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GAETANO DONIZETTI (1797-1848): THE EVOLUTION OF
HIS STYLE LEADING TO THE PRODUCTION
OF ANNA BOLENA IN 1830

By

NORMAN LYLE JENNINGS

A DISSERTATION

Submitted to

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in partial fulfillment of the requirements

for the degree of

DOCTOR OF PHILOSOPHY

College of Arts and Letters

1986

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ABSTRACT

GAETANO DONIZETTI (1797-1848): THE EVOLUTION OF HIS STYLE LEADING TO THE PRODUCTION OF ANNA BOLENA IN 1830

By

Norman L. Jennings

During the thirty-two years that Gaetano Donizetti wrote for the musical theater, he produced seventy operas, which until 1825 were produced only in Italy. Between 1825 and 1830, the year in which he wrote his thirty-fifth opera, Anna Bolena, he began to receive recognition from abroad, and to develop a style which expressed his own individuality.

This study investigates the changes Donizetti made in his musical style during the years 1822-1830 while he was living and working in Naples. These changes are considered from musical, historical, and theatrical standpoints in order to ascertain how and why Anna Bolena was different from Donizetti's earlier operas. The idea is to show the conditions under which Donizetti had to compose, and the numerous contributing factors which influenced his style.

When I investigated selected scores from this period, I discovered that Donizetti gradually changed certain aspects of his style of writing in order to achieve desired effects. In the following pages I shall discuss the importance of ensemble, the use of orchestral color in accompaniments and interludes, the development from a

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segmented continuity to one that is more cohesive (through-composed), the importance of expansion of vocal ranges for the soloists, the changes from a Rossinian style to a more distinctive one, the stylistic change from Classical to Romantic, and the expansion of a two-part male chorus to a five-part mixed chorus.

This period of Donizetti's life, spent in Naples and other operatic centers, is very important because it shows a time when he was struggling to establish a reputation in order to make a living. He had many external problems with which to deal: theater management, his librettists, poor wages, failure to please audiences, and others. It was his gradual overcoming of these problems which ultimately enabled him to reach a mature and individualistic style of writing operas and to achieve fame and fortune.

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INTRODUCTION

During the thirty-two years that Gaetano Donizetti wrote for the musical theater, he produced seventy operas, beginning with Il Pigmaliione in 1816 when he was only nineteen years of age. Two years later in Venice, his fourth opera, Enrico di Borgogna, became the the first of his works to receive a public performance. Between 1825 and 1830 he began to receive some recognition abroad, but it was not until his thirty-fifth opera, Anna Bolena, written in 1830, that he achieved a style which expressed¹ his own individuality.

There are numerous factors which governed Donizetti's artistic development. When approaching the subject, many writers indicate that Donizetti changed his style and achieved a new maturity only with Anna Bolena. Ruth Berges, for example, wrote that Anna Bolena "was a result of a more thoughtful and less casual process."² At no point, however, does Berges give any deeper insight into

1 Waldo L. Fullerton, Modern French and Italian Opera (New York: The Caxton Institute, 1927), p. 17.

2 Ruth Berges, Opera Origins and Side Lights (New York: Thomas Yoseloff, 1961), p. 23.

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Donizetti's style and its evolution. However, in a recent book by Philip Gossett, in which he discusses the artistic maturity of Donizetti's style shown in Anna Bolena, the author writes:

Surely this process of artistic maturation does not begin with Anna Bolena, nor does it end at any specific moment in the composer's life. Careful study of the earlier operas reveals not only much beautiful music but also much music in which this same process of artistic maturation can be followed. Only when we truly come to know these works will we be able to assess precisely the position of Anna Bolena, within this longer process.³

Donizetti had been achieving professional success since 1825, but his increasing popularity stemmed mostly from his deliberately copying the style of his friend and colleague, Gioacchino Rossini, and not through the development of a distinctive style of his own. Rossini's most popular operas were the comic ones, which were witty, flamboyant, and colorful. After several of Donizetti's early operas failed to achieve recognition, he was quick to realize that in order to get some public notice he would have to write in the popular style of the day, that set by Rossini. He was able to drop this imitative style, however, even before the crucial year of 1830.

3 Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti (Oxford: Clarendon Press, 1985), p. 183. Professor Gossett's book extends the material of this study through a more "in depth" look at changes Donizetti achieved with Bolena. In a similar case, Rossini composed music for the first of Beaumarchais' plays about the character Figaro (The Barber of Seville, 1816) after the second play had been set by Mozart (The Marriage of Figaro, 1786).

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With the possible exception of Professor Gossett, who writes primarily about the stylistic changes which appear in Anna Bolena, no other scholar has made serious efforts to ascertain the causes for these changes. Therefore, I am investigating as many factors as possible, musical, historical, and theatrical, to ascertain how and why Anna Bolena showed a maturing of stylistic changes achieved through Donizetti's earlier operas.

First of all, one must understand the conditions under which Donizetti worked in order to appreciate fully his artistic evolution. Prior to Anna Bolena, Donizetti was struggling to establish himself professionally and personally. Such things as obstinate theater management, poor librettists, low wages, and artistic failures were constant problems for him. However, he gradually overcame these problems and ultimately created a mature and individualistic style which brought him fame and fortune after years of disappointment and failure.

Despite the paucity of studies concerning Donizetti's evolving mature style, his life and music have been extensively studied, however, principally from a biographical and compositional standpoint. In Italy, Guido Zavadini amassed all available letters from, to, and about Donizetti. Fedorico Alborghetti, Michelangelo Galli, Marco Bonesi, Giuliano Donati-Pettèni, Alberto Cametti, among others, wrote biographies, while in the United States,

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William Ashbrook and Herbert Weinstock have written biographies and discussions of Donizetti's literature.

A number of Donizetti's earlier operas disappeared from the repertoire after only a few performances, the result of poor librettos, poor selection of singers, or the like. Often Donizetti was uninspired by the libretto, was forced to hurry the composition because of late delivery of the text, or worked too quickly to produce a polished work. Gossett states that although Donizetti wrote quickly, he did not write carelessly but was a thorough professional "who knew his métier and lived at a time in which composers of Italian opera depended upon a coherent set of structural conventions against which the particularities of their style could emerge."⁴

Luckily for Donizetti, many of the singers who premiered his operas were already excellent, well-established performers who had premiered works for Rossini. When these singers were available to Donizetti, they usually helped to insure the success of a new opera.

Although Donizetti deliberately copied Rossini's style in his earlier operas, he did not write with Rossini's flair. However, between 1822 and 1830 he began to make his operas more musically interesting by creating roles that were more challenging and stimulating to both the singer

⁴ Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, p. xiv.

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and the audience. His use of chorus and ensemble improved in both his style of writing and involvement within the plot. These improvements made the continuity of his operas much more cohesive and interesting than they had been previously. By 1830 he had developed these changes of style to the point that he was no longer imitating Rossini.

Selected scores from this period show gradual changes in Donizetti's style. These changes did not just happen with Bolena, but represented a gradual process of maturation. The lack of availability of many of the early Donizetti operas presented a definite problem since musical examples are necessary to a paper of this type. I discovered an extensive collection of his opera scores in the Berkeley Rare Books Library at the University of California, and obtained photocopies of three scores. After a search, I located other copies in the Rare Books section of New York City Public Library, and at Yale University. La zingara was copied by special permission at Yale.

Several other libraries had copies of additional operas from Donizetti's Naples period, but the managements declined to copy, or seemed too reluctant to attempt to cut the red tape. Two other operas were obtainable, but since each suffered disasters at their premieres, it did not seem logical to pursue them further.

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G. Ricordi, Belwin Mills (Kalmus Vocal Scores), Musicali Otos (Firenze), and Donizetti Editions (London), have modern editions of numerous Donizetti scores, although most are from the period after Bolena. I was able to purchase or borrow six Donizetti scores which pertained to this period. From all these scores I selected many musical examples to assist in proving my thesis and to show the gradual changes which took place during the time Donizetti was living and writing in Naples just prior to writing Anna Bolena in 1830.

CHAPTER I

THE EVOLUTION OF OPERA FROM THE LATE EIGHTEENTH CENTURY TO ITS ROMANTIC FORM IN THE NINETEENTH CENTURY

Historical Background

From the time of its origin in Florence, Italy, in 1595, opera developed along serious, rather than humorous, lines, with plots usually based on medieval or Roman history, classical mythology, and ancient legends. The forms and styles of early opera were developed in Florence, but later underwent three stages of development during the seventeenth century, when Rome, Venice, and then Naples in turn became the chief opera center.

The chief innovation of the Florentine operatic style was a dramatic declamation called recitative. However, when Rome became the center for opera during the early part of the century, opera became more lyrical in nature, and by expanding to include large groups of singers, actors, and ensemble work, more lavish and theatrical. The use of choruses became prevalent, and in the longer serious operas, short light-hearted farcical pieces in two acts, called intermezzi, were sung during the two

intermissions. These later became important because they developed into a separate form called opera buffa and were produced independently.

Around the middle of the seventeenth century opera in Venice expanded to include commercial as well as private court productions. After the opening of the first public opera house in 1637 in Venice, other cities began to construct additional public theaters. Opera also underwent some musical changes in Venice: arias became shorter and more singable, and popular tunes were incorporated into them. Donizetti wrote his early operas in this Venetian style although he later re-wrote several, changing portions of the lyrics into Neapolitan dialect (L'ajo nell'imbarazzo in 1826 was the earliest example). This improved his popularity, especially in Naples, although the Neapolitan dialect version also received approval in other cities throughout Italy.

In the Venetian School the aria became distinct from the recitative with the secco style becoming the most popular and with short overtures added before the opening scene of the opera. In addition, short instrumental sections called ritornelli were added within the acts to provide more variety. Since opera now played for the general public as well as for court audiences:

It acquired more "popular" qualities than ever: better scenery, more comedy, and more good tunes. But the fact that impresarios of commercial theatres had to work within certain budgets meant at the same time cutting

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down on some extravagances, notably the large choruses, which had been a feature of operas previously produced in Rome.⁵

Late in the seventeenth century Naples became the important center for Italian opera and the da capo aria form was formulated. This florid aria style consisted of three sections, the third being an embellished repetition of the first. Singers improved these embellishments, and this practice led to a much greater virtuosity among performers and so became characteristic of the Neapolitan school. This style spread throughout Europe and became very popular, but the excessive use of coloratura eventually brought about Gluck's reforms in the eighteenth century. Gluck had recognized that Neapolitan operas were becoming increasingly overcomplex and artificial with too much emphasis on arias. He instigated certain reforms by simplifying the music and plot, by creating music that followed the emotional and dramatic ideas, and by placing more importance on the recitative.

A century later, thanks to Rossini's reform efforts in Naples prior to Donizetti, improvisations were more disciplined although singers still on occasion replaced arias with favorites of their own choosing. Thanks to Rossini's style of writing, however, the chorus became even less important to opera than it had been previously.

⁵ Michael F. Robinson, Opera Before Mozart (London: Hutchinson University Library, 1966), p. 55.

The most distinctive stylistic change in the early part of the eighteenth century was the appearance of opera buffa. This opera usually has a situation type comedy for a plot, with witty and humorous dialogue, and light music in keeping with the lively action. The melodies were often popular tunes which were quite singable, and there was usually a full chorus finale. Of special importance was the use of recitativo secco with dialogue carried on in repeated notes sung at rapid tempo. It was in this form of opera that Donizetti excelled.

Although opera buffa gradually gained popularity, opera seria, based on Greek and Roman gods and heroes, ranked first in popularity throughout the eighteenth century. During this period, at least until late in the century when Romantic influences began to make themselves known, serious opera usually consisted of contrived and complex plots centering around impossible situations which were neither very realistic nor historically accurate. Usually the main characters were hopelessly involved in a love triangle which was doomed from the beginning. Musically, opera became an open display of vocal histrionics and prowess displayed through an endless chain of recitatives and arias.

There is no really marked distinction between the late Baroque and the Classical style in opera; many of the characteristics originated in the Baroque and were

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developed in the Classical era. In viewing eighteenth-century Italian opera, one finds a number of characteristics which were under attack in the last half of the century and were the focal point for Gluck's attempts to simplify opera. Hugh Milton Miller summarizes these as follows:

(1) Opera plots were overcomplex and artificial; they centered around intricate love intrigues and impossible situations.

(2) There were usually six characters, representing three of each sex.

(3) Dramatic truth was generally neglected.

(4) From the dramatic standpoint, the overemphasis on arias was objectionable. Most of the operas consisted of chains of arias. Nevertheless, arias selected from eighteenth-century opera constitute an important repertory of vocal music; many of them are classified into various types and there were strictly observed rules concerning where, when, and by whom they could be sung.

(5) There was little use of chorus.

(6) There was an exclusive use of castrati (male sopranos and altos); women were generally barred from leading roles.

(7) There was prominence of parlando style of recitative (i.e., rapid dialogue, half spoken, half sung). This was even more extensively employed in opera buffa.⁶

Gluck tried to improve on opera's artificial condition by removing it from the control of the singers and by restoring a sense of balance with regard to the drama of the performances. His reforms involved a return to opera seria:

In the preface to his "reform opera" Alceste (1767), Gluck writes that music must be subservient to the

⁶ Hugh Milton Miller, History of Music (New York: Barnes and Noble, 1960), p. 126.

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demands of the text and the dramatic action, neither obscuring the one nor halting the other. To attain this end, Gluck replaced the ornate music of the opera seria with arias and recitatives written in a truly classic style, lyric, simple and straight-forward. The old mythological plots are retained, but are strengthened and made dramatically persuasive.⁷

Thanks to these reforms, opera seria made a comeback around the beginning of the nineteenth century and by 1830, through the efforts of such composers as Rossini, Bellini, and Donizetti, the number of opere serie had increased considerably.

These characteristics are extremely important for understanding Donizetti's style of composition, especially in his early operas. He adhered to these principles with a few exceptions--he used no castrati in his operas, he varied the number of characters in each opera, and he cut back on the use of da capo arias.

As a reaction to the classicism of the eighteenth century, a new Romantic style began to dominate both artistic and social thought during the nineteenth century. Donizetti initially composed in an eighteenth-century style. Only when he embraced Romanticism did he succeed in developing a personal style and achieving professional success. The clear transition came with Anna Bolena in 1830.

⁷ William E. Brandt, The Way of Music (Boston: Allyn and Bacon, 1963), p. 183.

Although Romanticism was gaining more recognition as the nineteenth century progressed, Donizetti retained many eighteenth-century ideas and styles. Long before he wrote his first opera, the operatic field had become decadent because of the virtuoso singing stars. By the time reforms were being instigated, opera seria was giving way to three different types of opera buffa: (1) the entirely comic opera farsa; (2) the dramma giocoso, in which serious parts were added to the comic opera; and (3) opera semiseria, a type of opera seria which contained comic characters or scenes.⁸ Donizetti wrote well in all three of these genres, but with the exception of Don Pasquale, he is mostly recognized for several of his serious operas, a form he never discarded.

As previously stated, opera had undergone many changes during the seventeenth century, and much of its basic structure had been formulated during that time. Eighteenth-century opera consisted mostly of styles carried over from this period in a modified form. At the same time, opera buffa became established in a form that would later revolutionize opera. Donizetti was not completely won over by Gluck's reforms. He accepted the concept of making the music and drama more compatible, but continued to write the highly embellished, florid arias that were so popular with

⁸ Johannes Riedel, Music of the Romantic Period (Dubuque, Iowa: Wm. C. Brown Co., 1969), p. 85.

operatic audiences. Gradually, he began to give the chorus more emphasis, but it was not until Anna Bolena in 1830 that the full chorus achieved real importance in his operas.

In keeping with eighteenth-century characteristics, Donizetti's opera plots, while not always over-complex, were usually artificial, especially in the opere serie. His early operas were usually confined to just a few characters, although he did not retain the number stipulated during the eighteenth century. Since dramatic truth was generally neglected during the eighteenth century, true historical facts had little significance. Donizetti's librettists, especially Andrea Leone Tottola, re-arranged the facts as they pleased. Not until Anna Bolena did the librettist, in this case Felice Romani, become involved with the historical significance of the plot and adhere more strictly to the facts.

Donizetti's operas written before Bolena consisted of chains of arias and ensembles held together by either spoken dialogue or by parlando recitative. There is no evidence of his having written for castrati; the practice had died out with Rossini.

Opera Forms in Italy

Around 1720 in Venice, Benedetto Marcello (1666-1739), published a pamphlet entitled Teatro alla moda, in which he

found fault with the music and text of current operas. He attacked the falseness and pompousness of the productions, which caused theater audiences to rebel against this unrealistic form of entertainment.

The theater reacted by interrupting serious drama with comic scenes called intermezzi. This form had been introduced in Naples as early as 1709 when a play, written in a local dialect and using a plot about popular local life, was set to music and became an immediate success. These intermezzi became popular in Naples to such an extent that if a new opera was brought to that city and did not have intermezzi of its own included, local composers would supply them, and audiences would be delighted to see a story about, and characters from, their own locale.

It was still early in the eighteenth century when the intermezzi were removed as part of the serious opera plots and were played as separate units between the acts and during a scenery change in the third act of a serious opera. Once these comic units had been removed from serious opera they rapidly became popular for themselves.

By 1750 practically every court in Europe had an active opera company, usually made up of Italian or Italian-⁹ trained singers and instrumentalists. In spite of this, however, by the end of the century opera seria was

⁹ Only in France was this not true, since French opera had developed along independent lines.

generally losing favor with European audiences. Even the efforts of composers of the time could not prevent its being replaced by several new forms: opera buffa in Italy, Ballad Opera in England, Singspiel in Germany, and opéra-comique in France. Each had developed along somewhat different lines although they were all founded on the buffa, a development from the earlier intermezzi.

Because the reforms brought about by Gluck added to the popularity of the buffa techniques, by the end of the eighteenth century the structure of any operas being written in seria form had been altered. The three acts had been reduced to two, there were fewer arias and more duets, and trios had been added along with choral finales.

Of the first thirty-five operas Donizetti wrote, ending with Anna Bolena, ten of them were written as opere serie. These operas were a strange mixture of Romantic plots, laid in exotic countries (very often in Spain), in medieval or biblical times, and contained Romantic concepts of mystery, intrigue, and the bizarre. Using such plots, Donizetti wrote highly embellished melodies, a carry-over from the eighteenth century.

Another carry-over from the eighteenth century was Donizetti's use of musico or "trouser roles" sung by contraltos acting male parts, which appeared in five of his serious operas written before Anna Bolena. Donizetti apparently found this type of character appealing because

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he used trouser roles in nineteen of his operas. In his first produced opera, Enrico di Borgogna, the title role is played by a contralto. Also, in his fifty-fifth opera, L'assedio di Calais, there are two trouser roles.¹⁰

As previously stated, opera seria was being replaced by opera semiseria, which was the weakest of these new forms. The addition of a buffo character, unless he was exceptionally strong, into a serious plot detracted from the story and often made the character seem rather out of place. These buffo roles, comic in nature, were usually sung by a bass. In spite of the weakness of this form, Donizetti wrote five of his earlier operas in this sentimental style. These were of a heroic nature although by public demand they were required to have happy endings. The rest of these pre-1830 operas were true comic ones labelled either opera buffa or opera farsa and were deliberately styled in the manner of Gioacchino Rossini (1792-1868).

¹⁰ Mozart had used this idea in the role of Cherubino in Le nozze di Figaro, and it appeared as late as 1911 with the role of Octavian in Strauss's opera, Der Rosenkavalier. Gounod uses the trouser role in the character of Siebel in Faust, but in these three cases the intent is to portray a young teen-aged boy, and the composer perhaps felt that a tenor voice would not clearly depict the desired "unchanged" voice sound. However, in Donizetti's operas these "trouser role" characters usually depicted grown men, some even appearing in forms of armor, waging wars, and inheriting kingdoms and the like.

After Anna Bolena, Donizetti wrote twenty-one more serious operas, which means that out of the seventy operas in his catalogue, thirty one, or over half, were opere serie. His decision to continue working in a dying music form was undoubtedly influenced by his earlier training with Mayr, who wrote extensively in this style. Donizetti wrote easily in this style, but, realizing that Rossini's contributions to opera were much more successful at that time, he slowly brought about stylistic changes which led to the success of Bolena. This lack of individual style may account, in part at least, for the difficulty Donizetti had throughout his career.

Opera Buffa

In contrast to the social trend toward the serious nature of classicism in general, opera buffa became extremely popular in Naples in two different forms early in the eighteenth century. It developed in two different forms, the commedia per musica and the intermezzo, with most of the new works being created in Naples during the
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first half of the century.

The monotony and stiffness of opera seria at the beginning of the eighteenth century were greatly responsible for the success of opera buffa, as well as

11 Theodore E. Heger, Music of the Classic Period (Dubuque, Iowa: William C. Brown Company, 1969), p. 35.

opéra-comique in France. Replacing this stiffness, the dialogue, written in rapid recitativo secco style which was later so much a part of Italian opera buffa, became more natural and speech-like, often written in dialect. It presented a fresh and realistic impression of the lives of people of the streets, with the castrati singers being replaced by basses or baritones, and the characters of the story becoming more believable. Opera buffa retained many¹² of the famous characters of commedia dell'arte, undoubtedly because the performers realized that if this form had been getting laughs for generations, its characters were still an excellent source of comedy. These characters, with their disguises and involvement in delightful blundering situations, provided librettists with endless material for their plots. With the addition of duets and other ensembles, especially the concerted finale, comic opera stood on equal footing with serious opera.

After 1750, opera buffa had become a complete three-act form, and while it continued to draw its uncomplicated, realistic plots from everyday situations in town and

¹² Commedia dell'arte was a make-shift form of theater in which the troupe had no written plays, but developed the art of improvisation to a high degree. Although the dialogue and action of the play was improvised, a scenario, or plot was provided and each actor developed characters which fell into two categories: the "straight" or serious roles, and the comic or "character" roles.

country life, the music became more sophisticated and stylized. The demand for these operas was so great that the output was not always of high quality. Plot situations became overworked to the point that they were no longer interesting to the audiences.

Prior to 1830, Donizetti wrote fifteen comic operas, seven of them labelled "opera buffa" and eight "farsa." His works are concisely labelled: the two-act comedies written before 1830 are all labelled buffa, although later comic operas were labelled opéra-comique (2), opera comica (2), and opera giocosa (1). All of his one-act comedies are farsa. At times Donizetti was truly inspired and showed a great talent for writing comedy as in the very early works, L'ajo nell'imbarazzo and La convenienze teatrali. Many of his other works were written in the typical "frantic haste" fashion which he used so much of the time, written so quickly that they did not receive much polish, as is demonstrated in Il fortunato inganno and Emilia di Liverpool from the early operas.

Classical Opera

In his reforms in opera, Gluck, as we have seen, advocated a return to classic simplicity of style with stories of Greek mythology replacing hopeless love intrigues. Gluck wanted more emphasis placed on recitative to supplant the florid arias, and he wanted the music to

become a more emotional part of dramatic situations.

Classical opera, as we know it, reflects stylistically the musical situation of the second half of the eighteenth century, the years of Mozart's life. Although Mozart is better known for his comedies, the serious operas written by him are the only ones from this era that are still performed with any regularity. Opera seria, which during the Baroque age had been an expression of social and economic structure, was being replaced by other forms. Opera buffa became a serious rival in the second half of the eighteenth century, while during that same time opéra-comique dominated in France and Singspiel in Germany.

Romantic Opera

The first half of the nineteenth century represented a curious mixture of eighteenth-century bel canto vocal technique, with its emphasis on beauty of sound and brilliance of performance, and of romanticism, with its emphasis on dramatic or emotional expression. A new freedom was appearing in opera, however, which released it from old forms and repetitious material.

A new device in Romantic opera was the increased importance of emotionalism, and of a willingness to employ any means of achieving this effect. Operas from the period now contained storms created through stage lighting, sound, and musical effects. Many of these musical effects were

achieved through advances in the development of orchestral color. Added to these effects was the use of the supernatural, of strange and mystical plots, medieval settings, and nationalistic themes. All of these gave composers opportunities to develop new approaches and to explore new depths of emotion. After the shallow plots and flimsy constructions of earlier operas, much more color, vocal, instrumental, and visual effects could be utilized on the stage.

Because of German literary influence, romanticism in opera helped to bring about a definite decline in virtuoso performers who sang only to display their vocal abilities. Composers continued to write florid music (and Donizetti was certainly one of the foremost), but the tendency for singers to interpolate, at their own will, extensive ornate passages into music, was ending. Bel canto style continued until halfway through the century, with recitativo secco also retaining its position.

Although Donizetti belongs to the Romantic period, his music demonstrates a curious extension of eighteenth-century Classical practices combined with Romantic tendencies which would ultimately be fully developed by his contemporaries. Donizetti's carry-over of eighteenth-century styles evolved partially because of his training which was based primarily on eighteenth-century practices and because of his need to compete with Gioacchino Rossini

at a time when the latter was Italy's most popular operatic composer. This period extended from 1822 to 1827 and began after Donizetti's failure to win public acceptance of his first operas.

Donizetti was not very innovative and was usually too busy to work out extensive stylistic innovations. The plots of his operas did vary between eighteenth-century love triangles and romantic concepts utilizing macabre, exotic, or nationalistic themes. His operas retained the character of a chain of arias, ensembles, and choruses, the latter used sparingly, according to eighteenth-century practice. Recitatives gradually changed in his early operas from a parlando style such as was used by Rossini to a more flowing dialogue which connected the large concerted numbers in his operas. Although he began his career working in basically eighteenth-century styles and practices, utilizing opera seria styles as well as many of Gluck's reform measures, he gradually altered many of the features in his operas and evolved to a more noteworthy style with Anna Bolena in 1830. About this point Philip Gossett writes:

When a composer actively seeks to go beyond musical procedures that seemed congenial to an earlier generation but were growing increasingly restrictive of his own, he inevitably passes through a period of experimentation. The situation is particularly difficult when the earlier procedures embody a

perfection of formal control such as that found in the music of a Rossini or a Mozart.¹³

In the process of achieving his own style, Donizetti changed to some degree practically every facet of his writing. These changes involved soloists, ensembles, chorus, and orchestra, as well as the over-all form and style, and they may have come slowly because of the influences of his teacher, Johann Simon Mayr, as well as of several other prominent composers, which included both Mozart and Rossini.

¹³ Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, p. 90.

CHAPTER II

COMPOSERS WHO INFLUENCED DONIZETTI

Donizetti's biographers have little to say about the influence he received in his early training although all agree that most of the influence came from Johann Mayr, Donizetti's first teacher and life-long friend. However, there were several other important composers such as Mozart, Beethoven, and Rossini, who exerted much influence on young Gaetano. Unlike Mozart and Beethoven, who had a limited amount of formal musical training, Donizetti was given good musical instruction in piano, harmony, counterpoint, and allied subjects. At home, Mozart received a certain amount of instruction from his father, who was also a musician, but he gleaned much of his musical knowledge from famous musicians with whom he had contact during his travels as a youth. Both Beethoven and Rossini were largely self-taught. All were musical geniuses, and it was their innate talents which enabled them to produce their individual styles of music. In contrast, although Donizetti received better musical instruction in his youth, he was much slower to develop a personal musical style.

Donizetti's principal teacher, Johann Mayr, was one of the first musicians in Italy to study extensively the works

of Haydn, Mozart, and Beethoven and to amass a large collection of their works. As a student Donizetti became familiar with the music of Mozart and Beethoven and was at least aware of the instrumental advances they were making. Under Mayr's expert guidance he began to incorporate some of their innovations into his own compositions.

Each of these men influenced Donizetti in one way or another, but it was Johann Mayr who directly influenced him the most. A brief discussion of these men and their works helps to explain in what way each of them influenced Donizetti.

Wolfgang Amadeus Mozart (1756-1791)

From Mozart's music Donizetti learned much about writing for vocal ensemble, developing characters for his singers, writing for the solo voice, and about the use of the act finales. Although Mozart was not overtly a reformer, he developed such an individual style and brought about so many stylistic changes in opera that he exerted a great amount of influence not only on Donizetti, but also on many opera composers who followed.

Even as a child Mozart displayed musical genius, and by the age of thirteen he had already composed an opera buffa, La finta semplice, and a one-act German operetta, Bastien und Bastienne. These early works are not particularly outstanding except for the fact that they show

Mozart in the process of investigating different operatic styles. In contrast, Donizetti was not an innovator, and it was only through piecemeal alterations in his style that he achieved individuality.¹

Opera was becoming increasingly popular at the time of Mozart's youth, and in Italian opera it was possible for a talented young musician to achieve fame and fortune. Recognizing this fact, and realizing the genius of his son, the ambitious Leopold tried to give Wolfgang as much personal musical instruction as he could provide.

In his compositions Mozart followed the musical and dramatic dictates of his day, but even when he was developing his own style in his earlier works, he pushed innovations and demonstrated insight, clear signs of his genius. His later works can be categorized under the three popular styles of his day: opera seria, opera buffa, and Singspiel.

Mozart produced his best operas in the buffa and Singspiel styles. The Magic Flute, Don Giovanni, and The Marriage of Figaro are ranked among the most popular of all operas. These works are still popular today because of Mozart's ability to develop his characters into "believable" human beings, a trait which greatly influenced

1 Donizetti's first opera, Il Pigmaliione, a one-act comedy, was written when he was eighteen, but did not receive its first public performance until 1960, when it was staged at the Teatro Donizetti in Bergamo.

Donizetti.

Although Mozart wrote two opere serie, the genre was losing its appeal to eighteenth-century audiences who found it easier to cope with the plots of opera buffa, which dealt with the problems and sentiments of the common man. When it came to dealing with people and their problems, Mozart demonstrated an amazing capacity for understanding. His characters are more realistic than those of any composer before him.

The men and women who inhabit those operas came alive in them. Mozart's arias, ensemble numbers, and other sections are brilliant or somber or plaintive musical works, as the case may be. They reveal the inmost natures of the characters who sing them. In humorous, or poignant, or dramatic strokes, Mozart created universal types and expressed universal emotions.²

In none of his works did Mozart show a tendency to overthrow tradition. By the strength and directness of his writing though, he brought about stylistic changes and at the same time strengthened the traditional forms. His operas were written in the forms and styles of his time, with his own musical abilities making them outstanding. He was strongly influenced by the Italian style of operatic writing, to which he added his own touches.

Mozart was a master of polyphonic writing as well as of harmony. His command of the already established techniques of writing arias and recitative was second to

² Homer Ulrich, Music: A Design for Listening (New York: Harcourt, Brace & World, 1970), p. 151.

none as was his use of the newly devised sonata-form principle in opera. This gave more emphasis to thematic work, created a closer unity between the orchestra and the voices and allowed more use of counterpoint, especially in ensembles. This was an important departure from Italian opera where there was very little ensemble writing. These traits also show up in Donizetti's writings, especially the later works. Even the earlier operas, however, demonstrate Mozart's influence in Donizetti's ensembles and in the unity between his voices and the orchestra.

An obvious point of departure from general eighteenth-century traditions is Mozart's use of the recitative and aria. He follows convention by the number of arias used for each principal character and his or her importance to the story, but his use of the parlando style of recitativo secco is extensive as well as being well-conceived. Many of the opera reformers of this period tried to eliminate the use of the da capo aria because of its retrogressive effect on the dramatic action. Mozart continued to use the form occasionally whenever it suited the drama. His arias are usually very lyric in nature although like Donizetti, he uses coloratura for dramatic purposes as well as to show off the voice of a particular singer.

It is, however, through the use of the ensemble that Mozart excels in both his German and Italian operas. The choruses are relatively unimportant in his operas as they

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were traditionally unimportant in most of the eighteenth-century Italian operas. Mozart has an unusual ability to give his characters a reality, giving them life through his music, and at the same time, advancing the action through the use of ensembles, mostly duets and trios. Ensembles are Mozart's favorite means for developing dramatic character, and the duet and trio forms gave him the opportunities to contrast one character with one or two others.

In writing music for the solo voice, Mozart uses both the aria and recitative. There are two types of recitative, secco, which uses continuo accompaniment, and accompagnato, which uses the orchestra to accompany the dialogue. Of all composers, either before or during his lifetime (thanks partly to his good librettists), Mozart was the most skillful practitioner of secco recitative. It is true buffo recitative in the Italian style, light and fast, yet it resembles quasi-musical speech, permitting dialogue almost as quick as normal speech, while at the same time, enabling the singer to establish a sense of character. In opera buffa this recitative had more abandon than in opera seria, with only a few broken chords being used for accompaniment. Mozart used accompanied recitatives less frequently since it seemed to belong most in opera seria, and while he wrote serious operas, he excelled in comic operas and Singspiele.

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Accompanied recitative is reserved for more emotional and dramatic moments; for the more serious characters; or to make a transition between secco and a longer, more highly developed aria. Here the orchestral comment to the vocal line is the ingredient that paints the situation or delineates the character.³

One of the characteristics of opera buffa was the finale at the end of each act, when most of the characters were brought back on the stage. The finales had to be closely connected with the rest of the opera. They contained no recitatives, and everything was to be sung. Earlier operas had closed the acts with an aria or with a chorus, and French operas probably closed with a ballet sequence, definitely so if it were the last act. Buffa finales were long numbers, usually beginning with a solo or duet, but with the addition of one character after another to build up to a grand climax. Mozart, however, sometimes reversed the process and achieved a comic effect by having one character after another leave the stage during the finale.

Librettists, including Mozart's Lorenzo Da Ponte, did not like these finales because, while they might have shown off the composer's skill, they weakened the drama from the standpoint of the libretto. In the hands of a competent composer such as Mozart, however, the finales were generally lively and continued to further the action of the

³ J. Merrill Knapp, The Magic of Opera (New York: Harper and Row, 1972), p. 146.

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act. Mozart wrote these complicated and continuous sections, utilizing different forms and combinations, and, and, although he varied the ingredients, everything was unified by carefully thought-out key arrangements.

Mozart placed so much emphasis on these finales that they eventually occupied large portions of the acts. The longest of these finales can be found in the second act of Figaro. It fills almost two-thirds of the act (eighty out of approximately 130 pages); Act IV has a finale that is almost half the act. This distinguishes Mozart's Singspiele from the conventional operas. The area occupied by Mozart's finales would normally have been made up of individual numbers, including arias and recitatives. "Here Mozart created a device that accomplishes something impossible to achieve in spoken drama: the simultaneous expression of different sentiments by characters involved in a dramatically complex situation."⁴ Donizetti used this device extensively, and with the sextet from Lucia di Lammermoor the form became even more popular than before.

Like Mozart, Donizetti wrote in the traditional forms and styles of his time, but he was not successful in expanding or developing them to any extent. Both men were masters of polyphonic writing, and both handled the orchestra well. It is impossible to state emphatically

⁴ Reinhard G. Pauly, Music In The Classic Period (Englewood Cliffs, N.J.: Prentice-Hall, 1973), p. 182.

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that Donizetti learned either of these techniques directly from Mozart, but he studied and played much of Mozart's music, and since Mozart was very popular when Donizetti was in his formative stages, he undoubtedly exerted much influence on the young Gaetano.

Choruses were relatively unimportant in Mozart's operas, and this is also true in the early Donizetti works. Donizetti did not place as much emphasis on ensembles as Mozart did, but he gradually developed a sense of balance with his ensembles, even to the extent that he replaced the aria-finales with ones involving ensembles. Also, like Mozart, Donizetti was skillful in writing secco recitative although he gradually replaced this style with accompanied recitative.

Mozart used fantasy in several of his operas, The Magic Flute and Don Giovanni, for example, but Donizetti stuck more to historical plots although they were often weak and inaccurate as far as actual historical events were concerned. At the time when Donizetti was writing, it was generally accepted that historical accuracy was not of great importance, and most librettists felt free to change events, people, and location to suit their purposes.

From Classicism to Romanticism with Beethoven

The early nineteenth century represents a watershed in the history of music. After a century which stressed form,

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balance, and proportion, Romanticism emphasized freedom and movement. For the first time in musical history the composer was not bound by so many musical forms and dogmas, but found ways to express his individuality.

In Germany, the music of Ludwig van Beethoven (1770-1827), said to be the direct musical heir of Haydn and Mozart, served as a bridge between the Classical and Romantic eras. Beethoven apparently taught himself the basics of music including composition and piano techniques. He met and played for Mozart in 1787 although there is no indication he ever studied with the great master. After an unsatisfactory time with Haydn, he studied with Johann Albrechtsberger, a well-known teacher of counterpoint living in Vienna. He also studied for a year with Antonio Salieri, who had been associated with Gluck, and therefore supported his opera reforms. That Beethoven could never settle down for any lengthy period of time to study with these great teachers indicates his independent and perhaps restless nature. He did learn much from living and working in Vienna, which was the musical capital of Europe at that time.

Beethoven had a domineering personality which helped him to achieve what he wanted from the society of his day. Although a few years earlier in Vienna Mozart had achieved prominence in his youth, he was buried in a pauper's grave. Where Mozart had been subservient to the aristocracy,

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Beethoven, because of his personality, was arrogant and demanding of financial support from his aristocratic patrons.

Although Beethoven's early works show the influence of Mozart, his later works demonstrated decidedly more Romantic tendencies. Although his works were mainly instrumental, he did write a number of vocal and choral works, and he composed one opera, Fidelio. His interest in the theater probably originated in his youth when he played second violin in the pit orchestra at the National Theater of Bonn. During this time he obviously played works by Mozart, Gluck, Salieri, and Paisiello, as well as others. By comparison, Donizetti became familiar with music of the Viennese masters through a group of musicians who met regularly to play the chamber music of Haydn, Mozart, Beethoven, and others, who were generally unknown in Italy at that time.

In writing his only opera, Fidelio, Beethoven did not display Mozart's skill at developing his characters and apparently was not attracted as much as Mozart by the theatrical concepts of fantasy, sentimentality, or the supernatural. His ideas were to present the problems of human nature as realistically as possible and to portray the strong emotions of real life.

The influence Donizetti received from Mozart and Beethoven came about directly through playing their music

as a member of a string quartet during his student days. It came indirectly through the work of his close friend and teacher, Johann Simon Mayr, who was noted for his fine orchestrations, the product of his admiration for Beethoven. Beethoven's use of color, achieved by combining different instruments, and his use of dynamics, brought strength and interest to the orchestra as an accompanying device. Beethoven was such a strong and dynamic composer that it is understandable that he should influence anyone who heard his music.

Beethoven is the most important composer of the nineteenth century, for all his successors were influenced or even intimidated by his works, which became the touchstone for Romantic critics from E.T.A. Hoffmann onward. Beethoven's music is the culmination of the "Viennese Classic" tradition, yet it furnished the impetus for virtually all instrumental and much vocal composition of the nineteenth century; not a single major composer of this period could wholly escape his influence.⁵

From Mozart came the use of the vocal ensemble, the act finale, and the art of character development. Donizetti probably heard very few, if any, of Mozart's operas performed, and whether or not he heard Beethoven's Fidelio is unknown, so this influence came to him via Mayr's instruction. Many of Mayr's own ideas about opera came from his study of the styles of these composers, and through these works and his instruction Mayr became the

⁵ Rey M. Longyear, Nineteenth-Century Romanticism in Music (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967), p. 13.

most dominant influence on the young Donizetti.

Johann Simon Mayr (1763-1845)

Donizetti was born in Bergamo on 29 November 1797 and spent his early childhood in poverty. Luckily, he was among the first group of students to be enrolled in a new music school, the Lezioni caritatevoli, established in 1805 by Johann Simon Mayr. Its primary purpose was to train poor boys to become choristers and instrumentalists at Mayr's church in Bergamo, Santa Maria Maggiore. Donizetti was admitted to study voice and clavicembalo, but was placed on probation because his singing voice was considered to be inferior to those of the other boys. His progress, however, was excellent. He was an avid student and constantly appeared on the prize lists.

