

# ROSSINI

## **Péchés de vieillesse • 9** (Sins of Old Age)

### **Chamber Music and Rarities • 2**

**Alessandro Marangoni, Piano**

**Laura Giordano, Soprano • Alessandro Luciano, Tenor**

**Bruno Taddia, Baritone**



Gioachino  
**ROSSINI**  
(1792–1868)

**PÉCHÉS DE VIEILLESSE • 9**  
(Sins of Old Age)  
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from Volume I – Album italiano		
1	No. 3, <i>Tirana alla spagnola (rossinizzata)</i> , for soprano and piano	6:36
2	No. 5, <i>La fioraja fiorentina</i> , for soprano and piano	4:24
from Volume XI – Miscellanée de musique vocale		
3	No. 7, <i>Arietta all'antica, dedotta dal 'O salutaris Hostia'</i> , for soprano and piano (1857)	2:16
from Volume II – Album français		
4	No. 3, <i>La grande coquette (Ariette Pompadour)</i> , for soprano and piano (1862)	4:56
from Volume III – Morceaux réservés		
5	No. 8, <i>Au chevet d'un mourant (Élégie)</i> , for soprano and piano	6:30
Unassigned		
6	<i>Mi lagnerò tacendo</i> , for soprano and piano*	1:00
from Volume XI – Miscellanée de musique vocale		
7	No. 3, <i>Amour sans espoir (Tirana à l'espagnole rossinizada)</i> , for soprano and piano	6:46
from Volume I – Album italiano		
8	No. 2, <i>La lontananza</i> , for tenor and piano	5:07
9	No. 11, <i>Il fanciullo smarrito</i> , for tenor and piano	3:34

from Volume III – Morceaux réservés		
10	No. 2, <i>L'esule</i> , for tenor and piano	4:07
11	No. 9, <i>Le Sylvain (Romance)</i> , for tenor and piano	8:26
from Volume II – Album français		
12	No. 2, <i>Roméo</i> , for tenor and piano	4:41
Unassigned		
13	<i>Allegretto moderato</i> , for piano (1862)*	0:18
14	<i>Allegretto 'del pantelegrafo'</i> , for piano (1860)*	0:15
15	<i>Allegretto – Un rien</i> , for piano (1860)*	0:18
16	<i>Vivace</i> , for piano (1846)*	0:14
from Volume I – Album italiano		
17	No. 4, <i>L'ultimo ricordo</i> , for baritone and piano	3:51
from Volume II – Album français		
18	No. 8, <i>Le Lazzarone. Chansonette de cabaret</i> , for baritone and piano	3:26

**Alessandro Marangoni, Piano**  
**Laura Giordano, Soprano** 1–7  
**Alessandro Luciano, Tenor** 8–12  
**Bruno Taddia, Baritone** 17–18

WORLD PREMIERE RECORDING \*

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## Gioachino Rossini (1792–1868): Péchés de vieillesse: Chamber Music and Rarities • 2

When, in 1867, Rossini began organising the compositions he had been accumulating over the previous ten years or so, which he termed *Péchés de vieillesse* ('Sins of Old Age'; the form of the titles given here preserves Rossini's orthography), into albums, he was motivated not just by tidiness, but also by a clear-cut objective relating to their publication. He intended his wife, Olympe, to be able to sell the pieces to publishers on the most advantageous terms possible after he had died. The albums contain a varied selection of pieces – the classic dozen in most instances – in groupings based on content, musical criteria and the forces required. This can be seen most clearly in the first three vocal albums, *Album Italiano (Volume I)*, *Album français (Volume II)* and *Morceaux réservés (Volume III)*, all of which feature a balanced blend of solo and ensemble pieces arranged in a broadly symmetrical fashion. It is also possible to make out patterns in the keys or the 'stories' that have been set to music.

After Volumes IV to X, which are devoted to piano and other instrumental music, comes a *Miscellanée de Musique Vocale* (Volume XI). Although the title betrays a less coherent collection of ten 'surplus' pieces, here too it is possible to make out a common thread in the domestic and religious subject-matter. In this anthology, Rossini's autographs are presented just as Olympe handed them over to his home-town of Pesaro, as dictated by his last will and testament. (Today, they are curated there by the Fondazione Rossini.)

Rossini had copies made of all the pieces, checking and, where necessary, correcting and completing them before signing them. In particular, he also added metronome markings, which he never included in his own autographs unless his publisher requested them – a clear indication that it was his intention to create accurate, print-ready master copies that his wife would only need to sell on, without having to part with the autographs. This is what she did, and a significant number of such authenticated manuscripts survived and were acquired in 1996 by Harvard University's Houghton Library.

While the albums in their original form certainly have a *raison d'être* and each can deliver a varied concert programme, Rossini's salon practice was to take his cue from the artists available, each of whom would present pieces that were suitable for them at his Saturday soirées. Modern studio recordings have to be organised rationally, taking account of album playing times. The present recording brings together the

solo numbers for soprano, tenor and baritone from the three albums discussed above and adds a couple of miniature gems.

In his youth, when he was writing operas, Rossini had only ever composed when he had a definite end in mind and a libretto. In his old age, he also developed musical ideas when he didn't have a poem available. When spontaneously inscribing album leaves, he always drew on the words of an aria from Metastasio's *Siroe*, 'Mi lagnerà tacendo / della mia sorte amara ...' – 'I shall mourn in silence my unhappy fate...'. (This disc includes the premiere recording of an undated example [6].) He often used the same lines, stripped of any semantic connotation, to provide a syllabic underlay for more demanding compositions – a *tirana*, or Andalusian dance-song, for example: *Tirana alla Spagnola (Rossinizzata)* ('Tirana in the Spanish Manner, given the Rossini treatment', *Péchés de vieillesse, Volume I, No. 3* [1]). Sometimes he would ask one of his house poets to write some suitable verse for music that had been composed in this manner. In this case, the result was *Amour sans espoir (Tirana all'Espagnole Rossinizzata)* to a text by Émilien Pacini ('Love Without Hope [a *tirana* in the Spanish manner given the Rossini treatment]', *Volume XI No. 3* [7]). With a few alterations to the tune and accompaniment, of course.

