

*Rossini* 150  
1868-2018 150° GIOACHINO ROSSINI



Fondazione **G. Rossini**

ILLIRIA



# Questo è **ROSSINI!**

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Fondazione **G. Rossini**

## Under the patronage of the Gioachino Rossini Foundation

Panofka called for the “tenore di grazia” – the light lyric tenor – to have “un talento tutto poetico” – a truly poetical talent. Maxim Mironov, whose voice is typical of the tenor who finds himself comfortable expressing himself mainly in a high tessitura, seems the personification of grace, in his voice – poetical, indeed – in his stance, his noble figure, of an easy and spontaneous elegance. Rossini would certainly have included him in the list of his favourite singers, like David or Nourrit. And Maxim wants to establish a profound rapport with Rossini, a knowledge anything but superficial. For this reason, right from the earliest years of his association with Pesaro, the composer’s birthplace, which has become a cult centre for Rossini enthusiasts from the birth of the Rossini renaissance that developed between the ‘seventies and ‘eighties, Maxim has turned to the Fondazione Rossini and its patrimony of manuscripts with all the enthusiasm of those who are looking for that special relationship that only autographs can transmit.

This has given rise to his work alongside the musicologists of the Fondazione, in close collaboration over the choice of songs most adapted to the exploitation of his singing style, which is increasingly refined by the Rossini style as described, and prescribed, by the composer himself in the pages of *Une soirée chez Rossini à Beau-Séjour* (Passy) 1858: “One begins by working exclusively on the pure and simple emission of the voice, the homogeneity of timbres, the equalization of the registers, this will be the basis of all future work.”

Today, one hundred and fifty years after Rossini’s death, Rossini’s chamber music still desperately needs intelligent and sensitive performers like Maxim Mironov, who restore to us, with the vocal characteristics that Rossini hoped for in his salon songs, all the precious value of a message that might otherwise remain unheard.

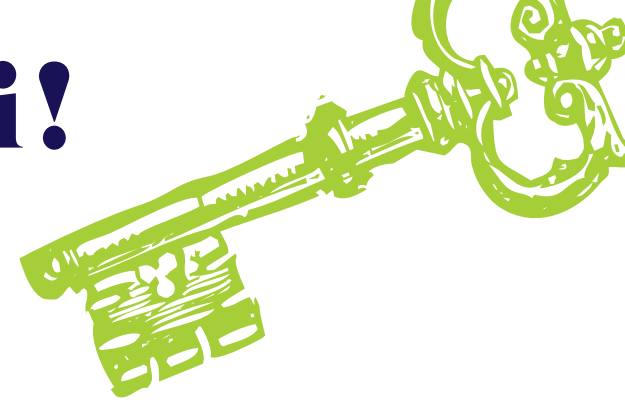
***Ilaria Narici***

Scientific Director, Fondazione G. Rossini

# Questo è Rossini!

BY RETO MÜLLER

(Translated by Michael Aspinall)



Rossini always had a special relationship with tenors and with the tenor voice. “A tenor, important in the old days, [Matteo] Babini, gave me advanced singing lessons” (“Ein früher bedeutender Tenorist, [Matteo] Babini, gab mir den höheren Gesangs-Unterricht”) said Rossini in 1855 to his friend Ferdinand Hiller. He himself sang in public many times, for example in 1815, in his *Inno dell’Indipendenza* (lost to us today), “that was performed at the Teatro Contavalli [Bologna] under my direction, this hymn featured the word *Indipendenza*, which, although it scarcely seems poetic, was sung by me, in my youthful singing voice, [...] so as to arouse fervid enthusiasm” (“che fu eseguito colla mia direzione al Teatro Contavalli, in quest’Inno Trovavasi la Parola *Indipendenza*, che sebbene poco Poetica ma intuonata da me colla mia canora voce di quell’epoca [...] destò vivo entusiasmo”: Rossini, in a letter dated 12th June 1864; from here on all titles and quotations will be given according to Rossini’s own original spelling). His performances of Figaro’s Cavatina became legendary. Furthermore, we know that, together with his wife, Isabella Colbran, he sang the famous duet “*Cara per te quest’anima*” from his opera *Armida*. Another composition, which he wrote specially for the occasion, conducting it and singing the main part, was *Il pianto delle muse in morte di Lord Byron* (The lament of the Muses upon Lord Byron’s death) in 1824 in London: “He describes it as an Ottavino and he himself, among the eight, sang one of the leading parts” (“Er nennt es ein Ottavino und er selbstachter sang darin eine der Hauptstimmen”: *Allgemeine musikalische Zeitung* for the 29th July 1824), in other words the rôle of

Apollo, which he describes in the autograph score as “*Tenor solo*”. His vocal range must therefore have been that of a high baritone, or rather a tenor of baritonal tendencies. This kind of tessitura was typical of tenors in his day.

Rossini’s first commission to write an opera (*Demetrio e Polibio*) was given him by the tenor Domenico Mombelli. Before his official début as an opera composer in 1810 he was active in Ferrara, among other places, as *Maestro al cembalo* (keyboard accompanist), and where he wrote the additional aria “*Dolci aurette che spirate*” for the tenor Raffaele Monelli, with whom he was on friendly terms. In Naples in 1815 he met the difficult but exceptionally musical tenor Manuel Garcia, whom he would soon meet up with again in Rome and for whom he would specially write the part of Almaviva in his *Barbiere di Siviglia*, including the extravagant final aria “*Cessa di più resistere*”. After Garcia had left the San Carlo theatre he was replaced by Giovanni David, whose high range contrasted with the bari-tenor voice of Andrea Nozzari. Consequently these two types of tenor voice, at least until the re-introduction of the male rôle entrusted to the contralto en travesti, became in a way constituent features of Rossini’s Neapolitan serious operas, since they represented the two rival antagonists opposite the prima donna Isabella Colbran. Rossini was thus able to employ a wide range of possibilities of expression through two differing tenor voices. If Nozzari’s more virile voice imperatively demanded impressive double octave leaps, David shone using a lighter timbre, as well as sensational trills – all stylistic

mannerisms that Rossini employed not so much as virtuoso ornamentation, but rather as a means of dramatic expression.

In Paris Rossini enjoyed a confidential friendship with the tenor Adolphe Nourrit, who shared his views even on questions of dramaturgy and prosody, to the extent that Rossini called him his “poète-adjoint” (assistant librettist). Among the singing teachers particularly esteemed by Rossini were the two ex-tenors Davide Banderali and Francesco Piermarini. The Russian tenor Nicola Ivanoff became almost an adopted son to Rossini, who often acted as his agent, for example asking Verdi to compose additional arias for Ernani and Attila for him. In his old age, among the habitués of his samedi soirs there were several tenors, including, for example, Italo Gardoni, who the Maestro would choose for the first performance of his *Petite messe solennelle*.

However, to assume that the tenor voice played a preponderant part in his vocal music would be a mistaken conclusion; in fact, Rossini was particularly careful about balance. From out of about 120 salon pieces a good half are composed for solo voice (the remainder are mostly duets, quartets or small choruses). Many of the songs are written simply for “voce” or for “canto” without any indication of a particular voice type. On the whole Rossini preferred the medium range: “It pays to work on the medium register, and so the singer keeps to the correct pitch. On extreme notes of the range whatever is gained in force is lost in charm: the result of this abuse is paralysis of the throat, and then, as an expedient, relying on declamatory singing, in other words out-of-tune barking” (“Convien lavorare sulle corde di mezzo, perché si riesca sempre intonati. Sulle corde estreme quanto si guadagna di forza, tanto si perde di grazia: e per abuso si dà in paralisi di gola, raccomandandosi poi per ripiego al canto declamato, cioè abbjato e stonato”: an undated letter from the 1850s). In some of the texts he set to music he deliberately left the words to be sung either by a man or a woman. This is also true of the basic text of the song

“Mi lagnerò tacendo”, which we can easily imagine to be addressed “to music”. Considering the importance of “trouser rôles” in the Rossinian aesthetic, the sexual ambivalence in the artistic genre of singing permits, however, an interchange of voices: any singer, from the soprano to the bass, may therefore undertake any single song, so long as it suits him or her and fits the singer’s style. And since these individual songs – unlike arias within complete operas – are not subject to relative tonality, not even transpositions should be considered sacrilege, but rather a legitimate means of offering access to an unconventional repertoire.

Rossini was an excellent accompanist at the piano, as we learn from the confirmation of his contemporaries. It is no accident that his writing for the piano, brilliant and demanding, contributes in a definitive manner to the colouring of the numbers. Rossini always carefully followed every development in the manufacture of pianos and, in particular, he admired the timbre of the Pleyel piano. He had even made a considerable loan to the Parisian manufacturer, and not only did he buy numerous grand and upright Pleyel pianos for his own use, but he also acted as intermediary for friends and acquaintances. It is a happy coincidence that the grand piano N° 17065, built in December 1851 and sold on the 4th January 1852 to Casimir Rudolf Katz at Gernsbach, is employed today at the Rossini in Wildbad Festival and has been used for the present recording at the Kurtheater in Bad Wildbad.

The career of Gioachino Rossini (1792-1868) is easily divided into the following phases: formation (until 1809), operatic career (1810-1829), retirement (1830-1856), and works written in his old age (1857-1868). However, he wrote vocal and instrumental chamber music from his early youth and until his old age. Where vocal music is concerned, however, the *Soirées musicales* of 1835 are significant, and the so-called “sins of my old age” are outstanding. With these present recordings Maxim Mironov brings out the full range of expression in Rossini’s vocal chamber works.



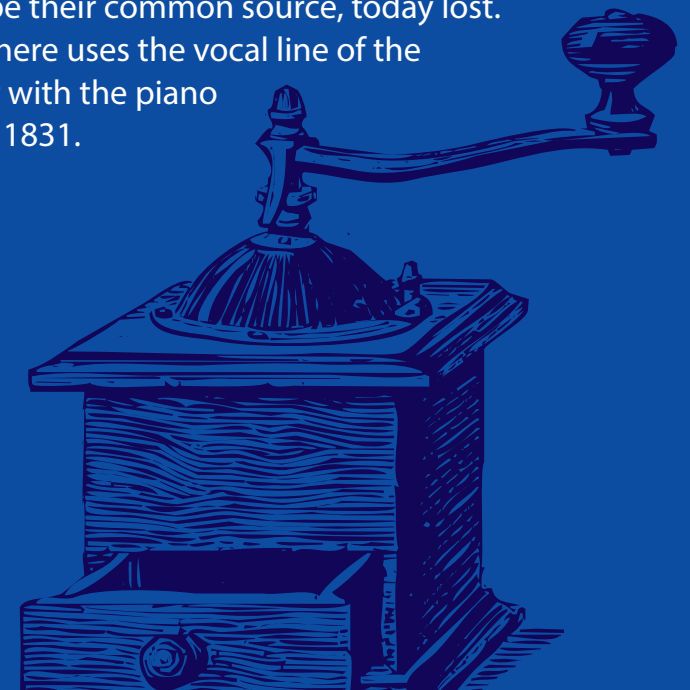
## 1 AMORI SCENDETE (BELTÀ CRUDELE)

Today four autograph versions are known of this piece, which Rossini wrote between 1821 and 1831. The oldest version known, "To my friend Castelnuovo on the 10th March 1821" ("All'Amico Castelnuovo | Rossini il 10 marzo 1821") consists of 57 bars with three strophes.

