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WEBSTER, JESSE ALFRED, JR.
THE DISCOVERY OF ENRICO LEBOFFE, IMMIGRANT AMERICAN-ITALIAN COMPOSER.

THE UNIVERSITY OF OKLAHOMA, D.M.A., 1978

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GRADUATE COLLEGE

THE DISCOVERY OF ENRICO LEBOFFE

IMMIGRANT AMERICAN-ITALIAN COMPOSER

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

by

JESSE ALFRED WEBSTER, JR.

Norman, Oklahoma

1978

THE DISCOVERY OF ENRICO LEBOFFE

IMMIGRANT AMERICAN-ITALIAN COMPOSER

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Dedicated to

Louise and Henry Leboffe,

wife and son of

Enrico Leboffe.

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THE DISCOVERY OF ENRICO LEBOFFE

IMMIGRANT AMERICAN-ITALIAN COMPOSER

CHAPTER 1

INTRODUCTION

The study of the life and works of Enrico Leboffe was begun as a direct result of my hobby of buying collections of musical scores and books about music. The discovery of the indexed and carefully preserved Leboffe manuscripts in the possession of his 89-year-old widow now living in California near her son, is a story of diligent, systematic searching, good and bad luck, and a hard-to-believe demonstration of the unexplained power of the human mind. The search reached its climax with the help of a group of my wife's friends who are enthusiastic practitioners of Silva Mind Control, a technique which develops extrasensory perception.

The story began in 1972, when I purchased a collection of books and operatic scores which had belonged to the late Alfonso d'Avino,[1] an Italian bandmaster who immigrated to the United States in the early 1900's and lived in Boston. After d'Avino's death, a large part of his library was stored for many years in the basement of the Boston headquarters of the musicians' union. Subsequently, the collection, which contained many band arrangements and parts, was purchased by Mrs. Estelle O'Grady, who was then the director of the Nantucket municipal band. Since the band had use only for the band scores and parts, the other items--books on

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[1]Appendix C, Fig. 10.

music theory and history in Italian, miniature scores, vocal scores of operas, anthologies of Italian songs and so on--were given to Mrs. O'Grady.[1]

When the O'Gradys moved to Oklahoma City in 1972, they advertised by word of mouth that the d'Avino collection was for sale. As it contained many unusual and intriguing items, I purchased it. Although the collection had belonged to Alfonso d'Avino, the name "Enrico Leboffe" was inscribed on most of the books and scores. Obviously, d'Avino had at some time acquired at least part of Enrico Leboffe's library. In addition to Leboffe's books and scores, there was a collection of five Italian songs published by B. F. Wood Company in 1905[2] that Leboffe himself had composed. In spite of the unmistakable style of turn of the century Italian song and operatic aria, the songs were well written and refreshingly original.

The songs were interesting enough to arouse my curiosity about Leboffe, the composer, but my initial steps of checking for basic biographical information in the standard dictionaries and music encyclopedias were unsuccessful, as were my efforts to locate additional compositions from various dealers in used music. Stimulated by the challenge, I next contacted several persons and institutions in the Boston area who, I reasoned, might be able to provide information. I made telephone calls to all the music schools listed in the Boston telephone directory as well as the Boston Public Library, which yielded no immediate results. However, after receiving my telephone inquiry, the librarian of the Boston

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[1] Estelle O'Grady, interview held in her home in Oklahoma City, Oklahoma, 3 February 1978.

[2] Appendix A, Catalog of Leboffe Works, W28, W31, W36, W39, W26-A.

Conservatory of Music, Mrs. Nancy M. Forte, contacted the microtext department of the Boston Evening Transcript where she found an obituary for Enrico Leboffe dated March 13, 1933.[1] It gave significant information about Leboffe's education, former teachers and family. Leboffe was survived by his wife, Louise, and their son, Henry, who was 14 at that time. Other information in the obituary noted his employment at two colleges in Norton, Massachusetts--Wheaton College and The House in the Pines. Finally, there was his birth date, December 20, 1879, and the year of his immigration to America, 1904. I felt a sense of victory, since this information seemed to provide all I would need to know to locate Leboffe's musical scores.

Unfortunately, my first efforts to follow up some of the new information led to disappointingly little of value. An inquiry to Wheaton College verified the dates of Leboffe's employment there, and the present chairman of the School of Music, Carlton T. Russell, provided a list of Leboffe's contemporaries who, he thought, might be of help.[2] However, this list proved of no value because all of the persons were listed either as address unknown, or as deceased.

The House in the Pines is no longer in existence, but a search of Suffolk County courthouse records in Melrose, Massachusetts, produced Enrico Leboffe's death certificate which revealed the cause of death; his place of birth, Elena, Italy; and the names of his father and mother, Angelo and Josephine Leboffe.

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[1]Nancy M. Forte, personal letter, 5 January 1977.

[2]Carlton T. Russell, personal letter, 7 February 1977.

On the slim chance that they might be able to provide some information, I wrote to two of Boston's most famous citizens of Leboffe's generation, Mrs. Rose Kennedy[1] and Arthur Fiedler, conductor of the Boston Pops Orchestra.[2] Both graciously acknowledged the inquiry, but neither had heard of Enrico Leboffe. Maestro Fiedler was familiar with the name of Alfonso d'Avino because of his career as a conductor but could furnish no additional information.

After I had followed all of these leads to their conclusion, some friends and I engaged in a search for families by the name of Leboffe in all of the telephone directories we could find in libraries at Central State University, the University of Oklahoma, and in other resource centers. Luckily, the name was Leboffe--not Martin or Smith--so we were not inundated with possibilities. In fact, in hundreds of phone books from most of the major cities in the United States, only three listings of the name Leboffe were found--in Philadelphia; Washington, D.C.; and Yeaden, Pennsylvania. Telephone calls to these persons were fruitless; none of them had any knowledge of Enrico Leboffe.

Along with the search for Leboffe's living relatives, my search for more scores of his music continued. I knew only of the five songs published in 1905 by the B. F. Wood Company. An inquiry revealed that Belwin Mills Publishing Corporation had purchased the B. F. Wood Company. Cora Martone, copyright manager of Belwin Mills, responded to my inquiry[3] by listing three additional songs; however, copies of them were not available.

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[1]Rose F. Kennedy, personal letter, 7 February 1977.

[2]Arthur Fiedler, personal letter, 3 February 1977.

[3]Cora Martone, personal letter, 21 January 1977.

In order to find a record of other published compositions by Enrico Leboffe, I searched all available bibliographical reference works. In the catalog of the music collection in the New York Public Library[1] I found that the Boston Music Company had published two collections of Leboffe's songs in 1916, and additional songs were found in the Cincinnati, Ohio, Library;[2] however, I was not able to obtain copies of these works from any of the institutions which owned them because of the new seventy year copyright law. In January of 1977, I called Mr. W. W. Morris, president of the Boston Music Company, and requested a letter of release for all copyrighted music by Enrico Leboffe. He suggested that in place of the letter he would be happy to send copies of the scores themselves. A search of their files revealed seven compositions in addition to the two collections traced to the New York Public Library.[3] Although these seven songs were written at different times, they were all copyrighted in 1906. I am indebted to the Boston Music Company for their cooperation in making available to me photocopies of all of Leboffe's music published by their company.

It was now February of 1977, and I had been searching off and on for Enrico Leboffe's music and biography for five years. I had copies of published songs, knew when the composer was born, who his parents were, when he had immigrated to the United States, where he had lived and worked, his wife's and son's names, where and with whom he had studied,

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[1] The New York Public Library Reference Department, Dictionary Catalog of the Music Collection, s.v. "Enrico Leboffe," Boston, Massachusetts: G. K. Hall & Co., 70 Lincoln Street, 1964.

[2] The National Union Catalog, Pre 1956 Imprints, vol. 321, s.v. "Enrico Leboffe."

[3] Appendix A, W42, W43, W45, W49, W59, W61, and W63.

and that was about all. Of course, my wife, Jane, was familiar with all of my efforts in this project. It so happened that several months previously she had shown an interest in Silva Mind Control, a method by which individuals can learn to use their minds more efficiently. The average human being, it is said, uses no more than one-tenth of the capacity of his brain because of emotional interference and inefficient, clumsy methods of thinking learned and retained from childhood. One facet of the school's activity is the cultivation of the psychic capacity of the mind (extrasensory perception). My wife made the original suggestion that we ask a group of her friends who had graduated from the course to receive impressions of the present Leboffe family through intense concentration on the facets of Enrico Leboffe's life already known. The idea was to use the mind as a sort of intellectual bloodhound on the trail of an ethereal scent.

One group of persons and several individuals "worked" the material on Enrico Leboffe and his family. They put together the following composite picture of the son, Henry Leboffe, which they wrote down and presented to me. He was visualized as living in the western part of the United States, in or around a place beginning with the prefix, San, such as San Diego or San Francisco. He was seen with a young woman who was perhaps in her early thirties, walking with two small children. Henry's right hand was crippled by arthritis, and there was a ring with the symbol of an eagle on it. The place where he lived had buildings in Mediterranean style--yellow structures with red tile roofs.[1, 2]

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[1]Joyce Lavers, affidavit to writer, 1 December 1977.

[2]Lavonne Schott, affidavit to writer, 5 December 1977.

This information did not seem to be of much help, so I laid it aside and proceeded with a last effort to locate Henry Leboffe through an elaborate advertisement in the music section of a Boston newspaper. I was just on the point of placing the advertisement in the paper for a month's run when my wife completed the Silva Mind Control course herself and, having thus been reinforced, acted on the information supplied by the mind control group. She looked in a more recent San Diego, California telephone directory and found a new name, Michael Leboffe. I called him on the evening of March 16, 1977, and found, after reassuring him that I was not a crank, that he was the grandson of Enrico Leboffe. He informed me that his father, Henry, lived in Upland, California, in San Bernardino County, and furthermore that his grandmother, Louise Leboffe, lived in nearby Ontario, California. On Michael's suggestion I called Henry Leboffe later in the evening, and the search was at an end!

Upon visiting the family in March 1977,[1] I found that most of the information pictured by the mind control group was accurate. Many of the buildings in Upland are, indeed, in a Mediterranean style of yellow stucco with red tile roofs, and the climate is much like southern Italy. Also, Henry Leboffe's hand was severely damaged many years ago, not by arthritis, but by an aircraft propeller. His entire life has been spent in flying or working for the aviation industry; thus, the ring visualized by the group apparently symbolized flight. The family lived in San Diego for years; in fact, they expressed a strong liking for that city and, of course, their grandson lives there now as well as their 31-year-old daughter and her two small girls.

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[1]Appendix C, Fig. 9.

The Leboffe family has been extremely helpful in answering questions regarding their memories of their husband and father. During all conversations and interviews, tape recordings were made to insure accuracy of information. These recordings have been transcribed for use in this research. In addition, photocopies were made of all memorabilia, making it possible to complete a biographical sketch which was presented to the Leboffes during a second trip to California in August 1977. During this trip some small additions and corrections were made in the biography by Louise Leboffe. The family was pleased with the work to date and thus agreed to allow me to microfilm the entire manuscript collection for preservation and further study.

Leboffe's compositions number in excess of one hundred, including not only a large number of songs and choral works, but also several pieces for the piano, along with a few orchestral compositions, a single Messa di Gloria, and one opera.

Through the extraordinary cooperation of the Leboffe family, I have been able to collect the basic facts about Leboffe's life and career, thus making it possible to create a substantial portrayal of the legacy, heritage, and experiences that bring to life Enrico Leboffe, America-Italian teacher and composer.

CHAPTER 2

BIOGRAPHICAL SKETCH[1]

Enrico Leboffe was born in Elena, Italy, December 20, 1879. He was one of four children of Angelo Leboffe and his second wife, Josephine.[2] Because of the conscription laws based on age then effective in Italy, it was common practice to delay the birth registration of male children born late in the year; therefore, Leboffe's birth was recorded as January 1, 1880.[3]

Leboffe's father, who was a sea captain and a co-owner with his three brothers of a fleet of square-rigger merchant ships,[4] made his home with his wife and children in Elena, across the bay from the seaport of Gaeta, which is a short distance from Naples on the western coast of Italy.

Although neither of his parents displayed outstanding musical abilities, Enrico was encouraged by them in his musical pursuit. As a child he studied piano and voice as well as music theory, and through his

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[1]Louise Leboffe, interview held in her son Henry's home in Upland, California, 25-27 March 1977. Unless otherwise stated, all information used in the biographical sketch of Enrico Leboffe was acquired through this personal interview.

[2]Appendix C, Fig. 7.

[3]Obituary, Enrico Leboffe; Boston Evening Transcript, 13 March 1933, p. 8.

[4]Appendix C, Fig. 9.

early adolescence he was active as a choir boy in the Catholic church in Elena. At approximately age fourteen,[1] however, he was forced to give up singing because of severe damage to his voice caused, Leboffe believed, by singing too loudly and too long while his voice was in mutation. Though he was considered to have had an outstanding voice as a child, he never again was able to sing in public. This undoubtedly made him aware of the necessity of the proper use and training of the voice; hence, his musical efforts were directed toward vocal pedagogy as well as composition. It was at this time, December 1893, that he wrote his first composition, Op. 1, Ninna Nanna a Gesu Bambino,[2] a song for Christmas. This was followed in the next several years by more works for the voice and several small compositions for orchestra.

Leboffe had the usual education required of Italian children, attending school from age six through fourteen. After fourteen, children desiring to study music were permitted to go directly to the conservatory instead of secondary school.[3] Although Leboffe's outstanding musical abilities were evident by age fourteen, he did not enter the conservatory until 1896, at the age of sixteen, possibly because of temporary misgivings about a musical career resulting from his damaged singing voice. Though a professional singing career was out of the question, his love of singing required that he learn all he could about the voice and its training.

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[1]Appendix C, Fig. 1.

[2]Appendix A, W1.

[3]Encyclopedia Britannica, 15th ed.; Macropedia, s.v. "Italy, Education," by Warren E. Preece.

During his conservatory years, he studied with two of the most prominent teachers in Italy, Luigi Colonnese and Beniamino Carelli.[1] Carelli, a student of Alessandro Busti,[2] was a teacher of singing and composition. Busti was best known for a collection of vocal music published in Naples in 1871 under the title Cronaca di un Respiro and as nominee of the seventh congress of Italian pedagogy for his book The Art of Singing.[3] Luigi Colonnese, in addition to teaching singing, was a baritone with the La Scala Opera primarily noted for his interpretation of the role Melitone in the premier performance of Verdi's opera La Forza del Destino.[4]

While a student at the Royal Conservatory in Naples, Leboffe achieved an outstanding list of proficiencies, including violin, organ, piano, vocal pedagogy, theory, and all areas of composition, along with choral, band and orchestral conducting.[5]

From 1896 to 1902, while a student, Leboffe wrote over forty compositions. Included among these works were various pieces for the piano; two pieces for piano with orchestra; songs for voice; several small orchestral compositions; an Ave Maria for voice, organ and orchestra; and a number of motets and madrigals. In addition, he began work on a Messa di Gloria[6] which he never completed. His only opera, I Tessitori (The

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[1]Obituary, Enrico Leboffe.

[2]Modern Information Service, Alessandro Busti, cites two unnamed Italian music dictionaries consulted for them by the librarian at the Italian Cultural Institute in New York City (New York: Modern Information Service, March 1977; typewritten).

[3]Encyclopedia Dello Spellacelo, 1956 ed., s.v. "Beniamino Carelli."

[4]Ibid., s.v. "Luigi Colonnese."

[5]Enrico Leboffe, Application to Boston Public Schools, 1931.

[6]Appendix A, W48.

Weaver),[1] was his final project for graduation. Several songs written during this period were later published in America by the B. F. Wood Company and the Boston Music Company.

In 1902 Enrico Leboffe graduated with honors and was granted the degree of Master of Composition.[2] The program, though considered to be a nine year curriculum, was completed by Leboffe in only six years, partly due, no doubt, to his early study in music.[3]

In 1903 Leboffe gained the position of Chef de Chant at the San Carlo Opera House in Naples, where he was primarily in charge of choruses, but he was also active as one of the assistant conductors.[4] During this time he wrote three compositions--a piece for mandolin and guitar,[5] and two pieces for voice and piano later published by the B. F. Wood Company and the Boston Music Company.[6]

Around the turn of the century, Leboffe began to feel that the United States might afford a better climate for a career in composition and a better chance to sell his music, since the general state of the economy in Italy was less than promising. The dream of unlimited opportunity in America had caused a great influx of Italians to America, among them many singers. This undoubtedly further influenced Leboffe to make the move. At the urging of friends, and with the knowledge that a large

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[1]Appendix A, W57.

[2]Leboffe, Application to Boston Public Schools.

[3]Idem, resumé of qualifications printed for publicity of private studio in Steinert Hall Annex, Boston, Mass.

[4]Idem, resumé of qualifications printed for publicity of private studio in Wesleyan Building, Copley Square, Boston, Mass.

[5]Appendix A, W58. [6]Ibid., W26-A and W59.

number of Italians had already immigrated to Boston, he sailed for America in June of 1904.[1] Upon his arrival in Boston, Enrico settled into a rooming house with some friends from his homeland and soon was busy teaching private voice and piano while he maintained a busy schedule of composition.

Not long after his arrival in America, Leboffe met his future wife, Louise DiCecca, while visiting in a friend's home. Louise was one of eight children of a successful Italian businessman, Cosmo DiCecca, who had many years earlier immigrated with his wife, Adelaide, to Boston where he started in business selling fruit and vegetables from a horse-drawn wagon. Although it took Enrico several years to recognize his more than casual interest in Louise (their formal courtship did not begin until June 1911), it would seem that his feelings for her were probably known by him much earlier than this. As his love became stronger, thoughts of future security became paramount to Leboffe, so he elected to stay in the new land. Consequently, in 1906, he made application for citizenship and, in 1912, with great pride, received his final citizenship papers.

Enrico and Louise were married in October 1911, after which they made their home in a second-story apartment above a store owned by Louise's father at 38 West Wyoming Avenue, in suburban Melrose. This remained the family home until Enrico died in 1933. Here he taught, composed, and reared his family.

The Leboffes had two children, the first stillborn. The second, Angelo Enrico, was born on May 24, 1917. Henry, as he was called by his mother, had a typical boyhood interest in aviation.[2] As he grew older,

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[1]Appendix C, Fig. 2.

[2]Henry Leboffe, personal interview in his home in Upland, California, 25 March 1977.

this interest led to designing and building model airplanes, which in turn developed into a burning desire to fly. Though Enrico helped his son with some of the problems of building and flying his models, he apparently did not trust the new flying machines and disapproved of his son's desire to fly. Enrico always wished his son's interests would be more varied; according to Henry, his father felt "he had too much of a one-track mind"--aviation.[1]

Leboffe's livelihood was earned mainly by a schedule of private teaching, including voice, piano, theory and composition. His students came from all walks of life--those interested in music professionally as well as those simply interested in personal enlightenment. Throughout his life he set up and maintained a series of studios at his home and at various locations around the Boston area as well as in Providence, Rhode Island, to which he made a weekly two-hour train trip. In addition, Leboffe maintained a part-time teaching schedule in three schools in the Boston area: The Fox-Buonamici School of Piano in Boston (1907-1920); The House in the Pines (1912-1933); and Wheaton College (1922-27)--the latter two in Norton, Massachusetts.

Through these active years of teaching there was a steady decline in Leboffe's creative output. Subsequent to Richiamo, W94, in 1918, he wrote only four new compositions. His last published song was a religious composition, Magnify Jehovah's Name, W96,[2] written in 1927 at the suggestion

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[1]Ibid., 26 March 1977.

[2]Appendix A, W96.

of E. C. Schirmer.[1] This composition was first performed by Ethel Woodman Schirmer,[2] to whom it was dedicated.

Though there are no figures to substantiate the income he received from the various schools, it is known that Leboffe received $3.00 per half hour for private lessons at his home, and he occasionally would teach in a student's home for additional fees.

Of his private studios, the most ambitious was the vocal and opera school which he founded in 1917 in Lawrence, Massachusetts. This school was dedicated to voice culture, interpretation of the art song, and opera.[3] It was short-lived, however, closing after one year because of lack of business, probably the result of World War I.

Leboffe's income during the Great Depression was very uncertain. In 1931, desiring a more dependable source of funds, Leboffe applied for a position of music teacher and conductor with the Boston Public School system.[4] After rather extensive testing in all areas of musical proficiency, he was found to be qualified in the following skills: pipe organ; violin; piano; voice building; voice interpretation; voice diction; solfeggio; theory; music history; music appreciation; harmony; counterpoint; analysis; composition; orchestration; choral, band and orchestral conducting.[5] Following the testing and many hours of interview, he was

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[1] E. C. Schirmer, letter to Enrico Leboffe, undated.

[2] Ethel Woodman Schirmer, letter to Enrico Leboffe concerning her performance of Magnify Jehovah's Name, 19 January 1931.

[3] Leboffe, Vocal and Opera School brochure, 1917.

[4] The School Committee of the City of Boston, letter to Enrico Leboffe from Patrick T. Campbell, Assistant Superintendent, 20 February 1931.

[5] Leboffe, Application to Boston Public Schools, 1931.

approved to occupy the next available position;[1] however, his untimely death intervened.

Though Leboffe maintained an extremely busy schedule, he still found time for his family. There was not much time or money for vacations or elaborate entertainment; however, each summer from 1919 through 1924, the family moved to a rented cottage in Ogunquit, Maine, where Enrico had a business enterprise--operating a motion picture theatre in an assembly hall above the local fire station.[2]

The primary leisure activity of the Leboffe family was spending time as a family group at the DiCecca home which was the center for their social and family gatherings. After Adelaide DiCecca's death on September 19, 1915, family activity in the home decreased, though it never entirely ceased. Occasionally they went to the beach. Although Enrico never drove an automobile, the family would sometimes be invited to take a Sunday afternoon ride in the DiCecca family car.

In 1910, Enrico made the first of three trips to Italy. On the second trip, 1912, he was accompanied by his new bride whom he was eager to introduce to his friends and family.[3] Then in 1924,[4] he took his young son for a three-month visit so that he might be introduced to Henry's aging grandmother. Because Louise was unable to go with them and therefore could not vouch for her son's American birth, Henry was required to be registered

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[1] City of Boston, Board of Superintendents of Public Schools, Certificate of Qualification, 22 June 1932.

[2] Appendix C, Fig. 8.

[3] Ibid., Fig. 7.

[4] Ibid., Fig. 3.

as an Italian citizen, a circumstance which caused Henry some problems at the start of World War II.[1]

Leboffe's early years in America were his most creative. During this time he wrote thirty-one songs, of which seven were published along with some earlier compositions written in Italy. A great majority of the works were Italian songs; however, Leboffe's numbers 75 through 82 (W10-A, W70-76) were compositions for piano solo, and several pieces for piano and orchestra are evident, as is one selection for piano and violin. O Salutaris Hostia (O Saving Victim), W66, is an SATB choral selection with soprano solo and organ, published in 1905 by the B. F. Wood Company.[2] In 1906 he wrote a song cycle, the Madrigali d'Aprile (April Madrigals), W80, dedicated to Enrico Caruso.[3] These songs were published in 1916 by the Boston Music Company.[4]

After his early period of creativity, there was a sudden decrease in composition evident from October 1906 to February 1915. In 1916, Leboffe put forth his greatest effort to establish his compositions, making a supreme effort to get the great singers of his time to perform his music, but he had little success.[5] He corresponded with some of the famous singers of his time, among them Amelita Galli-Curci, Pasquale Amato, Enrico Caruso, and Luca Botta.[6] Many of his compositions were dedicated

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[1] At the opening of World War II, Henry received notice that he had been drafted into the Italian Army. Since Italy was at that time an enemy of the United States, the notice could have been ignored; but because of possible future consequences, Henry's official release was secured through diplomatic means.

[2] Appendix A, W66. [3] Appendix C, Fig. 12. [4] Appendix A, W80.

[5] Luca Botta, letters to Enrico Leooffe, 16 and 24 January 1917, 12 and 24 June 1917.

[6] Appendix C, Fig. 11.

to those singers, although Botta is the only one who is definitely known to have performed any of his songs.[1] Luca Botta was a young Italian tenor who, it was thought, was in line to replace Enrico Caruso upon his retirement from opera. However, this was never realized because of Botta's untimely death from a brain tumor at the age of thirty-five.[2] This writer will always wonder what would have been the fate of Enrico Leboffe's music and life, had a man of such stature as Luca Botta lived to further popularize his music. At any rate, the year 1916 was paramount in Leboffe's life, not only for the contacts made with various great singers, but for his last real attempts at publication.

From his earliest years Leboffe had been privileged to have some of his music published by two of the foremost publishing houses in the United States as well as by a publisher in Bologna, Italy. His earliest publication in America was a group of five songs which he had written as a student at the Royal Conservatory in Naples. These were purchased by the B. F. Wood Company of Boston in 1905, and the original contract was based on an outright sale of the copyrights. In the hope of a greater income, Leboffe contracted in May 1906 with the Boston Music Company to publish his music on a royalty basis;[3] subsequently, seven songs were published by that company.[4] However, his hopes were not realized during the fourteen year period that followed. From May 1907 to May 1921, his royalty commission statement shows he received only $47.37 for the entire

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[1] Luca Botta, letters to Leboffe, 16 January 1917.

[2] Robert Rushmore, The Singing Voice (New York: Dodd, Mead & Co., 1971), p. 282.

[3] Boston Music Company, contract with Leboffe, 28 May 1906.

[4] Appendix A, W42, W43, W45, W49, W59, W61 and W63.

period.[1] Leboffe was very discouraged, but he never lost his love of music and hope for the future, perhaps because he received favorable reviews in several outstanding periodicals. The Musical Courier on March 23, 1916, carried a review of the song cycle, Madrigali d'Aprile, with these comments:

> "Madrigali d'Aprile." Dedicated to Enrico Caruso. The songs were evidently designed especially for Italian production, each one ending on a skyscraping note sure to bring applause when well done. For the rest they are sort of improved Tosti and agreeable to hear.[2]

Musical America, in April of the same year, gave this rather extensive review of Madrigali d'Aprile:

> An album entitled "Madrigali d'Aprile" (April Madrigals), containing four songs for a solo voice with piano accompaniment, by Enrico Leboffe, is issued by the Boston Music Company. No information as to who Signor Leboffe is, is divulged; there is simply a dedication "A Enrico Caruso."
>
> The songs are rather interesting examples of a type of composition favored more and more in Italy to-day. As the reviewer of this journal has remarked on several occasions in the past, the Italian composer is abandoning--happily--the manner of the simple "melodia," practised and made world popular by Messrs. Tosti, de Leva, Denza and Costa, and is interesting himself in a more serious type of song.
>
> These songs show that Signor Leboffe has at any rate a serious inclination. He does not hold to his standard throughout the four; occasionally he "lets down" in favor of the long phrase of "linked sweetness," which the Italian loves so well. But his writing gives proof not only of an extraordinary facility in writing for the voice, but of a well-schooled technique in composition which he employs most effectively. In the second song, "Bella, tu senti," there is a section, "Largamente," in E major, which bears blood relationship with the music of Leoncavallo.

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[1]Boston Music Company, statement of royalty account of Enrico Leboffe, 1 May 1907 through 30 June 1921.

[2]"Review of New Music," review of Enrico Leboffe's Madrigali d'Aprile, Musical Courier, 23 March 1916, p. 40.

> There are things in the opening of the first song, "Seduta al telaretto," that suggest Puccini in his "Tosca" period.
>
> On the whole, however, this is a worthy set of songs by a composer, who though at present he possesses no marked characteristics of style, is not a writer of cheap ballads, but a musician who works for the better things in his art.
>
> The poems are by Edoardo Pedio; English translations by M. Louise Baum are printed under the original Italian in all four songs. The songs are issued both for high and low voice.[1] A.W.K.

Musical America of October 28, 1916, reviewed Leboffe's song, A Voice at Evening:

> "A Voice at Evening (Voce Vespertina)" by Enrico Leboffe, shows us this talented Italian in a delightful mood. His song has a certain individuality, in spite of its simple idiom. The poem is an Italian one by Silvio Vitale, rendered into English by Nathan Haskell Dole. The song is dedicated to Mme. Lida Schirmer, wife of the head of the Boston Music Company, who before her marriage to Ernest C. Schirmer was known as Lida Bottero, an excellent soprano.[2]

In spite of these reviews, sales remained sparse, a fact which partially explains the steady decline in Leboffe's creativity after 1916. A major factor was undoubtedly the death of his most ardent supporter, Luca Botta, in September 1917.[3] A second factor was America's involvement in World War I. Finally, Leboffe was advised by his publishers, colleagues, and friends that his music was much too difficult for the young, beginning voice student; that the accompaniments could only be played by the most accomplished pianists; and that he should compose music appropriate to the public demand.

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[1] "New Music--Vocal and Instrumental," review of Madrigali d'Aprile, Musical America, 1 April 1916.

[2] "New Music--Vocal and Instrumental," review of Enrico Leboffe's A Voice at Evening, Musical America, 28 October 1916, p. 16.

[3] New York Times Obituaries Index, 1858-1969 (printed 1970), s.v. "Luca Botta."

Leboffe's last known publication was a religious work, Magnify Jehovah's Name, written for Ethel Woodman Schirmer, soloist for the Coolidge Corner Baptist Church of Brookline, Massachusetts, and wife of the publisher, E. C. Schirmer. The song was received enthusiastically by Mrs. Schirmer and her husband;[1] consequently, it was published by the E. C. Schirmer Company in 1927. To the writer's knowledge, no further attempts were made by Leboffe to have his music published or performed. Aside from the commercially published music, Leboffe wrote at least one commissioned work, a unison chorus written at the request of the Dante Society and performed at their 1916 Concerto e Ballo held in Boston.

Leboffe's final years, 1927 to 1933, were spent trying to maintain a steady income for the family amid the depression and the economic upheaval taking place throughout the world. Though his health was impaired by severe phlebitis,[2] he continued to teach his private students as well as to maintain a full schedule at The House in the Pines. Because of the economic situation, however, many of his private students were not able to continue lessons, and Leboffe therefore spent extra hours as choir director and organist at St. Anthony's Church in Everett, Massachusetts. The church had only a foot pump organ which, during the last years of his life, he played with much difficulty because of his leg condition. Pumping the organ caused severe pain and further aggravated the phlebitis. In mid-February of 1933, after a visit to his physician, Leboffe returned home profoundly depressed, refusing to discuss the situation with even his

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[1] Ethel W. Schirmer, letter to Enrico Leboffe, c. 1928.

[2] Melrose, Massachusetts, Death Certificate, "Enrico Leboffe" (copy), 7 February 1977.

family. Soon afterward, on March 12, 1933, at age 53, Enrico Leboffe died at his home in Melrose of coronary and cerebral thrombosis, probably a result of his phlebitis.

But for the love of a devoted wife and son, the music of Enrico Leboffe could well have passed into permanent obscurity. The personal effects of a deceased loved one are frequently lost or destroyed during the confusion sometimes generated by his passing; however, Enrico's wife carefully sorted and indexed all of his music manuscripts, even to the last scrap of scratch paper, and carefully preserved them in the hope that some day her husband's music might again be performed.

After Enrico's death, the family moved to the DiCecca home where they lived until Henry finished high school. During this time there was constant bickering between mother and son concerning Henry's desire to learn to fly.[1] He wanted particularly to go to the Dallas Aviation School. Finally, a compromise was reached in which he was allowed to attend aviation mechanics school at Parks Air College in East St. Louis, Illinois, after graduation from high school. In 1936, after a year and a quarter of study, he was employed at Consolidated Aircraft Corporation in San Diego as a mechanic; then in October 1936 he realized his lifelong ambition to fly.

At the urging of her son, and with some personal misgivings, Louise Leboffe left the relative security of her lifelong home in Boston and moved to San Diego in July 1939. Having space only for her husband's personal manuscripts and valuable papers, before leaving Boston Louise gave his remaining library of opera scores and textbooks to a longtime friend, Alfonso d'Avino. It was d'Avino's possession of the scores that led to the writer's ultimate discovery of Enrico Leboffe.

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[1]Henry Leboffe, interview, 25 March 1977.

CHAPTER 3

OVERVIEW AND ANALYSES OF SELECTED LEBOFFE SONGS

The following analyses are intended to provide an overview of the musical structure--form, melody, rhythm, and harmonic content--as well as aesthetic evaluation of the more subjective qualities of Leboffe's music, particularly those found in the relationship between text and music.

In selecting the songs for this study, the writer has attempted to include a variety of songs encompassing various styles and representing key periods in the composer's life.

With the exception of the first song, Abba Carima, all works analyzed have been published.

Abba Carima, W5

This composition for voice and piano is an unpublished work by Leboffe, dated March 5, 1896. The text by T. Pollartrillo is in the Sicilian dialect. The musical setting by Leboffe is written in the style of a folk song. In this study, it represents his early student period. Owing to the difficulties contributed by Leboffe's handwriting and the Sicilian dialect, the writer has elected not to deal with the text in this study.

Compositionally, Abba Carima is in a simple folk song style. This simplicity lies in the rhythmic repetition, the repetitive two measure

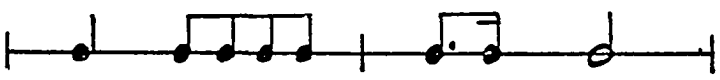
phrase structure and simple harmony, and not in the performance medium--the voice. The range from C# to A"[1] is more instrumental than vocal, making it beyond the scope of young or inexperienced singers. The tessatura of the opening section lies rather low, then begins a steady rise to the climax at measure 34. The vocal line maintains an especially high tessatura for eleven measures, 29-40, which frames the vocal climax.

Leboffe's manuscript gives us the first strophe of a song consisting of five strophes. At the end, he has written a "first" ending for the first, second, third, and fourth strophes and a "second" ending for the fifth strophe. He has not entered the words of the second, third, fourth or fifth strophes. Perhaps this was an arrangement of a well-known song and poem of Leboffe's youth. In any event, it is not readily known in the United States. The poet Pollartrillo is not listed in the standard dictionaries and encyclopedias either in the United States or Italy.

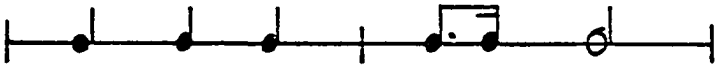
The song begins with an eight bar piano introduction followed by 36 measures of acccmpanied vocal line. These thirty-six measures are composed in two measure phrases consisting of the following rhythms:

Example 1: Abba Carima, Rhythm Variations

Most Common



Measures 11-12, 15-18, 21-22, 25-26



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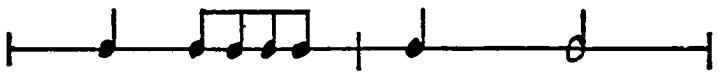
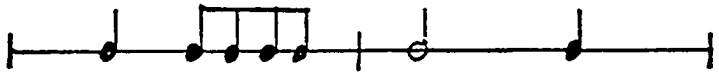
[1] Garner Reed, Music Notation (Boston: Allyn and Bacon, Inc., 1969), p. 44. Notation below middle C, no designation; middle C to B above, indicated by C'; third space C to B above, indicated by C"; C above staff to B above, indicated by C"'.

Example 1 - Continued.

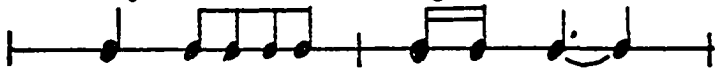
Measures 27-28, 31-32, 35-38



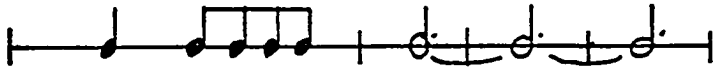
Used only once at climax, measures 33-34



Used only once in first ending



Used only once in second ending



Most of the time the two measure phrases come together to make conventional eight measure periods. Examples are in measures 9-16, 19-26, and 35 to the end. However, measures 17-18 are inserted to throw the regular repetition a little off balance. This seemingly unimportant detail, which reappeared regularly in all of his later songs, prevents them from being entirely predictable and monotonous.

Over all, the harmonic scheme is simple, based on tonic-dominant harmonies and simple movements to closely related keys. The genius of the composer is shown, at this early age, in the way he used modulations at the climax of the song, exemplifying an ability to assimilate in a simple style some of the sensitivity of the composers of the Puccini era.

