

**The Richness of Rossini: Musical Examples      Class No. 3, Oct. 4, 2018**  
**Examples are from YouTube unless otherwise noted**

1.	Rossini: <i>Il Turco in Italia</i> ( <i>The Turk in Italy</i> ) 1814  DVD excerpts  Arthaus DVD 100 369	Selim: Ruggiero Raimondi Fiorilla: Cecilia Bartoli Prosdócimo (The Poet): Oliver Widmer Geronio: Paolo Rumetz Narciso: Reinaldo Macias Zaida: Judith Schmid Albazar: Valery Tsarev Poets: Bruno Enz, Gerald Stollwitzer	Chorus and Orchestra of Zurich Opera House Franz Weser-Möst, conductor Cesare Lievi, director
2.	Rossini: <i>Il Turco in Italia</i> ( <i>The Turk in Italy</i> ) 1814	Act I Quartet Ildebrando D'Arcangelo as Selim Nino Machaidze as Fiorilla Renato Girolami as Narciso David Alegreti as Geronimo.	Fabio Luisi, Conductor Theater an der Wien, 2009
3.	Giovanni Paisiello: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1782	The Count's Serenade	Alessandro Safina, tenor
4.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	The Count's Aria: "Ecco ridente in cielo" (Behold, smiling in the heavens)	Juan Diego Flores Metropolitan Opera
5.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	Overture	Riccardo Muti, conductor Philadelphia Orchestra
6.	The Rabbit of Seville	Warner Brothers Cartoon, 1950	Uses the overture to <i>The Barber of Seville</i>
7.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	Figaro's entrance aria: "Largo al factotum" (Make way for the man who does it all)	John Rawnsley as Figaro
8.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	Figaro's entrance aria: "Largo al factotum" (Make way for the man who does it all)	Gino Quilico as Figaro
9.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	Figaro's entrance aria: "Largo al factotum" (Make way for the man who does it all)	Dmitri Hvorostovsky as Figaro
10.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	Duet of the Count and Figaro	Jerry Hadley and Thomas Hampson
11.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816  DVD excerpts  Deutsche Grammophon DVD B0004279 -090	Count Almaviva: Luigi Alva Bartolo: Enzo Dara Rosina: Teresa Berganza Figaro: Hermann Prey Basilio: Paolo Montarsolo Berta: Stefania Malagú Fiorello: Renata Cesari Ambrogio: Hans Kraemmer	Orchestra and Chorus of Teatro alla Scala Claudio Abbado, conductor Jean-Pierre Ponnelle, director
12.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	Act II duet: Pace e gioia:	David Kuebler (Count) and Carlos Feller (Bartolo)
13.	Rossini: <i>Il Barbiere di Siviglia</i> ( <i>The Barber of Seville</i> ) 1816	Act II Trio:	Act II Trio: Joyce DiDonato (Rosina), Roberto Saccà (Almaviva) and Dalibor Jenis (Figaro), Paris, 2002.

## The Turk In Italy: Synopsis

**ACT I:** A gypsy camp outside Naples. Prosdocimo, a local poet, needs ideas for a romantic comedy, and he's about to get plenty of new material. He first encounters the young woman Zaida. She's a former Turkish slave who fell in love with her master, a prince named Selim. She was actually engaged to marry him — until some sort of palace intrigue got her in trouble and she fled to Italy. Now, she's encouraged when she hears that a Turkish prince is about to visit. Maybe, she thinks, he can put in a good word for her back home. As it turns out, the prince who arrives is Selim himself—the Turk in Italy--and he's looking for love. But the woman he falls for is not Zaida. Instead, he has an eye for Fiorilla, a young Italian woman. She's married to Geronio, but she is flirtatious and her affections sometimes wander. Fiorilla feels she has an endless capacity for love, and she thinks it's silly to limit herself to only one man. She already has an admirer — Geronio's friend Narciso — and she's more than willing to entertain the visiting Selim, as well. Seeing all this, the poet Prosdocimo has plenty of stuff for his romantic comedy. Fiorilla husband Geronio is already jealous of Narciso, and now they're both envious of Selim, who immediately moves in on Fiorilla. Soon, it gets even more complicated. By the end of the first act, Selim is reunited with Zaida, and that sets up yet another rivalry — between Zaida and Fiorilla.

**ACT II:** Selim is drinking in a tavern. He tells Geronio that in Turkey, it's customary for a prince who wants another man's wife to make a fair offer and simply buy the woman from her husband. Geronio tells Selim that in Italy, it's the custom for jealous husbands to offer boorish Turkish princes a quick punch in the nose. This discussion gets nowhere fast, and when the two men leave, Fiorilla shows up. She's been invited to the tavern by Selim, and he soon returns. But this time, he's with Zaida — his former fiancée, who wants him back. The two women ask him to make up his mind. Which one does he want? He says he can't decide, so Zaida—insulted by his indecision, basically tells Fiorilla, "You can have the bum." But nothing's going to be quite that easy.

