

ROSSINI

Péchés de vieillesse • 8

(Sins of Old Age)

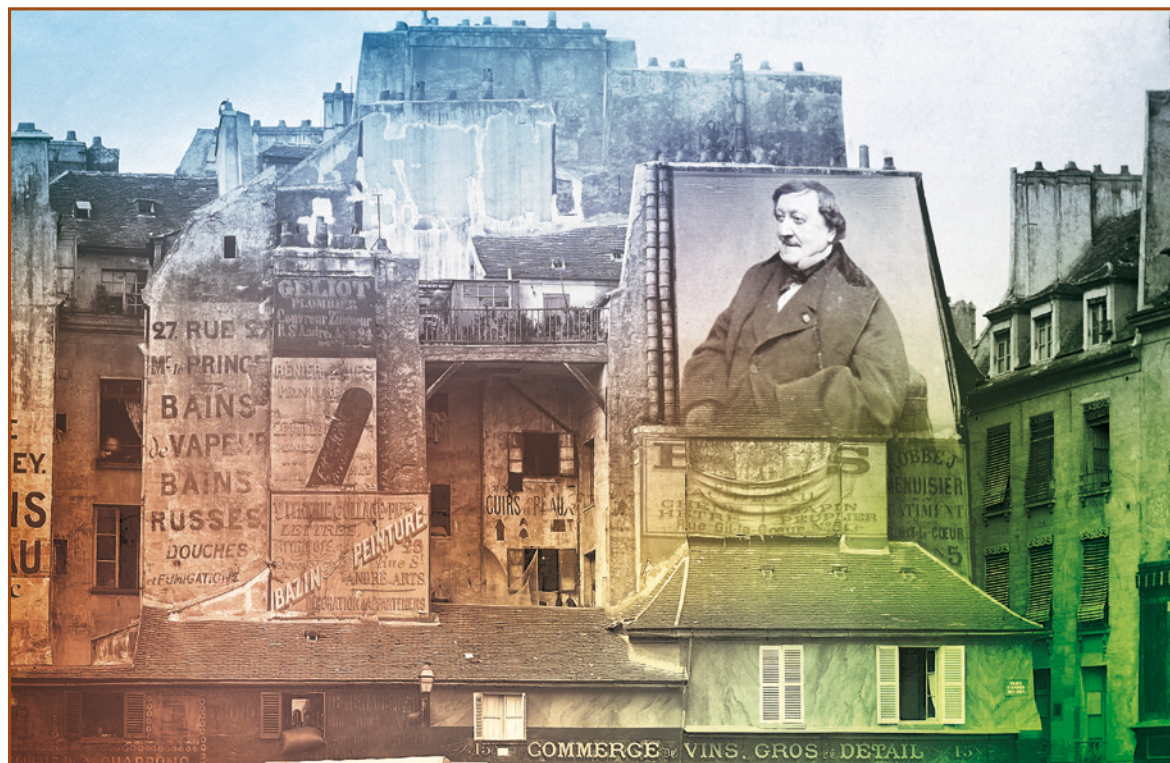
Chamber Music and Rarities • 1

Alessandro Marangoni, Piano

Massimo Quarta, Violin • Enrico Dindo, Cello • Ugo Favaro, Horn

Lilly Jørstad, Mezzo-soprano • Bruno Taddia, Baritone

Ars Cantica Choir • Marco Berrini, Conductor



Gioachino
ROSSINI
(1792–1868)

PÉCHÉS DE VIEILLESSE • 8
(Sins of Old Age)
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From Volume IX – Album pour piano, violon, violoncello, harmonium et cor		
[1]	Un mot à Paganini (Élégie) , for violin and piano	9:50
Unassigned		
[2]	Allegretto , for violin and piano (1853)*	0:22
[3]	Tema , for violin and piano (1845)*	1:51
[4]	Un mot pour basse et piano , for cello and piano (1858)*	1:17
From Volume XIV – Other Péchés de vieillesse		
[5]	Allegro agitato , reconstructed for cello and piano (1867)	4:01
From Volume IX – Album pour piano, violon, violoncello, harmonium et cor		
[6]	Une larme, Thème et Variations , for cello and piano (1861)	9:49
From Volume VIII – Album de château		
[7]	Tarantelle pur sang (avec traversée de la procession) , for choir, harmonium, clochette and piano (1865)*	11:05
Unassigned		
[8]	Thème et Variations , in E minor for piano*	4:25
From Volume IX – Album pour piano, violon, violoncello, harmonium et cor		
	Prélude, Thème et Variations , for horn and piano (1857)	9:35
[9]	Andante maestoso	3:30
[10]	Allegro moderato	2:27
[11]	Andante maestoso	3:38

Unassigned		
[12]	Valz , for piano (1841)*	1:27
[13]	Ritournelle pour l'Adagio du Trio d'Attila , for piano (1865)*	0:20
[14]	Marlbrough s'en va-t-en guerre , for piano (1864)*	0:49
From Volume XIV – Other Péchés de vieillesse		
[15]	L'ultimo pensiero. Un rien , for baritone and piano (1865)*	1:54
[16]	Metastasio. Pour album , for baritone and piano*	0:30
Unassigned		
[17]	Petit souvenir , for piano (1843)*	4:11
From Volume XI – Miscellannée de musique vocale		
[18]	Giovanna d'Arco , for mezzo-soprano and piano	16:57

Alessandro Marangoni, Piano ([1]–[6], [8]–[18]), **Harmonium** ([7])

Massimo Quarta, Violin ([1]–[3])

Enrico Dindo, Cello ([4]–[6])

Ugo Favaro, Horn ([9]–[11])

Lilly Jørstad, Mezzo-soprano ([18])

Bruno Taddia, Baritone ([15]–[16])

Ars Cantica Choir • Marco Berrini ([7])

Clochette: Marco Berrini ([7])

WORLD PREMIERE RECORDING *

Publishers: Fondazione Rossini, Pesaro, Italy ([1]; [9]–[11]; [18]); Carus Verlag ([6])

Unpublished critical edition by Patricia Brauner and Daniela Macchione ([15])

Unpublished manuscripts: Private Collections ([2]–[3]; [5]; [8]; [12]; [13]; [16]–[17]);

Deutsche Rossini Gesellschaft, Stuttgart ([4]); Fonds Michotte Bruxelles ([7]; [14])

