Rossini's Reform:

The controversy surrounding the use of

embellishment

By Adele Phillips

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Abstract

This dissertation discusses the evolution of Rossini's intricate vocal writing style. In 1824 the French biographer Stendhal provided a monologue of Rossini's reasoning behind his florid tunes. The monologue however was fictitious and may have contributed to a blurred understanding of the composer's style amongst later researchers. Twentieth-century historian Rodolfo Celletti, however, based his hypothesis about the evolution of Rossini's coloratura on comprehensive, historical research.

To understand where Rossini music lies within the wavering trends in ornamentation, this dissertation presents a brief historical account of ornamentation in solo vocal music in Italy from the early Baroque to the early nineteenth century. Next, the two hypotheses of Rossini's reform are presented and discussed. The link between form and ornamentation in Rossini arias will then be presented. Finally, two Rossini arias are analysed in an effort to clearly point out the techniques that he uses in creating such elaborate vocal lines and draw conclusions to the validity of the hypotheses of Stendhal and Celletti.

1. Introduction

Possibly the most prominent trademark of Rossini's music is his florid vocal writing. In an article about the characteristics and repertoire of the lyric mezzo-soprano, John Steane writes:

> In Rossini you cannot go far without a run...Scales and groups arise asking for that kind of rapid execution which will make them sound like the easiest thing in the world" (1989, 21).

Many researchers such as Stendhal (1956), Weinstock (1968) and Till (1987) believe Rossini's detailed dictation of florid writing in vocal music began after an incident in which a performer embellished his aria beyond recognition even to the composer himself. Other researchers such as Celletti (1991), Gossett (1983) and Osborne (1986) believe that Rossini was particularly tolerant towards his performers, and that this new style of writing was a gradual process, not necessarily brought about by any single incident.

The purpose of this dissertation is to examine these two hypotheses concerning the origins of Rossini's florid vocal writing, and draw a conclusion as to which is the most likely theory. This will be achieved through the presentation of relevant historical information, a comparison of the two theories and by the analysis of two Rossini arias. First, this study will outline the wavering trends in the performance practice of improvised embellishments in Italy from the early baroque to Rossini in the early nineteenth century. Second, two theories of Rossini's reform will be introduced and compared. Next, the form of Rossini's arias will be discussed in order to present an awareness of the customs of ornamentation[1] associated with form. Finally, two arias will be analysed in order to discover the techniques Rossini uses in dictating his ornaments. The arias were carefully chosen so that a comparison could be made between Rossini's writing style prior to and after the event which is considered by many theorists as the turning point in Rossini's vocal music.

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[1]Reference will be made to ornamentation, embellishment and *fioritura* many times throughout this paper, and although these terms have similar definitions, it must remembered that each has two different meanings. The first meaning applies to the techniques Rossini uses to make his melodies florid which will be further discussed in sections 3 (Rossini's Reform), 5 and 6 (analysis of arias) of this paper. The second meaning is frequently referred to in section 2 (The history of ornamentation in solo singing) and applies to the improvisations which singers insert into the written melody.

Due to the differing theories on Rossini's reform, there have also been many disputes about the appropriateness of singers improvising embellishments in his arias. Therefore, this dissertation will also identify the trends of performance practice in Rossini's time in relation to the singer's free ornamentation, in order that the composers intentions may be clarified, and authentic performances produced.

2. The history of ornamentation in solo vocal music

> The aspects of performance raise a great number of perplexing questions
> because we have become unfamiliar with the fundamental fact that in baroque
> music notation score and performance score did not, as a rule, coincide. The
> notation presented merely a skeletal outline of the composition; its structural
> contour had to be filled in, realized, and possibly ornamented by an
> extemporizing performer...A code of performance, partly codified in books,
> but partly unwritten, obtains in baroque music; it must be known and
> observed in order that a faithful and undistorted rendition of the music be
> accomplished...Isolated findings ought not to be hastily generalized as
> standard practice because they may range from modest additions to the music
> to most spectacular changes (Bukofzer, 1948, 371).

From the rise of the solo cantata almost four hundred years ago, to the present day,
the performance practice of ornamentation has undergone vast changes. Within the
baroque era alone, there are three contrasting styles of ornamentation that can be
recognised. In the first half of the seventeenth century composers aimed to educate
their singers in the hope that they might present tastefully decorated arias, rather than
over-ornamenting simply to satisfy their own vanity. Around 1650 the style changed
as composers directed their singers more towards shorter embellishments that would
not disturb the pulse of the music. The *da capo* aria was developed around 1700, in
which a repeated section was embellished often to extremes with lengthy and
elaborate cadenzas.

The contrasting styles of ornamentation in the baroque can be categorised into the
three half-centuries of the era: early, middle and late baroque. In order to give an
authentic performance, singers today must be informed about the conventions of
ornamentation in each of these distinct phases.

The trends which arose in the early baroque came about as an effect of the increasing
number of treatises being produced about the art of ornamentation (Bukofzer, 1948,
371-372). Possibly the most eminent of these was Caccini's *Le nuove musiche*,
published in 1602 because he believed his compositions had been embellished to
excess. In the preface to this edition, Caccini explained that he had compiled the
songs so that the kinds of embellishments he required and the appropriate places for
their use would be made clear. He believed that "through greater sensitivity to the

text, a composer could mirror the poetic structure and at the same time intensify the expression of the words" (Jones, 1992, 761). Although composers in the early baroque rebelled against the renaissance tradition of saturating vocal music in elaborate embellishments and lengthy cadenzas, nevertheless the cadences of the compositions of this era consisted of a frame which singers were to fill with improvised passages (Bukofzer, 1948, 371).

Regarding the music of the second half of the seventeenth century, Bukofzer states: "The bel canto ornamentation of the middle baroque was restrained because it sub-ordinated the embellishments to the even flow of the melody" (1948, 372). In the middle baroque lengthy embellishments, or *passaggi,* were substituted with *graces;* small ornaments which could be inserted into the melody without disrupting the pulse.

The third phase of ornamentation in the baroque began with the development of the *da capo* aria around 1700. Palisca explains: "The *da capo aria* takes its name from the words "Da capo" (from the head) inserted at the close of the second section of a two-section form, instructing the performers to return to the beginning of the aria and to repeat the first section" (1996, 328). Figure 1 outlines of the form of a typical da capo aria.

