

8. GIOACHINO ROSSINI, VOICE ASSEMBLIES IN THE OPERA *IL BARBIERE DI SIVIGLIA*

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Abstract: *In Naples, Gioachino Rossini creates some of his works for representations in other cities. The best known, the Barber of Seville or Useless Precaution, opened on February 20, 1816, at Teatro Argentina in Rome. The booklet, a version of Pierre de Beaumarchais's eponymous novel, was rewritten by Cesare Sterbini, being a variant other than that already used by Giovanni Paisiello. Moreover, since then the work has enjoyed a great popularity, contributing to this triumph and the extremely short period in which it was conceived: two or three weeks. Later, Rossini claimed that he had created the work in just twelve days. The opening, initially bearing the title of Almaviva, was not successful, as the admirers of Paisiello, extremely indignant, sabotaged the show by whistling and shouting throughout the first act. However, shortly after the second performance, the work became so appreciated that the fame of Paisiello's work was transferred to Rossini, the title The Barber of Seville becoming an inalienable Rossinian heritage. Il Barbiere was not Rossini's favourite work. Ironically, it won the status of classical opera much later, at the end of the Rossini's career. Today we clearly consider its status as the first in the history of the work, often overlooking the radical impact it had at the time of the opening, when it shocked and provoked a large audience of unknowing persons. The speed of his writing could explain the dramatic drop in intensity felt in the second half of the second act.*

Key words: *Comic opera, Italian opera, Italian music in the 19th century*

1. Introduction

Even though it was written in record time (two weeks), this masterpiece reflects the real atmosphere of a *buffe* opera, felt even by Rossini himself, as we notice from a letter addressed to Paganini: “I have rarely amused myself than when writing *The Barber*”⁹⁷. Speaking about opera *Il Barbiere di Siviglia*, Stendhal stated: “it is a masterpiece of the French music...fit for the French nature”⁹⁸.

2. Rosina - Figaro Duet: *Dunque io son*

Rosina - Figaro Duet: *Dunque io son* is written in tonality *G Major* - with modulations throughout tonalities *D Major* (tonality of the dominant note) and *g minor* (tonality of the homonyme), in binary rhythm (4/4). The *Allegro* indication at the beginning is maintained throughout it, with the exception of moments where the following appear: *a piacere, col canto* or *rallentando*. The *binary* form of the duet contains a large communicating bridge composed of rhythmic-melodic

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⁹⁷ Anna Hohlovkina – *Bărbierul din Sevilla de Gioacchino Rossini*, Moscova, 1950, p. 153

⁹⁸ Stendhal – *Vies de Haydn, de Mozart et de Métastase*, Editura Michel Lévy frères, Paris, 1913, p. 83

- getto siete voi bella Ro - sina: siete voi sie - te

The connection with the second musical period is done through the same rhythmic-melodic passage appearing in the introduction, but with a different text: *oh, che volpe sopraffina!*¹⁰¹. The next fragment presents an amplification of the introduction (with the role of an interlude and a reciting nature), the melody moves from the voice to the orchestra, and Figaro sings short cells with short, descending intervals. Eg. 4 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 137, ms. 47-51)

FIG. fa? Egli a tende qualche segno pove-rin del vostro af-fetto; sol due ri .

With the help of the rhythmic-melodic *leit-motif* emerged in the previous periods, Figaro repeatedly addresses Rosina, insistently: *sol due righe di biglietto*¹⁰². Cue: *Un biglietto? Eccolo qua!*¹⁰³ is shocked for Figaro (composed of short rhythmic-melodic cells with values of eighths, a gradual melodic movement and harmonic, supporting accompaniment). Eg. 5 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 141, ms. 60-70)

ROS. - ra. Che ne dite? Non vor-rei... Su co- raggio. Non sa prei. Sol due righe... Mi ver- gogno... Ma di che ma di che? si sa. presto presto; quail bi- glietto? Un biglietto?.. ec- colo qua. Già e.rs col canto

¹⁰¹ Ah, you sly fox (t.a. Cr.S.A.).

¹⁰² Two lines on a note (t.a. Cr.S.A.).

¹⁰³ A note? Here it is! (t.a. Cr.S.A.).