Pacini also wrote some fairly free verses to fit the music for *La grande coquette (Ariette Pompadour)* ('The Great Coquette [Pompadour Arietta]', *Volume II, No. 3* [4]), which he dated '29th January 1862'. *La Fioraja Fiorentina* ('The Florentine Flower Girl', *Volume I, No. 5* [2]), one of the many 'alms' songs in *Péchés de vieillesse*, was also composed to Metastasio's text, and its main tune can already be found in album leaves dating from 1848 and 1852. In this instance it was probably Giuseppe Torre who wrote the new text.

Other pieces made the reverse journey. The *Arietta all'antica, dedotta dal 'O Salutaris Ostia'* ('Arietta in the antique manner, derived from "O salutaris hostia"', *Volume XI, No. 7* [3]) is a revised version of an *a cappella* quartet that Rossini had composed for the periodical *La Maîtrise* in 1857.

Finally, there are numerous pieces that represent direct settings of new poems. *Au chevet d'un Mourant (Élégie)* ('At the Beside of a Dying Man [Elegy]', *Volume III, No. 8* [5]) sets lines by Émilien Pacini without any intermediate stages; Rossini dedicated them to Pacini's sister, Madame de Lafitte. The brother and sister were among seven children whose father, the publisher Antonio Pacini, died on 10 March 1866. Antonio had

been one of the foremost publishers of works by Rossini as early as the 1820s and had made a remarkable assessment of Rossini's late works as his 'most illustrious period. What he composes daily are a series of masterpieces that seems as though it will never end.'

Interestingly, none of the pieces for tenor and baritone seem to have been based on the Metastasio text. All were probably directly inspired by the final poems. When Rossini had been composing operas, male voices had only been divided into tenors and basses. 'Baritone' was a concept that only gained currency around the middle of the 19th century, hence Rossini's occasional flippant labelling of this voice-category as '*baryton moderné*'. *Le Lazzarone. Chansonette de Cabaret* (The Idler. A Little Cabaret Song) was only assigned to the baritone as a second step, whilst *L'ultimo Ricordo* ('The Final Keepsake') remained earmarked simply for '*Canto*' (voice). Rossini clearly did not wish to describe himself as a baritone, although, as a fine exponent of his Figaro aria, that was probably exactly his vocal tessitura. In this piece (*Volume I, No. 4* [7]), by replacing the name Elvira with Olimpia, he applies an old poem by Giovanni Redaelli about a dying husband to himself. In *Le Lazzarone (Volume II, No. 8* [8]), to words by Émilien Pacini (whose father was Neapolitan by birth), on the other hand, he was indulging his youthful memories of Naples (about which he had written in 1815: 'Everything is beautiful, everything astounds me').

The tenor voice is given genre songs and character pieces. In *La Lontananza* ('Distance', *Volume I, No. 2* [8]), Giuseppe Torre, a Genoese librettist and poet, wrote a loving greeting from a far-away husband, and in *L'Esule* ('The Exile', *Volume III, No. 2* [10]) described the homesickness of an émigré. Although Rossini rejected seditious ideas and kept out of politics, as early as the 1830s he had had contact in Paris with many of his compatriots who had to leave Italy after the failed independence movements of 1831, and as this song demonstrates, he was well able to understand their feelings. Rossini gave Torre separate copies of both the pieces on 20 August 1858.

The Roman archaeologist Alessandro Castellani was another exile. In 1861 he showed Rossini *Il Fanciullo Smarrito* ('The Missing Child'), a song for which he had written both words and music, about the search for a little boy and a bell to summon attention. Rossini's reaction was: 'My dear boy,

devote yourself to archaeology and leave composition to me.' He dedicated his own setting (*Volume I, No. 11* [9]), which imitates the characteristic tinkling of the bell, to Castellani, who published it in 1881, commending it to '*tenorini di grazie*'.

Émilien Pacini was also the poet behind *Roméo (Volume II, No. 2* [12]), a despairing lament on the part of Romeo over the presumed death of his Juliet (which Rossini also pressed into service as an *Allegro agitato* for cello and piano), and the quirky *Le Sylvain* ('The Wood-Sprite', *Volume III, No. 9* [11]), about a Silenus or faun whom the beautiful nymphs avoid because of his savage ugliness.

Both before and during the period of his 'Sins of Old Age', Rossini also noted down numerous pieces that were too short to be included in his 'publication project'. Most are album leaves which, because of their nature as works dedicated to individuals, neither remained in his possession nor made their way to Pesaro with the albums, instead being scattered around in archives and private collections all over the world. It is possible that more could come to light at any time. Often the lack of a specific dedication means that the recipient of the album leaf can no longer be determined. The ten-bar *Vivace* [6] dated 'Bologna, 19th March 1846', had already formed part of a longer composition which Rossini had dedicated to one Marietta Lombardi on 1 January 1846. An *Allegretto moderato*, dated 'G. Rossini, Paris, 1862' [13] is another of his favourite pieces for album leaves and visiting cards, as is the *Allegretto – Un rien* ('A Trifle' [15]) with its typical upwards *glissando*, dated 'Paris, 12th Dec. 1860, G. Rossini'. Another *Allegretto* [14] had a specific purpose: it was to be sent by telegraph from Paris to Amiens. At the foot of the work are the words 'For G. Caselli I G. Rossini I Paris, 22nd January 1860', and underneath the recipient added: 'Autograph by Gioacchino Rossini, cabled from Paris to Amiens I G. Caselli'. It was the first transmission of a 'fax' using the 'pantélégraphe', a device invented by Giovanni Caselli that used telegraphy to transmit documents, and was an effective piece of publicity. Contrary to what might be expected of him, Rossini's gesture demonstrates that he was in no way averse to technological innovation!

