

NAXOS

ROSSINI

Péchés de vieillesse • 10

(Sins of Old Age)

Chamber Music and Rarities • 3

Giuseppina Bridelli, Mezzo-soprano

Alessandro Marangoni, Piano



Gioachino
ROSSINI
(1792–1868)

PÉCHÉS DE VIEILLESSE • 10
(Sins of Old Age)
Chamber Music and Rarities • 3

from Volume I – Album italiano

La regata veneziana. Tre canzonette

- | | | |
|---|------------------------------------|------|
| 1 | No. 8, Anzoleta avanti la regata | 3:36 |
| 2 | No. 9, Anzoleta co passa la regata | 2:14 |
| 3 | No. 10, Anzoleta dopo la regata | 3:58 |

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- | | | |
|---|---|------|
| 4 | No. 5, Chanson de Zora. La petite bohémienne | 5:23 |
| 5 | No. 7, Le dodo des enfants | 6:14 |
| 6 | No. 9, Adieux à la vie! Élégie (sur une seule note) | 4:23 |
| 7 | No.11, L'orpheline du Tyrol. Ballade élégie | 5:00 |

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- | | | |
|---|------------------------------|------|
| 8 | No. 11, Ariette à l'ancienne | 2:26 |
|---|------------------------------|------|

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- | | | |
|----|----------------------------|------|
| 9 | No. 1, Ariette villageoise | 2:22 |
| 10 | No. 2, La chanson du bébé | 2:33 |
| 11 | No. 6, Aragonese | 3:55 |

from Volume XIV – Altri Péchés de vieillesse

- | | | |
|----|---|------|
| 12 | No. 9, Un rien (pour album), Ave Maria* | 1:15 |
| 13 | No. 13, Questo palpito soave* | 2:48 |

Unassigned

- | | | |
|----|---------|------|
| 14 | Sorzico | 1:05 |
|----|---------|------|

Deux nouvelles compositions (1863)		
15	No. 1, À Grenade (Ariette espagnole)	3:43
16	No. 2, La veuve andalouse (Ariette espagnole)	4:54
Unassigned		
17	Un rien – pour album (1857)*	0:52
18	Un rien (1860)*	0:56
19	Mi lagnerò tacendo (1855)	1:32
20	La separazione (1858)*	4:25
21	Arietta spagnuola (1821/22)	2:11

Giuseppina Bridelli, Mezzo-soprano
Alessandro Marangoni, Piano

WORLD PREMIERE RECORDING *

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Gioachino Rossini (1792–1868):

Péchés de vieillesse: Chamber Music and Rarities • 3

Surveying the female roles in Rossini's comic operas and the trouser roles in his *opere serie*, one quickly comes to the conclusion that he favoured the contralto voice. In the 1850s he set out his artistic creed on this matter:

"The contralto is the norm against which the other voices and instruments of the composition must be gauged. If you want to do without the contralto, you can push the *prima donna assoluta* as high as the moon, and the *basso profondo* right down to the bottom of the well. And this will create the illusion that the moon is reflected in the well. It is advisable to concentrate on the central register in order to achieve a consistently good sound. At the extremes, what you gain in power you often lose in grace, and by this abuse you paralyse the throat, resorting as a remedy to *canto declamato*, that is, out-of-tune bawling. Then it becomes necessary to give the orchestration more body in order to cover the excesses of the voices, to the detriment of good musical colour. This is common practice nowadays, and when I am gone, it will be worse still. The head will rule the heart; art will be subordinated to learning, and what passes for instrumental writing will bury the voices and true feeling under a flood of notes. Heaven forbid!!"

The term contralto should not be understood too narrowly in this context, of course. When Rossini was writing operas, only the female singers with a limited tessitura who sang secondary roles were described as mezzo-sopranos, while the first ladies had soprano or contralto voices with a greater range. It was not until he moved to France that Rossini started using the term mezzo-soprano more frequently to refer to the medium voice, as we do today. In recommending taking the contralto as a basis when composing music, Rossini was thinking of the medium voice in general. When he did not have any true contraltos available, as was the case for many of the Neapolitan operas with the *prima donna soprano* Isabella Colbran, he wrote the soprano parts largely for the middle of the voice, with relatively few, well-integrated forays into

the upper register. Rossini's commitment to the middle register fits in perfectly with the image of a composer in whose work everything is subordinated to clear structures, balance and equilibrium. This makes him the last of the Classical composers, as he himself said he was. It is therefore unsurprising that of the 29 solo pieces contained in the four vocal albums of the *Péchés de vieillesse* ('Sins of Old Age'), 14 are for these two voice types (ten for mezzo-soprano and four for contralto). These (insofar as they have not already been recorded for this series of releases) and other pieces for mezzo-soprano not included in the main albums form the basis of this album.

Included in the *Album italiano* is *La regata veneziana. Tre canzonette* (Volume I, Nos. 8–10 [1]–[3]; all titles are given here in Rossini's orthography). This 'trptych' characterises the state of mind of a young woman called Anzoleta before (*avant*), during (*co passa*) and after (*dopo*) the regatta or rowing competition (*La regata*) in which her lover, a gondolier named Momolo, is taking part. It is the only time in the *Péchés de vieillesse* that Rossini sets dialect. The original text, penned by Verdi's librettist Francesco Maria Piave, and bearing an extremely formal dedication to Rossini, has survived. Given that the first song also exists in an earlier French version dated 17 August 1858, in which love guides a sailor's boat, it seems likely that for his homage to Venice, Rossini ordered a text in the correct metre from a Venetian poet – either directly, or with the help of a third party (Verdi himself?).

The *Chanson de Zora. La Petite Bohémienne* from the *Album français* (Volume II, No. 5 [4]) is a genre piece in which a travelling gypsy girl conceals her hard life behind the refrain 'And Zora will smile, as she dance and sings'. The text is by Émile Deschamps. In *Le Dodo des enfants* (Volume II, No. 7 [5]) a mother rocks her seriously ill child to sleep and asks God to save him. The piece was originally written to the text *Mi lagnerò tacendo*, with Émilien Pacini substituting new words. *Adieux à la vie! Élégie (sur une seule note)* (Volume II, No. 9 [6]) is sadder still. In it, a girl who has been forsaken by her lover takes leave of life. Although it is all sung on one note (middle C), Rossini's

depiction is heart-rending. Many years later, the cellist Gaetano Braga recalled that Rossini had 'composed a canzonetta in Paris which he dedicated to all tenors who had lost their voices – to Metastasio's words *Mi lagnerò tacendo*, on a single note.' Braga continues: 'But he really composed it for me; he used to jokingly call me his Rubini. He would make me sing it to his friends and would always play the accompaniment.' The cellist wrote the piece down from memory in 1899, and it shows beyond doubt how this 'tune' originated to the usual words from *Siroe*, which were then probably replaced by Pacini. *L'Orpheline du Tyrol. Ballade élégie* (Volume II, No. 11 [7]) is another sad song, about a beggar girl who has lost her mother, but Rossini manages to endow the opening melody, based on *Un'empia mel rapi* from *Ermione* (1819), with the folkloric colouring of a yodelling song. Marietta Alboni is reputed to have performed the song at a soirée in Beau-Séjour (Passy) in 1858.

