
FROM YOUTH TO THE “SINS OF OLD AGE”

— THE CHORAL MUSIC OF ROSSINI —

by William Braun

This article coincides with the 200th anniversary of Rossini's birth, February 29, 1792.

AFTER INITIAL SUCCESSES in Venice, Milan, Naples, and Rome, where Rossini dominated both *opera seria* and *opera buffa* with such masterpieces as *Trancredi* and *Il barbiere di Siviglia*, he conquered the opera stages of the rest of Europe, including finally Paris, then the opera capital of the world. In Paris in 1829 Rossini produced his masterpiece of grand opera, his 40th opera, *Guillaume Tell*, and subsequently settled into semi-retirement for the next 40 years of his life.¹ Although this early retirement might be considered a loss for the opera world, Rossini continued to compose — primarily chamber works for performer friends. He collectively entitled these compositions “péchés de vieillesse” (Sins of Old Age). This article briefly surveys the choral music of Rossini (including some choral pieces written before his retirement, but excluding opera choruses) as we celebrate the bicentennial of his birth.

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Rossini began composition and counterpoint studies in 1804 with Padre Stanislao Mattei (a pupil of Martini) in Bologna. While a student there, Rossini wrote some sacred music and a secular cantata for tenor, chorus, and orchestra, entitled



Il pianto d'Armonia sulla morte d'Orfeo, for which he won an academic prize and the opportunity of performance in August, 1808. It is obviously a student work, but one that shows the promise of things to

come. As Richard Osborne, Rossini's most recent biographer, points out:

Much of the part-writing for chorus is wooden and the writing for tenor solo lacks Rossini's later melodic fluency. Perhaps he was striving too hard for a certain “German” cut to the phrasing and harmony. There is, though, some characterful orchestral writing, with lovely wind solos and a glimpse of Rossini's new-found love, the solo cello.²

Rossini wrote a number of similar “occasional” cantatas throughout his career,³ although oftentimes they did not survive in their original form. Rossini, never one to waste an idea, would take some of the ideas which began in his (or other composers') works and remake them into new compositions. Such is the case with the choral triptych *Trois Choeurs religieux* of 1844 (subtitled *La Foi, L'Espérance, La Charité*). The first two pieces of this set were revisions of choruses taken from the incidental music for *Edipo a Colono* (written around 1816). The third piece was written at the request of the publisher Troupenas to complete St. Paul's trinity of moral imperatives: faith, hope, and charity. These pieces are scored for

SSA chorus and piano (the third piece contains a short soprano solo). Contemporary reaction to the music was considerably varied. Adolphe Adam, critic for the *La France musicale*, reported that *La Foi* would establish a lesser composer's title to glory; *L'Esperance* earned praise by its "majestic opening, happy development, and the beautiful simplicity of its epilogue"; "*La Charité* gave proof of compositional genius."⁴

Berlioz, on the other hand, a critic for the *Journal des débats*, wrote a critical review of the 1844 premiere of the triptych:

La Foi will not move mountains; *L'Esperance* lulled us sweetly; as for *La Charité*, which M. Rossini just has prepared for us, it must be conceded that it cannot have interfered greatly with the growth of his musical fortune, and that his alms-giving will not ruin him.⁵

Franz Liszt was impressed enough with the last chorus to make a transcription of it for voice and organ which he occasionally performed. Osborne notes that this chorus "is full of distinctive touches, notably in the harmonization of the piano part which keeps sentimentality at bay."

As noted earlier, Rossini composed a number of sacred works during his student years. These included a complete mass (1808) and a number of mass parts, mostly scored for solo voices and male chorus. His most significant sacred choral works

include the *Stabat Mater*, the *Petite Messe Solennelle*, both composed in his retirement, and a work, written in 1820 at the height of his compositional career, *Messe di Gloria*. In the late 1970s, after nearly 150 years of neglect, the *Messe di Gloria* was rediscovered, edited, and performed by Herbert Handt. (It has been published in piano score by Edition Kunzelmann, GM 791, and recorded by Handt with the BBC Singers and the

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Rossini's "Sins of Old Age" represent a mixture of both sacred and secular works which are small in scope and are scored for, or were originally performed by, an SATB quartet or double quartet of singers and piano.