Figure 1   **Form of the Da Capo Aria**
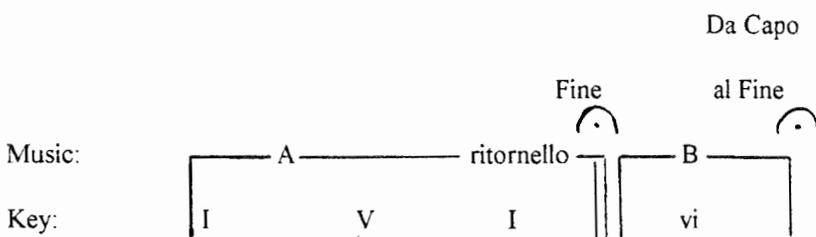
The A section of a typical da capo aria consisted of a theme in the tonic followed by the same theme presented in the dominant and often ending with a fermata. The A section ended with an orchestral ritornello in the tonic. Next, the B section contrasted in harmony, text and often in tempo as a new theme was presented, and similarly ended on a fermata (Grout & Palisca, 1996 328). The A section was then repeated, however it eventually became customary to omit the opening ritornello.

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There were four types of ornamentation that were considered standard in the embellishment of the da capo aria (Sadie, 1998, 419). The first type consisted of *graces*, which included trills, appoggiaturas, mordents, portamento and rubato. Second was the *passi*, a short group of notes, which were introduced without disturbing the pulse, but created a rhythmic decoration. Third, lengthy passages of florid vocalisation, or *passaggi*, were included at least once in each of the A sections and also in the B section. The fourth type of ornamentation commonly used in the da capo aria was the cadenza which was taken on each of the fermatas.

There is a strong tradition of singers in the late baroque performing overly elaborate cadenzas. According to Sadie, singers would suffer from "galloping hypertrophy" while the orchestra would be expected to wait (1998, 423). In his book *Observations on the Florid Song*, first published in 1723 towards the end of his life, the celebrated seventeenth-century castrato Tosi complained of the extravagance of the improvised embellishments in the late baroque, saying:

> Generally speaking, the Study of the Singers of the present Times consists in terminating the *Cadence* of the first Part with an overflowing of *Passages* and *Divisions* at Pleasure, and the *Orchestre* waits; in that of the second the Dose is increased, and the *Orchestre* grows tired; but on the last *Cadence*, the Throat is set a going, like a Weather-cock in a Whirlwind, and the *Orchestre* yawns. (1967, 128-129)

By the middle of the eighteenth century Gluck's reform was becoming evident in his Italian operas as he "abandoned conventional virtuosity for dramatic truth and moving simplicity of expression" (Westrup & Harrison, 1988, 194). Australian music researcher Maree-Rose Jones explains that in the Classical era composers were beginning to show much more "melodic and melismatic restraint". She uses the term "decorative backlash" to describe the "evolutionary process of resistance to florid ornamentation" (1997, 21-22).

Trends in ornamentation to this point had moved in a pattern of ebb and flow; and it was into this climate of "resistance" that Rossini and his contemporaries were born. Rossini wished to create melodies that would not simply describe emotions to his listeners, but evoke them, and so melody once again became of primary importance in the composition of nineteenth-century opera.

3. Rossini's Reform

One cannot discuss ornamentation in Rossini arias without discussing *Rossini's Reform*; that is, that Rossini wrote out in his own hand the ornaments he desired in his arias, thus robbing singers of the freedom to improvise. There are two very distinct views on this subject; one of which is most prominently 'represented' by nineteenth-century biographer, Stendhal (1783-1842) (formerly Henri Beyle), and the other by twentieth-century music historian, Rodolfo Celletti (1917—). Stendhal believed that the reform was brought about by an incident concerning the celebrated castrato Velluti; where the singer outraged Rossini by saturating his arias with excessive embellishments. Celletti believes, however, that Rossini's florid style of vocal writing was a gradual process which was developing well before the incident to which Stendhal refers.

In his book *Prima Donna,* Rupert Christiansen gives an account of how Rossini wrote a part in *Aureliano in Palmira* for the castrato Giovanni-Battista Velluti (1781-1861). Although the singer had much success with the principal aria, Christiansen states: "Rossini was furious at the way his original simple melody had been decorated and embellished out of all recognition" (1984, 58). He explains that in this instance, because Velluti was a well established performer, Rossini, at the time, could not voice his disapproval of the castrato's interpretation of the aria. Later, however, Rossini learned from Velluti's action and made it clear that what he had written was what was meant to be sung, "without the singer's creative collaboration" (1984, 58).

Several other researchers provide a similar account. In his biography of Rossini, Herbert Weinstock states:

> This time-uniquely- Rossini composed for a *castrato*: the role of Arsace was designed for the vainglorious Giambattista Velluti, who caused trouble...by so overloading the profiles of his melodies with applause-gathering ornaments as to make them unrecognisable to Rossini, who was scandalised (1968, 40).

Nicolas Till, in his biography of Rossini, also includes an account of how Rossini was so appalled at Velluti's "pollution" of the music with his own decoration, that he vowed from then on to write out exactly how he wanted the vocal line to be decorated. Till concludes that this "may account for the increasingly florid and elaborate nature of Rossini's later vocal writing" (1983, 43).

In his *Vie di Rossini* (*Life of Rossini*) Stendhal (1956, 330-331) provides what may be the earliest account of the episode. He writes as though from the mind of the composer himself:[2]

> *In this instance,* he argued with himself, *I have been lucky in that Velluti possesses both intelligence and good taste; but what guarantee have I that* next *time I accept a contract, I shall not be confronted with another singer of this type, equally fortunate in the flexibility of his larynx, similarly obsessed with this mania for embroidery, but in all other respects mediocre, who will promptly* ruin *my music for good and all, not only by making it unrecognizable to me, but--infinitely worse--by sending the audience to sleep with his twiddles and roulades, or, at best, by merely tickling their curiosity with a handful of meretricious conjuring-tricks?*

It goes on as "Rossini" voices his concern for the disappearance of good vocal pedagogy at the time and his prediction that all singers will begin to imitate Velluti's tendency to ornament, and that "*the art of producing long, sustained notes, will be irretrievably lost.*"

> *Obviously, there is not a moment to be lost, and I must fundamentally reconsider the whole conception of music which I have held up to this point.*
>
> *Now* I *know how to sing; everyone is agreed that I possess some talent in this direction; therefore any* fioriture *which* I *devise will be in good taste; furthermore,* I, *as the composer, am in a good position to spot straight away both the strong and the weak points of any of my singers, and so I shall never write anything for them which lies outside the range of their normal abilities. Very well, then: in future, no singer of mine shall ever have the slightest pretext for improvising a single* appoggiatura. *Every scrap of ornamentation, every vestige of a* fioritura, *will constitute* an integral part *of the song itself, and the whole lot,* without exception, *will be noted down in the score.*

It is only at this point that the reader is informed that the above passage is merely a monologue invented by Stendhal, who believed that Rossini surely must have had these thoughts at the time.

