

PROFUMI DI NAPOLI

Canzoni and Guitar Pieces

DANIEL DI PRINZIO

Baritone

IHOR KORDIUK

Guitar



PROFUMI DI NAPOLI

MENÚ DEGUSTAZIONE

IL BENVENUTO DEGLI CHEF **

1 Salvatore Gambardella: Furturella (Young lucky girl) 1.31

ANTIPASTI * E PRIMI PIATTI **

2 La rosa (The Rose) 2.31

3 Francesco Paolo Tosti: 'A vucchella (The little mouth) 2.23

4 Il narciso (The Narcissus) 1.53

5 Mario Pasquale Costa: Serenata napoletana
(Neapolitan serenade) 4.30

6 Il gelsomino (The Jasmine) 1.50

7 Anonymous – Labriola: Lo cardillo (The goldfinch) 2.54

8 Il giglio (The Lily) 1.16

9 Filippo Campanella: Te voglio bene assaje 2.29
(I love you so much)

10 La viola (The Violet) 1.30

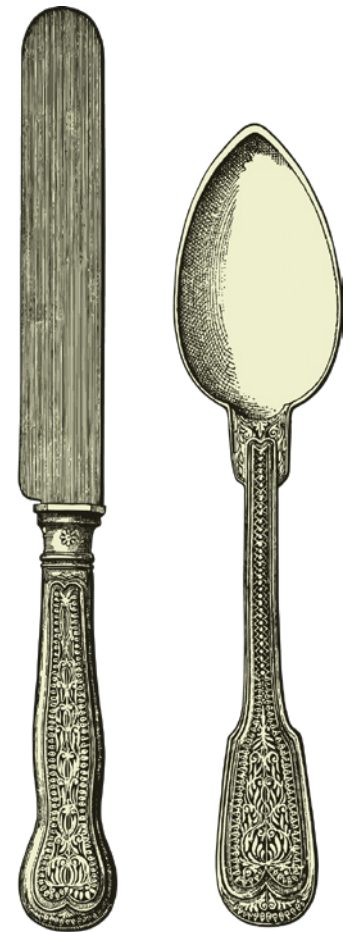
11 Gaetano Donizetti: Me voglio fa' 'na casa 2.23
(I want to build me a house)

12 Il nontiscordardime (The Pansy) 1.18

13 Costa: Era de maggio (It was May) 5.10

14 Il mirto (The Myrtle) 1.29

15 Gambardella: O marenariello (The sailor boy) 3.12



16 L'alloro (The Laurel) 2.47
17 Anon. (17th Cent.) Michelemmà (Michelemmà) 3.17

18 Il rosmarino (The Rosemary) 1.49
19 Costa: Scétate (Wake up) 3.45

20 Il garofano (The Carnation) 1.27
21 Tosti: Marechiare (Marechiare) 2.24

DANIEL DI PRINZIO Baritone

IHOR KORDIUK Guitar

* Pieces for Solo Guitar from the Cycle *Choix de mes fleurs chéries*, Op. 46
(Selection of my Favourite Flowers) by MAURO GIULIANI (1781–1829)

** Traditional Neapolitan Songs arranged for Baritone and Guitar

Arrangements by Ihor Kordiuk & Antonio Grande (1, 19)
Antonio Grande (3, 5, 7, 9, 11, 13, 15, 17) · Ihor Kordiuk (21)
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Artistic direction: Duilio Meucci (Caméra Musique)
Guitar: Gerard Oldiges 2016 after Antonio de Torres “La Leona” 1896

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PROFUMI DI NAPOLI

We are delighted to present to you a very special programme: *Profumi di Napoli*.

It consists of a selection of traditional Neapolitan songs merged with Mauro Giuliani's solo guitar cycle *Selection of my Favourite Flowers, Op. 46*. Such a compilation is unique. The southern Italian *canzoni* unfold with guitar accompaniment a much more intimate atmosphere compared to other arrangements, immersing the listener more directly in the small Neapolitan squares. Just like a menu, there are appetizers in the form of short solo guitar pieces and, so to speak, main courses with Neapolitan flavour, presented by the singing voice and guitar accompaniment.

Our joint performance is characterized by an impressive blend of passion, virtuosity, and cultural diversity. The Neapolitan songs transport the audience to the sunny streets of Naples, while Giuliani's compositions demonstrate the mastery and technical prowess of the guitar.

The *Canzone Napoletana* was created from a mixture of local folk music and classical music. At first, this folk art was full of positive content, it mainly sang of the work and feelings of the people. An example of this in our collection are *Furturella* and *Michelemmá*.

From the second half of the 19th century, intellectuals, under the influence of Decadent movement, added melancholic elements, thus altering the original spirit of the *Canzone Napoletana*.

The song *Te voglio bene assaje* (I love you so much), which can be heard in our selection, marks the beginning of the golden age of the *Canzone Napoletana* in 1835.

Era de Maggio is the perfect example of the Neapolitan song of the late 19th century. In the foreground is a love that is forced by distance to fade more and more until it finally disappears. In spite of the sad notes, the song has a very calming effect; just like in *Serenata napulitana*, in which the listener is allowed to witness how a relationship ended and the fate of the protagonists continues to evolve.

'O Marennariello is a very romantic song which, with its scene in a fisherman's hut, also describes a typical element of Neapolitan everyday life.

Emotions and love symbols are used, for example, in the serenade *Scétate* and are widely used in Neapolitan literature.

