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**Mauro Giuliani (1781–1829): Instrumental and
Vocal Style in *Le Sei Rossiniane***

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**A thesis submitted in partial fulfilment
of requirements for the degree of
Master of Music (Performance)**

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Statement of originality

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

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Abstract

Instrumental music that derives from operas of the nineteenth century belongs to a rich tradition based on vocal and instrumental techniques and performing styles that also include a large element of unwritten performance practices and conventions. These include *tempo rubato*, phrasing, articulation and imitating orchestral instruments. The instrumental performance tradition based on vocal models has been filtered through modern performance practice, however, as modernist aesthetics have prevailed.

Mauro Giuliani (1781–1829), in his *Sei Rossiniane* (opp. 119–124), takes his thematic material from Gioachino Rossini's most popular and early operas. In the quest to perform these works in a historically informed way one must examine the historical practices that pertain to this repertoire.

Understanding the emotional context of the arias from which composers borrow is an important link to conveying the original intention of the music. Whilst there is evidence to suggest that Rossini did not pay close attention to the literal meaning of the libretti in setting them to music, it is significant to be able to grasp the emotional context.

This research sets out to investigate Mauro Giuliani's musical upbringing, influences, performance style and ability to compose in a tasteful way so as to appeal to the mass market of amateurs that desired to have opera music dispersed in their homes. Ideas of instrumentation, voice type, vocal quality and tone colour, keys, tempi and expressive indications can be immediately identified upon perusal of the original aria scores, and provide important clues for guitarists about how to approach the *Rossiniane*. This research also looks at the specific vocal and guitar techniques that were widely employed at the time and suggests ways in which a modern guitarist performing on a modern classical guitar can try to emulate these techniques for

audiences of today. Also included are score excerpts, audio examples and a case study of Giuliani's arrangement of a Rossini aria in his *Rossiniane*, "Assisa a piè d'un salice", from *Otello*.

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Preface

Hearing the nineteenth-century period instrument specialists Duo Maccari-Pugliese performing music of Gioachino Rossini-Mauro Giuliani, I was fascinated by their playing, where vocal character was shining through the music.¹ Instinctively, it was clear to me that their interpretation was how I believed this music could be performed but had never heard this done before. Although, at the conclusion of the concert, I was left satisfied, my curiosity was aroused and motivated me to examine how the musical result was achieved by the duo. Fortuitously, I participated in a Sydney Classical Guitar Society Summer School in 2000, where the duo were guest tutors. I saw first-hand the duo's demonstration of *rubato* possibilities pertaining to the repertoire. Moreover, I was convinced by their recommendation that one can look into the vocal methods and practices of the time for a more historically informed approach to performing nineteenth-century repertoire.

Between 2002 and 2007, I participated in a number of courses on nineteenth-century guitar literature directed by Carlo Barone at various Darwin Guitar Festivals, and in 2006 I travelled to Italy to undertake classes at the *Accademia Internazionale di Milano* to study with Duo Maccari-Pugliese.² This involved playing and investigating guitars made by Gennaro Fabricatore (Naples, 1810), Gaetano Guadagnini II (Turin, 1830) and Carlo Guadagnini (Turin, 1812). The greater availability of these period guitars in Italy assisted me in developing a sense for the broad range of qualities that instruments from the early nineteenth century possess. With the guided use of these guitars, together with that of my

¹ Sydney concert in 1999 for the Sydney Classical Guitar Society.

² On the same trip I benefited very much from separate studies on unrelated repertoire, with Paolo Cherici at the Conservatorio Giuseppe Verdi di Milano.

modern instrument made by Zbigniew Gnatek (2002), I undertook a study of the repertoire of the Italian composers including Mauro Giuliani, Ferdinando Carulli and Giulio Regondi. During my time in Italy, I focussed on developing an informed and sensitive interpretation of *Rossiniana No. 3* by Mauro Giuliani. It was through this intense three month practical experience that I was inspired to pursue the topic of Mauro Giuliani's *Sei Rossiniane*. I thoroughly enjoyed playing the *Rossiniana No.3* as I was always encouraged to 'sing the melody' and explore the gesture pertaining to this repertoire. I thought it would be practical to analyse the vocal lines further. Thinking like an opera singer whilst playing a guitar was an important lesson learnt as I was studying pieces written in the *bel canto* style. In 2011, I also performed for, and consulted with, Adrian Walter who is a period guitar specialist and Australia's leading authority on the early guitar.

In the course of my study in Italy, and as part of this project, I have been investigating performance practice techniques of the nineteenth century and applied them by playing the repertoire on a modern instrument. To this end, I have changed my nail shape and modified my right hand position. Currently, I am tracking my technical progress as my essentially modern technique acquires hybrid attributes through the introduction of nineteenth-century technical approaches.

This project is significant for me as I have a deep interest in Italian operatic music. My study of the *Sei Rossiniane*, which are virtuosic pieces and whose origins derive from Rossini's important operas, continues to push the boundaries of my own technique. The music that I have chosen to explore is deeply imbedded in Italian opera, culture and history. As a teacher and performer this project has been an invaluable aid and has greatly facilitated my professional development. The knowledge and skills obtained from this project have also enhanced my contribution to expertise on this subject. Above all, I feel that it is valuable to play these pieces and specifically the arias with Rossini's original intent of vocalisation.

Introduction

In this thesis I argue that to successfully interpret nineteenth-century instrumental music that derives from opera it is important to observe vocal and instrumental practices of the day. The idea that the voice is the model for all music has often been claimed by performers, composers and teachers throughout music history. Yet in my view, the instrumental performance tradition based on vocal models has lost its identity in modern performance practice as modernist aesthetics have taken over.

In addition to understanding the emotional context of the arias, one can gain considerable insight into this music by exploring its origins; ideas of instrumentation, voice type, vocal quality and tone colour, keys, tempi and expressive indications can be immediately identified upon perusal of the original aria scores. By paying close attention to these, one can prepare to perform the instrumental works in a more historically-informed manner.

In translating vocal music to the guitar, it is imperative that we are mindful of the ways text was set to music in nineteenth-century Italian opera. The words of an aria are a clear and important resource to understanding the meaning of a vocal piece; however, it is interesting to note that the evidence suggests that Rossini's approach to composing was not based on the imitation of the literal, realistic sense of the words. Instead, he regarded the overall dramatic and emotional context of the aria as being more important.³ The emotional context of the arias and other thematic material should therefore be understood when

³ This will be addressed in the chapter "Instrumental Music from the Opera".

preparing this repertoire particularly in relation to the expressiveness of the *fioriture*, production of tone and sense of style. In transcribing this material, Giuliani would have had an understanding of the vocal, emotional and dramatic sense of the arias that he was moulding into his *Rossiniane*.

When interpreting instrumental music based on operatic thematic material this requires a historical understanding of the repertoire in terms of both vocal and guitar performance practices. More specifically, one can perform the *Sei Rossiniane* on a modern classical guitar but still apply the underlying principles of an historically-informed approach.

Literature review

With this in mind, it is important to understand the context of the *Rossiniane* not just as pieces for guitar, but as arrangements of vocal music. The literature most relevant to this study therefore falls into the following main categories: studies on the *Rossiniane*: studies of Giuliani and Rossini; studies of the guitar in the nineteenth century, including treatises and studies of the repertoire; sources on nineteenth-century Italian singing and vocal technique, and studies of early nineteenth-century performance practices more generally.

To date, there has been limited literature on the specific topic of the *Sei Rossiniane*; however the studies of Thomas F. Heck,⁴ Stefano Castelvechi,⁵ and Marco Riboni⁶ have provided useful background to the investigation in this project. Sources on the *Rossiniane* are primarily the same ones that deal with Giuliani's biography, and in some cases also overlap with sources on guitar technique, making it hard to separate these categories in the discussion.

⁴ Thomas F. Heck. "The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829)" (PhD diss., Yale University, 1970).

⁵ Stefano Castelvechi, "Le Rossiniane di Mauro Giuliani", *Bolletino del Centro Rossiniano di Studi*, no. 1/3 (1986), 34–72.

⁶ Marco Riboni. "Mauro Giuliani (1781-1829): Profilo biografico-critico ed analisi delle trascrizioni per chitarra". Doctoral Thesis: Univ. degli studi di Milano, 1992.

There is an abundance of instrumental repertoire born from opera; however it has been addressed by relatively few performers and scholars. Specifically, research into the *Sei Rossiniane* by Mauro Giuliani has been in existence for barely forty-five years. Studies that directly explore the *Rossiniane* can be found in the works of Stefano Castelvechi, Marco Riboni, Brian Jeffery and Thomas Heck, while performances and recordings of the *Sei Rossiniane* and related repertoire which investigate performing on period instruments with period performance approaches can be found in the recent projects by Duo Maccari-Pugliese.

Thomas Heck, a pioneer and leading authority on the research and preservation of Giuliani's music, in his 1970 dissertation "The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d.1829)",⁷ lightly touches on the *Rossiniane*, Giuliani's association with Rossini, and the general idea that in Giuliani's music there is an evocation of orchestral sound on the guitar. Heck's book *Mauro Giuliani: Virtuoso Guitarist and Composer*,⁸ published some twenty-five years later, provides a review of modern day research and performance editions of the *Rossiniane*. Heck's most recent book *Mauro Giuliani: A Life for the Guitar* provides new Giuliani letters and also provides an overview of the various editions and recordings of the *Rossiniane*.⁹ In 1976 Heck also published reprints of the original six *Rossiniane*.¹⁰ The late Italian guitarist, musicologist and pedagogue Ruggero Chiesa (1933–1993) published re-engraved editions of op. 119, 120, and 121 (1976/1977),¹¹ citing the arias from the operas of Gioachino Rossini on which the *Rossiniane* were based, and Castelvechi (1986)¹² provided further details of these citations with a piano reduction of the aria and theme excerpts. Castelvechi also examined the

⁷ Heck, "Birth of the Classic Guitar".

⁸ Thomas F. Heck, *Mauro Giuliani: Virtuoso Guitarist and Composer* (Columbus: Editions Orphée, 1995).

⁹ Thomas F. Heck, *Mauro Giuliani: A Life for the Guitar* (Austin TX: Guitar Foundation of America, 2013), Kindle edition. This work is the latest large-scale research project on Giuliani.

¹⁰ Mauro Giuliani, *Le Rossiniane*, Op. 119, 120, 121, 122, 123, & 124 (Melville, NY: Published for the Guitar Foundation of America by Belwin-Mills, 1976–1978).

¹¹ In his *Suvini Zerboni* edition of the *Rossiniane* (1976/1977).

¹² Castelvechi, "Le Rossiniane", 1986.

publication history of the *Rossiniane*. Included in his article are examples of score excerpts where he also discusses Giuliani's talent at imitating contemporary vocal techniques and recreating orchestral elements, for example, Rossini's renowned crescendo. Castelvechi's article was the first study that seriously discussed the *Rossiniane*.

In the preface to Chapter 13, "Le *Rossiniane*", in *Mauro Giuliani, The Complete Works in Facsimiles of the Original Editions* (1986),¹³ the editor Brian Jeffery provides a brief overview of publication history and genesis of the *Rossiniane*. The facsimiles of the *Rossiniane* are important for this project as they provide the first available and published editions of them.

In his chapter on Transcriptions (1992),¹⁴ Marco Riboni acknowledges Castelvechi for his detailed analysis of the *Rossiniane* and also comments on Jeffery's and Chiesa's contributions. Further, Riboni investigates the thematic material and the compositional processes of the *Rossiniane*, and the adaptation and reconstruction of a theatrical work. Riboni is one of the leading younger-generation of Giuliani scholars whose articles in the Italian guitar periodical *Il Fronimo* provide valuable insights into Giuliani.¹⁵ A continuation of Marco Riboni's first major work on Giuliani in 1992 and his numerous journal articles, is his 2011 book, *Mauro Giuliani*.¹⁶ While Riboni looks at the cohesiveness of Giuliani's musical citations, one area left relatively untouched by Chiesa, Castelvechi, Jeffery, Riboni and Heck, is the tracing and examination of the libretti and eliciting the meaning of the words, a subject which is briefly addressed below in my case study of Giuliani's arrangement of Desdemona's "Willow Song" from Rossini's *Otello*, in *Rossiniana No. 1*, Op. 119.

¹³ Mauro Giuliani, Preface to Volume 13 in *The Complete Works in Facsimiles of the Original Editions*, edited by Brian Jeffery, (South Wales: Tecla Editions, 1986).

¹⁴ Riboni, "Mauro Giuliani Profilo", 1992.

¹⁵ One of several articles by Riboni which discusses the *Rossiniane*, is Marco Riboni, "Le *Rossiniane*, Il canto di cigno di Mauro Giuliani." *Il Fronimo: Rivista di chitarra* 35, no. 138 (2007), 28–36.

¹⁶ Marco Riboni, *Mauro Giuliani* (Palermo: L'EPOS Società Editrice, 2011). His chapter on transcriptions, he delves even further into the *Rossiniane*.

English guitarist Julian Bream was the first noted modern guitarist to have recorded¹⁷ and performed a *Rossiniana*; however this was an edited version of several *Rossiniane*, in which Bream arranged episodes from op. no.s 119, 120 and 121. To gain an understanding of the popularity of the *Rossiniane* in the twentieth century, since Bream's first performances, it is worth noting some of the players who have performed and recorded this repertoire and their performance styles and historical approaches. The following is not intended as a comprehensive list, but provides a representative sample of the different approaches.

Very few performers to date have recorded the complete six *Rossiniane*, however a large number have included at least one *Rossiniana*, with *Rossiniana No. 1* being most popular, amongst other pieces. Frédéric Zigante recorded the complete *Rossiniane* (1995)¹⁸ on a modern instrument, with modern technique (including nails) and this represents a twentieth century performance aesthetic. There is little use of *rubato* in the García fashion (below), however some *rubato* is used, mainly for structural purposes. Zigante uses a good amount of intuitive tone colour to distinguish between phrases and to represent certain orchestral and vocal characters.

Richard Savino recorded *Rossiniana No. 1* in a recording including Giuliani's chamber works with strings and voice.¹⁹ He plays on a period guitar, circa 1815, anon, Mirecourt, where he also employs nails and modern strings. There are certain historical performance practice techniques including embellishing on cadenzas but little *rubato* in the García fashion (below). There is sporadic use of tone colour and performance articulations. This is interesting as Savino is the author of a chapter on performance practice²⁰ yet the musical result of the *Rossiniana* seems modern.

¹⁷ RCA Red Seal, ARL 1-0711 (1974), Le Rossiniane Opus 119 and Le Rossiniane Opus 121.

¹⁸ Frédéric Zigante, *Mauro Giuliani: Le Rossiniane* (Germany: Arts, c1995, p1994).

¹⁹ Richard Savino, Jennifer Ellis, William Skeen, Portland Baroque orchestra, *The Essential Giuliani, Vol. 1* (New York: Koch International Classics, 2006).

²⁰ Savino, *Essential Issues*.

Duo Maccari-Pugliese's *Giuliani: Rossiniane/Pot-Pourri* (2007),²¹ is a great example of the *Rossiniane* recorded with a historically informed approach including period instruments, gut strings and period style taking into account the vocal tradition codified by the most influential singing teacher of the era, Manuel García (see the chapter, "Le Rossiniane", below). This includes *rubato*, embellishment, improvisation and vocal phrasing. This is the first complete recording of the *Rossiniane* using period technique and style.

To understand the topic more generally it is also valuable to look at the primary literature surrounding the vocal and instrumental techniques of the nineteenth century, while the studies found in books, book chapters and journal articles that deal with the composers Giuliani, Rossini and their contemporaries are beneficial for understanding the cultural, social and musical context of their times. Apart from Heck and Riboni's dissertations, there have also been other dissertations that deal with Giuliani with references to his musical output and style, notably Adrian Walter's "The Early Nineteenth Century Guitar: An Interpretive Context for the Contemporary Performer, with a Specific Focus on the Compositions of Mauro Giuliani and Fernando Sor".²²

In order to understand the *Rossiniane*, we need an awareness of their context in Giuliani's other compositions, his life, music and social environment. This is to account for the aesthetic conditions and influences in which these works were conceived and provides a basis on which to suggest approaches that guitarists can consider when preparing to study this music. Investigation into the guitar methods of the times is also important in order to grasp contemporary performance practice in relation to both technique and musical style amongst guitarists. The *Rossiniane* are quintessentially virtuosic instrumental pieces that derive from operatic music, whose intention is to recreate a Rossinian operatic scene by crafting an

²¹ Claudio Maccari-Paolo Pugliese, *Giuliani: Rossiniane/Pot-Pourri (complete)* (Brilliant Classics, 2007).

²² Adrian Charles Walter, "The Early Nineteenth Century Guitar: An Interpretive Context for the Contemporary Performer, with a Specific Focus on the Compositions of Mauro Giuliani and Fernando Sor" (PhD diss., Charles Darwin University, 2008).

appropriate psychological atmosphere. They are also intended to show off Giuliani's technical brilliance through the variations based on each of the musical citations. The guitar methods of Giuliani's time provide important insights into this performance style and flair.

Giuliani's music and playing also had vocal qualities which have been verified by evidence found in reviews of concerts, his music and by statements from his contemporaries.²³ There is also evidence to suggest that, through their instrumental methods, Giuliani's contemporaries were imitating vocal techniques and the timbral qualities of orchestral instruments. The guitar methods of Fernando Sor and Dionisio Aguado are therefore explored below in the chapter "Guitar Techniques".

The vocal and orchestral elements found in the *Rossiniane*, including features in melody, pitch, rhythm, timbre, dynamics and texture are an important link to recreating a scene from a Rossini opera. Whilst some of the authors noted above have discussed in detail the vocal and orchestral elements found in the *Rossiniane*, another area left vague is the exploration of specific vocal and instrumental techniques of Giuliani and Rossini's time, for an even more historically informed approach.

One consideration in making sense of the *Rossiniane* is that many people in the audiences hearing them for the first time would have seen the operas and therefore had a whole pre-existing visual and sound world in their minds as they listened to the Giuliani pieces. At the same time, however, there may have been others who were unable to attend an opera, therefore the exposure to operatic fantasies and potpourris may have allowed them to still experience and feel the opera at the time. Trying to recreate a dramatic context and the subconscious feeling of being at the opera is thus part of the performance challenge in the *Rossiniane*. While it is beyond the scope of this study to look at opera generally, sources

²³ This will be addressed in the chapter "Mauro Giuseppe Sergio Pantaleo Giuliani".

dealing specifically with Rossini's operas have therefore been consulted insofar as they are relevant to the *Rossiniane*.

In order to understand the vocal style of the time which Giuliani was attempting to emulate on the guitar, it is also important to take into account the vocal methods and treatises that were in use during Giuliani's life. Scholars have also commented on the history of the guitar and on the works of Giuliani and Rossini through articles found in guitar and music journals, dissertations and whole books dedicated to each composer.

Thomas Heck provided a useful summary of the historical development of the six-string classical guitar in his 1970 dissertation (above).²⁴ Heck demonstrates that the classic guitar emerged in Italy in the later eighteenth century. The focus is on Mauro Giuliani as Heck explores his life and the dissertation contains a thematic catalogue of his works. The earliest identified biography of Giuliani, published in 1836, seven years after the composer's death, was by Neapolitan biographer Filippo Isnardi.²⁵ Despite some inconsistencies it was an important early source on which Heck drew for his biography.

Riboni's *Mauro Giuliani* (1992)²⁶ was noted above as an important source on the *Rossiniane*. It also offers new insights into Giuliani's life and career more generally. Giuliani's biography is reconstructed through the quotations of all contemporary sources, such as letters, handwritten documents, concerts and newspaper advertisements and evidence from other musicians.

Nicola Giuliani, a descendant of Mauro, provides additional newly found biographical information on Mauro's birth and ancestry in his books *La sesta corda: Vita narrata di Mauro Giuliani*, (1998), *Omaggio a Mauro Giuliani; l'Orfeo della Puglia*, (1999) and *Mauro*

²⁴ Heck, "Birth of the Classic Guitar", and Heck's second major work on Giuliani, some twenty five years later, *Virtuoso Guitarist*.

²⁵ *L'Omnibus, foglio periodico* IV/3 (Saturday, 30 April 1836): 12. Cited in Heck, *Birth of the Classic Guitar*, 73–74.

²⁶ Riboni, "Mauro Giuliani Profilo".

Giuliani, Guitar Virtuoso: His Life and Final Decline (2005).²⁷ Riboni comments that the chaotic nature of Nicola Giuliani's research means that it is not immediately intelligible for the reader and also notes that it includes several unclear citations;²⁸ however despite their limitations, Nicola Giuliani's writings are nevertheless important on a biographical and social level for our understanding of his ancestor Mauro. For instance, through new documentation of previously sketchy information, Nicola confirms Mauro's date of death (7, not 8 May 1829).²⁹ More importantly for this study, the new evidence suggests that Mauro's family 'belonged to the well-to-do bourgeoisie' and Nicola is of the view that Mauro set upon his musical career abroad for the love of music and not out of any economic necessity.³⁰ It also brings to light Mauro's brother-in-law Gaetano Lucci, who was a cello teacher who taught Mauro in his early years, and it identifies the guitar method (circa 1770) by A. Cardone, as the method employed by Lucci in teaching Mauro.³¹ There is no further information or current research available on the method by Cardone, and no surviving copy of the book has so far come to light, although it would be a fascinating piece in the puzzle for understanding Mauro's musical education.

The guitar in the nineteenth century was largely played in salons and was viewed as an instrument that could imitate the voice and orchestral sounds. The leading proponents of this view were Giuliani's contemporaries, Fernando Sor, Dionisio Aguado and Ferdinando Carulli. Their guitar methods give a clearer picture of what was tried and achieved in the

²⁷ Nicola Giuliani, *La sesta corda: Vita narrata di Mauro Giuliani*. (Bari, Levante, 2008), *Omaggio a Mauro Giuliani: l'Orfeo della Puglia* (Bisceglie: PiubAideA, 1999), *Mauro Giuliani Guitar Virtuoso: His Life and Final Decline* (Cremona: Presso Fantigrafica, 2005).

²⁸ Riboni, *Mauro Giuliani*, 35.

²⁹ Giuliani, *Guitar Virtuoso*, 61.

³⁰ Mario Dell'Ara, preface to *Mauro Giuliani Guitar Virtuoso: His Life and Final Decline*, by Nicola Giuliani (Cremona: Presso Fantigrafica, 2005).

³¹ *Ibid.*

nineteenth century and what can be attained today in terms of a more historically informed approach.³²

Fernando Sor's *Méthode pour la guitare* was first published in Paris in 1830 and translated into English by A. Merrick in 1832 under the title *Method for the Spanish Guitar*.³³ Sor's left hand fingering ideas provide useful technical information for the study of period repertoire, and his ideas about imitation of other instruments including horn, trumpet and hautboy provided the catalyst for me to look further into imitating other instruments of the orchestra in Giuliani's *Rossiniane*. Sor believed that tone colour on the guitar is one way of imitating other instruments, however he also regarded it as the responsibility of the composer/arranger to voice things in a certain way. In my opinion, this was aimed to bring out the intended instrumental and vocal effect.