At the time *Vie di Rossini* was first published in 1824, Rossini was only thirty-two years old. He had another five years of composing operas ahead of him and forty-four years to live. Stendhal's invented monologue may have contributed greatly to the common belief in Rossinian research that it was this incident with Velluti which

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[2]Italicised in the original.

changed Rossini's style of composition, and thus affected the history of Italian opera for the nineteenth century.

However, Rodolfo Celletti and other scholars such as Richard Osborne and Philip Gossett believe that the "stories about Velluti's embellishment of Rossini's music have been much exaggerated" (Osborne, 1986,19). According to Celletti, from Rossini's first opera, *Demetrio e Polibio* (composed around 1809), "the melody was born ornate and florid", and throughout his career the extent of his coloratura writing progressed. Even before *Aureliano in Palmira* there was an increase in the abundance of ornaments that Rossini dictated. The change in writing style in the operas immediately following *Aureliano in Palmira* is not so marked that one can assume that the composer vowed from that time onwards to change his composition style. Celletti declares that the idea of saying that Rossini wrote out the coloratura in his arias with "the intention of imposing discipline on the singers, [is] simply ludicrous" (1991, 141-142).

In the preface to the Ricordi score edition of *Il Barbiere di Siviglia*, Alberto Zedda states that some researchers believe Rossini was more tolerant to changes of his score than was the common perception, saying "He did not protest even when the female character of his opera changed from a contralto to a coloratura [soprano]". Other researchers however believed that by writing the role for the lower voice type, Rossini wanted to withdraw from the "new idolised" sopranos whom he detested and called "little machines" (Zedda, 1969, VII). Zedda gives an account of when the young Adelina Patti sang Rosina's cavatina full of ornaments, trills and cadenzas: Rossini, smiling, asked her who had composed that aria so well sung by her (1969, XII).

In his biography, Weinstock cited Saint-Saëns, who wrote about the same event:

> Unhappily, I was not present at the soirée during which Patti was heard at Rossini's for the first time. It is known that when she had performed the aria from *Il Barbiere*, he said to her, after many compliments: 'By whom is this aria that you just have let us hear?' I saw him a few days later: he still had not calmed down. 'I know perfectly well,' he told me, 'that my arias must be embroidered; they were made for that. But not to leave a note of what I composed, even in the recitatives—really, that is too much!' (Saint-Saëns, cited in Weinstock, 1968, 276).

It is evident, then, that even as his melodies became increasingly florid, Rossini happily tolerated a certain amount of additional *fioriture*, provided the singer displayed some tasteful restraint. Celletti explains about the incident concerning Velluti: "It was one of his regular practices to add his own interventions liberally; and we know for certain that in many instances it was Rossini himself who urged him to do so" (1991, 144). It was Stendhal who invented the monologue in which Rossini was accused of robbing singers' freedom to improvise. Stendhal's assumptions about the composer's aversion to singers' improvised embellishments here are proved inaccurate as Celletti writes: "There is a letter from the English soprano Clara Novello asking Rossini whether it was necessary to make variations in the da capo. Rossini's reply was in the affirmative" (1991, 146).

When discussing the evolution of coloratura in the vocal music of Rossini, it is important to look at the relationship between text and melody. Celletti states that in music of the Florentine camerata and Monteverdi:

> The singing is the outcome of the words, but respect for the prosody and inflections of the spoken language prevents the melody from spreading its wings. In Rossini, on the contrary, the melody does spread its wings, and its evolutions have an impact on the words (1991, 137).

He explains how Rossini believed that text could describe emotions to his audiences where melody would evoke emotions in them, and so "the vocalise was an integral part of the expression and not a mere fringe adornment." (Celletti, 1991, 141).

Andreas Richter similarly states:

> Time and time again he succeeds in taking words and actions to such absurd lengths that they become music: words become syllables, and syllables in turn become notes and rhythm and sound—with Rossini it is music that has the first and last word (1998, 23).

It is important at this stage to discuss the form of Rossini's arias in order for the customs of ornamentation linked with form to be revealed. The following chapter examines the form developed by Rossini which became the principal form in Italian opera for the first fifty years of the nineteenth century.

4. Form of Rossini Arias

Rossini has been credited for developing a two-part form which became the standard form for all Italian operatic arias in the early nineteenth century (Rosen, 1998, 608). This form consists of a slow *cantabile* section, followed by a more lively *cabaletta*. Within the arias by such composers as Rossini, Bellini (1801-1835) and Donizetti (1797-1848), very little action takes place. Instead, their arias were used in a similar way to those by composers in the baroque, where the aria was a vehicle for the expression of a character's emotions and the action was reserved for the recitatives.

Charles Rosen believes that through closer examination of the context of the two-part form, there exists a larger structure, comprising of five sections: *scena, tempo d'attacco, cantabile, tempo di mezzo* and *cabaletta* (1998, 608). The *scena* is a section of recitative which is often used to set a scene. The *tempo d'attacco,* generally used when there is an ensemble, occurs just before the *cantabile* and allows any last pieces of action to unfold before the aria begins. The *tempo di mezzo* is a short section, often in unrhymed verse, which is placed between the two main sections of the aria to allow more action to take place before moving into the *cabaletta*. Rosen states: "The cabaletta tune was generally squarely articulated, and the repeat was ornamented with virtuoso figuration most often left to the improvisation of the singer" (1998, 608).

Figure 2 (overleaf) shows how Rosen's model compares to the structure of *Una Voce Poco Fa* and *Cruda Sorte!*

In Act I of *L'Italiana in Algeri,* the fourth scene begins with a *tempo d'attacco* as a chorus of pirates sing in delight as they discover people scrambling off a ship on the Algerian sea-shore. This action continues until Isabella starts the *cantabile* which is in binary form. The pirates sing again in the *tempo di mezzo* just before Isabella's *cabaletta*.