The song *'A vucchella* symbolizes the sometimes slightly decadent perspective of the genre. In it, the mouth of the lover is compared to a small rose, which, however, is no longer described as completely fresh.

Since the songs are often also about flowers, each presented song is preceded by a guitar solo, describing a flower, which appropriately announces the following song.

Mauro Giuliani's (1781–1829) *Choix de mes fleurs chéries* (*Selection of my Favourite Flowers*), Op. 46, is a charming cycle of guitar pieces that captures the essence of various flowers through music. Each piece in the cycle represents a different flower, evoking its beauty, fragrance, and character.

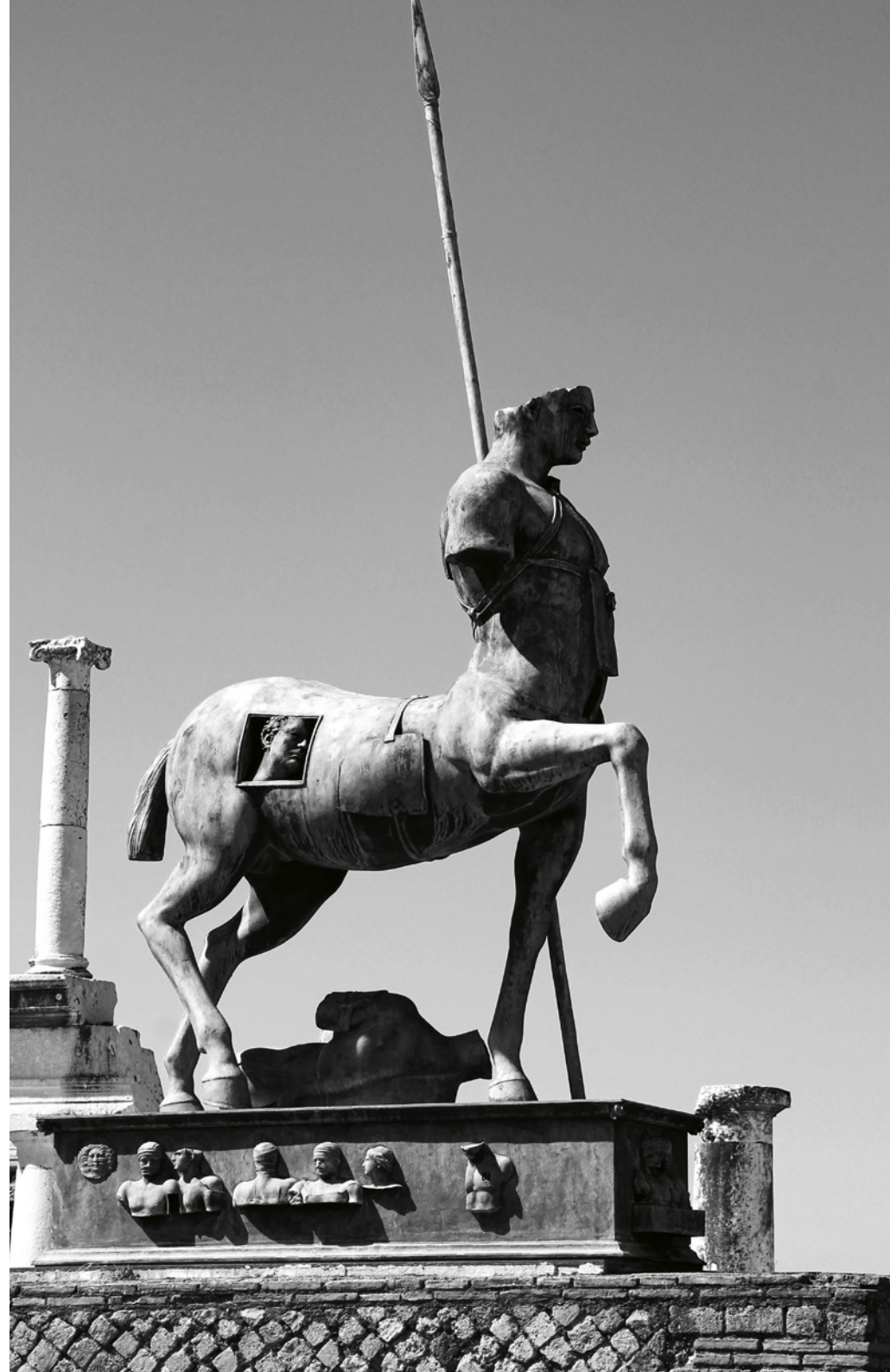
In this cycle, Giuliani ingeniously uses various compositional techniques to depict the unique characteristics of each flower. For instance, in the piece representing the rose, he might employ tender, flowing melodies and gentle arpeggios to evoke the flower's delicate petals and sweet fragrance. In contrast, a piece inspired by the myrtle might feature robust chords and lively rhythms, reflecting the flower's vibrant energy.

With its graceful melodies and intricate harmonies, Op. 46 is a delightful and enchanting cycle that continues to captivate

audiences with its timeless charm and elegance. Practically all arrangements of Neapolitan songs for guitar and baritone that you can hear on this album were made by the magnificent Neapolitan musician and guitarist Antonio Grande. However, Ihor Kordiuk made significant adjustments to the texture, fingering, structure, and even harmony.

The recording was made in November 2023 in the surroundings of Naples, in the city of Portici. The whole project was carried out by Caméra Musique, namely Duilio Meucci and Renato Grieco. For the recording of this album, a special guitar crafted by master Gerard Oldiges in 2016 was chosen. It is an exact replica of Antonio de Torres' "La Leona" from 1896. This instrument uniquely conveys the palette of colours, depth of overtones, and the most intimate emotions when performing this type of music.