**Reto Müller**  
*Translation: Sue Baxter*



Photo: Daniele Cruciani

### **Alessandro Marangoni, piano**

Alessandro Marangoni studied piano with Maria Tipo. A winner of several national and international awards, including the prestigious 'Amici di Milano' International Prize, he has appeared throughout Europe, America and China, as a soloist and as a chamber musician, collaborating with leading performers, including Daniel Barenboim, Mario Ancillotti, Aldo Ceccato, Valentina Cortese, Enrico Dindo, Quirino Principe and Massimo Quarta. His recordings include an album of the piano works of Victor de Sabata for the 40th anniversary of Sabata's death. For Naxos he has recorded the complete piano works of Rossini [*Pêchés de vieillesse*], Clementi's *Gradus ad Parnassum* [8.572325-28] and Castelnuovo-Tedesco's *Piano Concertos* [8.572823]. [www.alessandromarangoni.com](http://www.alessandromarangoni.com)



Photo: Rosellina Garbo

### **Laura Giordano, soprano**

Laura Giordano was born in Palermo and made her operatic debut at a young age in the title roles of the operas *I pazzi per progetto* by Donizetti and *Adina* by Rossini at the Teatro Massimo in Palermo. Her career has since taken her to leading opera houses throughout Europe and the Americas, collaborating with the most distinguished conductors, including Riccardo Muti, Riccardo Chailly, Valery Gergiev, Daniel Harding, Gianandrea Noseda, Jesús López Cobos, Rinaldo Alessandrini, Yuri Bashmet, Christophe Rousset, Jean-Christophe Spinosi, Alberto Zedda, Michel Plasson, Zubin Mehta, Antonio Pappano and Myung-Whun Chung. Laura Giordano has recorded Vivaldi's *L'Olimpiade* with Rinaldo Alessandrini and a previously unpublished duet by Rossini with Riccardo Chailly. She sings Musetta in *La Bohème* on a DVD recorded at the Teatro Real de Madrid, Norina in *Don Pasquale* conducted by Riccardo Muti, and Fulvia in *La pietra del paragone* conducted by Jean-Christophe Spinosi, Corinna in *Il viaggio a Reims* recorded for Naxos [8.660383–84] and Isabella in Donizetti's *Olivo e Pasquale*. [www.lauragiordano.com](http://www.lauragiordano.com)



Photo: Roberto Recanatelli

### **Alessandro Luciano, tenor**

A native of Rome, Alessandro Luciano studied piano from the age of seven and subsequently dedicated himself to composition and conducting. He soon discovered his talent for singing and began studies with Romualdo Savastano and in recent years has attended courses with Giuseppe Sabatini, Ernesto Palacio, Raúl Giménez and Robert Kettelson. He has worked with many prestigious conductors including Myung-Whun Chung, Daniel Barenboim, Alberto Zedda, Roberto Abbado, Gianluigi Gelmetti, Donato Renzetti, and directors such as Graham Vick, Georg Asagaroff, Damiano Michieletto, Davide Livermore, David Pountney and Emilio Sagi, among others. He has performed at the most important opera houses and concert halls including the Teatro alla Scala, the Teatro Real de Madrid, the Opéra de Monte-Carlo, the Teatro dell'Opera di Roma, the Teatro Comunale di Bologna, the Teatro Nacional de São Carlos in Lisbon, the Welsh National Opera, the Israeli Opera of Tel Aviv, the Théâtre Royal de la Monnaie in Brussels, the Art Center of Seoul, and the Gasteig in Munich. [www.alessandroliuciano.com](http://www.alessandroliuciano.com)



Photo: Matilde Fassio

### **Bruno Taddia, baritone**

Bruno Taddia studied violin in Genoa, composition and philosophy in Milan, and voice with the bass Paolo Montarsolo. After his stage debut at the prestigious Rossini Opera Festival he began to collaborate with many of the most important opera houses in the world including the Teatro alla Scala, the Royal Opera House Covent Garden, the Deutsche Oper Berlin, and the Théâtre des Champs Elysées to name a few, working with conductors such as Riccardo Muti, Roberto Abbado, Gianluigi Gelmetti, Thomas Hengelbrock, Jean-Christophe Spinosi and Ottavio Dantone, among others. [www.brunotaddia.com](http://www.brunotaddia.com)

## Gioachino Rossini (1792–1868): Péchés de vieillesse: Kammermusik und Raritäten • 2

Als Rossini 1867 damit begann, seine seit rund zehn Jahren angehäuften Kompositionen, die er als „Alterssünden“ (*Péchés de vieillesse*, fortan *PdV*, hier mit den Titeln in Rossinis Schreibweise) bezeichnete, in Alben zu ordnen, steckte dahinter nicht nur sein Ordnungssinn, sondern auch eine präzise publizistische Absicht. Nach seinem Tod sollte seine Frau Olympe die Stücke möglichst vorteilhaft Verlegern verkaufen können. Die Alben umfassen eine abwechslungsreiche Auswahl von Stücken – meist in der kanonischen Anzahl von zwölf Nummern –, angeordnet nach musikalisch, besetzungsmäßig und inhaltlich konsistenten Kriterien. Am besten ist das in den ersten drei Vokalalben zu beobachten, dem „Album Italiano“ – „Italienisches Album“ (*PdV*, Band I), dem „Album français“ – „Französisches Album“ (*PdV* II) und den „Morceaux réservés“ – „Reservierte Stücke“ (*PdV* III), die eine ausgewogene Durchmischung von Solo- und Ensemblestücken in einer weitgehend symmetrischen Anordnung aufweisen; auch bei den Tonarten oder den vertonten „Geschichten“ lassen sich Muster ausmachen. Nach den der Klavier- und sonstigen Instrumentalmusik gewidmeten Alben IV bis X folgt eine „Miscellanée de Musique Vocale“ – „Gemischte Vokalmusik“ (*PdV* XI), deren Titel zwar eine weniger schlüssige Zusammenstellung von zehn „überzähligen“ Stücken verrät; aber auch hier lässt sich mit den familiären und religiösen Sujets ein „roter Faden“ ausmachen. In dieser Zusammenstellung präsentieren sich die Autographe des Maestros, wie sie Olympe gemäß Rossinis Testament seiner Geburtsstadt Pesaro überlassen hat, wo sie heute von der Fondazione Rossini gehütet werden. Der Komponist ließ von allen Stücken Kopistenabschriften anfertigen, die er überprüfte, wo nötig korrigierte und ergänzte und mit seiner Unterschrift versah. Namentlich trug er auch die Metronomzahlen ein, was er auf seinen eigenen Autografen nie tat, es sei denn auf Verlangen seiner Verleger – ein klarer Hinweis darauf, dass Rossini präzise Druckvorlagen erstellen wollte, die seine Frau nur noch zu verkaufen brauchte, ohne die Autografen aus der Hand geben zu müssen. Das tat sie dann auch, und eine bedeutende Anzahl solcher authentifizierter Manuskripte ist erhalten geblieben und konnte 1996 von The Houghton Library der Harvard University erworben werden.

