

12-2023

**EXPLORING THE 19TH-CENTURY BEL CANTO STYLE IN FLUTE
PLAYING: SELECTED COMPOSITIONS BY LEONARDO DE
LORENZO**

Katerina Bachevska

Follow this and additional works at: https://aquila.usm.edu/dnp_capstone



Part of the [Music Performance Commons](#)

Recommended Citation

Bachevska, Katerina, "EXPLORING THE 19TH-CENTURY BEL CANTO STYLE IN FLUTE PLAYING:
SELECTED COMPOSITIONS BY LEONARDO DE LORENZO" (2023). *Doctoral Projects*. 226.
https://aquila.usm.edu/dnp_capstone/226

This Dissertation/Thesis is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Doctoral Projects by an authorized administrator of The Aquila Digital Community. For more information, please contact aquilastaff@usm.edu.

EXPLORING THE 19TH-CENTURY BEL CANTO STYLE IN FLUTE PLAYING:
SELECTED COMPOSITIONS BY LEONARDO DE LORENZO

by

Katerina Bachevska

A Doctoral Project
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved by:

Dr. Danilo Mezzadri, Committee Chair
Dr. Kimberly Woolly
Dr. Galit Kaunitz
Dr. Joseph Brumbeloe
Dr. Joseph Jones

December 2023

COPYRIGHT BY

Katerina Bachevska

2023

Published by the Graduate School



ABSTRACT

The subject of this research project is the accomplished and multifaceted Italian-American flutist, pedagogue, writer, and composer, Leonardo De Lorenzo. Although a limited amount of information is available about De Lorenzo, the bulk of all substantial research on the musician is predominantly in Italian, thereby creating limited accessibility for those who are not fluent in the language. Despite his significant musical influences, De Lorenzo's legacy remains underappreciated outside of Italian-speaking circles, leaving a profound void in the knowledge of his unique musical style and artistic vision. This document aims to bridge that void by providing contextualized information about this remarkable figure to a wider audience.

While previous research has touched on various aspects of De Lorenzo's life and work, this project is specifically focused on his compositional output. Through carefully investigating his music, I highlight the mastery, virtuosity, elegance, and lyricism that distinguish De Lorenzo's compositions from those of his contemporaries. I convey that De Lorenzo's works represent a lasting example of the Italian "*Bel canto*" style in late romantic flute literature, characterized by its emphasis on melody and vocal-like qualities, infused with traditional folk elements from his region.

ACKNOWLEDGMENTS

I would like to express my sincere gratitude and appreciation to Dr. Danilo Mezzadri, my flute professor, for his constant encouragement and support throughout this project. Your guidance has been truly invaluable not only in this paper but also throughout my entire academic journey. I feel fortunate to have established a profound professional connection with you that I believe will last a lifetime.

I would like to thank my committee members for dedicating their time and expertise to advise me on this project. Your guidance and direction have been essential for my academic and professional growth.

Lastly, I want to express my gratitude to my family for their unwavering love and support throughout my journey. Despite being separated for so long, I feel closer to you now more than ever. Your unconditional love has been a constant source of strength and inspiration, and I cannot thank you enough for everything you have done for me.

DEDICATION

dedicated to my family

TABLE OF CONTENTS

ABSTRACT.....	ii
ACKNOWLEDGMENTS	iii
DEDICATION.....	iv
TABLE OF CONTENTS.....	v
LIST OF FIGURES	vi
CHAPTER I – INTRODUCTION.....	1
CHAPTER II – ITALY IN THE 1900S	5
CHAPTER III – <i>BEL CANTO</i> STYLE THROUGH FLUTE PLAYING	7
CHAPTER IV – COMPOSITIONAL LEGACY	12
CHAPTER V – L’APPASSIONATO Op. 5, SALTARELLO Op. 27, AND PIZZICA- PIZZICA Op. 37	14
<i>L'Appassionato (Fantasia sentimentale) Op. 5</i>	14
<i>Saltarello – (Solo caratteristico) Op. 27</i>	20
<i>Pizzica-Pizzica (Tarantella Viggianese) Op. 37</i>	24
CONCLUSION.....	28
BIBLIOGRAPHY.....	29

LIST OF FIGURES

Figure 1. Bel Canto Flute - Rampal's and Marion's teaching methods.....	9
Figure 2. Introduction of L'Appassionato Op. 5.....	16
Figure 3. Elaborated melodies and sequences of L'Appassionato Op. 5.....	17
Figure 4. Cadenza of L'Appassionato Op. 5.....	18
Figure 5. Tempo and character changes L'Appassionato Op. 5.....	19
Figure 6. Tempo and character changes L'Appassionato Op. 5.....	19
Figure 7. Saltarello Op. 27, Introduction.....	21
Figure 8. Saltarello Op. 27, Section B.....	22
Figure 9. Saltarello Op. 27, Finale.....	23
Figure 10. Introduction of Pizzica-Pizzica (Tarantella Viggianese) Op. 37.....	25
Figure 11. Trance and delusion in Pizzica-Pizzica (Tarantella Viggianese) Op. 37.....	25
Figure 12. Accentuated triplets in Pizzica-Pizzica.....	26
Figure 13. Poison removal in Pizzica-Pizzica.....	27

CHAPTER I – INTRODUCTION

Leonardo De Lorenzo (1875–1962), a renowned flutist born in Italy, was a remarkable musician whose accomplishments spanned several decades and continents. After starting the flute at the age of 8, De Lorenzo had already established himself as a professional flutist of extraordinary skill and ability by his 16th birthday. His remarkable journey from a mostly self-taught prodigy to a celebrated professional flutist is a testament to his unyielding dedication and passion for music. His solid commitment to excellence and tireless musical knowledge and skill continue to inspire and influence musicians around the world today.

