

Notes

1. Introduction: Rossini's operatic operas

1. Stendhal, *Life of Rossini*, trans. Richard N. Coe (London, 1970), 3 (translation modified).
2. Philip Gossett, 'Rossini, Gioachino (Antonio)', *The New Grove Dictionary of Music and Musicians*, rev. edn, ed. Stanley Sadie and John Tyrrell, 29 vols. (London, 2001), vol. XXI, 734–68: 738.
3. Stendhal, *Life of Rossini*, 37 (translation modified).
4. Leigh Hunt, review of *Il barbiere di Siviglia* at London's King's Theatre, *The Examiner* (22 March 1818), in *Leigh Hunt's Dramatic Criticism*, ed. Lawrence Huston Houtchens and Carolyn Washburn Houtchens (New York, 1949), 189.
5. 'Lord Mount Edgcumbe's Musical Reminiscences' (1835), in *The Works of Thomas Love Peacock*, ed. H. F. B. Brett-Smith and C. E. Jones, vol. IX, *Critical and Other Essays* (London and New York, 1926), 223–52: 244.
6. See Paolo Gallarati, 'Per un'interpretazione del comico rossiniano', *Gioachino Rossini, 1792–1992. Il testo e la scena*, ed. Paolo Fabbri (Pesaro, 1994), 3–12. See also his 'Dramma e ludus dall'Italiana al Barbiere', *Il melodramma italiano dell'Ottocento. Studi e ricerche per Massimo Mila*, ed. Giorgio Pestelli (Turin, 1977), 237–80.
7. Gianni Ruffin, 'Drammaturgia come auto-confutazione teatrale: aspetti metalinguistici alle origini della comicità nelle opere di Rossini', *Recercare* 4 (1992), 125–63.
8. Alessandro Baricco, *Il genio in fuga. Due saggi sul teatro musicale di Gioachino Rossini*, 2nd edn (Turin, 1997), 33.
9. Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (Berkeley and Los Angeles, 1989), 59.
10. *Ibid.*, 64.
11. *Ibid.*, 59.
12. Heinrich Heine, *Über die französische Bühne* (1837), in Heine, *Historisch-kritische Gesamtausgabe der Werke*, vol. XII, ed. Jean-René Derré and Christiane Giesen (Hamburg, 1980), 227–90: 275.
13. Letter to Giovanni Pacini, 27 January 1866, in Gioachino Rossini, *Lettere*, ed. Enrico Castiglione (Rome, 1992), 250.
14. As reported in Antonio Zanolini, *Una passeggiata in compagnia di Rossini* (1836), cited and translated in Paolo Fabbri, 'Rossini the

Aesthetician', *Cambridge Opera Journal* 6 (1994), 19–29: 20.

15. See Fabbri, 'Rossini the Aesthetician', 28–9.
16. See especially Edmond Michotte, *Richard Wagner's Visit to Rossini (Paris 1860) and An Evening at Rossini's in Beau-Sejour (Passy 1858)*, ed. and trans. Herbert Weinstock (Chicago, 1968), 73–4, 105–21.
17. See Luca Zoppelli, 'Intorno a Rossini: sondaggi sulla percezione della centralità del compositore', *Il testo e la scena*, ed. Fabbri, 13–24.
18. For a case study of this phenomenon, see Emanuele Senici, 'Adapted to the Modern Stage': *La clemenza di Tito* in London', *Cambridge Opera Journal* 7 (1995), 1–22.
19. This letter, dated 9 December [1816], is part of a group of c. 250 mostly unpublished letters by Rossini and his wife Isabella Colbran to the composer's parents, recently sold at auction by Sotheby's, London, and acquired by the Fondazione Rossini, Pesaro, for future publication in GRLD. My summary is based on the one in Sotheby's Sale Catalogue, London, 7 December 2001, item no. 175, 115–22: 119.
20. Herbert Lindenberger, *Opera in History: From Monteverdi to Cage* (Stanford, 1998), 99.
21. *Ibid.*, 100.

2. Rossini's life

1. Leigh Hunt, *Autobiography* (London, 1928), 433.
2. Ferdinand Hiller, 'Plaudereien mit Rossini (1856)', *BCRS* 32 (1992), 63–155: 79.
3. Facsimile in Alfredo Casella, *Rossiniana* (Bologna, 1942), 37–9.
4. GRLD, vol. I, 5.
5. Edmond Michotte, *Richard Wagner's Visit to Rossini (Paris 1860) and An Evening at Rossini's in Beau-Sejour (Passy) 1858*, ed. and trans. Herbert Weinstock (Chicago, 1968), 109.
6. Lady Morgan, *Italy* (London, 1821), vol. III, 278.
7. For the correspondence on the opening of Pesaro's theatre, see GRLD, vol. I, 244–306.
8. *Ibid.*, 334.
9. *The Quarterly Musical Magazine* 6 (1824), 49–50.
10. Henry Chorley, *Thirty Years' Musical Recollections* (London, 1926; first published 1862), 27.

11. *The Original Staging Manuals for Ten Parisian Operatic Premières, 1824–1843*, ed. H. Robert Cohen (Stuyvesant, NY, 1998), 205.
12. Herbert Weinstock, *Rossini: A Biography* (New York, 1968), 379.
13. *Ibid.*, 258.
14. *Rossini à Paris*, ed. Jean-Marie Bruson (Paris, 1992), 151; trans. in Weinstock, *Rossini*, 269.
15. *Rossini à Paris*, 165.
16. Luigi Rognoni, *Gioacchino Rossini* (Turin, 1968), 333–6.
17. *Rossini à Paris*, 173; trans. in Weinstock, *Rossini*, 373.

3. Rossini and France

1. An engraving from a photograph of the event is reproduced in *Rossini à Paris*, ed. Jean-Marie Bruson (Paris, 1992), 174.
2. Giuseppe Radiciotti, *Gioacchino Rossini. Vita documentata, opere ed influenza su l'arte*, 3 vols. (Tivoli, 1927), vol. II, 553–4. Radiciotti provides a full account of the return of Rossini's body to Florence, and the celebrations that took place there. For a summary in English see Herbert Weinstock, *Rossini: A Biography* (New York, 1968), 373–4.
3. Maurice Cristal, *Le Correspondant* (25 November 1868), 701.
4. *Le Gaulois* (27 April 1887).
5. Stendhal, *Life of Rossini*, trans. Richard N. Coe (London, 1970), 3 (translation modified).
6. Giacomo Meyerbeer: *Briefwechsel und Tagebücher*, ed. Heinz Becker (Berlin, 1960), vol. I, 360; the letter is quoted in Weinstock, *Rossini*, 89–90. Meyerbeer's informant was Jean-Jacques Grasset, leader of the orchestra at the Théâtre Italien in Paris.
7. See Jean Mongrédien, *French Music from the Enlightenment to Romanticism, 1789–1830*, trans. Sylvain Frémaux (Portland, OR, 1996), 131, and Bruson, *Rossini à Paris*, 26.
8. The sequence of premières runs as follows: 1819, *L'inganno felice* (13 May), and *Il barbiere* (26 October); 1820, *Il turco in Italia* (23 May) and *Torvaldo e Dorliska* (21 November); 1821, *La pietra del paragone* (5 April), *Otello* (5 June), *La gazza ladra* (18 September) and *L'italiana in Algeri* (27 November); 1822, *Tancredi* (23 April), *La Cenerentola* (8 June), *Elisabetta regina d'Inghilterra* (10 September) and *Mosè in Egitto* (20 October). Rumours of Paer's resentment and even of his deliberate sabotage of Rossini's works appeared most prominently in Stendhal's *Life of Rossini*, and the older composer's machinations after Rossini's appointment as director of the Théâtre Italien have been documented by Bruno Cagli in 'Rossini a Londra e al Théâtre Italien di

- Parigi: documenti inediti dell'impresario G. B. Benelli', BCRS 21 (1981), 7–53. However, the extent to which Paer acted against Rossini in earlier years remains unproven; in his defence, see Richard N. Coe, 'Stendhal, Rossini and the "Conspiracy of Musicians" (1817–23)', *Modern Language Review* 54 (1959), 179–93.
9. See, for example, the background to the vicious and sustained attacks on Rossini by Charles Maurice in *Le Courier des théâtres* between 1824 and 1826, as described by Janet Johnson, an author who has done more than anyone to bring to light the underground world of Restoration music criticism: 'Rossini, Artistic Director of the Théâtre Italien, 1830–1836', *Gioacchino Rossini, 1792–1992. Il testo e la scena*, ed. Paolo Fabbri (Pesaro, 1994), 599–622, especially 601–4. For a survey of Rossini and musical criticism in Paris under the Restoration see Fiamma Nicolodi, 'Rossini a Parigi e la critica musicale', *Studi e fantasie. Saggi, versi, musica e testimonianze in onore di Leonardo Pinzauti*, ed. Daniele Spini (Florence, 1996), 193–219. Summaries of reception for each opera performed in Paris can also be found in Radiciotti, *Gioacchino Rossini* and Alexis Azevedo, *G. Rossini, sa vie et ses oeuvres* (Paris, 1864).
 10. See Joseph d'Ortigue, *De la Guerre des dilettanti, ou de la révolution opérée par M. Rossini dans l'opéra français; et des rapports qui existent entre la musique, la littérature et les arts* (Paris, 1829), 23. On contemporary meanings for the word dilettante see Janet Johnson, 'The Musical Environment in France', *The Cambridge Companion to Berlioz*, ed. Peter Bloom (Cambridge, 2000), 25.
 11. 'De la musique mécanique et de la musique philosophique', *L'Abeille* 3 (May–June 1821), 149–56, 195–206, 292–8; the reprint, published by Alexis Eymery (Paris, 1826), included Berton's *Lettre à un compositeur français*, addressed to Boieldieu.
 12. Berton, 'De la musique mécanique', 294.
 13. *La Pandore* (9 September 1823), 2.
 14. See Berton's articles in *L'Abeille* 4 (August–September 1821), 86–9, 174–8, 267–74.
 15. Stendhal, *Racine et Shakespeare* (Paris, 1970; first published 1823), Part 1, Chapter 3, 'Ce que c'est que le romantisme', 71. For a complete survey of Stendhal's writings on Rossini see Stéphane Dado and Philippe Vendrix, 'Stendhal e Rossini: uno studio documentario', BCRC 39 (1999), 21–69.
 16. On García's rôle in the decision to mount *Il barbiere* see Azevedo, *G. Rossini*, 134.
 17. *La Pandore* (11 November 1823), 3. Azevedo claimed that Rossini had learnt to speak French while in Bologna (Azevedo, *G. Rossini*, 199).

