Donati**, *Fiorella Corsini*, *Gabriele Zanetti*, *Alessandra*
Rossi, *Silvia Carli*, *Marco Roggeri*, *Federica Belussi*

Double bass *Carlo Turra* *Percussions* *F. Gitti*

(*) *leads*

Poems

Woodland Serenade

O fair one, now the moon's bright silver rays
Illumine the vault of yonder skies
Now shed on my fond heart thy radiant gaze,
The starlight of thy love lit eyes
Wilt thou give no token
Till my heart is broken?
Though in thy dreams
Love's ardour gleams,
'Tis better far to wake and fondly welcome me.
Softly the fragrant breeze is wafted to and fro
And 'mid the dewy grass the flowers kiss
and gently throb and glow.
Ah! Ah! Ah!
Come, my dearest love, and waken
Leave this heart no more forsaken.
Do not delay!
Do not delay!
For the silver moon-beams
soon will fade beneath the sea.
O fair one, in the woodland path I stand
Where first thy beauty thrilled my sight
How sweet it was to wander hand in hand
And thus our faithful vows to plight
Wilt thou leave unspoken
Words that love betoken?
Grant me my prayer
Sweet maiden fair
'Tis not the time to slumber
rise and come to me
Oh, hear the nightingale that trills within the brake
A joyous song unto its chosen mate
For love's enthralling sake.
Ah! Ah! Ah!
Come, my dearest love, and waken
Leave this heart no more forsaken
Do not delay!
Do not delay!
For the silver moon-beams
soon will fade beneath the sea
beneath the sea
beneath the sea
Come then to me, my dearest love,
And bring me blessings from above.

Serenata Campestre

Vaga montanina a'capei d'ör,
fulgente in ciel la luna appar
E delle stelle il lieto scintillar,
di dolce ebbrezza riempie il cor
Ma tu dormi sola
Al suon di mandòla
E forse in cor
Sogni d'amor
ma vano è di sognar;
Quando si puote amar.
Senti per l'aer mite sen
passa il venticel
E fra l'erbette roride,
i fiori bacia in sullo stel
Ah! Ah! Ah!
Vieni, o cara, non dormire,
Questa è l'ora di gioire
Non indugiar!
Non indugiar!
O la luna sen torna
in fondo al mar
In fondo al mar
O bella, addormentata,
ecco il sentier ove ti vidi
un dì apparire
ove mi giurasti di morir,
pria che tua fé non mantener
Ma tu dormi ancora
Ed io passo l'ora solo a cantar
E sospirar; almen per guiderdon,
affacciati al balcon.
L'usignoletto odi nel bosco
gorgheggiar
Chiama la fida, e trepido
la sta cantando ad aspettar
Ah! Ah! Ah!
Vieni, o cara, non dormire,
Questa è l'ora di gioire
Non indugiar!
Non indugiar!
O la luna sen torna
in fondo al mar
In fondo al mar In fondo al mar
Se pur non m'ami io t'amerò,
E qui cantando io morirò.

Baby Sleeps

Speak low and softly tread
Baby sleeps
Bright angels watch o'er head
Baby sleeps.
The cradle gently sways
While mother softly prays.
Baby sleeps.
A little king is he
Baby sleeps.
To whom we bend the knee,
Baby sleeps.
Within our shelt'ring arms
Secure from all alarms
Baby sleeps, sleeps, sleeps.
So still all nature seems
Baby sleeps
Enrapt in blissful dreams
Baby sleeps,
The very air is still
Obedient to his will
Baby sleeps, sleeps, sleeps.