While this song begins in the key of D minor, Leboffe chose to end it in the key of $B^{\flat}$ Major. After studying his music, the writer finds this to be the rule rather than the exception with Leboffe. It is interesting to find this characteristic in such an early song. There is justification to suggest that, while most of the song is apparently in D minor,

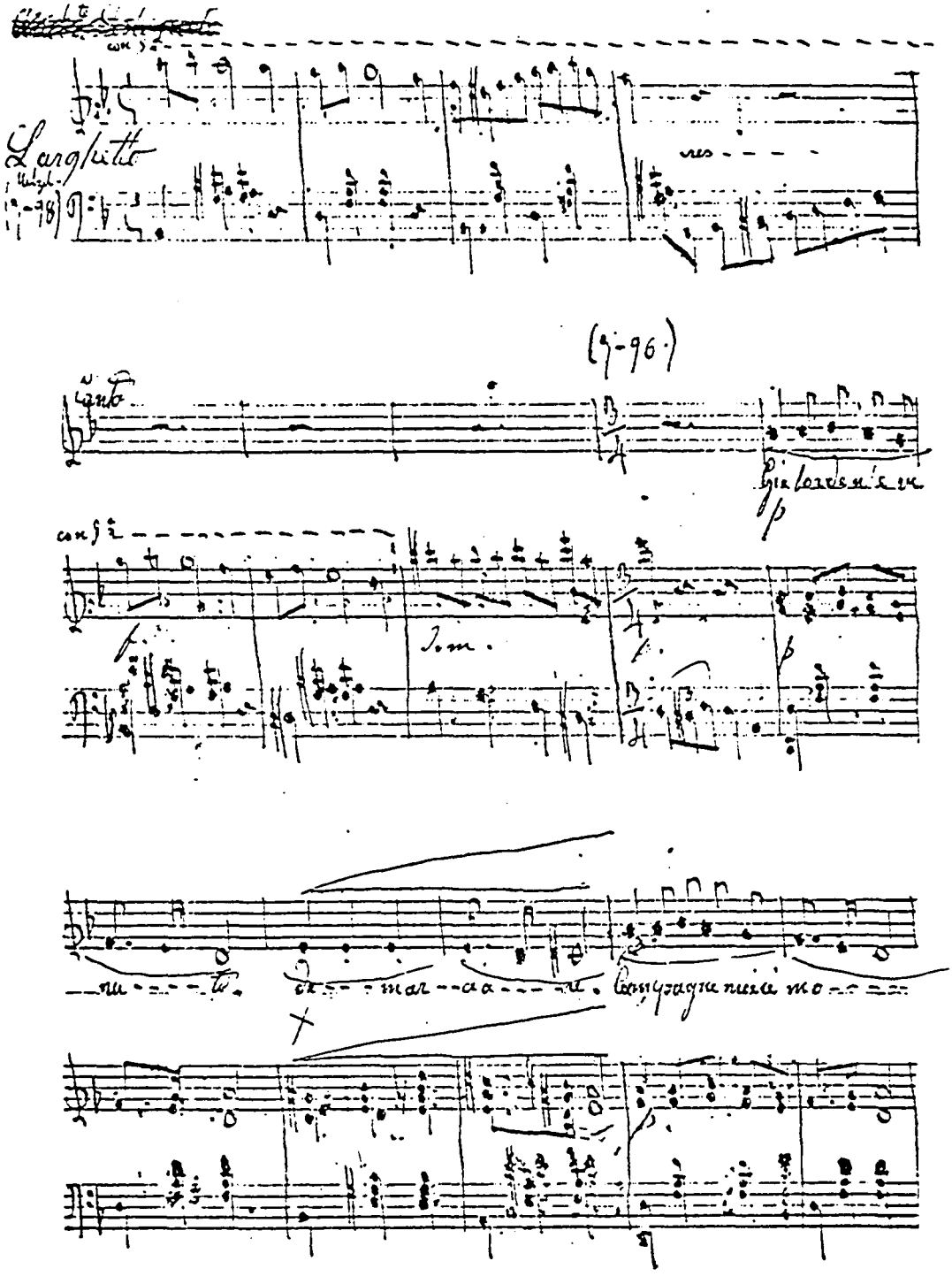
Leboffe really meant the final tonality of B^b to be the principal one. Since traditionally it is as common to determine the key by the final tonality as it is by the opening one, it follows that he may have simply begun the song in the mediant of the final B^b Major, modulated to F Major, the dominant, then ended with a strong authentic cadence in B^b Major. Whatever the case, it seems there was some interesting thinking by a very young composer.

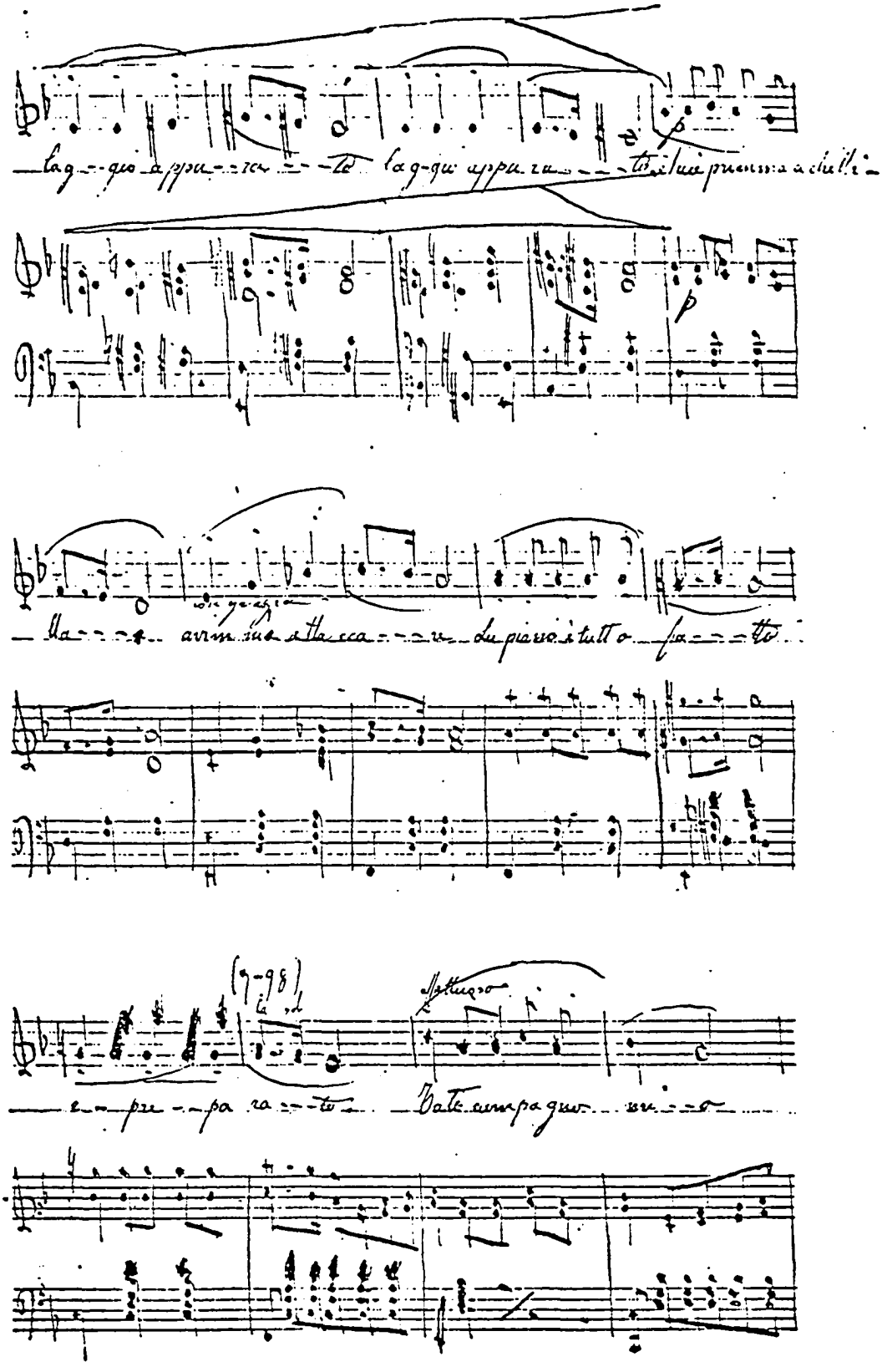
Marzo 1876

Parole di T. Pollastrello

Alba Carina

Musica di E. Leboffe

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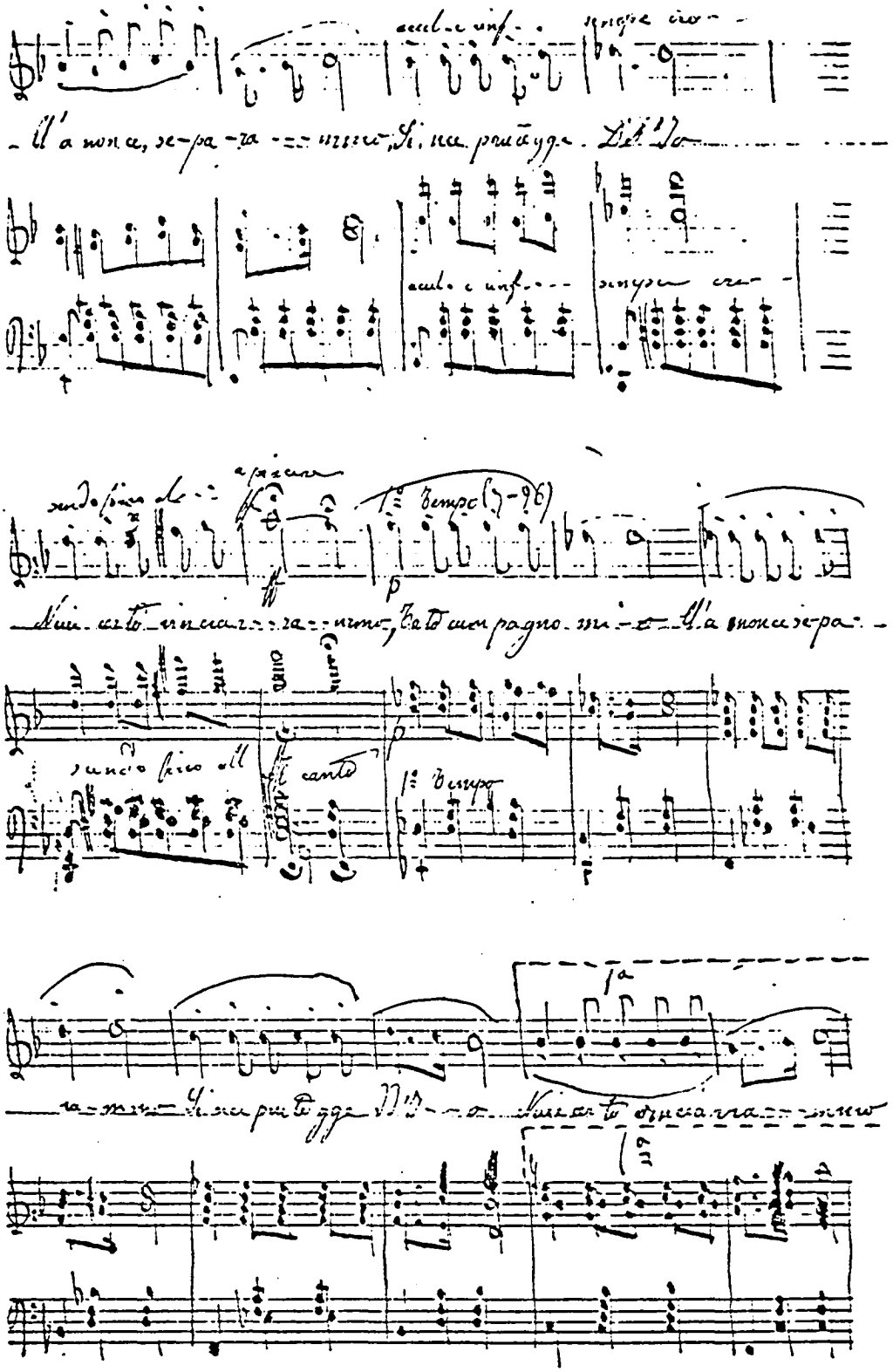
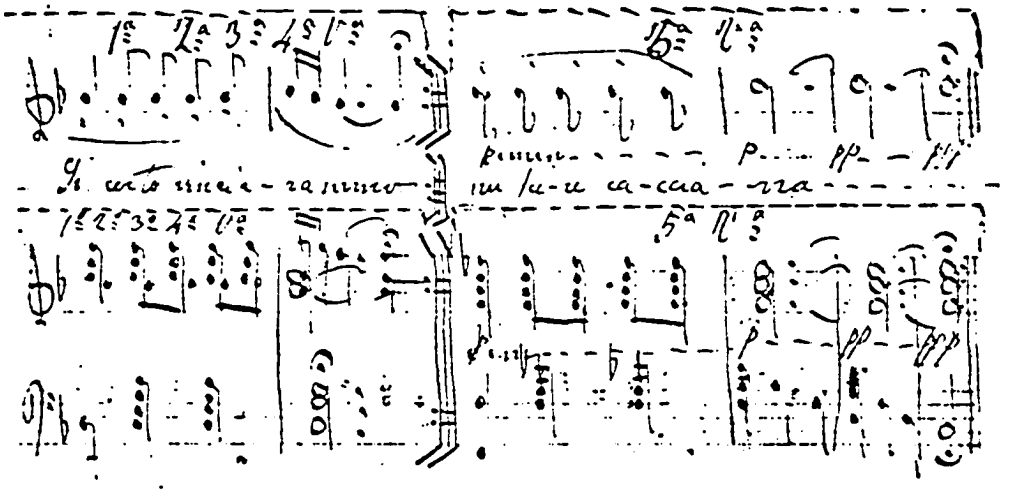
Ma- - - - avrai sua stella- - - -


1° Tempo
1° Tempo



Il mio caro segreto, W31

This selection for voice and piano was written in 1899, while Leboffe was a student at the Royal Academy of Music in Naples. The song was dedicated to Signorina Sarah Civiletti, and the text is by Vanyna de Vellis. This composition is one of the five songs included in Leboffe's first publication by the B. F. Wood Company in 1905, and was one of the first songs to come to the attention of the writer.

Many of Leboffe's compositions involve an expression of love. This text involves two people who love each other but for some unknown reason have not been able to reveal their feelings to one another. The unexpressed love is compared by de Vellis to a secret so strong that it is felt in nature from the "majestic mountains" to the "stormy oceans," until nature, as it will, finally prevails and the secret is revealed.

Musically, Leboffe chose for this setting the recitative and aria form of the late nineteenth century which gave him free reign to set the varied moods necessary to span the emotions dictated by the poem.

Text

Il mio caro segreto ho chiuso in core,
(Tho my dear secret I-have locked in heart,)

Ed a nessuno mai l'ho confidato.
(And to nobody never it-I-have confided.)

Nè al sole ho detto del mio dolce amore,
(Nor to the sun I-have told of-the my sweet love,)

Nè alle fulgide stelle l'ho narrato.
(Nor to the shining stars it-I-have narrated.)

Nè al sole ho detto del mio dolce amore,
(Nor to the sun I-have told of-the my sweet love,)

Nè alle fulgide stelle l'ho narrato.
(Nor to the shining stars it-I-have narrated.)

Ma quando sola io me ne sto e pensosa,
(But when alone I-me there sit and thoughtful,)

E voglio il cielo e gli astri interrogare,
(And wish the sky and the stars to interrogate,)

Di te mi parla ogni creata cosa,
(Of you to-me speaks every created thing,)

Dal firmamento al tempestoso mare.
(From-the firmament to-the tempestuous sea.)

E il tempestoso mare e il firmamento,
(And the tempestuous sea and the firmament,)

L'aura fremente tra gli ombrosi rami,
(The-breeze trembling through the shadowy branches,)

Il profumo dei fiori l'a stro d'argento,
(The perfume of the flowers, the-star of-silver

Susurrano che t'amo e che tu m'ami.
(Whisper that you-I-love and that you me-love.)

E che tu m'ami, e che tu m'ami,
(And that you me-love, and that you me-love,)

Susurrano t'amo!
(Whisper you-I-love!)

The formal structure of this composition evolves through its textual elements. The poem consists of twelve lines having eleven, twelve, and thirteen syllables each, which are grouped into six couplets, containing a rhyming scheme: (a b) (a b) (c a) (c a) (b a) (b d).

In writing the musical setting, Leboffe uses different music for each couplet. The first is set in recitative style and functions as an introduction. Couplets 2, 3, 4, and 5 are written in strict periodic phrase structure, each couplet having eight measures. Within each eight measure phrase, the first and second lines of each couplet are four measures. Leboffe alternates contrasting and parallel periods as shown in the diagram in Example 2. The concluding couplet of twelve measures marks

the climax of the song and is in marked contrast to those that preceded it. Each line of the sixth couplet consists of six measures instead of four. The vocal style returns to recitative similar to the first couplet, this time with a less traditional chromatic harmony. Thus we have a strong contrast within this couplet--a simple, recitation-like melody for the voice, and a complicated accompaniment founded on a descending chromatic bass. Leboffe concludes the song with a coda in which repetitions of the text are accompanied by remembrance motives from the fifth and second couplets (measure 57=38 and 62=10).

Example 2: Chart of Formal Structure

COUPLET	TEXT	PHRASE STRUCTURE	MELODY	MEASURE	FORMAL FUNCTION
1	Il mio caro	3	Recit.	1	Intro.
	Ed a nessuno	2	"	4	"
2	Nè al sole	4 antecedent	a	6 & 14	Melodic
	Nè alle fulgide	4 consequent	b	10 & 18	
3	Ma quando	4 antecedent	c	22	Melodic
	E voglio	4 consequent	c	26	
4	Di te mi parla	4 antecedent	d	30	Periodic
	Dal firmamento	4 consequent	e	34	(1st climax)
5	E il tempestoso	4 antecedent	f	38	
	L'aura fremente	4 consequent	f	42	
6	Il profumo	6	Recit.	46	Climax
	Susurrano che t'amo	6	"	51	"
	E che...Susurrano	10	Arioso	57	Coda
Coda	E che...Susurrano		Remembrance Motives		

Musically, Leboffe has varied each couplet in mood and style. The first couplet simply states that there is a secret locked in their

hearts. Leboffe expresses this in a short introductory recitative in B^b Major, which rises sequentially to a peak in the first four measures then descends to a cadence on the dominant in preparation for the aria to follow. The vocal line is accompanied by a short descending motive in the right hand against a sequentially rising tremolo. The rising nature of the recitative expresses intensity and excitement about the secret, and the descending motive expresses the excitement of the love to be revealed later. The vocal line starts on C" in the voice and returns to it in the final measure, thus relaxing the tension and preparing the listener to accept the extremes to which the secret is maintained as revealed in the aria.

The second couplet opens in a straightforward, aria-like style in 2/4 meter stating that all nature seems to be aware of the secret except for the intended. To express the excitement, Leboffe uses extended arpeggios in the bass against a rather broad melody in the treble. He then reinforces the vocal melody by doubling and adds a full chordal movement. The melody is in the form of a wide-sweeping arch, illustrating a gesture to the sun and stars as might be expressed from the words, "Nor to the sun have I told of my sweet love," and "Nor to the stars have I narrated." This couplet is repeated, adding intensity to the statement.

The third couplet, measures 22-29, is more subdued, indicative of a more tranquil yet anxious feeling. He achieves this by means of a change of tonality to G minor, underscored by a syncopated rhythmic pulse expressive of a change to a more contemplative mood as indicated by the text, "but when I am alone and full of thoughts and wish to probe the heavens and the stars."

The fourth couplet begins in measure 30 with a return to the wide-sweeping arpeggios of the second couplet. They are broadened by the composer's use of six pulses to a beat, called sextolets, instead of the four sixteenth note pattern used in the previous couplets. In this couplet, Leboffe includes a brief outline of the vocal melody in the treble of the accompaniment, giving strength and emphasis as he paints a more than subtle illustration of the text: "every part of creation speaking to me, from the earth to the tempestuous sea." The high, soaring melody broadens to illustrate the heavens and creation which are suggested by the wide-spreading, arpeggiated chords.

The word painting of Leboffe is outstanding in its intricacy within the measure, as can be shown in the fifth couplet which speaks, in measure 38, of the tempestuous sea, and in measure 42 of "soft breezes blowing." In this couplet, Leboffe uses a combination of ideas in the bass within each measure--a rising scale sextolet on the first beat with a change to an eighth note pattern on the second; the first beat is illustrative of the tempestuous sea while the second depicts soft breezes. The melodic line is carried within parallel sixths or full triadic accompaniment in the treble, reinforcing the vocal line.

The last couplet begins at measure 46 with a return to the syncopated accompaniment of the third couplet, creating, as before, an anxious mood. It is here that the full meaning of the song is realized and brought to a climax. The text is accompanied by remembrance motives from earlier couplets, bringing into a final, intense focus the singular emotional intent of the song: that is, the poet's secret feeling of love. This love was so powerful and all-pervasive that it seemed to the poet that everyone and everything must know of it, even though he had never spoken it.

The song is one of deep, emotional symbolism. The scope of the music and poetry requires a mature, well-trained singer for successful interpretation and performance.

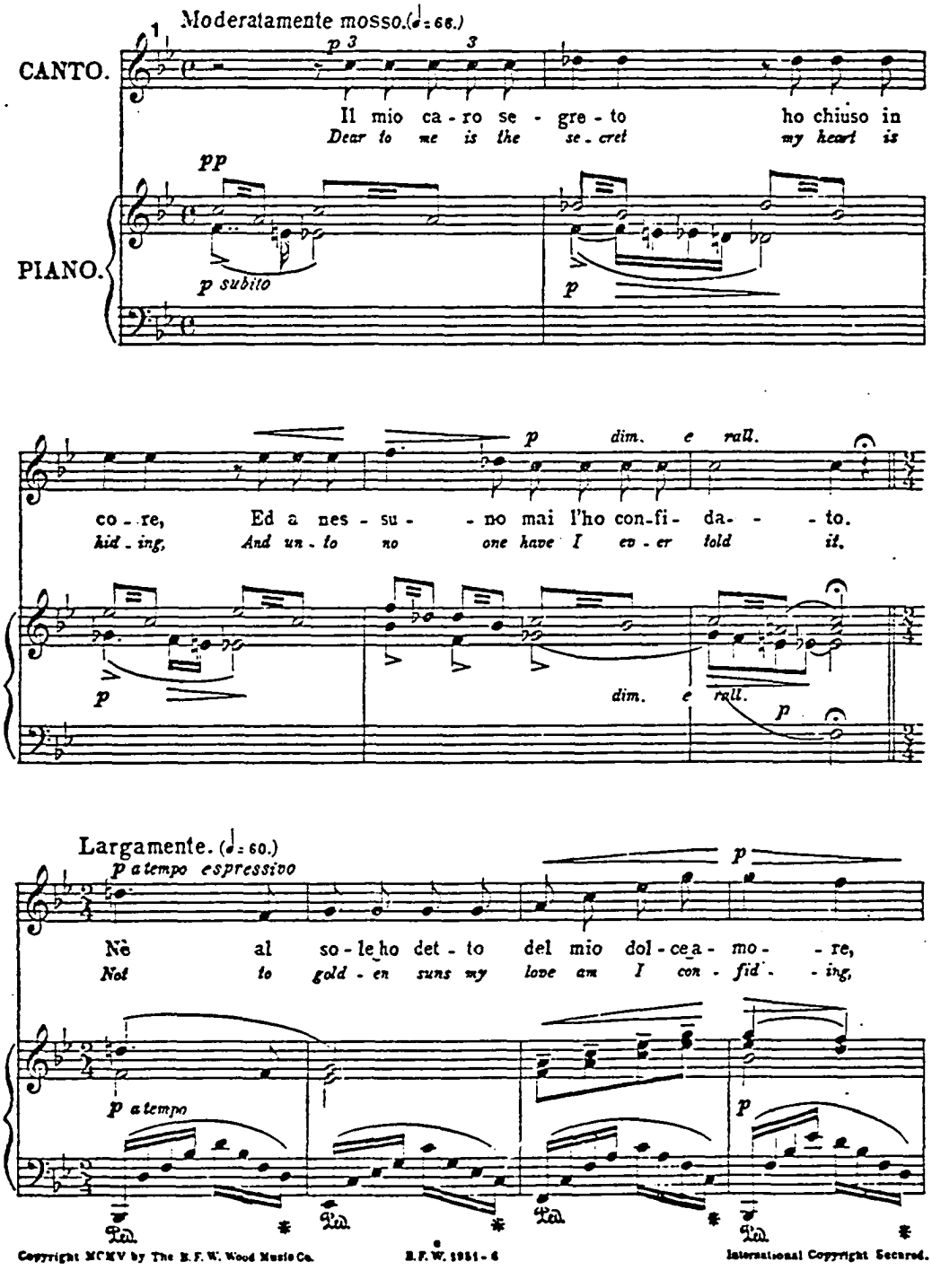
Alla Signorina Sara Civiletti.

IL MIO CARO SEGRETO.

MY SECRET.

Versi della Sig^na Vanyna De Vellis.
Translation by Anna Mathewson.

Musica di
ENRICO LEBOFFE.



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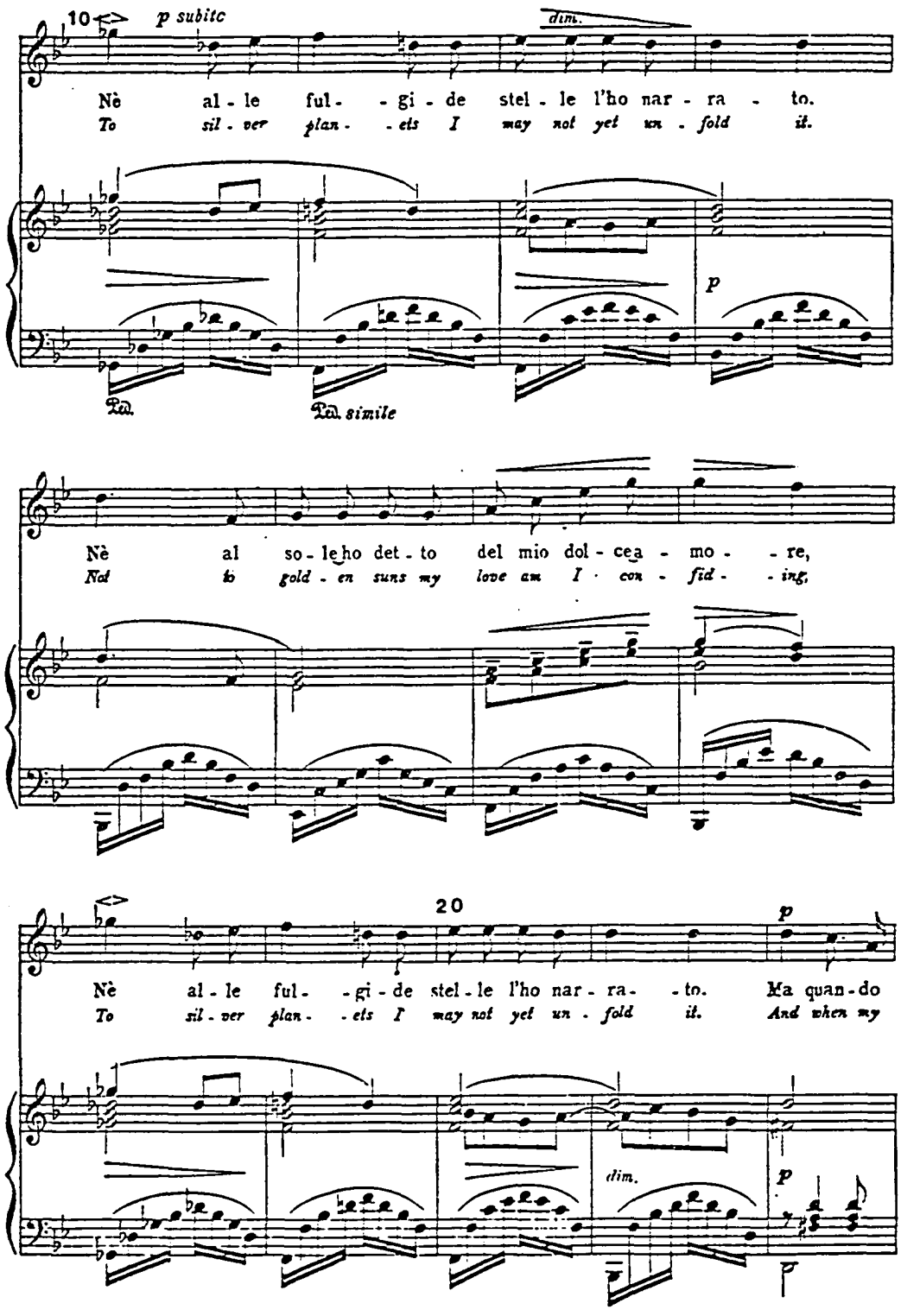
10
p subito
dim.
Nè al - le ful - - gi - de stel - le l'ho nar - ra - to.
To sil - ver plan - - ets I may not yet un - fold it.
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20
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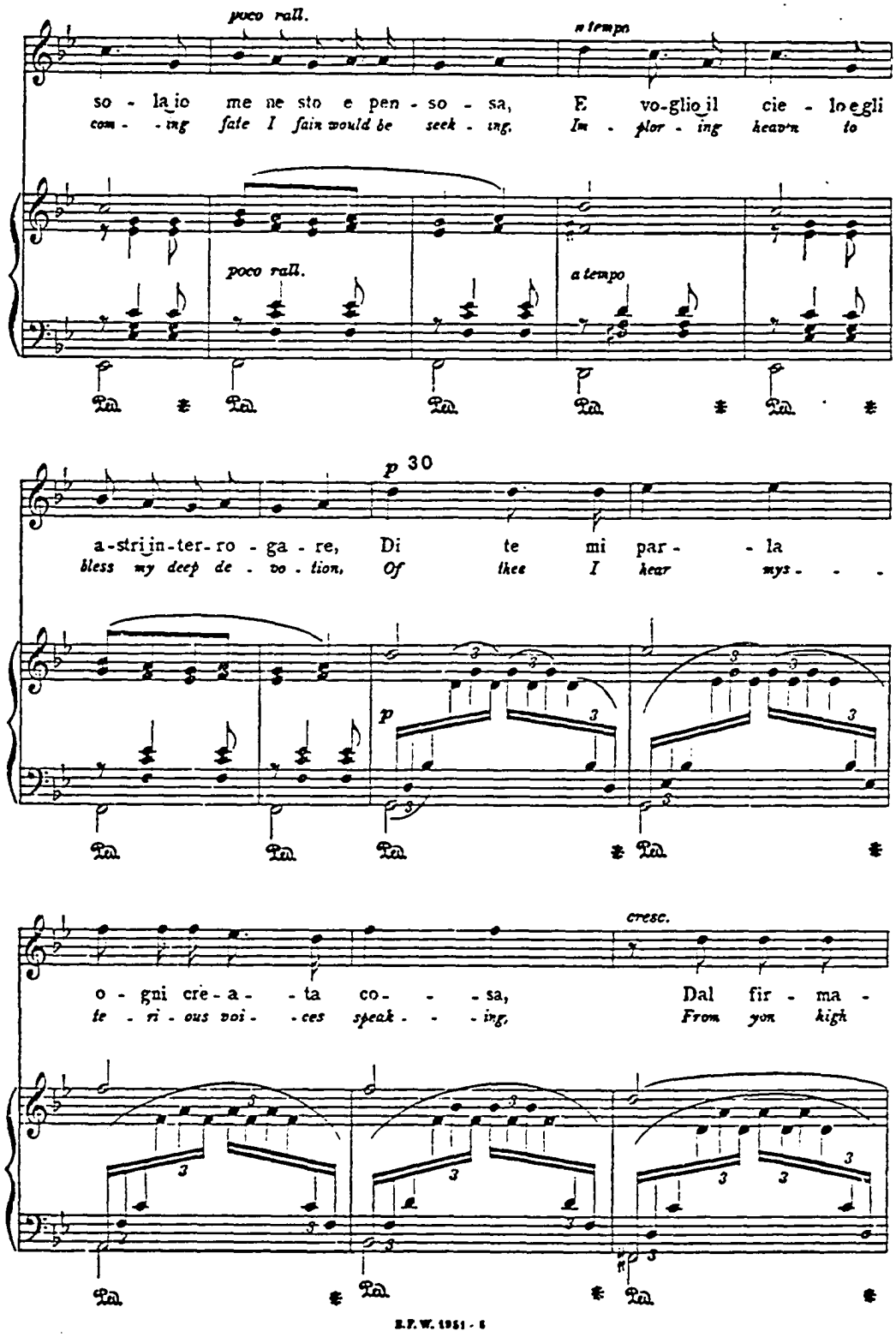
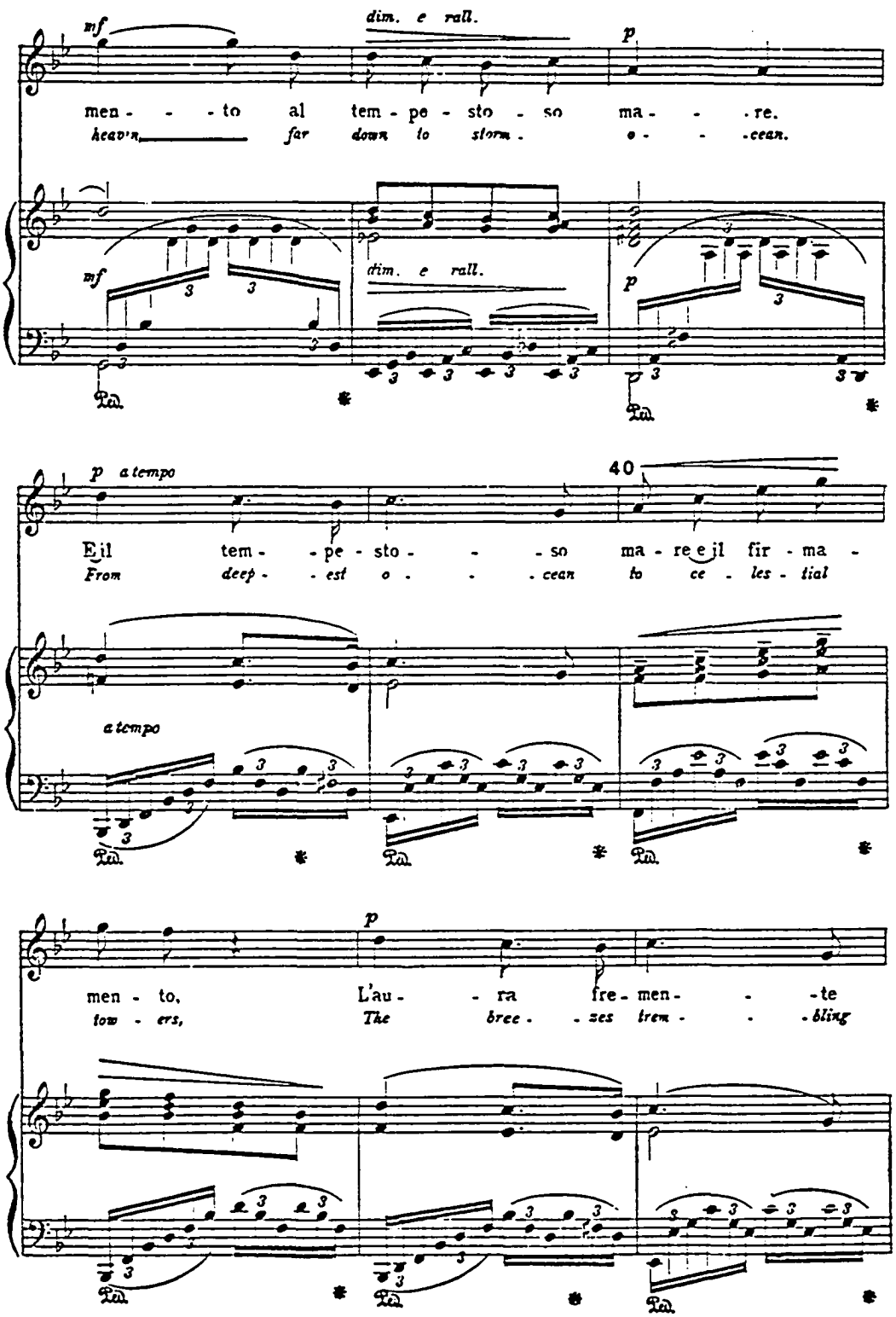
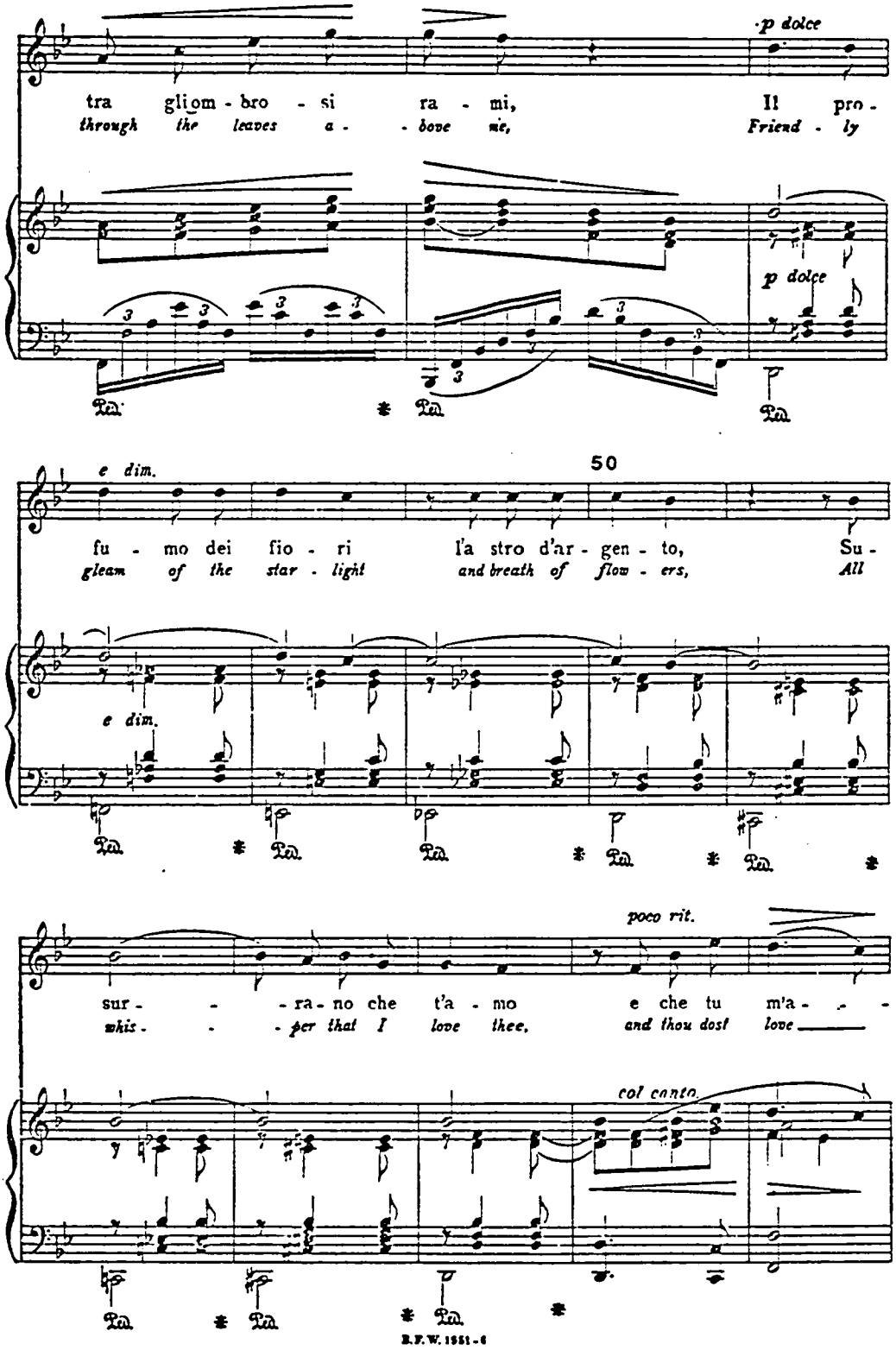

poco rall.
a tempo
so - la io me ne sto e pen - so - sa, E vo-glio il cie - lo e gli
com - - ing fate I fain would be seek - ing, Im - plor - ing heav'n to
poco rall.
a tempo
p 30
a-stri in-ter-ro - ga - re, Di te mi par - - la
bless my deep de - vo - tion, Of thee I hear mys - - -
p
cresc.
o - gni cre-a - - ta co - - - sa, Dal fir - ma -
te - ri - ous voi - - ces speak - - - ing, From yon high

