

1: List of compositions by Gioachino Rossini - Wikipedia

Gioachino Antonio Rossini was born into a family of musicians in Pesaro, a town on the Adriatic coast of Italy that was then part of the Papal States. His father, Giuseppe, was a horn player and inspector of slaughterhouses.

Buy from Amazon It is surprising how rare a thing a truly stylish and enlivening recorded anthology of Rossini overtures has come to be. Perhaps it was better in the old days when the overtures hunted singly or in pairs on 78s, and when Toscanini or Beecham were at the helm. With the arrival of LP and, worse, CD, the anthologies become lengthier and more indigestible: The Gallic elegance of the Montreal orchestra's "of the woodwinds in particular" gives it a lot of street cred where Rossini is concerned. Interestingly, the earlier, more lightly scored overtures "La scala di seta and Il Signor Bruschino" come off especially well here. I also liked the performance of La Cenerentola, though the Montreal strings are never quite quiet or icy enough at the very start of the famous crescendos. Unfortunately, these defter early pieces get spread around the anthology in a totally arbitrary way. They also come through in slightly recessed sound. This is obviously ideal for the more heavily scored overtures that form a kind of looming Massif Central between tracks 2 and 5. But it is not so good for, say, La scala di seta which needs a much more Glyndebourne-like acoustic. The nice thing about the Orpheus CO on DG is that they stick to early overtures and a more consistently defined manner of playing and recording. There is some terrific trombone playing in the Guillaume Tell Overture; but Dutoit is occasionally a bit bandmasterly in the bigger pieces. The overture to Il barbiere gets a curiously staid performance. But this set has always been very much a library acquisition: If you acquire it, you can do your own anthologizing. I have always loved these records because they reveal so clearly what a fascinatingly varied thing the Rossini overture is. So much of the material is original and newly-minted; rather less than is commonly supposed is merely recycled. The ASMF was at the peak of its powers in the 1950s and the performances are endemically stylish. Nothing suits Rossini better than a crack chamber orchestra. This latter point, though is made with hindsight. If Marriner seems a touch decorous after Elder, this is only to be expected. Technically it is superb, with clear and intimate sound that is even cleaner and sweeter on CD. Buy it now, and spare yourself the trouble of weighing up the merits of the legion of ramshackle Rossini overture discs that the companies will be showering on us from here to eternity.

2: Rossini: Overtures - Pentatone: PTC - SACD | Presto Classical

Ricordi Gioachino Rossini - Favorite Overtures Study Score Series Composed by Gioachino Rossini Rossini was a master of the opera overture. This volume offers six of his best-known overtures, from the operas La scala di seta, Il Signor Bruschino, L'italiana in Algeri, Il barbiere di Siviglia, La gazza ladra and Guillaume Tell (the Lone Ranger).