It was to Donizetti's good fortune that the Bavarian born Johann Simon Mayr, while still a young man, accepted the post as Maestro di cappella in the Church of Santa Maria Maggiore in Bergamo, Italy. In 1805 when the Istituto musicale of that city was organized, Mayr became the first director, being well suited for both of these positions since he was a prolific composer of church music as well as of serious and comic opera. Although almost none of his sixty-one operas is heard in performance today, he achieved a great degree of popularity during his lifetime and was influential in helping to establish the

styles of other composers, especially his most outstanding student, Gaetano Donizetti.

Donizetti studied with Mayr at the Lezioni caritatevoli in Bergamo from the time he was nine years old until he was sent by Mayr in 1815 to study with Padre Mattei in Bologna. Not only did Mayr tutor Donizetti in composition and counterpoint, but he was also his patron, backing his work and supporting his career for the rest of his life. He died only three years before his famous pupil.

Many letters show that Donizetti and Mayr discussed the former's work, and Mayr saw many of the earlier Donizetti operas. Mayr was an active composer, and his own operas were being widely performed; they were, however, losing ground because of the ever-increasing popularity of Rossini's operas.

Although Mayr was better known for his serious operas than for his comic ones, he produced works of merit and popularity in all genres from opera buffa to opera seria. This wide expanse of operatic interest is also found in Donizetti's writings, indicating the influence Mayr had on his young pupil and the extent to which he helped Donizetti develop his talent.

Mayr was instrumental in developing the form Italian opera seria took at the beginning of the nineteenth century. His main emphasis was on the use of the

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orchestra, and he made the instrumental accompaniment more important in the development of tonal color, especially through the woodwinds; this he learned from Beethoven. By expanding and giving more importance to introductory material introduced by the orchestra, he enhanced arias and ensembles through more variety and better expression. He also improved the operas by giving the chorus more attention and importance.

Although he continued to work in earlier styles, Mayr helped to herald the nineteenth-century Romantic movement in music. In spite of the fact that he continued to write secco recitative in some of his operas and wrote castrati parts even after their popularity was fading, he worked to sustain Romantic tendencies in all phases of opera. Donizetti readily adopted Mayr's stylistic concepts of orchestration and use of the ensemble and chorus, some of which ultimately helped him to establish his own style with the production of Anna Bolena in 1830.

Mayr's inspiration came from his interest in Mozart's music, from the direction French opera was taking, and from Gluck's operatic reforms. He introduced into Italy music written by foreign composers and brought about reforms in Italian opera seria, which provided greater flexibility and coherence. He assisted Donizetti in establishing the styles in which his operas would later be composed.

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The single greatest influence on Donizetti's operatic style came from Mayr. Second to this was the impact of Rossini, who demonstrated such a fresh and exciting style in his operas he became the most famous Italian opera composer of his time.

Gioacchino Rossini (1792-1868)

Gioacchino Rossini was born into an operatic world. At the time of his birth practically every city in Italy had at least one opera house. His parents were musicians, so his early life was spent in musical surroundings. However, Rossini had limited formal musical education, and "made his start on a very small equipment of musical grammar--a mere smattering of counterpoint."⁶

Perhaps it was through a chance libretto which Rossini received in 1806, when he was fourteen years of age, that he had the opportunity to demonstrate his innate talent in writing opera. He quickly set the words to music. The next year he entered Padre Mattei's music school, the Liceo Filarmonico Comunale of Bologna, which provided classes in counterpoint, harmony, and fugue, among others. Instead of flourishing in such surroundings, Rossini found that strict academic rules only suppressed his creative ability. However, he gradually passed through this oppositional

⁶ Waldo L. Fullerton, Modern French and Italian Opera, p. 17.

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period and began to take more interest in his classes. In 1810, supposedly after a quarrel with Mattei, he dropped out of school.

He was not to be a "learned" composer or even, by academic standards, a "correct" one. But nothing indicates that he could not have been rule-abiding if he had wanted to be. His later music testifies to his possession of sufficient knowledge of musical theory and procedure for his purposes.⁷

While he was studying with Mattei, Rossini heard the performances of well-known operas sung by first-rate artists. He also heard the castrato voice and saw the vanity of these singers, which made a profound and lasting impression on the young man, and brought about some of the changes he would later make. These changes were to alter the course of opera.

Rossini's style of composing represents the culmination of the great eighteenth-century Italian school of bel canto. By instituting numerous changes, however, Rossini added a freshness and exuberance to the style. He apparently wrote with the sole idea of entertaining his audiences and placed so much emphasis on comedy, which was often almost slapstick, that his critics labelled him as boisterous and crude. However, his talent of writing for musical theater made him the most outstanding composer of his period, especially of early Italian romantic opera

⁷ Herbert Weinstock, Rossini (New York: Alfred A. Knopf, 1968), p. 20.

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An early nineteenth-century practice in extemporaneous singing, which was a carry-over from the florid eighteenth-century style, allowed singers, especially the sopranos, (both male and female), to dictate in the selection of their music and the amount and style of its ornamentation. These singers would insert into operas arias which favored their voices without regard for the composer or the drama.

These pezzi di baule [trunk numbers] were an institution among singers in the early nineteenth century, when a composer's written score was anything but sacred. A prominent singer, on taking over a part already performed elsewhere with another artist, would examine the score carefully to see if it afforded the proper opportunities to show off. If it did not, the singer would ask the composer to make the necessary changes. If the composer was not present (and he was likely not to be, since composers rarely bothered about their works after the first production), then the singer would request--and pay--some other composer to write new music for the opera.⁸

The final possibility was to insert whenever possible a favorite aria and to embellish it in order to demonstrate vocal techniques.

Cadenzas also were rampant, and singers were notorious for extending them at will, transposing them regardless of the accompaniment of the orchestra, and having the final say about when and how they were used. Rossini, after many confrontations, succeeded in demanding that the singers follow what was written in the score, and he wrote out

⁸ Ethan Mordden, The Splendid Art of Opera (New York: Methuen, 1980), p. 127.

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specific ornamentation. He eliminated the many pages of dry and sterile secco recitative which was the trademark of the eighteenth century, and along with it brought about the demise of the male soprano. At the same time he assisted in making the bass voice more prominent in opera, especially in opera buffa, where he very successfully used this voice for comic character parts.

It was to his advantage that Rossini was born when he was. His ability to achieve brilliance and dramatic energy in his operas at a time when opera was becoming especially popular made him enormously influential. After the presentation of Tancredi in 1813, his fame eclipsed that of all other composers.

Donizetti had not yet produced his first opera at the time of the appearance of Tancredi, but it soon became apparent to him that if he wanted to be noticed by anyone he would have to take advantage of Rossini's style. So little is known about the earliest of Donizetti's operas that it is impossible to state exactly when he began to realize that the only way to get his operas performed was to write them in the popular style of the day dictated by Rossini.⁹ Critics writing about Donizetti's eighth opera,

⁹ In July, 1983, I examined the theater archives in Victoria and Albert Museum, London, to find evidence of the first Donizetti operas to be presented in England between 1826 and 1835. King's Theatre was the only major house producing opera during those years; Covent Garden was

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Il falegname di Livonia, state that he set out to copy the style of Rossini in order to win the favor of his audiences. The opera was written in 1819, and it would be two years before Donizetti would compose his next opera, two years spent writing miscellaneous non-operatic music. Marco Bonesi, in his memoir of Donizetti, states that Donizetti had talked with him about this situation.

Straightforwardly he told me that he had to attach himself to the Rossinian style, according to the taste of the day. If once he made his own way a little, nothing would prevent him from developing his own style. He had many ideas how to reform the predictable situations, the sequences of introduction, cavatina, duet, trio, finale, always fashioned the same way.¹⁰

presenting only Vaudeville, oratorio, and concerts.

It was not surprising to discover that Donizetti was unknown to London audiences until 1831, the year after his great success with Anna Bolena, which was presented twice that season. L'esule di Roma, Donizetti's 26th opera, written in 1828, opened the 1832 season on February 4. During that year Olivo e Pasquale (22nd opera, 1827) also received its London premiere.

What was very surprising was the evidence of just how popular Rossini was in London at that time. For example, in 1828, of the sixty-three opera performances given at King's Theater, forty-one were written by Rossini. Likewise, in 1830, of fifty-four performances, thirty-three were of Rossini operas. By 1832 this had changed, with only seventeen out of sixty-seven performances being Rossini operas. That year seven performances were of Donizetti operas, three were of Bellini operas, and the London premiere of Beethoven's Fidelio brought about seven performances of that opera. Rossini was extremely popular at this time, so it was easy to see that he set the pace for other composers, especially those trying to make names for themselves. As Bellini and Donizetti gained some amount of fame, however, Rossini began to lose some ground.

¹⁰ William Ashbrook, Donizetti, p. 42. From Bonesi, unpublished manuscript.

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CHAPTER III

THE EFFECT OF THEATER CONDITIONS ON DONIZETTI'S COMPOSING

Most of the outstanding technical advances in nineteenth-century theater production came either at the end of Donizetti's career or after his death. He did, however, see many theatrical changes during his lifetime, although the original productions of his operas were much different from those of today. Donizetti took an active part in the mounting of his productions and would therefore have been vitally interested in all theatrical innovations.

Because these technical advances had been adopted by the larger and better houses in Europe, Donizetti's operas were very often produced under the best conditions available. Perspective scenery had been developed in the sixteenth century, and during Donizetti's time, it was very fashionable because of the illusion it afforded. This picture type of scenery had brought about the development of the proscenium arch as a kind of frame.

When public theaters began to replace court theaters, which were often fitted into areas originally constructed for other purposes, new forms of architecture were

employed, and the theaters began to take on different forms. By 1699 there were at least sixteen public theaters in Venice alone.

After the political revolutions of the late eighteenth century, and the advent of romanticism, the theater witnessed many new changes. The new wealth of the industrial classes created a demand for entertainment and a corresponding need for more theaters. By the beginning of the nineteenth century every major city in every country in Europe had an established theater. Many changes were made in the size and shape of the auditorium and stage, in the stage machinery, and in scenery and lighting. Theaters contained a picture-frame stage and a horseshoe shaped auditorium, complete with boxes and galleries on the sides and at the rear (where an audience went to be seen as well as to see). Newer theaters were beginning to have sloping main floors in order to improve visibility. Plush seats in the front and benches behind allowed all spectators on the main floor to be seated. This enhanced comfort and decreased noise so that in the end all could hear the performers better.

Nineteenth-century theaters were constructed to accommodate as many theater-goers as possible. Since financing came from private sources, profit took precedence over excessively elegant decor. With larger theaters, however, nineteenth-century audiences expected, and

received, more comfort and conveniences than ever before. Central heating provided protection against cold drafts and dampness. Soft chairs replaced benches, and carpeting and drapes improved the decor. Although the installation of indoor toilets increased construction costs, they soon became a necessity, not only for comfort, but also for reasons of sanitation.

The basic requirements for a theater, however, were a stage with an area below it which contained the machinery to change the scenery, and a certain amount of space above the stage for additional pieces of scenery such as drops, borders, and any other needed scenic pieces. Theaters also began to contain areas for the construction of scenery, paint shops, and costume areas, as well as dressing rooms for the performers.

Changes in construction of theaters were also heavily influenced by changes in operatic style. As the number of performers on the stage and the number of ensembles increased, consideration had to be given for their positioning. These performers had to have ready access to be able to enter and depart from the stage. Paris led the way in mounting spectacular performances, while La Scala in Milan, the largest opera house in the world during the first half of the nineteenth century, was the leader in Italy.

It was to Paris that composers turned without fail for lavish productions of their works, among them Rossini, Bellini and Donizetti, each of whom saw their operas premiered in Italy with moderately grandiose sets, especially if the premiere were in Milan.¹

Close behind La Scala was the San Carlo in Naples, said then to be the most beautiful opera house in the world, and the house for which Donizetti wrote many of his operas. The theater was well equipped for that time, and performances there ranked among some of the best in Italy.

Machinery

Theaters in the eighteenth century and earlier had been constructed to contain an elaborate and complex assortment of machines which were permanently installed; other special pieces would be added and removed as the need arose. Regardless of the scene, palace or woods, drawing room or street, the scenery all needed the same rigging, with only the addition of individual special pieces.

Nineteenth-century productions became so elaborate and called for so many special effects that machines had to be built for each production. This meant that they could not be permanently installed, but had to be removed after each production. Iron riggings were introduced, which were stronger and less bulky than wood, and took up less space under the stage. Also, since stages were usually equipped

¹ Charles P. McCorquodale, "Operatic Stage Design 1800-1840," Donizetti Society Journal, Vol. 1 (1974), p. 126.

with at least one trap for sudden appearances and disappearances of characters within the play, additional maneuvering space was needed below the stage. Then, too, the strength of iron enabled pieces of scenery to be flown, and the overhead area developed into a much-used fly loft.

Directions for the staging of operas are usually indicated in the modern scores, very often set at the time of the premiere. However, in the early scores of Donizetti's operas, especially those before 1830, there are few, if any, stage directions given. Perhaps it depends on publishers, but those scores printed during Donizetti's lifetime usually do not give indications of the setting of the work. Only a few of these early operas are based on well-known historical events, which would place them at a given location at a given time. Others are taken from local history or are fictional. Because of this it is difficult to state whether or not these operas would call for the use of elaborate stage machinery. This would probably depend on the individual theater as well as on what was available. Donizetti's operas were usually produced in such haste that there was little time to assemble extensive mechanical devices for their premieres. Donizetti's biographers, such as Ashbrook and Weinstock, indicate repeatedly that he demonstrated a definite flair for the theater, and that he directed many of his own premieres. Under these conditions it is very likely that

he utilized as much spectacle as possible in any particular
³
 theater.

Scenery

The first half of the eighteenth century brought about perspective scenery which contained multiple vanishing points, alteration of scale in settings (which increased the effect of apparent size of objects within the scenery), and excessive ornamentation on columns, beams and pediments. Late in the century designers began to create "atmosphere" or "mood" in their scenery by using light and shadow instead of so much detail. Scenes lighted by moonlight or by shafts of light originating offstage became common.

3 Not until late in the nineteenth century did the addition of certain devices make the changing of scenery easier and faster. Perhaps the earliest of these was the revolving stage which had its origin in Japan. This enabled the designer to set several full scenes before a performance began and to rotate a scene into the proscenium opening when needed. The multiple set was used in Europe early in the nineteenth century, but unlike the revolving stage these scenes were all exposed at the same time and were usually of the nature of rooms in a house or something similar.

Later in the century because of the great amount of special stage rigging required for spectacles, engineers began to use hydraulic systems to shift the large constructions contained on the stage. The movement of these hydraulic elevators was very slow and also quite unreliable. Donald C. Mullin writes that "at any moment the stage might sink gently out of sight because of a leaky valve.

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Color played only a minor role in this trend, for the palette was limited. Settings were painted in Sepia or pastel shades of green, yellow, and lavender. Mood, herefore, was achieved primarily through the juxtaposition of masses of light and shadow.⁴

Scenery, from its origin, was designed to be movable, and during Donizetti's time theater stages were deep enough to accommodate as many as nine or ten rows of sliding flats. Since spectacle was all important, scenery played a very large part in productions, and changing scenery was designed to create a moving spectacle before the very eyes of the audience.

This process of entertaining the audience by changing scenery in full view continued until the last quarter of the nineteenth century. The curtain had arrived with the proscenium arch, but its initial use was primarily to enable the designer to hide the opening scenery and then to expose it dramatically to the surprise and delight of the audience. Scores of the early Donizetti operas do not indicate the opening or closing of the proscenium curtain, but since many of these works contain sometimes lengthy Sinfonias, it would be logical that the curtain would open with the action at the conclusion of these instrumental introductions.

Most innovations in the use of scenery occurred in the theater, but these practices were soon adopted in opera

⁴ Oscar G. Brockett, History of the Theater (Boston: Allyn and Bacon, 1977), p. 306.

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where scene designers and technicians tried to keep up with public demand for spectacular illusion.

Romantic castles, ruins, ravines, gloomy dungeons, tempestuous seas, trap doors, gauzes, moving dioramas lit by flickering gaslight were brought into service.⁵

The development of the diorama (panorama) brought a more realistic illusion to theater where artists were trying to achieve more realism by giving depth to their painting.

In 1822 the new Opera opened in France with the latest in theatrical innovations including gas lighting and equipment for special effects, and the Comedie Francaise was quick to follow suit. Scene design in Italy followed the same general trends as in France. Between 1800 and 1830 the emphasis was on spectacle, which served as a plot device in the dramatic action, and its novelty helped attract audiences.⁶

In the early part of the century, in what was called the era of "well-made" scenery, proportion and balance were problems on the stage. The use of rows of side-wings and a backdrop usually gave the scene an unnatural look for most members of the audience. Too much symmetry, faulty painting, and problems in lighting often made the scenery monotonous in both outdoor and indoor sets.

⁵ Hugh Hunt, The Live Theatre (London: Oxford University Press, 1962), p. 105.

⁶ Oscar G. Brockett, History of the Theatre, p. 381.

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Scenic designers strove to improve their art and enhance the spectacle that opera audiences wanted. After 1826, the well-known set designer, Ciceri, was working for more historical accuracy, and treatises were published which informed other designers of the progress being made. Donizetti had the benefit of some of the most talented designers in the business, including Alessandro Sanquirico (1777-1849), who spent most of his time at La Scala, Lorenzo Sacchetti (1759-1829), and Antonio de Pian (1784-1851), who worked in Venice and Vienna.

Italian opera houses created new scenery for every production, not just for premieres, but even for operas that were re-mounted.

No setting is ever used for two distinct spectacles: if the opera or ballet should prove a failure, the set, which may have been magnificent, is nevertheless ruthlessly painted out on the following day, even if it has been only seen at a single performance; for the same flats are used over and over again for new scenes.⁷

Lighting

Improvements in scenery and in the ability to change sets easier and faster gave productions more polish and made them seem more realistic. However, of equal importance were advances made in theatrical lighting. During the latter part of the eighteenth century

⁷ Stendhal (Henri Beyle), Life of Rossini, trans. by Richard Coe (New York: Alfred A. Knopf, 1957), p. 447.

experiments were being made in the use of gas for illumination, but it was not until 1816 that a theater was equipped with gas lights.

Gas was patented for manufacture in 1781 and was installed as a lighting system in 1816 in the Chestnut Theatre, Philadelphia. In 1817, the Lyceum in London converted to gas, and finally, by 1830, it reached the Continent via Berlin.⁸

Since early Greek theater light had been used on the stage for the sole purpose of enabling the audience to see the actors. Most early theater performances, however, were held during the daytime and depended on daylight for their illumination although torches, candles, and lanterns were used during these daylight performances to assist in depicting a night scene. When theaters moved indoors the immediate problem was that of lighting the acting area.

Eighteenth-century audiences were accustomed to candles and oil lamps, and they tolerated men noisily climbing around during performances, trimming wicks and snuffing out candles. The installation of gas lighting was expensive, and consequently, it was used only by the larger houses. The Paris Opera first used gas in 1821, but the smaller theaters continued to use oil or candles. The addition of reflectors and the use of greater numbers of lamps and candles, however, did much to increase the amount of light available on the stage, although at a great risk

⁸ Vera Mowry Roberts, On Stage (New York: Harper and Row, 1962), p. 341.

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With the introduction of gas lights, the auditorium could be somewhat darkened. In 1860, twelve years after Donizetti's death, a way was found to re-light the lamps with an electric spark after they had been extinguished. Only then could the auditorium be completely dark, so Donizetti's performances must have been presented in partial darkness.

Although gas produced a brighter light (which at first seemed to be too bright), means were soon found not only to regulate the intensity of the light by controlling the flow of gas, but also to adjust the lights, which enabled them to cover different areas of the stage. With the introduction of a "gas table," these areas could be dimmed or brightened from a central source.

Conveyed by flexible tubing--literally miles of it--from a central source to footlights, borders, and house lights, the flow of gas could be controlled, and the lights dimmed in any part of the theater.⁹

Also, through the use of colored cloths, colored lighting could be used effectively on the stage. All of these advances helped bring about more realistic performances and gave the performers opportunity for greater flexibility since they could move about more freely, even on a deep stage.

⁹ Kenneth MacGowan and William Melnitz, The Living Stage (New York: Prentice-Hall, 1955), p. 349.

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The chief objection to the use of gas lighting was that gas escaped and created a bad odor in the auditorium. Also gas flames flickered, which produced shadows on the scenery. This flickering, however, was to a degree controlled when chimneys were placed over the flames of the lamps.

In 1816, there appeared another bright light, the "limelight," which was produced by burning a piece of limestone with a flame from a jet of combined oxygen and hydrogen. When this was used with a concentrating lens and a curved mirror as a reflector, it produced an intense white light which was used as a brilliant spotlight, as a follow spot, or for special effects. It was first used on the stage at Covent Garden in 1837.

Since spectacle played such an important part in stage performance, advances in lighting were most beneficial when they contributed to this end. Audiences who attended Donizetti's opera performances expected the lavish sets and mountings, especially at La Scala and San Carlo. They were not interested in repeat performances, but constantly clamored for premieres so they could be surprised with new innovations, or, as in most popular culture, variations on ideas to which they were accustomed. This proved to be a problem, not only for Donizetti, but for other composers, and it meant a constant search for new librettos and new ideas to keep them in business. It also meant that

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Donizetti was forced to create music for weak librettos, many of which did not survive past a premiere or an initial short run.

Since advances in lighting permitted more action to be seen throughout the stage, more attention was given to the appearance of the individual actor/singer. This meant more attention to costuming and make-up, both of which underwent changes.

Costuming

Costuming for the early Donizetti operas followed the customary procedures, which meant that authenticity was not very important and over-all unity was disregarded. Although attempts at historical accuracy were made as early as the middle of the eighteenth century, they achieved little success. It was not until the mid-nineteenth century that productions were designed with unity and accuracy in both scenery and costumes.

Earlier costumes for operas and classical tragedies were designed for audiences who expected the operas to be grand spectacles. They were:

Rich, fantastic, ornamental garments of great formality, based on contemporary fashions combined with items from nature, classical antiquity, or the exotic East. A Roman or Greek male wore a plumed helmet or headdress, a breastplatelike tunic, a short skirt covered with ornamental tabs, a mantle, and short, very tight-fitting calf-high boots. A lady of classical times wore what appeared to be a court gown often with a hip-length overskirt and labels or tabs at the waist and shoulders. Sleeves were usually bell shaped and caught

back at the elbows with hanging points finished with tassels; the hair or headdress was richly adorned with plumes. From this basic structure ingenious designers invented variations that suggested Turks, Indians, mythological beasts, and demons of the underworld.¹⁰

In the comedies the actors usually wore rich fashions of the day, usually from their own wardrobe of street clothes or evening dress.

Although in the late eighteenth century more attention was given to the authenticity of costumes, the "stars" usually had the last say about their costumes, and the historical accuracy depended upon the individual's sense of fashion and the appropriateness of the costume for that particular theater piece. Within a given ensemble there was often found a mixture of costumes depicting different historical eras as well as contemporary fashions.

The concept that costumes and settings of historical plays should accurately depict the people and location of the time became more prominent after 1810 when Josef Schreyvogel took over the directorship of the Burgtheater in Vienna. The example he set was later adopted by Count Brühl at the Royal Theater in Berlin, but until 1820, costumes for these historical dramas were usually a mixture of modern dress and designer concepts of sixteenth- and seventeenth-century styles. Each company usually kept a stock of costumes and from these an actor could select

¹⁰ Douglas A. Russell, Period Style or the Theatre (Boston: Allyn and Bacon, 1980), p. 208.

something which appealed to him regardless of the appropriateness for the play in which it was to be used. Since most of the practices pertaining to scenery, lighting, costuming, and the like, were taken from the spoken theater, it is very likely that these concepts for costuming would apply to Donizetti's operas which were presented during his lifetime.

In France, Paul Lorimer, a designer for the Paris Opera, tried to promote the use of more accurate costuming in theatrical productions. Actually, though, the most lasting reform came from Germany, where in the theater of Saxe-Meiningen, careful attention to detail through extensive research brought about acceptance of the idea of historical accuracy in costuming in theaters throughout Europe.

Costuming undoubtedly played an important part in the operas written by Donizetti since they were set in imperial Rome during the Crusades, and in England during the reigns of Alfred the Great, Anne Boleyn, Mary Stuart, and Elizabeth I. Settings also occurred in Siberia, Spain, Majorca, and Noah's ark.

Exotic areas like Spain, Arabia, and Siberia would require national costumes to suggest the correct flavor. Although historical accuracy would not be strictly enforced until later, efforts would be made to suggest the different periods of English history. In keeping with this, designs

for the costumes used in the premieres of Anna Bolena (1830), Maria Stuarda (1834), and Elizabeth I in Roberto Devereux (1837), were taken from actual gowns in London museums, where they are still on display. Like his serious operas, Donizetti's opere buffe and farces were set in contemporary settings.

Theatrical Make-up

In conjunction with the other theatrical advances made during the nineteenth century, stage make-up gradually became safer and easier to use. Not until around 1865, almost twenty years after Donizetti's death, did a singer by the name of Ludwig Leichner developed a line of make-up with a grease base. Until that time performers had used various kinds of powders to achieve special effects on the stage although the colors were rather limited.

The whites, generally made from lead, often proved poisonous to the users. Reds and yellows, derived from cochineal and umber, respectively, were more or less harmless. Blacks were generally burnt cork.¹¹

Late in the eighteenth century when the theaters began to expand in size, they became so large that actors had to use the front and center of the stage in order to be heard, as well as seen. With the advances in lighting on the stages, attention had to be given to make-up so that characterization (such as aged, ethnic characteristics,

¹¹ Vera Mowry Roberts, On Stage, p. 345.

scars or exaggerated features) would be possible. Badly applied make-up can detract from the performance, no matter how brilliant the performer.

Many outstanding advances in theatrical production came after Donizetti's death, but theater was changing during his career. Since Donizetti had a flair for the theater and directed many of his own productions, he must have been keenly aware of these changes. He worked in the best houses in Europe and therefore had assistance from the people who were responsible for theatrical innovations. To a person such as Donizetti, who had the musical and administrative responsibilities for the productions of his operas, the visual aspects and the problems which accompanied them must have provided additional anxieties for this already busy man. It is to show the over-all conditions under which Donizetti had to work that this chapter has been included.

CHAPTER IV

THE NINETEENTH-CENTURY ITALIAN OPERA LIBRETTO AND GAETANO DONIZETTI'S LIBRETTISTS

As with any opera composer, Donizetti had to work very closely with several librettists in order to create his musical dramas. Since there were always revisions, additions, or deletions because of the plot, the singers, or critics, it was advisable for Donizetti to use the services of poets who lived in the city in which he was working at the time. This often meant either working with second-rate librettists or accepting the delays created by having to use mail service. The situation was usually a problem with which Donizetti had to deal. Regardless of their source, Brockway believes that Donizetti's first thirty-two operas "can be dismissed completely without loss¹ to history, and certainly without loss to music." This statement should be considered, however, from the standpoint that Anna Bolena, Donizetti's thirty-fifth opera and the one with which he firmly established himself, depended heavily on the libretto.

¹ Wallace Brockway and Herbert Weinstock, The Opera (New York: Simon and Shuster, 1941), p. 167.

The Libretto

The Italian word "libretto" literally means "little book" and technically has been known as the text of an opera or oratorio since the time of Rinuccini and the early Florentine operas. During the seventeenth century the term also came to signify the small printed copy of the text of an opera which enabled members of the audience to follow the words during a performance. After opera became a public venture and opera houses began to appear across the continent of Europe (by the end of the century there were at least seven opera houses in Venice alone), these small booklets became very popular. They could be purchased for a modest sum of money at the opera houses or in bookshops and were small enough to be carried in a person's pocket.

Historically these librettos were quite valuable because they often contained material not always found in the musical score. This material included suggested (or applied) stage directions, further insight into the characters of the opera, a summary of the action that had taken place before the opera began, and a plot synopsis.

From the very beginning of opera two different styles of writing had developed, one which advanced the action of the plot, known as recitative, both secco and accompagnato, and the other, the arias, which allowed the singing actors to display their vocal artistry as well as to state their reactions to the dramatic situation.

Because of the practices of late Venetian opera, less importance was placed on comedy and the supernatural. Early eighteenth-century librettos were both less complex and more coherent and increasingly based on tragic plays. Tradition demanded that regardless of how tragic the plot of an opera, the ending had to be a happy one. Pietro Metastasio (1698-1782) and Apostolo Zeno (1668-1750), the most famous librettists of their time, set forth strict rules which governed the plots for serious operas.

According to the rules of these librettists, a typical opera contained three acts. Each was divided into several scenes determined by the entrance of a new character or by a unit comprising a single recitative and aria. The opera usually contained five, six, or even seven principal characters, among whom were always a gallant hero, a distressed heroine, and an evil villain. At the end of the opera these singers usually ended up as two or three happy couples. Each singer was to have at least one aria in each act, although the principals were to have more important ones than the other characters.

No two arias of the same type could follow one another; nor could two successive arias be given to the same character. There was usually a duet for the principal pair of lovers, but in general dialogue was limited to the recitatives, which alone advanced the action. Any larger ensembles were virtually unknown, except in the short finale, where all the principals took part. Choruses, too, were generally excluded.²

² Donald Jay Grout, A Short History of Opera (New York: Columbia University Press, 1965), p. 23.

The number of arias and the order in which they were presented was strictly controlled by custom.

Operatic form (order of sections in continuity) changed very little in Italy between 1813, the year of Tancredi, and 1848, the year of Donizetti's death, due largely to the economics of operatic production and to the demands of the audiences. However, during this time numerous librettos for operas were either based on an existing play or were direct adaptations of plays, and many writers felt that drama was the logical source from which to obtain a libretto. In opposition to this idea, however, was the thought that perhaps the logical source for an opera libretto was the literary novel. In either case, the necessity for composer and librettist to follow the existing operatic form of continuity made it difficult to write a good libretto based on a literary source without interrupting or destroying the story lines.

Anna Bolena was Donizetti's thirty-fifth opera. Of these early works the sources for the librettos of eleven are unidentified. Of the first twenty-six written before 1828, practically all are taken from plays. Beginning with the twenty-seventh opera, Alina, Regina di Golconda, the identified librettos are from popular literary works of the day. Although Bolena is unidentified, it is certainly not based on Shakespeare's Henry VIII.

• Music and drama are dubious, even antagonistic partners and...opera's actual literary analogue is the

novel. Drama is limited to the exterior life of action, and romanticism increasingly deprecates both the tedious willfulness of action and the limits of the form which transcribes it. The novel, in contrast, can explore the interior life of motive and desire and is naturally musical because mental. It traces the motions of thought, of which music is an image. Opera is more musical novel than musical drama.³

The growth in popularity of the romantic movement in the nineteenth century brought about the introduction of imaginative stories which found a natural medium in the form of the novel. These stories were made up in the minds of the novelists although they were considered by the librettists to express nineteenth-century conditions and thoughts more factually and truthfully than other literary forms of that period.

Although the drama continued to be a source for operatic librettos, tastes were changing during the nineteenth century, especially with the advent of Romanticism. The novel's popularity had a profound influence on the public and forced composers and their librettists to make changes.

The public was demanding a whole new fabric of art to clothe its imagination. Fiction in prose, the novel, began to eclipse the aristocratic convention of fiction in poetry which had flourished since long before Homer. Musicians had to create new music to reach the new audiences who read realistic novels and could not accept the antique conventions of Italian opera.⁴

³ Peter Conrad, Romantic Opera and Literary Form (Berkeley: University of California Press, 1977), p. 1.

⁴ Conrad L. Donakowski, A Muse For The Masses (Chicago: The University of Chicago Press, 1977), p. 192.

Donizetti got his librettos from numerous sources, practically any place he could find them, and almost never turned down a story. He inherited this tendency from Rossini, but carried it more to extreme than did Rossini. Since most of Donizetti's operas were commissioned by impresarios or directors of opera houses, he was often supplied with the subject and even with the actual libretto. Usually the commission stated both the subject and the librettist, as well as the expected date for the premiere and the stipend to be paid. In other situations Donizetti chose the idea for the plot, and in several instances he wrote his own librettos. Occasionally, however, the librettist supplied the subject, usually based on an existing play or novel.

Donizetti's earlier operas had no historical basis, and, therefore, there was no attempt at historical accuracy. Anna Bolena was the first Donizetti opera to be based on factual history. In this instance the librettist, Felice Romani, became very involved with the historical significance of the story, and the result was a more intelligent and believable opera. Since Romani was dealing with such a well-known historical figure, he gave more attention to detail and consequently wrote one of his best librettos. It is hard to imagine that Donizetti did not become quickly aware of the quality of this libretto after the many poor ones he had been forced to use. In any case,

composer and librettist were able to work together to produce the first Donizetti opera of real merit, one in which he established a new style of writing.

It is easy to think of this particular era in operatic history as one of poor taste. It is also easy to regard Donizetti's operas as too quickly composed, too thinly orchestrated, and too flimsy in plot structure to have much musical value. But this was an age of change: the old eighteenth-century opera seria was giving way to the more flexible style, the romantic opera. Feelings ran high as many opera goers resisted change while others found them new and exciting.

Donizetti's operas were composed at a time when drama was not very popular, especially in Italy. The output of dramatic literature was very sparse, notwithstanding Victor Hugo and Alexander Dumas. To Italians in this period, the only theater was opera, and this meant mainly singing. Audiences were excessively demanding when it came to singers and to singing; they were less concerned about scenery, costumes, and even orchestration.

By the nineteenth century theatrical conditions were undergoing many changes, and the name of the composer dominated all, to the exclusion of others except possibly the librettist. Since the most important asset to an opera composer is a good libretto, the writers of these texts were always in great demand and good writers were hard to

come by. Donizetti worked with several inadequate poets, and the results were not good. It was not until he wrote music to good librettos, such as some of those furnished by Romani, that he was able to create his own style, even though the first attempts with Romani were also not good.

The Librettists

In the early part of the nineteenth century, composers usually received a commission for a new opera no more than a few months before the scheduled first performance. A contract with the impresario usually stated the title or subject for the opera and the librettist with whom the composer would be expected to work. Also stated in the composer's contract was the fee to be paid and the conditions under which the money would be delivered. In turn, the composer was supposed to sign a contract with the librettist and to pay him out of his own fee. In most cases the librettist would be a poet living in the area and often well known to the local people. It was also not unusual for the poet to be connected in some fashion with the theater for which the opera was being written.

When it was possible for the composer to travel to the city where the theater was located and to work directly with the librettist, the work became much easier. When this was not possible, changes, additions, or deletions had to be dispatched through the mail, which required time and

presented the risk of loss. Under these conditions close co-operation between the composer and the librettist was difficult.

It is important that the composer and librettist work closely together if they expect to produce a smooth theater piece. Each has certain aspects of the opera that require specific attention. The composer, in providing the musical continuity, must take into account the amount of time needed for dialogue and stage action. Careful planning is necessary to allow the singer to carry out the stage business without seeming awkward or rushed, and this is usually left to the librettist. For many years action on the stage was carried out during the recitatives, and during the arias any action was kept to a minimum. With "through-composed" opera the timing had to be more precisely worked out.

The librettist must fashion the scenario, see to it that the relationship of the characters is properly balanced, the language is fit for music, and the meaning is clear. The libretto must often be more straightforward than an ordinary drama need be with the opportunity of many more words to explain itself. Words, action, gesture, and voice inflections accomplish for the drama what music in itself often does for opera.⁵

One source of difficulty was that after three hundred years of libretto writing, there was still no place for a librettist to receive training for his art. Likewise,

5 J. Merrill Knapp, The Magic of Opera, p. 23.

other than the models set by Metastasio, there were no set rules (or code) for guiding librettists in the preparation of a libretto. Consequently, the success of the libretto depended upon the natural talents of the writer. This display of natural talent was why such writers as Felice Romani, Jacopo Ferretti, Salvatore Cammarano, and Eugene Scribe were in such great demand, and why Giuseppe Bardari, Andrea Leone Tottola, Emanuele Bidera, and many others were not successful.

On two previous occasions Donizetti had worked with Italy's most prominent librettist, Felice Romani, as his librettist, and both times had proved disastrous, or nearly so. In 1822, the two men produced Chiara e Serafina, which had to be postponed due to Romani's procrastinations. In this instance Romani had promised to deliver the libretto by September 20, but had not kept his promise. He sent the first act to Donizetti on October 3, and rehearsals could finally begin around October 15, thanks to Donizetti's ability to compose quickly. The final results were not positive; although Chiara played for twelve nights, it soon lapsed into oblivion.

Again in 1827 the two men collaborated on Alina, regina di Golconda and met similar problems. Romani again was a month late in delivering the libretto, and again Donizetti had to rush to finish the music. The opera was warmly received, but Donizetti was not satisfied with the

work. Since he constantly wrote to Romani, but received no replies, one would think that further collaboration would be impossible. However, as fate would have it, Anna Bolena represented the third collaborative effort, and this opera ultimately changed Donizetti's destiny.

True to his form, Romani was, for the third time, late in delivering the libretto for Anna Bolena. It was expected in early September, 1830, but Donizetti did not receive it until November, and rehearsals did not begin until the middle of December. It seems, however, that Romani was not simply procrastinating but endeavoring to produce an especially good libretto for Donizetti. This time their combined efforts were successful, even if the pressures were the same as before.

This time the proverbially dilatory Romani was so captured by the subject of the new libretto for Donizetti that he wrote swiftly and without major interruptions, producing Anna Bolena, one of the best of his texts and one of the best-achieved librettos of the era, getting it into Donizetti's hands, it seems, by November 10.⁶

There were set rules, or at least conventions, which governed the progression of the individual sections within opera. Because of tradition or simple conditioning, audiences expected a regular succession of arias, duets, and ensembles. This enabled the plot to unfold smoothly within a varied and interesting musical structure.

6 Herbert Weinstock, Donizetti, p. 72.

The libretto or book of an opera must be devised so as to give the composer his opportunity for the set numbers --the arias, duets, ensembles, choruses, marches, ballets, and finales that are the traditional features of this art form. The librettist must not only create characters and plots with some semblance of dramatic insight, but he has also to present these in terms of the lyric theater, fashioning situations that justify the use of music and could not be fully realized without it. Not many librettists have succeeded in meeting these difficult requirements.⁷

Arias, duets, and other ensembles do not provide much in the way of factual information, but are more emotional devices for providing insight into character or situation. Therefore, the librettist has to depend upon some form of dialogue to make the story move and not become bogged down with these arias and small ensembles.

In France, the use of spoken dialogue in opéra comique enabled the librettist to handle quantities of explanatory material in a shorter length of time. In Italian opera this dialogue took the form of secco recitativo, a singing style designed to imitate the natural speech inflections. Melody and rhythm are disregarded in favor of a speechlike reiteration, very often on one repeated pitch. Recitative is not the ideal medium for long passages of dialogue since it can become boring.

Very often in using a historical narrative the librettist would have to decrease the number of characters and omit large portions of the story to bring it within a

⁷ Joseph Machlis, The Enjoyment of Music (New York: W.W. Norton, 1955), p. 209.

logical playing time. Such was the case when Bardari adapted Schiller's Maria Stuarda for an opera libretto. Little is known of this librettist except that he wrote only one text for Donizetti. In this case he remained fairly faithful to Schiller's text, but his verses are nothing exceptional.

At first glance Bardari appears to have hacked and simplified Schiller's plot unmercifully. Of the rich background of political intrigue that serves as background to the dramatic contrast between the Queen of Scotland and the Queen of England little is left but a few vague allusions. Bardari drastically reduces Schiller's twenty-one characters to just six. In cutting all this material and in eliminating all these characters, Bardari, working undoubtedly with Donizetti's explicit directions, showed a keen awareness of how the demands of the opera house differ from those of the spoken stage.⁸

It was left to the discretion of the composer to select the number of sections to be contained within the opera. This depended largely upon the number required to fill out the story and at the same time to satisfy the individual principal singers.

Usually each principal character had to be given an aria di sortita or entrance aria. Often the entrance of the prima donna was held back until the second scene or even later, and hers had to be a prominent part at the end of the work. Within the cramped quarters of these conventions, the hapless librettist had to work. Small wonder, then, if a librettist at the mercy of the censors, at the beck and call of the composer, impresario, and singers, and strait-jacketed by convention, frequently turned out sorry works.⁹

⁸ William Ashbrook, "Maria Stuarda", libretto notes from the recording of Maria stuarda (New York: ABC Records, 1971), p. 13.