Dorme Bebè

Parliam, moviam somnesso,
dorme Bebè;
A lui, vigil, d'appresso,
un agiol v'è.
Fanciul non ti svegliar,
tua mamma è là a pregar.
a pregar.
Col riso sul bel volto,
dorme Bebè;
In bianche trine avvolto,
al par di un Re.
Felice ei dorme già,
che sia dolor non sa
No, non sa, non sa,
natura ovunque tace,
dorme Bebè.
Non ha che amore e
pace d'intorno a sé.
Per lui, tranquille in ciel
Stan l'aure e il venticel.
Dorme Bebè, dorme

Bacio morto

Fra l'erbe, in una triste primavera,
una precoce mammola fiorì.
Fredda era l'aria-Prima ancora di vivere
L'esile fior morì

Sulla mia bocca, in una triste sera,
Un bacio del mio cor per te fiorì.
Volgesti il capo.....Prima ancor di vivere
Il bacio mio morì.

ADA NEGRI

Under the name “*Estudiantina*”, an Iberian loanword (from *estudiantes* =students), several musical groups consisting of plucked-string instruments did appear and spread throughout Europe between 19th and 20th century. At the beginning, the ensembles were spontaneous or extemporaneous, but soon turned into real associations, generally keeping the amateur tradition.

This name underlines the will to stress one of the historical roots that, from the socio-cultural point of view, is probably the most meaningful - that is the *Tuna*, a spontaneous or commissioned itinerant night serenade (the same as the *Rondalla* in Spain and *Capa negra* in Portugal, still extant) set up by the Iberian university student movement. Though we do not know the origin of this practice for certain, it dates back to the period preceding the second half of the 19th century, and represents the continuum of the famous “plucked” serenades stuck in everyone’s mind by Mozart in *Don Giovanni* or Paisiello and Rossini in *Il Barbiere di Siviglia*.

The reason for the outbreak of *Estudiantinas* in Spain, France, England, Italy, Germany, North and South America, is referable to the great success achieved by a group of Madrid students who, in 1879, decided to tour in America under the simple name of *Spanish students*, i.e. *Estudiantina Espanola*. The group was formed on this occasion, thanks to the extraordinary entrepreneurial talent of Dioniso Granados (who became Dennis Granada during the American programs) under the winning name “*Estudiantina Espanola Figaro*”. The *Figaro*, however, at first under the direction of D. Granados and then (1880) of Garcia Tolsa, nursed a clear professional aspiration, quite different from the intentions of the groups in activity in the main Spanish university cities, at least since the second half of 1800; yesterday like today, each university was proud of its own *Tuna* or *Rondalla* group. The *Figaro* first attempted this adventure! They achieved great success, fame (and envy...) and soon a multitude of groups using the same name sprang up.

For example, the Franco-Israelite composer Emil Waldteufel entitled “*Estudiantina*” one of his most famous pieces, thus proving that the practice of plucked serenades had become universal by that time.

Therefore, this word indicates the plucked-string orchestra, alongside the national definitions (orchestra a plectro, mandolinistica, orchestre a plectre, zupforchester, mandolin orchestra,) all over the world

This is what happened in the past with *Estudiantina Bergamasca*, revived today as “*Estudiantina Ensemble Bergamo*”.

Nowadays, it is not possible - and nor important, perhaps - to know what elective factor determined the choice of the name, were it due the current fashion or the cultural rebellion of young students. Bergamo could also count on other mandolin groups: the *Circolo mandolinistico Donizetti* (1894) conducted by Sukentruk first, then by M. Tarengi (1897), the *Società mandolinistica Mariton* (1895), conducted by Tulli and the "*Stella Polare*" (1907). Within this context, the EB grew from the cultural and artistic point of view, replacing and including the previous groups. On the national level, too, the EB revealed its undisputed quality by organizing international composition and performance contests (Bergamo, 1912, 1926, 1928) as well as concert festivals with renowned soloists (E. Rocco, 1911; S. Ranieri; B. Terzi; A. Segovia, 1926; N. Catania, 1950). During the first post-war period, it became the last bulwark of the Italian Mandolin Association, undermined by the horrors of war, by the arrogance and cultural shortsightedness shown by many performers (mandolinists and guitarists) and lastly by the absurd charges of collusion and servility with the fascist regime brought against the managers who edited the review "Il Plettro Italiano".