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English Chamber Orchestra.) While doing research on the music of Lucca, Handt discovered the Mass and found that it had been composed for Holy Week of 1820. Scored for SATB choir, SATB solos, and orchestra, it consists of only the first two parts of the Ordinary, the Kyrie and Gloria, and is divided into 10 movements in the manner of a Baroque cantata mass. Osborne describes the choral sections in the following manner:

The Kyrie, in E-flat major, starts boldly in A-flat minor and is richly scored for the larger instrumental and vocal forces Rossini was deploying in his later Neapolitan works. By contrast, the E minor choral sections of the Qui tollis belong to a style evolved by Rossini in the Scene of the Shadows in *Mose in Egitto* with its winding ostinatos and hushed choral entries. The jauntiest movement, aptly enough, is the Gloria itself, a movement which

sent the Neapolitans into paroxysms of delight. It is built on two figures, an impish pizzicato and a swirling second theme which follows it in a brilliant ritornello, joyously crowned by soloists and chorus.⁶

Philip Gossett comments on the significance of this work:

The *Messe di Gloria* is not only a beautiful work, but a work of the utmost importance. It is the first sacred music of Rossini's maturity, and indeed the only sacred work to come from this period of active composition. It shows the influence of his Neapolitan operas, particularly *Mose in Egitto*, in its mastery of orchestration, its fine sense of detail, and its firm command of a wide range of musical structures, while manifesting the composer's search for a sacred style.⁷

The Italian scholar and critic, Paolo Isotta, places an even greater value on the Mass:

Certainly, it is the least known of (his) great (works) [parentheses sic]: but, on the other hand, it is the most important or, at least, it vies for this honor with the *Petite Messe*, winning out (in the same context) over the *Stabat Mater*. . . . With the *Messe di Gloria*, Rossini widely expanded his possibilities: it is a sample of his aspiration to be, and of what he could do as, a composer in the "learned" and dramatic styles.⁸

While Rossini was writing operas, he did not compose many independent or shorter works for vocal ensemble; however, there are several pieces from the early 1820s that deserve our attention. One of these, *Il Carnevale di Venezia*, was the result of a collaboration between Rossini and Paganini at the carnival festivities approaching the Lenten season of 1821 in Rome. Rossini, Paganini, Lippardini, and Massimo d'Azeglio, looking for a way to celebrate the coming festivities, decided to dress up as blind people and sing for charity during the carnival. They drew up the

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following four lines of text which Rossini set to music:

Siamo ciechi; siamo nati (We are blind. We were born)
 Per campar di cortesia (To earn our living from kindness)
 In giornata d'allegria (On a happy day,)
 Non si nega carita.
 (Do not refuse charity.)

Massimo d'Azeglio describes the jolly quartet as they acted out their masquerade:

Rossini and Paganini had to act as the orchestra, strumming two guitars, and they decided to dress as women. Rossini filled out his already abundant form with bundles of straw, looking absolutely nonhuman! Paganini, as thin as a door, and with a face that seemed to be the handle of his violin, appeared twice as thin and loose-limbed when dressed as a woman. I ought not to say so, but we created a furor, first at two of three homes where we went to sing, then in the Corso, then on the festal night.⁹

Rossini reworked the piece in 1847 into a *buffo* ensemble of SSTB voices and piano that preserved the original lament and added a rollicking pseudo-imitative solfège exercise (Example 1). The female ranges cover e¹ to f-sharp², while the male ranges go from A for the bass and e for the tenor up to f-sharp¹ for both parts.