A shortened version with only two strophes and 26 bars was composed by Rossini in March 1828 at the urgent request of the Countess Nogarola – the wife of the Austrian Ambassador to Paris – for the autograph collection of the Imperial Library of Vienna. A similar but not identical version bears the inscription "Homage to Mme. Thamas | from Rossini" ("Offert a Mad. Thamas | Par Rossini"), dated (in another hand) "Avril 1829". In February 1831, accompanied by his Spanish friend and banker Aguado, he unexpectedly left for Madrid on business. His wife Isabella Colbran, in 1820, had loaned a huge sum of money to the Duke of Berwick and Alba which he was unable to repay, due to his bankruptcy. During his visit to Palazzo Alba, Rossini, as Colbran's husband, reiterated his claim upon the Duke, while in the Duchess's album he wrote the song "Amori scendete", once more

in the extended version of 1821, but with some variants in the vocal line and in the piano accompaniment. Today the Duchess's album is regarded as lost, but the eight pages of Rossini's manuscript are included in facsimile in the book *La música en la casa de Alba* by José Subirá (Madrid, 1927). The printed versions of the song began to appear in 1847 (Girard, Naples, Troupenas, Paris, Breitkopf & Härtel, Leipzig and Cocks, London). All of them bear the title *Beltà crudele*, attributing the poem to N. di Santo Mango and, besides the text of the first three strophes, offer a second line of text, therefore a total of six strophes. However, the printed versions – more or less identical one to another – do not correspond to any of the four autograph versions, from which we must assume yet another autograph original version by Rossini to be their common source, today lost.

The version recorded here uses the vocal line of the 1821 version together with the piano accompaniment from 1831.



**AMORI SCENDETE  
(BELTÀ CRUDELE)**

Amori scendete  
propizii al mio core,  
d'un laccio, d'un fiore  
deh! fatemi don.

Se Nice m'accoglie  
ridente vezzosa  
le porgo la rosa,  
le dono il mio cor.

Se vuol poi l'ingrata  
vedermi ramingo...  
Che dico?... la stringo  
col laccio d'amor.

**CUPIDS DESCEND  
(THE CRUEL BEAUTY)**

Cupids descend  
favourable to my heart,  
please, make me a gift  
of a ribbon, or a flower.

If Nice welcomes me  
laughing prettily  
I'll offer her the rose,  
I'll offer her my heart.

Then if the thankless maiden  
wants to see me wandering...  
what shall I say?...I'll bind her  
with the bonds of love.

Gioachino Rossini

**«AMORI SCENDETE»**  
**(BELTÀ CRUDELE)**

Nicola di Santo Mango

Revision by Richard Barker and Maxim Mironov

# «Amori scendete» (Beltà crudele)

N. di Santo Mango

G. Rossini

**Andante** ♩ = 90

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) in the key of D major (two sharps) and common time (C). The tempo is marked 'Andante' with a quarter note equal to 90 beats per minute. The score is divided into two systems. The first system contains six measures. The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Dynamics include *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). The vocal part is on a single staff with a treble clef, showing rests for the first five measures and a melodic line in the sixth measure. The second system begins at measure 7. The piano part continues with similar rhythmic complexity, including triplets and sextuplets. The vocal part enters with the lyrics 'A - mo - ri scen - de - te pro - pi - zii al mio' over a series of eighth and sixteenth notes. The piano accompaniment for the vocal entry features prominent triplets in both hands. The score concludes with a final measure in the piano part.

ff p ff p pp

7

A - mo - ri scen - de - te pro - pi - zii al mio

ff

12

co - re, d'un lac - cio, d'un fio - re deh! fa - te - mi

16

don. Se Ni - ce m'ac - co - glie ri-

*ff* *p*

20

den - te vez - zo - sa, le por - go la ro - sa, le

*f* *ff* *f*

24

do - no il mio cor, le por - go la ro - sa, le

*ff*



28

do - no, le do - no il mio cor, le por - go la ro - sa, le

32

do - no, le do - no il mi-o cor. Se vuol poi l'in - gra - ta ve-

36

der - mi ra min - go ve- der - mi ra - min - go... Che

The musical score for measures 36-39 features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains lyrics: "der - mi ra min - go ve- der - mi ra - min - go... Che". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays a continuous pattern of eighth-note triplets, while the left hand plays a simpler pattern of eighth notes and rests.

40

di-co, che di-co? La strin - go, la strin - go col lac - cio d'a -

The musical score for measures 40-43 continues the vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains lyrics: "di-co, che di-co? La strin - go, la strin - go col lac - cio d'a -". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays a continuous pattern of eighth-note triplets, while the left hand plays a simpler pattern of eighth notes and rests.

45

mor, che di - co? La strin - go col lac - cio d'a

49

mor, che di - co? La strin - go col lac - cio d'a

53

musical score for measures 53-56. The system includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: mor, col lac- cio d'a- mor col lac- cio d'a- mor, d'a - mor, d'a - - - - . The piano accompaniment consists of two staves. The right hand features a series of triplet eighth notes in the first four measures, followed by a triplet eighth note and a quarter note in the fifth measure, and then a long melodic line with a fermata in the sixth measure. The left hand plays a steady eighth-note accompaniment in the first four measures, followed by a quarter note and a half note in the fifth measure, and then a triplet eighth note and a quarter note in the sixth measure.

57

musical score for measures 57-60. The system includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: mor. The piano accompaniment consists of two staves. The right hand features a series of sixteenth-note runs in the first two measures, followed by a quarter note and a half note in the third measure, and then a long melodic line with a fermata in the fourth measure. The left hand plays a steady eighth-note accompaniment in the first two measures, followed by a quarter note and a half note in the third measure, and then a triplet eighth note and a quarter note in the fourth measure.

## 2 L'ORGIA

Like La danza, L'orgia also concludes a group of four ariettas in the Soirées musicales in an effective and exhilarating manner. This piece – not by chance – is dedicated to Prince Emilio Belgiojoso (1800-1857). He was the oldest of the three sons of Amalia Canziani (1784-1848), the young widow of the Count Francesco Barbiano Belgiojoso d'Este (1767-1805). Rossini, who was Amalia's lover from 1814 to 1817, was often a guest at her villa at Merate, and so he knew Emilio and his brothers from their childhood, and they called him "uncle". Emilio, as beautiful as Apollo, a dashing Don Juan and passionately fond of music, in 1824 married the famous patriot Cristina Trivulzio, who, however, was legally separated from him in 1828 because of his infidelities. Emilio died disfigured and insane, a victim of syphilis. A note from Rossini to Emilio dated 30th December 1834 has been preserved, the contents of which led the biographers of Cristina Belgiojoso – unaware of their earlier acquaintance – to come to rather hurried conclusions:

*[...] the lovely tenor voice exhibited by Emilio in the drawing room concerts was received everywhere with admiration and applause. Gioacchino Rossini, who was his music master, was practically enslaved by it. [...] The famous composer's unbridled admiration for the young singing prince did not fail to give rise to gossip. In fact, some people thought they glimpsed a homosexual undercurrent in their relationship, which cannot be entirely excluded in the light of Emilio's well-known dissolute character. (Translated from: A. Petacco, La principessa del Nord, Milan 1993.)*

Here is the text of Rossini's innocuous but ambiguous note: "My sweetest Emilio, You ask me for an autograph, here it is; what could I ever tell you more seductive than what I have said to you and repeated a thousand times: I love you and I shall always love you, farewell, Rossini" ("Mio dolcissimo Emilio, Tu mi chiedi un autografo, eccolo; cosa potrei mai dirti di seducente! Ti dirò ciò che mille volte ti ho verbalmente detto e ripetuto: t'amo e t'amerò sempre, addio, Rossini"). It is highly probable that Rossini had particularly asked his poet Carlo Pepoli for a brindisi suitable to Emilio's dissolute life-style.



## L'ORGIA

Amiamo, cantiamo le donne e i liquor,  
gradita è la vita fra Bacco ed Amor!  
Se Amore ho nel core, ho il vin nella testa,  
che gioia, che festa, che amabile ardor!  
Amando, scherzando, trincando liquor,  
m'avvampo, mi scampo da noie e dolor.  
Cantiamo! gradita è la vita  
fra Bacco ed Amor!

Danziamo, cantiamo, alziamo il bicchier,  
ridiam, sfidiam i tristi pensier..  
Amando, scherzando, trincando liquor,  
m'avvampo, mi scampo da noie e dolor.  
Cantiam, ridiam, cantiam, ridiam,  
gradita è la vita fra Bacco ed Amor!

Regina divina, la madre d'Amor,  
giuliva ravviva, rinnuova ogni cor;  
balzante, spumante con vivo bollor  
è il vino divino del mondo signor.  
Già ballo, traballo, che odor, che vapor!  
si beva, ribeva con sacro furor.

Evviva, evviva le donne e il liquor!  
La vita è compita fra Bacco ed Amor.

## THE ORGY

Let's love, let's sing of women and wine,  
life is a pleasure thanks to Bacchus and Love!  
If I have love in my heart, I have wine in my head,  
what joy, what a holiday, what a pleasing passion!  
Loving, joking, drinking wine,  
I get inflamed, I get away from boredom and grief.  
Let's sing! Life is a pleasure  
thanks to Bacchus and Love!

Let's dance, let's sing, let's raise our glasses,  
let's laugh, let's defy sad thoughts....  
Loving, playing, swilling wine,  
I get inflamed, I get away from boredom and grief.  
Let's sing, let's laugh, let's sing, let's laugh,  
life is a pleasure thanks to Bacchus and Love!

The divine Queen, the mother of Love,  
joyfully revives and renews every heart;  
sparkling, fizzing with lively bubbles  
heavenly wine is lord of the world.  
I am already dancing, wobbling, what a scent, what a vapour!  
We drink and drink again with sacred enthusiasm.

Long live women and long live drink!  
Life is fulfilled thanks to Bacchus and Love.



### 3 MI LAGNERÒ TACENDO (SOPRA UNA SOLA NOTA)

Apart from its autobiographical importance, Metastasio's text was above all useful to Rossini as a "poetic reserve" which he could dip into to create numerous songs for voice and piano in the years between 1855 and 1868. At a later date he had words written in Italian or French to add to his songs originally composed to the words "Mi lagnerò tacendo". He gathered the definitive versions together in various albums, to which he gave the comprehensive title "Sins of my old age" (Péchés de vieillesse). Once he used the text to repeat a musical joke of his youth. In conversation with Ferdinand Hiller in 1855 at Trouville he remembered the following episode:

*For one opera, **Ciro in Babilonia**, I had a terrible seconda donna. Not only was she unpardonably ugly, but her voice, too, was less than acceptable. After the most scrupulous examination I discovered that she had only one note that did not sound bad, the B flat of the central octave. So I wrote her an aria in which she had to sing only on this one note, I trusted everything to the orchestral accompaniment, and since the number pleased the audience and was applauded, my mono-tone singer was exceedingly happy about her triumph. (Translated from: F. Hiller, *Plaudereien mit Rossini*, Leipzig 1868.)*

This time he composed "Mi lagnerò tacendo" entirely on middle C. The 'cellist Gaetano Braga, many years later, described "a canzonetta of Rossini's that he composed in Paris and dedicated to all the tenors who had lost their voices, on Metastasio's words Mi lagnerò tacendo. On just one note. But he really composed it for me, whom he jokingly called 'his Rubini'. And always accompanying me, he made me sing it

to his friends." ("[...] una canzonetta di Rossini, che a Parigi compose e la dedicò a tutti i tenori che avevano perduto la voce, sulle parole di Metastasio Mi lagnerò tacendo. Sopra una nota sola. Ma veramente la compose per me, che lui per burla mi chiamava 'il suo Rubini'. E sempre accompagnandomela, me la faceva cantare agli amici suoi.") Braga wrote out a copy in his own handwriting, which is kept today at the Theatrical Museum of La Scala, Milan. At the top of the first page he wrote: "Transcription from memory of an unpublished song by Rossini (dead) to a poem by Metastasio. Gaetano Braga (living)." ("Trascrizione a memoria d'un'inedita romanza del Rossini (morto) su poesia di Metastasio. Gaetano Braga (vivente).") And as a footnote the 'cellist wrote: „Oh! My divine Rossini! How we laughed that day when you composed this jewel for my ugly voice. Your admirer Gaetano Braga. Milan April 1899." („Oh! mio divino Rossini quanto ridemmo quel giorno che per la mia brutta voce componesti questo gioiello. Tuo ammiratore Gaetano Braga. Milano Aprile 1899.")



