■ Musical Theater ■

Cendrillon, *Cenerentola*, and *Agatina*:
The Plot Structure and Composition
in the Operas by Nicolò Izouard, Gioachino Rossini and Stefano Pavesi*

Nina V. Pilipenko

Gnesin Russian Academy of Music, Moscow, Russian Federation,
n.pilipenko@gnesin-academy.ru✉, https://orcid.org/0000-0002-5307-7197

Abstract. The object of the present article is to compare the librettos of three operas: *Cendrillon* by Nicolò Izouard, *La Cenerentola ossia La bontà in trionfo* by Gioachino Rossini and *Agatina o la Virtù premiata* by Stefano Pavesi. In research works written outside of Russia (there have not been any studies of this subject undertaken in Russian, as of yet), it is customary to pay more attention to the relationship between Rossini's oeuvre and the second opera of those enumerated, while the first is usually mentioned only as the predecessor of both works and one of the sources of the libretto. Indeed, the author of the text of Rossini's opera, Jacopo Ferretti, most likely derived his ideas from *Agatina*. However, this does not detract our attention in any way from the role that Izouard's *Cendrillon* played in the emergence of its Italian namesake. The article is the first to compare the librettos of all three of these operas, making it possible for us to understand better the connections between them and to identify their dissimilitudes arising as the result of the differences between the French and the Italian traditions, as well as the individual features of the creators of the libretto and the music.

Keywords: Cinderella in opera, *Cendrillon* by Nicolò Isouard, *La Cenerentola ossia La bontà in trionfo* by Gioachino Rossini, *Agatina o la Virtù premiata* by Stefano Pavesi, early 19th century, French opera, Italian opera, plotline, Charles-Guillaume Etienne, Francesco Fiorini, Jacopo Ferretti, similarities and differences in the opera librettos

For citation: Pilipenko N. V. *Cendrillon*, *Cenerentola*, and *Agatina*: The Plot Structure and Composition in the Operas by Nicolò Izouard, Gioachino Rossini and Stefano Pavesi. *Russian Musicology*. 2024. No. 4, pp. 55–68. https://doi.org/10.56620/RM.2024.4.055-068

Translated by Dr. Anton Rovner.

Introduction

Research of opera plotlines is one of the directions in the study of musical theater that is endowed with a lengthy tradition. The approaches in such research works may be most varied — from the history of their creation to the demonstration of the dramatic motives; in recent times they have been supplemented by more specific angles of analysis of the opera's literary-dramatic basis. Among the examples of the latter is the examination of the operatic plotline from the point of view of the "new narrative strategies that are consistent with the evolution of musical material," [1, p. 157] the description of "non-linear methods of dramatic development" and "the principles of unfolding a poetic text aimed at destroying the narrative" [2, p. 171] in the conditions of post-opera; the disclosure in the text, along with musical leitmotifs, of literary leitmotifs, their roles in the dramaturgy and "a very sophisticated interaction" [3, p. 207]; analysis of the intersections between the various literary sources bearing a connection to the plotline, as well as "tracing the transformation of the main characters in the context of the central plotlines" [4, p. 107]; the description of the situation when the composer, "already having completed the music for two of the three parts," rejected a ready text of the libretto and wrote his own. [5, p. 618]

One of the widespread angles of analysis is the comparison of various different compositions written to the same libretto. This has been practiced most frequently in regard to 18th century operas, when several dozens of works have been composed to one and the same text. Frequently, the librettos may have been subjected to revision, as was the case, among other examples, with Metastasio's *La clemenza di Tito* in Mozart's opera with the same title [6, p. 55–60] or in *La Double épreuve ou Colinette à la Cour* by André Grétry set to the libretto of Jean-Baptiste Lourdet de Santerre, "based on the opera *Le caprice amoureux, ou, Ninette a la cour* by Charles-Simon Favart and Egidio Romualdo Duni." [7, p. 11–12] One such similar case shall be recounted here: three variants of interpretation of the famous fairytale plotline about Cinderella and the complex intersections between the libretto of three operas produced on European stages in the early 19th century.

Cinderella in Early 19th Century Opera

There exists a large number of musical stage interpretations of "Cinderella." However, according to Werner Wunderlich, "this fairy-tale heroine celebrated her greatest triumphs on the stage in opera production." [8, p. 558] And although he enumerates no less than a dozen such compositions, [Ibid., pp. 558–560] most of which have been soundly forgotten by now, it is clear that, he has in mind, chiefly Gioachino Rossini's *Cenerentola* (1817).

This *Cenerentola*, as it is known, has a prehistory. There had been another opera written on the same plotline, which had also enjoyed its greatest triumph, first on the stages of Paris, and then on those of other countries — it is *Cendrillon* by Nicolò (Nicolas) Isouard (1773–1818), composed in 1810 (Il. 1). Particularly its libretto became the basis for Rossini's opera written on the same subject, *Cenerentola*, and all the differences of the latter from Charles Perrault's fairy tale are on the conscience of Isouard's librettist Charles-Guillaume Etienne (1777–1845)[1], an experienced

---

[1] Another opera was created to the selfsame libretto, albeit, a little later (in the same year, 1810, but already for the St. Petersburg stage) — *Cendrillon* by Daniel Gottlieb Steibelt (1765–1823). See: Dawes F., Hagberg K., Lindeman S., Steibelt D. *Grove Music Online*. https://doi.org/10.1093/gmo/9781561592630.article.26624

For a short synopsis of the content of Etienne's libretto, see: Fend M. *Cendrillon* (i). *Grove Music Online*. https://doi.org/10.1093/gmo/9781561592630.article.O007981

Il. 1. Mademoiselle Alexandrine Saint-Aubin,
the First Performer of the Role of Cendrillon
in Isouard's Opera with the Same Title[2]

playwright, who perceived very well the tastes of the public contemporary to him.