From Figaro's *aparte* (*Gia era scritto... ve'che bestia! Ve che bestia! Il maestro faccio a lei!*¹⁰⁴) we understand his stupor, so that later on he may bitterly admit that Rosina taught him a lesson, being more cunning than him (descending gradual melodic movement, in *piano*, with values of eighths, with a simple accompaniment, in octaves). The Barber realizes now that Rosina is neither docile, nor helpless, but she is cunning, intelligent and full of initiative. In the second part, *fioritures* and ornaments are enriched with the purpose of rendering Rosina's joy. Period A remains unchanged from a melodic, rhythmic and dynamic point of view, but *Varied A* contains two phrases where the melody is much more varied (on an *rallentando*, exceptional values of triplets emerge, which amplify the musical phrase, imitating the characters' caresses - *che mi devi consolar*¹⁰⁵). Eg. 6 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 143, ms. 87-89)



The musical phrase of Rosina is composed of combinations of the notes of arpeggio of *G Major* with roulades and structures which prepare the *trill*, which from a technical-vocal point of view requests a firm articulation and a correct proportioning of the breathing. Eg. 7 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 9, Duetto Rosina - Figaro: *Dunque io son...*, p. 143-144, ms. 89-93):

In the *coda* the two characters simultaneously sing melodic, rhythmic lines and different texts which grant the feeling, and in the end in *fortissimo* they express content and hope in the victory of love.

Finale of act one: The “drunk” count-soldier comes to the home of Don Bartolo with the quartering note, inciting the angst and irritation of the old man. The apparition of Rosina is achieved on an *aparté* in the grave register (*piano*), with short rhythmic-melodic cells, interrupted by pauses expressing the perplexity regarding the scenic action.

¹⁰⁴ *It was already written...how cunning! how cunning! and I acted like the master!* (t.a. Cr.S.A.).

¹⁰⁵ *I must comfort myself* (t.a. Cr.S.A.).

Eg. 8 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 14, Finale I, p. 181, ms. 76-79)

CON: Un sol da-to il tu to-re co - sa mai fa - ran - no -
 Vie - ni vie-nial tuo di - let-to deh vie-nial tuo di - et-to deh vie-nial tuo di - let-to pien d'a-mor t'at-ten-de
 - tà! ah, ch'io fo, ah, ch'io fo, qual - che gran bestia - li - tà! si qual, che gran be - stia - li -

The composer does not hesitate to introduce into the vocal line of Rosina melismata on semiquavers and double appoggiaturas (taken then by the Count), while Bartolo has a melodic discourse similar to the recitative, on only one sound, with emphasized values which reveal the hard to contain anger (in our case, Rosina sings the vocal line at a superior octave). Eg. 9 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 14, Finale I, p. 182, ms. 81-83)

ran - - - ro qua? co - sa mai fa - - ran - - no
 - tra - - - de - già pien d'a - - mor t'at - - ten - - de
 met - to, qual, che gran bestia - li - tà! qual - che gran be - stia - - li -

The tutor banishes the girl in her room, but the Count, taking advantage of the fact that he is “drunk”, invites her to accompany him to the barracks, which sparks even more the angst of the old man. In this moment we become acquainted to an angry, upset Rosina tired of bearing the rules imposed by the old man. Eg. 10 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 14, Finale I, p. 188, ms. 118-119)

ROS. Cento smanie io sen-to ad - dos - so cento smanie io sen-to .dosso ah più reggere non
 CON. so Cento smanie io sen-to ad - dos - so cento smanie io sen-to .dosso ah più reggere non so non

The fight broken between the two attracts in the middle of the action Don Basilio and servant Berta, and the remarkable art of Rossini makes itself noticeable again: Rosina and the Court are having fun at the doctor, Berta expresses the perplexity regarding the scene carrying out in front of her eyes, and Don Basilio sings a solfeggio, completely foreign of everything the surrounds him. Figaro (*entrando con bacile sotto il braccio*¹⁰⁶) makes his entry uneasy, requesting to be quiet, as the scandal in the house of the doctor has gathered the

¹⁰⁶ Entering with the wash basin under the arm (t.a. Cr.S.A.).

entire town in the streets; through an *aparte* he requested the Count prudence, in order to not ruin the plan (*piano*, on values of quarter notes and eighths, with a melody close to the idea of recitative). With the characteristic humour, Rossini determines Bartolo now to restart the fight, the poor doctor immediately receiving reprimands from everyone present. Eg. 11 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 15, Finale I, p. 206, ms. 275-287)

ROS: (a Bartolo) (al Conte)
Zit-to, dot-tore... Fermo, si-gnore...