For the *Ariette à l'ancienne* Rossini fell back on a text by Jean-Jacques Rousseau which the author had also set to music. In this lover's lament, nature becomes a wilderness in the absence of the beloved. Rossini dedicated a copy in his own hand to the contralto Adelaïde Borghi-Mamo on 30 November 1858, and she performed the piece at his home on 22 January 1859. Before assigning the original to the album of *Morceaux réservés* (Volume III, No. 11 [8]), he made numerous small alterations. The *Ariette villageoise* from the *Miscellanée de musique vocale* (Volume XI, No. 1 [9]) has the same text, but the setting is completely different. In *La Chanson du bébé* (Volume XI, No. 2 [10]) it is possible to see the 'gros bébé' who insists on being spoilt as Rossini himself. This explains the central section, in which the child suddenly demands the 'sapper's song' from Offenbach's *Barbe-Bleu* (which had received its premiere on 5 February 1866) – a passage which Rossini quotes in an altered form. The mention of the operetta and café-concert stars Hortense Schneider and Emma Thérèse Valadon rounds off the little Offenbach persiflage. This was Rossini's own idea; a draft text for Pacini has survived which also mentions *La Grande-Duchesse de Gérolstein*. This means the song was written after the premiere of *La Grande-Duchesse* on 12 April 1867 and proves that Rossini had not stopped following contemporary musical developments and commenting on them. The 3/8 time signature of

Aragonese (Volume XI, No. 6 [11]) suggests that Rossini was making reference to the music of the '*jota aragonesa*', a folk dance from the province of Aragón in northeastern Spain. It is very possible that he would have replaced the familiar Metastasian syllabic template with a suitable text if he had had a Spanish poet to hand. In the album, Rossini designated the piece '*Pour Soprano*', but the term '*Canto*' against the vocal line shows that its medium tessitura is equally suitable for mezzo-soprano.

Un rien (pour album) (Volume XIV, No. 9 [12]) to the simple words '*Ave Maria gratia plena*' is a short but sensitive antiphon setting of the angel's salutation. *Questo palpito soave* (Volume XIV, No. 13 [13]) could almost be taken from an opera with its sustained but richly decorated melody and its questioning about the nature of the mysterious feeling. It seems only to lack a *cabaletta* which would supply the answer, 'love'. Both pieces are preserved among the *Altri Péchés de vieillesse* ('Other Sins of Old Age') at the Fondazione Rossini in Pesaro and have hitherto remained largely unknown.

Sorzico [14] is Rossini's spelling of *zortziko*, a verse or song form typical of the Basque county. The meaning of *zortziko* is something along the lines of 'eights', and it is normally written in 5/8 time, but Rossini wrote his album leaf in 5/4. The piece probably dates from the end of his life, but the unusual time signature and themes from it can already be found in an album leaf for Cherubini from the 1830s. Another *Mi lagnerò tacendo* setting entitled *Un rien – pour album* [15] is to be found in the Fondazione Rossini's 'other autographs' category, as is *Sorzico*. Rossini dedicated another setting of the text that is decidedly odd melodically and harmonically speaking to a certain M. Robin under the title *Un rien* [16] on 1 June 1860, but he had noted down a shorter variant of it as early as 12 September 1850. Ferdinand Hiller's autograph book in Cologne contains an otherwise unknown melody [17], which was probably given to him in 1855 in Trouville.

Rossini set the moving farewell *La separazione* [20] by Fabio Uccelli to music in Florence for his pupil Corinna De Luigi (née Nanni), possibly when he sent her to Paris, armed with a letter of recommendation, to pursue a career in the theatre. Clearly nothing came of it, but the piece was published in 1858 by Escudier. This may have been one of the reasons why Rossini did not include it in his albums

of *Péchés de vieillesse*, which, being a legacy for his wife, were only intended to contain unpublished pieces. The two magnificent songs *À Grenade* [15] and *La Veuve andalouse* [16], both subtitled *Ariette espagnole*, suffered the same fate. Rossini initially planned to include them in his album of mixed songs, but both were published by Escudier as *Deux nouvelles compositions* the same year they were composed (1863), and they were therefore excluded from the *Péchés*, where they should ideally belong. The *Arietta spagnuola* [21], on the other hand, was written as early as 1821 or 1822. Rossini and the presumed author of the

words, Isabella Colbran, probably dedicated the piece to the young painter Felice Cottrau, who was in love with Isabella, when they told him about their planned wedding. It has been recorded here as written in the first edition of 1824, with the fourth verse constituting the conclusion of the song and not a refrain. It is an example of how certain song forms in Rossini's *Péchés de vieillesse* an operatic existed in the far-off days of his career as an operatic composer and made the middle of the voice their ideal.

Reto Müller

Translation: Sue Baxter



Photo: Daniele Cruciani

Alessandro Marangoni, piano

Alessandro Marangoni studied piano with Maria Tipo. A winner of several national and international awards, including the prestigious 'Amici di Milano' International Prize, he has appeared throughout Europe, America and China, as a soloist and as a chamber musician, collaborating with leading performers, including Daniel Barenboim, Mario Ancillotti, Aldo Ceccato, Valentina Cortese, Enrico Dindo, Quirino Principe and Massimo Quarta. His recordings include an album of the piano works of Victor de Sabata for the 40th anniversary of Sabata's death. For Naxos he has recorded the complete piano works of Rossini [*Péchés de vieillesse*], Clementi's *Gradus ad Parnassum* [8.572325-28] and Castelnuovo-Tedesco's *Piano Concertos* [8.572823]. www.alessandromarangoni.com