Während die Alben in ihrer originären Form durchaus ihre Raison d'être haben und je für sich abwechslungsreiche Konzertprogramme bilden können, richtete sich Rossinis

Salon-Praxis nach den zur Verfügung stehenden Künstlern, die bei seinen „Samstagabenden“ jeweils passende Stücke präsentierten. Heutige Studioaufnahmen müssen rationell organisiert sein und die zeitliche Kapazität einer CD mitberücksichtigen. Die hier vorliegende Einspielung versammelt die Solonummern für Sopran, Tenor und Bariton aus den drei erwähnten Alben und ergänzt sie um ein paar kleine Kostbarkeiten.

In seiner Jugend, als Opernkomponist, komponierte Rossini nur aus konkretem Anlass, mit einem Librettotext zur Hand; im Alter setzte er auch musikalische Ideen um, wenn ihm kein Gedicht vorlag. Für die spontane Niederschrift von Albumblättern (ein undatiertes Beispiel ist hier erstmals eingespielt: **[6]**) hatte er stets die Worte „Mi lagnerò facendo I della mia sorte amara [...]“ – „Schweigend beklage ich mein bitteres Schicksal [...]“, frei nach einer Arie aus Metastasio's *Siroe*, im Kopf. Dieselben Verse benutzte er oft ohne jegliche semantische Konnotation als „Silbenlieferant“ für anspruchsvollere Kompositionen. So diente sie ihm für eine Tirana, eine in Andalusien beheimatete Tanz- und Gesangsform: *Tirana alla Spagnola (Rossinizzata)* – *Tirana nach spanischer Art (rossinisiert)* (**[1]**, *PdV*, Bd. I, Nr. 3). Manchmal bat er einen seiner Hausdichter um passende Verse für die so entstandene Musik, was in diesem Fall zu *Amour sans espoir (Tirana all'Espagnole Rossinisée)* – *Hoffnungslose Liebe (Rossinisierte Tirana nach spanischer Art)* mit Worten von Émilien Pacini führte, freilich mit einigen Änderungen in Melodie und Begleitung (**[7]**, *PdV* XI/3). Auch für *La grande coquette (Ariette Pompadour)* – *Die große Verführerin (Pompadour-Ariette)* (**[4]**, *PdV* II/3) schrieb Pacini auf die zugrunde liegende Musik recht freie Versstrophen, die er mit „29. Januar 1862“ datierte. *La Fioraja Fiorentina* – *Das Florentiner Blumenmädchen*, eines der vielen „Almosen“-Lieder der *PdV*, entstand ebenfalls auf Metastasio's Worte, und seine Hauptmelodie findet sich bereits in Albumblättern von 1848 und 1852. In diesem Fall hat wahrscheinlich Giuseppe Torre den neuen Text gedichtet (**[2]**, *PdV* I/5). Aber auch der umgekehrte Weg wurde beschritten: Die *Arietta all'antica, dedotta dal „O Salutaris Ostia“* – *Ariette nach alter Manier, abgeleitet aus „O salutaris hostia“* (**[3]**, *PdV* XI/7) ist die Neufassung eines Vokalquartetts ohne Begleitung, das Rossini 1857 für die Zeitschrift *La maîtrise* komponiert hatte. Und schließlich gibt es auch zahlreiche Stücke, die direkt auf ein neues Gedicht entstanden sind. *Au chevet d'un Mourant*

(*Élégie*) – *Am Lager eines Sterbenden (Elegie)* (**[5]**, *PdV*, III/8) vertont ohne Zwischenstufe Verse von Émilien Pacini, die Rossini dessen Schwester, Madame de Lafitte, widmete. Die beiden Geschwister waren zwei der sieben Kinder, die am 10. März 1866 den Tod ihres Vaters Antonio Pacini beklagten, des Verlegers, der schon in den 1820er-Jahren einer der wichtigsten Herausgeber rossinischer Werke war. Vom ihm stammt auch die bemerkenswerte Einschätzung von Rossinis Spätwerk als seine „glorreichste Phase. Das sind nicht enden wollende Meisterwerke, die er täglich komponiert.“

Interessanterweise scheint keines der Stücke für Tenor und Bariton auf den Metastasio-Text entstanden zu sein; alle dürften direkt von den vorliegenden Gedichten inspiriert worden sein.

Zu Rossinis Opernzeiten wurden die Männerstimmen nur in Tenöre und Bässe unterschieden. Der Begriff Bariton setzte sich erst Mitte des Jahrhunderts durch, und so nannte Rossini diese Stimmlage zuweilen auch schnippisch „Baryton moderne“. *Le Lazzarone. Chansonette de Cabaret* – *Der Lazzarone. Kabarettliedchen* wies er erst in einem zweiten Schritt dieser Stimme zu, während *L'ultimo Ricordo* – *Das letzte Andenken* weiterhin nur für „Canto“, für „Gesang“, vorgesehen blieb; sich selbst wollte er offenbar nicht als Bariton bezeichnen, obwohl er als Meisterinterpret seiner Figaro-Arie wahrscheinlich genau über diese Tessitur verfügte. In diesem Stück (**[17]**, *PdV* I/4) übertrug er ein älteres Gedicht von Giovanni Redaelli über einen sterbenden Gatten auf sich selbst, indem er den Namen Elvira durch Olimpia ersetzte. In *Le Lazzarone* (**[16]**, *PdV* II/18) mit Worten von Émilien Pacini (dessen Vater gebürtiger Neapolitaner war) frönte er hingegen seinen Jugenderinnerungen an Neapel (worüber er 1815 schrieb: „Alles ist schön, alles verwundert mich“).

Dem Tenor sind Genrelieder und Charakterstücke zugeordnet. Giuseppe Torre, ein Genueser Librettist und Poet, dichtete ihm mit *La Lontananza* – *Die Ferne* (**[8]**, *PdV* I/2) den Liebesgruß eines fernen Gatten und mit *L'Esule* – *Der Verbannte* (**[10]**, *PdV* III/2) das Heimweh eines Emigranten. Obwohl Rossini umstürzlerische Ideen ablehnte und sich aus der Politik heraushielt, hatte er schon in den 1830er-Jahren in Paris Kontakte zu vielen Landsleuten, die Italien nach den gescheiterten Unabhängigkeitsbewegungen von 1831 verlassen mussten, und er konnte ihre Gefühle bestens nachvollziehen, wie dieses Lied zeigt. Beide Stücke überließ Rossini in separaten Abfassungen am 20. August 1858 dem Dichter. Ein anderer Verbannter war der römische Archäologe Alessandro Castellani; er zeigte Rossini 1861 sein selbst