BER:
Zit-to, dot-tore... Fermo, si-gnore...

FIG: e BAS: BAR: FIG: e BAS:
Zit-to, dot-tore... Voglio gri-dare... Fermo, si-gnore...

CON: ROS: e BER: (si ode bussare) CON:
Voglio ammazzarlo. Fa-te si-len-zio per ca-ri-tà. No, voglio uc-
FIG: e BAR:
Fa-te si-len-zio per ca-ri-tà.

The strong knocks in the door of the doctor's house create a new comic moment, built by Rossini, in a sudden *pianissimo*, as a whisper which describes very suggestively the panic of the characters (Rosina in a grave register). Eg. 12 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 15, Finale I, p. 208, ms. 297-300)

R
Zit-ti che bussano che mai sa-rà

B
Zit-ti che bussano che mai sa-rà

C
che mai sa-rà

FIG: e BAR:
Zit-ti che bussano che mai sa-rà

CON:
che mai sa-rà

The emergence of the Town Guards (man choir) brings new modifications to the musical writing: Eg. 13 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Scene 15, Finale I, p. 208, ms. 303-310)

CORO
La for-za la for-za a-pri-te qua a-

CORO
La for-za la for-za a-pri-te qua a-

Don Bartolo got his courage up before the law representatives and to relieve the anger that wrapped him due to the impertinence of the drunk soldier, illegally entered in his house (*Vivace*). Starting from Don Bartolo's voice, Rossini creates a polyphonic moment through the gradual addition of the voices of Figaro,

Basilio, the Count and in the end Rosina together with Berta, each character expressing his/her opinion on the current situation. The officer orders the drunk soldier to follow him immediately after the arrest, but the nobiliary insignias of the Count's ring determines him to stand back at a loss, while Don Bartolo remains stunned, frozen as a statue. In *Andante* (A flat Major), in measure 12/8, *piano*, Rosina sings a rich ornamental musical phrase, which easily reveals the comic nature of the moment. Eg. 14 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Last Scene, Finale I, p. 217, ms. 404-408)

ROS: *(guardando Bartolo che rimane per lo stupore come pietrificato)*

Fred. doed im. mo. bi. le come u. na sta. tu. a fia. to re. sta. gli dare. spi. rar

The image shows a musical score for Rosina's aria. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one flat (B-flat major) and the time signature is 12/8. The tempo is marked 'Andante' and the dynamics are 'piano'. The lyrics are: 'Fred. doed im. mo. bi. le come u. na sta. tu. a fia. to re. sta. gli dare. spi. rar'. The score features ornate melodic lines with many grace notes and slurs.

Rossini applies once again the polyphonic technique (on Rosina's melody one by one intervene the Count, Bartolo, Basilio and Figaro) and we emphasize that he uses the rich ornaments not only in the melody of sharp voices but also in the bass voice (Don Bartolo). While everybody was trying to stop the verbal flow of Don Bartolo, who has come back from the palsy state, the Officer's weapon misfires, creating a new moment of panic. After a pause, an emphasized melody all in the same key is sung, in *sotto voce*, *pianissimo*, which describes the skedaddle and perplexity on stage: *Mi par d'esser con la testa in un'orrida fucina*¹⁰⁷. Eg. 15 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act I, Stretta del Finale I, p. 228-229, ms. 455-462)

ROS: e BER:

MI: par d'es - ser con la te - sta in un' or - ri - da fu - ci - na,

CON:

MI: nar d'es - ser con la te - sta in un' or - ri - da fu - ci - na,

FIG: BAR: e BAS:

MI: par d'es - ser con la te - sta in un' or - ri - da fu - ci - na,

The image shows a musical score for a polyphonic section. It features three vocal lines: Rosina and Berta (ROS: e BER:), the Count (CON:), and Figaro, Bartolo, and Basilio (FIG: BAR: e BAS:). The lyrics are: 'MI: par d'es - ser con la te - sta in un' or - ri - da fu - ci - na, MI: nar d'es - ser con la te - sta in un' or - ri - da fu - ci - na, MI: par d'es - ser con la te - sta in un' or - ri - da fu - ci - na,'. The score is in treble clef and shows the overlapping vocal lines.