Two other vocal ensemble pieces from Rossini's early years are *Ridiamo cantiamo*, and *Dall' Oriente l'astro del giorno*. Both are scored for a vocal quartet of SSTB voices and piano, and both have extreme vocal ranges. In addition, the technical adroitness of the parts (especially the Soprano I) is equal to that of some of Rossini's opera arias (Example 2).

Ten years after the completion of *Messe di Gloria*, Rossini worked on his next sacred choral piece, the *Stabat Mater*; however, the definitive form of this work did not come about until 1842. It was

originally commissioned by a Spanish state counselor, Fernandez Varela. Rossini, completing six of the proposed 12 movements in 1831, delegated the composition of the remaining six movements to a friend and fellow composer, Giovanni Tadolini. When the manuscript was acquired by the Parisian publisher

Aulagnier in 1841, Rossini decided to revise the work, substituting the movements written by Tadolini with his own settings. The Italian premiere of the revised Mass took place 150 years ago, on March 17, 1842, under the direction of Rossini's friend and soon to be successor in the field of opera, Gaetano Donizetti.

Example 1: *Il Carnevale di Venezia*

Allegro giusto

22 *p* *staccato*
 Sia-mo tut-ti po-ve-rel-li che suo-nando i cam-pa-nel-li che suo-
 Sia-mo tut-ti po-ve-rel-li che suo-
 che suo-
 sai-mo

27
 nando i cam-pa-nel-li e scuo-ten-do li ba-toc-chi, col do, re mi fa sol
 nando i cam-pa-nel-li e scuo-ten-do li ba-toc-chi, col do, re mi fa sol
 nando i cam-pa-mel-li e scuo-ten-do li ba-toc-chi,
 tut-ti po-ve-mel-li e scuo-ten-do li ba-toc-chi,

32 *f*
 la col do re mi fa sol la do-man-diam la ca-ri-tà
 la col do re mi fa sol la do-man-diam la ca-ri-tà
 col do re mi fa sol la do-man-diam la ca-ri-tà
 do-man-diam la ca-ri-tà

The *Stabat Mater* was modeled after Pergolesi's *Stabat Mater*, although Rossini scored his work for larger forces: strings, a standard set of woodwinds, four horns, two trumpets, three trombones, timpani, two solo sopranos, tenor solo, bass solo, and mixed chorus.

The 10 movements of the *Stabat Mater* are musically independent of one another except for the first and last movements which share musical material. The fifth and ninth movements are unique in their a cappella settings, and were admired even by hostile critics such as Richard Wagner.¹⁰ The fifth movement recalls an early liturgical practice with its antiphonal pairing of the bass with the full chorus, while the ninth movement is scored for solo quartet.

The *Stabat Mater* was hailed as a masterpiece by contemporary critics such as Adam and Heine, but suffered criticism in subsequent years. Part of the criticism is a result of the public's view of Romantic

composers' theatrical and emotional inspiration. As Nancy Fleming points out in her article on the *Petite Messe Solennelle*, composed in 1864: "The mass must be evaluated within the parameters of the composer's own musical aesthetic, which was based on tuneful melody and buoyant rhythm. To compare the *Petite messe* unfavorably with weightier and more learned mass settings is to unjustly accuse the composer of insincerity."¹¹

The remaining choral music to be discussed is drawn from Rossini's "Sins of Old Age." These pieces represent a mixture of both sacred and secular works which are small in scope (most of them last less than five minutes) and are scored for, or were originally performed by, an SATB quartet or double quartet of singers and piano. The compositions were devised for the numerous Friday or Saturday evening musicales (*samedi soirs*) that Rossini and his second wife, Olympe Pélissier, held in their sumptuous Paris home. Those in attendance at these musicales included well-known artists, composers, politicians, and the upper crust of society. Featured composers included Auber, Boito, Gounod, Liszt, Meyerbeer, Saint-Saëns, and Verdi, and performers were represented by Alboni, Patti, Diémer, Thalberg, and Joachim. The musicales included, in addition to Rossini's own compositions, those of Pergolesi, Haydn, Mozart, Gounod, Liszt, and Verdi.¹²