Dionisio Aguado's *Nuevo Metodo para Guitarra* was first published in Spanish in 1843.³⁴ This method is useful for both performance conventions on a period instrument and for modern guitarists wishing to grasp the pedagogical literature of the period. It is the most detailed and thorough guitar method of the early nineteenth century and is fundamental for anyone researching the history of the guitar. Aguado believed that instrumental music is an imitation of vocal music and that expression lies within the heart, but that music uses an

³² While the treatises of Sor, Aguado and Carulli are key sources for Giuliani interpretation, an examination of guitar methods around the late eighteenth and first half of the nineteenth-century more generally can also provide useful information and background context to guitar styles and methods of the time. Paul Cox's thesis, "Classic Guitar Technique and its Evolution as Reflected in the Method Books ca. 1770–1850" examines the evolution of the guitar and provides an in-depth survey of left and right-hand techniques and musical content of the guitar methods. This is useful information for gaining a broader understanding of historical aspects of the guitar during this period, and of its relation to Giuliani. It should be noted that the above guitar methods are singled out in this study, as they are some of the most comprehensive and instructive methods of Giuliani's time that provide us with insight into expressive and interpretative practices. They were intended for the more advanced guitarist with the rudiments already established and for use predominantly without the guide of a teacher. Most other guitar methods of the time were aimed for the beginning guitarist.

³³ Fernando, Sor. *Method for the Spanish Guitar*. Translated by A. Merrick. (London: R. Cocks, 1832. Reprint, Da Capo Press, 1971).

³⁴ Dionisio Aguado, *New Guitar Method*, ed. Brian Jeffery, trans. Louise Bigwood (Madrid: Tecla Editions, 1843; reprint, 1981).

‘unexpressed language’ which is obscure compared with verbal language, and therefore needs explanation through expression markings on the score (below).³⁵

Biographies of other composer-guitarists contemporary with Giuliani are also worthy of investigation as they provide additional context for Giuliani’s life, career and works. Brian Jeffery’s, *Fernando Sor: Composer and Guitarist* (1979),³⁶ provides valuable details on this Spanish guitarist who moved to Paris, London and Moscow and whose repertoire, like Giuliani’s, was influenced by opera and vocal art.

Sources that deal with performance practice issues are of importance for the reader to grasp an in-depth knowledge of musical style, performance conventions and historical context. Richard Savino’s chapter “Essential Issues in Performance Practices of the Classical Guitar 1770–1850”,³⁷ deals with practical considerations of performing classical guitar repertoire on a ‘period’ instrument. Stephen Mattingly’s Doctoral Thesis “Franz Schubert’s Chamber Music with Guitar: A Study of the Guitar’s Role in Biedermeier Vienna” (2007),³⁸ is a practical account of the musical life around the time of Schubert and also briefly discusses Giuliani.

One of the challenges in the *Rossiniane* is the emulation of an aria from a scene in an opera. To understand and to prepare for the performance of the *Rossiniane*, it is therefore useful to study Rossini’s life, music and influences. Specifically, Rossini’s views on singing and his composing style with reference to words and music in an aria are of practical importance to the *Rossiniane*. A good starting point for this research is Denise P. Gallo’s *Gioachino Rossini: A Guide to Research* (2002),³⁹ which is a handy reference for the

³⁵ Ibid., 143.

³⁶ Brian Jeffery, *Fernando Sor: Composer and Guitarist* (London: Tecla Editions, 1977).

³⁷ Richard Savino, “Essential Issues in Performance Practices of the Classical Guitar 1770–1850,” in *Performance on the Lute, Guitar, and Vihuela, Historical Practice and Modern Interpretation*, ed. Victor Anand Coelho, *Cambridge Studies in Performance Practice* (Cambridge: Cambridge University Press, 1997).

³⁸ Stephen Mattingly, “Franz Schubert’s Chamber Music with Guitar: A Study of the Guitar’s Role in Biedermeier Vienna” (PhD diss., The Florida State University, 2007).

³⁹ Denise P. Gallo, *Gioachino Rossini: A Guide to Research* (New York: Routledge, 2002).

preliminary study of the life and works of Rossini including his biography and iconography and historical and analytical studies of his musical output. It is of particular interest for this project which warrants investigation into the ‘Rossini style’ of singing, orchestration and performance conventions.

The vocal methods and treatises of Rossini’s time and beyond also provide further insight into the vocal style of this period, including ideas on *rubato*, ornamentation and embellishment, tone and articulation. Manuel Patricio Rodríguez García (1805–1906) was a vocal teacher who came from a family of celebrated vocalists. García’s treatise, *Traité Complet de L’art du Chant*,⁴⁰ contains useful ideas about the vocal performance conventions of García and his contemporaries and was one of the most influential treatises of its period. García’s treatise looks into embellishments, improvisation and *tempo rubato*, and has therefore been a key source for the present study. The treatise had a significant impact on the musical aesthetics of the period and offers the modern reader a special opportunity to acquire a deeper awareness of the appropriate interpretive practices of the time. Another source providing useful information on vocal performance practice is Domenico Corri’s treatises on singing, *A Select Collection of the Most Admired Songs, Duets, &c* (4 vols., 1779-95?) and *The Singer’s Preceptor* (1810).⁴¹

Richard Hudson’s book *Stolen Time: The History of Tempo Rubato*,⁴² offers an understanding of this key term that first came into use in eighteenth-century vocal music. The term has since been applied by composers, sometimes written in the score, and by

⁴⁰ García’s treatise was published in a series of editions beginning with Manuel García, *Traité Complet de L’art du Chant*, (Paris, 1840–47), *García’s New Treatise on the Art of Singing—A Compendious Method of Instruction* (London: Cramer, Beale and Chappell, 1857), and culminating in the *Treatise on the Art of Singing*, edited by Albert García (London: Leonard and Co., 1924). The editions examined for this project were: *García’s New Treatise on the Art of Singing—A Compendious Method of Instruction* (London: Cramer, Beale and Chappell, 1857), and Manuel García II, *A Complete Treatise on the Art of Singing: Part Two, Second Part, Complete and Unabridged: The Editions of 1847 and 1872 collated, edited and translated by Donald V. Paschke* (New York: Da Capo Press, 1975).

⁴¹ Domenico Corri, *Domenico Corri’s Treatises on Singing: A Four-Volume Anthology*, edited with introductions by Richard Maunders (New York: Garland Pub., 1993–1995).

⁴² Richard Hudson, *Stolen Time: The History of Tempo Rubato* (Oxford: Oxford University Press, 1994).

performers, as an improvised performing practice. Hudson invites the reader to reflect upon the application of *rubato* in the performance of classical music in the twentieth century. Hudson's ideas on *rubato* provide insights relevant to the study of Giuliani's music and, specifically for this project, the preparation and performance of the *Sei Rossiniane*. Being aware of and understanding the many unwritten vocal and instrumental conventions like *tempo rubato* is one consideration that this paper aims to address.

Adrian Walter's doctoral thesis, "The Early Nineteenth Century Guitar: An Interpretive Context for the Contemporary Performer, with a Specific Focus on the Compositions of Mauro Giuliani and Fernando Sor" (2008),⁴³ is a very important source for this project as it discusses the music of Giuliani with reference to important pedagogues of his time. Further, he provides audio excerpts of some of Giuliani's music applying the principles from these pedagogues. Although Walter does not discuss the *Rossiniane*, there are ample relevant ideas of Giuliani's style of playing including the *bel canto* style, aesthetic context, and interpretative possibilities. Walter sums up the challenges in performing this repertoire today as follows:

The only way to ... interpretively reinvigorate such compositions is to explore the performance practices of the work's original context and adopt the necessary performance practices into a contemporary context.⁴⁴

The five key performance objectives set by Walter in his thesis are:⁴⁵

1. To fully realise the composer's intentions
2. To fully realise the instructions embedded in the score (Werktreue)
3. To explore the sound world of the original instruments (Leading to a recreation of the sound of an original performance)
4. To recreate the effect of the original performance; and
5. To give the best possible performance

Whilst most of these objectives are applicable to my research, points two and three need further explanation in relation to this project. In relation to Giuliani's *Rossiniane*, I also aim

⁴³ Walter, "The Early Nineteenth Century", 15–16.

⁴⁴ Ibid.

⁴⁵ Ibid.

‘to fully realize the instructions embedded in the score’; however, as the *Rossiniane* derive from operatic vocal music, there are certain performing practices which are improvised that deviate from the printed score, for example the use of *rubato*. Also, Giuliani’s musical scores provide few dynamic indications and therefore a good deal of these are left up to the performer’s judgement. Walter’s second objective, ‘to explore the sound world of the original instruments (Leading to a recreation of the sound of an original performance)’, is an important objective, however whilst agreeing with this, one clear distinction is that I aim to address performance on a modern classical guitar whilst aiming to recreate the sound of an original performance. Having studied some of these pieces on a period guitar as a way of exploring the sound world, I am taking a different approach by drawing on that experience to recreate it on modern guitar.

What is useful for my project are Walter’s performance objectives and the performance practice ideas he discussed in relation to Giuliani’s music. I go beyond Walter’s study, however, by focusing in particular on the relationship between the voice and the guitar and in giving specific attention to the *Sei Rossiniane*. Further, my aim is to adopt the vocal and instrumental practices and techniques from Giuliani and Rossini’s times and apply them in today’s performance setting by performing on a modern classical guitar, rather than exclusively on period instruments. Performance on a modern guitar affords more dynamic variety and projection, which in today’s concert hall setting is important, but need not preclude using historically informed techniques and performance practices.

Clive Brown’s large-scale study *Classical and Romantic Performing Practice 1750–1900*, provides many useful clues to performance practice issues relevant to Giuliani’s music. Brown’s strong view is that the mainstream late twentieth-century performance aesthetic’s

‘strict adherence to the literal meaning of notation is often unfaithful to the composer’s expectations’. Brown however welcomes more freedom and a more creative approach.⁴⁶

While much has thus been done to advance the study of Giuliani’s *Rossiniane* and place them in context, there remain some important issues which have not been addressed, particularly in relation to questions of performance practice. For example, Heck notes that in Giuliani’s music there is often an evocation of orchestral colour, but does not directly state how one can emulate this. Also, Castelvechi mentions Manuel García’s method of singing, however he does not cite any examples from the treatise. The outlining of the Rossini themes and elements is insightful for offering the reader ideas as to where they fit in the *Rossiniane*; however, it would have been more enlightening had these scholars given more specific technical advice. This thesis therefore aims to contribute to filling some of these gaps in the current research and to bring to life some of the vocal and instrumental practices that can usefully be considered when studying this repertoire.

Whilst the research efforts of Heck, Chiesa, Castelvechi, Jeffery, Riboni and Walter have been valuable in dealing with Giuliani’s life, music and influences, there is nevertheless a need for further insights into the relationship between the voice and the guitar with specific reference to works that derive from opera. This study sets out to meet that need through a close study of Giuliani’s *Sei Rossiniane*. I aim to offer the modern guitarist timbral and expressive ideas, through the direct study of the vocal and instrumental methods of Giuliani and Rossini’s time. I also encourage the reader to consult the original Rossini opera scores which contain the arias and thematic material that Giuliani borrowed in creating his *Rossiniane* and to associate Giuliani’s citations with their original emotional contexts in Rossini’s arias.

⁴⁶ Clive Brown and Roger Norrington, Introduction to *Classical and Romantic Performing Practice 1750–1900* (Oxford; New York: Oxford University Press), <http://www.oxfordscholarship.com> (accessed 26 March 2013).

Mauro Giuseppe Sergio Pantaleo Giuliani

The tone of Giuliani was brought to the greatest possible perfection; in his hands the guitar became gifted with a power of expression at once pure, thrilling, and exquisite. He vocalised his adagios to a degree impossible to be imagined by those who never heard him—his melody in slow movements was no longer like the short unavoidable staccato of the piano-forte—requiring a profusion of harmony to cover the deficient sustension [sic] of the notes—but it was invested with a character, not only sustained and penetrating, yet of so earnest and pathetic a description, as to make it appear in reality the natural characteristic of the instrument. In a word, he made the instrument sing.⁴⁷

Guitarist and composer Mauro Giuseppe Sergio Pantaleo Giuliani was born in Biseglie in 1781 and died in Naples in 1829.⁴⁸ Giuliani was raised in Barletta but emigrated to Vienna in 1806⁴⁹, not merely because he came from an impoverished region of Italy but because, as Heck points out, he was in search of a career.⁵⁰ Giuliani was a prolific writer for the guitar, which earned him respect from his peers, and was one of a number of guitarist-composers who fled from Italy in the early nineteenth century.⁵¹

In late eighteenth-century Italy, vocal music was more in vogue than instrumental music. Opera houses presented works by Paisiello, Cimarosa and Mozart, whose arias were sung in the street to guitar accompaniments. The guitar was not considered a solo instrument, however, and, unlike orchestral and keyboard instruments, was not taught in music schools. These are some further reasons why guitarists like Giuliani searched for a career outside Italy.⁵²

⁴⁷ From a eulogy devoted to Mauro Giuliani in the first issue of *Giulianiad*, London 1833. Reprinted in *Giulianiad*. Vol. 1. No. 1 (London: Sherwood & Co, 1835), 7. Reported in Heck, “Birth of the Classic Guitar”, 134.

⁴⁸ Heck, *Virtuoso Guitarist*, 9.

⁴⁹ *Ibid.*, 17.

⁵⁰ *Ibid.*, 20.

⁵¹ Including Federico Moretti, Ferdinando Carulli, Matteo Bevilacqua, Matteo Carcassi and Marco Aurelio Zani De Ferranti. See Heck, *Virtuoso Guitarist*, 21–23.

⁵² Giuliani, *Guitar Virtuoso*, 44.

Bound for Vienna, Giuliani left his wife, children and parents in Italy but carried his treasured guitar with him and his passion for furthering the guitar to unseen levels. He may have brought with him many new compositions ready to be presented to a musically savvy Viennese society, where Giuliani would have hoped to make his fortune.

Upon his arrival in Vienna in 1806, Giuliani found himself in a healthy musical climate that was inclusive of a variety of social ranks. Vienna was a centre for cultural entertainment, where music crossed class barriers.⁵³ This concert account by J.F. Reichardt provides evidence of the mixed classes attending concerts: “Into three quite small rooms ... were crowded ... listeners of all ranks, and almost a large crowd of musicians”.⁵⁴ He commented in another letter that this environment provided

a good opportunity for conversation because of its pleasantly mixed audience from all ranks ... eminent men of the nation and of the court together with the families of the petty aristocracy and the bourgeoisie, united in a very good and free-way, and one often has a pleasant hour of conversation even after the concert.⁵⁵

Vienna was a place where enthusiastic audiences attended concerts, amateurs desired private music lessons, wealthy patrons were eager to sponsor concerts in their homes and gardens, printers were available for music that would be easily sold and it “guaranteed [a] livelihood for the virtuoso who could bring down the house”.⁵⁶ Musical performances and encounters were in salons or gardens, intermingling genres, rotating chamber music with orchestral, poetry recitals, songs with accompaniment and solo recitals that would be presented to entertain the audience. Recitals were not the solo guitar recitals that one would experience today with the focus on the performer-virtuoso, but rather, they were more focused on the social aspect of the performance experience with a light-hearted and pleasing approach to the music.

⁵³ Heck, *Virtuoso Guitarist*, 33.

⁵⁴ J.F. Reichardt, *Vertraute Briefe: Geschrieben auf einer Reise nach Wien und den österreichischen Staaten zu Ende des Jahres 1808 und zu Anfang 1809*, vol. I (Amsterdam, 1810), 218–220. Translation by Thomas Heck in Heck, *Virtuoso Guitarist*, 33.

⁵⁵ *Ibid.*, 465–67. Translation by Heck in *Virtuoso Guitarist*, 35–6.

⁵⁶ Heck, *Virtuoso Guitarist*, 35–36.

The time of Giuliani's arrival in Vienna in 1806 coincided with the fall of the Holy Roman Empire and the occupation of Vienna by the French. Napoleon's climb to power had impacted on music as the music 'reflected the rising political sentiments'.⁵⁷ Music was often nationalistic or patriotic,⁵⁸ whilst some tended towards a heroic or revolutionary nature.⁵⁹ Giuliani fitted successfully into the Viennese musical trend, with many examples in his compositions which display these sentiments. This will be discussed in more detail in the chapter Guitar Techniques in the section "Influences from his contemporaries".

There is a wealth of reviews of Giuliani as a performer, composer and teacher that provides great insight into his abilities and skills. Despite the long held view that the guitar was an accompaniment instrument, Giuliani was able to lead the way in convincing the public that the guitar was a solo instrument worthy of stature and praise. In a concert review Giuliani was described as "having great success, even creating quite a sensation, as much by his compositions for the instrument as by his playing. He truly handles the guitar with unusual grace, skill, and power".⁶⁰

Giuliani's Musical Genres

Giuliani's catalogue of works includes three guitar concerti, numerous guitar solos, duets and trios, quintets for guitar with string quartet, duets for flute or violin and guitar, voice and guitar, and piano and guitar. A large portion of this catalogue comprises transcriptions, variations and potpourris of operas by various composers including Rossini, Mozart,

⁵⁷ Alice M. Hanson, *Musical life in Biedermeier Vienna* (London: Cambridge University Press, 1985), 8.

⁵⁸ For example, Haydn's 'Emperors Hymn' that became Austrian National Anthem. It was first performed at the Burgtheater, which was in honour of the emperor's birthday in 1797. The melody became the foundation for the slow variation movement of Haydn's String Quartet Op. 76 no. 3.

⁵⁹ For example, Beethoven's Symphony no. 3, 'Eroica', dedicated to Napoleon Bonaparte.

⁶⁰ *Allgemeine musikalische Zeitung* IX (4 Nov 1807): 89. Translation by Heck in, *Virtuoso Guitarist*, 38. Giuliani's guitar, by Gennaro Fabricatore (1809), is shown in Appendix 1.

Cherubini, Spontini, Pacini, Donizetti and Bellini, however Giuliani's main output in this genre owes a huge debt to Rossini.⁶¹

Giuliani's solo works display the blend of virtuosity, Italian lyricism and Viennese classicism that set him apart from all others of his time. Through his environment, Giuliani's compositions aptly absorbed the forms, styles and expressive language of the first Viennese school.

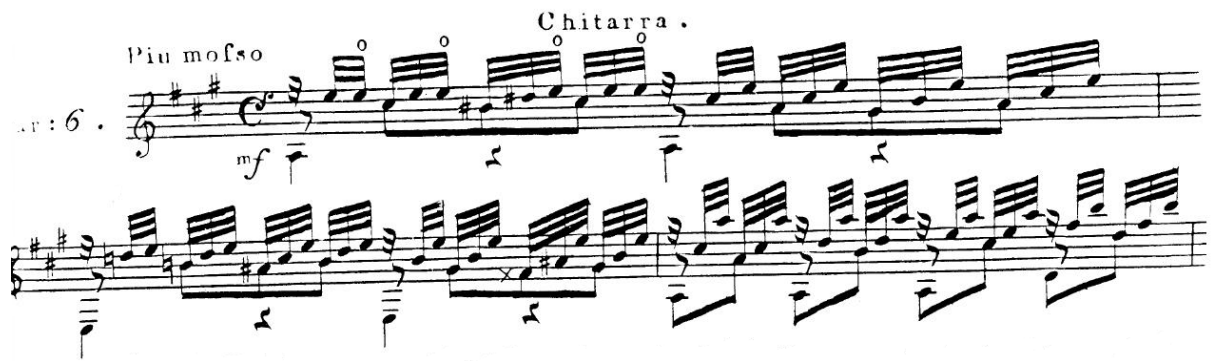
Giuliani's catalogue of works included creations not only of the composer, but collaborations and arrangements with other musical personalities in Vienna. An example of this joint venture is the *Grand Duo Concertant* for fortepiano and guitar, performed in 1813 by Giuliani and Ignaz Moscheles and listed in the Moscheles catalogue as Op. 20 and in Giuliani's as WoO, G & P-1.⁶² According to a review in the *Allgemeine musikalische Zeitung*, "Herr Giuliani played with him [Moscheles] a Sonata for piano and guitar sketched by both and completed by the latter".⁶³ This piece was dedicated to Archduke Rudolf of Austria, to whom Beethoven dedicated his own 'Archduke' Trio.

In his chamber compositions featuring the guitar with other instruments, namely, flute, violin or piano, Giuliani wrote in such a way as to allow the guitar to play both an accompanying and a solo role. For example, in his *Grande Serenade* Op. 82, for flute (or violin), the guitar varies its role as lead and accompaniment. Giuliani often borrowed from his own thematic material, including rhythmic and harmonic figurations of his previously published works and included these in his compositions. One example of this is found in the guitar part of the sixth variation of *Variations* for flute (or violin) and guitar Op. 84:

⁶¹ Paul Wathern Cox, "Classic Guitar Technique and its Evolution as Reflected in the Method Books Circa 1770–1850". PhD diss, (Indiana University, 1978), 180.

⁶² Heck, *Virtuoso Guitarist*, 53.

⁶³ *Allgemeine musikalische Zeitung* XV (June 1813): 418. Translation by Heck in, *Virtuoso Guitarist*, 54.



Example 1: Giuliani: *Variations* for flute (or violin) and guitar Op. 84; variation 6, bars 1–3⁶⁴

This harmonic progression and arpeggio pattern is also employed in the coda to *Rossiniana* No. 3, Op. 121:



Example 1.1: Giuliani: *Rossiniana* No. 3; coda, bars 8–13⁶⁵

Engagements with Opera and Singing

The study of Giuliani’s associations with opera and singing in general is important for understanding Giuliani’s musical influences in the creation of the *Rossiniane*. Giuliani’s understanding of the voice and vocal music stemmed from his early musical education, developed through his time in Vienna with his musical colleagues, and expanded again through to his re-entry into Italy.

⁶⁴ Mauro Giuliani, Volume 36, “Twelve works for guitar and flute or violin,” in *The Complete Works in Facsimiles of the Original Editions*, edited by Brian Jeffery (South Wales: Tecla Editions, 1986).

⁶⁵ Giuliani, “Le Rossiniane”, ed. Jeffery.