There's a costume ball on the calendar. Selim plans to attend, and use the festivities as a cover to abduct Fiorilla. Prosdocimo, the poet, has been coaxing the action along, reaping more and more material for a play. So he tells Geronio about Selim's plan to abduct Geronio's wife. Meanwhile, there's Narciso, who—stil-- also wants Fiorilla. Narciso decides he'll go to the ball dressed as Selim and try to take Fiorilla for himself. Zaida is also headed for the ball. She'll dress as Fiorilla, hoping Selim will abduct her by mistake. Not surprisingly, the ball is a scene of mounting confusion. It culminates in a brilliant comic quintet involving Selim and Fiorilla; Narciso and Zaida, who are dressed as Selim and Fiorilla; and the unfortunate Geronio, who's growing more desperate by the minute.

Eventually, Prosdocimo urges poor Geronio to put on a brave front and pretend to dump Fiorilla. This show of manly defiance does the trick. By the time the opera ends, Fiorilla is back with her husband Geronio and Selim is sailing for Turkey, taking his originally sweetheart Zaida with him. And Narciso? He will need to find another girlfriend, in some other opera!

## The Barber of Seville: Synopsis

Act I: Count Almaviva, a Spanish nobleman, is in love with Rosina, the rich ward of Dr Bartolo, an old physician, who plans to marry her himself. Almaviva has followed Rosina from Madrid to Seville, disguised as a poor student called Lindoro.

From the street outside Dr Bartolo's house, Almaviva serenades Rosina, assisted by a group of actors and musicians. Unfortunately, the serenade produces no response from Rosina, so Almaviva enlists the help of Figaro, a barber, who prides himself on his ability to manage the affairs of the city. They realise that they have, in fact, met before, and Almaviva explains why he is in Seville incognito. He is delighted to discover that Figaro is a general factotum to the Bartolo household, who enjoys easy access to the house and gardens. While they are talking, Rosina appears on the balcony with a note for the handsome young student who keeps visiting the house. Despite Bartolo stealing up behind her, she manages to drop the letter from the window and it floats down to Almaviva. Rumours of Almaviva's interest in Rosina have reached Bartolo ears and he decides he must waste no time in marrying her himself. He gives strict instructions to the servants that while he is out no one should gain admittance to the house.

Figaro persuades Almaviva to answer Rosina's note with a further serenade, but she is interrupted before she can respond. Lured by the promise of money, Figaro devises a plan whereby Almaviva can gain access to the Bartolo household: he must pretend to be a drunken soldier billeted on Dr Bartolo.

Figaro has inveigled his way into Dr Bartolo's home and managed a brief meeting with Rosina before Bartolo appears and expresses his annoyance at Figaro's constant disrespect towards him. He questions Rosina about her meeting with Figaro, as well as interrogating the servants. When Rosina's singing teacher Don Basilio arrives, Bartolo brings him up to date on the situation with Rosina. Meanwhile, Figaro has overheard Bartolo and Basilio's conversation. He starts to prepare the ground for 'Lindoro', but soon realises that the wily Rosina is already ahead of him.

Bartolo suspects Rosina of writing a letter to 'Lindoro'; when she protests her innocence, he warns her not to trifle with him, advising her to find more plausible excuses for a man of his standing.

Almaviva, now disguised as a soldier, arrives to take up his 'billet' in Bartolo's house. Rosina is of course delighted when he reveals that he is really her secret admirer. Bartolo's annoyance at Almaviva's drunken behaviour causes such a row that the militia are called by the neighbours. The Count, however, narrowly escapes arrest, much to Bartolo's annoyance.

Act II: Assuming yet another disguise, Almaviva enters the house as Don Alonso, a music teacher who says he has come to give Rosina her music lesson in place of Don Basilio, who, he claims, has suddenly fallen ill. To gain Bartolo's trust, Don Alonso reveals that he has intercepted a note from Almaviva to Rosina. Bartolo fetches Rosina for her lesson. While Bartolo dozes, Rosina and 'Lindoro' express their love and make plans to elope that night.

Figaro arrives to shave Bartolo. He manages to steal the key to Rosina's balcony and lures Bartolo away from the music room by smashing a pile of crockery. All is going to plan until Don Basilio unexpectedly appears, but Figaro quickly pays him off and Basilio withdraws. Figaro resumes shaving Bartolo, and tells Rosina of his plan for the lovers to make their escape. Bartolo, however, has not been entirely duped, and penetrates Almaviva's disguise. The game is up for the lovers – albeit temporarily.

Berta, Bartolo's servant, ruefully comments on the foolishness of old men wanting to marry young wives. When Bartolo discovers that Basilio has never heard of Alonso, he decides to marry Rosina without delay. He confronts Rosina with a letter she addressed to Lindoro and catches her by surprise when he makes out that Lindoro is clearly acting on Almaviva's behalf.

Following a violent thunderstorm, Figaro and Almaviva climb into the house by way of a ladder and an open window. They are confronted by Rosina who is angry at being 'used' by Lindoro – until she learns that he is in fact Almaviva and falls willingly into his arms. Figaro is anxious for the lovers to be off, but they discover they are unable to make their escape because Bartolo has removed the ladder.

Basilio returns with the notary who is ready to marry Rosina to her guardian, but a bribe and threats easily persuades Basilio to witness instead the marriage of Rosina to Almaviva. Bartolo and the magistrate appear too late and he is obliged to acknowledge he has lost Rosina.