In 1891, De Lorenzo immigrated to the United States in search of financial security and a brighter future; however, in 1896 he was summoned to serve in the city of Alessandria's military band for one year. Following military service, De Lorenzo toured and traveled frequently through Germany, England, and South Africa. By the age of 25 (in 1900) he secured a position as the principal flutist at The Cape Town Symphony in South Africa. After residing there for seven years, he made the choice to complete his studies at the Naples Conservatory before embarking on his journey once more. During his stay at home, he received private flute lessons from Giacomo Nigro. Additionally, he advanced his flute skills under the guidance of Alfonso Pagnotti and delved into the art of composition by studying with Camillo de Nardis at the Naples Conservatory. In 1909, he returned to the United States and established himself as a leading performer and pedagogue. On his second try to immigrate to the United States De Lorenzo managed to

achieve notable positions in some of the most prestigious orchestras and conservatories of this country.¹

Throughout his career, De Lorenzo served as the principal flutist for multiple distinguished ensembles, including The Cape Town Symphony (1900–1907), The New York Philharmonic (1910–13), The Minneapolis Symphony (1914–1919), The Los Angeles Symphony (1919–20), The Los Angeles Philharmonic (1920–23), and The Rochester Philharmonic (1923–1935). It was not only his exceptional technical skills and musical talent that set him apart from his contemporaries. De Lorenzo was also a devoted teacher and mentor. For instance, during his twelve-year appointment as principal flute at the Rochester Philharmonic, De Lorenzo served as flute professor at The Eastman School of Music. His dedication to his students and the wider flute community is also evident in his numerous pedagogical writings and compositions.²

Following his retirement from The Eastman School of Music, De Lorenzo relocated to Santa Barbara, California with his wife, the pianist Maude Peterson. There, he devoted himself to writing his book *My Complete Story of The Flute* along with numerous flute-related articles featured in diverse publications. He also composed solo flute pieces, chamber music, and flute method books throughout the remainder of his lifetime. Perhaps one of De Lorenzo's most enduring legacies is his collection of biographies, *My Complete Story of The Flute: The Instrument, The Performer, The Music*. Written in 1951, this work reflects his enthusiasm for his fellow flute players and his unwavering commitment to

1. Leonardo De Lorenzo, *My Complete Story of The Flute* (New York: The Citadel Press Inc, 1951), xxvii-xxix.

2. Gian-Luca Petrucci, "Leonardo De Lorenzo: Italian-American flutist," *Flute Talk* 12 (1993): 24.

preserving the individual stories of musicians from various periods of time. As the title implies, this book is divided into three separate sections. Initially, De Lorenzo provides a brief history of the flute, its evolution, and presents some of his collections of flutes throughout the years. The second part of the book delves into flute players from various corners of the globe. De Lorenzo compiles insights not only from renowned musicians but also from their pupils, amateur flutists, and other dedicated flute enthusiasts. The final section of this work contains significant information regarding flute repertoire, notable composers who have written for the flute, and their compositions. In the addenda, De Lorenzo shares personal notes from his life, along with recollections of other flute players.

Some readers might find this book a bit controversial and gossipy because it is entertaining and offers humorous remarks and rumors about individuals and events. Nevertheless, it should not diminish De Lorenzo's reputation as a flutist, composer, and pedagogue. What began as a simple scrapbook eventually evolved into an influential work in the flute community, recognized for its rich insights and invaluable historical perspective.

Other than *My Complete Story of The Flute* De Lorenzo's produced ten flute method books. Given his significant technical expertise, these method books serve as valuable tools for enhancing a performer's musical and technical skills. De Lorenzo created approximately 300 compositions for solo flute, chamber music, etudes, and exercises.

Leonardo De Lorenzo frequently incorporated traditional Italian musical elements into his compositions, showcasing his preference in the 19th-century *Bel canto* style of flute playing that was popularized during the rise of Italian opera. Additionally, he drew inspiration from the folk music of his region, Potenza, further enriching his works with

diverse cultural influences. This project aims to explore how De Lorenzo masterfully blends these two musical components in his compositions.

Leonardo De Lorenzo passed away on July 29, 1962, in Santa Barbara, California, where he resided during his retirement years, dedicating his time to his compositional and pedagogical contributions to the world. For those who are interested in further research about De Lorenzo, it is important to note that all his theoretical, compositional, and pedagogical writings, including manuscripts, are archived at The University of Southern California.³

3. Leonardo De Lorenzo, *My Complete Story of The Flute: The Instrument, The Performer, The Music* (New York: The Citadel Press Inc, 1951), xxvii-xxix.

CHAPTER II – ITALY IN THE 1900S

Historical context exerts a significant influence on the genesis and evolution of art and music. This chapter offers a short overview of the historical and socio-economic events of the 1900s, as they constitute a substantial portion of De Lorenzo's impact as both a flutist and a composer. It additionally offers insight into his cultural heritage from his specific region, Potenza.

Potenza, the charming capital of the municipality and the regional capital city of Basilicata, is situated on a picturesque hill in Southern Italy. It was known for its agricultural heritage and vibrant street musicians who created a lively atmosphere that resonated throughout the city. Today, with the revival of wheat festivals, this little town has regained prominence as a folkloric tourist destination. Its folk music features both the *saltarello* and *tarantella (pizzica)*.⁴ De Lorenzo has composed two pieces that are based on these folk rhythms, and they will be discussed later in this project.

Potenza's history has been marked by unfortunate events, including occupations, revolts, revolutions, and frequent earthquakes. These periodical tragedies have caused a profound impact on the socio-political landscape of the region, mainly widespread destruction, and poverty. Southern Italians have been migrating not only to the northern regions, but also to different countries and continents in search of better opportunities for themselves and their children. Leonardo De Lorenzo, who was born into a middle-class

4. Lorenzo Ferrarini and Nicola Scaldaferrì, *Sonic Ethnography: Identity, Heritage, and Creative Research Practice in Basilicata, Southern Italy* (Manchester: University Press, 2020), 6-19.

family, was one of the many Potenza region citizens who early on decided to depart and seek opportunity in the new world.⁵

The unification of Italy in 1861, which consolidated multiple states into a single entity, was a momentous occasion in that nation's history. It brought with it not only a sense of national unity but also the opportunity to develop a stronger economy and political system. During that period all regions in Italy were facing poverty, natural disasters, and overpopulation. Just as important as the physical unification and reconstruction, the Kingdom of Italy invested in the arts as a means of creating national identity, unifying the Italian people. Supported by wealthy patrons, Italian opera flourished, establishing itself as one of the most cherished and influential musical genres in Western history.

