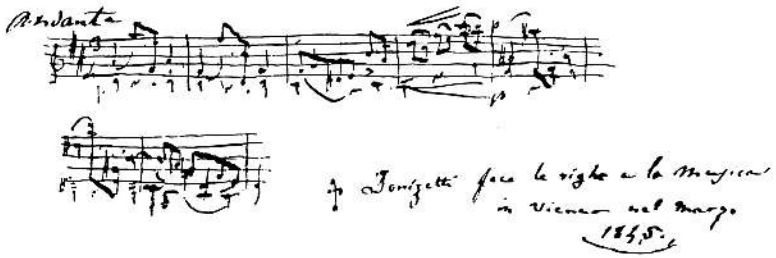



A SKETCH OF DONIZETTI'S LIFE.

IT was in a humble basement at Bergamo, on November 25th, 1797, that Gaetano Donizetti was born, the son of a concierge, Andrea Donizetti, and the grandson of a Scotchman, a native of Perthshire, whose name, Donald Izett, became corrupted to Donizetti, when he went to Italy as a valet.

In his youth, Donizetti was intended for the legal profession, but his parents were soon convinced that he had the gift of melody, and that with proper instruction he might make at least a livelihood as a composer. He was accordingly sent, when he was seventeen, to the local Institute, where he studied harmony under the then famous Johann Simone Mayr, whose kindness to the lad was never forgotten in after years; Francois Salari gave him lessons in singing, and Antoine Gonzales taught him the piano. Later, in November, 1815, he went to Bologna, where his master for counterpoint was Stanisleo Matteo, the teacher of Rossini, Morlacchi, Pacini, Pilotti (who gave Donizetti some instruction in composition), anq other renowned musicians, and here he remained three years.

When he joined the army he was stationed at Venice. Happily, his military duties did not seriously interfere with his musical interests, and so it came about that in November, 1818, he made his debut at the San Luca as the composer of ENRICO DI BURGOGNA. He next scored a success in Rome in 1822 with ZORAIDE DI GRANATA, and the money he received for this and other rapidly written operas enabled him to visit Milan, where he speedily became friendly with the vocal stars at La Scala. Here, at the end of 1830, he brought out ANNA BOLENA, which the public welcomed with enthusiasm. At the Pergola, in Florence, in the spring of 1833, he produced PARISINA, and the following December LUCREZIA BORGIA was presented at the Scala. Early in 1835 he visited Paris to assist at the first performance of MARINO FALIERO, and in the autumn he

was in Naples for the production of LUCIA DI LAMMERMOOR, which he composed in six weeks.

The success of this opera led to his appointment as professor of counterpoint at the Royal College of Music in Naples, and while he was teaching in this famous school he had an amusing experience. He went to the library wishing to see the score of THE BARBER OF SEVILLE, but the narrow-minded librarian, Giuseppi Sigismondi—a disappointed composer, who was jealous of Rossini's success—objected to the music of the then modern, and had consigned the folios to the uppermost shelves! Donizetti climbed a ladder and was about to seize the volume when in rushed Sigismondi, who, after asking about his requirements, begged him not to waste time on such rubbish! Realising the humour of the situation, Donizetti said he only wanted to examine the music so that he might learn what to avoid. The answer pleased the old gentleman, who forthwith pointed out what he considered were Rossini's inequalities and mistakes!

Two years later Donizetti was selected to succeed Niccolo Zingarelli as Director of this College, but the duties were not congenial to him and he soon resigned the appointment; he returned to Paris, and brought out LA FILLE DU REGIMENT and LA FAVORITE. The score of the latter he sold for £480.

To present-day musicians LA FAVORITE is peculiarly interesting, in view of the fact that Wagner, then tasting poverty in Paris, was engaged to make suites from Donizetti's music. It was this opera which Schumann described, under date August 30th, 1847, as "marionette stage music!" And it was associated with a notable legal case: a rival impresario sued, in January, 1880, the director of the Paris Opera for not giving a complete performance of the opera, contending that having paid for his seat he was entitled to have the opportunity of hearing every bar; the defence, which was successful, was that "cuts" were legitimate and customary, as the representation had to be over in reasonable time.

Donizetti, in the May of 1842, was in Vienna for the production of LINDA DI CHAMOUNIX; this opera secured for him the honoured (though honorary) title of Hofkapellmeister. The following January he was again at his flat in the Rue Grammont in Paris, and in a week had written DON PASQUALE, which at once met with public favour. Then he started on DON SEBASTIAN DE PORTUGAL, his biggest and most uninteresting opera; this kept him busy for six weeks, but the task hastened the mental distress to which he was falling a victim. In January, 1846, he was taken to an asylum at Ivry, where he remained over eighteen months. On being released he expressed a wish to return to Bergamo, but during the journey he was stricken with paralysis. He, however, was able to see the familiar streets of his native town before he died on April 8th, 1848, at the Palazzo Basoni, at the age of fifty. "More than four thousand persons were present at the ceremony," wrote his servant to Adolphe Adam, describing the funeral. "The procession was composed of the numerous clergy of Bergamo, the most illustrious members of the community and its environs, and of the civic guard of the town and suburbs. The discharges of musketry, mingled with the light of three or four hundred large torches, presented a fine effect; the whole was enhanced by the presence of three military bands and the most propitious weather it was possible to behold. The service commenced at ten o'clock in the morning, and did not conclude until half-past two. The young gentlemen of Bergamo insisted on bearing the remains of their illustrious fellow-citizen, although the cemetery in which they finally rested lay at a distance of a league-and-a-half from the town. The road there was crowded along its whole length by people who came from the surrounding country to witness the procession." Twenty-seven years later, on September 12th, 1875, his remains were removed from the little cemetery in which they had been laid, and, with those of his teacher and friend Mayr, were reinterred in the Cathedral Church of S. Maria Maggiore, the ceremonies, which lasted three days, including gala representations of a few of his operas.

