IL CIGNO DI ROMANO

THE KING OF TENORS

GIOVAN BATTISTA RUBINI

:a performance study

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Giovan Battista Rubini, probably the most famous tenor of the early nineteenth century, was born to Giovan Battista Rubini and Caterina Bergamo in the little farming village of Romano di Lombardia near Bergamo on 7 April 1794. Being the son of a trumpet player who started teaching him how to sing, he first sang in public at eight years old in his hometown church (a solo in a 'Salve Regina') and was sent to study with the organist of the neighbouring town of Adro. Don Santo, the organist, sent young 'Giambattista' home saying that nothing would ever make him a singer. In spite of this, his father continued to teach his son singing, and, after a year, sent him back to Don Santo where Giambattista sang for him a 'Qui Tollis', and Don Santo was obliged to retract his former statement about the artistic possibilities of the youngster. Thereafter, Rubini père continued teaching his son voice and violin, and Giambattista grew up in Romano singing in church and playing the violin in the local orchestra.

At twelve years of age, Rubini sang his first role on stage in Romano. History does not bring down the name of the piece, but it does mention that it was a female role, had great applause, and that he made money doing it! Obviously, the succeeding years brought on adolescence and his change of voice. The years do not seem to have been wasted because he continued to develop musically, and at eighteen we find him singing in the chorus and playing in the orchestra at the Teatro Riccardi in Bergamo, where he also sang a cavatina by



Coll. Weatherson.

Lamberti (1769-1814) as an intermezzo between the acts. This was his first success: he received a five franc piece! He would continue to tell this story throughout his life and sing the same aria in concerts. This first success brought what is generally considered to be his first real role (secondo mezzo carrattere in Paër's IL PRINCIPE DI TARANTO) in Palazzuolo.

Not earning much money in any of these ventures, and feeling he could in Milano, the twenty year old Rubini set out for the big city. His audition for the director of La Scala was not a complete failure (he was turned down for the chorus, the director saying his voice was too small), because he was recommended and hired for a touring company that would make a tour of Piedmont. However, the troupe went backrupt mid-tour, and Rubini finished the tour by himself - singing recitals with the violinist Madi.

Rubini started making his mark in Pavia, was then called to Brescia (at 1,000 lire for three months), and then to the Teatro San Moisè in Venezia (for L'ITALIANA IN ALGERI with Marietta Marcolini). Domenico Barbaja, powerful director and impresario of the San Carlo di Napoli, heard the tenor who was beginning to have some success in the north and asked him to come to Naples to sing. Rubini signed a contract for 84 ducats a month for one year. Before leaving for Naples, Rubini - always the good son - returned to Romano to tell his father (his mother having died) of his decision, and - not having fulfilled his military service yet - to arrange for a small stipend from his father to exonerate him from military service in order to get his passport to go from Austrian Lombardo-Veneto to the Kingdom of Naples. To have an adequate idea of how difficult it was for a singer to make a career in those days, one has to put out of one's mind the modern way of life. There were no modern modes of transportation and communication: the theatres were all illuminated by candles (not even gas or oil lamps yet); not until 1832 did Europe begin to have a railway (and even then it came very slowly); therefore, travelling overland was by horse and carriage ('diligence').

Thus, after a very long and exhausting journey by coach, Rubini debuted in 1815 in Naples at the Teatro del Fondo as Lindoro in Rossini's L'ITALIANA IN ALGERI. Naples proved to be a God-send for him because he met and started studying with the great Rossinian tenor Andrea Nozzari (1775-1832), a pupil of the castrato Giuseppe Aprile. However, at the end of Rubini's contract, Barbaja would only renew it for the same small sum. Deciding that his study with Nozzari was more important than a raise, Rubini accepted the terms and stayed in Naples.

In Naples, aside from Nozzari, Rubini was singing with many of the greatest singers of the day; Tamburini, Pellegrini, Lablache, Mombelli, Donzelli, Galli, Pasta, Ungher, Colbran, Meric-Lalande, Fodor-Mainvielle, etc etc. Among the prime donne was a certain French woman named Adelaide Chomel (nom de scene: La Comelli - 1794-1874) with whom Rubini sang. They fell in love and were married 13 March 1821, probably because they were then in a financial position to do so. Barbaja had negotiated a new contract for each of them (April 1822 - March 1825) for Naples and Vienna, paying Rubini 250 ducats a month and Comelli 400 ducats a month.

In the five or six years Rubini had courted Comelli, he sang a great deal with her and in works like ADELAIDE E COMINGIO and LA MORTE DI ADELAIDE both by Fioravanti, and - in January of the year of their marriage - ADELAIDE DI BAVIERA by Carlini. Rubini's close association with works dealing with the name of his beloved seemed to culminate later in 1824, when he met Beethoven in Vienna, who authorised an Italian translation of his song "Adelaide", which Rubini was to make popular in his concerts all over Europe.

While still under contract to Barbaja, Rubini had been allowed two sojourns outside of Naples: Rome in 1818 and Palermo in 1819, both of which had been immense personal successes for him. In fact, once in Palermo, the impresario Giovanni Tedeschi wanted to keep him at the Teatro Carolino. Barbaja wouldn't hear of it and had the matter settled by King Ferdinando I, King of the Two Sicilies, who decided in favour of Naples. Barbaja also took the couple to Vienna in 1824 and 1828.

Rossini was an extremely important influence in the lives of the couple. He had originally arranged that Comelli be hired by Barbaja, and after having himself staged Rubini's first BARBIERE DI SIVIGLIA in Naples, asked for him to come for his historic Paris debut season at the Théâtre-Italien 1825-6, his first season as director there: Rubini singing his CENERENTOLA (debut: 6 October 1825), LA DONNA DEL LAGO, LA GAZZA LADRA, OTELLO, and TANCREDI (all of which he had already sung to great acclaim in Italy). He was immediately proclaimed 'King of Tenors'.

Barbaja seemed to know his métier because, previous to Rubini's sensational Paris debut, the Comelli/Rubini couple negotiated with him a joint contract (March 1825 - April 1827) for the more worthy figure of 40,000 francs per year. The year 1826 was spent part in Paris, part in Naples. On 30 May 1826, Rubini sang at the San Carlo the first of what was to become a long line of Rubini premieres of works of Vincenzo Bellini: BIANCA E GERNANDO. Much like Bellini (for whom he created four roles and sang nearly all of his operas), Rubini became one of the foremost interpreters of Donizetti roles (creating seven roles and singing seven others). For example, he would be the tenor to introduce LUCIA DI LAMMERMOOR to the musical worlds of Paris, London and Berlin.

In 1827, Rubini still sang in Naples, but March through October he spent singing at La Scala (debuted again with Rossini: LA DONNA DEL LAGO, and premiered Bellini's IL PIRATA). After a sensational season there, Barbaja then not very astonishingly prolonged the couple's contract until 1828 and again later through 1831. They sang in Naples and Vienna, but also in Milano at La Scala, Teatro Cannobbiana, and Teatro Carcano: two very important premieres for Rubini during this period were Bellini's LA SONNAMBULA and Donizetti's ANNA BOLENA.

1831 brings the couple for the first time to the King's Theatre in London in IL PIRATA (26 April). La Comelli seems not to have made a good impression, and history tells us that she retired from the stage shortly thereafter.

Rubini returns for the Fall-Winter season at the Théâtre-Italien in Paris, only returning to Romano for April-May of 1832; then 1832-1841, he seems to have spent half of the year in Paris and half in London. September of 1841 sees him with Persiani on a tour of Bruxelles, Wiesbaden and The Hague.