**MI LAGNERÒ TACENDO  
(SOPRA UNA SOLA NOTA)**

Mi lagnerò tacendo  
della mia sorte amara,  
ma ch'io non t'ami, o cara,  
non lo sperar da me.

Crudel! farmi penar così?

**I SHALL SILENTLY MOURN  
(ON ONE REPEATED NOTE)**

I shall silently mourn  
my bitter destiny,  
but do not hope, my dear one,  
that I should not love you.

Cruel one! Why make me suffer like this?

## 4 IL FANCIULLO SMARRITO

Alessandro Castellani (1823-1883) was an archeologist belonging to a family of Roman goldsmiths who said of himself: "in 1860 I was exiled from the domains of Holy Mother Church" ("nel 1860 fui esiliato dai domini di Santa Madre Chiesa"). In Paris he met Rossini, to whom he showed a sonnet, written and set to music by himself, entitled *Il fanciullo smarrito*. Rossini was pleased with the poem and said to the amateur composer: "You, my dear friend, be an archeologist and leave music-making to us." ("Voi, caro mio, fate l'archeologo, e lasciate fare a noi il maestro di musica") Rossini dedicated a copy of the piece he wrote soon afterwards to the poet with the inscription: "To my dear friend A. Castellani exclusively for his own personal use. G. Rossini. Paris 10th March 1861" ("Al carissimo mio A. Castellani per uso suo esclusivamente personale. G. Rossini. Parigi 10 marzo 1861"). Castellani, many years later, sent his copy to the magazine *Strenna della Lega* to be printed, and claimed "to have sung *il Fanciullo smarrito* more than a hundred times, not counting encores, in those delicious Saturday evenings at the *Chaussée d'Antin* and at *Passy*." ("d'aver cantato *il Fanciullo smarrito* più di cento volte, senza tener conto dei bis, in quelle deliziose serate del sabato alla *Chaussée d'Antin* ed a *Passy*.") Now that Rossini was dead, and he himself no longer had the voice

he had once boasted, "I entrust to the most perfect larynx among our young lyric tenors this musical composition by the great Italian who wanted to reserve it for my use alone." ("affido alla più perfetta laringe dei nostri giovini tenorini di grazia questo componimento musicale del grande italiano che ei voleva riserbato a me solo."). However, by his dedication "exclusively for his own personal use" Rossini intended simply to say that Castellani should not give the piece to any third party, so that when he died it would still be unpublished. He himself later had it sung by other tenors in his own drawing-room, e.g. by Italo Gardoni on the 31st March 1866 and the 18th April 1868 (Gardoni even sang it at a concert at the *Théâtre-Italien* in April 1867, probably with Rossini's express permission).

As Castellani himself relates, in Rome it was the custom to search for missing children, letting other children call out the missing boy's name through the narrow streets of the neighbourhood, and ringing the parish church bell. At the piano Rossini imitates the sound of the bell, and so it is unlikely that he intended to use a piano with built-in bells. In the *Album italiano* the piece N° 11 *Il fanciullo smarrito* is the penultimate song, so finding itself in a mirror position to the other tenor piece in the album, N° 2 *La lontananza*.



## **IL FANCIULLO SMARRITO**

Oh! chi avesse trovato un fanciulletto  
che ha bionde chiome ed occhio zaffirino!  
Porta al collo un rosario benedetto  
ed è bello che sembra un Cherubino.

Ha quattr'anni, si chiama Lorenzetto;  
è senza madre il povero bambino:  
carcerato è suo padre per sospetto:  
oh! chi avesse trovato il poverino!

Il letticiol che lo accoglieva a sera  
rimasto è da tante ore abbandonato:  
chi soccorso l'avrà, chi ricovrato  
in questa notte così trista e nera!!

Udite, udite il grido, il campanello!  
Oh! l'han trovato Lorenzetto bello!!

## **THE LOST BOY**

Oh! Has anyone found a little boy  
who has blonde hair and blue eyes!  
Around his neck he wears a blessed rosary  
and he is so beautiful that he looks like a cherub.

He is four years old, his name is Lorenzetto;  
the poor child has no mother:  
his father is held in prison under suspicion:  
oh! has anyone found the poor little boy!

The little bed where he lay in the evening  
has stood there unoccupied for many hours:  
who can have helped him, who can have taken him in  
on this night so sad and dark!

Listen, listen to the shouting, to the bell!  
Oh! they have found lovely Lorenzetto!

## 5 LA LONTANANZA

In this piece the theme of “separation” has again been poetically expressed by Giuseppe Torre, but if the subject of *L'esule* is pure homesickness for the mother country (on the part of a political exile, as the title suggests), *La lontananza* deals instead with two lovers (the reason for whose separation we know nothing of). Although the two ariettas should form a pendant one to the other, and notwithstanding the fact that Rossini's dedication to Torre effectively leads one to suppose that they were composed in the same period, he included them in two different albums. While *L'esule* appears as N° 2 in the *Morceaux réservés*, *La lontananza* occupies the same position in the *Album italiano*. As a motive for the separation of the two tenor songs one might of course consider the question of balance of singers' voices that characterizes the albums. As in the case of *L'esule*, Rossini also dedicated an autograph copy of *La lontananza* to the poet, but contrary to the case of the former song, he later made considerable changes to the original score of the latter, above all in the piano accompaniment. In both the vocal line is written in the tenor clef, but originally headed “Canto” (“Voice”); in *La lontananza* Rossini has explicitly replaced this instruction with the word “Tenore”.

We know little about Giuseppe Torre (1822-1900) , but we have learned what follows:

*Giuseppe Torre, born in Genoa in 1822 of a well-off though not aristocratic family, had from his youth been an ardent supporter of the Risorgimento ideals and a devotee of music and literature. A friend of Garibaldi and Mazzini, but also of Gioacchino Rossini, even composing his funeral epitaph, he early on dedicated himself to poetic activity, for which he earned a certain amount of celebrity. (Translated from: Da tesori privati a bene pubblico; le collezioni antiche della Biblioteca Berio di Genova, Biblioteca civica Berio, Genova 27 April – 27 June 1998.)*

All of this might make one think that the two songs about exiles should be considered as autobiographical. However, Torre might also have gone to Paris simply to accompany his wife, Amalia Ferraris (1822?-1904), who was actively engaged from 1856 as prima ballerina of the Paris Opéra.



## LA LONTANANZA

Quando sul tuo verone  
fra l'ombre della sera  
la flebile canzone  
sciorrà la capinera

ed una pura stella  
nel suo gentil passaggio  
la fronte tua sì bella  
rischiarerà d'un raggio;

quando il ruscel d'argento  
gemere udrai vicino  
e sospirar il vento  
e sussurrare il pino:

deh! ti rammenta, o sposa,  
che quello è il mio saluto.  
Donami allor, pietosa,  
di lagrime un tributo,

e pensa, o Elvira mia,  
che il povero cantor  
per mezzo lor  
t'invia sempre più fido il cor.

## FAR AWAY

When, on your balcony,  
amid the shadows of evening,  
the wren  
warbles his plaintive song,

and a pure star,  
as it passes softly over,  
illumines your so lovely forehead  
with its rays;

when you hear the silvery brook  
trickling nearby,  
and the wind sighing  
and the pine whispering:

Ah! My dear wife, remember  
that what you hear is my greeting.  
Give me therefore, in mercy,  
the tribute of your tears,

and think, my Elvira,  
that this unhappy singer  
through them  
is sending you his ever more faithful heart.



## 6 IL TROVATORE

Il trovatore, the song of an unhappy minstrel set to the text of an unknown poet, was printed, presumably as early as 1818, and described as an “Arietta” by the Neapolitan publisher Girard. A manuscript copy shows a dedication in Rossini’s hand on the first page: “Rossini to his friend Luigi Dupré. The year 1818.” (“Rossini al suo amico Luigi Dupre. L’anno 1818.”) The painter Louis Dupré (1789-1837) replied to this gesture by drawing a portrait with the legend: “L. Dupré 1819 to his friend Rossini” (“L. Dupré 1819 à son ami Rossini”), the engraving of which by Coigny became, in the following years, the most widely circulated portrait of the composer. Such “exchange business” with other artists was not at all unusual. So, in February 1817, Rossini wrote to the painter Pietro Folo: “A little packet is coming your way by post – containing a cantata dedicated to your dear sisters [...] My friend, how is the portrait coming on? I have in part kept my promise have you fulfilled your obligations to me [?]” (“Alla posta è a te diretto un Piccolo Piego – Contenente una Cantata Dedicata Alle Care Tue Sorelle [...] Amico come va il Ritratto? Io in Parte ho mantenuta la mia promessa hai tu adempito a tuoi doveri verso di me[?]”) Folo, in reply, drew a portrait of Rossini that became equally famous.



## IL TROVATORE

Chi m'ascolta il canto usato  
lieto sciogliere talor,  
crederà ch'io sia beato,  
che a miei voti arrida amor.

Non è ver: cerco col canto  
di sfogar il mio martir.  
vo celando ad altri il pianto,  
interrompo il mio martir.

Canto Amor perché colei  
che così mi fa penar  
del mio duol, de' mali miei  
mai non s'abbia a rallegrar.

E così scemando il foco  
che racchiudo nel mio sen,  
vò veder se a poco a poco  
con me barbaro sia Amor.

## THE TROUBADOUR

Whoever hears me now and then happily singing  
my usual song,  
will suppose that I am blessed,  
that Love smiles upon my hopes.

It is not true: with my singing I seek  
to give vent to my suffering,  
I try to hide my tears from others,  
I put aside my suffering.

I sing to Love, asking that she  
who makes me suffer so  
might never have cause to delight in  
my sorrow, my misfortunes.

And so, diminishing the fire  
that I keep close within my breast,  
I want to see if, little by little,  
Love will be cruel to me.

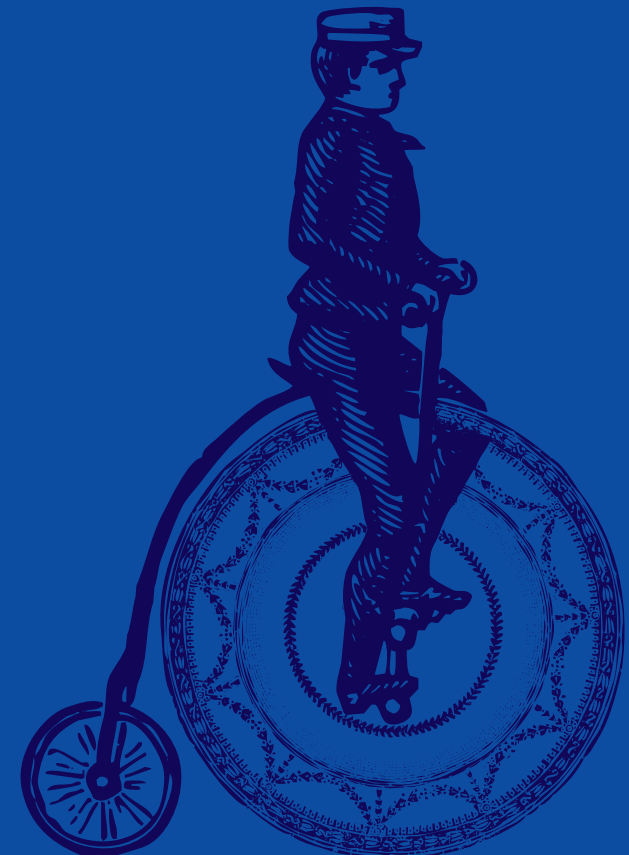
## 7 L'ESULE

In L'esule the exiled man extols in song the place where he is taking refuge, whose beauties cannot, however, make him forget his homeland.