Daniel Di Prinzio & Ihor Kordiuk, 2024





KORDIUK DI PRINZIO DUO

Ihor Kordiuk and Daniel Di Prinzio began collaborating in 2020, immersing the audience in a world full of deep emotion through the combination of classical guitar and human voice.

Over the course of four years, the duo has developed various programs for the guitar and voice, including song cycles by the German composer Franz Schubert, a cycle by the Spanish poet and composer Federico García Lorca, as well as some modern works.

The musicians have performed joint concerts in Venice, Munich, Überlingen, at the Guitar Festival in Ingolstadt, and many other locations.

The combination of classical guitar and baritone voice sounds very authentic. It creates a unique and genuine musical experience.

DANIEL DI PRINZIO was born in Venice in 1998. He was introduced to music as a member of Piccoli Cantori Veneziani, a Venetian children's choir with close links to the Teatro La Fenice in Venice.

After his voice changed, he studied with Maestro Sherman Lowe in Venice and Treviso. In October 2018 he entered the

University of Music and Theatre Munich (HMTM) as member of Professor Lars Woldt's class. Amongst other teachers were Donald Sulzen, Gerold Huber and Christian Gerhaher.

He obtained his Bachelor degree in January 2023 with full marks. He currently attends his last semester of the Master's program at HMTM.

Di Prinzio's first appearance on stage as a baritone was in October 2020 as Nardo (*La finta giardiniera*) in an University production, one year later he appeared as Papageno in *The Magic Flute*.

He also debuted in other Mozart roles: Don Giovanni at the Wolf-Ferrari Haus in Ottobrunn (Bavaria), Count Almaviva in Wörgl (Austria) and Figaro at the Cuvilliés Theatre (Munich). Other roles of his repertoire are Guglielmo (Mozart's *Così fan tutte*) and Dottore Malatesta (Donizetti's *Don Pasquale*), Graf von Eberbach in Lortzing's *Der Wildschütz*. He appeared in various performances at Opernfestspiele Heidenheim and will perform next year Marco in *Gianni Schicchi*. For season 2024/25 he will be as well singing the role of Don Giovanni at HMTM in Munich. Currently he is preparing the role of Schau-nard and continues to perform with guitarist Ihor Kordiuk.



The German-Ukrainian classical guitarist **IHOR KORDIUK** was born in 1992. In 2015, he successfully completed his studies at the National Pedagogical Dragomanov University and the National Kotljarewski University of Arts in Kharkiv (studying classical guitar under Professor Konstantin Chechenya and Professor Vladimir Dotsenko), earning a Master's degree and a Specialist degree in Music Art.

That same year, he earned a scholarship from the DAAD Fund, allowing him to continue his education at the University of Music and Performing Arts Munich specializing in classical guitar under Professor Franz Halász. In 2018, he successfully graduated from the University of Music in Munich. The work of his Master's thesis was a CD project titled *La Chitarra di Verdi. Opera Review*.

Mr. Kordiuk received 10 awards from prestigious international guitar competitions in Germany, Italy, Spain, the Netherlands, Poland, Ukraine, Russia, and Belarus. The 1st prize was awarded in 2016 at the guitar competition in Bologna.

He performed in over 100 concerts worldwide. Currently, he is performing as a solo artist and with Italian baritone Daniel Di Prinzio.

Ihor Kordiuk's diverse repertoire features works from the Renaissance and Baroque periods, Classicism and Romanticism, the 20th century, and modern compositions. Spanish and Latin American pieces are also featured in his repertoire.





PROFUMI DI NAPOLI

Wir freuen uns, Ihnen ein ganz besonderes Programm präsentieren zu dürfen: *Profumi di Napoli*. Es besteht aus einer Auswahl traditioneller neapolitanischer Lieder, die mit Mauro Giulianis Gitarrensolo-Zyklus *Auswahl meiner Lieblingsblumen* op. 46 verschmelzen.

Eine solche Zusammenstellung ist einzigartig: Die süditalienischen *Canzoni* entfalten mit Gitarrenbegleitung im Vergleich zu anderen Arrangements eine viel intimere Atmosphäre und lassen den Zuhörer noch direkter in die Atmosphäre der kleinen neapolitanischen Plätze der Stadt eintauchen.

Wie in einem Menü gibt es „Vorspeisen“ – in Form kurzer Gitarrensolo- Stücke – und „Hauptgerichte“ – präsentiert durch die Singstimme und Gitarrenbegleitung – nach neapolitanischem Geschmack.

Unser gemeinsamer Auftritt zeichnet sich durch eine Mischung aus Leidenschaft, Virtuosität und kultureller Vielfalt aus. Die neapolitanischen Lieder versetzen das Publikum in die sonnigen Straßen Neapels, während Giulianis Kompositionen die Meisterschaft und technische Raffinesse der Gitarre demonstrieren.

Die *Canzone napoletana* entstand aus einer Mischung lokaler Volksmusik und klassischer Musik. Zunächst war diese

Volkskunst voller positiver Inhalte; sie besang hauptsächlich die Arbeit und Gefühle der Menschen. Beispiele dafür in unserer Sammlung sind *Furturella* und *Michelemmá*.

Ab der zweiten Hälfte des 19. Jahrhunderts fügten Intellektuelle, beeinflusst von der Dekadenz-Dichtung, melancholische Elemente hinzu und veränderten so den ursprünglichen Geist der *Canzone napoletana*.