At the same time, it is known that a direct source for Rossini and his librettist Jacopo Ferretti (1784–1852) was, most likely, another Italian opera, which also owed its appearance to Isouard's *Cendrillon — Agatina, o la virtù premiata* by Stefano Pavesi (1779–1850) written to the libretto of Francesco Fiorini,[3] staged at La Scala in 1814 (Il. 2).

---

[2] See: Isouard N. *Cendrillon*: opéra féerie en trois actes et en prose; paroles de M. Etienne. Paris: Chez Vente, 1810.

[3] The years of his life are unknown. For a long time, it was considered that the author of the libretto was Felice Romani.

Etienne / Isouard[4]	Fiorini / Pavesi[5]	Ferretti / Rossini[6]
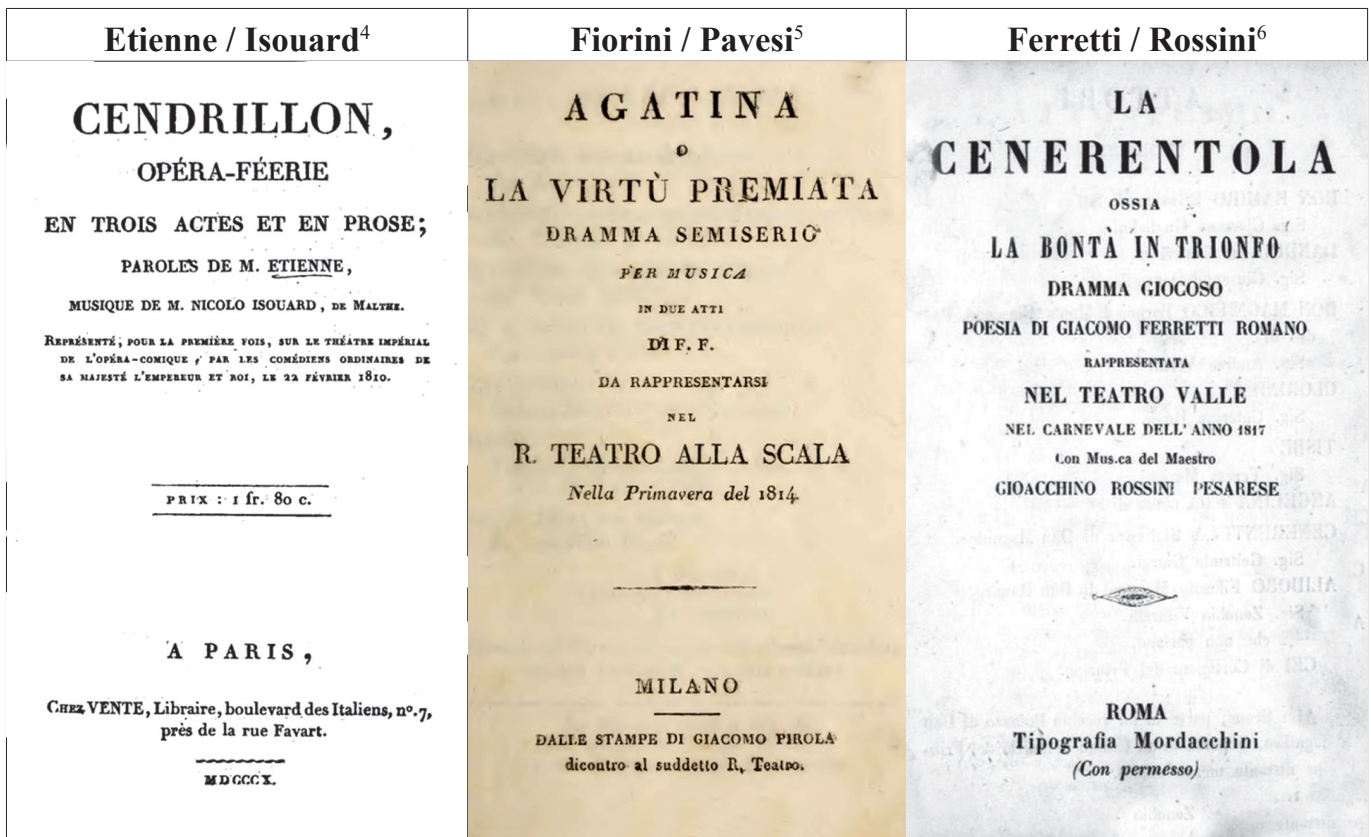
Il. 2. Title Pages of the Librettos to Isouard's *Cendrillon*, Pavesi's *Agatina* and Rossini's *Cenerentola*[7]

The similarity between Rossini's *Cenerentola* and Pavesi's *Agatina* are not limited to the general source of the plotline. Researchers have noted that Ferretti made use of separate details from Fiorini's libretto, while Rossini based his composition to a certain degree on Pavesi's music. Emanuele Senici notes that the former was clearly fascinated with the latter's operas, "no less than five of them functioned as sources for his own." [9, p. 71] Moreover, being on friendly terms with each other, composers frequently came to each other's assistance. The case is known when Rossini "loaned" his elder colleague a few numbers from his *Ciro in Babilonia* for the premiere of the opera *Aspasia e Cleomene*.