Guitar accompaniments to all types of fashionable songs featured amongst guitarists of the era, and Giuliani himself composed approximately two hundred song settings and arrangements in French, German and Italian for either guitar or piano accompaniment.⁶⁶ One example of Giuliani's voice and guitar arrangement is Rossini's Cavatina, *Di tanti palpiti* Op. 79, which Giuliani dedicated to the singer Joseph Antoine Bridi (1817).⁶⁷ Giuliani aptly adopts the melody in its introduction and accompanies the vocal line with arpeggiated and ornamented figurations that support the vocal line, which displays Giuliani's understanding of vocal embellishment and style.

The guitar has traditionally been an important figure in the accompaniment of the voice and during Giuliani's time it was common that recitals would feature a singer-guitarist.⁶⁸ Giuliani often accompanied singers, however it is unclear whether Giuliani actually accompanied himself whilst singing in concerts. Despite the uncertainty whether Giuliani sang in concerts or not, there is no denying the fact that vocal music was all around him and his family. Mauro's eldest son Michele was described on his death certificate as a "Professeur de chant",⁶⁹ and his brother, Nicolò Filippo, specialised in harmony and singing in Barletta. He later moved to Trieste before settling in St Petersburg, where he wrote several operas.⁷⁰ In St Petersburg he became the Chapel Master of the Imperial House of Russia and was the author to *Introduction au code d'harmonie* (1847).⁷¹ Giuliani was influenced by vocal music not only through his family, but also by the players, composers and musical amateurs around him.

⁶⁶ Heck, *Virtuoso Guitarist*, 171.

⁶⁷ Mauro Giuliani, Volume 37, "Ten vocal works," in *The Complete Works in Facsimiles of the Original Editions*, edited by Brian Jeffery (South Wales: Tecla Editions, 1986).

⁶⁸ A concert review of the guitarist Giuseppe Anelli (Turin, 1809), confirms that he both sang and played. James Tyler and Paul Sparks, *The Guitar and its Music: From the Renaissance to the Classical Era* (Oxford; New York: Oxford University Press, 2002), 241–242.

⁶⁹ Giuliani, *Guitar Virtuoso*, 68.

⁷⁰ *Ibid.*, 32–33.

⁷¹ Riboni, *Mauro Giuliani*, 37–38.

Heck speculates that in the latter part of 1809, Giuliani spent his time composing to meet publishing demands for ‘Spielmusik’ (entertainment music) intended for a student audience. Then, in 1810, commissioned by Artaria, he began a series of vocal pieces with guitar or piano accompaniment called *Le Troubadour du Nord*.⁷² These were published in twelve “*cahiers*” of 4 or 5 songs each, between 1810 and 1819.⁷³ They show Mauro’s ability in arranging for guitar and voice, displaying his soloistic abilities in the introductions and then resuming a subordinate role when the singer commences singing, often over a repeated arpeggio pattern.

Reviews of Giuliani’s performances suggest that there were vocal aspects in his guitar playing. For example, one particular reviewer commented that

The guitar is the most meagre and unrewarding of all concert instruments, but his playing was marked by such an agility, a control and a delicacy that he often achieved a real cantabile, much to our delight and admiration.⁷⁴

The same review mentions that

Mme. Grünbaum’s singing added distinction to the programme, and both she and Herr Giuliani were given an enthusiastic reception by the audience. Herr Stöger also gave an outstanding performance of an aria by Kapellmeister Hummel and shared the unanimous applause of the public.⁷⁵

This review reveals Giuliani’s involvement with singers, allowing him an understanding of vocal practices that could be potentially explored in his guitar compositions.

Reviews of Giuliani’s compositions and transcriptions also reveal the vocal quality of his music. For example, the Brief Notices about Giuliani’s *Vari Pezzi de Balletto Il Barbriere di Seviglia, ridotti per Chitarra da M. Giuliani*, Op. 16 in the *Allgemeine musikalische Zeitung*, (AmZ) note that

⁷² Mauro Giuliani, *Le Troubadour du Nord*, Work Without Opus Number, WoO, vocal-3. Heck’s catalogue in, *Virtuoso Guitarist*, 42–43.

⁷³ Heck, *Virtuoso Guitarist*, 42–43.

⁷⁴ *Königliche kaiserliche privilegirte Prager Zeitung* No. 242 (29 Aug 1816). Translation by Heck in, *Virtuoso Guitarist*, 74.

⁷⁵ Heck, *Virtuoso Guitarist*, 74.

This little opus comprises three movements: a pleasant, singable piece in the manner of a rondo, which in Giuliani's way is full-voiced and well developed.⁷⁶

Thomas F. Heck's research into archival entries of Giuliani's time including music-tax records, passport entries and police records reveal several things, the main points being that Giuliani fathered an illegitimate daughter, who was born in Vienna in 1807; in 1815, he was accused of living a life "without rules"; and in 1819, he fell into debt at the pinnacle of his career, which gave rise to his departure from Vienna to Italy.⁷⁷ Giuliani set a new standard of solo guitar playing during his stay in Vienna, however his departure from Vienna saw the guitar returned to its role as an accompanying instrument to the voice. In hindsight, despite Giuliani's unfortunate circumstances which forced him to return to Italy, it meant that he could meet Rossini and explore Rossini's music further through this close association.

Giuliani returned to Venice then Trieste from Vienna in 1819, with the intention of a concert tour in parts of Italy⁷⁸ and abroad;⁷⁹ however current research makes it impossible to know whether these concerts were ever held.⁸⁰ Giuliani wrote in a letter to Domenico Artaria from Venice dated 20 November 1819:

I doubt I shall go to Naples and Rome ... the misery is great, and above all the taste for instrumental music has fallen so much that it makes me ashamed, in addition to the fact that people live here in the greatest ignorance ... At Padua ... the stench of poverty could be smelled in the streets⁸¹ ... Now here in Venice ... Paganini only sold 300 tickets at 3 francs ...⁸²

Giuliani's career during his Italian period after returning from Vienna was mainly in Rome and Naples, where his output centred round the major genre of that time in Italy: the opera, producing potpourris, fantasies and variations. In addition to his first three *Rossiniane*,

⁷⁶ *Allgemeine musikalische Zeitung* XII, 55 (17 Oct 1810); 886–887. Translation by Heck in, *Virtuoso Guitarist*, 43.

⁷⁷ Heck, *Virtuoso Guitarist*, 37.

⁷⁸ Parma, Milan, Bologna and Florence.

⁷⁹ *tournée* of concerts that was to include Paris, the Netherlands, Hamburg, Berlin up to Frankfurt.

⁸⁰ Giuliani, *Guitar Virtuoso*, 54.

⁸¹ «...la puzza della miseria si sentiva in tutte le strade »

⁸² Vienna, Stadt- und Landesbibliothek, Handschriftensammlung, J.N. 69730. Facsimile in Thomas Heck, "Giuliani in Italia," *Il Fronimo* No. 9 (1974): 22–23. Translation by Heck in *Virtuoso Guitarist*.

his output during his Roman period (1820–1823), included *Pot-Pourri Nazionale Romano* Op. 108, which comprises popular Italian airs and songs, and *Gran Variazioni op. 114*, on the air by Carafa “Oh cara memoria”.⁸³ The last years of Giuliani’s life were spent in Naples where he had moved in the summer of 1823.

Giuliani’s legitimate daughter Emilia was also a guitarist (b. 1813), who followed in her father’s footsteps and performed works continuing in the popular style of the day, including variations on themes by Rossini, Bellini and Mercadante. Emilia imitated her father in both his performance and compositional style. In 1834, Ricordi published Emilia’s *Sei Belliane*, which were embellishments of Vincenzo Bellini’s operatic melodic material.⁸⁴ Like her father, she followed his compositional traits through exploration of operatic potpourris.

Giuliani and Rossini

A crucial influence on Giuliani’s career during the Roman period was his momentous encounter with Rossini, which was described by Giuliani’s first biographer, Filippo Isnardi

He [Giuliani] left Vienna destined for Naples, being most desirous of returning to his fatherland. Reaching Rome on 3 August 1819, he stopped there, having found the famous Rossini and Paganini. With them he gave such famous “divertimenti”, that their union was called “the musical triumvirate”.⁸⁵

Whilst the biography by Isnardi includes a number of mistakes including Giuliani’s incorrect birthdate, it provides important evidence that Giuliani, Rossini and Paganini played together.⁸⁶

⁸³ Giuliani, *Guitar Virtuoso*, 55.

⁸⁴ *Ibid.*, 67–68.

⁸⁵ Filippo Isnardi, *L’Omnibus, foglio periodico* IV/3 (Saturday, 30 April 1836): 12. Translation by Heck in *Guitar Virtuoso*, 7–8.

⁸⁶ Also, the date that Isnardi mentions Giuliani arrived in Rome on 3 August 1819, is questionable as we have accounts of Giuliani’s location in Venice around November, 1819, after returning from Vienna. Suggested evidence provided in Heck, *Virtuoso Guitarist*, 100–101.

Further evidence that the three were together is outlined in Giancarlo's Contestabile's *Vita di Niccolò Paganini* [1851]. According to Contestabile, during the time when Rossini was working on *Mathilda di Shabran*, there were "Two sublime masters of Italian music, Mauro Giuliani and Niccolò Paganini" in his house in Rome, "one played the guitar, the other the violin".⁸⁷

Niccolò Paganini was known as both a virtuoso on the violin and the guitar. The latter he performed only occasionally in public, however he did play the guitar in the privacy of his own home or in the company of friends.⁸⁸ Paganini was a strong exponent of Italian music throughout Europe and like Giuliani, came from the Italian instrumental tradition that has a rich history and influence from opera. Paganini, like Giuliani, composed variations on popular tunes of the day to satisfy public taste.⁸⁹ Giuliani can be compared with Paganini on various levels including being virtuosos, composers and pedagogues. Giuliani and Paganini took on teaching roles within Napoleon's family; Giuliani was the guitar teacher of Marie Louise (Napoleon's second wife) and Paganini was the violin teacher of Napoleon's brother-in-law Prince Felice Baciocchi.⁹⁰ Moreover, Giuliani would have been aware of Paganini's useful exploration of Rossini's popular themes in his violin works and surely was influenced by this in his composition of the *Rossiniane*.

⁸⁷ Riboni, *Mauro Giuliani*, 195. « Sempre erano congiunti al gran Pesarese, l'uno suonando la chitarra, l'altro il violino, i due sublimi ingegni dell'arte italiana, Giuliani cioè e Paganini » Cited in Castelvechchi, "Le Rossiniane", 36 and in Mauro Giuliani, Preface to Volume 13, "Le Rossiniane," in *The Complete Works in Facsimiles of the Original Editions*, ed. Brian Jeffery, (South Wales: Tecla Editions, 1986), and in Giuliani, *Guitar Virtuoso*, 55.

⁸⁸ Darren Robert Buzz Gravelle, *Stylistic Analysis and Performance Practice Issues in Niccolò Paganini's Grand Sonata Per Chitarra Con Accompagnamento Di Violino* (M.S. 3). (D.M.A. diss., University of California, Los Angeles, 1997)
<http://ezproxy.library.usyd.edu.au/login?url=http://search.proquest.com/docview/304325867?accountid=14757> (accessed 3 November 2012), 35.

⁸⁹ For example, Paganini's *Introduction and Variations on 'Nel cor più non mi sento'* from Paisiello's *La molinara*, (1820), Giuliani's *Six Variations on Paisello's 'Nel cor più non mi sento' Opus 4* (1810) and also his *Six Variations* (on 'Nel Cor...') and *Polonaise* with string quartet Opus 65 (1814–15).

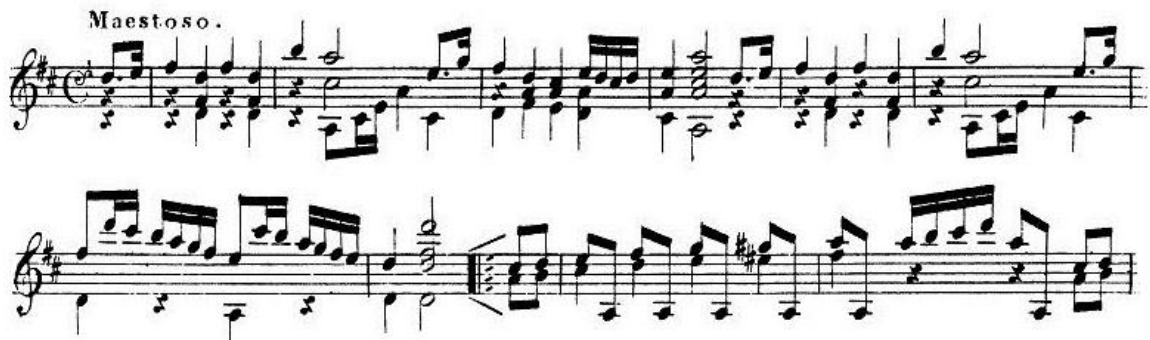
⁹⁰ Edward Neill, "Paganini, Nicolò." *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed 1 November 2012).

An example where both Paganini and Giuliani borrowed from a Rossini aria, is in Paganini's *Introduction and Variations on 'Non più mesta'* from *La Cenerentola*, Op.12 (1819),



Example 2: Paganini: *Introduction and Variations on 'Non più mesta'* from *La Cenerentola*, Op.12; theme, bars 1–11⁹¹

and in Giuliani's *Rossiniana* No. 2, Op. 120.



Example 2.1: Giuliani: *Rossiniana* No. 2; “Non più mesta accanto al fuoco”, rondo, *La Cenerentola*, Finale Atto II; bars 1–10⁹²

⁹¹ Niccolò Paganini, *Variations on 'Non più mesta'*, Op.12, (Milano: Ricordi, n.d.[1851]) [http://imslp.org/wiki/Variations_on_%27Non_pi%C3%B9_mesta%27,_Op.12_\(Paganini,_Niccol%C3%B2\)](http://imslp.org/wiki/Variations_on_%27Non_pi%C3%B9_mesta%27,_Op.12_(Paganini,_Niccol%C3%B2)) (accessed 29 March 2013)

⁹² Giuliani, “Le Rossiniane”, ed. Jeffery.

There are many factors that contributed to Giuliani's style of composition, performance flair, pedagogical approach and understanding of vocal and operatic music which lead him to produce the work he did with the *Rossiniane*. The formative years in his musical training, the exposure he had to vocal music, his rise to fame as a virtuoso bringing the guitar to new heights, the musical celebrities and social classes he mixed with in Vienna and then upon his return in Italy, all played a vital role in his development. Giuliani's association with Rossini allowed him to gain insight into Rossini's vocal and instrumental gift and paved the way for his time in Rome and finally in Naples. Giuliani's virtuosity alone would not have been enough for him to continue his flourishing career in Italy. Opera enthusiastic Italian audiences were riding the wave of Rossini fever and Giuliani was ready to explore this through creating more variations, potpourris and fantasies based on popular melodies. There was a large amateur market for this music in print as Rossini's music was popular.

Instrumental Music from the Opera

Giuliani lived at a time when Italian opera was at its peak. It provided commercial benefits for composers, singers and instrumentalists along with its social standing, musical and aesthetic motivations. If one were not a singer, he or she could also take part in this phenomenon by performing opera pieces on other instruments.

Fantasies/Potpourris/Variations

A large proportion of music to come out of the operatic literature of the nineteenth century consists of instrumental transcriptions, fantasies, potpourris and variations based on the ‘favourite’ tune of the day. The level of difficulty in these pieces varied, depending on whether they were intended for personal use, performances at private gatherings or public concerts.⁹³ As Riboni notes, one needs to remember that, other than the activity of the professional musicians in Vienna, the vast majority of *dilettanti* and amateurs desired to have the most famous works, transcriptions or little expressive pieces performed in their homes, composed by the artists in vogue.⁹⁴

The foundation of a publishing house by Domenico and Giovanni Artaria in 1765 had seen enormous transformations of the market for domestic music. Artaria opened the doors for various other publishers including Cappi, Mollo, Diabelli, Mechetti, Weigl, and Steiner, creating a live and competitive marketplace in which editors took advantage of the fact that

⁹³ Ferdinando Carulli, Josef Kuffner, Johann Nepomuk Hummel, Fernando Sor and Luigi Rinaldo Legnani are just some of the many composers who wrote in this genre. Matteo Carcassi’s four *Potpourris des plus jolis Aïres de operas de Rossini*, Op. 13, are a collection similar to, but not as technically difficult as Giuliani’s *Sei Rossiniane*. They are arrangements of popular Rossini themes without much development or application of variations and were most probably for the easy consumption of the amateur. They are of intermediate difficulty, however the fourth potpourri is the most difficult one of all four.

⁹⁴ Riboni, “Mauro Giuliani Profilo”, 34.

amateurs wanted music that was new but not too difficult to play, which included transcriptions of arias from operas or popular romances.⁹⁵

Fantasies, potpourris and variations of the nineteenth century are of prime importance for the guitarist of today who wishes to gain insight into the musical world of the time. Some of these forms constitute the basis of repertoire for the modern concert guitarist, whilst the less technically demanding works are most useful for teachers to use as didactic material for students from early to intermediate levels.

In disseminating this repertoire, however, the recording of music in the twentieth century has set a modern performance aesthetic that has been modelled and copied. Many of the older performance conventions and stylistic traditions have been compromised far from the original intentions and one often hears many pieces from different historical periods performed in the same way.

One way to go beyond this standardised modern aesthetic and get closer to the performance aesthetic of the period is to take seriously the belief, common in Giuliani's time, that in instrumental music the human voice was the model to be followed. For example, Daniel Gottlob Türk acknowledged the importance of using singing as the benchmark for performance, when he wrote that 'in general ... that instrumentalist[s] plays best who comes closest to the singing voice or who knows how to bring out a beautiful singing tone.'⁹⁶

Wolfgang Amadeus Mozart made clear that this extended to imitating specific singing techniques such as vocal vibrato:

The human voice trembles naturally—but in its own way—and only to such a degree that the effect is beautiful. Such is the nature of the voice; and people imitate it not only on wind instruments, but on stringed instruments too and even on klavier.⁹⁷

⁹⁵ Ibid., 43–44.

⁹⁶ Daniel G. Türk, *School of Clavier Playing, or Instructions in Playing the Clavier for Teachers and Students*, translation, introduction and notes by Raymond H. Hagg (Lincoln–Nebraska, 1982), 318. Cited in Walter, "The Early Nineteenth Century", 129.

⁹⁷ Mozart in a letter dated 12 June 1778, cited in Martha Elliot, *Singing in Style: A Guide to Vocal Performance Practices* (New Haven: Yale University Press, 2006), 107. Translation by Emily Anderson, originally published in *The Letters of Mozart and his Family*, 552.

Similarly, when Carl Czerny in 1839 advised his readers on the use of *tempo rubato* in a ‘tasteful and intelligible manner’, he stated that this skill is ‘only to be acquired by highly cultivated taste, much attentive practice, and listening to great artists on all instruments, particularly to distinguished Singers.’⁹⁸

Whilst it is important that one considers the view that vocal attributes could be imitated by instrumentalists, there have been times when singers believed that they could imitate instrumental qualities, suggesting that even apparently very idiomatic instrumental variations could be conceived ‘vocally’. The most popular, beloved form in early nineteenth-century Vienna was that of the *theme and variations* and it is worth noting that not only were instrumentalists commonly involved in this practice which included improvisation, singers too displayed their virtuosity through this form.⁹⁹ For example, the *prima donna* Madame Angelica Catalani had the ability to sing violin variations, with one particular review of her performing Pierre Rode’s violin variations in G major (singing only the theme and two variations with minor changes and an Italian text) noting that the performance:

was excellent, for the singer had the opportunity to display all of her marvellous artistic skill in the most advantageous way ... One must further remark that, regardless of how difficult these variations might be, nowhere do they involve anything contrary to the nature of the voice.¹⁰⁰

Traditionally, the guitar has been prominent in the accompaniment of the voice, for several reasons. Firstly, it was a light-weight instrument that was easily transportable and could be played almost anywhere, including inside and outside spaces. Secondly, it was relatively inexpensive and therefore accessible to people of various social classes. Moreover, it was an easy instrument on which to learn basic chord shapes and patterns that one could

⁹⁸ Carl Czerny, *Complete Theoretical and Practical Piano Forte School* Op. 500, 3 vols. (London: 1839), vol. 3/3/31.

⁹⁹ Heck, “Birth of the Classic Guitar”, 208.

¹⁰⁰ WMZ, No. 80 (4 July 1818), 650. Translation by Heck, “Birth of the Classic Guitar”, 208–209.

use to accompany oneself. There were many guitar tutors available on the market that were designed for the beginning guitarist or amateur and without the aid of a teacher.

Between 1770 and 1850, Europe witnessed vital developments in the history of the guitar, including its expansion from five strings to six strings.¹⁰¹ The early six-string guitar was typically used for song accompaniments, short etudes and waltzes which possibly were intended for light entertainment for oneself and in intimate social gatherings, however it developed into an instrument capable of delivering more involved forms, for example, variations, rondos, sonatas and concerti. It was also included in chamber music with wind, piano and stringed instruments.¹⁰²

Gioachino Antonio Rossini

Gioachino Antonio Rossini (1792–1868) gained prestige, fortune, praise and musical influence like no other Italian composer in the early part of the nineteenth century, creating what Howard Mayer Brown has called a “huge wave of Rossini fever”.¹⁰³ His operatic achievements created a benchmark which other composers were to be compared with including Cimarosa, Paisello, Bellini and Donizetti.¹⁰⁴

Yet due to responsibilities which imposed time constraints, Rossini often recycled individual numbers in different operas.¹⁰⁵ One may wonder why he was regarded so highly amongst his colleagues when a good portion of his new compositions were recycled, however a good reason for this lay in his ability to invent memorable melodies, work with and write for the best singers, and provide masterful orchestrations full of colour and life. Giuliani, too, re-used a mixture of his own music and that borrowed from Rossini.

¹⁰¹ Cox, “Classic Guitar Technique”, 180.

¹⁰² Ibid., 182.

¹⁰³ Howard Mayer Brown, et al. “Opera (i).” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed 27 September 2012).

¹⁰⁴ Philip Gossett. “Rossini, Gioachino.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com> (accessed 7 October 2012).

¹⁰⁵ Ibid.

One reason Rossini's music was so popular at the time was because it was accessible, and had memorable melodies. The melodies would also remind the listeners of the words of the arias and the dramatic and emotional context associated with them. It would be reasonable to deduce that these dramatic associations are lost in a modern performance aesthetic.

When listening to recordings of operatic instrumental music, listeners may sometimes find themselves wondering whether the artist has actually heard the aria on which the piece is based. This is suggested by the way phrases are shaped, *rubato*, and articulations. Questions also arise as to what part of these pieces take their origin from the arias and what portion of it is new, idiomatic guitar writing which apply familiar opera tunes. Giuliani adapts the melodies well—it is the idiomatic writing for the instrument that keeps the pieces interesting. Despite the pieces being idiomatically written one can perform these works with a more historically informed approach by tracing the original vocal melody.

