
Il Campiello Wolf Ferrari Vocal Score

when young wolf moved to rome to pursue his musical studies, he was lucky to be in the same class as another aspiring composer, giuseppe verdi. already a well-known opera composer, verdi was more than happy to offer wolf-ferrari his support and would often talk with the young man about his own work. wolf-ferrari had such a good impression of verdi that he decided to adopt his own pseudonym, adding the word buffa to his name. he thus became ermanno buffa wolf-ferrari. with the help of his mother elvira, the young man began to compose and to write his first vocal score, serenade for string orchestra. but it was only with the publication of his serenade for string orchestra, op.4, in 1892 that he finally received the opportunity to publish his music. this came with the acceptance of his first opera, la forza del destino (the force of destiny), in which the opening work became an instant success. through la forza del destino he also became connected with the italian theater, where he composed the music for il rosario and la bohème, among other shows. in 1898 he was offered a contract to compose two new operas for milan's la scala theater. the first of these was il campiello (the camp), which was premiered at la scala in 1900. the second opera was the international success susanna (susanna), composed for the same theater. in 1907 he received a contract from the rome opera house and composed the opera i gioielli della madonna (the jewels of the madonna). this work, a forerunner of the "opera buffa" movement was awarded the prize in rome by the italian academy of arts. in 1913, wolf-ferrari returned to la scala where he composed the opera il segreto di susanna (the secret of susanna), and in 1921 he produced the opera il rosario (the rosary), a work in which he worked with his friend, the composer, who had previously been his main student. in 1925 he composed the opera il serenatore (the serenatist) for la scala and the following year he composed il filosofo (the philosopher). in 1926 he once again returned to la scala to complete the opera divertimento (the divertimento), followed in 1929 by primavera serenata (the serenata).



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wolf-ferrari was to last just one more decade, in which he composed more than 40 operas, including aureliano in palmira, der zigeunerbaron, romilda, aureliano in palmira, la cena di champi and la scala di seta. while wolf-ferrari was by no means a typical case of an opera composer of the early 20th century, he was a true virtuoso of the genre. his works in the early 20th century include five operas, two ballets and numerous orchestral works. as a true master of the entire field, he was capable of handling the most sophisticated musical forms. he was equally at home writing for the opera stage, the concert hall and the ballet stage. indeed, he only learned ballet at the age of twenty-five. wolf-ferrari's opera, aureliano in palmira (1907), was based on a story by gabriele d'annunzio that was one of the first examples of opera seria after wagner. the opera was a great success, and its success did much to increase wolf-ferrari's stature as a composer. his next opera, etrusca luna (1912), was also an immense success. it was the only opera by a composer of the time that was broadcast on radio, something that was soon to become the norm. wolf-ferrari was to write il campiello (the tinker), which premiered in munich in 1908, a work which brought him his first triumph. his next opera, i gioielli della madonna, was premiered in padua in 1907. for the first time wolf-ferrari demonstrated his mastery of the immense new operatic forms that were coming to the fore. although he continued to write for the opera stage right up to the end of his life, he turned his full attention to the concert hall and to the orchestra in the early years of the 20th century, and he soon proved himself to be an expert in both genres. 5ec8ef588b

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