See Article History Alternative Title: Of his later, larger-scale dramatic operas, the most widely heard is William Tell Early years Gioachino Rossini was the son of Giuseppe Rossini, an impoverished trumpeter who played in miscellaneous bands and orchestras, and Anna Guidarini, a singer of secondary roles. Thus, Rossini spent his entire childhood in the theatre. Though a lazy student, the young Rossini found it easy to learn to sing and play. Martini State Conservatory of Music and composed his first opera seria "Demetrio e Polibio"; staged in "for the Mombelli, a family of singers. At 15 he had learned the violin, horn, and harpsichord and had often sung in public, even in the theatre, to earn some money. When his voice broke and he was unable to continue singing, Rossini became an accompanist and then a conductor. He had already realized the importance of the German school of composition, perceiving the new elements by which Joseph Haydn and Wolfgang Amadeus Mozart had enriched music. These influences can be found in the early cantata he wrote for the Philharmonic School, performed there in During the next 20 years from this genial lazybones was to compose more than 40 operas. Italian period By taste, and soon by obligation, Rossini threw himself into the genre then fashionable: His first opera buffa, La cambiale di matrimonio; The Bill of Marriage, was performed in Venice and had a certain success, although his unusual orchestration made the singers indignant. The following year, two more of his comic operas were produced in Venice. Rossini, Gioachino Gioachino Rossini featured on a cigarette trading card. It was under contract to them that he wrote La pietra del paragone; The Touchstone, a touchstone of his budding genius. In its finale, Rossini "for the first time" made use of the crescendo effect that he was later to use and abuse indiscriminately. Singers no longer held terrors for him. He was now ready for his major works. Venice, the most-refined city in Italy, was to offer him his true glory. This work, spirited and melodious, was an instant success. These two successes opened wide the doors of La Scala. With Aureliano in Palmira the composer affirmed his authority over the singers; he decided to prescribe and write the ornaments for his arias, but the work was not a success. Impressed by the terms of this contract "security, two operas a year" as well as by Barbaia, a millionaire rather than the customary fourth-rate impresario on the verge of bankruptcy, Rossini did not hesitate to accept. How could anyone refuse a tempting impresario whose favourite was none other than the imposing diva Isabella Colbran? Rossini admired Colbran very much and soon fell in love with her. The brilliant success of Elisabetta prompted an invitation from Rome to spend the Carnival season of Written in less than three weeks, the work is a piece of inspired inventiveness that has delighted opera lovers ever since. There followed La cenerentola; Cinderella. La gazza ladra; The Thieving Magpie, a semi-serious work, was a triumph in Milan. Rossini was now finding interpreters that suited his music. After several more-or-less successful works, he left Naples for Vienna, along with Colbran whom he had just married, anxious to meet Ludwig van Beethoven. Disappointed by the economic situation of the composer of Fidelio, he returned to Venice, where he attempted to crown his Italian career with Semiramide The old-fashioned Venetians, however, did not understand the astonishing work, his longest and most ambitious, and so he resolved not to write another note for his countrymen. Following his resolution, he decided to leave Italy. Parisian period Rich, married, unstable, and by nature an epicurean, Rossini wanted to travel. He arrived in Paris in November and was enthusiastically welcomed in the French capital. The Academy in Paris received him; all of the town fawned upon him. At the end of the year, he visited London, where he conducted and sang in concerts with his wife and met King George IV. Back in Paris, he embarrassed the old musicians. His countenance revealed a lofty and congenial expression. His subtle, quick penetrating eye held one magnetically before him. His smile, benevolent and caustic at the same time, reflected his whole disposition. The clear line of his aquiline nose, his vast and prominent brow, which his prematurely receding hairline entirely revealed, the even oval of his face enclosed in jet-black sideburns, all formed a kind of virile and fascinating beauty. He has a marvelously shaped hand, which he displayed

somewhat coquettishly through his cuff. He dressed in a simple manner, and, under his clothes, which were more proper than elegant, the appearance of a newly disembarked provincial into the capital. Paris was then the centre of the world and Rossini knew it. For a long while Rossini hoped to modify his style: In order to do that, he also had to reform the orchestra and give more importance to the chorus. The overture from William Tell by Gioacchino Rossini. The Parisian public gave him an ovation, and, in a single work, he had responded to all the critics in the most elegant manner. Then he decided, at age 37, not to write again for the theatre. The reasons for his musical silence remain only suppositions. Another cause might have been his jealousy over the Parisian success of the opera composer Giacomo Meyerbeer. During his retirement he had written, returning to his first love, some religious pieces: He also wrote a few songs and piano pieces but never agreed to their publication. After a period in Italy, he returned to Paris in , never again to leave it. His parents being deceased, his new wife less demanding than the preceding one, and he himself a wealthy man whose retirement was assured, Rossini gave way to the sweetness of life and to being a wise man who permitted himself to shine in society with a few clever expressions and witticisms. His bons mots, in fact, are legendary, as were his caustic wit and low humour. At his Paris home and later at his villa in Passy, Rossini gave superb gourmet dinners attended by many of the greats of the musical and literary world of the mid century. For years Rossini was known virtually only by the omnipresent Barber of Seville and an occasional revival of William Tell. From the s more and more of his operas were revived, particularly at festivals, and nearly always with public and critical acclaim.

3: Sheet Music : Gioachino Rossini - Overtures (Clarinet in B flat solo)

About. From the moment they were performed, Gioachino Rossini's overtures have enjoyed the status of colourful, elegant orchestral showpieces. With their sweet cantilene, their rich harmonies, their brilliant orchestration, and their powerful and exciting rhythmic drive, these overtures encapsulate all that was modern, exhilarating and electrifying in Rossini's music, yet maintain their.