Das Lied *Te voglio bene assaje* (Ich liebe dich sehr), das in unserer Auswahl zu hören ist, markiert den Beginn des goldenen Zeitalters der *Canzone Napoletana* im Jahr 1835.

Era de Maggio ist das perfekte Beispiel für das neapolitanische Lied des späten 19. Jahrhunderts. Es geht um eine Liebe, die durch die Entfernung der Liebenden immer mehr zu verblässen droht, bis sie schließlich verschwindet. Trotz der traurigen Noten hat das Lied eine sehr beruhigende Wirkung; ebenso wie in *Serenata napoletana*, in dem der Zuhörer miterleben darf, wie eine Beziehung endet und sich das Schicksal der Protagonisten weiterentwickelt.

'O Marenariello ist ein sehr romantisches Lied, das mit seiner Szene in einer Fischerhütte auch ein typisches Element des neapolitanischen Alltags beschreibt.

Emotionen und Liebessymbole werden beispielsweise in der Serenade *Scétate* verwendet und sind in der neapolitanischen Literatur weit verbreitet.

Das Lied *'A vucchella* symbolisiert die manchmal leicht dekadente Perspektive des Genres. Darin wird der Mund der Geliebten mit einer kleinen Rose verglichen, die jedoch als nicht mehr völlig frisch beschrieben wird.

Da die Lieder oft auch von Blumen handeln, wird jedem vorgestellten Lied ein Gitarrensolo vorangestellt, das eine Blume beschreibt und das folgende Lied passend ankündigt.

Mauro Giuliani (1781–1829) *Auswahl meiner Lieblingsblumen Op. 46* ist ein bezaubernder Zyklus von Gitarrenstücken, der die Essenz verschiedener Blumen durch Musik einfängt. Jedes Stück im Zyklus repräsentiert eine andere Blume und ruft deren Schönheit, Duft und Charakter hervor. Giuliani verwendet geschickt verschiedene Kompositionstechniken, um die einzigartigen Eigenschaften jeder Blume darzustellen. Zum Beispiel verwendet er in dem Stück, das die Rose darstellt, zarte, fließende Melodien und sanfte Arpeggios, um die zarten Blütenblätter und den süßen Duft der Blume zu vermitteln. Im Gegensatz dazu enthält das Stück, das von der Myrte inspiriert ist, kräftige Akkorde und lebhaftere Rhythmen, die die lebendige Energie der Blume widerspiegeln.

Mit seinen anmutigen Melodien und komplexen Harmonien ist Giuliani's Op. 46 ein reizvoller und bezaubernder Zyklus, der das Publikum immer noch mit seinem zeitlosen Charme und seiner Eleganz fesselt.

Praktisch alle Arrangements der neapolitanischen Lieder für Gitarre und Bariton, die Sie auf diesem Album hören, wurden von dem großartigen neapolitanischen Musiker und Gitarristen Antonio Grande erstellt. Allerdings hat Ihor Kordiuk bedeutende Anpassungen an der Textur, Fingertechnik, Struktur und sogar Harmonie vorgenommen.

Die Aufnahme fand im November 2023 bei Neapel, in der Stadt Portici, statt. Das gesamte Projekt wurde von Duilio Meucci und Renato Grieco von Caméra Musique durchgeführt.

Für die Aufnahme dieses Albums wurde eine besondere Gitarre gewählt, die 2016 von Gitarrenbaumeister Gerhard Oldiges gefertigt wurde. Es handelt sich um eine exakte Nachbildung von Antonio de Torres' „La Leona“ aus dem Jahr 1896. Dieses Instrument vermittelt die Farbpalette, die Tiefe der Obertöne und die intimsten Emotionen bei der Aufführung dieser Musik auf einzigartige Weise.

Daniel Di Prinzio & Ihor Kordiuk

KORDIUK DI PRINZIO DUO

Ihor Kordiuk und Daniel Di Prinzio begannen 2020 zusammenzuarbeiten und entführen seither das Publikum mit der Kombination aus klassischer Gitarre und Gesang in eine Welt voller tiefer Emotionen.

Im Laufe der letzten vier Jahre hat das Duo verschiedene Programme für Gitarre und Stimme entwickelt, darunter Liederzyklen von Franz Schubert, einen Zyklus des spanischen Dichters und Komponisten Federico García Lorca sowie einige moderne Werke.

Die Musiker haben gemeinsame Konzerte in Venedig, München, Überlingen, beim Gitarrenfestival in Ingolstadt und an vielen anderen Orten gegeben.

Die Kombination aus klassischer Gitarre und Baritonstimme klingt sehr authentisch und schafft ein einzigartiges, überzeugendes Musikerlebnis.

DANIEL DI PRINZIO wurde 1998 in Venedig geboren. Als Mitglied der Piccoli Cantori Veneziano, eines venezianischen Kinderchores mit engen Verbindungen zum Teatro la Fenice in Venedig, wurde er in die Musik eingeführt.





Nach dem Stimmwechsel studierte er bei Maestro Sherman Lowe in Venedig und Treviso. Im Oktober 2018 trat er der Hochschule für Musik und Theater München (HMTM) als Mitglied der Klasse von Professor Lars Woldt bei. Zu seinen weiteren Lehrern gehörten Donald Sulzen, Gerold Huber und Christian Gerhaher.