As a result, Italian composers and performers gained worldwide recognition and acclaim. Beautiful melodies, dramatic storylines, and spectacular vocal performances of Italian opera captivated audiences across the globe and helped to spread the idea of the Italian *Bel canto*.⁶

This trend extended to composers who adopted this style for a range of instruments and was not limited to vocalists alone. De Lorenzo was among the Italian composers who used this style for his compositions for the flute.

5. Tina Latora, "Italian Folk Music: Regional differences of languages, style, and instrumentation caused by invasion and migration," (California State University, 2019).

6. P. F. Stahle, "The Italian emigration of modern times: Relations between Italy and the United States concerning emigration policy, diplomacy, and anti-immigrant sentiment, 1870- 1927," (Cambridge Scholars Publishing, 2016).

CHAPTER III – *BEL CANTO* STYLE THROUGH FLUTE PLAYING

While *Bel canto* is traditionally associated with vocal performance, this chapter offers an exploration of how this style was adapted for solo instrumentalists. In this instance, it illustrates the integration of the *Bel canto* style into flute performance.

The term *Bel canto* is often linked to the idea of a beautiful singing voice, yet its literal translation is “beautifully sung” or “beautiful song.” While this style of singing is commonly associated with 19th-century Italian opera, its origins can be traced back to the 17th and 18th centuries when there was a growing desire for a more expressive and sensual approach to music. Composers during this period incorporated the *Bel canto* style of singing into their works, as seen in iconic pieces such as “Lascia ch’io pianga” from Handel’s opera *Rinaldo* (1711) and Gluck’s “Che farò senza Euridice” from his opera *Orfeo ed Euridice* (1762), highlighting the style’s focus on the beauty and emotional depth of the human voice, continuing to inspire audiences throughout history.⁷

Understanding the components of *Bel canto* is essential to truly appreciate its beauty and complexity. The key aspects of *Bel canto* are tone resonance, register and range control, expression, vibrato, breath support, and impeccable agility. By skillfully combining these elements, a singer can produce a well-rounded and effortless sound that supports the technique and ultimately creates a beautiful and melodious line, no matter the difficulty of the piece. In his work titled *Resurgence of Bel Canto*, Peter G. Davis draws attention to a noteworthy fact that sheds light on the enduring appeal of *Bel canto*:

7. Robert Toft, *Bel Canto: A Performer’s Guide* (New York: Oxford University Press, 2013), 3-19.

The term itself literally means 'beautiful singing,' an unhelpful definition since all singing should ideally be 'beautiful.' But in the context of an opera by Donizetti and his contemporaries, *Bel canto* refers to a specific vocal technique and the music that was composed to exploit it – long breathed legato phrases, coloratura flights of running notes up and down the scale, intricate ornamentation, subtle effects of timbral color and dynamic accents to bring out the music's full expressive potential.

While *Bel canto* is most associated with singers, the style has also been adopted by other instrumentalists, including flute players (whose instrument range is closely connected to the human voice.) As such, it is not unusual for flutists to incorporate *Bel canto* techniques into their teaching, method books, and performances.

Although this style is largely affiliated with Italian Opera, many French flute players and pedagogues used the art of *Bel canto* in their performances and methods. A very important figure in the history of flute playing is Paul Taffanel (1844–1908), professor at the Paris Conservatory and founder of the modern French flute school, introduced *Bel canto* principles into flute playing and teaching. Inspired by singers like Mathilde Marchesi⁸ and Adelina Patti⁹, Taffanel emphasized the importance of beautiful legato sound, long breathed melodies, and brilliant technical agility. This emphasis on singing through the flute was continued by his students, notably Marcel Moyse (1889–1984), who stressed musical expression over technical perfection. Jean-Pierre Rampal (1922–2000) and Alain Marion (1938–1998), further promoted the *Bel canto* style, teaching students to approach flute playing as a form of singing, both literally and figuratively, reshaping the very essence of flute pedagogy and performance.

8. Elizabeth Forbes, "Marchesi family," *Grove Music Online* (2001).

9. Elizabeth Forbes, "Marchesi family," *Grove Music Online* (2001).

In her book *Bel Canto Flute: The Rampal School*, Sheryl Cohen, a student of Rampal and professor, shares some of her teacher's methods during her studies, highlighting their emphasis of the quality of tone on the flute. "When they were teaching repertoire, they rarely mentioned the flute. Rather they taught to sing, both literally and figuratively."¹⁰

Figure 1. Bel Canto Flute - Rampal's and Marion's teaching methods

"Sing the tone, don't *push* the tone."

"Sing and it will be in tune."

"Notes must *sing*. Not more sound—not forced. Singing immediately."

"Play difficult technical passages very slowly, each note well sung, because the problem is often sound and not fingers."

"Sing with internal shape. Play with emotion, very simple—*sing*. It's the natural way."

"Don't force. Sustain—*sing!*"

When examining compositions featured in competitions by French composers like Fauré's *Fantasia*, Chaminade's *Concertino*, Dutilleux's *Sonatine*, or Jolivet's *Chant de Linos*, it becomes evident that the modern French school prioritized qualities such as brilliance, passion, precision, and color in their musical approach. In contrast, when delving into works like *Briccialdi's Carnevale di Venezia*, Mercadante's *Flute Concerti*, or Morlacchi's *Il Pastore Svizzero*, it's clear that the modern Italian school leaned more heavily on virtuosity, drama, vibrance, resonance, lyricism, character, and the vigor reminiscent of 19th-century romantic opera. Despite their differences, both schools advocated for vocal qualities in music, irrespective of the instrument in use.