18. See for example *La Quotidienne* (2 December 1823), quoted in Azevedo, *G. Rossini*, 183–4.
19. *La Pandore* (16 November 1823), 3.
20. Rossini's friend Boieldieu wrote in a letter to Pierre Crémont that 'the French Rossinistes would like to place us completely under the feet of their idol'. Quoted in Arthur Pougin, *Rossini: Notes–Impressions–Souvenirs–Commentaires* (Paris, 1871) 18.
21. Rossini attended the dress rehearsal of the play by invitation on 28 November. Anti-Rossini reviews can be found in predictable papers: *Le Courrier des théâtres* (1 December 1823), *La Gazette de France* and *La Quotidienne* (both 2 December).
22. 'Timon' in *La Minerve littéraire* (undated; probably 5 November 1820). In 1821 Eugène Delacroix produced a caricature of the Opéra as an ageing dancer on crutches, together with a companion print of Rossini as an embodiment of the Théâtre Italien; for descriptions and an assessment of their place in the Stendhal–Berton dialogue see Johnson, 'The Musical Environment in France', 30–7.
23. Rossini was officially the director of the Théâtre Italien from December 1824 to October 1826. In practice his influence at the theatre began even before his arrival in Paris, and continued well into the 1830s. See Bruson, *Rossini à Paris*, 65.
24. For a list of the works in translation and *pasticcini* that used bits of Rossini at the Odéon see Bruson, *Rossini à Paris*, 103–4. The main translator and arranger for the theatre, Castil-Blaze, had originally been commissioned to translate *Mosè* and *Tancredi* into French for possible performance at the Opéra in 1821. His versions of Rossini operas also introduced many other towns in France to the composer's works; on the production of *Il barbiere* for Lyon see Mark Everist, 'Lindoro in Lyon: Rossini's *Le Barbier de Seville*', *Acta musicologica* 64 (1992), 50–85.
25. Ortiqeu, *De la Guerre des dilettanti*, 39.
26. See the chapter on *Le Siège de Corinthe* in Benjamin Walton, 'Romanticisms and Nationalisms in Restoration France' (Ph.D. dissertation, University of California, Berkeley, 2000).
27. See Anselm Gerhard, *The Urbanization of Opera*, trans. Mary Whittall (Chicago, 1998), 76–82.
28. On Rossini's extreme noisiness see Jean-Toussaint Merle, *Du marasme dramatique en 1829* (Paris, 1829). Another pamphleteer, Amédée de Tissot, suggested a need for the evolution of ear-lids that could work on the same principle as eyelids to block out the 'insupportable hullabaloo' generated by Rossini's orchestra; *Deux mots sur les théâtres de Paris* (Paris, 1827), 10.
29. On *Il viaggio* see Janet Johnson, 'A Lost Rossini Opera Recovered: *Il Viaggio a Reims*', *BCRS* 23 (1983), 5–57, as well as the critical introduction to Johnson's edition of the work in *GREC* (1999), xxi–lii.
30. The lithograph is reproduced in *Hommage an Rossini*, ed. Reto Müller (Leipzig, 1999), 58.
31. Paris, Archives Nationales, AJ13.130; reprinted in Bruson, *Rossini à Paris*, 61.
32. Quoted in Weinstock, *Rossini*, 195.
33. See Johnson, 'Rossini, Artistic Director of the Théâtre Italien', 599–622.
34. G. B., *Rossini* (n.d.), 16; part of *Les Grands et les petits personnages du jour par un des plus petits*. On Balzac and Rossini see Pierluigi Petrobelli, 'Balzac, Stendhal and Rossini's *Moses*', *The Barber of Seville/Moses*, English National Opera Guide 36 (London, 1985), 99–108; Matthias Brzoska, 'Mosè und Massimilla: Rossinis *Mosè in Egitto* und Balzacs politische Deutung', *Oper als Text: Romanistische Beiträge zur Libretto-Forschung*, ed. Albert Gier (Heidelberg, 1986), 125–45; Pierre Brunel, 'Mosè dans Massimilla Doni', *L'Année balzacienne* 15 (1994), 39–54; Klaus Ley, *Die Oper in Roman: Erzählkunst und Musik bei Stendhal, Balzac und Flaubert* (Heidelberg, 1995).
35. [Antonio Zanolini], 'Une Promenade en société de Rossini', *Rossini et sa musique* (Paris, 1836), 13–16.
36. Dumas, *Un Dîner chez Rossini* (Paris, n.d., probably 1849), 305–14; Janin, *Voyage en Italie* (Paris, 1839), 230–43.
37. See Ferdinand Boyer, 'Stendhal, les biographes de Rossini et la presse musicale à Paris en 1858', *Stendhal Club* 14 (1962), 164–9.
38. Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, 2nd edn (Paris, 1864), vol. VII, 329; [Escudier brothers], *La France musicale* (6 June 1858).
39. A. Fiorentino, 'Rossini à Beauséjour', *Le Moniteur universel* (6 June 1856); reprinted in *Comédies et comédiens* (Paris, 1866), vol. I, 327–44.
40. *La Revue et gazette musicale* (23 May 1858).
41. Fiorentino, 'Rossini et ses biographes', *La Revue des deux mondes* (15 August 1854); reprinted in *Comédies et comédiens*, 197–215.
42. Fiorentino, 'Rossini et ses biographes', 207.
43. Boyer, 'Stendhal', 167.
44. For a partial list of famous visitors to Rossini's *samedi soirs* see Weinstock, *Rossini*, 467.
45. Maurice Serval, 'Une Enigme balzacienne: la Foedora de la *Peau de Chagrin*', *Bulletin de la*

société historique et archéologique des VIIIème et XVIIème arrondissements de Paris 5 (1925–6), 387–403: 402.

46. *The Times* (16 November 1868); Saint-Saëns, *Echo de Paris* (19 March 1911); reprinted in *Regards sur mes contemporains*, ed. Yves Gérard (Arles, 1990), 155–60.

47. *Le Journal de Paris* (29 November 1868); see also *Le Figaro* for the same date.

4. The Rossini Renaissance

1. I have consulted the published annals of the following opera houses: La Scala, Milan (supplemented by its website); San Carlo, Naples; La Fenice, Venice; Maggio Musicale, Florence; Metropolitan Opera, New York; Covent Garden, London; Staatsoper, Vienna. See also the articles by Antolini and Sala cited below.

2. Emilio Sala, ‘Di alcune “rossiniane” novecentesche’, *La recezione di Rossini ieri e oggi*, Atti dei convegni Lincei 110 (Rome, 1994), 81–99: 81.

3. Fedele D’Amico, who was present, has observed that this production ‘had nothing to do with Rossini or with *Semiramide*’: ‘Questo compleanno’, BCRS 31 (1991), 9–19: 10.

4. ‘*Opere serie*’ will refer to the Italian serious operas; when I wish to include the French operas I will use ‘Rossini *serio*’ or ‘serious operas’.

5. Nothing quite matched the Metropolitan Opera’s dedication to *Lucia*: thirty-two consecutive seasons (1918–50) and frequent presentations before and after.

6. A French opera (*Le Siège de Corinthe*), based on the Neapolitan *Maometto II* and like *Mosè* translated back into Italian, often presented in a hybrid form with elements of *Maometto*.

7. A complete list of post-war productions of Rossini’s *opere serie* (including *L’assedio di Corinto* but not the other French operas *Moïse/Mosè* and *Guillaume/Guglielmo Tell*) up to 1990 may be found in ‘“L’altro” Rossini serio nel mondo (1949/88 [sic, recte 1949/90])’, ed. Alberto Bottazzi and Giorgio Gualerzi, *Riccardo e Zoraide*, Rossini Opera Festival programme book (Pesaro, 1990), 92–110. The *opere semiserie* are listed in ‘Il Rossini “semiserio” nel mondo (1949–1988)’, ed.

Bottazzi and Gualerzi, *La gazza ladra*, Rossini Opera Festival programme book (Pesaro, 1989), 117–19. The authors do not provide the number of performances, and they count separately the same production produced at different venues.

8. See Bianca Maria Antolini, ‘Rappresentazioni rossiniane e dibattito critico in Italia nel decennio 1860–70’, *La recezione di Rossini ieri e oggi*, 121–48, especially 128–35.

9. Francesco D’Arcais, *L’opinione* (14 October 1861), in Antolini, ‘Rappresentazioni rossiniane’, 133.

10. ‘The Rossini Centenary’, *The Illustrated London News* (5 March 1892), reprinted in *Shaw’s Music*, ed. D. H. Laurence (London, 1981), vol. III, 562.

11. ‘Rossini Redivivus’, *The World* (9 March 1892); *Shaw’s Music*, vol. III, 568.

12. Particularly in Germany; see, for example, the review of *Otello* in the *Allgemeine musikalische Zeitung* 21 (1819), cols. 124–6, and, for an overview, Josef Loschelder, ‘Rossinis Bild und Zerbild in der allgemeinen musikalischen Zeitung Leipzig’, BCRS 13/1 (1973), 23–42; 13/2 (1973), 23–42; 17/3 (1977), 19–40; Italian translations follow each part.

13. Costantin Phiotadès, *La Revue de Paris* (1 July 1929), in Sala, ‘Di alcune “rossiniane”’, 81.

14. ‘Some Reasons Why a “Futurist” May Admire Rossini’, *The Chesterian* 2 (December 1920), 321–4: 323.

15. See Sala, ‘Di alcune “rossiniane”’, 83, n. 8.

16. *Gioacchino Rossini. Vita documentata, opere ed influenza su l’arte*, 3 vols. (Tivoli, 1927–9).

17. See, for example, vol. I, 252 and 331.

18. *Rossini: A Study in Tragi-Comedy* (London, 1934).

19. *Shaw’s Music*, vol. I, 59–60.

20. A. J. B. Hutchings, ‘The Nineteenth Century’, *The Pelican History of Music*, ed. Alec Robertson and Denis Stevens (Harmondsworth, 1968), vol. III, 114–15.

21. Andrew Porter’s essays in the *New Yorker* have been published in a series of volumes: *Music of Three Seasons: 1974–1977* (New York, 1978); *Music of Three More Seasons: 1977–1980* (New York, 1981); *Musical Events, a Chronicle: 1980–1983* (New York, 1987); *Musical Events, a Chronicle: 1983–1986* (New York, 1989).

22. No unthinking fan of bel canto, Taubman wrote of *Lucia di Lammermoor*, ‘it is futile to pretend that this music of Donizetti’s is emotionally convincing today’ (4 December 1956).

23. For example, Fedele D’Amico, *Il teatro di Rossini* (Bologna, 1992), 135.

24. Essentially the same rôle as Neocle. Rossini turned Neoclès/Neocle into a tenor, but later performances of the Italian translation retransformed him into a mezzo-soprano.

25. Marilyn Horne with Jane Scovell, *Marilyn Horne: My Life* (New York, 1983), 170.

26. Published as *Vincenzo Bellini und die italienische Opera Seria seiner Zeit: Studien über Libretto, Arienform und Melodik*, *Analecta musicologica* 6 (Cologne and Vienna, 1969).