Photo: Francesco Spuegilia

Giuseppina Bridelli, mezzo-soprano

Born in Piacenza, Giuseppina Bridelli had early vocal training under the guidance of Maria Laura Groppi, and took courses at the Scuola dell'Opera Italiana in Bologna and at the Accademia Rossiniana in Pesaro. Her debut at the age of 21 was as Despina in *Così fan tutte* conducted by Diego Fasolis, the start of a busy career in opera in Italy and elsewhere in Europe, collaborating with conductors of great distinction. Particularly appreciated for early and Classical repertoire, she recently sang in Haydn's *Il mondo della luna* at the Opéra de Monte-Carlo, *Elena* by Cavalli for the Festival d'Aix-en-Provence, Gluck's *Orfeo ed Euridice* at San Carlo in Naples, Monteverdi's *Orfeo* in Bremen with L'arpeggiata, *Il viaggio a Reims* at the Rossini Opera Festival, Despina (*Così fan tutte*) at the Florence Opera House, *Orfeo* by Luigi Rossi with the Ensemble Pygmalion at the Opéra national de Lorraine and Versailles, *Le nozze di Figaro* at Copenhagen, Malmö and the San Carlo in Naples. Her career has taken her also to the Teatro Colón in Buenos Aires, Rio de Janeiro, Montreal and to Carnegie Hall in New York. She has recorded with major labels, including Glossa, EMI Classics, Deutsche Grammophon, Naïve, Alpha and Harmonia Mundi. www.giuseppinabridelli.com

Gioachino Rossini (1792–1868):

Péchés de vieillesse: Kammermusik und Raritäten • 3

Denkt man an die Frauenrollen in Rossinis komischen und an die Hosenrollen in seinen ersten Opern, gelangt man rasch zu der Überzeugung, dass die Stimmlage des Contralto von Rossini favorisiert wurde. In den 1850er-Jahren formulierte er diesbezüglich sein künstlerisches credo:

Der Contralto ist das Maß, nach dem man die Stimmen und die Instrumente der ganzen Komposition ausrichten muss. Wenn man ohne den Contralto auskommen will, kann man die prima donna assoluta bis zum Mond jagen und den tiefen Bass in den Brunnenschacht. Und so gibt man sich der Illusion hin, den Mond im Brunnenschacht zu sehen. Es empfiehlt sich, mit der Mittellage zu arbeiten, damit man immer richtig intoniert; in den extremen Stimmbereichen verliert man soviel an Anmut, wie man an Kraft gewinnt, und der Missbrauch führt zur Lähmung der Kehle, worauf man zur Abhilfe den deklamierten Gesang zu Hilfe nimmt, d. h. es wird forciert und falsch gesungen. Daraus folgt die Notwendigkeit, die Instrumentierung zu erweitern, um die Auswüchse der Stimme zu überdecken, zum Schaden einer schönen musikalischen Färbung. So praktiziert man es heute, und man wird es nach mir noch schlimmer machen. Der Kopf wird über das Herz siegen, die Wissenschaft überdeckt die Kunst mit einer Sintflut von Noten; das, was man instrumental nennt, wird das Grab der Stimmen und des Gefühls sein. So darf es nicht sein!

Der Begriff „Contralto“ ist in diesem Zusammenhang freilich nicht so eng zu sehen. Zu Rossinis Opernzeiten wurden als Mezzosopran nur zweite Sängerinnen mit einem begrenzten Stimmumfang bezeichnet, während die Primadonnen entweder über einen Sopran oder einen Contralto mit einem großen Ambitus verfügten. Erst in Frankreich verwendete Rossini vermehrt den Begriff Mezzosopran für die mittlere Stimmlage, wie wir es heute tun. Wenn Rossini den Contralto als Basis für die musikalische Komposition empfiehlt, meint

er damit generell die Mittellage. Dort wo er keine authentischen Contraltos zur Verfügung hatte, wie in vielen neapolitanischen Opern mit der *primadonna soprano* Isabella Colbran, schrieb er auch deren Rollen in einer weitgehend zentralen Lage, mit relativ wenigen und organischen Exkursen in die Höhe. Rossinis Bekenntnis zur Mittellage passt perfekt in das Bild eines Komponisten, bei dem alles klaren Strukturen, einer symmetrischen Ausgewogenheit unterliegt. Das macht Rossini zum Letzten der Klassiker, wie er selbst von sich sagte. Es wundert deshalb nicht, dass in den vier Vokalalben der Alterssünden allein unter den 29 Solostücken 14 für diese beiden Stimmen (10 für Mezzosopran und 4 für Contralto) geschrieben sind. Diese – soweit in dieser Reihe nicht schon eingespielt – sowie weitere Mezzosopranstücke außerhalb der Hauptalben bilden die Grundlage dieser CD.

Im *Album italiano* findet sich das „Triptychon“ *La regata veneziana. Tre canzonette* (1-3) 1/8-10; alle Titel in Rossinis Schreibweise), das den Zustand des Mädchens *Anzoleta avanti* (vor), *co passa* (während) und *dopo* (nach) *la Regata*, dem Ruderwettbewerb, kennzeichnet, an dem ihr Geliebter, der Gondoliere Momolo, teilnimmt. Es ist das einzige Mal, dass sich Rossini in den Alterssünden eines Dialekts bediente. Die Textfassung des Verdi-Librettisten Francesco Maria Piave mit einer sehr formellen Widmung an Rossini ist erhalten geblieben. Da das erste Lied auch in einer vorausgehenden französischen Fassung vom 17. August 1858 existiert, in der die Liebe das Boot eines Seemanns lenkt, scheint es naheliegend, dass Rossini – direkt oder durch Vermittlung (von Verdi selbst!?) – den metrisch passenden Text für seine Hommage an die Lagenenstadt von einem Venezianer Dichter bestellte.

Das *Chanson de Zora. La Petite Bohémienne* aus dem *Album français* (4), 11/5 ist ein Genrestück, in dem ein umherziehendes Zigeunermädchen sein hartes Leben unter dem Refrain „Und Zora wird lachen, tanzen und singen“ kaschiert; der Text stammt von Émile Deschamps. In *Le Dodo des enfants* (5), 11/7) wiegt eine Mutter ihr schwer krankes Kind in den Schlaf und

bittet Gott, es zu retten. Das Stück entstand auf den Text *Mi lagnerò tacendo*, den Émilien Pacini durch die neuen Worte ersetzte. Noch trauriger ist *Adieux à la vie!* *Élégie (sur une seule note)* (6, II/9), worin ein von ihrem Geliebten verlassenes Mädchen mit dem Leben abschließt. Obwohl nur auf einer einzigen Note gesungen (dem mittleren C), gelingt Rossini eine herzerreißende Schilderung. Der Cellist Gaetano Braga erinnerte sich viele Jahre später daran, dass Rossini „in Paris eine Canzonetta komponierte und sie allen Tenören widmete, die die Stimme verloren hatten, und zwar auf die Worte von Metastasio *Mi lagnerò tacendo* auf eine einzige Note. In Wirklichkeit komponierte er sie für mich, der mich aus Scherz „seinen Rubini“ nannte. Und indem er mich jeweils begleitete, ließ er sie mich vor seinen Freunden vorsingen.“ Braga schrieb das Stück 1899 aus dem Gedächtnis nieder, und es zeigt zweifelsfrei, wie auch diese „Melodie“ auf die üblichen Worte aus *Siroe* entstanden ist, die wahrscheinlich wiederum von Pacini ausgetauscht wurden. *L'Orpheline du Tyrol. Ballade élégie* (7, II/11) ist ein ebenfalls trauriges Lied über ein bettelndes Mädchen, das seine Mutter verloren hat; aber Rossini gelingt es, die Anfangsmelodie nach „Un'empia mel rapi“ aus *Ermione* (1819) mit dem folkloristischen Kolorit eines Jodlers zu versehen. Marietta Alboni soll das Lied bei einer Soirée in Beau-Séjour (Passy) 1858 aufgeführt haben.