For a man who loved his family so much, he must have found a time to visit them at least once a year, although it seems hard to understand how when looking at his schedule. In any case, Rubini was a most devoted, loving husband and son and brother, giving love, advice, support, money to his father, wife, brother and sisters all of his life. While on tour he was constantly writing sweet letters to his wife. He begins a letter from Spain in 1841:

Cara Adelaide,
Basta, non dubitare che se posso arrivare a casa non ti lascierò mai piu, mai piu, hai capito? ...

and ends it:

... scrivimi sovente. Domani scriverò anche a Giacomo. Addio, addio mia cara Adelaide. Speriamo in Dio di rivederci presto.

tuo affettuosissimo
Rubini

All of his letters to his wife reflect a deep and sincere affection without the flambuoyancy one might expect.

After his Spanish sojourn (which had been during heavy political troubles in that country), when he returned home to Romano, he firmly decided to retire then and there. However, the public demand was such that he continued to leave home again and again: 1842 sees him in his London Farewell Season and a tour of British provincial towns, going on a tour with Franz Liszt at the piano (23 October 1842 - 14 January 1843) then - in Berlin - sang IL PIRATA, LUCIA DI LAMMERMOOR, and OTELLO and on 12 February 1843 a concert for the King of Prussia with Franz Liszt at the piano and Giacomo Meyerbeer conducting.

From Berlin, Rubini parted company with Liszt and went to Russia for what he thought was to be a short tour and then back home to Romano. However, after the sensational tour of Moscow and St Petersburg, Tsar Nicholas I named Rubini "First Singer to the Imperial Court" asking him to return to sing the next season having chosen an Italian company for the Imperial Italian Opera of St Petersburg, naming Rubini director.

Having chosen a full company, he returned to open the 1843-44 season with IL PIRATA on 25 October. In his company, he had included his life-long friend baritone Antonio Tamburini and the young Pauline Garcia Viardot, who played Ernesto and Imogene to Rubini's Gualtiero in that opening at the Bolshoi Theatre in St Petersburg. Rubini at the head of his company continued the season until April to delirious crowds of worshipping nobility, continually adding to his list of honours. Summer of 1844, he returned to the warmer clime of his native Romano, only to start the 1844-45 season in St Petersburg with even greater éclat than the preceding year. On 10 February 1845, he - along with Viardot and Tamburini - sang in an Italian opera by a Russian composer Andrei Lvoff: BIANCA E GUALTIERO. The staging had had to be postponed due to not one but all of the cast plus the composer being unwell - mostly due to the terribly hard winter of St Petersburg.

The Imperial Italian Opera of St Petersburg was going from triumph to triumph with Rubini. Quite naturally enough the Tsar wanted him to continue, but he felt if he were to stay in that cold climate another season, he would not live to enjoy his hard-earned retirement.

So, in June of 1845, Rubini finally retired to Romano, having amassed the largest fortune ever for a singer. For Adelaide, his family and himself, he built a marvellous villa with wonderful frescoes of himself and Comelli in IL PIRATA and - in the courtyard - terra cotta plaques of his friends and colleagues who had been so much a part of his long career (for example: Malibran, Tamburini, Donizetti, Bellini, Romani, Pasta, Rossini et al). It still exists as the Ginnasio Rubini (a school without the funds to keep it up - hence, the frescoes and plaques are not faring well).

The Teatro del Circo continues to plead with him to return to Madrid, Her Majesty's Theatre wants him to come to London, and he is asked to sing in New York. All of these he refused: the offer from New York he refused by saying "It is too far and too late." That being said does not mean that he did not continue to sing. He sang several times in his local parish church in the fall of 1845, to which one can be sure that people made the trip from Milano to Bergamo to hear the famous tenor. In 1846, he sang a joint recital in honour of the Empress of Russia with his tenor brother Giacomo (1791-1876) who had been "Tenore di Camera e Capella di SM il Re di Baviera" in Munich, later went to sing in New York and Cuba, and to whom at least two portraits are mis-attributed to Giovan Battista.

In the fall of 1847, Rubini visited the dying Donizetti in Bergamo and sang "Verrano a te" from LUCIA DI LAMMERMOOR with the composer's friend Giovannina Basoni. Donizetti, paralysed and hopelessly deranged, unfortunately gave no sign of having remembered this beautiful love duet from his immortal opera.

For the next four years, Rubini (in his middle fifties) takes time finally - even though he had published DODICI LEZIONI DI CANTO MODERNO PER TENORE O SOPRANO - to teach voice a little and enjoys his retirement with his family.

The last time he was to sing in public was in several concerts in Venezia for the Tsarevich of Russia and many of the nobility in February and March of 1852, with Giovanni Battista Velluti - the last of the castrati still to be singing on stage - and Filippo Coletti - famous baritone creator of many Donizetti roles. Among other things, one programme contained arias from ROBERTO DEVEREUX, I BRIGANTI and IL PIRATA sung by Rubini. It was undoubtedly a great honour for him and on 14 March he wrote to Adelaide from Venezia saying:

Amerei meglio pranzare con te e la Cecchina, abbenchè siate due veri castighi, alzandovi ogni minuto secondo; basta, dirò come diceva Masaniello: son castighi anche gli onori.

and continues further:

Per dirti la pura e santa verità mi e riuscita di cantare l'aria del Pirata come la cantavo in teatro; dunque di tutto questo sia lode al Signore che mi ha concesso la grazia di star bene e di essere bene in voce.

Rubini returned to Romano at the end of March 1852 after being honoured with medals, jewels and titles, only to become very ill and go into hospital. The evening of the third of March 1854, Giovan Battista Rubini died, leaving his wife Adelaide (who was to live another twenty years), his brother Giacomo and his two sisters Francesca and Ester. Francesca (who was unmarried and had always lived in the house of her brother) and Ester (who had married but who had always been close to Giambattista) died 16 March and 21 March 1854 - the same month and year after the death of their brother. Rubini had endowed the little village of Romano with orphanage, school etc, but mostly he gave Romano "a famous son". So ended the life of the "Swan of Romano" and "the King of Tenors".

1812		Bergamo, Teatro Riccardi	ADELASIA ED ALERAMO (Mayr) - in the chorus, but sang as intermezzo a cavatina by Lamberti (1769-1814). His first success.
1813		Paluzzuolo	IL PRINCIPE DI TARANTO (Paër) secondo mezzo carrattere
1814	(Autumn)	Fossano	TANCREDI (Rossini) Argirio (Travelling Company)
		Saluzzo	I DUE PRIGIONIERI (Pucitta) Adolfo (Travelling Company)
		Vercelli	DON PAPIRIO (Guglielmi) (Travelling Company)
		Alessandria	IL VENDITORE D'ACETO (Mayr) (Travelling Company)
		Valenza	L'AZZARDO FORTUNATO (Cordella) (Travelling Company)
		Pavia	
		Piemonte	Solo concert tour with violinist, Madi.
1815	(Carnevale)	Brescia	TANCREDI (Rossini) Argirio
		Venezia, San Moisè	L'ITALIANA IN ALGERI (Rossini) Lindoro with Marcolini
		Napoli, Fondo	L'ITALIANA IN ALGERI (Rossini) Lindoro Napoli debut with Pellegrini
		Napoli	IL CIMENTO FELICE (Prota)
		Napoli, Fondo	COSI FAN TUTTE (Mozart) Ferrando
1816		Napoli, Fiorentini	ADELSON E SALVINI (Fioravanti) Adelson premiere
			I VIRTUOSI AMBULANTI (Fioravanti) with Nozzari and Pellegrini
	(20,21/3)	Napoli, Fondo	ELENA E COSTANZA (Mayr) Edmondo with Sciambrand, Casaccia, Pellegrini, Corradi, Checcherini, Pace, Cardini
		Napoli, Fiorentini	IL DISPERATO PER ECESSO DI BUON CUORE (Mosca)