In the last strophe this is praised as Genoa, the county town of Liguria.

The theme of the "exiled man", who is compelled for political reasons to leave his own home, played an important role in the literature of the Risorgimento (Rebirth of Italy), in that it reflected feelings common to many Italians of a liberal and nationalist persuasion. Although Rossini rejected revolutionary ideas and abstained from politics, right from the 1830s he had contact in Paris with many compatriots who had been forced to leave Italy as a result of the failure of the agitation for independence in 1831 (the revolutionary movement of March 1848 led to the exit of many more fugitives until the birth of the Italian nation in 1861), and he fully understood their feelings, as this song illustrates. Rossini was also able to fully immerse himself in nostalgia for the "royal city, that dips her foot into the Sea of Liguria", because as a young man he had imagined going there to live and die. As soon as he arrived there for the first time he wrote to his mother (10th or 11th January 1814): "Oh, how happy I am in Genoa, what a lovely city! I tell you that if I could, together with my dear family, die in this place (after however having lived many years) I should be happy." ("O Come sono felice in Genova che bella Citta vi dico che se potessi unitamente alla mia cara famiglia morire in questo paese (dopo però aver vissuto molti anni) sarei felice.")

Rossini has left two autographs of this piece. He included the original among his "Péchés de vieillesse, while he penned an autograph copy, together with La lontananza, for his poet and added the following dedication on the frontispiece: "Two Ariettas | offered | to | Giuseppe Torre (author of the Words) | as a mark of sincere esteem and sacred friendship | from | Gioachino Rossini | Passy 20th August 1858" ("Due Ariette | offerte | a | Giuseppe Torre (autore delle Parole) | in segno di verace stima e di santa amicizia | da | Gioachino Rossini | Passy 20 Agosto 1858").



## **L'ESULE**

Qui sempre ride il cielo,  
qui verde ognor la fronda,  
qui del ruscello l'onda  
dolce mi scorre al piè:  
ma questo suol non è la Patria mia.

Qui nell'azzurro flutto  
sempre si specchia il sole,  
i gigli e le viole  
crescono intorno a me;  
ma questo suol non è la Patria mia.

Le vergini son vaghe  
come le fresche rose,  
che al loro crin compose  
Amor, pegno di fé;  
ma questo suol non è la Patria mia.

Nell'Itale contrade  
è una citta regina,  
la Ligure marina  
sempre le bagna il piè;  
la ravvisate? Ell'è la Patria mia.  
La Patria mia ell'è.

## **THE EXILE**

Here the skies are always sunny,  
here every branch is green,  
here the wavelet of the stream  
flows gently at my feet:  
but this land is not my homeland.

Here in the azure waters  
the sun is always reflected,  
lilies and violets  
bloom around me;  
but this land is not my homeland.

The maidens are as lovely  
as the fresh roses  
that Love placed on their brows  
as a symbol of fidelity;  
but this land is not my homeland.

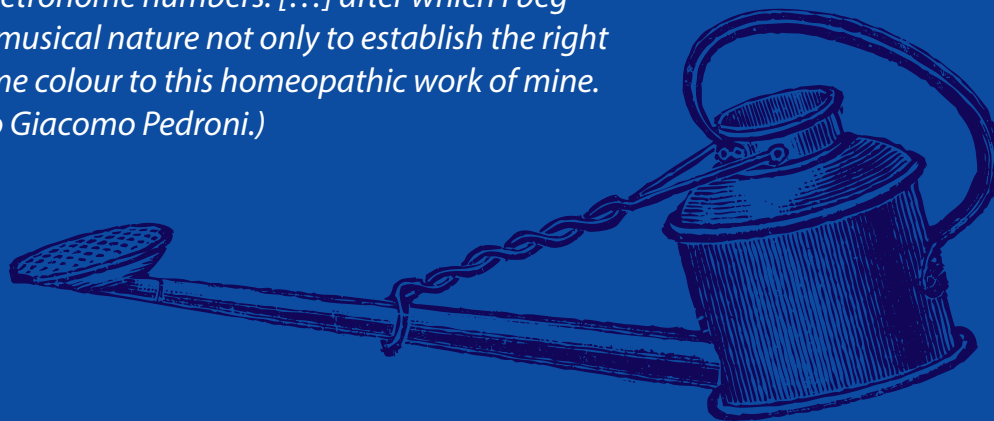
Among the regions of Italy  
there is a queen of cities,  
the sea of Liguria  
constantly bathes her feet;  
do you recognize her? She is my home,  
my home is there.

## 8 LE SYLVAIN (ROMANCE)

The autograph of this “Romance” about the extravagant Sylvain, a Silenus or Faun, who precisely because of his wild ugliness finds himself rejected by the fair nymphs, inserted as N° 9 among the *Morceaux réservés*, shows signs of a textual re-elaboration: in bars 95-102 Rossini has crossed out the original words (no longer legible) and has written over them the following four verses: “La Laideur Sauvage | de mon noir visage | semble faire outrage | a l’Amour volage”. This later modification, either requested by Rossini or desired by Émilien Pacini himself, is also preserved in an autograph copy of the text by the poet (completed by the two following verses: “Adonis!! Ta beauté | Pour ma divinité!!!”). Exceptionally, Rossini furnished this piece with a metronome setting: ♩ = 168. To tell the truth, this was contrary to his musical convictions, as is made clear in a letter about his *Tantum ergo* of 1847:

*Although I am an enemy to mechanics when applied to an art like Music, which is all feeling, still I have marked the tempi down for you, corresponding more or less to metronome numbers. [...] after which I beg you to use your admirable musical nature not only to establish the right Tempo, but also to give some colour to this homeopathic work of mine. (Letter of 16th April 1851 to Giacomo Pedroni.)*

But he knew that his publishers were particularly keen on this, as can already be seen from a letter he wrote in 1841 to Eugène Troupenas: “I have received your letter of the 16th inst. and I will set about furnishing my *Stabat* with metronome numbers, just as you desire.” (“J’ai reçu votre lettre du 16 courant, et je vais m’occuper de marquer mon *Stabat* au métronome, ainsi que vous désirez”) Rossini prepared for the copyists copies of all his “*Péchés de vieillesse*”, which he proof-read, correcting them where necessary, and authenticating them with his signature. Furthermore, he had metronome numbers added systematically to these copies, a clear indication that he intended them to be published posthumously: in fact, he left these unpublished pieces to his wife, who only had to sell the authenticated copies as perfectly prepared for the printer. He left the autographs to Pesaro, his native town, where they are preserved today in the “*Tempietto Rossini*” at the *Fondazione Rossini*, while numerous copies prepared by the copyists were acquired by the Houghton Library of Harvard University in 1996.



## LE SYLVAIN (ROMANCE)

Belles Nymphes blondes  
des forêts profondes,  
des moissons fécondes  
et des vertes ondes,  
vous fuyez le Sylvain  
qui vous appelle en vain.  
L'heure est solitaire,  
tout semble se taire;  
l'ombre et le mystère  
règnent sur la terre.  
Sois moins cruel, moins cruel,  
Dieu de Cythère,  
c'est pour mon cœur,  
pour mon cœur trop de rigueur!  
Rêves d'espérance,  
cette indifférence  
qui fait ma souffrance,  
vous bannit désormais.  
Ô peine extrême,  
celle que j'aime  
n'entend pas même  
mon vœu suprême,  
grands Dieux, non, non, jamais!  
Ô peine extrême, non, jamais!

La laideur sauvage  
de mon noir visage  
semble faire outrage  
à l'Amour volage...  
Adonis! ta beauté  
pour ma divinité!  
Que la pâle Aurore  
dise aux fleurs d'éclore,  
que Phœbé colore  
le vallon sonore.  
Seul, le Sylvain, le Sylvain supplie,  
implore et nuit et jour,  
nuit et jour languit d'amour.  
Nymphes immortelles,  
à Vénus rebelles,  
pourquoi donc, cruelles,  
me percer de vos traits?  
Ô peine extrême, etc.

## THE FAUN (ROMANCE)

Fair blond nymphs  
of the depths of the forests,  
of fruitful harvests  
and green waves,  
you run away from the Faun  
who calls out to you in vain.  
The hour is lonely,  
everything seems to keep silence;  
shadow and mystery  
reign over the earth.  
Be less cruel, less cruel,  
Goddess of Cytherea,  
for my heart,  
for my heart this is all too severe!  
Dreams of hope,  
you will banish from now on  
this indifference  
that makes me suffer so.  
Oh unbearable sorrow,  
she whom I love  
will not even listen to  
my supreme prayer.  
Great Gods, no, no, never!  
Oh unbearable sorrow, no, never!

The savage ugliness  
of my dark face  
seems to offend  
fickle Love...  
Adonis! I'd give my divinity  
for your beauty!  
May pale Aurora  
tell the flowers to open,  
may Phoebe colour  
the sonorous valley.  
Only the Faun, the Faun entreats,  
implores by night and day,  
night and day he longs for love.  
Immortal nymphs,  
rebellious towards Venus,  
why, therefore, cruel ones,  
do you pierce me with your darts?  
Oh unbearable sorrow, etc.



## 9 L'ÂME DÉLAISSÉE

Until recently it was thought that this composition was written in 1843/44, but it is more likely that it was already finished in 1829. The very first issue of the “Revue de Paris” (Vol. I, April 1829, p. 38-42) included the “Ballade” L’âme du purgatoire by Casimir Delavigne. An editorial footnote read:

*Casimir Delavigne could hardly travel through Italy without finding, at every turn, inspiration, or without bringing back home some vivid memories. We shall be publishing, in succession, in the REVUE DE PARIS, his collection of unpublished Ballades, which M. Casimir Delavigne sat down to write in Rome, Naples or Venice. We are happy also to be able to promise our subscribers that we shall give them, in rapid succession, the greater part of these Ballades set to music by M. Rossini. We alone will own the rights to these new compositions, which will mirror the manners and the poetry of Italy, at the same time, as transcribed by composer and poet.*

At the end of Volume III (June 1829) we already find that the “Contents of the three volumes so far published” for the “Fourth instalment” of the first volume refer to the “Music by Rossini, to the ballade by Casimir Delavigne (L’Âme du purgatoire)”. Unfortunately, so far it has not been possible to locate a copy of this special insert, which at the time was limited to subscribers (not even the facsimile edition of Slatkine, Geneva 1972, reproduces it).

A facsimile of Rossini’s autograph was published on the 30th November 1844 by La France musicale – this, also, as an insert for the subscribers. In the same year Troupenas published the piece, the title page reading: “A M. G. Duprez. | L’âme délaissée | Ballade”. There were valid reasons for the publication and for the dedication to Duprez: Delavigne had died on the 11th December 1843; Duprez, during Rossini’s three-month stay in Paris (May-September 1843), had sung in the composer’s salon, as reported by La France musicale on the 17th September, and Rossini thanked him for his soulful performance of “Asile héréditaire”, describing himself as “the grateful composer”.

The early date of the composition is confirmed not only by the first appearance in print of the poem in April 1829, but also by the fact that Rossini collaborat-

ed with the poet, also selecting the musical numbers for his “mélodrame” Marino Faliero (31 May 1829, Théâtre de la Porte-Saint-Martin). The 1844 publication, with the dedication to Duprez, will have been authorized by the composer.