The great composer was married in 1828 to Virginia Vasselli, the daughter of a Bergamese lawyer; they had two children, each of whom died young, and she herself died of cholera in 1837. Of this marriage a friend left the following record: "It is impossible to imagine a more united couple. I will not call them man and wife, because so often in Italy, when we use that expression, we think of something very different. I will call them a pair of lovers, who love not like boy and girl, but with the steady and deep affection which years of married life passed in El Dorado, and not in Italy, might be calculated to produce."

ANNA BOLENA was the earliest of his operas to be heard in England; this was in 1831. LUCIA DI LAMMERMOOR, still the most popular because of the opportunities afforded to a prima donna, was presented to Londoners in 1838, LUCREZIA BORGIA in 1839, L'ELISIR D'AMORE in 1841, LINDA DI CHAMOUNIX, DON PASQUALE, LA FAVORITE in 1843, and LA FILLE DU REGIMENT in 1847. His name first figured in a Royal Philharmonic Society's programme in 1832, when Pompeo Mariani sang one of his arias.

The majority of his autograph scores are treasured either by his publishers or in the opera houses where the works had their original presentation, but that of L'ELISIR D'AMORE was destroyed in the fire at Covent Garden, March 5th, 1856. There are eleven volumes of his compositions, including masses and sonatas, many of which have never been performed, in the Biblioteca Civica, Bergamo. The piano which he used in the composition of his later operas is still preserved in Milan.

In character, Donizetti seems to have been of a retiring nature; he detested having to be present at the first night of any of his operas, as he disliked public recognition. And it was only on rare occasions that he conducted performances of them. His chief recreation was painting in water colours. He had comparatively few friends outside his domestic circle, and though he had several brothers and sisters, his chief intimate was Antonio Vasselli, the brother of his wife.

Donizetti's output was remarkable, and of the sixty-seven operas mentioned in the following pages not more than half-a-dozen are performed to-day, so unattractive are the great majority. His ideas were undoubtedly limited. But he had a marvellous gift of melody, and the tunes by which he is known nowadays afford the ear of an amateur a sort of indolent satisfaction. To quote Chorley, "he is remarkable as an instance of freshness of fancy brought on by incessant manufacture." One or two of the twelve works he left unperformed have been staged, but they have not led his admirers to cease regretting that he wrote far too much.

His popularity during his reign as Italy's chief composer, and as a celebrity in Paris and Vienna (he never visited London), is shown by the number of pages devoted to his operas and to arrangements of his arias, &c., in the music catalogue of the British Museum—they amount to 614.

NOTABLE PERFORMANCES OF DONIZETTI'S OPERAS.

ADELASIA, OSSIA, LA FIGLIA DELL' ARCIERE: libretto in three acts by Felice Romani and Girolamo Marini; produced at the Apollo, Rome, February 11th, 1841, with Giuseppina Strepponi as the heroine, Ignazio Marini as Olivier and Lorenzi Salvi as Arnoldo. First heard in London at Her Majesty's, March 11th, 1843, with Fanny Persiani as Adelia and Conti as Olivier; and revived there, March 9th, 1844, with Persiani as the heroine, Corelli as Olivier, Frederic Lablache as Arnoldo and Arturo Giubelei as Carlo.

AJO NELL' IMBARAZZO, L': libretto in two acts by Giacomo Ferretti; produced at the Valle, Rome, 1824. First given in London at Her Majesty's, under the title of "Don Gregorio," July 28th, 1846, with Jeanne Castellan as the heroine Gilda, secretly married to Enrico (impersonated by Mario); Luciano Fornisari as Count Giulio the father of Enrico and Pippetto (represented by Frederic Lablache), and Luigi Lablache as the Don, the tutor of the two men.

ALAHOR IN GRANATA: libretto by "X"; produced at the Carolina, Palermo, 1826.

ALFREDO IL GRANDE: libretto by Leono Tottola; produced at the San Carlo, Naples, 1823.

ALINA, REGINA DI GOLCONDA: libretto in two acts by Felice Romani; produced at the Carlo Felice, Genoa, April 7th, 1828.

ANNA BOLENA: libretto in two acts by Felice Romani; produced at the Carcano, Milan, December 26th, 1830, with Giuditta Pasta in the title rôle; Giovanni Rubini as Lord Percy, and Filippo Galli as Henry VIII. Given at the King's, July 8th, 1831, with Pasta and Rubini in the rôles they had created, and Luigi Lablache as Henry; among revivals there were those on April 15th, 1834, with Giulia Grisi as the Queen, Nicholas Ivanhoff as Percy, and Lablache as the King; July 9th, 1842, with Herminie Frezzolini in the chief part; and July 9th, 1846, with Grisi as Anne and Mario as Percy. At Covent Garden there were interesting performances on July 15th, 1848, with Grisi in the title rôle, Mario as Percy, and Antonio Tamburini as the King; and August 1st, 1871, when Therese Titiens represented the Queen, Prudenza was the Percy, and Louis Agnesi the King. An English version was staged at the

Princess's, January 13th, 1847, with Bassano as Anne, Henry R. Allen as Percy, Adam Leffler as the King, Sarah Flower as Smeaton, and Georgianna Smithson as Lady Jane Seymour.