1816 (Cont)	(2,3,4,18/4)	Napoli, Fondo	NINA PAZZA PER AMORE (Paisiello) Lindoro with Sciambrand, Casaccia, Pellegrini, Ciccimara
	(6/6)	" "	"
	(10/10)	" "	"
	(31/10)	" "	CASA DA VENDERE (Mililotti)
	(4,11/11)	" "	NINA
	(19/11)	" "	CASA DA VENDERE
	(23/11)	" "	DON GREGORIO (Mosca)
	(14,31/12)	" "	NINA
1817	(31/1)	Napoli, San Carlo	IL SOGNO DI PARTENOPE (Mayr) (premiere)
	(12/2)	" "	IL SOGNO DI PARTENOPE
		Napoli, Fondo	GINEVRA DEGLI ALMIERI (Farinelli) Antonio premiere
		" "	LA FESTA DELLA ROSA (Pavesi) Carlo
		Napoli, Fiorentini	ADELAIDE E COMINGIO (Fioravanti) Comingio premiere
		" "	EMILIA DI LIVERPAUT (Trento) Federico
		" "	L'AMORE AVVOCATA (Mayr) premiere
	(16,28/9)	Napoli, San Carlo	OTELLO (Rossini) Rodrigo with Colbran, Nozzari, Manzi, Benedetti, Ciccimara, Chizzola
	(4,10,12,14, 21,26/10)	" "	"
	(15,22,25/11)	" "	"
	(2,3,9/12)	" "	"
1818	(8,9/1)	" "	"
	(19/2)	" "	"
	(7/4)	" "	OTELLO (Act I)
	(12,15,25/5)	Napoli, Fondo	LA CENERENTOLA (Rossini) Ramiro with Festa, Casaccia, Pellegrini, Checcherini, Pace, De Bernardis
	(2,6,12/6)	" "	"
	(13,14/6)	" "	ARRIGHETTO (Coccia) Giannotto with Dardanelli, Pellegrini, Checcherini, Pace, Beneditti
	(16/6)	" "	CENERENTOLA
	(17/6)	" "	ARRIGHETTO
	(19/6)	" "	CENERENTOLA
	(1,8,11/7)	" "	"
	(15/7)	" "	ARRIGHETTO
	(18,23/7)	" "	CENERENTOLA
	(1/8)	" "	ARRIGHETTO
	(3,7/8)	" "	CENERENTOLA
	(8,14/8)	" "	ARRIGHETTO
	(15,17/8)	" "	CENERENTOLA
	(22/8)	" "	ARRIGHETTO
	(26,30/8)	" "	CENERENTOLA
	(Summer)	" "	TORVALDO E DORLISKA (Rossini) Torvaldo
	(Autumn)	Roma, Apollo	ENRICO IV (Fioravanti) Enrico premiere

1818 (Cont)	(Autumn)	Roma, Apollo	LA GAZZA LADRA (Rossini) Giannetto
		" "	AGNESE (Paër) Ernesto
		" "	LA CENERENTOLA (Rossini) Ramiro
1819	(29,30/1)	Napoli, Fondo	LA MODISTA RAGGIRATRICE (Paisiello) Gianferrante
	(3,6,10,11, 14,16/2)	" "	"
	(20/2)	Napoli, San Carlo	IGEA Cantata (Rossini) Apollo premiere
	(21,23/2)	Napoli, Fondo	MODISTA
	(24/3)	" "	LA MORTE DI ADELAIDE (Fioravanti) with Dardanelli, Casaccia, Lombardi, Benedetti, Pace
	(25,28/3)	" "	"
	(April)	Palermo, Carolino	L'IMPOSTORE O IL MARCOTONDO (Mosca) with added aria from Rossini's ERMIONE
	"	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(9/5)	Napoli, San Carlo	IL SOGNO DI PARTENOPE Cantata (Rossini) Araldo premiere
	(15,19/5)	Napoli, Fondo	LA MORTE DI ADELAIDE
	(24,27/5)	" "	LE DUE DUCHESSE (Mayr) Edgar with Dardanelli, Sciambrand, Checcherini, Porto, Lucchini, Pace, Sparano, Orlandini
	(31/5)	Napoli, San Carlo	OTELLO
	(2/6)	Napoli, Fondo	PAMELA NUBILE (Autori diversi)
	(4/6)	" "	PAMELA
	(8/6)	Napoli, San Carlo	OTELLO
	(9/6)	Napoli, Fondo	PAMELA Benefit of Ronzi-De Begnis
	(18/6)	" "	PAMELA
	(8/7)	Napoli, San Carlo	OTELLO
	(23/7)	Napoli, Fondo	LA MODISTA RAGGIRATRICE (Paisiello Gianferrante
	(31/7)	Napoli, San Carlo	LA GAZZA LADRA (Rossini) Giannetto
	(5/8)	" "	OTELLO
	(7/8)	Napoli, Fondo	MODISTA
	(10/8)	" "	OTELLO
	(15/8)	Napoli, San Carlo	"
	(5/9)	" "	"
	(11/10)	Napoli, Fondo	"
	(13/11)	" "	"
	(19/11)	Napoli, San Carlo	"
	(25/11)	" "	LA GAZZA LADRA (Rossini) Giannetto with Colbran, Nozzari, Pisaroni, Ambrogi, Checcherini, De Bernardis Pace, Orlandini, Chizzola
	(30/11)	" "	OTELLO
	(December)	" "	PAMELA NUBILE

1820	(2/1)	Napoli, Fondo	I PRETENDENTI DELUSI (Mosca) with La Persetti (?), Ambrogi , Checcherini, Lombardi, De Bernardis, Chizzola, Pace
	(4,5/1)	" "	LA GAZZA LADRA
	(8/1)	" "	PRETENDENTI
	(9/1)	Napoli, San Carlo	L'APOTEOSI D'ERCOLE (Mercadante) with Colbran, Nozzari, Pesaroni, De Bernardis, Benedetti
	(10/1)	Napoli, Fondo	GAZZA
	(12/1)	Napoli, San Carlo	APOTEOSI (Act I)
	(13/1)	Napoli, Fondo	GAZZA
	(15,18/1)	Napoli, San Carlo	"
	(19/1)	" "	APOTEOSI
	(20/1)	Napoli, Fondo	CASA DA VENDERE (Mililotti)
	(22/1)	Napoli, San Carlo	APOTEOSI
	(25/1)	Napoli, Fondo	CASA DA VENDERE
	(26/1)	Napoli, San Carlo	APOTEOSI (Act I)
	(27/1)	Napoli, Fondo	CASA DA VENDERE
	(28,30/1)	" "	LA MODISTA RAGGIRATRICE (Paisiello) Gianferrante
	(31/1)	Napoli, San Carlo	LA GAZZA LADRA
	(3/2)	Napoli, Fondo	CASA DA VENDERE
	(6,13/2)	" "	MODISTA
	(23/2)	" "	LA MORTE DI ADELAIDE (Fioravanti)
	(25/2)	Napoli, San Carlo	OTELLO
	(26,29/2)	Napoli, Fondo	MORTE
	(3/3)	Napoli, San Carlo	OTELLO
	(6/3)	Napoli, Fondo	IL SOSPETTO FUNESTO (Balducci) premiere with Sciambrand, Casaccia, Ambrogi , Lombardi, Checcherini, Orlandini, Spiriti
	(7,8/3)	" "	"
	(10,14,16/3)	Napoli, San Carlo	MORTE
	(18/3)	Napoli, Fondo	SOSPETTO
	(22/3)	" "	MORTE
	(3/4)	" "	NINA
	(4/4)	Napoli, San Carlo	GAZZA LADRA
	(6/4)	Napoli, Fondo	NINA
	(11,13,16/4)	Napoli, San Carlo	"
	(20,22,23,25, 26/4)	" "	ELISABETTA REGINA D'INGHILTERRA (Rossini) Norfolk with Dardanelli, Nozzari, Comelli, Manzi, Chizzola
	(28/4)	Napoli, Fondo	ELIZABETTA Benefit for Dardanelli
	(14/5)	Napoli, San Carlo	GIANNI DI PARIGI (Morlacchi) Gianni with Comelli, Manzi, Casaccia, Ambrogi, Orlandini
	(16,18,21,22, 25,28/5)	" "	"
	(9/6)	Napoli, Fondo	LA CENERENTOLA (Rossini) Ramiro with Fabri, Checcherini, Manzi, Ambrogi, Casaccia, Pace
	(20/6)	Napoli, San Carlo	LA DONNA DEL LAGO (Rossini) Giacomo with Colbran, Nozzari, Comelli, Benedetti, Manzi, Chizzola, Orlandini. Benefit for Nozzari