An interesting anecdote, which presumably refers to the year 1862, is told by the actress Sarah Bernhardt (1844-1923) in her memoirs:

*A few days after my being engaged for the Comédie-Française, my aunt [Rosine] gave a big dinner party. The guests included the Duke de Morny, Camille Doucet, and the Minister of the Fine Arts M. de Walewski, Rossini, my mother, Mlle de Brabender and me. After dinner, a great many guests arrived.*

*My mother had dressed me in the height of elegance. For the first time I appeared in a low-cut dress. Good Lord, how embarrassed I was! However, everybody gathered closely round me. Rossini asked me to recite some poetry. I agreed to it willingly, happy and proud to be a little somebody. – And I declaimed L’Âme du purgatoire by Casimir Delavigne.*

*“That ought to be declaimed to music”, exclaimed Rossini when I had finished. Everyone applauded this idea. And Walewski said to Rossini: “Mademoiselle will begin it again, and you, dear Maestro, you will improvise!”*

*Wild excitement ensued. I started again. And Rossini improvised a delicious harmony that filled me with emotion. My tears flowed without my being aware of it, and my mother kissed me, saying: “That’s the first time that you have really moved me!”*

*My mother loved music. And what had moved her was Rossini’s improvisation. (Translated from: Ma double vie. Mémoires de Sarah Bernhardt, Paris 1907.)*

The chronology of Rossini’s output reveals that he probably did not improvise at all, but rather re-cycled his 1829 composition. This was a partial setting to music of the poem L’âme du purgatoire by Casimir Delavigne (1793-1843). A young girl dies when her heart is broken after she has been abandoned by her beloved. Out of Delavigne’s eight strophes Rossini has only set the first, the third and the last. The present recording includes the first two, while the young woman’s story, through a discreet modification of the text (amie instead of ami), is made to suit a man.

## L'ÂME DÉLAISSÉE

Mon bien aimé, dans mes douleurs,  
je viens de la cité des pleurs,  
pour vous demander des prières.  
Vous me disiez, penché vers moi:  
«Si je vis, je prierai pour toi.»  
Voilà vos paroles dernières.  
Hélas! hélas!  
Depuis que j'ai quitté vos bras,  
jamais je n'entends vos prières.  
Hélas! hélas!  
J'écoute, et vous ne priez pas.

Combien nos doux ravissements,  
amie, me causent de tourments  
au fond de ces tristes demeures!  
Les jours n'ont ni soir ni matin  
et l'aiguille y tourne sans fin;  
sans fin, sur un cadran sans heures.  
Hélas! hélas!  
Vers vous, amie, levant les bras,  
j'attends en vain dans ces demeures.  
Hélas! hélas!  
J'attends, et vous ne priez pas.

## THE FORSAKEN SOUL

My beloved, in my sorrow,  
I come from the city of tears,  
to ask for your prayers.  
You told me, leaning towards me:  
"If I live, I shall pray for you."  
Look, these were your last words.  
Alas! Alas!  
Since I left your arms,  
I have never heard your prayers.  
Alas! Alas!  
I am listening, and you are not praying.

How I suffer, my dearest,  
thinking of our sweet rapture,  
amid these dreary dwellings!  
My days have neither eve nor morn  
and the hour hand circles on endlessly;  
endlessly, round a dial with no hours marked on it.  
Alas! Alas!  
Holding out my arms for you, my beloved,  
I wait in vain in this abode.  
Alas! Alas!  
I wait, and you are not praying.

## 10 ROMÉO

Among the 12 pieces in the Album français of the “Péchés de vieillesse” the second number is a tenor song entitled Roméo, an undated “Allegretto Agittato” (sic). This is Romeo’s lament over the apparently lifeless body of his beloved Juliet. For Rossini, the story of the lovers of Verona would inevitably have been associated with Zingarelli’s *Giulietta e Romeo* (1796) and Bellini’s *I Capuleti e I Montecchi* (1830), in which operas the part of Romeo was written respectively for a castrato voice (Girolamo Crescentini) and a mezzo-soprano (Giuditta Grisi). The fact that this song was written explicitly for “tenor” and is noted in the corresponding tenor clef, leads one to believe that it might have been composed in reaction to *Roméo et Juliette*, Charles Gounod’s opera that was first performed on the 27th April 1867 at the Théâtre Lyrique, Paris (with the tenor Pierre Michot as Roméo). The year of composition is furthermore confirmed by the fact that the voice part was also written down as an *Allegro agitato* for ‘cello, a piece that was probably performed by the ‘cellist Gaetano Braga in Rossini’s drawing-room in the spring of 1867, as Giulio Ricordi noted in his memoirs. The text must have been written by Émilien Pacini, who is mentioned by Rossini in his provisional index for the *Péchés de vieillesse* as poet for the whole Album français.



## ROMÉO

Juliette, chère idole,  
ton silence me désole,  
sur tes lèvres la parole  
suit ton âme qui s'envole;  
ne peut-elle plus m'entendre,  
ce front noble, ce cœur tendre  
dans la tombe va s'étendre?

Ombre chère, daigne attendre,  
sous la pierre notre cendre  
froide ensemble doit descendre;  
mort cruelle, viens me prendre  
car le jour est un fléau,  
plus d'espoir pour Roméo,  
non, non, non!

Dieu, pitié pour ma souffrance,  
ah! je n'ai qu'une espérance:  
la rejoindre au fond du tombeau.  
L'adorer c'était ma vie,  
à ma flamme elle est ravie;  
dans la tombe objet d'envie  
je l'aurai bientôt suivie.

Ô divine Juliette,  
âme éteinte, voix muette,  
où sont-ils ces jours de fête,  
où le chant de la fauvette  
s'éveillant sous la fenêtre  
avec l'aube près de naître?

Ton amant voyait paraître  
dans l'azur de tes beaux yeux  
un rayon venu des cieux.

Juliette, chère idole, etc.

Ô divine Juliette,  
âme éteinte, voix muette,  
entends-tu mes cris, mes pleurs?  
Dieu d'amour, Dieu de justice  
à mes vœux, ah! sois propice,  
mets un terme à mon supplice:  
que la mort nous réunisse  
dans l'extase ou les douleurs.

Ô mort cruelle, viens me prendre,  
viens, délivre Roméo;  
et toi, chère ombre, daigne attendre,  
je te suis dans le tombeau.

## ROMEO

Juliet, my beloved idol,  
your silence torments me,  
the word upon your lips  
follows your soul as it flies away;  
can she not hear me any more,  
this noble brow, this tender heart  
will soon be lying in the grave.

Beloved spirit, be pleased to wait,  
our cold ashes must go down together  
beneath the tombstone;  
cruel death, come and take me  
for life is but a scourge,  
there is no more hope for Romeo,  
no, no, no!

God, have pity on my suffering,  
ah! I have but one hope:  
to be reunited with her in the depths of the tomb.  
To worship her was all my life,  
she has been torn from my love;  
I would have followed her at once  
into the grave, an object of desire.

O divine Juliet,  
extinguished soul, silenced voice,  
where now are those happy days of old,  
where the song of the lark  
awakening beneath our window  
with dawn about to break?

Your beloved saw  
a ray of heavenly light  
appear in your azure eyes.

Juliet, my beloved idol, etc.

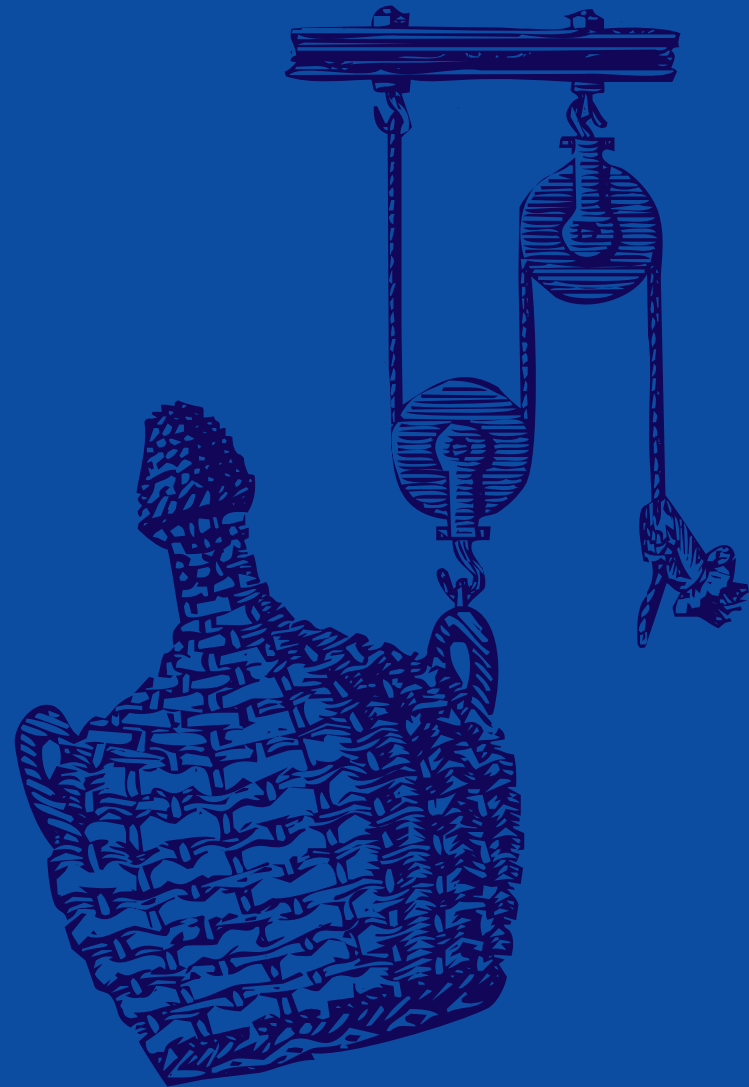
O divine Juliet,  
extinguished soul, silenced voice,  
can you hear my crying, my weeping?  
God of love, God of justice,  
ah! listen favourably to my prayers,  
bring my suffering to an end:  
may death re-unite us  
whether in ecstasy or in sorrow.

O cruel death, come and take me,  
come, free Romeo;  
and you, dear shade, please wait,  
I am going to follow you into the tomb.

## 11 ADIEUX À LA VIE! ÉLÉGIE (SUR UNE SEULE NOTE)

For “Mi lagnerò tacendo” (sopra una sola nota) Rossini had his usual poet, Émilien Pacini, write a French text, in which a maiden deserted by her lover decides to end her own life. Even though it is sung on one note only, Rossini succeeds, not least because of the re-elaboration of the piano part, in painting a moving picture.

Whereas Braga defines the original piece as dedicated to tenors, Rossini wrote the vocal line of the new version for “Chant” (Voice), and the known performances of the piece in his drawing-room were all by sopranos: on the 21st August 1864 with Helen Lemmens-Sherrington; on the 17th April 1866 and the 18th April 1868 with Marie Battu. The Maestro inserted the Adieux à la vie! Élégie (sur une seule note) as N° 9 in the Album français of the “Péchés de vieillesse”. For this recording the gender of the rôle has been changed: elle instead of il or lui, cruelle instead of cruel.



**ADIEUX À LA VIE!  
ÉLÉGIE (SUR UNE SEULE NOTE)**

Salut! dernière aurore  
qui viens pour moi d'éclore!  
Elle que mon cœur adore,  
elle veut partir... je meurs.

Cruelle! vois mes douleurs!  
Cède à mes pleurs!  
Toi que j'implore,  
vois mon tourment mortel.

T'aimer, c'était la vie  
qui m'est par toi ravie.  
Ton cœur ingrat m'oublie,  
la mort est mon seul vœu.

Au jour je dis adieu,  
amis, ma mère, adieu!  
Son cœur ingrat m'oublie,  
la mort est mon seul vœu.

Amis, ma mère, adieu!  
T'aimer, c'était ma vie,  
reprenez-la, mon Dieu!  
Terre! adieu! Ma mère, adieu!

**FAREWELL TO LIFE!  
ELEGY (ON ONE REPEATED NOTE)**

Hail! The last dawn  
that is about to unfold itself for me!  
She whom my heart worships,  
she wants to leave... I am dying.

Cruel one! See how unhappy I am!  
Yield to my tears!  
You, whom I implore,  
see my mortal torment.

