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Abstract

This essay provides a description of the widespread diffusion of self-borrowing's technique in Nineteenth Century's Italian Opera. This phenomenon depended on the Italian production network: a large number of new operas per year was necessary to supply the needs of all the Italian theatres, so that the composers had to work hard to satisfy such a huge request. The choice of the musical ideas to be re-used for self-borrowing was meant to avoid the audience to recognize the pre-existing music. Eventually, a particular analysis of self-borrowing technique in Rossini's and Bellini's operas shows the implications of this technique on Rossini's aesthetical principles and Bellini's compositional method.

Andrea Malnati was born in Varese in 1980. He graduated in Humanities at the University of Milan discussing a thesis about Music History under the guidance of Emilio Sala. Nowadays he is attending a PhD program at University of Pavia (Department of Musicology and Cultural Heritage) under the supervision of Fabrizio Della Seta. His main field of research is 19th Century's Italian Opera.