I Gondolieri (from Volume I, subtitled *Album per canto italiano*) opens with a delightful barcarolle-like piano figure suggesting the motion of a gondola across the sea (Example 3). It is in three part form,

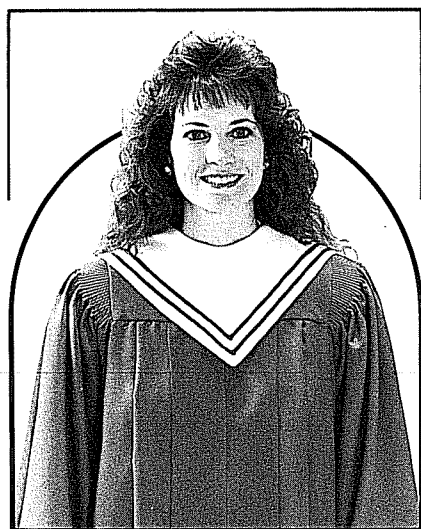
ABA, with the middle section set as a short solo line for each of the voices. The vocal parts are not musically difficult; however, the piano part is extremely challenging.

La Passeggiata (also taken from Volume I) is similar to *I Gondolieri*, opening with an extended and challenging piano introduction. *La Passeggiata* is through composed, however, and the vocal parts contain some imitative writing.

Toast pour le nouvel an (from Volume II, *Album français*) is a delightfully energetic piece in which Rossini not only toasts the New Year, but also celebrates both champagne and the blessed Virgin Mary. It is in five part rondo form, ABACA, with the toast to the new year making up the A section (Example 4). The harmonies in this homophonic setting are simple, but the tongue-twister text, sudden shifts of key, and rhythmic density make the piece sound virtuosic. It is scored for a cappella SATB choir with no solo sections.

La Nuit de Noël (number six in the *Album français*) is an Italian-style pastorale scored for baritone, SATB choir, piano, and harmonium, with texts in both French and Italian. The solo, ensemble, and piano writing are simple and not given to any vocal pyrotechnics. Unfortunately, this piece has not been commercially published and can only be found in the collected works.¹³

There are two pieces for male chorus and percussion contained in the *péchés de vieillesse* that are worth noting. The first, taken from Volume II, is a splendid hunting chorus entitled *Choeur de chasseurs démocrates*. It was written in 1862 when Baron James de Rothschild



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Example 2: *Ridiamo cantiamo*

asked Rossini to compose a ceremonial piece for Napoleon III's visit to Rothschild's new Chateau de Ferrières.¹⁴ The robust energy of the piece reminds one of Weber's "Hunters Chorus" in *Der Freischütz*. Rossini's piece is considerably longer than the Weber chorus and is harmonically more sophisticated. Unlike most of the other pieces in the *péchés de vieillesse*, this one is scored for a full choral ensemble (more than just a double quartet). The percussion instruments called for are a tam-tam and a snare drum.

Chant funèbre (found in Volume III — *Morceaux réservés*) was written as a funeral chorus in 1864 in memory of Rossini's friend and fellow composer, Giacomo Meyerbeer (although the text does not specifically mention him by name). This dirge, scored for TTBB and tenor drum, is cast in a two-part form, opening with two measures of solo drum rolls and taps.

Cantemus Domino (also found in Volume III) illustrates Rossini's interest in music of the past (he was a subscriber to the then new critical edition of Bach's works). Rossini desired not merely to imitate the past but rather "to return to historical traditions while holding fast to a modern compositional vocabulary."¹⁵ *Cantemus Domino* is scored for an a cappella double choir (SATB-SATB) and is reminiscent of the antiphonal motets of Palestrina. It appears that Rossini wanted to test himself or match himself up against the masters of the past. After finishing the piece, Rossini, with his ironic sense of humor, wrote "Voilà du temps perdu!!!" (Now there's some wasted time). The piece has a joyful character, and although it is not very intricate or demanding, it demonstrates Rossini's genius.