27. ‘C’è modo e modo (*I Capuleti e i Montecchi* di Bellini nella revisione di Claudio Abbado)’, *Nuova rivista musicale italiana* 1 (1967), 142.
28. On the rôle of this production for the founding of the critical edition, see Philip Gossett, *Divas and Scholars: On Performing Italian Opera* (Chicago, forthcoming). Gossett’s review of the related recording appeared in *The Musical Quarterly* 61 (1975), 626–38.
29. See the Festival’s website: www.rossinoperafestival.it, as of April 2001.
30. Matthew Gurewitsch, ‘Poking Holes in Verdi to Let Audiences In’, *The New York Times* (4 March 2001).
31. Arrigo Quattrocchi, ‘La Rossini Renaissance’, *Musica e Dossier* (July–August, 1989).

5. Librettos and librettists

1. Stendhal, *Life of Rossini*, trans. Richard N. Coe (London, 1970), 74.
2. Documents read out in the opera in a speaking voice, such as the promissory note in *La cambiale di matrimonio* (scene 2) and the parchment that Rosina lets fall in *Il barbiere di Siviglia* (Act 1, scene 4), are exceptions to this rule.
3. At the time of Rossini Italian versification generally made use of all metres from *quadrisillabo* to *endecasillabo* (except *novenario*, very rare). Three types of line endings commonly occur, *piano*, *tronco* and *sdrucchiolo*; occasionally, the metre is repeated within a line, creating a ‘double’ (*doppio*) metre. It is best to work out the metre on the basis of the strong accents in the line; the last always falling on the penultimate syllable. Therefore, if the strong accent falls on the fifth syllable, the verse is *senario*, independent of the fact that the verse may have five, six or more syllables, given that it could be *senario tronco*, *piano* or *sdrucchiolo* respectively. On versification, see Pietro G. Beltrami, *La metrica italiana* (Bologna, 1991). A history of metrical issues can be found in my ‘Istituti metrici e formali’, *Storia dell’opera italiana*, ed. Lorenzo Bianconi and Giorgio Pestelli, vol. VI (Turin, 1988), 165–233, and in *Libretti d’opera italiani dal Seicento al Novecento*, ed. Giovanna Gronda and Paolo Fabbri (Milan, 1997). For the nineteenth century in particular, see Friedrich Lippman, *Versificazione italiana e ritmo musicale. I rapporti tra verso e musica nell’opera italiana dell’Ottocento* (Naples, 1986).
4. *Indice dei teatrali spettacoli di tutto l’anno dal carnevale 1808 a tutto il carnevale 1809* (Venice, 1809), ix. The whole collection is reprinted anastatically in Roberto Verti’s edition *Un*

almanacco drammatico. L’indice de’ teatrali spettacoli (Pesaro, 1996).

5. For a multi-century panorama, see Fabrizio Della Seta, ‘The Librettist’, in *Opera Production and Its Resources*, ed. Lorenzo Bianconi and Giorgio Pestelli (Chicago, 1998), 229–89.
6. On this, see my ‘Il conte Aventi, Rossini e Ferrara’, *BCRS* 34 (1994), 91–157: 108ff. Aventi had already written a *dramma giocoso*, *Voglia di dote e non di moglie*, staged at the Comunale in Ferrara in the Carnival season of 1809 with music by Coccia.
7. See Claudio Toscani, ‘Politica culturale e teatro nell’età napoleonica: i concorsi governativi’, in *L’aere è fosco, il ciel s’imbruna. Arti e musica a Venezia dalla fine della Repubblica al Congresso di Vienna*, Atti del Convegno internazionale di studi, Venezia, Palazzo Giustinian Lolin 10–12 aprile 1997, ed. Francesco Passadore and Franco Rossi (Venice, 2000), 71–98.
8. See Alessandro Roccatagliati, ‘Derivazioni e prescrizioni librettistiche: come Rossini intonò Romani’, *Gioachino Rossini, 1792–1992. Il testo e la scena*, ed. Paolo Fabbri (Pesaro, 1994), 163–82. On the two versions of *Il turco*, see my ‘Caterino Mazzola e l’opera italiana a Dresda’ (forthcoming).
9. See my ‘Due boccon per Mustafà’, in *L’italiana in Algeri*, vol. IV of *I libretti di Rossini*, ed. Paolo Fabbri and Maria Chiara Bertieri (Pesaro, 1997), 9–47.
10. The impresario’s autobiography is partially published in Alberto Cametti, *Un poeta melodrammatico romano. Appunti e notizie in gran parte inedite sopra Jacopo Ferretti e i musicisti del suo tempo* (Milan, 1897), edited by Francesco Paolo Russo in *Recercare* 8 (1996), 185–6.
11. Cited in Emilio Sala, ‘Ascendenti francesi della “farsa moderna”’, in *I vicini di Mozart*, vol. II, *La farsa musicale veneziana (1750–1810)*, ed. David Bryant (Florence, 1989), 551–65: 552.
12. These are described in Bruno Cagli, ‘Le farse di Rossini’, *La farsa musicale veneziana (1750–1810)* (see note 11 above), 633–40.
13. See Paolo Gallarati, *Musica e maschera. Il libretto italiano del Settecento* (Turin, 1984).
14. See Cesare Questa, *Il ratto dal serraglio. Euripide, Plauto, Mozart, Rossini* (Urbino, 1997), 134–5.
15. See, again, Questa, *Il ratto dal serraglio*, 110ff., on how Anelli’s libretto exhibits precise debts to the comedies and tragedies of Plautus and Euripides.
16. See for example Sabine Henze-Döhning, ‘La tecnica del concertato in Paisiello e Rossini’, *Nuova rivista musicale italiana* 22 (1988), 1–23.

17. See my ‘La farsa *Che originali* di Mayr e la tradizione metamelodrammatica’, in *Giovanni Simone Mayr. L’opera teatrale e la musica sacra*, ed. Francesco Bellotto (Bergamo, 1997), 139–60.
18. Around 1810 he had written *Il naso in pericolo ovvero Il disinganno*, but it was not set to music and did not reach the stage (see Toscani, ‘Politica culturale’, 83–4).
19. The prosodic conventions of French verse are summarised in the *Commento critico* accompanying M. Elizabeth C. Bartlet’s critical edition of *Guillaume Tell* (Pesaro, 1992), 14–15. For a more general discussion, see Jean-Michel Gouvard, *La Versification* (Paris, 1999).
20. See Anselm Gerhard, ‘La “liberté” inadmissible à l’Opéra’, in *Le Siège de Corinthe (Maometto II), L’avant-scène Opéra* 81 (November 1985), 69–71; also GRLD, vol. II, no. 604 (note).

6. Compositional methods

1. The letter entered the Rossini literature through its publication by Lodovico Silvestri, in his *Della vita e delle opere di Gioachino Rossini* (Milan, 1874), 61, whence it became part of the collection edited by Giuseppe Mazzatinti, *Lettere di G. Rossini* (Florence, 1902), 342–3. Silvestri affirms that he obtained it from an article by one ‘signor De Mirandel’ in the ‘*Pall-Mall Gazette*’.
2. Geltrude Righetti-Giorgi, Rossini’s first Rosina in *Il barbiere di Siviglia* (1816) and *Cenerentola* (1817), describes just such a scene in her *Cenni di una donna già cantante sopra il Maestro Rossini* (Bologna, 1823), 52.
3. That is the attitude of Stendhal, who tells a version of the anecdote in his *Life of Rossini*, trans. Richard N. Coe (London, 1970), 413–14, referring it specifically to *Il Signor Bruschino*.
4. See, for example, Reto Müller, ‘Rossini e Hiller attraverso i documenti e gli scritti’, and Guido Johannes Joerg, ed., ‘Gli scritti rossiniani di Ferdinand Hiller’, BCRS 32 (1992), 33–62 and 63–155 respectively. The comment appears in Hiller’s ‘Plaudereien mit Rossini’, first published serially in the *Kölnische Zeitung* in 1856 and then in the second volume of Hiller’s *Aus dem Tonleben unserer Zeit* (Leipzig, 1868), 1–84. In Joerg’s transcription the remarks are printed on 92–3.
5. The codicil is printed in Giuseppe Radiciotti, *Gioachino Rossini. Vita documentata, opere ed influenza su l’arte*, 3 vols. (Tivoli, 1927–9), vol. II, 531.
6. For complete details concerning the history of these works, see the facsimile editions of their autograph manuscripts, with introductions by

Philip Gossett: *Il barbiere di Siviglia* (Rome, 1993) and *La Cenerentola* (Bologna, 1969).

7. ‘I am now writing for the Teatro dei Fiorentini an *opera buffa*, whose title is *La gazzetta*. The Neapolitan dialect, which I don’t know very well, forms the dialogue and the development of the plot; heaven will help me.’ The letter is deposited at the Fondazione Rossini. This is an opera heavily dependent on self-borrowing, however, as we shall see.
8. See Rossini’s letter to Romani of 31 August 1819, in which he expresses approval of the ‘sogetto’ of the new opera, by which he presumably means the outline of its contents, in GRLD, vol. I, 393.
9. For a consideration of Verdi’s working methods, see Philip Gossett, ‘Der kompositorische Prozeß: Verdis Operskizzen’, *Giuseppe Verdi und seine Zeit*, ed. Markus Engelhardt (Laaber, 2001), 169–90.
10. The sketch first came to light when it was auctioned at Sotheby’s (London) on 28–29 May 1992 (lot no. 635, 310–11 of the catalogue, with the recto of the leaf reproduced in facsimile on 310). The leaf was purchased by Lord St Davids, from whom it was acquired by the Fondazione Rossini of Pesaro in 2000. See the catalogue of this collection, *Rossini. Musica da vedere* (Pesaro, 2000), 62 (item 391).
11. The *Semiramide* sketches are preserved in the Raccolte Piancastelli of the Biblioteca Comunale in Forlì, near Bologna. For a complete transcription, prepared by Philip Gossett, see Gioachino Rossini, *Semiramide*, ed. Philip Gossett and Alberto Zedda, 4 vols., GREC (Pesaro, 2001), vol. IV, 1421–41. In Forlì there is also a sketch for the concluding section of the duet for Pamyra and Mahomet from *Le Siège de Corinthe*, the only part of the duet completely rewritten from the original version of the opera (*Maometto II*).
12. These sketches are in the Fonds Michotte of the Brussels Conservatoire: no transcription has been published.
13. For further details, see Philip Gossett, ‘Gioachino Rossini and the Conventions of Composition’, *Acta musicologica* 42 (1970), 48–58.
14. See Gioachino Rossini, *Edipo Coloneo*, ed. Lorenzo Tozzi and Piero Weiss, GREC (Pesaro, 1985).
15. See chapter 7 of the present volume.
16. See Scott L. Balthazar, ‘Rossini and the Development of the Mid-Century Lyric Form’, *Journal of the American Musicological Society* 41 (1988), 102–25, as well as chapter 8 of the present volume.