⁹ Ibid., Donizetti, p. 445.

In addition to having a flair for words and theatrical sensitivity, a good librettist should have a certain amount of musicianship, or at least musical knowledge. The process of setting syllables and word accents to music and at the same time keeping the dramatic action moving is a difficult one. It demands special talent and concentration from both librettist and composer. Success represents the ability of gifted composers and librettists in the combining of the action, the syllable and the word to each individual note of music.

For nineteenth century writers libretto writing was generally part-time work since the pay was inadequate. Many of the librettists lacked special skills and were often referred to as "literary hacks," willing to take any kind of writing commission. Men like Salvatore Cammarano and Giuseppe Checcherini were also associated with the theater in other capacities. Cammarano's family had long been involved in the theater as stage workers and scene painters, and Salvatore himself worked as a scene painter and later as stage manager at the San Carlo opera house before he began writing librettos. Checcherini was with the Teatro Valle in Rome. In 1807 he moved to Naples where he was a stage director for the Teatro Nuovo and wrote a few librettos. Jacopo Ferretti wrote more than sixty librettos in thirty-nine years although his regular work was connected with the tobacco monopoly of the Papal

States, a job which brought him an excellent income.

Giulio Genoino was a monk until his order was disbanded by the French. After serving some time as a military chaplain, he became a theatrical censor and turned out a few librettos as well as some poetry, comedies, and dramas, many in the Neapolitan dialect. Bartolomeo Merelli was at one time a theatrical agent and later became a well-known (perhaps notorious) impresario. In addition, he wrote about a dozen librettos which included five for Donizetti. Most consider Andrea Leone Tottola and Bartolomeo Merelli the worst librettists with whom Donizetti had to work.¹⁰

In Donizetti's time a librettist had to contend with many problems. He was not well paid for his services and was usually destined for obscurity after the completion of his work. But if this was true for the librettist, the situation for the composer was often as bad or worse. He also faced numerous pressures such as encroaching deadlines, sluggish librettist, obstinate censors, and difficulty in collecting fees, just to name a few.

In addition [to the physical labor of writing the orchestral score alone], there is the score for the chorus, the score for the singers, and the later

¹⁰ Merelli wrote five librettos for Donizetti operas, all of which were failures. Composed between 1818 and 1822, these were probably the worst texts that Donizetti ever set. Tottola also wrote five texts for Donizetti, probably because Tottola lived in Naples and was readily available.

schedules and confabs on stage business, vast lighting plots, costumes, and scenery; all of which mounts into thousands of pages, a Mount Never-rest of work!¹¹

The composer usually had difficulty in finding a librettist who could turn out a good quality libretto with dialogue that would play well in the theater. This might explain why librettists of some operas received no recognition.

As previously noted, sources for the librettos of eleven of the twenty-five operas written by Donizetti between 1822 and 1830 are unidentified, perhaps coming directly from the librettists. Of the remaining fourteen librettos, six are taken from novels or romances by Byron, Hugo, Florian Gonzales, du Belloy, C.V. d'Arlincourt, and Chevalier de Bouffler. The remaining eight librettos are from comedies, tragedies, melodrammas, and intermezzos by Delavigne, Sografi, Pixérécourt, Giraud, Scatizzi, Melesville-Merle-de-Boirie, and Rinaldo di Capua.

In spite of the often excellent librettos provided by these fine writers, one cannot help but wonder about the degree of polish found in the premiere performances of their operas. Often composers like Donizetti fell behind schedule because the librettist was very late in presenting him with the text, or in more cases than not the censors held up productions because of political or religious technicalities. Donizetti and other composers of the time

¹¹ Ethel Peyser and Merrill Bauer, How Opera Grew, p. 235.

composed quickly, though scores were often delivered to the singers at the last possible moment. This meant that the performers had an extremely short time to memorize the music and text and to rehearse the production sufficiently to achieve a smooth performance. One wonders at the ensemble quality of these performances, and it is hardly surprising that after the initial run so many of the operas were never repeated. This was the situation with a number of Donizetti's early operas which, like Il fortunato inganno (1823), ran for only a few nights and were never revived.

Politics and Censorship

For the most part Donizetti made a comfortable living from the many commissions he received; however, many problems accompanied these commissions. To understand the often deplorable conditions which existed for both composer and librettist, one must understand the politics of the time and the censorship restrictions that were inflicted upon these artists.

At the beginning of the nineteenth century the Italian peninsula was made up of a number of separate kingdoms. Politically, these individual units were in a constant state of flux because of the conflicting aims of the peninsula's powerful neighbors.

During the latter part of the eighteenth century eight theaters had been built in Venice, but in the early years of the nineteenth century four of them closed. Milan, which had only one theater, the Teatro Ducale, became the most important theater and opera center. New playwrights and composers flocked to Milan, but found that the French, under Napoleon's stepson, Eugène de Beauharnaise, had established censorship regulations which restricted political references in theatrical presentations.

After 1815 Austria occupied both Lombardy and Venetia and imposed strict censorship on the press and the theaters. Between 1820 and 1830, political and artistic freedoms were severely restricted, and censorship became more severe. Nevertheless, aspirations in Italy toward national freedom and unity, known as the Risorgimento, developed steadily, and they were reinforced by the Romantic movement which dominated Italian culture.

Censorship in Italy during the first half of the nineteenth century remained strict. In the North, because of the Austrian occupation, theaters in Venice and Milan, and the surrounding territories were rigidly controlled, especially when they presented works which touched on military affairs or religion. In the Papal States the church maintained tight control over the theaters. In Naples and Palermo the Bourbons controlled censorship in the most arbitrary manner.

Although the law decreed that a libretto be submitted for approval a full year in advance of its first performance, the uncertainties and last-minute arrangements of operatic management frequently caused the submission of the libretto to be delayed until the opera was ready to go into rehearsal.¹²

There were certain topics which could not be treated in the theater, and these included "regicide, treason, suicide, and adultery. To present a priest, part of a religious service, or a crucifix would be sacrilege."¹³ In cases of suicide the authorities adamantly refused to allow this to be represented on stage. Often librettos had to be changed, much to the author's disgust. In Donizetti's opera Maria padilla, the title character was originally scheduled to commit suicide, but the authorities forbade this manner of death, and decreed that she would have to "die of joy."

Often the censors would change the name of the opera or the characters in order to avoid involving certain families whose members were still living, sometimes in the immediate area. Such was a case with Donizetti's Lucrezia Borgia. This opera was also performed under the titles of Alfonso di Ferrera, Eustorgia da Romano, Giovanna I di Napoli, La rinnegata, Elisa da Fosco, Nizza di Grenata, and Dalinda with little more changed than names of the characters.¹⁴

¹² William Ashbrook, Donizetti, p. 47.

¹³ Ibid., p. 257.

¹⁴ Ibid., p. 481.

In most cases the story submitted to the censors had been carefully screened to avoid complications; nevertheless the story was often badly mutilated before it was released for production. On one occasion Donizetti's opera Ugo, Conte di Parigi, written to a libretto by Felice Romani, was cut up so badly by the Neapolitan censors that Romani refused to allow his name to be associated with it.

On another occasion Byron's Parisina was carefully adapted to an opera libretto for Donizetti by Romani. Byron speaks of Ugo as Azzo's bastard and of Parisina as his wife, but Romani sought to avoid trouble with the censors by constructing a new genealogy, making Ugo Azzo's son by his late first wife, and by pointedly referring to¹⁵ Parisina as his second wife.

The worst aspect of censorship regulations was the influence it had on the local librettists. Men such as Andrea Leone Tottola, Domenico Gilardoni, and Salvatore Cammarano, who were attached to local theaters and lived in the area, were constantly concerned about their reputations and the trouble they might stir up for themselves should they antagonize the censors. Consequently, they went to great lengths to avoid possible censorship repercussions while at the same time knowing that what they were doing to the libretto often made it dramatically unsound. Though

15 William Ashbrook, Donizetti, p. 480n.

the plots of their melodrammas were often historical, the facts were often very distorted; they were set in other times and places at the whim of the librettist and composer, though the choice was often initiated by the censors.

Copyright Laws

In the United States the first copyright act was signed by President George Washington in 1790, but in Italy, as in most of Europe, protection of this sort did not come about until the latter part of the nineteenth century. Instrumental in bringing this about was the International Copyright Union established in Bern, Switzerland, in 1886.

Consequently, during Donizetti's time there were no copyright laws to protect the composer from the flagrant stealing of his creative endeavors by unscrupulous music pirates. The more popular and successful the first performance of an opera, the greater the demand for performances in other houses. Many illegal productions were openly staged in opera houses in Italy and other countries, possible only because the dishonest impresario had managed in some manner to obtain a copy of the score, often a newly published piano-vocal reduction. Once obtained, it was a simple step to hire a copyist to make copies and to have the work orchestrated. By these means

the producer could save the cost of renting the score from the publisher. These productions were usually of very poor quality, at best a poor imitation of the original. Most of the performances were hurriedly put together with little regard for accuracy and usually with inferior casts. Naturally, these second-rate productions left a bad impression of the work on the audiences and deprived the composer of the royalties to which he was entitled. Even in some parts of Italy where there were a few laws to protect the composer, these laws were not strictly enforced.

This lack of protection gave Donizetti much concern in 1833 when a pirated production of Anna Bolena was staged in Rome. This opera, which had brought Donizetti favorable recognition, was poorly mounted and failed miserably. This and other similar instances prompted Donizetti's correspondence to his publisher, Ricordi.

His letters to Ricordi of this time are full of elaborate precautions that his music be delivered safely. In spite of their care, a copy of Il furioso fell into the wrong hands, further, a fraudulent L'elisir was staged in Naples.¹⁶

Donizetti took legal action whenever possible, but the lack of stringent laws made such actions extremely difficult to win.

¹⁶ William Ashbrook, Donizetti, p. 39.

The librettists and the material they provided Donizetti during the eight years before Anna Bolena when he was living in Naples proved to be an important element in his achieving his own style. Most of the twenty-five operas he composed during this period were mediocre, and some were worse, and much can be attributed to the quality of the librettos. Because of this, Donizetti apparently tried to improve the operas musically, and it is this striving that helped him bring about the changes which ultimately led to Bolena in 1830. Each of the operas produced during this period brought him closer to his own style and together they show the changes he made, some of them slight, in his search for his own identity.

PART II

CHAPTER V

THE NAPLES ERA (1822-1830) AND THE EARLY OPERAS

Donizetti's professional career began in 1822 in Rome, with the performance of his ninth opera, Zoraide di Granata, at the Teatro Argentina. As a result of the success of this opera he came to the attention of Domenico Barbaja, a noted impresario in Naples. Barbaja commissioned Donizetti to write an opera for the Teatro Nuovo in Naples, and so in 1822 he reluctantly left Rome to begin a long association with the theaters of Naples.

Zoraide was a colorful opera, more romantic than classical, although in the true tradition of the eighteenth century it was a tragedy with a happy ending. By a lucky coincidence Donizetti's opera shared billing with two ballets, Le amazzoni di Boemia and L'avaro.

Both of them failed, while Donizetti's opera won a major success. The success was not tepid or merely polite, the opera aroused enthusiasm and fervor, the sort of reception that Gaetano had dreamed of but not dared to expect.¹

¹ William Ashbrook, Donizetti, p. 53.

The failure of the ballets obviously enhanced the success of the opera. Donizetti was already a master of beautiful, singable melodies and had learned well the art of orchestration from Mayr, who was an expert.

Donizetti arrived in Naples with a contract to write operas for the Fondo and Nuovo theaters, and he took over his position from the most celebrated writer of Italian operas of the time, Gioacchino Rossini. Rossini and the famous soprano, Isabella Colbran, had been in the city since 1815. The well-known impresario, Domenico Barbaja, had held the position of director of all the theaters in Naples, but he left in 1821 to assume the directorship of the Kärthnertortheater in Vienna, Austria. The following year Rossini and Colbran left to rejoin Barbaja in Vienna, thereby clearing the way for Donizetti in Naples.

It was soon apparent that despite the reforms of Jommelli and Gluck, Naples' importance in the eighteenth century musical world made opera impresarios and audiences quite set in their traditional opinions. Donizetti found that he would have to be a strong person to become involved with these theaters and an even stronger one to bring about changes in style or performance practice.

The Neapolitans were a notoriously "difficult" public, haughty and distrustful of "foreigners" who had not at least been musically educated in Naples.²

² Spike Hughes, Great Opera Houses (London: Weidenfeld and Nicolson, 1956), p. 193.

Donizetti's work in Naples involved not only composing operas but also overseeing productions at the Fondo and Nuovo theaters. Zoraide di Granata had been such an overwhelming success in Rome that Donizetti became recognized at once as Rossini's competitor or even his successor.

By March of 1822 Donizetti had established himself at the Teatro Nuovo and had begun to write La zingara, to a text by Andrea Tottola, which was premiered in May of that year. Although Tottola was a hard-working writer for Neapolitan theaters, his work was continuously of poor quality, and the libretto for La zingara was no exception. Although he wrote librettos for Mayr, Mercadante, Pacini, and Rossini, as well as for Donizetti, Tottola has the dubious reputation of not having written one good libretto in the twenty-six years he worked at his art. Donizetti set six of his opera librettos to music without much success. There were numerous writers in Naples at that time who worked as librettists for the theaters, but if Tottola was considered to be the best of them, it does not speak well for the general quality of the work being produced at that time.

Donizetti was primarily living in Naples during this period, but he had to find work where it was available. Shortly after the premiere of La lettera anonima, his second opera for Naples, he signed a contract with the

theaters of Milan, which brought him into contact for the first time with Felice Romani, Italy's most prominent librettist. Together they agreed to produce an opera for the fall season at La Scala, and the libretto was to be ready by the twentieth of September so it could be passed by the censors. This collaboration with Donizetti proved to be very difficult, however, because Romani usually accepted more commissions than he knew he could produce, and he agreed to deadlines he had no intention of keeping. The opera in this case was Chiara e Serafina, which ultimately premiered on October 26, 1822, at La Scala, the most prominent opera house in Milan, and one of the most famous in Italy.

The next few years were spent writing operas under very adverse conditions. The theaters closed in 1823 because of the death of Pope Pius VII, and Donizetti entered the least productive period of his life. 1825 was a Holy Year and the Roman theaters were closed, but he began work in Palermo as maestro di cappella for the Teatro Carolino. Eleven frustrating months later he returned to Naples, only to suffer another set-back by developing a debilitating fever.

The situation improved in 1827 when Donizetti signed a contract with Barbaja to write twelve operas for the theaters of Naples. The contract called for four operas a year over a span of three years, and during this time

Donizetti was to be musical director for the Teatro Nuovo. For the first time he would receive a regular income, and from this point on he would be able to live more comfortably. Even so, he continued to obtain as many commissions as possible and to maintain the hectic living conditions while trying to keep ahead of the problems which were consistent with his work.

Rossini wrote his last opera in 1829, and in the ensuing period Donizetti seemed able to free himself from a tendency to imitate his style. Donizetti may have sensed his place as Rossini's rightful successor and attempted to develop his own personal style of composition.

Donizetti's musical style was influenced by many things. One fortunate influence came from the good singers in Naples who sang in his productions; in many instances they made the difference between success and failure of an opera. Many of Donizetti's operas had very weak and uninteresting plots, the result of having to use a libretto written by any librettist who was available. While he seemed never to be at a loss for commissions after La zingara, most of Donizetti's early operas did not succeed because of problems encountered in getting the opera on the stage once it was written.

A major consternation for Donizetti was his income, which was always low compared to the salaries of other persons involved in the production of his operas. Some

light was shed on Donizetti's financial situation when after his death personal letters and papers were placed in the Museo Donizettiano and the Biblioteca Civica, both in Donizetti's home town of Bergamo. By consulting these papers scholars have ascertained the incomes of Donizetti and his librettists. Donizetti mentions in some of his letters the amount he was to receive for an individual opera, and occasionally he recorded the amount of money he offered a librettist to prepare a text.

The wording of a contract was very important to both the composer and the librettist. Generally, the contract stipulated that the composer had to be present, seated at his cembalo [harpsichord or possibly an early piano] during rehearsals and that he had to be present for the first three performances. The impresario usually held back partial payment as a sort of insurance that the composer would oversee the production and assume responsibility for his work. Of course this often worked to the advantage of the composer as well since he could insist that singers were of the highest caliber possible and that they knew their parts. He could also be sure that stage effects and costumes were not cheapened to cut the costs of production. Very often Donizetti staged his own operas, or at least was closely involved in their production in an effort to assure the success of his work.

Because Italy was not unified until 1861, Donizetti was paid for his services in a variety of currencies. Regardless of the currency, though, the wage was inequitable. During the eleven months he was in Palermo Donizetti was paid forty-five ducats a month (191 lire). During the same period the leading soprano, English-born Elizabeth Ferron, was receiving 517.5 ducats (2194 lire), and the leading tenor, Bernardo Calvari Winter, was receiving 350 ducats per month (1484 lire). Ferron was being paid almost twelve times as much as Donizetti, and Winter was being paid almost eight times Donizetti's amount. As if this was not enough of an insult, student dancers were hired by the theater in order to present a ballet season at the Carolino, and they were each paid 2500 ducats for two months' work (5088 lire per month), representing twenty-six times the amount paid to Donizetti.³

Donizetti averaged about 300-500 scudi for each transaction (1272-2120 lire), but this quite often included the writing of a new opera plus a re-staging of one of his previous operas. He wrote to a friend that to get 500 scudi (2660 lire), he had to work like a stevedore, while Mercadante received 700 scudi (3724 lire) for a single opera.⁴

³ Herbert Weinstock, Donizetti, p. 312.

⁴ William Ashbrook, Donizetti, p. 69.

In order to understand Donizetti's early operas, it is necessary to investigate the numerous stylistic changes which occurred in the different operas between 1822 and 1830, the year that Anna Bolena premiered and proved to be such a success for the composer. In order to investigate these aspects of the operas, however, it has been necessary to present also the conditions under which he was forced to work. Only after knowing more about his era and working conditions can the individual operas of this period be fully appreciated.

The Early Operas

In studying the Donizetti scores of the Neapolitan period (1822-1830), it soon becomes evident to a "singer"⁵ that while many of the vocal lines written by the composer are in a very florid style, they are not exactly of the true coloratura or bel canto style of the eighteenth century. Earlier composers worked with singers who performed mainly to display their virtuosity, which included not only flexibility and agility but also expansive ranges. In the scores of Mozart and Rossini

⁵ In researching the material for this study I discovered no written works, books or articles, which had been written by singers, with a singer's approach to these earlier Donizetti operas. As a trained singer with operatic experience, both in the United States and abroad, I viewed these operas from a standpoint which differed from that of a biographer or musicologist.

(Appendices B and C), we find rigorous demands being placed on singers who, in the case of Mozart's music at least, further embellished the already florid vocal lines. Rossini, rebelling against this practice, wrote out the vocal line with what he considered to be proper and desirable ornamentation, and stipulated when he could do so that his singers should follow these indications without additional decoration.

Compared to Mozart and Rossini, Donizetti showed caution in writing for the voice, at least in his earlier operas. He wrote more effectively for male voices than for female with the most demands usually placed on the leading tenor. I noted in Chapter II that Rossini was an outstanding baritone, and apparently he could sing better than many of the singers he hired for his operas. On numerous occasions he sang public performances of arias from his own operas, the "Largo al factotum" from Il barbiere being his favorite.

As a student Donizetti also studied singing but his voice was considered so bad that he was suspended from the school in 1808 because he could not function as a chorister. In 1814 after his voice had changed he was able to sing bass solos for church services at S. Maria Maggiore. The fact that Donizetti was not considered to be much of a singer might indicate that he did not understand the human voice, and it might also explain some of the

vocal weaknesses in his early operas, before he really learned his craft. It might also show how improvements in his writing for voices ultimately helped bring about greater public interest in his operas.

During this early Neapolitan period Donizetti enriched his vocal writing by expanding his vocal ranges and employing less repetition in his material, which added interest to both the singing and the performance. He wrote many of his operas in such haste that he did not devote the necessary amount of time or attention to assure that his work was refined. Repetition was one way to get the needed amount of material in a limited time although the opera suffered as a result.⁶

In the course of writing for specific opera houses, such as Naples or Milan, Donizetti often wrote for specific singers who were hired by those houses. Naples had numerous fine singers, many of whom had produced outstanding performances for Rossini while he was in residence.⁷

6 All the biographers of Donizetti comment on how fast he wrote his operas. Il Campanello di notte, one act, was supposedly written in nine days. Brockway states that he wrote the fourth act of La Favorite in just a few hours, and Weinstock reports that Rita was composed in eight days.

7 When Rossini left Naples for Vienna in 1822, he took with him Isabella Colbran, the most celebrated soprano in Naples, and also Antonio Ambrosi, buffo bass, Giovanni David, a tenor who would later sing in the premiere of Donizetti's Elisabetta al castello di Kenilworth (1829), and Andrea Nozzari, another tenor who would sing the premiere of Donizetti's Alfredo il Grande (1823).

Although Rossini took several talented singers from Naples, he left other fine voices for Donizetti. Eighteen leading singers who had sung demanding roles in Rossini operas also sang leading roles in the Donizetti operas written between 1822 and 1830. Donizetti created roles for many of these singers, but did not utilize their virtuoso abilities to the extent that Rossini did. Appendix C shows that Rossini wrote difficult music which required the singers to give the best of their technical abilities, stretch their ranges, and at the same time to better their art. All of this added interest and excitement to his operas. The singers that Donizetti inherited in Naples were very efficient and talented. Had they not been, much of his work would not have been heard because of the extremely short amount of time given to the preparation of the production.⁸

8 Any singer who has participated in operatic productions is aware of the amount of time necessary to memorize a score and to prepare a role for performance. In the cases of many of Donizetti's operas, the casts were not given the scripts until dangerously close to opening night. Present day performers have unlimited help through the use of recordings, although when they are confronted with a new work, one which has not been recorded, much more time is needed to learn the score. It is not uncommon for present-day singers to spend one to three years preparing a role before it is presented on stage. Any of the operas for which Romani prepared the libretto are good examples of singers having to work in haste. For Donizetti, Romani wrote nine librettos: Chiara e Serafina (1822), Alina, regina di Golconda (1828), and Anna Bolena (1830), are three which appeared in the Naples period.

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Although Donizetti copied portions of Rossini's musical style, he either refused to, or was not able to, write for voices in a way that would achieve the excitement which brought fame to Rossini. It was only when Donizetti began to write more efficiently for the singing voice during the 1822-1830 period that he began to create a style which could be called his own. Because of these stylistic changes, he was able ultimately to compose Anna Bolena in 1830. The early operas were based on styles from the eighteenth century, and were segmented, connected with secco recitative, and contained florid vocal lines with much parallelism. The accompaniment was simple, mostly repeated chords, with a few variations. The changes made during this period added much to his composing.

La zingara

After a successful performance of Zoraide di Granata at the Teatro Argentina in Rome, Donizetti moved to Naples to write operas for the Neapolitan theaters. His first opera for Naples was a two-act opera-semiseria, La zingara (The Gypsy) given at the Teatro Nuovo on May 12, 1822, and set to a physically weak text by Andrea Leone Tottola.

Like his previous ones, this opera was a series of arias, ensembles, and choruses chained together with fast, patter-like dialogue, a carry-over from eighteenth-century practices. In the case of La zingara, however, Donizetti

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followed the popular Neapolitan custom of using spoken⁹ dialogue instead of the usual recitativo secco, where the text was accompanied by a keyboard instrument. The individual numbers are either begun with short orchestral introductions (3 to 25 measures in this opera), probably to facilitate some stage action, or there is a single chord to establish the pitch for the opening vocal entry. In several cases the opening material is a form of additional dialogue in recitativo accompagnato style, accompanied by the orchestra, which leads into the opening of the aria or ensemble.

Donizetti wrote five solo sections in La zingara, two cavatinas and three arias. Of the two types, the cavatina is considered to be shorter and simpler than the aria, but more important, not to be repetitious in words or phrases. In using these forms Donizetti seems to be following Rossini's stylistic concept, for Rossini also calls the first solo section each leading singer performs a cavatina instead of an aria. The soprano Argilla's entrance is not the larger aria di sortita (entrance aria) which is found

⁹ In eighteenth- and nineteenth-century opera, recitative is used to carry the action from one aria or ensemble to the next. As the aria became more important, the recitative became faster and less melodic, and became known as recitativo secco, because of its lack of expressiveness. This type of recitative is usually performed with keyboard accompaniment. When strings and other instruments were added, the recitative became more measured and more dramatic, and then became known as recitativo accompagnato.

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in Donizetti's operas, but instead she has a cavatina¹⁰ (Allegro, 3/4, E-flat). (Example 37).

The problem here is that the variations do not become increasingly interesting, there is no change of meter, key, or rhythm, or any such device to alter the main theme. There is also little change in the accompaniment, with the exception of chords, repeated chords, broken octaves, and "oom-pah-pah" rhythms ultimately ending as tremolo strings under a countermelody. Donizetti also changes the general concept of cavatinas by using a fair amount of repeated words and phrases. There are several verses, each with new lyrics, but each verse ends with the final words or phrase being repeated several times. The last twenty measures are repetitions of "sapro coprir la verita." (I shall know to defend the truth).

Donizetti often has many of his singers performing in surprisingly small ranges in these early operas. (Example 38). A first-act cavatina for Argilla has no florid writing and the range is quite small for an accomplished singer. She is required to sing only two high a's in the entire opera, and only a few high g's.¹¹

The cavatina is surprisingly static and offers no chance for the performer to display vocal accomplishments. As it turned out, this stylistic tendency improved in the

¹⁰ All musical examples for this chapter appear in Appendix A.

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later Donizetti operas as he took the necessary steps to create his own individualistic style.

The second cavatina is sung by the tenor, Fernando, and while the first cavatina contained no florid writing, this one is quite florid, in keeping with Donizetti's usual style of writing for the tenor voice. Again there is much repetition of phrases and sentences, with only two short verses to the text. The over-all style is coloratura,¹² rather than lyric with embellishments, and the range is more expanded. (Example 39).

The arias are not much different from the cavatinas, except they are a little longer and sometimes contain an opening recitativo accompagnato. They also often contain a

11 The role of Argilla is listed both as soprano (score) and as mezzo-soprano (Ashbrook). At this time there was little if any distinction made between soprano and mezzo, as with baritone and bass. The "medium voice" classifications did not appear until later. Argilla's role is "florid", but not to be considered in the "coloratura" style as we think of it today, with pyro-technics and extremely high range. Argilla's range is from small-b to a2, although the large percentage of her singing lies between f1 and f2, a limited range when compared to other singers of Donizetti's day.

12 The terms "florid" and "embellished," as used in this study, signify completely different textures in the music. A florid line is one which is figurated, highly decorative, but made up of passages of beats which are divided into sixteenth notes or smaller. This pertains to music which is contrapuntal. An embellished passage may contain small divisions of notes, but the term stems from improvisation, a carry-over from earlier bel canto practices where singers, especially castrati, added variations and decorations to the written music. This type of music would contain appoggiaturas, trills, and turns. Gluck and later composers gradually suppressed most of the improvised ornamenting of their music.

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modulation and/or change of meter where the cavatinas do not. The general pattern for the arias is a recitative, followed by a slower section, usually rather florid or embellished, and this may or may not involve a key change. The last section of the aria is usually in a faster tempo, and again, it may or may not involve either a change of key or meter. The accompaniments of these arias contain many repeated notes or chords although Donizetti does make frequent changes in these rhythmic patterns. There are certain styles of accompaniments that are frequently used, not only in this opera, but in most of Donizetti's early operas. (Example 40).

A problem with this opera is that it is written as an opera semiseria, one of the types which seemed to fascinate Donizetti. In keeping with this style, the opera is basically a serious one, with the addition of a buffo character for a bit of comic relief. Combined with the fact that these early operas, serious or otherwise, were expected to have a happy ending, this form of opera presented a strange mixture of styles. Donizetti wrote eight operas in this style although none of them have survived among his more popular works.

A good example of a buffo role incorporated into a serious plot is demonstrated in La zingara in the role of Pappacione, customarily a foolish servant. His aria is performed with the male chorus of servants, and is the

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traditional patter-style made so popular by Rossini. It is similar in nature to Dr. Bartolo's aria in Il barbiere di Siviglia, but is not so skillfully written and it does not have the vocal excitement or humor of the Rossini character. This loss of humor can be attributed, in part at least, to the fact that there is only one comic character in the opera.

Donizetti achieved a new level of writing through this character, who conforms to the buffa style of writing by being both a bass and a foolish servant. As with his earlier serious operas, La zingara has a happy ending, not unexpectedly, since Argilla, the gypsy, spends all her time foiling plots of assassination, freeing prisoners unjustly accused, reuniting lovers and long-lost brothers, and other good deeds. Donizetti admitted to having written this opera in great haste; he had started the opera by March 2, and it was premiered on May 12 of the same year.

La zingara contains two duets which are quite different in nature, and demonstrate two interestingly varied styles. The first is for Argilla, the gypsy, and Pappacione, the buffo bass. (Allegro, Moderato, 4/4, key of F Major). It is a rather long duet, and although there
¹³
 are no key changes, halfway through there is a slight

13 Donizetti does not use many key changes in his music at this time. When the section is long, and the voice line and/or accompaniment is repetitious, changes are needed to prevent loss of interest. In this case, changes in rhythms for the two voices is somewhat effective.

speeding up of the tempo (Piu Allegro). This is a patter duet for both voices, with eighth-note patter alternating with passages in dotted-note rhythms. It ends with a solid note-against-note passage, and the entire section is not very demanding for either singer. The patter is not the rapid delivery style found in Rossini's operas or in the later Donizetti operas, and the accompaniment does little to help the situation. Over-all, the duet serves to show the influence Donizetti received from Rossini.

In contrast, the second-act duet for the young lovers, Inès and Fernando, is an excellent example of Donizetti's use of long sections of two voices in parallel thirds or sixths. This musical parallelism was a common practice among composers of the early nineteenth century.

Two techniques were of particular importance in the first section of a duet. Faced with parallel strophes of eight verses apiece [Donizetti, as well as Rossini], instead of assigning the same music to the characters for the entire strophe, frequently divided the text into two parts. The first four verses of each stanza were set independently; only for the final four verses and cadences would the periods be essentially identical.¹⁴

Donizetti uses this style excessively in the very early operas, but later gradually replaces it with other styles. (Example 41). After a short recitativo section, the duet begins with a solo for Fernando, very lyric in style, which is repeated by Inès, with slight changes in the form of

¹⁴ Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, p. 154.

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embellishments. Much of the duet is in this style with the voices coming together for the last half.

There is an interesting second-act trio for two tenors and a baritone (Allegro, 4/4, key of D Major) which begins with a fairly lengthy solo section for each of the three singers, each singing his own thoughts. The voices evolve into a trio in canonic style shortly before a middle section (Andante, 3/4, f# minor). Instead of three individual parts, however, Donizetti has two voices, usually parallel, against the third voice.¹⁵ The center voice, that of the Duke, alternates this pairing with the other tenor, Fernando, and the baritone, Don Sebastiano. (Example 42). The closing section contains solo passages again and then ends with note-against-note, more sustained harmonies in the voices.

The section from the opera that received the most acclaim was a second-act septet written for soprano, mezzo-soprano, tenor, two baritones, and two basses. There is much more variety in this section than in the rest of the opera. Although Donizetti knew that establishing himself with Neapolitan audiences meant mastering the Rossinian idiom, then the expected standard, he sought to

¹⁵ This pairing of voices is very significant, and is a trait of Donizetti's style. It will be found in practically all the ensembles and choruses of his early operas, although with Anna Bolena he uses this style much less than before.

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septet rather in the manner of his teacher, Mayr.

The septet (Andante, 4/4, E-flat Major) has three sections. The first opens with the men's voices in dialogue style, but Argilla soon enters. In the full septet sections Pappacione and Squiglio usually have patter which alternates between the two, while other voices pair,¹⁷ and still others have counter-melodies. (Example 43).

The middle section (Allegretto, 4/4, G Major) is short and in dialogue form. This short section is followed by a change of tempo (Allegretto, 6/8, D Major), and the last section is basically note-against-note for all voices. Since the chords are mainly triads, there is much doubling, with the four basses in unison throughout much of each phrase. This puts much emphasis on the bass line, but Donizetti varies it somewhat by giving each lower voice line bits of variety. There are a few seventh-chords sprinkled thinly throughout this section, and towards the end there is an interesting contrast with a fairly long unison section. The septet ends with some stretto writing, but the actual closing portion is a sustained note-against-

¹⁶ William Ashbrook, Donizetti, p. 404.

¹⁷ In writing for larger ensembles Donizetti's usual style is to pair certain voices and have them work together. Here we have three pairs, each with different rhythm patterns, although the pairing can change within any given section. In this section Argilla's line remains independent of the others.

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The finales basically follow the customs of the day. The first-act finale is for ensemble, a sextet with added male chorus, and the last act closes with a recitative and Rondo-Finale, with the soprano, Argilla, performing her most florid singing, again in keeping with custom. In this opera the Rondo-Finale is much shorter than the first act finale, which is quite unusual since it is usually an extended show piece. In this instance, however, Argilla has two short solo passages, and the opera closes with a duet for Argilla and Inès, with the male chorus.

The chorus for this opera is a typical Donizetti male ensemble with two tenor parts and one bass part. The chorus is not especially important, as is the case in most operas from this period, and Donizetti has not written outstanding music for it. The early Donizetti operas use this three-part chorus, which does not evolve into a standard TTBB chorus until much later. This mostly comes from the fact that Donizetti writes most of his harmonies in triadic form rather than by using additional intervals, so additional voice lines would only necessitate doubling.

18 In writing ensembles for these early operas, Donizetti uses weak cadences which are very low keyed. The vocal lines for the singers do not end on high notes, thereby increasing the excitement, but he usually drops the line to a low tone, making a decidedly weak ending. It is possible, however, that the singers prevailed, and interpolated higher and more brilliant endings.

This style of writing not only makes the over-all harmonies pure, but when Donizetti does add a 7th or a 9th chord, it is so prominent that it enriches the harmony at that particular point.

La lettera anonima

La zingara was followed a month later by a one-act farce, La lettera anonima (The Anonymous Letter), which was given at the Teatro del Fondo in Naples. This comedy was successful to the extent that it played for twenty performances. The opera is written in the same style as La zingara, a series of arias and ensembles held together by spoken dialogue. Most sections begin without a "lead-in" of recitative, and Donizetti increases the number of voices with each additional section. The Introduction, which contains a short aria (arietta or cavatina) for the Countess, is followed by a duet, a trio, and after a short two-page Sortita by a buffo character, the series continues with a quartet. The continuity is broken by the addition of an aria and a duet, but the last number before the Rondo-Finale is an extended sextet.

Orchestral introductions are very short for most of the sections in this opera. Many begin with only a chord to establish the tonality for the singer, or with a few measures, often to facilitate stage action. In the case of the Finale, the composer has marked Subito Rondo at the end

of the preceding section, signifying no pause between the two sections.

In the opening bars of several of the sections there is a texture of "recitative-like" dialogue, accompanied by the orchestra, and this is usually very short, more like a bridge into the music from the spoken dialogue. The duet between Rosina (soprano) and Melita (mezzo-soprano) in No. VI, opens with dialogue which is marked "recitativo." Likewise, in the Rondo-Finale for Rosina the section opens with a short recitative. In the sextet which precedes the finale, however, the recitative is introduced in the middle of the section where there is a short discussion among the six characters. This is followed by an arietta for Melita, in which she confesses to having written an anonymous letter to the Countess hinting at the Count's infidelity--on which hangs the entire plot of the opera. These recitatives, in the form present in this opera, will later be replaced with recitativo secco or recitativo accompagnato, and will take the place of any spoken dialogue in Donizetti's later operas.

Since La lettera is in one act, there are naturally fewer sections. Only one section is solely an aria, that written for the tenor, Filinto. A later section is marked "Scene and Aria," but it is for two basses, the Count, the servant Filiberto, and a three-part women's chorus, and there is nothing resembling an aria in the section. This

could have been a revision, wherein the section was shortened by deleting the aria portion. There are ariette in the opera, but they appear within sections; for example, as previously stated, the Countess has a short solo section in the Introduction.

The over-all ranges for the soloists in this opera are quite significant and somewhat indicative of the voices for which Donizetti was writing. As usual, he writes well melodically for the voices, but in some cases the very limited range for a particular character does not provide much color or excitement from the listener's standpoint and might make the character seem less interesting. Since Donizetti was writing for specific voices, we can only surmise how effective such a character would be in performance. In cases of Donizetti's failures, part of the cause could have been the writing of roles such as these. For instance, the Contessa has an extremely limited range, hardly difficult for a beginning singer. (Example 44).

Donizetti has consideration for all of his singers except the tenor. Inevitably, the tenor voice receives the most extreme work-out during the course of the opera. In this opera, for example, the voices are permitted periods of rest, as is seen in the case of the role of Rosina. Many of the singers are involved in recitative throughout the opera, but in the case of solo sections or ensembles, they are spaced apart by other scenes. (Example 45).

In keeping with the times and customs, the soprano is supposed to make a delayed entry, sometimes as late as near the end of the first act. Here, Rosina enters in the second section, which is a duet for soprano and tenor. However, since the soprano must apparently save her voice for the Finale, the structure is quite different for the individual voices. In true Donizetti style, the tenor usually begins in the upper register and remains there for much of the time.

In the case of the soprano, whose most demanding number is the Rondo-Finale (#9), the duet she sings with the tenor (#2) has a surprisingly small range, a little over an octave, while the tenor has high tessitura throughout the opera. (Example 46). The opera is somewhat indicative of the style in which Donizetti was writing at that time, with a florid approach to the vocal line, due to Rossini's influence. However there is a minimum amount of florid writing in most of the voice lines, the most florid being normally for the tenor and for Rosina, but not until the Rondo-Finale. Surprisingly, another florid role is that of Gilberto, a minor bass role. He is paired with the soprano, Lauretta, another minor role, but her florid singing is found only in short sequences. These two characters appear in only two sections, a scene with Filinto (#5), and in the sextet (#8).

The two most demanding sections in the opera are the duet for soprano and tenor (#5), and the Rondo-Finale (#9). In the duet the tessitura is much higher for the tenor than for the soprano. As is usually the case when the opera ends with a Rondo-Finale rather than with an ensemble, it is the soprano who has the last word, and she usually uses all her vocal abilities at that time. Donizetti does not require extremes of range for the soprano, but he does show his mastery of bel canto fioratura. (Example 47).

Donizetti has a flair for comedy, and this usually shows up most strongly in his buffo characters. Since this is an opera buffa, one would expect to have more emphasis on this type of comic role, but in this case the buffo bass is Flagiolet, the dancing master, and he appears in a singing capacity in only one short, two-page number. This is indeed the exception rather than the rule. Also, in keeping with this exception, Donizetti has written practically no "patter-like" vocal lines in La lettera anonima. This is one of Rossini's trademarks which in this instance Donizetti did not copy. There are a few thinly-spread examples, and these are just bits by minor characters, mostly basses, of which there are five in this opera.

Although there is a duet for soprano and mezzo-soprano (#6) in La lettera, it was unusual for Donizetti to write duets for two female voices in his earlier works. It must

be remembered that at this time in history there were not the distinctions made about sopranos (or basses) that we have today. Sopranos were supposed to be able to sing practically anything placed before them, regardless of the dramatic or coloratura textures. The real dramatic sopranos, as a category, did not appear until late in the nineteenth century, with Wagner's operas. Therefore, it is not surprising to find the mezzo-soprano, Melita, at times singing a vocal line higher than that of Rosina's. (Example 48).