---

[4] The source of the illustration — URL: https://www.loc.gov/resource/music.musschatz-14183/?sp=4&r=0.507,0.031,0.415,0.176,0 (accessed: 07.11.2024).

[5] The source of the illustration — URL: https://archive.org/details/agatinaolavirtpr00pave_0/page/n1/mode/2up (accessed: 07.11.2024).

[6] The source of the illustration — URL: https://www.loc.gov/resource/music.musschatz-13705/?sp=2 (accessed: 07.11.2024).

[7] Isouard N. *Cendrillon…* P. 1; Pavesi S. *Agatina o la Virtù premiata*. Dramma semiserio per musica in due atti di F. F. da rappresentarsi nel R. Teatro alla Scala nella primavera del 1814. Milano: dalle stampe di Giacomo Pirola, s. d. [1814]. P. 1; Rossini G. *La Cenerentola ossia La bontà in trionfo*. Dramma giocoso. Poesia di Giacomo Ferretti romano; rappresentata nel Teatro Valle nel carnevale dell'anno 1817; con musica del maestro Gioacchino Rossini pesarese. Roma: Tipografia Mordacchini, s. d. [1817]. P. 1.

[Ibid., p. 72] On the other hand, he derived from Pavesi an aria from the latter's *Odoardo e Cristina* for his own opera based on the same plot — *Eduardo e Cristina* [Ibid.] (for more detail, see: [10]). Aldo Salvagno also indicates that in the sole post-premiere production of *Agatina* in Naples (1817), it was not the original duo of Dandini and Don Magnifico which was performed, but "Un segreto d'importanza" from Rossini's *Cenerentola*. [11, p. 222][8]

It is no wonder then that the similarity between the two operas reveals itself in certain details of the structure of separate numbers, as well as the texts. [12, pp. 107–108] For example, the famous exit aria of the prince's disguised servant, Dandini, in both cases, not only sounds immediately after the chorus of his attendants, but also begins in a similar manner — with a comparison, which is meant to create a comical effect: "Come Alcide io torno in armi" ("As Alcides, I return armed…") in Pavesi's opera and "Come un'ape ne' giorni d'aprile"

("As a bee in April…") in Rossini's opera [Ibid., p. 110] (see Table 1).

In addition, the heroines in Fiorini's and Ferretti's librettos finally receive their own names, moreover, "telling" ones: in the first case, it is Agatina (from the Greek "Agatos" — good, kind), and in the second case — Angelina ("angelic creature") [8, p. 561]. And even the very title of Rossini's opera — *La Cenerentola, ossia La bontà in trionfo* — bears a correspondence to Pavesi's *Agatina, o La virtù premiata* [13, p. 246]: the words *virtù* (virtue) and *bontà* (goodness) are presented here as synonyms. And this is, most likely, not accidental, since it is known that at first Ferretti wished to give the opera the title of *Angiolina o la virtù premiata*, however, that was rejected by the censors. [14, p. 178]

All the more intriguing it is to turn to the primary source — Isouard's *Cendrillon*, — in order to understand, what transformations and metamorphoses the well-known storyline had undergone, before having been molded into the perfect form of Rossini's opera.

Table 1. The Text of Dandini's Aria in the First Acts of Pavesi's and Rossini's Operas[9]

Agatina by Stefano Pavesi	
Come Alcide io torno in armi Col trofeo d'orrenda spoglia. La foresta non ha foglia, Che non tremi al mio valor.	**As Alcides, I return armed**, With a terrible trophy skin. There are no leaves in the forest, Which would not tremble at my valor.
Cenerentola by Gioachino Rossini	
Come un'ape ne' giorni d'aprile va volando leggera e scherzosa; corre al giglio, poi salta alla rosa, dolce un fiore a cercare per sé: fra le belle m'aggiro e rimiro...	**As a bee in April days** Flies lightly and playfully; Hurries to the lily, then transfers to the rose, In order to find a sweet flower: I wander among the beauties and admire them…

---

[8] See also the score of Act II of Pavesi's opera, preserved in Naples (Pavesi, Stefano. *Agatina o La Virtu' Premiata*. […] atto II. Biblioteca del Conservatorio di musica S. Pietro a Majella, Napoli. IT-NA0059, identifier: IT\ICCU\MSM\0161436, pp. 121–138 back side).

[9] See: Pavesi S. *Agatina*… P. 27; Rossini G. *La Cenerentola*…, pp. 13–14.

The New Element in the Opera Librettos Compared with Perrault's Fairy Tale

The changes Etienne brought into Perrault's fairy tale are the most perceptible in the combination of the dramatis personae and new plotline motives. We are familiar with the greater part of these changes from Rossini's opera (Table 2): instead of a stepmother, there is a stepfather; instead of a fairy-godmother, there is the prince's tutor. Some of the protagonists were completely discarded by Etienne from his libretto: absent are the king with the queen[10] and (in a logical way) Cinderella's father. At the same time, a new character also appears — the prince's father.