17. For further details, see Gossett, 'Gioachino Rossini and the Conventions of Composition', 56–7.
18. For further information about the reception of the opera, see the preface to *Il turco in Italia*, ed. Margaret Bent, GREC (Pesaro, 1988), xxiv–xxvii.
19. See Mazzatinti, *Lettere*, 284.
20. I exclude *Demetrio e Polibio*, probably written before 1810, and two other very early works, *La cambiale di matrimonio* (1810) and *L'equivoco stravagante* (1811).
21. That Rossini stopped composing operas, however, does not mean he prepared no new music between 1829 and 1858, witness the *Stabat Mater* and his many songs and cantatas.
22. The remark is attributed to Rossini by the Italian critic Filippo Filippi; see Radiciotti, *Gioachino Rossini*, vol. II, 370 (note).
23. For further details, see chapter 15 of the present volume.
24. See Philip Gossett, 'Rossini's *Petite messe solennelle* and its several versions', forthcoming in a book of essays in memory of William Holmes.

7. The dramaturgy of the operas

1. For an overview of the standard traits of the genre as a whole, Carl Dahlhaus's discussion remains fundamental; see his 'Drammaturgia dell'opera italiana', *Storia dell'opera italiana*, ed. Lorenzo Bianconi and Giorgio Pestelli, vol. VI (Turin, 1988), 77–162.
2. See chapter 5 of the present volume.
3. Stendhal, *Life of Rossini*, trans. Richard N. Coe (London, 1970), 339 (translation modified).
4. Letter to Cesare De Sanctis, 7 February 1856, *Carteggi verdiani*, ed. Alessandro Luzio, 4 vols. (Rome, 1935–47), vol. I, 32.
5. Stendhal, *Life of Rossini*, 112 (note).
6. Carlo Ritorni, *Ammaestramenti alla composizione d'ogni poema e d'ogni opera appartenente alla musica* (Milan, 1841), 40.
7. Jacopo Ferretti, *Alcune pagine della mia vita* (1835), in *La Cenerentola*, ed. Marco Mauceri, vol. VI of *I libretti di Rossini* (Pesaro, 2000), ix–x.
8. The structures of the *introduzione* and *Finale* are thoroughly examined in Daniela Tortora, *Drammaturgia del Rossini serio. Le opere della maturità da 'Tancredi' a 'Semiramide'* (Rome, 1996); on duets, see Scott L. Balthazar, 'Mayr, Rossini, and the Development of the Opera Seria Duet: Some Preliminary Conclusions', *I vicini di Mozart*, vol. I, *Il teatro musicale tra Sette e Ottocento*, ed. Maria Teresa Muraro (Florence, 1989), 377–98, and Balthazar, 'The Primo Ottocento Duet and the Transformation of the Rossinian Code', *Journal of Musicology* 7 (1989),

- 471–97. On the different types of solo arias see Marco Beghelli, 'Tre slittamenti semantici: cavatina, romanza, rondò', *Le parole della musica III. Studi di lessicologia musicale*, ed. Fiamma Nicolodi and Paolo Trovato (Florence, 2000), 185–217.
9. Ferretti, *Alcune pagine*, x (I have corrected the obvious error where Ferretti speaks of a 'duet for the *prima donna* and soprano').
10. On the genre of the *buffa* aria, one of the few musico-dramatic aspects distinguishing *opera buffa* from *opera seria* in Rossini, see John Platoff, 'The Buffa Aria in Mozart's Vienna', *Cambridge Opera Journal* 2 (1990), 99–120.
11. Then as now, 'Largo', 'Adagio', 'Adagio cantabile' were all common labels for the first section of the musical number, unrelated to the real tempo indication (Largo, Larghetto, Adagio, Andante, etc.) placed at the start of the piece. Similarly, the *stretta* is called 'Allegro' or, more frequently, 'cabaletta', a term which, as we will see, more accurately corresponds to the melodic theme of the *stretta* only. See Marco Beghelli, 'Alle origini della cabaletta', *L'aere è fosco, il ciel s'imbruna. Arte e musica a Venezia dalla fine della Repubblica al Congresso di Vienna*, ed. Francesco Passadore and Franco Rossi (Venice, 2000), 593–630.
12. The first to interpret the Rossinian musical number in terms of the alternation between static and kinetic moments was Philip Gossett; see his "The 'candeur virginale' of *Tancredi*", *The Musical Times* 112 (1971), 326–9.
13. See Carl Dahlhaus, 'Zeitstrukturen in der Oper', *Die Musikforschung* 34 (1981), 2–11.
14. In the absence of established terms from the period, musicologists have recently turned a discursive phrase used by a mid-nineteenth-century Verdi critic, Abramo Basevi, into a technical term. He outlined how a certain duet veered away 'from the usual form of duets, that is a *tempo d'attacco*, the *Adagio*, the *tempo di mezzo* and the *cabaletta*'; see Harold S. Powers, 'La solita forma' and the "Uses of Convention", *Acta musicologica* 59 (1987), 65–90. The labels 'tempo d'attacco' and 'tempo di mezzo', less common than 'Adagio' and 'cabaletta', are also drawn from this context and extended retroactively to Rossini. It is with these historical-linguistic limits in mind that the terms are used here.
15. See Marco Beghelli, 'Die (scheinbare) Unlogik des Eigenplagiats', *Rossinis 'Eduardo e Cristina'. Beiträge zur Jahrhundert-Erstaufführung*, ed. Reto Müller and Bernd-Rüdiger Kern (Leipzig, 1997), 101–22, and chapter 6 in the present volume.
16. Ritorni, *Ammaestramenti*, 46.

17. See the letter from the impresario Angelo Petracchi, who, in anticipation of a revival of *Mosè in Egitto* at La Scala, suggested to Rossini that they should substitute a musico for the ‘amorous’ tenor (GRLD, vol. I, 135).
18. Stendhal, *Life of Rossini*, 169.
19. Ritorni, *Ammaestramenti*, 43.
20. For the melodic structure of single formal sections, see Scott L. Balthazar, ‘Rossini and the Development of the Mid-Century Lyric Form’, *Journal of the American Musicological Society* 41 (1988), 102–25; Steven Huebner, ‘Lyric Form in Ottocento Opera’, *Journal of the Royal Musical Association* 117 (1992), 123–47; Giorgio Pagannone, ‘Mobilità strutturale della lyric form. Sintassi verbale e sintassi musicale nel melodramma italiano del primo Ottocento’, *Analisi* 20 (1996), 2–17. Other structural mechanisms of the period, typical of the famed Rossinian crescendo and certain *larghi concertati*, are examined in Lorenzo Bianconi, ‘“Confusi e stupidi”: di uno stupefacente (e banalissimo) dispositivo metrico’, *Gioachino Rossini, 1792–1991. Il testo e la scena*, ed. Paolo Fabbri (Pesaro, 1994), 129–61.
21. Honoré de Balzac, ‘Massimilla Doni’ (1839), *Sarrasine. Gambara. Massimilla Doni* (Paris, 1995), 157–228: 195.

8. Melody and ornamentation

1. For Rossini’s aesthetic pronouncements on melody, see Paolo Fabbri, ‘Rossini the Aesthetician’, *Cambridge Opera Journal* 6 (1994), 19–29.
2. On the immanence of Rossinian melody, see Friedrich Lippmann, ‘Per un’esegesi dello stile rossiniano’, *Nuova rivista musicale italiana* 2 (1968), 813–56.
3. It is interesting to observe this structure in Rossini’s French operas, where it has been transplanted from Italian opera; see *Le Siège de Corinthe*, Pamyra’s aria ‘Du séjour de la lumière’ or Ory’s *cavatine* in *Le Comte Ory*, ‘Que les destins prospères’.
4. See John Platoff, ‘The Buffa Aria in Mozart’s Vienna’, *Cambridge Opera Journal* 2 (1990), 99–120.
5. The term ‘open’ is from Lippmann, ‘Per un’esegesi dello stile rossiniano’, 817.
6. For example, *Aureliano in Palmira*, duet Arsace–Aureliano ‘Pensa che festi a Roma’; *L’italiana in Algeri*, Isabella’s *rondò*, ‘Pensa alla patria’; *Elisabetta regina d’Inghilterra*, Norfolk’s aria, ‘Dehl troncate i ceppi suoi’; *Il barbiere di Siviglia*, Count’s aria, ‘Cessa di più resistere’, and related figures such as those in *Otello*, duet Desdemona–Otello, ‘Non arrestar il colpo’.

7. ‘In that which I would call *melodic verse*, on the contrary, there reigns the most complete regularity. There rhythmic instinct has absolute sovereignty. To fulfil the conditions for melodic verse, complete symmetry is established between the different parts of the melody and they are enclosed within certain limits of duration, marked by easily-noticeable rests: in this way, the ear may recognise each element of the phrase without any uncertainty, just as in the verse it recognises the stresses, the caesura, the rhyme, etc.’; Manuel García, *Traité complet de l’art du chant* (Paris, 1840), 15.
8. Jean-Jacques Rousseau, ‘Unité de mélodie’, *Dictionnaire de musique* (1767) (first definition): ‘There is in music a sequential unity with the subject, by virtue of which all the parts, closely linked, make up a single whole, in which one may perceive at once the ensemble and all its internal interrelationships.’ This is a modern version of the ancient principle of the necessary relationship of the parts to the whole, outlined in the first section of the present chapter.
9. The pattern of choice in Bellini is a *a’ b a’*; see Friedrich Lippmann, ‘Vincenzo Bellini e l’opera seria del suo tempo. Studi sul libretto, la forma delle arie e la melodia’, in Maria Rosaria Adamo and Friedrich Lippmann, *Vincenzo Bellini* (Turin, 1981), 313–429: 363–429; and Scott L. Balthazar, ‘Rossini and the Development of the Mid-Century Lyric Form’, *Journal of the American Musicological Society* 41 (1988), 102–25.
10. See Francesco Galeazzi, ‘Articolo III (Della melodia in particolare, e delle sue parti, membri e regole)’, *Elementi teorico-pratici di musica*, 2 vols. (Rome, 1791–6), and the commentary of Renato Di Benedetto, ‘Lineamenti di una teoria della melodia nella trattatistica italiana fra il 1790 e il 1830’, *Analecta musicologica* 21 (1982), 421–43.
11. For more detailed analysis of the morphological properties of desinences, cadenzas and ornamentation of the melodic kernel in Rossini, see Damien Colas, ‘Les Annotations des chanteurs dans les matériels d’exécution des opéras de Rossini à Paris (1820–1860). Contribution à l’étude de la grammaire mélodique rossiniennne’, 4 vols. (doctoral dissertation, Université de Tours, 1997).
12. In this context the word ‘cadenza’ has a sense distinct from the usual one in English, i.e. a relatively long improvised passage at the end of an aria or a concerto movement [translator’s note].
13. This is how Gesualdo Lanza distinguishes ‘ornamenti’ (metrical) from ‘cadenze’.

(ametrical) in his *Elements of Singing* (London, 1809), 160.