Giuliani's *Sei Rossiniane* are a beautiful blend of Rossini's melodic gift and Giuliani's virtuosic skill and personality. All six have a standard introduction, resembling an operatic overture, followed by themes and variations, bridge sections that link each aria citation, followed by a coda, evoking an operatic finale. Giuliani creates variety throughout each *Rossiniana* as the number of aria melody citations of Rossini alters but there are never more than two variations on any one melody. But how true to the original Rossini scores are Giuliani's *Rossiniane* and how successful were they in capturing the imagination of an opera-loving society? Riboni (1992)¹⁰⁶ discusses Giuliani's ability in adapting Rossini's thematic material and notes that the leading publishers of Giuliani's time Artaria, Diabelli and Ricordi were aware of public taste and all wanted to publish the *Rossiniane*. This will be addressed in the chapter "*Le Sei Rossiniane*".

¹⁰⁶ Riboni, "Mauro Giuliani Profilo".

There are three main sources of information that guitarists and other instrumentalists can consider when studying the operatic potpourris and fantasias. They are: the vocal methods and treatises of the day, the instrumental methods (all discussed below), and the stylistic characteristics of the composer and arranger.

Rossini's Vocal Style and Performance Conventions

In order to understand the *Rossiniane*, it is important to understand Rossini's vocal style and his views on singers and the concept of a musical work. Whilst he was praised for his genius by his contemporaries, opinions of Rossini by later scholars have been divided.¹⁰⁷ Rodolfo Celletti in his book, *A History of Bel Canto*,¹⁰⁸ mentions that for a long time the view of Rossini scholars like Radiciotti and Roncaglia was that "agility singing of Rossini's music was regarded as a series of tiresome parlour-tricks thought up to provide singers with an opportunity for singing and virtuoso passages and playing to the gallery".¹⁰⁹ Yet this is what the public wanted, wasn't it? If we take a look at public taste of the time, it is clear that the social role of opera is what drew people to it more than aesthetic musical reasons.

Scholars have tried to understand historically why opera was so popular and they found that from the seventeenth-century, opera was public entertainment on the Venetian model and it was spectacular and representative of the courtly life of royalty.¹¹⁰ I believe Rossini's music deserves better attention as Radiciotti and Roncaglia's ideas misrepresent the nature of opera in this period and specifically Rossini's musical creativity.

¹⁰⁷ Alan Kendall, *Gioacchino Rossini: The Reluctant Hero* (London: Victor Gollancz Ltd, 1992), 1.

¹⁰⁸ Rodolfo Celletti, *A History of Bel Canto*, trans. by Frederick Fuller (Oxford: Clarendon Press, 1981), 140.

¹⁰⁹ Ibid. Celletti provides no specific reference to the works of Radiciotti and Roncaglia where these ideas are found.

¹¹⁰ David Kimbell, *Italian Opera* (Cambridge; New York: Cambridge University Press, 1991), 206.

Rossini reformed both opera *buffa* and opera *seria* by making it more attractive, through the ‘breadth, the invention, and the rhythmic impulse of his melodies’.¹¹¹ His music was considered to be ‘spicy’ and he used ‘brilliant colours’ in his instrumentations.¹¹²

Rossini’s method of text-setting was not based on the imitation of the literal sense of the words. Instead, Rossini believed that “melody expresses rather than imitates a feeling”.¹¹³

In a letter to the music critic Filippo Filippi, Rossini wrote:

You will have noticed, my very dear, wise Dr Filippi, that I have deliberately ignored the word ‘imitative’ in recommendation made to you by the young composers on Italian musical art, and I have referred ‘only’ to melody and rhythm. I shall always be *inèbranlable* [unswerving] in my contention that Italian musical art (especially the vocal aspect) is entirely ‘ideal and expressive’, and never ‘imitative’, as certain materialistic so-called philosophers would argue. Allow me to state my view that the feelings of the heart are expressed and not imitated.¹¹⁴

Elsewhere Rossini wrote:

He (the composer) will not stop at the words unless to fit the singing to them, but without straying from the general nature of the music he has chosen so that the words tend rather to serve the music than the music the words. If the composer tries to follow the sense of the words at every point, he will compose music which is not in itself expressive, but is poverty-stricken, commonplace, a mere patchwork I would say, and incongruous or ridiculous.¹¹⁵

Many years later, Rossini’s attitude towards music and words (text) was made clearer in a letter to Tito Ricordi which he wrote on 14 December 1864, after he received a present of the Ricordi edition of twenty-one piano scores of his operas.

The edition you have undertaken will give rise (with reason) to many criticisms because the same piece of music will be found in different operas; the time and money granted me for composing were homeopathic [sic; (meaning ‘very little’)] that I hardly had time to read the so-called poetry to be set to music: only the maintenance of my most beloved parents and poor relatives was in my heart.¹¹⁶

The above highlights Rossini’s self-consciousness about his self-borrowing and suggests that due to time constraints he did not place high value of the words.

¹¹¹ Celletti, *Bel Canto*, 135.

¹¹² Ibid.

¹¹³ Rossini, letter to Filippo Filippi, 26 August 1868. Translated by Celletti in *A History of Bel Canto*, 151.

¹¹⁴ Ibid., 135–136.

¹¹⁵ A. Zanolini, *Biografia di Gioacchino Rossini* (Bologna, 1875), quoted in Celletti, 136.

¹¹⁶ Kendall, *Reluctant Hero*, 215.

What does this all mean for us trying to follow a story line or words of the arias in the *Sei Rossiniane*? If Rossini was not too caught up on the importance of the words, should we centuries later be concerned with researching the meanings of the texts and contextualize them in the instrumental fantasies? Perhaps the most sensible conclusion is that instrumentalists should try to create an overall impression of what the meanings of the arias are even if we do not follow the arias word for word.

Characteristics of Rossini's Vocal Writing

Three main points can be recognized in Rossini's vocal writing, they are: the *bel canto* tradition; 'innovation'; and his usage of individual voices and the connection between timbre and role.¹¹⁷

Symmetry of phrasing is important, that is, the creation of a melody on the foundation of musical periods which are usually identical in length. Rossini's cantabile sound requires that single notes in each phrase are connected together by an 'extremely well executed legato'. This can be achieved through a 'homogeneous and delicate tone' and flexibility allowing the singer to produce subtle nuance in crescendos or diminuendos. One must go beyond the composer's expression marks in the score, and add 'often even an embryonic *messa di voce* (<>) on every note of a certain length'.¹¹⁸

While the guitar, as a plucked instrument, cannot swell through a note as singers or bowed-string players can, guitarists have the ability to create the impression of a *messa di voce* on single notes by altering the intensity of vibrato through the left hand. Although I am not aware of any direct evidence that guitarists of Giuliani's time did this, it is known that certain nineteenth-century violin pedagogues aimed to imitate a singer's *messa di voce*

¹¹⁷ Celletti, *Bel Canto*, 146.

¹¹⁸ *Ibid.*, 147.

through the intensification of finger vibrato,¹¹⁹ suggesting that it may also have been done on guitar. This is a possible avenue for further research. In any case, it is something that can be used on modern guitar to reinforce the vocal style which clearly was advocated by Aguado, Giuliani and Sor.

According to Celletti, the breathing of the vocalist is the guiding light for the composer—vocal production that is technically excellent is required.¹²⁰ Similarly, a guitarist is able to ‘breathe’ between phrases like a singer does as this gives important clues to various gestures.

When talking of cantabile singing and ornamentation in “Di tanti palpiti” from *Tancredi* or “Assisa a piè d’un salice” from *Otello*, Celletti mentions that Rossini calls for a “perfect legato, as well as absolute cleanness in the agility passages”. The quality of tone “which only extremely flexible phonation can give” is also important. Expressiveness of the *fioriture*, production of tone and sense of style are essential.¹²¹ Tone production, legato and sense of control are equally important on the guitar, and correspondingly essential in the performance of opera-based repertoire such as the *Rossiniane*.

Features in Rossini’s Style

A significant feature of Rossini’s own style included developing *melismata* in comic opera through “light-hearted vocalism.”¹²² Celletti believes his greatest innovation in vocal writing was the employment of a mixed style, that is, one intermediate between syllabic writing and vocalise—placement of groups of “three, four, or six notes, or even irregular figures, on the individual syllables of a word”.¹²³ A noted adverse attribute during the bel-canto period was

¹¹⁹ Elliot, *Singing in Style*, 107.

¹²⁰ Celletti, *Bel Canto*, 147–148.

¹²¹ *Ibid.*, 148.

¹²² *Ibid.*, 150.

¹²³ *Ibid.*

the implementation of vocalises placed on a syllable in a word, typically extended over several bars, that conformed to repetitive principles that “often ended up identifying themselves more with mechanical virtuoso exercises than with patterns intimately bound up with the melody”.¹²⁴

Other highlights of Rossini’s vocal writing include series of successive runs, melodic variations and amending his own cadenzas, in aria and duet forms.¹²⁵ For example, variation is present in the “Willow Song” sung by Desdemona,

where Rossini only works on the ornamentation, so that between the first and third stanzas there is a gradual accentuation of the *fioriture*. But the most interesting also the most frequent types of variation used by Rossini are based on procedures, sometimes cutting across each other, of amplification and division.¹²⁶

Giuliani’s citation of the “Willow Song” can be found in *Rossinana No.1*, and this is explored below, in the chapter “*Lei Sei Rossiniane*”.

Performance Practice Based on the Methods of Singing

In their methods on singing, Manuel García, Gilbert Louis Duprez and Luigi Lablache discuss rules to be observed when performing opera works of the first forty years of the nineteenth century. The underlying opinion was that,

In order to give expression to singing, the executant must be capable of (1) executing the *mesa di voce*, (2) singing ‘legato’ and making the ‘portamento’ ; (3) ‘phrasing’, [by] shaping each musical phrase in such a way as to give it an impact of its own, and knowing how to calculate the breath exactly in relation to the length of each section and to insert pauses where the composer had omitted them; (4) ‘nuancing’, that is to say alternating piano and forte and the intermediate degrees of intensity according to the sense of the phrase and the words; (5) executing the ornaments impeccably.¹²⁷

Achieving variation by the singer included

Grading the stress, swelling the tone, whittling it down, and executing *rallentando*, *accelerando*, and *tempo rubato*, in the course of which the executant could slow or quicken

¹²⁴ Ibid., 150–151.

¹²⁵ Ibid., 153–155.

¹²⁶ Ibid., 155.

¹²⁷ Ibid., 171.

the pace, provided he remained 'in time' with the orchestra, whose tempo was not subject to alteration.¹²⁸

Gossett describes Rossini's compositional maturity as being evident through his established "approaches to musical form, melodic writing and dramatic characterization".¹²⁹ This period of maturity includes his better-known music, that is, one regularly characterizes his complete output by it and recognises him as fundamentally Classical rather than Romantic.¹³⁰

Orchestral Writing

Throughout his career, Rossini's reputation as a dramatist was on the rise, although from the beginning he was an outstanding overture writer. His early works are sonata movements without the normal development, often before a slow cantabile melody, usually for oboe, English horn or French horn. They are nonetheless appealing and genuine. Rossini's overture structure had various sections identifiable by tempi and instrumentation. Gossett describes Rossini's typical overture schema as follows:

The first group is played by the strings, the second group features the wind. The crescendo is part of the second group, though in these early works it is not fully standardized. Within this schema, clear melodies, exuberant rhythms, simple harmonic structure and a superb feeling for sound and balance, together with such splendid details as the wind writing in *La scala di seta* or the beating bows in *Il signor Bruschino*, give the overtures their unique character.¹³¹

Analysis of this kind is important as it gives one insight into Rossini's use of orchestral colour and what guitarists can think about whilst performing the music that derives from his operas.

¹²⁸ Ibid., 172–173.

¹²⁹ Gossett, "Rossini, Gioachino."

¹³⁰ Ibid.

¹³¹ Ibid.

Guitar Techniques

He [Giuliani] ... was able, as always, to transform the lowly guitar at the touch of his magic fingers into as many instruments as he wished.¹³²

Technical Considerations Based on the Guitar Methods of Sor and Aguado

There were three main developments in the history of the guitar at the turn of the eighteenth and nineteenth centuries, affecting the number of strings (which was stabilized at six), their type (double strings became single) and tuning. Technical considerations pertaining to the performance of this repertoire include choice of strings, tuning/pitch, right-hand nails, left-hand slurs and vibrato, and the imitation of orchestral sounds and vocalisation. Whilst technical matters such as tuning/pitch, right-hand nails, left-hand slurs and vibrato are important considerations, these are beyond the scope of the study and the focus will instead be on stylistic aspects, particularly the imitation of orchestral sounds and singing.

The evolution of the guitar over the last two centuries is comparable with the evolution of other instruments, as technologies changed in response to the need for louder instruments. This impacted upon construction, as the guitar was gaining wider recognition as a 'solo' instrument influenced by the concert hall and there was also a need for a warmth in tone and ease of playing.

The transition of the five-course guitar to the six stringed classical guitar also brought about changes in techniques and compositional methods. Some of the leading players at this time were Mauro Giuliani, Federico Moretti, Fernando Sor and Dionisio Aguado. These players were instrumental in developing the guitar as having solo status by expanding the

¹³² Review of a concert of Giuliani and flautist Johann Sedlastscheck in Rome, in *Diario di Roma* 28 (9 April 1823). Cited in Heck, *Virtuoso Guitarist*, 112.

repertoire and they also offered much pedagogical material which remained in use throughout the nineteenth century and by some pedagogues in the twentieth century.

The guitar in the nineteenth century was mainly played in salons and was seen as not only an instrument to accompany the voice, but viewed by some as also an instrument that could imitate the voice and orchestral sounds. The leading proponents of this view were Giuliani's contemporaries, Fernando Sor and Dionisio Aguado. If we look at their guitar methods of the time one can gain a clearer picture of what was tried and achieved.

Many examples exist where vocal techniques and imitation of orchestral instruments were employed by Giuliani's contemporaries. These are commonly found in methods of the time and in some cases, are indicated on the printed scores. The following discussion will explore some technical advice based on the guitar methods of Sor and Aguado.

In the introduction to his guitar method, Fernando Sor outlines that he initially picked up the guitar 'as an instrument of accompaniment',¹³³ and it was in this context that he developed techniques for imitating orchestral instruments. Sor provides advice on recreating and imitating instruments of an orchestra through a variety of plucking methods. The string can be plucked at a variety of places:

I established the common place of the [right] hand at one-tenth of the whole length of the string from the bridge. At that point, its resistance being nearly as powerful as the impulse given to it by my finger, without great effort, I obtained a clear and lengthened tone without its being violent.¹³⁴

For achieving a more mellow and sustained tone, Sor touches the string at "one-eighth part of its length from the bridge ... to make the sound result from a kind of friction, and not from a pull". If one desires something louder, it is recommended to "touch it nearer the bridge than usual, and, in this case, I must exert a little more force in touching it".¹³⁵

¹³³ Sor, *Spanish Guitar*, Introduction, 5.

¹³⁴ *Ibid.*, 15.

¹³⁵ *Ibid.*

In mentioning the oboe, Sor feels ‘It would be impossible to imitate a singing passage for the hautbois, and I have never thought of venturing on any others than short passages in thirds, intermixing slurred and staccato notes’. As it has ‘quite a nasal sound, I not only touch the strings as near as possible to the bridge, but I curve my fingers, and use [the] little nail I possess, to set the vibration; and this is the only case in which I have thought myself [being] able to employ the nail without inconvenience’.¹³⁶ This allows us to understand that Sor usually played without nails and used them only for specific effects, indeed he claimed that he never heard a guitarist ‘whose playing was supportable with the nails’, the only exception being the ‘excellent qualities’ he found in Aguado.¹³⁷

Modern guitar technique¹³⁸ primarily employs a combination of the pad of the finger and nail. This technique was advocated by Aguado in his method, where he wrote that ‘[t]he right hand can pluck the strings with the tips of the fingers only, or first with the fingertips and then with that part of the nail which protrudes beyond the fingertip’.¹³⁹ Aguado comments about the differences between use of nail and no nail:

Without the nails, the fingers must be bent so as to grip the strings; with the nails, the fingers are less bent so that the string will *slide* along the nail. I had always used the nails of all the fingers I used to pluck, including the thumb, but after listening to my friend Sor I decided not to use the nail on the thumb, and I am very pleased to have done this because plucking with the flesh of the thumb when not parallel to the string, produces pleasing energetic sounds, appropriate for the bass part usually played on the lower strings.¹⁴⁰

From a modern point of view, the use of nails allows for greater variety in tone colour, dynamics and articulations. The use of the pad of the finger offers mainly its uniqueness in tone and therefore whether playing with or without nails one can still effectively imitate the sound of an orchestral instrument. The modern guitarist can aptly apply certain gradations of flesh and nail to suit the particular passage, for example, a variety

¹³⁶ Ibid., 16–17.

¹³⁷ Ibid., 17. Whilst Sor and Aguado had differences in right-hand technique, Sor claimed that in later years Aguado ‘confessed to me that, if he were to begin again, he would play without using the nails’. Ibid.

¹³⁸ Modern classical guitar.

¹³⁹ Aguado, *New Guitar*, 10.

¹⁴⁰ Ibid.

of fleshy tones for warmer sounding sections and a brighter, “naily” tone for stronger, more articulate passages.

According to Sor, harmonic sounds on the guitar cannot always imitate the flute, as the flute is not in the same register as the guitar.¹⁴¹ However, later he writes that ‘[i]f I would imitate a flute’, he would produce a passage in the higher register of the guitar, ‘not such as the guitar commonly yields the notes, but such as they are in the general scale or clavier’.¹⁴²

For staccato notes, Sor utilizes the release of pressure from the left-hand finger on the fret board without taking the finger completely off the string.¹⁴³ This creates a different attack and response compared to the staccato that involves placing the right hand finger on the plucked string directly after displacement. Both the left- and right-hand approaches to staccato are utilized amongst guitarists of today, although the right hand staccato is more common. Aguado, on the contrary, viewed articulated notes as a combination of left and right hands.¹⁴⁴

Sor believed that the different qualities of sound produce good effects, if not over used. Also, learners should avoid utilizing these until they have acquired “great certainty with the common quality”.¹⁴⁵

Sor further comments on emulating sounds of other instruments on the guitar:

Imitation of various other instruments is never an effect of tone colour alone; it is necessary that the passage be voiced as it would be in a score for the instruments that I wish to imitate.¹⁴⁶

Here Sor is implying that the arranger needs to understand the passage and make it consistent with the register of the specific instrument that is to be imitated.

¹⁴¹ Sor, *Spanish Guitar*, 17.

¹⁴² Ibid.

¹⁴³ Ibid., 18.

¹⁴⁴ Aguado, *New Guitar*, 55.

¹⁴⁵ Sor, *Spanish Guitar*, 18.

¹⁴⁶ Fernando Sor, *Méthode pour la guitare* (Paris, 1830), modern facsimile edn (Geneva: Minkoff), 1981, 20.

In taking on Sor's advice with tone production, one must consider different string displacement responses from both period and modern classical guitars, bearing in mind that Sor played on a guitar from France and there existed many others types at the time.

Dionisio Aguado also was in favour of creating certain 'effects', commenting that 'The guitar is an instrument which is not as yet well known. Who would think that of all those used today it is perhaps the most suitable for producing the effect of an orchestra in miniature?'.¹⁴⁷

Aguado in Lesson 47 of his *Nuevo Método para Guitarra* states that:

The difference in the thickness of the strings of the guitar makes it possible to combine its sounds so as to produce a similar effect to that produced by a combination of the violin, viola and bass or violoncello. The first and sometimes the second strings can represent the treble; the second, third and even the fourth the tenor, and the fifth and better still the sixth the bass.¹⁴⁸

This made the guitar attractive to anyone in contact with a six stringed instrument and further convinces us that the guitar can give the impression of imitating the sound of other instruments. In another passage Aguado invites the reader to consider the possibility of imitating the harp:

If the right hand plucks the strings over the last frets of the neck, rounding the hand and consequently the wrist, the resulting sounds are similar to those of the harp, because the strings are plucked at about one-third of their length.¹⁴⁹

In section four, on expression, Aguado outlines that with vocal music,

The words usually indicate the appropriate tendency, but this is not the case in instrumental music. Although it is an imitation of vocal music, it also possesses an unexpressed language which is therefore more obscure. This is why the composer, after arranging the musical phrases and periods as best seems fit to him, finds it necessary in instrumental music more than in vocal music to indicate certain capital points, by using the signs given in the table in paragraph 292 [Appendix 2], so that the player will modify the intensity of the sounds ... the player still has a very wide field in which to express his own creative spirit, by producing in the sounds continuous chiaroscuro, similar to the accents of expressive speech, the rules of which are to be found within the heart and nowhere else.¹⁵⁰

¹⁴⁷ Aguado, *New Guitar*, 3.

¹⁴⁸ *Ibid.*, 55.

¹⁴⁹ *Ibid.*, 59.

¹⁵⁰ *Ibid.*, 143.

Aguado believes that expression lies more ‘within the heart’ than anything else even though he views instrumental music as an ‘imitation of vocal music’. One might consider whether the music performed is purely instrumental and therefore uses an ‘unexpressed language which is obscure, or whether the music is more directly connected to vocal music, as is the case with Giuliani’s *Sei Rossiniane*. The table Aguado refers to lists a number of ways in which one can indicate a change in sound in a phrase (see Appendix 2).

Innovations with the Six-String Guitar

It is not the purpose of this thesis to discuss in detail the history of guitar construction, however it is important to note a few details. The guitar that is widely performed today in solo and chamber concerts is still a six-string instrument, however it has evolved over time with developing construction methods, aesthetics and design. There are a growing number of performers today who employ a variety of methods in the quest for achieving a sense of ‘authenticity’ in their performance. In particular, the use of nineteenth-century or ‘period’ instruments is gaining widespread attention amongst guitarists of today. Walter in his thesis discusses the ways in which performers are presenting the music of this period.¹⁵¹

The classical period as accepted by music historians, was a time of change for the guitar, where there were four different types of instruments usually played: the five-course, six-course, five-string, and six-string.¹⁵² Each of these guitars had salient features in respect of “tuning, stringing, and playing techniques”, however the guitar in which Giuliani excelled, and for which the *Rossiniane* were composed, was the six-string guitar.¹⁵³

¹⁵¹ Walter, “The Early Nineteenth Century”.

¹⁵² Savino, *Essential Issues*, 195.

¹⁵³ The six-string guitar was widely known in Italy and referred to by Italians as the ‘*chitarra francese*’. Noted in James Tyler and Paul Sparks, *The Guitar and its Music: From the Renaissance to the Classical Era* (Oxford; New York: Oxford University Press, 2002), 242.