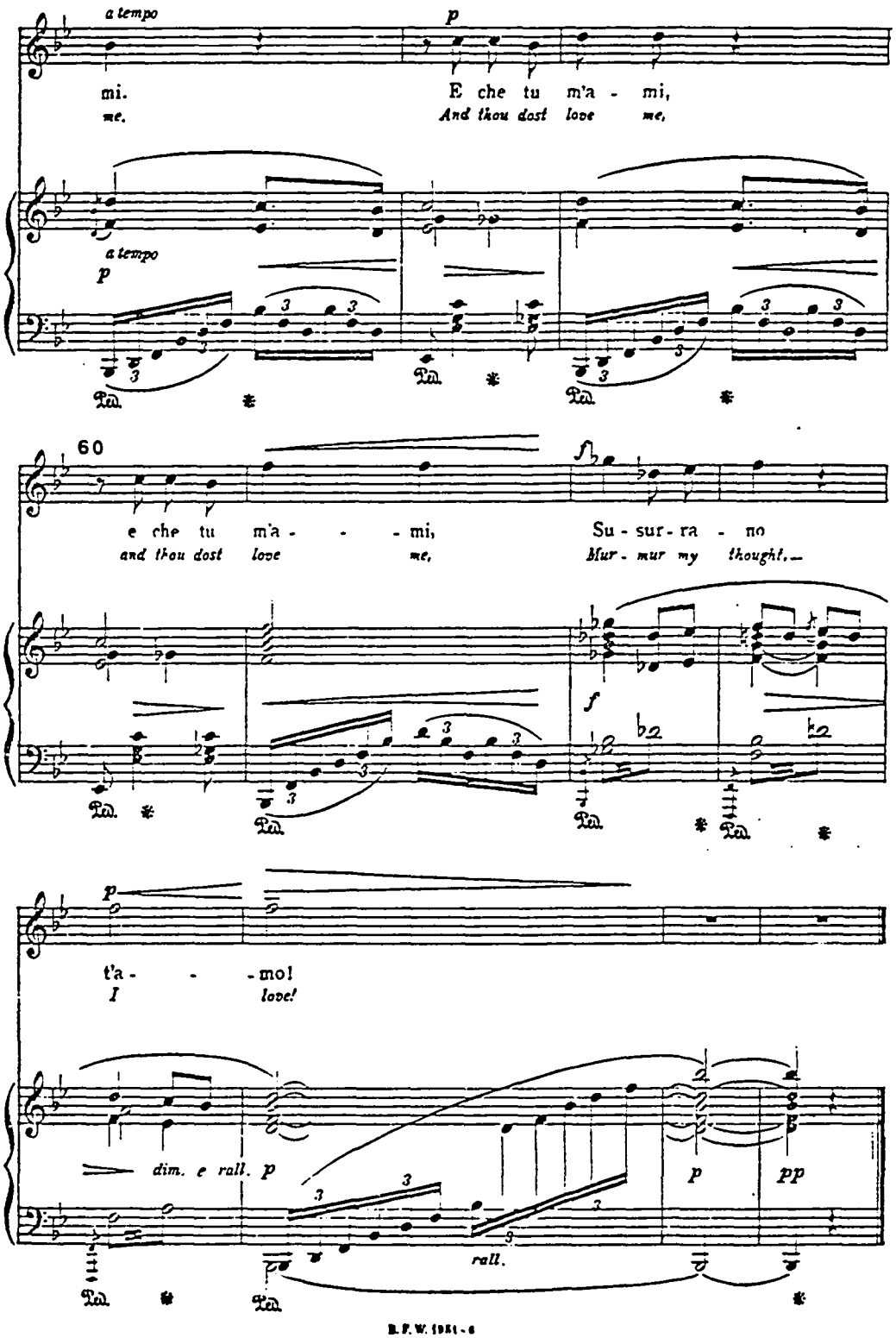
B.F.W. 1951 - 6


mf
dim. e rall.
p
men - - - to al tem - pe - sto - so ma - - - re.
heav'n far down to storm. o - - - cean.
mf
dim. e rall.
p
p a tempo
40
E il tem - - pe - sto - - - so ma - re e il fir - ma -
From deep - - est o - - - cean to ce - les - tial
a tempo
p
men - to, L'au - - ra fre - men - - - te
tow - ers, The bree - - zes trem - - - bling

B.F.W. 1951 - 6


p dolce
tra gliom - bro - si ra - mi, Il pro -
through the leaves a - bove me, Friend - ly
p dolce
e dim.
50
fu - mo dei fio - ri l'a stro d'ar - gen - to, Su -
gleam of the star - light and breath of flow - ers, All
e dim.
poco rit.
sur - - - ra - no che t'a - mo e che tu m'a - - -
whis - - - per that I love thee, and thou dost love
col canto.

B.F.W. 1551 - 6


a tempo
p
mi.
me.
E che tu m'a - mi,
And thou dost love me,
a tempo
p
60
e che tu m'a - - - mi,
and thou dost love me,
Su - sur - ra - no
Mur - mur my thought,—
f
p
t'a - - - mo!
I love!
dim. e rall. p
rall.
p
pp

B. F. W. 1951 - 6

Ave Maria, W26-A

This song is for soprano or tenor voice, violin and piano (or organ ad libitum). It was originally written in January 1899, and revised in 1903 while Leboffe was employed by the San Carlo Opera. Dedicated to Don Benedetto Vagnati, it was published by the B. F. Wood Company in 1905.

Text

Ave Maria, Ave Maria, gratia plena, gratia plena,
(Hail Mary, Hail Mary, full of grace, full of grace,)

Dominus tecum benedicta tu in mulieribus
(God be with you, blessed are you among women)

et benedictus fructus ventris tui Jesus.
(and blessed be the fruit of your womb, Jesus.)

Sancta Maria Mater Dei ora pro nobis
(Holy Mary, Mother of God, pray for our)

peccatoribus nunc et in hora mortis nostrae
(sins now and at the time of our death)

nunc et in hora mortis nostrae. Amen.
(now and at the time of our death. Amen.)

The Ave Maria is in two distinct parts embracing two distinct styles. The first part praises the Virgin Mary in a recitative-like chant that shows some resemblance to the Roman Catholic plain chant Ave Maria.[1] The second part is in the style of an aria, with the text being more attentive to human needs, asking the Virgin Mary to pray for our sins.

Leboffe opens the piece in D minor with an eight measure introduction in the Dorian Mode of the original plain chant. The second section, beginning at measure 28, is mostly in B^b Major with the exception of a

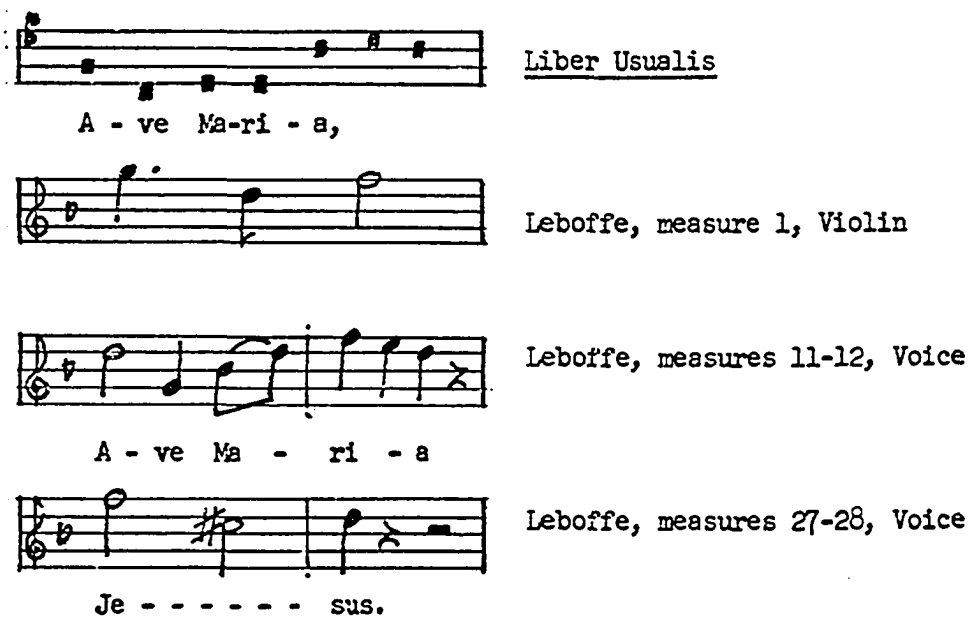
---

[1]Benedictus of Solesmes, The Liber Usualis (Tournai, Belgium; 1947).

sudden final cadence in F Major, the relative major of D minor. Such changes of key and mode have been found to be a typical device of Leboffe.

The song opens with an eight measure piano and violin introduction. The voice enters in measure 9 with the salutation, Ave Maria (Hail Mary). With the voice entrance, Leboffe presents the text in measures 9-10 and 11-12 in separated, two measure phrases, Ave Maria, Ave Maria. Then gratia plena (full of grace) is presented in measures 13-14 and repeated exactly in measures 15-16, strongly emphasizing the textual significance of Mary's intercessional spiritual role. Dominus tecum (God be with you), a single, independent, two measure phrase is used to punctuate the idea of God Incarnate, Jesus, and precedes the primary textual emphasis of the song, benedicta tu in mulieribus (blessed are you among women and blessed are the fruits of your womb), which is set in a flowing, continual style. The melody here is similar to the opening motive in the violin which reflects the Catholic plain chant.

Example 3: Comparison of Ave Maria from Liber Usualis with that of Leboffe



Leboffe's setting of Ave Maria reveals his knowledge of the original plain chant. Though Leboffe did not duplicate the melodic line of the chant, there is a more than coincidental similarity in the measure 1 opening statement in the violin, the second statement of the Ave Maria in measure 11, and with the name Jesus in measure 27. All are similar to the melodic line of the original chant. This analogy can be extended to include the entire text, though not as vividly as in the instances mentioned above.

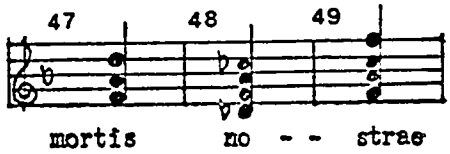
In the second section of this song, there is a style change to the more human connotation of the Italian opera aria, thus emphasizing the text which is more self-directed, Sancta Maria Mater Dei ora pro nobis (Holy Mother of God, pray for our sins). This section is preceded by a short interlude, measures 28-31, in which there is a key change to the major tonality, B^{b}. The interlude consists of simple progressions of parallel sixth chords with the violin played on the off beat in a short appoggiatura figure, leading to a simple one measure pickup in 2/4 meter. The aria begins in measure 32 with a sustained F'' for the violin which sounds for five beats; it is accompanied by a one measure parallel arpeggiation which settles to a chordal movement in syncopation against the voice line beginning in measure 34.

In contrast to the first part of the song, the voice in this section carries the major interest with the violin acting as an obbligato reinforcing the textual declaration. Through the aria section, there is a steady rise in intensity achieved through a thickening of chordal texture and a rise in pitch of the violin and vocal lines. In measure 46, the climax of the piece is reached with the voice on a $B^{b''}$ and the violin

descending from a soaring $B^{b'''}$ within the statement of nunc et in hora mortis nostrae (now and at the time of our death). On the word mortis, the voice and violin settle into the low register.

In the final measures of the song, Leboffe emphasizes the word nostrae with a German augmented sixth chord in F:

Example 4: Ave Maria, Leboffe, measures 47-49



The song ends with an unexpected plagal cadence in F Major expressive of the text and nature of the song. Here Leboffe touches on the twentieth century device later used to diffuse the effects of rigid tonal centers (measures 44-53).

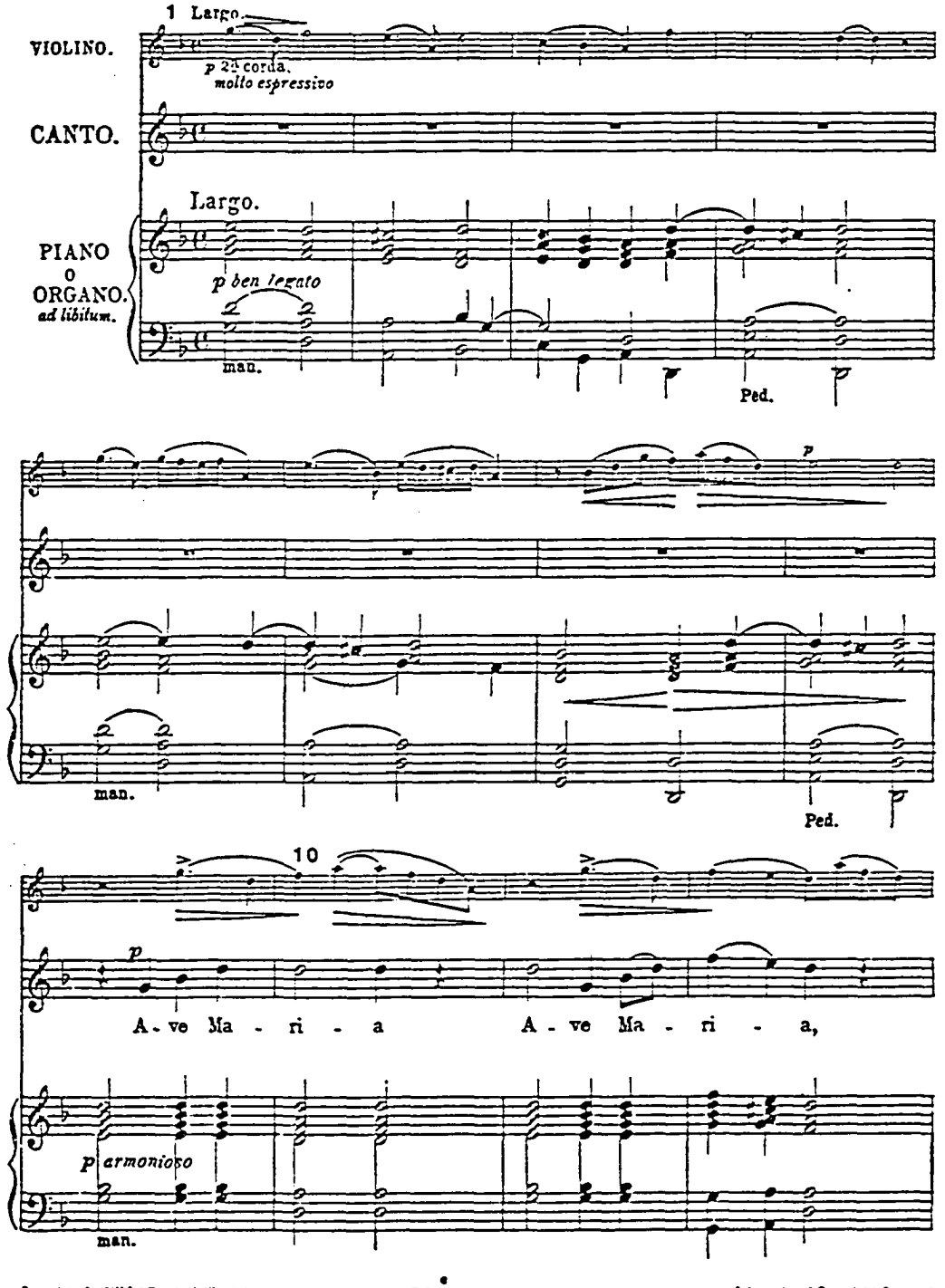
The vocal demands of this composition stem from the requirements placed on the performer by the variety of styles and the extremes of dynamics. Though there is one high $B^{b''}$, the vocal range required is not excessive. The violin is an essential element in the performance of this selection, as it is very much an integral part of the whole. Therefore, the suggestion of violin obbligato on the title page should not be construed, as is often the case, as optional. The 1903 version of Leboffe's setting is a duet between the two instruments. For a total realization of the composer's abilities, it should be performed in this manner.

Al carissimo amico Sac. Don Benedetto Vagnati.

AVE MARIA.

per Soprano o Tenore, Piano e Violino obbligato.

ENRICO LEBOFFE.



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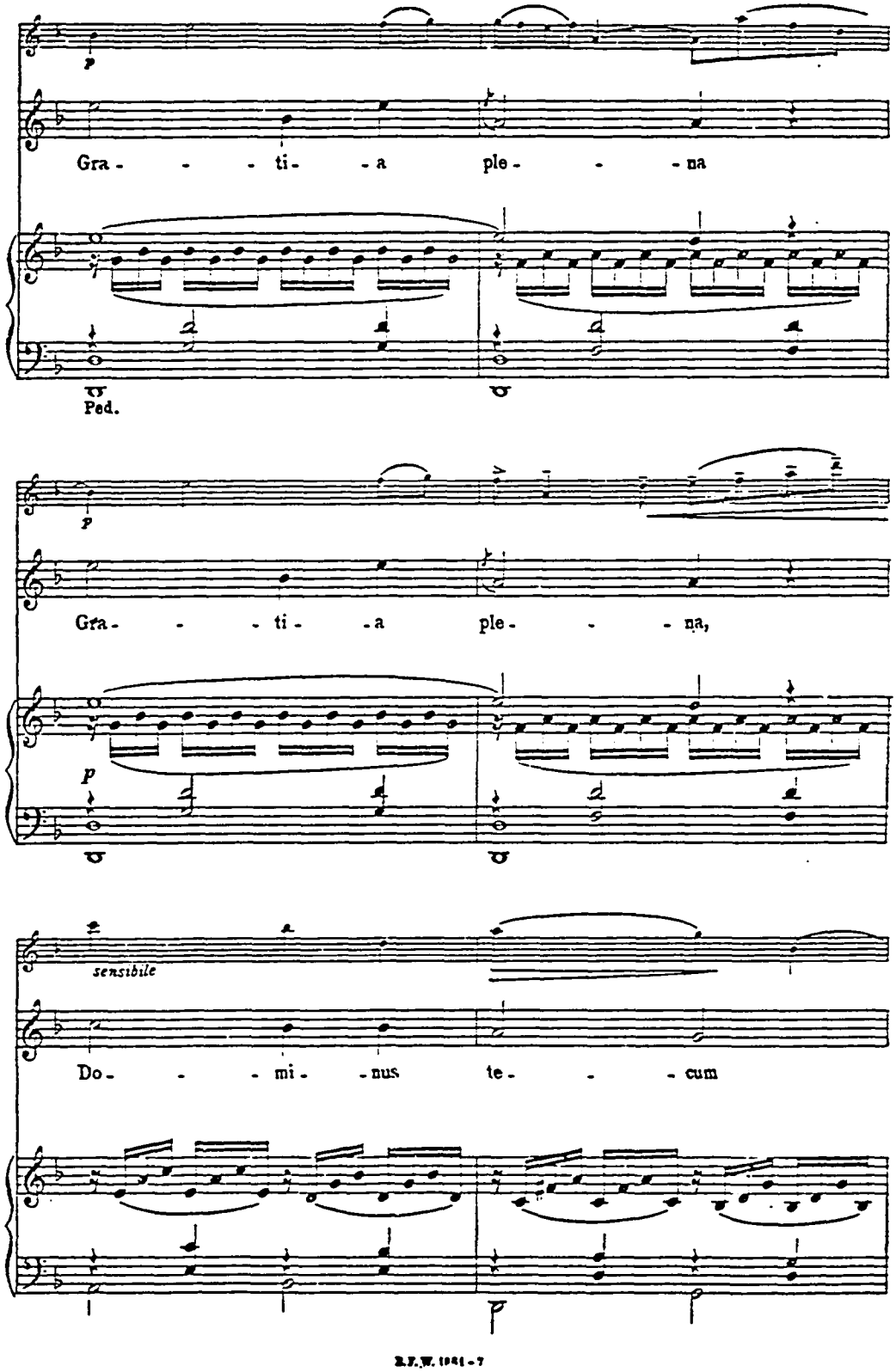
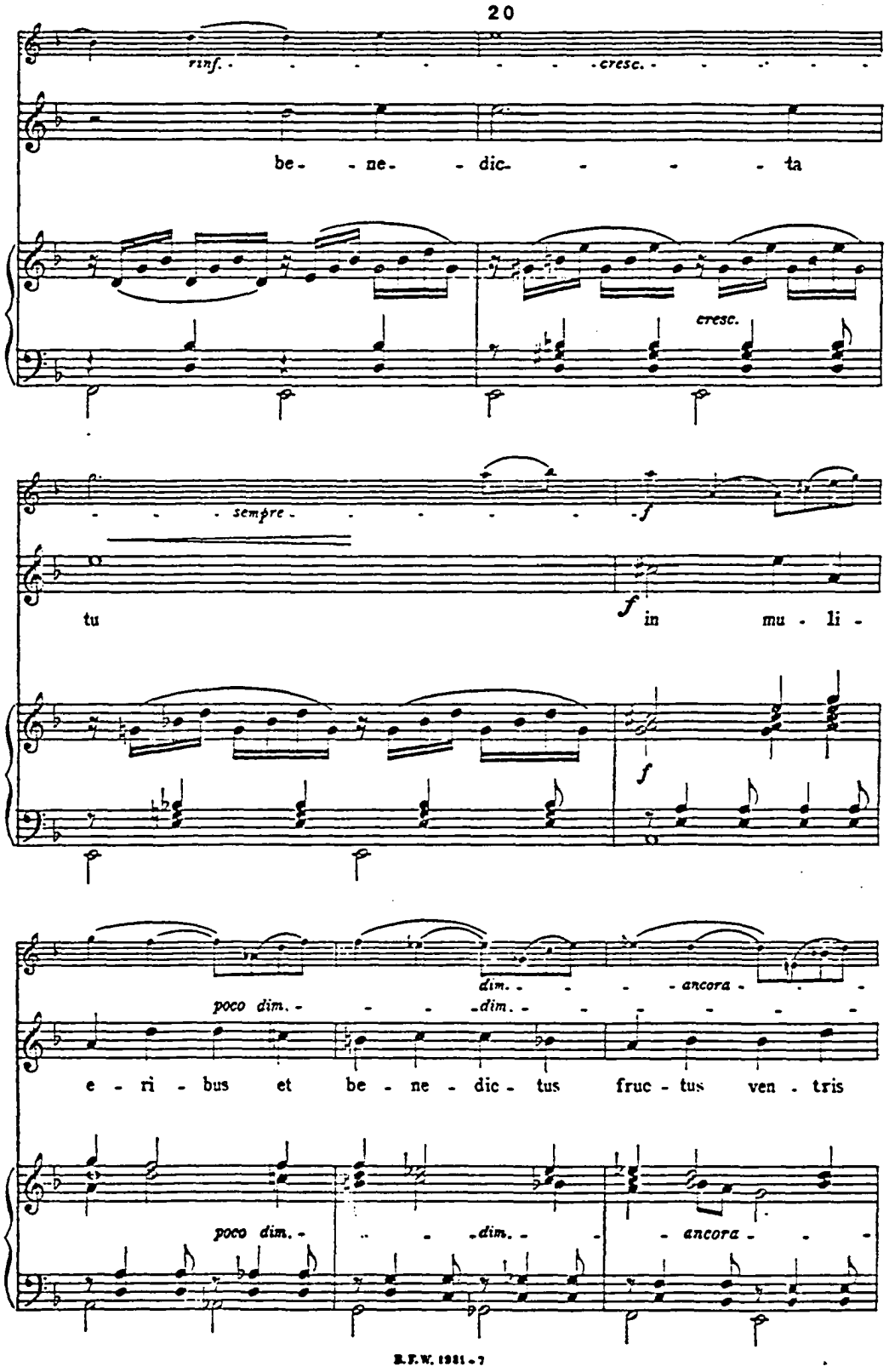
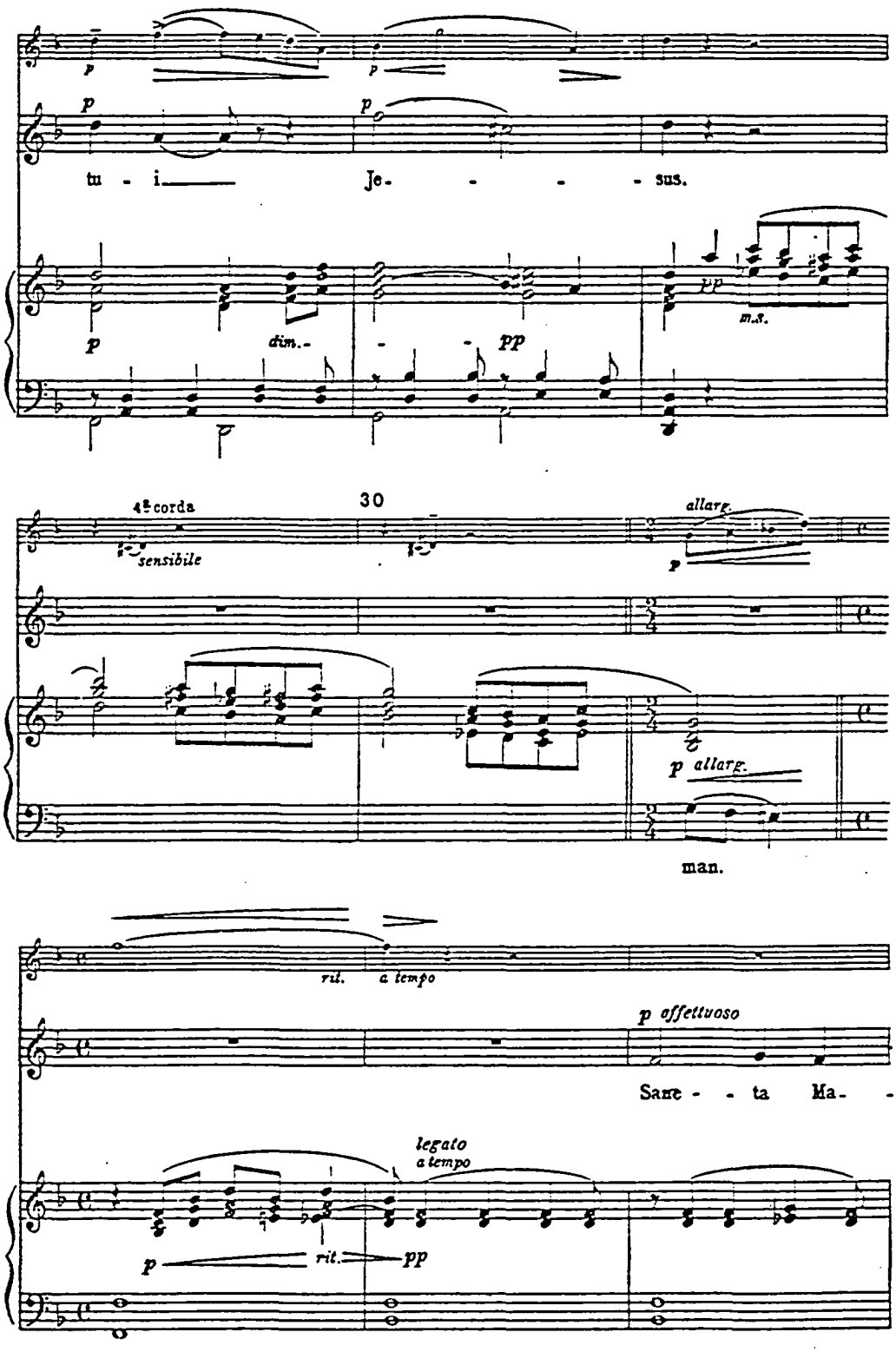
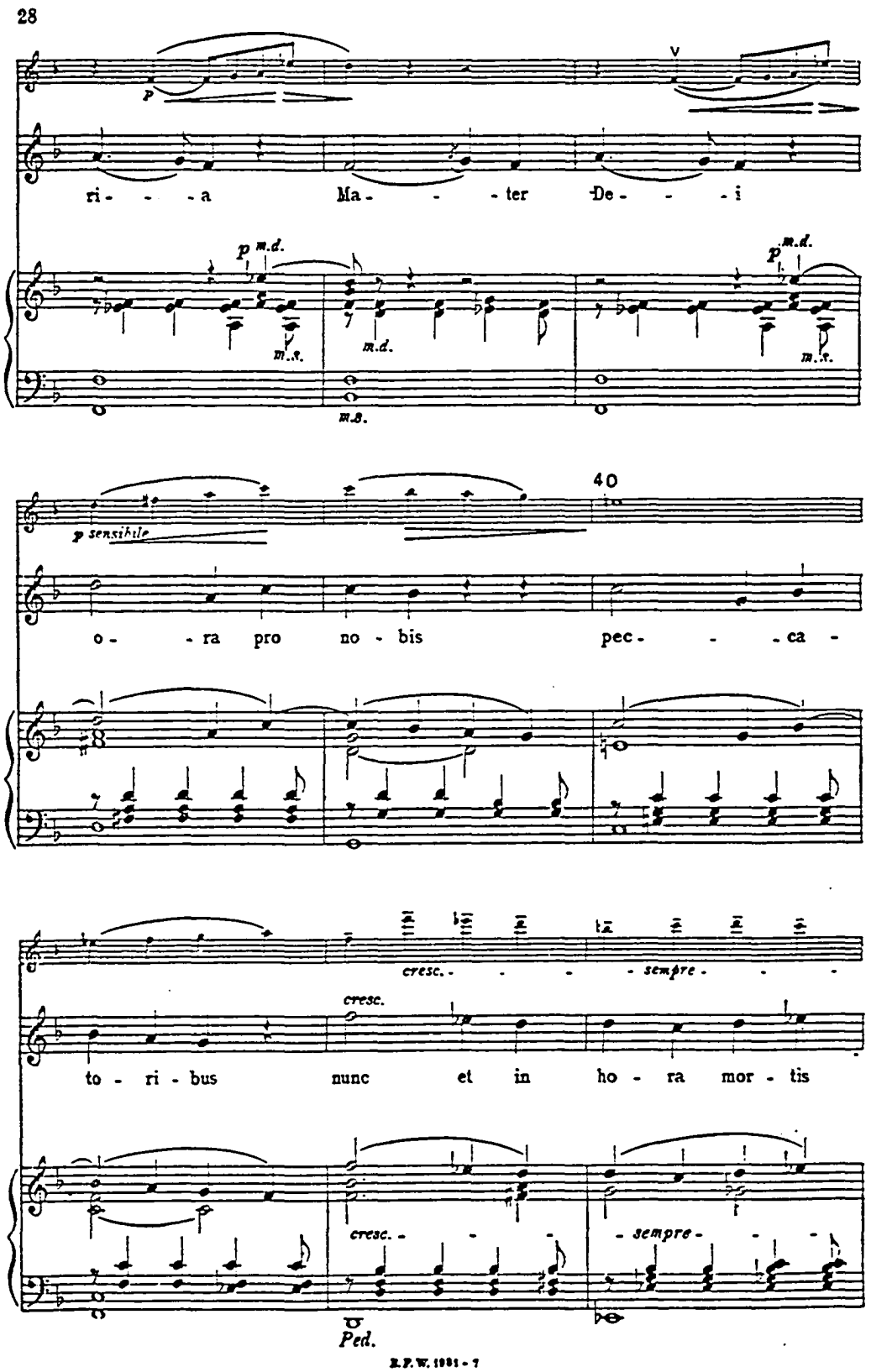
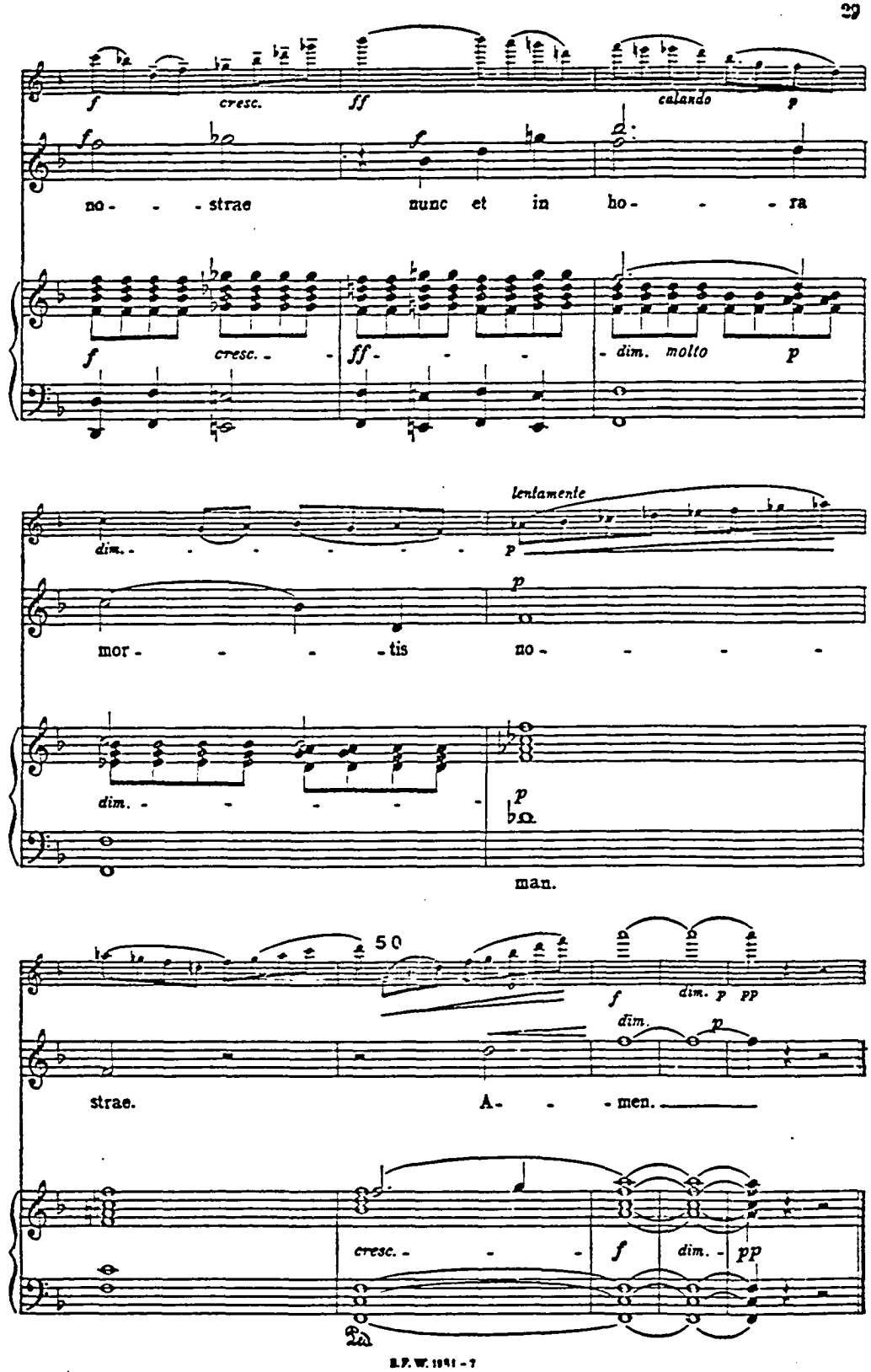

p
Gra - - - ti - a ple - - - na
Ped.
p
Gra - - - ti - a ple - - - na,
p
sensibile
Do - - - mi - nus te - - - cum


20
rinf. - - - - - - - cresc. - - - - - -
be - ne - dic - - - - ta
cresc.
- - - sempre - - - - - - - f
tu
f
in mu - li -
f
dim. - - - ancora - - -
poco dim. - - - dim. - - - - - - -
e - ri - bus et be - ne - dic - tus fruc - tus ven - tris
poco dim. - - - dim. - - - ancora - - -

B. F. W. 1931 - 7


p
p
p
p
tu - i
Je- - - - sus.
p
dim.-
- - pp
pp
m.s.
30
4ª corda
sensibile
allarg.
p
p allarg.
man.
rit.
a tempo
p affettuoso
Sanc - - ta Ma- -
legato
a tempo
p
rit.
pp


28
p
ri - - - a Ma - - - ter De - - - i
p m.d.
m.s.
m.d.
m.s.
m.d.
m.s.
m.d.
40
p sensibile
o - - ra pro no - bis pec - - - ca -
cresc. - - - - sempre - - -
cresc.
to - ri - bus nunc et in ho - ra mor - tis
cresc. - - - - sempre - - -
Ped.


cresc.
calando
no- - - strae nunc et in ho- - - ra
cresc. - - - dim. molto
lentamente
mor- - - - tis no- - - - -
dim. - - - - -
man.
50
dim.
strae. A- - - men.
cresc. - - - dim. -

Nevicata, W49

This work was published by the Boston Music Company in 1906. It was written by Leboffe in October 1901 in Naples. The poem is by Giovanni Pascoli and the song was dedicated to Signorina Maria Civiletti.