14. See Henri-Montan Berton, *De la musique mécanique et de la musique philosophique* (Paris, 1826).

15. 'But when third- or fourth-rate artists, with the aim of imitating their first-rate colleagues, substitute bad-taste, badly-executed *passaggi* for the written melodies, it is an abuse that must be among the greatest dangers to the reputation of the *maestri*. It was probably for this reason that Rossini was inspired with the idea of ornamenting and embellishing his music himself. For, both singer and composer as he was, he had a perfect right to impose upon his performers *passaggi* and flourishes according to his own taste'; Gilbert-Louis Duprez, *L'Art du chant* (Paris, 1845), 109; the letter in question (from Rossini to Ferdinando Guidicini, 12 February 1851), in *Lettere di G. Rossini*, ed. Giuseppe Mazzatinti (Florence, 1902), 191, is quoted at length in chapter 13 of the present volume.

16. Cadences published by M. Elizabeth C. Bartlet in the *Commento critico* of her critical edition of *Guillaume Tell* (Pesaro, 1992), 147–9.

17. All the annotations in this part, as well as in all of those relating to rôles in Rossini's operas produced at the Opéra and Théâtre Italien, are transcribed in Colas, *Les Annotations des chanteurs*, vol. IV.

18. On the particular problem of mono- and bi-stratification of the vocal line, see Colas, *Les Annotations des chanteurs*, vol. II, 324ff.

9. Off the stage

1. *Cantata in Onore del Sommo Pontefice Pio Nono*, ed. Mauro Bucarelli, GREC (Pesaro, 1996), 115–17.

2. An alternative reading for the last line (one of those modified by Rossini from the original text) is 'farmi penar così?' ('make me suffer so much?'), which is however syntactically problematic. See Gioachino Rossini, *Album français, Morceaux réservés*, ed. Rossana Dalmonde, GREC (Pesaro, 1989), xviii.

10. *Tancredi* and *Semiramide*

1. On early-nineteenth-century librettists' use of Voltaire's dramas, see Sabine Henze-Döhring, '“Combinammo l'ossatura”: Voltaire und die Librettistik des frühen Ottocento', *Die Musikforschung* 36 (1983), 113–27.

2. *Giornale dipartimentale* (9 February 1813), quoted in the Preface to *Tancredi*, ed. Philip Gossett, GREC (Pesaro, 1984), xxv.

3. This Finale, never published, was considered lost until its rediscovery and publication in the

1970s; see Philip Gossett, *The Tragic Finale of 'Tancredi'* (Pesaro, 1977).

4. For details of the revisions and substitutions made in Ferrara and Milan, see *Tancredi*, ed. Gossett, xxviii–xxxiii and Appendices 3 and 4.

5. On the librettos and large-scale musical planning of these works, see Daniela Tortora, *Drammaturgia del Rossini serio. Le opere della maturità da 'Tancredi' a 'Semiramide'* (Rome, 1996), and Philip Gossett, 'History and Works That Have No History: Reviving Rossini's Neapolitan Operas', *Disciplining Music: Musicology and its Canons*, ed. Katherine Bergeron and Philip V. Bohlman (Chicago, 1992), 95–115. See also Marco Emanuele, *L'ultima stagione italiana. Le forme dell'opera seria di Rossini da Napoli a Venezia* (Florence and Turin, 1997).

6. Emanuele, *L'ultima stagione italiana*, 9.

7. Alberto Zedda and Marco Emanuele have offered contrasting views of the relationship between *Tancredi* and *Semiramide*. Zedda considers *Semiramide* a return to the 'Apollonian' values manifest in *Tancredi*, following Rossini's 'Dionysian' explorations in Naples: its Apollonian qualities include 'the luminous transparency of the melodic line', 'the rational organisation of the musical structure', and the avoidance of 'veiled sentiments and ambiguous expressive polyvalence'; see Alberto Zedda, 'Rossini a Napoli', Raffaele Ajello et al., *Il Teatro di San Carlo*, 2 vols. (Naples, 1987), vol. I, 119–40; 127. Emanuele attempts to reconcile this opposition between the two strains in Rossini's *seria* output, proposing that *Semiramide* represents not an escape from or rejection of the aesthetic values explored in Naples, but the composer's more complex response to his own awareness that that period had come to an end; see Emanuele, *L'ultima stagione italiana*, 11.

8. As Romantic dramatists like Victor Hugo would do in the 1830s, Voltaire invoked Shakespeare to justify the more extreme elements in his drama, particularly the appearance of Ninus's ghost. See Voltaire, 'Dissertation sur la tragédie ancienne et moderne' (Preface to *Sémiramis*, 1748), in *Théâtre de Voltaire* (Paris, n.d.), 461–3.

9. The tragic Finale that Rossini composed for the Ferrara première in 1813 adheres to Voltaire's original plot, ending with the hero's death.

10. The social fabric is most complicated in the original, Venetian version of this scene, where Argirio is backed by two choruses – one led by Isaura implores him to take pity on his daughter, while the other led by Orbazano urges him to fulfil the law and sign her death warrant. The substitute aria introduced in Milan ('Al campo

mi chiama’) expresses the same ambivalence, but the chorus’s rôle is reduced and simplified. (In Ferrara, Argirio’s aria was omitted and he simply signed the order at the end of a brief secco recitative.)

11. For a discussion of Amenaide’s prison scene in light of similar scenes in Rossini’s other *opere serie*, see Daniela Tortora, ‘Il personaggio recluso: un *topos* drammaturgico dello scioglimento’, in *Gioachino Rossini, 1792–1992. Il testo e la scena*, ed. Paolo Fabbri (Pesaro, 1994), 278–82.
12. Giuseppe Carpani, ‘Risposta all’anonimo autore dell’Articolo sul *Tancredi* di Rossini, inserito nella Gazzetta di Berlino, N 7., 1818’, in *Le Rossiniane, ossia, Lettere musico-teatrali* (Padua, 1824), 74–5.
13. Stendhal, *Life of Rossini*, trans. Richard N. Coe (London, 1970), 63.
14. Carpani, ‘Risposta’, 75.
15. Philip Gossett, ‘The “candeur virginale” of *Tancredi*’, *The Musical Times* 112 (1971), 326–9.
16. For a formal analysis and discussion of this *introduzione*’s poetry and musical sections, see Tortora, *Drammaturgia del Rossini serio*, 97–101. The composer seemed to have been inspired by his own earlier work in this scene, rather than by the dramatic source. Tortora notes that while this *introduzione* has no corresponding scene in Voltaire’s *Sémiramis* (which begins with Arzace’s arrival at Ninus’s tomb), it is similar in form and content to the opening two-scene complex of *Mosè in Egitto* (1818): in both cases the action begins with a grand scene involving all but one of the characters, and climaxes with a manifestation of divine wrath. The multi-movement opening scene of Romani’s and Meyerbeer’s *L’esule di Granata*, written a year before *Semiramide*, is another likely model: in a letter dated 28 October 1822, Rossi even describes *Semiramide*’s *introduzione* as ‘alla Meyerbeer’ (GRLD, vol. II, no. 347).
17. *The Harmonicon* 5/7 (July 1827), 143.
18. For an analysis of this duet’s unusual formal qualities in the context of Rossini’s *oeuvre*, see Scott L. Balthazar, ‘Evolving Conventions in Italian Serious Opera: Scene Structure in the Works of Rossini, Bellini, Donizetti, and Verdi, 1810–1850’ (doctoral dissertation, University of Pennsylvania, 1985), 144–7.
19. Carpani, ‘Risposta’, 87.
20. A similar ‘water music’ *topos* accompanies Elena’s entrance *en bateau* in *La donna del lago*. There may even be a distant allusion to the C major tonality and prominent flutes of the Elysian Fields in Gluck’s *Orfeo*.
21. *Tutti i libretti di Rossini*, ed. Marco Beghelli and Nicola Gallino (Milan, 1991), 723.

22. Voltaire, *Sémiramis*, Act 4, scene 1, lines 1115–20.

23. *Il censore universale dei teatri* 30 (4 April 1833), 120.

24. See Daniela Tortora, ‘Fortuna dei “palpiti” rossiniani nella musica strumentale a stampa dell’Ottocento’, BCRS 28 (1988), 7–25.

11. *Il barbiere di Siviglia*

1. The formal contract, dated 26 December 1815, obliged Rossini to accept whatever libretto was provided by the impresario (Duke Francesco Sforza Cesarini) by the beginning of January for a performance on or around 5 February. In the event, Sterbini delivered a rough outline of the libretto on 17 January, promising to deliver its two acts by 25 and 29 January respectively (GRLD, vol. I, 124–6 and 135–6). See Philip Gossett, ‘The Operas of Rossini: Problems of Textual Criticism in Nineteenth-Century Opera’ (doctoral dissertation, Princeton University, 1968), 272–309, and Gossett’s introduction to the facsimile reprint of the autograph score of *Il barbiere di Siviglia* (Rome, 1993), where he notes (25) that despite this tight schedule, ‘Rossini borrowed only a few themes from other operas, and in almost every case either rewrote them extensively or placed them in a new context.’ The exception was the celebrated *Sinfonia*, which was actually composed for *Aureliano in Palmira*. He used collaborators only to compose the secco recitatives between musical numbers.
2. *Il barbiere di Siviglia*, ed. Alberto Zedda (Milan, 1969); citations here are from the ‘Introduzione’ to the piano-vocal reduction issued the same year.
3. Letter of 1898 to Camille Bellaigue, in *Copialettere di Giuseppe Verdi*, ed. Gaetano Cesari and Alessandro Luzio (Milan, 1913), 415.
4. Zedda, ‘Introduzione’, viii.
5. Not the least of the differences concerns the influence of the moralising mid-century bourgeois *drame* on both the sequel play and Mozart’s opera. See Stefano Castelvecchi, ‘Sentimental and Anti-Sentimental in *Le nozze di Figaro*’, *Journal of the American Musicological Society* 53 (2000), 1–24.
6. The Parisian Fair theatres at St Germain and St Laurent (which operated, in turn, during Lent and from late July or early August through September) were known from 1714 as the Opéra Comique, which in 1762 merged with the Comédie Italienne.
7. Schlegel’s influential lectures were translated into French by Albertine-Adrienne Necker de Saussure as *Cours de littérature dramatique*, 3 vols. (Paris, 1814), into English, by John Black, in 1815 (as *A Course of Lectures on Dramatic Art*

and Literature), and into Italian, by Giovanni Gherardini (the librettist of Rossini's *La gazza ladra*), in 1817 (as *Corso di letteratura drammatica*). My translation here is from the French (vol. II, 307 and vol. I, 363), but draws for the second passage on Black's as revised by A. J. W. Morrison in 1846 (reprint, New York, 1965), 182.