There are many concert reviews that highlight Giuliani's 'new' style of playing and composing. Isnardi writes:

He was the first to invent and apply to the guitar a new musical orthography, reforming [rewriting?] the notes of [various] chords, and making them playable by anyone.¹⁵⁴

The guitar had traditionally been seen as an accompanying instrument, however the addition of the 6th string not only allowed the player to accompany him or herself through chords, but also permitted the player to utilize a combination of textures, including melodic playing, harmony and bass notes.

The preface to another guitar method published in Vienna in circa 1811/12, entitled *Versuch einer vollständigen methodischen Anleitung zum Guitare-Spielen* provides us with information about the group of guitarists in Vienna and deals with the history of the guitar in the period a few years before Giuliani's arrival:

The need was again felt for a light and easily handled instrument, principally to accompany the voice. Our ordinary guitar notation was being introduced then; the awkward double-courses were done away with; guitar methods appeared, as did compositions for the guitar ... [S]ome 18 or 20 years ago, guitar playing sneaked its way into Austria and Germany, where earlier it had been very rarely seen. Public taste made the instrument fashionable.¹⁵⁵

Notable here is the introduction of a new notation system which included separating the voices which make up the melody and harmony, and notating them in such a way as to distinguish clearly the bass from the other voices.¹⁵⁶ The preface moves on, discussing Giuliani:

Herr Mauro Giuliani, a Neapolitan,¹⁵⁷ came to us—a man who had been led early in the right direction through a correct sense of harmony, and who, as an accomplished virtuoso, combined with the most correct performance the greatest perfection of technique and taste. He began writing in the new manner charming compositions which may all be regarded as models of good style.¹⁵⁸

¹⁵⁴ Filippo Isnardi. *L'Omnibus, foglio periodico* IV/3. Saturday, 30 April 1836. Translation by Heck in, *Virtuoso Guitarist*, 8.

¹⁵⁵ *Versuch einer vollständigen methodischen Anleitung zum Guitare-Spielen ... von S. Molitor und R. Klinger* (Vienna, circa 1811/12): Translation by Heck in, *Virtuoso Guitarist*, 31.

¹⁵⁶ *Ibid.*

¹⁵⁷ Bisceglie was part of the region of Naples. Riboni, *Mauro Giuliani*, 36–37.

¹⁵⁸ Heck, *Virtuoso Guitarist*, 32.

This resembles Isnardi's view that Giuliani 'was the first to invent and apply' this 'new way'.¹⁵⁹

Giuliani's style of solo playing and writing was gaining extensive recognition including his works with orchestra. A review of the premiere performance of Giuliani's guitar concerto expresses the enthusiasm from the audience and reviewer himself:

Giuliani, perhaps the greatest guitarist who has ever lived, gave an Akademie which was received with deserved applause. One absolutely has to have heard the musician himself in order to get an idea of his unusual skill and his precise, tasteful execution. He played a concerto and variations with full orchestral accompaniment (both of his own composition), which are as delightful in themselves as Giuliani's performance of them. No one could refuse him his admiration and applause, and the audience showed such enthusiasm as is seldom evoked even by the best masters.¹⁶⁰

The review moves on to claiming that the composition was the 'most outstanding' written and performed on the guitar in Germany. The reviewer's tone and enthusiasm shifts, however, as he writes:

But if one considers the music itself ... Well, just try to imagine a guitar next to an orchestra with trumpets and kettle-drums: isn't it almost unbelievably amateurish to devote such great talent, as Giuliani has done, to this perennially weak-volumed instrument? Or [for the audience] to take so lively an interest in the virtuoso and his art as to regard his work so highly? I, for one, could not avoid thinking, while listening, what Music would have gained if this talent, this incredible diligence and perseverance in conquering the greatest difficulties, had been applied to an instrument more rewarding even to the musician himself ... We must put the guitar back in its place—let it stick to accompaniment—and we will always be happy to hear it. But as a solo instrument, it can be justified and appreciated only by "fashion". It should be obvious that I in no way mean to degrade Giuliani's true worth as a composer and virtuoso.¹⁶¹

Here, the guitar is not respected as a solo instrument, but identified as an instrument worthy only to accompany the voice. Despite the many criticisms in Vienna, however, Giuliani was rapidly becoming noted for his technical and musical prowess. An article titled "Survey of the Present State of Music in Vienna", printed in the *Vaterländische Blätter* in 1808, states:

Herr Mauro Giuliani has brought this instrument to a height which never would have been thought possible before him. Only with him does one forget that [the guitar], according to its

¹⁵⁹ Isnardi, *L'Omnibus*.

¹⁶⁰ *Allgemeine musikalische Zeitung* X (May 1808): 538–39. Translated by Heck, *Virtuoso Guitarist*, 39.

¹⁶¹ Heck, *Virtuoso Guitarist*, 39.

nature, is intended for the accompaniment of a voice, or of some instrument, and that it loses its essential character when it attempts solos, sonatas, or concertos.¹⁶²

Whilst the above explains the impact and success that Giuliani was having in Vienna, it was still a universal perception that the guitar was an instrument to accompany the voice not loud enough to be classified as a ‘solo’ instrument.

Influences from his Contemporaries

Giuliani’s interaction with colleagues like Beethoven, Johann Nepomuk Hummel, Joseph Mayseder, Louis Spohr and Ignaz Moscheles was critical to his professional development and was reflected in Giuliani’s compositional style and form.¹⁶³ In 1813 Giuliani began performing with many of these leading musicians in an orchestral context, probably playing cello.¹⁶⁴ An *Akademie* was held featuring an all-Beethoven program on 8 and 12 December 1813 and 2 January 1814.¹⁶⁵ A review of January 1814 described the ensemble as ‘a large orchestra, comprised throughout of the first and most eminent musicians of the day’.¹⁶⁶

He also attended weekly meetings organized by Franz Schubert at the house of Frau Von Andre¹⁶⁷ and gatherings at the home of Ignaz Sonnleithner where Giuliani and Schubert met with guitarist Johann Umlauff, opera singer Josef Barth, and pianist Carl Czerny.¹⁶⁸ Schubert was known to attend guitar performances, but also had works performed on several programs that included Giuliani.¹⁶⁹

¹⁶² “Uebersicht des gegenwärtigen Zustandes der Tonkunst in Wien” in *Vaterländische Blätter* VII (31 May 1808): 53. Translated by Thomas Heck in *Virtuoso Guitarist*, 40.

¹⁶³ Heck, *Virtuoso Guitarist*, 192.

¹⁶⁴ Giuliani, *Guitar Virtuoso*, 46. Heck also presents evidence that Giuliani played timpani. See Heck, *A Life for the Guitar*. Beethoven and Giuliani, unpaginated.

¹⁶⁵ Heck, *A life for the guitar*.

¹⁶⁶ *Allgemeine musikalische Zeitung* XVI (Jan 1814). Translated by Heck, *A life for the guitar*.

¹⁶⁷ Giuliani, *Guitar Virtuoso*, 45.

¹⁶⁸ Riboni, “Mauro Giuliani Profilo”, 105.

¹⁶⁹ Mattingly, “Franz Schubert’s Chamber Music”, 24.

In 1808 Giuliani was documented as being present among Vienna's 'most famous' musicians, assembled in a concert honouring Haydn's 76th Birthday:

'The enthusiastic friend of Art, Prince Lobkowitz, like Salieri and like Beethoven, weeping, kissed the hand of their master'. Musicians present included Salieri, Beethoven, Hummel, Gymrowetz, Giuliani, Conradin Kreutzer, and Frank Clement.¹⁷⁰

While it is unclear whether Giuliani participated as a performer or was only a member of the audience, being listed in this company further demonstrates Giuliani's status and recognition amongst Vienna's music circles.

In Vienna, Giuliani became part of a secret society of artists and musicians, the Ludlams-Gesellschaft which included the pianist Moscheles (Tasto der Kälberfuss), the composer Karl Maria von Weber (Agathus, der Zieltreffer, Edler Von Samiel), Hofkapellmeister Salieri (Don Tarar di Palmira). Giuliani's nickname was Vilac Umo Capo d'astro.¹⁷¹

Giuliani's Pedagogy and Teaching Legacy

Aside from his performance and compositional activities, Giuliani distinguished himself in Vienna through his teaching skills,¹⁷² which stirred a sense of competition amongst other pedagogues and *dilettanti*. S. Molitor and R. Klinger write about Giuliani's teaching:

Through his teaching and the competition he has aroused among teachers and lovers of the instrument, he has formed for us so many outstanding amateurs, that there could scarcely be another place where authentic guitar-playing is so widely practiced as here in our Vienna.¹⁷³

Polish born Felix Horetzky is an example of a student of Giuliani, whose compositional output was influenced by his teacher and subsequently the music of Rossini and other contemporaries. For instance, Horetzky's compositions found in *La Lyre, Album*

¹⁷⁰ H.C. Robbins Landon, *Haydn: Chronicle and Works V* (Bloomington: Indiana University Press, 1977), p. 364 n.I. Cited in Heck, *Virtuoso Guitarist*, 39.

¹⁷¹ Heck, *Virtuoso Guitarist*, 86.

¹⁷² Giuliani, *Guitar Virtuoso*, 47.

¹⁷³ *Versuch einer vollständigen methodischen Anleitung zum Guitare-Spielen ... von S.Molitor und R. Klinger* (Vienna, circa 1811/12): Translated by Heck, *Virtuoso Guitarist*, 32.

Musical,¹⁷⁴ include *Overture a la Rossini*, *Pot-Pourri* and *Variations par Giuliani*, *Legnani et Horetzki [Horetzky]*, which contain compositional elements found in Giuliani, Luigi Legnani and Rossini's music.

Giuliani was also the teacher of Empress Marie-Louise (1791-1847), who bestowed upon him the title of "Honorary Chamber Virtuoso" as indicated on the title pages of Op. 95, 100, 126, and WoO (posth), G-14. This relationship was also commemorated in an engraving on the title page of Op. 27 showing Empress Marie-Louise (1791-1847) beside her newborn son, Napoléon, II of Rome (Appendix 3). *The Giulianiad* was a periodical published in London between 1833-1835 that celebrated Giuliani's works by offering insight into his playing and compositions.¹⁷⁵ This is another example of his influence on his contemporaries.

Giuliani Opus 1: *Studio per la chitarra*

Giuliani's method is unique in this period in that it was addressed not to a beginner guitarist but rather to those who 'already possessing the first elements, wish to perfect themselves without the assistance of a teacher'.¹⁷⁶ It is written in four parts, the first of which consists of 120 right-hand arpeggio combinations and formulas that if practiced, will allow one to play any of Giuliani's works more easily. Whilst complex for the right-hand, these arpeggios are purely based on a I-V-I progression. The second part deals with double stops and the third part with themes exploring tone, dampening, staccato and ornamentation. If we look closely at the third part with reference to the use of glissando, called *strisciato* ('sliding'), it is briefly introduced by Giuliani. He describes the effect as the same found in singing:

¹⁷⁴ Felix Horetzky, *La Lyre, Album Musical*, Digital Guitar Archive, <http://boije.statensmusikverk.se/ebibliotek/boije/pdf/Boije%20269.pdf> (accessed 6 April 2013).

¹⁷⁵ *Giulianiad*. Vol. 1. (London: Sherwood & Co, 1835).

¹⁷⁶ Mauro Giuliani, Preface to Volume 1, "Studio per la chitarra, Op. 1", Translated by Jeffery in *The Complete Works in Facsimiles of the Original Editions*, edited by Brian Jeffery, (London: Tecla Editions, 1984).

With the same finger of the left-hand that stopped the small note, which has just been sounded, one slides up to the melody note, sounding all the intervals on the way, in the same way as in the portamento in singing.¹⁷⁷

The fourth part consists of twelve progressive etudes that investigate all technical fields. Giuliani received a large sum for his *Studio* from Artaria, who was sure that Giuliani's name would make it a profitable business undertaking, notwithstanding the pure technical and musical intentions of the work.

As technology changed, so did the nature of the guitar and with the addition of a sixth string, a melody could more effectively be played alongside harmony and bass notes. Giuliani excelled in playing in this 'new way' and brought it into all facets of his professional life, as performer, teacher and composer. His musical environment allowed him to flourish in all three areas to much praise. His works were aimed at several main markets: students and the advanced amateur and professional. He aroused much interest around him which inspired students to write for the guitar and also left a generation that would dedicate a periodical to the preservation of his skills. The *Studio Op. 1* shows his innovative approach to the guitar and functions to facilitate the technical and musical subjects that can be found in many of Giuliani's compositions, including his *Sei Rossiniane*.

¹⁷⁷ Giuliani, "Studio per la chitarra", part III. This is further evidence that Giuliani's playing possessed and was influenced by vocal attributes. This allows one to consider employing *strisciato* in the *Rossiniane*.

Le Sei Rossiniane

Creation

The *Sei Rossiniane* for solo guitar by Mauro Giuliani opus' 119-124 are pot-pourris of the music of Gioacchino Rossini that take their origins from his serious and comic operas including *l'Italiana in Algeri*, *La Cenerentola* and *Otello*. The first five *Rossiniane* were written between 1820 and 1823 and the last one was completed and published in 1827/1828.¹⁷⁸ These six works are a significant part of Giuliani's output, and are important for modern guitarists as they provide an insight into the nineteenth-century concert repertory,¹⁷⁹ they offer musical and technical challenges and moreover, are rewarding to play. CD excerpt 1 exemplifies these qualities in Giuliani's adaptation/arrangement of a Rossini aria, "Questo nome che suona vittoria", from *L'Assedio di Corinto* (*Rossiniana No. 6*).¹⁸⁰ Writing in *The New Grove Dictionary of Music and Musicians*, Andrew Lamb describes "potpourri" as a term that "came to be applied to a musical composition which was a hotch-potch of tunes from a pre-existing source or sources ... it came to be applied to a string of melodies from an opera or operas".¹⁸¹ Castelvechi's table of the Rossini themes found in the *Rossiniane* Op. 119–124 (Appendix 4) shows clearly that the *Rossiniane* fit this definition and thus belong to a larger tradition of potpourris of this period.

¹⁷⁸ Giuliani, "Le Rossiniane", Preface Jeffery, 1.

¹⁷⁹ For detailed information regarding the publication history of the *Sei Rossiniane* see Heck, *Virtuoso Guitarist* and "Birth of the Classic Guitar"; Castelvechi, "Le Rossiniane"; Giuliani, "Le Rossiniane", Preface Jeffery; and Riboni, *Mauro Giuliani*.

¹⁸⁰ Track 1: *Rossiniana No. 6*; "Questo nome che suona vittoria", *L'Assedio di Corinto*, Atto III (Jero); theme, bars 1–21.

¹⁸¹ Andrew Lamb, "Potpourri." Grove Music Online, Oxford Music Online. <http://www.oxfordmusiconline.com> (accessed 30 July 2012).

The Manuscripts

Each *Rossiniana* is dedicated to Enrico Caetani, Duke of Sermonetta, except *Rossiniana* No. 4, op. 122 and *Rossiniana* No. 5, op. 123. Autograph manuscripts of *Rossiniana* No. 3, Op. 121 and *Rossiniana* No. 5, Op. 123, are held in the Staatsbibliothek Preussischer Kulturbesitz, Berlin, and in the Oesterreichische Nationalbibliothek, Vienna, respectively. Jeffery believes that these two manuscripts in Giuliani's own hand are the 'sources with the greatest authority'.¹⁸² No other manuscripts have been found. For the other *Rossiniane*, the first published edition is therefore generally accepted as most accurate.

Publication

Giuliani left Vienna around 1819 and, conscious of the success of Rossini's operas in Italy, began to explore his music through theme and variation form and numerous smaller pieces. In Italy there was a large demand for opera-based music and it was here where he built from his previous experience to create something new, his *Grand Potpourri*. In a letter to the Milanese publisher Ricordi, dated 6 February 1821 (Appendix 5), Giuliani wrote:

During my stay in Rome I have composed several musical pieces in a style never before known, resulting from my personal acquaintance with Rossini, who has favoured me with many original pieces from which I could arrange whatever I wished; and I would like to publish this music.¹⁸³

At this time Giuliani was already composing music employing melodies from other composers particularly in potpourri form, for example his Op. 18, 26, 31, for solo guitar, or his Op. 93 for piano and guitar; however, the *Rossiniane* Op. 119–124 are of even higher importance in his work. What Giuliani meant by "a style never before known" was that the new Potpourris were not only using Rossini's music as a basis for his own composition, but

¹⁸² Giuliani, "Le Rossiniane", Preface Jeffery.

¹⁸³ Mauro Giuliani, A letter in the collection of Robert Spencer, London. It is reprinted in full in an edition entitled "Rossiniana No. 1" (actually a compilation of parts of different *Rossiniane*) published by Faber Music, ed. Bream, in 1979, translated from Italian. Also outlined in Preface to Volume 13 in *The Complete Works in Facsimiles of the Original Editions*, edited by Brian Jeffery, (South Wales: Tecla Editions, 1988), 1.

were of an advanced technical and musical level. They were not aimed at the amateur market and the worth of these pieces lies in Giuliani's writing and adaptation and recreation of a scene from an opera. He borrowed not only the vocal melodies, but also employed elements of orchestral motifs and textures. The *Rossiniane* reflect the 'highlights' of Rossini's musical success and popularity in Italy and abroad.

Giuliani's letter includes a list of pieces that Giuliani offered to Ricordi for publication. The first item on the list is "*Grand Pot-Pourri for guitar, called Rossiniana, a piece which I use in my concerts*".¹⁸⁴ Later, Giuliani also wrote a letter to the Viennese publisher Artaria, dated Rome 23 July 1822. It offers more *Rossiniane* for publication, and states that Giuliani intends to compose "up to no. 12 or 18".¹⁸⁵ From this letter, it is clear that Artaria had previously received a *Rossiniana* and the letter was a follow up to one written by Giuliani on 13 June. Current research has found no trace of the letter from 13 June.¹⁸⁶

Whilst the previous letter to Ricordi confirms that Giuliani contacted him first about publishing his works, it was Artaria who first published the first three *Rossiniane* Op. 119–121,¹⁸⁷ issuing them separately as *Le Rossiniane*, parts 1, 2, and 3. Op. 119 was advertised in the *Wiener Zeitung* on 15 March 1822, Op. 120 on 5 November 1822 and Op. 121 on 12 January 1824. In a recent finding (2011) of four of Giuliani's letters,¹⁸⁸ there is one letter written to Artaria dated 7 September 1822.¹⁸⁹ It provides us with clues that Giuliani may have

¹⁸⁴ Mauro Giuliani, letter to Ricordi, 6 February 1821.

¹⁸⁵ Mauro Giuliani, letter in the Wiener Stadt- und Landesbibliothek, Vienna (shelf-mark J.N. 69731) and outlined in Giuliani, "Le Rossiniane", Preface Jeffery, 1–2. Also presented in Heck, *Virtuoso Guitarist*, 110–111.

¹⁸⁶ We know that Giuliani wrote to Artaria on 13 June as Giuliani mentioned this in his letter of 13 July 1822.

¹⁸⁷ Jeffery, preface to Giuliani, "Le Rossiniane". The title page of the first published edition of *Rossiniana* No. 1 by Artaria is reproduced in Appendix 6.

¹⁸⁸ Recently made available in the *Gitaristische Sammlung Fritz Walter und Gabriele Wiedemann* and now housed in the Bayerische Staatsbibliothek, Munich. Provided in Marco Riboni, Thomas Heck, Adreas Martin, "Alcune lettere di Mauro Giuliani recentemente ritrovate" (parte prima), *Il Fronimo* 159 (2012): 7–18, and Marco Riboni, Thomas Heck, Adreas Martin, "Alcune lettere di Mauro Giuliani recentemente ritrovate" (parte seconda), *Il Fronimo* 160 (2012): 23–28, and published in English in *Soundboard*, v.38/2 (2012): 13–29 and in Heck, *A Life for the Guitar*.

¹⁸⁹ Quoted in Marco Riboni, Thomas Heck, Adreas Martin, "Alcune lettere di Mauro Giuliani recentemente ritrovate" (parte prima), *Il Fronimo* 159 (2012): 7–18.

already written four *Rossiniane* up to this date, which is earlier than was otherwise known from previous research. In the letter it further confirms that Giuliani understood that Artaria did not receive his letter from 13 June.

Op. 122 and 123 were published by Diabelli in Vienna and advertised in the *Wiener Zeitung* on 9 August 1824. An autograph manuscript of Op. 123 now in the Oesterreichische Nationalbibliothek, Vienna has been examined by Jeffery¹⁹⁰ with the printed edition and it resembles the notational aspects of the print so closely that is ‘certainly’ the score that Diabelli used in preparing his edition. It is entitled “Le Rossiniane ... Opera 123”; however despite Giuliani giving this title, Diabelli gave Op. 122 and 123 a different name: *Première* (and *Seconde*) *Fantasie sur Plusieurs motifs de Rossini*. Diabelli ignored Giuliani and Artaria’s initial editions of Op. 119-121, not only renaming the new pieces, but omitting the numbering system, parts 1, 2, and 3. Diabelli possibly did not want to continue with a numbering system of a rival publisher and may have wanted to keep these pieces as being exclusive to his house.

Diabelli’s advertisement of the Op. 122 and 123 offers an important insight as to how the piece was viewed by a contemporary of Giuliani.

The genius of Mauro Giuliani’s composition for the guitar brings forth only splendid results. These latest works of the great master unite once more everything that can contribute to brilliance and delight, in a form which arouses the most rapt attention. The most beautiful melodies of Rossini, which the marvelled-at guitar virtuoso has adapted with his own special and great mastery, quite admirably to the nature of the guitar, are so interestingly and surprisingly linked together and intertwined, with a wealth of highly effective and original ideas, that the relatively easy performance of these fantasias must unfailingly be rewarded with the most brilliant and charming effect; one could not improvise more beautifully on the guitar. In the first fantasia, with aroused interest, the well-loved march from *Die Zauberschere* is unexpectedly heard and is twice varied. Who among those lovers of the guitar who move forward with the spirit of the times, will wish for long to be without the incomparable pleasure of performing this unusual genre of piece, whose existence was so often and so vehemently desired, a desire which has now been so splendidly granted?¹⁹¹

¹⁹⁰ Jeffery, preface to Giuliani, “Le Rossiniane”.

¹⁹¹ Diabelli’s advertisement of op. 122 and 123, cited in Mauro Giuliani, Introduction to Volume 13 in *The Complete Works in Facsimiles of the Original Editions*, edited by Brian Jeffery, (South Wales: Tecla Editions, 1988). The reference to *Zauberschere* is referring to *Rossiniana* No. 4, Op. 122. On the score to Diabelli’s first printed edition of *Rossiniana* No. 4, it indicated that the theme was ‘Marsch, aus der Pantomime: Die Zauberschere’. This work is not by Rossini, but by Franz Stieger as pointed out by Heck in “Reconstructing the

It is interesting to note that the advertisement describes these very challenging pieces as ‘relatively easy’. Relatively easy to whom? Maybe Diabelli, a pianist, was not aware of how difficult these pieces were, or perhaps his intention was to place these pieces in the “relatively easy” basket to attract sales of the printed scores. I think it is most likely to have been the latter case! The advertisement also reiterates that Giuliani’s *Rossiniane* were in a style not known and an ‘unusual genre of piece’: Giuliani had created something new.