Loving you was all my life,  
which you have stolen from me.  
Your ungrateful heart forgets me,  
my only prayer is for death.

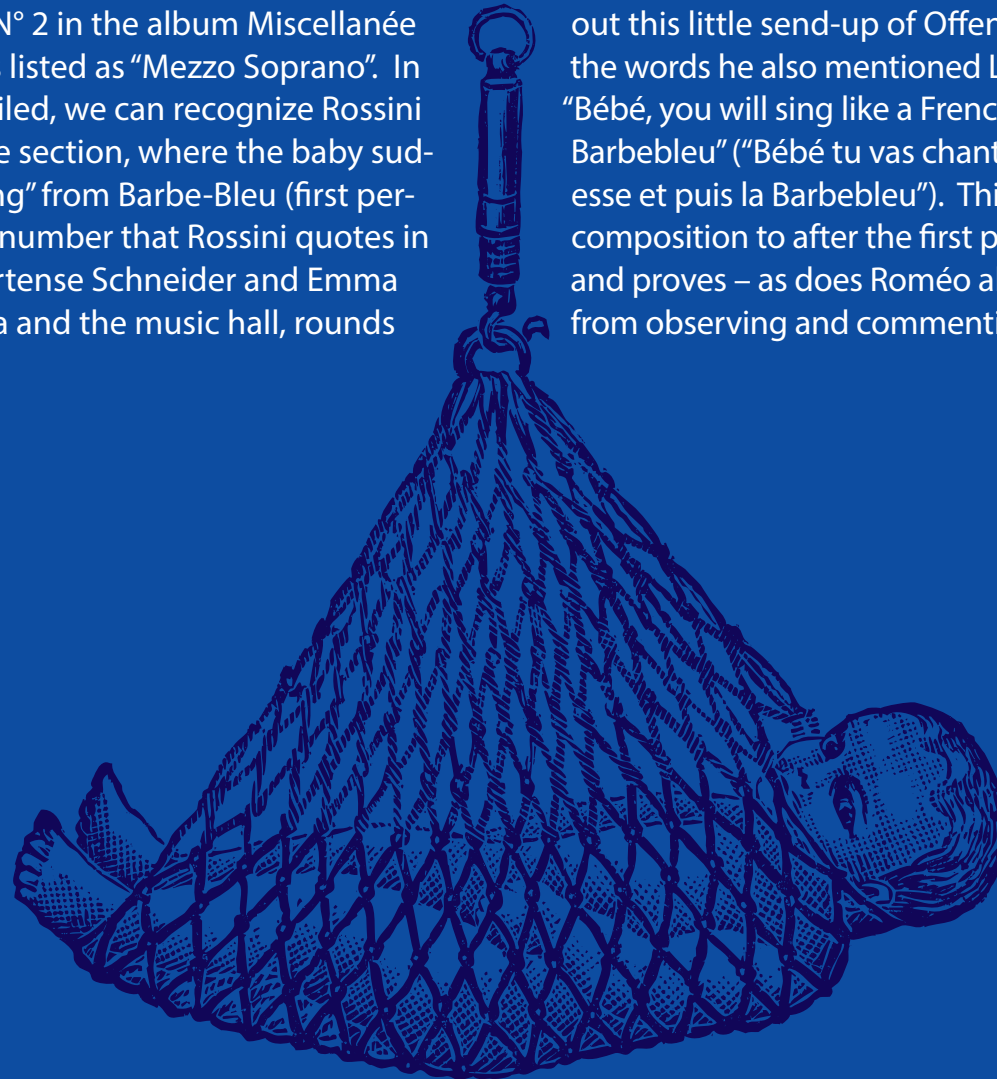
I wish the day farewell,  
farewell, my friends, my mother!  
Her ungrateful heart forgets me,  
my only prayer is for death.

My friends, my mother, farewell!  
Loving you was all my life,  
God! Take it back again!  
Farewell, Earth! My mother, farewell!

## 12 LA CHANSON DU BÉBÉ

This song was inserted by Rossini as N° 2 in the album *Miscellanée de musique vocale*. The voice type is listed as “Mezzo Soprano”. In the “big baby” who enjoys being spoiled, we can recognize Rossini himself. This also explains the middle section, where the baby suddenly wants to hear “the sapper’s song” from *Barbe-Bleu* (first performed on the 5th February 1866), a number that Rossini quotes in a modified form. The mention of Hortense Schneider and Emma Thérèse Valadon, the stars of operetta and the music hall, rounds

out this little send-up of Offenbach; in Rossini’s original sketch of the words he also mentioned La Grande Duchesse de Gérolstein: “Bébé, you will sing like a French Lion | La Grande Duchesse and then Barbebleu” (“Bébé tu vas chanter en Lion Français | La Grande Duchesse et puis la Barbebleu”). This allows us to date the writing of this composition to after the first performance on the 12th April 1867 and proves – as does *Roméo* also – that Rossini never ceased, in fact, from observing and commenting on the musical events of his day.





## LA CHANSON DU BÉBÉ

Maman, le gros bébé t'appelle, il a bobo;  
tu dis que je suis beau  
quand je veux bien faire dodo.  
Je veux de confitures,  
c'est du bon nanan;  
les groseilles sont mûres,  
donne m'en, j'en veux, maman.  
Je veux du bon nanan,  
j'ai du bobo, maman.  
Atchi! Papa, maman, caca.

Bébé voudrait la chanson du sapeur  
dans Barbebleu, un air qui fait bien peur.  
Maman, ta voix si douce en chantant ça,  
enfoncerait Schneider et Thérèse.  
Atchi! Pipi, maman, papa, caca.

Ma bonne, en me berçant,  
m'appelle son bijou;  
un diable, un sapajou,  
si j'aime mieux faire joujou.  
Quand je ne suis pas sage  
on me promet le fouet!...  
Moi je fais du tapage,  
le moyen réussit bien!  
Je veux du bon nanan,  
j'ai du bobo, maman.  
Atchi! Papa, maman, caca.

## THE BABY'S SONG

Mummy, your big baby boy needs you, he's hurt himself;  
you say that I'm good  
when I'm willing to go to sleep.  
I want some jam,  
that's something nice to eat;  
the currants are ripe,  
give me some, mummy, I want some.  
I want something nice to eat,  
I've hurt myself, mummy.  
Atishoo! Daddy, mummy, caca.

Baby would like to hear the sapper's song  
from Blue-beard, a really scary song.  
Mummy, when you sing that in your sweet voice,  
you beat Schneider and Thérèse.  
Atishoo! Pee-pee, mummy, daddy, caca.

My nurse, when she rocks me,  
calls me her jewel;  
a devil, a Sapajou,  
if I would rather play with her.  
When I am naughty  
they threaten to beat me!...  
As for me, I kick up a row,  
that trick works rather well!  
I want something nice to eat,  
Mummy, I've hurt myself.  
Atishoo! Daddy, mummy, caca.



### 13 CANZONETTA SPAGNUOLA

The Canzonetta spagnuola of 1821 demonstrates that Rossini, as early as his Neapolitan period, was in contact with Spanish culture. King Ferdinand IV descended directly from the Spanish Bourbon dynasty, which had long reigned in Naples. Even today, in fact, the busy highway through the city is called Via Toledo. From 1817 Rossini was involved with the great Spanish soprano Isabella Colbran (1784-1845), for whom he wrote all the leading rôles in his Neapolitan serious operas (1815-1822) as well as *Semiramide* (Venice 1823), and whom he married in 1822. Another admirer of Isabella's was the young Felice (otherwise Félix) Cottrau (1799-1852), who was dedicated to the arts, and had some talent as a painter. His brother Guglielmo, in 1824, became a partner of the music publisher Girard and founded the music periodical "*Passatempi musicali*", the first number of which (fascicolo I°, 1824) included Rossini's *Arietta spagnuola* "*En medio a mis colores*". In a later edition (lacking the third strophe) the title has been altered to *Canzonetta spagnuola* with the note "composed in Naples in 1821"

("Scritta in Napoli nel 1821"). Reading the words leads one spontaneously to think that the song might be an offering from Colbran (text) and Rossini (music), when they revealed their relationship to the adoring Felice. In his opera *Semiramide*, written for Colbran, Rossini recycled the main tune, inserting it into the chorus from the opening scene "*Di plausi qual clamor*". On the day when the artistic couple left Naples (to get married in Bologna and then go on to Vienna), on the 7th March 1822, F. Cottrau painted the Maestro in travelling costume. He personally accompanied the couple as far as Rome, as is seen from a letter of Rossini's recommending Felice. On the subject of the Cottrau brothers: Lina Freppa, to whom Bellini dedicated his song *L'abbandono*, was their sister.

This recording presents the song as it was prescribed in the first edition of 1824, with the fourth strophe as the conclusion and not as a ritornello. The exclamation "*¡Ay!*", which is freely varied, is a characteristic feature of the vivacious Andalusian popular song type, the "*Polo*".



## **CANZONETTA SPAGNUOLA**

En medio a mis colores ¡Ay!  
pintando estaba un día, ¡Ay!  
cuando la musa mía ¡Ay!  
me vino a tormentar. ¡Ay! ¡Ay!

Quiso que yo pintase ¡Ay!  
objeto sobrehumano ¡Ay!  
pero lo quiso en vano ¡Ay!  
lo tuvo que dejar. ¡Ay! ¡Ay!

Conoce la hermosura ¡Ay!  
un corazón llagado ¡Ay!  
mas su destin malvado ¡Ay!  
le impide de cantar. ¡Ay! ¡Ay!

¡Ay!, con dolor pues dejo  
empresa tan feliz<e>  
cual es de bella Nice  
las prendas celebrar. ¡Ay! ¡Ay!

## **SPANISH SONG**

Among my paints  
I was painting one day,  
when my muse  
came to torment me.

She asked me to paint  
a superhuman object,  
but she asked in vain  
I had to leave.

A wounded heart  
appreciates beauty  
but its evil destiny  
prevents it from singing.

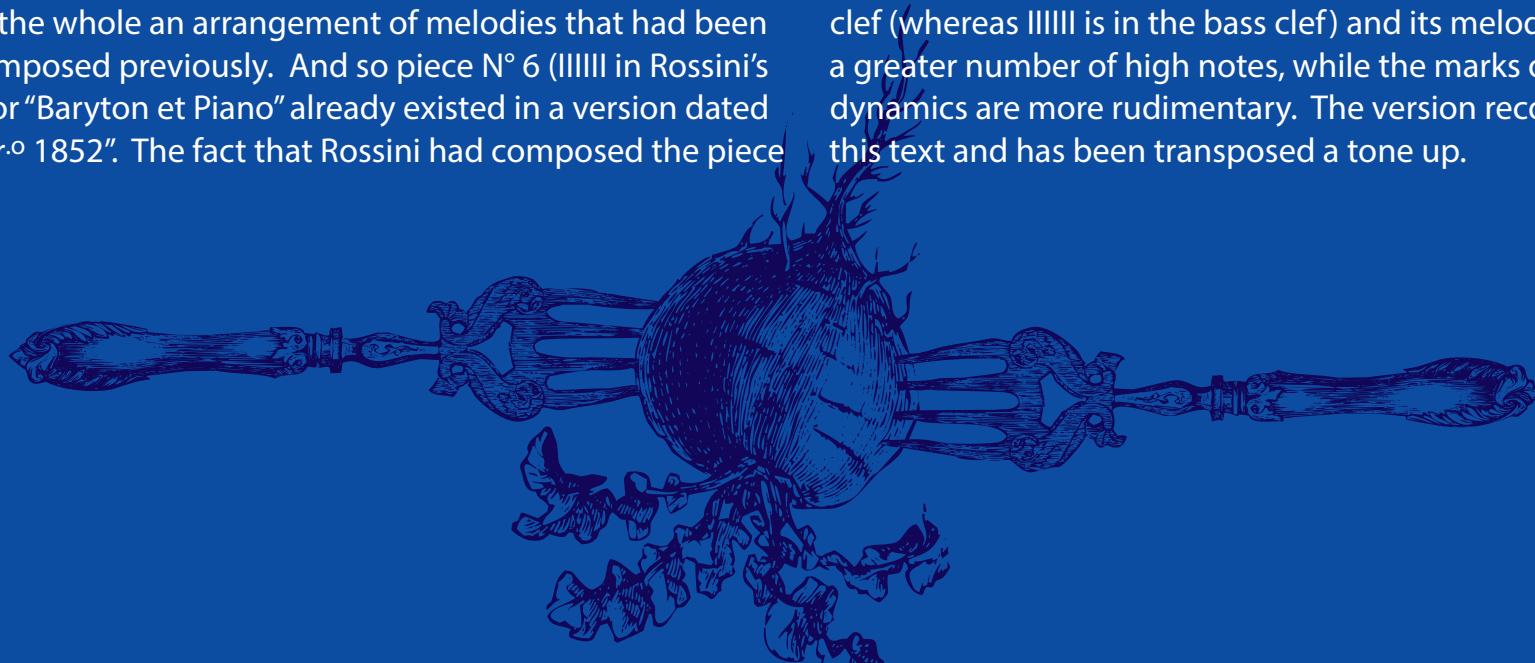
So sorrowfully I am giving up  
so happy an enterprise  
as to celebrate the charms  
of the fair Nice.