As an evidence of the recent past, we quote from P. Forcella ("Musica e musicisti a Bergamo..." Ed. Villadiseriane, 1992) "Today, the *Estudiantina* does not exist anymore, nor does the *Corpo bandistico Donizetti*. There is no point in discussing the causes that led to the dissolution of these institutions, which could certainly have an important socio-cultural function today. In Bergamo the *Estudiantina*, a plucked-string ensemble and association, carried out a remarkable activity, that included not only the organization of its own events but also chamber concerts with first-rate guest performers, as the concert organized in its seat in 1932 and 1933 with A. and U. Rossi (piano and Violoncello) and the Duo Emilani-Rubini. The town Band and the *Estudiantina* performed many times in our great theatre."

In "Cento anni di musica nella provincia di Bergamo, 1859-1959", M. Ballini, writes: "Unlike other associations, usually jealous of their own seat that rarely if ever leave, the *Estudiantina*, in case of need, used to give its services, enjoying the general esteem of the city audience; it also supported the creation of new groups, including the recent "Stella Polare". It is evident that here the author mixes up the chronology ("La Stella Polare" comes first, and later turns into EB. -author's note)

However, also in Bergamo as well as in several cities of northern Italy, the mandolin practice was already established at least since the 17th century, as testified by the great number of plucked-string instruments depicted by Baschenis and Bettera in their wonderful *still lives*. This subject has not been investigated thoroughly so far: in any case, the works for mandolin-datable since the second half of the 18th century- of Giacomo Veginy, whose family is present in the Bergamo area since the 14th century, and Giulio Gaudenzi are in itself irrefutable evidence that the tradition was deeply rooted in the territory. In 1747 Lady Mary Montague is in Lovere and writes: "I like the pastimes on the lake the most... you can here nothing else but the sweet notes of violins, lutes, mandolins and flutes."

Beside this classic and learned tradition, there was a popular practice that was related to the "Commedia dell'arte" through the figure of Zanni (Gianni), resulted later in the famous masks Brighella and Arlecchino, heirs of the Renaissance Zannis. Both are servants in the "Commedia dell'arte", both were born in Bergamo - though Brighella is very proud of being from upper Bergamo, while Arlecchino is from lower Bergamo. Moreover, Gaudenzi celebrates with his mandolin one of the most important historical events of the musical and cultural life of his city: the opening, in 1791, of the Teatro Ricciardi, now Teatro Donizetti. Luigia Todi, one of the most renowned voices of that period, performed on that occasion: Gaudenzi transcribed her aria by J. G. Naumann's

Didone Abbandonata and writes: "Aria sung by the famous virtuoso Luigia Tosi at the opening of the Theatre, transcribed for mandolin by me, G. Gaudenzi".

It is evident that the presence of this classic and popular tradition, in the course of time, shows a clear and uninterrupted continuum from 1500 to 1900, in which the composers from Bergamo gave rise to a significant repertoire for the plucked-string instruments with undisputed originality and artistic quality. Is it possible, for example, not to notice that Mascheroni's and Pizzi's pieces for mandolin and piano, presented here for the first time, are prior to pieces of the famous Neapolitan mandolinists and composers C. Munier and R. Calace?..

Since this is not the proper place for a thorough historical treatment I express my wish for a study on this topic in the near future; I also want to mention the main figures of this "plucked"-story: from the artistic point of view, they are E. Giudici, I Gaetani, A. Amadei, A Marinelli, Francesco Poli, Benvenuto Terzi, A. Mazzola, P Carminati .As for the associative commitment, they are Luigi Turani, Piero Suardi, Leone Oprandi, Guglielmo Tonus, Ludovico Quadri, Ettore Petrali, Antonio Misto.