The first edition of the final *Rossiniana*, Op. 124 was published by Ricordi in Milan in early 1828 with the title “VI. Rossiniana”. From the above information of their first published editions by rival publishing houses Artaria, Diabelli and Ricordi, Brian Jeffery classified the *Rossiniane* as follows:¹⁹²

Le Rossiniane, parte 1, op. 119

Le Rossiniane, parte 2, op. 120

Le Rossiniane, parte 3, op. 121

Le Rossiniane, (parte 4), op. 122

Le Rossiniane, (parte 5), op. 123

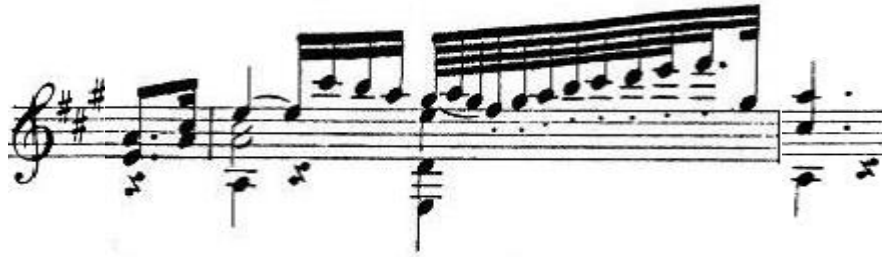
VI. Rossiniana, op. 124

In the *Sei Rossiniane* Giuliani borrowed from sixteen of the best-known of Rossini’s operas that had so far been composed. This includes nine serious operas, five *buffa* operas and two semi-serious operas. There are 30 identified citations.

‘Rossiniane’ of Giuliani/Bream—a feature record review”, *Soundboard* 4/2 (1977), 47. The titles of Giuliani’s Rossini quotations are provided by Riboni in *Mauro Giuliani*, 434. This is found in Appendix 4.

¹⁹² Giuliani, “Le Rossiniane”, Preface Jeffery.

The *Rossiniane* were viewed by Giuliani as a style not known because in them one can find a beautiful blend of instrumental virtuosity matching the *bel canto* coloratura writing of Rossini,



Example 3: Giuliani: *Rossiniana No. 2*; “Di piacer mi balzar il cor”, cavatina, *La Gazza Ladra*, Atto I (Ninetta); bars 29–30¹⁹³

interspersed with expressive melodies and even recitatives that display a wide array of sentiments (see Example 7, below).

Giuliani was successful not only in citing Rossini’s thematic material, but also in capturing ample stylistic ‘Rossini-isms’. For instance, the following example is a cadenza found in *Rossiniana No. 4*, Opus 122, typical of Rossini’s vocal writing.¹⁹⁴



Example 4: Giuliani: *Rossiniana No. 4*; “Forse un dí conoscrete”, duetto, *La Gazza Ladra*, Atto II (Ninetta–Giannetto); bar 7, cadenza¹⁹⁵

Other examples of Rossini-isms include melodic variations, melismatic gestures, *canto fiorito*, and orchestral crescendos with *accelerandos* which build from rhythmic *ostinati*.

¹⁹³ Ibid.

¹⁹⁴ Celletti, in his chapter on Rossini in *Bel Canto*, 135–187, provides excerpts of Rossini’s vocal writing.

¹⁹⁵ Ibid.

Some of Rossini's themes were identified in the original Giuliani editions, for example Op. 121 and Op. 124; the manuscript of Op. 123 included the identifications but in Diabelli's edition, the identifications failed to appear.¹⁹⁶

The historical performance practice and original context of the *Rossiniane* has given way to a series of different performance aesthetics, in different periods as public taste changes and so does the role of music in society. In Giuliani's day, many listeners would hear the *Rossiniane* for the first time and be familiar with the 'tune' that was being played or varied. An audience member may have hummed along to the piece, reminding them of the aria from the particular opera it originated from. The audio-visual world of the original opera may also have been aroused, and the overall emotional context of the aria could have been felt. On the contrary, in a contemporary performance context of the *Rossiniane*, despite the eternal success and popularity of Rossini's music, most listeners will not be as familiar with the 'tune' and hear the music more purely as an abstract virtuosic number designed to display the skill of the performer.

To understand the significance of the *Rossiniane* it is important to remember the circumstances in which they were created. Giuliani had returned to Italy from Vienna in 1819, and in his homeland the opera mad Italian public was riding the wave of Rossini fever and Giuliani may have wanted to use Rossini's music to further his career. While there is no evidence that he composed more than six *Rossiniane*, the fact that he intended composing "up to no. 12 or 18"¹⁹⁷ certainly suggests that he saw this as a genre that was likely to be successful and build his career.

¹⁹⁶ Mauro Giuliani, Volume 13, "Le Rossiniane," in *The Complete Works in Facsimiles of the Original Editions*, ed. Brian Jeffery, (South Wales: Tecla Editions, 1986).

¹⁹⁷ Mauro Giuliani, letter in the Wiener Stadt- und Landesbibliothek, Vienna (shelf-mark J.N. 69731) and outlined in Giuliani, "Le Rossiniane", preface Jeffery, 1–2.

Performance Practice

When there is a lack of awareness of historical performance practices, it is left to the performer's intuition to fill the interpretative gaps that may exist when performing this music. The intuition comes from what the performer feels may be correct or what the performer has been educated to do. Walter believes that "Providing interpretive practices that will effectively fill the gaps is a key role of the performer".¹⁹⁸ However, certain intuitive approaches will work and others will not. The key role of the performer should be a culmination of studying the treatises of that particular era with reference to style and technique. This will then provide a basis for an informed performance.

I feel that it is vital to play these pieces and specifically the arias in a style which captures Rossini's original intent of vocalisation, as there is evidence to suggest that Giuliani performed this way.¹⁹⁹ It is not uncommon to hear recordings and performances of these *Rossiniane* presented by some of the world's best known guitarists that are technically brilliant and musically gifted but lack stylistic insight and perform the repertoire superficially. The guitarist may be showing off from an instrumental point of view but with little attention to expressiveness in melody and a lack of understanding of the Italian vocal tradition in which this music is grounded.

CD excerpt 2 further displays Giuliani's gift for transcribing the vocal style to guitar in an adaptation/arrangement of a Rossini aria, "Oh quante lagrime finor versai" from *La Donna del Lago*, Atto I, (*Rossiniana No. 6*).²⁰⁰ CD excerpt 3 shows Giuliani's ability in setting variations to this aria,²⁰¹ whilst CD excerpt 4 is Giuliani's recreation of Rossini's

¹⁹⁸ Walter, "The Early Nineteenth Century", 26–27.

¹⁹⁹ This evidence is addressed in the chapter "Mauro Giuseppe Sergio Pantaleo Giuliani".

²⁰⁰ Track 2: *Rossiniana No. 6*, Op. 124, "Oh quante lagrime finor versai", *La Donna del Lago*, Atto I; theme bars 1–12.

²⁰¹ Track 3: *Rossiniana No. 6*; "Oh quante lagrime finor versai", *La Donna del Lago*, Atto I; variation 1, bars 1–21.

orchestral passages, featuring woodwinds.²⁰² Here one can explore tone colour possibilities on the guitar that try to imitate the flute. Giuliani's arrangement is in a register that is suited to the register of the flute, following Sor's advice.²⁰³ CD excerpt 5 contains more passages from the orchestral section that Giuliani creates in his *Rossiniana*, where the performer is again invited to explore the guitar's ability to imitate certain orchestral instruments.²⁰⁴

Recreation of the Original Text and Dramatic Context

Looking at the specific themes and being aware of the operas from which they derive is a preliminary step in performing the *Rossiniane* in an informed manner. A table showing this is found in Appendix 4. Associating with the original emotional context of Rossini's music is another step to performing these works in an informed way. The following questions may help guitarists to engage with the musical, dramatic and emotional context of Rossini's themes when studying this repertoire?

Where does the aria come in the narrative of the opera?

Which character sings it, and what are the words about?

What is the character or affect of the music in its original context? For example, is the music happy, sad, teasing, loving or angry?

Who sang the role when Giuliani (and/or his audience) would have heard the opera in the theatre? Did that singer have any special characteristics/personal style they were known for etc?

It is complex to trace the vocal performance practices in the many unwritten conventions about how things like timing, *rubato*, articulation and phrasing were done;

²⁰² Track 4: *Rossiniana No. 6*; "Oh quante lagrime finor versai", *La Donna del Lago*, Atto I; theme [orchestral passage], bars 20–30.

²⁰³ Sor, *Spanish Guitar*, 17.

²⁰⁴ Track 5: *Rossiniana No. 6*; "Oh quante lagrime finor versai", *La Donna del Lago*, Atto I; variation 1, bars 18–33.

however, it is important that this is investigated to gain a greater understanding of performance style. Since the written scores alone do not contain enough interpretative clues, it is necessary when studying this music to consult the primary sources like treatises and vocal and instrumental methods.

Performance Considerations for the Modern Guitarist: Technique, Style and Authenticity

Discussion of historically informed performance reminds us that one should not study these works without considering views on the ever-controversial debate on performance practice and the pursuit of authenticity. Discussing the role of the performer and what period performance entails, Lawson and Stowell comment that it requires

a mixture of factual knowledge and educated guesswork but also that [a] close observance of theorist's rules is no substitute for artistry, taste and musical intelligence in bringing a performance to life.²⁰⁵

The term 'taste' is relative to a particular performance aesthetic and time. For example, what is 'tasteful' and part of the performance conventions of a modern setting is often something far removed from Giuliani's life. It therefore seems reasonable to suggest that one should consider the 'tastes' of Giuliani's time, for example in relation to certain improvised performance practices like *rubato*, even though it might not seem the conventional way in a twenty first-century performance.

Howard Mayer Brown projects a slightly altered outlook on the debate:

Some repertoires can scarcely be played at all in a convincing way unless musicians use techniques or instruments different from those in current use.²⁰⁶

²⁰⁵ Colin Lawson and Robin Stowell, *The Historical Performance of Music an Introduction*, Cambridge Handbooks to the Historical Performance of Music (Cambridge: Cambridge University Press, 1999), xii. Cited in Walter, "The Early Nineteenth Century", 11.

²⁰⁶ Howard Mayer Brown, 'Pedantry or Liberation', in *Authenticity and Early Music*, ed. Nicholas Kenyon (Oxford: OUP, 1988), 29. Cited in Walter, "The Early Nineteenth Century", 34.

There are good reasons for playing music of earlier times on period instruments, but it is not essential to do in the case of the guitar. Adrian Walter states that the guitarist of today must consider whether performing the early nineteenth-century repertoire on a contemporary guitar is necessary in trying to maintaining the composer's 'high level intentions.'²⁰⁷ Whilst this may apply to some instruments before the single six string classical guitar, like instruments from the medieval period, my experience indicated that one can play convincingly in a modern setting through historical technique even without period instruments. Acknowledging and appraising period technique but applying this to a modern performance aesthetic and instrument is definitely a viable option to be considered. Bruce Hayne's view on the 'quest for authenticity' is that

Totally accurate historical performance is probably impossible to achieve. To know it has been achieved is certainly impossible. But that isn't the goal. What produces interesting results is the *attempt* to be historically accurate, that is, authentic.²⁰⁸

It seems reasonable to support the above statement, that an 'attempt to be historically accurate' is 'authentic'. Is playing on period instruments then essential to an 'attempt to be historically accurate'? It is certainly not enough in itself. After all, there exist performers who employ period instruments but still perform in a modern way. Often in this instance, the period guitar has nylon strings not gut, the guitarist uses long nails, uses little, if any *rubato*²⁰⁹ and performs exactly as though playing on a modern instrument. The result may be more visually appealing for the audience to see the period guitar than the actual sound from the performance. On the other hand, performing on a contemporary guitar and applying period technique and musicianship is a more valid way of approaching the repertoire as this still allows one to be historically informed. If we look at the standard contemporary concert hall repertoire and setting, one often hears variety in a program. For logistical and financial

²⁰⁷ Walter, "The Early Nineteenth Century", 34.

²⁰⁸ Bruce Haynes, *The End of Early Music a Period Performer's History of Music for the Twenty-First Century* (New York: Oxford University Press, 2007), 10. Cited in Walter, "The Early Nineteenth Century", 12.

²⁰⁹ In the García fashion (discussed below).

reasons it may be more practical to perform on a modern guitar while applying specific techniques and traditional pertaining to the repertoire explored.

Dynamics and Other Expressive Indications

Dynamics and other expressive indications are an important guide to how the composer intended the pieces to be interpreted. *Rossiniana No. 3* is the most descriptive of all six with its dynamic and expressive indications. As there are limited markings throughout the other *Rossiniane* one can use *Rossiniana No. 3* as a guide for the other five *Rossiniane* but ultimately it is left up to the performer to decide as to expressive devices. A key to doing this effectively is that a great deal of the performance practice in these pieces is based on an unwritten improvised tradition that singers would have employed and thus transferring these vocal practices to guitar. It is also therefore helpful to look back to the original Rossini arias as a guide as they provide expressive indications which are useful for the performance of these works.

Examining the opera scores presents many clues about what timbre devices to use as discussed in the chapter “Guitar Techniques”, for example, to imitate instruments found in the orchestral score. Also, the opera scores provide dramatic context which can give valuable clues about where and how to apply other unwritten expressive practices, the most important of which is *rubato*.

Tempo Rubato

Rubato is an Italian word which means “robbed” or “stolen”. *Tempo Rubato* is thus “stolen time”. Richard Hudson in his book *Stolen Time: The History of Tempo Rubato* categorizes *rubato* into two forms: the early *rubato* where ‘some note values within a melody are altered for expressive purposes while the accompaniment maintains strict rhythm’, and the later

rubato which ‘begins to refer to rhythmic alterations not only in the melody, but in the tempo of the entire musical substance’.²¹⁰ The earlier and later *rubati* are labelled ‘melodic’ and ‘structural’ by Howard Ferguson.²¹¹

The term *rubato* was first used in relation to vocal music of the eighteenth century where Italian castrato, composer and teacher Pier Francesco Tosi applied the idea of ‘robbery’ in 1723.²¹² Tosi’s *rubato* was strict as the technique was utilized for ‘intensely expressive purposes within the context of the late seventeenth century pathetic opera’.²¹³ The earlier *rubato* was seen in vocal and violin music well into the nineteenth century. Both types of *rubati* were present in the nineteenth century but the earlier type fell out of use later that century.²¹⁴ The key terms here are ‘melodic alteration’ and ‘tempo modification’.

Even if guitar treatises do not specifically discuss *rubato*, there is enough evidence in other sources that it was normal practice. We should therefore proceed on the basis that guitarists also employed *rubato*. To find out *how* they used it, we can learn from sources on other instruments. In the case of the *Rossiniane*, the obvious model is vocal music, since they are based on opera melodies.

The main authority on vocal performance practice in this period was Manuel García, and he is particularly relevant here because of his father’s close association with Rossini. The following section will explore *tempo rubato* in the vocal treatise of García and relate this to performing the *Sei Rossiniane*. This is in order to consider how this music could be performed and forms an important element of a historically informed approach.

²¹⁰ Hudson, *Stolen Time*, 1. Cited in Walter, “The Early Nineteenth Century”, 190.

²¹¹ Howard Ferguson, *Style and Interpretation: An Anthology of 16th-19th Century Keyboard Music*, iv: *Romantic Piano Music* (Oxford University Press, 1964), 8–9. Cited in Hudson, *Stolen Time*, Introduction.

²¹² Pier Francesco Tosi, *Opinioni de’ cantori Antichi, e Moderni o Sieno Osservazioni Sopra il Canto Figurato*. (Bologna: L. dalla Volpe), 1723, p.113.

²¹³ Hudson, *Stolen Time*, 43.

²¹⁴ *Ibid.*, introduction.

Manuel Patricio Rodriguez García (1805–1906) was a vocal teacher who came from a family of celebrated singers. His father was the famed tenor Manuel del Populo Vicente Rodriguez García (1775–1832) for whom Rossini wrote the part of Almaviva in the Barber of Seville, and his sister was the celebrated soprano Maria Malibran. García’s vocal method, *Traité complet de l’art du chant* (1840–47), was one of the most influential treatises of its period.

The following is an excerpt from Mauro Giuliani’s *Rossiniana No. 1*, demonstrating how García’s principles of singing can be applied to the *Rossiniane*.



Example 5: *Rossiniana No. 1*; “Caro, caro ti parlo in petto”, from Rondo “Pensa alla patria”, *L’Italiana in Algeri*, Act II (Isabella); bars 1–13.²¹⁵ [The first bar of this excerpt is excluded from numbering, however the part is included to provide the key signature]

The above example can be performed in at least three different ways:

- (i) A common modernist performance practice: little if any use of *rubato*;²¹⁶

²¹⁵ Giuliani, “Le Rossiniane”, ed. Jeffery.

²¹⁶ In the García fashion. Also, Walter states “As is common in contemporary performances, *rubato* is used structurally to highlight the ends of phrases and sections”. Walter, “The Early Nineteenth Century”, 100.

- (ii) the use of *rubato* and freedom in the melody for expressive purposes, while the accompaniment maintains strict rhythm (resulting in melodic displacement). This could be employed, for example, in the third bar of this excerpt;
- (iii) the employment of *rubato* in both the melody and in the accompaniment but where the accompaniment remains in strict time on the main beats.

García defines *tempo rubato* as,

the momentary increase of value, which is given to one or several sounds, to the detriment of the rest, while the total length of the bar remains unaltered. This distribution of notes into long and short, breaks the monotony of regular movements, and gives greater vehemence to bursts of passion.²¹⁷

Coming towards the ‘second quarter of the nineteenth century ... we have two main types of *rubato*’.²¹⁸ Giuliani’s *Sei Rossiniane* fall into this period, where the ‘earlier’ and ‘later’ types of *rubato* were employed and explored.

García explains that ‘time is of three different characters’, namely, ‘regular, free and mixed’.²¹⁹ This is similar to how Hudson explains *rubato*; García’s regular time is not *tempo rubato*.

He explains that ‘[t]ime is regular when an air is characterized by a very decided rhythm’.²²⁰ Example 6 from García’s *New Treatise* (p. 50) displays regular time.²²¹



García: García’s *New Treatise*, (1857), p. 50; regular time; bars 1–2

²¹⁷ Manuel Patricio Rodríguez García, *García’s New Treatise on the Art of Singing—A Compendious Method of Instruction* (London: Cramer, Beale and Chappell, 1857), 50.

²¹⁸ Hudson, *Stolen Time*, 153.

²¹⁹ García, *García’s New Treatise*, (1857), 50. Cited in Walter, “The Early Nineteenth Century”, 252.

²²⁰ Ibid. Cited in Walter, “The Early Nineteenth Century”, 253.

²²¹ Ibid. Cited in Walter, “The Early Nineteenth Century”, 253.

The following example displays Giuliani's regular time through a definite rhythm:



Example 6.1: Giuliani: *Rossiniana No. 3*; Marcia, Maestoso: “Cinto di nuovi allori” from *Ricciardo e Zoraide*, Act 1(Coro) and also in the overture; bars 1–8

According to García, ‘Time is *free*, when like discourse, it follows the impulse of passion and accents of prosody [the patterns of rhythm and sound used in poetry];²²² chanting and recitatives are examples of free-measure’.²²³ The following passage of *Rossiniana No.1* is an example which includes passages of free time, as it displays the character of (accompanied) recitative.



Example 7: Giuliani: *Rossiniana No. 1*; Introduction; bars 50–67²²⁴

²²² “Prosody”, Oxford English Dictionary. <http://dictionary.oed.com> (accessed 3 June 2010).

²²³ García, *García's New Treatise*, (1857), 50. Cited in Walter, “The Early Nineteenth Century”, 256.

²²⁴ Giuliani, “Le Rossiniane”, ed. Jeffery.

García continues: ‘[T]ime is mixed when the feelings expressed in a piece exhibit frequent irregularities of movement, as is often the case in tender, melancholy sentiments. In such pieces, the value of the notes is generally too long, and the rhythm but little perceptible. A singer should avoid marking the time too strongly, or giving it too regular and stiff character’.²²⁵ Example 8 demonstrates mixed time, found in *García’s New Treatise* (p. 50, bars 1–4).²²⁶

(B) EDGARDO. *Larghetto.* *a piacere.* *a piacere.*
DONIZETTI. *Lucia.*
Fra po - co a me - ri - co - ve - ro da rà ne - gletto a vel - lo,
bien - tôt l'her - be des champs croi - tra sur ma pierre i - so - lé - e.
à Tempo. *à Tempo.*

García adds that ‘Irregularities in time are: *rallentando*, *accelerando*, *ad libitum*, *a piacere* and *col canto*’.²²⁷ The following is an example of mixed time, found in *Rossiniana No.3*, where ‘*ad libitum*’ would imply *tempo rubato*.

ad libitum *a tempo*
ad libitum *a tempo*

Example 8.1: Giuliani: *Rossiniana No. 3*; Allegro vivace [unidentified theme]; bars 18–34²²⁸

²²⁵ García, *García’s New Treatise*, (1857), 50. García, *García’s New Treatise*, (1857), 50. Cited in Walter, “The Early Nineteenth Century”, 257.

²²⁶ Ibid. Cited in Walter, “The Early Nineteenth Century”, 257.

²²⁷ Ibid. Cited in Walter, “The Early Nineteenth Century”, 263.

²²⁸ Giuliani, “Le Rossiniane”, ed. Jeffery.

The following excerpt displays García’s treatment of *rubato* from an aria from Rossini’s opera *La Gazza Ladra*.²²⁹ The first stave is Rossini’s original melody, whilst the second stave is García’s *rubato*. Here García’s example aligns with his concept of *rubato* which is characterized by “the momentary increase of value ... while the total length of the bar remains unaltered.”²³⁰

ROSSINI.
Gazza Ladra.

NINETTA.
Allegro.

Ah già di - men - ti - co i miei tor - men - ti quan - ti con - ten - ti.
di - men - ti - co i miei tor - men - ti quan - ti con - ten - ti.