Rossini's humour is present in the phrases sung by Rosina and Berta (in third intervals), taken then over by Figaro and the Count (also in third intervals); the interventions of Bartolo and Basilio are short melodic-rhythmic motives which render a confusion generated by the noise of the weapon. Gradually, the voices reunite on a homophonous structure (accords on the main steps in *Do Major*) over which rhythmic-melodic cells emerge from the choir. This musical play extends until the end of the act, as a climax of the Rossinian humour, with a wide dynamic range (from *piano* to *fortissimo*) which creates the varying of the moment, as there are no modifications from the point of view of the text or the scenic dramaturgy.

¹⁰⁷ *In my mind there is a tremendous confusion* (t.a. Cr.S.A.).

The alert rhythm and triplets on a half-time clearly indicate that everybody has lost their patience. Eg. 19 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 4, Quintetto: *Don Basilio! Cosa veggo!*, p. 346, ms. 97-101)

Musical score for Example 19, showing five staves: ROS., CON., FIG., BAR., and BAS. The lyrics are: ROS. Ma-le-det to sec-ca-to-re sec-ca-to-re ma-le-det to sec-ca-to-re sec-ca-to-re; CON. Buo-na se-ra via di qua; FIG. Ma-le-det to sec-ca-to-re sec-ca-to-re ma-le-det to sec-ca-to-re sec-ca-to-re; BAR. Buo-na se-ra; BAS. buo-na sera non gri-da-te non gri-date.

The professor leaves, they are all relieved and happy that they escaped (quarter pause), but Rossini with his special humour, brings back on stage the calm voice of Basilio, on a slow rhythm (*a piacere*). After he got rid of Don Basilio for good, Figaaro got ready to shave Bartolo (*Bartolo siede e Figaro gli cinge al collo uno sciugatoio disponendosi a fargli la barba; durante l'operazione Figaro va coprendo i due amanti*¹⁰⁹). At the same time, the Count and Rosina confess their love through short cues, in a flat nuance in *pianissimo*, suggesting the fear to not be caught by the tutor. Almaviva confesses to Rosina the her running away plan (*a mezzanotte in punto*¹¹⁰) repeating in whispers only one sound (equal quarter values), while in the orchestra one melody all in the same key makes room (descending movement, with inverted seventh accords), in *piano*. In a moment of oblivion from Figaro, Don Bartolo catches the Count's words who justifies his disguise. The old man energetically fights back, angrily banishing the two intruders out from the house; Rosina, the Count and Figaro fight back (accord in *E flat Major*) on a unitary rhythm (*la testa vi gira; ma zitto dottore*¹¹¹), in *Allegro*. Eg. 20 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 4, Quintetto: *Don Basilio! Cosa veggo!*, p. 358, ms. 233-238)

Musical score for Example 20, showing five staves: ROS., CONTE, FIG., and BART. The lyrics are: ROS. La te-sta vi gi-ra la te-sta vi gi-ra ma zit-to dot-; CONTE La te-sta vi gi-ra la te-sta vi gi-ra ma zit-to dot-; FIG. La te-sta vi gi-ra la te-sta vi gi-ra ma zit-to dot-; BART. par brie.

Rossini pushes the *tempo* and nuance up to paroxysm (*più mosso, fortissimo sempre*), and the homophony created is easily noticeable both in the voices, and in the orchestra. Desperate, Don Bartolo sends for Don Basilio to be brought in order to be update with the entire occurrence, then leaves for the notary in order to speed up the marriage to Rosina. Regarding his pupil, the doctor proves to be

¹⁰⁹ *Bartolo sits down, and Figaro surrounds his neck with a towel, getting ready to shave him; during the operation, Figaro tries to cover for the two lovers* (t.a. Cr.S.A.).

¹¹⁰ *At midnight sharp* (t.a. Cr.S.A.).

¹¹¹ *Your head is spinning, please shut up, doctor!* (t.a. Cr.S.A.).

very cunning, telling her that the letters addressed to Lindoro have reached Count Almaviva, in the arms of whom she shall also get. Upset, irritated and disappointed of the fact that her feelings have been betrayed, Rosina reveals to the old man the plan to run away that night.