Another novelty is presented in the names. In Perrault's fairy tale, almost none of the characters is given a name,[11] even the main heroine, who makes do with

Table 2. The Protagonists of Perrault's Fairy Tale and Isouard's Opera

Perrault's Fairy Tale	*Isouard's Opera*
The Prince →	The Prince (*Ramir*)
Cinderella (Cendrillon)	Cendrillon
The Stepmother	**The Stepfather** (*Le baron de Montefiascone*)
The Sisters →	The Sisters (*Clorinde, Tisbe*)
The Fairy	**The Tutor** (*Alidor*)
—	**The Prince's Servant** (*Dandini*)
Cinderella's Father	—
The King	—
The Queen	—

a nickname. In Etienne's libretto, everybody receives names, except for Cendrillon — this injustice, as has already been mentioned above, was corrected only by the Italians. In everything else, we see an almost complete concurrence with Rossini's opera: the prince is Ramir, his servant is Dandini, the tutor is Alidor, the stepfather is le baron de Montefiascone, the sisters are Clorinde and Tisbé (Table 3). The only thing that Ferretti added here was the baron's "telling" name — Don Magnifico. However, he merely continued the tendency already paved by Etienne: Cinderella's sisters virtually also have "telling" names. Some researchers have drawn our attention to the fact that both Clorinde and Tisbé [Thisbe] are literary heroines, whose love stories have ended tragically. [8, p. 558–559] The first is a character from Torquato Tasso's *Gerusalemme liberata*, a Saracen warrior-girl with whom Tancred was in love and who died from his hands. The second is a protagonist from Ovid's *Metamorphoses*: Thisbe, the beloved of Pyramus, who committed suicide after his death. Wunderlich indicates that the use of these names in the libretto is connected with "ironic allusions to the unrealized love." [Ibid., p. 559] Incidentally, the family name of Barone di Monte Fiascone — "literally Baron Mount Flagon" [13, p. 249] — also contains the insinuation at the baron's fondness of wine. It is preserved both in *Agatina*, and in *Cenerentola*. However, it is noteworthy that in the aforementioned Neapolitan production of Pavesi's opera in 1817, this name "disappears, giving place to Don Magnifico," [11, p. 458] which shows once more the influence Rossini's *Cenerentola* exerted on its predecessor. [Ibid.]

---

[10] According to the fairy tale, the king, prior to his death, ordered the prince to marry during the course of a month (this explains why in the dialogues Ramir is called the king). See: Isouard N. *Cendrillon*… P. 11.

[11] Only the name of one of the sisters is mentioned — Javotte.

Table 3. The Acting Characters of the Operas by Isouard, Rossini and Pavesi

Nicolo Isouard *Cendrillon* **(1810)**	Gioachino Rossini *La Cenerentola ossia La bontà in trionfo* **(1817)**	Stefano Pavesi *Agatina o la Virtù premiata* **(1814)**
Ramir, *prince* de Salerne	Don Ramiro *Principe* di Salerno	Ramiro, Sovrano di Salerno
Alidor, son précepteur; *grand astrologue*	Alidoro, Filosofo Maestro di Don Ramiro	Alidoro, suo Maestro, *grand Astrologo*, e Mago
Dandini, the prince's *armor-bearer* Dandini, écuyer du Prince	Dandini, the prince's *personal attendant* Dandini suo *Cameriere* [del Principe]	Dandini, the prince's *personal attendant* Dandini, *Cameriere* del Principe
Baron de Montefiascone Le baron de Montefiascone	***Don Magnifico*** Baron di Monte Fiascone ***Don Magnifico*** Barone di Monte Fiascone	Baron de Montefiascone Il barone di Montefiascone
Clorinde, his elder daughter Clorinde, sa fille aînée Thisbe, his younger daughter Tisbé, sa fille cadette	Clorinde and Thisbe, his daughters Clorinde, Tisbe	Clorinde and Thisbe, his daughters Clorinde, Tisbe, sue figlie
Cinderella, his stepdaughter Cendrillon, sa belle fille	***Angelina***, his stepdaughter ***Angelina*** sotto nome di Cenerentola figliastra di Don Magnifico	***Agatina***, his stepdaughter ***Agatina***, sua figliastra

The question remains, to what extent was Etienne himself original in this. It is known that in the history of French musical theater, there existed an even earlier version of *Cendrillon* — an opéra comique by Jean-Louis Laruette (1731–1792), set to the libretto written by Louis Anseaume (1721(?)–1784), which was produced on the stage of the Théâtre de la Foire Saint-Germain in 1759. [8, p. 558; 11, p. 49] Until recently, it could only have been surmised, whether it was particularly this opera that became the source of those changes that Etienne put into the plotline. However, presently, as the result of universal "digitalization," its libretto has become available for study. Moreover, in 2005, the musical score was found, with which the French had organized the production (its recording is available on the website of the Bibliothèque nationale de France[12]). On the one hand, the libretto of this opera does not forestall Isouard's *Cendrillon* in any way. On the other hand, certain peculiarities indicate at the fact that Etienne, even if he did not know Anseaume's text, moved in the same direction: in Laruette's opera, the stepmother, Cinderella's father and the king (as a separate character brought out on stage) disappear, while the prince acquires a name (Azor) and a servant (also with a name — Pierrot).[13]

---

[12] URL: https://bnf.fr/fr/mediatheque/cendrillon-opera-comique-de-jean-louis-laruette-et-louis-anseaume-1759 (accessed: 07.11.2024).

[13] However, Laruette's opera has its own "peculiarities" — for example, the action in it begins already after Cinderella has been to the ball and has lost her shoe.