Für die *Ariette à l'ancienne* griff Rossini auf einen Text von Jean-Jacques Rousseau zurück, den dieser selbst auch vertont hatte. In dieser Liebesklage wird die Natur ohne die Gegenwart der geliebten Person zur Einöde. Rossini widmete eine eigenhändige Abschrift am 30. November 1858 der Contraltistin Adelaide Borghi-Mamo, die das Stück am 22. Januar 1859 bei ihm aufführte. Bevor er das Original im Album der *Morceaux réservés* einordnete (8, III/11), brachte er noch zahlreiche kleine Veränderungen an. Die *Ariette villageoise* aus dem Album der *Miscellanée de musique vocale* (9, XI/1) hat den gleichen Text, aber mit einer ganz anderen Vertonung. In *La Chanson du bébé* (10, XI/2) kann man in dem „gros bébé“, das sich verwöhnen lässt, Rossini selbst sehen. Das erklärt auch den Mittelteil, in welchem das Kind plötzlich nach dem „Sappeur-Lied“ aus *Barbe-Bleu* (uraufgeführt

am 5. Februar 1866) verlangt, eine Stelle, die Rossini denn auch verfreundet zitiert. Die Erwähnung von Hortense Schneider und Emma Thérèse Valadon, Stars der Operette und der Café-Concerts, runden die kleine Offenbach-Persiflage ab. Die Idee dazu hatte Rossini selbst, von dem ein Textentwurf für Pacini erhalten ist, in welchem auch *La Grande-Duchesse de Gêrolstein* erwähnt wird. Dies lässt die Entstehung nach deren Uraufführung vom 12. April 1867 verorten und beweist, dass Rossini keineswegs aufhörte, die musikalischen Ereignisse seiner Zeit zu beobachten und zu kommentieren. *Aragonesa* (11, XI/6) lässt mit seinem 3/8-Takt darauf schließen, dass Rossini sich auf die „Jotas aragonesas“ bezieht, auf die Folklore(tanz) musik, die in der nordostspanischen Provinz Aragonien zu Hause ist. Gut möglich, dass er seine bekannte Silbenvorlage von Metastasio durch einen passenden Text hätte ersetzen lassen, wenn er einen spanischen Dichter zur Hand gehabt hätte. Rossini sah das Stück innerhalb des Albums „Pour Soprano“ vor, aber die Bezeichnung „Canto“ im Notensystem der Singstimme weist ihre Mittellage ebenso für den Mezzosopran aus.

Un rien (pour album), (12, XIV/9) auf den simplen Text „Ave Maria gratia plena“ ist eine kurze, aber gefühlvolle Antifone dieses Engelsgrußes. „*Questo palpito soave*“ (13, XIV/13) mit seiner getragenen, aber reich verzierten Melodie und seiner Frage nach dem mysteriösen Gefühl könnte fast aus einer Oper stammen; es scheint nur die Cabaletta zu fehlen, in der sich die Antwort „Liebe!“ Luft machen würde. Beide Stücke sind in der Fondazione Rossini in Pesaro unter den „übrigen Alterssünden“ aufbewahrt und bislang weitgehend unbekannt geblieben.

14 *Sorzico* ist Rossinis Schreibweise für *Zortzico*, eine typisch baskische Vers- oder Liedform, die soviel wie „Achtel“ bedeutet und normalerweise im $\frac{5}{8}$ -Takt notiert wird. Rossini schrieb das Albumblatt aber im $\frac{5}{4}$ -Takt. Das Stück dürfte in seiner letzten Lebensphase entstanden sein, aber die seltene Taktart und Themen daraus finden sich bereits in einem Albumblatt für Cherubini aus den 1830er-Jahren. Wie der *Sorzico* liegt auch ein weiteres „*Mi lagnerò tacendo*“ mit der Bezeichnung 15 *Un rien – pour album* bei den „Weiteren Autografen“ der Fondazione Rossini. Eine melodisch und

harmonisch ganz eigentümliche Vertonung des Textes als **18** *Un rien* widmete Rossini am 1. Juni 1860 einem Herrn Robin, aber bereits am 12. September 1850 hatte er eine kürzere Variante davon niedergeschrieben. **19** Eine sonst nicht bekannte Melodie findet sich in Ferdinand Hillers Autografenalbum in Köln und wurde diesem wahrscheinlich 1855 in Trouville geschenkt.

Das bewegende Abschiedslied **20** *La separazione* von Fabio Uccelli vertonte Rossini für seine Schülerin Corinna De Luigi (geb. Nanni) in Florenz, vielleicht, als er sie 1853 mit einem Empfehlungsschreiben nach Paris schickte, um die Theaterlaufbahn einzuschlagen. Daraus wurde offenbar nichts, dafür erschien das Stück aber 1858 bei Escudier im Druck. Das dürfte für Rossini ein Grund gewesen sein, es nicht in seine Alterssünden-Alben aufzunehmen, die als Nachlass für seine Frau nur unveröffentlichte Stücke enthalten sollten. Das gleiche Schicksal ereilte die zwei großartigen Lieder **15** *À Grenade*

und **16** *La Veuve andalouse*, beide als *Ariette espagnole* untertitelt, die er zunächst als Teil seines gemischten Gesangsalbums einplante. Beide wurden aber bereits im Jahr ihrer Komposition, 1863, von Escudier als „Deux nouvelles compositions“ publiziert, weshalb sie letztlich keinen Eingang in die Alterssünden fanden, wohin sie idealerweise gehören. Die **21** *Arietta spagnuola* hingegen ist schon 1821 oder 1822 entstanden. Wahrscheinlich haben Rossini und die mutmaßliche Textdichterin Isabella Colbran das Stück dem jungen, in die Sängerin verliebten Maler Felice Cottrau gewidmet, als sie ihn in ihre bevorstehende Heirat einweihten. Hier ist es in seiner Erstausgabe von 1824 wie vorgeschrieben eingespielt, mit der vierten Strophe als Abschluss, nicht als Refrain. Es ist ein Beispiel dafür, dass gewisse Liedformen in Rossinis Alterssünden schon in der fernen Opernkarriere existierten und die Mittellage zu ihrem Ideal erhoben.