8. John Dunkley, *Beaumarchais: 'Le Barbier de Séville'* (London, 1991), 62.

9. The fragmentary, undated manuscript, forming probably one third of *Le Sacristain*, was first published in 1974. See J.-P. de Beaumarchais, 'Un Inédit de Beaumarchais: *Le Sacristain*', *Revue d'histoire littéraire de la France* 74 (1974), 976–99; and, for a critical edition of the first layer of the text and fragments relating to a planned revision (either as a *parade* or as an *opéra comique*), Beaumarchais, *Oeuvres*, ed. Pierre Larthomas (Paris, 1988), 1138–45 and 1655–6. Other fragments relating to the project's various versions are in E. J. Arnould, *La Genèse du 'Barbier de Séville'* (Dublin and Paris, 1965), 100–13.

10. Another candidate is 'fils (pronounced "fi") Caron (Beaumarchais's family name)'. De Beaumarchais was the assumed name of Pierre-Augustin Caron.

11. On Romantic theorising about grotesque realism, see, for example, Nina Maria Athanassoglou-Kallmyer, *Eugène Delacroix: Prints, Politics, and Satire, 1814–1822* (New Haven, 1991), 100–10 ('The Comic as Dissent and Modernity'). Mikhail Bakhtin's famous critique of Romantic theories is in his *Rabelais and His World*, trans. Helene Iswolsky (Cambridge, MA, 1965), 36–45. In identifying Rossini's comic style with Bakhtin's grotesque realism and Mozart's comic style with an 'everyday realism' that developed entirely outside the influence of the carnivalesque, Paolo Gallarati – in his 'Per un'interpretazione del comico rossiniano', *Gioachino Rossini, 1792–1992. Il testo e la scena*, ed. Paolo Fabbri (Pesaro, 1994), 3–12 – dismisses the possibility that either the Romantic grotesque or Beaumarchais's play influenced the opera; rather, he stresses its relationship to Molière's comedies and Goldoni's reverse-world librettos, arguing that all the opera's principals (including Figaro and Rosina, but not the Count) are 'colossal' representatives of the rising, post-Napoleonic bourgeoisie. Bakhtin claims that 'the essential principle of grotesque realism is degradation, that is, the lowering of all that is high, spiritual, ideal, abstract; it is a transfer to the material level, to the sphere of earth and body in their indissoluble unity' (19–20). But Gallarati asserts

quite the opposite, namely, that 'the denigration of caricature is in fact completely absent from the expressive system of *L'italiana in Algeri*, *Il barbiere di Siviglia* and *La Cenerentola*' (342). In his perceptive study of the *Barbers* of Paisiello and Rossini, David Kimbell points out – see his *Italian Opera* (Cambridge, 1991), 363–87 – many of the features of the Romantic grotesque (without ever naming it), but concludes that Rossini's characters 'are closer to their origins in the *commedia dell'arte* than they had been in Paisiello's opera or in Beaumarchais's play' (380). Neither Gallarati nor Kimbell appears aware of the play's origins in *Le Sacristain*.

12. Stendhal, *Life of Rossini*, trans. Richard N. Coe (London, 1970), 191 (translation emended).

13. Jacques Joly, 'La festa nelle commedie goldoniane di chiusura di carnevale', *Studi goldoniani* 5 (1979), 46, cited in Ted Emery, *Goldoni as Librettist: Theatrical Reform and the 'drammi giocosi per musica'* (New York, 1991), 94 and 102.

14. Emery, *Goldoni as Librettist*, 102 and 105.

15. French spellings of characters' names refer to the play, Italian to the opera.

16. 'Lettre modérée sur la chute et la critique du *Barbier de Séville*', in Beaumarchais, *Oeuvres*, 274 and 277.

17. Stendhal paraphrases it thus in the first part of *Racine et Shakespeare* (Oxford, 1907; first published 1823), 13.

18. Beaumarchais, *Oeuvres*, 277. It is precisely Bartholo's worthiness as an opponent that Rossini had in mind when he cast the concluding movement of Bartolo's aria ('A un dottor della mia sorte') as a dynamic, modulatory sonata, accompanied by violins *sul ponticello* (on the bridge, where the strings have the least play).

19. Beaumarchais, 'Un Inédit de Beaumarchais', 993.

20. An *opéra comique* called *Les Précautions inutiles*, by Ancharid, Anseume and Chrétien, for example, was performed in 1760.

21. See Philip Robinson, *Beaumarchais et la chanson. Musique et dramaturgie des comédies de Figaro* (Oxford, 1999), 28–47.

22. The play's first stage set explicitly evokes the festive setting in which *parades* were originally performed: on a balcony outside the Fair theatres to lure the crowd inside.

23. The *Avvertimento* is translated in Herbert Weinstock, *Rossini: A Biography* (New York, 1968), together with Rossini's letter of 22 March 1860 to a French admirer named Scitivaux giving an account of the opera's conception and première and recalling that he had written to the seventy-six-year-old Paisiello, 'declaring to him that I had not wanted to enter into a contest

- with him, being aware of my inferiority, but had only wanted to treat a subject that delighted me, while avoiding as much as possible the exact situations in his libretto' (58–9). Rossini's efforts notwithstanding, the première of his opera proved to be one of the great theatrical fiascos.
24. Bakhtin, *Rabelais and His World*, 15.
25. Julien-Louis Geoffroy, *Cours de littérature dramatique*, 2nd edn, 6 vols. (Paris, 1825), vol. V, 455 and 457.
26. Appropriated for a Bolognese revival by the first Rosina, Geltrude Righetti Giorgi, the aria was dropped when Rossini himself reworked it as part of the *rondò*-Finale of *La Cenerentola*.
27. See, for example, Eugène Delacroix's famous caricature of Rossini published with Stendhal's commentary on 13 August 1821 in *Le Miroir des spectacles*. It shows the youthful composer 'singlehandedly supporting the Italian Opera', represented by the singers who created the rôles of Otello, Isabella and Figaro in Paris. Whereas the first two are realistic and statuesque, the latter is a *portrait-charge* (cartoon) depicting Figaro's caricature of Bartolo's galant minuet during the music lesson scene, a grotesque parody of a grotesque parody. See the quotation from Bakhtin in note 11 above.
28. On this double dramatic discourse, see Gabriel Conesa, *La Trilogie de Beaumarchais. Écriture et dramaturgie* (Paris, 1985), 173, and Schlegel, *Cours de littérature dramatique*, vol. I, 359 and 365–8.
29. Beaumarchais, *Oeuvres*, 274 and 1308.
30. Sigmund Freud, *Wit and Its Relation to the Unconscious*, trans. A. A. Brill (London, 1916; reprint, 1993), 308–12.
31. Henri Bergson, 'Laughter' ('Le Rire', 1899) in *Comedy*, ed. Wylie Sypher (Baltimore and London, 1956), 156–7.
32. Bergson, *Comedy*, 150–1.
33. 'J'aime mieux être un bon barbier'. See Arnould, *La Genèse du 'Barbier de Séville'*, 94–5, 148 and 330–2; and Beaumarchais, *Oeuvres*, 1302.
34. Jean Emelina, *Le Comique: essai d'interprétation générale* (Paris, 1991), 36, cited in William Howarth, *Beaumarchais and the Theatre* (London and New York, 1995), 144, the source of the second quotation.
35. Melveena McKendrick, *Theatre in Spain, 1490–1700* (Cambridge, 1989), 169.
36. Dunkley, *Beaumarchais: 'Le Barbier de Séville'*, 20.
37. *Le Journal encyclopédique* (1 April 1775), cited in Arnould, *La Genèse du 'Barbier de Séville'*, 484.
38. Bergson, *Comedy*, 180–3.
39. Stendhal, *Life of Rossini*, 198.

40. *Ibid.*, 198–9.

41. These 'Observations' are reprinted in Arnould, *La Genèse du 'Barbier de Séville'*, 97.

42. Stendhal, *De l'amour* (Paris, 1965; first published 1822), 92.

43. Stendhal, *Life of Rossini*, 177, 186 and 188–91 (translation emended).

12. *Guillaume Tell*

1. This and other impressive *grand opéra* performance figures may be found in Stéphane Wolff, *L'Opéra au Palais Garnier (1875–1962): les oeuvres, les interprètes* (Paris, 1962).
2. This prolific Wild West hero conducted his daring exploits (first broadcast in 1938 and reprised in the 1940s, 1950s and 1960s) to the *Allegro vivace*.
3. All references to the score will be to the critical edition by M. Elizabeth C. Bartlet, (Pesaro, 1992); all translations are my own.
4. See Claudine Lacoste-Veyseyre, *Les Alpes romantiques. Le thème des Alpes dans la littérature française de 1800 à 1850*, 2 vols. (Geneva, 1981), vol. II, 746–7.
5. Description of an engraving by Bertaut after a drawing by Girardet, quoted in Marie-Louise Biver, *Fêtes révolutionnaires à Paris* (Paris, 1979), 107. For more on Revolutionary festivals, see also Mona Ozouf, *Festivals and the French Revolution* (Cambridge, MA, 1988).
6. 'Quelques indications sur la mise en scène de *Guillaume Tell*', reprinted in *The Original Staging Manuals for Twelve Parisian Operatic Premières*, ed. H. Robert Cohen (Stuyvesant, NY, 1986), 227.
7. Anne-Louise-Germaine de Staël, *De l'Allemagne*, 3 vols. (Paris, 1958; first published 1810), vol. III, 8–9.
8. See the section entitled 'Rossini and the Revolution' in Anselm Gerhard, *The Urbanization of Opera: Music Theater in Paris in the Nineteenth Century*, trans. Mary Whittall (Chicago, 1998), especially 82–90.
9. For more detail on the sources, see Gilles de Van, 'Les Sources littéraires de *Guillaume Tell* de Rossini', *Chroniques italiennes* 29 (1992), 7–24, and Andrea Baggioli, 'Le fonti letterarie di *Guillaume Tell*', *BCRS* 37 (1997), 5–50. For discussion of the Parisian tradition of theatrical parody, in which each major production inspired numerous other versions of the same story, see Sarah Hibberd, 'Magnetism, Muteness, Magic: Spectacle and the Parisian Lyric Stage c. 1830' (doctoral dissertation, University of Southampton, 1999).
10. See Bartlet's 'Prefazione' to the critical edition of the opera, where she carefully weighs up these and other questions concerning the

genesis of *Tell*; xxvi–xxvii for a table summarising modifications to Jouy's text.

11. This is Gerhard's theory; see his "Sortire dalle vie comuni"? Wie Rossini einem Akademiker den *Guillaume Tell* verdarb', in *Oper als Text: Romanistische Beiträge zur Libretto-Forschung*, ed. Albert Gier (Heidelberg, 1986), 185–219. Jouy's original is reproduced in a supplement to the critical commentary on Bartlet's edition, *Commento critico. Testi*, 17–105.

12. Some of the sketches Cicéri made there are reproduced in M. Elizabeth C. Bartlet, 'Guillaume Tell' di Gioachino Rossini. *Fonti iconografiche* (Pesaro, 1996).

13. For the details, see Bartlet, 'Prefazione', xxii–xxxviii.

14. On the latter, see Anselm Gerhard, "La prière qui nous paraît être d'un pittoresque achevé": Ein Plädoyer für Hedwiges Solo im vierten Akt von Rossini's *Guillaume Tell*, in *D'un opéra à l'autre. Hommage à Jean Mongrédien*, ed. Jean Gribenski, Marie Claire Mussat and Herbert Schneider (Paris, 1996), 287–94.

