

**Vesti la Giubba**  
**from Pagliacci**



**Ruggiero**  
**Leoncavallo**

**1857-1919**

Arranged by  
**William V. Johnson**

## **INSTRUMENTATION**

Solo Tenor	Trumpet 1
Solo Trombone (Optional)	Trumpet 2
Piccolo	Trumpet 3
Flute 1	Horn 1
Flute 2	Horn 2
Oboe 1	Horn 3
Oboe 2	Horn 4
English Horn	Trombone 1
Bassoon 1	Trombone 2
Bassoon 2	Bass Trombone
Contra Bassoon	Euphonium
Clarinet in Eb	Tuba
Clarinet 1	Double Bass
Clarinet 2	Piano
Clarinet 3	Timpani
Alto Clarinet	Cymbals
Bass Clarinet	
Contra Bass Clarinet	
Soprano Saxophone	
Alto Saxophone I	
Alto Saxophone II	
Tenor Saxophone	
Baritone Saxophone	

**Duration: About 3 minutes**

## PROGRAM NOTES

### *The Opera*

Around 1890, when Pietro Mascagni's *Cavalleria rusticana* premiered, Ruggero Leoncavallo was a little-known composer. After seeing Mascagni's success, he decided to write an opera in response: one act composed in the verismo style. Leoncavallo claimed that he based the story of *Pagliacci* on an incident from his childhood, a murder in 1865, the victim of which was a Leoncavallo family servant, Gaetano Scavello. The murderer was Gaetano D'Alessandro, with his brother Luigi an accomplice to the crime. The incident resulted from a series of perceived romantic entanglements involving Scavello, Luigi D'Alessandro, and a village girl with whom both men were infatuated. Leoncavallo's father, a judge, was the presiding magistrate over the criminal investigation.

*Pagliacci* was performed in Milan in 1892 with immediate success; today it is the only work by Leoncavallo in the standard operatic repertory. Its most famous aria "Vesti la giubba" ("Put on the costume" or, in the better-known older translation, "On with the motley") was recorded by Enrico Caruso and laid claim to being the world's first record to sell a million copies, although this is probably a total of Caruso's various versions of it made in 1902, 1904 and 1907.

### *The Composer*

The son of a judge, Ruggero Leoncavallo was born in Naples on April 23, 1857. It was not until his *La bohème* was performed in 1897 in Venice that his talent obtained public confirmation. However, it was outshone by Puccini's opera of the same name and on the same subject, which was premiered in 1896. Two tenor arias from Leoncavallo's version are still occasionally performed, especially in Italy.

Subsequent operas by Leoncavallo were in the 1900s: *Zazà* (the opera of Geraldine Farrar's famous 1922 farewell performance at the Metropolitan Opera), and 1904's *Der Roland von Berlin*. In 1906 the composer brought singers and orchestral musicians from La Scala to perform concerts of his music in New York, as well as an extensive tour of the United States. The tour was, all in all, a qualified success. He had a brief success with *Zingari* which premiered in Italian in London in 1912, with a long run at the Hippodrome Theatre. *Zingari* also reached the United States but soon disappeared from the repertoire.

### *The Dedication*

This arrangement for wind band and tenor is dedicated to Dr. Brian Asher Alhadeff in deep appreciation for his extraordinary effort to bring professionally performed opera to the central coast of California. Dr. Alhadeff is an internationally acclaimed opera, ballet, and symphonic conductor with unique specialization in both producing and conducting stage productions exceeding 200 artists. Dr. Alhadeff has been the Artistic and General Director of Opera San Luis Obispo since 2011. He is also Principal Conductor for Civic Ballet San Luis Obispo and State Street Ballet of Santa Barbara. He was the artistic director and founder of the Hradec Kralove International Summer Opera Festival that featured the Eastern Bohemian Philharmonic in collaboration with the Czech State Opera and Ballet. In 2010, Alhadeff guest conducted the Albanian National Radio and Television Orchestra in a nation-wide broadcast that included the Albanian premiere of American composer Howard Hanson's second symphony, *The Romantic*. Alhadeff studied conducting at the Peabody Conservatory of Music in Baltimore and the Janáček Academy in Brno, Czech Republic. He holds a Bachelor of Arts from Loyola Marymount University (Los Angeles), a Masters of Music from California State University, Los Angeles, and a Doctorate of Musical Arts from the UCLA Herb Alpert School of Music.

### *The Arranger*

William V. Johnson, Professor Emeritus at California Polytechnic State University, San Luis Obispo, California, served as the university's Director of Bands and Coordinator of Instrumental Music from 1966 to 2010. In 2014, he was elected to the Board of Directors of Opera San Luis Obispo. Professor Johnson is active as a guest conductor and is a transcriber and an arranger of music for the modern wind band. In 1984, he was elected to membership in the American Bandmasters Association. He is currently President-Elect of the World Association for Symphonic Bands and Ensembles. He is a graduate of Indiana University and The University of Michigan.





29

$\text{♩} = 40$   
Molto Rit.

$\text{♩} = 52$   
a tempo

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

T. Solo

Tbn.

Pno.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Cym.

*pp sus. cym. poco a poco cresc. f*

Tra-mu-ta in laz-zi lo spa-smo ed il pian-to; in u-na smor-fia il sin-shioz-zo... e'l do-lor... Ah! *ff* Ri-di, Pa-glia-cio, sul tuo a-me-re in-fran-to! Ri-di del duol che t'av-ve-le na il-cor!

47

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

T. Solo

Tbn.

Pno.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Cym.

55

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

Bsn. 1

Bsn. 2

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

Cb. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

T. Solo

Tbn.

Pno.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Hn.

Hn.

Hn.

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

Cym.

*S.B. cue*

*pp*