Reto Müller

**From Volume I – Album italiano
La regata veneziana**

(Francesco Maria Piave, 1810–1876)

1 No. 8, Anzoleta avanti la regata

Là su la machina xe la bandiera,
varda, la vedistu, vala a ciapar.
Co quela tornime in qua sta sera,
o pur a sconderte ti pol andar.
In pope, Momolo, no te incantar.
Va voga d'anema la gondoleta,
né el primo premio te pol mancar.
Va là, recordite la to Anzoleta
che da sto pergolo te sta a vardar.
In pope, Momolo, no te incantar.
In pope, Momolo, cori a svolar.

2 No. 9, Anzoleta co passa la regata

I xe qua, i xe qua, vardeli, vardeli,
povereti i gehe da drento,
ah contrario tira el vento,
i gha l'acqua in so favor.
El mio Momolo dov'elo?
ah lo vedo, el xe secondo.
Ah! che smania! me confondo,
a tremar me sento el cuor.
Su, coragio, voga, voga,
prima d'esser al paletto
se ti voghi, gehe scometo,
tutti indrio lassará.
Caro, par che el svola,
el li magna tuti quanti
meza barca l'è andà avanti,
ah capisso, el m'a vardà.

3 No. 10, Anzoleta dopo la regata

Ciapa un baso, un altro ancora,
caro Momolo, de cuor;
qua destrachite che xe ora
de sugarte sto sudor.
Ah t'o visto co passando
su mi l'ocio ti a butà
e go dito respirando:
un bel premio el ciaparà,

The Venetian Regatta

(Francesco Maria Piave)

No. 8, Angelina before the Regatta

The flag's flying up there on the stage,
look, have you seen it? Go and win it.
Either you bring it back to me tonight
or you can run away and hide.
Once you're aboard, Momolo, don't sit and stare.
Row the gondola with all your heart,
then you can't fail to win first prize.
Go on, just think of your Angelina
who's watching you from this balcony.
Once you're aboard, Momolo, don't sit and stare.
Once you're aboard, Momolo, fly like the wind.

No. 9, Angelina during the Regatta

Here they come, look at them,
poor things, they're rowing fit to burst,
ah, the wind's against them,
but the tide's in their favour.
Where's my Momolo?
Ah, I see him, he's in second place.
Ah! I'm so nervous! My head's spinning,
I can feel my heart racing.
Come on, be brave, row, row,
I bet if you row hard,
before you reach the turning post
you'll leave the others behind.
My love looks as if he's flying,
he's beating everyone else,
he's moved half a length ahead,
ah, I understand, he's caught sight of me.

No. 10, Angelina after the Regatta

Have a kiss, and another,
dear Momolo, from my heart;
catch your breath now
as I wipe the sweat from your brow.
Ah, I saw you as you rowed past
and cast a look my way,
and taking a deep breath, I said:
'He's going to win a top prize.'

sì, un bel premio in sta bandiera,
che xe rossa de color;
gha parlà Venezia intiera,
la t'a dito vincitor.
Ciapa un baso, benedeto,
a vogar nissun te pol,
de casada de tragheto
ti xe el megio barcarol.

From Volume II – Album français

No. 5, Chanson de Zora. La petite bohémienne.

- 4 Gens de la plaine ou de l'âtre montagne,
je ne sais pas d'où je viens, où je vais.
Je trouve, hélas, même en votre Bretagne,
le temps, la route et le sort mauvais.
Mais il faut vous plaire,
Gagner mon salaire,
et Zora sourira,
Dansera, chantera.
Au bourg j'arrive, on y fait grandes noces.
Comme ils sont beaux les jouteux mariés!
Pour eux trop d'or et rubis et carrosses,
mais moi je marche nu-tête et nu-pieds.
Mais je prends courage,
j'ai cœur à l'ouvrage.
et Zora sourira,
Dansera, chantera.
Chaque journée humble vie est la mienne;
j'entends crier: 'allons, allons, tourne à tous vents,
amuse-nous, chante et ris, Bohémienne',
Quand pleurer seule est si doux bien souvent.
Mais j'ai Dieu pour père,
et Dieu me dit: 'Espère'.
Oui Zora sourira,
Dansera, chantera.

(Émile Deschamps, 1791–1871)

No. 7, Le dodo des enfants

- 5 Mon fils, rose éphémère,
endors ta plainte amère.
Sur le sein de ta mère,
la mort fuit loin de toi.
Pitié, Dieu tutélaire,

Yes, the top prize
of this bright red flag;
all Venice is talking about it already,
declaring you the winner.
Have a kiss, my darling,
no one can row better than you,
of all the kinds on the water
you're the finest boatman by far.

No. 5, Zora's Song. The Gypsy Girl

Folk of the plain or the bare mountain,
I don't know where I've come from, or where I'm going.
Even in your Brittany, alas, I come across
bad weather, bad roads and bad luck.
But I have to entertain you,
I have to earn my keep,
and so Zora will smile
as she dances and sings.
I arrive in town and there's a big wedding taking place.
How fine the happy couple look!
They have more than enough gold, rubies and carriages,
while I go on my way bare-headed and barefoot.
But I summon up my courage,
I'm ready for the work ahead,
and so Zora will smile
as she dances and sings.
Every day it's a humble life for me;
I hear people call out, 'Go on, dance and spin,
entertain us, sing and laugh, gypsy girl',
when crying alone is often all I want to do.
But I've God as my father,
and God tells me: 'Wait'.
Yes, Zora will smile
as she dances and sings.

(Émile Deschamps)

No. 7, Lullaby

My son, my short-lived rose,
hush your bitter weeping.
On your mother's breast,
death flees far from you.
Take pity, merciful God,

Sauvez mon fils, laissez-le moi;
pitié pour lui, pour moi,
dors, dors, dors.

Mon Dieu, que rien n'éveille
ma crainte et ses douleurs,
pour lui la vie en fleurs,
pour moi tous les malheurs.
Mon fils sommeille:
sous mes baisers plus de douleurs,
dors mon enfant, sèche tes pleurs.
Mon bel enfant sommeille
jusqu'à l'aube vermeille,
tandis qu'à ton oreille
mon chant cache mes pleurs.