La scala di seta. EMI , mono 10 2 CDs: Remember the parlor game about whom you would like to have as guests if you could have anyone over for dinner? My wife and I settled on the same choices: George Balanchine, Artur Rubinstein, and? By most accounts, Rossini was an excellent talker, full of delicious gossip and witty anecdotes; he also met two of my favorite composers: Beethoven who admired *Il barbiere di Siviglia* and Wagner who was probably less admiring. Among 20th-century musicians, Walton was a Rossini enthusiast. Perhaps, as Beethoven suggested, Rossini should have stuck to comic opera, but there are surely some inspired pages in *Semiramide* and *Mose* , even if the music lacks the fizzy brilliance and bounce of, say, *L?* In any case, no matter how little time he may have spent composing them, the overtures to even some of his extinct operas, remain concert hall staples and this collection, while it doesn't It just amazes me how a composer could write so much delightful stuff without seeming to work up a sweat. With the exception of *Gavazzini*? Given that they were willing to use a mono recording, EMI could have added an extra conductorial credential by using one of Igor Markevitch? For whatever reason, Rossini retired from composing operas while in his prime, and most of what he chose to write after that came in the form of miniatures that he, typically, dismissed as? *Sins of My Old Age*.? Respighi drew upon these little gems as the source for what became a popular ballet score. Unfortunately, the only fragment of *La boutique fantasque* I have managed to see is a one-minute excerpt from the film,? At one time, I thought more highly of the Goosens *La boutique fantasque* than I do nowadays. I believe it may have been the first truly complete recording, too, since those of Kurtz, Galliera, and Ansermet, highly competitive mono versions, didn't? Here it is in somewhat mushy, unclear stereo the winds are too recessed and still a worthy performance, but I prefer the more clearly recorded and more? This is a two-fer and an inexpensive way to put many Rossini eggs in one basket.

4: Gioachino Rossini - Wikipedia

This score, "Rossini - Favorite Overtures," indeed has SIX of his most famous overtures in critical edition. The only "favorite" one missing here is "Semiramide"--a very small compromise, especially considering the price.

Before he became the urbane megastar of the international period-instrument circuit, he plied his trade, figuratively speaking, in the opera pit—though being Norrington he invariably rejoiced in the fact that many of the venues visited by Kent Opera in its halcyon years were bereft of those subterranean dungeons that do nothing but harm to the interplay of voices and orchestra in the operas of Mozart and Rossini. So, this disc of Rossini overtures hints at what might have been. In the event, it is perhaps the cheekiest, most shocking, most uproarious, and in some ways the most revelatory collection of Rossini overtures yet put on record. It is not, though, a record for the knit-two pearl-two sisterhood or for lovers of Muzak or for those in search of a quiet time. We forget nowadays that Rossini was a contemporary of Beethoven and that his music was considered by dilettantes and followers of Paisiello to be appallingly noisy. In fact, the Overture to *Il barbiere* is wonderfully well characterized here. It reeks of feminine wiles, of storms and backstairs conspiracy. Of course, we expect high drama in some of the later overtures. This is particularly disappointing after the hair-raising drum-led opening onrush and the fabulous period-instrument brass sonorities in the *Andantino* where the supporting voices and chords etch into the music a real sense of menace, as though Assur, the Iago-figure, is there lurking in the shadows. Once or twice the old instruments, the natural horns in particular, bellow and burb uncontrollably; but this is all part of the fun and it is no worse, I suspect, than the kind of thing Rossini would have heard in Senigallia or Rome or even, occasionally, from the virtuosos of the San Carlo orchestra in Naples. By and large, the wind playing is a joy. In the Overture to *La scala di seta* the soloists emerge as an unstoppable gaggle of egregious gossips. Indeed, one of the primary delights of the disc is the astonishing array of fleeting instrumental asides that are usually muted in latter-day performances—a flute briefly cooing in the background or a sudden sharp sting of muted brass tone. In the Overture to *Il Signor Bruschino* the dramatically played bow-taps seem to be on wooden stands rather than metal candle-holders. Perhaps it is too much of a good thing; on the other hand, it is good to have a distinctly audible triangle in the pastoral section of a finely played account of the *Guillaume Tell* Overture. It is also good to have the overtures presented in chronological order. Not the least of the drawbacks of many Rossini overture discs is their philistine disregard for a running-order that is based either on key sequences or chronology. A rival collection has recently come from that master Rossinian, Claudio Abbado, with the Chamber Orchestra of Europe. That may well give us clearer sense of Rossini the urbane wit and classical stylist. What no one is likely to do in the foreseeable future is to upset the Rossini apple-cart quite as spectacularly as Norrington and his players do in this uncomfortable—and richly revelatory—new disc.

