

ROSSINI

Péchés de vieillesse • 11

(Sins of Old Age)

Chamber Music and Rarities • 4

Alessandro Marangoni, Piano

Laura Giordano, Maria Candela Scalabrini, Sopranos

Giuseppina Bridelli, Cecilia Molinari, Mezzo-sopranos

Alessandro Luciano, Tenor • Bruno Taddia, Vittorio Prato, Baritones



Gioachino
ROSSINI
(1792–1868)

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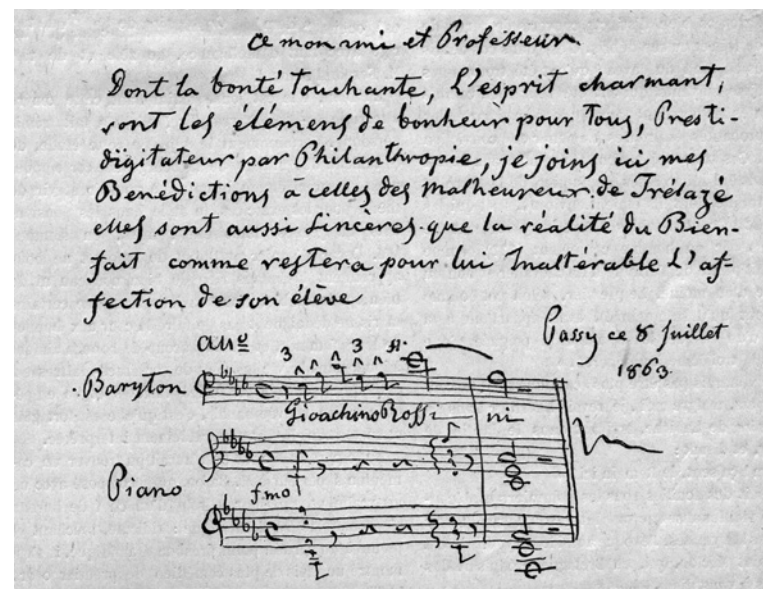
Chamber Music and Rarities • 4

	from Volume I – Album italiano	
1	No. 7, Ave Maria (su due note)	5:10
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	No. 5, Gammes – Des montées et des descentes: deux gammes chinoises, suivies d'une mélodie analogue	
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9	L'amour à Pékin. Petite mélodie sur la gamme chinoise (pour album)	4:17
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19	No. 6, Allegretto moderato – Pour Baryton	2:28
	Unassigned	
20	Gioachino Rossini*	0:16

Laura Giordano, Soprano 16 17 • Maria Candela Scalabrini, Soprano 2 3
Giuseppina Bridelli, Mezzo-soprano 2 10 16
Cecilia Molinari, Mezzo-soprano 1 9 11 12 14
Alessandro Luciano, Tenor 3 4 10
Bruno Taddia, Baritone 15 19 20 • Vittorio Prato, Baritone 4
Alessandro Marangoni, Piano

WORLD PREMIERE RECORDING *

Publishers: Fondazione Rossini, Pesaro, Italy 11-19; manuscript, private collection 20



Gioachino Rossini (1792–1868): Péchés de vieillesse: Chamber Music and Rarities • 4

Signed duets, 'sacred' and 'innocuous' music

The 20 pieces on this eleventh volume round off this monumental project to record all 200 or so individual works comprising the *Péchés de vieillesse* (including some preliminary sketches). The album includes all the vocal duets, three 'religious' pieces and two multi-sectional arrangements. From now on, all titles and quotations will follow Rossini's original orthography.

Among the 60 or so vocal works in the *Péchés de vieillesse*, there are only four duets which Rossini included in the three main vocal albums, all for different forces. It is no accident that *Le Gittane* (Volume I, No. 6 [2]) is an operatic piece. On 1 January 1861, Rossini dedicated a transcript of it entitled *Bohero* to Barbara and Carlotta Marchisio 'exclusively for their personal use', after the two sisters had breathed new life into his *Semiramide* (1823) at the Paris Opéra in 1860. Rossini initially wrote the melody, with its extensive use of thirds, to Metastasio's words *Mi lagnerò tacendo* and then in the autograph score wrote the Italian verse by Giuseppe Torre directly underneath. *Soupirs et Sourire* (Nocturne) (Volume II, No. 10 [3]) is a French pendant to Torre's Italian 'Notturmo' *Il Cipresso, e la Rosa* (ossia *Allegrezza e Melancolia*), in which the rose is a metaphor for joy, the cypress tree for mourning, while sighing and laughing juxtapose the coquetry of the soprano with the languishing of the tenor. Rossini may only have commissioned the translation by Émilien Pacini to compensate for the 'excess' of Italian pieces. *Un sou. Complainte a deux Voix* (Volume II, No. 4 [4]) may also be a setting of a text by Pacini, though Rossini doesn't give the poet's name. Although the situation in the song, in which the two beggars offer the collar of their dead dog for sale, is reminiscent of Offenbach's *bouffonnerie musicale Les Deux aveugles* and is not without its funny side, the duet is a typical example of the alms song genre that was so popular in comfortable salons. *Les amants de Seville* (*Tirana, pour deux voix*) (Volume III, No. 3 [10]) may also have been based on the usual text by Metastasio. It is a 'Tirana' for two voices – a song and dance form from Andalusia whose main characteristic is a refrain. Rossini may have asked his house poet for a 'story' with some appropriate local colour, and Pacini came up with a poem featuring two lovers from the area around Seville, the capital of Andalusia, dating it '20 Avril 1864'.