Example 9: Treatment of *rubato* from an aria from Rossini’s opera *La Gazza Ladra* (García)²³¹

García compared his father to Paganini in the employment of *rubato*:

Two artists of a very different class - García (the author’s father) and Paganini - excelled in the use of *tempo rubato*. While the time was regularly maintained by an orchestra, they would abandon themselves to their inspiration, till the instant a chord changed, or else to the very end of the phrase.²³²

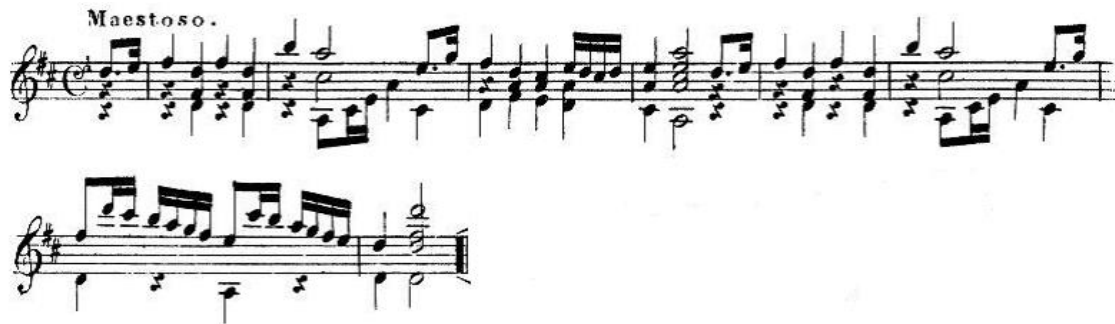
This approach to *tempo rubato* could be used in the following passage from *Rossiniana No. 2*, Op. 120, following García’s instruction on applying *tempo rubato* by phrase. In the second last bar of the example below, the interpreter could be given freedom in the semi-quavers to linger on the top D and then accelerate descending to the E where it meets the bass note A. The same could be said for the following two beats.

²²⁹ García, *García’s New Treatise*, (1857), 51.

²³⁰ *Ibid.*, 50.

²³¹ *Ibid.*, 51.

²³² *Ibid.* Cited in Walter, “The Early Nineteenth Century”, 286.



Example 9.1: Giuliani: *Rossiniana No. 2*; “Non piú mesta accanto al fuoco”, rondo, *La Cenerentola*, Finale Atto II; bars 1–8²³³

Another example is found in *Rossiniana No.3* where freedom is suggested to the performer with the cantabile melody, whilst the joining the bass on the main beats:



Example 9.2: Giuliani: *Rossiniana No. 3*; Marcia, Maestoso: “Cinto di nuovi allori” from *Ricciardo e Zoraide*, Act 1 (Coro) and also in the overture; variation 1, bars 1–8²³⁴

García writes that the Florid Style (Canto Fiorito) is “rich in ornament and colouring. It allows singers to display their fertility of imagination, and elasticity of voice”.²³⁵ The following example shows Giuliani’s application of this style in the *Rossiniane*. The use of the word *dolce* implies not just a sweet tone colour but also a highly legato vocal style of playing and the possibility of an expressive use of *tempo rubato*.²³⁶

²³³ Giuliani, “Le Rossiniane”, ed. Jeffery.

²³⁴ Ibid.

²³⁵ García, *García’s New Treatise*, (1857), 73.

²³⁶ “The term *dolce*, which occurs frequently in Giuliani’s music, may be understood on many occasions to imply a vocal, *bel canto* style of performance, with its associated use of *tempo rubato*.” Walter, “The Early Nineteenth Century”, footnote 6, 348. Walter cites passages from Giuliani’s contemporaries Czerny and Türk in support of this idea.



Example 10: Giuliani: *Rossiniana No. 3*; Introduction, bars 39–41²³⁷

In discussing accompaniment, García's comments that "the accents and time of an accompaniment should be strictly maintained".²³⁸ For *rubato* to be clear in singing, he writes:

In order to make the effect of the tempo rubato perceptible in singing, it is necessary to sustain the tempo of the accompaniment with precision. The singer, free on this condition to increase and decrease alternatively the partial values, will be able to set off certain phrases in a new way.²³⁹

García's *rubato* is thus similar, if not identical, to Hudson's earlier type of *rubato*.

Whilst normally the accompaniment must keep strict time, García points out that there are certain situations when the voice and orchestra must move together rhythmically:

Accelerando and *rallentando* movements require the voice and accompaniment to proceed in concert; whereas *tempo rubato* allows liberty to the voice only.²⁴⁰

In the following example from *Rossiniana No. 1*, the accompaniment can be sustained in time whilst the melody can be free and possibly 'displaced'. This excerpt will be studied further in the Case Study (below).



Example 11: Giuliani: *Rossiniana No. 1*; "Assisa a piè d'un salice", Scena e Romanza, from *Otello*, Act III (Desdemona); bars 1–8²⁴¹

²³⁷ Giuliani, "Le Rossiniane", ed. Jeffery.

²³⁸ García, *García's New Treatise*, (1857), 51.

²³⁹ Manuel García II, *A Complete Treatise on the Art of Singing: Part Two*, Second Part, Complete and Unabridged: The Editions of 1847 and 1872 collated, edited and Translated by Donald V. Paschke (New York: Da Capo Press, 1975), 75-76.

²⁴⁰ García, *García's New Treatise*, (1857), 51. At this point, it is worth clarifying that García associates the *accelerando* and *ritardando* as something separate to *tempo rubato*; Hudson, in contrast, associates the use of the *accelerando* and *ritardando* as a characteristic 'later' *rubato*.

²⁴¹ Giuliani, "Le Rossiniane", ed. Jeffery.

A recording which is expressive and uses a good deal of *rubato* in the García fashion is “Giuliani: Rossiniane, Pot-Pourri (Complete)”, performed by Claudio Maccari and Paolo Pugliese on nineteenth-century original guitars.²⁴² Their use of *rubato* is particularly evident in the following passage from *Rossiniana No. 2* (CD excerpt 6).²⁴³



Example 12: Giuliani: *Rossiniana No. 2*; “Deh! Calma, o ciel”, scena e romanza, *Otello*, Atto III (Desdemona); bars 1–18²⁴⁴

Useful information about *tempo rubato* can also be gained through some of the other literature found in instrumental treatises. Some useful references include Daniel Gottlob Türk’s *School of Clavier Playing* and Carl Czerny’s *Complete Theoretical and Practical Piano Forte School*.

In Part Five of *Türk’s School of Clavier Playing*, “Concerning the Need for Personal and Genuine Feeling for All the Emotions and Passions Which Can Be Expressed in Music”, he writes:

²⁴² Claudio Maccari and Paolo Pugliese, *Giuliani: Rossiniane/Pot-Pourri (complete)* (Brilliant Classics, 2007), CD.

²⁴³ Track 6: *Rossiniana No. 2*; “Deh! Calma, o ciel”, scena e romanza, *Otello*, Atto III (Desdemona); bars 1 – 18.

²⁴⁴ Giuliani, “Le Rossiniane”, ed. Jeffery.

Even when the composer has indicated the proper manner of expression ... and the player has appropriately made use of all the means discussed in the preceding sections, there still remain special cases for which the expression can be heightened by extraordinary means.²⁴⁵

Türk explains that “extraordinary means” includes:

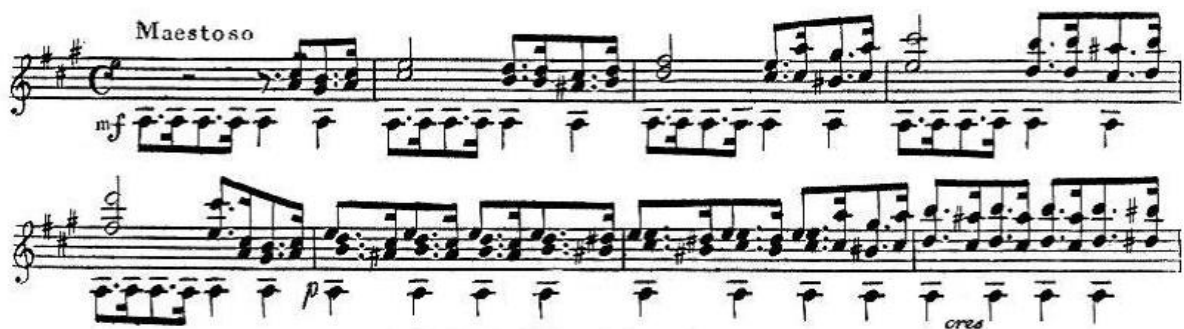
(1) playing without keeping steady time; (2) quickening and hesitating; (3) the so-called *tempo rubato*. The above three when used in moderation and at the right time can create a great effect.²⁴⁶

This confirms that it was an unwritten practice and that even when a composer has notated expression, the performer can heighten this.

On expression, Czerny wrote:

Any note of longer duration than those which immediately go before or follow it, must be played with greater emphasis than those shorter notes.²⁴⁷

The following episode in *Rossiniana No.1* is an example where Czerny’s advice can be implemented. The first beat of bars 2, 3, 4 and 5 can be played with ‘greater emphasis’ than the shorter notes before them by taking more time on the main beat (beats one of every measure) and then ‘giving back’ the time with the shorter notes following. The shorter notes can also be articulated so as to allow for greater emphasis on the main beats.

The image shows a musical score for two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It is marked 'Maestoso' and begins with a dynamic marking of 'mf'. The music consists of a series of chords and single notes, with a 'cres' marking at the end of the bottom staff. The bottom staff is in bass clef with the same key signature and time signature. It also begins with a dynamic marking of 'mf' and features a series of chords and single notes, with a 'cres' marking at the end.

Example 13: Giuliani: *Rossiniana No. 1*; “Con gran piacer, ben mio”, duetto “Ai capricci della sorte”, *L’Italiana in Algeri*, Atto I (Isabella - Coro); bars 1–8²⁴⁸

²⁴⁵ Daniel G. Türk, *School of Clavier Playing, or Instructions in Playing the Clavier for Teachers and Students*, translation, introduction and notes by Raymond H. Hagg (Lincoln–Nebraska, 1982), 359.

²⁴⁶ Ibid. Cited in Walter, “The Early Nineteenth Century”, 200.

²⁴⁷ Carl Czerny, *Complete Theoretical and Practical Piano Forte School Op. 500* (London 1839), 3/1/6. Cited in Walter, “The early nineteenth century”, 149.

²⁴⁸ Giuliani, “Le Rossiniane”, ed. Jeffery.

Prior to 1850 the term *tempo rubato* was not written in a vocal score, as the device was an improvised performance practice. Hudson writes “It was applied when certain musical situations coincided with an intense emotion in the text.”²⁴⁹

Other Types of Rubato

From the period around 1770 to the first decade or so of the nineteenth century, the term *tempo rubato* in keyboard music was used for other related musical devices including displacement attributed to an unusual number of notes, as well as displacement of a dynamic accent, a metre, or a contrapuntal voice.²⁵⁰

Several musicologists feel that a rubato-like effect was notated by classical composers by means of syncopating notes.²⁵¹ This is not added by the performer, but it is written in by the composer. Specifically one can easily identify this in passages that are repeated or also passages where notes are displaced like syncopated notes. These passages should be played with the intended rhythmic notation, however I feel that they can be played with some freedom.

For example, in bars 33–40 of the Introduction to *Rossiniana* No. 2, Opus 120, bars 37–40 contain the same musical substance as bars 33–36, but Giuliani adds variety through notated melodic and rhythmic embellishment.

²⁴⁹ Hudson, *Stolen Time*, 88.

²⁵⁰ *Ibid.*, 131.

²⁵¹ *Ibid.*, 160.



Example 14: Giuliani: *Rossiniana No. 2*; Introduction; bars 33–40²⁵²

Similarly, in the Introduction to Opus 121, bars 18–19 contain the same musical substance as bars 16–17 but Giuliani adds variety through his notated melodic embellishment.



Example 14.1: Giuliani: *Rossiniana No. 3*; Introduction; bars 16–19²⁵³

The following example from *Rossiniana No. 3* Opus 121, ‘Quartetto Dell’opera Zelmira’, displays *rubato* through rhythmic syncopation by use of the *Sforzato* on the second quaver in the bar. Here Giuliani (following Rossini) explores the strong-weak maxim, that is, placing an accent on the upbeat, as observed by Hudson, who notes that ‘occasionally rubato referred to a dynamic accent on a weak beat’.²⁵⁴

²⁵² Giuliani, “Le Rossiniane”, ed. Jeffery.

²⁵³ Ibid.

²⁵⁴ Hudson, *Stolen Time*, 136.



Example 14.2: Giuliani: *Rossiniana No. 3*; “Sorte! Secondami”, Introduzione, *Zelmira*, Atto I (Antenore); bars 1–8²⁵⁵

The example below consists of two symmetrical phrases, where in the second phrase Giuliani alters and ‘displaces’ the rhythm of the upper thirds. This is to provide metrical rhythmic variation and therefore ‘delaying’ the notes, providing a notated *rubato*-like effect. CD excerpt 7 demonstrates this practice in the following passage from *Rossiniana No. 6* (Example 14.3).²⁵⁶



Example 14.3: Giuliani: *Rossiniana No. 6*; “Oh quante lagrime finor versai”, *La Donna del Lago*, Atto I; variation 1, bars 42–45²⁵⁷

These notated variations do not, of course, preclude performers from adding unwritten *rubato*. Giuliani’s ‘performance practice’ of notated metrical rhythmic embellishment still allows the performer to explore even more variety than what Giuliani has written. The evidence cited above shows that *tempo rubato* was employed for sensitive and expressive moments in the music. Giving attention to those instrumental ideas on *rubato* is important, although it is different to the vocal ideas purely from a text point of view. Instrumental music

²⁵⁵ Giuliani, “Le Rossiniane”, ed. Jeffery.

²⁵⁶ Track 7: *Rossiniana No. 6*; “Oh quante lagrime finor versai”, *La Donna del Lago*; variation 1, bars 42 – 45.

²⁵⁷ Giuliani, “Le Rossiniane”, ed. Jeffery.

that derives from opera and specifically Giuliani's *Sei Rossiniane* can draw on a mixture of the ideas presented, however it can be confusing as to where to apply *rubato* when there are no words.

Case Study: Excerpt of a Passage in the *Rossiniane*

Desdemona's aria "Assisa a piè d'un salice", known as the "Willow Song", from the Act III of Rossini's *Otello*,²⁵⁸ is cited in the *Rossiniana No. 1*, Opus 119. Before we examine Giuliani's recreation of this aria in his *Rossiniana*, there are a number of questions that may be helpful to consider. The recreation of the original text and dramatic context is important in the attempt to emulate the aria from the scene of *Otello*. What does this mean for instrumentalists studying the operatic instrumental potpourris? Should we look into the text of the melodies and use that for a basis of interpreting instrumental works? As discussed above, Rossini did not aim to illustrate individual words in the aria text, but he did try to express its broader emotional atmosphere through melody, harmony and orchestration. Giuliani had a great capacity to recreate on all six strings the timbral variety in great operatic works and this can be seen in this excerpt. In deciding how to interpret this passage, let us return to the questions proposed earlier in this chapter:

Where does the aria come in the narrative of the opera? The aria forms part of a scene in Act III of the opera and the scene is set in Venice.

Which character sings the aria and what are the words about? Desdemona sings it and the libretto is based on Shakespeare's *Othello* and is a translation from the "Willow Song".

Desdemona is clearly in a state of despair as she reflects on the past before Isaura dies. Words like 'dolore' (pain), 'crucele' (cruel) and 'amore' (love) offer the listener a sense of the emotional context associated with the aria without following the libretto word for word.

While Rossini may not have been setting out to illustrate the individual words, it is useful to get a sense of the overall character of the poem to grasp what general emotional state Rossini

²⁵⁸ The full title of the opera is *Otello ossia il Moro di Venezia*. It was first performed in Naples, at the Teatro del Fondo, 4 December 1816.

and therefore Giuliani is trying to project. (The libretto of the aria “Assisa a piè d’un salice” is reproduced below and in Appendix 7).

What is the character or affect of the music in its original context? Is the music happy, sad, teasing, loving or angry? The musical affect in its original context is a mixture of sadness and anger.

Who sang the role when Giuliani (and/or his audience) would have heard the opera in the theatre? Rossini’s wife, the soprano Isabella Colbran, performed the role of Desdemona in its premiere in 1816 in Teatro del Fondo in Naples for the Teatro San Carlo Company. It is noteworthy that García’s sister Maria Malibran later sang Desdemona’s part, as she also would have used *rubato* in the García fashion.

Did that singer have any special characteristics / personal style they were known for?

Colbran was known for her ‘highly dramatic’ singing. She shone in tragedy and was known to have influenced Rossini’s operatic output in Naples.²⁵⁹ The roles written for her contained parts composed to exhibit her unique vocal and dramatic skills.²⁶⁰

The aria “Assisa a piè d’un salice” is in strophic form and Rossini’s masterful treatment of vocal ornamentation and variations allows guitarists a close look at Rossini’s singing style. An exploration of Rossini’s original orchestration can offer many timbral possibilities for guitarists to consider whilst studying the *Rossiniana No. 1*.²⁶¹

²⁵⁹ Some of these included *Elisabetta, regina d’Inghilterra* (1815), *Otello* (1816), *Armida* (1817), *Mosè in Egitto*, *Ricciardo e Zoraide* (1818), *Ermione*, *La donna del lago* (1819), *Maometto II* (1820) and *Zelmira* (1822).

²⁶⁰ Elizabeth Forbes, “Colbran, Isabella.” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://www.oxfordmusiconline.com> (accessed 3 March 2013).

²⁶¹ 2 flauti/ottavini, 2 oboi, 2 clarinetti, 2 fagotti, 4 corni, 2 trombe, 3 tromboni, timpani, pioggia e tuoni arpa e archi. Gioachino Rossini and Francesco Berio di Salsa, *Otello, ossia, Il moro di Venezia: dramma per musica in tre atti*, ed. Michael Collins (Pesaro: Fondazione Rossini; Milano: G. Ricordi. 1994).



Example 15: Rossini: Aria; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); Harp introduction, bars 1–4²⁶²

Rossini’s expression mark at the beginning of the aria is *affettuoso* and it is in the key of G minor, whereas Giuliani in his *Rossiniana* Op. 119 lacks any tempo indication and the key is a minor third lower, in E minor. The key of E minor is idiomatic for the guitar, for example, it allows left-hand facility throughout the instrument, by using open string fingerings that aid left-hand position shifts. The guitar also works well harmonically in this key with its resonance and *sostenuto* sound and the dark mood of this aria fits the melancholy colour of the guitar in E minor.

²⁶² Gioachino Rossini, *Otello* (1816) manuscript, (n.d, ca.1850)
http://japanese.imslp.info/files/imglnks/usimg/7/70/IMSLP108121-PMLP32913-Rossini_-_Otello_II_fs_ms_ca.1850_.pdf (accessed 3 March 2013).

The aria begins with a beautiful harp introduction, a kind of cadenza of nineteen bars that sets the mood of the scene which is later intensified by the addition of orchestral interjections and obbligato parts. The idea of the opening is that Desdemona is playing her harp, with a sweeping arpeggiation of chords i-iv-V setting up the mood for the florid melodic improvisation that introduces the song that she will accompany herself. Giuliani would have been aware of the sonorous effect of imitating Desdemona's harp, so can consider Aguado's advice about imitating the sound of the harp by plucking the strings 'over the last frets of the neck, rounding the hand and consequently the wrist'. The melody should be performed with an expressive and warm sound so as to represent the feeling of anguish and pain that Desdemona is experiencing. Whilst the right-hand is placed over the fretboard, the *anularis* or *medius* plucks and presses into the string with more weight. The string is displaced with the pad of the finger and some nail for the melody to be different to the accompaniment. For the modern guitarist an implementation of *appoyando* is normal. *Appoyando* (rest stroke), is a more modern technique that takes its origins from the Aguado/Tàrrega Spanish tradition of playing than the Italian tradition. However the 'pressing' and 'weight' of the finger in displacing the string is an aspect of technique common amongst guitarists throughout history.

Desdemona remembers the sad fate of her friend Isaura and tries to relieve her sadness by singing the mournful "Willow Song".²⁶³ In the opening strophe of the aria, Desdemona sings:

Assisa a piè d'un salice, immersa ne dolore,
 Gemea l'afflitta Isaura dal più crudele amore.
 L'aura fra I rami flebile ne ripeteva il suon.²⁶⁴

²⁶³ Richard Osborne, "Otello (i)." *The New Grove Dictionary of Opera*. *Grove Music Online*. Oxford Music Online. Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003768> (accessed 31 March 2013).

²⁶⁴ Nico Castel, *Italian/French Belcanto Opera Libretti in Three Volumes, with International Phonetic Alphabet Transcriptions and Word for Word Translations, including a Guide to the I.P.A. and Notes on Italian Phonetics*, volume III, ed. M. Stapp (Geneseo, N.Y: Leyerle, 2000-2002), 219.

English translation:

Seated at the foot of a willow, immersed in her grief,
moaned the bereft Isaura from the most of cruel (of all) loves.
The breeze among the branches softly echoed the sound (of her moans).²⁶⁵

Understanding the emotional setting of the arias in their original context is important in grasping the musical citations found in the *Rossiniane*. In the style of Rossini and Giuliani's time, as Celletti mentions in *A History of Bel Canto*, Rossini's music calls for an 'extremely well executed legato',²⁶⁶ and suggests one can place a 'messa di voce (<>)' on every note of a certain length'.²⁶⁷ Rossini was well aware of Colbran's vocal and dramatic skills as he was writing this part for her.

If we examine the phrase below, Giuliani firstly has no tempo or expressive indication, and it is thus left to the performer's discretion for interpretation.



Example 16: Giuliani: *Rossiniana No. 1*; "Assisa a piè d'un salice", Scena e Romanza, from *Otello*, Act III (Desdemona); bars 1–8²⁶⁸

In Rossini's original melody, however, one can see on the first beat in measures 3 and 4, there are expressive indications which could be very effectively translated to the guitar, creating additional expression and interest in Giuliani's transcription. Specifically, in translating the accent/dynamic on the same note in the *Rossiniana*, the use of vibrato and its intensity can evoke what Rossini's score is telling us. Also, one can think about applying García's displacement of melody with accompaniment in certain passages.

²⁶⁵ Ibid.

²⁶⁶ Rodolfo Celletti, *A History of Bel Canto*, trans. by Frederick Fuller (Oxford: Clarendon Press, 1981), 146.

²⁶⁷ Ibid., 148.

²⁶⁸ Giuliani, "Le Rossiniane", ed. Jeffery.



Example 16.1: Rossini: Aria; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); bars 20–25²⁶⁹

CD excerpt 8 is an interpretation of this passage, based on the examination of Rossini’s original score and study of the technical advice of Sor and Aguado.²⁷⁰

The next example displays Giuliani’s ability at imitating the clarinet or flute obbligato part from Rossini’s score. It may be either of these two instruments, as Giuliani has less bars than Rossini in this section, which gives perspective to his borrowing of melodic ideas. Whilst he does not follow the aria strictly, Giuliani provides an overall impression of the aria. Rossini’s score has a clarinet line which is then repeated by the flute. Giuliani’s arrangement, however, has room for only one of the passages and not a restatement. The guitarist can thus choose which instrument to imitate, but I believe the one intended by Giuliani is the clarinet as Giuliani’s voicing is in the lower register which (according to Sor’s advice) is not suited to the flute. Plucking the notes exactly twelve frets above the fretted note, gives a smooth and rounded tone which can evoke the sound of the clarinet (CD excerpt 9).²⁷¹



Example 17: Giuliani: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); bars 12–14²⁷²

²⁶⁹ Rossini, *Otello*, manuscript.