The poem depicts a violent snowstorm in which some children are lost, and finally, shivering and crying, they are reunited with their mothers, who give thanks that their prayers have been answered.

Text

Nevica: l'aria brulica di bianco;
(It's snowing: the air swarms with white;)

La terra è bianca: neve sopra neve.
(The earth is white: snow on snow.)

Gemono gli olmi a un lungo mugghio stanco;
(Are budding the elms to a long, lowing tired;)

Cade del bianco con un tonfo lieve,
(Is falling some of the white with a thump light,)

E le ventate soffiono di schianto,
(And the gusts of wind are blowing of sudden,)

E per le vie mulina la bufera;
(And along the streets is whirling the storm;)

Passano i bimbi; un balbettar di pianto;
(Pass the children; a stutter of crying;)

Passa una madre, passa una preghiera, una preghiera.
(Passes a mother, passes a prayer, a prayer.)

The poem is set in two distinct divisions with a rhyming scheme of (a b a b) (c d c d). The first division is divided into two couplets of four measures each, the first couplet being an introduction in recitative style. With the poet's first reference to the falling snow, there is no indication of whether the snow is to be feared or regarded as a thing of beauty. Leboffe opens this recitative introduction with a simple tremolo

in F# minor in the left hand in the treble clef, played against intermittent thirty-second notes in a quasi pointalistic style in the right hand. The effect is a masterpiece of word painting depicting the gentle snowflakes as they begin to fall. Through this section the voice is heard in simple recitative. The only indication of the impending danger is found in the composer's choice of minor mode and the soft tremolo in the left hand.

The second couplet begins in measure 9 with the principal melody accompanied by a syncopated blocked chord as the text states that "the elms are weary of the moaning wind and the light thump of the snow . . . ." The unsettling nature of the storm is depicted here with the introduction of a number of augmented, diminished, and minor chords in measures 10-14. In measure 11, Leboffe introduces a "moaning motive," a descending chromatic movement. The theme is first strongly identified by being used in both the voice and accompaniment; then the same moaning motive is again found in measure 15 and in the arpeggios in measures 20, 21, 22, 24-25, and 25-26. Leboffe's sensitivity to the character of the poem is strongly confirmed through his use of this simple motivic device which might be compared to Berlioz' use of the Idée fixe.

The third couplet of the song begins with a meter change to 4/4 at measure 17 where there is an enharmonic modulation from F# Major to the key of D Major. However, the composer elected not to give a secure feeling of tonality because of the nature of the text which speaks of the gusts of wind that are blowing. Suddenly, at this point, Leboffe created a feeling of urgency through his use of the arpeggiated accompaniment involving a sequentially rising chordal movement until the climax of the song is

approached in measure 20 on the wide-flung arpeggio. Melodically, through this section, there is a steady but gentle rising in the vocal line leading to the climax. It is not until the climax, at measure 21, that we hear that children are lost in the snowstorm. Also, measure 21 begins on a new key, B minor, with the unmistakable sound of the moaning motive found in both the vocal line and the accompaniment, this time expressive of the tears of joy felt by the parents for their answered prayers. The song ends finally with the moaning motive harmonized in descending parallel sixth chords leading to a full cadence in F♯ Major--the mode change being appropriate to the final joy of the answered prayers.

The song is one of Leboffe's most chromatic, though the chromaticism is mostly in the form of decoration around a well-established footing in traditional diatonic harmony. It is the writer's opinion that Leboffe has created a masterpiece in musical word painting in this composition.

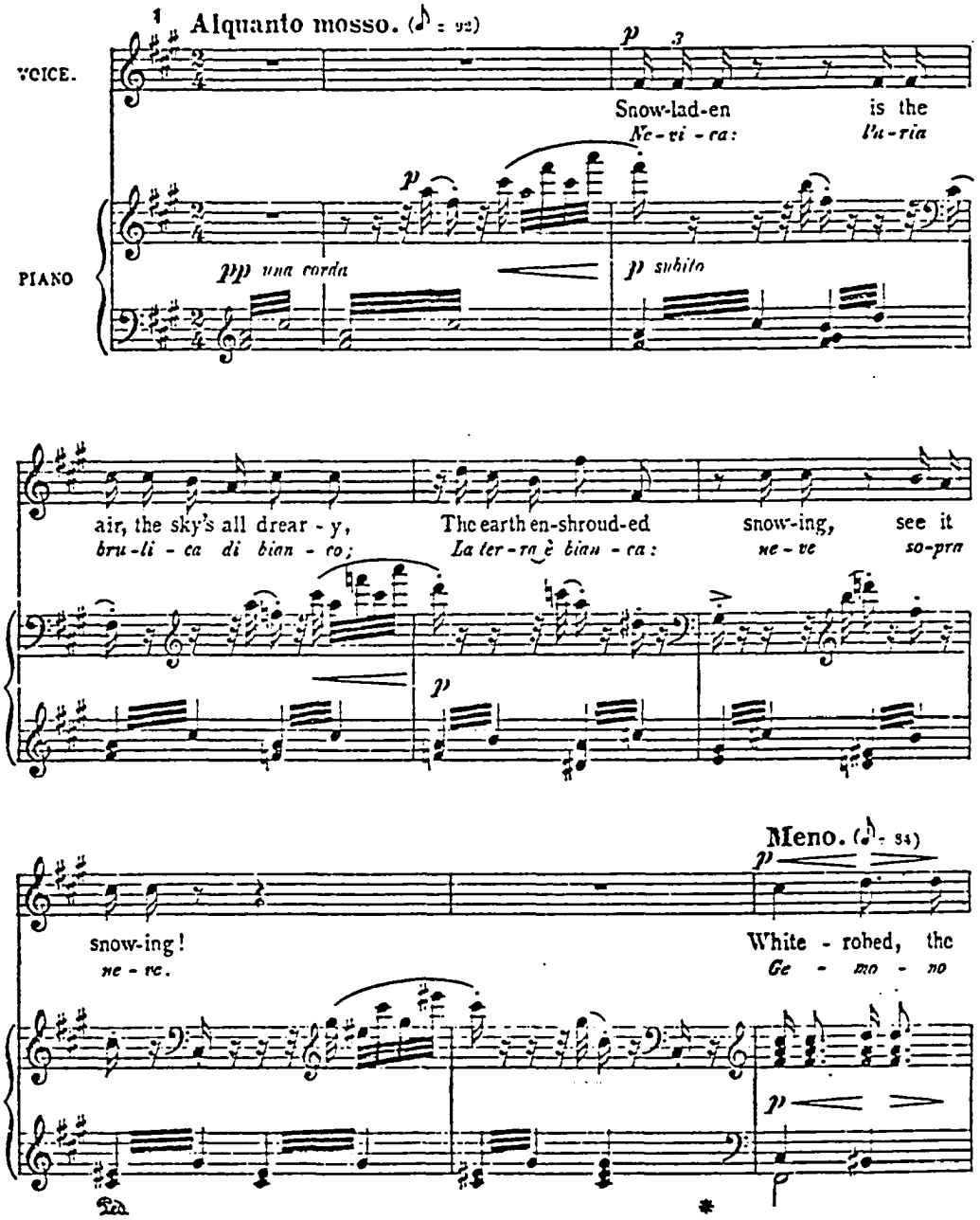
Alla Signorina Maria Civiletti.

Snow-storm.

Nevicata.

GIOV. PASCOLI.
English translation by Dr. Th. Baker.

ENRICO LEBOFFE.



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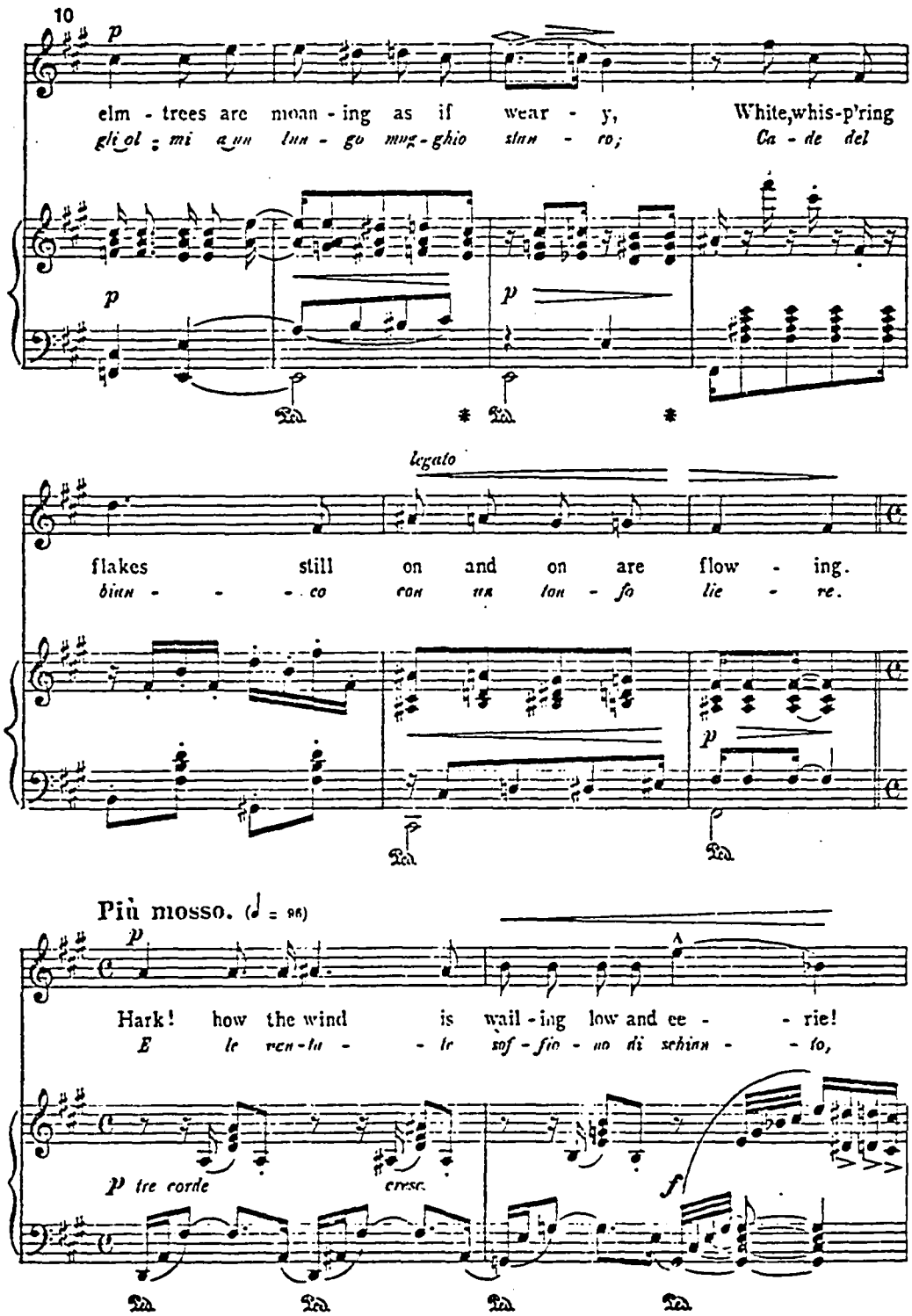
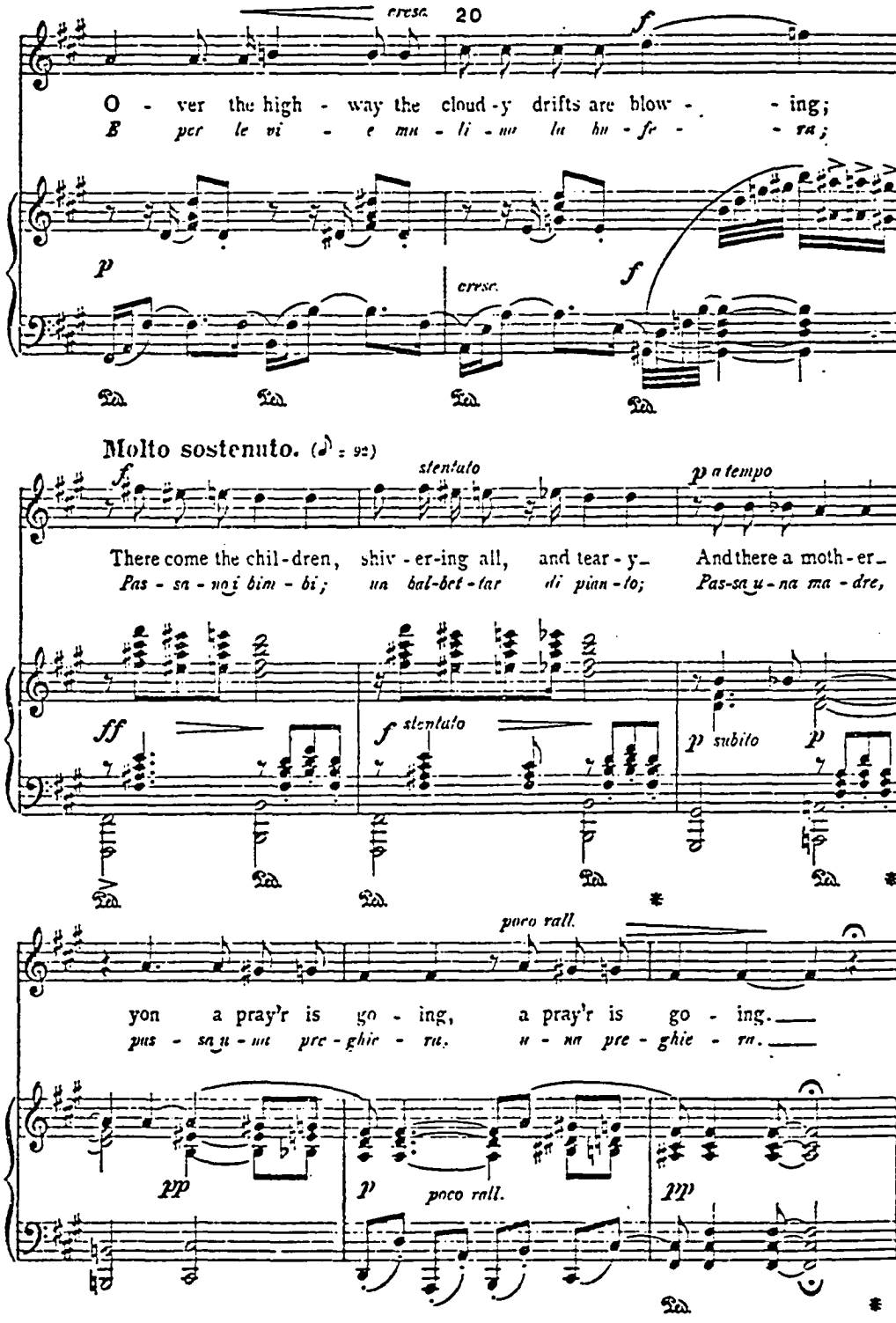
R. M. Co. 1935


10
p
elm - trees are moan - ing as if wear - y, White, whis-p'ring
gli ol - mi a un lun - go mug - ghio stan - co; Ca - de del
p
p
legato
flakes still on and on are flow - ing.
bian - - - co con un ton - fo lie - re.
p
Più mosso. (♩ = 96)
p
Hark! how the wind is wail - ing low and ee - - rie!
E le ven - ta - - te sof - fio - no di schian - - to,
p tre corde
cresc.
f

B. M. Co. 1925


cresc.
20
f
O - ver the high - way the cloud - y drifts are blow - - ing;
E per le vi - e mu - li - no la hu - fe - - ra;
p
cresc.
f
Molto sostenuto. (♪ = 92)
f
stentato
p a tempo
There come the chil - dren, shiv - er - ing all, and tear - y_ And there a moth - er_
Pas - sa - noi bim - bi; un bal - bet - tar di pian - to; Pas - sa u - na ma - dre,
ff
f stentato
p subito
p
poco rall.
yon a pray'r is go - ing, a pray'r is go - ing.
pas - sa u - no pre - ghie - ra. u - na pre - ghie - ra.
pp
p
poco rall.
pp

Mattinata, W63

This song was published by the Boston Music Company in 1906. It was written by Leboffe in December 1904, soon after his arrival in America. The poem is by P. E. Bosi, and the song was dedicated to Signorina Clara Cantarano.

Text

Non vedi tu del sole i raggi fulgidi
(Do you not see of the sun the rays shining)

Che vengono a dorar le tue cortine?
(Which come to gild your curtains?)

Non senti degli angelli i canti garruli
(Do you not hear of the birds the songs chattering)

Quest'inno senza tregua e senza fine? Ah!
(This hymn without pause and without end? Ah!)

La brezza mattutina scuote gli alberi,
(The breeze morning shakes the trees,)

Dai sogni si risvegliano le rose . . .
(From the dreams they awake the roses . . .)

Oh! senti che squillar! senti le musiche
(Oh! Listen what ringing! Listen the musics)

In questo paradiso hanno le cose!
(In this paradise have the things!)

Da tempo interno a me, an grido querulo;
(Since time around to me, a cry complains;)

"E l'ora del lavoro!" cantano i galli
("It is the time of the work!" sing the roosters,)

"E l'ora del lavoro!" galli cantano.
("It is the time of the work!" roosters sing.)

Il sole e gia sui monti e ne le valli. Ah!
(The sun is already on the mountains and in the valleys. Ah!)

Aprico l'aurora i belli occhioni fulgidi
(Open with the dawn the lovely big eyes shining)

Com'apron le corolle all'aura i fiori!
(As open the corollas to the breeze the flowers!)

T'alza, mia gioia, e i tuoi pensieri volino
(You get up, my joy, and your thoughts fly)

Come colombe ai nostri freschi amori.
(As doves to our new loves.)

E i tuoi pensieri volino
(And your thoughts fly)

Come colombe ai nostri freschi amori!
(As doves to our new loves!)

The text is of a pastoral nature, expressing the beauty of the morning sunrise and the dawn of a new day--"The rooster crows its waking call to the labors of the day and to open one's eyes to love and fancy." Musically, Leboffe chose the "Neapolitan Song" style, as he identifies it in his personal catalog,[1] as an expression of homesickness for his native Italy, a common topic in Italian song. In his choice of text, in contrast, there is a strong anticipation of the new opportunities that are in his new home, along with an urgent drive to rise to the calling of his artistic creativity.

The poem is set in two verses of eight lines, each of which is divided into four couplets: (a a) (b b') (c c) (d c). Though the text differs in each verse, Leboffe maintains the same music. The song is enclosed by a four measure introduction and coda.

The music of each strophe is in regular eight measure periods with each line of poetry a four measure phrase. As in the poetic couplet, each musical period is different, the first three being parallel periods while the last is a contrasting period. Leboffe uses economy in construction of this song by repeating the first four measure introduction in measures

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[1]Appendix A, W63.

41-44 as an interlude between the verses, as well as between the last verse and the coda, measures 81-84. He creates a smooth, well-constructed connection between the last verse and the coda, measure 86, by bringing in the voice in the last two measures of the final statement of the interlude.

The overall style of the song is typically pastoral with a swaying 6/8 meter which is somewhat unusual for Leboffe. Harmonically, Mattinata is in the key of B^{b} Major with no modulations and only a few hints of other tonalities, the strongest being a hint of A Major in measures 34-37 and in measures 74-77 in the second verse. Leboffe gives interest and color to the music through extensive use of seventh and ninth chords. The melodic line is kept within an augmented octave, F' to $F\overset{\#''}{\#}$, moving diatonically with only an occasional skip of a third, fourth, or fifth. This makes the song comparatively easy to read and well within the capabilities of the young or inexperienced singer. The usual word painting used by Leboffe is found in this song, primarily in the expressive nature of the swaying rhythm relating the joy of living, rather than in the harmonic, or even melodic, content of the selection.

Alla Signorina Clara Canturano.

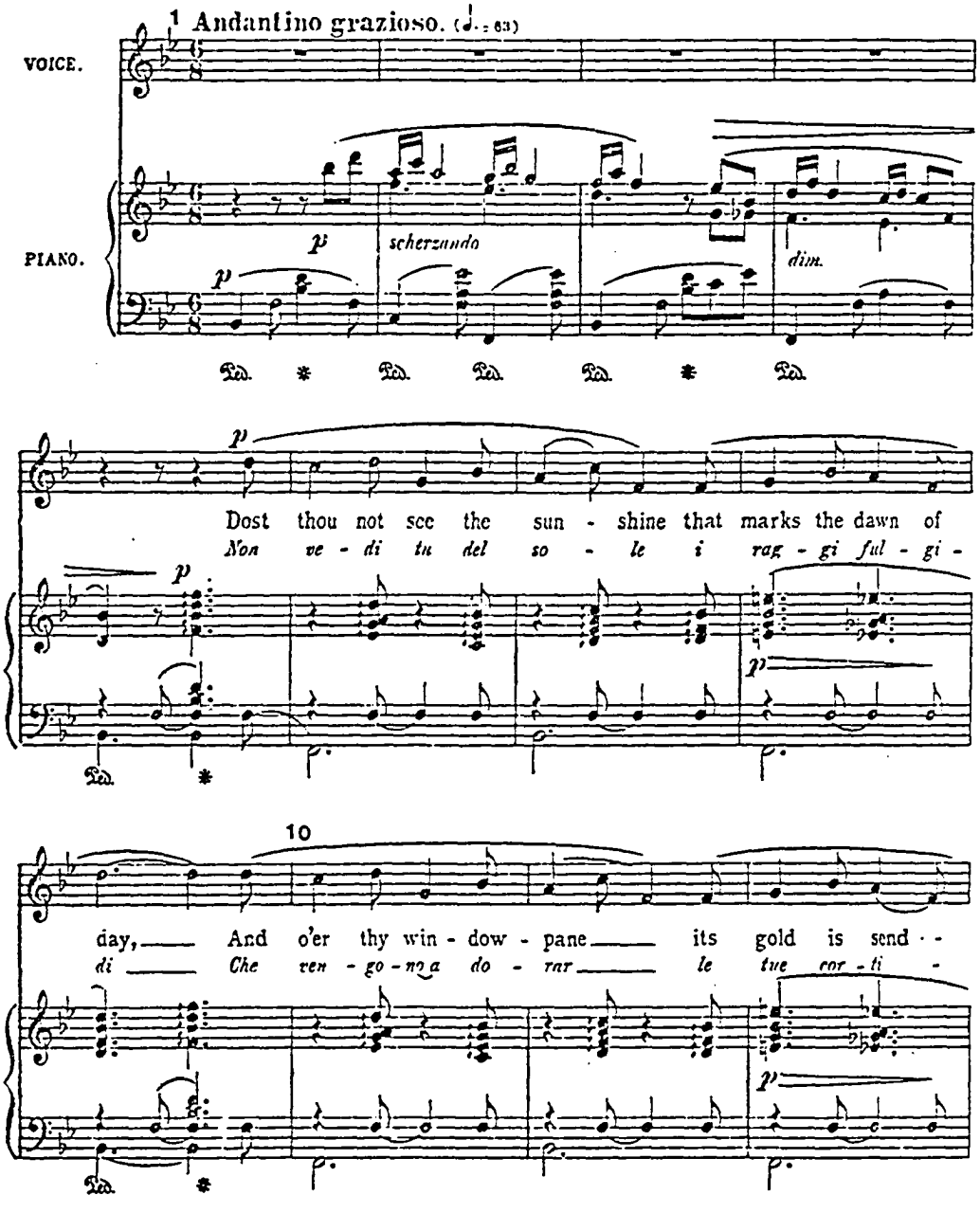
Aubade.

Mattinata.

P. E. Bosi.

Translated by Dr. Theo. Baker.

Enrico Leboffe



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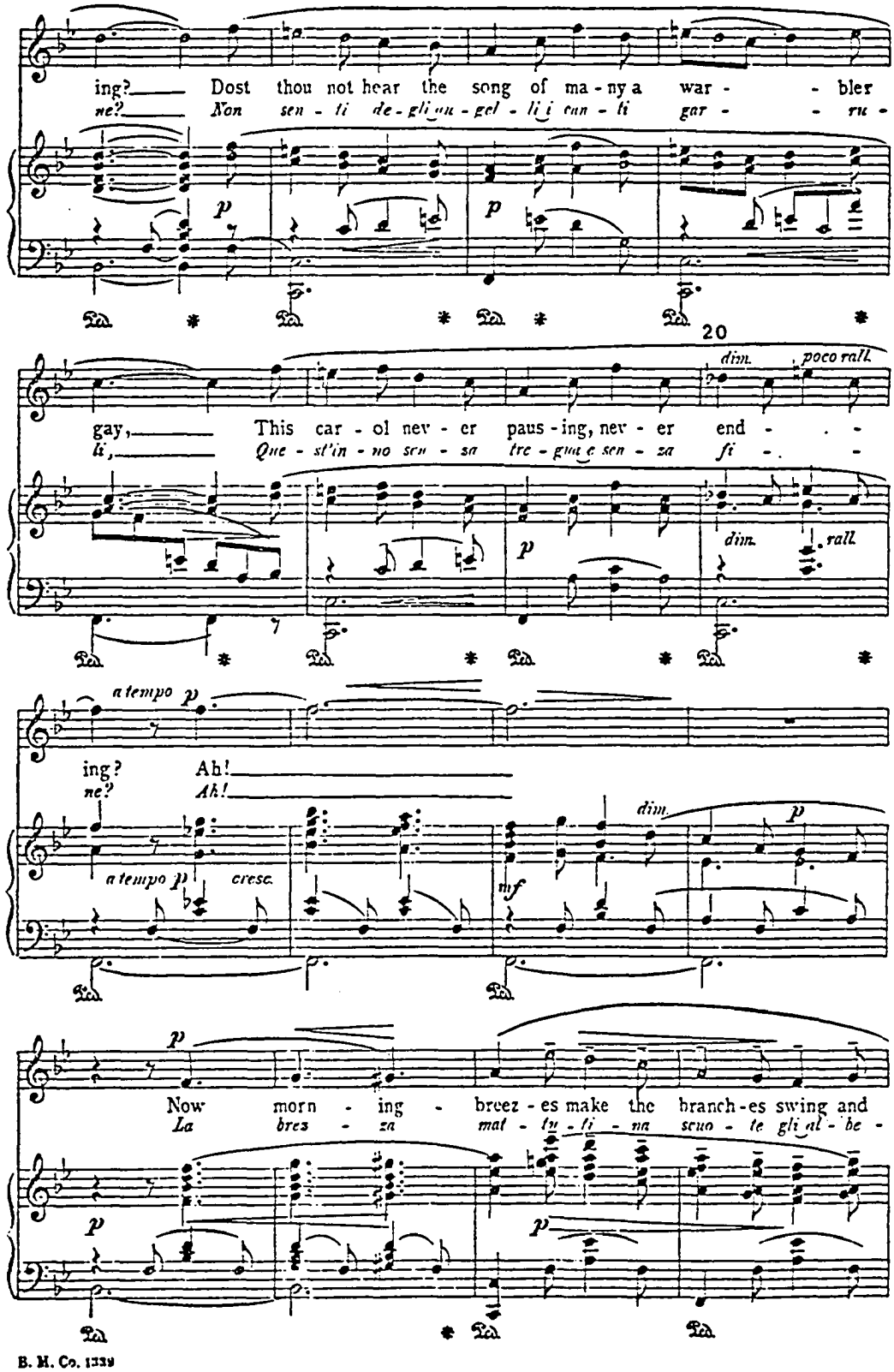
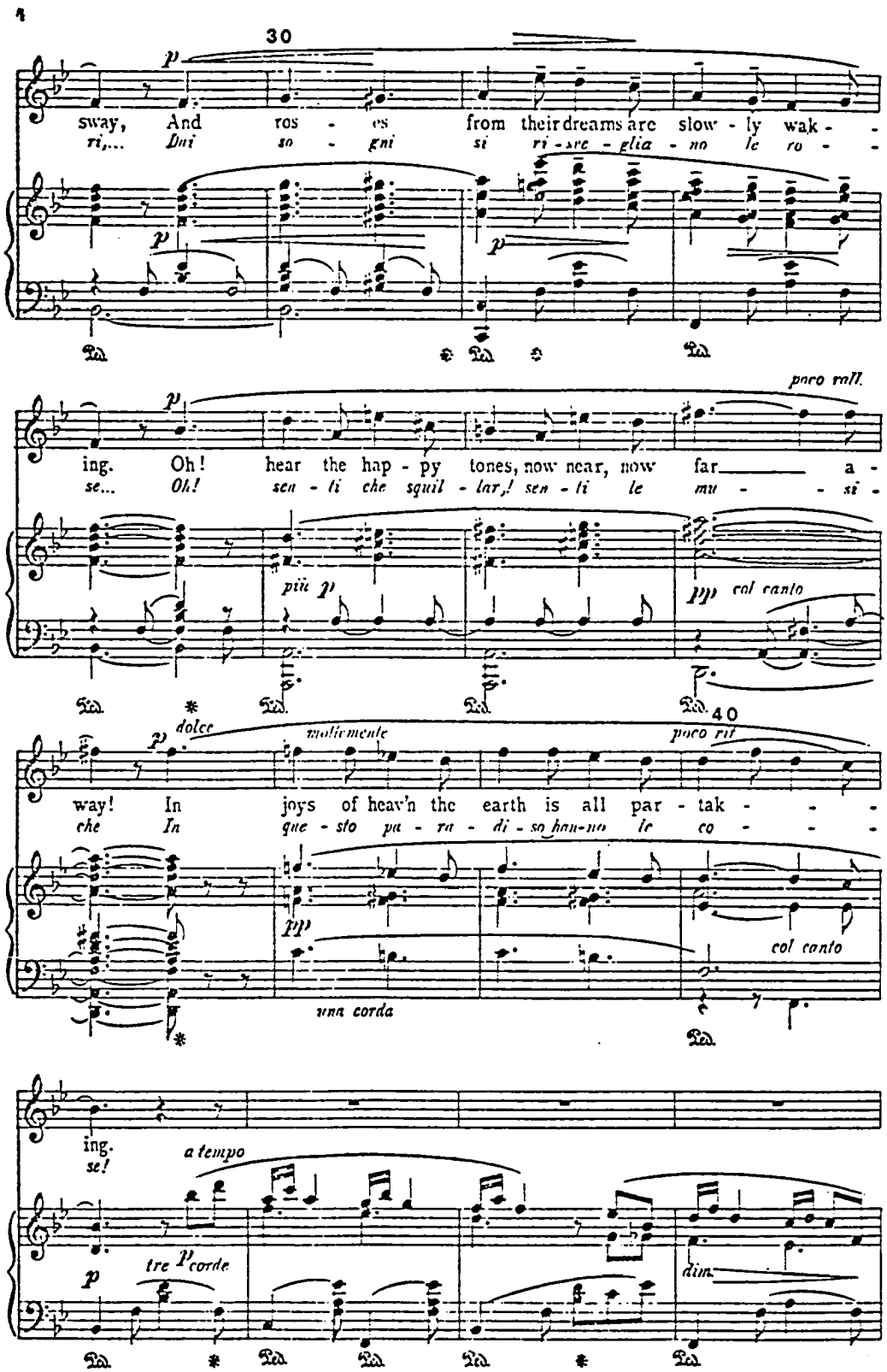
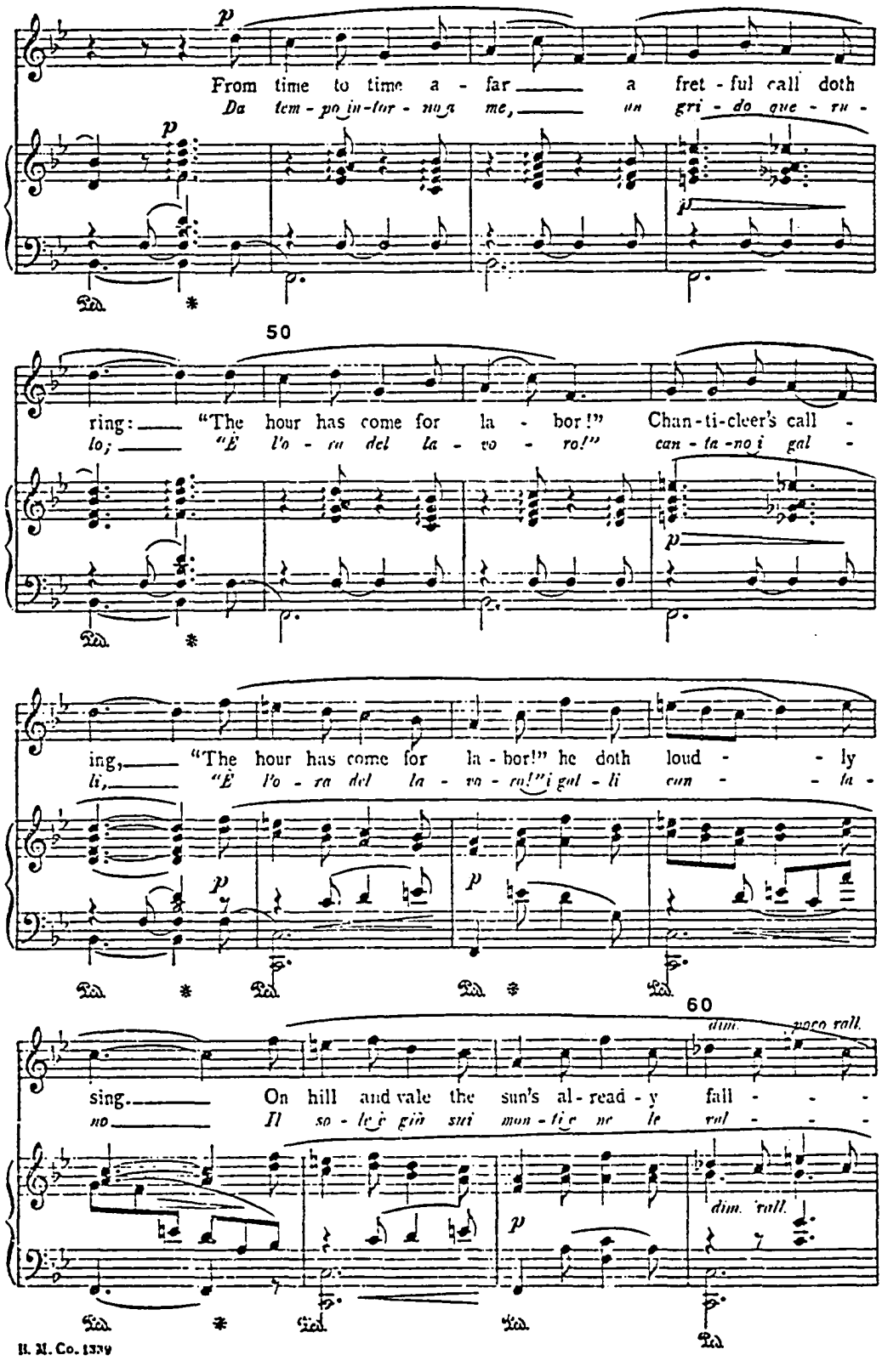
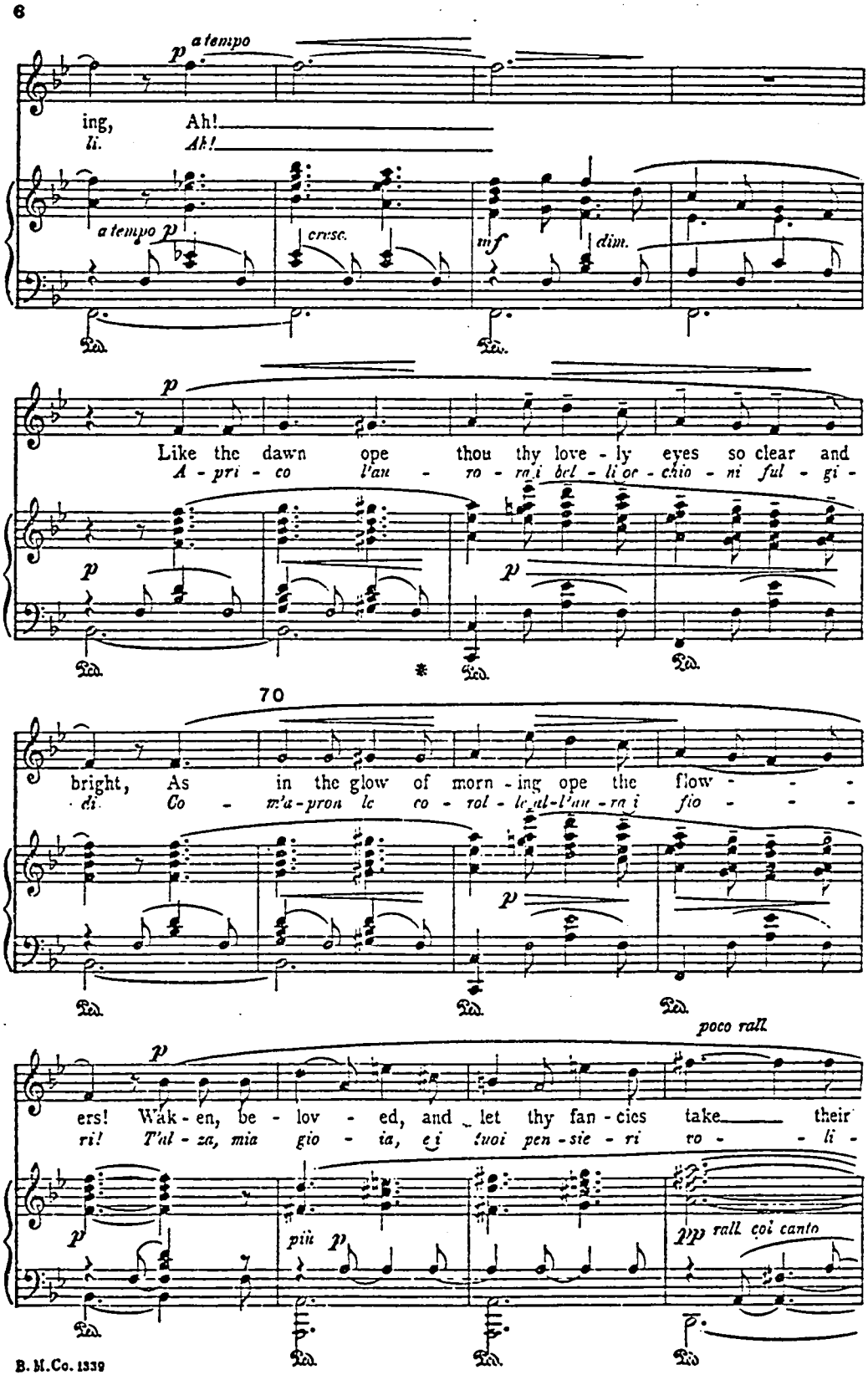
B. H. Co. 1339

