

The Sicilian Song: a forgotten urban genre

B Note on the Performance (1 page)

The Sicilian song flourished in Palermo between the 19th and 20th centuries: born in the parlour, it grew up thanks to competitions similar to the Festival of Piedigrotta, the famous Neapolitan song contest, and to the emphasis given to this music by the local periodicals (you can find a detailed description in a recent essay by Consuelo Giglio: <http://www.cricd.it/produzioni%20editoriali/canzone%20siciliana.pdf>). Completely darkened by the passage of time - so much so that common imagination runs straight to the well-known Sicilian folk music - the routes of the Sicilian urban song have clear contours: the chief town where it flourished is the celebrated Palermo of the Florio, the famous entrepreneurs who dealt with tuna, Marsala liquor and navigation between Italy and America. The Sicilian song is the most peculiar genre of that period of splendour, side by side with the suite, the serenade, and especially the symphonic poem and the opera based on traditional melodies and rhythms. Resuming the tradition of the first half of the century, represented by the “canzonette siciliane” in the Neapolitan *Passatempi musicali* and other occasional examples based on the lyrics by the most famous Sicilian poet Giovanni Meli (1740-1815), the Sicilian song prospers in the *belle époque*, being more similar to a salon romance than to a folk song. The sweetened, tamed idea of folk song is immediately well received in the salons but it is also quickly pushed into an urban dimension, so as to make it resound also in the streets, just like the Neapolitan song.

In the Conservatory of Trapani, the artistic research about the Sicilian song, coordinated by the librarian Consuelo Giglio, involved the bass Ugo Guagliardo and his students (among which the soprano Maria Luisa Fiorenza) together with the pianist Guido D’Angelo, but also the pop singer Alexandra Bertolino Garcia with the guitarist Luca Scavone. The performance will show the results of this research, engaging not only with the rediscovery of this forgotten genre but also with its interpretation with different styles of singing that aim to evocate the two frames in which it grew: the parlour and the street.

Downloadable file [here](#)

A project by Guido D’Angelo (piano), Ugo Guagliardo (bass), Consuelo Giglio (librarian-musicologist), with the students Maria Luisa Fiorenza (soprano), Alexandra Garcia Bertolino (voice), Luca Scavone (guitar).

Conservatorio di musica “Antonio Scontrino”, Trapani (Italy).

E-mail: protocollo@constp.it, giglio@constp.it



Ugo Guagliardo (<https://www.allegorica.art/artist/ugo-guagliardo/>)

UGO GUAGLIARDO Biography

A native of Palermo, Ugo Guagliardo is one of Europe’s most sought-after basses in the field of Baroque, Classical and Bel Canto repertoire. In addition to his philosophy degree, he graduated in piano and voice.

Famed for the rich, full timbre of his voice and his acting abilities, he has won international recognition for his interpretations of Rossini, Mozart, Bellini, Donizetti and Early Music (<https://www.allegorica.art/artist/ugo-guagliardo/>)

GUIDO D'ANGELO Biography

A native of Naples, he played also with Rudolf Nureyev e Roberto Fascilla at the Teatro San Carlo in *Cenerentola* and *La Traviata*; with Carla Fracci and Beppe Menegatti at the Teatro dell'Opera in Rome; with Alberto Zedda in the *Stabat Mater* by Rossini and with José Carreras and Cecilia Gasdia at the Medjugorie International Music Festival. Since 2010 he is the pianist of the Da Vinci Orchestra Basel.

CONSUELO GIGLIO Biography

She studied piano and harpsichord and at the same time she took her degree at the University of Palermo. She investigated the musical sources and the musical life in Palermo between the 19th and 20th centuries but she also wrote about Schubert theatre, piano four hands literature and other topics. She is the author of the books *François Couperin* (L'Epos 1998), *La musica nell'età dei Florio* (L'Epos 2006) and *Franco Oppò. Nuova Musica dalla Sardegna* (L'Epos 2011).