²⁷⁰ Track 8: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); theme, bars 1–8.

²⁷¹ Track 9: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); (imitation of clarinet obbligato), bars 12–14.

²⁷² Giuliani, “Le Rossiniane”, ed. Jeffery.

Below is Rossini’s score which provides further insight into the passage. Following Sor’s advice on the imitation of other instruments, it is necessary that the passage be voiced as it would be in a score for the instruments that he wishes to imitate.²⁷³



Example 17.1: Rossini: Aria; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); bars 31–36²⁷⁴

I think that Giuliani was striving to imitate the clarinet line, as its register is closer to the pitch Giuliani has chosen to use on the guitar than the flute part is. In either case, one can consider the tone colour of the guitar and the touch of the right-hand fingers when attempting to emulate the sound of a clarinet or flute.

Giuliani’s treatment of the instrumental fragment before the next strophe is another example that allows one to consider timbral possibilities based on Rossini’s orchestral score (CD excerpt 10).²⁷⁵



Example 18: Giuliani: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); bars 14–18²⁷⁶

²⁷³ Sor, *Méthode*, 20.

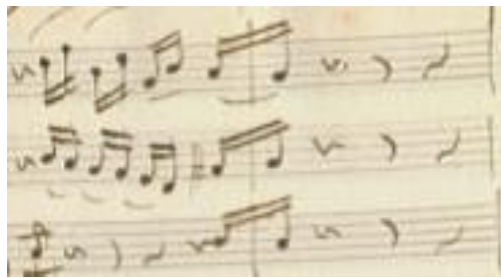
²⁷⁴ Rossini, *Otello*, manuscript.

²⁷⁵ Track 10: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); [imitation of wind and string ripieno], bars 14–17.

²⁷⁶ Giuliani, “Le Rossiniane”, ed. Jeffery.

Giuliani's treatment in this passage is similar to Rossini's introductory fragments before the commencement of the melodic line in the aria, rather than a passage between the first and second strophes. For example, the second quavers in each of the first and third bars in the above excerpt can be viewed as passages played by flutes one and two,²⁷⁷ followed by violins one and two respectively. The anacrusis and downbeat of the third bar of the excerpt can be viewed as the wind ripieno. Also the anacrusis and the downbeat to the fifth bar can be seen as the string ripieno. This heightens the guitarist's perceptions into tone colour possibilities.²⁷⁸

Nonetheless Rossini has a shorter instrumental fragment played by the strings followed by a harp accompaniment before the second strophe:



Example 18.1: Rossini: Aria; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); bars 36–37²⁷⁹

The second strophe is more florid in the vocal line and requires ‘cleanness’ in ‘agility passages’ typical of the style at the time. What is important, are the legato markings in the Rossini score, which are clearly absent in Giuliani’s citation in the *Rossiniana*. The markings provide us with interpretive clues which can be copied or evoked in the *Rossiniana*.

²⁷⁷ In CD excerpt 10, a *ponticello* tone is used to evoke the sound of the flute.

²⁷⁸ For the full score of Act II and III of Rossini’s *Otello*, see http://japanese.imslp.info/files/imglnks/usimg/7/70/IMSLP108121-PMLP32913-Rossini_-_Otello_II_fs_ms_ca.1850_.pdf (accessed 3 March 2013).

²⁷⁹ Rossini, *Otello*, manuscript.



Example 19: Rossini: Aria; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); bars 38–43²⁸⁰

The Rossiniana’s variation increases its intensity and embellishment, reflective of Rossini’s second strophe. There are *fiorature*, syllabic singing and dynamics in Rossini’s music that can be imitated in the *Rossiniane*. CD excerpt 11 demonstrates how one can thus embellish on what Giuliani has written in the following passage (example 19.1).²⁸¹



Example 19.1: Giuliani: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); variation 1, bars 1–13²⁸²

²⁸⁰ Ibid.

²⁸¹ Track 11 *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); variation 1, bars 1–8.

²⁸² Giuliani, “Le Rossiniane”, ed. Jeffery.

Giuliani's second variation becomes more reminiscent of 'canto fiorito', as the melody is more florid but Giuliani also supports this through increased intensity in arpeggiation. Whilst the melody is florid, *tempo rubato* can still be used with keeping strict time on the main beats:



Example 20: Giuliani: *Rossiniana No. 1*; "Assisa a piè d'un salice", Scena e Romanza, from *Otello*, Act III (Desdemona); variation 2, bars 1–7²⁸³

Giuliani continues with motivic borrowing of a later section in Rossini's aria that shows Giuliani rhythmically embellishing the part (CD excerpt 12).²⁸⁴



Example 21: Giuliani: *Rossiniana No. 1*; "Assisa a piè d'un salice", Scena e Romanza, from *Otello*, Act III (Desdemona); variation 2, bars 9–10²⁸⁵

²⁸³ Ibid.

²⁸⁴ Track 12: Giuliani: *Rossiniana No. 1*; "Assisa a piè d'un salice", Scena e Romanza, from *Otello*, Act III (Desdemona); variation 2, bars 9–12.

²⁸⁵ Giuliani, "Le Rossiniane", ed. Jeffery.

Giuliani's motivic borrowing can be seen in Rossini's aria below:



Example 21.1: Rossini: Aria; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); bars 103–108²⁸⁶

Following this is a bridge passage with a crescendo and accelerando *insensibilmente* (imperceptibly), followed by a cadenza which provides a link between the bridge passage and the next Rossini citation:



Example 22: Giuliani: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); variation 2 [bridge passage and cadenza], bars 13–20²⁸⁷

Giuliani's brilliant reinvention of Rossini's themes into his guitar pieces often means that there is not a direct correspondence between the specific flow of the original aria and the flow of the citations in his guitar pieces; however, he is successful in connecting certain melodic, harmonic and rhythmic elements that evoke specific vocal and instrumental timbres.

²⁸⁶ Rossini, *Otello*, manuscript.

²⁸⁷ Giuliani, “Le Rossiniane”, ed. Jeffery.

He synthesises them into a form that retains a strong vocal style that is quintessentially idiomatic to the guitar also. This is what makes these pieces so special and successful.²⁸⁸

²⁸⁸ Riboni, in “Mauro Giuliani Profilo” and in *Mauro Giuliani* discusses Giuliani’s ability in adapting Rossini’s thematic material.

Conclusion

The study of Giuliani's *Sei Rossiniane* can thus be aided by research into historical vocal and instrumental practices. Whilst the modern concert hall has a different aesthetic to when Giuliani was performing his music, we can aim to replicate certain practices that were in use in his life. In doing so, we can rediscover some of the elements about the style that made it so popular and successful at the time but which have been lost with the advent of modernist aesthetics and performance practices in the twentieth century.

The evidence cited above shows Rossini to have been in favour of projecting the emotions of the drama through music rather than imitating the literal meaning of the words. With this in mind, a compromise approach is needed and the performer is sometimes left to fill in the interpretative gaps as suggested by scholars like Haynes, Brown and Walter. The guitar methods of Sor and Aguado provide us with insight into the instrumental methods of the time that demonstrate that instrumental music has its basis from vocal music and that one can imitate vocal and orchestral qualities on the guitar. Heck, Castelveccchi, Jefferey and Riboni testify that Giuliani's music incorporates many Rossinian attributes that have much to do with vocal elements, in addition to Giuliani's own virtuosity and style that was influenced by his music education and associations with leading players and composers of his time.

This research provides the modern guitarist with timbral and expressive concepts through examination of leading pedagogues in Giuliani and Rossini's time, namely, Aguado, Sor, and García, supplemented by information from other contemporary treatises such as those of Türk and Czerny. The ideas of these authors and of other performers and pedagogues should be considered by anyone undertaking the study of the *Sei Rossiniane* by Giuliani and of similar repertoire by his contemporaries. One can also gain much insight into these works

by consulting the original melodies from which these *Rossiniane* take their origin. The understanding of the original emotional context of Rossini's arias is insightful in developing ways to perform the *Rossiniane*. Since a large part of the performance conventions were not expressly stated on the score, it is important to consider issues of performance practice. Certainly, any instrumentalist studying instrumental music that derives from operatic music should consider the voice as a model.

While it is beyond the scope of this study to investigate all of the performance practice issues involved in playing Giuliani's *Rossiniane*, a number of issues could fruitfully be investigated further. A particular area that could be followed up from this research is Giuliani's consistency in his thematic borrowing of Rossini's music and the translation of tone colour on the guitar which represents Rossini's vocalisation and orchestration. Attention could also be given to the historically informed use of vibrato, articulation and improvisation.

It is encouraged that the reader study the *Rossiniane* not only as valuable pieces of music history but as a true representation of a rich vocal and instrumental style of the Italian tradition practiced throughout Europe. As a specific guide to performing this music and the result of my musical upbringing and research, it has taught me to sing!

Appendix 1

Giuliani's guitar—Gennaro Fabricatore 1809²⁸⁹



²⁸⁹ Guitar made in Naples for Giuliani in 1809. Giuliani, *Guitar Virtuoso*, 74–75.

Appendix 2

Expressive effects by Aguado²⁹⁰

Table of names and abbreviations which serve to indicate a change in sound.

<i>Italian</i>	<i>Abbreviations</i>	<i>Meaning in English</i>
piano	p	soft or quiet
pianissimo	pp	very soft
forte	f	loud
fortissimo	ff	very loud
mezzo forte	mf	moderately loud
dolce	dol.	sweetly
crescendo	cres.	increasingly loud
diminuendo	dim.	decreasingly loud
ad libitum	ad lib.	at the player's pleasure
a piacere	a piac.	idem
perdendosi	perd.	softer and softer
piú morendo	piú mor.	fading little by little

²⁹⁰ Aguado, *New Guitar*, 144.

Appendix 3

Title page of Op. 27 showing Empress Marie-Louise (1791–1847) beside her newborn son (Napoléon, II of Rome)²⁹¹



²⁹¹ Mauro Giuliani, *Marie Louise au berceau de son fils*, Op. 27, Ten vocal works Volume 38, *The Complete Works in Facsimiles of the Original Editions*, ed. Brian Jeffery, (South Wales: Tecla Editions, 1986).

Appendix 4

Rossini themes found in the *Rossiniane* op. 119 - 124²⁹²

Rossiniana n. 1, op. 119 (1821/1822)

1 – “Assisa a pié d’un salice”, scena e romanza, *Otello*, Atto III (Desdemona).

2 – “Languir per una bella”, cavatina, *L’Italiana in Algeri*, Atto I (Lindoro).

3 – “Con gran piacer, ben mio”, duetto “Ai capricci della sorte” *L’Italiana in Algeri*, Atto I (Isabella - Taddeo).

4 – “Caro, caro ti parlo in petto”, rondò “Pensa alla patria”, *L’Italiana in Algeri*, Atto II (Isabella - Coro).

5 – “Cara, per te quest’anima”, duetto “Amor! Possente nome”, *Armida*, Atto I (Armida - Rinaldo).

Rossiniana n. 2, op. 120 (1822)

1 – “Deh! calma, o ciel”, scena e romanza, *Otello*, Atto III (Desdemona).

2 – “Arditi all’ire”, cavatina “Ah! no: sia questo”, *Armida*, Atto I (Goffredo).

3 – “Non piú mesta accanto al fuoco”, rondò, *La Cenerentola*, Finale Atto II (Cenerentola).

4 – “Di piacer mi balza il cor”, cavatina, *La Gazza Ladra*, Atto I (Ninetta).

5 – “Fertilissima regina”, cavatina, “Miei rampolli femminini”, *La Cenerentola*, Atto I (Don Magnifico).

Rossiniana n. 3, op. 121 (1823)

1 – Parte orchestrale, scena e duetto “Un soave non so che”, *La Cenerentola*, Atto I (Cenerentola - Don Ramiro).

2 – “Oh mattutini albori!”, cavatina, *La Donna del Lago*, Atto I (Elena).

3 – “Questo vecchio maledetto”, quintetto “Oh! Guardate”, *Il Turco in Italia*, Atto II (Fiorilla - Zaida - Don Narciso - Don Geronio - Selim).

4 – “Sorte! Secondami”, Introduzione, *Zelmira*, Atto I (Antenore).

5 – “Cinto di nuovi allori”, Introduzione, *Ricciardo e Zoraide*, Atto I (Coro). Il tema è esposto anche nella Sinfonia dell’opera.

²⁹² Riboni, *Mauro Giuliani*, 432–435; Castelvechi, “Le Rossiniane”, 51.

Rossiniana n. 4, op. 122 (1824)

1 – “Forse un dì conoscerete”, duetto, *La Gazza Ladra*, Atto II (Ninetta - Giannetto).

2 – “Mi cadono le lagrime”, duetto “E ben, per mia memoria”, *La Gazza Ladra*, Atto II (Ninetta - Pippo).

3 – Parte orchestrale, duetto “Ah, quel suon già d’Israele”, *Mosè in Egitto*, Atto I (Osiride - Elcia).⁴⁷

4 – “Piacer egual gli Dei”, Finale, *Matilde di Shabran*, Atto I (Corradino). Il tema è presente anche nella Sinfonia.

5 – “Voglio ascoltar”, Introduzione, *La Pietra del Paragone*, Atto I (Baronessa - Fulvia - Pacucio - Fabrizio - Coro).

Rossiniana n. 5, op. 123 (1824)

1 – Parte orchestrale, Finale, *Il Barbiere di Siviglia*, Atto I.

2 – “E tu quando tornerai”, cavatina “Come dolce all’alma mia”, *Tancredi*, Atto I (Amenaide).

3 – “Una voce poco fa”, cavatina, *Il Barbiere di Siviglia*, Atto I (Rosina).

4 – “Questo è un nodo avviluppato”, sestetto “Siete voi?”, *Le Cenerentola*, Atto II (Clorinda - Tisbe - Cenerentola - Don Ramiro - Dandini - Don Magnifico).

5 – “Là seduto l’amato Giannetto”, Introduzione, *La Gazza Ladra*, Atto I (Fabrizio).

6 – “Zitti zitti, piano piano”, terzetto “Ah! qual colpo”, *Il Barbiere di Siviglia*, Atto II (Rosina - Conte - Figaro).

Rossiniana n. 6, op. 124 (1828)

1 – “Ma che minacciano”, Finale “Qual mesto gemito”, *Semiramide*, Atto I (Semiramide).

2 – “Qual mesto gemito”, Finale, *Semiramide*, Atto I (Semiramide).

3 – “Oh quante lagrime finor versai”, cavatina “Elena! oh tu, che chiamo!”, *La Donna del Lago*, Atto I (Malcolm).

4 – “Questo nome che suona vittoria”, scena ed aria “Nube di sangue intrisa”, *L’Assedio di Corinto*, Atto III (Jero). Nella versione francese (*Le Siège de Corinthe*) corrisponde a «Répondons à ce cri de victoire», Récit. Scène et Choeur, Acte III (Néocles - Cléomène - Pamira - Ismène - Hiéros - Choeur).

Appendix 5

Giuliani, in a letter to the Milanese publisher Ricordi, dated 6 February 1821²⁹³

Roma 6 Febrajo 1821

Caro Amico Sig. Ricordi

Mi ricordo che a Vienna con una ista praga^{me} mi
proponnate il viaggio per Milano, onde dare qualche
concerto, ed indi comunicarmi un piano per fare
la mia fortuna

Io ve ne propongo un altro il quale non tenta che a
vivere tutti due in maniera discretissima, ed eccolo

Durando il soggiorno che ho fatto a Roma ho
procacciato di scrivere de pezzi Musicali di uno stile
giammai conosciuto, oltre poi alla conoscenza parti-
colare di Rossini, il quale mi ha favorito molti

originali, onde tradurre tutto ciò che mi aggrada,
conclusioni questa musica la vorrei pubblicare,

vera fo^l l'offra la più amichevole, ed in seguito
col mio ritorno per Milano avremo più occasione
di legarci insieme, e che l'interesse non sarà più
la nostra divisa

- | | |
|---|---|
| <p>210.
78.
<u>36</u>
304</p> <p>210
77
<u>13</u>
300</p> | <p>N. 1. — <u>Gran Pol-Roviri per Chitarra, detto la Rossiniana</u>
pezzo che mi veros ne miei Concerti — 10 - Luigi</p> <p>2 — <u>Variationi per Chitarra</u> 4: Dit</p> <p>3 — <u>Rapsodie per Chitarra d'un gusto original</u> 6" D:</p> <p>4 — <u>Gran Rondo Militare a Stile Concerto</u> . . . 7" D:</p> <p>5 = <u>Gran Sonata Eroica per Chitarra di gran</u>
volume, e mai sentita 13: D</p> <p style="text-align: right;"><u>40:</u></p> |
|---|---|

²⁹³ This letter provided by Robert Spencer and was first published in, Mauro Giuliani, *Rossiniana No. 1*, ed. Julian Bream (London: Faber Music, 1979).

Oltre poi una quantità di altre piccole cose in un genere nuovo, e galante che non metto in Catalogo; le quali sono a v^{ra} disposizione.

Anni occorrono 30 Luigi per il momento; vi rimetto la norma della pronta risposta mi darete / tutto quello che ho, e quando sarò a Milano termineremo i nostri conti totali.

Non vi metto in mira la circostanza che mi obbliga ricorrere a voi, ma in seguito mi ritroverete l'uomo il più inemico della terra.

Vi sarà di molto utile, vendere a questi due Editori di Vienna la metà della proprietà di Sette manoscritti, giacché dalla mia partenza fatto non hanno mai ricevuto una nota onnicale; del resto vi regolerete secondo il v^{ro} savio consiglio.

Vi prego d'una sollecita risposta, indicandomi la persona alla quale potrò consegnare i manoscritti qui a Roma, e toccare il contenuto, oltre poi l'assicurarmi, e sicuro de v^{ri} favori resto con tutta la stima, ed affezione.

Vostro Amico
Mauro Giuliani

Appendix 6

Title page of *Le Rossiniane*, 1 parte²⁹⁴

LE
ROSSINIANE
per la Chitarra
Composte e Dedicato
A Sua Eccellenza



Il Signor Don Enrico Caetani
Duca di Sermonetta
da
MAURO GIULIANI
1 parte
Op. 119.

Publicate
a Vienna da Artaria e Compag.

Pr. / 1 - c. di.

N.º 2662. 2718.



²⁹⁴ First published edition of *Rossiniana No. 1* by Artaria. Giuliani, “Le Rossiniane”, ed. Jeffery.

Appendix 7

Aria; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); Libretto.²⁹⁵ The three lines represents: international phonetic alphabet (IPA), Italian original, and literal English translation.

a'ssiza Assisa Seated	a a at the	pje piè foot	dun d'un of a	'salitʃe salice, willow,	i'mmersa immersa immersed	nel nel in her	do'lore dolore, grief,	
dʒemea gemea moaned	la'fflitta l'afflitta the bereft	i'zaura Isaura Isaura	dal dal from the	pju più most	kru'dele crudele cruel (of all)	a'more amore. loves.		
'laura L'aura The breeze	fra fra among	i 'rami i rami the branches	'flebile flebile softly	ne ripe'teva ne ripeteva echoed	il swɔn il suon. the sound (of her moans.)			
i I The	ruffe'lletti ruscelletti streams	'limpidi limpidi limpid,	a a' with the	'kaldi caldi ardent	swɔi suoi her	sos'piri sospiri sighs		
il il the	mormo'riɔ mormorio murmur	me'ʃʃeano mesceano mingled	de de' in	lor lor their	di'versi diversi diverse	'dʒiri giri. meander'ings.	(The murmuring of the limpid streams in their meanderings mingled with her ardent sighs.)	
'saltʃe Salce, Willow,	da'mor d'amor of love (the)	de'littsja delizia! delight!	'ombra ombra A shade	pje'toza pietosa pitying	a'ppresta appresta extend	(Extend a kindly shade)		
di (di (of	mie mie my	ʃʃa'gure sciagure woes	i'mmemɔre immemore) unmindful)					
a'llurna mia all'urna mia to my urn	fu'nesta funesta, funereal;	ne pju né più no longer	ri'peta ripeta may it repeat	'laura l'aura the breeze				
de de' of	mjei miei my	la'menti lamenti lament	il il the	swɔn suon. sound.	(Extend your kindly shade over my funereal urn. Let the breeze echo no more the sound of my lament..)			
ke Che What	'dissi dissi!... did I say!...	a Ah Ah,	minga'nnai m'ingannai! I was wrong!					
non e Non è It isn't	del del of the	'kanto canto song	'kwesto questo this	il il the	'lugubre lugubre mournful	fin fin. end.	mas'kolta M'ascolta... Listen...	(This isn't the end of this mournful song. Listen...)

²⁹⁵ Nico Castel, *Italian/French belcanto*, 219–220.

List of CD Excerpts

Track 1: *Rossiniana No. 6*; “Questo nome che suona vittoria”, *L’Assedio di Corinto*, Atto III; theme, bars 1–21

Track 2: *Rossiniana No. 6*, Op. 124, “Oh quante lagrime finor versai”, *La Donna del Lago*, Atto I; theme bars 1–12

Track 3: *Rossiniana No. 6*; “Oh quante lagrime finor versai”, Atto I; variation 1, bars 1–21

Track 4: *Rossiniana No. 6*; “Oh quante lagrime finor versai”, Atto I; theme [orchestral passage], bars 20–30

Track 5: *Rossiniana No. 6*; “Oh quante lagrime finor versai”, Atto I; variation 1, bars 18–33

Track 6: *Rossiniana No. 2*; “Deh! Calma, o ciel”, scena e romanza, *Otello*, Atto III (Desdemona); bars 1–18²⁹⁶

Track 7: *Rossiniana No. 6*; “Oh quante lagrime finor versai”, Atto I; variation 1, bars 42–45

Track 8: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); theme, bars 1–8

Track 9: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); [imitation of clarinet obbligato], bars 12–14

Track 10: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); [imitation of wind and string ripieno], bars 14–17

Track 11: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); variation 1, bars 1–8

Track 12: Giuliani: *Rossiniana No. 1*; “Assisa a piè d’un salice”, Scena e Romanza, from *Otello*, Act III (Desdemona); variation 2, bars 9–12

²⁹⁶ Claudio Maccari–Paolo Pugliese, *Giuliani: Rossiniane/Pot-Pourri (complete)* (Brilliant Classics, 2007), CD.

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