As early as 1841 Richard Wagner wrote: 'Rossini is pious – the world and his wife are pious, and the Parisian salons have turned into prayer cells. – It is extraordinary! For as long as he

lives, this man will follow the latest fashion. Does he set the fashion trends, or do they fashion him?' Where sacred or pious pieces were concerned, the fashion was real and enduring enough – this genre was as much a staple of the salons as romantic love songs or alms and begging songs. As had been the case with *Adieux à la vie* on one note, the *Ave Maria* on two notes (*su due Note*) (Volume I, No. 7 [1]) demonstrates an intensity of expression that one wouldn't expect from such a 'musical joke'. The music fits the text of *Mi lagnerò tacendo* well, but it is not impossible that Rossini composed the piece to the words by Torre. The *O salutaris hostia* from the hymn by St Thomas Aquinas is a true liturgical piece, though Rossini's original title, *O Salutaris, de Campagne* (Volume XI, No. 5 [12]) establishes a 'pastoral' connection, the meaning of which must remain a matter of speculation. Perhaps it was intended as a companion piece to the 'strict' setting of the same text as an unaccompanied vocal quartet which Rossini had composed in 1857 for Jacques d'Ortigue's periodical *La maîtrise*. The reference in his provisional catalogue of the *Péchés de vieillesse* to it being 'taken from the Petite Messe' suggests that the piece was originally composed for the *Petite Messe solennelle* and was only included in the album later. Rossini's contemporaries did feel they lacked one large-scale sacred work penned by him: a Requiem that might have been worthy of replacing the customary Masses for the Dead by Mozart or Cherubini. Rossini did, however, write a modest little Requiem, without the pompous '*Tuba mirum*' – *A ma belle Mère* (Volume XI, No. 4 [11]), to mark the death of his mother-in-law, dated 'Passy, 19 August 1859'. On 22 August 1859 he wrote to his friend Ivanoff: 'We are saddened by the death of my wife's mother; she passed away peacefully three days ago at the age of 92.' There is therefore no lamentation, just the hope that she will rest in peace, which is emphasised fervently at the words 'et lux perpetua luceat'.

Gammes (Volume III, No. 5) play with the so-called 'Chinese scale'. First come two pieces – (*Montée*) (*Pour Album*) and (*Descente*) [5] – comprising an ascending and descending chromatic scale, with the French folk tune about Marlborough appended to the 'descent'. After another chromatic ascent and descent (6) comes the first whole-tone scale (1st *Gamme Chinoise montante et Descendante* [7]) and then another (2nd *Gamme Chinoise montante et Descendante* [8]). These 'exercises' are followed by *L'Amour à Pékin. Petite Melodie sur La Gamme Chinoise* [9] in which the contralto only uses the six pitches of the 'Chinese' whole-tone scale within an octave compass. Rossini sketched out the text himself, Pacini

replacing it with the final version about a Chinese woman's love for a soldier. The composer dedicated the entire composition to 'my friend the millionaire M. Jobart', adding 'Another joke' to give his (thoroughly serious) musical note-play a jocular veneer.

Although Rossini was still complaining about his health in a letter dated 15 January 1857, writing of 'my terrible illness, which is a nervous disorder (to the disgrace of the [Medical] Faculty), depriving me of sleep, my appetite, my strength, etc., etc.', he managed to go on a kind of rejuvenating cure soon afterwards. He had his furniture transported from Florence to Paris, rented a summer villa in Passy, and composed the *O Salutaris hostia* for D'Ortigue and a virtuosic horn piece for Eugène Vivier. The *Frankfurter Nachrichten* of 10 June 1857 reported: 'Rossini really has been composing again. [...] After the great composer's health was restored, he was drawn inexorably back to the piano. Indeed, his friends even noticed fresh manuscript paper on his table. They quizzed Rossini's wife, and she confirmed that her husband had been writing music frequently for a while already. After some time had elapsed, Rossini did in fact hand his wife an album of six *mélodies* for mezzo-soprano, preceded by a pretty substantial prelude. He had added a delightful inscription on the title page of the set.' The report is largely correct, even if *Musique Anodine* is for a variety of voice types. After the *Prelude – Allegretto moderato*, for piano (13) come N.° I (*Pour Contralto*) [14], N.° II (*Pour Baryton*) [15], N.° III (*Pour Soprano*) [16], N.° IIII (*Pour Soprano*) [17], N.° IIIII (*Pour mezzo Soprano*) [18] and N.° IIIIII (*Pour Baryton*) [19]. However, these were 'only' an anthology of earlier pieces and songs that he had revised. For example, there is a version of No. 6 dated 29 February 1852 in the treble rather than the bass clef. No. 5 even offers an unusual example of Rossini fitting Metastasio's words to an opera aria (*Un'empia mel rapì* from *Ermione*, 1819). And the composer had already scribbled a motif that appears

