

The Richness of Rossini: Musical Examples Class No. 1, Sep. 13, 2018
Examples are from YouTube unless otherwise noted

1.	Rossini: <i>Il Barbiere di Siviglia (The Barber of Seville)</i> 1816	“Largo al factotum” (“Make way for the man who does it all!”)	John Rawnsley, baritone, as Figaro
2.	Rossini: <i>Il Barbiere di Siviglia (The Barber of Seville)</i>	“Largo al factotum” (“Make way for the man who does it all!”)	Red Army Choir
3.	Rossini: <i>Il Barbiere di Siviglia (The Barber of Seville)</i>	“Largo al factotum” (“Make way for the man who does it all!”)	“The Rabbit of Seville,” Warner Brothers Cartoon, 1950
4.	Rossini: <i>Guillaume Tell (William Tell)</i> 1829	Overture	
5.	Rossini: <i>Guillaume Tell (William Tell)</i>	Overture	Glenn Campbell, guitar
6.	Rossini: <i>Guillaume Tell (William Tell)</i>	“Sois immobile” (Stay motionless)	Thomas Hampson as William Tell
7.	J.S. Bach (arr. Gounod): “Ave Maria” (based on Bach’s Prelude and Fugue in C Major, BWV 846)	Alessandro Moreschi (1858-1922), castrato	Recorded in 1904
8.	Rossini: <i>Semiramide</i> (1823)	“Ah, quell giorno ognor rammento” (Ah, that day I always remember)	Elizabeth DeShong as the hero Arsace
9.	Rossini: 6 Sonatas for Four Strings (2 violins, cello, bass) 1804 (Age 12)	Sonata No. 6, part 1 (conclusion)	
10.	Rossini: “Messa di Milano” (“Milan Mass”)—1808 (age 16)	Adoramus te (We worship Thee)	Suzanne Mentzer, mezzo-soprano
11.	Giovani Paisiello: <i>The Barber of Seville</i> (1782)	Duet of Figaro and Count Almaviva	Figaro: Luca. Casarin; Count Almaviva: Alessandro Safina
12.	Giuseppe Gazzaniga: <i>Don Giovanni</i> (1787)	“Catalogue Aria”	Ferruccio Furlanetto, bass
13.	Domenico Cimarosa: <i>Il Matrimonio Segreto (The Secret Marriage)</i> , 1792	Trio	
14.	Rossini: <i>La Cambiale di Matrimonio (The Marriage Contract)</i> 1810	Overture	Orpheus Chamber Orchestra
15.	Rossini: <i>La Cambiale di Matrimonio (The Marriage Contract)</i> 1810 DVD excerpts	Tobia Mill: John Del Carlo Fanny: Janice Hall Edoardo: David Kuebler Slook: Alberto Rinaldi Norton: Carlos Feller Clarina: Amelia Feller	Stuttgart Radio Symphony Orchestra Gianluigi Gelmetti, conductor Directed for Stage by Michael Hampe EuroArts DVD 2054968
16.	Donizetti: <i>Don Pasquale</i> (1843) Love Duet	“Tornami a dir che m’ami” (Tell me again that you love me)	Lillian Watson, Ryland Davies
17.	Rossini: <i>Il Signor Bruschino (Mr. Scrubbing Brush)</i> , 1813	Overture	Orchestra Sinfonica G. Rossini, Daniele Agiman, cond.
18.	Rossini: <i>Il Signor Bruschino (Mr. Scrubbing Brush)</i> , 1813 DVD excerpts	Gaudenzio: Alessandro Corbelli Sofia: Amelia Fell Florville: David Kuebler Bruschino Senior: Alberto Rinaldi Bruschino Junior: Vito Gobbi	Conductor: Gianluigi Gelmetti, Schwetzingen Opera Director: Michael Hampe EuroArts DVD 2054088
19.	Rossini: <i>Il Signor Bruschino (Mr. Scrubbing Brush)</i> , 1813	Sofia’s Aria: “Ah, donate il caro sposo” (Oh, let me have my dear husband)	Daniele Rustoni, Pesaro Festival 2013