ARISTEA: libretto in one act, by Giovanni Schmidt; produced at the San Carlo, Naples, May 30th, 1823.

ASSEDIO DI CALAIS, L': libretto in three acts, by Salvatore Cammarano; produced at the San Carlo, Naples, November 19th, 1836. Much of the music of "Gianni di Calais" was utilised in this opera.

BELISAIRE: libretto, in three acts, by Donizetti and Salvatore Cammarano; produced at the Fenice, Venice, February 7th, 1836, with Celestine Salvatori in the title rôle. First given at Her Majesty's April 1st, 1837, with Inchinde as Belisarius, Giannoni as his wife Antonine, Rosina de Angioli as his daughter Irene, and de Val as his son Alamiro; revived there March 25th, 1843, when Luciano Fornasari made his début in this country in the title rôle, and was supported by Adelaide Moltini as Antonine, Fanny Persiani as Irene, Conti as Alamiro, and Arturo Giubelei as Eusibio (the keeper of the prisons).

BETLY, OSSIA, LA CAPANNA SVIZZERA: libretto in two acts by Donizetti, based on "Le Chalet," of Scribe and Melesville; produced in Naples, 1836. First heard in London at the Lyceum, January 9th, 1838, with Catone as the peasant Daniel Beriman, Lablache as Max Sterner, a Swiss servant, and Scheroni, as Betly, Max's sister. An English version was played at the Gaiety, September 26th, 1870, with W. H. Cummings as Daniel, Aynsley Cook as Max, and Florence Lancia in the title rôle.

BORGOMASTRO DI SAARDAM, IL: libretto, in two acts, by Domenico Gilardoni; produced at the del Fondo, Naples, August 19th, 1827.

CAMPANELLO DI NOTTE, IL: libretto, in one act, by Donizetti, based on Scribe's "Sonnette de Nuit"; produced at the Nuovo, Naples, June 7th, 1836.

CASTELLO DEGL' INVALIDI, IL: produced at Palermo, 1826.

CASTELLO DI KENILWORTH, IL: libretto, in three acts, by Leone Tottola; produced at the San Carlo, Naples, July 6th, 1829.

CATARINA CORNARO: libretto, in three acts, by Giacomo Sacchero; produced at the San Carlo, Naples, January 12th, 1844.

CHIARA E SERAFINA, OSSIA, I PIRATI: libretto by Felice Romani; produced at the Scala, Milan, October 26th, 1822, with Rosa Morandi as Serafina, and Isabella Fabbrica as Chiara.

CONVENIENZE ED INCONVENIENZE TEATRALI, LE: one act farce; produced at the Nuovo, Naples, 1827.

DILUVIO UNIVERSALE, IL: libretto, in three acts, by Domenico Gilardoni; produced at the San Carlo, Naples, 1830.

DON GREGORIO: *see* "L'Ajo nell' Imbarazzo."

DON PASQUALE: libretto, in three acts, by Alphonse Royer and Gustave Waez (originally used for an opera by Stefano Pavesi, called "Ser Marc' Antonio," produced in Milan, in 1811, and revived at the Renaissance, Paris, July 10th, 1813); produced at the Ventadour, Paris, January 4th, 1843, with Luigi Lablache as the foolish old Don, Mario as his nephew Ernesto, Antonio Tamburini as Dr. Malatesta, and Giulia Grisi as the young widow Norina. First given in London at Her Majesty's, June 29th, 1843, with Lablache, Mario, Luciano Fornasari and Grisi as the quartet; notable revivals there were on June 20th, 1848, when the four characters were impersonated by Lablache, Labocetta, Belletti and Eugenie Tadolini; and August 7th, 1856, with Marietta Piccolomini as the heroine. The revivals at Covent Garden include those on June 28th, 1855, with the original quartet; and May 9th, 1905, with Charles Gilibert as the Don, Francesco Bravi as Ernesto, Victor Maurel as the Doctor, and Herminie Bosetti as Norina. At Drury Lane, there were interesting presentations on May 7th, 1855, with Susini, Alessandro Bettini, Edouard Gassier, and Josefa Gassier as the quartet; and June 2nd, 1909, with Rossi, Ciccolini, Pompa and Gonzaga as the principals. Various other revivals were those at the Lyceum, October 5th, 1881, with Zoboli as the Don, Ginuanno Vizzani as Ernesto, Padella as Malatesta, and Marie Marimon as Norina; at the Waldorf, June 1st, 1905, with Antonio Pini-Corsi, Alessandro Bonci, Angelini Fornari and Alice Nielsen as the quartet; and at the Kingsway, September 15th, 1910, with Talamanca, Franco de Gregorio, Gaetano Rebonato, and Isabelle de Frate. "Don Pasquale" was first performed in English at the Princess's, October 23rd, 1843, with Paul Bedford, Henry R. Allen, Burdini and Eugenia Garcia in the leading parts.

DON SEBASTIAN DE PORTUGAL: libretto, in five acts, by Scribe, based on Dryden's tragedy; produced at the Academie Royale de Musique, Paris, November 13th, 1843, with Rosine Stolz as Zayda, the daughter of the Governor of Fez, a part sustained by Bremond, Massol as the Arab chief Abayaldos to whom she is engaged, Gilberto Duprez as Don Sebastian, Ferdinand Prevost as his lieutenant Don Henrique, Paola Barroilhet as the poet-soldier Le Camoens, and Levasseur as Juan de Sylva.