in the Prelude on visiting cards in 1856 in Bad Kissingen. The collection's 'delightful inscription' reads: 'Innocuous music. / Prelude for piano / followed by six little settings of the same words [...] These unassuming songs are dedicated to my darling wife Olympe as a modest token of my gratitude for her affectionate and clever nursing during my long and terrible illness (a cause of shame to the [medical] Faculty). / Gioachino Rossini / Paris, 15 April 1857.' Hunting for original titles, which are as much a hallmark of his mature output as musical experimentation, he lighted on the bland yet ambiguous word 'anodin'. On the one hand it is used in medicine to describe a tranquilliser (which can be applied to music in general), and on the other it means 'harmless', 'innocuous', 'insignificant', 'characterless' (which could refer to the chameleonic interpretation of the text). Rossini set one and the same text, *Mi lagnerò tacendo* from Metastasio's *Siroe*, in a whole variety of ways, in the process both pointing up and eroding its sense in equal measure. Who is it that is suffering in silence and loving in quiet sorrow without being loved in return here? Is this a personal statement or just verbal husks on which to give his art as a song composer a work-out? Rossini may have felt that his retirement from the operatic stage in the 1830s was less a personal decision than a blow of fate about which he was 'mourning in silence' ('The Revolution in Paris [...] has ruined me as well'). The words 'but, my love, do not hope / that I shall stop loving you' would then be directed to Music, to which he was returning at the end of his life with renewed affection.

Rossini set his name to music as early as 1822 in *Addio a Viennesi*. In his old age he occasionally set his entire signature, 'Gioachino Rossini', as in the version recorded here (20), dated, 'Passy, this 8 July 1863'). It is the perfect piece to finish with, setting a seal on this recording of the complete 'Sins of Old Age'!

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

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 *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 many distinguished conductors and directors. She has recorded Vivaldi's *L'Olimpiade* with Rinaldo Alessandrini, a previously unpublished duet by Rossini with Riccardo Chailly, *Musetta in La bohème* at the Teatro Real de Madrid, *Norina in Don Pasquale* with Riccardo Muti, *Fulvia in La pietra del paragone* with Jean-Christophe Spinosi, *Corinna in Il viaggio a Reims* [Naxos 8.660383-84] and *Isabella in Donizetti's Olivo e Pasquale*. www.lauragiordano.com

Photo: Rosellina Garbo



Maria Candela Scalabrini, soprano

Maria Candela Scalabrini was born in Buenos Aires, where she studied singing and traverse flute at the 'Alberto Ginastera' Conservatoire. In 2001 she won the 'Marco Fodella' scholarship to further her studies in early music and Baroque singing with Cristina Miatello and Roberto Balconi at the Institute of Ancient Music in Milan. She teaches and sings in collaboration with the ensembles Elyma (directed by Gabriele Garrido), the Swiss Radio Choir (under Claudio Abbado and Diego Fasolis), Cappella Artemisia, Ars Cantica, the Vocalia Consort, the Ghislieri Choir & Consort, and the Gesualdo Consort, among others.

Photo: Francesco Squaglia



Giuseppina Bridelli, mezzo-soprano

Born in Piacenza, Giuseppina Bridelli had early vocal training under the guidance of Maria Laura Groppi, and took courses at the Scuola dell'Opera Italiana in Bologna and at the Accademia Rossiniana in Pesaro. Her debut at the age of 21 was as Despina in *Così fan tutte* conducted by Diego Fasolis, the start of a busy career in opera in Italy and elsewhere in Europe, collaborating with conductors and directors of great distinction. Particularly appreciated for early and Classical repertoire, she has recorded for major labels, including Glossa, EMI Classics, Deutsche Grammophon, Naïve, Alpha and Harmonia Mundi. www.giuseppinabridelli.com

Photo: Cristóbal Rey



Cecilia Molinari, mezzo-soprano

The Italian mezzo-soprano Cecilia Molinari was born in Riva del Garda (Trento), where she began her musical studies as a flautist. In 2009, she began studying voice at the Conservatory of Music in Padua, where she graduated with the highest honours. In 2015, she made her operatic debut in *Il Turco in Italia* (Zaida) in Treviso and Ferrara. Soon after her apprenticeship at the Accademia Rossiniana in Pesaro, she started her international career singing *Rosina in Il barbiere di Siviglia* in Trieste. Among her most recent engagements, she has sung *Annio (La clemenza di Tito)* in Antwerp, and Landi's *La morte di Orfeo* (Primo Euretto, Nisa, Lincastro and Euridice) in Amsterdam. www.ceciliamolinarimezzo.com

Photo: Roberto Recanateli



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. He has worked with many prestigious conductors and directors and has performed at the most important opera houses and concert halls in Milan, Madrid, Monte-Carlo, Rome, Bologna, Lisbon, Tel Aviv, Brussels, Seoul and Munich, 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.alessandroluciano.com

Photo: Itatilde Fasso



Vittorio Prato, baritone

A well-known specialist of bel canto repertory, the baritone Vittorio Prato has sung the leading roles in operas by Mozart, Rossini and Donizetti. He has appeared at many prestigious opera houses in Berlin, Barcelona, Geneva, Paris, Brussels, Vienna, Tokyo, Bordeaux and London, among others, and has sung at a number of festivals such as Wexford, Montpellier, Bad Kissingen, Bad Wildbad and Pesaro. His recordings include Pergolesi's *La Salustia* (Arthaus Musik), Mercadante's *I briganti* (Naxos), Bellini's *Bianca e Gerardo* (Naxos), Rameau's *Les Indes galantes* (Alpha), Carafa's *I due Figaro* (Bongiovanni). www.vittorioprato.com

Photo: Itatilde Fasso



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

Gioachino Rossini (1792–1868): Péchés de vieillesse: Kammermusik und Raritäten • 4

Duette, geistliche und „harmlose“ Musik, unterschriftlich besiegelt

Die monumentale Einspielung aller „Alterssünden“ (einschließlich einiger „Vorarbeiten“) mit rund 200 Einzelstücken schließt mit dieser elften CD, die 20 Stücke enthält. Darunter befinden sich alle Vokalduette, drei religiöse Stücke und zwei mehrteilige Arrangements (im Folgenden werden alle Titel und Zitate in Rossinis Schreibweise wiedergegeben).