Intermezzo (Temporale) in the second act presents the emotional state that the characters of the opera go through: Rosina - unhappy and in pain, Figaro and the Count - with the fear of being caught, Don Bartolo - disturbed because he is on the verge of losing the girl's fortune, Don Basilio - perplexed regarding the one who bought his silence.

4. Terzetul *Ah! Qual colpo*

Terzetul Ah! Qual colpo in the second act has a pure *bel-canto* nature, granted by the *fioritures* of the vocal melodies. Upon finding Lindoro's true identity, Rosina's happiness, fulfilment and emotions are exposed through a series of roulades, cadences and melismata, emphasized rhythm, short cells, small values of the notes and the *piano* nuance which capitalizes the technique and vocal qualities of the singer. Eg. 21 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: *Ah! Qual colpo*, p. 399, ms. 5-10)



The feelings and thoughts of the two lovers are rendered by the taking over of the melody, of the rhythm, nuance and accompaniment from Rosina to the Count, while Figaro's *aparte* reveals self-worth and satisfaction for the victory obtained due to his ploys: *Son rimasti senza fiato, ora muoion dal contento, Guarda, guarda il mio talento che bel clopo seppe far!*¹¹². The huge happiness and satisfaction of the two lovers get superior valencies together with the emergence of coloratura passages (*alla fin de' miei martiri, tu sentisti, amor, pieta!*¹¹³). Eg. 22 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: *Ah! Qual colpo*, p. 407-408, ms. 52-54)



Only Figaro alone is aware of the danger they expose to if they shall be late for much longer in the tutor's house (*fanno fiasco*¹¹⁴); he suddenly interrupts the

¹¹² They remained breathless, and now they die of satisfaction, Here it is, here it is my talent, what a beautiful punch he gave! (t.a. Cr.S.A.).

¹¹³ At the end of my suffering, you shall feel love (t.a. Cr.S.A.).

¹¹⁴ It shall be a fiasco (t.a. Cr.S.A.).

cadential moment (*forte*, on *tremollo* and fast-moving rhythm) announcing that their running away is compromised as he saw movement at the front of the gate. The fragment is constructed in a descending chromatic manner (in the grave register of the orchestra), the characters' panic being musically described with the help of 30/2 and sixteenth values of *crescendo* up to *fortissimo*. *Allegro* in measure 2/4 reveals the Count's idea (*Zitti zitti, piano, piano, non facciamo confusione; per la scala del balcone presto andiamo via di qua*¹¹⁵), taken over by Rosina and then Figaro. Eg. 23 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: Ah! *Qual colpo*, p. 414, ms. 85-91)

The image shows a musical score for three voices: Soprano, Alto, and Bass. The lyrics are: "co - ne presto an - dia - mo via di qua pia - no pia - no pia - no pia -". The music is in 2/4 time and features a descending chromatic line in the vocal parts, with a piano dynamic marking.

Rossini is a very good connoisseur of scenic effects obtained with the help of music, rhythm and instrumentation. Thus, at the *sotto voce* indication, the singers sing high values of the notes (half notes) on a melody with a harmonic nature, which is also found in the instrumentation. Eg. 24 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto Rosina - the Count - Figaro: Ah! *Qual colpo*, p. 412, ms. 96-99)

The image shows a musical score for four voices: Soprano, Alto, Bass, and another voice. The lyrics are: "per la sca - la del bal - co - ne". The music is in 2/4 time and features a harmonic melody with half notes, characteristic of the *sotto voce* style.

The manner of positioning the voices reminds of the contrapuntal technique, but then transforms into a polyphonic fragment (Rosina enters with the musical theme, followed at a distance of three tempi by the other partners). The polyphony is however false as after the two measures everything transforms into a polyphonic moment. Eg. 25 (G. Rossini - *Il Barbiere di Siviglia*, Casa Ricordi, Milano, 1997, act II, Scene 9, Terzetto: Ah! *Qual colpo*, p. 413, ms. 103-107)

The image shows a musical score for three voices: Soprano, Alto, and Bass. The lyrics are: "qua zitti zitti pia - no pia - non fac - ciamo con - fu - sio - ne". The music is in 2/4 time and features a polyphonic texture with a piano dynamic marking.