Donizetti uses a number of stylized patterns when writing accompaniments for his vocal lines. If the line is florid, he quite often has contrast in the orchestra by means of short, repeated staccato chords, repeated broken chords, Alberti bass, and the like. The most noticeable feature is his tendency to repeat such patterns to an excessive degree. These passages are quite often too set or stylized, and too lengthy. He often off-sets this repetition with the use of counter-melodies, using either the violin section or a solo wind instrument. This can be either in contrary motion, or running in a parallel interval with the voice line. Two interesting examples of common patterns appear in an aria for the tenor, Filinto, (#5). (Example 49). When the plot is considered, however, the pace of the song becomes more apparent. Melita has written an anonymous letter to the Countess, hinting at the

Count's infidelity. Rosina intercepts the letter and interprets it to mean her fiancé, Filinto, has been untrue. He has been wrongly accused, and in this aria he grieves about how unjustly Rosina is treating him. Donizetti apparently is asking for a more flowing vocal line by signifying an Adagio tempo. This gives flow to the line and helps depict sadness and grief. The 32nd-note accompaniment pattern gives a feeling of unrest and perhaps anger, especially when coupled with the 2/4 meter. This unrest becomes less harried when Donizetti changes the texture of the accompaniment. (Example 50).

Donizetti deviates from apparent copying of Rossini's musical style in this opera by having no recitativo secco. Although there is spoken dialogue in this and earlier operas, there are often short sections of recitative accompanied by harpsichord. In this case, however, the few examples of recitative are accompanied by the orchestra.

A trio (#3) for soprano and two basses contains nothing very outstanding, and it is more of a scena than an actual trio. A quartet which follows is segmented like the trio, but contains more contrast and variety. The parts are much more independent of each other, and after a lengthy section of solos and a trio passage, there is a change of both meter and key, and the quartet begins in four-part harmonies, mostly note-against-note. Short passages of stretto material give variety to the section.

The quartet is the longest number in the opera, and is workable because of this contrast and variety. Sections are repeated, however, without benefit of alteration. In the central part there is a short section where three of the voices are in unison, alternating with the tenor as a type of extension or rebuttal. The text is different in general for the individual voices; each is singing his or her own thoughts.

The sextet is made up of groupings or pairings of voices, with no actual note-against-note music written for all voices together. The section is segmented with a recitative area within the work followed by a solo section for Melita. Quite often the voices are in dotted-note patterns or in staccato lines against one or more legato lines, usually either Rosina or Filinto. Very little florid writing and no extensive coloratura passages are found in this opera; it is very stable throughout.

Again in this opera, little or no importance is given to the chorus. There is a three-part male chorus who sings in the Introduction and again with Rosina in the Finale. A three-part women's chorus has a short section with the two basses, the Count and Filiberto. The choruses are very static, with no vocal movement of interest.

L'ajo nell'imbarazzo

L'ajo nell'imbarazzo (The Embarrassed Tutor), an opera buffa in two acts, premiered in Rome at the Teatro Valle on February 4, 1824. As stated earlier, this was the first Donizetti opera to receive recognition outside Italy.

The opera begins with a rather lengthy Sinfonia (231 measures) which sets the pace for the rest of the work. The main theme of the Sinfonia is taken from the orchestral accompaniment for Don Gregorio's second-act aria, a middle section which turns out to be a trio. (Example 51).

This dotted-note figure is used sparingly within the opera, and except for a scattered measure or two, it appears only twice for any extended length of time. There are five pages of this rhythm in a duet for Gregorio and Pippetto, and again two pages in a duet for Gregorio and Gilda. The figure almost sketches out a "signature-tune" or "leit-motiv" for Don Gregorio.

Donizetti still keeps the usual form for this opera, a series of solo and ensemble numbers connected by recitatives. In keeping with the buffo comedy, most of the concerted numbers and all the recitatives are in patter style, while the recitatives are all in the form of dialogue. Donizetti keeps the comedy light by the use of patter, but the music calls for some very virtuoso singing from several of the characters. (Example 52).

Donizetti usually writes less demanding music for the soprano in earlier sections of an opera when she has to sing a Rondo-Finale. In L'ajo, the soprano's entry is delayed until well past midway in the first act, and her first solo number is a cavatina rather than the more elaborate Aria di Sortita (Entrance aria). The range for the soprano is rather extended throughout the opera, a change of pace for Donizetti. A look at the required soprano range by section shows that once she has made her entry, she sings in about every section for the rest of the opera. The only break in this continuity involves the two sections before the finale. (Example 53). Donizetti is not quite as demanding for the tenor although the difference is slight.

L'ajo is made up of a series of scenes such as one would find in a play. These scenes are carefully defined, and consist of arias, cavatinas, and ensembles connected by recitatives. These scenas are accompanied by orchestra, as are the arias and ensembles, but recitatives are accompanied by a keyboard instrument. There are still cadences at the end of each unit, which make for divisions within the act, but these divisions flow together more smoothly because of the connecting material. There are five arias or cavatinas, and seven ensembles within the opera. The first act ends with a sextet while the opera closes with a Rondo-Finale sung by Gilda, the leading

soprano. This is in keeping with earlier operas, La zingara, La lettera anonima, and others.

Florid writing is spotty within the opera, probably because of the extensive use of patter as well as the large amount of dialogue in the scenas and in the recitatives. Enrico's cavatina in the first act is the first example of embellished singing although the use of embellishment is not extensive.

Gilda's entrance aria is a cavatina and is the only section in Act I which could be labelled as coloratura. The aria, which is typically florid, is written for the soprano, although by present-day standards the range would place it more in keeping with a mezzo-soprano rather than a coloratura soprano.

In Act II Don Giulio, baritone, has a Scena and Aria which is quite florid with short fast-moving cadenzas. This section displays more embellishments than have been seen in any of Donizetti's writing for the baritone voice to this time. Except for the Rondo-Finale for Gilda, this section demonstrates the use of range and fioratura for the baritone more clearly than any other section. (Example 54)

In Donizetti's true style from this period, the Rondo-Finale is the tour de force of the entire opera. Gilda's singing is both coloratura and extensive although Donizetti still does not demand as much from his singers as Mozart or Rossini, as shown earlier in this chapter. Gilda has only

one high c in the entire opera although the role was written for Ester Mombelli, mezzo-soprano, who had premiered Rossini's first opera, Demetrio e Polibio, in 1808, and who would the following year also premiere another Rossini opera, Il viaggio a Reims. The role is listed as soprano, which shows the lack of distinction given to separate categories at that time. However, a comparison can be made by noting the demanding music in Rossini's Cenerentola, a role for which Mombelli was noted, and her role in L'ajo. (See Appendix C).

As previously stated, there is much use of patter throughout this opera. One would expect the buffo character, Don Gregorio, to utilize this style, but most of the characters also participate rather extensively, even Gilda. There are also numerous duets for Giulio and Gregorio, Pippetto and Gregorio, as well as for Gilda and Leonarda. Examples of the use of patter for two voices also show the parallelism and note-against-note features which are so prevalent throughout the opera. The texture in the duets is, however, similar to that found in a patter trio.

The marvelous Act I patter trio is sung by Gilda (soprano), Enrico (tenor), and Gregorio (bass), as shown in Example 55. Donizetti was a master craftsman when it came to orchestral color, an art he learned well from Mayr, his teacher. While his accompaniments were often rather

repetitious and stagnant in sections where he used one rhythmic pattern for too long a period, he used the orchestra well in supporting the voices. When the voice line was lyric and flowing, or when the singer was in a low register, Donizetti kept the accompaniment moving and possibly light, in contrast to the voice line (Example 56). Likewise, when the voice line became more florid and embellished, the accompaniment became more chordal, with less horizontal movement by the instruments. Short interludes, or any filler material from the orchestra, usually continued the flow of the vocal line by using the same basic patterns and rhythms presented by the voice or voices. (Example 57).

The basic orchestral pattern throughout the opera is a steady line of sixteenth-notes found in the strings, and this is apparent from the very beginning. The opera opens with a scene wherein Pippetto (tenor), oldest son of the Marchese, Don Giulio, is being tutored by Don Gregorio (buffo bass). This is soon interrupted by the elderly housekeeper, Leonarda (mezzo-soprano), who tries to get Pippetto to eat. After a very short bit of comical dialogue accompanied by the orchestra, Donizetti has these three characters proceed directly to a rather lengthy patter trio. This section could easily have been written by Rossini; the style is almost identical to the point that it might conceivably have been "borrowed" from Rossini's

Il Barbiere di Siviglia. The accompaniment is very much like a portion of this famous opera, with its pattern of sixteenth notes in the violins. (Example 58).

In this opera Donizetti again uses the typical three-part male chorus (TTB), which is in keeping with his previous operas. There is a considerable amount of unison singing, very patter-like, with repeated chordal accompaniment. As in the past, there is still much parallelism among the voices, usually between the tenor parts, with an "oom-pah-pah" effect in the bass line. The chorus appears in four sections, but is actually featured in only one, the second-act "Recitativo e Coro." Here, they appear with the comic characters, Don Gregorio and Leonarda. Other than in this one section, the chorus is used mostly to "dress" the stage. One important facet in the process of Donizetti's achieving his own style is his gradual improvement in writing for the chorus.

By the time Donizetti was writing his operas, thanks to the intervention of Rossini, the practice of singers who extemporized lengthy passages of embellishments into their arias, believing this to be the privilege of opera stars, had all but disappeared. Composers now wrote their music as they wished it to be performed. Occasionally a singer would substitute an entire number for an aria which he or she either disliked or felt was unsuitable for the

19
particular voice. Embellishment of the music, however, was still being used, in keeping with bel canto practices.

A new feature in L'ajo, which is not found in the earlier Donizetti operas, was the extensive use of cadenzas as part of the fioratura in the voice lines of several of the characters. It is very likely that the addition of these embellishments was an influence of Vincenzo Bellini (1801-1835), who used this style extensively. The first of these cadenzas appears in Enrico's first-act cavatina. (Example 59A). It is, however, a short cadenza and appears only once. The term a piacere indicates that the performer should use his or her discretion in its execution, especially concerning tempo and rhythm. The chord at the end of the first downward progression and the change of tempo on the last note of the second downward progression would somewhat limit complete freedom for the singer because of the orchestral entries. The cadenza comes at the end of an Andante (6/8) section, and is followed by a return to Allegro (2/4).

The first extensive and really showy use of a cadenza is found in Gilda's aria di sortita, her entrance show-piece. In this case the cadenza is considerably longer and therefore much more impressive. (Example 59B). The

19 See p. 41: pezzi di baule. William Weaver, The Golden century of Italian Opera, p. 68.

cadenza comes on the end of an "ah" vowel, held for eight counts (4/4, Moderato). The singer would probably breathe on the first beat of the cadenza measure, attacking the cadenza as the orchestra releases the chord. Here again, the term a piacere gives the singer freedom for interpretation, freer here because of the complete lack of accompaniment.

Donizetti reserves the further use of cadenzas for the second act, and especially for the Rondo-Finale. Don Giulio, baritone, has two occasions for cadenzas in his very florid second-act aria. The tempo is Allegro giusto (4/4), and after a section of rapid sixteenth-note progressions, the actual cadenza is written in thirty-second notes, calling for a great amount of flexibility in the voice. (Example 59C).

Example 59D is a mixture of fast and slower tempos. There are several ways this cadenza could be performed. The opening portion, after a long-held note, would move rapidly to the second fermata, or hold (♯), then would continue, unbroken, to the end of the measure. This would have to be worked out between the singer and the conductor, but the singer would probably continue the first syllable of "Di--o" to the dotted sixteenth note over the word "dal". After a breath for the singer, the thirty-second note would be "dal" to alert the conductor, and the cadenza would end as written. (Example 59D).

The greatest number and the most impressive cadenzas are reserved for the soprano, Gilda, and are found in her tour de force, the Rondo-Finale of the second act. The first is a three-part cadenza, with two breaths written in. The first section is free (ne succeda un miglior), the second is quite fast (regno), and the last, marked dolce, is slower and very free (d'amore). (Example 59E and F).

Cadenzas are often used to signify a change of tempo or the beginning of a new section, as is indicated in Example 59E, where the tempo changes from an Allegro to a Maestoso. Seventeenth and eighteenth century singers would have expanded any opportunity for a cadenza, adding trills, mordents, arpeggios, appoggiaturas, and other embellishments. Example 59F, because it is written in quarter notes after a highly decorated section of the aria, would indicate a drastic slowing down throughout the cadenza. The note at the fermata should be held at the discretion of the singer, followed by the slow downward progression. In this case the tempo marking is Maestoso (4/4), which would indeed be slow.

Le convenienze teatrali

Le convenienze teatrali, Donizetti's twenty-fifth opera, was taken from two Sografi comedies, Le convenienze teatrali and Le inconvenienze teatrali. This one-act farce (later expanded to two acts by the composer) was first

performed on November 21, 1827, at the Teatro Nuovo in Naples. Donizetti wrote it for his benefit evening when he would receive the proceeds from the performance, and he wrote both the text and the music. In this opera Donizetti displayed his unique talent for writing theatrical comedy, and the production was a huge success.

While the sections of L'ajo were more smoothly held together than previously had been the case, the listener was still aware of the divisions. For Le convenienze the continuity became much more close-knit and came nearer to being "through-composed." The opera is more continuous, with practically no breaks between recitatives and other sections. Ranges for the singers still play a significant part, and Donizetti still follows the same policies in writing for his characters that he used in the past. (Example 60).

The opera has two sopranos, a mezzo-soprano, one tenor, and six basses, two being listed as baritones. The actual division between bass and baritone was not fully established at the writing of this opera because Procolo, a bass, has a much wider range than either of the baritones. Corilla, the leading soprano, has an ambitious range, but the other female roles are limited in scope. In this opera, the tenor does not have nearly the demands of earlier tenor roles. Donizetti usually places the most technical demands on the soprano and tenor, and upon

occasion, the baritone. Normally, if there is a Rondo-Finale, the music for the soprano becomes more difficult throughout the opera with the most skill saved for the Finale. Here, since there is a sextet finale, the soprano does not have to "save herself" for a final display.

As the opera opens, and after a bit of dialogue among members of the opera company on stage, Corilla, prima donna of the "company," begins with a florid aria which is very likely patterned after Rosina's singing in Rossini's The Barber of Seville. The aria is quite lengthy, with several interruptions by other members of the company and the chorus, and the section ends as a short duet between Corilla and Procolo, her husband, with the addition of the male chorus. Found within the aria are several brilliant cadenzas. (Example 61).

Ensemble singing turns out to be a very important element of this opera since it is used here to a much greater extent than in previous Donizetti operas. The ensembles are long, and by their construction they appear to be forerunners of ensembles later used by Giuseppe Verdi. After each ensemble or aria is found a section of recitativo secco, accompanied by clavier. This dialogue is fast and lively and leads directly into the next section, here again, in the style of Rossini.

Donizetti has taken somewhat of a new approach to ensemble writing in this opera. The members of the company

are always quarreling about something, and Donizetti has each member become involved in the discussion in a progressive manner. A trio suddenly becomes a quartet, then a quintet, etc., as additional members become involved. After the last member enters into the discussion, the music takes on a different texture and becomes chordal and note-against-note.

In these ensembles the texture is constantly changing, with different combinations of voices becoming involved. Although Donizetti still uses the patter style for certain of his singers, he continues his practice of having certain voices sing sustained, flowing lines against the patter, and alternating it among the other voices. (Example 62). This ensemble finally becomes an octet, the first one to appear in these Donizetti operas. (Example 63).

Donizetti shows his flair for comedy by introducing a number of quite different effects into this opera. The names of some of his characters indicate the lack of seriousness in the work. The musical director of the company is Biscroma Strappaviscere, the baritone is named Prospero Salsapariglia, while the real comic character in the opera, Mamma Agata, who is a bass in woman's clothing, turns out to be as "hard-hearted" as her name implies.²⁰

Besides having a transvestite basso singer, this opera also has a humorous "cantante tedesco," a singer who sings Italian with a German accent. This person has much

difficulty in pronouncing his words. Mamma Agata is constantly singing "off-key", and has the difficult task of singing extensive passages in falsetto.

Donizetti also introduces several new stylistic practices in this opera. The Impresario has a speech which is unaccompanied, and is intoned or chanted. This section is much different from the rest of the patter or dialogue. (Example 64).

Le convenienze contains written stage directions throughout the opera, which is unusual in comparison to the earlier operas of Donizetti. L'ajo had stage directions, but did not contain as many unusual effects as Donizetti Donizetti wanted to achieve in Le convenienze.

Act I ends with the company rehearsing a forthcoming opera, "Ersilia e Romolo." Act II opens with the same scene; however, this scene begins with a screaming fight between Mamma Agata and the Impresario. Here, Agata has to sing in falsetto, trill, scream, and interpolate embellishments, which make for a very demanding scene. In Agata's aria which follows, she (he) sings "off-key" during an attempt to demonstrate how a soprano aria should be sung. Donizetti adds humor to the section by having the

20 Translations for these names: Biscroma is the Italian name for the demi-semiquaver (the 32nd note). The word Strappaviscere actually translates as "tear out the heart." Prospero Salsapariglia translates as "happy or prosperous sarsaparilla." Mamma Agata gets her name from the agate, a hard, marble-like mineral.

orchestra play "off-key," either to mock Agata or to rebel against having to listen to her.

For the first time Donizetti has written into one of his operas, "a questo punto il soprano canta un'aria di bravura a suo piacimento." (at this point the soprano sings an aria di bravura of her own choosing.) This is not a usual practice in a Donizetti opera although it was fairly common at this time when the composer was not involved in the production. Donizetti also has written into the second act, two orchestral interludes, a Triumphal March marking the entrance of the chorus carrying Procolo as the triumphant Romolo. The scene is basically written for the male chorus, mostly two-part (TB) in a rather lengthy section, the only one in the opera featuring the chorus. This is followed by the second interlude, marked Marcia Lugubre (Mournful, dismal, or gloomy March.) During this march Mamma Agata appears on stage dressed as a slave. She has finally managed to bully her way into the company. The second-act Finale is an extensive sextet with added male chorus (TTB), which is still the typical chorus for which Donizetti wrote.

L'esule di Roma

Following closely upon the success of Le convenienze came the premiere of L'esule di Roma (The Slave of Rome), a two-act opera seria, performed at the Teatro San Carlo in

Naples on January 1, 1828. This opera was enthusiastically accepted, mainly because of an innovative trio which closed Act I. Donizetti had problems with the censors from the start, and when the opera was presented at La Scala, it was well received even though the censors had forced certain unfortunate changes.

It is apparent from the very beginning that this opera is different from earlier ones by Donizetti. The short sinfonia is a combination of string passages, brass fanfares, and a military band. The action takes place in the Rome of Tiberius (42BC - 37AD), and the opera opens with unison male chorus which soon becomes the typical three-part Donizetti chorus. Although the opera is a serious one, involving false accusations of treason, banishment of the hero from Rome, secret meetings of the young lovers, sentences of death in the arena, and final deliverance because of an "Androcles-like" friendship with a lion, it therefore has the traditional happy ending.

Because of the nature of the plot, the music for L'esule is more lyric or dramatic and less coloratura in nature. Many of the sections are embellished, but do not have the florid, eighteenth-century style of Donizetti's previous operas. Ranges for most of the singers are in keeping with Donizetti's usual style. (Example 65). While Donizetti normally wrote difficult and demanding music for his leading tenors, in L'esule he suddenly changed several

of his practices, but certainly not because of the singers for whom he was writing. Giovanni Battista Rubini, one of the outstanding tenors in Italy at that time, premiered the role of Settimio, and he had shown his capabilities earlier by premiering the role of Filinto in La lettera anonima.

The tenor's first-act cavatina demonstrates these changes in style. The opening section is a Cantabile (6/8), and is only slightly embellished. The Allegretto (3/4) section which follows is definitely more lyric, with no florid passages or embellishments. Donizetti has certainly altered his style of writing for the tenor. (Example 66A and B).. Section 66A is the most embellished music written for Settimio, and is definitely more lyric than music found in previous operas, where the tenor parts are usually quite florid in style.

Probably the most difficult role, as far as range and technicality are concerned, is that of Publio, bass, more likely of the baritone range. The role was premiered by Giovanni Campagnoli, who would later premiere the bass role of the Colonnello in Il giovedì grasso (opera No. 29, 1828), and the bass role of Akebare, the high priest, in Il Paria (opera No. 30, 1829). Although neither of these two roles is especially difficult for a bass, the role of Publio is perhaps one of the most expanded baritone ranges in operatic repertoire. At first sight the role seems to have been written for a tenor and would be somewhat

demanding for that voice classification. For a baritone, the tessitura is extremely high, with high "tenor" passages written into the role. (Example 67). Donizetti was evidently searching for a special vocal quality for this role. He wrote numerous sections with alternative notes written in for singers who could not sustain the long head-voice passages. (Example 68). The highest passage in Publio's role contains one of the two cadenzas in the opera. The other is saved for Argelia in the second-act Aria-Finale.

With L'esule, Donizetti was writing more in the through-composed form. As with all operas, there are still alternating scenes, arias, ensembles, and choruses, but in this opera, he has taken several forward steps to alleviate the feeling of segmenting. (Example 69). This gives a much smoother continuity to the opera and shows that Donizetti was obviously striving for a smoother performance.

In keeping with the increasing lyricism of Donizetti's writing, the sections of the opera have been enlarged, rather in keeping with the stylistic ideas of Romanticism. Ensembles, which have become increasingly more important, have also become longer, with less of the eighteenth-century floridity. Throughout the opera there are fewer embellishments, and only on occasion do passages become florid, for example, Argelia's Aria-Finale for Act II. She

has the second of two cadenzas in the opera, but neither of these cadenzas is nearly as contrapuntal nor as embellished as the ones found in earlier Donizetti operas.

In L'esule Donizetti places much more importance than usual on the chorus; of the twenty-four divisions which comprise the opera, the chorus appears in eleven, many more than in previous operas. He uses both male and female voices in such capacities as people of Rome, soldiers, minor Roman officials (lictors), priests, and Sarmazian prisoners.

The opening chorus, however, is for three-part male chorus (TTB), and is written in the traditional Donizetti chordal style. The same chorus backs Murena's cavatina (Act I) in a dialogue style, often singing in unison. There is never any counterpoint (stretto, fugal material, etc.) found in these male choruses. (Example 70).

In writing for mixed chorus, Donizetti generally uses a five-voice format by adding two female parts to his usual three-part male chorus. Although he wrote in the typical chordal style for his mixed choruses, there is at least one example of contrapuntal, stretto-like entrances for the voices at the unison or octave. (Example 71A and B).

Donizetti has placed much importance upon the chorus in L'esule, but by doing this he has lessened the importance of the solo ensembles. He wrote three duets and one trio for the opera, and they have important

significance. The first duet is for bass (Murena) and baritone (Publio), with added mixed chorus. (Example 72).

The second duet is for Argelia (soprano) and Settimio (tenor), and this one is written almost entirely in parallel intervals for the two voices. Donizetti makes a few changes by breaking and segmenting the voice lines, while in earlier operas they were either more flowing, or extremely florid for both voices. In this duet there is no independence of parts, and little or no contrary motion.

The last duet, which is in the second act, is for Argelia (soprano) and Murena (bass), and this is a third musical style. Here is found much florid singing for both voices, obviously a lapse for Donizetti into his old style of writing. The duet also demonstrates much more independence of vocal lines and the use of different rhythmic patterns between the voices. (Example 73).

The trio for soprano, tenor, and bass, which makes up the first-act finale, is one of the outstanding sections in the opera, and is also the largest of the solo ensembles. During Donizetti's time it was the custom for the first act of a two-act opera seria to end with a large section for a solo ensemble. These often utilized all the soloists who had appeared in the act. The second act normally ended with an aria-finale for the soprano. It was therefore unusual for Donizetti to choose to end the first act of L'esule with a trio. The critics were unanimous in their

praise for the section, and Rossini is reported to have said that the trio alone would suffice to make a composer's reputation. Donizetti had discovered something new about writing for voices when he wrote the trio for L'esule. (Example 74), and added counterpoint for the orchestra although he still doubles some of the vocal lines. All in all, the orchestra independently supports the singers, quite often with new material.

Halfway through the trio, after a section of dialogue and the addition of several sections by four Senatori, the trio begins again with less florid movement. The music takes on the characteristic of flowing, sustained vocal lines, and the voices are now much more lyric in quality. Toward the end there are note-against-note passages, very sustained, with whole-note and tied-note phrases. At this point Donizetti again introduces parallel voice passages, but these become alternating parallel and unison phrases, interchanging between two voices with the third voice remaining free. The effect of the entire section is quite new for Donizetti.

For the bass, Murena, Donizetti kept his style quite consistent, except for a rather florid duet with Argelia. Murena opens the opera with a lyric cavatina which sets the style for most of the opera. Instead of depending upon counterpoint or embellishments to achieve interest in this section, Donizetti supplied Murena with passages of

syncopation. Part of the cavatina is backed by the male chorus, which adds color, and therefore more musicality.

The remaining point of interest is another example of Argelia's florid singing in the Aria-Finale (Act II). This is perhaps the most florid part of the entire work, which is generally the case in a Donizetti opera. When compared to Rosina's Rondo-Finale in La lettera anonima, (See Example 47), or with Gilda's Act I aria in L'ajo nell'imbarazzo, (See Example 57), the material is quite tame, showing additional changes which have been obviously different throughout the opera.

One final item to be considered is perhaps a small one, but it seems to be significant in that it is the first time to appear in a Donizetti opera. On one occasion Donizetti saw fit to expand his five-voice mixed chorus, and only once did he divide the basses and thereby create six parts. (Example 75). It happens only briefly, but it is a beginning, as will be seen in later Donizetti operas.

Alina, regina di Golconda

Alina, a two act buffa opera, was written for the opening of a new opera house in Genoa, the Carlo Felice,
 21
 and premiered on May 12, 1828. In spite of obvious vocal

21 Ashbrook and Weinstock list this opera as an opera buffa, but the Kalmus score, Belwin Mills Publishing Corp., lists it as an opera semiseria. The plot and texture of the music lend themselves more to the semiseria classification than to the buffa.

deficiencies and illness of two of the leading singers, the opera received reviews of praise. Rehearsal time was severely restricted to a week, and Donizetti had little, if anything, good to say about the production.

With this opera Donizetti returns to many of his earlier practices although there are also new stylistic ideas presented here. The continuity of the opera is in keeping with the earlier "chained" and segmented style. Most of the sections are rather short, and there are no segues to tie the sections together. There are recitative sections, both accompagnato and secco; the latter are in the fast, patter-like style which Donizetti had used in the past, and which he borrowed from Rossini. This could be an indication that the work is an opera buffa.

In Alina Donizetti has returned to the small cast, in this case two women and four men. He has written interesting and colorful music with a captivating mixture of eighteenth-century coloratura and a more sustained lyric quality. While there is nothing excessive in this opera, the scope of the musical ranges demands good singers for each character. (Example 76).

When the soprano is called upon to sing a Rondo-Finale or an Aria Finale, which are both usually very demanding from the technical standpoint, Donizetti generally wrote music which allows the soprano to save herself for the end of the opera. In this case, however, Alina makes her

appearance at the beginning of the opera and has to demonstrate the full capacity of her range in the opening cavatina. In addition, the role remains demanding throughout the opera, and while it is never as flashy or as showy as some of the heroines in earlier Donizetti operas, the role contains some technically difficult music.

In providing music for the tenor, Seide, Donizetti has adopted a new style of a rather transitional character by combining lyric flow with the addition of embellishments to the vocal lines. Somewhat like the role of Settimio in the earlier opera, L'esule di Roma, this role is actually more decorated or embellished than it is florid or coloratura in nature. There are many fast passages, but there are no instances of pages of coloratura material either for soloists or in the ensembles.²² A typical embellished lyric passage for Seide would be his second-act solo. (Example 77). Seide also has an aria with the male chorus, and while it is considerably longer, the texture is quite the same. The aria has movement in the vocal line, but Donizetti changes the flavor by having dotted-note rhythm passages and triplets. The chorus enters in the middle of the aria and performs a good portion of their material in unison, often repeating Seide's melody lines and words. Other than the lyric quality of the melodies

22 Compare Example 77 with Example 39. This is an aria for the tenor, Fernando, from the early opera, La zingara.

and the embellishments, there is nothing special about the role of Seide.

Volmar, the baritone, has mostly ensemble singing, but he sings a Romanza in the second act. The section, which contains no embellishments or cadenzas, is partly recitative with the rest being lyric rather than florid. The only interesting feature of this section is the addition of a two-voice women's chorus, which, for the most part is freely composed, with only a few instances of doubling Volmar's vocal line. The section is a typical Romanza (6/8), melodic and beautiful.

Throughout the opera the music written for Volmar is usually lyric in nature with the exception of a duet with the buffo bass, Belfiore. During this section is found much more movement although Volmar's vocal line does not take on the patter-like characteristic of Belfiore's. There is no instance of patter in both voices at the same time, nor is there any parallelism; both lines remain independent. (Example 78).

Volmar has another duet with Alina, and this one contains sections that are free, although the majority of the lines are in parallel construction, with fast sixteenth-note passages. This duet contains the only coloratura to be found in an ensemble within the opera. (Example 79).

In keeping with the semiseria aspect of an otherwise rather serious plot, the buffo bass, Belfiore, furnishes

the lighter side of the opera with the occasional help of the mezzo-soprano, Fiorina. In a Vivace section of his second-act aria the bass demonstrates the patter which Donizetti uses so much, and which was borrowed from Rossini. The aria begins as a scene with Fiorina, who also sings in this patter style, as does the mixed chorus, who are also in the scene. In this opera the patter is not as fast or complex as in earlier operas, nor does it continue for such long durations.

Donizetti reverts to old practices in the Aria-Finale for the soprano, Alina. Not only is this the most florid part of the opera, which has been the case in the past, but the vocal line written for Alina proves to be as demanding as for earlier heroines. The Aria-Finale is rather short when compared to others, but contains virtuoso material, alternating lyric passages, recitatives, and florid passages. The aria contains several long and fast cadenzas, and is, overall, a very showy section, closing with Alina and the five-voice mixed chorus. (Example 80).

Alina also has a duet with Seide (tenor), which is almost entirely of parallel construction. Both voice lines, which are for the most part embellished, rather than florid, are quite lyric, and there is little florid writing in the opera.

A trio for Alina (soprano), Fiorina (mezzo-soprano), and Seide (tenor) shows nothing that is very unusual with

the exception of having independent lyric vocal lines throughout. The trio is accompanied by the chorus although music for the solo ensemble is free and independent of the choral music. Critics have agreed that some of the best music in the opera has been written for ensembles with added chorus.

Other than the ensemble finale of the first act, the longest selection in the opera is a first-act quartet for Alina (soprano), Fiorina (mezzo-soprano), Volmar (baritone), and Belfiore (bass). The quartet has much variety and is very interestingly put together. The section, which unusually has no tenor, is noteworthy because of the independence of each individual vocal line. (Example 81). Earlier Donizetti operas had long passages where at least two of the voice lines were parallel. Quite often there were two pairs in parallel construction. Here, there are numerous sections with different voice arrangements and different orchestral accompaniments. Donizetti uses much counterpoint in the orchestra with counter melodies and frequent changes in accompaniment styles. He uses patter in all voices, cadenzas, and at times, patter in three voices with sustained lyric melody in the fourth voice. Over-all, this section has much more variety and interest than formerly has been found in small ensembles in a Donizetti opera.

In Alina Donizetti has found a new device for strengthening the chorus, which plays a rather important role. He opens the first-act finale by using a women's chorus of dancing girls who sing (Coro di Bajadere). For the first time, when using women's voices alone, he has written three-part harmony where he usually writes only two parts, which gives much more sonority and better harmony to the section. (Example 82). The accompaniment for this chorus is free, with little doubling of the vocal lines. Donizetti has now changed his style by using more counterpoint in the orchestra, more counter-melodies, and less doubling of the voice parts, which makes for much more interest within the opera.

Gianni di Calais

Just three months after the premiere of Alina, regina di Golconda, Gianni di Calais, Donizetti's twenty-eighth opera, premiered at the Teatro del Fondo in Naples in August 1828. This three-act opera semiseria was an immediate success, but not because Donizetti wrote such outstanding music for the opera or achieved any really brilliant stylistic changes. However, he did venture into a new style for one section of the opera when he wrote an Act I Barcarolle for the baritone, Rustano, in what we now call the popolaresco style.

The style which we might think of as Donizetti's personal idiom develops out of a fusion of the influence

of his earlier ornate style with the characteristics of the popolaresco idiom. Two characteristics of this combined style are the relative restraint of the vocal ornamentation and the frequently conjunct motion of the melodies.²³

This conjunct lyric motion in melodies with less vocal ornamentation had appeared to a greater degree in the operas just preceding this one. With Volmar's "Romanza" in Alina, Donizetti used a section of music in 6/8 meter similar to the Barcarolle, but in Gianni he used a popular Neapolitan song for the baritone, "Una barchetta in mar²⁴ solcando va," (A small boat goes plowing the sea). He used this type of accompaniment throughout the song, which also includes a male chorus, singing either in unison or in two-part parallel intervals. (Example 83).

There are no surprises in Gianni, no suspense or excitement in either the text or the plot, and ranges for the singers are in keeping with previous operas. (Example 84). Considering the predictable nature of this opera and mediocrity of the plot, it is a wonder that Gianni was a success. The acceptance of the opera by the audiences in Naples hinged on two factors: Donizetti's growing popularity in Naples, and the use of the popular Neapolitan song, in dialect, as part of the music of the opera. In

²³ William Ashbrook, Donizetti, p. 380.

²⁴ The Barcarolle is sung by the gondoliers in Venice, and has as the main characteristic a monotonous accompaniment which signifies the hitting of the waves on the sides of the boat.

keeping, however, with the conditions in opera which prevailed at this time, the opera seems to have retained its popularity only a short time and had its last performance in 1834.

The opening cavatina for the soprano, Metilde, and the trio finale are the most embellished and florid sections of the opera. As in Alina, Donizetti has the soprano enter early in the opera and present a "tour-de-force" at the beginning as well as in the trio which closes the last act. (Example 85). This cavatina is the introduction to the first act, which is unusual in a Donizetti opera.

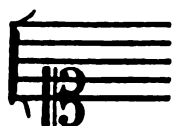
There are only three solo sections in this opera, a florid one for Metilde, a Barcarolle for Rustano, and for Gianni, a third style. The tenor's Act II cavatina is a mixture of lyricism, patter, and somewhat florid sections. (Example 86).

Each of the three acts contains a duet although there is nothing spectacular about any of them. The first-act duet for tenor and baritone, Gianni and Rustano, is more like dialogue than an actual duet. There is very little material for the two voices together. One voice repeats what the other has just sung, complete with the same long and slow cadenzas. The accompaniment for this section is repetitious and unimaginative, for the most part just doubling of the voice lines. The Act II duet for Gianni and Metilde also contains nothing new or of a very

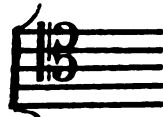
interesting nature, although the section contains either much of the usual parallelism or a stretto effect between the two voices. The orchestral accompaniment is for the most part static and repetitious, and the same is true for the duet sung by Medilde and Rustano which opens the third act although there is more movement in this duet. Donizetti wrote more freedom for the voices in this duet, but he still retained a large amount of parallel intervals. Toward the end of the section he has written vocal passages that are more florid, but in spite of Donizetti's attempts to revive the opera, it still lacks the properties to provide much interest.

In the second act Donizetti has included a trio for soprano, tenor and baritone which shows little, if any,
²⁵
 improvement over the duets. Two voices move in mostly parallel intervals while the third voice is free, a common practice for many of the Donizetti trios written to that time. (Example 87).

25 It should be noticed that the examples for Gianni use the C-clefs for the soprano and for the tenors. The point of the sign signifies the location of middle C, and these are used to prevent so many ledger lines (the added lines above and below the staff).



soprano clef



tenor clef

This opera reflects so much of Donizetti's earlier style that it is easy to feel it must have been put together very quickly, under pressure, and/or in a haphazard manner. However, a quintet written for soprano (Metilde), mezzo-soprano (Adelina), two tenors (Gianni and Rogiero), and bass (Ermanno) shows a spark of creative writing. Although certain pairs of voices work together, there is still much more independence of individual voices than in any other section of the opera. (Example 88).

The Finale for Gianni di Calais is in the form of a Theme and Variations and is for soprano (Metilde), tenor (Gianni), and baritone (Rustano). It is extremely short, only seventy measures long, but is very interesting. Generally, when the soprano sings in the finale, her music is very ornate, requiring an advanced degree of virtuosity and is usually quite long. In this case, however, Metilde sings the Theme, which is short, quite lyric, and with very few embellishments. (Example 89A). The baritone sings the first variation which is based on triplet patterns, with several sixteenth-note embellishments. (Example 89B).

The tenor, however, sings the most florid music with the second variation. (Example 89C). This section is based on fast sixteenth-note scale passages and is the most impressive section of the Finale. The opera closes with a short Codetta for the three voices. (Example 89D), where the soprano and tenor have a very few measures of the

continuing second variation in parallel intervals over the more lyric baritone line. The work closes quickly and very abruptly.

In this opera the chorus is almost passed over. In the first act, Rustano's Barcarolle includes a male chorus, but not the typical Donizetti chorus. Much of the choral singing is in unison with short sections in two-part parallel intervals. There is no independence between the voice lines, but the group merely repeats or echoes the last portion of each of Rustano's lines.

The chorus is used only one other time--at the end of the first act. This section calls for only sixteen measures of singing, hardly worth the effort of getting into make-up and costumes. The music is written for two voice parts and the stage directions stipulate, "Il popolo parlando l'uno all'altro" (The people speaking one to the other). Later, Gianni delivers a line, indicating the people on the stage: "Che! a tutto il popolo mia moglie e cognita!" (What! My wife is known to all the crowd). This is the only clue given as to whether or not this is still the male chorus, or is now a mixed chorus. If so, this is the only place in the opera calling for female choral singers.

With the writing of Gianni di Calais, Donizetti had reverted to some of his earlier practices. The opera is segmented although it follows after operas that show signs

of being through-composed. For the most part, the accompaniment is stagnant, being composed of many sections of boringly repetitious chordal passages of one kind or another. As indicated, there are several spots where Donizetti is innovative, but on the whole the opera is not one of his better ones. It survived as long as it did because of Donizetti's increasing popularity.

Il giovedì grasso

Donizetti married in June of 1828, Gianni di Calais followed in August, and then Gaetano spent the remainder of the year not only settling into married life, but he also became involved in writing religious and instrumental music. Later in the year he wrote a one-act farce entitled Il giovedì grasso ("Mardi gras" on Thursday).²⁶ The opera premiered in February of 1829 at the Teatro del Fondo in Naples.

Donizetti wrote this opera without a chorus, but in most cases he uses the eight principal singers in ensembles. In some of the Donizetti operas the text has been segmented with regularly marked divisions such as

26 The cast for this opera included some of the best singers in Italy: Adelaide Comelli-Rubini (soprano), Giovanni Rubini (tenor), Luigi Lablache (bass), and Giovanni Campagnoli (bass). Although the work was well received because of this fine cast, it soon disappeared from the boards and apparently received only a few additional performances within the next few years.

arias, cavatinas, recitatives, etc. The operas just prior to Il giovedì grasso were beginning to assume the through-composed continuity, but this opera is rather a combination of both styles. There are long, marked areas of recitative with keyboard accompaniment, but the remainder is written in a kind of layered texture with solo and duet sections to which individual voices are added until a full ensemble section is reached.

The opening scene begins as a duet for the young lovers, Nina and Teodoro, in which they are preparing to separate since Nina is being given in marriage to another suitor, a wealthy stranger. The duet is lyric throughout, and the voices move in parallel intervals with a bit of embellishment. Soon the maid, Stephanina, enters with Camilla and Sigismund, who also will play the roles of Mr. and Mrs. Piquet in this double comedy. At this point the texture changes, with the duet continuing and the three added voices weaving in and out, in a form of dialogue. The added parts are free, mostly in a patter-like style, and the accompaniment is rhythmical although it alternates between counter-melodies and sections which double the vocal lines. At times the orchestral counter-melodies also become patter vocal lines, either doubling or copying one or more of the lines being sung. The section becomes a quintet, interspersed with solo bits for Sigismondo, in which he outlines a plan to foil the marriage of Nina to

the stranger, who is due to arrive at any time. The duet of the young lovers re-appears, although this time not in parallel form. The quintet becomes chordal in structure, note-against-note, with a moving, free accompaniment.

