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Gioachino Rossini - Favorite Overtures: Critical Edition Full Score



Synopsis

(Study Score). 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" theme).

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Customer Reviews

Very good score to study overtures by Rossini. Highly appreciated for immediate delivery. Thanks.

Before I purchased this score, Ricordi's claim for it to be "Critical Edition" made me feel skeptical. It is true that Fondazione Rossini of Pesaro and Ricordi have been working on the monumental task of publishing the critical edition of complete works of Rossini, but those opera scores cost a fortune to buy. 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. It is simply too good to be true. Rossini's music has suffered greatly by editors and publishers. The most striking example is the overture to "L'italiana in Algeri." This Ricordi score indicates that the usual flute part (as it has traditionally been played) was actually written as a piccolo part. Rossini's piccolo is not just high pitched and loud. It is witty, chirpy, and sarcastic, perfectly fitting for a "dramma giocoso" which "L'italiana" is. This score is a must for any musician or music lover who is interested in Rossini. Unfortunately, there are no good recordings made with the critical edition. The Orpheus Chamber Orchestra recording on DG is a joke. Listen to

the overture to "L'italiana" when the piccolo and other winds rush, unable to keep steady tempo only four bars into the main Allegro section. This orchestra badly needs a conductor for traffic control and to learn that the joke should be in the music, not on them. Norrington's recording with the London Classical Players is not a joke. That is an insult to Rossini with his unmusical and unidiomatic interpretation. Tullio Serafin needs to be resurrected to bring full justice to this fine music that is finally available (at least in print) as Rossini originally intended.

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