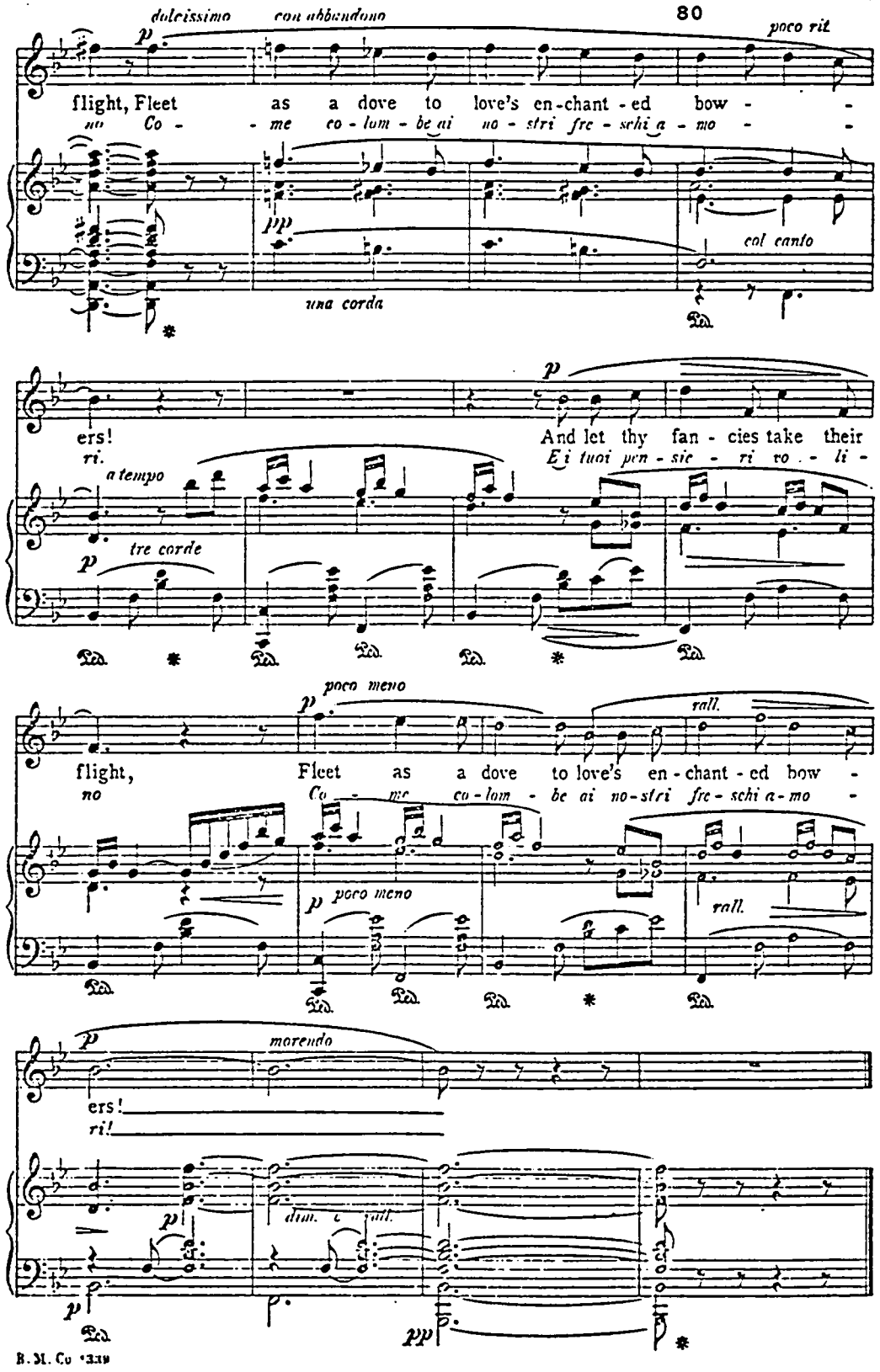

ing? Dost thou not hear the song of ma - ny a war - - bler
ne? Non sen - ti de - gli u - gel - li i can - ti gar - - ru -
20
gay, This car - ol nev - er paus - ing, nev - er end - . -
li, Que - st'in - no sen - sa tre - gua e sen - za fi - . -
dim. poco rall.
dim. rall.
a tempo p
ing? Ah!
ne? Ah!
a tempo p cresc.
mf
dim.
Now morn - ing - breez - es make the branch - es swing and
La bres - za mat - tu - ti - na scuo - te gli al - be -

B. M. Co. 1339


30
p
sway, And ros - es from their dreams are slow - ly wak - -
ri,... Dai so - gni si ri - sve - glia - no le ro - -
poco rall.
ing. Oh! hear the hap - py tones, now near, now far a -
se... Oh! sen - ti che squil - lar,/ sen - ti le mu - - si -
più p
pp col canto
40
dolce
molto cresc.
poco rit
way! In joys of heav'n the earth is all par - tak - - -
che In que - sto pa - ra - di - so han-no le co - - -
pp
una corda
col canto
ing.
se!
a tempo
p
tre corde
dim.


From time to time a - far a fret - ful call doth
Da tem - po in - tor - no a me, un gri - do que - ru -
50
ring: "The hour has come for la - bor!" Chan - ti - cleer's call -
lo; "È l'o - ra del la - vo - ro!" can - ta - no i gal -
ing, "The hour has come for la - bor!" he doth loud - - ly
li, "È l'o - ra del la - vo - ro!" i gal - li can - - ta -
60
dim. poco rall.
sing. On hill and vale the sun's al - read - y fall - - -
no Il so - le già sui mon - ti e ne le val - - -
dim. rall.


6
a tempo
ing, Ah!
li. Ah!
a tempo
cresc.
mf
dim.
Like the dawn ope thou thy love - ly eyes so clear and
A - pri - co l'au - ro - ra i bel - li oc - chio - ni ful - gi -
70
bright, As in the glow of morn - ing ope the flow - - -
di Co - m'a - pron le co - rol - le al - l'au - ra i fio - - -
poco rall.
ers! Wak - en, be - lov - ed, and let thy fan - cies take their
ri! T'al - za, mia gio - ia, ei tuoi pen - sie - ri ro - - li -
più p
pp rall. coi canto
B. H. Co. 1339


80
dolcissimo
con abbandono
poco rit
flight, Fleet as a dove to love's en-chant-ed bow -
no Co - me co-lom-be ai no-stri fre-schi a-mo -
una corda
col canto
ers!
ri.
And let thy fan-cies take their
Ei tuoi pen-sie-ri vo-li-
a tempo
tre corde
poco meno
rall.
flight, Fleet as a dove to love's en-chant-ed bow -
no Co - me co-lom-be ai no-stri fre-schi a-mo -
morendo
ers!
ri!
dim. e rall.

B. M. Co 3319

Seduta al telaretto, W80-#1

This song for voice and piano was written in March 1906; however, it was not until 1916 that it was published by the Boston Music Company. The song bears a dedication to Enrico Caruso who was sent a copy.[1] Ensuing letters between the composer and the singer discuss the work, but no indication of its performance is mentioned.

The Madrigali d'Aprile, from which this song is taken, is a collection of four romanzas by Edoardo Pedio. This song cycle received favorable reviews in two of the leading American music journals, the Musical Courier and Musical America, as noted in Chapter 2 above.[2,3] The term "madrigal," as it is used here, refers to the poetic definition of the word, not the musical connotation. The four poems set by Leboffe were conceived as individual compositions--they have no common characteristic other than continuity in textual development through the four songs. Each, however, is complete in itself. Leboffe referred to them in his personal catalog as numbers 86, 87, 88, and 89. The writer has assigned W80 to refer to the entire cycle, and W80, #1, #2, #3, and #4 to the individual songs.

These songs, at times, show Wagnerian influence in the chromaticism and harmonies used, and the impressionism of Debussy and Ravel is evident through the composer's use of parallel movement of triads in measures 1-16, and also through hints of the Aeolian (measures 1-13) and Lydian (measure 16) modes. Despite these influences, there is a constant return

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[1]Enrico Caruso, letter to Enrico Leboffe, 9 March 1916.

[2]"Review of New Music," review of Enrico Leboffe's Madrigali d'Aprile, Musical Courier, 23 March 1916, p. 40.

[3]"New Music--Vocal and Instrumental," review of Madrigali d'Aprile, Musical America, 1 April 1916.

to the traditional tonality of the late nineteenth century. It is the writer's opinion that these songs are some of the most adventurous and complex of Leboffe's compositions. They are indeed masterpieces of word painting. As with most of Leboffe's songs, they were later orchestrated by him and, in fact, were undoubtedly conceived as orchestral compositions rather than simply art songs with piano accompaniment.

Because of the textual similarity between the compositions in the entire cycle, the writer has chosen only the first one, Seduta al telaretto, for the purpose of this study.

Text

Seduta al telaretto bella, come un'Iddia greca,
ricami.
(Seated at the loom lovely, like a Goddess,
Grecian, you embroider.)

Biancheggia nella testa capelluta un garofano;
(Whitens in the head long-haired, a carnation;)

E nell'occhio ti sorride,
(And in the eye you (it) smiles,)

(Come mi trema il cor di tenerezza,)
(How trembles the heart with tenderness)

Un sogno dolce e gentil d'amore.
(A dream sweet and gentle of love.)

This song is set by Leboffe in 2/4 meter in the key of F# Aeolian minor. The introduction, measures 1-14, is constructed of regularly spaced appoggiaturas played in the right hand, evenly spaced within an E" pedal tone, creating a drone effect, suggestive of a weaver's shuttle being passed through a loom. This is heard against quarter note triads played in the treble clef with the left hand. Melodically, Leboffe presents the text in this section in an arching melodic form, describing a young woman

bending over her loom, and having the beauty of a Grecian goddess. With the aria-like melodic entrance in a Lydian mode at measure 14, there is a more detailed description of the woman, describing the particular beauty of her black hair adorned by a glistening white carnation. In this section, Leboffe introduces thick Wagnerian chords within a simple quarter note rhythm, creating a sense of grandeur. In measure 18, Leboffe introduces the key of C♯ Major leading into a six measure interlude where he uses frequently altered chords and chromaticism, obliterating the firm C♯ tonality.

Throughout this song, there is no repetition of musical thematic ideas, with a notable exception being measures 26-27 and 30-31 which Leboffe chose to repeat in nearly identical form, thus framing the intervening measures 28-29. An interesting effect is thus created when the poetry involved is examined; the intervening text, i.e. measures 28-29, is presented in the form of a dramatic aside, and the true impact of the poetic intent is identified at this instant. The text in measures 25-27 states "from thy lustrous eyes there smileth." The aside reveals the young man's feeling, "How it does swell my trembling heart with wonder." Then in the repeated measures 30-31, there is a realization of the effect of the "lustrous eyes" on his desires--an outburst of enraptured love which is quickly followed by a warm denouement, "Fondly a sweet and tender love." The phrase "gentle love" comes strategically in measure 32 on a sustained high G♯" to A" held to the end of the song and underscored by sweeping multi-octave arpeggios illustrating sudden, overwhelming and uncontrolled love. The song ends on a wide-flung, joyous note in the relative major key which is so typical of Leboffe.

The vocal demands are almost inhuman in this selection, with the seven measure sustained upper register. The song should only be attempted by the most secure and mature singers. Though the overall tonal interest in this composition is very much in the early twentieth century with Wagnerian and Impressionistic influences, Leboffe, as usual, maintained a firm footing in the traditional triadic harmony.

A Enrico Caruso

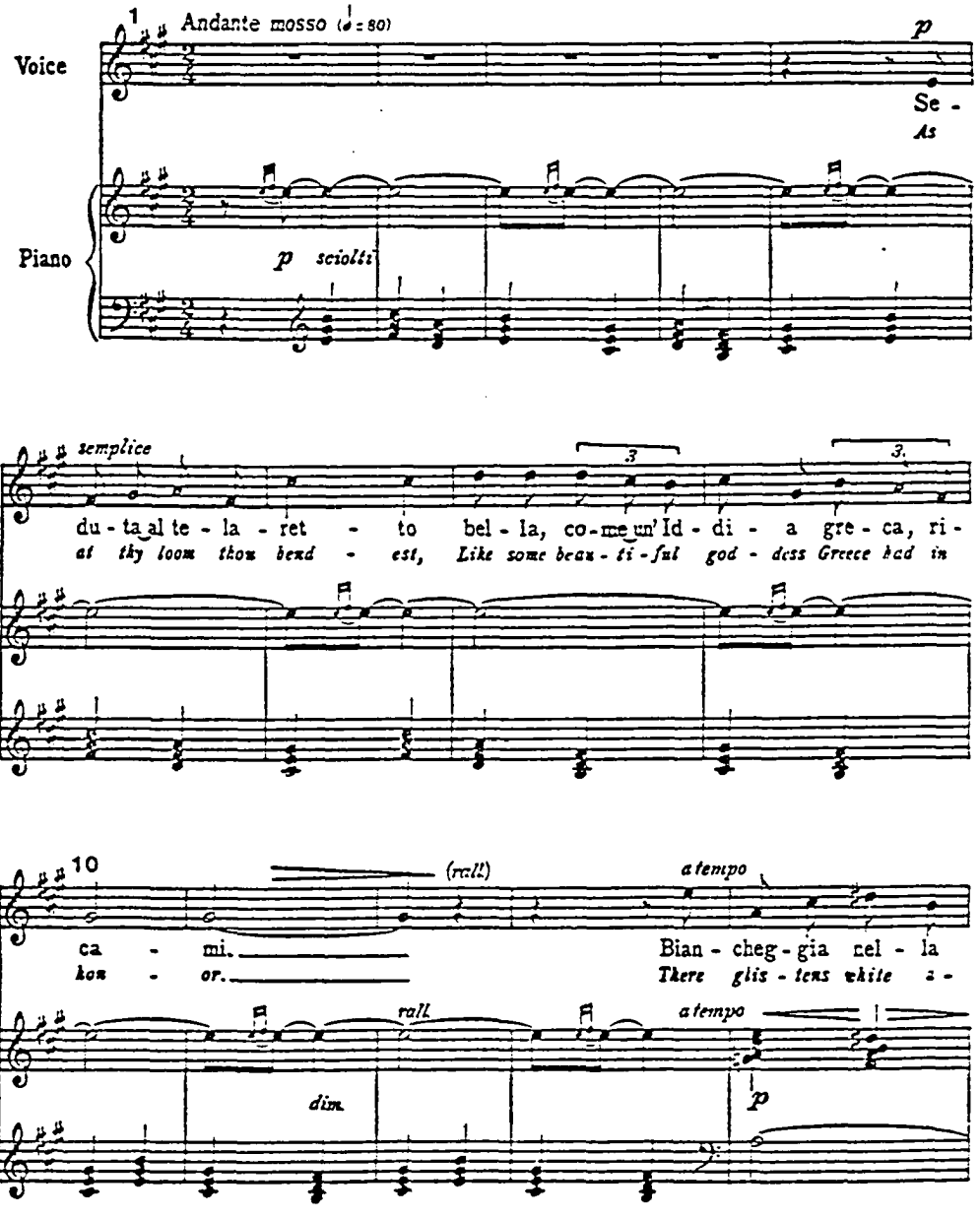
I

Seduta al telaretto

As at thy loom thou bendest

EDOARDO PEDIO
English version by M. Louise Baum

ENRICO LEBOFFE



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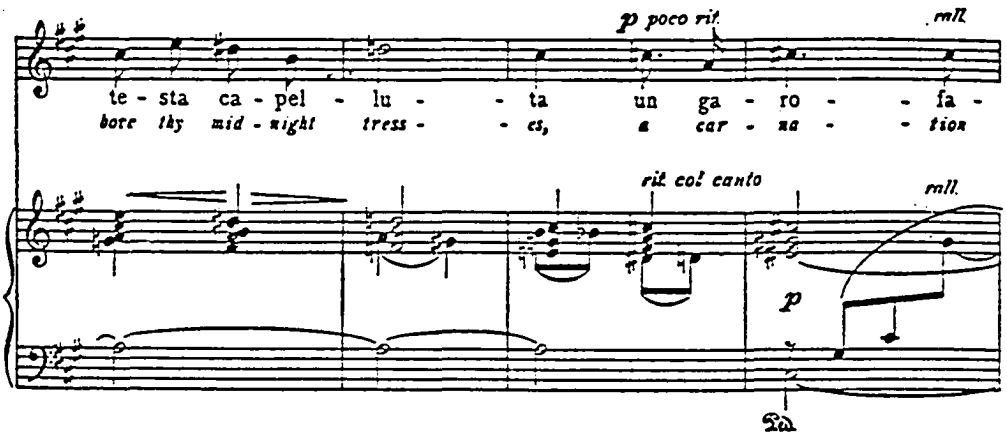
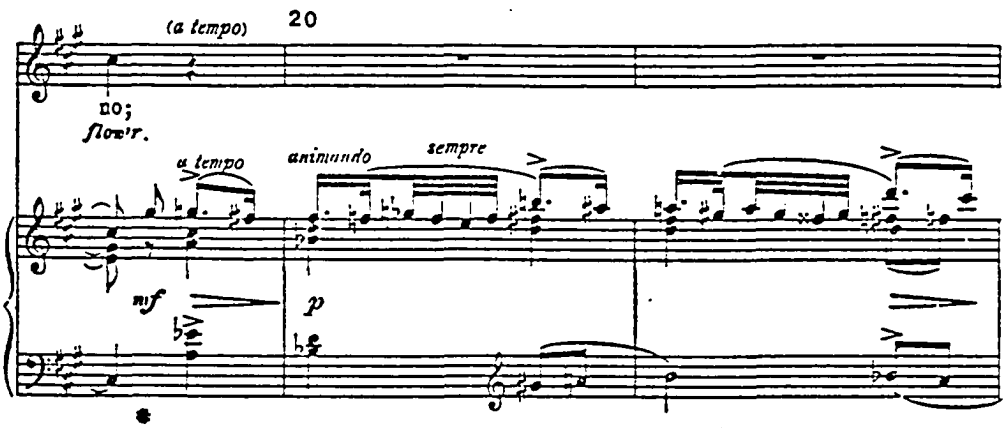
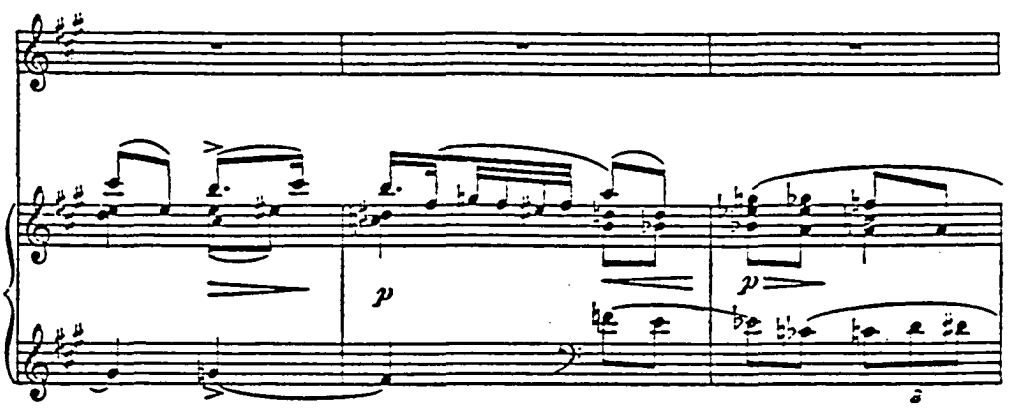
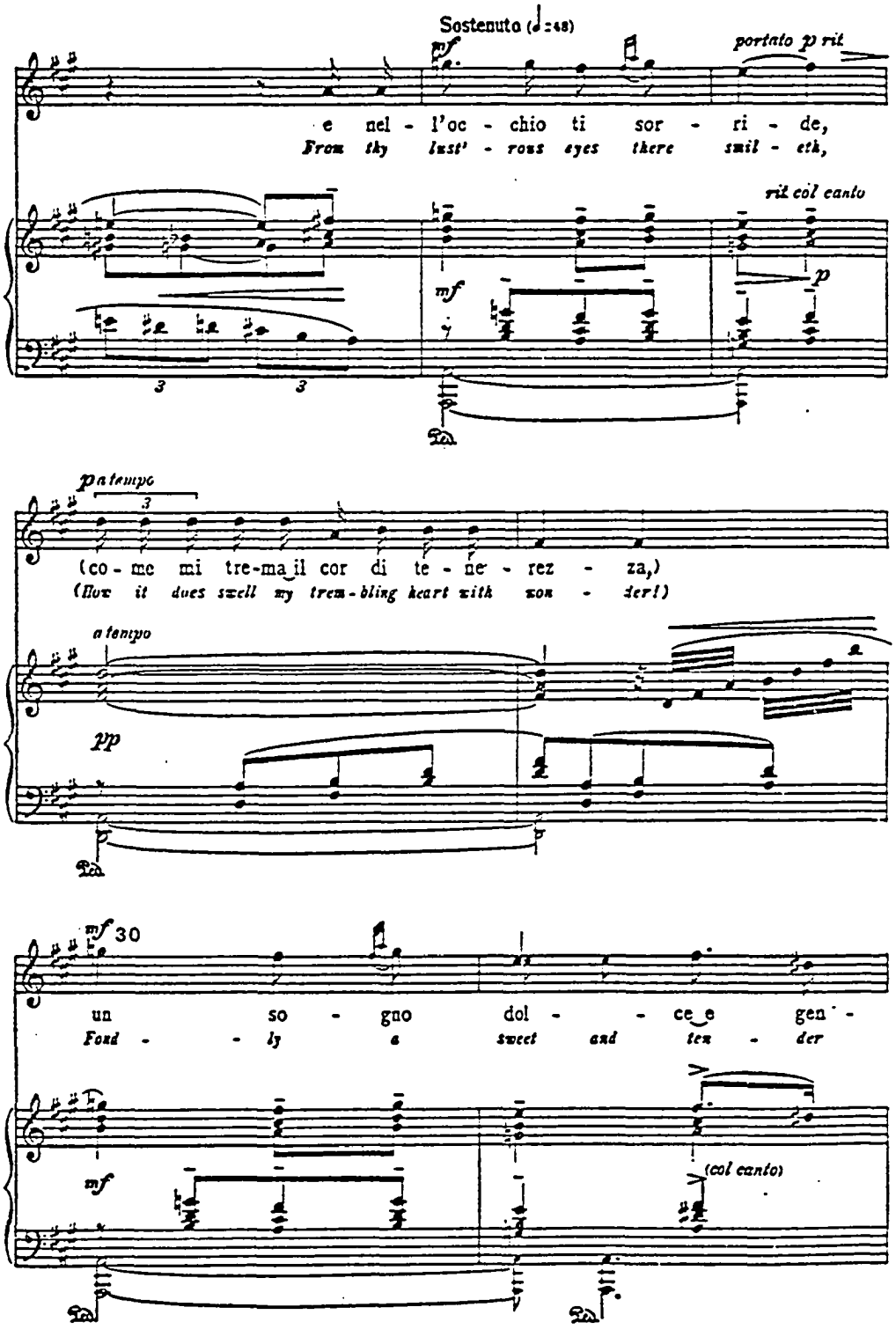
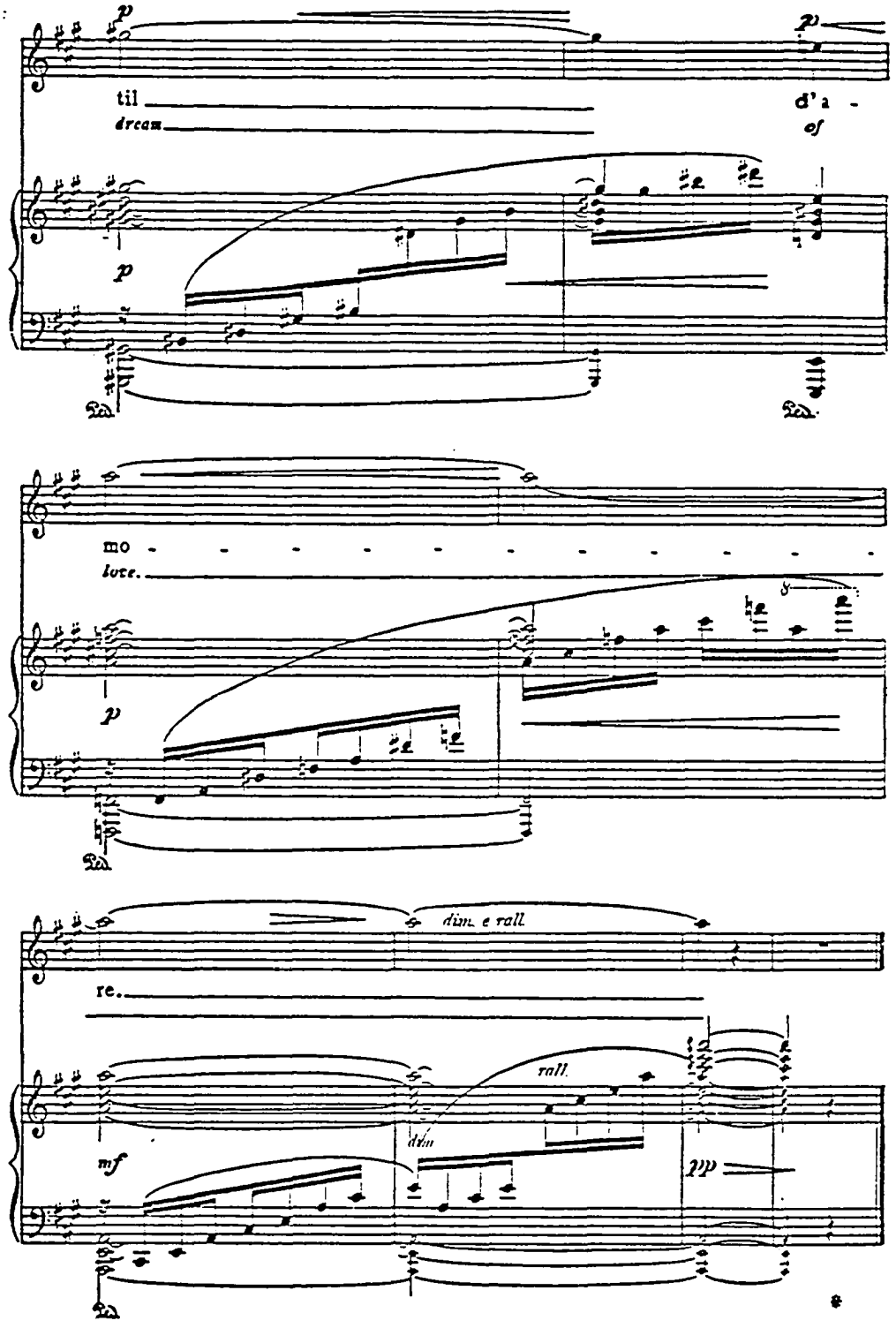

p poco rit.
rall.
te - sta ca - pel - lu - - ta un ga - ro - - fa -
bore thy mid - night tress - - es, a car - na - - tion
rit. col canto
rall.
p


(a tempo)
20
no;
flow'r.
a tempo
animando
sempre
mf
p


p
p


Sostenuto (♩=48)
mf
portato p rit
e nel - l'oc - chio ti sor - ri - de,
From thy lust' - rous eyes there smil - eth,
rit col canto
mf
p
3
3
p a tempo
3
(co - me mi tre-ma il cor di te - ne - rez - za,)
(How it does swell my trem - bling heart with ten - der!)
a tempo
pp
mf 30
un so - gno dol - - ce e gen' -
Fond - - ly a sweet and ten - der
mf
(col canto)


p
p
til
dream
d'a -
of
p
mo - - - - - - - - - - - -
love.
p
dim. e rall.
re.
rall.
dim
mf
pp

Voce Vespertina, W92

Voce Vespertina was the only composition by Leboffe in 1916. It was this year that he made a determined, supreme, though futile, effort to have his music recognized and performed by some of the great singers of his era. Voce Vespertina was the last Leboffe work published by the Boston Music Company. The publication bears a dedication to Madame Lida Schirmer. The poem is by Silvio Vitale.

All composers must feel a strong need and desire to have their works performed and heard. At this time in Leboffe's life, the lack of sales and performances, coupled with his age, perhaps led him to question the validity of his continued efforts in composition. Voce Vespertina thus could not be simply another poem, but a personal commentary on his life, as the text of Vitale's poem mirrors the thoughts that might have filled his mind.

The poem is in two verses. Briefly, in free translation, the verses express a recognition of divine inspiration being directed to him in "familiar, yet new" ideas of beautiful melodies--"an exquisite voice, familiar yet new, that falls upon his ear . . . ." The song continues with the expression of his deep feeling of the torrents of music within him yet to be expressed--"Notes fall in showers and passion's mighty surges . . . ." Finally, the last stanza contains a personal prayer for continued guidance and inspiration--"Oh wondrous voice, truth and beauty blending, breathe round me still when life's last eve is ending."

Text

Oh, come dolce ognor mi suona l'eco
(Oh, how sweet always to me sounds the echo)

d'una voce gentil che non par nova,
(of a voice gentle that does not seem new,)

Ma che, nel mar de le memorie, seco
(but which, in the sea of the memories, with it)

il non liabile cor giammai uon trova.
(the fleeting heart never not finds.)

E'melodia che forse a me da'cieli
(It is melody which perhaps to me from the heavens)

de le prim'ombre vien tra'lenti veli.
(from the first shadows comes through the slow mists.)

E'melodia che forse a me da'cieli
(It is melody which perhaps to me from the heavens)

de le prim'ombre, vien tra'lenti veli.
(from the first shadows comes through the slow mists.)

Piove la voce, ed ogni passione
(Rains the voice, and every passion)

che mi suada o m'agiti quieta
(which me persuades or me agitates calms)

mentre in bel sogno di perdizione
(while in lovely dream of perdition)

miro i vanenti ciel vicina meta,
(I gaze at the heavens near goal.)

Deh, possa, o voce, ancor piu dolce e vera
(Oh, may you, o voice, ever more sweet and true)

fidarmi a l'ombre nel'estrema sera!
(entrust me to the shadows of the last evening!)

Deh, possa, o voce, ancor piu dolce e vera
(Oh, may you, o voice, ever more sweet and true)

fidarmi a l'ombre nel'estrema sera!
(entrust me to the shadows in the last evening!)

As in most of Leboffe's songs, the formal structure evolves from the poetic structure. The poem is in two verses, the first beginning with Oh, come dolce, and the second with Piove la voce. Leboffe repeats the last two lines of each verse with a contrasting melodic and rhythmic structure. The first line theme, e melodia che forse (clearly reveals a heavenly tune), is first stated in a rather narrow melodic range beginning in the upper range of the voice with simple rhythmic characteristics. This phrase is repeated and emphasized beginning with measure 33. Here the melody soars to a G" and moves with more delicate rhythmic pulse in triplets. Chromatic harmonies further place emphasis on the poet's contradictory statement that he has a clear idea of creativity but it is elusive. This same structure is repeated in the last strophe beginning in measure 65. Here the statement seems to express a feeling that, though disappointment seems to prevail, he hopes to be permitted to keep working and creating till life's end, Deh, possa, o voce, ancor . . . (O marvelous voice, breathe round me till life's last ending). This song shows more unity of thought and a definite maturation of style than other works of Leboffe. As Donald Ivey writes of Schubert,

> The real wonder is not that Schubert was able to bring his forces into line within comparatively few years, but that even in the midst of these problems he was able to produce his first great song, Gretchen am Spinnrade, in 1814. Although little short of an operatic scene, there is here a sort of motivic control not too much in evidence in most of his contemporary writing, plus the happy choice of an accompaniment motive that is at the same time illustrative and capable of furnishing musical continuity.[1]

So in this song of Leboffe's, the rhythmic and principal melodic theme is carried throughout the selection as a unifying factor.

---

[1]Donald Ivey, Song Anatomy, Imagery and Styles, New York: The Free Press, 1970.

Melodically, Leboffe used a simple motivic movement in thirds as a basis of construction. This is first evident in measure 1 with the D to F# movement in the accompaniment. This kind of movement is repeated for four measures then re-emphasized as a basis for the vocal melody which begins in measure 5 and is heard throughout the composition. Typical of the period, emphasis is indicated by adding parallelism to the same thematic idea.

Voce Vespertina is in a simple 2/4 meter with little rhythmic intricacy other than the triplets and sextolets, both of which are found in measures 36-42 and again in measures 77-82. Here Leboffe places the strongest emphasis and contrast to reaffirm the strength of the textual content, as earlier stated. It is interesting to note the manner in which Leboffe relaxes tension and instills a tranquil stability through the cyclic return to the thematic motive found first in measure 1. A true feeling of Leboffe's faith and tranquillity is indicated by his augmentation of the final motivic statement. This is further emphasized by the way in which he ends with a strong certainty in a traditional V^7-I cadence in D Major.

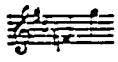
Evidences of Leboffe's composing for orchestra can be found throughout the song in his extensive use of arpeggios and in octolets more appropriate to the reeds and strings than the piano. Voce Vespertina is a song that at first glance seems rather simple with a somewhat limited range of little more than an octave--F' to G". The vocal difficulty in this song is not so much in its range but in its tessatura which is maintained in the upper third of the voice.