The recitativo section which follows is almost an extension of the quintet, except it is now accompanied by a keyboard instrument in secco style. These recitatives are long, and there are six of them; there are sixty-five pages of recitative in a 200-page score, very extended for a Donizetti opera.

Most of the charm of this little chamber-like opera comes from the way Donizetti has developed his characters, and the melodic music he has written for them. None of the characters are really pushed to the limits as far as range is concerned. There are no long, difficult, florid arias or ensembles. As seen from the following example, the ranges are not as extended as some of the more recent Donizetti operas. (Example 90). At times this opera was given with spoken dialogue, which would give it the flavor of an operetta because of the long sections of recitative. Donizetti also strengthened the work, especially for productions held in Naples, by having the buffo bass sing in the Neapolitan dialect, as in L'ajo nell'imbarazzo.

Although the solos are not marked as such, or set apart as in earlier operas, there are several sections which serve as arias or cavatinas for individual

characters. The first of these for the tenor, Ernesto, begins as a recitative in a patter-like style. It is partially unaccompanied, and the remainder is loosely accompanied by orchestra. In much of this section the voice line is doubled by the strings and is only lightly embellished. The lyric section (Moderato, 3/4) begins with the vocal line used as an introduction and played by the strings. Although it is quite melodic, there is nothing unusual about this section. Donizetti has relied heavily on old styles of accompaniment which are repetitious and display nothing new in the way of stylistic changes.

The solo section which follows later for the Colonel, has much the same patterns as Ernesto's solo. There is slightly more freedom between vocal line and accompaniment, but Donizetti still uses standard styles for the orchestration. The solo section receiving the most attention was sung by the Colonello, bass, in the Neapolitan dialect. It was based on a popular Neapolitan song and is in the style of a Tarantella, a rapid²⁷ Neapolitan dance in 6/8 meter. (Example 91).

The most impressive solo is for Nina (soprano) in the somewhat unusual Finale for the opera. The section begins as the traditional Aria-Finale, but after a rather short, elaborate solo (Example 92), Nina introduces a rather

²⁷ Legend says that the dance is supposed to cure the poisonous bite of the tarantula spider.

simple theme, which is followed by a full ensemble, singing in praise of Carnival. Two variations of the theme are sung in turn by Sigismondo and Ernesto although the variations are only slightly altered. In most cases the variations are vastly varied, opportunities for the composer to demonstrate his creative ability. In this case, however, Donizetti makes only slight adjustments for the bass and tenor. These variations are separated by short ensembles, and the opera ends with full ensemble.

Other solo sections either develop out of, or into, small ensembles. There are several duets in traditional Donizetti style, beginning with the opening duet for the young lovers, Nina and Teodoro, which is in parallel thirds, in 6/8 meter, and slightly embellished. The second duet is for tenor and bass, and is again typically in Donizetti's style of having a patter line for the bass, while the tenor line is more lyric and free. There are sections, however, in fast parallel intervals and alternating patter in both lines. This develops into a charming trio with the addition of a line for the mezzo-soprano, Camilla, as Madame Piquet. This trio, which is the longest section in the opera, was quite popular with the audiences. Donizetti used considerable variety among the voices although the bass line was mostly sixteenth-note patter for the first half. He changed the texture several times by adding lyric lines, by altering the patter

from sixteenth notes to eighth notes, and by using it in all voice lines. The accompaniment is at times sketchy, and at times it reinforces the voice lines with tremolo strings, sharp chords, and repeated chordal and broken-chord patterns. In the final section (Presto), the orchestral accompaniment is free of the voice lines.

Within Il giovedì grasso are found seven solo sections, three duets, two trios, two quintets, and a septet which closes the opera. Since the only sections which are actually marked are the recitatives, the other sections are written in a more through-composed style, without being so segmented or clearly defined.

Il paria

Donizetti spent the closing months of 1828 writing a two-act opera seria, Il paria (The Outcast), which premiered in January of the following year at the Teatro San Carlo in Naples. The work was successful for a short period of time, again because of Donizetti's popularity with the audiences in Naples. After about six performances, however, the opera disappeared, and no further productions were registered.

Il paria is quite a contrast to Il giovedì grasso, not only because it is an opera seria following a farsa, but because of the over-all structure of the two operas. Where Grasso is made up of solos and ensembles alternating with

recitatives, Paria has a minimum of recitatives, with only one short section (out of thirteen) being marked as such. In Grasso recitative played an extremely important part, but it has little importance in Paria. (Example 93).

It is easy to realize that the construction of Il paria is quite different from previous Donizetti operas. There is no patter, spoken dialogue, or extensive coloratura writing. The style is much more lyric and romantic in nature. The lyricism of the music is in keeping with the seriousness of the plot; the opera is a tragedy without the traditional happy ending. Ranges for the singers are in keeping with the lyric singing. (Example 94).

There are four solo sections in the opera, three cavatinas and one longer scena and aria for the baritone, Zarete. The first Cavatina is for Neala (soprano) and, after a short sparsely embellished solo, the section takes on the appearance of a duet with Akebar (bass) and Neala, very effectively backed by a five-voice chorus (SATTB). The section is more of a scena than it is a cavatina although the central portion is again a lyric solo for Neala. (Example 95). The section closes as a duet with the chorus.

A cavatina for the baritone, Zarete, is entirely lyric, with the only embellishment being the rather extensive use of the appoggiatura, a device not too often

used by Donizetti. (Example 96). The solo is unusual only because it is so lyric and un-embellished. This is followed by a scena and cavatina for the tenor, Idamore. Here, there is a minimum amount of embellishment, and the section is not only lyric, but also romantic in nature. (Example 97).

The second-act scena and aria for Zarete (baritone) is an extensive mixture of accompanied and unaccompanied recitative, and quite lyric sections with moving accompaniment. Distant choruses add romantic flavor, as do sections marked "giangendo" (crying), and "fiero" (violent or fierce), and all with a great amount of force. The aria is the most extensive section in the opera and is very dramatic. There is also more use of the appoggiatura.

There are two duets in the opera, the first of which is for Zarete (bass) and Idamore (tenor). The duet opens with a solo section for Zarete, very lyric, with a rhythmic dotted-note accompaniment. This is taken over by Idamore, but it soon becomes dialogue between the two men. Donizetti uses unison choruses as background on two separate occasions; the first is a male chorus and the second is for women's voices. The duet portion is comprised of free voice lines for the most part, but Donizetti's style of using parallel intervals in the voice lines is seen from time to time. There are numerous changes of tempo as well as texture, and the duet ends with

much bravura and the use of parallel appoggiaturas.

The second duet for Neala (soprano) and Idamore (tenor) is a highlight of the opera wherein Idamore reveals to Neala that he is the son of a pariah, an outcast. The scene is both dramatic and tender, and Donizetti has succeeded in both aspects through beautiful melodies, interesting and moving accompaniments, free voice lines with a minimum amount of parallelism, variety in both vocal and instrumental parts, and a minimum amount of embellishment. (Example 98).

Instead of an Aria-Finale, Donizetti chose to end Il paria with a quartet made up of Neala (soprano), Idamore (tenor), Zarete (baritone), and Akebare (bass). It begins as a solo for Idamore, which soon becomes a lyric and parallel-interval duet for Neala and Idamore. Akebare soon joins them, along with the mixed chorus. There are several short interludes for the chorus and orchestra. The central portion is made up of short recitatives, solo sections, and extensive quartet sections. These are moving, and quite often they contain independent voice lines. Some short sections are duets and trios which utilize different voices. There is even one short area in which a fifth voice, that of the baritone, Empsacla, is heard, as well as a unison chorus of women's voices. An example of the independence of voice lines is shown in the following. (Example 99).

In Il paria Donizetti has given more importance to the chorus; he uses these groups, mixed, male, and female choruses, in six of the thirteen sections of the opera. He also works the voices in somewhat different manners than in earlier operas. In the Introduction there is a long choral section in which Donizetti alternates phrases with different voicings, unison and mixed, and he utilizes different doublings. The two tenor lines alternately double with either soprano or alto, and the bass voice remains free. Actually, much of this five-part writing, considering all the doubling, is just triadic in form. The main consideration is that these changes in doubling give different sonorities, causing certain voice lines to predominate. Donizetti uses a considerable amount of contrary motion, which avoids extensive parallelism among the voice lines. There is one area where Donizetti has written two bass parts, quite unusual for him, and this makes for a four-part men's chorus and a six-part mixed chorus. (Example 100).

In Neala's first-act cavatina, the chorus exchanges alternating passages with the soprano. The accompaniment is very rhythmic and free, with no doubling. The chorus parts are also free, and there are fugal entrances at times. The voice lines are usually sustained, but there are also chordal passages which are staccato, forming a background for the more sustained, flowing soprano line.

The first-act finale is a duet for the tenor, Idamore, and the baritone, Zarete. In this Donizetti uses two unison choruses, the first a male chorus and the second a "coro di donne," (women's voices). These choruses depict groups of priests and priestesses, and they set the stage for the two soloists by offering prayers to God inside the temple.

In Act II, there is an extensive scene for the baritone, Zarete, and a "coro da lontano," an off-stage chorus of women's voices, sometimes in unison, and at other times singing in two- or three-part harmony. The longest and most important choral section is at the beginning of the Quartet-Finale. This begins as a five-voice mixed chorus, but with the entrance of the members of the quartet, Donizetti has written a three-voice male chorus which works with the soloists for several pages, and then a "coro di donne" enters with Neala. This women's chorus is the typical two-voice one, and the rest of the choral section utilizes the typical Donizetti SATTB chorus. The opera ends with only the quartet of solo voices performing.

I pazzi per progetto

For a later benefit evening, Donizetti wrote another one-act farce, I pazzi per progetto (The Lunatics by Intention), which was presented at the Teatro del Fondo on February 7, 1830. The opera had a fine cast and was much

applauded, to the extent that Donizetti referred to it as succeeding most brilliantly. In spite of these feelings, Ashbrook refers to it as a "dim little work" whose one claim to fame was being "an early study of Dr. Dulcamara [L'Elisir d'amore, 1832]."²⁸ In this opera Donizetti reverts to many of his earlier practices; the opera is segmented with ariettas and ensembles being chained together with recitativo secco, accompanied by clavier. Donizetti has also returned to the "patter" style of writing although the patter is steady eighth-note or sixteenth-note style, and not very rhythmic.

While Donizetti has followed an earlier format, there are certain changes that are evident in I pazzi. The work is rather like a chamber opera since it contains no chorus and is written for only seven characters, including a soprano, a mezzo-soprano, a baritone, two bass-baritones, and two basses.

Donizetti's style in this opera is much like some of his earlier operas, very florid at times, and with a considerable amount of embellishment. The over-all ranges of the voices are not unusual, but the emphasis seems to be placed on the clever little story rather than on the virtuosity of the singers. (Example 101). The ensemble which utilizes the most voices appears in the first section

28 William Ashbrook, Donizetti, p. 473.

of the opera. After the characters are introduced by their entries, one at a time, there is an extensive ensemble, sung by Cristina, the mezzo-soprano, and four of the baritones and basses. (Example 102).

There are six main divisions to the opera, and these are connected by sections of recitative which are sometimes rather extensive. There are only two arias in this work, and both are sung by the soprano, Norina. The first is an aria di sortita (entrance aria), and, while it is quite florid, it contains no embellishments, and only one small cadenza. The only points of interest are several alternate variations written into this edition, which differ from the autograph score. (Example 103).

Besides the two arias for Norina there are three duets and a quartet in this opera. Of the seven singers, only four sing in the main divisions; the other three basses, Darlemont, Venanzio, and Frank sing only in connecting ensembles and recitatives. The first of the three duets is for Eustachio (baritone) and Blinval (bass-baritone), two very evenly matched voices as far as range is concerned, but quite different in the way the voice lines are constructed. For most of the section Eustachio has patter, sometimes short and broken lines, and at other times, lines that are rather extended in length. Against this Blinval has a vocal line which is much more lyric in nature. The duet is often in the manner of dialogue, and at times both

lines are patter-like.

This lengthy section (Andante, 4/4) begins with six pages of dialogue in the form of patter, broken into short segments between the two voices. Shortly, however, Blinval (bass) sings a short passage which is very lyric, a welcome contrast to the patter. He soon returns to a lengthy section which is a combination of lyric melody and patter. Eustachio (baritone) picks up the melody with a repetition of Blinval's lyric line, but he soon reverts to a line which is a combination of lyric melody and patter. The section keeps building in intensity and tempo, and with the actual duet it becomes a lively allegro tempo in cut time. (Example 104).

The second duet is for Cristina (mezzo-soprano) and Eustachio, and this is also a lengthy section. This is also written in patter style although it is much faster than the earlier duet and has passages which contain sixteenth and thirty-second notes. The duet begins as fast dialogue for the two characters, and this becomes very segmented and very clipped.

Mid-way in the section Cristina has a short, fast arietta (Vivace, 4/4 in cut time) which begins as patter in even eighth-notes, although somewhat segmented. This soon becomes a passage in dotted-note rhythms marked "molto scorrevole" (very flowing) representing a very nice change of pace. This is copied by Eustachio, and the duet

closes with Cristina singing a lyric line over Eustachio's patter.

The last duet is for Norina (soprano) and Blinval, and it contains numerous comic effects. Blinval retains a patter-like style throughout the section while Norina fluctuates in several styles from patter when she imitates Blinval, to a more lyric style, and even a bit of coloratura. Donizetti has written numerous special effects, most of them humorous, into this section. The scene is set in Paris, in a hospital for the insane. Our characters have entered the hospital under false pretensions, and in this duet Blinval affects having convulsions (*effettando convulsioni*). (Example 105).

There is much recitative in this opera, but with the exception of one segment, there is nothing unusual about it. Donizetti's flair for humor and stagecraft became apparent when he wrote a scene for Norina, Blinval, and Darlemont, director of the hospital. In the scene Norina sings and accompanies herself on the cembalo (piano), while Blinval plays a viola. (Example 106A and B). Blinval later exchanges the viola for a contrabass, on which he accompanies Norina. (Example 106C). In true recitativo style, the scene is mainly composed of dialogue for three characters, and much of the time it is unaccompanied by either the off-stage or on-stage keyboard instrument. There are sections of dialogue which are accompanied by

strings, but in these cases they are merely playing sustained chords rather than a moving accompaniment. These sections alternate with the keyboards and the orchestra, and all of this makes for a very interesting recitative scene. The section leads into the duet for Norina and Blinval.

The opera contains a quartet for the two women plus Blinval and Eustachio. The first part of the ensemble is dialogue for the two men and Frank, but Frank soon exits, and after a few pages of dialogue Norina enters. At that point the dialogue continues, gradually leading into the quartet. There is a middle section (Allegretto, 6/8) which is a short arietta for Cristina, and this becomes the beginning of the quartet with the entrance of the other voices. Throughout most of the actual quartet Norina's vocal line is quite florid, Cristina's line is very segmented, Blinval sings a more flowing lyric line, although it is at times rather segmented, and Eustachio has patter which ties the voice lines together. The close of the section brings about much more sustained ensemble singing, which is chordal in style.

The Aria-Finale for Norina is in the same style used by Donizetti in these earlier operas. In the opening part of the aria are found fast 32nd-note runs, leaps, short cadenzas, turns, and other embellishments. As usual, this portion of the opera is a show-piece for the soprano, and

at this time Norina not only gets to display her vocal agility, but also her range. (Example 107).

With the introduction of other characters, the section and the opera closes as a quartet, or more accurately, as a soprano solo with vocal trio accompaniment. The soprano line remains quite florid while the other voices are either patter-like in chordal style (Example 108), or they become much more sustained at the very end of the opera.

During the process of reviewing the operas which Donizetti wrote before Anna Bolena, I discovered that each opera was in some small way innovative, and each brought the composer closer to the great success he achieved with the premier of Bolena. [These are summarized in Chapter VII]. He did not just shrug off the Rossinian character of these earlier operas, which he deliberately adopted, and emerge with a new and individual style. On the contrary, he slowly developed his style as he wrote during this Naples era.

CHAPTER VI

ANNA BOLENA (1830)

In reviewing the twenty-five operas which Donizetti wrote before Anna Bolena, I have demonstrated that each opera was innovative in some small way, and that each brought him closer to the mature style of Bolena. Donizetti did not just shrug off the Rossinian character of these earlier operas, which he deliberately adopted, and emerge with a new individual style. On the contrary, Bolena represents the product of a slowly maturing personal style.

Anna Bolena was composed at Lake Como, at the villa of Giuditta Pasta, an outstanding soprano of that era, and a close friend of Donizetti. The combination of the relaxed atmosphere of Lake Como, an exceptionally good libretto, professional advice from Pasta, and sufficient time to work, all helped Donizetti to compose his masterpiece, Anna Bolena.

The premiere performance of Anna Bolena took place at the Teatro Carcano, Milan, on December 26, 1830, and the opera was unquestionably a success from the very beginning. The audiences were enthusiastic in their acceptance of the work, and the critics lavished praise on the composer,

librettist, and singer.

When one begins to study the score of Anna Bolena, and to compare it with Donizetti's earlier operas, one soon notices that Donizetti has made numerous changes in his musical style. The most obvious change is that the score looks different. After the earlier scores, Bolena appears much more complex, with a variety of orchestral textures, a more continuously florid vocal line, more tightly woven ensembles, and a more consistent continuity. Only the women's chorus resemble the earlier operas. Bolena is through-composed rather than a chain of segmented sections. Donizetti used a new approach with Bolena by actually incorporating dialogue, choruses, and ensembles into the "arias," making them longer and more emphasized. The seriousness of the subject matter is heard in the opening Sinfonia, which sets the tone for the entire opera.

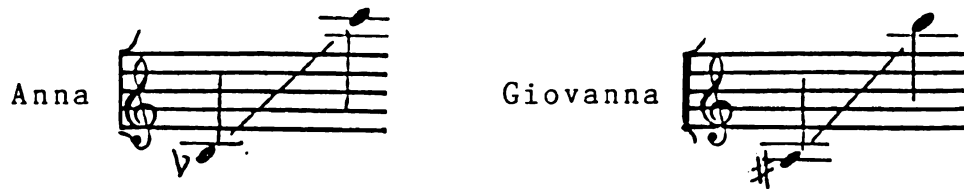
In its Romanticism Anna Bolena appears to suggest a radical break; however, the opera retains some of Donizetti's practices from the very early operas. It was written for Milan's Teatro Carcano, rather than for a theater in Naples, due to the fact that Donizetti's popularity was spreading and he was beginning to receive contracts from other cities. In Milan Romanticism was very popular at that time, while audiences in Naples still preferred and expected operas to be written in earlier styles. Since Donizetti had earlier written for Milan, the

stylistic preference of the audiences undoubtedly influenced him, and it was probably the Romantic influence which made Bolena so successful. This also caused its popularity to spread quickly throughout the peninsula and into other countries.

As stated above, one new device used by Donizetti was the introduction of units of sung dialogue within arias or ensembles. These units, normally used to connect various sections, now momentarily interrupt the flow of the larger section, but at the same time offer explanatory material. Each unit is accompanied by the orchestra rather than by a keyboard instrument, and they therefore do not have the feeling of recitatives, but of conversations. The cast of principals continues to be small; there are only seven singers, four male and three female, with one woman as a musico or trouser role.

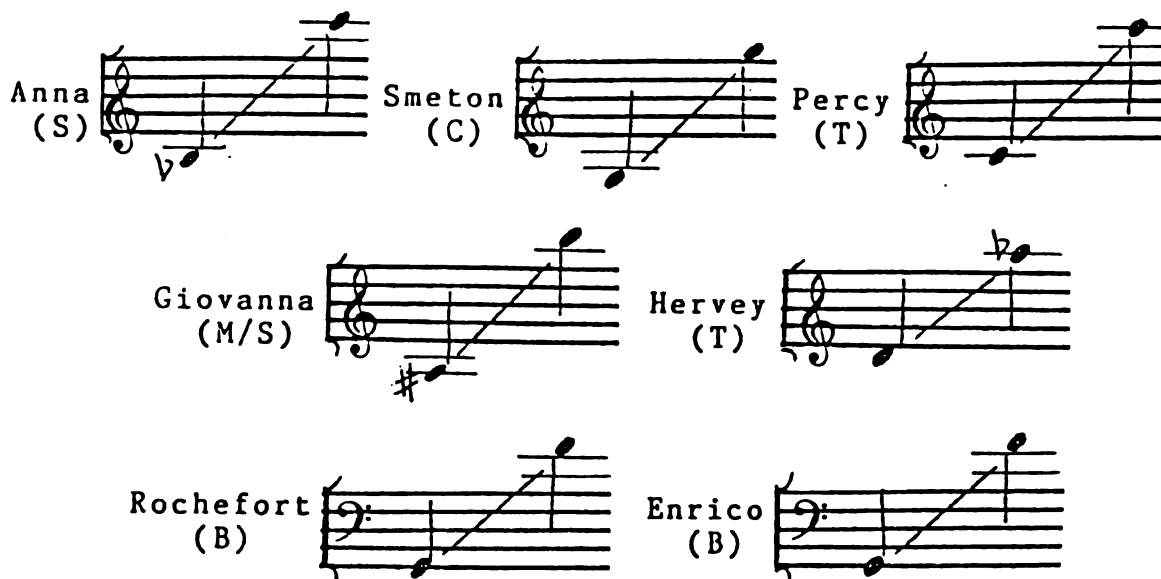
When compared to earlier Donizetti operas, the overall ranges of the singers are slightly extended, although the opera remains much more in keeping with nineteenth-century Romantic concepts than with the florid practices of the eighteenth century. Of special interest to singers is the closeness of the ranges of the soprano (Anna) and the mezzo-soprano (Giovanna). Following current practices, these voices were more distinguishable by their timbres than for their vocal ranges. This is most apparent in the second-act duet for Anna and Giovanna. (Example 1).

Example 1. Over-all ranges for Anna and Giovanna in Anna Bolena.¹



The ranges for the two basses are identical, and the two tenor roles are both ambitious, with the leading role of Percy receiving the most demands. (Example 2).

Example 2. Over-all ranges for the singers in Anna Bolena.



In true eighteenth-century florid writing these ranges would not be considered excessive. Composers of that era extended the ranges and wrote to keep the voices light and

¹ Classification of voices is important; what is considered difficult for a "medium" voice might be easy for a "high" voice. Much depends on the tessitura, where the voice part lies, or whether the average of the notes of the line is high or low. This affects the over-all timbre of the vocal line.

flexible. Anna Bolena, however, calls for this virtuosity and flexibility, combined with a more forceful form of delivery, because of the powerful text. In this respect, Donizetti bridges the styles between Rossini and Verdi.

Anna Bolena represents a change to Romantic ideals from Donizetti's earlier style which combined classical and baroque ideas. It was through the stylistic changes which Donizetti made in this opera that his music became popular throughout the world.

Donizetti's first venture into Romanticism had been a two-act opera seria, Gabriella di Vergy, written in 1826, his twentieth opera. Donizetti had no commission for this work, but wrote it as an exercise or experiment. Its posthumous premiere in 1869 showed Donizetti as an intensely theatrical composer, experimenting with changes to please himself, even before his stylistic maturity. The violent, gory plot was in keeping with the Romantic concept of the macabre. Its tragic ending was unusual for the period in which audiences still demanded happy endings, regardless of the tragedy of the story.

Despite Donizetti's experimentation, his operas still showed signs of Rossini's influence as late as August, 1830, a few months before the production of Bolena. This is apparent in Imelda de' Lambertazzi, an unsuccessful opera seria written the same year as Bolena, although in his more successful operas Donizetti showed definite signs

of pulling away from his copying of Rossini long before Imelda.

It must be admitted, however, that this [Imelda], like all of its predecessors, smelled too much of the Rossinian influence, and for that reason, more or less undeservedly, and in the measure of the others, also was forced into oblivion. The composer from that moment on was obliged to recover his own personality, and to our great good fortune, he found it in the very next opera [Anna Bolena].²

In his earlier operas Donizetti usually designated the content of each section within an act and applied labels like aria, duet, trio, etc., with occasional "Scene and Aria" sections. An early example of Donizetti's not following this practice was Le convenienze teatrali (#25), where recitative was used to connect the units, without labelling the individual sections. The same applied to Il giovedì grasso (#29), but with Il paria (#30), Donizetti returned to earlier practices. Il paria contains three units marked as scenas and another marked "Doppo L'introduzione" (after the Introduction). I pazzi per progetto (#32), contains no marked scenas, although there are long passages of dialogue leading into solos or ensembles. Anna Bolena, however, is made up of a series of scenas. After the "Introduction" and Giovanna's aria di sortita, Act I is comprised of six scenes, each containing a solo, and an ensemble or chorus, a new idea in continuity

² Guido Zavadini, Donizetti: Vita--Musiche--Epistolario (Bergamo, Italia: 1948), p. 167.

for Donizetti.

On occasion, Donizetti enhanced the continuity of his operas through enlarging his ensembles by adding a singer to each consecutive unit, i.e., a trio becomes a quartet, etc. In Anna Bolena, Donizetti and Romani let the story dictate the size and position of an ensemble or chorus. Because of a time factor regarding the length of the opera, they omitted certain factors of the story, although Romani was perhaps more careful to exclude less interesting events and at the same time keep the plot moving.

In the case of Bolena, the librettist appeared more concerned with historical accuracy than in earlier operas. The ending was altered to make it more theatrical, according to Romantic principles, but the rest of the libretto follows history rather closely.

In Anna Bolena a new scene begins with the entrance of another character or group of characters. This later became a much used practice in musical theater. In addition, the new approach of having fewer arias, and of mixing them in with ensembles and choruses to form a scene through the use of dialogue, creates much interest.

Arias, Cavatinas, and Cabalettas

Operas are generally made up of a series of songs with orchestral accompaniments. These range from the elaborate arias to the cavatinas which are shorter and simpler,

without repetition of words or phrases. These cavatinas are often combined with another short operatic song, the cabaletta. While the cavatina is cantabile in style, the added cabaletta is more rhythmic in both vocal line and accompaniment, and constitutes a much showier section for the soloist. The problem of the cabaletta was one of the crucial issues faced by the composer in his work on the opera.

The cabaletta, for better or worse, dominated Italian opera from Rossini to Verdi, though by 1830 it was already the butt of critical scorn, as [was seen] in contemporary reviews of Anna Bolena and in Donizetti's letters. This did not prevent Donizetti from writing twelve cabalettas for the standard version of Anna Bolena, one for each number except the Act II Introduzione (No. 6), which is purely choral, but three in Finale I: for the Smeton Cavatina, for the Duetto of Anna and Percy, and for Anna and the ensemble to conclude the act.³

Traditionally each major soloist was given at least one aria or cavatina. Donizetti, however, side-stepped this tradition in Bolena and wrote no solo or cavatina for the leading bass, Henry VIII,⁴ a very important character in the opera. He does, however, give Henry a short solo section within an Act I duet with Giovanna, and another in the finale of the first act.

³ Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, p. 99.

⁴ Donizetti had followed this same procedure in La lettera anonima (1822), where he wrote no aria for the soprano.

All the solo sections are consistently florid and embellished. Ranges are extended,⁵ and for the most part they sustain a high tessitura. Smeton (contralto) has two solo sections in the first act, and this character, another trouser role calling for a true contralto, is the least florid of all the major characters. (Example 3).

There is one principal tenor in the opera, Lord Riccardo Percy. A second tenor, Sir Hervey, one of Henry's officers, appears only in dialogues and ensembles. Percy has an Act I cavatina which, although quite short, is rather demanding. (Example 4). At measure no. 215 he must sustain a high trill produced in the head voice and undergo a gradual diminuendo to pianissimo, which is especially difficult given that the trill appears in the middle of a long phrase. Donizetti still writes virtuoso music for the tenor, only now he does the same for all his voices, which increases the interest to a great degree.⁶ This will be

⁵ Donizetti began to extend the ranges in 1824 with L'ajo nell'imbarazzo, his fifteenth opera. Before that, the ranges were small and undemanding, except for the tenor. In Le convenienze teatrali (opera No. 25--1827), he wrote a role for the tenor which was not difficult nor very interesting, although he did increase the demands for the soprano and the baritone in that opera.

⁶ In L'esule di Roma (opera No. 26--1828), Donizetti wrote one of the most extensive ranges in all baritone operatic literature for Publio. He also increased ranges for all the soloists in this opera. The tenor line, however, is more lyric and less demanding. Before Bolena the only other opera which had more demanding ranges for the singers was Alina, regina di Golconda (opera No. 27--1828).

Example 3. Donizetti, Anna Bolena, p. 98. Act I
cavatina for Smeton.⁷

110

- spir. A tal vista il core an- da- co, pien di

spe- me o di de- sir,..... ti sco- pria l'ardor vo-

- ra- co che non o- so a lei sco- pri- A tal

accel. e rinf.

vi- sta il co- re an- da- co, pien di spe- me o di de-

120

accel. e rinf.

- sir, ti sco- pri- a l'ardor vo- race che non o- so a lei sco-

demonstrated in the musical examples which follow.

7 Gaetano Donizetti, Anna Bolena (Milano, Italia: G. Ricordi, 1976), 283 p. Piano/Vocal score. All musical examples taken from this edition.

Example 4. Donizetti, Anna Bolena, p. 61. Act I
cavatina for the tenor, Percy.

rall. *a tempo*

lar san-ti-va il co-ra nel do-veria, nel doveria riva-der. Di quel

ad libitum *a tempo*

dei-cla-bel mo-men-to: Ciel pie-to-sa, un sol mi ren-di, poi la

210 vi-ta mi ri-pren-di, perch'io mo-ra di pia-er, sì, perch'io

mo-ra di pia-er..... poi la vi-ta mi-ri-

220 ..prendi, perch'io mo-ra di... pia-er,.... per-ch'io mo-ra di pia-

An Act II aria, "Vivi, tu," is one of the high points of the opera. It has a demanding range and calls for flexible, but forceful execution. (Example 5). In keeping with earlier practices, Donizetti again wrote virtuosic material for the leading tenor. In the majority of the

Example 5. Donizetti, Anna Bolena, p. 252. Act II,
Aria for the tenor, Percy.

- sun quaggiù la - sciamo nè ti - mo - re, nè de - sir, chè nes -
 - sun quag - giù la - scia - non nè..... ti - mo - re, nè de -
 - sir, chè nes - sun quaggiù la - scia - non nè ti - mo - re, nè de -
 - sir, nè..... ti - mo - re, nè ti - mo - re, nè de - sir, chè nes -
 - sun quaggiù la - scia - mo nè ti - mo - re, nè de - sir, nè..... ti -

earlier operas these florid arias have had a prominent place. The orchestral accompaniment for both Smeton and Percy is very light, mostly chordal or broken chords. Neither character has cadenzas or other types of

embellishments written into their music.

In the very short solo sections sung by Henry VIII (bass), the accompaniments are very different from those shown above. Henry is a more dynamic and forceful character, and the role calls for a very flexible voice, as well as for a singer with a good range. (Example 6). His duet with Giovanna concerns the illicit affair the two are having and shows the divided feelings of Giovanna, who loves Henry but feels a sense of loyalty to Anna. Henry's solo section shows his passion for Giovanna, to whom he declares his intent to marry. In the Finale Primo, there is a good example of the forcefulness of the orchestral accompaniment which is made stronger through the use of dotted rhythms and trills. (Example 7). These dotted rhythms display more deliberation than the lighter style of straight chords or broken chords, and the use of any embellishments such as trills provides more accent to the accompaniment, thereby making it stronger.

The two outstanding characters in the opera are Anna (soprano) and Giovanna (mezzo-soprano). Their music is equally demanding, very florid and with extreme ranges.

8 Cadenzas were not important in Donizetti's operas until L'ajo nell'imbarazzo (opera No. 15--1824), when they were used excessively. They were important again in L'esule di Roma (opera No. 26--1828) and Alina, regina di Golconda (opera No. 27--1828). They were not used with any regularity until Anna Bolena.

Example 6. Donizetti, Anna Bolena, p. 39. Act I,
short solo for the bass, Henry.

Non à - vrà 'Sey-mour ri - va - - - le, come il

Sol..... ri - - va!..... non ha non... a - vrà Sey-mour ri - va-le, come il

Sol.... rival.... non ha. Voi - - ta in voi la le - ce mi - à, so - lo in

voi, solo in voi si span - - de - - rà. Co - - me il

Sol rival non ha, co - - me il Sol, co - me il

Giovanna has an aria di sortita in Act I, but it is short and less interesting than her Act II aria which is more musical for both soloist and orchestra. (Example 8).

The opening portion of the aria is followed by a faster section (Moderato) which becomes much more complex with florid passages in high range. (Example 9).

Example 7. Donizetti, *Anna Bolena*, p. 122. Short solo for bass, Henry VIII, in the Finale Primo.

ENR. *ANDANTE*
B70 *ANDANTE*

Tec e-gan - no, e ogni tre-
- man - - - te! Quai mi-steri, quai mi-steri lo co qui s'ot-
- di-a! Io già leg-go nel sem-bian - - - te. Io vi
leggo che com-piu-ta, che com-piu-ta e i on-ta
mi-a! te-sti-mo-nio è il Re - gno in-te-ro che co-

In the Cantabile section which follows, the true beauty of Donizetti's melody appears. In this hauntingly beautiful aria, Giovanna pleads with Henry to spare Anna's life. The section climaxes with an extended cadenza and closes with a flowing line supported by the chorus of mixed

Example 8. Donizetti, Anna Bolena, p. 227. Act II
aria for mezzo-soprano, Giovanna.

voices and full orchestra with measured tremolo strings.
(Example 10).

There are two other cadenzas for Giovanna, each
different in style and feeling. In the cantabile section

Example 9. Donizetti, Anna Bolena, p. 235. Act II,
Aria for mezzo-soprano, Giovanna.

co - re ha i fal - li suo - i..... per do - vere al - tri mer - ce. la pie -

ta - de Enri - co a - scul - ti..... se al ri - go - re è quin - to il Re. Ah! pen -

230 *Poco più mosso*
sa - te che ri - vol - ti ter - ra e Cie - lo han gio - ve - chi in

Poco più mosso

vo - i che ogni co - re ha i fal - li suo - i per do - ve al - tri mer -

240 *rall.*
o - à, a - gui co - re ha i fal - li suo - i per do - ve..... per do -

cresc.
Poco più mosso

of Example 8 there is a slow elaborate cadenza. The other cadenza is sustained and flexible, similar to cadenzas found in earlier Donizetti operas. (Example 11).

The first portion of this cadenza is written in non-metered quarter notes calling for a slower, flowing

Example 10. Donizetti, Anna Bolena, p. 241. Cadenza for the mezzo-soprano, Giovanna.

290

Re

Re

Re

a - scol - ti, se al ri - gure è spinto il Re, se al ri -

spin - to il Re, s'è spin - to il Re, s'è

spin - to il Re, s'è spin - to il Re, s'è

spin - to il Re, s'è spin - to il Re, s'è

spin - to il Re, s'è spin - to il Re, s'è

ff

execution. The second portion must be sung very rapidly as established by the 32nd-note notation. Because of the sustained portion leading into the cadenza (measure 110), the singer normally breathes between the two sections of the cadenza.

Example 11. Donizetti, Anna Bolena, p. 228. Act II, cadenza calling for both sustained and flexible delivery.

228

110

far, ... mi far di più, ah! re - a non mi far... non mi far di

Trio, ad lib. or the Cornet Chamber. Ari. etc.

Throughout the opera Anna's music is very florid, with complex, rapid passages in the high register, and extensive embellishment. The following example from her first act cavatina, shows rapid, yet flowing passages written in sixteenth-notes. This expresses a subdued and quiet atmosphere, despite a considerable amount of florid music. (Example 12).

Because of the plot, this quiet atmosphere disappears, and the Aria Finale of Act II is a mad scene similar to the one found in Lucia di Lammermoor, where Anna displays extreme mental agitation. Here, the vocal line becomes more frenzied through the use of 32nd notes and is more profoundly coloratura in nature. (Example 13).

9 Roles in Donizetti's operas were not really coloratura until L'esule di Roma (opera No. 26--1828). From that time Donizetti began to mix coloratura writing with embellished lines, patter, and lyric lines.

Example 12. Donizetti, Anna Bolena, p. 25. Act I,
showing coloratura of Anna's cavatina.

Opport.

da-ce lo spira. 170

A

du-ce lo spira - da - - re, ti ram-men-ta il mio cor -

A

do - glio, non la - sciar-ti, non lasciarti lusa - gar, non la -

A

- sciar - - - - - ti lu - stu -

A

180

gar, no, non la - sciar-ti lu - stu - gar..... non la -

A

rell. col canto

A

a tempo

- sciar-ti lu - stu - gar..... non la - sciar-ti lu - stu -

A

a tempo

By adding the use of dotted rhythms and short cadenzas, Anna's vocal line becomes even more spectacular although the orchestral accompaniment remains basically made up of broken chords throughout. Donizetti provides a delicate orchestral accompaniment through the use of fast sixteenth-note broken chords in the strings and short counter-

Example 13. Donizetti, Anna Bolena, p. 264. Act II
Finale. Coloratura line for Anna.

264 100

ANNA

Al dol, ce - gu - ch - mi - ca - stel na -

- ti - o, ai ver - di - pla - ti - ni, al que - to ri - o

110

che i no - stri mor - tu - ra spi - ri - to - cor -

120

Ah! colli, di - men - ti - co de' scorri af - fio - ni;

un gio - ro re - di - mi de' miei pri - m'an - ni, un giorno

melodies in the woodwinds. (Example 14).

In measure 131, Donizetti has given considerable freedom to the singer by marking the high note with a fermata (∞) plus the term "lunga". This signifies that the note should be held although the short cadenza is

Example 14. Donizetti, Anna Bolena, p. 265. Act II
Finale. Coloratura for Anna.

265

ren-dimi del nostro amor, ah!... un giorno so-lo del nostro amor. Al del, ce

gui-dami casel-na-ti-o, un giorno rendi-mi del nostro amor.....

130 un giorno ren-dimi del no-stro a-mor, un sol, un

col canto

140

sol del.....no-stro a-mor, un giorno sol del..... nostro, del

CORO DI DONNE 140!

no-stro a-mor. Chi po-ve-der-la a ciel lo ascen-to e uo-ra

finished "presto," and is written in 64th notes to further indicate the composer wishes the short cadenza to blend quickly into the next phrase. In the accompaniment is found the term "col canto," (with the voice), indicating that the conductor should be aware that the singer will

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take special liberties at this point. The section is one of the most beautiful and exciting finales up to that time, and is further enhanced by the addition of the women's chorus in the background.

Ensembles

In Bolena there are three duets, a trio, and a quintet, which are each listed as part of a scena. There is also a quartet and a sextet, but these are incorporated as part of the finales. These finales are very complex since they are made up of ensembles and choruses, with only a portion being sung by the individual soloists.

The first duet in Act I is for Giovanna and Enrico, and the stylistic changes made by Donizetti are readily apparent. Throughout the "Scene and Duet" there are no passages with the voices in parallel intervals, as were found in the earlier Donizetti operas. The voice lines have much more independence and rarely appear together. These duet sections contain several cadenzas and are held together with dialogue and short solos. The voice writing is florid, and fast ascending or descending passages serve as connecting devices, especially at the ends of long phrases. The accompaniment is completely independent of the voice lines except for short sections in the bass instruments, and, like the vocal lines, is now definitely more imaginative and mature. The orchestra part is not so

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repetitive, except for short areas in the string basses, and even here the writing is more imaginative. The dotted-note rhythm of the melodic line is passed back and forth between the two singers, and the accompaniment follows with the same rhythmic pattern, which helps bind the two voices together. In the bass there is a constant eighth-note rhythm which works against the flow of the irregular dotted notes. (Example 15). Woven into this texture are sections of *rallentando* for the singers where the accompaniment is very sketchy with numerous unaccompanied measures.