5: Gioachino Rossini | Italian composer | www.enganchecubano.com

This is a wonderful collection of the overtures of Rossini. Yoel Levi and the Atlanta Symphony approach these high energy pieces with intelligence, wit and excitement! Add Telarc's incredible aural presence and you could not do better.

Early life[edit] Portrait of Rossini as a young man Gioachino Antonio Rossini was born into a family of musicians in Pesaro , a town on the Adriatic coast of Italy that was then part of the Papal States. His father, Giuseppe, was a horn player and inspector of slaughterhouses. Her husband would ultimately join her in Bologna. During this time, Rossini was frequently left in the care of his aging grandmother, who had difficulty supervising the boy. He remained at Bologna in the care of a pork butcher while his father played the horn in the orchestras of the theatres at which his wife sang. The boy had three years of instruction in the playing of the harpsichord from Giuseppe Prinetti, originally from Novara , who played the scale with two fingers only; Prinetti also owned a business selling beer and had a propensity to fall asleep while standing. These qualities made him a subject for ridicule in the eyes of the young Rossini. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. October Learn how and when to remove this template message He was eventually taken from Prinetti and apprenticed to a blacksmith. In Angelo Tesei, he found a congenial music master, and learned to sight-read , play accompaniments on the piano and sing well enough to take solo parts in the church when he was ten years of age. Important products of this period are six sonate a quattro, or string sonatas, composed in three days, unusually scored for two violins, cello and double bass. The original scores, dating from when the composer was twelve, were found in the Library of Congress in Washington D. He was also a capable horn player, treading in the footsteps of his father. Around this time, he composed individual numbers to a libretto by Vincenza Mombelli called Demetrio e Polibio , which was handed to the boy in pieces. In , Rossini became a cello student under Cavedagni at the Conservatorio di Bologna. The following year he was admitted to the counterpoint class of Padre Stanislao Mattei â€” His insight into orchestral resources is generally ascribed not to the strict compositional rules that he learned from Mattei, but to knowledge gained independently while scoring the quartets and symphonies of Haydn and Mozart. At Bologna, he was known as "il Tedeschino" "the Little German" on account of his devotion to Mozart. Career as a composer[edit] Early years: Demetrio e Polibio to Torvaldo e Dorliska [edit] Through the friendly interposition of the Marquis Cavalli, his first opera, La cambiale di matrimonio The Marriage Contract , was produced at Venice when he was a youth of 18 years. Between and at Bologna, Rome, Venice and Milan, Rossini produced operas of varying success, most notably La pietra del paragone and Il signor Bruschino , with its brilliant and unique overture. Traces of Ferdinando Paer and Giovanni Paisiello were undeniably present in fragments of the music. But any critical feeling on the part of the public was drowned by appreciation of such melodies as "Di tanti palpiti He continued to write operas for Venice and Milan during the next few years, but their reception was tame and in some cases unsatisfactory after the success of Tancredi. In he retired to his home in Bologna, where Domenico Barbaia , the impresario of the Naples theatre, contracted an agreement that made him musical director of the Teatro di San Carlo and the Teatro del Fondo at Naples. He would compose one opera a year for each. This was an extraordinarily lucrative arrangement for any professional musician at that time. The opera was the first in which Rossini wrote out the ornaments of the arias instead of leaving them to the fancy of the singers, and also the first in which the secco recitative was replaced by a recitative accompanied by a string quartet. Later in life, Rossini claimed to have written the opera in only twelve days. Later in , a year-old Rossini succeeded in meeting Ludwig van Beethoven , who was then aged 51, deaf, cantankerous and in failing health. Communicating in writing, Beethoven noted: It will be played as long as Italian opera exists. Never try to write anything else but opera buffa ; any other style would do violence to your nature. La gazetta to Semiramide [edit] This section does not cite any sources. October Learn how and when to remove this template message Gioachino Rossini in , International Museum and Library of Music, Bologna Between and Rossini produced 20 operas. Of these, Otello formed the climax to his reform of serious opera opera seria , and offers a suggestive contrast with the treatment of the same subject at a similar point of artistic development by the composer Giuseppe Verdi. The