10. Sheryl Cohen, *Bel Canto Flute: The Rampal School* (Cedar Falls: Winzer Press, 2003), 8-10.

Several notable Italian flutists exemplify the *Bel canto* style. Giulio Briccialdi (1818–1881), was a virtuoso flutist known as the Paganini of the Flute. In Ginevra Petrucci's words, "the legend of 'the Prince of the Flutists' was destined to live on through the true essence of his example: the combination of art and craftsmanship, *Bel canto* and virtuosity."¹¹ Leonardo De Lorenzo (1875–1962), whose contributions to the flute world form the focus of this research project. Severino Gazzelloni (1919–1992), a rare flute soloist in his time, was praised for his impeccable clarity, phrasing, and beautiful sound. These flutists collectively highlight the influence of *Bel canto* on Italian flute performance.¹²

In the realm of flute playing, the *Bel canto* techniques bear a striking resemblance to those employed by vocalists. Exploring the connection between singing a melody and subsequently playing it presents a new approach to tackling a melodic line. From personal experience, singing a melody before playing it can significantly influence the outcome. There is something about vocalizing a tune that allows us to approach it in a different manner, bringing a fresh perspective and renewed energy to our playing.

Before embarking on creating a musical interpretation of the piece, it is imperative for the performer to cultivate a sense of proficiency in their instrument. This was a point of unwavering emphasis in De Lorenzo's method books. To authentically convey the beauty of *Bel canto*, a performer must possess the complete toolkit required to build a robust foundation in their instrument. De Lorenzo's insistence on the importance of

11. Fabio Bisogni & Marco Beghelli, "Briccialdi, Giulio," *Grove Music Online* (2001).

12. John Bailey, "Italy's man with the golden flute: Flauto d'oro," *The Flutist Quarterly* 45, No. 4 (2020): 16-20.

mastering fundamentals can be seen in both his compositions and pedagogy, as he emphasizes the development of proper technique and tone production in all his works.¹³ Since many technical aspects are interwoven together to create a cohesive product, it is essential that the performer develops a stable fundamental ground embodying all components of flute playing to maintain a high level of proficiency. These components include posture, embouchure, lip flexibility, hand and finger position, articulation, vibrato, and breathing, and they require comprehensive understanding and mastery of the technical aspects of the instrument.

In addition to emphasizing tone quality and seamless legato connections, De Lorenzo infuses his music with the demands of virtuosic technical agility and the ability to navigate effortlessly through all the registers of the flute. In his article “Leonardo De Lorenzo” Gian Luca Petrucci writes, “his compositions replete with artifices of virtuoso brilliance, containing dazzling diminutions of each melodic element, written within a spectacular, yet not atypical, late Romantic vision.”

While *Bel canto* was undoubtedly popular, particularly in 19th-century Italian opera, with the advent of musical innovations and changing times, it eventually took a backseat to newer musical styles. People began to appreciate and embrace new forms of music, and *Bel canto* gradually lost its popularity and prestige. Nonetheless, its influence remains, and its techniques continue to be studied and incorporated by many modern-day musicians.¹⁴

13. Leonardo De Lorenzo, *L'indispensabile* (New York: C. Fischer, 1912).

14. G. Peter Davis, “The Resurgence of Bel canto,” *New York Times* (1980): A.1.

CHAPTER IV – COMPOSITIONAL LEGACY

Leonardo De Lorenzo's compositional output is focused mostly on the flute. It comprises a wide range of compositions for solo flute, flute and piano, and chamber music. He also wrote 10 didactical works for the development of flute playing. Though his body of work is vast, it is unfortunate that only one-third of De Lorenzo's compositions have been published.¹⁵ Through the available body of published works, it is evident that Leonardo De Lorenzo had an innate capability to infuse his music with a sense of lyrical grace and virtuosic dexterity, while simultaneously exploring a broad range of emotions and moods. De Lorenzo spent most of his life experimenting and composing for the new and improved Boehm flute system.¹⁶ The following are a few of De Lorenzo's compositions that have survived and been published:

- 11 *Opere Didattiche* (Didactic Operas)
- 10 works for solo flute
- 4 works for two flutes
- 1 work for three flutes
- 3 works for four flutes
- 2 works for five flutes
- 37 works for flute and piano
- 6 works for chamber ensembles

In 1904, De Lorenzo switched from the old system to the modern and improved Boehm system.¹⁷ During his transitional time to the new flute system, De Lorenzo composed some of his most significant works. His didactic work “*L’indispensabile - A*

15. Leonardo De Lorenzo, *My Complete Story of The Flute: The Instrument, The Performer, The Music* (New York: The Citadel Press Inc, 1951), xxi-xxii.

16. Gian-Luca Petrucci, *Da Viggiano a Los Angeles fra tradizione e avanguardia* (Rome: Editoriale Pantheon, 1995), 71-81.

17. Christopher Welch et al., *History of the Boehm Flute: With Illustrations Exemplifying Its Origin by Progressive Stages and an Appendix Containing the Attack Originally Made on Boehm, and Other Papers Relating to the Boehm-Gordon Controversy* (London: Rudall, Carte & Co., 1883), 18-33.

Modern School of Perfection for The Flute” is a complete method for the flute. The book contains a collection of 101 exercises, preludes, solos, trills, and fingering charts. It was a new technical method specifically designed to adopt his technique into a new fingering system and substantially improved instrument.

To explain the purpose of his method book, De Lorenzo writes,

In these solos I have endeavored to present every possible aid towards acquirement of brilliant technical facility, as well as for the exploitation and mastery of expression and delicacy of phrasing, qualifications which, one and all, are so very necessary for evoking and revealing the inherent qualities of the distinctive and appealing nature of the flute.¹⁸

His method books are referred to as didactic operas because they encompass both musical and technical aspects reminiscent of 19th-century Italian opera. Furthermore, several of these books feature collections of cadenzas, preludes, and exercises. Many were dedicated to his friends and esteemed colleagues. Here is a list of De Lorenzo’s didactic operas:

Nove grandi studi (1897)
Metodo *L’indispensabile* Op. 9 (1911)
Quattro Studi con accompagnamento di pianoforte. (1912)
Metodo *L’indispensabile* Op. 9 (Ristampa 1991)
Il *Non plus ultra* Op. 34 (1923)
L’Arte Moderna del Preludio Op. 25 (1927)
Il *Vademecum* del flautista Op. 35 (1928)
Dicciannove Preludi e Preludietti (1955)
The Flutist in Modern Orchestra (c. 1923)
L’arte di ben suonare il flauto (n.d.)