In *Il Barbiere di Siviglia,* the introduction to *Una Voce Poco Fa* starts at the very beginning of scene 5. It is therefore the orchestral ritornello that acts as a *scena* or *tempo d'attacco* when Rosina sneaks into the empty room, before her *cantabile* in rounded binary form (ABA') begins. Similarly, the orchestral interlude in the middle

Figure 2

Rosen's Model		Scena	Tempo d'attacco	Cantabile			Tempo di mezzo	Cabaletta				
Cruda Sorte!	Section			Andante			Allegro	A	B	C	B	Coda
	Bar #		Beginning of scene 4 to bar 1 of aria.	1-26			27-32	32-42	43-54	55-63	63-74	74-93
	Key		C	F			C	C	F	F	F	D-F
	Action		Pirates watch people disembark the ship.	As Isabella disembarks the ship, she laments the loss of her love, Lindoro, and pleads to God for counsel.			Pirates delight at finding a wife for Mustafà	Isabella grows determined				
	Text		*Quanta roba! Quanti schiavi!*	*Cruda sorte! Amor tiranno!*			*È un boccon per Mustafà*	*Qua ci vuol disinvoltura*	*Gia so per pratica*	*Sian dolci o ruvidi*	*Tutti la chiedono*	*Tutti la bramano*
Una Voce Poco Fa	Section	Andante		A	B	A'	Moderato	A	B	C	B	Coda
	Bar #	1-14		14-30	31-35	35-43	44-55	56-67	67-84	84-89	91-108	108-121
	Key	E		E	B	E	E	E	E	E	E	E
	Action	Rosina enters room pretending to match wool with tapestry. Looks out window hoping to find Lindoro		Sings of her new love and her determination to succeed.			Rosina begins to write a letter to Lindoro					
	Text	Orchestral Ritornello		*Una voce poco fa*	*Il tutor ricuserà*	*Sì, Lindor o mio sarà*	Orchestral Ritornello	*Io sono docile*	*Ma se mi toccano*	*Io sono docile*	*Ma se mi toccano*	*E cento trappole fa ro giocar*

of the aria performs the function of the *tempo di mezzo* as it is during these few bars that Rosina finds the inspiration to write a letter to her admirer.

In both *Cruda Sorte* and *Una Voce Poco Fa,* the form of the *cabaletta* is very similar to that in Rosen's model. Both follow an ABCB form and end with a coda. One difference is that in the repeat of the B section in *Cruda Sorte,* different text is used, where as in *Una Voce Poco Fa* it remains the same.

The simple form of Rossini's *cantabile-cabaletta* coupled with his largely diatonic harmonies and energetic rhythms contribute to evoking emotions in his listeners, rather than merely describing them, as was the eighteenth-century tradition. Rosen states:

> The Romantic aria works more directly on the nerves: it does not so much portray, or even express, but induces and even coerces. At least in part, this is due to the new simplicity of forms, in which most often there is no modulation, no contrast of key, and little opposition of harmonies. The formal tonic/dominant structural symmetry of the early and late eighteenth century is replaced with a focus on repetitive rhythm, sometimes almost hypnotic, and on a single, uninterrupted melodic line with a climax pushed close to the end (1998, 609).

Rosen reports that many composers in the first half of the nineteenth century complained that the five part structure was too restricting, particularly the austerity of the *cabaletta* (1998, 609). Yet these same composers continued to include *cabalettas* in their work because they pleased audiences, who were prompted to applause by the familiarity of the repeated tune.

5. Cruda Sorte!
(from *L'Italiana in Algeri* Act I, Scene 4)

L'Italiana in Algeri was first performed in May 1813, only seven months before the first performance of *Aureliano in Palmira*. The purpose of the analysis of *Cruda Sorte* is to examine the techniques Rossini uses to ornament the vocal line in an aria composed prior to the incident concerning Velluti in *Aureliano in Palmira* which Stendhal believed to be the turning point in Rossini's writing style.

5.1 Synopsis, character and text

On the sea-shore of Algiers a ship has run aground, striking a rock. Its mast is broken by the storm that is gradually subsiding. Isabella, an Italian woman who had been sailing in search of her lost love, Lindoro, appears among the crowd of slaves and other people disembarking. Haly, captain of the pirates, and his men look on in delight at their discovery: a suitable wife for their Turkish governor, Bey Mustafa.

It may appear no coincidence that Marietta Marcolini (c.1790-?) was the first to play the role of Isabella in 1813, since it is believed that she and the composer were having an affair at the time. However, her lower voice type set a mould for a number of Rossini's heroines who were to follow:

> Armed with a woman's weapons and a low female voice, Isabella is the first of a whole series of leading ladies who, like Rosina in *Il barbiere* and Angelina in *La Cenerentola,* do not warble away in the highest reaches of the soprano register but favour a warm-toned mezzo-soprano sound (Richter, 1998, 21).

The story of *L'Italiana in Algeri* is based around the patriotic mezzo-soprano, whose "feminine guile triumphs over male stupidity and vanity" (Richter, 1998, 20). She is a witty, intelligent woman, who overflows with self-confidence and sensuality. Rossini felt that these characteristics were better expressed by the lower voice type than the stereotypical soprano *prima donna* (Zedda, 1969, VII).

In the *cantabile* of *Cruda Sorte* Isabella laments the loss of her love and pleads to God for counsel:

Cruda sorte! Amor tiranno!	*Cruel fate! Tyrannical love!*
Questo è il premio di mia fe':	*This is the reward of my faith:*
non v'è orror, terror,	*there is neither horror, terror,*
nè affanno	*nor anguish*
pari a quel ch'io provo in me.	*equal to that which I feel in me.*
Per te solo, o mio Lindoro,	*For you alone, oh my Lindoro,*
io mi trovo in tal periglio;	*I find myself in such peril;*
da chi spero, oh Dio! consiglio?	*from whom do I hope, oh God, for advice?*
Chi conforto mi darà?	*Who will give me comfort?*

In the *cabaletta*, however, she gains courage as she sings of her ability to tame any man and find his weakness:

Qua ci vuol disinvoltura;	*Here deftness is wanted;*
non più smanie, nè paura:	*no more frenzies or fear.*
di coraggio è tempo adesso...	*Now it's time for courage...*
or chi sono si vedrà.	*now they'll see who I am.*
Già so per pratica	*I already know through experience*
qual sia l'effetto	*what may be the effect*
d'un sguardo languido,	*of a languid glance,*
d'un sospiretto.	*of a little sigh.*
So a domar gli uomini come si fa,	*I know how men are tamed—*
sì, so a domar gli uomini come si fa.	*yes, I know how men are tamed.*
Sian dolci o ruvidi,	*Be they gentle or rough,*
sian flemma o foco,	*be they coolness or fire,*
son tutti simili a presso a poco.	*they are all the same, more or less.*
Tutti la chiedono,	*They all ask for it,*
tutti la bramano	*they all desire it:*
da vaga femmina felicità.	*happiness from a lovely woman.*
Sì, sì...	*Yes, yes...*

[English Translation by Martha Gerhart, (Larsen, 1991, 9)]

5.2 The Music

It has already been concluded that Rossini's melodies were born ornate and were not simply an after-thought; however, throughout this section reference will be made to

the "skeletal version" of the melody. This term refers to what remains of the melody without the ornaments, in order that the melody may be simplified and the embellishments analysed.