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

Old and new sins of old age

The date generally accepted as marking the beginning of Rossini's miraculous return to regular composition is 14 April 1857, when he dedicated the *Musique anodine* to his wife Olympe. However, this should not blind us to the fact that the origins of this 'new' compositional phase, which he himself described as his *Péchés de vieillesse* ('Sins of Old Age'), lay much further back, with some aspects dating from the period when he was still working as an opera composer (1810–29). The *Soirées musicales* (published in 1835) anticipate the vocal compositions of the *Péchés de vieillesse*, from which they are stylistically almost indistinguishable, and during the period from 1835 to 1857 Rossini wrote a plethora of short compositions, mostly album leaves, which also foreshadow the *Péchés de vieillesse*. Moreover, the collection of *Péchés de vieillesse* itself forms less of an organic whole than it initially appears to. Alongside those sorted into the albums held by the Fondazione Rossini in Pesaro (for which there is a handwritten outline, held by the Fonds Michotte in Brussels), there are many other 'Sins of Old Age' which were not included, either because they were surplus to requirements, or because they represented preliminary sketches or variants, or had been published without the composer's permission. Rossini left his autographs to his home town of Pesaro, stipulating that his wife should have unrestricted rights of use over them for the rest of her life. Rossini's decision not to publish his *Péchés de vieillesse* during his lifetime thus appears to have been based on commercial considerations, and Olympe did in fact try to get the best price she could for selling the rights to the unpublished works. The pieces recorded here give an overview of the diversity in their origins. (The form of the titles preserves Rossini's orthography.)

[1] 'Allow me to recommend you write the sonata based on the Romance from *Otello* and entitled "Le Souvenir di Rossini a Paganini"', Niccolò Paganini (1782–1840) urged Rossini in the 1830s, when the two old friends often met in Paris. As far as we are aware, no such piece was ever composed, and Rossini, perhaps remembering his old promise, probably penned *Un mot à Paganini* (*Élégie*) many years after 'the Devil's violinist' had died.

[2] The short *Allegretto* is a really catchy tune – one of those 'ideas that go round and round in your head', as Rossini once put it, and which he used countless times, including on small

visiting cards which he distributed in 1856 in Bad Kissingen. The motif eventually found its way into the *Prélude* in *Musique anodine*. Rossini dedicated the version for violin with piano accompaniment to the singer Adelaide Borghi-Mamo (1826–1901) on 15 December 1853. A beautiful lithograph of her published in Paris in the *Album du Grand monde*, along with a facsimile of the piece, describes it as an impromptu. A copy was also printed in *The Illustrated London News* of 6 January 1855.

[3] Among the students at the Liceo Musicale in Bologna, where Rossini was honorary director from 1839 to 1848, was the gifted violinist Giovacchino Giovacchini (1825–1906). Rossini wrote a *Tema* for him, dedicating it 'To Giovacchini I G. Rossini I Bologna, 12th April 1845'. The two-page autograph manuscript is housed at the conservatory in Florence, while the Fonds Michotte in Brussels holds a single-sided autograph copy that lacks the title and dedication, as well as Giovacchini's own introduction to and variations on the theme that had been dedicated to him.

[4] Rossini met the Belgian cellist François Servais (1807–1866) in Paris and was so taken with his playing that, on impulse, he made him a present of *Un mot pour basse et piano*. (Rossini had studied cello when he was at the Liceo Musicale.) The autograph, which bears a dedication 'to Servais I Rossini I Paris, 20th March 1858' was recently discovered in a private collection in Belgium. Servais copied the cello part onto a separate sheet of paper, indicating the point where he lacked a contrasting theme that would enable him to compose variations on the piece. Rossini added another eight bars to this sheet. The piece is recorded here in this latter, completed form, first published in 2016 in *La Gazzetta*, the journal of the German Rossini Society.

[6] Rossini stayed in contact with Servais and was soon calling him the 'Paganini of the cello'. On 23 March 1861, Servais performed *Une larme, Thème et Variations* at Rossini's salon, having learned it in just two days. Rossini had originally written a 33-bar piece in memory of the late cellist Michael Wielhorski (1788–1856). Now, for Servais (or, initially, for the Italian cellist Gaetano Braga), he prefaced it with a 14-bar piano introduction and added a set of variations culminating in a virtuosic ensemble for the two instruments. The result was a 'cello concerto' in miniature with sections marked *Andantino* – *Allegro moderato* – *Meno mosso* – *Allegro moderato* – *Andantino* – *Allegro brillante*.

[5] The *Meno mosso* section of *Une larme* (bars 65–88) also crops up in the central section of the *Allegro agitato*, for which only the cello part has been preserved in Pesaro. The nature of the piano part that doubtless would have belonged to it can be deduced from *Une larme* and the *mélodie Roméo* from the *Album Français* of the *Péchés de vieillesse*. This is probably the form in which the piece was played at a soirée in the spring of 1867, when Gaetano Braga, for whom it may possibly have been written, was accompanied at the piano by Rossini himself.

[7] Rossini placed the *Tarantelle pur sang (avec traversée de la procession)* in the *Album de Château*, an album devoted entirely to piano pieces, where the processional chorale (of 51 bars) is for piano solo; all attempts to find the 'Chorus, harmonium, bell at the end, *ad libitum*' indicated in the manuscript have so far been in vain. However, in Brussels there is a complete, clean transcript in which the processional is written out for chorus (SATB) with harmonium accompaniment. The verses, which invoke San Gennaro, the patron saint of Naples, before the Virgin, are somewhat clumsy and may have been penned by Rossini himself. The piece was performed at least twice in this form at soirées in Rossini's home (on 31 March 1865 and 17 April 1866).

[8] Among the *Péchés de vieillesse* in Pesaro which were not assigned to an album, Alessandro Marangoni discovered the hitherto uncatalogued *Thème et Variations*. Writing in his book *I Péchés de vieillesse di Gioachino Rossini* (Naples, 2015), he says: 'It is clear from the manuscript that the author initially only noted down the theme, in E minor, possibly just jotting it down on a sheet of paper. The words *et variations* have been added to the title ... furthermore, the signature after the final bar of the theme has been erased so as to continue with the variations.' The piece, which is both technically demanding and harmonically and dynamically sophisticated, displays other amendments reminiscent of those typically found in Rossini's final drafts. It looks almost as though he himself misfiled the piece – otherwise his failure to include this polished composition in any of the albums is difficult to explain.