18. Leonardo De Lorenzo, *L’indispensabile* (New York: C. Fischer, 1912).

CHAPTER V – L’APPASSIONATO Op. 5, SALTARELLO Op. 27, AND PIZZICA-PIZZICA

Op. 37

The main focus of this project explores three works by Leonardo De Lorenzo: *L’Appassionato (Fantasia Sentimentale)* Op. 5, *Saltarello (Solo caratteristico)* Op. 27, and *Pizzica–Pizzica (Tarantella Viggianese)* Op. 37. These compositions epitomize the fusion of De Lorenzo's roots with the influences of the *Bel canto* style from 19th-century Italian opera. This synthesis of influences forms a captivating musical journey that beautifully encapsulates the essence of both his personal heritage and the wider operatic tradition of the era.

L’Appassionato (Fantasia sentimentale) Op. 5

L’Appassionato (Fantasia sentimentale) Op. 5 was written in Cape Town in 1904 and published in 1907. It was dedicated to his esteemed colleague and friend, flutist Edward de Jong.¹⁹ During his time in Cape Town, De Lorenzo had heard about the celebrated Dutch flutist's tour and decided to take advantage of the opportunity to showcase some of his works to him. To his surprise, de Jong contacted him hastily and even invited him to play with his orchestra in England. This built a lasting friendship that resulted in the dedication of the *L’Appassionato* Op. 5. The piece is abundant with the same type of lyricism found in the traditional elements of 19th-century Italian opera. It includes long and lyrical melodies (like vocal arias), wide ascending and descending phrases, frequent character changes, and virtuosic passages, all important aspects of the Romantic period. De Lorenzo’s *L’Appassionato Op. 5* requires impeccable agility and profound musical

19. Leonardo De Lorenzo, *L’Appassionato: Fantasia sentimentale Op. 5 for flute and piano* (Leipzig: Zimmermann, 1931).

expression. As mentioned earlier, in 1904 De Lorenzo was experimenting with the Boehm flute system, and he took full advantage of the improved flute system. Boehm's innovations brought a revolutionary change in flute playing. The wider bore enhanced the flute's tone, making it clearer and more robust. The addition of enlarged and metal keys optimized finger placement, ensuring consistency and improved intonation. Cross-fingering was greatly reduced, creating a more fluid technical facility. The transition from wood to metal expanded the instrument's dynamic and tone range, providing greater opportunities for expressive nuances. De Lorenzo creatively utilized these benefits in his compositions and method books by incorporating passages across all registers of the flute at different tempos, exploring dynamic progressions and contrasts, crafting melodies that challenge intonation, experimenting with tone color, and demanding technical agility.

In a brief review of the piece, flutist and music publisher Zeljko Pesek writes “In comparison with other works of this period like *Cantabile and Presto* by Enesco (1903), *Barcarola et Scherzo* by Casella (1903) or with the *Concertino* by Chaminade (1902), De Lorenzo’s *L’Appassionato* Op. 5 does not shy away from the aforementioned compositions.”²⁰ Because these pieces are considered staple works within the standard flute repertoire, frequently performed in flute competitions around the world, it is essential to notice the importance of this particular work. *L’Appassionato* Op. 5, an early work written by a young flutist with no professional training as a composer, holds substantial musical and technical complexity, posing a challenge to the performer's abilities.

20. Željko Pešek, “L’Appassionato Op. 5, Fantasie sentimental für Flöte und Klavier, von Leonardo De Lorenzo,” *Tibia* 25, No. 2 (2000): 152.

De Lorenzo frequently introduces additional subtitles in his compositions to create a more precise idea about the piece and to instigate a deeper emotional response in the listener. For instance, his *L'Appassionato* Op. 5 is accompanied by the subtitle "*Fantasia sentimentale*." As the title indicates, this fantasy has many lyrical and dramatic passages. It is structured in a through-composed form. As shown in Figure 2, the piece opens with a piano introduction, functioning like an operatic overture, gradually building an intense character that sets the stage for the flute's dramatic entrance during the ensuing cadenza-like solo.

Figure 2. Introduction of *L'Appassionato* Op. 5



In the preface of the piece, Gian Luca Petrucci writes, “this work combines cantabile parts that feature the fiery lyricism of the late romantic period with parts of demanding technical virtuosity that could be mastered with the new flute module. It has thus played a role in the efforts to define and maintain flute-specific elements of style for the 20th century.”²¹

21. Gregory G. Butler, “The Fantasia as Musical Image,” *The Musical Quarterly* 60, No. 4 (1974): 602–15. A 19th-century fantasia is defined as a free-form composition holding improvisatory elements, or short sections that develop into more elaborate and extensive musical ideas. In this genre, it is common to see frequent use of cadenzas, ad libitum musical phrasing, and motives that turn into elegant and ornamented variations.

Many compositions of a similar type were composed in an improvisatory form, with short ideas developing into elaborate segments. In fact, most of *L'Appassionato* Op. 5 is based on simple melodies that advance in more complex ideas interweaved with cadenza material. The example in Figure 3 illustrates the gradual emergence of a modest melody that swiftly evolves into a restless progression, ultimately culminating in a fiery cadenza before easing into a serene state, ready to recommence in the next section.

Figure 3. Elaborated melodies and sequences of *L'Appassionato* Op. 5



As the primary theme returns to its tranquil state, the simmering sequence of progressions provokes a growing agitation that steadily intensifies, ultimately culminating in the upcoming cadenza, as depicted in Figure 4. These musical motifs collectively evoke a tumultuous sense of unease and change of character, which are typical elements of the 19th-century Italian opera.