opera *La Cenerentola* was as successful as *Barbiere*. In , four years after the production of this work, Rossini married the renowned opera singer Isabella Colbran. In the same year, he moved from Italy to Vienna, where his operas were the rage of the audiences. He directed his *Cenerentola* in Vienna , where *Zelmira* was also performed. After this he returned to Bologna, but an invitation from Metternich to the Congress of Verona to "assist in the general re-establishment of harmony" was too tempting to refuse, and he arrived at the Congress in time for its opening on 20 October Here he made friends with Chateaubriand and Dorothea Lieven. The production of the latter brought his career as a writer of opera to a close. Fabio Luisi said that Rossini planned for *Guillaume Tell* to be his last opera even as he composed it. Though an excellent opera, it is rarely heard uncut today, as the original score runs more than four hours in performance. The overture is one of the most famous and frequently recorded works in the classical repertoire. In he returned to Bologna. His mother had died in , and he was anxious to be with his father. Arrangements for his subsequent return to Paris on a new agreement were temporarily upset by the abdication of Charles X and the July Revolution of Rossini, who had been considering the subject of *Faust* for a new opera, did return, however, to Paris in November of that year. Six movements of his *Stabat Mater* [11] were written in by Rossini himself and the other six by Giovanni Tadolini , a good musician who was asked by Rossini to complete the work. However, Rossini composed the rest of the score in In Rossini was appointed director of the Liceo Musicale di Bologna where among his pupils was contralto Marietta Alboni. Political disturbances compelled Rossini to leave Bologna in Probably the most famous of these is *tournedos Rossini* , still served by many restaurants today. In the meantime, after years of various physical and mental illnesses, he had slowly returned to music, composing obscure little works intended for private performance. In , his remains were moved to the Basilica of Santa Croce, Florence , at the request of the Italian government. In , the Liceo was put under state control and turned into the Conservatorio Statale di Musica "Gioachino Rossini". The aims of the institution, which is still active, are to support the conservatory and promote the figure, the memory, and the works of Rossini. The institution has been a major sponsor of the Rossini Opera Festival since its beginning. The prize for librettists was to be given to writers who observed "the laws of morality, which the modern writers completely ignore" "osservando le leggi della morale di cui i moderni scrittori piu non tengono verun conto". The prizes were exclusively for French composers and librettists "esclusivamente per I Francesi". The music was written, but the performance was abandoned shortly before its scheduled premiere. In the conductor Helmuth Rilling recorded the original *Requiem* for Rossini in its world premiere. Each set was called "Rossiniana", and collectively they are called "Rossiniane". This was the first known tribute by one composer to another using a title with the ending -ana. Few of his operas are without such admixtures, frankly introduced in the form of arias or overtures. Moreover, four of his best known overtures *La cambiale di matrimonio* , *Tancredi* , *La Cenerentola* and *The Barber of Seville* share operas apart from those with which they are most famously associated. Rossini himself correctly predicted that his *Barber of Seville* would continue to find favor with posterity, telling a friend:

6: ROSSINI, G.: Overtures (Complete), Vol. 1 (Prague Sinfonia, Benda) -

Composed in , Semiramide was Rossini's last opera written for the Italian stage; henceforth he would work in Paris. Its sizable overture is one of his two or three most popular and has maintained its place in the orchestral repertoire even as the opera fell into temporary disuse.

7: Overture to La cenerentolaâ€¦ | Details | AllMusic

Renowned for their elegance, lively rhythms, and beautiful melodies, Rossini overtures are staples of concerts around the world - with or without the operas they introduce. This attractive, modestly priced compilation features the.

8: Rossini Overtures | www.enganchecubano.com

La gazza ladra (The Thieving Magpie) is a melodramma or opera semiseria in two acts by Gioachino Rossini. The libretto was by Giovanni Gherardini after La pie voleuse by JMT Badouin d'Aubigny and.

9: Gioachino Rossini: Biography - Classic Cat

*By most accounts, Rossini was an excellent talker, full of delicious gossip and witty anecdotes; he also met two of my favorite composers: Beethoven (who admired *Il barbiere di Siviglia*) and Wagner (who was probably less admiring). Among 20th-century musicians, Walton was a Rossini enthusiast.*

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