Unter den rund sechzig Vokalstücken der Alterssünden befinden sich nur vier Duette – alle in unterschiedlichen Besetzungen –, die Rossini in die drei Hauptalben der Vokalmusik aufgenommen hat. *Le gittane* (2), Nr. 6 aus dem *Album Italiano* ist nicht von ungefähr ein sehr opernhafes Stück. Er widmete eine Abschrift davon mit der Bezeichnung „Bolero“ am 1. Januar 1861 den Schwestern Barbara und Carlotta Marchisio „zu ihrem ausschließlichen persönlichen Gebrauch“, nachdem diese seine *Semiramide* (1823) 1860 an der Pariser Opéra zu neuem Leben erweckt hatten. Rossini komponierte die terzenseelige Melodie erst auf Metastasio's Worte „Mi lagnerò tacendo“ und schrieb dann direkt im Autograf die italienischen Verse von Giuseppe Torre darunter. *Soupirs et Sourire (Nocturne)* (3), Nr. 10 aus dem *Album français* ist das französische Pendant zu dem italienischen „Notturmo“ *Il Cipresso, e la Rosa (ossia Allegrezza e Melancolia)* von Torre. Darin steht die Rose metaphorisch für die Freude, die Zypresse für die Trauer, während „Seufzer und Lachen“ die Koketterie des Soprans dem Schmachten des Tenors entgegengesetzt. Möglicherweise ließ Rossini die Übersetzung von Émilien Pacini nur anfertigen, um den „Überschuss“ an italienischen Stücken auszugleichen. *Un Sou. Complainte a deux Voix* (4), Nr. 4 aus dem *Album français* dürfte ebenfalls auf einen Text von Pacini entstanden sein, obwohl Rossini den Dichter nicht explizit nennt. Auch wenn es einer gewissen Situationskomik nicht entbehrt, dass die beiden Bettler das Halsband ihres verstorbenen Hundes anbieten und der Gedanke an Offenbachs „bouffonnerie musicale“ *Les deux aveugles* aufkommt, so handelt es sich hier doch um ein typisches Lied des Almosen-Genres, das in den behaglichen Salons so beliebt war. *Les amants de Seville (Tirana, pour deux Voix)* (10), Nr. 3 aus den *Morceaux réservés* dürfte ebenfalls auf den üblichen Worten Metastasio's basieren und ist eine „Tirana“ für zwei Stimmen, eine in Andalusien beheimatete Tanz- und

Gesangsform, deren hauptsächliches Merkmal der Kehrreim ist. Rossini dürfte seinen Hausdichter um eine „Geschichte“ mit passendem Lokalkolorit gebeten haben, und Pacini erfind eine Dichtung mit zwei Liebenden aus der Umgebung von Sevilla, der Hauptstadt Andalusien's, die er mit „20 Avril 1864“ datierte.

Richard Wagner schrieb schon 1841: „Rossini ist fromm, – alle Welt ist fromm, und die Pariser Salons sind Betstuben geworden. – Es ist außerordentlich! So lange dieser Mann lebt, wird er immer in der Mode sein. Macht er die Mode, oder macht sie ihn?“ Im Falle der geistlichen oder auch pietätvollen Stücke hatte die Mode durchaus Bestand – dieses Genre gehörte zu den Salonstücken ebenso wie die romantischen Liebeslieder oder die Almosen- und Bettellieder. Wie bereits *Adieux à la vie* auf eine einzige Note, bezeugt auch das *Ave Maria (su due Note)* (1), Nr. 7 aus *Album Italiano* auf zwei Noten eine Intensität des Ausdrucks, die man hinter einem solchen musikalischen „Scherz“ nicht vermutet. Die Musik passt rhythmisch gut zu den „Mi lagnerò tacendo“-Versen, aber es ist nicht auszuschließen, dass Rossini das Stück direkt auf die Worte Torres komponierte. Ein richtiges liturgisches Stück ist das „O salutaris hostia“ aus dem Hymnus von Tommaso d'Aquino; Rossini stellte mit seinem Originaltitel *O Salutaris, de Campagne* (12), Nr. 5 aus *Miscellanée de musique vocale* freilich einen „ländlichen“ Bezug her, über dessen Sinn man nur spekulieren kann. Vielleicht sollte es ein Gegenstück sein zu der „strengen“ Vertonung des gleichen Textes als Vokalquartett ohne Begleitung, das Rossini 1857 für die Zeitschrift *La maîtrise* von Jacques d'Ortigue komponiert hatte. Der Hinweis in seinem provisorischen Katalog der Alterssünden, „der Petite Messe entnommen“, deutet darauf hin, dass das Stück ursprünglich für die *Petite Messe* komponiert wurde und erst danach Aufnahme in das Album fand. Rossinis Zeitgenossen haben vor allem *ein* großes geistliches Werk aus seiner Feder vermisst: ein Requiem, das die übliche Totenmesse von Mozart oder Cherubini würdig hätte ersetzen können. Ein kleines, bescheidenes Requiem, ohne pompöses „Tuba mirum“, hat Rossini dennoch geschrieben: *a ma belle Mère* (11), Nr. 4 aus *Miscellanée de musique vocale* zum Tod seiner Schwiegermutter, datiert „Passy, den 19. August 1859“; am 22. August 1859 schrieb er seinem Freund Ivanoff: „Wir sind betrübt über den Tod der Mutter meiner Frau, sie ist vor drei Tagen im Alter von 92 Jahren gestorben und ohne zu leiden“. Folglich keine Klage, sondern nur der hoffnungsvolle Wunsch, sie möge

in Frieden ruhen, der bei den Worten „et lux perpetua luceat“ einen inbrünstigen Nachdruck erhält.