Nowadays, however, in 2010, we want to remember those who are present. It is pleasant and fair to write also of people, colleagues and friends, who have the undisputed merit of having revived the past: for someone it is too long ago by now; for many others it was an impracticable task. It was not like that for them: Pietro Ragni, Giacomo Parimbelli and Michele Guadalupi.

The Authors

Angelo Mascheroni (Bergamo 1855-1905) began his studies at the Istituto Donizetti (A.Nini, A.Dolci e G.Bertuletti); at 17, he started his triple activity as a pianist, conductor and composer in Greece (he spent five years in the theatres in Athens). Afterwards, he went to Paris to specialize in composition with L. Delibes and piano with C.Saint Saent. Allured by the stage, after spending some years' work in Paris, he got commitments at the London theatres, including Covent Garden, and in North America. In this period, he took part in the tournée of the great singer Adelina Patti; for a twelve years' time he was her favourite piano accompanist and conductor. The style of Mascheroni's romances was much loved by the Victorian and overseas lounges: "For all eternity", dedicated to Patti, was so successful as to be included in Enrico Caruso's and Claudia Muzio's repertoires.

Emilio Pizzi was born in Verona in 1861 of a family from Bergamo, died in Milan in 1940 and was buried in the cemetery of Bergamo. At the Istituto Musicale Donizetti, he studied piano, counterpoint and composition (A. Nini, V. Petrali and M. Salvi). He completed his studies at the Milan Conservatoire with Antonio Bazzini and Amilcare Ponchielli; he was P. Mascagni's schoolfellow and G. Puccini's, who, in a letter from Torre Del Lago of 27th March 1897, congratulated the *Congregazione Della Carità* (M.I.A.) on Pizzi's nominee as a choirmaster in *S. Maria Maggiore* and as a director of the *Pia Scuola di Musica*. From 1897 to 1900, he was also director of the Istituto Musicale Donizetti. Since 1884 and after 1900 he spent a long time in London and New York, where he achieved great success and high esteem collaborating, like Mascheroni, with the famous singer Adelina Patti. About his last work, the opera "*Vendetta*", staged in 1926 at Teatro Donizetti, Alessandro Marinelli writes, on the columns of the "*Rivista di Bergamo*", "[it is] a real and deserved success" and about the *Intermezzo*, "every maestro would be delighted to affix his own signature on such an orchestral piece".

Amedeo Amadei (Loreto 1866 - 1935) was a musician by family tradition: the Amadeis, in fact, can boast three generations of musicians: from father to son, they have given their service as organists, choirmasters and composers at the Santuario Mariano di Loreto. In 1869, at the age of three, little Amedeo was in Turin with his father Roberto for a concert of the Loreto choral, and was pointed at by don Giovanni. Bosco as the future and most meaningful musician of the Amadeis. At four he wrote his first composition, while "Piccola Marcia", first edited, bears the words: "By A. Amadei, seven years old". At twenty, he took the diploma in composition at the Accademia Filarmonica di Bologna and three years later the diploma in piano, with full marks again. He was from time to time organist, piano concert artist, choirmaster and conducted orchestras, as well as military bands and plucked-string orchestras: as a composer, he wrote for various ensembles and for all musical genres, from vaudeville to sacred music. His long-lasting presence in Bergamo as a conductor of the 73th Infantry Regiment explains his deep bond of affection with the city, the music colleagues and the "beloved Estudiantina". His close friendship with P. Mascagni was renowned: this last used to go to Loreto every summer to meet his friend.

Luigi Cornago (Bergamo, 1869 - Milan 1948) studied piano, organ and harmony with A. Marinelli at the Istituto Donizetti. He took the diploma in piano and composition at the Milan Conservatoire; since 1896, he was director of the mandolin section of the "Circolo Tiratori e Ferruccio". In 1899, he became director of the "Circolo Mandolinisti Lombardi" supported by the Musical Establishment Monzino. After trying his luck in London, he settled in Busto Arsizio where he was appointed choirmaster founding the Choral G. Rossini. In 1907 he moved to Milan and spent twenty years teaching harmony at the Conservatoire "G. Verdi".