Another accomplishment of Etienne is the concretization of the place of events: from the list of the acting protagonists, we learn that Ramir is the prince of Salerno [prince de Salerne]. This specification migrated without any alterations, first to Pavesi's opera, and then to that of Rossini (only in the former's work, Ramiro is called the sovereign of Salerno [Sovrano di Salerno] (see Il. 3), however, in the text of the libretto itself he is mentioned as a prince).

The Italians also derived the indication that the action takes place in the old palace of the baron (Table 4).

Etienne / Isouard	Fiorini / Pavesi	Ferretti / Rossini

Il. 3. The Protagonists and the Place of Action of the Operas by Isouard, Pavesi and Rossini[14]

Table 4. The Place of Action in the Operas of Isouard, Pavesi and Rossini

Etienne / Isouard	Fiorini / Pavesi	Ferretti / Rossini
The action takes place **at the baron** *de Montefiascone's home,* **in his old castle**	*The action takes place* **at the baron's old castle** *and at the Royal palace of Salerno*	*The action takes place partially* **at the old palace of baron Magnifico** *and partially at the prince's Pavillion of Delights, located at the distance of half a mile from the former*
La Scène est **chez le baron** *de Montefiascone,* **dans un vieux castel**	*La Scena si finge a vicenda* **nell' antico Castello del Barone**, *e nel Palazzo Reale di Salerno*	*La Scena; parte* **in un vecchio Palazzo** *di Don Magnifico, e parte in un Casino di delizie del Principe distante mezzo miglio*

---

[14] Isouard N. *Cendrillon*… P. 2; Pavesi S. *Agatina*… P. 2; Rossini G. *La Cenerentola*… P. 2.

However, the most important change, in comparison with Perrault's fairy tale, is provided by the new plotline motives appearing in Isouard's opera. The tutor finds the prince a worthy fiancée and organizes their meeting, while the prince changes roles with his servant for a while. Cinderella and her sisters undergo a number of trials. At first, Alidor appears in their home in the guise of a beggar, whom Clorinde and Tisbé drive away, whereas the main heroine greets him, then the sisters reject the real prince, disguised as a servant, while Cendrillon falls in love with Ramir, thinking that he is a simple armor-bearer, and remains true to him: in Etienne's libretto, she runs away at the moment when it seems to her that she is forced to marry Dandini, whom she thinks to be the prince.

All these motives migrated in an almost unchanged form into the libretto of *Agatina* and Rossini's *Cenerentola*. A rightful question occurs: is there anything original at all in the latter two?

The Original in Ferretti's Libretto

As has been noted above, Ferretti derived a rather great number of details from Fiorini's libretto. However, in regard to a number of motives, plotline turns and even the structure, *Agatina* stands much closer to the French original than Rossini's *Cenerentola*.

The first that catches the eye is a complete lack of the magic constituent in Ferretti's libretto. Some of the researchers trace this rejection to Pavesi's opera, [15, p. 80] which is utterly wrong: while in Etienne's plotline, Alidor, who replaces the fairy in his function, is a great astrologist, in Fiorini's plotline, he is also a magician. This seems remarkable,

but in *Agatina* the magic elements are even somewhat enhanced in comparison with Isouard's opera, which is indicated, among others, by Wunderlich. [8, p. 560] According to the French original source, Alidor sends Cendrillon to the ball in a dream,[15] while according to Pavesi, the magician transforms a boulder on which she falls asleep into a chariot harnessed with winged dragons taking both into the prince's palace:

Frattanto Agatina s'abbandona addolorata sopra un masso coperto di verdure. Alidoro da lei non veduto l'osserva attentamente, ed avvicinandosele con precauzione la tocca con la sua magica bacchetta. Agatina rimane assopita, e nel punto medesimo, il di lei vestiario semplice, e negletto cambiandasi in un vago, e richissimo abbigliamento, a un cenno d'Alidoro, il masso si traforma in un carro, tirato da due alati Draghi, che rapidamente trasportano Agatina, e il Mago.[16]

In addition, in both Etienne's and Fiorini's librettos there is a magic rose that Alidor presents to Cinderella, after she wakes up in the palace. The rose is meant help her not only remain unrecognized, but also feel more free, as well as endow her with special talents (the dialogues in Etienne's and Fiorini's librettos are very close to each other[17]). At the end of the ball, Cinderella throws down the flower and runs away. In the final scene, Alidor returns the rose to her, and the heroine's dress transforms itself into the same rich apparel in which she was dressed at the ball.[18]

As we all know, none of this takes place in Rossini's opera. Even the traditional shoe is absent: Ferretti replaced the shoe with a bracelet, which Cinderella herself gives to

---

[15] Isouard N. *Cendrillon*…, pp. 30–31.

[16] Pavesi S. *Agatina*… P. 35.

[17] Isouard N. *Cendrillon*… P. 33; Pavesi S. *Agatina*… P. 37.

[18] Isouard N. *Cendrillon*… P. 75; Pavesi S. *Agatina*…, pp. 58–59.

the prince, so that he would find her. Incidentally, in Etienne's libretto, the shoe is present, after all — one of Cendrillon's sisters informs in the dialogue that an unknown princess, who disappeared together with her attendants,[19] has lost a small green slipper.[20] However, Fiorini sufficed with one rose — he also does not have the slipper in his plotline.