[9–11] Like the elegy *Un mot à Paganini*, Rossini placed the autograph manuscript of *Prélude, Thème et Variations* for horn and piano in the ninth album of his *Péchés de vieillesse*. The *Prélude* shares the other piece's elegiac tone, which is particularly well suited to the sonority of the horn. It is simply dedicated 'to Vivier, G. Rossini'. The Fondazione Rossini holds another autograph copy of the same piece which has a complete dedication: 'To the charming Vivier. A small token of my friendship, from Gioachino Rossini. Paris, 11th May 1857'.

It thus dates from the time, just a few months after his visit to the health resorts of Wildbad und Bad Kissingen, when Rossini started composing regularly again. Eugène Vivier (1817–1900) was considered the most outstanding horn player of his day. Rossini already knew him from his brief stay in Paris in 1843, when Adolphe Adam had introduced him with the words: 'This is a horn that can sing and play the violin'. Rossini's variations certainly prove Vivier's virtuosity. The composer's biographer Radiotti describes the piece as a 'Rondeau fantastique in two parts'. Rossini's love of the horn, which is also given frequent solo parts in his operas, is certainly also attributable to his father having been a horn player and Rossini thus having been familiar with the instrument from infancy.

[12] On 12 December 1841 a pretty *Valz* – *Composto par G. Rossini* was published in *Keepsake des Pianistes*, which had been advertised to subscribers of the Parisian *Revue et Gazette musicale* some weeks earlier. Rossini's publisher Troupenas took legal action against his rival Maurice Schlesinger because of this unauthorised publication. (Schlesinger was already mixed up in the clash over the rights to the *Stabat Mater*.) It emerged from the appeal proceedings of 6 January 1843 (which decided in favour of Rossini) that 'it was alleged that Rossini had penned the waltz in question for the album of a foreign princess, who had made it public', and that the piece had already been published in Germany five years previously. Rossini never regarded a dedication as implying any assignment of copyright, as the fact that he inscribed pieces that were identical or similar for more than one person also demonstrates. He used similar versions of the theme of this waltz for piano for Eugenia Puerati, for Madame Charles de Rothschild (née Adelheid Herz) and, in 1849, for Elena Bandiera Ricci.

[13] It was mainly Rossini's *Péchés de vieillesse* that were played at his soirées, but they also featured excerpts from his operas and, more rarely, from those by other composers. When Giuseppe Verdi was the talk of Paris in 1865, Rossini had the *Adagio, Te sol, quest'anima* from the final trio of *Attila* performed. As this has less than a bar's lead-in, Rossini wrote five bars of introduction. He headed them *Ritournelle pour l'Adagio du Trio d'Attila*, noting underneath 'Without Verdi's permission I Rossini 1865'. There is no evidence that Verdi himself was present.

[14] The well-known Viennese music critic Eduard Hanslick reported that when he visited Rossini on 18 July 1864, the composer 'was so kind as to play me his harmonisation of the old Marlborough song. It is amazing that Rossini of all people, having never been given to modulatory subtleties, has

furnished this folk song with a wealth of ingenious harmonies and enharmonic surprises.' The early-18th-century satirical song about the Duke of Marlborough was so popular that Beethoven, among others, also arranged it. According to Norbert Pritsch, the harmonisation of *Marlbrough s'en va-t-en guerre* shows 'that Rossini turned a simple, rather trivial melody into a little musical gem'.

¹⁵ Rossini wrote *L'ultimo pensiero. Un Rien* for 'Baryton moderne' and piano 'for Mr L. Cerruti (for his album)'. Cerruti himself wrote the words to it. In his capacity as consul to the Italian Embassy in Paris, Luigi Cerruti (1819–1893) paid Rossini a small annual pension granted by the newly formed Italian state. Cerruti, whose own life had been politically eventful, describes the feelings of a dying exile. The autograph, dated 'Passy, near Paris, 4th August 1865', is still in the possession of Cerruti's descendants in Dresden. Patricia B. Brauner and Daniela Macchione kindly produced a critical edition for this recording.

¹⁶ Rossini set four lines from Pietro Metastasio's *Artaserse*, giving his piece the title *Metastasio. Pour album*. He left out the lover Megabise's predictable application of the analogy to himself ('*Sopito in dolce oblio l sogno pur io così l colei che tutto il di l sospiro e chiamo.*'). Sergio Ragni wrote that Rossini may have been looking for another poem that could be given a whole range of settings, like *Mi lagnerò tacendo*. However, the piece remained a one-off and did not even find a place in the albums of the *Péchés de vieillesse*; it is housed in Pesaro with the other unassigned 'Sins'.

¹⁷ The *Petit souvenir*, which is inscribed 'presented to her ladyship Baroness Charlotte Nathaniel de Rothschild by her very devoted G. Rossini, Paris, 10th September 1843', is

quite a substantial composition for such a dedication. It is neatly notated on manuscript paper with a printed, colour decoration featuring scenes of people making music and embellishments. It shows the high regard in which Rossini held his dedicatee, the musically gifted daughter of his banker friend James de Rothschild. Having watched her growing up between 1825 and 1836, he had encountered her again during his brief return to Paris, newly married to Nathaniel de Rothschild, a scion of the London branch of the family.

¹⁸ In a letter to Balzac dated November 1834, Olympe Pélissier mentions singing in a concert, while another letter mentions a new work by Rossini. Did Olympe sing the cantata *Giovanna D'Arco* (which Rossini later dated 1832) at this concert, which probably took place on 12 November 1834? The volume of *Prose e versi* (London 1836) by Count Carlo Pepoli (who wrote the libretto for Bellini's *I puritani*) casts doubt on this assumption; the strophes, lines and structure of the poem *Eleonore d'Este*, which Pepoli says was set to music by Rossini, show unmistakable similarities to *Giovanna d'Arco*. There is a letter dating from the 1850s in which Rossini writes to his friend Luigi Crisostomo Ferrucci in Florence: 'Would you care to adapt a few strophes of Giovanna d'Arco for me? Come, and we'll do it together.' It would thus appear that the music was initially destined for Eleonora's lovesick longing for Torquato Tasso and did not assume the form in which it is better known today, that of *Giovanna d'Arco*, until much later. What is certain is that Marietta Alboni gave a performance of the cantata at Rossini's salon on 1 April 1859, with the composer at the piano.