gedichtetes und vertontes Lied *Il Fanciullo Smarrito* – *Das vermisste Kind* (**[9]**, *PdV* I/11), bei dem es um die Suche nach einem Knaben mit einem Aufmerksamkeit heischenden Glöckchen geht. Rossinis Kommentar dazu war: „Mein Lieber, widmet Euch der Archäologie und überlasst das Komponieren mir“. Seine eigene Vertonung mit der Nachahmung des charakteristischen Gebimmels widmete er Castellani, der es 1881 publizierte und den „tenorini di grazie“ anempfahl. Pacini wiederum ist der Dichter von *Roméo* – *Romeo* (**[12]**, *PdV*, II/2), einer verzweifelten Klage Romeos über den vermeintlichen Tod seiner Julia (die Rossini auch für ein *Allegro agitato* für Violoncello und Klavier diente), sowie des skurrilen *Le Sylvain* – *Der Waldgeist* (**[11]**, *PdV* III/9), ein Silen oder Faun, der sich wegen seiner wilden Hässlichkeit von den schönen Nymphen gemieden sieht.

Vor und während der Zeit seiner „Alterssünden“ schrieb Rossini auch zahlreiche Stücke nieder, die zu kurz waren, um in sein „Verlagsprojekt“ aufgenommen zu werden. Es handelt sich denn auch meist um Albumblätter, die wegen ihrer Bestimmung als Dedikationswerke nicht bei ihm verblieben und nicht mit den Alben nach Pesaro gelangten, sondern auf der ganzen Welt in Archiven und Privatsammlungen verstreut sind und von denen jederzeit weitere auftauchen können. Oft lässt sich die Bestimmung mangels einer namentlichen Widmung nicht mehr ausmachen. Das 10-taktige „Vivace“ (**[16]**), datiert „Bologna, den 19. März 1846“, war bereits in einer längeren Komposition enthalten, die Rossini am 1. Januar 1846 einer Marietta Lombardi widmete. Ein „Allegretto moderato“, datiert „G. Rossini, Paris, 1862“ (**[13]**), gehört genauso zu seinen bevorzugten Stücken für Albumblätter und Visitenkarten wie das „Allegretto“ *Un rien* – *Eine Nichtigkeit*, datiert mit „Paris, den 12. Dez. 1860, G. Rossini“, mit seinem typischen Aufwärtsglissando (**[15]**). Ein weiteres „Allegretto“ (**[14]**) hatte eine besondere Bestimmung: Es sollte mit dem Telegraf von Paris nach Amiens übermittelt werden. Unter der Komposition steht: „Für G. Caselli | G. Rossini | Paris, den 22. Januar 1860“, und darunter ergänzte der Empfänger: „Autograf von Gioacchino Rossini, das telegrafisch von Paris nach Amiens übermittelt wurde | G. Caselli“. Es war die erste publikumswirksame Übermittlung eines „Faxes“ mit dem von Giovanni Caselli erfundenen „Pantelegraf“, der für die Übermittlung von Dokumenten die Telegrafie nutzte. Anders als man vermuten könnte, zeigte sich Rossini mit seiner Geste gegenüber der technischen Erfindung keineswegs abgeneigt!

**Reto Müller**

**From Volume I – Album italiano**

**No. 3, Tirana alla spagnola (rossinzata)**

1 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?

*(Pietro Metastasio, 1698–1782)*

**No. 5, La fioraja fiorentina**

2 I più bei fior comprate,  
fanciulli, amanti e spose:  
son fresche le mie rose,  
non spiran che l'amor.

Ahimè! Soccorso implora  
mia madre, poveretta  
e da me sola aspetta  
del pan e non dell'or.

*(Testo di anonimo)*

**From Volume XI – Miscellanée de musique vocale**

**No. 7, Arietta all'antica, dedotta dal 'O Salutaris Ostia'**

3 Mi lagnerò tacendo (vedi track 1)

**From Volume II – Album français**

**No. 3, La grande coquette (Ariette Pompadour)**

4 La perle des coquettes  
ne fait que des conquêtes  
dans ses riches toilettes  
aux Menuets de Cour.

Pour moi tournent les têtes,  
les cœurs sont pris d'amour,  
et je crois même qu'un beau jour  
jait fait trembler Pompadour!

Dans une belle ivresse  
plus d'un marquis s'empresse

**Tirana in the Spanish Manner (given the Rossini treatment)**

I shall mourn in silence  
my unhappy fate,  
but, my love, do not hope  
that I shall stop loving you.

Cruel one, how did I offend you  
that you can hurt me so?

*(Pietro Metastasio)*

**The Florentine Flower Girl**

Buy my beautiful flowers,  
children, lovers and brides:  
my roses are fresh,  
their only perfume is love.

Alas! My poor mother  
is begging for help,  
and all she expects from me  
is bread, not gold.

*(Anonymous text)*

**Arietta in the antique manner, derived from 'O salutaris hostia'**

I shall mourn in silence (see track 1)

**The Great Coquette (Pompadour Arietta)**

The queen of coquettes  
makes endless conquests,  
dressed up in her finery,  
dancing menuets at court.

I make all heads turn,  
all hearts fall in love,  
and one fine day I think  
I even gave Pompadour reason to fear!

In a haze of desire,  
more than one marquis

à m'offrir sa tendresse...  
Je les dédaigne tous.  
En vain chacun m'implore,  
me jure qu'il m'adore à genoux...  
Je veux que l'on m'admire,  
pour moi que l'on soupire;  
de l'amour que j'inspire,  
de ce brûlant délire  
moi je ne sais que rire.  
Ma foi! tant pis pour eux!  
Malheur aux amoureux!

La perle des coquettes...  
...J'ait fait trembler Pompadour!

A plus d'une rivale  
je fus souvent fatale;  
ma grâce triomphale  
a séduit maint galant,  
coquette sans égale,  
qu'on n'aime qu'en tremblant.

On pleure, on se désole  
aux pieds de son idole vainement,  
avec indifférence  
j'aime à voir la souffrance  
d'un cœur sans espérance,  
en proie à la démençance  
implorant ma clémence,  
mais sans me désarmer...  
Non, je ne veux jamais aimer.  
Brillants Seigneurs, muguets de Cour,  
pour vous jamais d'amour.  
Et si vous me faites la cour,  
n'espérez nul retour.  
Pour vous jamais d'amour!