Rossini embellishes the melody of *Cruda Sorte* in two ways. First, he adds small embellishments to the basic melody using upper and lower neighbouring tones, passing tones, arpeggios, turns, acciaccaturas, anticipations and suspensions. The table in figure 3 defines these terms.

Figure 3   **Terms of Embellishments**

Name and abbreviation	Approached by	Left by
Passing tone (P)	Step	Step up same direction
Lower neighbouring tone (LN)	Downward step	Step up
Upper neighbouring tone (UN)	Upward step	Step down
Suspension (Sus)	Same tone	Step down
Anticipation (□)	Step or leap	Same tone (or leap)
Arpeggio (*)	Third	Step or leap

(Table taken from Kostka & Payne, 1995, 175)

Turn	Ornament which takes turn around a note, beginning with note above
Acciaccatura	Indicated by small note, indicates note of minimum duration sounded immediately before main note

(Definitions taken from Westrup & Harrison, 1988, 2 & 512)

Second, in the *cantabile* section he includes three passages of grace-notes which are grouped together to add *fioritura* to the melody. In *A History of Bel Canto*, Rodolfo Celletti explains how Rossini used the same device in *Aureliano in Palmira* to depict an embellishment of the melody which was to be sung "out of time" (1991, 144). The grace-notes here are all similar in inflection as each one begins a tone up from the

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last note of the basic melody, and then descend for three notes before ascending. The first of these groups is shown in figure 4 (bar 8). It is simply based on the F major scale.

Figure 4
Bar 8

ch'io pro   vo   in   me
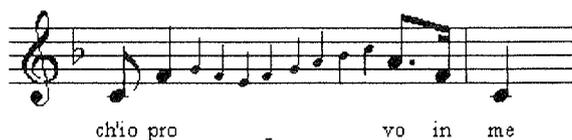
The second and third occurrences of these grace-notes are shown in figure 5 (bar 12) and figure 6 (bar 24), and are based on the C melodic minor and D melodic minor scales respectively.

Figure 5
Bar 12

in   tal _____   pe - ri - glio

Figure 6
Bar 24

chi _____ con - for - to

From the very beginning of this aria Rossini's melodies are ornate. Figure 7a shows the skeleton of the melody in bars 2-5. Figure 7b shows how the line is decorated simply by adding two or three notes to the phrase. In this example Rossini embellishes the line with arpeggios, passing tones and turns.

Figure 7
Bars 2-5

A- mor ti- ran - no! Questo è il pre - mio di mia fè:

As Isabella pleads to God for counsel and comfort in bar 17, Rossini embellishes her vocal line by outlining the C major chord and the F major 7th chord and filling the gaps with passing tones (fig. 8).

Figure 8
Bars 16-18

chi con - for - to_____ mi da rà?

At bar 18, Isabella's plea is repeated, and the harmony modulates from the tonic, F major into the dominant, C major. The F-sharps Rossini uses as embellishments in bars 19 and 21 (fig. 9) temporarily tonicize the dominant of C (G major), until the F-natural occurs at the end of bar 21.

Figure 9
Bars 18-22

Da   chi spe - ro   oh Dio! con - si - glio?   chi con-

for - to   mi   da - rà?

Isabella's plea is made for a third time in bars 22-26. Here Rossini moves into D minor for the grace note passage in D melodic minor outlined previously, before ending the *andante* (or *cantabile*) on a full cadence in C.

The *moderato* (or *cabaletta*) section consists of three main themes, the second of which is repeated to create a form which can be written ABCB. The *tempo di mezzo* situated between the *cantabile* and the *cabaletta* (bars 27-32), is sung by a chorus of pirates. For this, the music remains in the key of C, as it does when Isabella sings the opening lines (or A section) of the *cabaletta*. It returns to F major when she sings the B section.

Figure 10 shows how the melodic line is decorated in bars 44 and 45 with grace notes that are the retrograde of the semiquavers in bars 43 and 44. These graces illustrate Isabella's delight in her new-found confidence, as the embellishments illustrate laughter.

Figure 10
Bars 43-45   Retrograde   Retrograde

Gia - so per   pra -   ti - ca qual sia l'ef - fet -   to

At bar 47, Isabella sings of her ability to tame men. The skeletal version of the melody at bar 51 consists simply of ascending crotchets, as shown in figure 11a.

Each note in this passage, however, is preceded by an acciaccatura and followed by a lower neighbouring note and a passing tone (fig. 11b).

Figure 11
Bars 51-52

This passage is answered in bar 52 by a descending F major scale (fig. 12).

Figure 12
Bars 52-53

The vocal line in bars 55-63 is relatively simple compared to the rest of the aria, as the melody is not embellished at this point. This would be an appropriate place for singers to include a little ornamentation of their own, on the condition that they first consider the mood of the text and recognise that Rossini obviously intended this section to be kept moderately simple. An example of how this section could be subtly ornamented is shown in figure 13b. Figure 13a shows the melody as written.

Bars 55-63

Figure 13(a)

Sian dol - cio ru - vi-di, sian flem - ma o
fo - co, son tut-ti si - mi-li a'presso a po - co... sian flemma o
fo - co, son tut-ti si - mi-li a' presso a po - co...

Bars 55-63

Figure 13(b)

Sian dol - cio ru - vi di, sian flem ma o
fo - co, son tut-ti si - mi-li a'presso a po - co... sian flemma o
fo - co, son tut- ti si - mi-li a' presso a po - co...

The return of the B section occurs at bar 64. It is customary for singers to add their own embellishments in this repeated section; however, the melody is already ornate. We can assume, then, that Rossini intends this vocal line to be more than just a framework, and that the singers' creations should simply add a sprinkle of originality

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to their interpretation. Figure 14a shows the melody as written and figure 14b gives
an example of how the melody here can be lightly ornamented.

Bars 63-70

Figure 14(a)

Tut - ti la chie - do - no, tut - ti la
bra - ma- no, tut - ti la chie - do- no, tut - ti la bra - ma-no da va- ga
fem - mi - na fe - li - ci - ta sì, sì, sì, sì

Bars 63-70

Figure 14(b)

Tut - ti la chie - do - no, tut - ti la
bra - ma- no, tut - ti la chie do no, tut - ti la bra - ma-no da va- ga
fem - mi - na____ fe - li - ci - tà sì, sì, sì, sì

The last section, or *coda*, begins in bar 74. From this point until the end of the aria
Rossini simply re-uses ornamentation techniques from earlier in the aria. For
example, in bars 76 and 77 (fig. 15) he bases the embellishment on the D melodic

minor scale, then embellishes a simple line of ascending quavers with arpeggios in semi-quavers. This latter pattern again gives the illusion of Isabella's laughter.