There are other details present common for Isouard's and Pavesi's operas, but absent in Rossini's work. For example, the motive that came from Perrault's fairy tale, when Cinderella gives her sisters presents — only not oranges, but also pearls and diamonds from her dress.[21] Or the episode of the meeting between Cinderella and the prince after the ball in the baron's castle: the prince does not recognize her, while Cinderella tells him that she had a dream about the ball. The prince there was not a prince, and nobody paid any attention to him, with the exception of the beautiful lady, who unexpectedly appeared accompanied by a large group of attendants, and then vanished just as suddenly.[22]

The same thing could also be observed upon the comparison of the structure of the three operas. The most significant number of parallels appears between Isouard's and Pavesi's works, although, of course, an entire set of scenes was passed onto the libretto of Rossini's *Cenerentola* without any principal changes. On the other hand, certain numbers of the latter opera conspicuously intersect with Agatina and have no analogies with Isouard's *Cendrillon*.

This is very clearly visible by the examples of the initial scenes. A detailed comparison of the Introductions to Pavesi's and Rossini's operas (including that from the musical perspective) is made in Fabbri's article, [12, p. 107–109] however, for us their correlation with Isouard's opera is also important. The structures of the first episodes in all three of the compositions are almost identical: at first, there is the duo of Clorinde and Tisbé, followed by the song of Cinderella, who is scolded by her sisters. The words of this song are different in all of the operas, but, as may be seen from Table 5, Ferretti derived the beginning of his libretto from Fiorini.

The next plotline landmark — Alidor's appearance in the guise of a beggar — may be observed in all three of the operas, which is not surprising, since it presents one of the key moments of the general collision. However, from there on, the versions differ. According to Isouard and Pavesi, the scene finishes with a general ensemble of four participants, at the center of which is the sisters' attitude towards the beggar and his dialogue with Cinderella. In Rossini's opera, as we know, this scene is interrupted by the chorus of courtiers, who have arrived to announce to the "dear daughters of Don Magnefico" [figlie amabili di don Magnifico] that the prince himself shall come to them and personally invite them to the ball, where he will be choosing his fiancée. As a result, the introduction finishes with an ensemble that includes a chorus, while the new plotline layout arises in the musical scene, and not in the spoken dialogue or the recitative, as in Isouard's and Pavesi's operas.

Table 6 also presents the correlation with the other plotline turns and numbers: we see, for example, that the idea of the aria

---

[19] The motive of the disappeared attendants is also present in Pavesi's opera [Ibid., p. 50].

[20] Clorinda: "We have found only one of her beautiful green shoes that she dropped when she ran away" ("On n'a plus trouvé qu'un de ses jolis petits souliers verds qu'elle a laissé tomber au moment où s'échappait"). See: Isouard N. *Cendrillon*… P. 57.

[21] Isouard N. *Cendrillon*… P. 51; Pavesi S. *Agatina*… P. 45.

[22] Isouard N. *Cendrillon*… P. 70; Pavesi S. *Agatina*… P. 56.

Table 5. The Structure of the Introductions in Isouard's, Pavesi, and Rossini's Operas

Etienne / Isouard	Fiorini / Pavesi	Ferretti / Rossini
Act I	**Act I**	**Act I**
Quatuor (Clorinde, Thisbé, Cendrillon, Alidor) ***The Duo of the Sisters*** (*Arrangeons ces fleurs, ces dentelles*) ***The Song of Cendrillon*** (*Il était un p'tit homme — He was a Small Man*) ***The Appearance of Alidor in the Guise of a Beggar***: (*Ayez pitié de ma misère transi de froid, mourant de faim, je demande un morceau de pain. Soyez sensible à ma prière;* ***La charité***, *s'il vous plaît*[23])	**Introduzione** (Clorinda, Tisbe, Agatina, Alidoro) ***The Duo of the Sisters*** (*Su da brave lavoriamo*) ***The Song of Agatina*** (***C'era una volta un Re bello — There Once Lived a Beautiful King***) ***The Appearance of Alidoro in the Guise of a Beggar***: (*La carità, signore, a un vecchio poverello, che or or di fame muore… Un tozzo, un quattrinello vi chiedo per pietà*[24])	**Introduzione** (Clorinda, Tisbe, Cenerentola, Alidoro, coro) ***The Duo of the Sisters*** (No no no: non v'é, non v'é) ***The Song of Cenerentola*** (***Una volta c'era un Re — There Once Lived a King***) ***The Appearance of Alidoro in the Guise of a Beggar***: (Un tantin ***di carità***[25]) ***Coro*** (*O figlie amabili di don Magnifico*)

Table 6. Scenes of the First Act

Etienne / Isouard	Fiorini / Pavesi	Ferretti / Rossini
Act I, Scenes 3–6	**Act I, Scenes 4–5**	**Act I, Scene 4**
The Appearance of the Baron — Conversation Scene No. 2. Romance [Cendrillon] (*Je suis modeste et soumise / Le monde me voit fort peu — I am modest and obedient / The World Sees Me Very Little*) No. 3. Duo [Alidor, Le Prince]	No. 2. **Cavatina** del Barone (*Mentre dorme il genitore*) No. 3. Duetto fra il Principe ed Alidoro (*Quella, che brama il core Tenera, e fida sposa*) No. 4. Aria di Agatina (*Mal vestita, a tutti ascosa – Dressed badly, Concealed from Everybody*)	No. 2. **Cavatina** [*Don Magnifico*] (*Miei rampolli femminini*) No. 3. **Duetto (Cenerentola e Don Ramiro)**

---

[23] Isouard N. *Cendrillon*… P. 4.

[24] Pavesi S. *Agatina*… P. 10.