*(Émilien Pacini, 1811–1898)*

**From Volume III – Morceaux réservés**

**No. 8, Au chevet d'un mourant (Élégie)**

5 De la douleur naît l'espérance:  
père adoré, pour ta souffrance  
voici le jour de délivrance,  
un ange, hélas! te tend les bras!  
L'écho plaintif, dans le silence,  
répète au loin, répète le triste glas...

has rushed to offer me his love...  
I reject all their advances.  
In vain they fall to their knees,  
beg me, swear they adore me...  
I want to be admired,  
I want to be desired;  
but I just laugh  
at the love and passion  
that I inspire.  
Heavens! that's their bad luck!  
A curse on all lovers!

The queen of coquettes...  
...I even gave Pompadour reason to fear!

I've brought down  
more than one rival;  
my winning charms  
have seduced many a fine sir,  
as a coquette I've no equal,  
but be afraid if you fall for me.

In vain they weep and lament  
at the feet of their idol,  
I love to watch  
with utter indifference  
as a tormented heart,  
driven close to madness,  
begs me for mercy,  
but fails to move me...  
No, I'll never fall in love.  
Handsome lords, court dandies,  
you'll never have my love.  
And if you decide to woo me,  
don't expect anything in return.  
You'll never have my love!

*(Émilien Pacini)*

**At the Bedside of a Dying Man (Elegy)**

Hope is born from sorrow:  
beloved father, the day has come  
on which your suffering ends,  
an angel, alas, is opening its arms to you!  
In the silence, far away,  
the death knell is plaintively echoing...

Hélas! hélas!  
O Mort! ta faulx déjà se dresse.  
Mes vœux, mes pleurs et ma tendresse  
en vain dans ma détresse  
défendent sa vieillesse.  
Mon père, mon ami s'est endormi.  
Sans plainte et sans alarmes  
s'éteignent ses beaux jours  
sous mes brûlantes larmes  
qui vont couler toujours,  
toujours... toujours... toujours... toujours...  
Ah! ah!  
A son chevet, toujours fidèle,  
ma faible voix en vain l'appelle.  
Il n'entend plus, douleur cruelle,  
mon dernier vœu fait au bon Dieu.  
Ô tendre père, âme immortelle,  
vers toi j'irai bientôt...  
Ô tendre père, âme, âme immortelle, etc.  
Adieu! ah! mon père, adieu!

(Émilien Pacini)

#### Unassigned

#### Mi lagnerò tacendo

6 Mi lagnerò tacendo (vedi track 1)

#### From Volume XI – Miscellanée de musique vocale

#### No. 3, Amour sans espoir (Tirana à l'espagnole rossiniezée)

7 Faut-il gémir d'amour  
sans retour,  
rêvant la nuit, le jour,  
tour à tour?

L'ingrat ignore, hélas,  
mes combats,  
j'implore en vain tout bas  
le trépas.

Il ne voit point mes pleurs,  
mes douleurs;  
pour lui la vie en fleurs  
est ailleurs.

Alas! alas!  
O Death! your scythe is poised.  
Despite all my distress,  
my prayers, my tears and my tender care  
tried in vain to save him from old age.  
My father, my friend, has fallen asleep.  
Without protest or complaint,  
his happy days have ended,  
bathed in my burning tears  
which will flow for ever,  
for ever... and ever...  
Ah! ah!  
At his bedside, ever loyal,  
I call out softly to him, but to no avail.  
He can no longer hear, cruel sorrow,  
the last prayer I offer up to God.  
Gentle father, immortal soul,  
I shall soon be joining you...  
Gentle father, immortal soul, etc.  
Farewell, dear father, farewell!

(Émilien Pacini)

#### I shall mourn in silence

I shall mourn in silence (see track 1)

#### Love Without Hope (a tirana in the Spanish manner given the Rossini treatment)

Must I suffer from  
unrequited love,  
dreaming night and day,  
one after another?

The thankless man knows nothing, alas,  
of my struggles,  
in vain do I beg quietly  
for death.

He does not see my tears,  
my distress;  
for him a happy life  
lies elsewhere.

Mon pauvre cœur aimant  
vainement  
dévore à tout moment  
son tourment.

Indifférent, distrait  
il paraît,  
et rien ne lui dirait  
mon secret.

Une autre a donc ta foi,  
o mon roi, et moi  
je meurs pour toi.  
Ah ! c'en est fait, je meurs pour toi!

Cruel ! rends-moi la vie  
dans un regard, un mot plus doux.  
Du cœur, qui te supplie,  
comprends l'aveu jaloux.

Rayon de l'espérance  
apaise ma souffrance,  
désarme sa rigueur.

Rayon si doux,  
embrasse enfin mon cœur.  
Pitié de moi, de ma langueur, pitié!  
Qui peut toucher son cœur?  
Sans toi, que j'adore, hélas,  
pour moi plus de bonheur, non, jamais.

Doux rêve que j'implore,  
viens donc répondre à mon ardeur!

(Émilien Pacini)

#### From Volume I – Album italiano

8 No. 2, La lontananza  
Quando sul tuo verone  
fra l'ombra della sera  
la flebile canzone  
sciorrà la capinera

ed una pura stella  
nel suo gentil passaggio

My poor, loving heart  
is ever consumed,  
in vain,  
by suffering.

He seems  
indifferent, distracted,  
and nothing reveals  
my secret to him.

You have pledged your troth to another,  
o my king, and I,  
I am dying for you.  
Ah! my life is over, I am dying for you.

Cruel man! give me back my life  
with a look, a kinder word.  
Acknowledge the jealous avowal  
of this pleading heart.

Ray of hope,  
ease my suffering,  
disarm his cruelty.

O gentle ray,  
envelop my heart at last.  
Take pity on me, on my grief, take pity!  
Who can move his heart?  
Without you whom I adore, alas,  
I can never be happy again.

Sweet dream, I beseech you,  
answer my ardent prayer!

(Émilien Pacini)

#### Distance

When, upon your balcony,  
amid the evening shadows,  
the blackcap sings  
his sad song,

and, as it gently glides  
through the skies,

la fronte tua sì bella  
rischierà d'un raggio,  
quando il ruscel d'argento  
gemere udrai vicino  
e sospirar il vento  
e sussurrar 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, ecc.

(Giuseppe Torre, 1822-?)

#### No 11, Il fanciullo smarrito

- 9 Oh! chi avesse trovato un fanciuletto  
che ha bionde chiome ed'occhio zafirino!  
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 letticiuol che l'accoglieva a sera  
rimasto è da tante ore abbandonato:  
chi soccorso l'avrà? chi ricovrato?  
In questa notte così triste e nera...  
Udite, udite il grido il campanello!  
Oh! l'han trovato, Lorenzetto bello!