Im Januar 2023 erlangte er seinen Bachelor-Abschluss mit Bestnoten. Derzeit besucht er das zweite Semester des Master-Programms an der HMTM.

Di Prinzios erster Bühnenauftritt als Bariton war im Oktober 2020 als Nardo (*La finta giardiniera*) in einer Universitätsproduktion, ein Jahr später debütierte er in *Die Zauberflöte* als Papageno.

Auch in anderen Mozart-Rollen war er zu hören: Als Don Giovanni im Wolf-Ferrari-Haus in Ottobrunn (Bayern), Graf Almaviva in Wörgl (Österreich) und Figaro im Cuvilliéstheater München.

Weitere Rollen seines Repertoires sind Guglielmo in Mozarts *Così fan tutte*, Doktor Malatesta in Donizettis *Don Pasquale* und Graf von Eberbach in Lortzings *Der Wildschütz*. Seit zwei Jahren ist er bei den Opernfestspielen Heidenheim in verschiedenen Rollen zu hören. Für das kommende Jahr ist er als Marco in *Gianni Schicchi* gebucht. In der Saison

2024/25 wird Di Prinzio in einer Produktion der HMTM erneut als Don Giovanni auftreten. Derzeit bereitet er die Rolle des Schaunard (Puccini: *La bohème*) vor und tritt mit dem Gitarristen Ihor Kordiuk auf.

Der deutsch-ukrainische klassische Gitarrist **IHOR KORDIUK** wurde 1992 geboren. 2015 schloss er sein Studium an der Nationalen Pädagogischen Drahomanov-Universität und der Nationalen Kotljarewski-Universität der Künste in Charkiw (Studium der klassischen Gitarre bei Professor Konstantin Chechenya und Professor Vladimir Dotsenko) mit einem Master-Abschluss und einem Spezialisten-Abschluss in Musik ab. Im selben Jahr erhielt er ein Stipendium des DAAD-Fonds, das ihm die Möglichkeit gab, seine Ausbildung an der Hochschule für Musik und Theater München mit dem Schwerpunkt Klassische Gitarre bei Professor Franz Halász fortzusetzen.

2018 schloss er sein Studium an der Musikhochschule München erfolgreich ab. Thema seiner Masterarbeit war ein CD-Projekt mit dem Titel *La Chitarra di Verdi. Opernrezension*.

Ihor Kordiuk erhielt zehn Auszeichnungen bei renommierten internationalen Gitarrenwettbewerben in Deutschland, Italien, Spanien, den Niederlanden, Polen, der Ukraine, Russland und Weißrussland. 2016 wurde ihm beim Gitarrenwettbewerb in Bologna der erste Preis verliehen.

Er trat in über hundert Konzerten weltweit auf. Derzeit konzertiert er als Solist und im Duo mit dem italienischen Bariton Daniel Di Prinzio.

Sein vielfältiges Repertoire umfasst Werke aus der Renaissance, dem Barock, der Klassik und der Romantik, aus dem 20. Jahrhundert und Zeitgenössisches. Auch spanische und lateinamerikanische Musik gehört zu seinem Repertoire.

IHORKORDIUK.COM

WWW.DANIELDIPRINZIO.COM



FUTURELLA

SALVATORE GAMBARDELLA (1871–1913)

Versi di Pasquale Cinquegrana

- 1 Tien' 'a vetella
comm' 'a vucchella (Furture'),
piccerenella, piccerenella...
che dice, che faje, che pienze, m' 'a daje?
I' mo moro pe'tte!
Eh!... Uh quant'è bello a fa' ammore cu' tte!
Ah!... Uh quanta vote te voglio vasa'!
'Sta bella schiocca de rose scicche (Furture'),
ca tiene ,mmocca chi sa a chi attocca...
Che dice, che faje...
'Sta bionda trezza chien'e bellizze (Furture'),
me fa 'asci' pazzo, guarda' nun pozzo...
Che dice, che faje...

'A VUCHELLA

FRANCESCO PAOLO TOSTI (1846–1916)

Versi di Gabriele D'Annunzio

- 3 Si' comm' a 'nu sciorillo
tu tiene 'na vucchella
'nu poco pucurillo
appassuliatella.
Meh, dammillo, dammillo...
è comm' a 'na rusella
dammillo 'nu vasillo,
dammillo Cannetella!

YOUNG LUCKY GIRL

SALVATORE GAMBARDELLA

Words by Pasquale Cinquegrana

You've a waist as trim
as your pert little mouth, Furture'...
What d'you say, think, Why,
won't you give it to me?...
I'm dying for you!...
Oh! how lovely it is to be with you!
This perfume of roses
in your mouth,
Fortune', who's it for?
What d'you say, think...
Your honey blonde tress drives me mad,
Fortune', I just can't look!...
What d'you say, think...

THE LITTLE MOUTH

FRANCESCO PAOLO TOSTI

Words by Gabriele D'Annunzio

Just like a little flower
your pretty little mouth
has the merest suspicion
of a droop.
Come, give it to me...
it is like a rosebud
give me a kiss
give me a kiss, Cannetella!

Dammillo e pigliatillo,
'nu vaso piccerillo
comm' a chesta vucchella,
che pare ,na rusella
,nu poco pucurillo
appassuliatella...