DUCA D'ALBA, IL: libretto, in five acts, by Scribe, composed in 1841, but never finished; produced at the Apollo, Rome, March 22nd, 1882, with Giuliano Gayarre as Marcello. In the third act there is music from "Il Paria"; and in the fourth there are sections of "Pia di Tolomei."

ELEONORA DI GUIENNA: *see* "Rosamonda d'Inghilterra."

ELISABETTA, OSSIA, LA FIGLIA DEL PROSCRITTO: libretto, in three acts, by Domenico Gilardoni; produced at the San Carlo, Naples, May 30th, 1828.

ELISIR D'AMORE, L': libretto in two acts by Felice Romani, based on Scribe's "Le Philtre"; produced at the Canobbiana, Milan, May 12th, 1832. First heard in London, at the Lyceum, December 10th, 1836, with Torri as the quack doctor Dulcamara, Virginie Blasis as the coquette Adina, Catone as the elixir-buying lover Nemorino, and Linari Bellini as the vain sergeant Belcore. At Her Majesty's, it was first given on February 25th, 1841, with Luigi Lablache as Dulcamara, Fanny Persiana as Adina, Mario as Nemorino, and Antonio Tamburini as Belcore; among other performances at that theatre were those on April 16th, 1842, when Giorgio Ronconi represented Belcore, the other principals being those just named; April 30th, 1845, with Jeanne Castellan as Adina; June 8th, 1848, when Jenny Lind was first heard in England as the heroine; July 11th, 1857, with Marietta Piccolimini as Adina; and June 15th, 1889, with Giuseppina Gargano as Adina and Vicini as Nemorino. At Covent Garden, July 15th, 1852, Angiolina Bosio made her début in this country in the part of Adina; May 4th, 1876, Zare Thalberg was the heroine; and June 14th, 1902, Regina Pacini and Enrico Caruso filled the chief parts, Antonio Pini-Corsi being the Dulcamara, and Antonio Scotti the Belcore. The first (and only!) performance of the "New Italian Opera" at the Lyceum was on May 3rd, 1869, when this work was given,

with Menici as Dulcamara, Rose Hersee as Adina, Italo Gardoni as Nemorino, and Edouard Gassier as Belcore. Among the various English versions, the most important are T. H. Reynoldson's "The Love Spell," done at the Surrey, May 29th, 1839, with M. W. Balfe as Dulcamara, Emma Romer as Adina, John Templeton as Nemorino, and Reynoldson as Belcore, and at the Princess's, May 2nd, 1843, with Emma Albertazzi as the heroine and Paul Bedford as Dulcamara; and "Adina, or the Elixir of Love," staged at the Court, Liverpool, February 24th, 1892, with Zelie de Lussan in the title rôle, Aynsley Cook as Dulcamara, John Child as Nemorino, and Alec Marsh as Belcore. W. S. Gilbert's burlesque, "Dulcamara," was produced at the St. James's, Henry Irving being the stage manager, on December 29th, 1866, with Frank Matthews in the title rôle, Carlotta Addison as Adina, "the little duck, who it is hoped will nevertheless be found to be very long in the bill," Eleanor Bufton as Gianetta, F. Charles as Belcore, and James Stoyle as Beppo.

ELVIDA: libretto in one act by Giovanni Schmidt; produced at the San Carlo, Naples, July 6th, 1826.

EMILIA, OSSIA, L'ERMITAGIO DI LIVERPOOL: libretto in two acts by Giuseppe Checcherini; produced at the Nuovo, Naples, 1824.

ENRICO DI BURGOGNA: libretto in two acts by Bartolomeo Merelli; produced at the San Luca, Venice November, 1818.

ESULE DI ROMA, L': libretto in two acts by Domenico Gilardoni; produced at the San Carlo, Naples, January 1st, 1828. First heard in London at the King's, February 4th, 1832, with de Meric as Argelia, Pompeo Mariani as Murena, Calveri as Publio, and Winter as Settino.

FALEGNAME DI LIVONIA, IL: libretto by Felice Romani; produced at the San Luca, Venice, April 15th, 1819.

FAUSTA: libretto in two acts by Domenico Gilardoni; produced at the San Carlo, Naples, January 15th, 1832. First given in London at Her Majesty's, May 29th, 1841, with Giulia Grisi as the Empress, Mario as Crispus, and Antonio Tamburini as Constantine.

FAVORITE, LA: libretto in four acts by Alphonse Royer, Gustave Waez and Scribe (the last-mentioned writing the fourth act), based on Francis Baculard D'Arnaud's 1790 tragedy, "Les