The second duet occurs during the finale of the first act. This section for Anna (soprano) and Percy (tenor) is constructed in a manner similar to the first duet. Ensemble sections are held together with long sections of dialogue. This duet is less florid than the first and contains several sections with parallel intervals, a carry-over from earlier Donizetti operas. (Example 16).

Donizetti has not often written duets for two female voices, but the duet for Anna and Giovanna in Act II can only be described as spectacular. The voices are well matched, and although Giovanna is a mezzo-soprano, there are times when her voice is heard above the soprano in a very high register with extremely high tessitura. This effect creates tension and excitement. The vocal lines are quite independent, and flowing dialogue provides effective connecting tissue. For much of the duet, Giovanna has a

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Example 15. Donizetti, Anna Bolena, p. 44. Act I,
Duet for Giovanna and Enrico.

44

260

Giovanna: *più; dal mio Re mi venga reso; più intralci, più indolce di Bo-lena, più da pian-gere sa-*

Enrico: *rò. Di un ripudio avrò la po-na, no un mari-to offeso a-vrò. Ah!... non*

Giovanna: *Hi - la pure amor m'offri -*

Enrico: *I - o, non lo.....v'of-fri - a questo co-re a torto of-*

Giovanna: *-o, vagheggiando il soglio laggiù - se; l'ebbe alfin, ma l'ebbe appe-na-*

Enrico: *fe-so... più da pian-gere sa - rò. Di un ri-pudio avrò la po-na, un ma-ri-to offeso a-*

Giovanna: *che sul crin le vacillò, le vacillò, l'ebbe alfin, ma l'ebbe appena che sul crin le vacil-*

flowing melody while Anna responds with short interjections. The accompaniment is basically chordal in sixteenth notes with an occasional counter-melody in the strings. (Example 17).

Later, the flowing melody which had appeared in Giovanna's vocal line becomes more like Anna's with short,

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Example 16. Donizetti, Anna Bolena, p. 117. Act I,
Duet for Anna and Percy.

117

A
sia... delitto a-mar, per pie-tà, per pie-tà, sì, cerca un cor con-
P
-frir... ed il po-gar, il sol-frir, il po-mar, sì, presso a lo mi fia con-
A
-ten-to, con-... sia... de-lli-to a-mar. Ah per pie-
P
-ten-to il... sol-frir... ed il... po-mar. Sì, presso a
A
-là, ten fo pre-zio-ra, ah cerca un co-re, cui non sia... de-
P
te mi fia con-ten-to, mi fia con-ten-to il sol-frir...ed
A
-lli-to a-mar. Ah per pie-tà, ten fo pre-
P
sì po-mar. Sì, presso a te, mi fia con-
45315

abbreviated segments. (Example 18). In the center of this material, which contains florid passages, embellishments, and other changes of tone color, there appears a beautiful cantabile passage for Anna, which is later taken over by Giovanna. This section is both lyric and segmented with the vocal line being broken into short four or five-note

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Example 17. Donizetti, Anna Bolena, p. 180. Act II,
Duet for Anna and Giovanna showing independence
of voices.

180 ANNA 230

For-zi... Va...

- mu - re... Gemo e piango, e dal mio pianto ah!..... sof-fo -

Ab! vanne... Ah! fug-ri...

- ca - to a - mer non è. Gu - mo e pian - go, e dal mi - o

va...

pian - to sof - fo - ca - to a - mer non è, no, sof - fo - ca - to dal mio

240

Tu mia ri-va-le!

pian - to a - mer non è. Pian - go - me, dal

phrases. (Example 19). Donizetti uses this device to establish a change of mood which shows the influence of Romanticism in his stylistic changes, mostly through the use of vocal virtuosity as a vehicle within the opera rather than as an individual show piece. He also uses the

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Example 18. Donizetti, Anna Bolena, p. 181. Act II,
Duet for Anna and Giovanna showing inter-weaving
of voice lines.

The musical score is presented in three systems, each with staves for Anna (A), Giovanna (G), and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4.

System 1: Anna's part begins with a melodic line, followed by Giovanna's part. The lyrics for Giovanna are: "pian.to soLfo, ca.to a mor a mor non è, sof fo." Anna's part includes the instruction "(staccato) (Sodano)" and the word "fuggi...".

System 2: This system continues the duet with alternating vocal lines. Anna's part includes the word "fuggi...". Giovanna's part includes the lyrics: "ca.to a mor non è. Pre.do, soLfo, ca.to a mor non".

System 3: The final system shows a more complex interweaving of the vocal lines. Anna's part includes the word "fuggi...". Giovanna's part includes the lyrics: "soLfo, ca.to dal mio pian.to a mor a mor non". The system concludes with a tempo change to "Allegro" and a key change to D major.

bel canto style of aria and the rapid parlando style of recitative, but they have become a more integral part of the continuity of the opera. Other Romantic tendencies are apparent in the emotional content of the characterization of the singing, and after intense agitation during the two

Example 19. Donizetti, Anna Bolena, p. 182. Act II,
Duet for Anna and Giovanna. Cantabile section.

182 *e puerro*

A re - o vil - tan - to chi tal fiam - ma ac - ce - se in..... te.

260 *Anna e Giovanna cant.*
(l'lea e l'abbraccio) Kissa Mit. **MODERATO** *dolce*

A Va, in fe - li - ce, e te co re - ca il per -

MODERATO

A do - no di Bo - le - na: nel mi - cuor.... fure - te e cie - ca t'in - pre -

270

A - cai ter - ri - bil pe - na... La tua grazia or chiedo a Di - o, e con -

e puerro *a tempo*

A - cessa a me sa - rà, la tua grazia imploro a Di - o, e concessa a me sa - rà. Ti ri -

col canto *a tempo*

48115

women's quarrel, Anna, the injured party, becomes very sorrowful and forgiving while Giovanna becomes very distraught and then penitent.

During this section the accompaniment becomes much less active with quarter-note chords interrupting the

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melodic line, which alternately consists of flowing legato passages, short segmented phrases, and bits of coloratura. (Example 20).

Example 20. Donizetti, Anna Bolena, p. 183. Act II,
Duet for Anna and Giovanna, accompaniment.

280 183

A

- man - ga in questo ad - di - o l'amor mi - o, la mia pie - tà, sì, ti ri -

ritardando

Oppure

A

- man - ga in questo ad - di - o l'amor mi - o, la mia pie - tà, l'a - mor

mo, la mia pie -

Più mosso 610.

A

mio, la mia pie - tà, l'a - mor mio, la mia... pie - tà. Ah! per -

Più mosso

290

G

- gio - re il tuo per - do - no del - lo sda - gna ch'io te - me - a. Pu - ni -

G

- tor mi la - sci un tre - no del do - li - to cod'io sem - re - r. Là mi at -

Piu mosso

The duet closes with a sustained section in which the mezzo-soprano voice remains consistently above the soprano voice.

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It is a difficult and taxing section because of the fioratura (either written out or improvised embellishment) of the section, as well as the extremely high tessitura. (Example 21).

Example 21. Donizetti, Anna Bolena, p. 186. Act II,
Duet for Anna and Giovanna showing extremely
high tessitura for the mezzo-soprano.

186

186

A si, si, a me con-ces-sa a me... sa...

G no, no, per-don, per-don per me.... non....

A rà. La tua gra-zia orchie-do a Di-o, è con-

G ha. Ah! pri-mie-ro è que-st'um-ples-so dei tur-

A -ces-sa a me sa-rà...

G -men-ti che mi dà...

A a me sa-rà

G che mi dà si

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The trio from Act II displays several new characteristics not formerly seen in Donizetti's operas. The singers are Anna (soprano), Percy (tenor), and Enrico (bass), and the material for the three voices is very contrapuntal. The trio begins with a solo section for Percy, but Enrico and Anna soon enter. Much of the section is made up of alternating phrases between Enrico and the other voices, singing as a pair. The vocal lines are extremely florid, and Anna and Percy sing mostly in parallel intervals, thirds or sixths. (Example 22). In keeping with the complex and rapidly moving orchestral accompaniment. Portions are marked staccato for the instruments, and all parts are written in 32nd notes, showing speed is expected for all concerned. (Example 23). This example also shows a shift in voice pairing from Anna and Percy to Anna and Enrico, and closes with the voices in sustained, note-against-note production. (Example 24).

Aside from the large ensemble sections in the finales, the most concerted section is a quintet for Anna (soprano), Percy and Hervey (tenors), and Enrico and Rochefort (basses). The structure is a soprano solo with male quartet. (Example 25). Anna's vocal line is a flowing melody with counter-melodies appearing at different times in the other voices. The parts are very independent with few parallel voice lines. There is some doubling of voice lines in the orchestra although the orchestral bass line

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Example 22. Donizetti, Anna Bolena, p. 207. Trio for Anna, Percy, and Enrico, showing florid vocal lines.

807

so - giuchasiffu, no e or - re.

vi - ta, la vi - ta e l'o - nor.

re - e! Del - l'er - le tua scal

M'ha sì, m'ha del la fi tra - di - la

Quel sì, quel che mi l'ha re - pi - la,

- tri - la tu ri, mar -

m'ha il gra - zio Ciel pu -

quel ti to - gie o - no - re e

- rui, ri - mar - rai po - ni - ta, 330 pu - ni -

consists of either a staccato, arpeggiated line or broken eighth-note chords. A male chorus accompanies the quintet, which alternates between three-part and unison singing. The unison choral line generally doubles Enrico's voice line, although while his line is sustained, the choral line

Example 23. Donizetti, *Anna Bolena*, p. 208. Trio for Anna, Percy, and Enrico showing complex orchestral accompaniment.

208

A: *ti - ta... in non tro- vai che af - fan - - so, che af*
P: *vi - ta. Le brucia io l'a - - pro...*
E: *ta. Più rio ne a - vrei, ne a - vrei cor - do - gio, stra - zio...*
stacc.
A: *fin - - - - - che af - fan - - so, cor.*
P: *la..... vi - ta, l'in - - - - - le brucia io*
E: *stra - zio ne a - vrei..... mag - gio, più rio*
stacc.
A: *in non tro- vai che af - fan - - so, che af*
P: *l'a - - - - - pro...*
E: *- vrei, ne a - vrei cor - do - gio, stra - zio...*

is often staccato eighth-notes. At times the ensemble and the chorus sing together in unison. (Example 26).

Later in the quintet the texture changes to a chordal one, inter-woven with sections which display contrary motion in the voices. Donizetti uses this device to avoid

Example 24. Donizetti, Anna Bolena, p. 220. Trio for Anna, Percy, and Enrico. Sustained vocal production.

220

A l'em - pio stra -

P l'em - pio stra -

E re - jet - to da...

540

A - sio che d'An -

P - sio che d'An -

E tut -

550

A - ba, che d'An - - ba si

P - ba, che d'An - - ba si

E ti, da tut - ti ba -

494 13

excessive parallel construction. At this time the orchestral accompaniment is light and rather sketchy. There is much doubling of the vocal lines, and some use of counter-melodies and, at times, a strictly chordal

Example 25. Donizetti, *Anna Bolena*, p. 72. Act I,
Quintet for Anna and four male voices.

72 ANNA

Io con-tili.... sulla mia ma- - no la sua
 se..... ri- - na - -
 - tor, io sarò, mia fè ne impegno,
 Mai palese lo scompiglio del tuo cor; ti fre - - -
 - tanto: d'o - - - gni ac - -
 viso? men - ti - - tor è li
 viso? men - ti - - tor è li
 la-grima, la sua lagrima cor-ren- - ta... del-la fiam-ma più co-
 - sco..... e spe - - - re st ri-
 d'o - gni con-no è se - - eutor, mia fè ne im-
 - na, in - - sa - - - no! hai pa-
 - con - - to all co - -
 suo cor - - ri - - so, è fo - -
 suo cor - - ri - - so, è fo - -
 45415

accompaniment. All of this produces a variety of orchestral tone color and avoids the repetitious rhythmic patterns of Donizetti's earlier operas. (Example 27).

There are sections where Donizetti uses parallel voice lines to some extent. In these cases there are two voices

Example 26. Donizetti, Anna Bolena, p. 78. Act I,
Quintet with male chorus.

78 ANNA *ALL' O FIFACE* 190

PERCY ed HERVEY
ROCHEFORT ed ENRICO

Que-sto di per voi spun-ta - to con sf lie - - ti e
Que-sto di per noi spun-ta - to con sf lie - - ti e
Que-sto di per noi spun-ta - to con sf lie - - ti e
Que-sto di per noi spun-ta - to
Que-sto di per noi spun-ta - to

ALL' O FIFACE 190

fan - - sti an-spi-ci, dal suc-cos - si i più fo-li - - ci co - - ro -
fan - - sti an-spi-ci, dal suc-cos - si i più fo-li - - ci co - - ro -
fan - - sti an-spi-ci, dal suc-cos - si i più fo-li - - ci co - - ro -
con sf lie - - ti e fan-stian-spi - ci,
con sf lie - - ti e fan-stian-spi - ci,

on each part, i.e., Percy and Hervey in unison, and the same with Anna and Rochefort. The two voice lines, however, run in parallel thirds. Enrico's bass line has texture different from the other vocal lines and is very segmented. This section is followed with stretto passages

Example 27. Donizetti, Anna Bolena, p. 82. Act I, Quintet, showing parallel voice lines and stretto.

The musical score for Example 27 is a quintet from Donizetti's Anna Bolena, page 82, Act I. It consists of five vocal parts (A, P, H, R, E) and piano accompaniment. The first system shows the vocal lines with lyrics in Italian, including "quan - do in Ciel tra - men - te - rà, ah! quan - do in Ciel tra - men - te -" and "ce - ro - ma - to splen - de - rà. sì ce - ro - ma - to splen - de -". The piano part has a bass line with triplets. The second system continues the vocal lines with lyrics like "- rà. Que - sto di per noi span - ta - to" and "- rà. Que - sto di per noi span - ta - to con sì". The piano part continues with a similar bass line. The score is marked with "250" and "ff" (fortissimo) at the end.

which are connected by short phrases sung by the chorus. For this the accompaniment is kept light throughout the section. (Example 28).

As previously stated, the finales in Anna Bolena are very complex. Act I has both a finale primo and a finale

Example 28. Donizetti, Anna Bolena, p. 81. Act I,
Quintet, showing stretto and light accompaniment.

81

230

A - do in Ciel. quan - do in Ciel tra - mon - to - rà. quan - do in

P quan - do in Ciel, quan - do in Ciel tra - mon - to - rà. quan - do in

M Dal suc - ces - si più fe - li - ci co - ro -

R Ah! per lor non sia tur - ba - to quan - do in

E Al - tra pre - da a - mi - co fa - to no' miei!

230

A Ciel tra - mon - to - rà. non sia tur - ba - to quan - do in Ciel ah!

P Ciel tra - mon - to - rà. non sia tur - ba - to quan - do in Ciel ah!

M - na - to spien - do - rà. si da suc - ces - si più fe - li - ci st

R Ciel tra - mon - to - rà. non sia tur - ba - to quan - do in Ciel ah!

E lue - ci gui - do - rà. si no' miei lue - ci un'altra preda gui - do - rà st

230

secondo with the division coming at the end of the first large sextet. The finale primo begins with a lengthy orchestral interlude. Dialogue follows between Anna, Rochefort, Smeton, and later Percy, who declares his love for Anna in a passionate arietta. The scene then continues

with several lengthy solo passages for Anna. These become a duet for Anna and Percy written mostly in Donizetti's older style with parallel voices, a flowing lyric style, and some embellishments.

Following entry of other principals and the chorus, the sextet finally begins. Donizetti again pairs the voices but not in a consistent manner. At times the vocal lines are parallel; at other times, as in the case of Anna, the vocal line is quite independent.

The orchestral accompaniment doubles the voice lines during the sextet, with a recurring dotted-rhythm pattern played by the bass instruments. Tension builds through the use of a non-metered tremolo bass which increases speed with arpeggiated bass chords expressed in 64th notes. This provides an undercurrent of hushed excitement to the conclusion of the sextet. (Example 29).

The finale secondo begins with short dialogue. The ensuing sextet resembles that of the finale primo. Each character sings his or her own thoughts: Anna seeks pity from the king and asks that he does not condemn her to death; Enrico expresses his contempt for Anna, who has not borne him an heir but refuses to divorce him; Percy loves Anna, but believes Anna has spurned him in favor of Smeton; Giovanna recognizes her culpability in the affair with Enrico, and repents her treachery to Anna; Smeton and Rochefort sing of their guilt in bringing Anna to her

Example 29. Donizetti, Anna Bolena, p. 131. End of
Finale Primo. Use of 64th notes in bass.

The musical score is for the end of the Finale Primo of Donizetti's *Anna Bolena*, page 131. It features six vocal parts (A, G, S, P, R, E) and piano accompaniment. The piano part includes 64th notes in the bass. The score is marked with '470' and '131'.

Vocal parts and lyrics:

- A: Re. non con-dan-dar-mi, o
- G: - to e - gai vir - tu - - - - de la
- S: - no, non mi so - stie - - - - me il
- P: - des - - - so. i - ra del fa - to, in
- R: me - glio sa - ria per
- E: me - glio sa - ria..... per

Piano accompaniment includes the following markings:

- 470
- calando

present danger. (Example 30).

This is a very sustained finale. The voices are placed note-against-note (chordal fashion), with only a small amount of embellishment. Although there are passages where the chorus doubles the ensemble, in much of the

Example 30. Donizetti, Anna Bolena, p. 132.
Demonstrates connecting dialogue leading into
the Finale Secondo.

132 N 9 FINALE SECONDO

EMP. MODERATO

MODERATO

In se-para-to

ANNA (atterrita)

car-co-re tut-ti coe-ter sian tra-ti. Tutti!

ENR. ANNA ENR. ANNA ENR. ANNA

10 St. Deh! Sire... See-stati! Ca-detto sol... Bi-tratti! Ah

di forse... e di... tempo

ANNA

GIO. Sire!

SME. (h scrit-to il suo..... mo-

PER. (h scrit-to il suo..... mo-

ROC. (h scrit-to il suo..... mo-

ENR. (h scrit-to il suo..... mo-

See-stati! In se-para-to

section the texture of the choral music is different from the rest. Parallelism is found between certain voices in both the ensemble and the chorus; at the same time, though, Donizetti uses contrary motion in the basses of both chorus and orchestra to very good effect. In the midst of this

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movement the voice lines for Smeton and Enrico stand out for their lack of movement. Throughout the sextet Enrico's vocal line is the most static of all. In the case of Anna and Giovanna, Percy and Rochefort, and Smeton and Enrico, the voices are paired. (Example 31).

Example 31. Donizetti, *Anna Bolena*, p. 142. Act I, Finale Secondo, Sextet with chorus.

142

The musical score is for a sextet with chorus. It consists of six vocal staves (A, G, S, P, R, E) and a piano accompaniment at the bottom. The lyrics are in Italian.

Vocal Lines:

- A (Alto):** ser - te; a sfug-gir - la o-gn'o - pra è va - na).
- G (Soprano):** ser - te; a sfug-gir - la o-gn'o - pra è va - na:
- S (Soprano):** - - la o-gn'o - pra è vana, a sfug - gir - - - la o-gn'o - pra è
- P (Tenor):** - gir - la o-gn'o - pra è vana, a sfug-gir - la o-gn'o - pra è
- R (Tenor):** - gir - la o-gn'o - pra è vana, a sfug-gir - la o-gn'o - pra è
- E (Bass):** - - ra a - ver non può, macchia in ter - - - ra a - ver non

Chorus Lines (Percy and Rochefort):

- quel - lo che scop - piò, pa - ri a quel - lo che scop -**
- quel - lo che scop - piò, pa - ri a quel - lo che scop -**
- quel - lo che scop - piò, pa - ri a quel - lo che scop -**

Piano Accompaniment: The piano part is at the bottom, featuring a complex rhythmic pattern with many accents and slurs.

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Act II closes with a Scena ed Aria Finale for Anna, Smeton, Percy, Rochefort, and a women's chorus. The scena ultima (final scene) is a flowing solo section for Anna, with the three male characters and a mixed chorus adding vocal support. When the chorus performs, Smeton sings with the second sopranos (altos), Percy with the first tenors, and Rochefort with the basses. (Example 32).

Although more traditional doubling and parallelism exists in this section, Donizetti has created a new style which is more Romantic in nature. Previously Donizetti's music tended to be florid and embellished; here, however, the music has a lyric quality and is free of embellishment. Practically all the ensemble music is note-against-note, with Anna's vocal line remaining free. The accompaniment is quite simple, with some of Donizetti's earlier style, however, being retained.

In Anna's aria-finale, Donizetti combines several of his earlier styles with a new Romantic concept. In comparing this section to the aria-finales in Alina, regina di Golconda (See Appendix A, Example 45), and in I pazzi per progetto (Appendix A, Example 72), one can see that the earlier ones are much more florid. The most decorated portion of the opera is found in the aria-finale when Anna sings a solo passage which is very much like Stephen Foster's "Home, Sweet Home." (Example 33). Although this section is the most coloratura portion of the finale, it

Example 32. Donizetti, Anna Bolena, p. 276. Act II,
Closing ensemble with chorus.

350 *a piacere*

vo-lo a conpi-re il de-lit-to d'Anna il san-gue, e ver-mi-to..... sa

Anna, dunque, lascia il braccio della Damielle, e si allontana.

SMETON col 2! Sop.

PERCY col 1! Ten.

ROCHEFORT col Bassi.

Ciel! ri-spar-mia al suo co-re tra-fil-to que-sto

Ciel! ri-spar-mia al suo co-re tra-fil-to que-sto

Ciel! ri-spar-mia al suo co-re tra-fil-to que-sto

360 **MODERATO**

col-po a cui reg-ger non sa, no, no, non sa.

col-po a cui reg-ger non sa, no, no, non sa.

col-po a cui reg-ger non sa, no, no, non sa.

MODERATO

does not approach the fioratura of Alina, nor contain the cadenzas and rapid scale passages of I pazzi. In comparing the accompaniments for these three examples, the most apparent difference is the more complex texture in Bolena, which shows more musical movement and less of Donizetti's earlier style. Another new device in the opera is his use

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13912

of ascending trills for the soprano. (Example 34).

This passage appears at the very end of the opera when Anna, Smeton, Percy, and Rochefort are in prison waiting to be executed. Anna has resigned herself to death, but is determined to forgive Enrico and Giovanna for their

Example 34. Donizetti, Anna Bolena, p. 280. Act II,
Aria-Finale. Use of ascending trills.

280

Appare

in quest'o - ra tre - men - da

- prego no in quest'o - ra tre - men - da; nel se -

410

- pol - crucheaper - to mi a - spet - ta col per - do - no sul lab - bro si

risf. sempre

scen - da; e i m'no.

cres. *col canto* *FF*

420

- qui - sti clem - za e fa - vore al..... co - spetto d'un Dio di pie -

- tà, favor, pietà, al clem - za e pie - tà,..... fa -

cres.

444

treachery. She sings the following text:

nel sepolcro che aperto mi aspetta
col perdono sul labbro si scenda,
ei m'acquisti clemenza e favore
al cospetto d'un Dio de pietà,
[into the open tomb that awaits me
may I descend with pardon on my lips;
it obtains mercy and favor for me
in the presence of a merciful God.]

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In setting this passage, Donizetti has Anna sing the ascending trills on the word "descend," possibly suggesting that Anna, being innocent of the charges against her, will ascend to heaven through her descent into the open tomb. At the close of this passage Anna "faints" just as the sheriffs arrive to lead her and the three men to the block. The men sing a short prayer imploring God to "spare this blow from one who cannot endure it." After Anna faints, the men have one closing line: "Immolata una vittima e gia." (One victim is already sacrificed). (Example 35).

Chorus

The chorus plays an important musical and dramatic role in ten of the sixteen sections of Anna Bolena. In writing for the chorus in Bolena, Donizetti conformed to much of his earlier style, but his writing here is more sophisticated and demonstrates new approaches in choral writing.

By the time Donizetti wrote his twenty-fifth opera, Le convenienze teatrali, in 1827, he was giving his choruses some importance as a background for the ensembles. Prior to that time he placed little importance on choruses, and his writing for them was very simple. In 1828 with L'esule di Roma the chorus became very important, and Donizetti began to provide better music for it. That same year with Alina, regina di Golconda the chorus remained important,

Example 35. Donizetti, Anna Bolena, p. 283. Act II,
Close of the opera.

8-50 (si presentano i sceriffi a prendere i prigionieri) (nel partire additando Anna Bolena)

SNETON
Im - mo - la - ta u - na vit - tima è

PERCY
Im - mo - la - ta u - na vit - tima è

ROCHEFORT
Im - mo - la - ta u - na vit - tima è

già.

già.

già.

Fine dell'Opera

and Donizetti provided more variety in its music. Vocal lines for the chorus were now independent of both the ensemble and the orchestra. No chorus was used in Il giovedì grasso, (opera no. 29--1828), but with the next

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opera, Il aria (1829), the choruses were again very important.

For the most part Donizetti continues to provide three male lines and two female ones, and these are combined to form a five-part mixed chorus such as we have seen in earlier Donizetti operas. His original conception of the chorus was thoroughly in the Rossinian mold in its outward appearance.

This is, in fact, Rossini's standard way to construct any chorus, especially one opening an Indroduzione or Finale, and similar examples abound throughout his operas. It should come as no surprise to find Donizetti instinctively drawn towards this formula.¹⁰

The composer uses more variety, however, by using his groups both individually and in rotation and in many cases writing independent music for them.

Although Donizetti tended to provide a three-part male chorus (TTB), in the first section of Bolena, the Introduction, he included only one measure for divisi basses (dividing the basses into two vocal lines). Later, in section number five, a scene and cavatina for Percy, he included six measures where there are again divisi basses, but here they perform alone, and later the divisi tenors also perform alone. In Act II, section twelve, marked "Coro, Scena e Terzetto", Donizetti has written three pages of music for four-part male chorus, the first time he has

¹⁰ Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, p. 89.

used this combination so extensively. (Example 36).

Example 36. Donizetti, Anna Bolena, p. 191. Act II,
Extensive writing for divisi basses in chorus.

(al Soldati che partono)

gui - di no lu - na e Per - ey.

Clor

fi - a? Che fi - a? Sur-imper - lo.

L'im-pro-vido Anna ac-cusa-la a - vri - a? Her.

L'im-pro-vido Anna ac-cusa-la a - vri - a? Her.

-vey, Her - vey, deh! per - la... An-na ac-cusa-la a - vri - a?

-vey, Her - vey, deh! per - la... An-na ac-cusa-la a - vri - a?

44415

In Bolena, Donizetti uses the two-part female chorus as in earlier operas. The lines of the chorus either run in parallel thirds, in unison, or in repetitive patterns, sung first by one part and then repeated by the other

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a

B

p

a

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voices. In Bolena, Donizetti has given the female chorus more prominence by including a complete scene for them near the end of the opera. In this beautiful choral section the ladies of the court are in Anna's prison cell where they sing a lengthy piece describing Anna's grief and her conduct under stress. The chorus is simple, but has an accompaniment which is emotional and imaginative.

In mixed choral groups, Donizetti provides rich part writing, though at times some doubling with both ensemble and orchestra. Because of its historical setting, Anna Bolena called for lords, ladies-in-waiting, officers, pages, hunters, and soldiers, and this gave the composer ample opportunity to provide a wealth of ensembles, which in part explains the opera's popularity.

Anna Bolena became successful because it worked, both dramatically and musically. It worked because it has a good libretto and Donizetti had the time to compose equally good music for the singers. By the time Bolena was written Donizetti was incorporating numerous new ideas and concepts which had been brought about by his work in the earlier operas. These are organized and summarized in Chapter VII, beginning on page 232.

GAETANO DONIZETTI (1797-1848): THE EVOLUTION OF
HIS STYLE LEADING TO THE PRODUCTION
OF ANNA BOLENA IN 1830

By

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CHAPTER VII

CONCLUSIONS

When Donizetti's earlier operas are compared, there is no evidence of any standardized personal style or of any outstanding characteristic which would indicate that he was anything but a talented young musician with a penchant for opera. By the time of La zingara in 1822, Donizetti was writing according to formats or by the dictates and customs of the day. His operas were segmented, contained recitative or spoken dialogue, and were made up of arias and ensembles which were musically not very stimulating. A decided weakness at this time was his lack of ability to write effectively for his singers even though they were talented artists who regularly performed in the major opera houses throughout Italy and abroad.

In writing arias and ensembles, Donizetti seldom pushed his singers to extremes in the way of Mozart and Rossini, (as shown in the examples in Appendices A and B). Donizetti wrote orchestral accompaniments which were very repetitious and rather monotonous at times, and his recitatives were neither as flowing nor as interesting as those written by Rossini. In much of the nineteenth-

century Italian opera melody was of prime importance, and this proved to be one of Donizetti's strong points. His choral writing, however, was limited and unimaginative, and his choral groups seemed to be used primarily as filler or for stage decoration.

In his composing Donizetti changed keys and meters often, but these changes were usually limited to closely related keys. Modulations to distant keys or the use of complex meters are seldom found in these earlier works. The forms in which Donizetti worked influenced his writing, and he usually wrote using eighteenth-century styles and forms. He was particularly fond of the opera-semiseria, a form which was dying out even as he began to use it.

For most of his singers Donizetti wrote material which was composed of scale passages or contrapuntal figures, made into long, florid phrases by repetitions beginning on different scale steps in the style of Rossini and earlier composers. Unlike these other composers, however, Donizetti did not develop his early operas and rarely achieved the virtuosity or musical excitement to make his operas more appealing to his audiences. This was also true in his writing for ensembles where he used much parallelism and repetition in the voice lines.

In La zingara Donizetti began to show some creativity in both a second-act trio and a septet. Most evident in this opera was his early use of more musical variety. In

the less interesting operas these areas stand out as true gems. Audiences remained interested in Donizetti's operas because of his use of independent voice lines, of contrary motion between voice lines in order to avoid parallelism, and of tone color which is constantly changing.

La zingara is written in segmented form with spoken dialogue rather than sung recitative. It contains shorter cavatinas rather than longer arias, and the accompaniments are repetitious and unimaginative. Ranges for the singers are small and not very demanding or interesting. The only really florid role in La zingara was written for the tenor, normal in a Donizetti opera.

The opera is written in the weak semiseria form, and although the buffo character role is well developed, the plot of the opera is weak. Patter is used consistently, but is not the excitingly fast type written by Rossini. There is much parallelism between voices, Donizetti's usual style at that time.

The imaginative second-act trio has variety and contrast, and it establishes another of Donizetti's stylistic traits. In writing this trio he pairs two voices with a freely moving third voice, and changes these pairings frequently within a section. The septet, a good example of this same style, contains three pairs of parallel voices, with the remaining voice, that of Argilla, moving freely throughout the section. In La zingara the

male chorus (TTB) is unimportant, and there is no female chorus in the opera.

During this time Donizetti wrote repetitious contrapuntal music with added embellishments and little use of cadenzas. The harmonies were triadic and simple, utilizing beautiful flowing melodies as the main point of interest.

In La lettera anonima (1822), Donizetti continued his earlier practices, adding only a few changes. New to his style was the addition of one character to each consecutive ensemble within the opera. This increased the interest by continuously changing the sonorities. The solo and ensemble sections are connected by both spoken dialogue and sung recitative. This is not secco recitative, but these short sections are now accompanied by orchestra, which later became an important facet in Donizetti's style.

In La lettera the singers' ranges are still undemanding, except that of the tenor. As usual, Donizetti writes more difficult music for the tenors than for his other singers, and saves the leading soprano for her grand moment in the Finale. He still uses the shorter solo form, the arietta or cavatina, and in this opera there is only one full florid aria, and that is for the tenor. Except for this aria the opera is less florid than the usual Donizetti operas, with most of the fioratura coming at the end. Donizetti uses no cadenzas or other flashy

embellishments in this opera.

La lettera is unique because it contains no aria for the soprano other than the Finale, and her entrance is delayed until very late in the first act. Her first number is a duet, which is also rather unusual for Donizetti, but her music becomes increasingly demanding with each section, until her very florid Rondo-Finale.

Donizetti normally shows a distinct flair for the theater, especially for comedy, but here he uses very little patter and suppresses his buffo bass, usually the most evident source of comedy. He does, however, write a rather unusual duet for two female voices, rare in early Donizetti operas. He goes even further in this duet by having much less parallelism in the singing, using instead, contrary motion, crossing of voices, and independence in the voice lines. The music in La lettera shows few new stylistic changes; it is a series of solo and ensemble units connected by recitatives which are all patter. Donizetti begins to show an inclination to increase the vocal ranges in his music and writes in a different manner for the soprano. Her entrance is delayed until much later in the opera although her cavatina (used here instead of the usual aria di sortita) is quite florid and rather demanding. She still has the final Rondo-Finale with which to contend.

Donizetti wrote a very florid role for the baritone, which is somewhat of a new concept, and he also wrote an outstanding patter trio containing rich, interesting vocal lines. Accompaniments are stylized and repetitious, with some use of counter-melodies. He also continued to pair voices in ensembles as is evidenced in the sextet. The three-part male chorus who sang much of their music in unison continued to be rather dull and unimportant. Changes made in this opera, however, show that Donizetti was experimenting with different effects or styles.

In L'ajo nell'imbarazzo Donizetti continued his usual style of connecting solos and ensembles with recitative. In this opera the recitatives are written in patter style, accompanied by keyboard, similar to those written by Rossini. The most obvious change of style for Donizetti is the excessive use of cadenzas for several of the singers. Some are short, but others are quite long and technically difficult, demanding considerable artistry from the performer. He uses this device throughout the opera, and it adds much interest to the continuity of the singing. The practice supposedly came about as an influence of Vincenzo Bellini.

This is the first of the operas in which Donizetti utilized the same musical theme as a part of the Sinfonia and again later as thematic material for a singer within the opera. Some of Don Gregario's music is found in the

Sinfonia with only rhythmic alterations to make it¹ different. Also, because this is an opera buffa, there is a lighter plot, and Donizetti has used much patter with very light accompaniment. Ranges are rather extended for several of the singers, especially the soprano. In this opera, however, Donizetti has not placed so many demands on the tenor. The typical male chorus (TTB) is in evidence although there is very little importance given to it.

By the time Donizetti wrote Le convenienze teatrali in 1827, he had already written twenty-four operas and had been continually in the process of developing his craft. For this opera Donizetti adopted a new style and began to write in a "through-composed" form, which was quite different from the earlier segmented form. This gave strength to the continuity of the opera and made it more cohesive and therefore more interesting.

Audiences at this time were mainly interested in hearing certain singers, and were in the habit of interrupting performances with rounds of applause after individual numbers.

Attempting to eliminate this practice altogether would be foolish, even quixotic, for there are unquestionably

1 The use of such a theme, which in this case identifies Don Gregorio, became very popular with later composers who took music from sections of the opera for use in the overtures. In the twentieth century this became standard practice in operettas and musical comedies as well as in operas.

moments within the operas, usually after entire numbers, where applause is not out of place. Yet Donizetti was keenly aware of the need to keep the drama and music moving forward, to avoid the excessive use of full breaks within a musical number. That he sought this continuity, while preserving the sectional structure inherited from Rossini, can be seen from the extent to which he first conceived periods with fixed and definite boundaries, provided by orchestral introductions, cadences, etc., only to alter them and overlap sections in the autograph.²

Ranges for the singers remain generally about the same as those found in earlier Donizetti operas. The ambitious roles are written for the soprano, Corilla, and for one of the six basses, Procolo. There is only one tenor role in the opera, that of Guglielmo, and neither the range nor the style of the music makes the part in any way difficult, something rather unusual for a Donizetti tenor. Where Donizetti usually worked the leading tenor in the earlier operas, he now has reversed his procedure and places less stress on the tenor.

Le convenienze contains more than the average amount of ensemble singing, and this stems from the fact that each of the ten singers demonstrates much more uniformity as far as importance to the plot is concerned. Donizetti also uses a different and effective technique when he begins the ensemble singing with a small group of singers, then gradually increases the number, i.e., a trio develops into a quartet, then a quintet, etc. As more singers become

2 Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, p. 46.

involved, the texture changes, and the tension grows within the opera. He also demonstrates more variety in his writing by using combinations of patter and lyric voice lines, working them against each other, and thereby creating endless varieties of vocal sounds.

Since this is a buffa opera, and the action is fast-paced, stress is placed on ensemble singing, and Donizetti uses many special effects to achieve his comedy. The chorus is used in the traditional manner, as background for the ensembles. Donizetti does not produce any outstanding changes in style at this point, but demonstrates much more freedom and loosening of his usual styles. This becomes significant when compared to the opera which follows.

With L'esule di Roma Donizetti showed definite changes in style, both vocally and instrumentally. The opera contains numerous instrumental interludes, a new practice for Donizetti, and these add much more tone color, which is invaluable in establishing moods. Throughout the opera the music is less eighteenth-century in style, and there is much more tendency toward the nineteenth-century Romantic style which is just becoming popular at that time. At this point, Donizetti begins to demonstrate characteristics of a style that became prevalent in the later operas.

Other than for the chorus, which plays a much more important part than in earlier operas, the cast is quite small, with only six main characters. For the most part,

the ranges have increased, especially for the baritone, Publio. For this character Donizetti wrote one of the most difficult high-tessitura baritone roles to be found in all operatic repertory. The range for the soprano, Argelia, is extended and demanding, although again, the role for the tenor, Settimio, is much more lyric, and the range is much less demanding. Throughout the opera, Donizetti uses added bits of coloratura writing and embellishments, such as cadenzas, strictly for splashes of tone color.

Donizetti continues to use the through-composed style of writing which he had earlier established in Le convenienze. Because of this, the continuity is good, and the opera moves smoothly throughout the production. He signified his desire for this flowing continuity by marking sections as segue or attaca, indicating that the continuity between sections should not be interrupted.

Another alteration in Donizetti's style is his use of much longer and larger sections throughout the opera. The over-all production is much more massive than the usual Donizetti opera. A duet for soprano and tenor, written almost entirely in parallel intervals for the two voices, demonstrates that Donizetti still retains many of his stylistic concepts in spite of numerous changes in musical style. Also, in a duet for bass and baritone, he returns momentarily to a florid style for both voices. There is, however, no patter to be found in this opera, and

L'esule ends with the typical florid Aria-Finale for the soprano.

For small ensembles, Donizetti utilized much more independence in the voice lines, replacing parallelism with syncopation, contrary motion, and lyricism. As stated, solo passages are usually lyric with a minimum of embellishment. Donizetti also used the orchestra for accompanying all recitatives, as well as solos and ensembles, and he placed much more importance on the choruses, both male and mixed.

Donizetti continued to write in the florid style of the eighteenth century, but with Alina, regina di Golconda he changed his style by mixing in the more lyric aspects of the nineteenth century Romanticism. After writing and producing twenty-seven operas, he became better established and began to try new concepts in his writing. New influences at this time came from Vincenzo Bellini, who had written several successful operas. In spite of these influences, however, Donizetti still took a number of alternative approaches when setting the different kinds of texts, i.e., buffa, seria, semiseria, and others. In the process of writing his early operas, Donizetti had brought about numerous stylistic changes. He had not, however, fully developed his own style with Alina; his own individual style did not become apparent for yet another two years.

At that point Donizetti seemed to be trying to mould or adapt his music to the several styles of texts with which he was working. It is difficult to ascertain the actual relationships he had with his librettists, and especially the degree to which they affected his stylistic changes. He fluctuates between earlier styles and more recent alterations, which could indicate a visible striving to find a more satisfying way of composing his operas.

With Alina Donizetti again turned to the semiseria form although this weak mixture of florid and lyric writing had been abandoned by most of the other opera composers. He also reverted to his earlier segmented style of developing an opera, using recitativo secco, patter, cadenzas, and a mixture of lyric and coloratura writing for the small cast, which has only six members. For this opera, Donizetti obviously returned to many of his eighteenth-century styles when writing for his characters. The most obvious difference is his use of large sections of lyric writing, especially for the tenor, Seide.