Mario Tarenghi (Bergamo 1870 - Milan 1938) was a promising student of A. Citerio as for piano and of A. Vanabianchi for harmony and composition, at the Istituto Donizetti. He took the diploma at the Milan Conservatoire in 1891 under A. Catalani's guidance. Ever since the diploma, Tarenghi turned out to be a talented musician by presenting a praised symphony that revealed his inclination towards instrumental music. In this field, he takes his rightful place among those musicians that contributed to the so-called "Italian instrumental Renaissance" - like for example G. Martucci, M. E. Bossi and G. Sgambati.

Eugenio Giudici (Bergamo 1864 - 1949), student at the Istituto Donizetti (A. Cagnoni, E. Pizzi and A. Marinelli) took the diploma in composition in Bologna. He soon devoted himself to the band tradition and accepted positions as a bandmaster in several provinces, directing the Musical Institute of Badia Polesine for some time. Back in Bergamo, he became director of the "Estudiantina Bergamasca" until his death. Nearly neglected today, like Tarenghi he devoted his composition activity to instrumental music: his works reveal a deep timbre knowledge and great originality. His "Concert for saxophone and orchestra" was the first one ever written in Italy, while in "Notturmo Lagunare" he included an ensemble of mandolins and guitars in the symphonic orchestra. The "Scherzo per mandolino e pianoforte" bears the dedication to G. Lucca, who was teacher at Istituto Donizetti at that time.

Angelo Bettinelli (Treviglio 1878 - Milan 1953) after taking the diploma in piano at the Milan Conservatoire (Mapelli, Ferroni and Galli) settled in Milan devoting himself to teaching to singers, also at Teatro alla Scala, with frequent commitments as a substitute

teacher. He was also moderately renowned as a composer of operas, operettas, lounge romances and stage music, these last performed at La Scala within ballet performances.

Angelo Mazzola (Bergamo 1887 - 1974), owner of one of the most renowned tailoring shops in Bergamo, alternated the craft activity with his passion for music and poetry. As an adolescent, he began the study of the guitar; later he carried on the study of music composition as an autodidact. In 1907, he was one of the founder members of the Eb, turning out to be one of its mainstays for the whole period of the partnership. As a performer, he took part with the quartet of Eb in "Il Concorso nazionale quartettistico" held in Milan on 1st November 1923, winning the first prize - (ex-aequo with Quartetto Lodi) with 27, 3/30 points. The Estudiantina was given the Memorial Plaque "C. Munier" for the highest marks obtained in the fixed piece. He composed "Il Pianto di Glaucio" inspired by Ovid's "Metamorphoses" XIII, ll. 898-969 and XIV .ll. 1-74: (line 68) "Flevit amans Glaucus" - "Glaucus in love wept and fleeing away avoided the wedlock with Circe, who had profited by the power of herbs with too much cruelty".

Emanuele Mandelli (Morengo 1891-Capriate 1970) was a student at the Milan Conservatoire (C. Gatti, A. Bossi, V. Ferroni and E. Pozzoli); due to World War I, in which he was a captain, he had to interrupt his studies; he completed them once he came back from the front, obtaining the diploma in Parma in 1920. He was teacher of theory, harmony and then director of the Istituto Donizetti and of the Cappella di S. Maria Maggiore. He was moderately successful in Italy and abroad, where many of his symphonic, chamber and voice works were performed. His production for organ is quite valuable, mostly edited by Carrara Editions with which he cooperated. At the outbreak of World War 2 he was recalled to duty and had to leave his position of teacher he had at the Teatro alla Scala, position resumed for some time after the war. After so many "wars", a pleasant note: in the ranks of the Orchestra "Città di Brescia" Alessandra Rossi, Mandelli's grandnephew is present as a guitarist.

Ugo Orlandi, Toulouse March 19th 2010