Reto Müller

Translation: Susan 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 (*Péchés de vieillesse*), Clementi's *Gradus ad Parnassum* (8.572325-28) and Castelnuevo-Tedesco's *Piano Concertos* (8.572823). www.alessandromarangoni.com



Photo: Stefano Goldberg

Massimo Quarta, violin

The violinist and conductor Massimo Quarta came to international attention in 1991 when he won First Prize at the prestigious 'Nicolò Paganini International Violin Competition' in Genoa. He has performed with such conductors as Yuri Temirkanov, Myung-Whun Chung, Christian Thielemann, Daniel Harding, Daniele Gatti, Aldo Ceccato, Vladimir Jurowski, Isaac Karabtshevsky, Daniel Oren. He is music director of the Orquesta Filarmónica de la UNAM of Mexico City and a professor at the Conservatorio della Svizzera Italiana in Lugano. He plays a violin by G. A. Rocca (1840). www.massimoquarta.com



Photo: Fulvia Frassinio

Enrico Dindo, cello

Enrico Dindo became principal cellist of the Teatro alla Scala Orchestra at the age of 22. In 1997 he won First Prize at the Rostropovich Competition in Paris and has since performed with many prestigious orchestras worldwide with conductors including Riccardo Chailly, Daniele Gatti, Paavo Järvi, Valery Gergiev, Riccardo Muti and Mstislav Rostropovich. In May 2000, he was awarded the 'Abbiati' Prize and the 'Vittorio De Sica' Prize for Music. He plays a Pietro Giacomo Rogeri cello of 1717 (ex Piatti). www.enricodindo.com



Ugo Favaro, horn

Ugo Favaro graduated with honours in 1987 and has worked with various Italian orchestras, playing on numerous international tours. In 1998 he founded the brass quintet Pentabrass. Favaro is principal horn of the Orchestra del Teatro Regio in Turin, and collaborates in chamber music with various artists such as Antonio Ballista, Bruno Canino, Gianluca Cascioli and Alexander Lonquich. He has also collaborated with popular artists such as Mina, Claudio Baglioni, Riccardo Cocciante and Andrea Bocelli, and with jazz musicians including Stefano Bollani, Herbie Hancock and Enrico Rava.

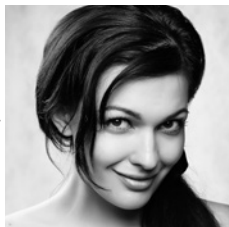


Photo: Artem Roschepkin

Lilly Jørstad, mezzo-soprano

Lilly Jørstad is a prize-winning Norwegian mezzo-soprano born in Astrakhan, Russia. In 2012, she joined the Accademia Rossiniana in Pesaro, and made her debut in two roles from *Il viaggio a Reims* under the baton of Alberto Zedda. Later, at La Scala Academy she performed in a production of *La Cenerentola* while also performing in concerts under the batons of Zubin Mehta and Stefano Ranzani, among others. She made her debut at La Scala in 2015 in the historical Jean-Pierre Ponnelle production of *Il barbiere di Siviglia* with Leo Nucci and Ruggero Raimondi. www.lillyjorstad.com

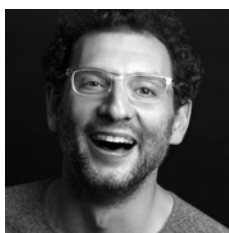


Photo: Matilde Fasolo

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 Élysées 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



Marco Berrini, conductor

Marco Berrini is one of the most active choral directors in Italy today. He is the founding artistic director of the Ars Cantica Choir and Consort and has worked at major festivals and concert seasons in Italy and abroad. From 1989 to 1992 he was deputy director of the RAI Chamber Choir in Rome. He is also the founding artistic director of the Chamber Choir of the Conservatorio Antonio Vivaldi in Alessandria, Italy, and the Vocalia Consort in Rome. Berrini has been artistic director and conductor of the National Choir of CEI (Italian Episcopal Conference) since 2009. www.marcoberini.it



Ars Cantica Choir

The Ars Cantica Choir was established in 1988 in Milan and today, as a body of professional singers, has won a reputation for its versatility and ability to tackle repertoire from the Renaissance to the contemporary. The Choir has triumphed in a number of national and international competitions and has performed at important festivals and in concert in Italy and abroad, including the Rovereto International Mozart Festival, the Sagra Musicale Umbra, the Società del Quartetto di Milano, the Settimane Musicali di Stresa and of Lago Maggiore, I Pomeriggi Musicali di Milano, the Teatro Bellini, Catania, the Teatro Due, Parma, the Associazione Scarlatti, Naples, Ferrara Musica, the Orchestra Sinfonica Marchigiana, the International Chor Forum (Germany), the Málaga Festival of Early Music and the Festival of Torre del Mar (Spain). The founder and director of the Choir is Marco Berrini. www.arscantica.weebly.com

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

Alte und neue Alterssünden

Als Stichdatum für den Beginn von Rossinis wundersamer Rückkehr zum regelmäßigen Komponieren wird gemeinhin der 15. April 1857 genannt, als er seiner Frau Olympe die *Musique anodine* widmete. Das darf aber nicht darüber hinwegtäuschen, dass diese „neue“ Phase, die er selbst als „Alterssünden“ (*Péchés de Vieillesse*, fortan *PdV*) bezeichnete, Wurzeln hatte, die weit zurückreichten, teilweise sogar in die Zeit der Opernkariere (1810–1829). Die *Soirées musicales* (publiziert 1835) sind eine Vorwegnahme der Vokalkompositionen der *PdV*, die sich stilistisch kaum unterscheiden lassen. In der Zeit zwischen 1835 und 1857 entstanden zahlreiche kleine Kompositionen, meist Albumblätter, die ebenfalls auf die *PdV* hindeuten. Die Sammlung der *PdV* selbst ist auch weniger organisch, als es zunächst erscheint. Neben den geordneten Alben, wie sie sich in der Fondazione Rossini in Pesaro präsentieren (und wofür es ein handschriftliches Konzept gibt, das im Fonds Michotte in Brüssel aufbewahrt wird), gibt es zahlreiche weitere „Alterssünden“, die darin keinen Eingang gefunden haben, sei es, weil sie überzählig waren, weil es sich um Vorarbeiten oder Variationen handelte, oder weil sie unerlaubterweise publiziert wurden. Rossini vermachte seinen Nachlass seiner Geburtsstadt Pesaro, verfügte aber, dass seine Frau Zeit ihres Lebens das uneingeschränkte Nutzungsrecht dafür haben sollte. Die Entscheidung, seine „Alterssünden“ zu Lebzeiten nicht zu veröffentlichen, scheint daher einen kommerziellen Hintergrund zu haben, und tatsächlich bemühte sich Olympe, die Rechte an den unveröffentlichten Werken möglichst gut zu verkaufen. Die hier präsentierten Stücke (mit den Titeln in Rossinis Schreibweise) zeigen ein Panorama dieser entstehungsgeschichtlichen Vielfalt.