Figure 4. Cadenza of *L'Appassionato Op. 5*

The image displays a musical score for the Cadenza of *L'Appassionato Op. 5*, consisting of six staves of music. The first staff begins with the tempo marking "a tempo" and the instruction "cresc. un poco". The second staff continues with "sempre più cresc. ed accel.". The third staff is marked "Cadenza" and "f", and includes the instruction "Presto." with a dynamic marking of "p cresc. opp.". The fourth staff features a dynamic marking of "f" and "ppp". The fifth staff is marked "p cresc. e con bravura". The sixth staff concludes with a dynamic marking of "f" and the instruction "p veloce". The score is written in a single system with a treble clef and a key signature of one sharp (F#).

This style of composing is a common occurrence throughout the piece. In fact, many flute players and composers from the Romantic period, such as Briccialdi, used the same method in their compositions. They would present a musical idea and develop it by continuously expanding it with technical aspects. The melodic themes often relate to arias, imbuing the piece with lyrical and operatic qualities, punctuated by sudden changes of character and capricious elements. In the example that follows, De Lorenzo showcases frequent changes within a short segment that occur throughout the piece. Through these constant variations in tempo and character, he skillfully reveals the ambiguous and passionate nature of *L'Appassionato Op.5*.

Figure 5. Tempo and character changes *L'Appassionato Op. 5*

Allegro deciso. 13 Pfte. rall. 14 a tempo p dolce

f a voce piena

Lento. Pfte. 4/4

Figure 6. Tempo and character changes *L'Appassionato Op. 5*

8 Flauto. rit. dim. pp

Come prima. delicatamente leggiero

In his arrangement for the flute, *L'Appassionato Op. 5*, De Lorenzo skillfully integrates several common characteristics often encountered in 19th-century Italian opera: unpredictability, musical and dramatic expression, as well as exaggeration. He drew

several vital elements from the *Bel canto* style, including abrupt shifts in character, extended legato melodies, and the pronounced use of sostenuto notes.

Saltarello – (Solo caratteristico) Op. 27

Derived from a 15th-century court dance, there were two categories of dances prevalent during this period: *balli* and *bassedanze*. The former category featured a more rigorous and demanding choreography, incorporating dramatic and theatrical elements into the performance. The latter, *bassedanze* did not necessarily adhere to any strict choreography and had a more vibrant, energetic, and casual character. *Bassedanze* is subdivided into four different kinds of dances (*piva*, *saltarello*, *quaternaria*, *bassadanza*), each with distinct tempo, rhythm, and steps. *Saltarello* is one of the types of *bassedanze*, with the literal meaning of "a little hop." It is typically in ternary form with a 6/8 rhythm.²²

Although originally a courtly dance, musical elements of *saltarello* have persisted in traditional folk tunes in Italy through the beginning of the 18th century. In her article about the *saltarello*, Meredith Ellis Little writes "This dance in 3/4 or 6/8 was generally danced alone or by one couple and consisted of increasingly rapid hopping steps around an imaginary semicircle, accompanied by 'violent' arm movements; musical accompaniment was provided by guitars, tambourines, and often by the singing of onlookers."²³ De Lorenzo's *Saltarello – Solo caratteristico Op. 27* was based on this particular dance.

22. Otto Gombosi, "About Dance and Dance Music in the Late Middle Ages," *The Musical Quarterly* 27, No. 3 (1941): 289-305.

23. Meredith E. Little, "Saltarello," *Grove Music Online* (2001).

Dedicated to the Italian flute professor at the Parma Conservatory and virtuoso Paolo Cristoforetti (1857–1933?), De Lorenzo's virtuosic *Saltarello*, is lively and energetic. The speed and the 6/8 rhythm help to reveal the typical characteristics of this dance.

Figure 7. *Saltarello Op. 27, Introduction*

Flauto Leonardo De Lorenzo, Op. 27

Pianoforte p

18 f a voce piena p f

The continual triplet passages evoke the image of dancers spinning around, and the accent markings generate a pronounced beat that mirrors their hopping motion. Written in ternary ABA form, the A section displays the cheerful part of the dance. It also reflects some of his other compositions, such as “*Il Velivolo*” with his use of rapid triplets and chromaticism throughout the piece. The B section, however, introduces a gentler and more tranquil mood.²⁴ While the central theme of the dance persists throughout the piece with a somewhat repetitive quality, De Lorenzo introduces a more cantabile character in the B section. Departing from the previous lively tempo, the new theme presents a lyrical melody full of expression and dynamic motion, evoking the impression of a 19th-century aria. He even includes all the necessary dynamic changes throughout the section, an indication of De Lorenzo's didactic principles in his compositions. These changes occur frequently,

24. Leonardo De Lorenzo, *Il Velivolo: Preludietto volante in la minore* (n.d.).

highlighting the importance of mastering the fundamental techniques of the instrument to achieve effortless performance of the *Bel canto* style.

Figure 8. *Saltarello Op. 27, Section B*

The image shows a musical score for Section B of Saltarello Op. 27, measures 126 to 157. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked 'Meno mosso'. The dynamics and performance instructions are as follows:

- Measure 126: *f molto espressivo*
- Measure 134: *p*, *f*, *pp subito*
- Measure 141: *mf ma dolciss.*
- Measure 149: *p*, *f cresc.*, *ff*, *pp subito*
- Measure 157: *accel. poco a poco*, *p*, *cresc.*, *mf*, *f*

The score features various musical notations including slurs, accents, and dynamic markings. The final measure (157) includes a first ending bracket and a first ending sign (1).

Following a brief middle section and a rapid triplet culmination, the piece returns to the same fiery dance as the A section; however, this time, it does not deviate from the explosive finale. In the *coda*, De Lorenzo employs an unending progression of arpeggiated triplets that quickly ascend and descend through the flute. While he still incorporates the hopping accents, they are marked under a slurred line, indicating that these particular notes should be stressed, but the smoothness of the melody should not be interrupted. Furthermore, since the piece is written in a perpetual motion, De Lorenzo does not leave much space for the performer to breathe. As a result, strong breath support is crucial for achieving an optimal performance of the piece.