A Mme. Lida Schirmer

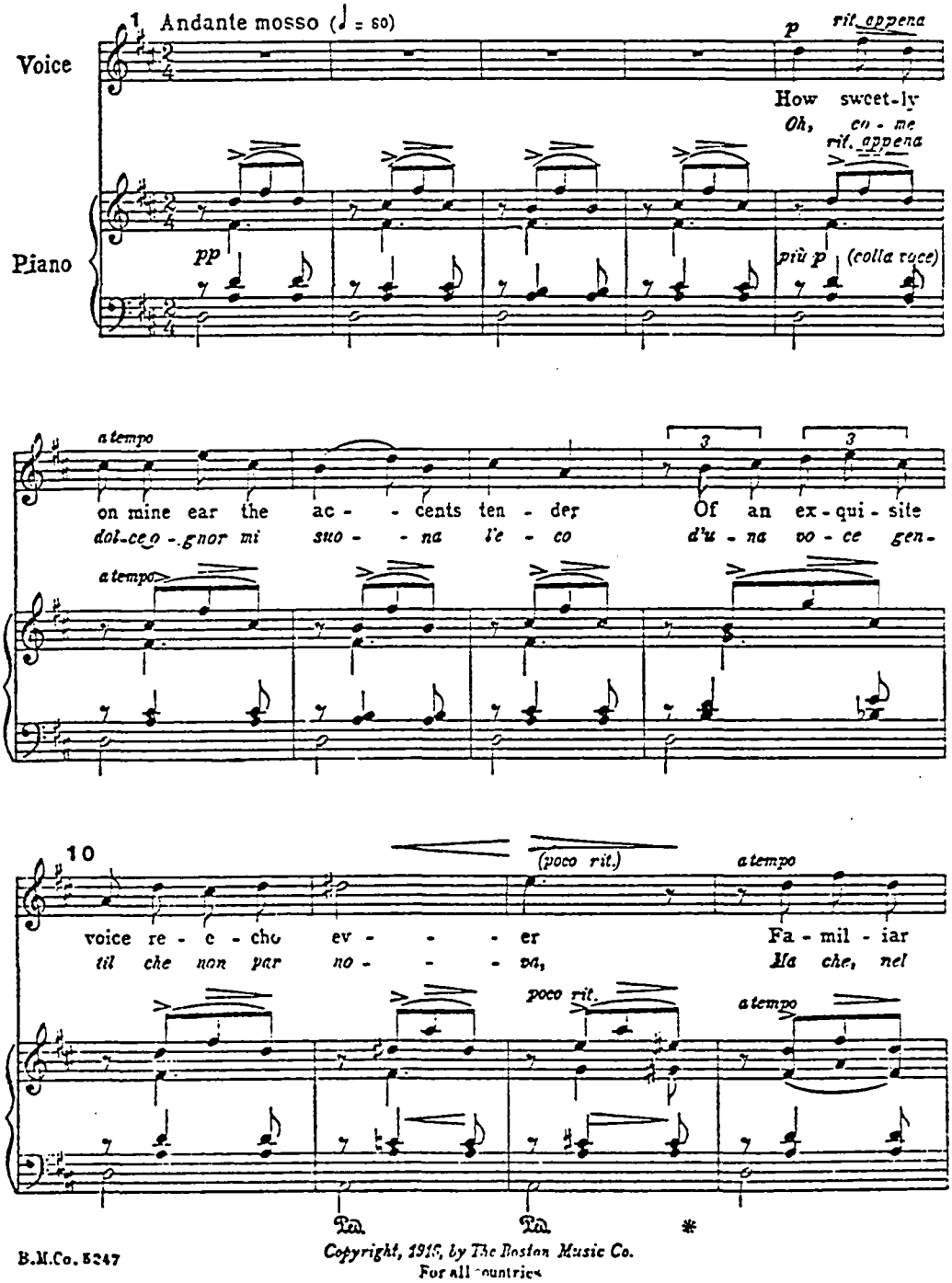
A Voice at Evening

Voce Vespertina

From the Italian of
SILVIO VITALE
by Nathan Haskell Dole



ENRICO LEBOFFE



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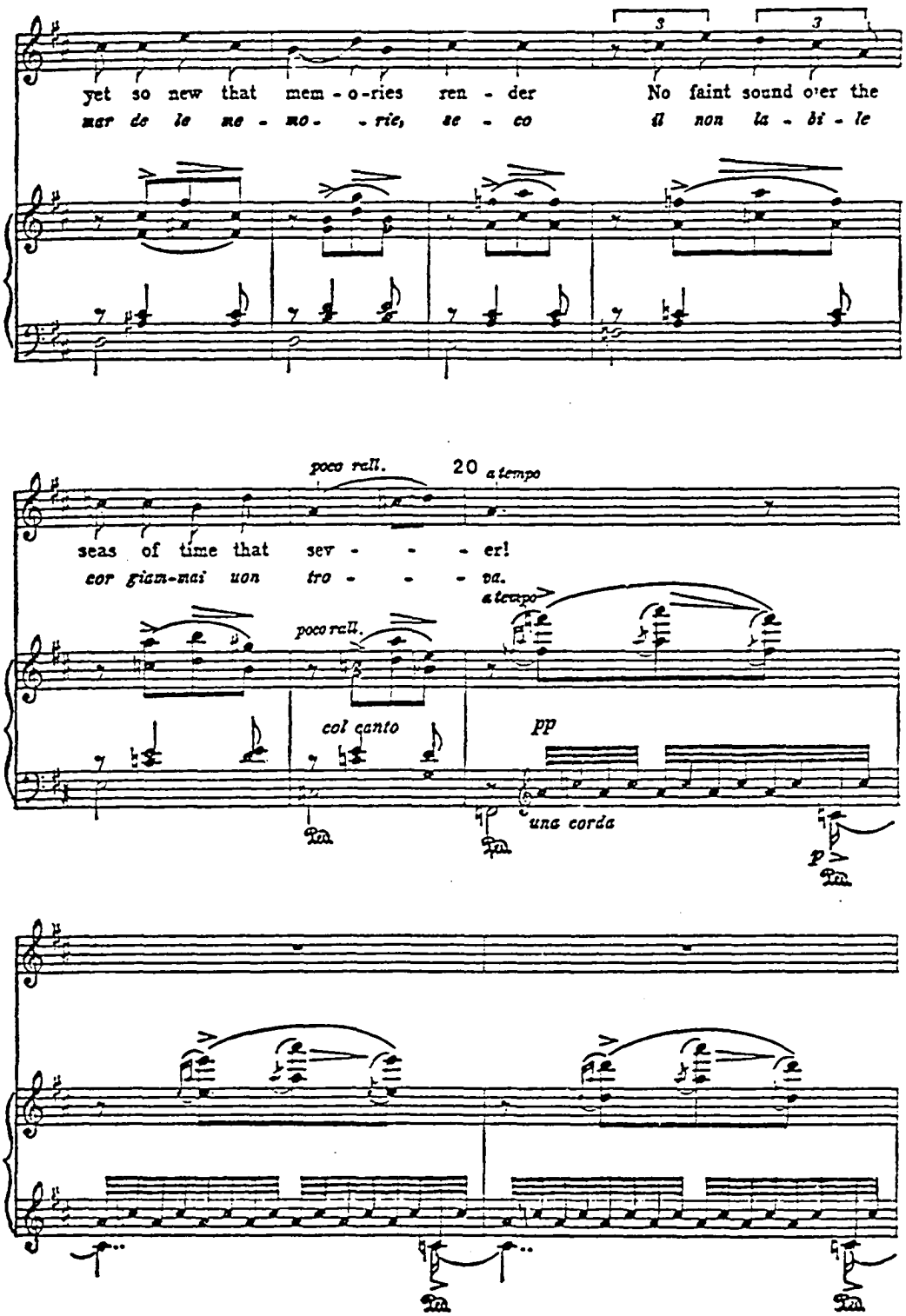
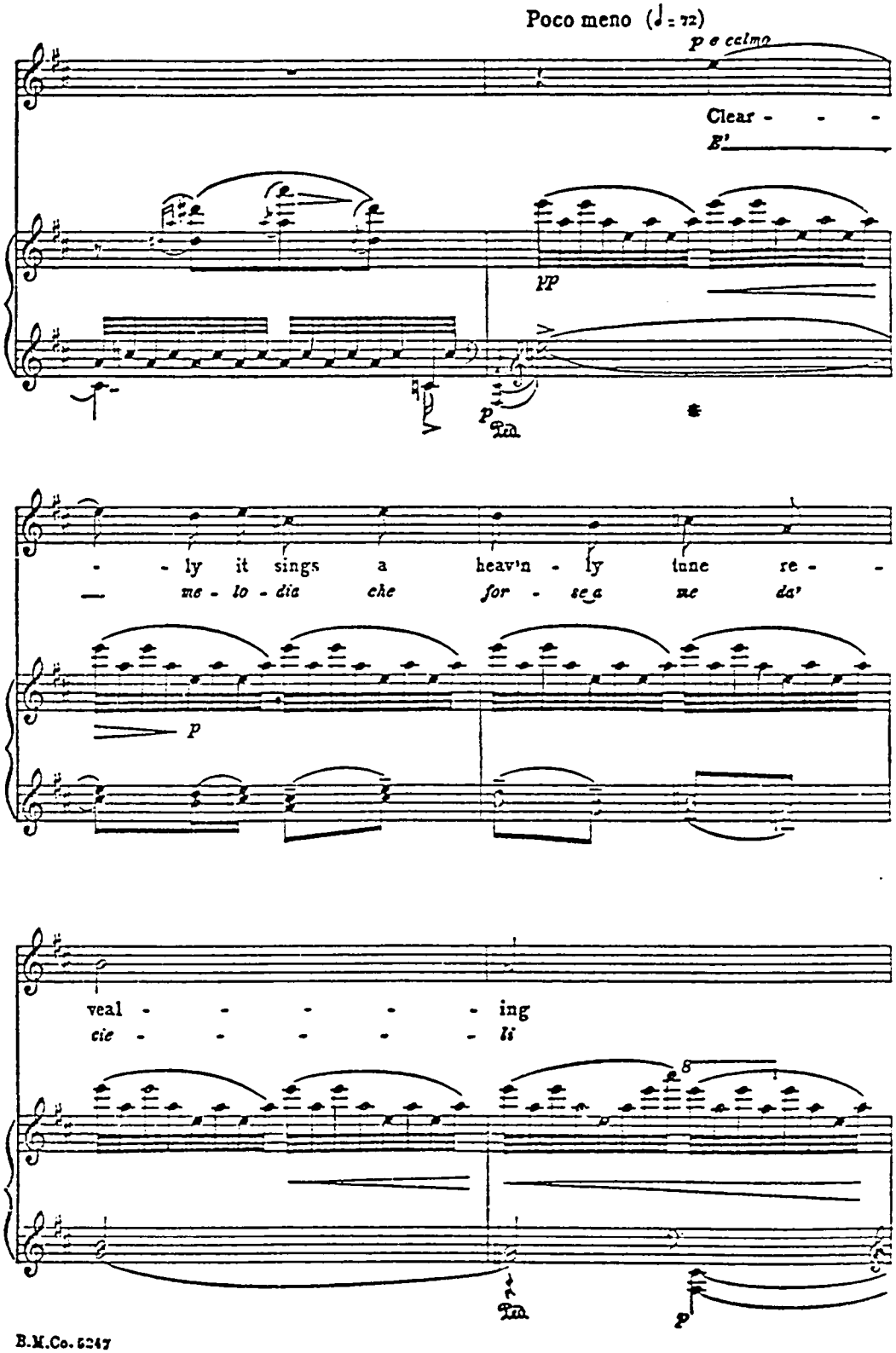
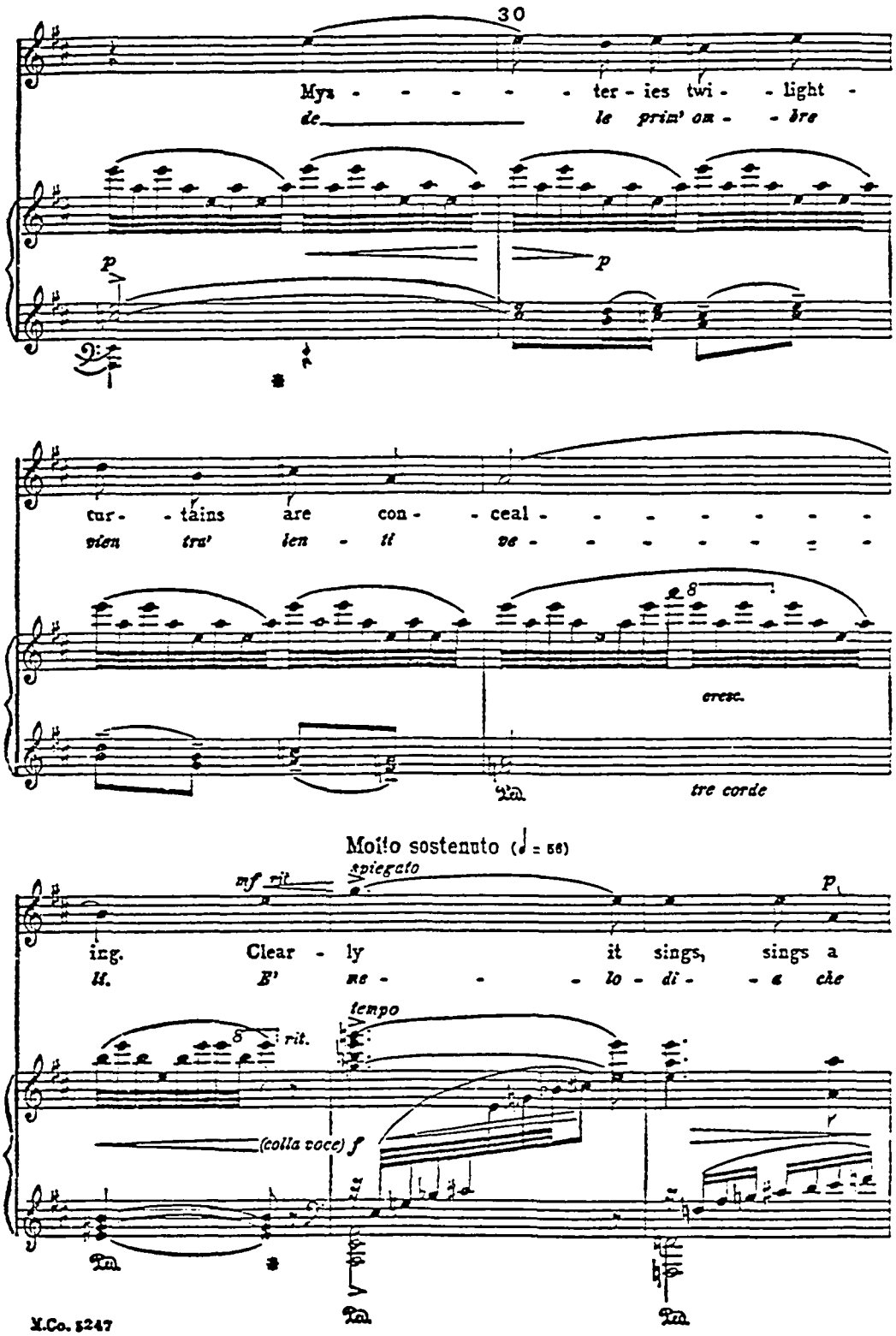
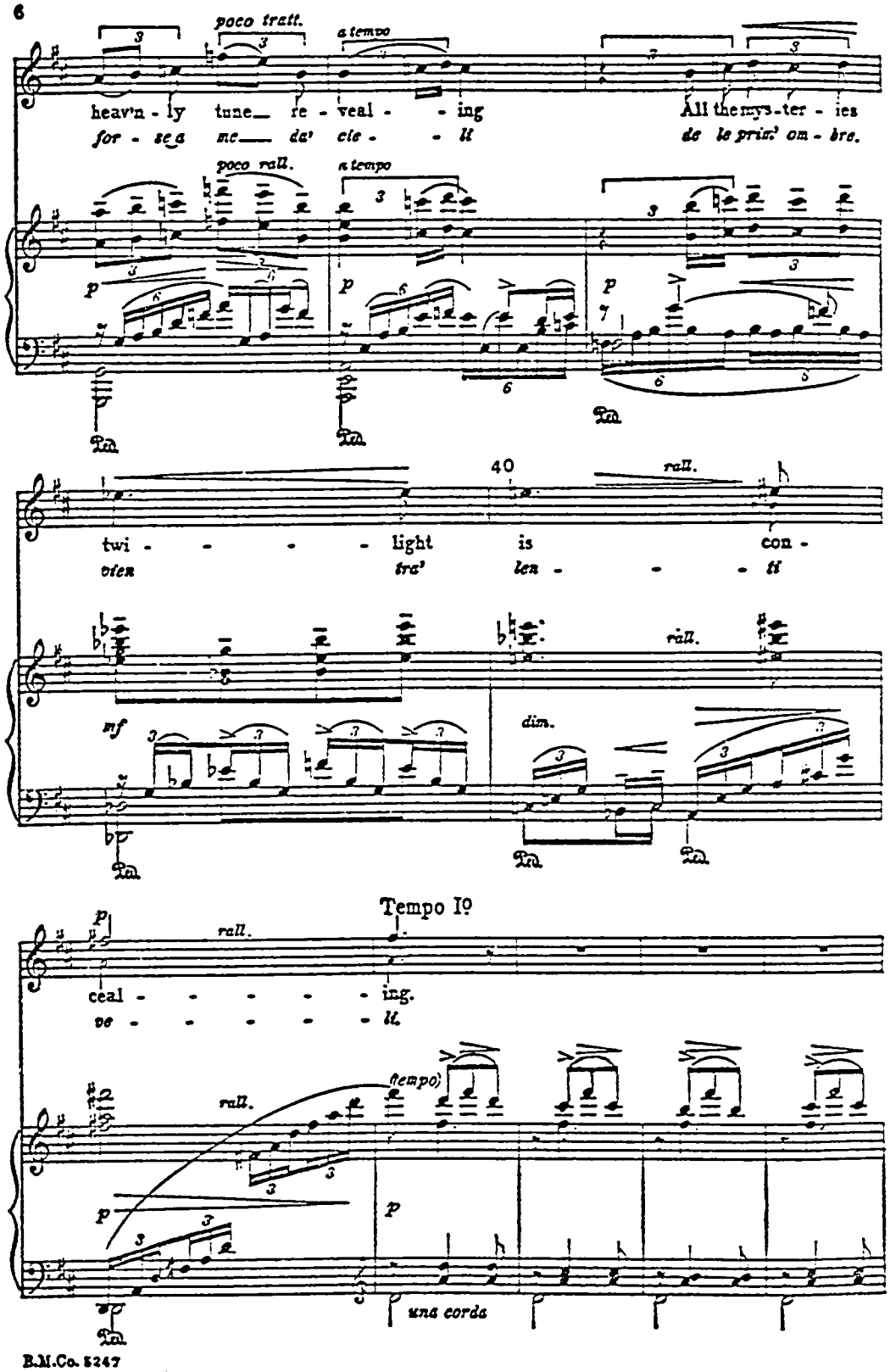
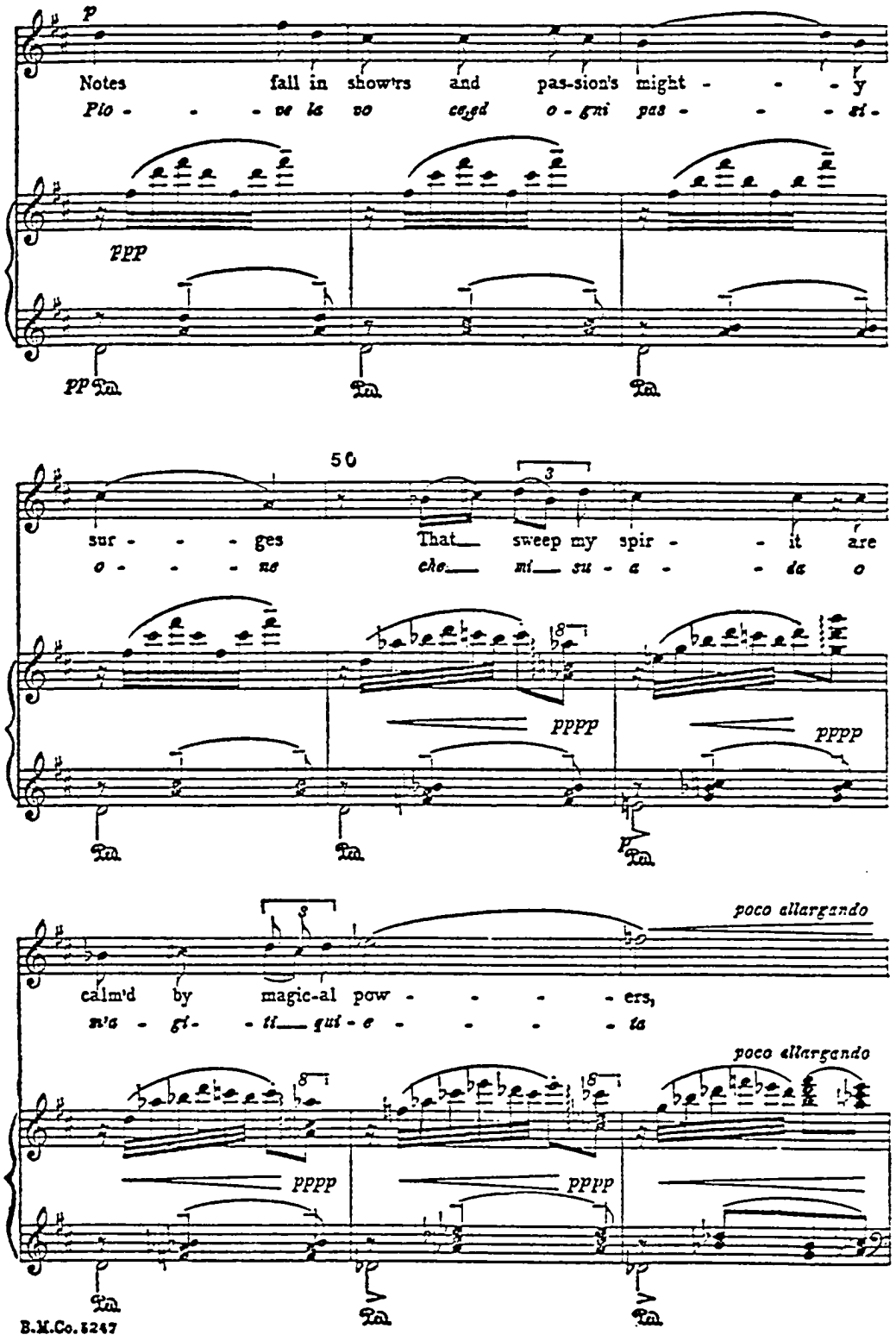
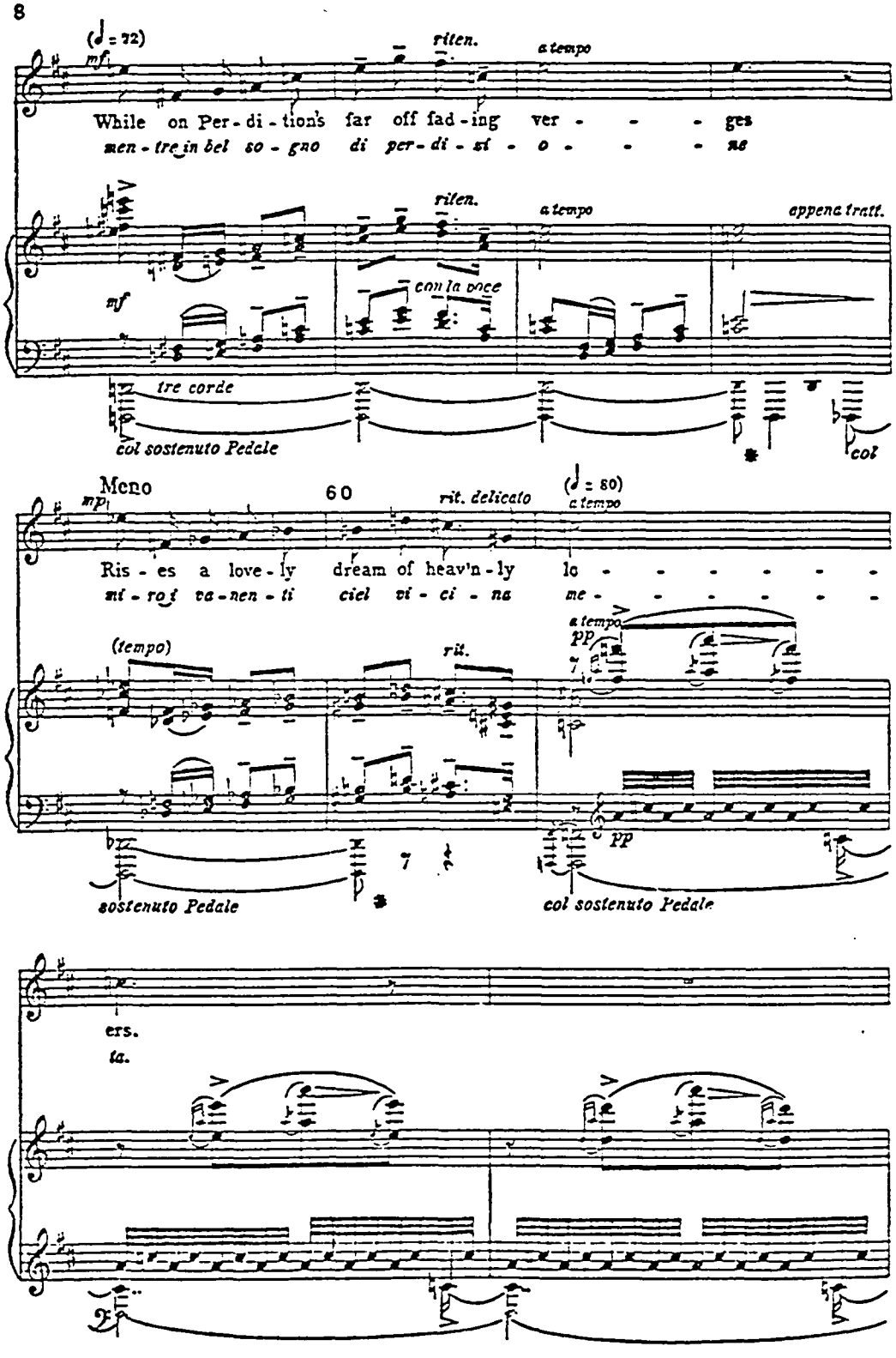

yet so new that mem - o-ries ren - der No faint sound o'er the
mar de le me - mo- - rie, se - co il non la - bi - le
poco rall. 20 a tempo
seas of time that sev - - - er!
cor giam-mai uon tro - - - va.
a tempo
poco rall.
col canto
pp
una corda
p

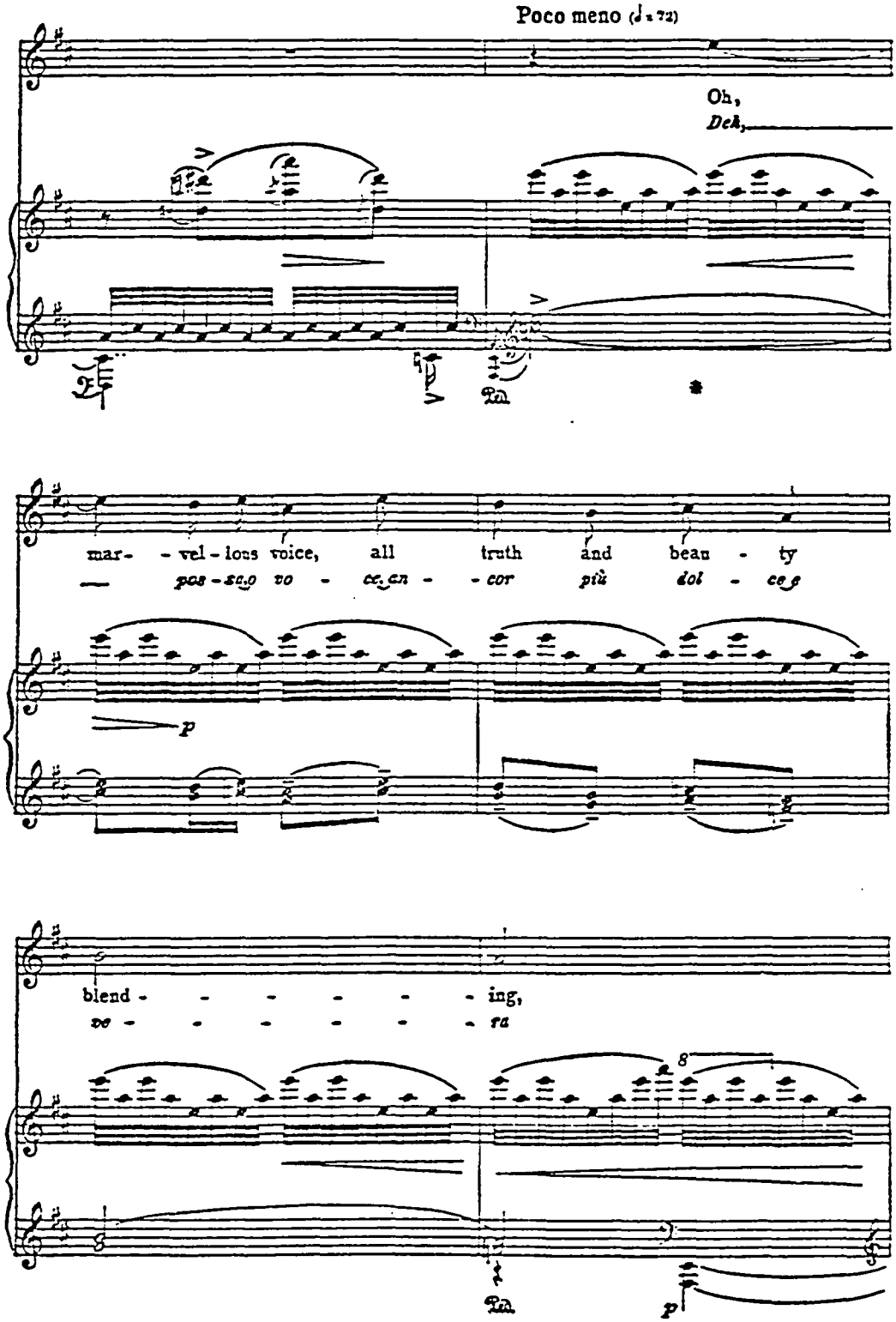

Poco meno (♩ = 72)
p e calmo
Clear - - -
E'
pp
p
Ped.
- - ly it sings a heav'n - ly tune re - -
— me - lo - dia che for - se a me da'
p
veal - - - - - ing
cie - - - - - li
8
Ped.
p

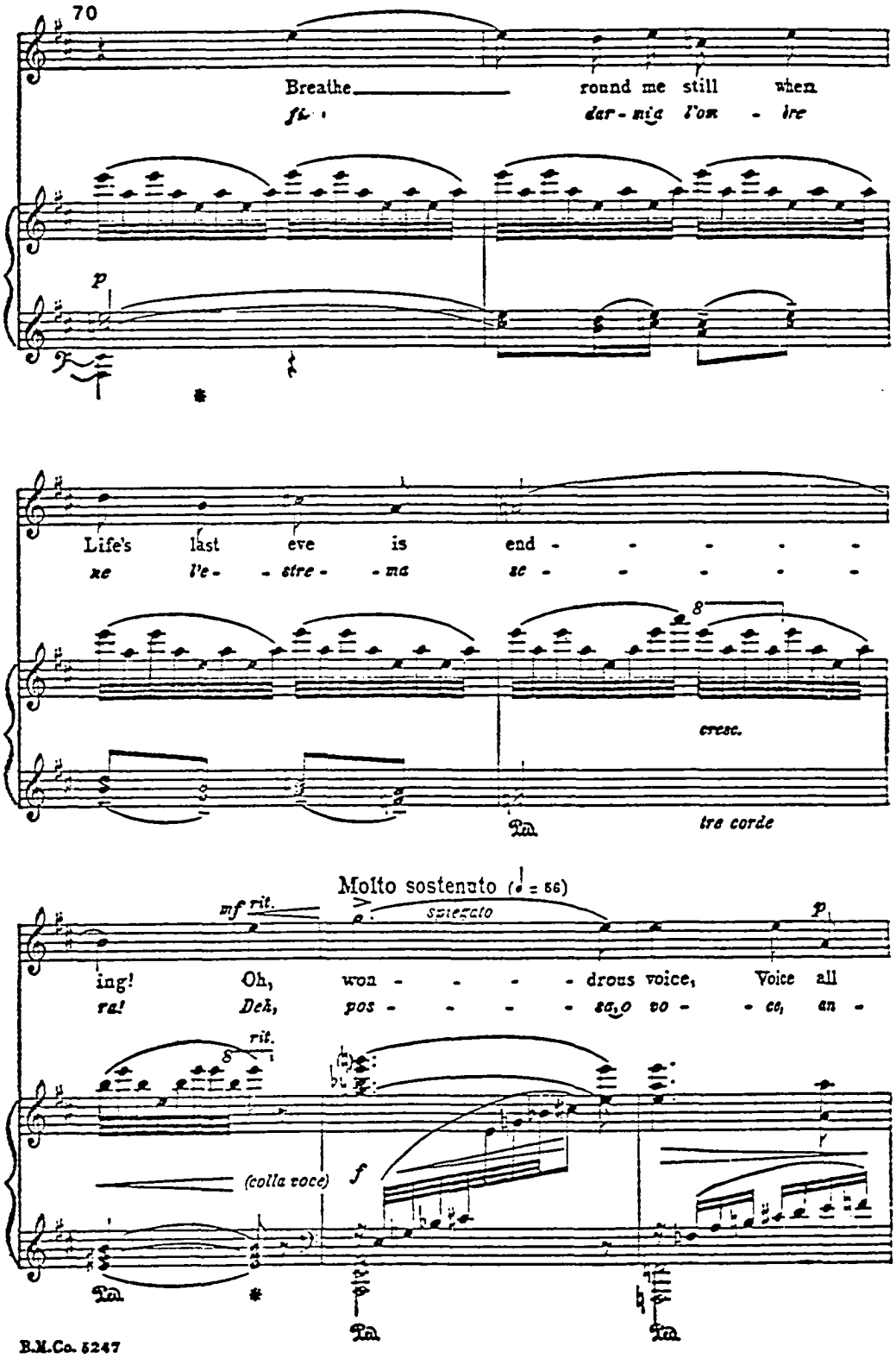

30
Mys - - - - - - ter - ies twi - - light -
de le prim' om - - bre
p
p
tur - - tains are con - - ceal - - - - - - - -
vien tra' len - ti ve - - - - - - - -
cresc.
tre corde
Molto sostenuto (♩ = 56)
mf rit.
spiegato
p
ing. Clear - ly it sings, sings a
li. E' me - - - lo - di - - a che
tempo
rit.
(colla voce) f

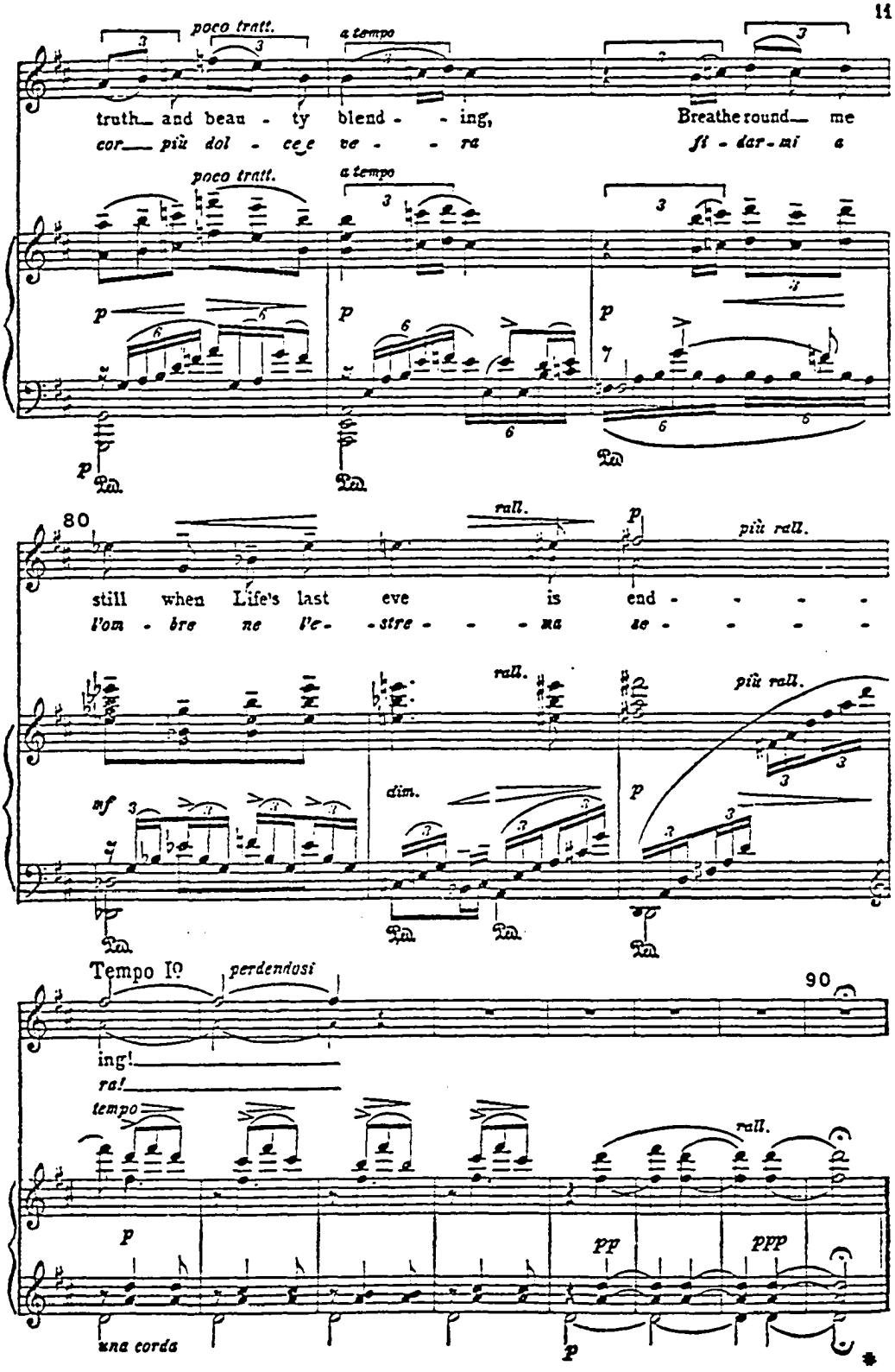

6
poco tratt.
a tempo
heav'n - ly tune re - veal - - ing
for - se a ne da' cie - - li
All the mys - ter - ies
de le prim' om - bre.
poco rall.
a tempo
p
40
rall.
twi - - - - light is con -
vien tra' len - - - ti
mf
dim.
Tempo Iº
ceal - - - - - ing.
ve - - - - - li.
(tempo)
una corda


p
Notes fall in show'rs and pas-sion's might - - - y
Pio - - - ve la vo ce,gd o - gni pas - - - si -
ppp
pp
50
sur - - - ges That sweep my spir - - it are
o - - - ne che mi su - a - - da o
pppp
pppp
p
poco allargando
calm'd by magic-al pow - - - - ers,
m'a - gi - - ti qui - e - - - - ta
poco allargando
pppp
pppp


(♩ = 72)
mf
riten.
a tempo
While on Per - di - tion's far off fad - ing ver - - - ges
men - tre in bel so - gno di per - di - si - o - - - ne
riten.
a tempo
appena tratt.
con la voce
mf
tre corde
col sostenuto Pedale
col
Meno
60
mp
rit. delicato
(♩ = 80)
a tempo
Ris - es a love - ly dream of heav'n - ly lo - - - - - - -
ri - ro - i va - nen - ti ciel vi - ci - na me - - - - - -
(tempo)
rit.
a tempo
pp
pp
sostenuto Pedale
col sostenuto Pedale
ers.
ta.