[1] Aus den 1830er-Jahren, als sich die alten Freunde Rossini und Niccolò Paganini (1782–1840) in Paris oft sahen, stammt die Mahnung des Geigers an den „Maestro dei Maestri“: „Erlaube mir, dass ich dir die Sonate über die Romanze aus *Otello* ans Herz lege, die den Titel ‚Le Souvenir di Rossini a Paganini‘ trägt“. Eine solche Komposition ist nicht bekannt, und wahrscheinlich schrieb Rossini – vielleicht in Erinnerung an das alte Versprechen – *Un mot à Paganini (Élégie)* erst viele Jahre nach dem Tod des „Teufelsgeigers“. Mehr als die anspruchsvolle, aber nicht exzentrische Virtuosität des Stücks erinnert sein elegischer Ton an die alte Freundschaft, die die beiden Musiker verband.

[2] Das kurze *Allegretto* ist ein richtiger Ohrwurm, einer jener

„Gedanken, die mir nicht aus dem Kopf gehen“, wie Rossini einmal schrieb, den er unzählige Male verwendet hat, u.a. auf kleinen Visitenkarten, die er 1856 in Bad Kissingen verschenkte. Das Motiv fand schließlich Eingang in das Prélude der *Musique anodine*. Die Fassung für Violine mit Klavierbegleitung hat Rossini am 15. Dezember 1853 der Sängerin Adelaide Borghi-Mamo (1826–1901) gewidmet. Eine im *Album du Grand monde* in Paris publizierte schöne Lithographie der Sängerin mit dem Faksimile der Komposition bezeichnet diese als „Impromptu“ und wurde am 6. Januar 1855 auch in *The Illustrated London News* abgedruckt.

[3] Am Liceo musicale in Bologna, dem Rossini von 1839 bis 1848 als ehrenamtlicher Leiter vorstand, studierte auch der geniale Violinist Gioacchino Giovacchini (1825–1906). Für ihn schrieb Rossini ein *Tema* mit der Widmung „Für Giovacchini I G. Rossini I Bologna, 12. April 1845“. Das zweiseitige Autograf befindet sich im Konservatorium in Florenz. Im Fonds Michotte in Brüssel hingegen gibt es eine autografe einseitige Abfassung ohne Titel und Widmung, und außerdem die von Giovacchini selbst eingerichteten Introduction und die Variationen über das ihm gewidmete Thema.

[4] Rossini lernte den belgischen Violoncellisten François Servais (1807–1866) in Paris kennen und war von seinem Spiel so angetan, dass er – der als Musikstudent selbst Cellounterricht hatte – ihm spontan *Un mot pour Basse et Piano* schenkte. Das Autograf mit der Widmung „Für Servais I Rossini I Paris, den 20. März 1858“ wurde erst kürzlich in einer Privatsammlung in Belgien entdeckt. Servais selbst schrieb auf einem Zusatzblatt die Bassstimme ab und bezeichnete die Stelle, wo ihm ein kontrastierendes Thema fehlte, um das Stück variieren zu können. Rossini trug auf demselben Blatt acht Takte nach. In dieser ergänzten Form, die erstmals 2016 in *La Gazzetta. Zeitschrift der Deutschen Rossini Gesellschaft* erschien, wurde das Stück hier eingespielt.

[5] Rossini blieb mit Servais verbunden und nannte ihn alsbald den „Paganini des Violoncellos“. Am 23. März 1861 führte dieser in Rossinis Salon *Une Larme, Thème et Variations* auf, die er in nur zwei Tagen einstudiert hatte. Es handelte sich um ein ursprünglich 33-taktiges Stück, das Rossini in Erinnerung an den verstorbenen Cellisten Michael Wielhorski (1788–1856) geschrieben hatte und nun für Servais (oder zunächst für den italienischen Cellisten Gaetano Braga) mit einer 14-taktigen Klavierintroduction einleitete und mit Variationen ergänzte, die in

ein virtuosos Zusammenspiel der beiden Instrumente münden. Somit entstand ein kleines „Cellokonzert“ mit den Abschnitten Andantino – Allegro moderato – Meno mosso – Allegro moderato – Andantino – Allegro brillante. Die berückenden Töne, die dem Violoncello anvertraut sind, erinnern an die meisterhafte Einleitung der Violoncelli in der berühmten *Guillaume Tell*-Ouvertüre.

[5] Der „Meno mosso“-Abschnitt von *Une Larme* (Takte 65–88) erscheint auch im Mittelteil des *Allegro agitato*, von dem in Pesaro allerdings nur die Violoncellostimme erhalten ist. Der zweifellos dazugehörige Klavierpart kann aus *Une Larme* und dem Lied *Roméo* aus dem „Album Français“ der *PdV* abgeleitet werden. In dieser Form dürfte das Stück bei einer Soirée im Frühjahr 1867 aufgeführt worden sein, als Rossini selbst Gaetano Braga begleitete (wie Giulio Ricordi bezeugte), dem es möglicherweise zugeachtet war.

[7] Rossini ordnete die *Tarantelle pur Sang (avec Traversée de la Procession)* in das „Album de Château“ ein, ein reines Klavieralbum, wo der Prozessionschoral (51 Takte) jeweils vom Klavier allein gespielt wird; nach dem im Manuskript vermerkten „Chor, Harmonium, Glocke am Schluss, *ad libitum*“ sucht man vergeblich. Dafür findet sich in Brüssel eine vollständige saubere Kopistenabschrift, in der die Prozession für Chor (SATB) und mit der Begleitung des Harmoniums ausgeschrieben ist. Die Verse, in denen San Gennaro, der Stadtheilige von Neapel, noch vor der Madonna angerufen wird, sind etwas holprig und könnten von Rossini selbst stammen. In dieser Form wurde das Stück bei mindestens zwei Soireen in Rossinis Haus aufgeführt (am 31. März 1865 und am 17. April 1866), als jeweils auch der *Toast pour le Nouvel An* für Doppelquartett gesungen wurde.

