



# Mauro GIULIANI

## Le Rossiniane

Goran Krivokapić, Guitar



## Mauro Giuliani (1781–1829)

### Le Rossiniane

Mauro Giuliani, one of the great masters of the early 19th century, wrote a vast quantity of guitar music including variations, sonatas, concertos, duets and studies. An important part of his career was spent in Vienna where he was well acquainted with Beethoven, Moscheles, Hummel, Mayseder, Spohr and other leading musicians of the period. In Italy he knew both Paganini and Rossini and may have performed concerts in their company.

Giuliani was born in Bisceglie, near Bari, Italy, and began playing the guitar at an early age, though he also became a very proficient cello player. He moved to Vienna in 1806 where his virtuosic gifts as a guitarist were soon acknowledged. The premiere of his *Guitar Concerto, Op. 30* in April 1808, was received with great public enthusiasm. He continued as a prolific composer, writing over 250 guitar works. In 1813 Giuliani played the cello for the premiere of Beethoven's *Seventh Symphony*. Around 1814 he was appointed to the court of Empress Marie-Louise, Napoleon's second wife. After a spell in Rome he moved to Naples and took up a post at the court of the Kingdom of the Two Sicilies, where he remained until his death.

Gioachino Antonio Rossini (1792–1868) was considered by his contemporaries as the greatest Italian composer of his era. He was born in Pesaro, a small city on the Adriatic, into a musical family, his father being a professional horn player and his mother a singer. Rossini began composing at an early age under the tutorship of Giuseppe Malerbi and also played the horn. By his early teens he was already a prolific composer and also became a well-known singer. In 1804 the family moved to Bologna where in 1806 Rossini studied at the Liceo Musicale, following courses in singing, cello, piano and counterpoint. His first opera was commissioned in 1810 and performed in 1812.

Over the coming years Rossini's reputation steadily advanced, with a prolific number of successful operas being produced. He composed rapidly, and it is believed that one of his best loved masterpieces, *The Barber of*

*Seville*, was written within three weeks. Nearly 40 stage works constitute his ultimate output, as well as sacred music, cantatas, incidental music, hymns, choruses, miscellaneous vocal pieces and instrumental works, among others.

Giuliani's music was largely neglected by the leading early 20th-century concert guitarists who were unaware of the magnitude of the Italian maestro's contribution to the repertoire. Throughout his career, Andrés Segovia performed and recorded only the *Allegro* from *Sonata in C major, Op. 15*, plus various pedagogic smaller pieces and studies. Julian Bream played Giuliani's *Guitar Concerto* in a BBC Invitation Concert, London in 1960 and a recording was released the same year. In 1968 Bream brought the *Grande Overture, Op. 61* into his recitals, having played the *Allegro* from *Sonata in C major, Op. 15* the previous year. In January 1975 he gave a performance of *Rossiniana No. 1, Op. 119*, at the Queen Elizabeth Hall, London, the first time this music had been given a public airing possibly since the early 19th century.

Bream's edition of this work, entitled *Rossiniana No. 1*, was published by Faber Music Ltd in 1979. An introductory note described the piece as 'the first of the six substantial fantasies on themes from Rossini's operas known as *Le Rossiniane, Op. 119–124*'. Bream commented that they were 'delightful works, full of inventive writing for the guitar, and so constructed that it is often difficult to tell where Rossini ends and Giuliani begins'. He explained how he had modified the work by importing a theme from the fourth *Rossiniana, Op. 122*, 'in keeping with the potpourri style in which the work was conceived'.

Bream's work on Giuliani aroused enormous interest among guitarists. This was eventually well catered for with the monumental publication of Giuliani's complete works in facsimiles of the original editions in 38 volumes (ed. Brian Jeffery, 1984), when the composer's extraordinary achievements were at long last in a position to gain rightful appreciation.

Giuliani's six *Rossiniane* for solo guitar are fantasias or potpourris (i.e. medleys) on themes taken from Rossini's operas. The first five are dated around 1820–23 during Giuliani's time in Rome, and the last was published in 1827/28. At the time of composition the public would have been well aware of the themes of Rossini's music but nowadays only the more popular may be immediately recognisable to an audience. However, the tunes are so strong and vivid that a first acquaintance with such melodies is itself a pleasant experience within both recital and recording contexts.

Giuliani's extraordinary virtuosity is displayed throughout the six *Rossiniane*, presenting a guitar compendium of the instrument as a miniature orchestra employing the full resources of the instrument including the full gamut of the fingerboard, brilliant scale passages, intricate arpeggios supporting a theme, dazzling octaves, differentiation of mood and pace, complex rhythmic structures, etc. In his service to Rossini's music Giuliani brings the intimate nature of the early 19th-century guitar while offering refinements of technique and expressiveness never before achieved on the instrument.