Poco meno (♩= 72)
Oh,
Deh,
mar- - vel - lous voice, all truth and beau - ty
— pos - sa, o vo - ce, an - - cor più dol - ce e
blend - - - - - - - ing,
ve - - - - - - - ra
p
p


70
Breathe round me still when
fi dar-mia l'om - bre
p
Life's last eve is end - - - - -
ne l'e - stre - ma se - - - - -
8
cresc.
tre corde
Molto sostenuto (♩ = 56)
mf rit.
sustento
p
ing! Oh, won - - - - drous voice, Voice all
ra! Dek, pos - - - - sa,o vo - - ce, an -
rit.
8
(colla voce)
f


poco tratt.
a tempo
truth and beau - ty blend - - ing,
Breathe round me
cor più dol - ce e ve - - ra
fi - dar - mi a
poco tratt.
a tempo
p
80
rall.
p
più rall.
still when Life's last eve is end - - - -
l'om - bre ne l'e - stre - - - ma se - - - -
rall.
più rall.
sf
dim.
p
Tempo Io
perdendosi
90
ing!
ra!
tempo
rall.
p
pp
ppp
una corda
p

B.M.Co. 6247

Magnify Jehovah's Name, W96

This composition for voice and organ was written by Leboffe in 1927, at the suggestion of the composer's good friend, E. C. Schirmer,[1] of the Schirmer Publishing Company. He presented Leboffe with the text which is a paraphrase of the 107th Psalm written by James Montgomery for his 1822 book of Psalms.[2] The song was dedicated to Ethel Woodman Schirmer, the publisher's wife, and was first performed by her at the Coolidge Corner Baptist Church in Brookline, Massachusetts, where it was received with great favor by the congregation as well as by Mr. Schirmer.[3] This prompted the publication of the song by the E. C. Schirmer Company in 1930.

Text

Magnify Jehovah's Name
For His mercies ever sure,
From eternity endure.
Let His ransom'd flock rejoice,
Gather'd out of ev'ry land
As the people of His choice,
Pluck'd from the destroyer's hand.
Magnify Jehovah's Name
Them to pleasant lands He brings
Where the vine and olive grow
Where from verdant hills the springs
Through luxuriant valleys flow.
Magnify Jehovah's Name
For His mercies ever sure
From eternity the same
To eternity endure.
Magnify Jehovah's Name
Magnify!

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[1]E. C. Schirmer, letter to Enrico Leboffe, c. 1928.

[2]Fredric Boase, Modern English Biography, 1965, s.v. "James Montgomery."

[3]Ethel Woodman Schirmer, letter to Enrico Leboffe, 19 January 1931.

The text concerns God's eternal promise to the Jewish people for their ultimate attainment of the promised land. Leboffe has used a number of interesting ideas in his setting of this text to paint the underlying fate of the Jewish people despite what the text seems to say.

This composition is a refrain-verse form in which the full refrain consists of four lines:

> Magnify Jehovah's Name
> For His mercies ever sure
> From eternity the same
> To eternity endure.

To create the musical illusion of the all-encompassing God, the composer creates a wide, sweeping motive in parallel thirds anchored by a tonic pedal on E^b in measures 1-11. The motive starts on E^b and sweeps upward to B^b in triplets, then broadens out into quarter and eighth notes in a majestic fanfare before it slowly returns to the E^b from which it came. The theme is echoed with the vocal entrance which reflects the liturgical reciting style used for psalms and canticles, and Leboffe adds an element of grandeur by his full harmonization and varied, sweeping rhythms. This motive returns at the end of the first verse without its bold upsweep, measures 28-30.

In the first verse, Leboffe introduces a variation of the original motive beginning with measure 15. This variation is in the form of an interesting polyphonic voicing in a somewhat more contemplative style to illustrate the rejoicing of God's flock saved from destruction. The ascending motive from the refrain is still prominent in the accompaniment, but it has been woven into a rather conservative, contrapuntal texture where its boldness is subdued and tonality changed to the dominant. The voice, after beginning with a variation of the motive, develops new ideas derived from the prominent triplet motives of the introductory statement.

The two verses are separated by a shortened statement of the refrain with yet another variation of the principal motive in the accompaniment ending in pedal D with a V^7-I cadence. The motivic variation beginning in measure 32 is an expanded hint of the first statement more appropriate to the liturgical idea than was heard in the more exuberant refrain.

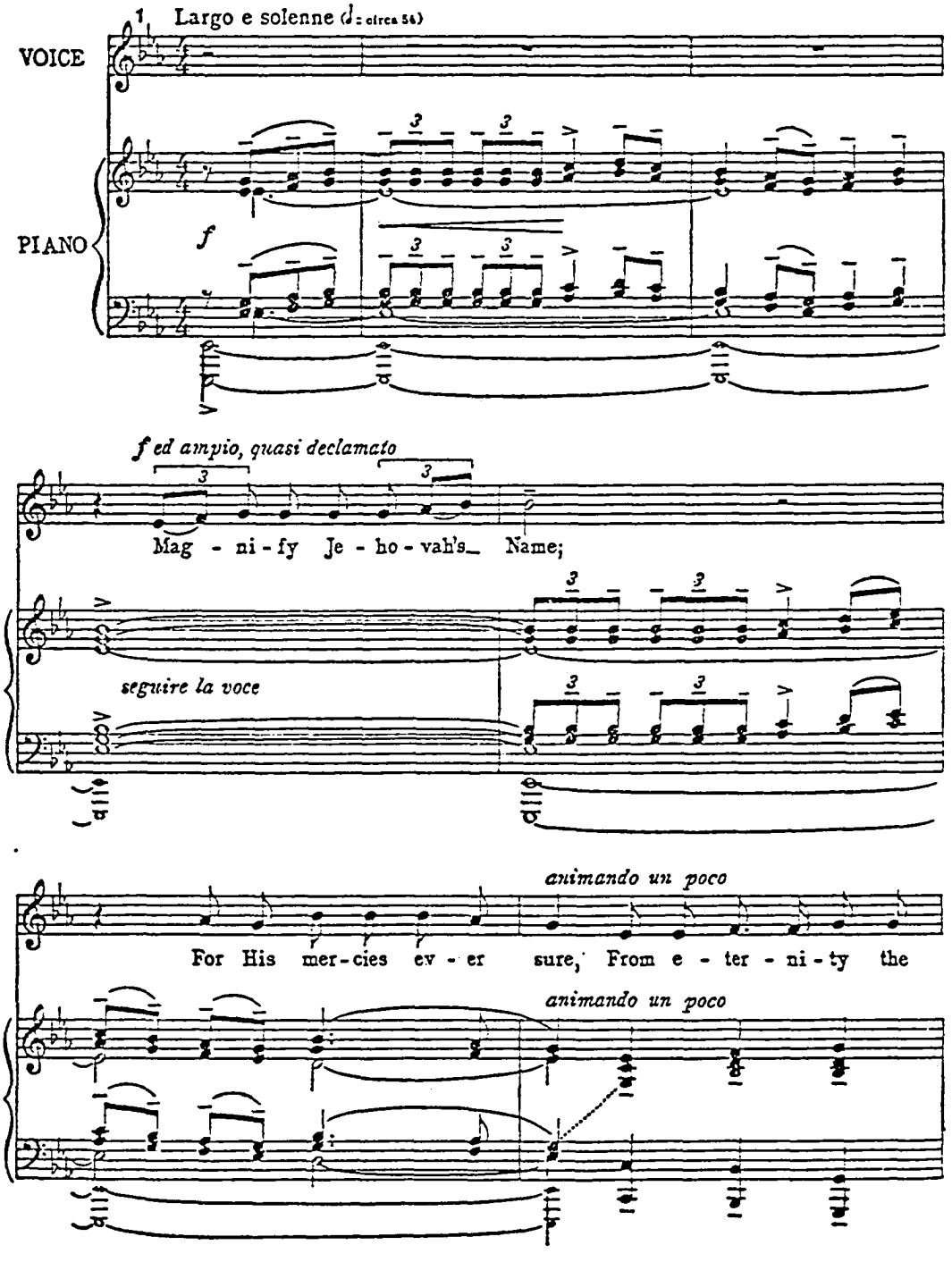
The second verse, which speaks of the verdant and sensuous beauty of the promised land, melodically changes style to reflect the pleasant surroundings. The original motive remains in the accompaniment, but it has been broadened considerably. The inherent stability of the scene is established by pedals on G, B and E, syncopated, however, to indicate a restlessness appropriate to the fact that, at Leboffe's time, the Jews had not yet regained their promised homeland.

The final return of the refrain is introduced by an interlude which restates the rhythms of the original motive in new melodic shapes. While its harmonic structure is more sonorous than the original, it is otherwise changed very little. At the end of the refrain, the song moves imperceptibly into the coda which includes the climax with the voice rising to an $E^{b''}$. The exuberance quickly abates, and the song ends quietly with a final, soft "Magnify" in a low register, again indicative of the yet awaited promised land.

To Ethel Woodman Schirmer

Magnify Jehovah's Name

JAMES MONTGOMERY (1822) ENRICO LEBOFFE



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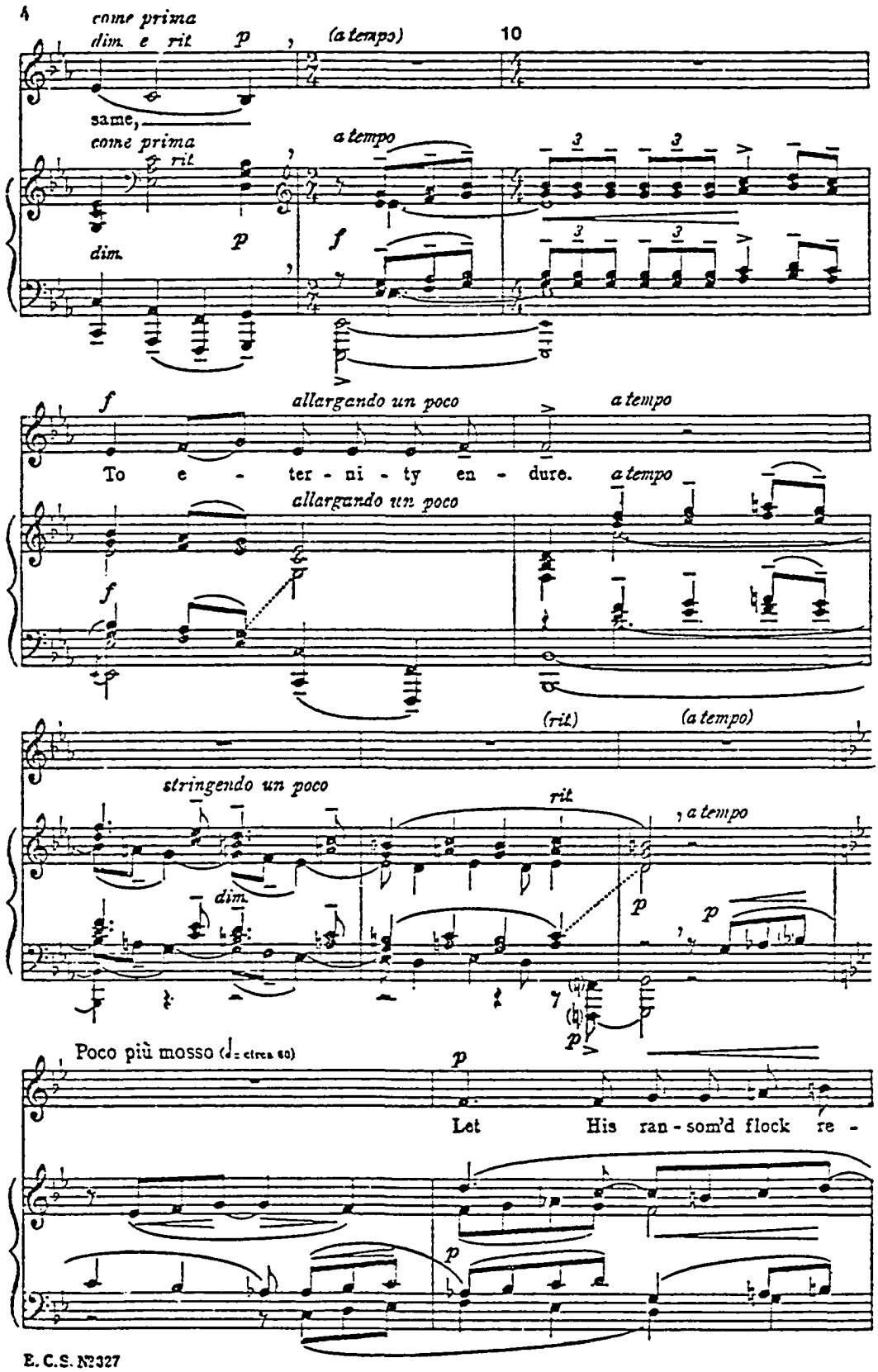
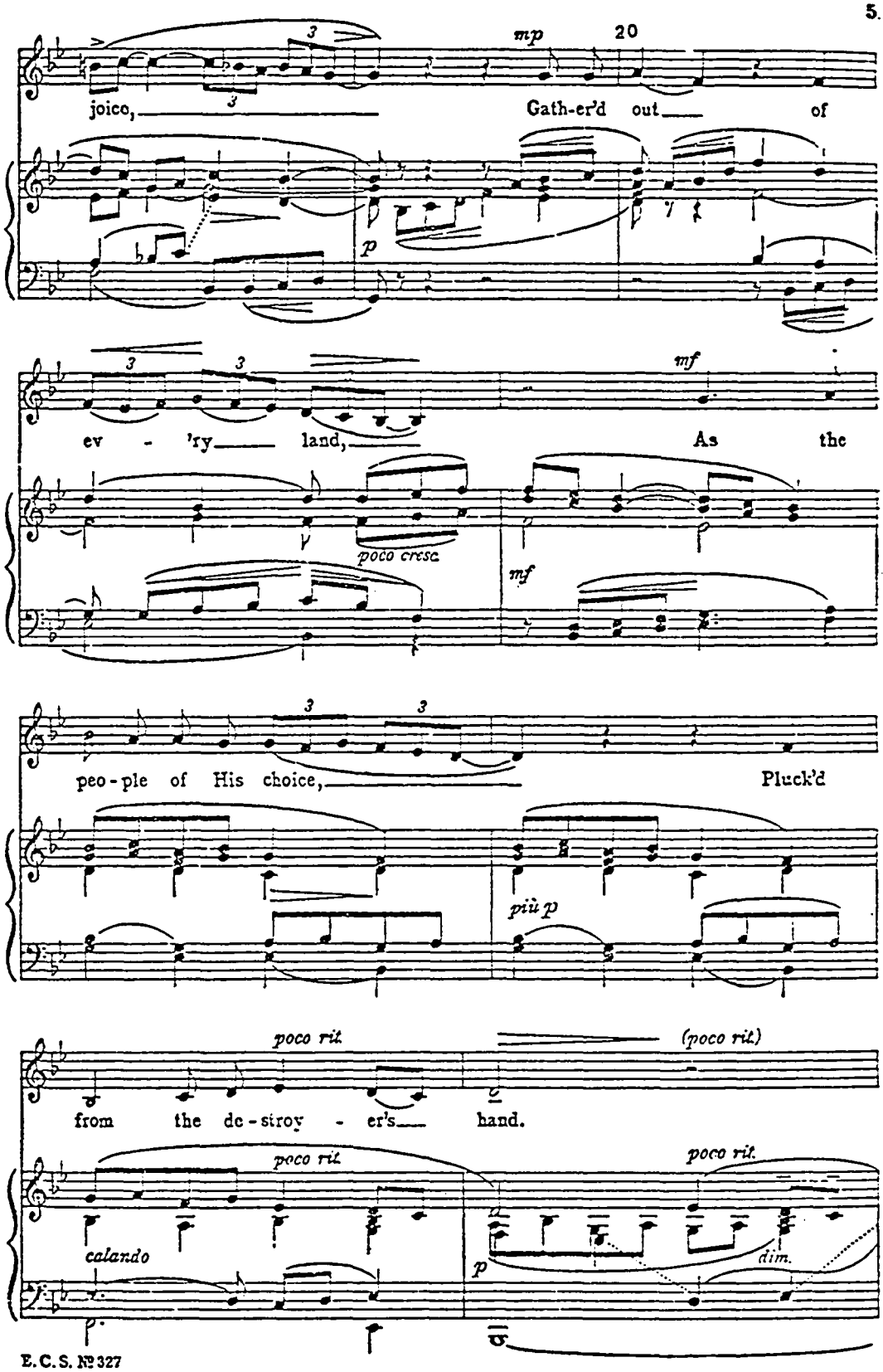
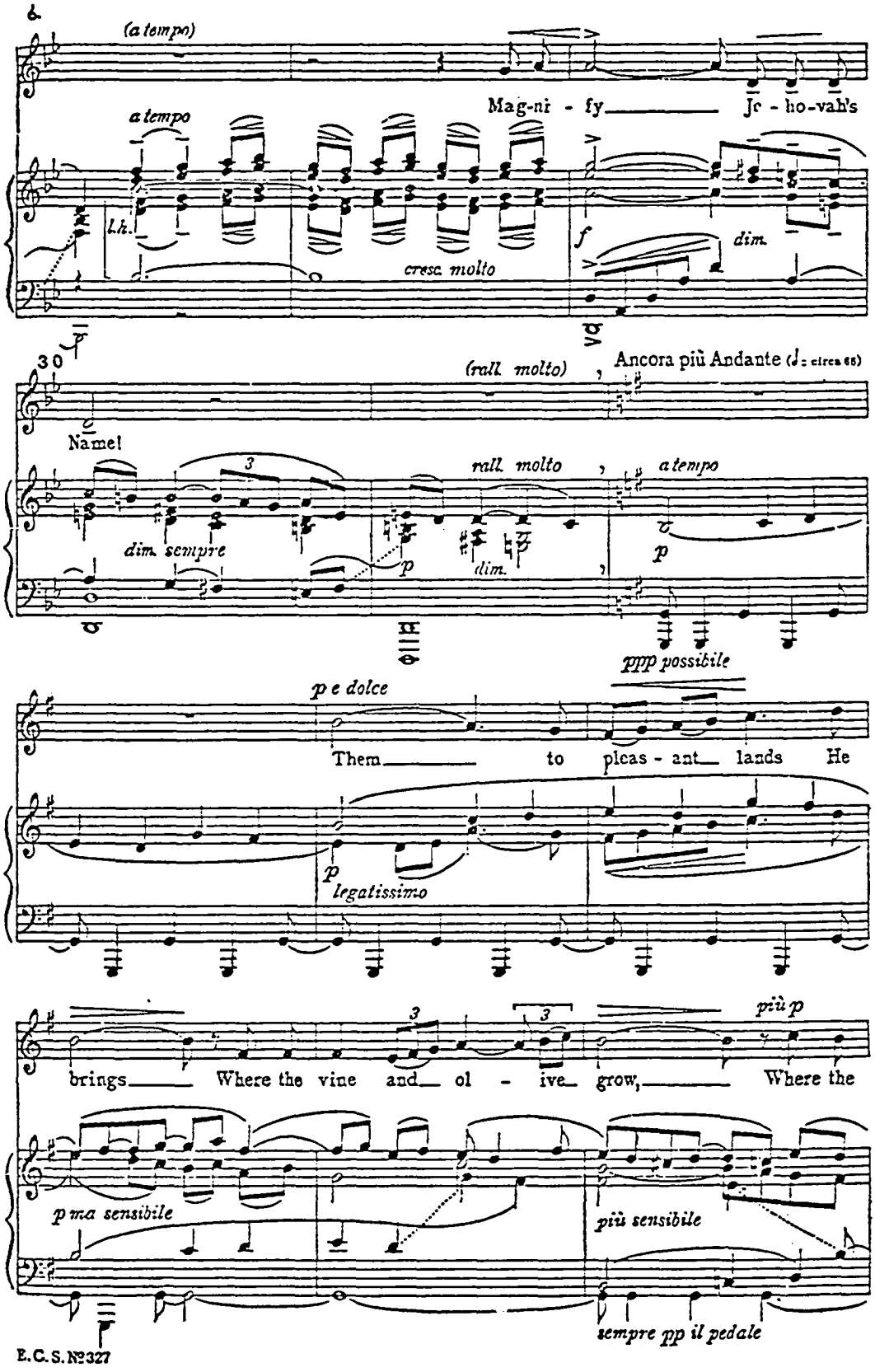
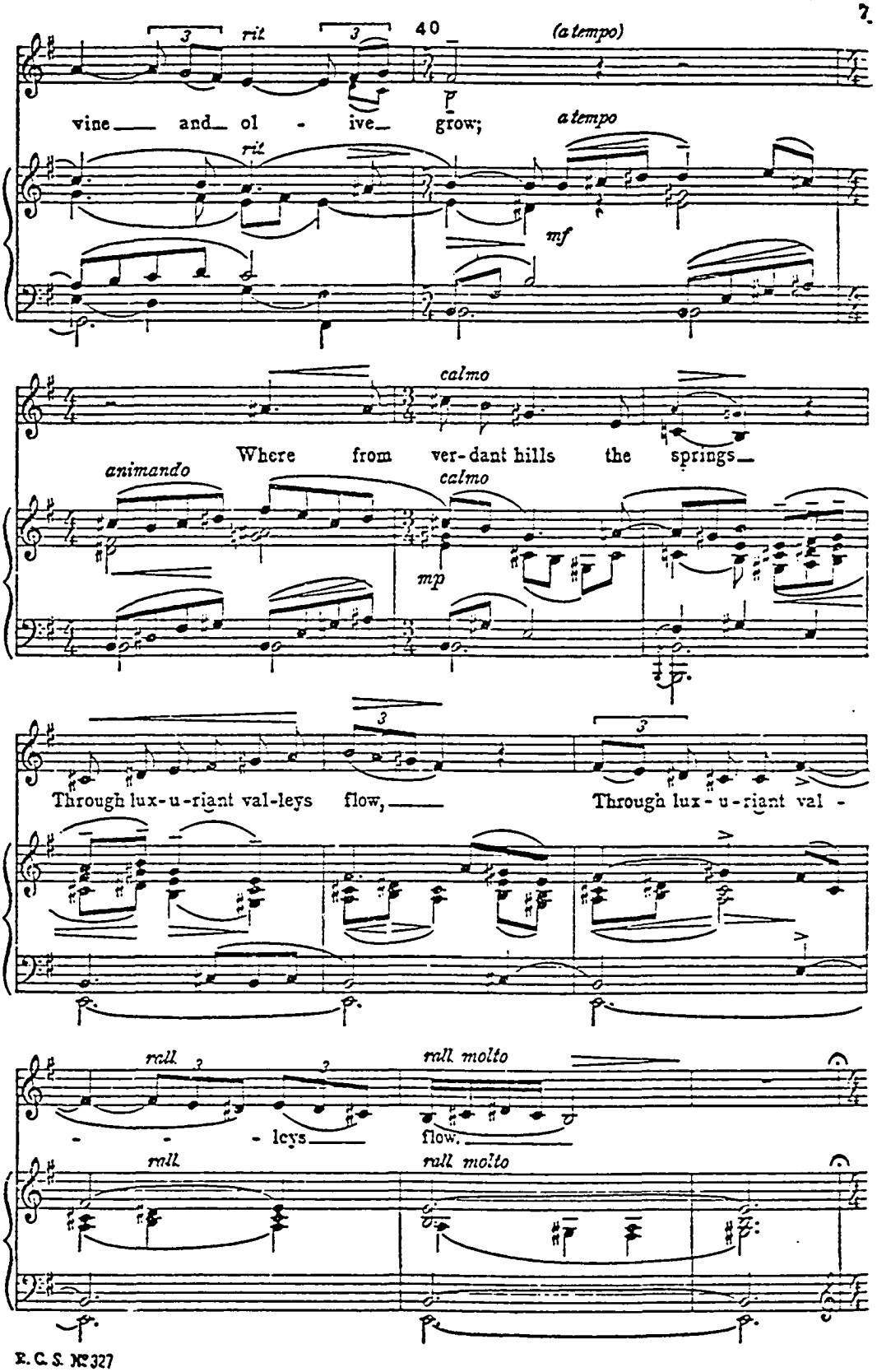

4
come prima
dim. e rit
p
(a tempo)
10
same,
come prima
rit
a tempo
dim.
p
f
f
allargando un poco
a tempo
To e - ter - ni - ty en - dure.
a tempo
allargando un poco
f
(rit)
(a tempo)
stringendo un poco
rit
a tempo
dim.
p
p
p
Poco più mosso (♩= circa 60)
p
Let His ran - som'd flock re -
p

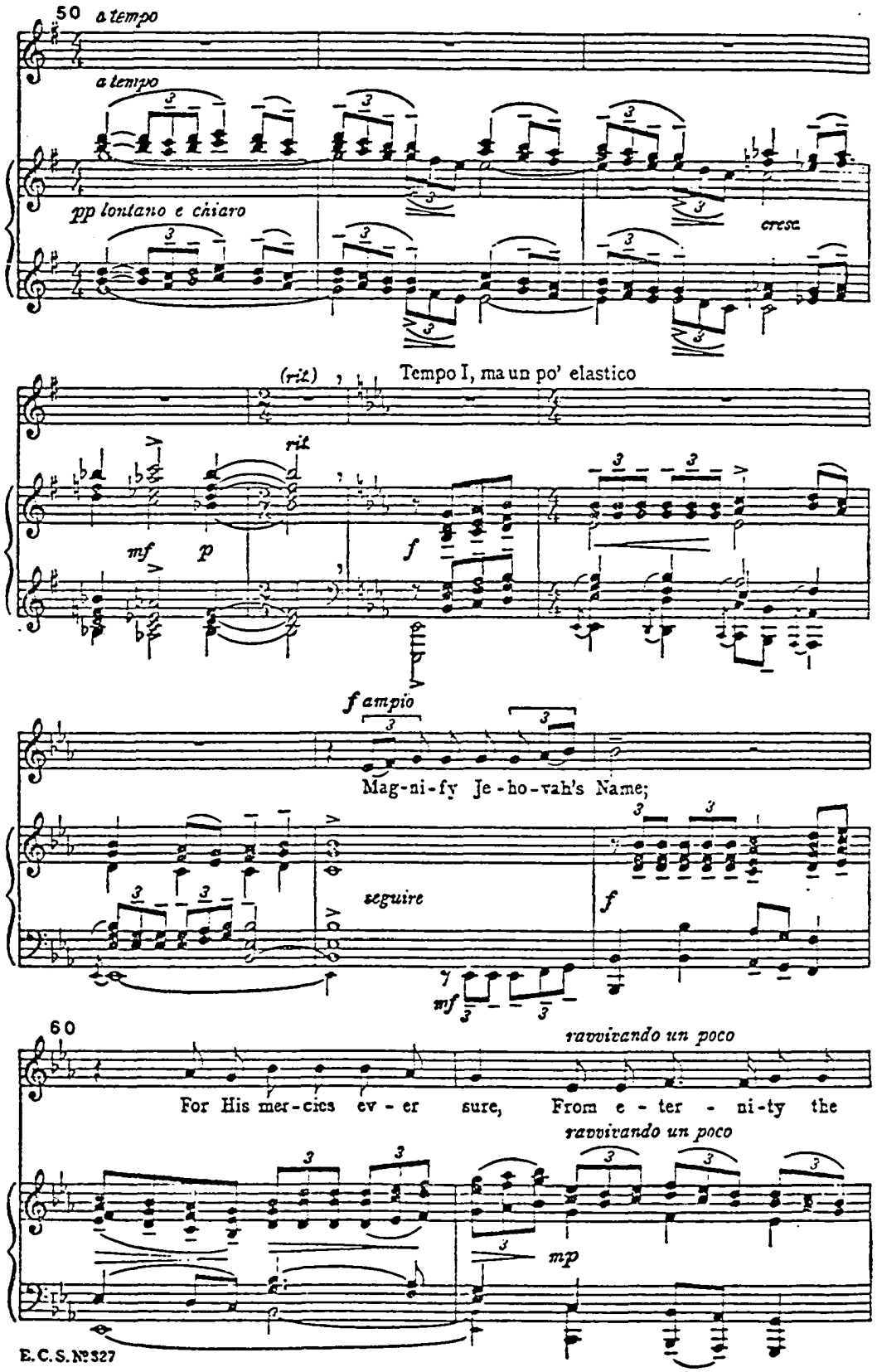
E. C. S. N°327

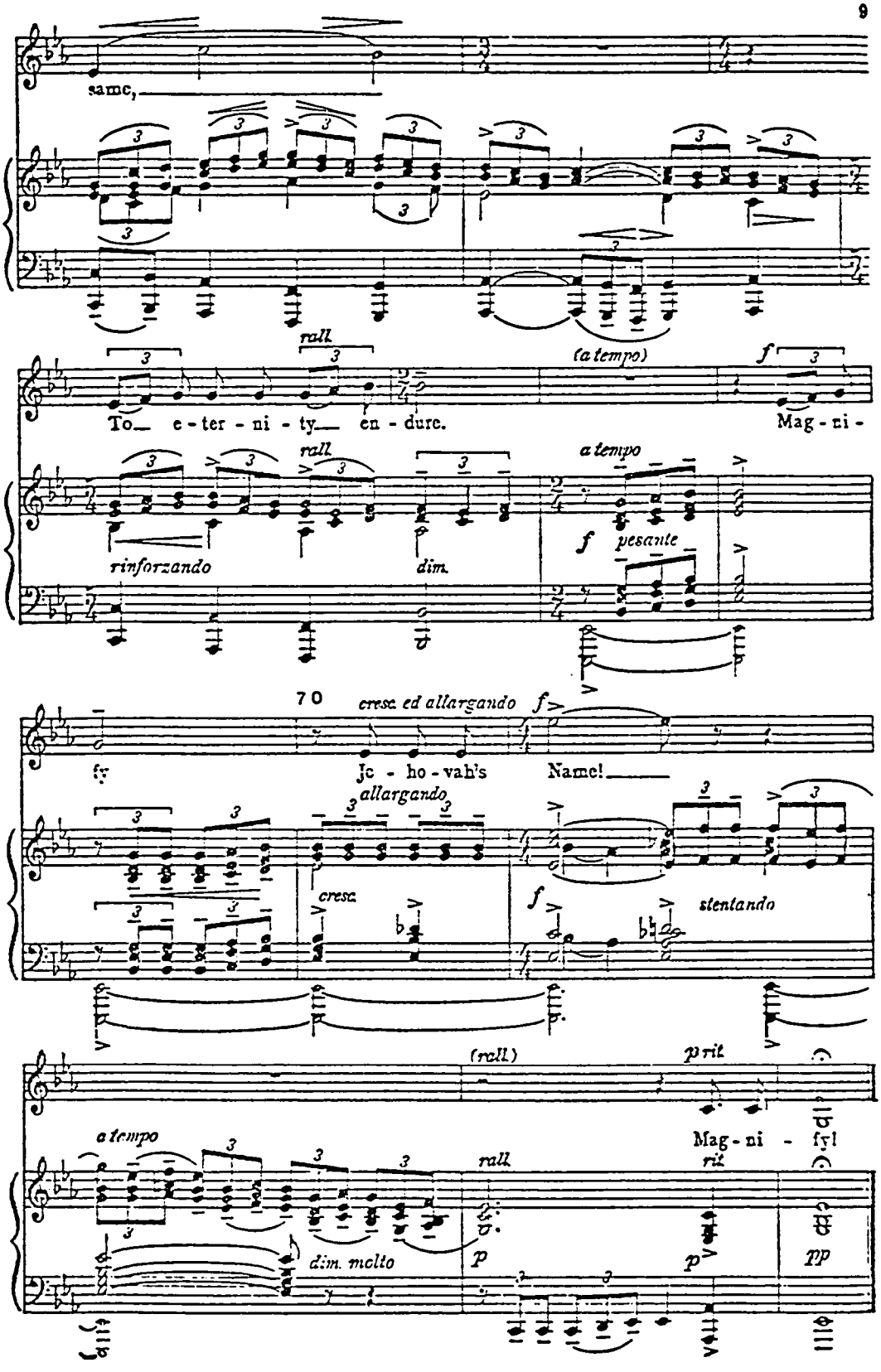

joice, Gath-er'd out of
ev - 'ry land, As the
peo-ple of His choice, Pluck'd
from the de-stroy - er's hand.


(a tempo)
Mag-ni - fy Je - ho-vah's
a tempo
l.h.
cresc. molto
f
dim.
30
(rall. molto)
Ancora più Andante (♩= circa 66)
Name!
rall. molto
a tempo
dim. sempre
p
dim.
ppp possibile
p e dolce
Them to pleas - ant lands He
p
legatissimo
più p
brings Where the vine and ol - ive grow, Where the
p ma sensibile
più sensibile
sempre pp il pedale

E.C.S. №327


40
(a tempo)
rit
vine and ol - ive grow;
a tempo
mf
calmo
Where from ver-dant hills the springs
animando
calmo
mp
Through lux-u-riant val-leys flow,
Through lux-u-riant val -
rall
rall molto
- leys
flow.
rall
rall molto


50
a tempo
a tempo
pp lontano e chiaro
cresc.
(rit.)
Tempo I, ma un po' elastico
rit.
mf
p
f
f ampio
Mag-ni-fy Je-ho-vah's Name;
seguire
f
mf
60
ravvivando un poco
For His mer-cies ev-er sure, From e-ter-ni-ty the
ravvivando un poco
mp
E.C.S.№327


same,
rall.
(a tempo)
To_ e - ter - ni - ty_ en - dure.
Mag - ni -
rinforzando
dim.
a tempo
pesante
70
cresc. ed allargando
Je - ho - vah's
Name!
allargando
cresc.
stentando
(rall)
Mag - ni -
a tempo
rall.
dim. molto

Summary of Song Analyses

Through the compositionally productive period of Leboffe's life, he composed fifty-seven songs of which only fourteen were published. The first song was dated 1893 when Leboffe was fourteen years old, two years prior to his acceptance as a student at the Royal Conservatory of Music in Naples. Approximately half of his song output was completed while he was still a student and he continued a prolific output for several years after his graduation and subsequent immigration to the United States. Leboffe's output never entirely ceased, but it declined, with the lack of sales and performance of his music being a major factor. Louise Leboffe noted that the publisher suggested to Leboffe that his music needed to be greatly simplified if it were to sell. Leboffe's answer to this statement was simply that it would no longer be his music, a fact which the writer found to be intensely accurate in the light of Leboffe's overall approach to his song composition.

Throughout Leboffe's songs a strong poetic influence is found, with the text determining both musical form and artistic expression. Leboffe worked in various vocal styles including opera, art song, and folk song idioms, and he seemed to be at home in each. He seemed most comfortable, however, in the dramatic elements of the Italian art song.

Leboffe's songs characterize a composer of outstanding musical ability and artistry whose works defy classification because of the broad range of styles which they encompass. He seemed to be an experimenter throughout his compositional life, and might have been considered an innovator had his productive life been longer and his music better known

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[1]Louise Leboffe, interview, 25 March 1977.

among seasoned performers. Leboffe had a wide variety of compositional tools at his command along with a unique ability to use them expressively. He was able to assimilate many qualities of various nationalistic styles into his own work. Throughout his life, he continued to search for different ideas with which to express the meaning of the various texts with which he dealt. Of course, as is the case with most if not all composers, he was influenced by his predecessors and the practices of his times.

One of Leboffe's strengths as a composer lies in his ability to assimilate nationalistic styles. For example, the German harmonic style of Wagner, the German dramatic style of Hugo Wolf, along with the easily recognized sounds of Verdi and Puccini and the French Impressionist styles of Debussy and Ravel are present. These all blend to make a style that is uniquely Leboffe. One can listen to the songs of other Romantic Italian composers and yet not hear the sounds that this writer has come to identify as those of Leboffe. The individuality of Leboffe, even his personal uniqueness as a composer, lies in his ability to use the simplest rhythmic images in sound, depicting the smallest nuance of emotion inherent in the text.