(Alessandro Castellani, 1823-1883)

#### From Volume III – Morceaux réservés

##### No. 2, L'esule

- 10 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

a gleaming star  
illuminates your fair brow,  
when, close by, you hear  
the murmur of the silvery stream,  
the sighs of the wind  
and the whisper of the pino,

remember, my dear wife,  
all these are my greetings.  
Take pity, then, and weep  
a river of tears for me,

and believe, my dear Elvira,  
that this unhappy singer  
will use it to send back to you  
his ever more faithful heart, etc.

(Giuseppe Torre)

#### The Missing Child

Oh! Has anyone seen a little boy  
with golden hair and bright blue eyes!  
He's wearing a rosary around his neck  
and he's as fair as a little cherub.  
He's four years old, his name is Lorenzetto:  
He's lost his mother, poor little thing.  
His father's behind bars, under suspicion:  
Oh! Has anyone seen the poor little boy.  
The little bed that kept him safe at night  
has lain empty for so many hours:  
has someone helped him, given him shelter  
on this night so sad and dark...?  
But listen, they're calling, the little bell is ringing  
Oh! They've found him, our precious Lorenzetto!

(Alessandro Castellani)

#### The Exile

Here the sky is always blue,  
here the boughs are always green,  
here the stream flows  
gently over my feet;  
but this land is not my homeland.

Here the sun is always mirrored  
in the azure waves:  
lilies and violets

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.

(Giuseppe Torre)

#### No. 9, Le Sylvain (Romance)

- 11 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 laidéur sauvage  
de mon noir visage  
semble faire outrage

flower all around me;  
but this land is not my homeland.  
The girls are as fair  
as the fresh roses  
that Love has woven  
into their hair as a pledge of faith;  
but this land is not my homeland.

In Italy there stands  
a queen among cities;  
her shores forever washed  
by the Ligurian Sea.  
Do you know her? She is my homeland.  
My homeland is she.

(Giuseppe Torre)

#### The Wood-Sprite (Romance)

Beautiful, golden-haired Nymphs  
of the deepest forest,  
of fruitful harvests,  
and of fresh, green waters,  
you run from the wood-sprite  
who calls in vain to you.  
The hour is lonely,  
all seems to fall silent;  
shadow and mystery  
reign over the earth.  
Be less cruel, less cruel,  
god of Cythera,  
such hardship is too much  
for my heart to endure!  
The indifference  
that is causing my pain  
has banished you for good,  
my dreams of hope.  
O utmost agony,  
the one I love  
never even hears  
my heartfelt prayer.  
Dear gods, no, no, never!  
O utmost agony, no, never!

So ugly is  
my swarthy face  
it seems to offend



à l'Amour volage...  
Adonis! Ta beauté  
pour ma divinité!  
Que la pâle Aurora  
dise aux fleurs d'éclaire,  
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,  
celle que j'aime  
n'entend pas même  
mon vœu suprême.  
Grands Dieux, non, non, jamais!  
Ô peine extrême,  
non, non, jamais!

(Émilien Pacini)

#### From Volume II – Album français

##### No. 2, Roméo

12 Juliette, chère idole,  
ton silence me désole,  
sur tes lèvres la parole  
suit ton âme qui s'envole;  
ne peut-elle plus m'entendre.

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

fickle Cupid...  
Adonis! Your beauty  
in exchange for my divinity!  
Let pale Aurora  
tell the flowers to bloom,  
let Phoebus bring colour  
to the sonorous valley.  
Alone the wood-sprite pleads,  
implores, and night and day,  
night and day, lies dying of love.  
Immortal Nymphs,  
you rebel against Venus,  
why, then, cruel ones,  
do you wound me with your beauty?  
O utmost agony,  
the one I love  
never even hears  
my heartfelt prayer.  
Dear gods, no, no, never!  
O utmost agony,  
no, no, never!

(Émilien Pacini)

##### Romeo

Juliet, my dearest love,  
your silence chills me,  
the words on your lips  
follow your soul as it flies away;  
she can hear me no more.

Beloved spirit, wait, I beg you,  
our cold ashes must descend  
into the grave together;  
cruel death, come and claim me,  
for daylight is torture,  
no hope remains for Romeo,  
no, no, no!

Lord, take pity on my suffering,  
ah! I have but one hope:  
to join her, deep within the tomb.  
Worshipping her was my life,  
but she has been stolen from my love;  
I shall soon follow her

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

(Émilien Pacini?)

#### From Volume I – Album italiano

##### No. 4, L'ultimo ricordo

17 Odi di un uom che muore,  
odi l'estremo suon:  
questo appassito fiore  
ti lascio, Olimpia, in don.

Quanto prezioso ei sia  
tu lo conosci appien;  
dal di che fosti mia  
a te l'involai dal sen.

(Giovanni Redaelli, 1782–1815)

#### From Volume II – Album français

##### No. 8, Le Lazzarone. Chansonette de cabaret

18 Au bord des flots d'azur  
que le Vésuve au loin couronne,  
dormir sous un ciel pur  
c'est le bonheur du Lazzarone.  
A d'autres les ennuis,  
le vain prestige de la Gloire,  
dans ce divin pays  
il vaut bien mieux manger et boire.

into the grave I so envy.  
O divine Juliet,  
your spirit slain, your voice silenced,  
what became of those happy days  
when the song of the warbler  
began to sound beneath our window,  
as day was about to break?

Your lover watched  
as a heavenly ray of light appeared  
in the blue of your beautiful eyes.  
Juliet, my dearest love, etc.  
Cruel death, come and claim me,  
come, set Romeo free;  
and you, beloved spirit, wait, I beg you,  
I shall follow you into the grave.

(Émilien Pacini?)

#### The Final Keepsake

Hear the last words  
of a man now close to death:  
this faded flower, Olimpia,  
is my final gift to you.

You know just  
how precious it is;  
ever since the day when you were mine  
and I stole it from your breast.

(Giovanni Redaelli)

#### The Idler. A Little Cabaret Song

The idler's greatest joy  
is sleeping beneath a clear sky  
on a shore washed by a blue sea,  
crowned in the distance by Vesuvius.  
Troubles are for other men,  
as is the vain prestige of glory,  
in this heavenly land  
it's much better to eat and drink.