[8] Zwischen den nicht in Alben eingeordneten „Alterssünden“ in Pesaro hat Alessandro Marangoni die bislang nicht katalogisierten *Thème et Variations* entdeckt, worüber er in dem Buch *I Péchés de Vieillesse di Gioachino Rossini* (hrsg. von Massimo Fargnoli, Neapel, Guida editori, 2015) schreibt: „Dem Manuskript entnimmt man deutlich, dass der Autor zunächst nur das Thema (in e-Moll) schrieb, das er vielleicht auf einem Notenpapier nur notierte. Im Titel erkennt man die Hinzufügung der Worte *et variations*; [...] außerdem wurde die Unterschrift nach dem letzten Takt des Themas ausradiert, um mit den Variationen fortfahren zu können“. Das harmonisch und dynamisch differenzierte und technisch anspruchsvolle Stück weist weitere Korrekturen auf, die an die für Rossini typischen redaktionellen Abschlussarbeiten denken lassen. Es scheint fast, als ob er das Stück selbst falsch abgelegt hatte, denn anders ist kaum zu erklären, weshalb er

diese vollendete Komposition in keines der Alben integriert hat.

[9–11] Das Autograf von *Prélude, Thème et Variations* für Horn und Klavier hat Rossini wie die Elegie *Un mot à Paganini* in das neunte Alterssünden-Album eingereiht, mit der es den elegischen Ton des Vorspiels gemein hat, der ganz besonders zum Klang des Horns passt. Es trägt die simple Widmung „für Vivier, G. Rossini“. Von demselben Stück wird in der Fondazione Rossini eine weitere autografe Fassung aufbewahrt, die eine vollständige Widmung trägt: „Dem lebenswürdigen Vivier. Kleiner Freundschaftsbeweis von Gioachino Rossini. Paris, den 11. Mai 1857“. Es fällt also in die Zeit – nur wenige Monate nach seiner Bäderreise nach Wildbad und Kissingen –, in der Rossini wieder regelmäßig zu komponieren begann. Eugène Vivier (1817–1900) galt als der beste Hornist seiner Zeit. Rossini reiste in seiner Begleitung von Baden-Baden zurück nach Paris. Er kannte ihn aber schon von seinem kurzen Aufenthalt in Paris 1843, als ihn Adolphe Adam mit den Worten vorstellte: „Das ist ein Horn, das singt und Geige spielt“. Es wurde behauptet, dass er seinem Instrument unerklärlicherweise gleichzeitig drei Töne entlocken konnte. Rossinis Variationen beweisen auf jeden Fall Viviers Virtuosität. Rossinis Biograf Radiciotti bezeichnet das Stück als „Rondeau fantastique in zwei Teilen“. Rossinis Vorliebe für das Horn, das auch immer wieder große solistische Aufgaben in seinen Opern hat, beruht sicher auch auf dem Umstand, dass sein Vater Hornist war und er mithin von Kindesbeinen an mit dem Instrument vertraut war.

[12] Am 12. Dezember 1841 erschien im *Keepsake des Pianistes* ein hübscher *Valz – Composto par G. Rossini*, nachdem dieser von der Pariser *Revue et Gazette musicale* schon Wochen zuvor ihren Abonnenten angekündigt worden war. Rossinis Verleger Troupenas ging wegen der unerlaubten Publikation gegen seinen Konkurrenten Maurice Schlesinger vor, der bereits in den Kampf um die Rechte des *Stabat mater* verwickelt war. Dem Berufungsverfahren vom 6. Januar 1843 (das zugunsten Rossinis ausging) war zu entnehmen, dass „der fragliche Walzer von Rossini für das Album einer ausländischen Fürstin komponiert und von dieser der Öffentlichkeit zugänglich gemacht worden sei“ und bereits vor mehr als fünf Jahren in Deutschland publiziert wurde. Rossini sah hinter einer Widmung niemals die Abtretung seiner Rechte – das geht auch daraus hervor, dass er gleiche oder ähnliche Stücke mehrfach dedizierte. Das Thema dieses Klavierwalzers verwendete er in ähnlicher Form auch für eine Eugenia Puerati, für Madame Charles de Rothschild (also Adelheid Herz) und 1849 für Elena Bandiera Ricci.

[13] Bei Rossinis Soireen wurden vorwiegend seine „Alterssünden“ gespielt, aber auch Auszüge aus seinen Opern,

seltener aus Opern anderer Komponisten. Als Giuseppe Verdi 1865 in Paris in aller Munde war, ließ Rossini das Adagio „Te sol, quest'anima“ aus dem Schlussterzett aus *Attila* aufführen. Da dieses nur einen Auftakt aufweist, schrieb Rossini fünf Einleitungstakte. Die Notierung überschrieb er mit *Ritournelle pour L'Adagio du Trio d'Attila*, und darunter vermerkte er „Ohne die Erlaubnis von Verdi 1865“. Dass Verdi selbst zugegen war, ist nicht verbürgt.

[14] Der bekannte Wiener Musikkritiker Eduard Hanslick berichtete über seinen Besuch am 18. Juli 1864 bei Rossini, dass dieser „so gefällig war, mir seine Harmonisierung des alten Marlborough-Liedes vorzuspielen. Es ist erstaunlich, wie gerade Rossini, dem modulatorische Spitzfindigkeiten stets so fernlagen, dies Volkslied mit einem Reichtum geistreicher Harmonien und enharmonischer Ueberraschungen ausgestattet hat.“ Das Spottlied auf den Herzog von Marlborough aus dem frühen 18. Jahrhundert war so populär, dass es u.a. auch Beethoven bearbeitete. Die Harmonisierung von *Marlbrough s'en va-t-en guerre* zeigt, so Norbert Pritsch, „dass Rossini aus einer schlichten, eher trivialen Melodie ein musikalisches Schmuckstückchen geschaffen hat“.