[25] Rossini G. *La Cenerentola*… P. 4.

in which the baron tells of his dream is derived from *Agatina*[26]; in Isouard's opera, it is the conversation scene.[27] On the other hand, in the following scenes, Fiorini follows Etienne, — albeit, rotating the main heroine's solo and the duo of the Prince with his tutor.[28] On the other hand, Ferretti substitutes these episodes with the duo of Ramir and Angelina.[29]

An interesting case is presented by the appearance of Dandini (Table 7). In Isouard's opera, it is accompanied by a chorus of hunters, who extoll the prince's valor, which is followed by a comical scene with conversation, where the disguised armor-bearer asked the court attendants again whether he really killed a beast. The courtiers assure him that it was really he who killed it, while Dandini answers that it seemed that he did not shoot at all.[30] In Pavesi's opera, the hunters' chorus is preserved (moreover, the text bears a distinct resemblance to

the original source text[31] — see Table 7), but this character's entrance is transformed into an aria — and this is particularly what Ferretti incorporated into his libretto. The chorus prior to the scene is also present in Rossini's *Cenerentola*, but in this case it is in no way connected to hunting.[32] At the same time, the "hunting" chorus is, indeed, included in the opera, albeit, in another scene (Scena decima, Coro ed Aria "Conciossiacosacché trenta botti già gustò") and connected with the hunt indirectly, through the self-borrowing of the musical material (the hunter's chorus) from an earlier work by Rossini, the opera *Sigismondo* (1814), which, in its turn, stems to one of the choruses from *La pietra del paragone* (1812) [16, p. 76] (about the self-borrowings in Rossini's music, see also [17; 18]).

The pronounced structural contrast between Isouard's *Cendrillon*, on the one hand,

Table 7. The Scene of the Appearance of Dandini in the Guise of the Prince

Etienne / Isouard	Fiorini / Pavesi	Ferretti / Rossini
Act I, Scene 10	**Act I, Scene 10**	**Act I, Scene 6**
No. 5. Choeur [chasseurs] Oh! la belle journée! Toujours nouveau plaisir. La chasse est terminée, Et le bal va s'ouvrir. *Que chacun applaudisse* *Au meilleur de nos rois;* *Que l'écho retentisse* *Du bruit de ses exploits*!	No. 7. Coro di *Cacciatori* *Del nostro Re magnanimo* *Cantiam le gesta altere* E'la sua destra un fulmine, Ch' atterra mostri, e fiere; *In ogni lido — il grido* *Suoni del suo valor*	No. 4. Coro Scegli la sposa, affrettati: s'invola via l'eta: la principesca linea, se no si estinguera.
Dandini's dialogue with the hunters (a conversation scene)	**Cavatina (Dandini)** **(*Come Alcide io torno in armi*)**	**Cavatina (Dandini)** **(*Come un'ape nei giorni d'aprile*)**

[26] Pavesi S. *Agatina*…, pp. 13–14.

[27] Isouard N. *Cendrillon*… P. 7.

[28] Pavesi S. *Agatina*…, pp. 17–19; Isouard N. *Cendrillon*…, pp. 14–20.

[29] Rossini G. *La Cenerentola*…, pp. 11–12.

[30] Isouard N. *Cendrillon*… P. 27.

[31] Pavesi S. *Agatina*… P. 26.

[32] Rossini G. *La Cenerentola*…, pp. 13–14.

and the operas of the Italian composers, on the other, lies in the number of acts: in the former case, there are three of them, in the cases of the latter — two each. And it can be expected that here Rossini would follow Pavesi's model. However, it is not entirely so: in *Agatina*, just as in Isouard's opera, the first act ends with a scene in which Cinderella begs her stepfather to take her to the ball — in general terms, it corresponds to the quintet from the first act of Rossini's opera. Consequently, the second act begins with the scene of the magic dream and continues with the ball, which includes a competition, which, however, takes place behind the curtains, the numbers of Cinderella and her sister and, finally, the main heroine's flight.

It should be reminded that in Rossini's opera, nothing resembles the aforementioned. The scene in the prince's palace is transferred to the final scene of Act I and is constructed in an absolutely different manner: there is no tournament, no songs or dances, however, there are comic scenes — with Don Magnifico, whom Dandini appoints as the keeper of the wine cellars, and with Cinderella's sisters, who struggle for the attention of the feigned prince and reject the real one. And Cinderella's very appearance at the ball is presented in an absolutely different manner. In addition, she leaves the prince's palace already in the second act; moreover, she does not flee, but simply departs. In the subsequent development of the action of *Cenerentola*, Rossini distances himself further from Isouard's and Pavesi's operas. In the latter, there are no arias of Don Magnifico, no thunderstorm, nor any broken carriage, and nothing resembling the famous sextet. The final scenes are also determined in an absolutely different fashion.

The only thing Ferretti incorporated for the second act was the duet of Dandini and the Baron, wherein the former reveals to the latter, that he is no prince, but a servant. [11, p. 222]

Summary

Thereby, despite the similitude of the plotlines and partially in the structures, the libretto of Rossini's *Cenerentola* is by no means identical to its prototypes. Ferretti, being a much more experienced librettist than Fiorini, departs significantly further from the original source, shedding the divertimento-like episodes and scenes from his libretto that impede the action. He also revises the structures more decisively — those of the separate numbers and scenes and of entire acts. Rossini's librettist rejects entirely the magical component of the story, at the same time, strengthening the libretto's comical constituent part. While deriving dramaturgical turns, images and techniques from the other composers, he transforms them almost to a point of unrecognizability.