1820 (Cont)	(22/6)	Napoli, San Carlo	LA DONNA DEL LAGO
	(24/6)	Napoli, Fondo	GAZZA LADRA
	(25,27,29/6)	Napoli, San Carlo	DONNA DEL LAGO
	(2/7)	" "	DONNA DEL LAGO (Act I)
	(4/7)	" "	"
	(6/7)	" "	IL CALIFFO DI BAGDAD (Garcia) premiere with Colbran, Ciccimara, Checcherini, Lombardi, Manzi, Chizzola, Calvarola
	(7,12/7)	Napoli, Fondo	GIANNI DI PARIGI
	(13/7)	Napoli, San Carlo	DONNA DEL LAGO (Act I)
	(18/7)	Napoli, Fondo	CALIFFO
	(20/7)	Napoli, San Carlo	GABRIELLA DI VERGY (Carafa) Raoul with Colbran, Nozzari, Manzi, Benedetti, Chizzola
	(23/7)	" "	"
	(26/7)	Napoli, Fondo	GIANNI DI PARIGI
	(27/7)	Napoli, San Carlo	GABRIELLA
	(30/7)	" "	ANACREONTE IN SAMO (Mercadante) premiere with Comelli, Nozzari, Ambrogi, Orlandini, Chizzola
	(1,3/8)	" "	"
	(5/8)	Napoli, Fondo	GABRIELLA
	(6/8)	Napoli, San Carlo	ANACREONTE
	(10/8)	" "	GAZZA LADRA (Rossini) Giannetto with Colbran, Galli, Ambrogi, Checcherini, Lombardi, Chizzola, De Bernardis, Orlandini
	(12,13,15,19 20/8)	" "	"
	(23/8)	Napoli, Fondo	"
	(24/8)	Napoli, San Carlo	"
	(25/8)	" "	GABRIELLA
	(27,31/8)	" "	GAZZA LADRA
	(3,7/9)	" "	GAZZA LADRA (Act I)
	(17,18/9)	Napoli, Fondo	GIANNI DI PARIGI
	(1,4,5/10)	Napoli, San Carlo	DONNA DEL LAGO
	(7/10)	Napoli, Fondo	GIANNI DI PARIGI
	(8,9,10/10)	Napoli, San Carlo	ANACREONTE
	(13/10)	Napoli, Fondo	GIANNI DI PARIGI
	(17/10)	" "	"
	(21/10)	" "	IL BARONE DI DOLSHEIM (Pacini) Carlo di Dolsheim with Comelli, Galli, Casaccia, De Bernardis, Benedetti, Orlandini, Pace (role sung by his brother Giacomo at the premiere at Milano 1818)
	(22,24/10)	Napoli, San Carlo	LA DONNA DEL LAGO
	(25,26/10)	Napoli, Fondo	BARONE
	(29/10)	Napoli, San Carlo	ANACREONTE
	(30/10)	Napoli, Fondo	BARONE
	(5/11)	Napoli, San Carlo	DONNA DEL LAGO
	(6,7/11)	Napoli, Fondo	BARONE
	(11/11)	Napoli, San Carlo	ANACREONTE
	(12,13/11)	Napoli, Fondo	LA GAZZA LADRA

1820 (Cont)	(14,25,28/11)	Napoli, Fondo	GIANNI DI PARIGI
	(29/11)	Napoli, San Carlo	ANACREONTE
	(9/12)	Napoli, Fondo	BARONE
	(25/12)	Napoli, San Carlo	"
	(26/12)	Napoli, Fondo	"
	(28/12)	Napoli, San Carlo	GABRIELLA DI VERGY
	(30/12)	Napoli, Fondo	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva with Comelli, Galli, Casaccia, Lombardi, Orlandidi, Checcherini, Pace. His first, staged by Rossini - with spoken dialogue.
1821	(2/1)	Napoli, Fondo	BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(7/1)	Napoli, San Carlo	GABRIELLA DI VERGY (Carafa) Raoul
	(9,10/1)	Napoli, Fondo	BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(12/1)	Napoli, San Carlo	ADELAIDE DI BAVIERA (Carlini) with Colbran, Nozzari, Galli, Ciccimara, Manzi, Chizzola, Orlandini
	(13/1)	Napoli, Fondo	BARBIERE
	(14/1)	Napoli, San Carlo	ADELAIDE DI BAVIERA (Carlini)
	(15,20,21/1)	Napoli, Fondo	BARBIERE
	(23,24/1)	" "	"
	(25/1)	Napoli, San Carlo	ANACREONTE (Act I)
	(27/1)	Napoli, Fondo	BARBIERE
	(28/1)	Napoli, San Carlo	ANACREONTE (Act I)
	(30/1)	" "	BARBIERE
	(31/1)	" "	GABRIELLA
	(1/2)	Napoli, Fondo	BARBIERE
	(2/2)	Napoli, San Carlo	GABRIELLA
	(3,4,5/2)	Napoli, Fondo	BARBIERE
	(11/2)	" "	L'ITALIANA IN ALGERI (Rossini) Lindoro with Comelli, F Galli, Casaccia, Checcherini, De Bernardis, Orlandini, Pace
	(18/2)	" "	BARBIERE Benefit of Rubini
	(20/2)	Napoli, San Carlo	"
	(22/2)	Napoli, Fondo	"
	(23/2)	Napoli, San Carlo	ANACREONTE
	(24/2)	" "	BARBIERE
	(25/2)	Napoli, Fondo	ITALIANA (Act I)
	(28/2)	Napoli, San Carlo	ANACREONTE
	(1/3)	Napoli, Fondo	BARBIERE
	(2/3)	Napoli, San Carlo	"
	(5/3)	" "	"
	(6/3)	" "	" (Act I)
	(13/3)	Napoli, Fondo	IL BARONE DI DOLSHEIM
	(19,24,26/3)	" "	BARBIERE
	(31/3)	" "	AGNESE (Paër) Ernesto with Liparini, Galli, Casaccia, Checcherini, Sparano, De Bernardis, Pace