Rossini: La Cambiale di Matrimonio (The Marriage Contract), 1810

Synopsis

Place: London, the chambers of Tobia Mill

18th Century

The servants Norton and Clarina discuss a letter which has arrived for their master, Tobias Mill, regarding an impending marriage contract from a Canadian businessman, Slook, who is due to arrive later that day. Mill enters, flustered from calculating the distance from the Americas to Europe, and orders the household to prepare for Slook's arrival, including the readying of his daughter, Fanny, whom he intends to marry off to the foreigner. After everyone leaves, Fanny arrives with her lover, Eduardo Milfort; their love has been kept a secret from Mill due to Eduardo's poor financial status. Norton enters and informs the lovers of the impending marriage contract, but their conversation is interrupted by Mill's entrance as the carriage arrives bearing the Canadian.

Slook enters harassed by the servants who are trying to take his coat: he is clearly unaccustomed to European greetings. Mill encourages Slook to talk to Fanny and to get to know her, but she remains quite hostile, trying to express her disinterest in marrying him with many "but's". However, she is soon joined by Eduardo, and they both threaten to cut out Slook's eyes and puncture his veins. Slook departs to the safety of his room, Fanny and Eduardo to other quarters, as Clarina and Norton return. Before Slook comes back, Clarina expresses her experiences with love and, then upon his return, Norton informs him that the goods he is interested in acquiring are already mortgaged.

Infuriated by this contractual double-crossing, Slook refuses to buy Fanny and tells Mill this. However, he refuses to give a reason fearing retribution from the lovers. Mill then threatens Slook with the prospect of a duel for refusing to carry through with the contract he has incurred. Having encountered three people who wish him dead within hours of his arrival in London, Slook prepares to leave and, when he returns from packing his belongings, he sees Fanny and Eduardo embracing, catching them red-handed, but they tell him about Mill's business-managerial sentiments toward marriage and of Eduardo's poor financial status; Slook responds by promising to make Eduardo his heir so that Fanny may be his.

Mill returns and prepares for his duel, although he fears that, if he dies, it may reflect poorly upon his reputation in the market. Slook reveals himself and clandestinely replaces a pistol with a peace pipe which Mill grabs, not realizing what it is. As they head to the field of battle (Slook armed with a pistol, Mill with a pipe), the ensemble rushes in and tries to convince Mill to give up the financial pretensions. Finally Slook convinces Mill to allow the couple to marry and all ends happily.

Rossini: Signor Bruschino (Mr. Scrubbing Brush), 1813

The setting is the country house of Gaudenzio Strappapuppole (bass), the guardian of Sofia (soprano). She is in love with Florville (tenor) but there is no hope of their marrying because Gaudenzio has long been a sworn enemy of Florville's father. However, the sudden death of old Florville encourages his son to restake his claim. Unfortunately, Gaudenzio has promised Sofia to the son of his old friend Signor Bruschino.

At a local inn young Bruschino has run up a huge bill, much to the consternation of the innkeeper Filiberto (bass). When Florville hears of this, he offers to pay the bill, provided young Bruschino is detained at the inn for a suitable time; meanwhile, he resolves to present himself to Gaudenzio as Bruschino's son. This he does; but the unexpected arrival of old Bruschino (bass), in a thoroughly bad mood because of the heat, upsets everything. Bruschino is surprised to hear of his son's escapades and even more surprised to be presented with a young man who is palpably not his son. After a central ensemble of confusion, Sofia attempts to intercede with old Bruschino in her aria, "Ah! donate il caro sposo," but to no avail.

In a series of misunderstandings over names and handwriting, everyone, including the Police Officer (bass), concludes that Florville is Bruschino's son: Bruschino, they believe, is simply trying to wriggle out of his contract with Gaudenzio. With the drama now verging on comedy of menace, old Bruschino is brought to the edge of breakdown as he is baited like a bear at the stake. But the innkeeper has not been paid and when old Bruschino offers to settle on the spot Filiberto tells all.

Bruschino now has the upper hand, and when he learns that Florville is the son of Gaudenzio's old enemy he determines to exact revenge by recognizing Florville as his son and urging his immediate marriage with Sofia. Despite the arrival of the real young Bruschino (tenor), stuttering out his one line of apology to a bedraggled minor-key march, old Bruschino, like Falstaff in Windsor Forest, has the last laugh while Florville and Sofia are happily married.

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