Figure 9. Saltarello Op. 27, Finale



De Lorenzo consistently highlights the vital role of expressive interpretation within melodic phrases for performers. He also underscores the significance of establishing a strong connection between the voice, the instrument, and the precise manipulation of dynamics and colors, as conveyed through musical terminology. These elements are intrinsic to the well-established traditional Italian musical style, which bears a strong influence from the music of the 19th-century Italian opera.

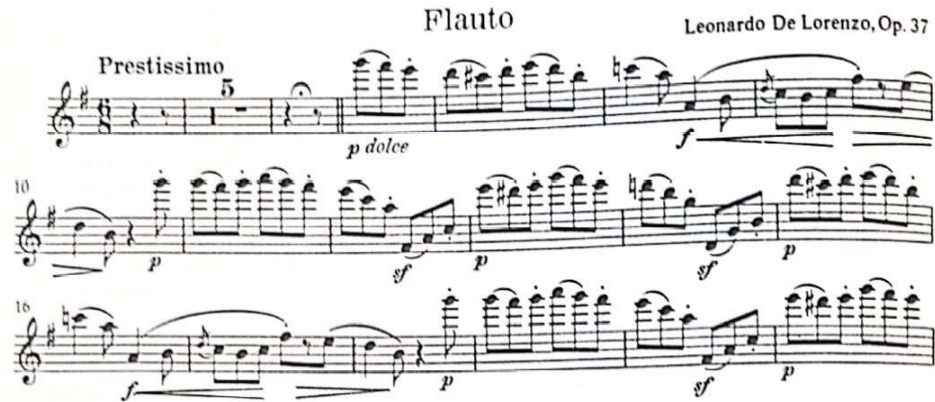
Pizzica-Pizzica (Tarantella Viggianese) Op. 37

During the 1400s in the Southern region of Italy, a ritual called tarantism or "La Taranta" emerged, drawing inspiration from Greek mythology. The term "La Taranta" initially referred to the effects of a venomous spider bite, which included symptoms like nausea, pain, and muscle spasms. Some theories suggest that the dance ritual associated with tarantism was more rooted in mythology and theatricality rather than being a direct response to spider bites. It is possible that the perceived symptoms were exaggerated, and the dance ritual served as a symbolic and cleansing means of addressing these afflictions.

The primary objective of the tarantism dance ritual was to rid oneself of the symbolic "bite" that represented the poisonous possession. Typically accompanied by music played on a mandolin and tambourine, the ritual featured a specific style of music known as *pizzica*, which translates to "bite" in Italian. *Pizzica* encompassed a fast-paced rhythm with rapid and repetitive runs, culminating in movements that depicted the possessed state of the affected person.

De Lorenzo's *Pizzica-Pizzica (Tarantella Viggianese) Op. 37* unmistakably attempts to create a musical portrait of the typical features of tarantism. Published in 1931 and dedicated to his professor Giacomo Nigro (1848–1919), this piece unveils the fiery energy of the music with its initial "*Prestissimo*" tempo marking. Following the traditional character of the dance, the theme presents a set of triplets in 6/8 rhythm that prevail until the end of the composition.

Figure 10. Introduction of Pizzica-Pizzica (Tarantella Viggianese) Op. 37



As depicted in Figure 11, the middle section of *Pizzica-Pizzica* features a more serene and melodic character. Indicated by chromaticism, contrasting dynamics, and arpeggiated crescendos and diminuendos, this section serves to portray the trance and delusion of the affected person. However, the musical elements in these rituals served a dual purpose. While they aimed to portray the trance-like state of the affected individuals, they also possessed a lyrical quality infused with rubato melodies. These melodies ebbed and flowed, creating a dynamic and expressive musical experience, typically found in the music of the late romantic period. Despite the lyrical nature, the music retained its intense character, reflecting the delusional state of the person undergoing the ritual.

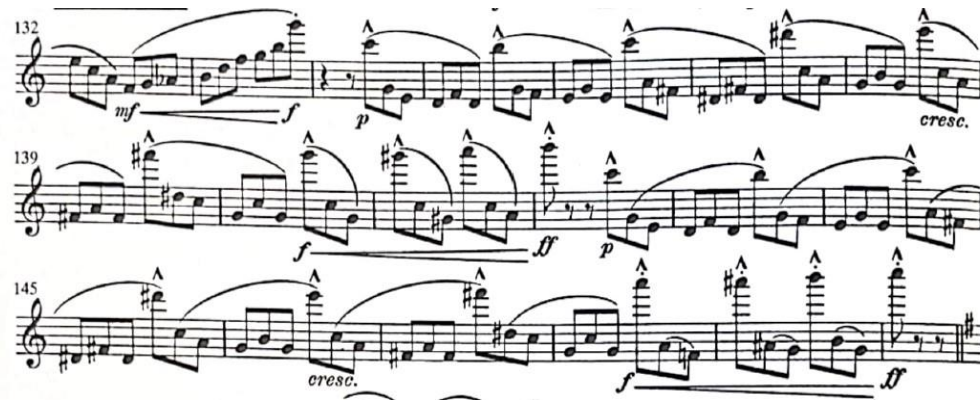
Figure 11. Trance and delusion in Pizzica-Pizzica (Tarantella Viggianese) Op. 37



As previously mentioned, the dance ritual involved sudden stomps from the dancer as they desperately attempted to rid themselves of the venom. De Lorenzo highlights this

element by emphasizing the first beat of the triplets and rushing through the bubbling and progressively culminating melody. Through an intentional emphasis on the higher note of the triplet, the composer evokes an unsettled sensation in the listener. This musical technique effectively portrays the trembling and shaking movements of the dancer, adding an element of unease to the overall performance.

Figure 12. Accentuated triplets in *Pizzica-Pizzica*



De Lorenzo portrays the process of removing the poison through the gradual progression of ascending and intensifying triplets, building up momentum and energy. The culmination of this musical progression manifests in a bold and explosive "*Con bravura*" finale to the ritual, perhaps symbolizing the successful removal of the venom.