Figure 15
Bars 76-78

In bars 82 and 83 (fig 16b), he uses a sequence of anticipations and arpeggios to embellish the skeletal frame of descending crotchets (fig. 16a).

Figure 16
Bars 82-84

In bar 88, Rossini embellishes the line with grace notes on suspensions. Then finally, in the third last bar of the vocal line he once again creates a sequential pattern of acciaccaturas and lower neighbouring notes (fig. 17).

Figure 17
Bars 88-90

The observations above show that the vocal line in this aria is florid; that is, in most cases the basic melody is embroidered with devices such as turns, upper and lower neighbouring tones, passing notes, acciaccaturas and suspensions. It is evident from the fullness of the composition that Rossini wanted his ornaments to be sung. Certainly there is a small amount of room for singers to improvise some of their own ornaments, but overall *Cruda Sorte* cannot be considered as a simple frame on which to base improvisations.

6. Una Voce Poco Fa
(from *Il Barbiere di Siviglia* Act I, Scene 5)

The purpose of the analysis of *Una Voce Poco Fa* is to compare the ornamentation to that in *Cruda Sorte.* *Il Barbiere di Siviglia* had its debut performance more than two years later than *Aureliano in Palmira,* the so-called turning point, following which Stendhal alluded that Rossini had vowed to write out all the ornaments he ever wanted in his own hand. If Stendhal's argument is valid it seems fair to predict that there should be a marked difference between the amount of *fioritura* written into *Una Voce Poco Fa* compared to that in *Cruda Sorte.*

6.1 Synopsis and character

Count Almaviva serenades Rosina from under her window. She in turn writes him a note asking him to make known his name and intentions. She drops the letter to him from her balcony. Rosina is being carefully watched by her guardian, Dr Bartolo, who wants her as his wife.

After Dr Bartolo leaves the house the Count sings a reply to her note in which he gives himself a false identity; he calls himself Lindoro so that she will not fall in love with him for his money or position. Rosina is then hustled indoors by a servant and sent to her room.

Rosina wonders whether Lindoro has remained beneath the window and goes to the living room pretending to match up the colour of a ball of wool with an unfinished tapestry there. It is at this point that she begins singing her cavatina. She sneaks a look out of the window but is disappointed to find that he is nowhere to be seen. As the *cabaletta* section begins, Rosina finds a sudden inspiration to write Lindoro a second, more encouraging letter.

In his *Interpretive Guide to Operatic Arias,* Martial Singher quotes Figaro from scene 2 of Beaumarchais's *Le Barbier de Séville*: "Imagine the prettiest, daintiest girl, sweet, tender, courteous and fresh, whetting the appetite, furtive foot, well-turned waist, plump arms, rosy lips, and what hands, what cheeks, what teeth, what eyes!" (1983, 222). This description gives an idea of the look of an authentic Rosina, but what about the voice?

In his preface to the Ricordi score of *Il Barbiere*, Alberto Zedda provides some insight as to why Rossini chose to write the role for a contralto rather than, as typical for the heroine, a soprano. According to him, "Rossini believed that the contralto voice (for which ability, agility and brilliance are not excluded) was more suitable to portray the character of Rosina from the danger of becoming the conventional figure of a young, disrespectful and malicious young woman" (1969, VII). Zedda believes that the contralto is the voice of a mature and aware woman.

An essential vocal quality of any Rosina is her variety of tonal colours, as she must have a different one to accompany each of her many moods brought up during the aria. Her voice must be malleable enough to portray innocence, amusement, anger, triumph and more (Goldovsky, 1990, 42). As a singer himself, Rossini had strong opinions about the ideal vocal production for his characters. He believed that all voices should follow the example set by the castrati; that "the intrinsic beauty of sound and the impeccable execution of agility passages are elements essential to an expressive rendering" (Celletti, 1991, 139). Rossini enjoyed large, warm, resonant voices with a fluidity that enabled his coloratura passages to be sung in full voice. He detested forced, hard sounds and phlegmatic *mezza voce* coloratura passages (1991, 139).

Some of the first great Rosina's included Geltrude Righetti Giorgi (1785-1850), Benedetta Pisaroni (1793-1872) and Marietta Alboni (1826-1894). Righetti Giorgi was the first Rosina. Louis Spohr described her voice as " full, strong...with an extraordinary range of two and one-half octaves." (cited in Weaver, 1980, 19). About Pisaroni, Stendhal stated "her superb voice...executes the greatest difficulties with ease" (Pleasants, 1971, 213). Then, due to Alboni's "beautiful voice... immaculate technique and personal charm" coupled with her large proportions, Rossini had felt prompted to describe her as "the elephant that swallowed a nightingale" (Pleasants, 1971, 219-220).

As for modern portrayals of the role—according to Helena Matheopoulos, Spanish mezzo Teresa Berganza's (*b*. 1933) interpretations of Rosina, Cenerentola and Isabella "can be considered models of Rossini singing" (1991, 250). The American Marilyn Horne (*b*. 1934) is also considered one of the greatest modern counterparts

who sings with confidence and precision, decorating the arias with "authentic style" (Christiansen, 1984, 79).

6.2 Ornamentation

For almost two hundred years *Una Voce Poco Fa* has been moulded and manipulated by many Rosinas, who have insisted on saturating the aria with impressive vocalises simply to display academic virtuosity. Quite often, however, the motives of the character become hidden behind the vanity of the singer. Martial Singher states:

> The score as printed for voice and piano conveys to perfection the meaning of those two parts [the *andante* and the *moderato*], but performer after performer has endeavoured to supplement that simple score by adding countless cadenzas to it...Little by little the aria and its meaning have disappeared behind flashy vocalises (1983, 222).

Goldovsky and Schoep similarly state "All too often one hears this aria sung purely as a show piece, replete with vocal pyrotechnics that are meant to display the vocal flexibility, fluency, and range of the performer. Yet this does the aria but partial justice" (1990, 42). Maria Callas once commented about *Una Voce Poco Fa*: "Believe me, you will make a better effect with good feeling in your voice than with the hullabaloo of a lot of notes" (cited in Ardoin, 1987, 53).