[15] *L'ultimo Pensiero. Un Rien* für „Baryton moderne“ und Klavier schrieb Rossini „für Hrn. L. Cerruti (für sein Album), der selbst die Worte dafür schrieb. Luigi Cerruti (1819–1893) zahlte als Konsul der italienischen Botschaft in Paris Rossini jährlich eine kleine Rente des neuen italienischen Staates aus. Cerruti, der selbst ein politisch bewegtes Leben führte, beschreibt die Gefühle eines sterbenden Verbannten, und Rossini findet Töne dafür, die an das patriotische Lied *L'esule* erinnern. Das Autograf, datiert mit „Passy bei Paris, 4. August 1865“, befindet sich noch heute im Besitz der Cerruti-Nachfahren in Dresden. Für diese Aufnahme haben Patricia B. Brauner und Daniela Macchione dankenswerterweise eine kritische Ausgabe erstellt.

[16] Unter dem Titel *Metastasio. Pour Album* vertonte Rossini vier Zeilen aus Pietro Metastasios *Artaserse*. Den vorauszusehenden Selbstvergleich des Liebenden Megabise ließ er weg („Sopito in dolce oblio I sogno pur io così I colei che tutto il di I sospiro e chiamo.“). Sergio Ragni schrieb, dass Rossini vielleicht ein weiteres Gedicht suchte, das wie *Mi lagnerà tacendo* in verschiedenster Weise vertont werden könnte. Das Stück blieb

aber ein Unikat und fand nicht einmal Eingang in eines der *PdV*-Alben; es befindet sich in Pesaro unter den nicht eingeordneten übrigen Alterssünden.

[17] Das *Petit Souvenir* mit dem Untertitel „Madame Baronin Charlotte Nathaniel de Rothschild gewidmet von ihrem sehr ergebenen G. Rossini, Paris, 10. September 1843“ ist für eine solche Widmung eine recht umfangreiche Komposition, fein säuberlich niedergeschrieben auf Notenpapier, das mit farbigen Musizierszenen und Verzierungen bedruckt ist. Es zeigt die Wertschätzung Rossinis gegenüber der Widmungsempfängerin, der musikalisch begabten Tochter seines Bankierfreundes James de Rothschild, die er von 1825 bis 1836 hat aufwachsen sehen, und jetzt, bei seiner kurzzeitigen Rückkehr nach Paris, als frisch vermählte Ehefrau von Nathaniel de Rothschild vom Londoner Zweig der Familie wieder traf. Sie darf nicht mit Charlotte von Rothschild verwechselt werden, deren Hochzeit mit dem älteren Bruder Nathaniels, Lionel de Rothschild, Rossini 1836 in Frankfurt beiwohnte.

[18] Vom November 1834 datiert ein Brief an Balzac, worin Olympe Pélissier ihren Auftritt als Sängerin erwähnt, während ein anderer Brief ein neues Werk Rossinis ankündigte. Sollte Olympe bei diesem Konzert, das vermutlich am 12. November 1834 stattfand, die Kantate *Giovanna D'Arco* gesungen haben, die Rossini später auf 1832 datierte? Der Band *Prose e Versi* (London 1836) des Grafen Carlo Pepoli (dem Librettist von Bellinis *I puritani*), lässt Zweifel aufkommen: Das Gedicht *Eleonore d'Este*, das laut Pepoli von Rossini vertont wurde, weist in der Gliederung, den Strophen und den Versen unübersehbare Parallelen zu *Giovanna d'Arco* auf. Aus den 1850er-Jahren stammt ein Brief Rossinis an seinen Freund Luigi Crisostomo Ferrucci in Florenz: „Hast du Lust, einige Strophen der Jungfrau von Orléans für mich einzurichten? Komm und wir machen es zusammen“. Es scheint also, dass die Komposition zunächst zu Eleonoras Liebesqualen für Torquato Tasso entstanden ist und erst viel später die heute bekannte Form als *Giovanna d'Arco* erhalten hat. Sicher ist, dass Marietta Alboni die Kantate am 1. April 1859 im Salon von Rossini aufführte, vom Komponisten selbst am Klavier begleitet.

Reto Müller

From Volume VIII – Album de château

Tarantelle pur sang

- [7] Allons tous à la chapelle
implorer le Roi des Rois.
Le flot dort, la nuit est belle
et la cloche nous appelle.
Pèlerins, troupe fidèle,
unissons nos coeurs, nos voix.
Saint Janvier, Sainte Madone,
dans le Ciel veillez sur nous.
Au pécheur, que Dieu pardonne,
nous prions tous à genoux.

Populaire chanson processionnelle de anonyme

From Volume XIV – Other Péchés de vieillesse

L'ultimo pensiero

- [15] Patria, consorte, figli,
per voi d'affetto ardente,
sempre i pensier più teneri
fra voi divise il cor,
lieti di care immagini d'amor.

Or che i pensier si estinguono
entro il mio cor morente,
il cielo accogla l'ultimo
e a voi lo renda ancor,
lieto di sante immagini d'amor.

Luigi Francesco Cerruti (1819–1883)

Sogna il guerrier

- [16] Sogna il guerrier le schiere,
le selve, il cacciatore.
E sogna il pescatore
le reti e l'amor.

Pietro Metastasio (1698–1782)

From Volume XI – Miscellanée de musique vocale

Giovanna d'Arco

- [16] È notte, e tutto addormentato è il mondo.
Sola io veglio, ed aspetto
che un destrier passi,
che una tromba chiami.
Ascolto, e nulla sento

Full-blooded tarantella

Let's all go to the chapel
to pray to the King of Kings.
The river is sleeping, the night is fair,
and the bell is summoning us.
Faithful troupe of pilgrims,
let us join our hearts and voices together.
Holy Januarius, holy Madonna,
watch over us from heaven.
Let us all kneel in prayer
that God may forgive the sinner.

Anonymous popular processional song

The last thought

Homeland, wife, children,
burning with affection for you,
my heart has always divided
its tenderest thoughts between you:
happy thoughts of cherished images of love.

Now that all thoughts
are fading from my dying heart,
may heaven welcome the last of them
and return it once more to you:
a happy thought of blessed images of love.

Luigi Francesco Cerruti (1819–1883)

The soldier dreams

The soldier dreams of armies,
the hunter of forests.
And the fisherman dreams of
nets and hooks.