Doux ciel napolitain,  
 que le zéphyr caresse,  
 chez toi quel beau destin:  
 l'amour, la joie et la paresse.  
 Pour tous quel beau destin  
 se divertir soir et matin.

Aux chants des barcarolles  
 mélons les farandoles,  
 baisers, amours frivoles,  
 charmez ce doux loisir.  
 Nos cœurs n'ont plus qu'un seul désir:  
 à nous toujours le vrai plaisir.  
 Naples, Naples, Naples, Naples,  
 il faut te chérir,  
 Naples, Naples, Naples, Naples,  
 te voir, te voir, te voir et mourir.

Zampognes et pipeaux  
 courons danser sous la tonnelle,  
 et rire aux gais propos  
 de notre ami Polichinelle.  
 A nous l'amour, le jeu  
 et la gaieté que Dieu nous donne,  
 et puis faisons un vœu  
 à Saint Janvier, à la Madone.

Dans ce climat béni  
 la vie est une fête,  
 qu'un fin macaroni,  
 festin des Dieux, pour nous s'apprête.

Dans ce climat béni  
 honneur au fin macaroni.  
*(parlé, en se léchant les lèvres)*  
 Oh jus! oh fromage climat béni,  
 oh tomates! o macaroni! climat béni.

Aux chants des barcarolles  
 mélons les farandoles, etc.

*(Émilien Pacini)*

Gentle Neapolitan sky,  
 caressed by the breeze,  
 how happy life is beneath you:  
 love, contentment and idleness.  
 What a fine fate for us all,  
 to enjoy ourselves night and day.

Let's dance our farandoles  
 to the tunes of barcarolles;  
 kisses and frivolous affairs,  
 add your charm to this sweet idleness.  
 Our hearts now have but one desire:  
 let true pleasure always be ours.  
 Naples,  
 we must cherish you,  
 Naples,  
 see Naples and die.

Flutes and pipes ring out,  
 let's dance beneath the arbour,  
 and laugh at the merry antics  
 Of our friend Pulcinella.  
 Let's enjoy all the love, fun  
 and pleasure God grants us,  
 and then say a prayer  
 to St Januarius and Our Lady.

In this blessed climate,  
 life is a celebration,  
 let a fine dish of pasta,  
 the food of the gods, be set out for us.

In this blessed climate,  
 all hail a dish of pasta!  
*(spoken, with much licking of the lips)*  
 O sauce! o cheese! blessed climate!  
 O tomatoes! o pasta! blessed climate!

Let's dance our farandoles  
 to the tunes of barcarolles, etc.

*(Émilien Pacini)*

*Translations: Susannah Howe*

## Also available



8.573050



8.573107



8.573292



8.573822

Gioachino Rossini's ambitious younger years saw his composing entirely focused on well-defined projects. In later years he developed musical ideas with or without poetry to hand, and the 'Sins of Old Age' heard here bring together genre songs and character pieces on both religious and domestic subjects. These include premiere recordings of album leaves that became scattered worldwide, including one sent by 'pantélégraphe', the first ever 'fax' transmission device.

Gioachino  
**ROSSINI**  
(1792–1868)

Playing Time  
**67:59**

**Complete Piano Music • 9**  
**Péchés de vieillesse**  
**Chamber Music and Rarities • 2**

<b>1</b>	<b>Volume I – Album italiano: No. 3, Tirana alla spagnola (rossinizzata)</b>	<b>6:36</b>
<b>2</b>	<b>Volume I – Album italiano: No. 5, La fioraja fiorentina</b>	<b>4:24</b>
<b>3</b>	<b>Volume XI – Miscellanée de musique vocale: No. 7, Arietta all'antica</b>	<b>2:16</b>
<b>4</b>	<b>Volume II – Album français: No. 3, La grande coquette (Ariette Pompadour)</b>	<b>4:56</b>
<b>5</b>	<b>Volume III – Morceaux réservés: No. 8, Au chevet d'un mourant (Élégie)</b>	<b>6:30</b>
<b>6</b>	<b>Unassigned: Mi lagnerò tacendo*</b>	<b>1:00</b>
<b>7</b>	<b>Volume XI – Miscellanée de musique vocale: No. 3, Amour sans espoir (Tirana à l'espagnole rossinizzata)</b>	<b>6:46</b>
<b>8</b>	<b>Volume I – Album italiano: No. 2, La lontananza</b>	<b>5:07</b>
<b>9</b>	<b>Volume I – Album italiano: No. 11, Il fanciullo smarrito</b>	<b>3:34</b>
<b>10</b>	<b>Volume III – Morceaux réservés: No. 2, L'esule</b>	<b>4:07</b>
<b>11</b>	<b>Volume III – Morceaux réservés: No. 9, Le Sylvain (Romance)</b>	<b>8:26</b>
<b>12</b>	<b>Volume II – Album français: No. 2, Roméo</b>	<b>4:41</b>
<b>13</b>	<b>Unassigned: Allegretto moderato for piano (1862)*</b>	<b>0:18</b>
<b>14</b>	<b>Unassigned: Allegretto 'del pantelegrafo' for piano (1860)*</b>	<b>0:15</b>
<b>15</b>	<b>Unassigned: Allegretto – Un rien for piano (1860)*</b>	<b>0:18</b>
<b>16</b>	<b>Unassigned: Vivace for piano (1846)*</b>	<b>0:14</b>
<b>17</b>	<b>Volume I – Album italiano: No. 4, L'ultimo ricordo</b>	<b>3:51</b>
<b>18</b>	<b>Volume II – Album français: No. 8, Le Lazzarone. Chansonette de cabaret</b>	<b>3:26</b>

**WORLD PREMIERE RECORDING\***

*A detailed track list can be found inside the booklet*

**Alessandro Marangoni, Piano**  
**Laura Giordano, Soprano 1–7 • Alessandro Luciano, Tenor 8–12**  
**Bruno Taddia, Baritone 17–18**

Recorded: 18 April 1–7 and 24 May 8–12 2017 at the Baroque Hall, Ivrea, Italy – Studio SMC Records,  
and 13–18 1 December 2017 at the Teatro del Maggio Musicale Fiorentino, Florence, Italy

Producers, Engineers and Editors: Renato Campajola and Mario Bertodo • Booklet notes: Reto Müller

Includes Italian and French sung texts with English translations which may also be accessed at [www.naxos.com/libretti/573864.htm](http://www.naxos.com/libretti/573864.htm)