(Émilien Pacini, 1811–1898)

No. 9, Adieux à la vie! Élégie (sur une seule note)

- 6 Salut! Dernière aurore
qui vient pour moi d'éclorre!
Lui que mon cœur adore,
il veut partir... je meurs.
Cruel! Vois mes douleurs!
Cède à mes pleurs!
Toi que j'implore,
vois mon tourment mortel.
T'aimer, c'était la vie,
qui m'est par toi ravie.
Ton cœur ingrat m'oublie,
la mort est mon seul vœu.
Au jour je dis adieu,
amis, ma mère, adieu!
Son cœur ingrat m'oublie;
la mort est mon seul vœu.
Amis, ma mère, adieu!
T'aimer, c'était la vie,
reprenez-la, mon Dieu!
Terre! adieu! Ma mère, adieu!

(Émilien Pacini)

No. 11, L'orpheline du Tyrol. Ballade élégie.

- 7 Seule, une pauvre enfant sans parents
implore le passant en tremblant.
'Ah voyez mes douleurs et mes pleurs!
Ma mère dort ailleurs sous les fleurs.'

save my son, leave him with me;
take pity on him, on me,
sleep, sleep, sleep.
Dear Lord, let nothing awaken
my fear and his pain,
for him a life among the flowers,
for me all the grief in the world.
My little boy is sleeping:
smothered in my kisses he feels no more pain,
sleep, little one, dry your tears.
My beautiful boy is sleeping
until the crimson dawn,
while my lullaby hides
my weeping from your ears.

(Émilien Pacini)

No. 9, Farewell, Life! Elegy (On One Note)

I greet you, the final sunrise
that has just dawned for me!
The man my heart adores
wants to leave... and I am dying.
Cruel one! Look at my sorrow!
Yield to my tears!
You whom I beg,
see my mortal torment.
Loving you was my life,
but you've stolen that life from me.
Your pitiless heart will forget me,
death is all I long for.
I bid the day farewell,
friends, dear mother, farewell!
His pitiless heart will forget me,
death is all I long for.
Friends, dear mother, farewell!
Loving you was my life,
take back that life, dear Lord!
Earth, farewell! Dear mother, farewell!

(Émilien Pacini)

No. 11, The Tyrolean Orphan Girl. Ballade-elegy.

All alone, a poor girl whose parents are dead
shivers as she begs passers-by.
'Ah, see how I suffer and weep!
My mother sleeps elsewhere, beneath the flowers.'

L'humble enfant orpheline a bien faim
et pour un peu de pain tend la main.
'Je chanterai mon vieux refrain:
Ah, loin de mon doux Tyrol,
mon cœur brisé prendra son vol.'
L'écho muet des bois
n'entendra plus ma triste voix:
Dieu, j'espère en toi,
prends pitié, prends pitié de moi!
Ma mère, ton adieu en ce lieu
m'inspire mon seul vœu au bon Dieu.
A quinze ans tant souffrir c'est mourir,
ne peux-tu revenir me bénir?
Pourquoi le froid trépas et le glas
t'ont ils saisié, hélas, dans mes bras?
Ton cœur glacé ne m'entend pas:
ah, la douleur et la faim
à mes tourments vont mettre fin;
ma mère, je te vois,
j'entends de loin ta douce voix:
Ah Dieu, j'espère en toi,
prend pitié, prends pitié de moi!

(Émilien Pacini)

From Volume III – Morceaux réservés

No. 11, Ariette à l'ancienne

- 8 Que le jour me dure
passé loin de toi!
Toute la nature
n'est plus rien pour moi.
Le plus vert bocage
quand tu n'y viens pas
n'est qu'un lieu sauvage
pour moi sans appas.

(Jean-Jacques Rousseau, 1712–1778)

From Volume XI – Miscellanée de musique vocale

No. 1, Ariette villageoise

- 9 Que le jour me dure (voir track 8)

The poor orphan girl is so hungry
she holds out her hands for a morsel of bread.
'I'll sing the same old song:
Ah, far from my beloved Tyrol,
my broken heart will take flight.'
The silent echo of the woods
will no longer hear my sad voice:
God, I put my hope in you,
have mercy, have mercy on me!
Beloved mother, your farewell in this place
inspires my only prayer to the Lord above.
Such suffering at fifteen means death,
can you not come back and bless me?
Why have cold death and the tolling bell
taken you, alas, from my arms?
Your frozen heart can no longer hear me:
ah, grief and hunger
will put an end to my suffering;
beloved mother, I see you,
I hear your gentle voice in the distance:
God, I put my hope in you,
have mercy, have mercy on me!

(Émilien Pacini)

No. 11, Ariette in the Old Style

How long the day lasts
when I spend it far from you!
All of nature
means nothing to me now.
Without you here,
the greenest of groves
is but a charmless
wilderness to me.

(Jean-Jacques Rousseau)

No. 1, Country Ariette

How long the day lasts (see track 8)

No. 2, La chanson du bébé

- 10 Maman, le gros bébé t'appelle, il a bobo:
tu dis que je suis beau, quand je veux bien faire dodo.
Je veux de confitures, c'est du bon nanan;
les groselles sont mûres, donne-m'en,
j'en veux, maman,
je veux du bon nanan, j'ai du bobo, maman.
Atchil! Papa, maman, caca.

Bébé voudrait la chanson du sappeur
dans Barbe-bleue, un air qui fait bien peur.
Maman, ta voix si douce en chantant ça,
enfoncerait Schneider et Thérèse.
Atchil! Pipi, maman, papa, caca.

Ma bonne, en me berçant, m'appelle son bijou,
un diable, un sapajou, si j'aime mieux faire joujou.
Quand je ne suis pas sage, on me promet le fouet!
Moi, je fais du tapage, le moyen réussit bien.
Je veux du bon nanan, j'ai du bobo, maman.
Atchil! Papa, maman, caca.

(Émilien Pacini)

No. 6, Aragonese

- 11 Mi lagnerò tacendo
della mia sorte amara,
Ma ch'io non t'ami, o cara,
non lo sperar da me.
Crudel,
farmi penar così!
Crudel!

(Pietro Metastasio, 1698–1782)

From Volume XIV – Altri Péchés de vieillesse**No. 9, Un rien (pour album), Ave Maria**

- 12 Ave Maria, gratia plena.

No. 13, Questo palpito soave

- 13 Questo palpito soave,
questo amabile martire
che fa piangere e gioire,
giusti dei che mai sarà?

(Testo di anonimo)

No. 2, Baby's Song

Mummy, your little duck's calling, he's hurt himself:
you tell me I'm handsome when I want to go bye byes.
I want some jam, it's scrummy;
The redcurrants are ripe, give me some,
I want some, mummy,
I want some scrummy food, I've hurt myself, mummy.
Atishoo! Daddy, mummy, pooh.