Within these six collections of Rossini's themes there is a degree of compositional development. From *Op. 121* onwards Giuliani, the master and devotee of variation form in many other works, is not reluctant to add the occasional variation of his own to the structure, thus extending the pieces in his own inimitable style.

The thematic material was selected from the following operas: *Otello* ('Othello'), *L'Italiana in Algeri* ('The Italian Girl in Algiers'), *Armida*, *La Cenerentola* ('Cinderella'), *La gazza ladra* ('The Thieving Magpie'), *La donna del lago* ('The Lady of the Lake'), *Il Turco in Italia* ('The Turk in Italy'), *Ricciardo e Zoraide* ('Ricciardo and Zoraide'), *Mosè in Egitto* ('Moses in Egypt'), *Matilde di Shabran* ('Matilda of Shabran'), *La pietra del paragone* ('The Touchstone'), *Tancredi*, *Semiramide*, and *L'assedio di Corinto* ('The Siege of Corinth').

The themes of Rossini are indicated in the following analyses of each *Rossiniana*:

### **Rossiniana No. 1, Op. 119** (c. 1820–23)

(Le Rossiniane, Part 1, Op. 119)  
*Introduction (Andantino) – Otello*, Act III. Scene e Romanza: Assisa a piè d'un salice (Desdemona)  
*Andante grazioso – L'Italiana in Algeri*, Act I, Scene 3. Cavatina: Languir per una bella (Lindoro)  
*Maestoso – L'Italiana in Algeri*, Act I, Scene 5. Duetto: Ai capricci della sorte (Isabella, Taddeo)  
*Moderato – L'Italiana in Algeri*, Act II. Rondo: Pensa alla patria – Caro, caro ti parlo in petto (Isabella)  
*Allegro Vivace – Armida*, Act I. Duetto: Amor! Possente nome – Cara! per te quest'anima (Armida, Rinaldo)

### **Rossiniana No. 2, Op. 120** (c. 1820–23)

(Le Rossiniane, Part 2, Op. 120)  
*Introduction (Sostenuto): Andantino sostenuto – Otello*, Act II. Scene e Romanza: Deh! calma o ciel (Desdemona)  
*Allegretto innocente – Armida*. Ardti all'ire from Act I. Cavatina: Ah! No: Sia questo (Goffredo)  
*Maestoso – La Cenerentola*, Finale Secondo. Rondo: Non più mesta accanto al fuoco (Angelina) – *La gazza ladra*, Act I. Di piacer mi balza il cor (Ninetta)  
*Allegretto – La Cenerentola*, Fertilissima Regina from Act I, Cavatina: Miei rampolli femminini (Don Magnifico)

### **Rossiniana No. 3, Op. 121** (c. 1820–23)

(Le Rossiniane, Part 3, Op. 121)  
*Introduction (Maestoso Sostenuto) – La Cenerentola*, Act I. Scene e Duetto: Un soave non so che (Cenerentola, Don Ramiro)  
*Andantino – La donna del lago*, Act I. Cavatina: Oh mattutini albori! (Elena)  
*Thema – Il Turco in Italia*, Act II: Questo vecchio maledetto from Quintetto: Oh! guardate che accidentale! (Fiorilla, Narciso, Selim, Zaida, Geronio)  
*Allegro – Zelmira*, Act I. Introduction: Sorte! Secondami! (Antenore, Chorus)  
*Marcia, Maestoso – Ricciardo e Zoraide*, Act I. Marziale: Cinto di nuovi allori (Chorus)

**Rossiniana No. 4, Op. 122** (c. 1820–23)

(Le Rossiniane, Part 4, Op. 122)

*Introduction (Sostenuto – Allegro Maestoso); Andante – La gazza ladra*, Act II. Duetto: Forse un di conoscerete (Ninetta, Giannetto); Act II. Duetto: E ben, per mia memoria (Pippo, Ninetta)

*Allegro maestoso* (described in the original edition as 'Marsch, aus der Pantomime: *Die Zauberschere*' – 'March from the Pantomime: *The Magic Scissors*') but actually *Mosè in Egitto*, Act I. Finale: Ah! Se puoi così lasciarmi (Amenofi, Anaide)

*Maestoso – Matilde di Shabran*, Finale Primo: Piacere egual gli dei non ponno immaginar (Corradino, Matilde, Isidoro, Ginardo) – *La pietra del paragone*, Act I. Introduction: Voglio ascoltar (Baronessa)