amans malheureux, ou le Comte de Commings"; produced in Paris at the Académie Royale de Musique, December 2nd, 1840, with Rosine Stolz in the title rôle, Alfredo Duprez as the infatuated Fernando, Paola Barroilhet as King Alfonso XI, Levasseur as Balthazar, and Wartel as Don Gaspar. The first performance in London was in English at Drury Lane, October 18th, 1843, with Emma Romer as the heroine, John Templeton as Ferdinand, and Adam Leffler as Alfonso, and among other representations at that theatre were those on August 4th, 1846, with Julien as Leonore, Laborde as Fernand, and Jean Massol as Alphonse; April 25th, 1859, when Caroline Guarducci made her London début, with Antonio Giuglini as Fernando; May 1st, 1873, when Antonio Aramburo made his first appearance in this country; and April 11th, 1874, when Jean de Reszke, then a baritone, made his English début. The revivals at Her Majesty's include February 16th, 1847, with Sanchioli in the title rôle, Italo Gardoni making his début in England in the part of Fernando; April 14th, 1857, when Spezia made her début in this country as Leonora, and Antonio Giuglini also made his debut as Fernando; April 12th, 1860, when Adelaide Borghi-Mamo made her début as the favoured one; October 19th, 1880, when Zelie Trebelli was the heroine and Alvarez the lover; and May 11th, 1881, when the chief parts were sustained by Tremelli and Luigi Ravelli, Antonio Galassi being the Alfonso. At Covent Garden, on May 24th, 1855, Giulia Grisi was the Leonore, Mario the Fernando, Lodovico Graziani the Alfonso, and Luigi Lablache the Baldassari; April 11th, 1871, Pauline Lucca was heard as the heroine; July 19th, 1871, Mario bade farewell to his admirers in the character of Fernando; April 7th, 1877, Giuliano Gayarre made his début as the lover; March 17th, 1887, Helene Hastreiter was the heroine and Luigi Ravelli the Fernando; May 24th, 1887, Medea Mei was the Leonora; June 13th, 1890, the chief rôles were sustained by Marie Richard and Montariol; June 10th, 1893, Armand and Alvarez were the lovers; and May 13th, 1896, Eugenia Mantelli was the Leonora and Giuseppi Cremonini the Fernando. There were revivals at the Olympic, October 18th, 1892, with Domenico as Leonora, Bernardo Zerni as the Fernando, and Mario Ancona as Alfonso, and at the London Opera House, April 24th, 1912, with Augusta Doria as Leonora and Orville Harrold as Fernando, Jose Danse being the Alfonso.

FILLE DU REGIMENT, LA: libretto by Antoine Bayard and Henri St. Georges; produced at the Opera Comique, Paris, February 11th, 1840, with Borghese as Marie, Marie Boulanger as the formal Marquise de Berkenfeld, Henri as Sergeant Sulpice, and Paola Marié as Tonio, the Tyrolien peasant. It was first given in London at Her Majesty's, May 27th, 1847, with Jenny Lind as the vivandière, Solari as the Marchesa, Luigi Lablache as Sulpizio, and Italo Gardoni as Tonio; among the revivals at that theatre were those on July 18th, 1850, when Henriette Sontag appeared as the heroine; June 26th, 1856, with Marietta Piccolomini in the chief part; and June 27th, 1868, with Clara Louise Kellogg as Marie. Notable revivals at Drury Lane have been those on June 13th, 1871, with Marie Marimon as the vivandière, and June 24th, 1876, when Mila Rodani made her English début in the title rôle. At a revival at the Lyceum, October 22nd, 1881, Marimon reappeared as Marie, Sonnino was the Marchesa, Ponsard the Sulpizio, and Ginnano Vizzani the Tonio. The first English adaptation was that by Edward Fitzball, given at the Surrey, December 21st, 1847, with Elizabeth Poole as Marie, Henry Phillips as the Sergeant, and Donald King as Tonio; this was revived at the Strand, January 3rd, 1853, with Rebecca Isaacs as Marie, Henry Corri as Sulpice, and Henry Manley as Tonio. Another version by Oscar Weil (first played at the Prince's, Bristol, October 13th, 1880) was presented at Daly's January 27th, 1896, when Zelie de Lussan was the Marie, Lempriere Pringle the Sulpice, and Frank Wood the Tonio; revived at Drury Lane, May 24th, 1904, with de Lussan as the heroine, Charles Magrath as Sulpice, and John Child as Tonio; and at the Middlesex, September 7th, 1914, with Florence Morden in the leading part, Magrath as the sergeant, and Frederick Blamey as Tonio. Anne Thillon achieved success in a version called "La Vivandière," produced at the Princess's, June 26th, 1848, when she was supported by Willoughby Weiss as Sulpice and Henry Allen as Tonio. Mention must also be made of a "command" performance before Queen Victoria at Balmoral Castle, November 8th, 1892, when Zelie de Lussan was the heroine, Annetta Laubach the Countess, Aynsley Cook the Sulpice, and Emanuel C. Hedmondt the Tonio. An "operatic extravaganza" by W. S. Gilbert, entitled "La Vivandière, or True to the Corps," was produced in Liverpool, June 15th, 1867, with Maria Simpson as Marie, Maggie Brennan as Tonio, James

Stoyle as Sulpice, and Charles Wyndham as Roberto, Marquis of Birkenfeldt, disguised as Manfred.

FOLLIA, UNA: produced at Venice, 1823.

FRANCESCA DI FOIX: libretto in one act by Domenico Gilardoni; produced at the San Carlo, Naples, May 30th, 1831.

FURIOSO NELL' ISOLA DI SAN DOMINGO, IL: libretto in three acts by Giacomo Ferretti; produced at the Valle, Rome, August 24th, 1833, with Giorgio Ronconi as Cardenio. First given in London at the Lyceum, December 17th, 1836, with Ronconi (his début in England) as the madman, Luini as his faithless wife Eleonora, Arturo Giubelei as Bartholomew, and Mrs. Glossop as Marcella, his daughter.

GEMMA DI VERGY: libretto in two acts by Giovanni Emmanuele Bidera; produced at the Scala, Milan, December 26th, 1834. Given at Her Majesty's, March 12th, 1842, with Adelaide Moltini in the title rôle, the childless wife of the Comte di Vergy, a part sustained by Santi, Bellini represented his lover Ida di Greville, and Carlo Guasco impersonated the Arab slave Tamas.