15. For more on the considerable rôle of dance at the Opéra, see Marian Smith, *Ballet and Opera in the Age of 'Giselle'* (Princeton, 2000), and Maribeth Clark, 'Understanding French Grand Opéra Through Dance' (doctoral dissertation, University of Pennsylvania, 1998).

16. See Gerhard's consideration of this idea, 'L'eroe titubante e il finale aperto: un dilemma insolubile nel *Guillaume Tell* di Rossini', *Rivista italiana di musicologia* 19 (1984), 113–30, and *The Urbanization of Opera*, 81.

17. For Nourrit's important rôle in the composition of *La Juive*, see chapter 1 of Diana Hallman, *Opera, Liberalism, and Antisemitism in Nineteenth-Century France: The Politics of Halévy's 'La Juive'* (Cambridge, 2002).

18. See Marco Beghelli, 'Il "do di petto": dissacrazione di un mito', *Il saggiatore musicale* 3 (1996), 105–49.

19. See M. Elizabeth C. Bartlet, 'Rossini e l'Académie Royale de Musique a Parigi', in *Rossini 1792–1992. Mostra storico-documentaria*, ed. Mauro Bucarelli (Perugia, 1992), 245–66. For a discussion of how Rossini's vocal writing changed in Paris, see Giancarlo Landini, 'Riflessioni su alcuni aspetti della vocalità francese di Rossini', *Chigiana* 34 (1981), 153–72.

20. *Revue Musicale* 6/4 (22 August 1829), 34–46.

21. His analysis was for the time unusually long and detailed; see Hector Berlioz, 'Guillaume Tell de Rossini', *Gazette Musicale de Paris* 41–4 (1834), 326–7, 336–9, 341–3 and 349–51. A later version of the article, edited by Gérard Condé, is

reprinted in *L'Avant-Scène Opéra* 118 (1989), 81–95.

22. For the full text of the 'avertissement', see Bartlet's critical commentary, 51–2.

23. Cohen, *The Original Staging Manuals*, 225.

24. See Bartlet, *Fonti iconografiche*, 17.

25. For more, see Alison Gernsheim and Helmut Gernsheim, *L.-J.-M. Daguerre: The History of the Diorama and the Daguerreotype* (London, 1956).

13. Singing Rossini

1. Especially interesting in this context is Edmond Michotte, *Une soirée chez Rossini à Beau-Séjour (Passy) 1858. Exposé par le Maestro des principes du 'Bel Canto'* (Bruxelles, n.d., c. 1910?); see *Richard Wagner's Visit to Rossini (Paris 1860) and An Evening at Rossini's in Beau-Sejour (Passy) 1858*, trans. and ed. Herbert Weinstock (Chicago, 1968). Rather than merely dismissing this text as unreliable, as some have done, we should consider it in so far as it agrees with Rossini's thoughts as we can glean them through his letters.

2. For a more specifically technical examination of Rossini's vocal writing, see chapter 8 in the present volume. An essential and specific bibliography of studies on Rossini singing includes Rodolfo Celletti, 'Origine e sviluppi della coloratura rossiniana', *Nuova rivista musicale italiana* 2 (1968), 872–919; Celletti, 'Il vocalismo italiano da Rossini a Donizetti. Parte I: Rossini', *Analecta musicologica* 5 (1968), 267–93; Austin Caswell, 'Vocal Embellishment in Rossini's Paris Operas: French Style or Italian?', *BCRS* 15 (1975), 5–21; Caswell, 'Mme Cinti-Damoreau and the Embellishment of Italian Opera in Paris: 1820–1845', *Journal of the American Musicological Society* 28 (1975), 459–92; Giancarlo Landini, 'Riflessioni su alcuni aspetti della vocalità francese di Rossini', *Chigiana* 34 (1981), 153–72; Landini, 'Gilbert-Louis Duprez ovvero l'importanza di cantar Rossini', *BCRS* 22 (1982), 29–54; Giorgio Appolonia, *Le voci di Rossini* (Turin, 1992); Marco Beghelli, 'Il "do di petto": dissacrazione di un mito', *Il saggiatore musicale* 3 (1996), 105–49.

3. Letter of 12 February 1851 to Ferdinando Guidicini, quoted in Luigi Rognoni, *Gioacchino Rossini* (Turin, 1968), 301. Note Rossini's use of 'interpreter' ('interprete') to designate what until shortly before everyone had called simply 'singer' ('cantante').

4. Michotte, *Richard Wagner's Visit*, 121–2 and 127.

5. The number of biographies in English of singers who enjoyed a close working relationship

with Rossini is small; for a recent and richly documented volume, see James Radomski, *Manuel García (1775–1832): Chronicle of the Life of a Bel Canto Tenor at the Dawn of Romanticism* (Oxford, 2000).

6. Letter from the end of 1852 (or beginning of 1853) to Luigi Crisostomo Ferrucci, in Rognoni, *Gioacchino Rossini*, 306.

7. Letter from June 1851 to the Marquis Torquato Antaldi, in Rognoni, *Gioacchino Rossini*, 302.

8. Edmond Michotte, *Souvenirs personnels. La visite de R. Wagner à Rossini (Paris 1860)* (Paris, 1906); trans. in Michotte, *Richard Wagner's Visit*, 73.

9. Michotte, *Richard Wagner's Visit*, 109. Rossini dedicated four letters sent to the Latinist Luigi Grisostomo Ferrucci (in Rognoni, *Gioacchino Rossini*, 322ff.) to the question of castratos and their disappearance, judged to be ruinous for opera and sacred music alike.

10. Michotte, *Richard Wagner's Visit*, 108.

11. *Ibid.*, 110–11.

12. Edmond Michotte, 'Autobiografia Rossiniana', *Fanfulla della Domenica* (29 May 1887), 1, and (24 July 1887), 1–2: 1. The few scholars who have paid attention to this article have mistakenly identified it as a translation of *Une soirée chez Rossini à Beau-Séjour*, whereas the 'Autobiografia' is effectively a different and autonomous text, evidently drawn from Michotte's memoirs.

13. Michotte, *Richard Wagner's Visit*, 112.

14. *Ibid.*, 113. This practice is not mentioned in any other sources I have consulted.

15. *Ibid.*

16. *Ibid.*, 114–17.

17. *Ibid.*, 118. For a recent study of expressive singing in the English context at the time of Rossini, see Robert Toft, *Expressive Singing in England, 1780–1830* (Oxford, 2000).

18. Michotte, *Richard Wagner's Visit*, 73–4.

19. On the system of singing teaching in Italy, see John Rosselli, *Singers of Italian Opera: The History of a Profession* (Cambridge, 1992), and Sergio Durante, 'The Opera Singer', in *Opera Production and Its Resources*, ed. Lorenzo Bianconi and Giorgio Pestelli (Chicago, 1998), 354–417.

20. This work was particularly successful; reprinted many times, it is still known and used today in a new edition based on the autograph, ed. Elio Battaglia (Milan, 1990). Rossini himself voiced a favourable opinion of it (see his letter of June 1851 to the Marquis Torquato Antaldi, in Rognoni, *Gioacchino Rossini*, 302).

21. Auguste Panseron (1796–1859), a French composer, was for a brief period Rossini's

fellow student at Bologna. Singing teacher at the Opéra Comique, he became chorus master at the Théâtre Italien during Rossini's directorship.

22. *Méthode de chant du Conservatoire de Musique* (Paris, 1803); Italian translation, *Metodo di canto del Conservatorio di Parigi* (Milan, n.d., 1825?). The work was a team effort in which Bernardo Mengozzi, student of the castrato Bernacchi and singing teacher at the Conservatoire, probably took the leading rôle.

23. See Leonella Grasso Caprioli, 'L'opera teorica sul canto di G. G. Ferrari (1763–1842) e la tradizione didattica italiana', *Giacomo Gotifredo Ferrari, musicista roveretano in Europa* (Lucca, forthcoming).

24. It has been republished recently in an edition by Louis Jacques Rondeleux (Geneva, 1985).

25. For a thorough study of nineteenth-century Italian vocal treatises, see Marco Beghelli, 'I trattati di canto italiani dell'Ottocento' (doctoral dissertation, University of Bologna, 1995).

14. Staging Rossini

1. Donald Oenslager, *Four Centuries of Scenic Invention* (Washington, 1974), 92 and 94.

2. Stendhal, *Life of Rossini*, trans. Richard N. Coe (London, 1970), chapters 18–19.

3. Such are the set designs engraved in Reggio Emilia by Ercole Montavoci, Carlo Zucchi and Lodovico Pezzetti, or the *Dodici vedute* by Pietro Gonzaga engraved by Luigi Rados and published in Milan by Gaspare Galliari.

4. Sets for Rossini's operas can be found in the following collections: (a) *Fasti del Regio Teatro alla Scala di Milano*, published in Milan by Sonzogno in 1816, issue no. 3 (*L'inganno felice*); (b) *Raccolta di scene teatrali eseguite o diseguate dai più celebri Pittori Scenici in Milano*, published in Milan by the engraver Stanislao Stucchi (c. 1822–9; 300 prints, about 100 of which are of sets for operas, a third of them by Rossini); (c) *Raccolta di varie Decorazioni Sceniche inventate, ed eseguite, da Alessandro Sanquirico Architetto, Pittore scenico dell'I.R.R.T.T. di Milano*, c. 1824–32, a luxury publication of water-colour-tinted engravings endorsed by Sanquirico himself, which contains sets for *Ciro in Babilonia*, *La gazza ladra*, *Otello*, *Semiramide*; (d) *Nuova raccolta di scene Teatrali Inventate da Alessandro Sanquirico e pubblicate da Giovanni Ricordi*, launched in 1827 and continued until Sanquirico's retirement from the theatre (1832), and consisting of single fascicles, each reproducing in lithograph all the sets for a specific Milanese production (among them,

Tancredi, Otello, Elisabetta regina d'Inghilterra, L'assedio di Corinto, Semiramide, Il conte Ory).

5. *Raccolta di Disegni Alla Sacra Real Maestà D[onn]a M[a]ria Cristina Borbone Regina di Spagna e delle Indie Da Pasquale Canna Direttore ed Esecutore delle Scene del Real Teatro di S. Carlo*. Two of the sets are for operas by Rossini: 'Prison' (*Tancredi*) and 'Sepulchral vault' (*Zelmira*).

6. The drawings are dated or dateable between 1813 and 1856. Those by Borsato are in the Bibliothèque Nationale, Paris; those by Bagnara and Bertoja in the Civico Museo Correr, Venice.