The dynamics is structured in steps and coloratura, and the orchestra accompaniment follows the vocal melody that it doubles in the medium to head

¹¹⁵ Slowly, slowly, without making noises, on the balcony ladder, to quickly leave this place (t.a. Cr.S.A.).

register, thus achieving the harmonic support as well. *Coda* is built through the repetition of the line *via di qua* on an accord of *F Major* (the steps of the keynote and of the dominant note), the orchestra culminating in *fortissimo*. We can state that the voice of counter tenor was the favourite of Rossini, as it is present almost in all of his works, being intended for the most beautiful musical pages of the shows.

One of the traditions emerged immediately after the opening night of the opera, maintained until nowadays (but used more and more rarely), was the approach of the role of Rosina by soprani (especially lyric-free and easy), which led to the denaturation of the character's nature (whom Rossini created for the voice of counter tenor - corresponding to a mature woman, self-controlled). Rosina is an energetic and expansive character who has to execute various vocal acrobatics, sometimes with an overwhelming enthusiasm, requiring a very good management of the air and voice architecture, especially in the head register, in order to achieve a convincing interpretation. From a technical and vocal point of view, the execution of agilities and coloratura passages is done on the breathing, studying them slowly at first, then gradually hasty, until the wanted *tempo* is reached.

Rosina must be approached with a sensitive, sweet voice, supported on the air tower (especially in the medium register) and projected externally, avoiding the sounds issued nasally, without pressing the larynx, and in the head register without straight, non-vibrating, broken or unasserted sounds. A graceful, easy, free, arched voice, with firm, articulated, shining and precise coloratura shall unaffectedly reflect the character's nature. Alternatively, an inexpressive, unaesthetic, fizzed, cased, veiled voice, without glowing head registers, lacking diction and gracefulness can never penetrate the listener's soul and shall not manage to render the moody nature of the heroine. The singer for the role of Rosina must exude strong-mindedness and impunity, thus head notes shall be clear, penetrating, the coloratura permanently controlled and supported on the air tower, sang with musicality and good taste, completed by an agreeable and elegant scenic presence.

The *bel-canto* style represents the rational intellectual influence that allows the creation of a character in a non-artificial, convincing, fluent, spontaneous manner, which reaches the audience easily and with maximum spontaneity. Great *bel-canto* interpreters knew how to express the poetics of the text and the emotional feelings with easiness, moving and electrifying the audience through an apparent maximum simplicity. Rossini was the first composer who stopped the freedom of the singers in the process of creation; he focused on eloquence managing thus to transmit the inner experiences and feelings of the characters with the exterior prowess. The *bel-canto* style does not support a type of non-homogeneous, nasal, broken vocal emission or inexact coloratura, thus, it is preferably that variations and cadences that we insert to be chosen with tastefulness and within the limits of vocal possibilities.

5. Conclusions

The “Rossinian” style shapes itself from the beginning, from the age of 18 years old. He easily composed various works. Thus, in a period of approximately 17 years, he would offer the audience 40 works, out of which half have maintained in the repertoire. The same overture shall be used for “Aureliano in Palmira” (1813), then for „Elisabeta, regina Angliei” (“Elisabeth, Queen of England) (1815), prior to reaching its universal reputation with “Il Barbiere di Siviglia” (The Barber of Seville), in 1816. Moreover, he can create the wonder in the listening of two characters so different as Queen Elisabeth and young Rosina expressing, for one, the triumphant joy, for the other one, her amorous wickedness, in the same cavatina („Una voce poco fa”, of The Barber of Seville). Actually, it is well-known that the description of the characters is not the strong point of Rossini’s talent. Either lyric dramas, or comic operas, the works are drawn by the same enthusiasm which is found in the rhythmic acceleration and in the so typical crescendos. Everything and everyone seems to forever be running in these works, composed in a haste, somewhat sloppy. The spectator does not have time to get bored, the arias being vivid with filler passages which inspire much joy and youthfulness. Rossini’s vision on the new Italian opera is in key with his entire behaviour in the first half of this life. Young and teeming musician, he is not an exponent of lightness and routine. On the contrary, he shows very quickly how capable he is to be an innovator.

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