And the fact that today we remember particularly Rossini's *Cenerentola* is no accident. It is, indeed, a remarkable composition. Upon first glance, it would seem that it consists solely of derivations — Rossini derived the plotline from Isouard and Pavesi, and from himself — a significant part of the musical material from his own earlier operas. However, in his *Cenerentola* the same thing occurred that prior to that happened in *Il Barbiere di Siviglia*: this musical material, finally, acquired the plotline and libretto foreordained for it by fate and, as a result, what appeared was a masterpiece that overshadowed all the previous operas.

References

1. Stoïanova I. Narrative Strategies in Contemporary Opera: Case Study of the Gesualdo Story in the Works by Schnittke and Sciarrino. *Journal of Moscow Conservatory*. 2021. Vol. 12, No. 4, pp. 156–173. (In Russ.) https://doi.org/10.26176/mosconsv.2021.47.4.08

2. Kiseyeva E. V. Specific Features of Work with the Poetic Text in the Post-Opera (by the Example of Tan Dun's Opera *Marco Polo*). *Problemy muzykal'noi nauki / Music Scholarship*. 2021. No. 4, pp. 170–180. (In Russ.) https://doi.org/10.33779/2782-3598.2021.4.170-180

3. Nasibulina N. V. The Leitmotif of Laughter in Sergei Prokofiev's *The Love for Three Oranges. Contemporary Musicology*. 2022. No. 2, pp. 207–217. (In Russ.) https://doi.org/10.56620/2587-9731-2022-2-207-217

4. Naroditskaya I. The Enigma of the Golden Cockerel: Catch It if You Can. *Contemporary Musicology*. 2023. No. 3, pp. 107–125. (In Russ.) https://doi.org/10.56620/2587-9731-2023-3-107-125

5. Guseinova Z. M. N. A. Rimsky-Korsakov's "Kashchei the Immortal": From the Text of the Fairy Tale to the Text of the Opera. *Vestnik of Saint Petersburg University. Arts*. 2019. Vol. 9, No. 4, pp. 608–619. (In Russ.) https://doi.org/10.21638/spbu15.2019.401

6. Lösel S. *Theological Anthropology in Mozart's La clemenza di Tito: Sin, Grace, and Conversion*. 1st Ed. London: Routledge, 2022. 205 p. https://doi.org/10.4324/9781003261452

7. Safonova A. A. Opera which Involves Dance, or Ballet which Involves Singing: Comédie Lyrique on the Stage of The Royal Academy of Music in Paris. *Contemporary Musicology*. 2023. No. 2, pp. 6–27. (In Russ.) https://doi.org/10.56620/2587-9731-2023-2-006-027

8. Wunderlich W. Cenerentola Risen from the Ashes. From Fairy-Tale Heroine to Opera Figure. *Characters in Fictional Worlds: Understanding Imaginary Beings in Literature, Film, and Other Media*. Ed. by J. Eder, F. Jannidis, R. Schneider. Berlin; New York: Walter de Gruyter, 2010, pp. 542–567. https://doi.org/10.1515/9783110232424.6.542

9. Senici E. G. *Music in the Present Tense. Rossini's Italian Operas in Their Time*. Chicago, IL: University of Chicago Press, 2019. 358 p. https://doi.org/10.7208/chicago/9780226663685.001.0001

10. Marino M. Rossini e Pavesi. A proposito di un'aria dell'*Eduardo e Cristina. Bollettino del centro rossiniano di studi 26*. 1986. Nos. 1–3, pp. 5–14.

11. Salvagno A. *La Vita e l'Opera di Stefano Pavesi (1779–1850).* Lucca: Libreria Musicale Italiana, 2016. 678 p.

12. Fabbri P. Da Agatina ad Angelina: "Cendrillon" tra Pavesi e Rossini. *Studien zur Musikwissenschaft*. 2002. Vol. 49. Festschrift Leopold M. Kantner zum 70. Geburtstag, pp. 107–114.

13. Osborne R. *Rossini*. Oxford; New York: Oxford University Press, 2007. 392 p.

14. Brumana B. Un sogno in Do maggiore, ossia una parodia della dimensione onirica nella "Cenerentola" di Rossini. *La sfuggente logica dell'anima. Il sogno in letteratura, a cura di Hermann Dorowin et alii*. Perugia: Morlacchi Editore U.P., 2014, pp. 177–187.

15. Roberts W. *Rossini and Post-Napoleonic Europe*. Rochester: University of Rochester Press; Woodbridge: Boydell & Brewer, 2015. 233 p.

16. Edwards H. S. *Rossini and His School* (1st Ed.: London, 1881). New York: Cambridge University Press, 2009. 114 p. https://doi.org/10.1017/cbo9780511703591

17. Carnini D. Rossini's Self-Borrowings as a Stylistic Weapon. *Nineteenth-Century Music Review*. 2023, pp. 1–25. https://doi.org/10.1017/S1479409822000490

18. Malnati A. The Edizione critica delle opere di Gioachino Rossini and Self-Borrowing. *Nineteenth-Century Music Review*. 2023, pp. 1–14. https://doi.org/10.1017/S1479409822000507

Information about the author:

Nina V. Pilipenko — Dr.Sci. (Arts), Professor at the Department of Analytical Musicology, Gnesin Russian Academy of Music, Moscow, Russian Federation.