SERENATA NAPULITANA

MARIO PASQUALE COSTA (1858–1933)

Versi di Salvatore Di Giacomo

- 5 Dimme, dimme a chi pienze assettata,
sola sola, addereto a 'sti lastre?...
'Nfacci' 'o muro 'e rimpetto stampata
veco 'n'ombra e chest'ombra si' tu...
Doc' è 'a notte e 'na luna d'argiento
saglie 'ncielo e cchiù ghianca addeventa
e 'nu sciato ogne tanto d'o viento
pe' chest'aria se sente 'e passa'...
Ah, che notte, che notte!...
Ma pecchè nun t'affacce?
Ma pecchè, ma pecchè me ne cacce,
Catari' senza manco parla'?...
Ma ce sta 'nu destino,
e io ce credo e ce spero,
Catari', nun è 'o vero: tu cuntenta nun si'!
Catari', Catari' m'e lassato,
tutto 'nzieme st'ammore è fernuto,

Give me a kiss and let me give you,
a kiss as small
as this little mouth
that looks like a rosebud
with the merest suspicion
of a droop...

NEAPOLITAN SERENADE

MARIO PASQUALE COSTA

Words by Salvatore Di Giacomo

Tell me, who are you thinking of, seated
all alone behind your window-panes?...
I see a shadow projected onto the wall
opposite, and you are that shadow...
The night is sweet, the silvery moon
is rising and becoming ever brighter
and every now and then I feel
a breath of wind brush past me...
Ah, what a night, what a night!...
Why don't you come over to the window?
Why did you throw me over,
Catherine, without a word?...
But there is such a thing as fate,
and I believe in it and trust it,
Catherine, it is not true: you're not content!...
Catherine, you discarded me,
all at once your love was ended,

tutto 'nzieme t'e sciveto a 'n'ato,
m'e 'nchiantato e m'e ditto "bonnì"!
E a chist'ato ca amo tu vuo' bene,
staje penzanno e, scetata, l'aspiette;
ma chist'ato stasera nun vene,
e maie cchiù, t'o dich'io venarrà!...
No! Nun vene, nun vene...
l'aggio visto p'a strata
cammena' core a core cu' 'nata
e, rerenno, parlavano 'e te...
Tu si' stata traduta!
Tu si' stata lassata!
Tu si' stata 'nchiantata!
Pure tu, pure tu!...

LO CARDILLO

ANONYMOUS – LABRIOLA

Versi di ignoto

- 7 Sto crescenno 'no bello cardillo,
quanta cose che l'aggia 'mpara'!
Ha da ire da chisto e da chillo,
l'ammasciate po' m'ha da purta'.
Siente ccà, bello mio, lloco 'nante
nc'è 'na casa, 'na nenna nce stà;
tu la vide ca non è distante,
chella nenna aje da ire a truva'!
Si la truove ca stace dormenno
pe 'na fata, guè, non la piglia'!

as suddenly you chose another,
you ditched me and you said "goodnight"!
And now it is this other man you love,
of whom you think, for whom you watch
and wait; but he will not come to you this evening,
not ever again, believe me!...
No! He will not come...
I saw him in the street
walking with another, arms entwined
and, laughing, they were talking about you...
You have been deceived!
You have been let down!
You have been discarded!
You too, you too!...

THE GOLDFINCH

ANONYMOUS – LABRIOLA

Words anonymous

I'm raising a fine young goldfinch,
what a lot I want him to learn!
He must go calling here and there
and bring me back word.
Listen, my beauty, just over there
there's a house where a certain girl lives;
you can see it's really no distance,
I want you to call on that girl!
If you find her sleeping,
look out, don't take her for a fairy!

'No rommore non fa co li penne,
guè cardì', tu l'aviss'a sceta'?
Si affacciata po' sta a lo barcone,
pe 'na rosa l'avviss'a piglia'!?
Guè cardì'...vi ca llà nun te stuone,
va vattenne cardì'...n'addura'.
Si la truove ca face l'ammore
sto cortiello annascunnete ccà,
'nficcancillo deritto a lo core
e lo sango tu m'hai da purta'.

Ma si pensa... vatte' chiano chiano,
zitto zitto te nce aje d'azzecca',
si afferra' po te vo' co la mano
priesto 'mpietto tu l'aje da zompa'.
Si te vasa o t'afferra cianciosa,
tanno tu l'aje da dire accusi:
lu patrone pe' te non reposa,
poveriello, pecché ha da muri'.
T'accarezza, te vasa! ah... viato
chiù de me tu si certo, cardì'!
Si co tico cagnarme m'è dato,
doppo voglio, davvero, muri'.

Make no noise with your wingbeats,
I'm warning you, she's not to be woken.
If you find her out on the balcony,
you could mistake her for a rose.
Listen mate, don't let her fool you,
fly off, I don't want you sniffing at her.
If you find her making love,
keep this knife hidden like this.
Plunge it deep into her heart
and bring it back with the blood!

But if she's just dreaming, then go very quietly,
draw closer without making a sound.
And if she tries to catch hold of you
then hop right into her breast.
If she kisses you or clasps you with transport
then this is what you must say:
"for your sake my master is pining,
poor lad, why should he pass away?"
She will stroke you and kiss you, lucky fellow,
more than she ever would me!
If only you and I could change places,
oh then I really would die.