GIANNI DI CALAIS: libretto in three acts by Domenico Gilardoni; produced at the del Fondo, Naples, August 3rd, 1828. *See* "L'Assedio di Calais."

GIANNI DI PARIGI: libretto in two acts by Felice Romani; produced at the Scala, Milan, September 10th, 1839.

GIOVEDI GRASSO, IL: libretto by Donizetti; produced at the del Fondo, Naples, 1827.

GLI ESILIATI IN SIBERIA: libretto in three acts by Antonio Alcozer; produced at the Nuovo, Naples, 1827.

INGANNO FORTUNATO, IL: libretto by Leone Tottola; produced at the Nuovo, Naples, 1823.

ISNELDA DE LAMBERTAZZI: libretto in two acts by Leone Tottola; produced at the San Carlo, Naples, September 5th, 1830.

LETTERA ANONIMA, LA: libretto in one act by Giulio Genoino; produced at the del Fondo, Naples, 1822.

LINDA DI CHAMOUNIX: libretto in three acts by Gaetano Rossi, based on Adolphe d'Ennery's Gaité drama, "Grace de Dieu"; produced at the Kärnthnerthor theatre, Vienna, May 19th, 1842, with Eugenie Tadolini in the title rôle. First given in London, at Her Majesty's, June 1st, 1843, with Fanny Persiani in the title rôle, Mario (for whom the serenade was composed) as Carlo, Luciano

Fornasari as Linda's father Antonio, Luigi Lablache as the Prefect, and Frederick Lablache as the decrepit Marchese di Boisfleury; revivals at that theatre include those on May 20th, 1847, when Eugenie Tadolini sustained the chief part; July 7th, 1849, when the heroine was impersonated by Henriette Sontag; May 22nd, 1865, with Ilma di Murska as Linda, Louis Agnesi on this occasion making his début in England in the part of the Prefect; November 23rd, 1867, with Clara Louise Kellogg in the title rôle; and July 8th, 1880, when Etelka Gerster represented the heroine, Antonio Galassi impersonating Antonio. At Covent Garden, April 10th, 1849, Catherine Hayes made a success in the title rôle; June 5th, 1877, Emma Albani was heard as the heroine; July 3rd and 23rd, 1881, July 26th, 1884, and July 11th, 1885, Adelina Patti delighted her admirers with her bright impersonation of the heroine; and June 22nd, 1886, Ella Russell was heard in the music. An English version by Desmond Ryan was produced at Drury Lane, January 12th, 1848, with Mrs. J. Lea (Susan Hobbs) as Linda, J. Lea as Antonio, Willoughby Weiss as the Marquis, and Gregg as the Prefect; this was revived at the Surrey, September 22nd, 1851, with Emma Romer in the title rôle, Borrani as Antonio, and Henry Corri as Boisfleury. A poor burlesque by Alfred Thompson, entitled "Linda di Chamouni, or Not a Formosa," was presented at the Gaiety, September 13th, 1869.

LOVE SPELL, THE: *see* "L'Elisir d'Amore."

LUCIA DI LAMMERMOOR; libretto in three acts by Salvatore Cammarano, based on Scott's "Bride of Lammermoor"; produced at the San Carlo, Naples, September 26th, 1835, with Fanny Persiani in the title rôle and Alfredo Duprez as Edgardo. First heard in London at Her Majesty's, April 5th, 1838, with Persiani as Lucia and Giovanni Rubini as the hero; among revivals at that theatre were those on April 9th, 1842, with Persiani and Giorgio Ronconi; April 1st, 1845, when Jeanne Castellan made her first appearance in this country; May 25th, 1848, for Jenny Lind; June 4th, 1850, with Catherine Hayes; March 22nd, 1851, when Caroline Duprez was a débutante; May 7, 1857, with Marietta Piccolomini and Antonio Giuglini in the chief parts; May 11, 1865, with Ilma di Murska in the title rôle; May 21st, 1877, with Christine Nilsson; May 29th, 1877, when Emilia Chiomi made her début in England as Lucia; July 10th, 1880, with Etelka Gerster as the heroine;

October 23rd, 1880, when Rosina Isidor made her début in the leading part; June 4th, 1887, with Jenny Broch as the principal character; and June 6th, 1889, with Giuseppina Gargano in the star part and Ignazio Warmuth as Edgardo. At Covent Garden there have been many revivals; on May 29th, 1866, Ernest Nicolini made his first appearance in this country; November 8th, 1869, Ilma di Murska was the heroine; March 29th, 1870, Mathilde Sessi made her London début as Lucia; May 19th, 1877, Emma Albani was the heroine; April 17th, 1880, Albani was supported by Lodovico Graziani as Enrico and Carlo Carpi as Edgardo; June 30th, 1885, Alma Fohstrom made her English début; June 1st, 1886, Ella Russell impersonated the chief character; May 24th, 1888, Nellie Melba made her début, Luigi Ravelli being the Edgardo and Cotogni the Enrico; June 4th, 1902, the leading parts sustained by Regina Pacini and Enrico Caruso; May 30th, 1903, for Erika Wedekind; July 22nd, 1907, the principal rôles taken by Selma Kurz and Alessandro Bonci; and November 15th, 1907, when Luisa Tetrazzini was first heard as the unhappy young lady, Fernando Carpi being the Edgardo. At Drury Lane, the leading revivals have been: July 16th, 1845, with Rosina Laborde as Lucia, Laborde as Edgardo, and Laurent Quilleveri as Enrico; December 6th, 1847, when Sims Reeves made his real début in Italian opera in this country, Julie Dorus-Gras being the Lucia and Willoughby Weiss the Raymondo; April 7th, 1873, when Enrico Campobello (Henry Maclean Martin!) made his début in London; June 13th, 1876, for Elena Varesi; April 19th, 1884, with Georgina Burns as Lucy, Joseph Maas as Edgar, and Leslie Crotty as Henry; and June 27th, 1887, with Gambogi as Lucia. The first performance in English was at the Princess's, January 19th, 1843, with Eugenia Garcia and John Templeton in the chief parts, and among other English revivals have been those at that theatre on October 4th, 1848, when Julia Harland made her début as Lucia, and April 2nd, 1849, with Dolores Nau in the title rôle and Henry Allen as Edgar; at the Lyceum, July 21st, 1857, when Victoire Balfe achieved success as the heroine; at the Alexandra Palace, May 21st, 1881, with Blanche Cole as Lucy, Fred Packard as Edgar, and James Sauvage as Henry; and at the London Opera House, December 12th, 1911, with Felice Lyne and Orville Harrold in the chief parts. There was a performance by Italian children at Terry's, June 21st, 1909, the title rôle being