1821 (Cont)	(2/4)	Napoli, Fondo	AGNESE
	(4/4)	" "	GAZZA LADRA Benefit of Benedetti
	(5/4)	" "	AGNESE
	(7/4)	" "	BARBIERE
	(10/4)	Napoli, San Carlo	LA CREAZIONE DEL MONDO (Haydn) Uriel with Comelli, Nozzari, Liparini, F Galli, Ambrogi, Benedetti
	(11/4)	Napoli, Fondo	AGNESE
	(12/4)	Napoli, San Carlo	CREAZIONE
	(24/4)	Napoli, Fondo	AGNESE
	(13/5)	Napoli, San Carlo	LA DONNA SELVAGGIA (Coccia) Gustavo with Comelli, F Galli, Terracciani, Benedetti, Ambrogi, Chizzola, Orlandini
	(15/5)	" "	"
	(16,17,18, 19/5)	Napoli, Fondo	BARBIERE
	(20/5)	Napoli, San Carlo	DONNA SELVAGGIA
	(22,23/5)	Napoli, Fondo	BARBIERE
	(24/5)	Napoli, San Carlo	DONNA SELVAGGIA
	(26,27/5)	Napoli, Fondo	BARBIERE
	(2,3/6)	" "	"
	(4/6)	" "	LA CENERENTOLA
	(6,9,12,14/6)	" "	BARBIERE
	(16/6)	" "	CENERENTOLA
	(17/6)	Napoli, San Carlo	ELISABETTA REGINA D'INGHILTERRA (Rossini) Norfolk with Dardanelli, Nozzari, Comelli, Chizzola, De Bernardis
	(18/6)	Napoli, Fondo	CENERENTOLA
	(19/6)	Napoli, San Carlo	ELISABETTA
	(22/6)	Napoli, Fondo	BARBIERE
	(24/6)	Napoli, San Carlo	ELISABETTA
	(25/6)	Napoli, Fondo	LA MODISTA RAGGIRATRICE (Paisiello) Gianferrante with Dardanelli, Casaccia, Lombardi, Pace
	(26/6)	" "	BARBIERE
	(28/6)	Napoli, San Carlo	ELISABETTA
	(29/6)	Napoli, Fondo	LA MODISTA RAGGIRATRICE
	(1,2/7)	Napoli, San Carlo	ELISABETTA
	(3,4/7)	Napoli, Fondo	LA MODISTA
	(6/7)	Napoli, San Carlo	LA DONNA SELVAGGIA
	(7/7)	Napoli, Fondo	BARBIERE
	(8/7)	Napoli, San Carlo	LA DONNA SELVAGGIA
	(10/7)	" "	ELISABETTA (Act I)
	(12/7)	" "	ELISABETTA
	(13/7)	Napoli, Fondo	IL REO PER AMORE (Niedermeyer) premiere with Comelli, Casaccia, Ambrogi, De Bernardis, Lombardi
	(14/7)	" "	"
	(15/7)	" "	AGNESE
	(16/7)	" "	BARBIERE
	(17,19/7)	Napoli, San Carlo	"
	(21/7)	Napoli, Fondo	"

1821 (Cont)	(22/7)	Napoli, San Carlo	BARBIERE
	(25/7)	" "	ELISABETTA
	(26/7)	Napoli, Fondo	LA MODISTA
	(29/7)	Napoli, San Carlo	ELISABETTA
	(2,5/8)	" "	"
	(14/8)	Napoli, Fondo	L'INGANNO FELICE (Rossini) Bertrando with Dardanelli, Ambrogi, Chizzola, Orlandini
	(28/8)	" "	LA MODISTA
	(2/9)	Napoli, San Carlo	ELISABETTA
	(4/9)	Napoli, Fondo	LE NOZZE PER FANATISMO (Lanza) premiere with Dardanelli, Casaccia, Ambrogi, Terracciani, Cecconi, Pace
	(5/9)	" "	"
	(8,9/9)	Napoli, San Carlo	ELISABETTA
	(9/10)	Napoli, Fondo	BARBIERE
	(11/10)	" "	" (Act I)
	(13,16/10)	" "	"
	(23/10)	" "	LA MODISTA
	(27/10)	" "	LA GAZZA LADRA
	(3/11)	" "	"
	(7/11)	" "	"
	(8/11)	" "	BARBIERE
	(13/11)	" "	LA GAZZA LADRA
	(16/11)	" "	BARBIERE
	(21/11)	" "	LA MODISTA
	(22/11)	" "	BARBIERE
	(24/11)	" "	LA GAZZA LADRA
	(28/11)	" "	BARBIERE
	(1/12)	" "	LA GAZZA LADRA
	(5/12)	" "	BARBIERE
	(8/12)	" "	LA GAZZA LADRA
	(16/12)	" "	BARBIERE
	(17-27/12)	Napoli, San Carlo	LA RICONOSCENZA Cantata (Rossini) Fileno premiere
1822	(1/1)	Napoli, Fondo	LA GAZZA LADRA (Act I)
	(8/1)	Napoli, San Carlo	"
	(23/1)	Napoli, Fondo	LA FORESTA D'OSTROPOL (Sampieri) with Dardanelli, Pace, Casaccia, Ambrogi, De Bernardis, Cicconi, Chizzola
	(24/1)	" "	BARBIERE (Benefit of Rubini and Comelli)
	(26/1)	" "	LA FORESTA
	(28/1)	" "	BARBIERE
	(3/2)	" "	"
	(6/2)	Napoli, San Carlo	"
	(10/2)	Napoli, Fondo	LA MODISTA
	(11/2)	Napoli, San Carlo	LA GAZZA LADRA (Act I)
	(13/2)	Napoli, Fondo	LA CACCIA DI ENRICO IV (Raimondi) Enrico premiere with Comelli, Casaccia, Cecconi, Lombardi, De Bernardis, Orlandini, Pace Benefit of Casaccia

1822 (Cont)	(14,15/2)	Napoli, Fondo	LA CACCIA DI ENRICO IV
	(4,7/3)	" "	"
	(13/3)	" "	LA MORTE DI ADELAIDE (Fioravanti) with Dardanelli, Benedetti, Casaccia, Lombardi, Sparano, Pace
	(18/3)	" "	LA MORTE DI ADELAIDE
	(19/3)	Napoli, San Carlo	"
	(21,23/3)	Napoli, Fondo	LA CACCIA DI ENRICO IV
	(24/3)	Napoli, San Carlo	LA MORTE
	(26/3)	Napoli, Fondo	"
	(14/4)	Napoli, San Carlo	ELISABETTA REGINA D'INGHILTERRA (Rossini) Norfolk, with Nozzari, Donzelli (?), De Bernardis, R De Bernardis
	(16/4)	Napoli, Fondo	LA FESTA MARAVIGLIOSA (Generali) premiere with Comelli, Cecconi, De Franco, Cardini, Lombardi, Ciccimara, Orlandini, Pace
	(17/4)	" "	"
	(19,21/4)	Napoli, San Carlo	ELISABETTA
	(23/4)	Napoli, Fondo	LA RICONOSCENZA Cantata (Rossini) Fileno with Comelli, Dardanelli, Cicconi, Benedetti
	(24/4)	Napoli, San Carlo	ELISABETTA
	(12,13/5)	" "	OTELLO (Rossini) Rodrigo with Dardanelli, Donzelli, Manzi, Ciccimara, Benedetti
	(14/5)	Napoli, Fondo	NINA PAZZA PER AMORE (Paisiello) Lindoro with Dardanelli, Cardini, Donzelli, Lombardi, Cecconi, Benedetti
	(16/5)	Napoli, San Carlo	OTELLO
	(18/5)	Napoli, Fondo	LA FESTA MARAVIGLIOSA
	(19,20/5)	Napoli, San Carlo	ELISABETTA
	(21/5)	Napoli, Fondo	LA DONNA COLONNELLO (Raimondi) premiere with Fabri, Lombardi, Cecconi, De Franco
	(23/5)	" "	"
	(24/5)	Napoli, San Carlo	OTELLO
	(4,8/6)	Napoli, Fondo	LA DONNA COLONNELLO
	(10/6)	" "	LA FESTA
	(18/6)	" "	GABRIELLA DI VERGY (Carafa) Raoul with Dardanelli, Donzelli, Manzi, Benedetti, Chizzola. Benefit of Dardanelli
	(19,20/6)	Napoli, San Carlo	ELISABETTA
	(22/6)	Napoli, Fondo	LA DONNA COLONNELLO
	(24/6)	" "	GABRIELLA
	(24/6)	" "	LA FESTA MARAVIGLIOSA
	(26/6)	" "	LA DONNA COLONNELLO
	(27/6)	Napoli, San Carlo	OTELLO
	(29/6)	Napoli, Fondo	LA LETTERA ANONIMA (Donizetti) Filinto premiere with Fabri, De Franco, Cecconi, De Bernardis, Calvarola