TE VOGLIO BENE ASSAJE

FILIPPO CAMPANELLA (fl. 1820–1883)

Versi di Raffaele Sacco

- 9 Pecché quanno me vide,
te 'ngrife comm'a gatto?
Oj ne, che t'aggio fatto,
ca nun me puó vede'?!
Io t'aggio amato tanto...
si t'amo tu lo saje!
Io te voglio bene assaje...
e tu non pienz' a me!
La notte tutte dormeno,
ma io che vuo' durmire?!
Penzanno a néna mia,
me sento ascevoli'!
Li quarte d'ora sonano
a uno... a doje... a tré...
Io te voglio bene assaje...
e tu non pienz' a me!
Quanno arredutto cennere,
tanno mme chiagnarraje...
tanno addimmannarraje:
nennillo mio addó stà?!
La fossa mia tu arape
e llà mme trovarraje...
Io te voglio bene assaje,
ma tu non pienz' a me!

I LOVE YOU SO MUCH

FILIPPO CAMPANELLA

Words by Raffaele Sacco

Why whenever you see me
do you bristle like a cat?
Sweetheart what have I done
to make you so against me?
I've loved you truly...
You know I love you!
I love you so much,
and you don't even think of me!
At night all lie sleeping,
but how can I possibly sleep?
Thinking on my sweetheart
I come over all faint.
Each quarter hour rings out,
One ... two ... three...
I love you so much,
and you don't even think of me!
When I'll be nought but ashes
then you'll mourn me all right...
And you're sure to be asking
'where is that sweet boy of mine?'
You'll have to open my grave,
for that's where you will find me!
I love you so much,
but you don't even think of me!

ME VOGLIO FA' 'NA CASA

(Canzone marenara)

GAETANO DONIZETTI (1797–1848)

Versi di ignoto

- 11 Me voglio fa' 'na casa 'mmiez' o mare
fravecata de penne de pavune.
Trallaralléra, trallallallà!
D'oro e d'argiento li scalini fare
e de prete preziose li barcune.
Trallaralléra, trallallallà!
Quando Nannella mia se va a affacciare,
ognuno dice, ognuno dice:
«Mo' sponta lu sole!»
Trallaralléra, trallallallà!

ERA DE MAGGIO

MARIO PASQUALE COSTA

Versi di Salvatore Di Giacomo

- 13 Era de maggio e te cadeano n'zino
a schiocche a schiocche li cerase rosse,
fresca era l'aria e tutto lu ciardino
addurava de rose a ciento passe.
Era de maggio; io, no, nun me ne scordo,
'na canzona cantàvemo a doje voce...
cchiù tiempo passa e cchiù ne n'allicordo,
fresca era l'aria e la canzona doce.
E diceva: «Core, core!
core mio, luntano vaje;

I WANT TO BUILD ME A HOUSE

(Mariner's song)

GAETANO DONIZETTI

Words anonymous

- I want to build me a house a house far out to sea,
made out of peacock's feathers.
Tralala, tralala, tralalee!
All in gold and silver I want the doorsteps
to be, the balconies in precious stones.
Tralala, tralala, tralalee!
And when my beloved appears
one and all will exclaim with glee:
"Look, the sun's coming out".
Tralala, tralala, tralalee!

IT WAS MAY

MARIO PASQUALE COSTA

Words by Salvatore Di Giacomo

- It was May and bunches of red cherries
were falling into your lap,
the air was fresh and the whole garden
and a hundred paces beyond it smelled of roses.
It was May; no, I shall never forget,
we sang a song together,
the more time passes the better I remember it,
and the air was fresh and the song very pretty.
You said: "Dear heart, dear heart,
dear heart of mine! You're going away;

tu me lasse e io conto l'ore,
chi sa quando turnarraje!»
Rispunneva io: «Turnarraggio
quanno tornano li rose,
si stu sciore torna a maggio
pure a maggio io stongo ccà».
E so' turnato e mo', comm'a na vota
cantammo 'nzieme la canzone antica;
passa lu tiempo e lu munno s'avota
ma ammore vero, no, nun vota viche.
De te, bellezza mia, m'annammuraje,
si t'allicuorde, 'nnanze a la funtana,
l'acqua lá dinto nun se secca maje,
e ferita d'ammore nun se sana.
Nun se sana; ca sanata
si se fosse, gioia mia,
mmiezo a st'aria mbarzamata
a guardarte io nu' starria!
E te dico: «Core, core!
Core mio, turnato io so',
torna maggio e torna ammore,
fa de me chello che vuo'!»

you're leaving me to count the lonely hours,
and who knows when you'll return!"
And I replied: "I shall return
when the roses bloom again,
like the flowers that comes again in May,
I too shall then return."
And I returned and now, together,
we sing the same song as before;
time passes and the world changes
but true love always holds its course.
I fell in love with you, my beauty,
beside the fountain, if you remember,
its water never runs dry,
and likewise love's wounds never heal.
They never heal; for if they did,
I should be standing here, my darling,
in this sweetly-scented garden,
looking at you!
And I say to you: "Dear heart, dear heart,
dear heart of mine! I have returned,
when May returns, then so I does love,
now do with me what you will!"



'O MARENARIELLO

SALVATORE GAMBARDELLA

Versi di Salvatore Di Giacomo

- 15 Oje ne', fa priesto, viene,
nun me fa' spanteca',
ca pure a rezza vene
c'a mare sto a mena'.
Meh, stienne 'sti braccelle, aiutame a tira',
ca 'stu marenariello te vo' semp'abbraccia'.
Vicin' 'o mare facimm' 'ammore,
a core a core, pe' nce spassa'...
so' marenaro e tiro 'a rezza,
ma p'allerezza stongo a muri'.
Oje ne', i' tiro 'a rezza e tu statte a guarda'
li pisce pe' la priezza comme stanno a zumpa',
e vide, pur'e stelle tu faje annammura',
ca 'stu marenariello tu faje suspira'.
Vicin' 'o mare...