(*Cantemus Domino* has not yet been commercially published.¹⁶)

Three small motet-like settings of sacred texts also deserve mentioning: two settings of the *Ave Maria* and a setting of the text *O Salutaris Hostia*. The first *Ave Maria*, in F-major (in the Kaplan edition listed in Table I), includes piano; however, the piano plays only a supporting role with no independent parts. The second *Ave Maria*, in E-flat major (not published commercially), utilizes an

Example 3: *I Gondolieri*

Example 4: *Toast pour le nouvel an*

En ce jour si doux tous au ren-dez-vous, nou-vel an soit fê-té par nous— des plai-

sirs, des chan-sons, des ca-deaux, des bon-bons, ac-cou-rez fil-les et gar-çons.—

Table I

The following pieces are listed under "Rossini" in *Choral Music in Print* (both Sacred and Secular). Those pieces marked with an asterisk were known to be out of print as of August 1991. I would like to thank F. Caroline Wylie at Pepper Music for her help in determining the availability of these selections.

Name of Piece	Arranger	Scoring	Pub.	Order No.
<i>Ave Maria</i>	Kaplan	Mix Cor	Lawson	LG 51852
<i>Il Carnivale Di Venezia</i>		SSTB, pno	Hänssler	40.281-40
<i>La Carita (Erbarmen)</i>		SSA/S solo, pno	Ricordi-Eng	122237
	Jürgens	SSA, pno	Schott	ED 7655
	Dicks	SATB	Banks Mus	607
<i>Carnovale</i>		SATB	Allans	
<i>Chant Funebre</i>	Stone	TTBB, drums	Boonin	B 103
<i>Cum Sancto Spiritu</i>	Skones	SATB, pno, harm	Plymouth	PM-105
(from <i>Messe Solennele</i>)				
* <i>Dolcissima Maria</i>		SSA/S solo	Kerby	7480
<i>Dall' Oriente l'astro del giorno</i>		STTB, pno	Hänssler	40.281-50
* <i>La Danza (from Soirees Musicales)</i>		SA	Allans	
		SATB	Ricordi-Eng	LD 384
* <i>The Dance</i>		2 pt cor	Enoch	T.P. 203
	Driessen	4 pt men	Andel	
	Goldman	SSAA, S/T solo	Lawson	51453
	Kubik	2/3 eq. voices	Ricordi-Arg	BA 9265
	Kubik	SATB/S solo, pno	Ricordi-Arg	BA 92263-64
	Sektberg	SSA	Galaxy	1.0944.1
* <i>La Foi (La Fede - Die Treue)</i>	Stone	SSA, pno	Unicorn	1.0107
	Jürgens	SSA, pno	Schott	ED 7656
<i>I Gondolieri</i>		SATB, pno	Hänssler	40.281-10
<i>Hear Us, Lord</i>	Jennings	SATB, pno	HMC 508	
<i>Heute Feiern Wir Frohgemut</i>	Carlton	SATB	Boosey	5406
<i>Holy, Holy, Holy (from Messe Solennele)</i>	Hilton	Mixed Chorus	Leuckart	LC 687
<i>I Will Give Thanks unto Thee, O Lord</i>	Fitzhugh	SATB	Presser	352-00478
<i>Inflammatum (from Stabat Mater)</i>		SATB	Flammer	5046
"When Thou Comest"		SATB/S solo	Presser	312-10313
		SATB/S solo	G. Schirmer	2041
	Howorth	SATB	Belwin	1159
<i>Kyrie (from Petite Messe Solennele)</i>	Platt	TTBB	Plymouth	DC-303
		SATB	Staff	688
		SATB, org	Carus	40.497
<i>Lasst Froh Die Horner Erschallen</i>	Goldman	SATB	Lawson	LG-51943
	Huber	4pt men/Orch	Doblinger	46 776