1822 (Cont)	(1/7)	Napoli, Fondo	GABRIELLA
	(3/7)	" "	LA DONNA COLONNELO
	(6,7/7)	Napoli, San Carlo	OTELLO
	(9/7)	Napoli, Fondo	GABRIELLA
	(10/7)	Napoli, San Carlo	OTELLO
	(11,13/7)	Napoli, Fondo	LA LETTERA
	(14/7)	Napoli, San Carlo	ELISABETTA
	(16/7)	Napoli, Fondo	LA LETTERA
	(17/7)	" "	"
	(18/7)	Napoli, San Carlo	ELISABETTA
	(20/7)	Napoli, Fondo	LA LETTERA
	(21/7)	Napoli, San Carlo	OTELLO
	(25,27/7)	Napoli, Fondo	LA LETTERA
	(30/7)	" "	"
	(31/7)	" "	GABRIELLA
	(3,5/8)	" "	LA LETTERA
	(9/8)	" "	GABRIELLA
	(13/8)	" "	IL PORTATORE D'ACQUA (Mayr) with Fontemaggi, Cecconi, Benedetti, Lombardi, De Franco, Chizzola, Orlandini, Pace, Sparano, Sabatini. Benefit of Benedetti
	(17/8)	" "	LA CENERENTOLA (Rossini) Ramiro with Comelli, Bassi, Botticelli, Cecconi, De Bernardis, Pace
	(19/8)	Napoli, San Carlo	GABRIELLA (Act I)
	(20/8)	Napoli, Fondo	CENERENTOLA
	(21/8)	Napoli, San Carlo	GABRIELLA
	(24,28/8)	Napoli, Fondo	CENERENTOLA
	(29/8)	Napoli, San Carlo	ELISABETTA (Act I)
	(30,31/8)	Napoli, Fondo	CENERENTOLA
	(1/9)	Napoli, San Carlo	ELISABETTA
	(2/9)	Napoli, Fondo	MATHILDE DI SHABRAN (Rossini) Corradino with Fontemaggi, Ambrogi, Dardanelli, Bassi, Benedetti, De Bernardis, Orlandini
	(3/9)	Napoli, San Carlo	ELISABETTA (Act I)
	(5/9)	" "	LA CENERENTOLA
	(6/9)	Napoli, Fondo	la lettera
	(26/9)	Napoli, San Carlo	OTELLO (Rossini) Rodrigo with Fodor-Mainvielle, Donzelli, Fontemaggi, Ciccimara, Chizzola, Botticelli, Orlandini
	(28/9)	Napoli, Fondo	CENERENTOLA
	(29/9)	Napoli, San Carlo	OTELLO
	(1/10)	Napoli, Fondo	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva with Fodor-Mainvielle, Bassi, Fontemaggi, Botticelli, Lombardi, Chizzola, Orlandini
	(4/10)	Napoli, San Carlo	OTELLO
	(5/10)	Napoli, Fondo	IL CASTELLO DEGLI INVALIDI (Cordella) with Dardanelli, Lombardi, Cardini, De Franco, Calvarola, Pace, Sparano
	(6/10)	Napoli, San Carlo	OTELLO

1822 (Cont)	(8/10)	Napoli, Fondo	CENERENTOLA
	(9/10)	" "	BARBIERE
	(10/10)	Napoli, San Carlo	GABRIELLA
	(12/10)	Napoli, Fondo	BARBIERE
	(14/10)	Napoli, San Carlo	OTELLO
	(17/10)	" "	"
	(20/10)	" "	LA GAZZA LADRA (Rossini) Giannetto with Fodor-Mainvielle, Fabri, Ambrogi, Botticelli, Benedetti, Lombardi, Cardini, Chizzola, Orlandini
	(22/10)	Napoli, Fondo	BARBIERE
	(24/10)	Napoli, San Carlo	GAZZA
	(27/10)	" "	GABRIELLA
	(29/10)	Napoli, Fondo	CENERENTOLA
	(30/10)	Napoli, San Carlo	OTELLO
	(31/10)	Napoli, Fondo	NINA
	(1/11)	Napoli, San Carlo	OTELLO
	(2/11)	Napoli, Fondo	BARBIERE
	(3/11)	Napoli, San Carlo	GABRIELLA
	(4/11)	" "	OTELLO
	/5/11)	Napoli, Fondo	CENERENTOLA
	(6/11)	Napoli, San Carlo	OTELLO
	(7/11)	Napoli, Fondo	GAZZA
	(10/11)	Napoli, San Carlo	OTELLO
	(12/11)	Napoli, Fondo	GAZZA
	(14/11)	" "	LA LETTERA ANONIMA
	(19/11)	Napoli, San Carlo	GABRIELLA
	(20/11)	Napoli, Fondo	MATHILDE DI SHABRAN
	(21/11)	" "	BARBIERE
	(22/11)	" "	CENERENTOLA
	(24/11)	Napoli, San Carlo	GABRIELLA
	(25/11)	Napoli, Fondo	GAZZA
	(26/11)	Napoli, San Carlo	ELISABETTA
	(27/11)	Napoli, Fondo	LA LETTERA ANONIMA
	(1/12)	" "	NINA
	(5/12)	" "	BARBIERE
	(6/12)	Napoli, San Carlo	LA GAZZA LADRA (Act I)
	(7/12)	Napoli, Fondo	CENERENTOLA
	(8/12)	Napoli, San Carlo	GABRIELLA
	(10/12)	Napoli, Fondo	MATHILDE DI SHABRAN
	(12/12)	" "	LA LETTERA
	(14/12)	" "	CENERENTOLA
	(30/12)	" "	"
1823	(1/1)	Napoli, San Carlo	ELENA ED ALFREDO (Generali) with Dardanelli, Nozzari, Comelli, De Bernardis, Benedetti, Chizzola, Orlandini
	(2/1)	" "	OTELLO
	(3/1)	Napoli, Fondo	CENERENTOLA
	(4/1)	Napoli, San Carlo	GABRIELLA
	(5/1)	Napoli, Fondo	CENERENTOLA
	(6/1)	Napoli, San Carlo	OTELLO

1823
(Cont)