Donizetti also utilized the buffo bass in this opera although he did not have Belfiore maintain a patter-like style throughout the opera. During the nineteenth century, these buffo characters often bordered on the "slapstick" type of comedian. Belfiore is not this type of character, but rather keeps a higher level of humor, and at times sings rather lyric lines, especially in his duets and other

ensembles.

Ranges are demanding for most of the singers in Alina, and some of the roles contain material that is quite virtuoso in style. Donizetti developed his use of counterpoint in the orchestra, which adds interest, and he also used a mixture of patter and lyric vocal lines, giving more variety to his music.

In this opera the chorus plays a rather important part in establishing the different moods of the story. Also, the material for the chorus has much more variety since Donizetti used both male and female choruses in addition to the mixed chorus. The voice lines in these choruses are quite independently written and are also free from being doubled by instruments of the orchestra. Donizetti has also written much more actual counterpoint for the orchestral instruments, which adds a considerable amount of tone color to the opera.

When Donizetti presented Gianni di Calais in 1828, he did not write any outstanding music, nor did he undertake any memorable stylistic changes. He did, however, write an aria for the baritone, Rustano, using what is now known as popolaresco style, originating in the "popular" style of music found in Naples at that time. Written in the form of the then-popular Barcarolle, this section was well received, especially by audiences in Naples. Much of the success of this opera was due to Donizetti's growing

popularity throughout Italy.

For the opera Il giovedì grasso Donizetti again used a small cast and omitted the chorus. Because of this, the opera contains much ensemble singing, and Donizetti again used the "pyramiding" style of starting with a small group of singers and adding individual voices until a full ensemble was reached. These ensembles are alternated with recitatives and solo numbers. An outstanding feature of this opera is the unusual amount of long recitatives which make up the score. The opera was sometimes given with the recitatives being spoken instead of sung with keyboard accompaniment. Donizetti also had the buffo bass sing in the Neapolitan dialect, as he had done in L'ajo nell'imbarazzo.

In decided contrast to Il giovedì grasso, Donizetti wrote his next opera, Il paria, with a minimum of recitatives. Also, the few recitatives which were included are accompanied by orchestra rather than by keyboard. The recitatives are also much shorter than those usually found in these earlier operas.

Il paria is different in other ways, since it contains no patter, no spoken dialogue, nor extensive coloratura passages. The over-all style is decidedly more lyric and the opera assumes more Romantic characteristics. The plot for this work is a serious one, and the Romantic style lends itself much better than do Donizetti's earlier

styles.

An apparent change in Donizetti's style which is seen in this opera is the extensive use of the appoggiatura, a device that was not new to the musical scene, but which was not often used by Donizetti in these earlier operas. He also included some dynamic and forceful passages that are Romantic in nature, and portions of the opera are much more dramatic because of these passages.

The opera contains an abundance of beautiful melodies with moving and interesting accompaniments. There is very little parallelism among the voices, which move freely and contain a minimum amount of embellishments. A great amount of importance is placed in the choral ensemble, a mixed chorus which also divides into both male and female groups. These choruses are well written, are longer than those usually found in a Donizetti opera, and are used extensively to unfold the plot.

Following Il paria, the one-act farce, I pazzi per progetto, showed Donizetti again reverting to earlier practices. There are, however, certain stylistic changes in this work, which is rather like a little chamber opera. Again, there is no chorus, and the voice lines are often very florid and with a considerable amount of embellishments. Ranges are not unusual although the opera calls for only one high voice, the soprano, Norina. The absence of a tenor makes the work rather unique, and the

abundance of low-voice singers limits the brilliance and the contrast usually found in operas.

There are only two arias in this opera, and both are sung by the soprano. This leaves only ensemble singing for other members of the cast. Emphasis has been placed on the clever little story, rather than on the singing. Donizetti overcame this lack of contrast by using clever stage action and special effects within the opera.

After Donizetti completed I pazzi, his thirty-second opera, he wrote two more operatic works before approaching his first masterpiece, Anna Bolena. In February, 1830, he produced Il diluvio universale, termed an azione tragica-sacra in three acts. This work was considered to be more of a "staged" oratorio than an opera, and dealt with Noah's flood, receiving many unfavorable reactions. This was followed in June by Imelda de' Lambertazzi, another disastrous work produced through the combined efforts of Donizetti and Andrea Leone Tottola. The weak and unpromising libretto was further damaged by an attack from the censor, and it promptly disappeared.

In December of 1830, however, because of extenuating circumstances which included a much better than usual libretto from Romani, adequate time to supply inspired music for the score, and peaceful surroundings in which to work (the opera was written at Lake Como, in the villa of the popular soprano, Giuditta Pasta), Anna Bolena was

produced as the culmination of the changes of style which had been occurring in Donizetti's music throughout his stay in Naples.

This is not meant to be a biographical study of Donizetti's life. Several biographers have already examined his letters, searched the theater archives, museums, and libraries both in Italy and other countries, and have done a thorough job of presenting his personal life. I have concentrated on the reasons for Donizetti's change of style in his thirty-fifth opera, Anna Bolena. This work demonstrates a change in style, but certainly a gradual one. The change, in fact, is the product of all Donizetti's accumulated operatic experiences. Each of his first thirty-four operas, even when hastily written, must have displayed to some degree changes in his musical technique and ideas. Much of his despair came from short runs, lazy, inept, or undependable librettists, difficult and poorly trained singers, poor orchestras, and the like. Theater conditions, which were changing drastically during Donizetti's lifetime, obviously required the making of many decisions about the staging of his operas. Problems with censors and impresarios, demands on his time, and the ever-present need to earn money, plus his continuing poor health; all contributed to the difficult conditions under which he had to work.

Anna Bolena worked because the conditions were right. The libretto came from an inspired librettist, and was one of Romani's best works. The cast was excellent, both as individuals and as an ensemble, and the four lead singers advanced their reputations by continuing to sing Bolena as a group. Until this opera, Donizetti depended on Andrea Leone Tottola or Giovanni Federico Schmidt for his librettos, since both of the poets lived and worked in Naples. It is interesting to note that after Bolena, he never again worked with these librettists. Until his death he relied upon a better writer, Domenico Gilardoni, to provide him with operatic material and also wrote seven more operas with Romani.

By the time Donizetti wrote Bolena, his use of the "through-composed" form was more perfected. He first used this form in 1827 with Le convenienze teatrali, and wrote only two other through-composed operas before writing Bolena, although each advanced his understanding of the cohesiveness the form brought to the operas. Bolena demonstrates a merging of segmented and through-composed forms, for while the scenes demonstrate more cohesiveness, Donizetti interrupts the musical flow by incorporating sung dialogue, ensembles, or choruses within the main arias, thereby enlarging them and making them more prominent within the act. This practice was also first used in Le convenienze teatrali. The dialogue continues to advance

the story, but does not give the feeling of segmenting or breaking up the continuity.

The over-all flavor of Bolena is Romantic although Donizetti carries over some of his earlier eighteenth-century stylistic practices. He continues to write florid bel canto music, but sections written in this style are now delicately balanced with sections which are much more lyric, and in keeping with nineteenth-century Romantic styles for solos, ensembles and choruses. Ranges have been gradually expanded, and this gives much more "showiness" to the opera by providing opportunities for performers to demonstrate their vocal virtuosity. These vocal lines also became more musical, and therefore more interesting, because of less use of repetition in the voice or accompaniment.

Because of the seriousness of the tragic libretto, Donizetti has dropped certain of his stylistic traits, which were so prevalent in earlier operas. There is no use of patter, secco recitative, buffo characters, repetitive chordal accompaniments, or long sections utilizing parallel vocal lines. Parallelism is generally replaced with contrary movement. Cadenzas, florid vocal lines, and short sections of chordal accompaniments combine to give more variety to the music.

It must be understood that one of Donizetti's principal achievements in Anna Bolena lies precisely in his handling of recitatives, with their frequent

passages in arioso, their rich orchestral coloring, and their intensely dramatic confrontations.³

Beginning with his first opera, Donizetti showed good flair for the theater, and as he gained experience he developed richer characterization and more effective conclusions to his operas.

Few of Donizetti's operas written before Anna Bolena have effective endings, perhaps because he had little time to spend on them, as in the case of Chiara e Serafina, but in the case of such scores as Anna Bolena, Lucia, and La favorite, the final scenes are the musical climaxes.⁴

One of the more important developments which added greatly to any stylistic changes made by Donizetti, was his gradual change in the way he handled and wrote for the choruses. They gradually evolved from unison and three-part male choruses, and two-voiced female choruses, to five and six-voiced mixed choruses. At the same time the music written for them became more complex, and their roles in the operas became much more important to the development of the story. Earlier operas had either contained no chorus or one that was used as background or filler, but the chorus continued to increase in importance, and by the time Donizetti wrote Bolena, it was used extensively throughout the opera.

³ Philip Gossett, Anna Bolena and the Artistic Maturity of Gaetano Donizetti, p. 23.

⁴ William Ashbrook, Donizetti, p. 406.

Until Bolena, neither the composer nor the librettist gave much attention to the historical accuracy of the plot. Regardless of the inclusion of an important historical figure, the time and location could be radically altered at the whims of the writers. Even in instances where historical accuracy was acknowledged in the libretto, changes had to be made because of religious beliefs or politics, local or otherwise. In cases involving local politics, names of prominent characters often had to be changed because of the intervention of powerful families in the area. Bolena adheres closely to historical accuracy until the very end, and at that point the librettist revises the conclusion to make it more theatrically acceptable. The fact that the historical background was English rather than Italian undoubtedly played an important political part during the process of dealing with the censors. The fact that the plot involved the Church of England rather than the Roman Catholic church relieved the censors of their duties of passing on the strict religious censorship.

In conclusion, Donizetti did change his style of writing when he produced Anna Bolena in 1830, but this was the product of a gradual process of development over a period of at least eight years. Musical examples from Chapters 6 and 7 and the explanations which accompany them show that Donizetti first employed many of his Bolena

innovations in operas written during his Neapolitan period.

Donizetti used many "self-borrowings" throughout his career, and considered this to be acceptable. Although Donizetti was basically an eighteenth-century composer living in the nineteenth century, he had adopted many of the Romantic concepts and put them into practice in Anna Bolena. His melodies show the warmth of personal feelings, with less use of eighteenth-century metrical phrasing. The harmonies have been expanded to include more seventh and ninth chords, utilize fewer chordal repetitions, and show more modulations to remote keys. The use of more tone color within the orchestra is also apparent.

Donizetti also retained some of the eighteenth-century practices, the most predominant being counterpoint and vocal embellishment. He continued to use many of the standard operatic forms such as the cavatina, cabaletta, and Rondo-Finale. However, these forms were modified to provide a more sustained, interesting, and coherent product. It is this achievement--the result of Donizetti's early development--which ensured the popularity of the mature artist.

APPENDIX A

APPENDIX A

Example 37. Donizetti, La zingara. Theme and variations in Argilla's first-act cavatina.¹

THEME:

DON-ZEL-LE A PE-NE-TRAR GL'AR-CAN DEL VOS-TRC COR

VAR. 1

LA ZIN-GA-RA FA-MO-SA AR-GIL-LA L'IN-DO-VI-NA

VAR. 2

MA-RI-TI AV-VI-CI-NA-TI-VI, AV-VI-CI-NA-TI-VI, AV-VI-CI-NA-TI-VI

VAR. 3

DON-ZEL-LE AV-VI-CI-NA-TI-VI

VAR. 4

SA-PRÈ DOB-LIC FRÈ-TER-DO CO-FRIR LA VE-RI-TÀ

The section is rather like a theme and variations, although the same basic pattern is kept throughout the entire portion.

¹ Gaetano Donizetti, La zingara (Paris: Schonenberger, 1847), pp. 30-36. Piano/Vocal score acquired from Yale University Rare Book Library. All musical examples taken from this edition.

Example 38. Donizetti, La zingara. Over-all ranges for the singers.

Argilla (S)		Inès (S)	
Amelia (M/S)		Duca (T)	
Fernando (T)		Ranuncio (Bar)	
Sebastiano (Bar)		Pappacione (B)	
Squiglio (B)			

The role of Argilla was premiered by a well-known soprano, Giacinto Canonici, who had earlier premiered Rossini's L'Occasione fa il ladro (role of Berenice). She had also replaced Isabella Colbran in the title role of Rossini's Zelmira, so it can easily be assumed that this singer could have performed much more demanding material. Colbran earlier had been Naples' leading soprano.

Example 39. Donizetti, La zingara, p. 69. Fernando's first-act cavatina.

-pien- shi gior- no ven- tu- ra - lo sa- rò fe- li- ce - ah! -
 -gior- no ven- tu- ra - lo sa- rò fe- li- ce - ap-
 -pien- shi! -gior- no ven- tu- ra - lo sa- rò fe- li- ce - ap-
 -pien- sa - rò sa - rò fe- li- ce ap- pien- sa - rò sa -

Compared to Rossini's vocal writing, Donizetti's cavatinas are much more placid, however in this example the tenor has been given rather florid material. The bottom score shows a passage which would necessitate polished vocal techniques since the sixteenth-note patterns are parallel 3rds with the violins. Other than this, Donizetti uses much repetition in the accompaniment. Example 40 shows types most often used.

Example 40. Frequent accompaniment styles in Donizetti's operas.

(a) Chordal:



(b) Chordal (Variation):



(c) Alberti bass:



(d) Tremolo strings:



These are the most common styles of accompaniments frequently used by Donizetti not only in La zingara, but in most of his operas.

Example 40. (Continued)

(e) Fingered tremolo strings:

Example 41. Donizetti, *La zingara*, p. 145. Parallel thirds and sixths between voices.

T: mi - ue ar - cier che strin - se il nome ar.
 S: strin - se il mi - ue ar - cier, che strin - se il mi - ue ar -
 T: - cier che strin - se il mi - ue ar cier che strin - se il
 S: - cier che strin - se il mi - ue ar cier che strin - se il
 T: mi - ue il nome ar cier.
 S: mi - ue il nome ar cier.

Allegro.

This duet contains some of the most beautiful music in the opera, and calls for the most extended ranges for the singers. Each is required to sustain a high c#3, the only extremely high portion of the entire opera.

Example 42. Donizetti, La zingara, p. 199. Trio for two tenors and bass.

The image displays a musical score for a vocal trio consisting of two tenors and a bass, accompanied by piano. The score is organized into three systems, each containing staves for the two tenors (labeled 'T' and 'T'), the bass (labeled 'B'), and the piano accompaniment (labeled 'P'). The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The lyrics are in Italian. The first system shows the beginning of the piece with a forte dynamic. The second system continues the vocal lines with various melodic and rhythmic patterns. The third system concludes the excerpt with a change in tempo and dynamics, marked 'Andante' and 'Piano'.

This trio has variety and contrast, changes of key and meter, florid, embellished, and sustained writing, and calls for rather extensive ranges for all singers. The accompaniment is somewhat stagnant because of many repeated chords and rhythms, but Donizetti achieves interest through his vocal lines. Note the pairings of the voices in this example.

Example 43. Donizetti, La zingara, p. 165. The septet.

(1) AR oh quan - to mi so - lei - stan - te

(2) AM

(3) D

(4) SR stan - te

(5) RA in quel pal - lor in quel pal - lor fin -

(6) PA par - che con giu - ri con giu - ri il

(7) ST - vi - ta

oh car - ne car - ne pre - li - tata oh car - ne pre - li - tata

pa - le - sa il tier - con - flit - to

stra - ne stra - ne vi -

stra - ne stra - ne vi -

de - gno pa - le - so il fier -

fa - to

ST vediam questa faccenda

Ah! squiglio sventurato

In this example Argilla (1) moves freely and independently, Ranuccio (5) and Sebastiano (4) move in parallel thirds, Pappacione (6) and Squiglio (7) have patter, and the Duke (3) and Amelia (2) pair in thirds. Any voice can have a certain amount of freedom, however.

Example 44. Donizetti, La lettera anonima. Over-all ranges for the singers.²

Rosina (S) Contessa (S) Lauretta (S)

Melita (M/S) Conte (B) Gilberto (B)

Filinto (T) Macario (B)

Filiberto (B) Flagiolet (Buffo)

Example 45. Rosina's range, by section.

#2 #4 #6

#8 #9

Rosina enters in scene two, but has breaks between scenes. Her range expands in each scene until the Finale.

² Gaetano Donizetti, La lettera anonima (Paris: Schonenberger, 1830). Piano/Vocal score from the Rare Books Library, University of California at Berkeley. All musical examples taken from this edition.

Example 46. Donizetti, La lettera anonima, p. 30.
Soprano-tenor duet.

The musical score is arranged in four systems, each featuring a soprano (ROS.) and a tenor (TIL.) vocal line with a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are in Italian.

System 1:
 ROS. *fu - tut - ti i vo - ti a rav - vi*
 TIL. *- fu - tut - ti i vo - ti a rav - vi*

System 2:
 ROS. *var - var - var*
 TIL. *var - var - var*

System 3:
 ROS. *tut ti i vo - ti a rav - vi var a piacere*
 TIL. *tut ti i vo - ti a rav - vi var mai più so -*

System 4:
 ROS. *ah non mai più mai più mai più*
 TIL. *spetto mai più mai più mai più mai più*

Stage directions: *a piacere* and *sulla parte* are indicated in the third system.

As the opera progresses the range and technical demands for the soprano increase with each section, but the demands on the tenor begin with his first entry and remain consistent throughout the opera. By contrast, the mezzo-soprano, Melita, and the bass, the Count, maintain consistent ranges throughout the opera.

Example 47. Donizetti, *La lettera anonima*, p. 128.
Florid soprano vocal line in the Rondo-Finale.

ROS.
giu-cto - giu-cto va - ah per-ri-ri-ri - re il mio con-
- ten - to, for-za l'ar - cen - to trovar non sà for-za-
- cen - to tro-var non sà - tro -
- var tro - var non sà
TEATRI.
CORO BASSI. com - pen - so a
com - pen - so a

One very significant change in this opera, when compared to earlier ones, is the lack of any long, extended vocal cadenzas which are usually the trademark of Donizetti's florid style, and of bel canto opera in general. Measures 8 and 9 in the example are similar to a cadenza, but would probably keep the tempo and meter, and lack the freedom of an actual cadenza.

Example 48. Donizetti, La lettera anonima, p. 100.
Duet for soprano and mezzo-soprano, independence
of vocal lines.

The musical score is written for Soprano (SOPR.) and Mezzo-Soprano (MEZ.) voices, with a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Italian. The Soprano line is marked 'SOPR.' and the Mezzo-Soprano line is marked 'MEZ.'. The piano accompaniment is written for the right and left hands. The score is divided into two systems. The first system shows the vocal lines and accompaniment for the first part of the duet. The second system shows the continuation of the duet. The vocal lines are independent, with the soprano line often moving in contrary motion to the mezzo-soprano line. The piano accompaniment is repetitive and stagnant, providing a harmonic background for the vocal duet.

This duet is quite different from the soprano and tenor duets in Donizetti's earlier operas because there is less singing in parallel intervals. The two singers quite often sing completely different material, and there is quite a bit of contrary motion, crossing of voices, and independent vocal lines.

Observe how stagnant and repetitious the accompaniment remains throughout the example. The vocal line for the mezzo-soprano follows the general pattern of the accompaniment, and only the movement in the soprano line gives variety and interest to the section.

Example 49. Donizetti, La lettera anonima, p. 81.
Accompaniment to tenor aria.

Adagio. *a piacere.*

FILISTO.
Non mi è ve-ro; que-la cru-de-le mi non in-
ca-
PIANO.
ca-
FIL:
mi, se-ve-ra mi-
re mi-
ris-
ar in pet-
to po-
treb-
be of-
FIL:
-fo-
de-
re mi-
cor-
fu-
de-
le che un po-
ro af-
fet-
to i-
no-
la-
FIL:
-ra-
bi-
le i-
no-
la-
bi-
le per le-
sa-
-

This section is strangely written since it is in Adagio tempo with running 32nd-note patterns. In contrast to this, Donizetti writes the meter in 2/4 time, which again makes the accompaniment very quick, and with a hectic movement. The bass line for this section is barely sketched out, and would be very light. The over-all effect would be very moving.

Example 50. Donizetti, La lettera anonima, p. 85.
 Accompaniment for tenor aria.

Tenor: *del la sua bel la in ma - giò po-ter il mio pen-sier*
 del la sua bel la in ma - giò un po - ter il mio pen - sier
 quel com-pon - so in - ta - lo fia que- sto al mio do - lor?
 Tenor: *quella in do - vo per de - le che m'ha rap- to il cuor che*
 Piano: *Allegretto*

The texture for this example has been completely changed when compared to Example 49. The vocal line is now much more flowing; the dotted rhythms have been replaced with quiet passages of even-valued notes, and it has become much more lyric. The tessitura for the voice is even somewhat higher than in the earlier example. It is the accompaniment which has really changed the most. The rapid 32nd-note figure has been replaced in the strings and winds with short eighth note chords, which give a very abrupt, staccato effect.

Example 51A. Donizetti, L'ajo nell'imbarazzo, p. 2.
Rhythm pattern from the Sinfonia.³



Example 51B. Donizetti, L'ajo nell'imbarazzo, p. 216.
Rhythm pattern from Don Gregorio's aria.

6^a *-pri - te. Ora a no - l... la not - te i*

6^a *bru - no, degli audaci è la for - tu - na, scendo serio into - bar - ra - to, col cappel - lo giù ca -*

3 Gaetano Donizetti, L'ajo nell'imbarazzo (Melville, N.Y.: Belwin Mills Publ. Corp., Kalmus Vocal Score #9578). All musical examples taken from this edition.

Example 52. Donizetti, L'ajo nell'imbarazzo. Overall ranges of vocal lines.

Gilda	Leonarda	Gregorio
Enrico	Pippetto	Giulio
	Simone	

Example 53. Donizetti, L'ajo nell'imbarazzo. Soprano range by section.

#5	#6	#7
(e ₁ - b-flat ₂)	(e ₁ - a ₂)	(d# ₁ - b ₂)
#9	#10	#13
(d ₁ - g ₂)	(e ₁ - g ₂)	(d ₁ - c ₃)

In Example 52, use of patter might cause one to expect limited ranges for the singers, but this is not the case. Some of the ranges are rather extended. In Example 53 there is little change for soprano in each section. Unlike earlier operas, Donizetti remains fairly consistent.

Example 54. Donizetti, *L'ajo nell'imbarazzo*, p. 150 and p. 237. Don Giulio's Act II aria, showing fioratura for the baritone voice.

A. Pg. 150.

B. Pg. 150.

Donizetti writes well for the baritone voice by not keeping a high tessitura throughout the aria. High, florid passages are usually followed by sustained sections in a more comfortable range. Both examples demonstrate that any classification of voice can be coloratura, depending on the lightness and flexibility of the voical production.

Example 54. (Continued).

C. Pg. 237.

coel' Sugl'ne - chi' Sui, spie - la, pu -

uir as - pro l'in - de - gno: in - va - no absoul pro.

s - re - ah Dio dal coel' in pa - ce, ah Dio - al' ch Pl, al d - l

In Example 54A the voice line is basically flowing, with sixteenth-note embellishments. In the middle score, however, the line momentarily becomes very florid. In Example 54B the florid passage is very similar to portions of music sung by Figaro in Rossini's Barber of Seville, especially the first-act duet with Rosina.

In 54C, taken from later in L'ajo, the music for Giulio is written in a much more embellished contrapuntal style. It now contains intricate dotted-note rhythms involving 32nd notes, as well as appoggiaturas and fast triplet figures, shown in the bottom score.

Example 55. Donizetti, L'ajo nell'imbarazzo, p. 108.
Patter trio for Gilda, Enrico, and Gregorio.

S: .là, Grego-rio in-lo, pen-sa-to-el, Grego-rio, nascon-do-to-el, Grego-rio, prov-ve.
 T: .là, Grego-rio in-lo, pen-sa-to-el, Grego-rio, nascon-do-to-el, Grego-rio, prov-ve.
 B: là, anda-to là, anda-to là, anda-to là, anda-to là, non zitti o sen-za
 do-to-el, Grego-rio, ca-ri-là, sì, sì, Grego-rio, prov-ve do-to-el, Grego-rio, ca-ri
 do-to-el, Grego-rio, ca-ri-là, sì, sì, Grego-rio, prov-ve do-to-el, Grego-rio, ca-ri
 Trep!-to là dentro vi co-la-to, in so-non mi see-ca-to, anda-to là, anda-to

This example shows the same stylistic characteristics that are found in the duets. In this lively section (Allegro, 4/4), Gilda and Enrico sing continuous parallel thirds against Gregorio's repetitious patter bass. The accompaniment for this section is by the orchestra, and usually the voice lines are doubled by the strings. In all cases the accompaniment is thinly structured so as not to cover the fast-moving voice lines. At the very close of Rossini's Barber of Seville there is a patter trio for soprano, tenor, and baritone which is similar to this example, only Rossini's trio is written in triplets.

Example 56. Donizetti, *L'ajo nell'imbarazzo*, p. 234.
 When the voice is legato, the accompaniment is moving.

The musical score consists of two systems. The first system shows a vocal line (soprano) and a piano accompaniment. The vocal line has lyrics: "-nir saprò l'in-de- gno: inva-no al". The piano accompaniment has a moving bass line and a steady treble line. The second system shows the vocal line continuing with lyrics: "suol pro- strar- ta, inva-no al suol pro-". The piano accompaniment continues with a similar pattern.

In this example the melody line is lyric in nature, with a few embellishments. The second measure is treated like a short cadenza, with the soloist sustaining the first note, the orchestra dropping out on the second beat, allowing the singer to be free to finish the line at his own pace. This procedure is indicated by the fermata (♯) over the two-beat rest in the accompaniment.

Example 57. Donizetti, *L'ajo nell'imbarazzo*, p. 265.
When the voice is moving, the accompaniment is light.

The musical score is presented in three systems. Each system features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one flat (B-flat). The lyrics are written below the vocal line. The piano accompaniment is light and sketchy, with brief counter-melodies in measures 4 and 8.

System 1:
 Lyrics: *per - so ma re - gna - mo, e siamo so - le a co - sta.*
 System 2:
 Lyrics: *dar, du - ra co - re, non re - gna - mo, non siamo*
 System 3:
 Lyrics: *so - le a re - non - dar, via - mo per - so, ma per.*

Here, Donizetti keeps the accompaniment very light and sketchy, with very brief counter-melodies (almost just interjections) in measures 4 and 8. This allows the singer to set the pace, since voices are inclined to be more flexible at times, and less flexible at other times. This type of accompaniment enables the conductor to keep soloist and orchestra together.

Example 58. Donizetti, L'ajo nell'imbarazzo. Texture and style compared with a portion of Rossini's Il barbiere di Siviglia.⁴

A. L'ajo nell'imbarazzo, p. 11.

B. Il barbiere di Siviglia, p. 138.

C. Il barbiere di Siviglia, p. 275.

These examples are self-explaining, but although the examples are taken from The Barber of Seville, this type of accompaniment is found in many of Rossini's operas.

⁴ Gioacchino Rossini, Der Barbier von Sevilla (Leipzig: Edition Peters, 1932), translated into German by Kurt Soldan. Italian text is also supplied.

Example 59A. Donizetti, *L'ajo nell'imbarazzo*, p. 57.
Cadenza for the tenor, Enrico.

Example 59A shows a musical score for a tenor cadenza. The score is in 2/4 time, key of B-flat major. The tenor part starts with a fermata on the word "gar..... po" and then sings "trò?". The piano accompaniment is marked "ALLEGRO" and "p" (piano). The piano part features a series of chords and a melodic line in the right hand.

Example 59B. Donizetti, *L'ajo nell'imbarazzo*, p. 83.
Cadenza for the soprano, Gilda.

Example 59B shows a musical score for a soprano cadenza. The score is in 2/4 time, key of B-flat major. The soprano part starts with a fermata on the word "zia" and then sings "le;". The piano accompaniment is marked "a piacere" and "p" (piano). The piano part features a series of chords and a melodic line in the right hand.

Example 59C. Donizetti, *L'ajo nell'imbarazzo*, p. 235.
Cadenzas for the baritone, Don Giulio.

Example 59C shows a musical score for a baritone cadenza. The score is in 2/4 time, key of B-flat major. The baritone part starts with a fermata on the word "sa - - - - - ra." and then sings "ra.". The piano accompaniment is marked "fp" (fortissimo). The piano part features a series of chords and a melodic line in the right hand.

Example 59A is performed with much freedom, usually rather slowly. Example 59B requires the singer to demonstrate artistry and control, while Example 59C demands a great amount of flexibility to be properly executed.

Example 59D. Donizetti, *L'ajo nell'imbarazzo*, p. 238.
Cadenza for the baritone, Don Giulio.

Musical score for Example 59D, showing a baritone cadenza. The vocal line features a complex, rapid melodic passage with many beamed notes, starting with a fermata. The piano accompaniment consists of simple chords and rests. The lyrics "Mi - - - - e! dal cor!" are written below the vocal line.

Example 59E. Donizetti, *L'ajo nell'imbarazzo*, p. 259.
Cadenza for Gilda, in the Rondo-Finale.

Musical score for Example 59E, showing a soprano cadenza. The vocal line features a complex, rapid melodic passage with many beamed notes, starting with a fermata. The piano accompaniment consists of simple chords and rests. The lyrics "...lono, al regno del ri, gov- no-ocer, - da un miglior... re..." are written below the vocal line. The tempo marking "MAESTOSO" appears below the piano part.

To perform the cadenza in Example 59D the singer and the conductor would have to agree on the proper timing, and whether or not the baritone would breathe within the cadenza. Example 59E for the soprano, ends a section closing with a Maestoso passage. The cadenza is written in 32nd notes, indicating very fast delivery.

Example 59F. Donizetti, L'ajo nell'imbarazzo, p. 260.
Cadenza for Gilda, in the Rondo-Finale.



Example 60. Donizetti, Le convenienze teatrali.
Over-all ranges of vocal lines.⁵

Corilla (Sopr)		Luigia (Sopr)		Dorotea (M/S)	
Agata (Bar)		Procolo (B)		Prospero (Bar)	
Biscroma (B)		Ispettore (Bar)		Impresario (B)	
		Guglielmo (Ten)			

Example 59F is in the Maestoso section, and the quarter-notes indicate very slow production. Example 60 shows the ranges in Le convenienze are usual for this period.

5 Gaetano Donizetti, Le convenienze teatrali (Firenze, Italia: Edizioni Musicali Otos, 1971). Piano/Vocal score acquired from Indiana University School of Music, Bloomington. All musical examples taken from this edition.

Example 61. Donizetti, Le convenienze teatrali,
p. 23. Cadenzas for soprano, Corilla.

The image displays four staves of musical notation for a soprano part, labeled 'COR.' on the left. Each staff includes a vocal line and a piano accompaniment. The lyrics are written below the vocal line, and performance markings such as '(a piacere)' are placed above the vocal line. The first staff begins with the lyrics '- di - - - cho-rà ohj! ciel'. The second staff continues with 'ven - - di - cho - - rà 'il - - - ciel'. The third staff shows 'ven - di - - - cho - - - - -'. The fourth staff, marked with a box containing the number '14', contains the lyrics '- rà, il - - - cielvendi-cho-rà!'. The piano accompaniment consists of chords and arpeggiated figures in both hands.

The cadenzas found in Le convenienze teatrali are much showier than in previous operas. The soprano's first aria, sung at the very beginning of the opera, is rather lengthy, and contains many fast-moving cadenzas. These are in keeping with the style of this little farce, which is lively and vigorous from the beginning.

Example 62. Donizetti, Le convenienze teatrali,
p. 47. Texture for ensemble.

COB. *tril - - - - li o' quel pas - sag - - - gi*

LUIG. *Can-to no-ci-egg po - re-le tolle-carree si po-*

COB. *un - - - - el - - - o' po - re - - - le*

PROG. *ad fre-pa-ra si po - tranno solo cantirle gartice-*

SIB. *-drumococcoltandijl ale del canto.*

COB. *tu - - - - ti in o' - - - - sta - si - - - a'ca - -*

LUIG. *-tranno - - - - co-co po-co, si di-*

COB. *tol - - - - le - - - rar non si po - -*

PROG. *-lar. - - - -*

SIB. *ad fre-pa-ra si po - tranno nel contrito piobetter.*

In this example the musical effect is very striking, with the soprano and tenor singing in unison against patten in all the other voices.

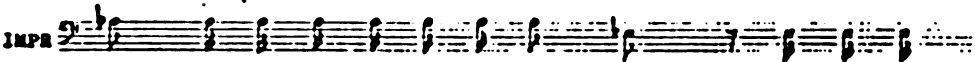
Example 63. Donizetti, Le convenienze teatrali,
p. 54. Texture for the octette.

CUS. *poi nel del - - - - - co per - - - - - ghog-*
 LUG. *nel - - - - - le - - - - - rar non si po -*
 BAR. *da far se - - - - - la che - - - - - di -*
 BASS. *-tar. bra - - - - - voi Brau - - - - - voi o gli appiaid'accol-*
 BASS. *Oh si oobradì con-ti-re o gli appiaid'accoltar.*
 BASS. *Bra-voi Bra-voi Bra-voi*
 IMPR. *-ra - - - - - co or - - - - - to la - - - - - co - - - - - to da far pro - - - - - prid' opt - - - - - Pi -*

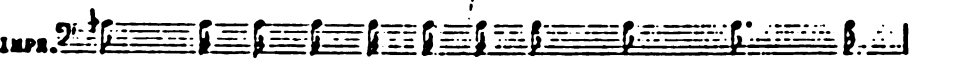
In this example four voices, the three women and the tenor, sing a sustained, flowing harmony against four basses who are singing patter, a strange but enjoyable combination. The voice line of the Impresario doubles the string basses in the orchestra, while the higher strings and woodwinds double other voices in the ensemble. The only free voices, those not doubled within the orchestra, are those singing types of patter.

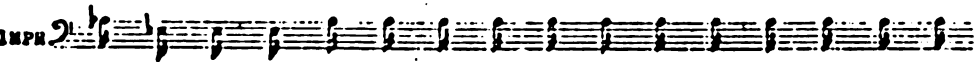
Example 64. Donizetti, Le convenienze teatrali,
p. 108. Intoned passage for the Impresario.

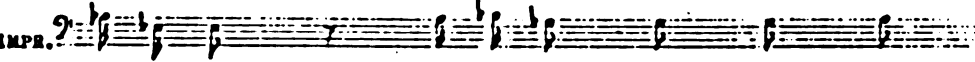
~~Il Giavannesco - 1849.~~

IMPR. 
-ca - - -ree po - e - ta No - ta - sta - - cio, ac - co - mo - -

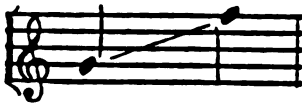
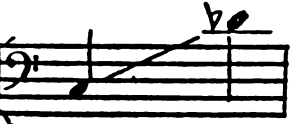
IMPR. 
- da - - to per que - sta cir-co - stan - -za da Pre - ope - re Zan -

IMPR. 
- po - - gna, fra Ar - ca - di, No - lan - - po Sti - - - va - -

IMPR. 
- lo - ai - co, con ma - si - ca avo - vi - si - ma del gran - de: Strappa -

IMPR. 
- vi - co - rei pri - ma don - - na ac - - - co - - -

Example 65. Donizetti, L'esule di Roma. Over-all
ranges of vocal lines.⁶

Argelia (Sopr)		Publio (Bar)	
Leontina (M/S)		Murena (B)	
Settimio (Ten)		Lucio (B)	

⁶ Gaetano Donizetti, L'esule di Roma (London: Donizetti Editions, 1981). Piano/Vocal score acquired from Indiana University School of Music, Bloomington. All musical examples taken from this edition.

Example 66. Donizetti, *L'esule di Roma*. Styles of writing for the tenor, Settimio.

A. An embellished section, p. 64. Cavatina (6/8).

Example 66A shows a musical score for a tenor part (labeled 'COR') and piano accompaniment. The music is in 6/8 time. The lyrics are: "Te-bro, Ko-mo, An-ge-lia, in-mi-ni-cer-te, Si, in-mi-ni-cer-te to a-no-ri". The piano part includes markings such as *p*, *me*, and *(lag tail)*.

B. A lyric line, p. 69. Cavatina, Allegretto section.⁷

Example 66B shows a musical score for a tenor part (labeled 'COR') and piano accompaniment. The music is in 6/8 time. The lyrics are: "Si an cor an cor sal-va, Si an cor an cor sal-va, Si an cor an cor sal-va, Si an cor an cor sal-va". The piano part includes markings such as *p*, *me*, and *(lag tail)*.

⁷ Compare these examples with the examples from *La lettera*, p. 244 and p. 245, where the tenor lines are very florid.

Example 67. Donizetti, *L'esule di Roma*, p. 33. High tessitura passage for the baritone, Publio.

This musical score for Example 67 consists of three systems. The first system features a vocal line for the baritone (labeled 'Bar.' in the original) and a piano accompaniment. The vocal line includes the lyrics 'di men dar me-rio ri-a di que-...'. The piano part has a dynamic marking of *fp* and a tempo marking of *Allegro*. The second system continues the vocal line with the lyrics 'che a-...-ra dar me-rio ri-a di' and includes a '(Cadenza)' marking. The third system shows the vocal line with the lyrics 'que-...-ra dar me-rio ri-a di' and also includes a '(Cadenza)' marking. The piano accompaniment continues throughout the systems.

Example 68. Donizetti, *L'esule di Roma*, p. 34. Passage containing alternative notes for the baritone, Publio.

This musical score for Example 68 consists of two systems. The first system shows a vocal line for the baritone (labeled 'Bar.' in the original) and a piano accompaniment. The vocal line includes the lyrics 'Del Som-mo Gio-ve al Tem-pio, si'. The piano part has a dynamic marking of *fp* and a tempo marking of *Tutti*. The second system continues the vocal line with the lyrics 'dar' and includes a '(Cadenza)' marking. The piano accompaniment continues throughout the systems.

In Ex. 67, instead of the open brightness of the tenor, a heavier, "low-voice" quality produced in the head voice, gives the vocal line a completely different texture.

Example 69. Donizetti, L'esule di Roma, p. 54.
 Recitative with orchestra.

The musical score consists of three systems, each with a vocal line and an orchestral accompaniment. The vocal line is in a recitative style, with lyrics in Italian. The orchestral part is marked with a piano (p) dynamic and includes the instruction 'Archi' (strings). The third system is marked 'Moderato' and 'MUSICA', indicating a change in tempo and the start of a musical section. The lyrics for the third system are 'pe-ro in gen-bo al re de-fu-mi. (E Ar-ge-lia-on-cor non rie-de!)'.

All the recitatives are now accompanied by orchestra, as are the sections marked scena. In these scenes the dialogues often have sections which are unaccompanied, with the orchestra being used to accent and to intensify both the singing and the stage action. Donizetti has also marked the end of the scenes and recitatives as segue or attaca, meaning to continue to the next section without breaking the stage action or the music.

Example 70. Donizetti, L'esule di Roma, p. 16.
Three-part male chorus.

The simplicity of Donizetti's style of writing can be seen by comparing Example 70 with 71B. In measure 2 of Example 70, the two tenor parts are doubled by strings and wind instruments within the orchestra, while the melody line, sung by the bass, Murena, is doubled by the cellos and bassoons. In the fourth measure the Contrabasses are added to further emphasize the melody. This is the simplest form of doubling for the orchestra. In Example 71B, however, Donizetti has changed his style by adding counter-melodies which are actually variations of the soprano line, but which come across as different material.

Example 71A. Donizetti, L'esule di Roma, p. 213.
Contrapuntal entrances for mixed chorus.

[illegible]

In these examples Donizetti makes no distinction between the soprano and alto voices, just as he makes no distinction between soprano and mezzo-soprano roles in the early operas. There is also much doubling of parts between the male and female voices found in these examples. Keeping in mind that Donizetti usually writes in triadic style, with few seventh chords, this would necessitate much doubling when writing for five voice lines.