Baby wants to hear the sapper's song
from Bluebeard, it's a really scary one.
Mummy, when you sing it so beautifully
you put Schneider and Thérèse in the shade.
Atishoo! Wee wee, mummy, daddy, pooh.

When the nursemaid rocks me she calls me her treasure,
but if I'd rather play with my toys, I'm a devil or a monkey.
When I'm naughty, they threaten me with the whip!
I kick up a din and that does the trick.
I want some scrummy food, I've hurt myself, mummy.
Atishoo! Daddy, mummy, pooh.

(Émilien Pacini)

No. 6, Aragonese Song

I shall mourn in silence
my unhappy fate,
but, my love, do not hope
that I shall stop loving you.
Cruel one, how did I offend you
that you can hurt me so?
Cruel one!

(Pietro Metastasio)

No. 9, A Trifle (Album Piece), Ave Maria

Ave Maria, gratia plena. [Hail Mary, full of grace.]

No. 13, This soft thrill in my heart

This soft thrill in my heart,
this delightful suffering
that brings both tears and joy,
gods above, whatever can it be?

(Anonymous text)

Unassigned

Sorzico

- 14 Mi lagnerò tacendo (vedi track 11)

Deux nouvelles compositions

No. 1, À Grenade

- 15 La nuit règne à Grenade:
ni chant, ni sérénade,
l'amour en embuscade
souple seul tout bas!

O toi, toi que j'appelle,
entends ma voix fidèle!
Avant l'aube nouvelle
accours, la nuit est belle.

Mon pauvre cœur chancelle...
l'attente est si cruelle...
et moi j'attends hélas!
Oui, j'attends seule hélas!

Ingrat, ne viens-tu pas?
Ingrat, ne viens-tu pas?

Faut-il languir toujours?
À lui, à lui mes seuls amours et mes jours!
L'aimer, le voir encor,
c'est là c'est là mon rêve d'or!

J'entends le pas de son vaillant coursier...
l'écho frémit sous les sabots d'acier...
Il vient à moi!
D'espoir mon cœur a tressailli...
Mais tout se tait...
Funeste erreur! Ce n'est pas lui!

Grenade solitaire,
redouble de mystère,
pour moi le ciel sur terre
dans l'ombre descendra!
O toi, pour qui soupire
dans un brûlant délire
le cœur de ton Elvira,
pitié pour mon martyre!

Zortzico

- I shall mourn in silence (see track 11)

No. 1, In Granada

Night reigns in Granada:
no songs or serenades,
lying in wait,
love sighs softly, all alone!

O you, you to whom I call.
Hear my faithful voice!
Run to me before the new dawn,
for it's a beautiful night.

My poor heart is failing...
Waiting is so cruel...
But I sit and wait, alas,
yes, I sit and wait alone, alas!

Cruel man, aren't you coming?
Cruel man, aren't you coming?

Must I languish here for ever?
All my love, all my days are his alone!
Loving him, seeing him again
is the sweetest dream for me!

I hear the approach of his noble steed...
The sound of his steel spurs echoes...
He's coming to me!
My heart trembles with hope...
But all is silent again...
I was cruelly mistaken! It isn't him!

Lonely Granada
your mystery intensified,
for me, heaven will descend
through the shadows to earth!
O you for whom
Elvira's heart sighs
in a burning frenzy,
take pity on my suffering!

Sur l'aile du zéphire
un mot dans un sourire!
L'écho me le dira;
oui l'écho le dira,
et mon cœur l'entendra!

L'amour serait si doux!
Bravons tous les jaloux,
aimons-nous!
Toi que j'implore, ah! Viens!
Tes vœux seront les miens!

J'entends, le pas de son vaillant coursier...
l'écho frémit sous les sabots d'arcier...
Il vient à moi!
D'espoir mon cœur a tressailli...
Moment divin, enfin c'est lui!

(Émilien Pacini)

No. 2, La veuve andalouse

16 Toi pour jamais maudit de tous,
toi si terrible en ton courroux,
sombre océan, tes flots jaloux
me rendront-ils mon tendre époux?

Oh langueur mortelle
pour mon cœur fidèle...ah!

Celui que j'appelle
ne vient pas hélas!
Non, ne vient pas, ne vient pas, hélas!

Grand dieu! De mes alarmes calme donc la rigueur;
seigneur vois mes larmes
grâce pour ma douleur.

N'est ce pas le refrain
favori du marin? Ah!
L'espoir était vain...
L'écho dort au loin,
l'excès du chagrin m'accable.

Le désespoir m'opprime,
toi que je caresse, je ne sais
chanter près de toi. Ah!

On the wings of the west wind,
a word in a smile!
The echo will repeat it to me;
yes, the echo will repeat it,
and my heart will hear it!

Love would be so sweet!
Let's face all those jealous souls,
let's love one another!
You whom I implore, ah! Come!
Your wishes will be mine!

I hear the approach of his fine steed...
The sound of his steel spurs echoes...
He's coming to me!
My heart trembles with hope...
I'm in heaven, at last, it is him!

(Émilien Pacini)

No. 2, The Widow of Andalusia

Sombre ocean, eternally cursed by all,
so terrifying when roused to anger,
will your jealous waters
return my beloved husband to me?

Oh, what mortal sorrow
fills my faithful heart... ah!

The man to whom I call
does not come, alas!
No, alas, he does not come!

Almighty God! Ease the torment of my fear;
Lord, see my tears,
have mercy on my grief.

Isn't that the sailor's
favourite song? Ah!
My hopes were futile...
The echo sleeps in the distance,
my grief is too much for me to bear.

Despair overwhelms me,
you whom I caress, I cannot
sing when holding you. Ah!

J'attends en vain ton père,
et moi, je me désespère.
Mon cœur de mère est plein d'effroi. Ah!
Le chérubin est orphelin!

Toi pour jamais maudit de tous,
toi si terrible en ton courroux,
sombre océan, tes flots jaloux
ont englouti mon tendre époux.

(Émilien Pacini)

Unassigned

17 **Un rien – pour album** (1857)
Mi lagnerò tacendo (vedi track 11)

18 **Un rien** (1860)
Mi lagnerò tacendo (vedi track 11)

19 **Mi lagnerò tacendo** (1855)
Mi lagnerò tacendo (vedi track 11)

20 **La separazione**
Muto rimase il labbro
il dì che ti perdei,
ma degli affetti miei
non si cambiò la fè.

Spariron i sogni lieti,
parver tormenti l'ore,
quando l'afflitto core
si sovvenia di te.

Tentai lenir la pena,
e d'altro amor fui vago,
ma la tua bella immago
ovunque mi segui.