Singher continues; "According to the usages of classical music in performance, the first part of an aria must be sung straight, the ornamentation reserved for later pages and for repeats" (1983, 222). Celletti confirms this statement when he reports on Rossini's consent to having his *da capos* varied (1991, 146).

From these observations, it would be fair to conclude that the aria leaves room for singers to include their own ornaments if they carefully consider some important factors. For example, a singer should be aware of the appropriate places to ornament, such as on the repeat. They should also consider the quantity of ornaments and the mood that has been set previously by the music and the text.

6.3 The Music

In the score, *Una Voce Poco Fa* is marked "cavatina". Jack Westrup's definition in *the New Grove Dictionary of Opera* reads:

> In eighteenth century opera the term signifies a short aria, without da capo...the French and Germans retained the meaning while in Italy by 1820 it was regularly applied to a principal singers opening aria...it could also serve for an elaborate aria demanding considerable virtuosity (1980, 35).

Clearly then, *Una Voce Poco Fa* is marked thus due to the definition adopted by the Italians in the early nineteenth century; as it is Rosina's opening aria and consists of florid melodic lines.

Bars 14-30
[English translation by Eta and Martial Singher (1983)]

Una voce poco fa	*A voice, just now,*
qui nel cor mi risuonò	*found an echo in my heart,*
il mio cor ferito è già	*my heart is wounded already*
e Lindor fu che il piagò	*and Lindor is the one who hurt it.*
Sì, Lindoro mio sarà	*Yes, Lindoro will be mine,*
lo giurai, la vincerò.	*I have sworn it, I shall succeed.*

Rosina sings of her new found love. Bar 23 is the first instance in this aria where Rossini dictates the embellishment of the melodic line. Here he inserts three acciaccaturas, which change the line from a simple dotted melody to giving it a certain quality of excitement or exasperation. Figure 18a shows the skeleton of the written melody (fig 18b).

Figure 18
Bars 22-24

The skeleton of the passage in Figure 19a (bar 25) consists of a simple line ascending by step, however Rossini embellishes it with the use of arpeggios and anticipations in a rhythm of semiquaver triplets, which portray Rosina's giggles of delight as she sings "I shall succeed" (fig. 19b).

Figure 19
Bars 25-26

Figure 20 (bars 27-28) shows how the melody outlines the E major chord, but Rossini has embellished the line by including passing tones, lower neighbouring tones and upper neighbouring tones.

Figure 20
Bars 25-26

Bar 29 is embellished with the arpeggios and anticipations that were used in bar 25.

Bars 31-35

Il tutor ricuserò,	*I shall refuse my guardian,*
io l'ingegno aguzzerò ,	*my wits I shall sharpen,*
alla fin s'accheterà,	*in the end he'll be appeased,*
e contenta io resterò.	*and I will be content.*

Here we have the reiteration of the theme presented in bars 6-9 of the introduction. Singher suggests that a suitable place for a singer to insert their own ornamentation would be in bars 33-34 (1983, 222) (fig. 21a). A common adaptation of the written melody is shown below in figure 21b.

Figure 21
Bars 33-35

ro,   al-la fin s'ac che- te - rà   e con- ten-taio re-ste - ro.

Bars 35-43

Sì, Lindoro mio sarà,	*Yes, Lindoro will be mine,*
lo giurai, la vincerò.	*I have sworn it, I shall succeed.*

Bars 44-51 provide an instrumental preview anticipating the vocal line. As with the andante it starts in E major, but at bar 52 it shifts briefly to f-sharp minor. There are two major thoughts to the moderato section. In the first (bars 56-67) Rosina sings of how she is obedient, sweet and well-behaved:

Bars 56 -67

Io sono docile,	*I am submissive,*
son rispettosa,	*I am respectful,*
son obbediente,	*I am obedient,*
dolce, amorosa,	*gentle, affectionate.*
Mi lascio reggere,	*I let myself be governed,*
mi fo guidar.	*I let myself be guided.*

Figure 22 shows (a) the skeletal version of the melody, and (b) the melody as written in bars 56-69:

Figure 22
Bars 56-59

Rossini uses techniques already employed in the andante section (passing tones, upper and lower neighbouring tones, arpeggios and acciaccaturas) to embellish the basic melodic line. The embellishments continue to show the digression of Rosina's character. The acciaccaturas Rossini uses in bar 56 as Rosina sings "I am submissive" depict irony in what she is singing and prepares the listener for when she sings "but". Then we see how Rosina is prepared to react if she does not have her way.

Bars 67-84

Ma se mi toccano	*But if they touch me*
dov'è il mio debole	*where I have my weak point,*
sarò una vipera,	*I become a viper,*
e cento trappole	*and I'll put in play*
prima di cedere	*a hundred traps*
farò fiocar.	*before giving in.*
Io sono dolcile...	*I am submissive...*

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Rossini continues to embellish the melodic line:

Figure 23
Bars 67-71

In Figure 24 (bar 78) Rossini includes suspensions as another tool with which to embellish the melodic line.

Figure 24
Bars 77-79

The scrambling accompaniment line in bars 84-90 depicts Rosina's scribbling as she finishes her letter to Lindoro.

The twelve measures from bars 67-84 are repeated exactly in bars 91-108. Here, then, is another appropriate place for singers to add their own embellishments. Figure 25 gives an example of how the melody can be appropriately altered here.

Figure 25a
Bars 89-99

Figure 25b
Bars 91-108

The coda of this aria begins at bar 108. In bars 112-113 Rossini decorates the melodic line of the cadence with suspensions, passing notes and lower neighbouring tones before leading his Rosina up to the climactic top note in bar 114. The final seven bars of accompaniment again reiterate Rosina completing her letter to her love, Lindoro.

Una Voce Poco Fa is similar to *Cruda Sorte* in that it is ornamented with passing tones, upper and lower neighbouring tones, acciaccaturas, suspensions, arpeggios and anticipations. Rossini does invite singers to improvise embellishments in the repeated sections, although, as with the earlier aria, the vocal line already contains much of the composer's own inspiration and care should be taken to ensure the original melody does not disappear behind a display of "vocal pyrotechnics" (Goldovsky & Schoep, 1990, 42).

7. Conclusion

The analysis within this dissertation proves that the 1813 incident had no real effect
on Rossini's treatment of his ornaments, as there is no profound difference between
the ornamentation in *Cruda Sorte*, written prior to *Aureliano in Palmira*, and *Una
Voce Poco Fa*, composed two years later. Therefore, although Velluti's interpretation
of Arsace may have contributed to an increase in the ornamentation in Rossini's
music, one cannot assume that "Rossini's reform" was brought about by this incident
alone. Celletti explains that even in the operas Rossini composed in the years
preceding *Aureliano in Palmira*, the composer's florid vocal writing developed, and
continued to do so after Velluti's infamous interpretation of the castrato role (1991,
142).