## 14 MI LAGNERÒ TACENDO (29 FEBBRAIO 1852)

In 1836, Rossini, by now assured of his annuity, no longer had any enthusiasm for fighting in the theatrical arena that he had perforce given up six years earlier, and settled down again in Bologna, and later in Florence. These were years of serious depression and illness, during which he composed very little even in private. It was only in 1855 that Olympe Pélissier, whom he had married *en secondes nocces* in 1846, managed to convince him to leave Italy. After returning to Paris (in October 1856) after a journey involving a course of thermal baths in Germany, Rossini returned to composing regularly. The milestone of this new phase of creativity is generally supposed to be the *Musique anodine* that he dedicated to his wife on the 15th April 1857. However, this *Prélude* for pianoforte, together with six settings of Metastasio's lines "Mi lagnerò tacendo" for different voice registers, constitutes on the whole an arrangement of melodies that had been sketched or composed previously. And so piece N° 6 (IIIIII in Rossini's handwriting) for "Baryton et Piano" already existed in a version dated "Firenze 29 Febr.<sup>o</sup> 1852". The fact that Rossini had composed the piece

on the day of his "fifteenth" birthday and that he had kept it for himself suggests a kind of "self-contemplation" conferring on these words from Metastasio's *Siroe* a meaning referring to himself – it is the silent lament of a man who still loves music, although she has abandoned him. This confirms the thesis that he did not renounce the opera house of his own free will, but owing to circumstances, as a result of the clause of exclusiveness making it impossible for him to compose for third parties so long as he was involved in legal proceedings against his employer – the French government – for the recognition of his pension.

In comparison with the later version, included in the *Musique anodine*, this 1852 setting offers a shorter piano introduction (only four bars rather than ten), the voice ("canto") is notated in the treble clef (whereas IIIIII is in the bass clef) and its melodic line includes a greater number of high notes, while the marks of expression and dynamics are more rudimentary. The version recorded here follows this text and has been transposed a tone up.



**MI LAGNERÒ TACENDO  
(29 FEBBRAIO 1852)**

Mi lagnerò tacendo  
della mia sorte amara,  
ma ch'io non t'ami, o cara,  
non lo sperar da me..

Crudel! in che t'offesi?  
Farmi penar, così?

**I SHALL SILENTLY MOURN  
(29 FEBRUARY 1852)**

I shall silently mourn  
my bitter destiny,  
but do not hope, my dear one,  
that I should not love you.

Cruel one! What wrong have I done you?  
Why make me suffer like this?

## 15 LA DANZA

After composing his *Guillaume Tell* (1829), Rossini came back to Paris again towards the end of 1830, just after the July revolution – not, however, as his contract required, for the purpose of composing another opera exclusively for the Opéra, but rather to claim his pension, also promised by the aforesaid contract. The court case, which he finally managed to win, kept the composer in Paris until 1836. In the spring of 1835 Rossini had his publisher Eugène Troupenas place on sale (contemporaneously with the Schott publishing house of Mainz) *Les Soirées musicales. Collection de huit Ariettes et quatre Duo italiens*. We know very little about the genesis of this collection. One of the few documents on the subject that have been preserved shows that on the 19th March 1835 Rossini accorded publication rights to the publisher Ricordi in Milan. Ricordi published it with a slightly modified sub-title: “*Soirée musicale or Collection of eight Ariette and four Duets, newly composed by Rossini expressly for the study of Italian singing*” (“*Soirée musicale ossia Raccolta di otto Ariette e quattro Duetti, espressamente ora composti da Rossini per lo studio del Canto italiano*”). After Rossini had published a technical singing method with his *Gorgheggi e Solfeggi* in 1822, he followed this with a series of studies in style in his *Soirées musicales*. For according to his subsequent explanations (*Une Soirée chez Rossini à Beau-Séjour* (Passy) 1858, by Edmond Michotte) *Bel Canto* consists of three elements: the instrument (the voice), the technique (the mastery of it) and style (taste and sensitivity).

An anecdote has been handed down to the effect that Rossini published this collection of songs in order to help an impoverished fellow-countryman to get out of his difficulties by means of the profits, at the same time yielding to his publisher’s insistent demands for new compositions. But the publication must rather have been a kind of thanks to those friends and supporters who had helped him during the court case over his pension. During this period he frequented the drawing rooms of the upper classes, frequently organizing musical evenings for them featuring leading artists from the Théâtre-Italien, with which he was involved in a consulting capacity. For this reason it is hardly surprising that the pieces are prevalently dedicated to the proprietors of those drawing rooms. Exceptions to this are Nos. 4, 8 and 12, each of which brings to a brilliant conclusion a group of four songs, and these are dedicated to individual singers. *La danza*, the sparkling and breathtaking “*Tarantella napoletana*”, is dedicated to the celebrated bass Luigi Lablache – certainly not because the number was written for the bass voice (like all the other ariette in this collection it is written in the treble clef, and its tessitura is, more than anything, suitable for a soprano voice), but because Lablache was Neapolitan. This successful hit became probably Rossini’s most famous song and further underlines the variety and attractiveness of this great opera composer’s “salon music”.

## LA DANZA

Già la luna è in mezzo al mare,  
mamma mia, si salterà;  
l'ora è bella per danzare,  
chi è in amor non mancherà.

Presto in danza a tondo a tondo,  
donne mie, venite qua,  
un garzon bello e giocondo  
a ciascuna toccherà.

Finché in ciel brilla una stella  
e la luna splenderà,  
il più bel con la più bella  
tutta notte danzerà.

Mamma mia, mamma mia,  
già la luna è in mezzo al mare,  
mamma mia, mamma mia, si salterà.  
Frinche, frinche, mamma mia, si salterà.  
La la ra la la ra, la la ra la la ra.

Salta, salta, gira, gira,  
ogni coppia a cerchio va,  
già s'avanza, si ritira,  
e all'assalto tornerà.

Serra, serra colla bionda,  
colla bruna va qua e là,  
colla rossa va a seconda,  
colla smorta fermo sta.

Viva il ballo a tondo a tondo,  
sono un re, sono un bascià,  
è il più bel piacer del mondo,  
la più cara voluttà.

## THE DANCE

The moon is already reflected in the sea,  
mamma mia! we'll all dance;  
it's a fine time for dancing,  
nobody who is in love will miss it.

Come to the dance now, round and round,  
ladies, come here,  
a handsome and playful boy  
is available for each one of you.

As long as there is a star twinkling in the sky  
and the moon is shining,  
the handsomest and the prettiest  
will dance all night.

Mamma mia, mamma mia,  
the moon is already reflected in the sea,  
mamma mia, mamma mia, we'll all dance.  
Frinche, frinche, mamma mia, we'll all dance.  
La la ra la la ra, la la ra la la ra.

Jump, jump, twist, spin,  
every couple goes round in a ring,  
now they move forward, now backward,  
and then they rush back into the fray.

Hold the blonde girl tightly,  
skip here and there with the brunette,  
anything may happen with the redhead,  
stop dead with the pale-faced one.

Long live the round dance,  
I'm a king, I'm a pasha,  
it's the nicest pastime in the world,  
our dearest joy.

## 16 ADDIO AI VIENNESI

In the period between the 22nd March and the 22nd June 1822 Rossini was staying in Vienna, setting off a real “Rossini fever”. During that period of time the Kärntnertortheater staged no fewer than eight of his operas, five among which were performed by the company from the San Carlo, Naples. Naturally, he also went into high society and was entertained more than once by the State Chancellor Clemens von Metternich, a true admirer of Rossini. It is presumed that towards the end of his stay the Maestro wrote an Addio ai Viennesi, whose emphasis might also be interpreted in an ironic light. The name of the river, which Rossini is so reluctant to leave behind, might easily be replaced by another, as in fact happened with “sulla Senna” (“on the Seine”) in Addio di Rossini. In the version for Vienna the Danube is referred to by its ancient name of “Istro” (Ister).

We do not know if Rossini himself sang the piece in Vienna. There, however, the piece was not soon forgotten. According to the memoirs of Leopold von Sonnleithner, Giovanni David sang the piece during a soirée on the 16th March 1823; furthermore the magazine “Wiener Zeitschrift für Kunst, Literatur, Theater und Mode” for the 2nd December 1824 reported: “Between the acts [of Mercadante’s *Il podestà di Burgos*] Signor David sang Rossini’s Addio ai Viennesi. The audience whole-heartedly applauded these grateful reminiscences by the beloved Maestro, saluting the singer’s art with merited applause.” (“Zwischen den Acten [von Mercadantes *Il podestà di Burgos*] sang Hr. David den Addio ai Viennesi, von Rossini. Das Auditorium nahm die dankbaren Erinnerungen des beliebten Meisters wohlwollend auf, und zollte der Kunst des Sängers verdienten reichen Beyfall.”) A printed copy by the “Istituto Litografico” (sic!) was published early in 1823 and is inscribed as follows: “Addio ai Viennesi del Maestro Gioachino Rossini pubblicato dall’architetto Ferdinando Pichl e dal medesimo dedicato alla signora Baronessa Cecilia d’Eskeles.” Therefore, the printed edition was edited by Ferdinand Pichl (1775-1826) and dedicated by him to the baroness Cäcilie von Eskeles, née Itzig (1760-1836). The National Library of Austria (A-Wn, Musiksammlung 237.504-C) also holds a sheet printed on both sides (without any printed information about the publisher, place or year) on which appears not only the Italian text but also a German version:

### Lebewohl | an die Bewohner Wiens von | Rossini.

[then handwritten „im Jahre 1822“]

Lebet wohl, geliebte Mauern,  
Wo nur Huld und Liebe weilen,  
In die Ferne muß ich eilen,  
Doch mein Herz bleibt euch geweiht.  
Schande Dem, der Pflicht-vergessen  
Dankend nie der Huld gedenket,  
Die ein edles Volk ihm schenket  
Voll von Treu’ und Biederkeit.

Wenn im Säuseln holder Lüfte  
Zweig’ und Blätter rauschend wallen,  
Und – wie Ton der Nachtigallen –  
Sanfte Klage euch umfließt:  
O so denkt, es ist Rossini,  
Der, durchbebt von süßem Sehnen,  
Mit der Wehmut bangen Tönen  
Wien’s Gestade scheidend grüßt.