sustained by Dora Theor, 16 years of age, the Edgardo being Vittorio Gamba, who was 14. An amusing burlesque by Henry J. Byron, called "Lucia di Lammermoor, or the Laird, the Lady, and the Lover," was produced at the Prince of Wales's, September 25th, 1865, with John Clarke as Lucia, Marie Wilton as Edgar, and Fanny Josephs as Bucklaw.

LUCREZIA BORGIA: libretto in three acts by Felice Romani, adapted from Victor Hugo's drama; produced at the Scala, Milan, December 26th, 1833, with Enrichette Marie-Lalande in the title rôle. First given in Paris at the Odeon, October 27th, 1840, with Giulia Grisi in the title rôle and Mario as Gennaro. But Hugo, claiming literary rights in the plot, took the receipts. Donizetti then made various slight changes in the names of the characters and altered the title to "La Rinnegata," and under this name it was revived in Paris, January 14th, 1845. This opera was first heard in London at Her Majesty's, June 6th, 1839, when Mario made his début in this country, Grisi representing the heroine, and Antonio Tamburini the Duke of Ferrara, her husband; among revivals at that theatre were those on May 10th, 1842, with Herminie Frezzolini as Lucrezia; May 25th, 1843, with Grisi and Mario; September 9th, 1848, with Sophie Cruvelli; July 12th, 1856, with Johanna Wagner, Charles Braham being the Gennaro; May 6th, 1862, when Zelie Trebelli made her début in London and was heard in the music of Maffio Orsini, Therese Titiens sustaining the title rôle; May 8th, 1867, for Amalia Giacconi, who made her début as the heroine; and May 19th, 1877, when Titiens made her last appearance. At Covent Garden the notable revivals include those on October 24th, 1868, when Titiens was the Lucrezia and Charles Santley the Alfonso; April 7th, 1877, when Giuliano Gayarre made his English début as Gennaro; May 14th, 1888, when Augustus Harris started his first season of opera with the principal rôles sustained by Emmy Fürsch-Madi (Lucrezia) Zelie Trebelli (Maffio Orsini) Luigi Ravelli (Gennaro) and Francesco Navarrini (the Duke). At Drury Lane there was a revival May 4th, 1872, with Titiens in the title rôle, Trebelli as Maffio Orsini, Italo Campanini (who then made his English début) as Gennaro, and Louis Agnesi as the Duke. The first representation in English took place at the Princess's, December 30th, 1843, with Eugenia Garcia as Lucrezia, Henry R. Allen as Gennaro, Burdini as Alfonso, and Mrs. H. P. Grattan as Maffio Orsini; another

English revival was that at Drury Lane, March 12th, 1852, when Garcia reappeared as the heroine, Fodor was the Gennaro, Henry Drayton the Alfonso, and Priscilla Horton the Maffio Orsini.

MARIA DI ROHAN: libretto in three acts by Salvatore Cammarano; produced at the Kärnthnerthor theatre, Vienna, June 5th, 1843, with Eugenie Tadolini in the title rôle. First heard in London at Covent Garden, May 8th, 1847, with Elguerra Ronconi as the heroine, Lorenzo Salvi as her lover the Count de Chalais, Giorgio Ronconi as her husband the Duc de Chevreuse, and Marietta Alboni as the flippant young nobleman Armando; there was a revival there March 27th, 1852, when Jeanne Castelian took the chief part. At Her Majesty's there were revivals on April 1st, 1852, with Fiorentini in the title rôle, Enrico Calzolari as de Chalais, Ferlotti as de Chevreuse and Ida Bertrand as Armando, and April 12, 1859, with Lotti della Santa as Maria, de Bassina as Enrico, and Neri-Baraldi as Riccardo. There was also a revival at the Lyceum April 18th, 1857, with Rosa Devries as Maria and Ronconi as Enrico.

MARIA DI RUDENZ: libretto in three acts by Salvatore Cammarano; produced at the Fenice, Venice, January 30th, 1838, with Carolina Ungher and Napoleone Moriani in the chief parts.

MARIA PADILLA: libretto in three acts by Gaetano Rossi; produced at the Scala, Milan, December 26th, 1841.