<i>Messe Solenne</i>	Huber	2pt w, 4pt m/Orch	Doblinger	46 776
		SATB/Soli	Ricordi-Eng	41310
<i>O Blicke Mit Erbarmen</i>		SATB/Soli	Kalmus	K 06877
<i>O Salutaris Hostia</i>		SATB	Breitkopf	CHB-2012
	Mason	SATB	Broude Br.	BB 127
<i>O Thou From Whom All Goodness</i>		SATB	Walton	6012
<i>Flous</i>				
<i>L'Orgia-Arietta ("The Waltz")</i>	Kinsman	SATB	Spratt	585
<i>Overture (from Semiramide)</i>		2 pt Chorus	Enoch	T.P. 214
<i>La Pastorella</i>		SATB	Enoch	E.C. 112
* <i>"Little Shepherdess"</i>		Unison Chorus	Ricordi-Eng	Ld 356
* <i>"Peasant Girl"</i>		2 pt chorus	Enoch	T. P. 205
<i>La Passeggiata</i>		SATB, pno	Hänssler	40.281-20
<i>Pianto D'Armonia Sulla Morte D'Ofreo</i>	Tozzi	Men's chorus	Schotts	
<i>Preghiera Del Mose (from Mose)</i>	Walter	Chorus, pno	Carisch	13226
<i>Quando Corpus (from Stabat Mater)</i>		SATB	Ricordi-Eng	SY121
<i>Ridiamo Cantiamo</i>	Van Camp	SATB	Music	M70-205
<i>Sanctus (from Messe Solennele)</i>		STTB, pno	Hänssler	40.281-60
		SATB	Ricordi-Eng	SY123
	Chandler	SATB	National	WHC-37
		SATB	Caillard	PC 209
	Ferguson	SATB, pno	Lawson	51890
<i>La Speranza (Die Hoffnung)</i>		SSA, pno	Ricordi-Eng	122236
	Jürgens	SSA, pno	Schott	ED 7657
<i>Stabat Mater</i>		SATB/Soli/Orch	Kalmus	6398
		SATB/Soli/Orch	Novello	6398
		SATB/Soli/Orch	Ricordi-Eng	49182
		SATB/Soli	G. Schirmer	356
		SATB/Soli/Orch	Schott	1067
<i>Der Tanz</i>	Fischer	4 pt men/T, pno	Schotts	C 39 098
<i>To the Tap of the Drum</i>		SA	Allans	156
<i>Toast Pur Le Nouvel</i>		SATB	Hänssler	40.281-30
<i>Tyrolienne (from Guillaume Tell)</i>		SA	Molenaar	15009503
* <i>Tre Cori (Trois Choeurs religieux)</i>		3 pt women, pno	Ricordi-Eng	
* <i>Wedding Course</i>		SATB	Ricordi-Eng	LD 471

organ part with a number of independent sections. *O Salutaris Hostia* is an a cappella setting with straight-forward rhythms and intervals in a two-part form similar to that of the *Chant funebre*. All three of these settings are for SATB choir and would make suitable anthems for a church choir. Both of the commercial editions listed in Table I underlay the text in Latin and English.

The *Duetto buffo di due gatti (Duet of Two Cats)*, one of Rossini's most popular vocal/choral works, is actually the joining of a Rossini *cabaletta* from *Otello* by G. Berthold to the "Katte-Cavatine" of the Danish composer C.E.F. Weyse.¹⁷

Recordings containing a number of the pieces discussed above can be found as follows: *Rossini — Sins of My Old Age*, by the Los Angeles Vocal Arts Ensemble, Nonesuch D-79027; *Excerpts from Sins of My Old Age* by the Societa Cameristica, Nonesuch H-1089; *Rossini Vocal Music Selections* by the Ensemble Vocal Michel Piquemal Paris: 1981 (1987) 13.205-2 (CD).