### Farewell to the people of Vienna by | Rossini.

[then handwritten: “in the year 1822”]

Farewell, beloved walls,  
home of nought but favours and love,  
I must quickly go far away  
But my heart remains devoted to you.  
Shame upon the man who, forgetting his duty,  
never remembers the favours  
that a noble people poured upon him,  
a people full of faith and loyalty.

When in the murmur of gentle breezes  
branches and leaves rustle and flutter,  
and – like nightingales’ singing –  
a sweet complaint surrounds you:  
Oh, then think: this is Rossini,  
who, full of fond desires,  
in the anxious tones of melancholy  
greets the river-banks of Vienna as he leaves.

A piece placed on sale by the Tranquillo Mollo publishing house, according to the Wiener Zeitung of the 24th July 1822, “Rossini’s latest composition entitled *La Partenza* [Farewell]” (“Rossini’s allerneueste Composition unter dem Titel *La Partenza*. (Der Abschied)”) has nothing to do with the Addio; this is an arrangement of the Canzonetta spagnuola to words beginning “Vicino è il crudo istante”, “composed and dedicated to the princess Jsa.<sup>a</sup> Lubomirska by Gioacchino Rossini” (“composta e dedicata alla sig.<sup>ra</sup> principessa Jsa.<sup>a</sup> Lubomirska da Gioacchino Rossini”).

## **ADDIO AI VIENNESI**

Da voi parto amate sponde,  
ma da voi non parte il cor:  
troppo a me foste seconde,  
troppo prodighe d'amor.

Ah! dov'è quell'alma ingrata  
che d'un popolo sì altero,  
così nobile e sincero  
obbliar possa il favor?

Quando l'aure intorno intorno  
sussurar dolci udirete  
o d'amor la notte e il giorno  
l'usignuolo favellar,

dite pur: questo è ROSSINI  
che dispiega i suoi desiri,  
e un crescendo di sospiri  
fa sull'Istro risuonar.

## **FAREWELL TO THE VIENNESE**

Dearly beloved river banks, I leave you,  
but my heart does not leave you:  
you have been so propitious to me,  
too generous in your love.

Ah! Where is that ungrateful soul  
who could forget the good feelings  
of such a dignified  
noble and sincere people?

When you hear all around you  
the breezes sweetly whispering  
or hear the nightingale singing of love  
by night or day,

then say: this is ROSSINI  
who unleashes his desires,  
and causes a crescendo of sighs  
to resound over the Danube.



Gioachino Rossini

«**ADDIO AI VIENNESI**»

From the private collection of **Sergio Ragni**  
with his kind permission

*Addio ai Viennesi*  
*del Maestro*

**GIOACHINO ROSSINI**

**PUBBLICATO**  
**DALL'ARCHITETTO FERDINANDO PICHL**

**E**

**DAL MEDESIMO DEDICATO**  
**ALLA SIGNORA BARONESSA**

**CECILIA D'ESKELES**

Vienna

*Proprietà del Dedicator*

*nell'Esatitute Litografico vicino alla Presidenza N. 2.*

*Prezzo 40 Fioranti in Conv.*



2.

*And<sup>tino</sup> mosso**Voce*  
*Piano-*  
*Forte*

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and common time (C). It consists of three systems of staves. The first system shows the vocal melody and piano accompaniment. The second system contains the lyrics "Da voi par - toama - te Sponde, ma da voi non par - te il" and continues the musical notation. The third system contains the lyrics "cor : Troppo a me fas - te se - con - de, trop - po pro - di - ghe d'a" and continues the musical notation. The piano part features a steady eighth-note accompaniment in the left hand and more complex figures in the right hand, including triplets and slurs.

N<sup>o</sup> 125.



Handwritten musical score for the first system, measures 1-4. The music is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first staff is a vocal line with lyrics. The second staff is a piano accompaniment with chords and arpeggiated figures. The third staff is a bass line with eighth notes. The first measure is marked *mol.* and the fourth measure is marked *Alh! don!*.

*mol.*

*Alh! don!*

Handwritten musical score for the second system, measures 5-8. The music continues in the same key and time signature. The vocal line has lyrics. The piano accompaniment features a prominent arpeggiated figure in the right hand. The bass line continues with eighth notes. The lyrics for measures 5-8 are: *è quell' al = ma in = gra = ta che d' un po = po = lo - - - si ab*.

*è quell' al = ma in = gra = ta che d' un po = po = lo - - - si ab*

Handwritten musical score for the third system, measures 9-12. The music continues in the same key and time signature. The vocal line has lyrics. The piano accompaniment features a prominent arpeggiated figure in the right hand. The bass line continues with eighth notes. The lyrics for measures 9-12 are: *te = ro, così no = bile e sin = ce ro Obbli = ar pos = sa il fa*.

*te = ro, così no = bile e sin = ce ro Obbli = ar pos = sa il fa*



*vor?* Da voi par - toa - ma - te Sponde ma da voi non par - te il



*cor:* Troppo a me fas - te Se - con - de trop - po pro - dighe d'la "



*mor.* Quando l'aure in - tor - no in - tor - no Lufsu "





*rar dol - ci u - di - re - te o d'amor la not - te e il*

*giorno L'usig - nuo - lo fa - vel - lar, Di - te*

*pur : questo è Pros - si - ni che dis - pie - ga i suoi de*



6

First system of musical notation. The voice part (top staff) begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "si = ri, e un ore = suon = do - - di Los = pi = ri - fa sull'". The piano accompaniment (bottom two staves) features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include a forte (f) marking.

Second system of musical notation. The voice part continues with the lyrics: "Is = tro ri = suo = nar e un ore = scon = do di Los =". The piano accompaniment continues with the eighth-note pattern. There are sixteenth-note passages in the voice part, marked with a '6' (sextuplet) and a '3' (triple).

Third system of musical notation. The voice part concludes with the lyrics: "= pi = ri fa sull' Is = tro ri = suo = nar e un ore,". The piano accompaniment continues with the eighth-note pattern. There are triplet markings (3) in the voice part.



First system of musical notation. The vocal line (treble clef) contains the lyrics "sion do di Los = pi = ri fa Sull'". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment. A long slur covers the first two measures of the piano part.

Second system of musical notation. The vocal line (treble clef) contains the lyrics "tro - - - ri = suo = = nar ri = suo". The piano accompaniment continues with the same eighth-note patterns in both hands. A long slur covers the first two measures of the piano part.

Third system of musical notation. The vocal line (treble clef) contains the lyrics "nar ri = suo = = nar". The piano accompaniment continues with the same eighth-note patterns in both hands. A long slur covers the first two measures of the piano part. The system concludes with a double bar line.

*Fine*



**MAXIM MIRONOV** ~ Russian tenor renowned for his Italian belcanto interpretations, began his career very young, by winning the “Neue Stimmen” competition in Germany. Born in Tula, after graduating from the Gnessin College of Music in Moscow, he was employed by the Moscow Helikon Opera.

He has performed on the most prestigious stages of the world including: Teatro Real, Madrid; Aix en-Provence festival; Théâtre des Champs-Élysées, Opéra National de Paris; Los Angeles Opera; Theater an der Wien; Glyndebourne Festival; Théâtre de la Monnaie, Brussels; Japan National Theatre, Tokyo; Vlaamse Opera, Antwerp; Théâtre de Luxembourg; Wiener Staatsoper; La Scala, Milan.

Among the Italian houses where he has been the protagonist of operas like “L’Italiana in Algeri”, “Il Barbiere di Siviglia”, “La pietra del paragone” and “La Gazzetta” are the Rossini Opera Festival in Pesaro; La Fenice in Venice; Il Comunale in Bologna; the San Carlo in Naples; the Massimo in Palermo; the Petruzzelli in Bari and La Scala in Milan.

He has collaborated with important conductors like: Alberto Zedda, Donato Renzetti, Bruno Campanella, Evelino Pidò, Vladimir Jurovski, Christophe Rousset, James Conlon, Michele Mariotti, Jésus López Cobos, Gianandrea Noseda, Riccardo Frizza and with directors such as Pier Luigi Pizzi, Dario Fo, Toni Servillo, Giancarlo Del Monaco, Irina Brook, Damiano Michieletto and Sir Peter Hall.

Other important prizes de rôle include: “Orphée et Eurydice” in Toulon and Los Angeles; “Viaggio a Reims” in Bilbao and Tokyo; “Così fan tutte” in Palermo and “Die Entführung aus dem Serail” in Antwerp and Nice; “Otello” by Rossini in Lausanne and Vienna; “Maometto secondo” e “Il Barbiere di Siviglia” in Venice; “La muette de Portici” by Auber at the Opéra Comique in Paris and in Teatro Petruzzelli in Bari and “La scala di seta” and “La Cenerentola” at La Scala, Milan.

He has made numerous recordings in CD and DVD for houses such as Dynamic, Bongiovanni, Bel Air Classic, Opus Arte, Naxos and Illiria.

**RICHARD BARKER** ~ pianist, coach and accompanist, was born in London and began his musical studies at King's School Worcester, continuing at the Conservatorio Giuseppe Verdi in Milan, graduating in piano under the guidance of Ilonka Deckers.

From the age of 23 he started to collaborate with La Scala where, as well as with the musical directors, first Claudio Abbado and then Riccardo Muti, he played regularly with Gianandrea Gavazzeni, Riccardo Chailly, Roberto Abbado, Daniele Gatti, Bruno Campanella and others. He later also worked with other theatres in Italy and abroad, including La Fenice, Venice, where he worked with Peter Maag and Christian Thielemann, the Comunale, Bologna, the Maggio Musicale, Florence, the Regio, Turin, the San Carlo, Naples, the Massimo, Palermo, the Paris Opéra, the Monte-Carlo Opéra, La Monnaie, Brussels, the Japan Opera Foundation, Tokyo, the Korean National Opera, Seoul, the Theater an der Wien, Vienna and the Palau de les Arts of Valencia where he collaborated with Lorin Maazel, Ottavio Dantone, Sergio Alapont and Michele Mariotti.

From 1994 on he has been invited as Maestro Collaboratore to the Rossini Opera Festival in Pesaro where he has worked with Alberto Zedda and Donato Renzetti as well as many other conductors such as Carlo Rizzi, Maurizio Benini, Yves Abel and Enrique Mazzola.

He has also been invited to various other festivals such as Ravenna, Schwetzingen, Edinburgh, Houston Texas, Jerusalem, Sofia, and Wexford, where he has accompanied many world famous singers in recitals. At the Glyndebourne Festival he collaborated with Vladimir Jurovski. In 2007 he composed and played on the harpsichord the stage music for Carlo Goldoni's comedy *Una delle ultime sere di Carnevale* for Pier Luigi Pizzi's staging at the Teatro Stabile del Veneto in Venice and the Mossoviet Theatre in Moscow. Other directors with whom he has collaborated include Giorgio Strehler, Luca Ronconi, Peter Ustinov, Jonathan Miller, John Cox, Sir Peter Hall, Graham Vick and Elijah Moshinsky.

Recently he has been engaged by the Théâtre des Champs-Élysées, Paris, the Mikhailovsky Theatre, Saint Petersburg and the Wielki Theatre, Warsaw, with Andriy Yurkevich and the NCPA in Beijing, and he has coached *Mirondolina* by Bohuslav Martinů at the Teatro La Fenice, Venice.

From 1997 to 2007 he taught alongside Leyla Gencer at the Accademia del Teatro alla Scala in Milan; now he teaches at the Accademia del Maggio Musicale Fiorentino in Florence.

**MAXIM MIRONOV – TENOR**  
**RICHARD BARKER – PIANIST**

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Maurice Barnich – Mastering

Clémence Fabre – Editing & Mix

Reto Müller – Consulting

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Elena Gajbach – Producer

Jan Seela – Piano tuning (Klavierhaus Seela)

Martin Schmid – Piano tuning (Klavierhaus Hölzle)

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