Die *Gammes* (Nr. 5 aus *Morceaux réservés*) sind ein Spiel mit der sogenannten „Chinesischen Tonleiter“. Zuerst folgen zwei Stücke – (5) (*Montée*) (*Pour Album*) und (*Descente*) – gebildet aus einer auf- und absteigenden chromatischen Tonleiter, wobei dem „Abstieg“ die französische Volksmelodie über Marlborough angehängt ist. Nach einem nochmaligen chromatischen Auf- und Abgang (6) folgt eine erste Ganztonleiter (7) *1^{re} Gamme Chinoise montante et Descendante*) und eine zweite (8) *2^{me} Gamme Chinoise montante et Descendante*). Diesen „Übungen“ folgt (9) *L'Amour à Pékin. Petite Melodie sur La Gamme Chinoise*, worin sich der Contralto nur der sechs Töne der „chinesischen“ Ganztonleiter innerhalb einer Oktave bedient. Rossini bereitete selbst einen Textentwurf vor, den Pacini durch die endgültige Textfassung ersetzte, die von der Liebe einer Chinesin zu einem französischen Söldner handelt. Die ganze Komposition widmete Rossini „meinem Freund, Hr. Jobart, Millionär“ und vermerkte „Toujours de la Blague“ („Schon wieder Ulk“), um seinen (durchaus ernst gemeinten) Tonspielerereien nach außen den Anstrich eines Scherzes zu geben.

Obwohl sich Rossini in einem Brief vom 15. Januar 1857 noch über seine Gesundheit beklagte – [...] meine fürchterliche Krankheit, die eine nervöse Unruhe ist (zur Schande der [medizinischen] Fakultät), die mir Schlaf, Appetit, Kräfte etc. geraubt hat“ – raffte er sich bald darauf zu einer Art Jungkur auf. Er veranlasste den Umzug seiner Möbel von Florenz nach Paris, mietete ein Sommerhaus in Passy, komponierte das „O Salutaris hostia“ für d'Ortigue und ein virtuosos Hornstück für Eugène Vivier. In den «Frankfurter Nachrichten» vom 10. Juni 1857 war zu lesen: „Rossini hat wirklich wiederum componirt. [...] Nachdem der große Componist seine Gesundheit wieder erlangt, zog es ihn unweiderstehlich wieder zum Piano hin, ja seine Freunde bemerkten sogar wieder frisches Notenpapier auf seinem Tische. Sie befragten Rossini's Gattin, und diese bestätigte, daß ihr Gatte seit einiger Zeit häufig Noten schreibe. Nach einiger Zeit überreichte Rossini in der That seiner Gattin ein Album von sechs Melodien für Mezzo-Sopran, denen ein ziemlich umfangreiches Präludium vorausgeht. Das Ganze hatte der Künstler mit einer köstlichen Inschrift auf dem Titel versehen.“ Die Notiz ist weitgehend korrekt, auch wenn die *Musique Anodine* für unterschiedliche Stimmlagen bestimmt ist. Nach dem (13) *Prelude* (Allegretto moderato für Klavier) folgen die (14) *N.° I (Pour Contralto)*, (15) *N.° II (Pour Baryton)*, (16) *N.° III (Pour Soprano)*, (17) *N.° IIII (Pour Soprano)*, (18) *N.° IIIII (Pour mezzo*

Soprano) und (19) *N.° IIIIII (Pour Baryton)*. Freilich handelte es sich „nur“ um eine Zusammenstellung und Bearbeitung früherer Stücke und Melodien. So existierte die Nr. 6 bereits mit Datum vom 29. Februar 1852 im Violin- statt Bassschlüssel. Die Nr. 5 bietet sogar den ungewöhnlichen Fall, dass Rossini die Worte Metastasio's einer Opernmelodie („Un'empia mel rapi“ aus *Ermione*, 1819) anpasste. Und ein Motiv im Präludium kritzelte Rossini bereits 1856 in Bad Kissingen auf Visitenkarten. Die „köstliche Inschrift“ der Sammlung lautete: „Harmlose Musik. I Präludium für Klavier I gefolgt von sechs kleinen auf dieselben Worte komponierten Melodien [...] Ich widme diese bescheidenen Melodien meiner teuren Frau Olympe als schlichtes Zeichen meiner Anerkennung für die liebende und fürsorgliche Pflege, die sie mir während meiner langen und schrecklichen Krankheit zukommen ließ (zur Schande der [medizinischen] Fakultät). I Gioachino Rossini I Paris, den 15. April 1857“. Bei seiner Suche nach originellen Titeln, die ebenso ein Markenzeichen seines Altersschaffens sind wie das musikalische Experimentieren, fand er das nichtssagende und doch vieldeutige Wort „anodin“. Damit wird einerseits in der Medizin ein Beruhigungsmittel bezeichnet (was sich auf die Musik im Allgemeinen beziehen lässt), andererseits bedeutet es harmlos, unscheinbar, unbedeutend, ohne Charakter (was sich auf die chameleonische Textausdeutung beziehen lässt). Rossini vertonte in verschiedenster Art ein und denselben Text „Mi lagnerò tacendo“ aus Metastasio's *Siroe*, dessen Sinnfälligkeit somit ebenso überhöht wie ausgehöhlt wird. Wer ist es, der hier schweigend klagt, der hier in stiller Trauer liebt, ohne selbst geliebt zu werden? Ist es ein persönliches Statement, oder sind es nur Worthülsen, um darauf seine Liedkunst zu exerzieren? Dass sich Rossini in den 1830er-Jahren von der Opernbühne zurückzog, dürfte er selbst weniger als persönliche Entscheidung denn als Schicksalsschlag erfahren haben („Die Revolution in Paris [...] hat auch mich ruiniert“), worüber er sich „schweigend beklagte“; die Worte „Aber dass ich dich nicht liebe, I das hoffe nicht von mir“ wären demnach an die Musik gerichtet, der er sich nun wieder, bis zu seinem Lebensende, mit neuer Liebe zuwandte.