**Rossiniana No. 5, Op. 123** (c. 1820–23)

(Le Rossiniane, Part 5, Op. 123)

*Fantasia – Introduction (Allegro con brio): Maestoso – Il barbiere di Siviglia*, Act I. Finale

*Andantino mosso – Tancredi*, Act I. E tu quando tornerai from Cavatina: Como dolce all'alma mia (Amenaide);

*Il barbiere di Siviglia*, Act I. Una voce poco fa (Rosina)

*Andante sostenuto – La Cenerentola*, Act II. *Sestetto*:

Questo è un nodo avviluppato (Ramiro, Angelina, Clorinda, Tisbe, Dandini, Don Magnifico)

*Allegro – La gazza ladra*, Act I. Aria: Là seduto l'amato Giannetto (Fabrizio)

*Allegro – Il barbiere di Siviglia*, Zitti zitti; Terzetto. Ah! qual colpo inaspettato (Rosina, Conte, Figaro)

**Rossiniana No. 6, Op. 124** (pub. 1827/28)

(Rossiniana, Op. 124)

*Introduction (Maestoso): Larghetto – Semiramide*, Finale Primo: Qual mesto gemito (Chorus, Semiramide, Arsace, Idreno, Oroe, Assur, Azema, L'ombra di Nino)

*Maestoso – La donna del lago*, Oh quante lagrime from Act I. Cavatina: Elena! oh tu, che chiamo (Malcolm)  
*Allegro brillante – L'assedio di Corinto*, Act III. Questo nome, che suona vittoria (Jero, Ensemble)

**Graham Wade**

Grateful acknowledgements in the writing of these notes are due to Dr Brian Jeffery's Tecla Editions of Giuliani's music and to Dr Thomas F. Heck's biography *Mauro Giuliani, Virtuoso Guitarist and Composer* (Editions Orphée, 1995).

**Goran Krivokapić**



Photo: Christian Palm

Praised by *Gramophone* and *Classical Guitar Magazine*, guitar virtuoso Goran Krivokapić has won 19 international competitions. His focus lies on the development of repertoire for guitar, mainly through creating his own transcriptions and collaborating with composers. He has performed across Europe, North and South America, Asia, Africa and Russia, appearing at major festivals and concert halls such as the Tchaikovsky Concert Hall, Moscow; Lobkowitz Palace, Prague; The Royal Concertgebouw, Amsterdam and Auditorio de Conde Duque, Madrid. Together with Danijel Cerović he formed the Montenegrin Guitar Duo, which has performed on four continents and released the highly acclaimed series of world premiere recordings featuring guitar arrangements of J.S. Bach's complete *English Suites* for Naxos (8.573676 and 8.573473). Passionate about teaching, Krivokapić has given masterclasses and lectures at universities and festivals worldwide. Having taught previously at the Koblenz International Guitar Academy, the Lemmens Institute and Prince Claus Conservatoire, he currently teaches at Detmold University of Music and is professor of guitar at the Hochschule für Musik und Tanz Köln. Krivokapić began playing guitar when he was nine with Mićo Poznanović, and continued his studies with Srđan Tošić, Hubert Käppel, Roberto Ausseil, Carlo Marchione and Raphaella Smits.  
goran-krivokapic.com

Mauro Giuliani was both a virtuoso performer on the guitar and one of the great figures in early 19th-century composition for the instrument. His variations, studies, sonatas and other works have entered the repertoires of generations of subsequent performers. The six dazzling *Rossiniane* for solo guitar are fantasias on themes taken from the great Italian composer's operas. They offer a compendium of the guitar as a miniature orchestra revealing refinements of technique and expressiveness never before achieved on the instrument.

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|----------|---|--------------|
| <b>1</b> | <b>Rossiniana No. 1, Op. 119</b> (c. 1820–23)   | <b>15:44</b> |
| <b>2</b> | <b>Rossiniana No. 2, Op. 120</b> (c. 1820–23)   | <b>14:16</b> |
| <b>3</b> | <b>Rossiniana No. 3, Op. 121</b> (c. 1820–23)   | <b>18:17</b> |
| <b>4</b> | <b>Rossiniana No. 4, Op. 122</b> (c. 1820–23)   | <b>15:54</b> |
| <b>5</b> | <b>Rossiniana No. 5, Op. 123</b> (c. 1820–23)   | <b>12:25</b> |
| <b>6</b> | <b>Rossiniana No. 6, Op. 124</b> (pub. 1827/28) | <b>11:52</b> |

**Goran Krivokapić, Guitar**

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