(12/1)	Napoli, San Carlo	I CAVALIERI DEL NODO (Pavesi) with Dardanelli, Nozzari, Comelli, Donzelli, Manzi, Botticelli, Chizzola
(14/1)	Napoli, Fondo	LA LETTERA ANONIMA
(15/1)	Napoli, San Carlo	OTELLO
(19/1)	" "	I CAVALIERI
(20/1)	Napoli, Fondo	CENERENTOLA
(21/1)	Napoli, San Carlo	I CAVALIERI
(22/1)	Napoli, Fondo	L'ITALIANA IN ALGERI (Rossini) Lindoro with Fabri, Botticelli, De Bernardis, Bassi, Cardini, Orlandini
(24/1)	" "	"
(26/1)	" "	"
(27/1)	Napoli, San Carlo	OTELLO
(28/1)	Napoli, Fondo	CENERENTOLA (Act II)
(29/1)	Napoli, San Carlo	OTELLO
(30,31/1)	Napoli, Fondo	LA LETTERA ANONIMA
(1/2)	Napoli, San Carlo	BARBIERE (Act I) Benefit of Fodor-Mainvielle
(2/2)	Napoli, Fondo	CENERENTOLA
(4/2)	" "	"
(7/2)	" "	MATHILDE DI SHABRAN
(8/2)	Napoli, San Carlo	BARBIERE (Act II)
(9/2)	Napoli, Fondo	CENERENTOLA
(10/2)	Napoli, San Carlo	OTELLO
(11/2)	Napoli, Fondo	CENERENTOLA (Act II)
(19/2)	" "	IL CONTRACAMBIO (Carlini) premiere with Dardanelli, Fontemaggi, Bassi, Botticelli, De Bernardis, Pace
(22,24/2)	" "	"
(1/3)	" "	"
(5/3)	" "	LA MORTE DI ADELAIDE (Fioravanti) with Dardanelli, Bassi, Lombardi, Benedetti, Sparano, Pace
(9,10/3)	Napoli, San Carlo	GABRIELLA
(13/3)	Napoli, Fondo	IL CONTRACAMBIO
(22/3)	Napoli, San Carlo	GABRIELLA
(30,31/3)	" "	"
(1/4)	Napoli, Fondo	L'AMANTE VIRTUOSO (Balducci) premiere with Canonici, Gorini, Bassi, Botticelli, Cardini, De Franco
(3/4)	" "	" Benefit of Balducci
(5,9,12,15, 16/4)	" "	"
(19,20/4)	Napoli, San Carlo	LA DONNA DEL LAGO (Rossini) Giacomo with Ferron, Nozzari, Gorini, Ce-coni, Benedetti, Orlandini, Chizzola
(21/4)	Napoli, Fondo	LA CAPRICCIOSA ED IL SOLDATO (Carafa) Don Ormondo with Canonici, Fontemaggi, Botticelli, Bassi, Pace, Orlandini

1823
(Cont)

(22/4)	Napoli, San Carlo	LA DONNA DEL LAGO
(23/4)	Napoli, Fondo	LA CAPRICCIOSA
(11/5)	Napoli, San Carlo	LA DONNA DEL LAGO
(13/5)	Napoli, Fondo	CAMILLA (Paër) Loredano with Dardanelli, Bassi, De Bernardis, Botticelli, Chizzzola
(14/5)	" "	"
(15,18/5)	Napoli, San Carlo	LA DONNA DEL LAGO
(20/5)	Napoli, Fondo	LA CAPRICCIOSA (Act I) CAMILLA (Act I)
(21/5)	" "	"
(24,29/5)	" "	LA CAPRICCIOSA ED IL SOLDATO
(3/6)	" "	CAMILLA
(14,16,17/6)	" "	" (Act II)
(18/6)	" "	LA CAPRICCIOSA ED IL SOLDATO
(21/6)	" "	CAMILLA (Acts I and II)
(3/7)	" "	LA CAPRICCIOSA
(6/7)	Napoli, San Carlo	ARGIA (Raimondi) with Dardanelli, Benedetti, Bulgar
(7/7)	Napoli, Fondo	LA CAPRICCIOSA (Act I)
(8/7)	Napoli, San Carlo	ARGIA
(9/7)	Napoli, Fondo	LA CAPRICCIOSA
(10/7)	Napoli, San Carlo	ARGIA
(12/7)	Napoli, Fondo	LA CAPRICCIOSA
(13/7)	Napoli, San Carlo	ARGIA
(14,15/7)	Napoli, Fondo	LA CAPRICCIOSA
(16/7)	" "	CAMILLA (Act I)
(18/7)	" "	LA CAPRICCIOSA (Act I)
(20/7)	" "	LA CAPRICCIOSA ED IL SOLDATO
(23/7)	" "	LE LAGRIME D'UNA VEDOVA (Generali) Fernando with Dardanelli, Bassi, Botticelli, Cardini, Chizzola
(24/7)	Napoli, San Carlo	ARGIA
(26,28,29/7)	Napoli, Fondo	LE LAGRIME
(30/7)	" "	CAMILLA (Act II)
(4,5/8)	" "	LE LAGRIME
(6/8)	Napoli, San Carlo	ARGIA
(8,9/8)	Napoli, Fondo	LE LAGRIME
(11/8)	" "	LA CAPRICCIOSA
(12/8)	" "	LE LAGRIME
(13/8)	" "	LA CAPRICCIOSA
(14/8)	" "	LE LAGRIME
(15/8)	Napoli, San Carlo	LA DONNA DEL LAGO (Act I)
(16/8)	Napoli, Fondo	ADELINA (Generali) Erneville with Dardanelli, Bassi, Botticelli, De Bernardis, Orlandini
(19/8)	Napoli, San Carlo	ARGIA
(21/8)	" "	ADELINA
(29,30/8)	Napoli, Fondo	ADELINA
(1/9)	" "	"
(27,28,30/9)	Napoli, San Carlo	"
(4/10)	" "	MEDEA IN CORINTO (Mayr) Egeo with Ferron, Nozzari, Fontemaggi, Gorini, Botticelli, Orlandi, Chizzola

1823 (Cont)	(5,7/10)	Napoli, San Carlo	MEDEA IN CORINTO (Act I)
	(11/10)	Napoli, Fondo	IL FALEGNAME DI LIVONIA (Pacini) Pietro il Grande with Eckerlin, Fontemaggi, Bassi, Botticelli, Cardini
	(13/10)	" "	"
	(15/10)	Napoli, San Carlo	OTELLO (Rossini) Rodrigo with Fodor-Mainvielle, Nozzari, Fontemaggi, Botticelli, Ciccimara, Orlandini, Chizzola
	(16/10)	Napoli, Fondo	IL FALEGNAME
	(17/10)	" "	CENERENTOLA
	(18/10)	" "	LA CAPRICCIOSA
	(19/10)	Napoli, San Carlo	OTELLO (Rodrigo)
	(20,21/10)	Napoli, Fondo	LA CAPRICCIOSA
	(22,24/10)	Napoli, San Carlo	ARGIA
	(26/10)	" "	IL FALEGNAME
	(27/10)	" "	OTELLO (Rodrigo)
	(28/10)	Napoli, Fondo	IL FALEGNAME
	(31/10)	" "	LA CENERENTOLA (Rossini) Ramiro with Comelli, Lablache, Cecconi, Ambrogi, De Bernardis, Pace
	(3/11)	Napoli, San Carlo	OTELLO (Rodrigo)
	(4/11)	Napoli, Fondo	CENERENTOLA
	(7/11)	Napoli, San Carlo	"
	(8/11)	Napoli, Fondo	LA GAZZA LADRA (Rossini) Giannetto with Ferron, Eckerlin, Bassi, Botticelli, Cardini, Ambrogi, Benedetti, Chizzola, Orlandini, Pace
	(10/11)	" "	IL FALEGNAME DI LIVONIA
	(11/11)	" "	LA CAPRICCIOSA
	(13/11)	Napoli, San Carlo	IL FALEGNAME
	(14/11)	Napoli, Fondo	CENERENTOLA
	(17/11)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino with Fodor-Mainvielle, Comelli, Lablache, Dardanelli, Ambrogi
	(19/11)	Napoli, San Carlo	MEDEA IN CORINTO (Act I)
	(20/11)	Napoli, Fondo	MATRIMONIO
	(21/11)	" "	CENERENTOLA
	(22/11)	Napoli, San Carlo	"
	(29/11)	Napoli, Fondo	"
	(30/11)	Napoli, San Carlo	MEDEA IN CORINTO (Act I)
	(2/12)	" "	" (Act I)
	(3/12)	Napoli, Fondo	IL FALEGNAME
	(4/12)	Napoli, San Carlo	LA DONNA DEL LAGO
	(5/12)	Napoli, Fondo	MATRIMONIO
	(6/12)	Napoli, San Carlo	LA DONNA DEL LAGO
	(8/12)	Napoli, Fondo	IL TRIONFO DELLA MUSICA (Mayr) with Ferron, Bassi, Fontemaggi
	(9/12)	" "	MATRIMONIO
	(10/12)	" "	IL TRIONFO DELLA MUSICA
	(12/12)	" "	CENERENTOLA
	(13/12)	" "	MATRIMONIO