As Leboffe grew in skill and maturity, so did his ability to express stronger emotions and ideas through the many varied elements of music, such as chromaticism, arpeggiation, harmonic color, dynamic range, melodic declamation, and vocal as well as instrumental style, to name a few. All of these became a "paint brush" at his command, portraying a particular musico-poetic emotion, thought, idea, or even a physical object. It is clear that the nature of the concept of Baroque programmatic effects in music was not foreign to Leboffe's thinking. Leboffe, in most cases, was simply composing a tone poem with the text used to further enhance the

intended image. The writer has found that the songs analyzed are musically typical of all of Leboffe's song compositions.

Certainly other composers of note tend to use some imagery in their work. Hugo Wolf is best known for the poetic imagery on which he based his compositions. The following statement by Donald Ivey in relation to Hugo Wolf might well, in part, apply to Leboffe in relation to Italy:

> There is little doubt that Wolf represents the highest achievement in German song . . . . In his works are found the fullest realization of that synthesis which has been recognized as one of the hallmarks of romanticism--that of bringing to the song the best of lyric recitative which was becoming more and more a part of late Romantic opera, but it is contained well within the limits of song. It is in the relationship of the poem to music that Wolf reaches the greatest synthesis of all for in almost every case, the music must be referred to the text in order to be fulfilled.[1]

Such is the case with Leboffe, the major difference being that his music might be considered more "singable" as a result of the traditional view that Italian is the singer's most desired linguistic style.

Evidences of the musico-poetic influence are to be found in nearly every phrase of Leboffe's vocal music. Some clear examples of these are found in the analysis of Il mio caro segreto. For instance, it employs a wide, arching melodic line to express the expanse of the stars and heavens; the tremolos express the ethereal; and thick chord structure expresses strength. These are used individually and in combination precisely as the text dictates. Leboffe, in his Ave Maria, employs two distinct styles: the first, a chant (recitative) to portray the "Virgin Mary, Mother of God;" and the second, an aria-like section to portray the more human element of

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[1]Donald Ivey, Song Anatomy, Imagery and Styles, New York: The Free Press, 1970.

the need for intervening prayer. The aria uses a major key while the chant bears a close relationship to plain chant in the Liber Usualis and is written in a minor key. Many other elements are integrated to minutely express the textual ideas throughout. In the song Nevicata, Leboffe uses a clear bit of programmatic writing, that is, a pointalistic melodic approach to create the image of snowflakes. Some characteristics of the Impressionists are evident through his use of parallelism, chromaticism, and modal sonances. The latter appear in a large number of his works. Influences of Berlioz' Idee fixe are evident through the use of a "moaning" motive. Leboffe uses this in portraying several moods, such as moaning winds; a raging storm; and, finally, greater dynamic levels to depict tears of joy. In Mattinata, the imagery is self-directed, having been composed at a crucial time of the composer's life. He uses a text which is expressive of his excitement for the opportunities in a new land; however, there is also an undercurrent which emphasizes his probable homesickness as well. He resorts to a "Neapolitan Song" format in regard to the music for this very personal expression. The Voce Vespertina is also self-directed, this time a positive expression against fading hopes because of a lack of interest in the composer's music. He still had a firm desire to continue writing, and this text is expressive of his need. In the song Magnify Jehovah's Name, Leboffe uses contrasting musical ideas in the pastoral section. An example of this is the appearance of the voice and accompaniment moving in parallel but expressing different ideas--in this case, the voice portraying joy while the accompaniment builds frustration. Here the text portrays the promised land yet unrealized. To express the contrasting ideas of pleasantness and lack of fulfillment, Leboffe sets

the melody in a general pastoral quality against harmonically dissonant and rhythmically restless accompaniment figures, signifying the fact that the Jewish people had not yet ended their search. Strategically, Leboffe concludes with the voice in a low register on the word "Magnify!" The low register, prohibitive of vocal intensity, signifies God's promise not yet fulfilled.

Leboffe tended to write his piano accompaniments almost as though they were orchestral reductions, whether or not he intended to later orchestrate them. This was probably because orchestral thinking could provide a wider tonal spectrum and a greater variety of color and dynamics. Only in this medium could he express the fullest imagery inherent in his interpretation of the texts.

CHAPTER 4

COMPOSITIONS OTHER THAN SONG LITERATURE

The compositions of Enrico Leboffe cover a thirty-seven year span, from 1893 to 1930, during which he composed music of varying kinds in addition to the solo songs discussed in Chapter 3. Through Leboffe's student years, he was undoubtedly required to write in many musical forms as is indicated by the diversity of material found in his early works. After graduation, he continued to be varied, but he specialized in the solo song with piano or orchestral accompaniment.

Among Leboffe's other compositions, works for the piano are the most numerous, with sixteen solo pieces and five works for piano and orchestra. All compositions for piano were written during two comparatively short periods. The earliest group was composed while he was a student at the Naples Conservatory, between 1896 and 1900. In late 1904 and early 1905, after his arrival in America, he wrote a final group of piano pieces. Most of the early works were character pieces with titles such as Funeral March, Echi Campestri, and Bluette, to name a few. These pieces range in length from short to medium time duration.

The early works for piano display a simplicity of harmony and rhythm that is characteristic of what are known as intermediate teaching pieces. Although the original manuscripts bear no indication of a "grade

level," several of them were published by the B. F. Wood Company in 1905 as "level three." It is not known whether Leboffe or his publishers assigned these grade levels.

Leboffe's last piano music reveals more complex harmonies and rhythms throughout and requires much greater technical skill which is more appropriate to mature students or performers. These later piano compositions show the influence of Chopin, Bach, Liszt, and others; however, they always retain the individuality of Leboffe.

Because of his strong interest in vocal music, Leboffe composed a number of works for choral groups and small vocal ensembles, most being religious in nature. However, a few secular ensemble selections were written while he was employed at The House in the Pines and Wheaton College. A full choral anthem, O Salutaris Hostia, for mixed voices and soprano solo, which was published in 1905 by the B. F. Wood Company, is typical of his proficiency in contrapuntal technique. Here Leboffe blends polyphonic movement with the vocal fluidity of the nineteenth century Italian vocal tradition; this is most evident in the solo section for high voice.

For the Roman Catholic liturgy, Leboffe wrote but never completed a Mass Ordinary for chorus and orchestra. The Kyrie, Gloria, and Credo are complete in manuscript including orchestral scoring, but no piano reduction exists. The Credo alone exists complete in orchestration and in piano reduction.

In the years 1898 and 1899, Leboffe wrote four selections for children's voices and orchestra. The limited vocal demands indicate a true awareness of the limitations of the immature voice, no doubt as a

result of the painful remembrance of his own childhood vocal misfortune.

Leboffe's most elaborate vocal work, I Tessitori (The Weaver), a one act opera, was thought to have been lost in 1918, but it was found by his widow in August 1977 among her personal belongings. The manuscript, complete with full orchestration, piano reduction, and libretto, is now in the Leboffe papers. It seems to be typical of nineteenth century Italian opera traditions, but does include greater use of a significant chorus. The opera is infused with Leboffe's particular style as discussed earlier in connection with his song literature.

Through the years between 1899 and 1904, Leboffe composed a variety of works for violin and piano. Several of these include mandolin and guitar in ensemble with the violin. Finally, he wrote two duos and one trio for the mandolin and guitar, as these instruments were again popular in the early part of the twentieth century. One of these pieces, a Serenata for mandolin and two guitars, was published in Bologna in 1902, and indeed was Leboffe's first publication.

Leboffe's remaining compositions include one prelude for organ and two short selections for small orchestra, both written in 1897, as well as two memorial pieces for band, the last being a dedication hymn to Christopher Columbus, Inno a Christopher Colombo, written in 1910 for band, voice, and piano.

Looking at Leboffe's compositions as a whole, it is easy to observe that his personal self-expression is manifest primarily through his solo songs. His other varied works were to satisfy more practical needs such as his teaching, his church work, and the fulfillment of several specific commissions.

CHAPTER 5

CONCLUSIONS AND RECOMMENDATIONS

Conclusions

The purpose of this study has been to give identity to the name Enrico Leboffe which was found printed on the cover of a set of published songs. To do so, it was necessary to reconstruct, as much as possible, the story of Leboffe's life and music. The writer has constructed a biographical sketch, and through an overview of his music and an analytical study of selected songs, insight was achieved into his compositional skills and techniques. Because of an attempt to identify his particular area of compositional emphasis and expertise, the writer was able to determine that his most individualistic medium of musical expression was for the voice, in particular vocal solo music. Through the analysis it was determined that Leboffe had a deep understanding of the text and a vast musical knowledge at his command. He was influenced by several nationalistic styles which he synthesized into a personal means of artistic expression. The composer's vocal solos show a profound sense of imagery with each song becoming a marriage between text and music with unusual attention given to musical-poetic synthesis. Although there are some memorable melodies in his music, they are specifically devised for textual expression, not simply for the sake of melodic beauty, per se. The writer finds it

appropriate to compare this attribute, to a degree, to what is called Impressionism. A lexicographic definition of this aspect of Impressionism might be:

> . . . a late nineteenth century and early twentieth century style of musical compositions, lush harmonies, subtle rhythms, and unusual tonal colors are used to evoke moods and impression.[1]

Though Leboffe's music is founded on traditional common practice harmonic techniques, the writer has determined that the above definition fits his compositional style, as his concern for the text emerges as a dictator in his choice of harmonies and tonal colors. It is safe to suggest that Leboffe could be described loosely as an "American-Italian Impressionist." The music reveals a man of extraordinary talent who has not taken his deserved place among the world's composers of song.

Recommendations

The present study has merely introduced the music of Leboffe and given rise to additional topics of both a specific and general nature which should be pursued. The following paragraphs list several such topics for consideration.

A detailed study of the remaining manuscripts of Leboffe's vocal music should be done.

A broad study of Leboffe's orchestral style as it applies to his song literature could be undertaken.

The translation of Leboffe's opera into the English language for public presentation merits a consideration.

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[1] The Random House Dictionary of the English Language, 1967 ed., s.v. "Impressionism."

A study of the opera should be done in relation to Leboffe's solo style and also for its individual merit.

A study should be made for a comparison of Leboffe's music with that of his Italian contemporaries.

A study should be made for a comparison of Leboffe's music in relation to contemporaries in Germany and France.

The keyboard and instrumental forms of Leboffe should be analyzed for their worth.

An effort should be made to determine if other composers who are known in name only might also be worth investigating by interested researchers.

A study should be done to determine the number and quality of the contributions to American culture by immigrant composers during the nineteenth and twentieth centuries.

Through this project, the composer Enrico Leboffe is no longer unknown, but one who should gain in popularity and stature through the memorial of his music as it is performed, heard, and enjoyed. However, time alone can be the final judge of Leboffe's future place in music history.

APPENDIX A

CATALOG OF COMPOSITIONS - NUMERICAL*

1. Poets' names are indicated when known.

2. An asterisk (*) designates the numerical listing from Leboffe's personal catalog of his works. Leboffe assigned a new number for each entry, although in several instances the work listed was only a minor revision of an earlier piece. Therefore, the writer has revised the catalog numbers using a "W" prefix to clarify the actual number of different compositions.

3. A - Orchestrations are present in the Leboffe manuscript.

   B - Orchestrations as well as parts are available in the Leboffe manuscript.

   C - Orchestration and parts were at one time available from the publisher but their present disposition is unknown.

4. Works listed as "redone" use Leboffe's numbering system.

Year	Month	Leboffe* Cat. No.	Webster Cat. No.	Composition
1893	Dec.	1	W1	Ninna Nanna a Gesu Bambino (Voice and piano). Manuscript lost.
1895	Mar.	2	W2	Salve Maria (Voice and piano). Manuscript lost.
1896	Feb.	3	W3	Vera Amicizia, March (Piano and small orchestra)
	Mar.	4	W4	Buon passeggio, March (Piano and small orchestra)
	Mar.	5	W5	Abba Carima, Neapolitan song (Voice and piano). Text by T. Pollartrillo.
	Aug.	-	W6	Polka, melody only, part of manuscript lost.

1897	Jan.	6	W7	Funebre, March (Piano)
	Mar.	7	W8	Triste pensiero (Piano)
	April	8	W9	Elena, March (Voice and piano or band)
	May	9	W10	Petite Gavotte (Solo piano and small orchestra). Redone as 75.
	Aug.	10	W11	Inno a T. Rocco (Voice and piano)
	Sept.	11	W12	Inno a T. T. Cocmo Damiano (Voice and piano)
	Sept.	12	W13	Preludietto (Organ)
	Sept.	13	W14	Estasi, Romanze (Voice and piano or orchestra - A). Text by G. Malarasso.
	Oct.	14	W15	Preludio (Orchestra - A)
1898	Jan.	15	W16	Lusinga, Romanze (Voice and piano or orchestra - A)
	Apr.	16	W17	1ª Preghiera (Children's voices and small orchestra - A)
	May	17	W18	Melodia (Violin and piano). Redone as 64.
	Sept.	18	W19	Danze (Small orchestra - B)
	Oct.	19	W20	Armonia, Romanze (Voice and piano). Text by P. E. Bosi. Redone as 70.
	Nov.	20	W21	Pensarido a te, Melody (Violin, mandolin and piano). Redone as 65.
	Nov.	21	W22	Il fiorello (Voice and piano). Text by E. Pedio.
	Dec.	22	W23	Alla mia pipa, Romanze (Voice and piano)
1899	Jan.	23	W24	2ª Preghiera (Children's voices and small orchestra - A). Redone as 63.
	Jan.	24	W25	La Fioraia (Children's voices and orchestra - A)
	Jan.	25	W26	Ave Maria (Voice, organ and orchestra - A). Redone as 57.

1899	Jan.	--	W27	Tradita (Voice and piano). Incomplete.
	Mar.	26	W28	Te Sola (Voice and piano or orchestra - C). Text by E. I. Giuffre. Published by B. F. Wood Music Company, 1905.
	Mar.	27	W29	Ave Maria (Voice and piano)
	Apr.	28	W30	Echi Campestri (Piano). Published by B. F. Wood Music Company, 1905.
	Apr.	29	W31	Il mio caro segreto (Voice and piano or orchestra - C). Text by Vanyna De Vellis. Published by B. F. Wood Music Company, 1905.
	Mar.	30	W32	Galop, March (Band). Manuscript lost.
	Aug.	31	W33	Calma, Romanza (Voice, piano and orchestra - A). Text by Luigi Salemine.
	Sept.	32	W34	Inno a Tommiaso (Children's voices, orchestra, piano and solo voice - A)
	Sept.	33	W35	Benedictus (Three voices, STB and Organ). Redone as 71.
	Dec.	34	W36	Quaggiu (Voice and piano or orchestra - C). Text by P. E. Bosi. Published by B. F. Wood Music Company, 1905.
	Dec.	35	W37	Rimembranze, 1[a] Waltz (Piano). Redone as 59.
1900	Feb.	36	W38	Salve Regina (Voice, organ and orchestra, or voice and piano)[1]
	Mar.	37	W39	Chiostro, Romanze (Voice and piano or orchestra - C). Text by G. Prati. Published by B. F. Wood Company, 1905.
	Aug.	38	W40	Vittoria, March (Piano). Redone as 100.
	Aug.	39	W41	La Pellegrina (Voice and piano). Lyrics missing.
	Aug.	40	W42	A Maria, Acrostic (Voice and piano or orchestra - C). Text by E. Gamberini. Published by Boston Music Co., 1906.

[1] Unpublished. First performance 28 November 1977 by Central State University Orchestra, Edmond, Oklahoma. Orchestration and parts available from C.S.U. Orchestra Library.

1900	Oct.	41	W43	Il Tramonto, Romanze (Voice and piano or orchestra - C). Text by P. Thovar. Published by Boston Music Co., 1906.
1901	Jan.	42	W44	Inno Mottetto (Three voices--STB with organ, and SATB quartet). Redone as 104.
	Mar.	43	W45	Riveglio, Romanze (Voice and piano or orchestra - B). Text by E. Panzacchi. Published by Boston Music Co., 1906.
	Mar.	44	W46	Sei Tutta Veneri, Madrigal (Four voices and solo voice)
	Sept.	45	W47	Andante cantabile (Violin and piano)
		46	W48	Messa di Gloria (Chorus SATB--tenor and bass solos)
	Apr.			Kyrie (Orchestra)
	Nov.			Gloria (Orchestra)
	Jan.			Credo (Orchestration and piano reduction in manuscript)
	Oct.	47	W49	Nevicata (Voice and piano or orchestra). Text by G. Pascoli. Published by Boston Music Company, 1906.
	Nov.	48	W50	Madrigal (Four voices)
	Dec.	49	W51	Mazurka (Violin and piano)
	Dec.	50	W52	Serenata (Mandolin and two guitars) Published in Bologna, Italy.
1902	Apr.	51	W53	Madrigal (Four voices)
	Jul.	52	W54	Passada nove mia; prima prova per diploma (Madrigal for four voices)
	Jul.	53	W55	1ª Tempo di minuetto (Violin and piano)
	Jul.	54	W56	Labilia, Preludia (Soprano, piano and orchestra)
	Sept.	55	W57	I Tessitori, Opera in one act (Full orchestra and piano reduction in Leboffe manuscript)
1903	Jan.	56	W58	Chimere Nocturn (Two mandolins and guitar)
	Sept.	57	W26-A	Ave Maria (Voice, violin and piano or orchestra - C). Published by B. F. Wood Company, 1905. 25 redone.

1903	Nov.	58	W59	Sorriso in pianto (Piano and voice or orchestra - C). Text by Giulia Speronelli. Published by Boston Music Co., 1906.
1904	May	59	W37-A	1ª Valzer (Piano). 35 redone.
	Aug.	60	W60	Poesia Intima (Piano and orchestra - B)
	Aug.	61	W61	Notturno, Romanze (Voice and piano). Text by A. Rossato. Published by Boston Music Company, 1906.
	Oct.	62	W62	La Gondola, Barcorola (Piano)
	Nov.	63	W24-A	Te Sola (Voice and piano or orchestra - C). Text by E. I. Giuffra. Published by B. F. Wood Co., 1905. 23 redone; formerly for children's voices and small orchestra.
	Nov.	64	W18-A	Sognando (Violin and piano). Published by B. F. Wood Co., 1905. 17 redone.
	Nov.	65	W21-A	Pensanda a te (Violin, mandolin and piano). 20 redone.
	Dec.	66	W63	Mattinata, Neapolitan song (Voice and piano). Text by P. E. Bosi. Published by Boston Music Company, 1906.
1905	Jan.	67	W64	Torna (Voice and piano)
	Feb.	68	W65	Estasi Umana (Voice and piano). Text by E. Pedio.
	Feb.	69	W66	O Salutaris Hostia (SATB Chorus with soprano solo). Published by B. F. Wood Company, 1905.
	Feb.	70	W20-A	Armonia, Romanze (Voice and piano). Text by P. E. Bosi. 19 redone.
	Feb.	71	W35-A	Benedictus (SAB and organ). 33 redone.
	Mar.	72	W67	Addio, Romanze (Voice and piano). Text by Ada Negri.
	Jul.	73	W68	A Tempo di minuetto (Orchestra - B)
	Aug.	74	W69	Serenata (Mandolin, guitar and piano with orchestra - A)

1905	Aug.	75	W10-A	A'La Gavotte (Piano). 9 redone.
	Aug.	76	W70	Sorrisi Valzer (Piano)
	Oct.	77	W71	Canto di amore (Piano)
	Oct.	78	W72	Berceuse (Piano)
	Oct.	79	W73	Pattuglia Turca (Piano)
	Oct.	80	W74	Bluette (Piano). Published by B. F. Wood Company, 1905.
	Oct.	81	W75	Dolce Lusinga (Piano)
	Nov.	82	W76	Due Amorini Minuetto (Piano)
	Nov.	83	W77	How Good to Live and Love (Voice and piano). Text by Louise Winslow Kidder.
	Dec.	84	W78	A Song (Voice and piano). Text by Louise Winslow Kidder.
1906	Mar.	85	W79	Eppus Fiorirano, Romanze (Voice and piano). Text by E. Pedio.
			W80	Madrigali d'Aprile, Four Romanze (Voice and piano or orchestra). Text by E. Pedio.
	Mar.	86		#1 Seduta al telaretto
	Mar.	87		#2 Bella tu senti
	Jul.	88		#3 O cuore del cour mio
	Aug.	89		#4 Tutti i miei sogni
				Published by Boston Music Co., 1916.
	Oct.	90	W81	Visione, Romanze (Voice and piano). Text by P. E. Bosi.
1908	May	91	W82	Essa Tira, Perche non pianzi allon (Voice and piano). Poet's name illegible.
	Oct.	92	W83	Primo Bacio (Voice and piano). Text by F. F. Couradetta.
			W84	Poemetto Lirico, Three Romanze (Voice and piano). Text by Angelina De Leva.
	Dec.	93		#2 Tremavan nel cielo stella
				#3 Sognai di te
				#1 Era un Tullar
1910	Aug.	96	W85	Mentre tu canti (Voice and piano or orchestra - A). Text by E. Panzacchi.

1910	Sept.	97	W86	Inno a Christopher Colombo (Voice and piano or voice and band). Text by Riccardo Cordiferro. Band arrangement incomplete.
1915	Feb.	98	W87	Notte (Voice and piano). Text by G. Pascoli.
	Mar.	99	W88	Inno A Dante (Unison chorus and orchestra or piano). Commissioned and published by the Dante Society, 1915.
	Apr.	100	W40-A	Unione e progresso, March (Piano and orchestra). 38 redone.
	Mar.	101	W89	Col Fiume (Voice and piano). Text by D. Garoglio.
	Aug.	102	W90	Serenata Perduta, Neapolitan song (Voice and piano). Private publication copyright, Leboffe 1920.
	Sept.	103	W91	Epopea Novissima (Voice and piano). Lyrics missing.
	Dec.	104	W44-A	Quid Retribuam Domino, Mottetto (Four voices--SATB and organ or orchestra - A). 42 redone.
1916	Jan.	105	W92	Voce Vespertina (Voice and piano). Text by Silvio Vitale. Published by Boston Music Company, 1916.
1917	Apr.	106	W93	Inno a S. Rocco (Voice and piano). Incomplete.
1918	Feb.	107	W94	Richiamo (Voice and piano). Text by Silvio Vitale.
		---	W95	Nola pe fa sottri, Neapolitan song (Voice and piano). Text by S. Risoldi.
1927	Aug.	---	W96	Magnify Jehovah's Name (Voice and piano or organ). Text by James Montgomery. Published by E. C. Schirmer Company, 1930.[1]

[1]Written at the request of E. C. Schirmer for his wife, Ethel Woodman Schirmer; first performed by Mrs. Schirmer in 1930.

1928	June	---	W97	Baby (Voice and piano; also for two sopranos and two altos unaccompanied). Text by George MacDonald.
1930	Mar.	---	W98	Alleluia (Vocal duet or two part chorus for high and low voice)

APPENDIX B

CATALOG OF COMPOSITIONS, CLASSIFIED ACCORDING TO PERFORMANCE MEDIUM

All introductory information from Appendix A applies to Appendix B.

Vocal Solo

Year	Month	Leboffe Cat. No.	Webster Cat. No.	Composition
1893	Dec.	1	W1	Ninna Nanna a Gesu Bambino (Voice and piano). Manuscript lost.
1895	Mar.	2	W2	Salve Maria (Voice and piano). Manuscript lost.
1896	Mar.	5	W5	Abba Carima, Neapolitan song (Voice and piano). Text by T. Pollartrillo.
1897	Apr.	8	W9	Elena, March (Voice and piano or band)
	Aug.	10	W11	Inno a T. Rocco (Voice and piano)
	Sept.	11	W12	Inno a T. T. Cocmo Damiano (Voice and piano)
	Sept.	13	W14	Estasi, Romanze (Voice and piano or orchestra, A). Text by G. Malarasso.
1898	Jan.	15	W16	Lusinga, Romanze (Voice and piano or orchestra, A)
	Oct.	19	W20	Armonia, Romanze (Voice and piano). Text by P. E. Bosi. Redone as 70.
	Nov.	21	W22	Il fiorello (Voice and piano). Text by E. Pedio.

1898	Dec.	22	W23	Alla mia pipa, Romanze (Voice and piano)
	Jan.	25	W26	Ave Maria (Voice, organ and orchestra, A). Redone as 57.
	Jan.	--	W27	Tradita (Voice and piano). Incomplete.
	Mar.	26	W28	Te Sola (Voice and piano or orchestra, C). Text by E. I. Giuffre. Published by B. F. Wood Music Company, 1905.
1899	Mar.	27	W29	Ave Maria (Voice and piano)
	Apr.	29	W31	Il mio caro segreto (Voice and piano or orchestra, C). Text by Vanyna De Vellis. Published by B. F. Wood Music Company, 1905.
	Aug.	31	W33	Calma, Romanze (Voice, piano and orchestra, A). Text by Luigi Salemine.
	Dec.	34	W36	Quaggiu (Voice and piano or orchestra, C). Text by P. E. Bosi. Published by B. F. Wood Music Company, 1905.
1900	Feb.	36	W38	Salve Regina (Voice, organ and orchestra, or voice and piano)
	Mar.	37	W39	Chiostro, Romanze (Voice and piano or orchestra, C). Text by G. Prati. Published by B. F. Wood Music Company, 1905.
	Aug.	39	W41	La Pellegrina (Voice and piano). Lyrics missing.
	Aug.	40	W42	A Maria, Acrostic (Voice and piano or orchestra, C). Text by E. Gamberini. Published by Boston Music Company, 1906.
	Oct.	41	W43	Il Tramonto, Romanze (Voice and piano or orchestra, C). Text by P. Thovar. Published by Boston Music Company, 1906.
1901	Mar.	43	W45	Riveglio, Romanze (Voice and piano or orchestra, B). Text, E. Panzacchi. Published by Boston Music Co., 1906.

1901	Oct.	47	W49	Nevicata (Voice and piano or orchestra). Text by G. Pascoli. Published by Boston Music Company, 1906.
1902	July	54	W56	Labilia, Preludia (Soprano, piano and orchestra)
1903	Sept.	57	W26-A	Ave Maria (Voice, violin and piano or orchestra, C). Published by B. F. Wood Music Company, 1905. 25 redone.
	Nov.	58	W59	Sorriso in pianto (Piano and voice or orchestra, C). Text by Giulia Speronelli. Published by Boston Music Company, 1906.
1904	Aug.	61	W61	Notturno, Romanze (Voice and piano). Text by A. Rossato. Published by Boston Music Company, 1906.
	Nov.	63	W24-A	Te Sola (Voice and piano or orchestra, C). Text by E. I. Giuffra. Published by B. F. Wood Company, 1905. 23 redone; formerly for children's voices and small orchestra.
	Dec.	66	W63	Mattinata, Neapolitan song (Voice and piano). Text by P. E. Bosi. Published by Boston Music Co., 1906.
1905	Jan.	67	W64	Torna (Voice and piano)
	Feb.	68	W65	Estasi Umana (Voice and piano). Text by E. Pedio.
	Feb.	70	W20-A	Armoria, Romanze (Voice and piano). Text by P. E. Bosi. 19 redone.
	Mar.	72	W67	Addio, Romanze (Voice and piano). Text by Ada Negri.
	Nov.	83	W77	How Good to Live and Love (Voice and piano). Text by Louise Winslow Kidder.
	Dec.	84	W78	A Song (Voice and piano). Text by Louise Winslow Kidder.
1906	Mar.	85	W79	Eppus Fiorirano, Romanze (Voice and piano). Text by E. Pedio.

1906			W80	Madrigali d'Aprile, Four Romanze (Voice and piano or orchestra). Text by E. Pedio.
	Mar.	86		#1 Seduta al telaretto
	Mar.	87		#2 Bella tu senti
	July	88		#3 O cuore del cour mio
	Aug.	89		#4 Tutti i miei sogni
				Published by Boston Music Company, 1916.
	Oct.	90	W81	Visione, Romanze (Voice and piano). Text by P. E. Bosi.
1908	May	91	W82	Essa Tira, Perche non pianzi allon (Voice and piano). Poet's name illegible.
	Oct.	92	W83	Primo Bacio (Voice and piano). Text by F. F. Couradetta.
			W84	Poemetto Lirico, Three Romanze (Voice and piano). Text by Angelina De Leva.
	Dec.	93		#2 Tremavan nel cielo stella
	Jan.	94		#3 Sognai di te
	Mar.	95		#1 Era un Tullar
1910	Aug.	96	W85	Mentre tu canti (Voice and piano or orchestra, A). Text by Enrico Penzacchi.
	Sept.	97	W86	Inno a Christopher Colombo (Voice and piano or voice and band). Text by Riccardo Cordiferro. Band arrangement incomplete.
1915	Feb.	98	W87	Notte (Voice and piano). Text by G. Pascoli.
	Mar.	101	W89	Col Fiume (Voice and piano). Text by D. Garoglio.
	Aug.	102	W90	Serenata Perduta, Neapolitan song (Voice and piano). Private publication copyright, Leboffe 1920.
	Sept.	103	W91	Epopea Novissima (Voice and piano), lyrics missing.
	Dec.	104	W44-A	Quid Retribuam Domino, Mottetto (Four voices, SATB and organ or orchestra, A). 42 redone.

1916	Jan.	105	W92	Voce Vespertina (Voice and piano). Text by Silvio Vitale. Published by Boston Music Company, 1916.
1917	Apr.	106	W93	Inno a S. Rocco (Voice and piano). Incomplete.
1918	Feb.	107	W94	Richiamo (Voice and piano). Text by Silvio Vitale.
		---	W95	Nola pe fa sottri, Neapolitan song (Voice and piano). Text by S. Risoldi.
1927	Aug.	---	W96	Magnify Jehovah's Name (Voice and piano or organ). Text by James Montgomery. Published by E. C. Schirmer Company, 1930.
1928	June	---	W97	Baby (Voice and piano; also for two sopranos and two altos, unaccompanied). Text by George MacDonald.

Small Vocal Ensemble

1899	Sept.	33	W35	Benedictus (Three voices--STB and organ). Redone as 71.
1901	Jan.	42	W44	Inno Mottetto (Three voices---STB with organ, and SATB quartet)
	Mar.	44	W46	Sei Tutta Veneri, Madrigal (Four voices and solo voice). Redone as 104.
	Nov.	48	W50	Madrigal (Four voices)
1902	Apr.	51	W53	Madrigal (Four voices)
	July	52	W54	Passada nove mia; prima prova per diploma (Madrigal for four voices)
1905	Feb.	71	W35-A	Benedictus (SAB and organ). 33 redone.
1930	Mar.	--	W98	Alleluia (Vocal duet or two part chorus for high and low voice)

Children's Voices and Small Orchestra

1898	Apr.	16	W17	1ª Preghiera (Children's voices and small orchestra, A)

1899	Jan.	23	W24	2ª Preghiera (Children's voices and small orchestra, A). Redone in 1904 as Te Sola for voice and piano.
	Jan.	24	W25	La Fioraia (Children's voices and orchestra, A). Redone as 63.
	Sept.	32	W34	Inno a Tommiaso (Children's voices, orchestra, piano and solo voice, A)

Choral

1905	Feb.	69	W66	O Salutaris Hostia (SATB chorus with soprano solo). Published by B. F. Wood Company, 1905.
1915	Mar.	99	W88	Inno A Dante (Unison chorus and orchestra or piano). Commissioned and published by the Dante Society, 1915.

Large Vocal Works

1901-1902		46	W48	Messa di Gloria (Chorus SATB, tenor and bass solos)
	Apr.			Kyrie (Orchestra)
	Nov.			Gloria (Orchestra)
	Jan.			Credo (Orchestration and piano reduction in manuscript)
1902	Sept.	55	W57	I Tessitori, Opera in one act (Full orchestra and piano reduction in Leboffe manuscript)

Piano

1896	Aug.	--	W6	Polka, melody only (part of manuscript lost)
1897	Jan.	6	W7	Funebre, March (Piano)
	Mar.	7	W8	Triste pensiero (Piano)
1899	Apr.	28	W30	Echi Campestri (Piano). Published by B. F. Wood Music Company, 1905.
	Dec.	35	W37	Rimembranze, 1ª Waltz (Piano). Redone as 59.
1900	Aug.	38	W40	Vittoria, March (Piano). Redone as 100.

1904	May	59	W37-A	1ª Valzer (Piano). 35 redone.
	Oct.	62	W62	La Gondola, Barcorola (Piano)
1905	July	73	W68	A Tempo di minuetto (Orchestra, B)
	Aug.	75	W10-A	A'La Gavotte (Piano). 9 redone for piano only.
	Aug.	76	W70	Sorrisi Valzer (Piano)
	Oct.	77	W71	Canto di amore (Piano)
	Oct.	78	W72	Berceuse (Piano)
	Oct.	79	W73	Pattuglia Turca (Piano)
	Oct.	80	W74	Bluette (Piano). Published by B. F. Wood Company, 1905.
	Oct.	81	W75	Dolce Lusinga (Piano)
	Nov.	82	W76	Due Amorini Minuetto (Piano)

Piano and Orchestra

1896	Feb.	3	W3	Vera Amicizia, March (Piano and small orchestra)
	Mar.	4	W4	Buon passeggio, March (Piano and small orchestra)
1897	May	9	W10	Petite Gavotte (Solo piano and small orchestra). Redone as 75.
1904	Aug.	60	W60	Poesia Intima (Piano and orchestra, B)
1915	Apr.	100	W40-A	Unione e progresso, March (Piano and orchestra). 38 redone.

Organ

1897	Sept.	12	W13	Preludietto (Organ)

Orchestra

1897	Oct.	14	W15	Preludio (Orchestra, A)

1897	Sept.	18	W19	Danze (Small orchestra, B)

Band

1899	Mar.	30	W32	Galop, March (Band). Manuscript lost.
1910	Sept.	97	W86	Inno a Christopher Colombo (Band, voice and piano)

Violin, Mandolin and Guitar with Piano

1898	May	17	W18	Melodia (Violin and piano). Redone as 64.
	Nov.	20	W21	Pensarido a te, Melody (Violin, mandolin and piano)
1901	Sept.	45	W47	Andante cantabile (Violin and piano)
	Dec.	49	W51	Mazurka (Violin and piano)
1902	July	53	W55	1ª Tempo di minuetto (Violin and piano)
1904	Nov.	64	W18-A	Sognando (Violin and piano). Published by B. F. Wood Company, 1905. 17 redone.
	Nov.	65	W21-A	Pensanda a te (Violin, mandolin and piano). 20 redone.
1905	Aug.	74	W69	Serenata (Mandolin, guitar and piano with orchestra, A)

Mandolin and Guitar

1901	Dec.	50	W52	Serenata (Mandolin and two guitars). Published in Bologna, Italy.
1903	Jan.	56	W58	Chimere Nocturn (Two mandolins and guitar)

APPENDIX C

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July 1894 (age 14)



Fig. 1

April 1904 (age 24)



Fig. 2

May 1924 (age 44)



Fig. 3

At work
cc 1913



Fig. 4

Moment of relaxation
cc 1916



Fig. 5

Summer 1922 (age 42)



Fig. 6

Family group June 1912



Fig. 7

Firemen's Hall 1920

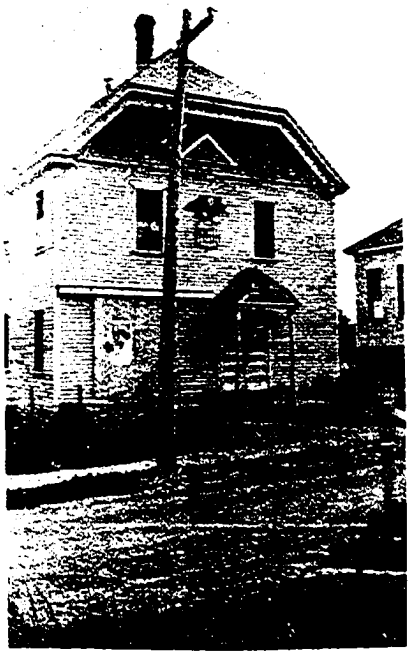

Fig. 8

Louise and Henry Leboffe
March 1977



Fig. 9

Alfonso d'Avino

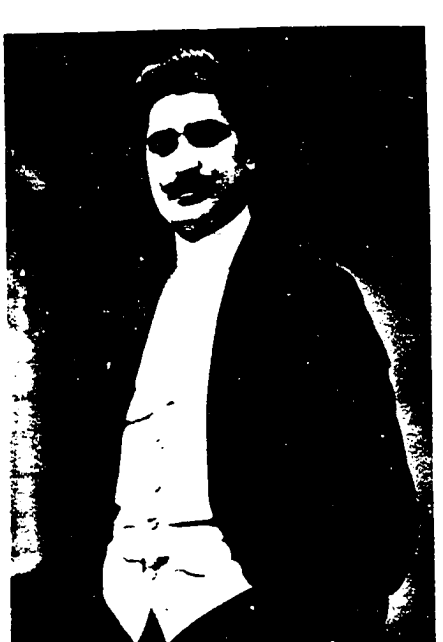

Fig. 10

Luca Botta



Fig. 11

Enrico Caruso



Fig. 12

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