Figure 13. *Poison removal in Pizzica-Pizzica*

The image displays a musical score for a piece titled "Poison removal in Pizzica-Pizzica". The score is written on a single staff in treble clef with a key signature of one sharp (F#). It consists of four lines of music. The first line begins with a measure rest followed by a series of eighth notes. The second line starts at measure 268 with the instruction "ppp mormorando" and continues with eighth notes. The third line starts at measure 275 with the instruction "Con bravura" and features accents (^) over several notes. The fourth line starts at measure 281 with the instruction "mf cresc. assai ed accel." and includes dynamic markings of "ff" and "sf" at various points. The music is characterized by rapid, rhythmic patterns and dynamic contrasts.

De Lorenzo's *Saltarello* and *Pizzica-Pizzica* were composed as a tribute to his hometown and region, showcasing his distinct compositional style. While retaining his unique characteristics, these pieces also incorporate typical musical elements from the late Romantic period. As previously mentioned, some of these elements encompass virtuosic brilliance, both technical and musical agility, extensive melodic phrases, accentuation and sostenuto notes taken to an exaggerated level, demanding cadenzas, lyrical expressions, dramatic flair, abrupt shifts in character, and the creation of restless progressions and culminations. Each of these aspects draws its inspiration from the realm of 19th-century Italian opera.

CONCLUSION

Although De Lorenzo's compositions are not considered to be groundbreaking or revolutionary, they exhibit a remarkable degree of technical skill and an emphasis on the fundamental capabilities of the instrument. Consequently, his works serve as an excellent instructional resource for musicians of all skill levels, underscoring the significance of mastering the basics prior to advancing to more intricate pieces. Despite this, his music remains engaging and enjoyable, showcasing his mastery of the flute and his ability to infuse traditional Italian melodies with contemporary elements. These musical traditions embody the essence of 19th-century *Bel canto* style in flute playing.

Overall, De Lorenzo's contributions to the world of flute music have highlighted the importance of technical skill and the value of cultural heritage. His works have served as a source of inspiration and education for musicians around the world, demonstrating the enduring power of the importance of mastering fundamentals. His impact on the world of music is profound, and his compositions and performances continue to inspire and influence musicians around the globe. As such, this project provides an opportunity to shed light on some of his achievements and bring greater attention to his life and career.

By exploring his music and sharing his story, we can deepen our understanding of the ways in which his work has shaped the field of flute playing and celebrate his legacy for future generations of musicians. In this way, we can ensure that his contributions to the world of music are not forgotten, but rather continue to be recognized and valued for years to come.

BIBLIOGRAPHY

- Bailey, James. "Italy's Man with the Golden Flute: Flauto d'oro." *The Flutist Quarterly* 45, no. 4 (2020): 16-20.
- Bisogni, Francesco, and Marco Beghelli. "Briccialdi, Giulio." *Grove Music Online* (2001).
- Butler, G. Gregory. "The Fantasia as Musical Image." *The Musical Quarterly* 60, no. 4 (1974): 602–15.
- Cohen, Sheryl. *Bel Canto Flute: The Rampal School*. Cedar Falls: Winzer Press, 2003.
- Davis, G. Peter. "The Resurgence of Bel canto." *New York Times* (1980): A.1.
- De Lorenzo, Leonardo. *Il Velivolo: Preludietto volante in la minore*. n.d.
- De Lorenzo, Leonardo. *L'Appassionato: Fantasia sentimentale for flute and piano, Op. 5*. Leiptzig, Zimmermann, 1907.
- De Lorenzo, Leonardo. *L'indispensabile*. New York: C. Fischer, 1912.
- De Lorenzo, Leonardo. *Saltarello: Solo caratteristico Op. 27 for flute and piano*. Frankfurt: Zimmermann, 1931.
- De Lorenzo, Leonardo. *Pizzica-Pizzica: Tarantella Vigianese Op. 37 for flute and piano*. Frankfurt: Zimmermann, 1931.
- De Lorenzo, Leonardo. *My Complete Story of The Flute: The Instrument, The Performer, The Music*. New York: The Citadel Press Inc, 1951.
- Ferrarini, Lorenzo, and Nicola Scaldaferrri. *Sonic Ethnography: Identity, Heritage and Creative Research Practice in Basilicata, Southern Italy*. Manchester: University Press, 2020.
- Forbes, Elizabeth. "Patti family." *Grove Music Online* (2001).
- Forbes, Elizabeth. "Marchesi family." *Grove Music Online* (2001).
- Gombosi, Otto. "About Dance and Dance Music in the Late Middle Ages." *The Musical Quarterly* 27, no. 3 (1941): 289–305.
- Latora, Tina. "Italian Folk Music: Regional differences of languages, style, and instrumentation caused by invasion and migration." California State University, 2019.

- Little, Meredith. "Saltarello." *Grove Music Online* (2001).
- Petrucci, Gian-Luca. *Da Viggiano a Los Angeles fra tradizione e avanguardia*. Rome: Editoriale Pantheon, 1995.
- Petrucci, Gian-Luca. "Leonardo De Lorenzo: Italian-American flutist." *Flute Talk* 12, (1993): 24.
- Pešek, Željko. "L'Appassionato Op. 5, Fantasie sentimental für Flöte und Klavier, von Leonardo De Lorenzo." *Tibia* 25, no. 2 (2000): 152.
- Stahle, P. F. *The Italian emigration of modern times: Relations between Italy and the United States concerning emigration policy, diplomacy and anti-immigrant sentiment, 1870- 1927*. Cambridge: Scholars Publishing, 2016.
- Toft, Robert. *Bel Canto: A Performer's Guide*. New York: Oxford University Press, 2013.
- Welch, Christopher, Emil Reich, and Karl Emil Von Schafhautl. *History of the Boehm Flute: With Illustrations Exemplifying Its Origin by Progressive Stages and an Appendix Containing the Attack Originally Made on Boehm, and Other Papers Relating to the Boehm-Gordon Controversy*. London: Rudall, Carte & Co., 1883.