Ah! sì, per te, mio bene,
lasciai la patria terra
che un mesto sol rischiara,
forse lontano, o cara,
non soffrirò così, no, no.

(Fabio Uccelli, 1828–1874)

In vain I await your father's return,
all I can do is yield to my grief.
My mother's heart is full of fear. Ah!
My little angel has lost his father!

Sombre ocean, eternally cursed by all,
so terrifying when roused to anger,
your jealous waters
have engulfed my beloved husband.

(Émilien Pacini)

A Trifle – Album Piece (1857)
I shall mourn in silence (see track 11)

A Trifle (1860)
I shall mourn in silence (see track 11)

I shall mourn in silence (1855)
I shall mourn in silence (see track 11)

The Parting
My lips fell silent
the day I lost you,
but my feelings have
remained unchanged.

My happy dreams vanished,
my hours were full of torment,
when my sorrowing heart
turned its thoughts to you.

I tried to ease the pain
and went in search of another love,
but your fair image
followed me wherever I went.

Ah! yes, for you, beloved,
I have left my native land,
lit by a melancholy sun,
perhaps when I'm far away, my love,
I shall not suffer so, no, no.

(Fabio Uccelli)

Arietta spagnuola

En medio a mis colores ay!
 pintando estaba un día ay!
 cuando la musa mía ay!
 me vino a tormentar ay!

Quiso que yo pintase, ay!
 objeto sobrehumano, ay!
 pero lo quiso en vano, ay!
 lo tuvo que dejar, ay!

Conoce la hermosura, ay!
 un corazón llagado, ay!
 mas su destin malvado, ay!
 le impide de cantar, ay!

Ay, con dolor pues dejo
 empresa tan feliz
 cual es de bella Nice
 las prendas celebrar, ay!

(Texto anónimo)

Spanish Arietta

I was painting one day, ah!
 surrounded by my colours, ah!
 when my muse, ah!
 came to torment me, ah!

She wanted me to paint, ah!
 a subject quite out of the ordinary, ah!
 but her wishes were in vain, ah!
 I had to abandon the challenge, ah!

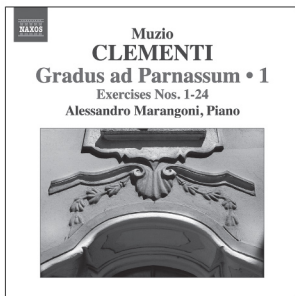
A wounded heart, ah!
 knows what beauty is, ah!
 but its cruel destiny, ah!
 stops it from singing, ah!

Ah, with sorrow, then, I abandon
 so joyful a task as that
 of celebrating the charms
 of the beautiful Nysa, ah!

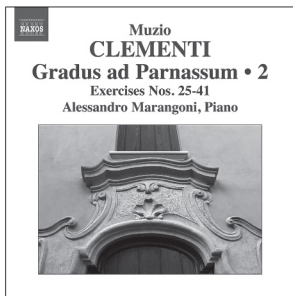
(Anonymous text)

Translations: Susannah Howe

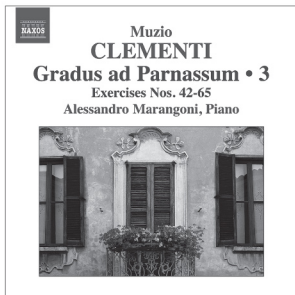
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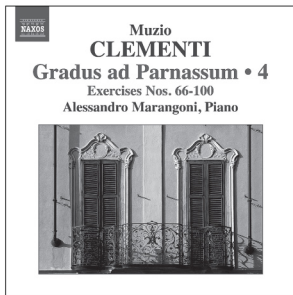
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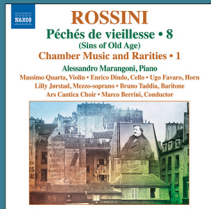
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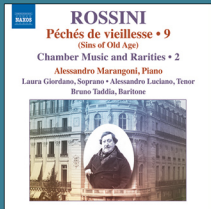
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Rossini considered the 'mezzo' voice to be his ideal, stating that 'the contralto is the norm against which the other voices and instruments of the composition must be gauged.' Containing numerous premiere recordings, this penultimate release in Alessandro Marangoni's acclaimed traversal of Rossini's complete piano music is vibrant with national colours from France, Italy and Spain, and rich in emotions of sadness and love, from the tragic *Adieux à la vie!* sung on a single note, to the sustained operatic embellishments of *Questo palpito soave*.

Gioachino ROSSINI

(1792–1868)

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|-------|---|-------|
| 1–3 | from Volume I – Album italiano | 9:58 |
| | Nos. 8–10, <i>La regata veneziana</i> . Tre canzonette | |
| 4–7 | from Volume II – Album français | 21:13 |
| | No. 5, <i>Chanson de Zora</i> . La petite bohémienne; No. 7, <i>Le dodo des enfants</i>
No. 9, <i>Adieux à la vie!</i> Élégie (sur une seule note); No. 11, <i>L'orpheline du Tyrol</i> . Ballade élégie | |
| 8 | from Volume III – Morceaux réservés | 2:26 |
| | No. 11, <i>Ariette à l'ancienne</i> | |
| 9–11 | from Volume XI – Miscellanée de musique vocale | 9:00 |
| | No. 1, <i>Ariette villageoise</i> ; No. 2, <i>La chanson du bébé</i> ; No. 6, <i>Aragonese</i> | |
| 12–13 | from Volume XIV – Altri Péchés de vieillesse | 4:08 |
| | No. 9, <i>Un rien</i> (pour album), <i>Ave Maria*</i> ; No. 13, <i>Questo palpito soave*</i> | |
| 14 | Unassigned | 1:05 |
| | Sorzico | |
| 15–16 | Deux nouvelles compositions (1863) | 8:42 |
| | No. 1, <i>A Grenade</i> (<i>Ariette espagnole</i>); No. 2, <i>La veuve andalouse</i> (<i>Ariette espagnole</i>) | |
| 17–21 | Unassigned | 10:15 |
| | <i>Un rien</i> – pour album (1857)*; <i>Un rien</i> (1860)*; <i>Mi lagnerà tacendo</i> (1855)
<i>La separazione</i> (1858)*; <i>Arietta spagnuola</i> (1821/22) | |

WORLD PREMIERE RECORDING*

A detailed track list can be found inside the booklet

Giuseppina Bridelli, Mezzo-soprano Alessandro Marangoni, Piano

Recorded: 27–29 July 2017 at the Baroque Hall, Ivrea, Italy – SMC Records • Producers and engineers: Renato Campajola and Mario Bertodo • Booklet notes: Reto Müller • Includes Italian, French and Spanish sung texts with English translations which may also be accessed at www.naxos.com/libretti/573865.htm