As *Vie de Rossini* provides possibly the earliest account of the composer's life, it
seems fair to conclude that the common misconception that Rossini's reform did
revolve around the one event, stems from Stendhal's invented monologue. Celletti
states:

> Starting out from testimony given by Stendhal in his *Vie de Rossini*,
> traditional historians have always affirmed that Rossini decided to write out
> coloratura parts following *Aureliano in Palmira* (1813) because he was
> disgusted at the overdone interpolations and variations put in by the castrato
> Giovanni Battista Velluti. But this is not true (1991, 142).

Following the monologue in *Vie de Rossini* in which "Rossini" voices his concern at
the way Velluti embellished his aria, Stendhal reveals:

> I have credited my hero with a fine-sounding speech which he certainly never
> uttered in *my* hearing; nevertheless, at some stage or other during the opening
> years of his career, it is inconceivable that Rossini should *not* have conducted
> this argument-in-monologue with himself (1956, 331).

Clearly Stendhal's assumption should not be considered evidence for discovering the
motive for the development of Rossini's florid vocal writing. However, it appears
that many music researchers have been mislead by his "testimony", possibly because
of his reputation as a high-profile music journalist who lived in Rossini's generation.
Celletti concludes: "Stendhal deserves great attention for the extraordinary acumen of
some of his judgements; but he is not reliable as a chronicler, and the true facts are
otherwise" (1991, 142).

In addition to the analysis, Stendhal's theory is also proved illogical by the discussion of ornamentation in the second section of this dissertation. In keeping with the cyclic patterns of the wavering trends in ornamentation throughout history, the gradual development of Rossini's florid melodies interrupted a time of resistance to ornamentation in late eighteenth and early nineteenth century. It therefore seems that Rossini's innovation came from moving away from the "melismatic restraint" (Jones, 1997, 22) of the classical composers towards coloratura writing which was rhythmically vital, sensuous, and brilliant" (Osborne, 1986, preface).

From the examination of the form of Rossini's arias, it is made clear that the composer was not at all adverse to singers improvising their own embellishments in appropriate places. Even though Velluti's improvised embellishments in *Aureliano in Palmira* may have exceeded Rossini's personal taste, it must be remembered that Rossini himself encouraged the singer to improvise in the first place (Celletti, 1991, 144).

The "argument-in-monologue" that Stendhal created for Rossini appears to have had a lasting influence on the common perception of Rossini in relation to his vocal music. A substantial number of later researchers report the same event and refer to Stendhal's hypothesis. However, as a result of his close proximity to the event, it is important to note that Stendhal's theory is based on a subjective account. Celletti's hypothesis was formed almost one hundred and fifty years later as a result of comprehensive research.

Appendix A

Brief Biography of Rossini

Gioacchino[1] Antonio Rossini was born in the small town of Pesaro on 29 February 1792 to musical parents. As a child he travelled around the local opera houses with his mother and even performed on stage as a boy soprano. At the age of 14 he entered the Accademia Filarmonica in Bologna, where his career as a composer began. Rossini wrote 39 operas in 19 years and of these 34 were written for opera houses in Italy. It was only his last five operas that made their debut in Paris.

Rossini became best known for his comic operas although according to Richard Osborne: "His contribution to the evolution of *opera seria* and to stage works of mixed genres is equally important, making him Verdi's most significant fore-runner" (1992, 56). In his biography of the composer, Herbert Weinstock describes Rossini as "a very copious and original creator, a maker of delicious and moving operas, and an influence upon many other composers, particularly Donizetti, Bellini and Verdi" (1968, xvii). His music has been described as "rhythmically vital, sensuous, and brilliant" (Osborne, 1986, preface).

Rossini died in Paris at the age of 76, on November 13, 1868; almost 40 years after the opening of his last opera.

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[1]Spelled Gioacchino in most modern references to him, the classic Italian form of Rossini's first name is Giovacchino. Rossini himself, however, in most of his surviving autographs spells his name Gioachino.

Appendix B

List of Rossini Operas

Opera	**First Performance**
Demetrio e Polibio	Rome, 18th May 1812 (comp. c. 1809)
La Cambiale di Matrimonio	Venice, 3rd November 1810
L'Equivoco Stravagante	Bologna, 29th October 1811
L'Inganno Felice	Venice, 8th January 1812
Ciro in Babilonia	Ferrara, Lent 1812
La Scala di Seta	Venice, 9th May 1812
La Pietra del Paragone	Milan, 26th September 1812
L'Occasione fa il Ladro	Venice, 24th November 1812
il Signor Bruschino	Venice, January 1813
Tancredi	Venice, 6th February 1813
L'Italiana in Algeri	**Venice, May 1813**
Aureliano in Palmira	**Milan, 26th December 1813**
Il Turco in Italia	Milan, 14th August 1814
Sigismondo	Venice, 26th Dec 1814
Elisabetta, regina d'Inghilterra	Naples, 4th Oct 1815
Torvaldo e Dorliska	Rome, 26th Dec 1815
Il Barbiere di Siviglia	**Rome, 20th February 1816**
La Gazzetta	Naples, 26th Sept 1816
Otello	Naples, 4th Dec 1816
La Cenerentola	Rome, 25th Jan 1817
La Gazza Ladra	Milan, 31st May 1817
Armida	Naples, 11th Nov 1817
Adelaide di Borgogna	Rome, 27th Dec 1817
Mose in Egitto	Naples, 5th March 1818
Adina	Lisbon, 12th June 1826 (Comp. 1818)
Ricciardo e Zoraide	Naples, 3rd Dec 1818
Ermione	Naples, 27th Mar 1819
Eduardo e Cristina	Venice, 24th Apr 1819
La Donna del Lago	Naples, 24th Sept 1819

Bianca e Faleiro	Milan, 26th Dec 1819
Maometto II	Naples, 3rd Dec 1820
Matilde di Shabran	Rome, 24th Feb 1821
Zelmira	Naples, 16th Feb 1822
Semiramide	Venice, 3rd Feb 1823
Il Viaggio a Reims	Paris, 19th June 1825
Le Siege de Corinthe	Paris, 9th Oct 1826
Moise	Paris, 26th March 1827
Le Comte Ory	Paris, 20th August 1828
Guillaume Tell	Paris, 3rd August 1829

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Rossini, G.A. (1981). *L'Italiana in Algieri,* Milan, G. Ricordi & C. S.p.A.