Rossini hat seinen Namen schon im *Addio a Viennesi* 1822 in Musik gesetzt. Im Alter machte er das ab und zu auch mit seiner ganzen Unterschrift, (20) wie in dieser hier eingespielten Version „Gioachino Rossini“, datiert, „Passy ce 8 Juillet 1863“: Sie ist die perfekte Besiegelung für den Abschluss der Einspielung aller „Alterssünden“!

Reto Müller

From Volume I – Album italiano

No. 7, Ave Maria (su due note)

1 A te che benedetta
fra tutte sei, Maria,
voli la prece mia,
pura s'innalzi a te.

Ah s'il del mio cammino
sii la propizia stella...
Per venir teco, bella
sarà la morte a me.

(Giuseppe Torre, 1822–1900)

No. 6, Le gittane

2 Il suon, le danze, il canto
son nostro sol tesoro;
le ricche gemme e l'oro
son nostro sogno ognor.

Godiam: per noi la vita
è una continua festa,
poiché il doman ne appresta
gioie maggiori ancor.

(Giuseppe Torre)

From Volume II – Album français

No. 10, Soupirs et sourire (Nocturne)

3 Dans le sentier des roses,
loin des soucis moroses,
dès l'aube à peine éclosé
j'aime à cueillir gaiement les fleurs.

*Et moi l'amour m'inspire
le plus brûlant délire.*

La plainte qui soupire
ne saurait me séduire,
la vie est un sourire
dont la gaieté bannit les pleurs,
et j'en bannis les pleurs.

*Cruelle, j'expire.
En proie à mon martyre*

No. 7, Ave Maria (on two notes)

May my innocent prayer
rise up to you, Mary,
you who are blessed
among women.

Ah yes! be the guiding
star above my path...
If I can come with you,
death will be a joy for me.

(Giuseppe Torre, 1822–1900)

No. 6, The Gypsy Girls

Music, dance and song
are our only treasures;
and we always dream
of precious gems and gold.

Let's enjoy ourselves: we see life
as one long celebration,
for tomorrow has even
greater joys in store for us.

(Giuseppe Torre)

No. 10, Sighs and a smile (Nocturne)

On the path lined with roses,
far from mournful woes,
when the sun has barely risen,
I love, free of care, to pick flowers.

*But love inspires in me
a mad and fiery passion.*

Yearning laments
will never seduce me,
life is just a smile
whose joy banishes tears,
and I too banish all tears.

*Cruel girl, I'm dying.
As I lie in thrall to my suffering,*

*pouvez-vous rire de mes douleurs?
Hélas, pour ma souffrance
un seul regard plus doux;
faut-il, sans espérance
languir à vos genoux?*

De mon indifférence pour vous,
pleurez à mes genoux:
tous vos tourments me sont si doux,
oui, mon indifférence
rit de votre souffrance,
amants sans espérance
tombez tous à genoux.
Sans peine je vous enchaîne,
je vous enchaîne à mes genoux.

*Ingrate, méchante,
entends l'amant qui chante
dans sa langueur touchante
et qui gémit la nuit, le jour;
qu'un mot d'espoir console
ce cœur qui se désole,
sinon pour toi je meurs d'amour.*

D'un amoureux qui chante
dans sa langueur touchante
l'aveu me rend méchante
et l'on me fait en vain la cour.
Mais que d'une parole
la gaieté vive et folle,
sémillante et frivole,
comme un zéphyr s'envole,
soudain mon cœur comprend l'amour,
mon cœur ainsi comprend l'amour.

(Émilien Pacini, 1811–1898)

No. 4, Un sou. Complainte à deux voix

4 Pitié pour la misère
d'un fils et d'un vieux père.
L'ombre éteint leur paupière
et nous errons, hélas,
sans savoir où.
Donnez-leur/-nous un sou.
Privés de la lumière,
ah! donnez-leur un sou.

*can you really laugh at my pain?
Alas, spare my agony
a single glance of greater kindness;
must I languish at your feet
without any hope at all?*

You must weep at my feet
over my indifference to you:
your every affliction is sweet to me,
yes, my indifference
laughs at your suffering,
all you who love in vain,
fall to your knees.
Effortlessly I chain you,
yes, chain you to me.