While we remember and enjoy Rossini's opera masterpieces during this year of his bicentennial, let us not forget the choral music of his youth and his "Sins of Old Age." Together they incorporate a "measure of grace and charm, sharp parody, a dash of sentiment, and throughout a unique combination of sophistication and naivety."¹⁸ By acquainting ourselves, our choirs, and our audiences with Rossini's choral music, we will pay a fitting tribute to the man and the music created by his genius.

Notes

¹ K. Marie Stolba, *The Development of Western Music* (Dubuque, IA: Wm. C. Brown Publishers, 1990), pp. 613-618.

² Richard Osborne, *Rossini* (London: J.M. Dent & Sons Ltd., 1986), p. 8.

³ These pieces are outside the scope of this article; however, some of these occasional pieces which use chorus include *La morte di Didone* (1811); a wedding cantata entitled *Le nozze di Teti e di Peleo* (1816); *Omaggio umiliato* upon the recovery of King Ferdinand from an illness (1819); *La riconoscenza* written by Rossini for a concert in his honor (1821); *Il pianto delle muse in morte di Lord Byron*, written in honor of Lord Byron (1824); a hymn for Charles X's coronation: *De*

l'Italie et de la France (1825); *Santo Genio dell'Italia terra* - an elaboration of material in the opera *La donna del lago* (1844); *Su fratelli, letizia si canti*, written for Pope Pius IX (1848); *Le Chant des Titans*, written for the erecting of a monument to the honor of Cherubini (1861); and, *Hymne à Napoléon III et à son Vaillant Peuple* (1867).

⁴ Herbert Weinstock, *Rossini, A Biography* (New York: Alfred A. Knopf, 1968), p. 233.

⁵ *Ibid.*

⁶ Osborne, *Rossini*, p. 258.

⁷ Philip Gossett, "Rossini in Naples: Some Major Works Recovered," *The Musical Quarterly* LIV (1986): 54.

⁸ Paolo Isotta, "G. Rossini — Mosé in Egitto.../ I diamanti della corona" (Turin: Unione Tipografico-Editrice Torinese, 1974).

⁹ Weinstock, *Rossini*, p. 108.

¹⁰ Wagner wrote a rather unsavory review for the "Neue Zeitschrift für Musik" lampooning Rossini's diet, composition of fugues, and even his religious piety in writing the *Stabat Mater*. "The earliest stimulus to carry out his expiation seems to have come to him in Spain: in Spain where Don Juan found the amplest, choicest opportunities of sin, Rossini is said to have found the spur to penance." Of note: Wagner did not even sign his own name to this review, but rather signed it "H. Valentino."

¹¹ Nancy Fleming, "Rossini's Petite Messe Solennelle," *Choral Journal* Vol. XXX, No. 7 (February 1990): 17.

¹² Osborne, *Rossini*, pp. 112-114.

¹³ *Gioacchino Rossini: The critical edition of complete works under the joint editorship of Bruno Cagli, Philip Gossett and Alberto Zedda*, VII: v. 2, Pesaro: 1987; or *Quaderni Rossiniani, a cura Della Fondazione Rossini*, preface by Alfredo Bonaccorsi, revised by Ada Melica, VII, Pesaro: 1958.

¹⁴ Weinstock, *Rossini*, pp. 321-322.

¹⁵ Phillip Gossett, "Gioachino Rossini" in *The New Grove Dictionary of Music and Musicians*, 6th ed., Stanley Sadie, gen. ed., vol. 16 (New York: St. Martin's Press, 1980): 243.

¹⁶ *Cantemus Domino* can be found in the *Quaderni Rossiniani, a cura Della Fondazione Rossini*, VI.

¹⁷ Edward J. Crafts, "A Tale of Two Cats" in *Bellettino del Centro rossiniano de studi*, 1975, no. 3, p. 5.

¹⁸ Gossett, "Gioachino Rossini" in Sadie, *New Grove Dictionary*, p. 242.

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