MICHELEMMÀ

ANONIMO DEL XVII SECOLO

Versi di ignoto, attribuiti talvolta a Salvator Rosa

- 17 È nata mmiez' 'o mare
Michelemmà, Michelemmà
oje 'na scarola!
Li Turche se nce vanno
Michelemmà, Michelemmà
a repusare!

THE SAILOR BOY

SALVATORE GAMBARDELLA

Words by Salvatore Di Giacomo

Oh come on little one, be quick,
don't keep me gasping,
come to me like the net
I'm paying out into the sea.
Come on, put your arms out, help me pull,
this little sailor boy always want to hold you tight.
Yes, we'll make love by the sea,
heart to heart, just for the fun of it...
I'm a sailor and I haul on the net,
but now I'm swooning with joy.
Come on, I haul in the net and you
just see the fish jumping for joy,
there you are, you charm even the stars,
and make this little sailor boy sigh for you.
Yes, we'll make love by the sea...

MICHELEMMÀ

ANONYMOUS 17TH CENTURY

Words anonymous, attributed to Salvator Rosa

She was born out at se
Michelemmà, Michelemmà
the Ischitana!
It's where the Turks go
Michelemmà, Michelemmà
when they want a rest!

Chi pe' la cimma e chi
Michelemmà, Michelemmà
pe' lo streppone!
Viato a chi la vence
Michelemmà, Michelemmà
co' sta figliôla!
'Sta figliôla che è figlia
Michelemmà, Michelemmà
oje de notaro!
E 'mpietto porta 'na,
Michelemmà, Michelemmà
stella Diana!
Pe fa' mori' li amanti
Michelemmà, Michelemmà
a duje a duje!

SCÉTATE!

MARIO PASQUALE COSTA

Versi di Ferdinando Russo

- 19 Si duorme o si nun duorme, bella mia,
siente pe' 'nu mumento chesta voce!
Chi te vo' bene assaje sta 'miez' 'a via
pe' te canta' 'na canzuncella doce...
Ma staje durmenno, nun te si' scetata,
'sti ffenestelle nun se vonno apri'?!
È 'nu ricamo 'sta mandulinata,
scétate bella mia, nun chiù durmi'...

Some start from the top
Michelemmà, Michelemmà
others from the bottom!
Lucky the man who gets his way
Michelemmà, Michelemmà
with this beauty!
For she is the daughter
Michelemmà, Michelemmà
of the notary himself!
In her bosom she wears
Michelemmà, Michelemmà
the Star of Diana!
And despatches her lovers
Michelemmà, Michelemmà
two by two!

WAKE UP

MARIO PASQUALE COSTA

Words by Ferdinando Russo

Whether you're sleeping or not, my beauty,
hark for a moment to this voice!
The man who loves you is here in the street
to sing you a sweet melody...
Why, still asleep, haven't you woken,
won't these little windows open for me?
'Tis a pretty tribute this mandolin air,
wake up, my beauty, sleep no more ...

'N cielo se so' arrucchiate ciento stelle,
tutte pe' sta' a senti' chesta canzone.
Aggio 'ntiso 'e parla' li tre chiù belle,
dicevano: «Nce tene passione!»
E' passione ca nun passa maje,
passa lu munno, essa nun passarrà.
Tu certo a chesto nun ce penzarraje,
ma tu nasciste pe' m'affattura'!

MARECHIARE

FRANCESCO PAOLO TOSTI

Salvatore Di Giacomo

- 21 Quanno sponta la luna a Marchiare,
pure li pisce 'nce fann'all'ammore...
Se revotano l'onne de lu mare,
pe' la priezza cagneno culore,
quanno sponta la luna a Marechiare.
A Marechiare 'nce sta 'na fenesta,
la passione mia 'nce tuzzulea....
'nu carofano addora 'int'a 'na testa,
passa l'acqua pe' sotto e murmulea:
a Marechiare 'nce sta 'na fenesta.
Chi dice ca li stelle so' lucente,
nun sape 'st'uocchie ca tu tiene 'nfronte!
'Sti doje stelle li saccio io sulamente:
dinto a lu core ne tengo li ponte...
Scetate Caruli', ca l'aria è doce...
quanno maje tantu tiempo aggi' aspettato?

A hundred stars are gathered on high
all to give ear to this ditty of mine.
And I heard the three most beautiful
saying "What passion there is in this song!"
This is passion that will never fade,
the world will pass, but not this passion.
You won't be giving it a thought,
but you were born to bewitch me!

MARECHIARE

FRANCESCO PAOLO TOSTI

Salvatore Di Giacomo

When the moon comes up on Marchiare
even the fish start gallivanting...
The waves tum topsy turvy,
and changes colour for sheer joy,
when the moon comes up on Marchiare.
In Marchiare there's a window:
that's where my passion is beating...
a sweet smelling carnation in its pot,
down below the water lapping gently:
in Marchiare there is a window.
Whoever thinks the stars shine brightly,
doesn't know these eyes of yours!
Only I know those two stars:
Their points are embedded in my heart...
Wake up, Caroline, the air's so sweet...
when have you ever kept me waiting so?

P'accompagna' li suone cu la voce
stasera 'na chitarra aggio purtato...
Scetate Caruli', ca l'aria è doce...
Ah! Scetate, ca l'aria è doce!

This evening to accompany my voice
I've brought my guitar along...
Wake up, Caroline, the air's so sweet...
Ah! Wake up, the air's so sweet!

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