*Pitiless, wicked girl,
hear the lover whose
touching sorrow moves him to song
and who sighs all night and day;
let a word of hope comfort
this despairing heart,
else shall I die of love for you.*

The confession of a lover whose
touching sorrow moves him to song
makes me unkind,
in vain does any man court me.
But if the light and carefree
happiness of a sparkling,
frivolous speech
takes flight like the breeze,
suddenly my heart will understand love,
that's how my heart will understand love.

(Émilien Pacini, 1811–1898)

No. 4, A Penny. Lament for two voices

Take pity on the hardship endured
by a son and his old father.
Darkness clouds their eyes
and we wander, alas,
without knowing where.
Give them/us a penny.
Deprived of light,
ah! give them a penny.

Chrétiens, mes bonnes âmes,
faites la charité.
Passants, messieurs, mesdames,
voyez leur pauvreté.

Pour nous jamais l'aurore
n'allume son flambeau;
le jour qui vient d'éclorre
c'est la nuit du tombeau.
Le jour pour vous si beau,
pour nous c'est le tombeau.

Un sou, un sou!
Pitié pour la misère ...

Vous qui de la nature
admirez la parure,
savez-vous ce qu'endure
l'aveugle ayant bien fait?
La mort serait moins dure
que cette nuit sans fin.
Mon père se déssole,
sa plainte me rend fou.
Pour nous la moindre obole
serait l'or du Pérou.

Un sou, un sou!
Pitié pour la misère ...

Un seul ami fidèle
jadis guidait nos pas;
ma voix en vain l'appelle:
Médor n'est plus, hélas.
Du chien qu'ici je pleure
achetez le licou;
c'est notre dernière heure,
je vous le vends/demande un sou,
un sou, un sou.

(attribué Émilien Pacini)

Volume III – Morceaux réservés

L'amour à Peking. Petite mélodie sur la gamme chinoise (pour album)



Mon cœur blessé gémit tout bas;
le bien-aimé ne revient pas.

Christian folk, kind souls,
be charitable.
Passers-by, ladies and gentlemen,
see what misery blights them.

We never see the light
of dawn's fair torch;
the day that has just broken
is the night of the grave.
The day that dawns so brightly for you
is as black as the grave for us.

A penny, a penny!
Take pity on the hardship...

You who admire
the glories of nature,
can you understand the suffering
of a blind man who's starving?
Death would be kinder
than this endless night.
My father is desperate,
his words of sorrow are driving me mad.
For us, the smallest offering
would be all the gold of Peru.

A penny, a penny!
Take pity on the hardship...

A single faithful friend
used to guide our steps;
in vain do I call for him now:
Médor is gone, alas.
Please buy the leash
of the dog whom I mourn;
this is our final hour,
I'll sell it to you/ask you for a penny,
a penny, a penny.

(attrib. Émilien Pacini)

Love in Peking. Little Song Based on the Chinese Scale (album piece)

My wounded heart murmurs in pain;
my beloved is not coming back.

Sur notre terre
portant la guerre
il vint un jour...
Je connus l'amour.

D'un grand pays nommé la France,
le mandarin
le rappelle au loin.
Il n'est pour moi qu'une espérance,
suivre son sort
ou sinon la mort!
O fils vaillant
de l'occident,
je l'aime tant!
je l'aime tant!

Beau pays bleu des fils du ciel,
ton air pour moi devient mortel.
Céleste Empire
que l'on admire,
plus rien de toi
s'il n'est pas à moi.

Bien-aimé! si je perds ton cœur,
mort et malheur!
Ton amour c'est le bonheur.
Oui le bonheur,
oui le bonheur.

(Émilien Pacini)

No. 3, Les amants de Séville (Tirana pour deux voix)



Loin de votre Séville,
loin de la foule et de la ville,
dans un séjour tranquille,
calme et rêveur
règne le bonheur.
Écoute: c'est la voix, c'est la voix
du rossignol des bois.
Les amoureux zéphyr
y mêlent leurs plus doux soupirs.
Le tendre écho des vallons
redira nos chansons, nos chansons
L'amour est là: fuyons!

Je tremble! Il m'aime!... Je t'aime! Partons!

He came to our land
one day
bringing war...
And I discovered love.

The mandarin
of a great country called France
has recalled him to his far-off home.
My only hope now
is to follow him,
otherwise I'll die!
O courageous son
of the west,
I love him so!
I love him so!

Fair blue country of the sons of heaven,
your air is now deadly to me.
Celestial Empire
so widely admired,
you no longer mean anything to me
if he cannot be mine.

Beloved! If I lose your heart,
I have nothing but death and despair!
Your love is my happiness.
Yes, my happiness,
yes, my happiness.

(Émilien Pacini)

No. 3, The Lovers of Seville (Tirana for two voices)

Far from your Seville,
far from the crowds and the city,
in a tranquil retreat,
happiness reigns,
calm and dreamlike.
Listen: it's the song
of the woodland nightingale.
The loving breezes add their
softer sighs to the music.
The gentle echo of the valleys
will repeat our songs, our songs.
Love is there: let's run away!

I'm afraid! He loves me!... I love you! Let's go!

Ah! malgré vos serments,
hélas! j'hésite
à fuir si vite.
Dans les plus doux moments
on est trompé par les amants.
Les hidalgos sont légers,
et leurs discours mensongers...
De vous dépend tout mon sort:
c'est à la vie, à la mort!!
De vous dépend tout mon sort:
c'est à la vie, à la mort!!
Que de beaux jours
brillent toujours
pour nos amours!... Ah!...

Loin de votre Séville ...

Je tremble! Il m'aime!... Je t'aime! Partons!