MARIA STUARDA: libretto in three acts by Giuseppi Bardari; produced at the San Carlo, Naples, 1834. The title was subsequently changed to "Buondelmonte," but the opera was later revived as "Maria Stuarda" in Florence, April 26th, 1865.

MARINO FALIERO: libretto in three acts by Giovanni Emmanuele Bidera, based on Casimir Delavigne's arrangement of Byron's tragedy; produced in Paris at the Salle Favart, March 12th, 1835, with Giulia Grisi as Elena, the wife of the Doge, a character sustained by Luigi Lablache, Antonio Tamburini as Israel, the chief conspirator, and Giovanni Rubini as Fernando, the Bertruccio Faliero of Byron's play; first heard in London, with the same principals, at the King's, May 14th, 1835; there was a revival there August 6th, 1841, with Johanna Loewe as Elena, Lablache, Tamburini, and Rubini taking their former parts. Some of Donizetti's music was used in "The Doge of Venice," a play

by Bayle Bernard, produced at Drury Lane, November 2nd, 1867, with Samuel Phelps in the leading part.

MARTIRI, I: *see* "Poliuto."

NOZZE IN VILLA, LE: libretto in two acts by Bartolomeo Merelli; produced in Mantua, January 23rd, 1820.

OLIVO E PASQUALE: libretto in two acts by Giacomo Ferretti; produced at the Valle, Rome, 1827. First given in London, at Her Majesty's, March 31st, 1832, with Pompeo Mariani as the Lisbon merchant Olivo, de Meric as his daughter Isabella, Vincenzo Galli as her uncle Pasquale, and Alberico Curioni as le Brosse—the rich Cadiz merchant and suitor.

PARIA, IL: libretto in two acts by Domenico Gilardoni; produced at the San Carlo, Naples, January 12th, 1829. This operetta subsequently formed part of the score of "Il Duca d'Alba."

PARISINA: libretto in three acts by Felice Romani, based on Byron's poem; produced at the Pergola, Florence, March 18th, 1833, with Carolina Ungher in the title rôle. First given in London at Her Majesty's, June 1st, 1838, with Giulia Grisi in the chief part, Antonio Tamburini as her husband Azzo, Giovanni Rubini as his son Ugo, and Morelli as Ernesto his minister.

PAZZI PER PROGETTO, I: libretto in one act by Domenico Gilardoni; produced at the del Fondo, Naples, 1830.

PIA DI TOLOMEI: libretto in two acts by Salvatore Cammarano, founded on Carlo Marenco's tragedy; produced at the Apollo, Venice, February 18th, 1837. Part of the music was utilised for the fourth act of "Il Duca d'Alba."

POLIUTO: libretto in five acts by Adolphe Nourrit and Salvatore Cammarano, based on Corneille's tragedy. In its original form, the libretto was the work of Nourrit, who hoped to sustain the principal rôle, but the censor refused to pass it; Cammarano then revised the text, and it was performed at the San Carlo, Naples, March 8th, 1838. Under the title of "I Martiri," it was first given in London at Her Majesty's, April 20th, 1852, with Enrico Tamberlik as Poliuto.

REGINA DI GOLCONDA, LA: *see* "Alina."

RINNEGATA, LA: *see* "Lucrezia Borgia."

RITA, OU, LE MARI BATTU: libretto in one act by Gustave Waez; produced at the Opera Comique, Paris, May 7th, 1860.

ROBERTO DEVEREUX, CONTE D'ESSEX: libretto in three acts by Salvator Cammarano; produced at the San Carlo, Naples, November 15th, 1837, with Giovannina Ronzi de Begnis as Elisabeth and Paola Barroilhet as Robert. First given in London at Her Majesty's, June 24th, 1841, with Giulia Grisi as Elisabeth, Giovanni Rubini as Roberto, and Antonio Tamburini as the Earl of Nottingham; there were revivals there July 30th, 1842, with Herminie Frezzolini as Elisabeth and Rubini in the title rôle, and June 24th, 1845, when Juana Rossi-Caccia was the heroine and Barroilhet made his operatic début in London as the hero.

ROMANZIERA, LA: libretto by Domenico Gilardoni; produced at the del Fondo, Naples, 1830.

ROSAMONDA D'INGHILTERRA: libretto in two acts by Felice Romani; produced at the Pergola, Florence, March, 1834, with Fanny Persiani in the title rôle and Alfredo Duprez as Henry II. Subsequently it was revised and enlarged, and performed in Naples under the title of "Eleonora di Guienna."

SANCIO DI CASTIGLIA: libretto in two acts by Pietro Salatino; produced at the San Carlo, Naples, November 4th, 1832.

TORQUATO TASSO: libretto in three acts by Giacomo Ferretti; produced at the Valle, Rome, 1833, with Paola Barroilhet in the title rôle. First given in London at Her Majesty's, March 3rd, 1840, with Filippo Coletti as the hero, and revived there April 30th, 1842, with Giorgio Ronconi in the chief part.

UGO, CONTE DI PARIGI: libretto in two acts by Felice Romani; produced at the Scala, Milan, March 13th, 1832.

VOTI DE' SUDDITI, I: libretto in one act by Giovanni Schmidt; produced at the San Carlo, Naples, March 6th, 1825.

ZINGARA, LA: libretto in two acts by Leono Tottola; produced at the Nuovo, Naples, 1822.

ZORAIDE DI GRANATA: libretto by Bartolomeo Merelli; produced at the Argentina, Rome, January 28th, 1822, with Esther Mombelli in the title rôle and Domenico Donzelli as Almuzio.