Pietro Metastasio (1698–1782)

Night has fallen, all the world's asleep.
I alone lie awake, waiting
for a charger to ride by,
a trumpet to sound.
I listen, but hear nothing

se non son l'acque
e il mormorar del vento.
Muta ogni cosa e afflitta
come l'ora che segue alla sconfitta.

O patria! O Re!
novella un'aita verrà.
L'Onnipossente dal gregge suscitò la pastorella.
Vadasi. O dolce mio loco natio,
dolce famiglia, o campi, o selve, addio.

O mia madre, e tu frattanto
la tua figlia cercherai,
affannata chiamerai
e nessun risponderà.

Ma fra poco d'alte imprese
verrà un suon conforto al pianto:
ogni madre, ogni francese
la mia madre invidierà.

O mia madre, se frattanto
la tua figlia cercherai,
se affannata chiamerai,
questo suon risponderà.

Eppur piange. Ah! repente
qual luce balenò nell'oriente,
non è il sole che s'alza,
sei la mia vision, io ti conosco.
Più grande che non suole
Empie il ciel fulminando e mi fa segno.
Angiol di morte, tu mi chiami, io vegno.

Ah, la fiamma che t'esce dal guardo
già m'ha toccà, m'investe, già m'arde.
Presto un brando, marciamo pugnando.
Viva il Re, la vittoria è con me.

Guida i forti la vergine al campo,
tra i leoni l'agnello s'avventa.
Non han scampo, il Signor li spaventa.
Viva il Re, la vittoria è con me.

save the flowing water,
the murmuring wind.
All is sad and silent,
as in the hour that follows a defeat.

O my country! My king!
A new source of help will come.
The Almighty has called the shepherdess from her flock.
Let her go forth. O beloved place of my birth,
my beloved family, o fields and forests, farewell.

Dear mother, when I am gone
you will search for your daughter,
anxiously you will call out to her,
but there will be no reply.

Soon, however, your tears will be dried
by the tidings of great deeds:
my mother will be the envy
of all mothers, all people of France.

Dear mother, if when I am gone
you search for your daughter,
if you anxiously call out to her,
the sound of these tidings will be your reply.

And yet she weeps. Ah! what light
suddenly blazes in the east –
it is not the rising sun,
you are my vision – I know you.
Larger than usual,
it fills the sky, firing bolts of lightning, and gives me a sign.
Angel of death, you summon me, I shall come.

Ah, the flame that shoots from your eyes
touches me now, engulfs me, burns me.
Quick, hand me a sword, let us march and fight.
Long live the king, I shall bring him victory.

The maiden leads the warriors into battle,
the lamb hurls itself into the lions' midst,
they cannot escape, the Lord fills them with fear.
Long live the king, I shall bring him victory.

Corre la gioia di core in core.
Ma, queta e timida fra lo stupore,
chi se' domandano, che il Re salvò?
Ah! vinse la vergine che in Dio sperò.

Presto un brando, marciamo pugnando.
Viva il Re, la vittoria è con me.

Testo di anonimo

Joy is flowing from heart to heart.
But, in wonder, they will ask the quiet and timid girl,
"Who are you, you who have saved the king?"
Victory belongs to the maiden who put her faith in God.

Quick, hand me a sword, let us march and fight.
Long live the king, I shall bring him victory.

*Anonymous
Translations: Susannah Howe*

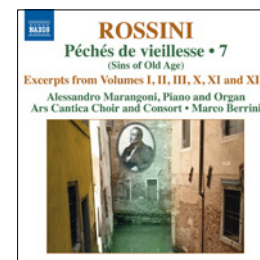
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Featuring ten première recordings and a number of recently discovered ‘Sins of Old Age’ manuscripts unassigned to specific volumes, this album brings together a notable diversity of genres and instrumentation. They include the catchy *Allegretto* for violin and piano that Rossini used as his musical calling card, the *Tarantelle pur sang* for choir, harmonium, clochette and piano, and a harmonisation of the simple folk melody *Marlbrough s’en va-t-en guerre* that transforms it ‘into a little musical gem’.

**Gioachino
ROSSINI**
(1792–1868)

Playing Time
79:21

Complete Piano Music • 8
Péchés de vieillesse
Chamber Music and Rarities • 1

1	Volume IX: Un mot à Paganini, for violin and piano	9:50
2-4	Unassigned: Allegretto, for violin and piano* • Tema, for violin and piano* Un mot pour basse et piano, for cello and piano*	3:38
5	Volume XIV: Allegro agitato, reconstructed for cello and piano	4:01
6	Volume IX: Une larme, Thème et Variations, for cello and piano	9:49
7	Volume VIII: Tarantelle pur sang, for choir, harmonium, clochette and piano*	11:05
8	Unassigned: Thème et Variations in E minor, for piano*	4:25
9-11	Volume IX: Prélude, Thème et Variations, for horn and piano	9:35
12-14	Unassigned: Valz* • Ritournelle pour l’Adagio du Trio d’Attila, for piano* Marlbrough s’en va-t-en guerre, for piano*	2:44
15-16	Volume XIV: L’ultimo pensiero. Un rien, for baritone and piano* Metastasio. Pour album, for baritone and piano*	2:28
17	Unassigned: Petit souvenir, for piano*	4:11
18	Giovanna d’Arco, for soprano and piano	16:57

WORLD PREMIERE RECORDING*

A detailed track list can be found inside the booklet

Alessandro Marangoni, Piano (1-6, 8-18), Harmonium (7)
Massimo Quarta, Violin (1-3) • Enrico Dindo, Cello (4-6) • Ugo Favaro, Horn (9-11)
Lilly Jørstad, Mezzo-soprano (18) • Bruno Taddia, Baritone (15-16)
Ars Cantica Choir • Marco Berrini, Conductor (7)

Recorded at the Baroque Hall, Ivrea, Italy – Studio SMC Records, 27th March (7, 9-11); 28th March (8, 12-14, 17); 18th April (15-16); 8th July (1-3); 25th July (18) and 25th September (4-6) 2017 • Producers, Engineers and Editors: Renato Campajola and Mario Bertodo
Booklet notes: Reto Müller • Thanks to Peter François – Servais Society, Belgium (4) and to Johan Eckeloo – Fonds Michotte, Brussels (7)
Special thanks to Reto Müller and Sergio Ragni • Includes Italian and French sung texts with English translations
which may also be accessed at www.naxos.com/libretti/573822.htm