Pour mon cœur enivré
qu'un divin rêve
enfin s'achève!
Oui, tant que je vivrai,
c'est vous, c'est vous que j'aimerai.
Plus de succès, de plaisir!
Je n'ai qu'un vœu, qu'un désir!
Esclave heureux dans vos fers,
soyez pour moi l'univers.
Mon âme à vous!...
des jours si doux
luiront pour nous! Ah!...

Loin de votre Séville ...

Le bonheur nous attend.
Partons! voici l'instant.
Mon amour est pour moi
le gage de sa foi!
Mon cœur, ma foi,
mon cœur à toi!!!

(Émilien Pacini)

Ah! despite your avowals,
alas, I hesitate
to run away so quickly.
Lovers deceive you
at the sweetest moments.
Spanish gentlemen are fickle,
their words are false...
My fate is in your hands:
be it life or death!
My fate is in your hands:
be it life or death!
May fine days
ever shine down
upon our love!... Ah!...

Far from your Seville...

I'm afraid! He loves me!... I love you! Let's go!

Let a divine dream
finally come true
for my enamoured heart!
Yes, as long as I live,
it's you, it's you I'll love.
No more success or pleasure!
I've only one wish, one desire!
I'll be a happy slave, bound to you:
be the universe for me.
My soul is yours!...
Such sweet days
will dawn for us! Ah!...

Far from your Seville...

Happiness awaits us.
Let's go! The time is right.
For me, my love is
proof of his faith!
My heart, my faith,
my heart is yours!!!

(Émilien Pacini)

From Volume XI – Miscellanée de musique vocale

No. 4, À ma belle-mère
11 Requiem æternam dona ei, Domine,
et lux perpetua luceat ei.
Requiescant in pace.
Amen.

No. 5, O salutaris, de campagne
12 O salutaris hostia,
quæ cœli pandis ostium,
bella premunt hostilia:
da robur, fer auxilium.
Amen.

Volume XIII – Musique anodine
14–19 Mi lagnerò tacendo
della mia sorte amara,
Ma ch'io non t'ami, o cara,
non lo sperar da me.
Crudel,
farmi penar così!
Crudel!

(Pietro Metastasio, 1698–1782)

No. 4, For My Mother-in-law
Grant unto her eternal rest, o Lord,
and let perpetual light shine upon her.
May all the dead rest in peace.
Amen.

No. 5, O Saving Victim, For the Countryside
O saving victim,
you who open wide the gate of heaven,
hostile wars oppress us:
give us your strength, lend us your aid.
Amen.

Volume XIII – Anodyne Music
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, 1698–1782)

English translations: Susannah Howe

Volume 11 completes Alessandro Marangoni's monumental project to record all 200 or so individual works comprising the *Péchés de vieillesse* or 'Sins of Old Age' (including some preliminary sketches). Highlights include all four duets from the collection, from the highly operatic *Le gittane* to *Un sou*, in which two beggars try to sell the collar of their dead dog. Rossini's sacred or pious songs, such as the surprisingly intense *Ave Maria* (*su due note*) prompted Richard Wagner's response, 'the Parisian salons have turned into prayer cells... extraordinary!' The closing piece of this edition is appropriately a setting by Rossini of his own name.

Gioachino
ROSSINI
(1792–1868)

Playing Time
62:14

Complete Piano Music • 11
Péchés de vieillesse
Chamber Music and Rarities • 4

	from Volume I – Album italiano	12:52
1-2	No. 7, Ave Maria (su due note); No. 6, Le gittane	
	from Volume II – Album français	10:00
3-4	No. 10, Soupirs et sourire (Nocturne); No. 4, Un sou. Complainte à deux voix	
	from Volume III – Morceaux réservés	14:35
5-9	No. 5, Gammes – Des montées et des descentes: deux gammes chinoises, suivies d'une mélodie analogue	
10	No. 3, Les amants de Séville (Tirana pour deux voix)	
	from Volume XI – Miscellanée de musique vocale	7:06
11-12	No. 4, A ma belle-mère; No. 5, O salutaris, de campagne	
	Volume XIII – Musique anodine	17:01
13-19	Prélude – Allegretto moderato; Mi lagnerò tacendo: No. 1, Andantino; No. 2, Andantino mosso; No. 3, Andantino moderato; No. 4, Andantino moderato; No. 5, Andantino moderato; No. 6, Allegretto moderato	
	Unassigned	0:16
20	Gioachino Rossini *	

WORLD PREMIERE RECORDING*
A detailed track list can be found inside the booklet

Laura Giordano, Soprano 16 17 • **Maria Candela Scalabrini, Soprano** 2 3
Giuseppina Bridelli, Mezzo-soprano 2 10 18
Cecilia Molinari, Mezzo-soprano 1 9 11 12 14
Alessandro Luciano, Tenor 3 4 10 • **Bruno Taddia, Baritone** 15 19 20
Vittorio Prato, Baritone 4 • **Alessandro Marangoni, Piano**

Recorded: 30 July 2017 (Tracks 1-10), 26 October 2017 (Tracks 11-16), 8 January 2018 (Tracks 17-20)
at at the Baroque Hall, Ivrea, Italy – SMC Records • Producers and engineers: Renato Campajola and Mario Bertodo
Booklet notes: Reto Müller • Editions: Fondazione Rossini 1-9; manuscript, private collection 20 • Thanks to Reto Müller
Includes Italian, French and Latin sung texts with English translations which may also be accessed at www.naxos.com/libretti/573964.htm