Example 71B. Donizetti, *L'esule di Roma*, p. 23.
Doubling of choral voice lines.

The musical score is for a choral piece from Donizetti's *L'esule di Roma*, page 23. It features three vocal parts: Soprano (S), Tenor (T), and Alto (A), along with a piano accompaniment. The lyrics are in Italian. The score includes a section with a 'crescendo' marking. The vocal lines show some doubling between the Soprano and Tenor parts, and between the Alto and Second Tenor parts. The piano accompaniment provides harmonic support.

In Example 71B Donizetti has some doubling between the sopranos and first tenors, but he crosses voices within the measures, which breaks the line to a great degree. There is also some doubling between the altos and the second tenors. There is also doubling within the orchestra, but Donizetti varies the line in the strings to give it a different texture. The lower strings and winds are completely free with just chords to support the choral passages.

Example 72. Donizetti, *L'esule di Roma*, p. 38.
Lyric duet for bass and baritone, Act I.

The musical score is presented in three systems. Each system contains staves for Bass (B) and Baritone (H) voices, along with piano accompaniment. The lyrics are in Italian and are as follows:

System 1:
 B: del la pa-ce me' bui di! no' sa che si è
 H: la pa-ce me' bui di! si che si è scu-

System 2:
 B: scu-da, ci pro-leg-ge del la pa-ce, del la
 H: do, ci pro-leg-ge del la pa-ce, del la

System 3:
 B: pa-ce me' bui di, si, del la pa-ce, del la pa-ce me' bui
 H: pa-ce me' bui di, del la pa-ce, del la pa-ce me' bui

This duet demonstrates a change in Donizetti's style through the voice lines, which are much more independent, and the melodies, which are sustained and lyrical, utilizing syncopation and contrary motion. Because of this, there is much less parallelism, and that which is used is more controlled. Besides showing independence of voice lines, syncopation, and some parallelism, the example also shows alternate notes in Publio's line, to replace the high tessitura of the passage.

Example 73. Donizetti, *L'esule di Roma*, p. 195.
Florid writing in a duet for soprano and bass,
Act II.

A three-measure section in the middle staff of this example is unaccompanied and marked a piacere. This is somewhat in the style of a cadenza, only written for two voices. This leads into a bit of parallelism, but then the rhythmic patterns are drastically altered, with Argelia singing dotted rhythms against Murena's flowing triplets, a very nice musical effect. The accompaniment for this section contains much more movement in a triplet effect, and some doubling between Murena and the high strings.

Example 74. Donizetti, L'esule di Roma, p. 128.
 Finale for Act I. Trio for soprano, tenor, and
 bass.

pa- dre! Ten- ge- le- ste- and- e

Che mi- ti- te-? So- mi- ce- ro/ che mi- fra-

mo- ra- Che o- dor- la- le- ce-! vi- re- Ne- a- ter- mi- no-

So- gre- me- o- ap- re- ro! epi- re-

di- vi-? Im- ga- no- a- dis- ter-

mi- no- L' a- pu- eno- de- le-

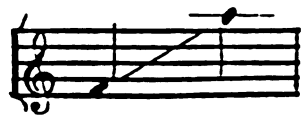
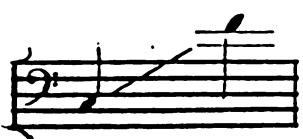
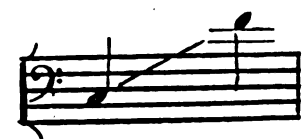
The most striking advance shown in this example is the almost complete lack of parallelism between any two voices throughout the section. The voices are almost completely free of each other. The trio is long and with no repeated sections. It is made up of solo sections, duets, orchestral interludes, and dialogue, but with the three voices performing together most of the time. The first half is quite florid, but with no imitation and very little parallelism.

Example 75. Donizetti, *L'esule di Roma*, p. 224.
Divisi basses, creating a six voice chorus.

The musical score consists of five staves. The first four staves are for voices: Soprano 1, Soprano 2, Tenor, and Bass. Each staff has the lyrics "Qual co-stan-za!" written below it. The fifth staff is for the piano and orchestra, marked with "P" and "ORCH.". The music is in C minor, and the piano part features a tonic thirteenth chord.

In the above example Donizetti briefly writes a fourth voice line for the first basses or baritones. This is very unusual for Donizetti, not only because he normally writes for a three-voice male chorus, but in this case he has written tonic thirteenth chords in the key of c minor. Since he usually writes in pure triadic style, such a colorful chord would be very noticeable.

Example 76. Donizetti, Alina, regina di Golconda.
Over-all ranges.⁸

Alina (Sopr)		Seide (Ten)	
Fiorina (M/S)		Assan (Ten)	
Volmar (Bar)		Belfiore (Buffo)	

Donizetti has expanded the ranges considerably for all the singers in this opera. In earlier operas, when the mezzo-soprano is not the leading singer, the range for this character is usually quite limited. In this case Donizetti has written more height into the role, as well as providing more demanding music for her to sing. He still writes for a "first" and a "second" tenor, with ranges to match the importance of their roles.

Ranges for the baritone and buffo bass are evenly matched, although Volmar's line is much more lyric and Belfiore's is more patter-like.

⁸ Gaetano Donizetti, Alina, regina di Golconda (Melville, N.Y.: Belwin Mills Publ. Co., No Date). Kalmus Piano/Vocal score #9880. All musical examples taken from this score.

Example 77. Donizetti, Alina, regina di Golconda,
p. 271. Lyric quality of tenor aria.

più che dell'India li tro - no,

t'a - mo. A - li - na, più che del.

- l'In - dia li tro -

SOI

Donizetti off-sets the lyricism of this cavatina with a moving accompaniment. He also has given Seide two long, slow cadenzas for dramatic effect. Note the use of embellishments here, rather than long passages of coloratura writing which have been so prevalent in the earlier Donizetti operas.

Example 78. Donizetti, Alina, regina di Golconda,
p. 71. Duet for Volmar and Belfiore.

...ve - si non sa - prei di me stes - so che
e al gra - to, fan - la - stica, vo - les comandar, vo - les coman -

far non sa - prei di me stes - so che
dar, se per ca - so trovar, la do - ve - si mi vor - rei se per

far se per sem - pre per - da l'a -
ca - so trovar - la do - ve - si, mi vor - rei, glorio - so non - gar

...ve - si non sa - prei di me stes - so che far.
...ve - si non sa - prei di me stes - so che far.

There is one case of lines duplicated between the two voices. In the third system Belfiore has a melodic line that is repeated by Volmar, who ends the section, however, with a variation in triplets.

Example 79. Donizetti, Alina, regina di Golconda,
p. 227. Duet for Volmar and Alina.

A s'ei ram-men - tal oh le - to l -

V - stan - te, più non far - mi ri - sso -

A stancet ahi lo tro - vo ancor co - stan - te!

V - gliar. Ciel s'io so - gno in que - sto l.

A no no no no sì più non so bra -

V - stan - te, no no no non far - mi ri - sso -

This duet contains the only coloratura to be found in an ensemble within the opera. The duet for soprano and baritone is much more in keeping with the earlier Donizetti style, except for the addition of free passages.

Example 80. Donizetti, Alina, regina di Golconda,
p. 297. Aria-Finale for the soprano, Alina.

LARGHETTO

all.

Se il valor vo-stro, o pro - di, sal -

- vo da cres - pi A - li - na, sal - vo di - cres - pi A -

- li - na, il va - lor vo - stro, o pro -

- di, - - - - - rummen - te - cù - ro -

pp

In the Aria-Finale are found alternating lyric passages, recitatives, and florid passages. The aria contains several long and fast cadenzas, and is, over-all, a very showy section, closing with Alina and the five-voice mixed chorus.

Example 81. Donizetti, Alina, regina di Golconda,
p. 96. Quartet analysis.

Example 81 is a musical score for a quartet, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Italian. The vocal parts are arranged in four staves, with the piano accompaniment at the bottom. The lyrics are:
 Soprano: ch'lo pro -
 Alto: a si - mu - lar ch'lo pro -
 Tenor: si mi sen - ti - va a pai - pi - tar mi sen -
 Bass: ah si mi sen - ti - va a pai - pi - tar il mio cor ter - ri - bli.
 The piano accompaniment consists of chords and arpeggiated figures.

Example 82. Donizetti, Alina, regina di Golconda,
p. 144. Three-part writing for women's chorus.

Example 82 is a musical score for a three-part women's chorus, featuring three vocal parts (Soprano, Alto, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are in Italian. The vocal parts are arranged in three staves, with the piano accompaniment at the bottom. The lyrics are:
 Soprano: bel - la sei tu, Gol -
 Alto: - con - da, e sa - rai bel - la bel - la o -
 Bass: - gnor! dan - zan de' si - stri al suo - no
 The piano accompaniment consists of chords and arpeggiated figures.

Example 83. Donizetti, Gianni di Calais, p. 12.
Barcarolle for baritone, Rustano.93

Example 84. Donizetti, Gianni di Calais. Over-all ranges for the singers.

Metilde
(S)

Rogiero
(T)

Adelina
(M/S)

Rustano
(Bar)

Gianni
(T)

Ermanno
(B)

93 Gaetano Donizetti, Gianni di Calais (Napoli, Italia: B. Girard & Co.), 85 pp. Acquired from Rare Book Library University of California, Berkeley. All musical examples taken from this edition.

Example 85. Donizetti, Gianni di Calais, p. 2.
Ornate passages in Metilde's Act I cavatina.

dita, che detta un fi - do anuvr. Ma Guido a che s'invò - la?
 l'ami - ca indugia anco - ra - Guido s'invò - la? l'ami - ca indugia anco - ra - tu almen a chi t'ado -
 ra, deh vie - ni, o mio ta - so - - rei tu almeno a chi t'a - dorò, deh vieni, o mio tesor vie -

This section is more embellished than it is coloratura. There are many short cadenzas, arpeggios, and thirty-second note scale passages. The middle section is much more lyric, with fast contrapuntal passages in the accompanying strings. While the section is not long, it presents virtuoso material for the singer, for an imposing entrance.

Example 86. Donizetti, Gianni di Calais, p. 32.
Act II cavatina for the tenor, Gianni.

menti, oibè che fasti, pompe, cangiamenti, complimenti, io vi vo alla Sjur-tana, non cer-co in-cen-si e
 fumi, no la-scio i miei co-stumi per fa-sti e di-gni-tà no no no no no no no no non lascio i miei co-
 stumi per fasti e di-gni-tà no no no no no no no no non lascio i miei co-stu-mi per fa-sti e di-gni-
 tà no no non lascio i miei co-stu-mi per fasti e di-gni-tà. Pia-no

The opening of this cavatina for the tenor is patter-like, marked parlante (a rapid, quasi-speech style of singing). This becomes marked dolce (more lyric), but still remains rather florid. A middle section in 3/4 meter is much more lyric, and the close is quite sustained.

Example 87. Donizetti, Gianni di Calais, p. 45. Trio
for Metilde, Gianni, and Rustano.

mai col - ma di pia - cer si mi
si mi col - ma di pia - cer si mi
voi donne ci de - sta - te un certo non so che di dolce e lusi - ghier voi donne ci de -

col - ma di pia - cer si di pia - cer si di pia -
col - ma di pia - cer si di pia - cer si di pia -
state un certo non so che di dolce e lusi - ghier come fa - te come fa - te donne don - ne donne don -

For much of the voice movement in this section there is a type of patter in the baritone part, while the soprano and tenor voices move together in parallel intervals, most of the time at the interval of the sixth. The upper lines are quite lyric, with little movement, in contrast to the repeated-note patter of the bass. In the third measure of the bottom system the bass drops the patter and becomes more lyric with the upper voices.

Example 88. Donizetti, Gianni di Calais, p. 63.
Quintet.

padre mi ram - men - ta - va agnor sì il pa - dre lo rammen -

me che t'ab - braccia - va, è di la - cia - va agnor, chi sa, se in quell'i - stante vivra lo

altra per le spere nel cielo - L'or - zio di co - lor di da - ler sì sì sì

il padre abba - da - m - vi scor - da - ti il ge - nitor sì

tra - il pa - dre agnor ah sì o - - ghor

già viene è tut - to in voi - to

padre tuo pa - dre agnor da te, da lei di - vi - do

e per le spere nel ci - elo la giun - ta co - lor se la mia man spre -

il ge - nitor lo ti chiede - va all'or - da - versan - do ana - ro pian - to

In this example the voices enter and exit freely in a type of dialogue. There are moving sections for all voices, but Metilde quite often retains a more flowing, lyric line above the other voices, often in harmony with Gianni. Rogiero and Ermanno, the King, combine patter-like passages, flowing sections, and fast dialogue in dotted-note rhythms, in accompaniment to the other voices.

Example 89A. Donizetti, Gianni di Calais, p. 82.
Trio-Finale. Main theme, introduced by Metilde
(Measure 1).

(Atto 3^o)

TERZETTINO FINALE CON VARIAZIONI. (Gianni di Calais)

Dopo tante pene e tante...

Cantato da' congi. RUBINI

P. 2 e dal Sig. TAMBURINI Gr. 25

METILDE

PIANO FORTE

Dopo tan-te e tanté pe-ne com'e capo quell' i - stan - te, che ti por -

ge e ti ri-do - na chi ti fe - ca so - spi - rar. So - no gio - je, son contenti, chu si pro - va - no dal

core, ma col lab - bro, enli accun - ti no no no non si pos - sono spiegar no non si posse - no spie -

Notice that the music in this example is again written in the soprano clef, with middle-c being located on the bottom line of the treble staff. The main theme begins in second measure, and is eight measures long. The melody is a simple one, in keeping with good writing where there are to be variations.

Example 89B. Donizetti, Gianni di Calais, p. 83.
 Trio-Finale. Variation I, sung by the baritone,
 Rustano. (Measure 3).

2. *Allegretto* Rustano

gar no non si posso - no spiegar - no non si posso - no spiegar. Non vi è be - ne senza pe - ne, vuole il

ga - sto il suo di - sguo, più dilet - to ha quell'affet - to, che ti fe - ce pal - pi -

tar. Sempre gio - ja viene a no - ja, cerca anco - re. Il dissa - po - re, le procel - le

so - no quel - le, che la cal - ma fan ga - star si fan ga - star si fan ga -

The first variation, for the baritone Rustano, begins in the third measure of this example. This variation is a mixture of sixteenth-note passages and triplets, although after a few measures it becomes predominantly composed of triplets. The accompaniment is very sketchy and light, which allows the variation to become more prominent.

Example 89C. Donizetti, Gianni di Calais, p. 84.
Trio-Finale. Variation II, sung by the tenor.
(Measure 2).

Gianni

star si fan gi star. Dopo tan te a tante pe ne, com'è ca-ro quell'i-sua-to, che ti

per-ge, e ti ri-do-na, chi ti fe-ce so-spi-rar. Sono gio-je son conten-ti che si

pro-va-no dal co-re, ma col lab-bro co-gli so-cia-ti non si pos-so

no spie-gar no non si pos-so-no spie-gar no non si pos-so-no spie-gar non si pos-so no spie-

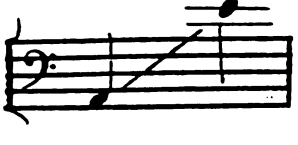
The tenor's second variation begins in the second measure, and is more florid than the first, sung by the baritone. Instead of containing triplets, this variation is based on fast, sixteenth-note scale passages. The theme and the variations all begin on the same note of the scale, so there is no modulation involved, nor is there any introduction of the contrapuntal device of singing at a given interval.

Example 89D. Donizetti, Gianni di Calais, p. 85.
 Trio-Finale. Close of opera. Codetta for the
 three voices. (Measure 1).

no non si pos - so - no spie - gar non si pos - so - no spie - gar no no spie -
 gar non si pos - so - no spie - gar non si pos - so - no spie - gar no no spie -
 si la pro - cel - le so no quelle che la cal - ma fan gu - star si fan gu -
 gar no no spiegar no no spie - gar.
 / gar no no spiegar no no spie - gar.
 star si fan gu - star si fan gu - star.
 Fine dell'opera

The close of the opera contains a very sustained, lyric line for the baritone, with the upper voices performing flowing parallel contrapuntal passages. Before the short note-against-note ending, there are two measures using the appoggiatura in the upper two voices.

Example 90. Donizetti, Il giovedì grasso. Over-all ranges of the singers.

Nina (S)		Teodoro (T)	
Stefanina (S)		Sigismondo (Bar)	
Camilla (M/S)		Colonello (B)	
Ernesto (T)		Cola (B)	

In this opera none of the characters are really pushed to the limits as far as range is concerned. There are no long, difficult, florid arias or ensembles. As seen from this example, the ranges are not as extended as some of the more recent Donizetti operas. The only role that shows increased demands is the rather secondary role of Camilla, the mezzo-soprano. These characters usually have little importance, but in these later operas, Donizetti has begun to write more impressive music for these characters.

Example 91. Donizetti, Il giovedì grasso, p. 162.
Bass aria in the form of a Tarantella.¹⁰

The image displays three systems of a musical score for a bass aria. Each system consists of a vocal line (Soprano, marked 'S') and a piano accompaniment. The first system is marked with a box containing the number 98. The second system includes the lyrics 'Co. la. Co'. non la' zi'. The third system is marked with a box containing the number 99 and includes the lyrics 'ma. o, non te j' mampa. mi. an. no ca ntar. set. tag con. Ma.'.

In the mid-nineteenth century this Neapolitan dance form in rapid 6/8 meter was very popular, not only in songs, but also as instrumental selections. Donizetti got his inspiration for this number from popular songs of the day, and this aria was a highlight of the opera.

¹⁰ Gaetano Donizetti, Il giovedì grasso (Firenze, Italia: Edizioni Musicali Otos), 200 pp. Piano/Vocal score acquired from Indiana University Music Library, Bloomington. All examples taken from this edition.

Example 92. Donizetti, Il giovedì grasso, p. 187.
Soprano solo which begins the Finale.

N. *pa. ghi i vo. li mie. i. fa. li. ce ap.*

N. *-pien. - ap. pien sa. rò, si, si. fa. li. ce ap-pien sa.*

N. *-rò, fa. li. ce ap.*

N. *-pien sa. rò.*

Op. 71

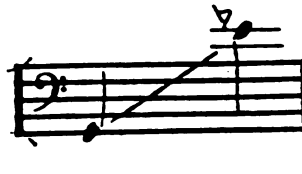
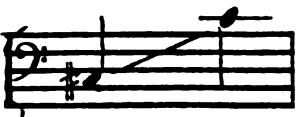
This section begins as the traditional Aria-Finale, but after a short, elaborate solo, Nina introduces a rather simple theme, which is followed by a full ensemble, singing in praise of Carnival. Donizetti has greatly changed his style of writing from his earlier operas, by much less duplication of the vocal line within the orchestra. There is much more freedom and variety, as well as much less repetition in the voice line and the accompaniment.

Example 93. Donizetti, Il paria, p. 123. Use of recitative in this opera.¹¹

In contrast to Il giovedì grasso, the recitatives in Il paria are accompanied by orchestra, rather than by keyboard, and are segue, continuous from one section to another rather than set apart. These recitatives are also often very short, and mixed in with cantabile sections.

¹¹ Gaetano Donizetti, Il paria (Paris: Schonenberger, 1830). 183 pp. Piano/Vocal score acquired from Rare Book Library, University of California, Berkeley. All musical examples taken from this edition.

Example 94. Over-all ranges of singers in Il paria.

Neala (S)		Empsacla (Bar)	
Zaide (M/S)		Zarete (Bar)	
Idamore (T)		Akebare (Bass)	
Gran Sacerdote (Bass)			

Donizetti has written little, if any, really showy music for any of the characters, and no character stands out over the others. He has again relegated the mezzo-soprano, Zaide, to an insignificant place in the opera, and with an equally insignificant range.

Example 95. Donizetti, Il paria, p. 29. Syncopation in the soprano aria.

38.

raggio di sp... ra più non veg... non m'a... ran... tal... ah No.

... la... ra... te... vi... ran... te... lida... no? ah la

vite in... de... si... a, or non è dell' i... del mi... a

non in... de... si... a in non è dell' i... del

This section of Neala's lyric solo contains a rather extensive amount of syncopation for the soprano, which is somewhat unusual for Donizetti's style. Syncopation is a deliberate changing of the pulse or beat, and a shifting of stress from a strong beat to a normally weak one. The use of extensive syncopation was first found in the late works of Beethoven, and Donizetti probably received his idea from this source.

Example 96. Donizetti, Il paria, p. 56. Donizetti's use of the appoggiatura.



The appoggiatura is a strong, dissonant ornamental note, placed before the main note, and usually slurred into it. During the baroque period this device was used extensively, but the way it was used was left to the discretion of the performer. It was sung as a grace note, so that the main note was on the beat, or as a stressed dissonance, so that it fell on the beat. During the nineteenth century it became customary to perform the appoggiatura in anticipation to the beat, so that it accented the main note.

Example 97. Donizetti, *Il paria*, p. 61. Fragmented vocal line in the tenor aria.

musical score for a tenor aria from Donizetti's *Il paria*, page 61. The score is in G major and 4/4 time. It features a fragmented vocal line with various ornaments and a piano accompaniment. The lyrics are in Italian.

musical score for a tenor aria from Donizetti's *Il paria*, page 61. The score is in G major and 4/4 time. It features a fragmented vocal line with various ornaments and a piano accompaniment. The lyrics are in Italian.

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musical score for a tenor aria from Donizetti's *Il paria*, page 61. The score is in G major and 4/4 time. It features a fragmented vocal line with various ornaments and a piano accompaniment. The lyrics are in Italian.

Idamore is grieving over losing his love, Neala, to another man. In this example Donizetti expresses this grief by fragmenting the vocal line and marking it "nel massimo dolore" (of the greatest sadness). Also seen in this example is the continued use of the appoggiatura. This section is one of the most decorated in the opera, although it cannot be compared to tenor arias in earlier Donizetti operas.

Example 98. Donizetti, *Il paria*, p. 119. Duet for soprano and tenor. (Highest ranges).

MEAS. 119. Soprano: *en - ra sa - ri i - du, le ma - ri - bel - la la mer.*
 Tenor: *le an - cor i - du, le ma - ri - bel - la la*

MEAS. 120. Soprano: *le bel - la la mer - te an - cor - i - du, le ma -*
 Tenor: *mer - te bel - la la mer - le an - cor - i - du, le ma -*

MEAS. 121. Soprano: *le bel - la la mer - le an - cor - i - du, le ma -*
 Tenor: *le bel - la la mer - le an - cor - i - du, le ma -*

MEAS. 122. Soprano: *le bel - la la mer - le an - cor - i - du, le ma -*
 Tenor: *le bel - la la mer - le an - cor - i - du, le ma -*

MEAS. 123. Soprano: *le bel - la la mer - le an - cor - i - du, le ma -*
 Tenor: *le bel - la la mer - le an - cor - i - du, le ma -*

This duet reaches its climax at a time when the voices are the most moving, and it contains the greatest vocal ranges of the opera, which gives excitement to the duet. Donizetti uses a mixture of short parallel phrases for the two voices, combined with stretto sections, where one voice repeats short phrases initiated by the other voice. The accompaniment is generally free, although there are times when the orchestra duplicates the voice lines. In the last two measures of the example the melody line is duplicated in octaves in the upper strings.

Example 99. Donizetti, *Il paria*, p. 160.
Independence of voice lines in the quartet.

NEA.
Ei tre ma impallidisce

INT.
la sua morte è sì cu ra qual tumulto in me de

ZAR.
vo i op - pur vedesi ma i oscurar sì per no del so - lei

AKE.
Ding li por - gr as - col - to nè crud - la il tem - pi - o

NEA.
quei par lar vor - ri - a ma non ardire

IDA.
sia a - mor, na - tu - ra!

ZAR.
ra i Ad ar restar - si il flut - to e sul le pian te in ar ri dir si il

AKE.
e - vi ri - man se - pol - to

The power of this quartet lies in the variety expressed in both the voices and the instrumental accompaniment. Throughout, Donizetti's romantic style is seen as the lack of fioratura and a minimum amount of embellishment, combined with freely flowing vocal lines.

Example 100. Donizetti, Il paria, p. 8. Six-part writing for mixed chorus.

trombe c'è a-ri-est chi tut - to

trom-be gio-achied in - ni e vo-ti lan-ce sen-di tut - to

trom-be gio-achied in - ni e vo-ti lan-ce sen-di tut - to

trombe

spinghino de - vo-ti il gio-ir d'un si-hel di

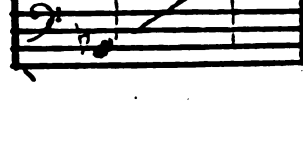
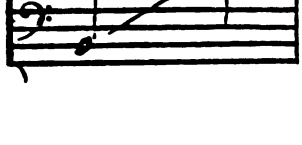
spinghino de - vo-ti il gio-ir d'un si-hel di

spinghino de - vo-ti il gio-ir d'un si-hel di

f

Compare this example with Example 75 from L'esule di Roma, which was a brief example of Donizetti's writing a fourth voice for a male chorus. In L'esule the example is for only four chords, but here Donizetti has expanded the length considerably. Where the L'esule example is very colorful, though, these passages are purely triadic. These examples show that Donizetti is expanding his choral writing along with other aspects of stylistic changes.

Example 101. Donizetti, I pazzi per progetto.
Over-all ranges of the singers.¹²

Norina (S)		Eustachio (Bar)	
Cristina (M/S)		Darlemont (B)	
Blinval (B/Bar)		Venanzio (B)	
	Frank (B/Bar)		

This work is unique because it has only one "high voice" role written into it. There is no tenor, which is unusual for an opera, and especially for this period. The mezzo and baritone roles would be considered medium voice classifications, and the four remaining voices would be classified in the low category. Since there is no ensemble calling for the entire cast, the combination works; otherwise, the ensemble would be very overpowering from the lower end.

¹² Gaetano Donizetti, I pazzi per progetto (Firenze, Italia: Edizioni Musicali Otos, 1977). Piano/Vocal score obtained from Indiana University, Bloomington. All musical examples taken from this edition.

Example 102. Donizetti, I pazzi per progetto, p. 26.
Freedom of vocal lines in an ensemble.

The musical score is for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system includes vocal parts C, D, V, F, and E, along with piano accompaniment. The second system includes vocal parts C, D, V, F, and E, along with piano accompaniment. The piano accompaniment features a variety of textures, including chords, arpeggios, and a pattering line in the right hand. The vocal lines are written in a way that allows for a wide range of vocal heights and textures, creating a rich and varied ensemble sound.

System 1:

- C:** *poi suo - na e bal - lo e non son par - za.*
- D:** *fu - stem - ma mel par - lar*
- V:** *fu - ti che quella a pas - za st. st.*
- F:** *- sta cha si - na - ga e que*
- E:** *- le - fi - ci e le mie fillo - le che senza - perbole dan lungo*
- Piano:** *cresc.*

System 2:

- C:** *no, no, no, no, no, no, no, no, no, no.*
- D:** *ma se si - gno - ri, si -*
- V:** *st. st. si si, si.*
- F:** *- sta cha vo - ci a - en - te a s'ri - du.*
- E:** *vi - rete all'u - man gene - re e i mai spe - ci - fi - ci contro i mai le - fi - ci mor - bi ve*
- Piano:** *cresc.*

This combination of low voices does not display the vocal height necessary for good contrast, but Donizetti has given a great amount of freedom to each vocal line. The comparative ranges of each voice would give a rich, warm texture to the section, and the patter-like line for Eustachio would give accent and variety.

Example 103. Donizetti, I pazzi per progetto, p. 52.
 Alternate passages in Norina's entrance aria.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The first system is marked 'N.' and the second and third are marked 'X.'. The lyrics are in Italian and include 'gio-ia', 'spun - - far', 'la', 'gio - -', 'ia spun - far', 'spun - - far', 'spun - -', 'la gio - la spun - - far', and 'la spun - - far'.

Included in this example are several alternate passages marked "Variazioni che si trovano nella riduzioni dell'aria staccata." (Variations that are found in the arrangement of the separate aria). The choice is left to the performer.

Example 104. Donizetti, *I pazzi per progetto*, p. 71.
Lyric melody and patter in a duet for Eustachio
and Blinval.

n

Eustachio (baritone) retains the patter style to the end of the section, while Blinval (bass) sings a more lyric, although segmented, line until the very end, when both voices close the section singing note-against-note.

FINE

Example 105. Donizetti, *I pazzi per progetto*, p. 175.
Special effects in a duet for Norina and Blinval.

B. *ra, po-ve-ri-na, po-ve-ri-na, po-ve-ri-na, po-ve-ri-na man-che-ra, tra-mor-ti-*
ra, po-ve-ri-na, po-ve-ri-na man-che-ra, tra-mor-ti-
 N. *ra, ah ah ah ah*
 N. *po-ve-ri-na se nul ve-de man-dra tra-mor-ti-na.*
 N. *-to - - - ri! Ser-vi-to-ri se ve-de-te la pa-jai-la pa-ri-*

In this example Norina, enacting her role of insanity, imitates some of Blinval's histrionics, providing good comedy for this section. There is a considerable amount of parallelism during the patter duet portion, but the closing of the duet is a mixture of lyric and staccato singing, note-against-note.

Example 106. Donizetti, I pazzi per progetto. The use of instruments on the stage.

A. Page 163. Cembalo part, played by Norina.

(Norina siede al cembalo in scena e suona.)



n) nel'atto è scritto Arpa

DARL (a parte) *BLIN.* *per non par- lar- mi!*
(C'è accademia: la pace è quasi fatta!) *Suona il Pianoforte.*
Archi

s'è messo a can- tare!)
B *per non par- lar- mi, Al- lora suonerò an- ch'io qualche istru-*

These instruments are actually played off-stage by members of the orchestra, but the effect achieved is that these characters are really playing the instruments on the stage. As seen in the examples, the music Donizetti has written for these instruments is technically rather difficult, and in some cases they are unaccompanied by either the cembalo or the orchestra.

Example 106. (Continued)

B. Page 164. Viola part (taken from Rossini).

prende la Viola e suona
 -mento.) (Rossini)
 (Moderato)
 NOBILITA' l'accompagnamento
 di combattimento
 (Cresc. in tempo)
 (si interrompe)
 Perché
 fa l'accompagnamento? Suonate ciò che più vi aggrada e fare, ch'io
 (orch.)

Donizetti has indicated that the music for the viola is a melody taken from Rossini.

Example 106. (Continued).

C. Page 167. Contrabass part, played by Blinval.

The image displays a handwritten musical score for Example 106, which is a continuation of a piece from page 167. The score is written on five staves. The first two staves are for vocal parts (Soprano and Alto), with lyrics in Italian. The third staff is for the Contrabass, played by Blinval, with a tempo marking of 'Contrabbasso sulla mano suonata da Blinval'. The fourth and fifth staves are for the piano accompaniment, with a tempo marking of 'Cresc. molto aorch.' and a dynamic marking of 'f'. The score includes various musical notations such as notes, rests, and slurs, as well as performance instructions like 'con i denti (1)' and 'sul canto'.

Handwritten musical score for Example 106, showing vocal parts and a contrabass part. The score includes lyrics in Italian and musical notation for Soprano (N.), Alto (B.), and Contrabasso (C.). The Contrabasso part is marked "Contrabbasso sulla mano suonata da Blinval". The piano accompaniment is marked "Cresc. molto aorch." and "f".

The musical line for the contrabass is based on a downward progression with variations.

Example 107. Donizetti, I pazzi per progetto, p. 204.
Coloratura in Norina's Aria-Finale.

n. 7 - ARIA (Norina)

(topalith originale)

NORINA

Maestoso

N. Pia - cer al - buo a

P. gra - to so - a - ve in cer - mi - cen - de

N. Pen - so, pen - sal - le - ti - cen - de e

GIORGIO - 1876

After a five-bar introduction the soprano enters with a moving, coloratura passage in the form of an accompanied cadenza. Throughout the section the vocal line remains very much in coloratura style, with the accompaniment varied but light, to allow the voice the carry the Finale.

Example 108. Donizetti, I pazzi per progetto, p. 208.
Use of vocal quartet in the Aria-Finale.

208

N. Sua - no, Cri - sti - na, Zi - o

C. già - lo l'affanno è Terro - na - lo, l'istante più fe - li - ce di questo non si

E. già - lo l'affanno è Terro - na - lo, l'istante più fe - li - ce di questo non si

B. già - lo l'affanno è Terro - na - lo, l'istante più fe - li - ce di questo non si

N. Ah! ah qual fel - ci - tà

C. da, l'istante più fe - li - ce di questo non si da, di questo non si

E. da, l'istante più fe - li - ce di questo non si da, di questo non si

B. da, l'istante più fe - li - ce di questo non si da, di questo non si

Donizetti thought much of the use of a quartet to end the opera, and this section is well written. It achieves a fitting end for a small, compact chamber opera.

APPENDIX B

APPENDIX B

In Mozart's "Martern aller Arten," Constanze's aria from Die Entführung aus dem Serail, there is a real vocal display calling for an extended range and a capacity for dramatic delivery (Example 109).

Example 109. Vocal range of "Martern aller Arten."



This aria not only has an over-all high tessitura, but contains staccato passages, extensive long runs, trills, and at least one large vocal leap which involves two register changes (Example 110). This example shows to a great extent the demands Mozart places on his sopranos. The first four measures demonstrate high tessitura and agility, and this is followed a few measures later with a drop into the lower range of the voice and a leap which necessarily takes the soprano from the chest voice, through the middle register and into the head voice. Mozart also asks for virtuosity from singers in all voice categories.

Mozart's writing for the true coloratura soprano is displayed in the Queen of the Night's aria, "Der Holle

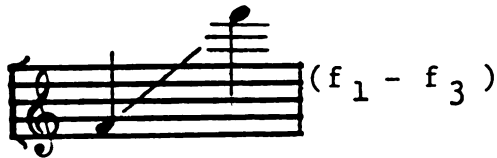
Example 110. Mozart, Martern aller Arten, showing technically difficult passages and a leap which involves possibly two register changes, measure 12. 1

[illegible]

1 Mathilde de Castrone Marchesi, Koloratura Album
(Frankfurt: C.F. Peters, 1940), p. 7.

Rache kocht in meinem Herzen, " from Die Zauberflöte, where even more demands are placed on the high voice of the soprano. (Example 111).

Example 111. Vocal range of "Der Holle Rache kocht in meinem Herzen."



In addition, one section has a series of staccato high notes, a very high tessitura demanding very fast delivery, and then the entire section is repeated. This places tremendous vocal responsibilities on the singer. (Example 112). This is followed by a section demanding agility in executing triplets and staccato arpeggios. In addition, there is no chance for the singer to prepare for the aria, but she must suddenly appear and begin the this vocal display. The Queen has already sung an aria earlier in the opera, but there is a long time-lapse before she again appears on the stage.

Mozart also wrote an extremely difficult aria for the bass voice in the role of Osmin in Die Entführung aus dem Serail. The aria calls for surprising dexterity and, since this section is sung extremely fast, the bass must have exceptional diction. He must also have a very open and secure range to do the aria justice. (Example 113). This passage displays writing in high tessitura, and is a good example of Mozart's tendency at times to write extremely

Example 112. Mozart, Der Holle Rache kocht in meinem Herzen.2

mel - ne Toch - ter sein - mer - mehr,
 fi - gie mie non d,

so bist du mel - ne Toch - ter sein - mer -
 fi - gie mie non d, fi - gie mie non

mehr.

Edition Peters 8504

Example 113. Mozart, "O, Wie will ich triumphieren"
from Die Entführung aus dem Serail.³

Example 113 shows a musical score for Mozart's "O, Wie will ich triumphieren" from *Die Entführung aus dem Serail*. The score is in G major and 3/4 time. It features a vocal line (soprano) and a piano accompaniment. The vocal line includes the lyrics "Hed-chen sin- from the ref- gen, ter,". The piano accompaniment features prominent triplet figures in both the right and left hands, particularly in the lower register.

long phrases, here in triplets. The aria continues into the low range for the bass. (Example 114).

Example 114. Mozart, "O, Wie will ich triumphieren,"
demonstrating low register for the bass.⁴

Example 114 shows a musical score for Mozart's "O, Wie will ich triumphieren," demonstrating low register for the bass. The score is in G major and 3/4 time. It features a vocal line (bass) and a piano accompaniment. The vocal line includes the lyrics "denn nun hab' ich vor euch Ruh." and "now at last I'll have some peace." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, with some triplet figures.

³ Sergius Kagen (ed.), Mozart: Ten Arias From Operas for Bass (New York: International Music Co., 1963), p. 18.

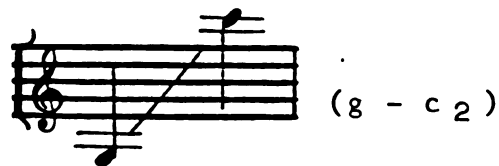
⁴ Ibid., p. 19.

APPENDIX C

APPENDIX C

Since Donizetti openly copied Rossini's style of writing during the decade before 1830, it is necessary to see two examples of Rossini's writing, one for tenor and the other for mezzo-soprano. Like Mozart, Rossini also expected much from his singers, both in technical ability and in range. He demanded these things from singers in all voice classifications. The title role in La Cenerentola is sung by a coloratura mezzo-soprano, and the final aria for her is some of the most demanding singing in the opera. The aria calls for an extremely agile and flexible voice, rather dramatic in quality, and for a very expanded, open, and free range. (Example 115).

Example 115. Rossini, range of "Non piu mesta," from La Cenerentola.



Besides having a large range, the singer must also have vocal dexterity and agility. There is a considerable amount of ensemble work in the opera, and Cinderella has a very active part in most of it. Rossini, being a singer, knew how to write for the singing voice, and he allows the singer sufficient time before "Non piu mesta" to prepare

for the aria, which is virtuoso material. (Example 116).

Example 116. Rossini, "Non piu mesta," from La Cenerentola.¹

Co-ma un ba-le-no-
For-e-ing love's bud to

ra-pi-do, flow-er, la sor-te mi-a, la sor-te mi-a can-
Fill-ing with fra-grance my poor, emp-ty

gio, life, co-ma un ba-le-no-
For-e-ing love's bud to

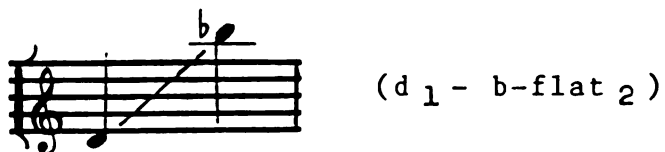
ra-pi-do, la sor-te mi-a, la sor-te mi-a can-
Fill-ing with fragrance my poor, emp-ty

Perhaps the most popular of Rossini's operas is Il barbiere di Siviglia, written in 1816, his seventeenth opera. Many people are familiar with the music from this

¹ Gioacchino Rossini, La Cenerentola (New York: G. Schirmer, 1954), p. 44. From Operatic Anthology, Vol. II, Mezzo-soprano and Alto.

opera, but few are familiar with an extremely difficult aria for the tenor, intended to be sung at the end of the last act, but usually omitted. The most obvious reason for this obscurity comes from its technical difficulty. The range of the aria is not excessive (Example 117), but it has an extremely high tessitura.

Example 117. Range of "Spezzato e il giogo indegno."
Tenor aria from Il barbiere di Siviglia.



The aria is long and taxing, and, because the opera is also quite long and very busy, the aria is usually not missed. It does, however, show the extent to which Rossini could command extensive virtuosity from a tenor. (Example 118).

Example 118. Rossini, "Spezzato e il giogo indegno"
from Il barbiere di Siviglia.2

328

quà - lei del - la - no - tu - che, far - ner noch - ein tar - ton
bet - tà - do - len - te, d'un - en - mo - con - te a -

Le - ben, gib an - der - Boheit Stre - ben, denn ich verlachy - en
mo - re - na - ra - tua fu - ra - re - na - più non tri - on - fe -

la -
rà,

che

sia, non ver - la - cho sia, ja - ich ver - la - cho sia, ja
tri - on - fe - rà, più non tri - on - fe - rà, più

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