7. See Elena Povoledo, 'Les Premières représentations des opéras de Rossini et la tradition scénographique de l'époque', *Anatomy of an Illusion: Studies in Nineteenth-Century Stage Design. Lectures of the Fourth International Congress on Theatre Research, Amsterdam 1965* (Amsterdam, 1969), 31–4; Mercedes Viale Ferrero, 'Per Rossini: un primo tentativo di iconografia scenografica', *BCRS* 22 (1982), 5–28; Maria Ida Biggi, *Giuseppe Borsato scenografo alla Fenice dal 1809 al 1823* (Venice, 1995); Maria Ida Biggi, *Francesco Bagnara scenografo alla Fenice, 1820–1839* (Venice, 1996); Maria Teresa Muraro and Maria Ida Biggi, *Giuseppe e Pietro Bertoja scenografi alla Fenice, 1840–1902* (Venice, 1998). Many drawings of the Venetian repertoire are included in the iconographic documentation provided by Margherita Antonelli and Maria Ida Biggi for Giovanni Carli Ballola, *Rossini* (Milan, 1992). For a comprehensive repertoire (drawings and prints) of nineteenth-century Rossinian stage designs and costumes, see *Rossini sulla scena dell'Ottocento. Bozzetti e figurini dalle collezioni italiane*, ed. Maria Ida Biggi and Carla Ferraro (Pesaro, 2000).

8. See Elena Povoledo, 'Le prime esecuzioni delle opere di Rossini e la tradizione scenografica del suo tempo', *Rossini 1792–1992. Mostra storico-documentaria*, ed. Mauro Bucarelli (Perugia, 1992), 285–313: 291 and 297.

9. Stendhal, *Voyages en Italie*, ed. Victor Del Litto (Paris, 1973), 6, 33 and 35.

10. Translation modified from Stendhal, *Life of Rossini*, 162.

11. For Pregliasco's costume designs in Turin's Biblioteca Civica, see Mercedes Viale Ferrero, 'Giacomo Pregliasco al Teatro di S. Carlo in Napoli', *Studi piemontesi* 16 (1987), 293–300.

12. Paolo Landriani taught at the Accademia di Belle Arti di Brera in Milan, of which Alessandro Sanquirico was 'Consigliere Ordinario'. Giuseppe Borsato was professor of drawing and Francesco Bagnara of landscape at the Accademia di Belle Arti in Venice. Luigi Vacca taught at the Accademia Albertina in Turin.

13. *Costumi del teatro alla Scala in Milano . . . dal 1818 al 1823*. The drawings are by at least four different artists and are of uneven quality: some, particularly well executed, could be ascribed to Sanquirico himself; others are the work of his collaborators.

14. *Il Costume antico e moderno ovvero storia del governo, della milizia, della religione, delle arti, scienze ed usanze di tutti i popoli antichi e moderni provata coi monumenti dell'antichità e rappresentata con analoghi disegni dal dottore Giulio Ferrario*, 2nd edn (Florence, 1823–37). The lengthy title is indicative of the ambitious aims of this publication.

15. See note 4 above, item b, for the complete title. A series of lithographs of costume designs was also published by Giovanni Ricordi to accompany the *Nuova raccolta* of set designs (item d).

16. The Brera costume designs have been discussed by Fernando Mazzocca, *Neoclassico e troubadour nelle miniature di Giambattista Gigola* (Florence, 1978), 221. A study of the sources for the drawings is Franco Ricci, 'La precisione storica nei costumi teatrali del primo Ottocento: un esempio italiano', *Quindici* (December 2000), 12–17.

17. Traditionally male tailors were in charge of costumes for male characters, and female dressmakers of the ones for female characters.

18. For Viganò's costume designs (Turin, Biblioteca Musicale Andrea Della Corte), see *Da Rossini a Verdi. Immagini del teatro romantico*, Catalogue of the exhibition, Turin, Villa Tesoriera, December 1981–January 1982 (Turin, 1982); for Martini's (Paris, Bibliothèque de l'Opéra), see Nicole Wild, *Décors et costumes du XIX^e siècle*, 2 vols. (Paris, 1987–93), vol. II, 106–16.

19. See *Da Rossini a Verdi*, 24–7; Wild, *Décors et costumes*, vol. II, 106.

20. Wild, *Décors et costumes*, vol. II, 93.

21. *Ibid.*, 92.

22. *Ibid.*

23. *Ibid.*, 94.

24. There were a few exceptions, however, among them *Guillaume Tell*, which at the Opéra 'is performed crippled and in an unworthy *mise en scène*' (Verdi to Chiarina Maffei, 2 March 1854).

25. The committee at La Scala, much less cumbersome than the one at the Opéra, consisted of two painters, Francesco Hayez and Luigi Bisi, who signed the minutes of the meetings; from 1832 to 1849 Sanquirico acted as consultant.

26. This convention was still alive in 1883 if Giulio Ricordi could announce to Verdi, as an

- exceptional piece of news, that the sets for *Don Carlo* at La Scala would be painted ‘on new canvases’; see the *Carteggio Verdi–Ricordi, 1882–1885*, ed. Franca Cella, Madina Ricordi and Marisa Di Gregorio Casati (Parma, 1994), 157.
27. Wild, *Décors et costumes*, vol. I, 199 and 247. The set sequence for *Othello* read ‘La piazzetta à Venise / Riche galerie dans le palais de Brabantio / Un vestibule dans le palais d’Othello / Chambre de Desdémone’.
28. *Cent ans de mise en scène lyrique en France (env. 1830–1930)*, ed. H. Robert Cohen and Marie-Odile Gigou (Stuyvesant, NY, 1986). The surviving *livrets* are listed under opera titles.
29. *The Original Staging Manuals for Twelve Parisian Operatic Premières*, ed. H. Robert Cohen (Stuyvesant, NY, 1991), 211–29.
30. Scribe to Palianti, 2 December 1849, in Cohen and Gigou, *Cent ans de mise en scène*, xxv.
31. In addition to these, there is at least a *livret* for *Elisabeth reine d’Angleterre*, mentioned in Brigitte Labat-Poussin, *Archives du Théâtre National (AJ13/1 à 1466). Inventaire* (Paris, 1977).
32. See Carlo Ferrario, *500 bozzetti scenografici*, ed. R. Ferrario, 5 vols. (Milan, 1919): for *Guglielmo Tell*, vol. II, nos. 193–4, and vol. V, nos. 486–90; for *Mosè*, vol. III, nos. 212–13. For Bertoja’s sets, see Mercedes Viale Ferrero, ‘*Guglielmo Tell* a Torino (1839–40) ovvero una “procella” scenografica’, *Rivista italiana di musicologia* 14 (1979), 378–94.
33. Sybil Rosenfeld, ‘The Grieve Family’, *Anatomy of an Illusion*, 139–44.
34. Hellmuth Christian Wolff, *Oper: Szene und Darstellung von 1600 bis 1900*, vol. IV/1 of *Musikgeschichte in Bildern* (Leipzig, 1968), 148–9.
35. Catherine Join-Diéterle, ‘Cicéri et la décoration théâtrale à l’Opéra de Paris pendant la première moitié du XIX^e siècle’, *Victor Louis et le théâtre. Scénographie, mise en scène et architecture théâtrale aux XVIII^e et XIX^e siècles* (Paris, 1982), 141–51; Franco Mancini, *Scenografia napoletana dell’Ottocento. Antonio Niccolini e il Neoclassico* (Naples, 1980); Biggi, *Giuseppe Borsato*; Biggi, *Francesco Bagnara*; Muraro and Biggi, *Giuseppe e Pietro Bertoja*.
36. Mercedes Viale Ferrero, *La scenografia della Scala nell’età neoclassica* (Milan, 1983); Franco Mancini, *Le scene, i costumi*, vol. III of *Il teatro di San Carlo (1737–1787)*, 3 vols. (Naples, 1987); Wild, *Décors et costumes*; Catherine Join-Diéterle, *Les Décors de scène à l’Opéra de Paris à l’époque romantique* (Paris, 1988).
37. An ample and useful collection of images is the one assembled by Biggi and Antonelli for Carli Ballola, *Rossini*; see also *La casa di Rossini. Catalogo del museo*, ed. Bruno Cagli and Mauro Bucarelli (Modena, 1989).
38. Biggi and Ferraro, *Rossini sulla scena dell’Ottocento*.
39. See Povoledo, ‘Les Premières Représentations’; Viale Ferrero, ‘Per Rossini: un primo tentativo’; Povoledo, ‘Le prime esecuzioni’.
40. See Biggi, *Giuseppe Borsato*.
41. See Mancini, *Scenografia napoletana*; Mancini, *Le scene, i costumi*, 63–88.
42. See Mario Monteverdi, *Scene di Alessandro Sanquirico nelle collezioni del Museo Teatrale alla Scala* (Alessandria, 1968); Viale Ferrero, *La scenografia della Scala*, 77–138 and 148–53.
43. See Join-Diéterle, ‘Cicéri’; Wild, *Décors et costumes*, vol. II, 296–304.
44. See Biggi, *Francesco Bagnara*.
45. See Muraro and Biggi, *Giuseppe e Pietro Bertoja*.

15. Editing Rossini

1. The Fondazione Rossini does publish, however, a series treating the historical antecedents of each libretto, *I libretti di Rossini*, printing in facsimile the libretto of the opera’s première along with significant precursors and authentic revivals. Another series, *Iconografia rossiniana*, began in 1996 with a sumptuously illustrated volume on the iconography of *Guillaume Tell*.
2. Gossett illuminates the perspective of critical editions in his book *Divas and Scholars: Performing Italian Opera* (Chicago, forthcoming), especially chapter 5, ‘The Romance of the Critical Edition’.
3. ‘Criteri per l’edizione critica delle opere di Gioachino Rossini’, BCRS 14 (1974), with English translation. An addendum was published as ‘*Opera omnia di Gioachino Rossini. Norme editoriali integrative per i curatori*’, ed. Patricia B. Brauner, BCRS 32 (1992), 157–69.
4. GREC, I/21, ed. Alberto Zedda (Pesaro, 1979).
5. *The Works of Giuseppe Verdi*, I/17, ed. Martin Chusid (Chicago and Milan, 1983).
6. *Edizione critica delle opere di Gaetano Donizetti*, ed. Anders Wiklund (Milan, 1990).
7. See the full text in chapter 9 of the present volume.
8. ‘Criteri dell’edizione’, xiv, in each volume of the critical edition.

9. GREC, I/22, ed. Charles S. Brauner and Patricia B. Brauner (Pesaro, 1997).
10. GREC, I/35, ed. Janet L. Johnson (Pesaro, 1999).
11. *Album français*, no. 12, GREC, VII/2, ed. Rosanna Dalmonte (Pesaro, 1989). 'Rossini's fanfare, announced for the imperial hunt at Ferrières, has been transformed into a chorus of hunters and the trumpeters into choristers from the Opéra, under the direction of M. Victor Massé'; *Le Ménestrel* (21 December 1862), 23.
12. Cambridge, MA, The Houghton Library, Harvard University, fMS Mus 153(12–16) and Pesaro, Fondazione Rossini, *Album français*, no. 12.