1823 (Cont)	(14/12)	Napoli, San Carlo	OTELLO (Rodrigo)
	(27,31/12)	Napoli, Fondo	ADELINA
1824	(2/1)	Napoli, Fondo	IL TRIONFO DELLA MUSICA
	(8,10/1)	" "	MATRIMONIO
	(12/1)	Napoli, San Carlo	LA FONDAZIONE DI PARTENOPE (Autori diversi) Aristeo premiere with Lablache, Fodor-Mainvielle, Nozzari, Orlandini, Chizzola, David, Ferron, Botticelli, Ferlotti, Bassi, Fontemaggi, De Franco, Gorini, Pace, Benedetti, Sparano, Comelli, Eckerlin, Canonici, Bolognesi, Dardanelli, Cecconi, Ciccimara, Ambrogi, De Bernardis, Cardini
	(13/1)	" "	LA FONDAZIONE
	(15/1)	Napoli, Fondo	BARBIERE
	(18/1)	Napoli, San Carlo	FONDAZIONE
	(20/1)	Napoli, Fondo	UNA VISITA IN BEDLAM (Bertini) premiere? with Dardanelli, Botticelli, Cardini, De Franco, Orlandini, Pace
	(21/1)	" "	ADELINA
	(23/1)	" "	IL TRIONFO DELLA MUSICA LE LAGRIME D'UNA VEDOVA ADELINA
	(25/1)	Napoli, San Carlo	FONDAZIONE
	(26/1)	Napoli, Fondo	IL TRIONFO DELLA MUSICA IL MATRIMONIO SEGRETO
	(27/1)	Napli, San Carlo	BARBIERE (Act I)
	(28/1)	Napoli, Fondo	LA GAZZA LADRA
	(29/1)	Napoli, San Carlo	LA FONDAZIONE DI PARTENOPE BARBIERE DI SIVIGLIA (Act I)
	(31/1)	" "	BARBIERE
	(1,5,7/2)	Napoli, Fondo	LA GAZZA LADRA
	(9/2)	Napoli, San Carlo	"
	(11/2)	" "	LA DONNA DEL LAGO
	(12/2)	Napoli, Fondo	LA GAZZA
	(15/2)	" "	L'ITALIANA IN ALGERI (Rossini) Lindoro with Eckerlin, De Bernardis, Botticelli, Bassi, Cardini, Chizzola
	(17/2)	" "	LA GAZZA
	(18/2)	Napoli, San Carlo	BARBIERE Benefit for Rubini and Comelli
	(19/2)	Napoli, Fondo	GAZZA
	(20/2)	Napoli, San Carlo	OTELLO (Rodrigo)
	(24/2)	" "	LA DONNA DEL LAGO
	(25/2)	" "	OTELLO (Rodrigo)
	(26/2)	Napoli, Fondo	IL TRIONFO DELLA MUSICA
	(28/2)	" "	L'ITALIANA IN ALGERI
	(2/3)	" "	BARBIERE (Act II)
	(9/3)	" "	ELISABETTA

1824 (Cont)	(22/3)	Napoli, Fondo	LA MORTE DI ADELAIDE (Fioravanti) with Canonici, Lombardi, Benedetti, De Franco, Sparano, Pace
	(23,27,30/3)	" "	"
	(2/4)	" "	"
	(2/6)	Vienna, Karntnertortheater	LA GAZZA LADRA (Rossini) Gianetto
	(31/7)	"	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(18/8)	"	L'INGANNO FELICE (Rossini) Bertrando
	(6/9)	"	LE LAGRIME D'UNA VEDOVA (Generali) Fernando
	(18/9)	"	DORALICE (Mercadante) premiere
	(20/11)	"	IL PODESTA DI BURGOS (Mercadante) premiere
1825	(17/2)	"	AGNESE (Paer) Ernesto
	(21/3)	"	I PRETENDENTI DELUSI (Mosca) Odoardo
	(Spring)	Milano, Teatro Re	IL MATRIMONIO SEGRETO (Cimarosa) Paolino with Dardanelli
		"	LA CENERENTOLA
		"	L'ITALIANA IN ALGERI
		"	ELISABETTA
	(6/10)	Paris, Theatre Italien	LA CENERENTOLA (Rossini) Ramiro - his sensational Paris debut
	(15/10)	"	LA GAZZA LADRA (Rossini) Giannetto
	(27/10)	"	TANCREDI (Rossini) Argirio with Pasta
	(14/11)	"	LA DONNA DEL LAGO (Rossini) Giacomo
	(15/12)	"	OTELLO (Rossini) Rodrigo with Pasta
	(25/12)	"	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
1826	(14/3)	"	ZELMIRA (Rossini) Ilo with Pasta
	(March)	"	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
		"	IL MATRIMONIO SEGRETO (Cimarosa) Paolino - brilliant revival
	(14/5)	Napoli, San Carlo	ARGIA (Raimondi)
	(15/5)	Napoli, Fondo	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(17/5)	" "	ARGIA (Raimondi)
	(21/5)	" "	"
	(23/5)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(28/5)	" "	ARGIA (Raimondi)
	(30/5)	" "	BIANCA E GERNANDO (Bellini) Gernando premiere - with Méric-Lalande, Manzocchi, Berrettoni, Benedetti, Chizzola

1826 (Cont)	(31/5)	Napoli, Fondo	BIANCA E GERNANDO
	(1/6)	" "	ARGIA (Raimondi)
	(4/6)	" "	BIANCA
	(8/6)	" "	ARGIA
	(9/6)	" "	MATRIMONIO (Act I)
	(11+13/6)	Napoli, San Carlo	BIANCA
	(16/6)	Napoli, Fondo	MATRIMONIO (Act I)
	(22/6)	Napoli, San Carlo	BIANCO
	(25/6)	" "	ARGIA
	(26/6)	Napoli, Fondo	L'ABATE DELL'EPEE (Mosca) premiere with Comelli, Lablache, Bertozzi, Fioravanti, De Franco
	(29/6)	Napoli, San Carlo	BIANCA
	(30/6)	Napoli, Fondo	L'ABATE DELL'EPEE
	(2/7)	Napoli, San Carlo	AMAZILIA (Pacini) Zadir - with Méric-Lalande, Lablache, Manzocchi, Chizzola, Fortini
	(6/7)	" "	ELVIDA (Donizetti) Alfonso premiere
	(7+9/7)	" "	"
	(11+13/7)	" "	AMAZILIA
	(16/7)	" "	BIANCA
	(24/7)	" "	ELVIDA
	(27/7)	Napoli, Fondo	MATRIMONIO
	(30/7)	Napoli, San Carlo	ARGIA
	(3/8)	" "	L'ULTIMO GIORNI DI POMPEI (Pacini) (Appio Diomede - with Méric-Lalande, Lablache, Le Due Manzocchi, Ciccimara, Chizzola
	(5/8)	" "	ARGIA
	(6/8)	" "	POMPEI
	(7/8)	Napoli, Fondo	MATRIMONIO
	(9/8)	Napoli, San Carlo	POMPEI
	(10/8)	" "	AMAZILIA (Act I)
	(13/8)	" "	BIANCA
	(15/8)	" "	BIANCA
	(17/8)	Napoli, Fondo	MATRIMONIO (Act I)
	(19/8)	Napoli, San Carlo	DOLMIRA E ZAMORI (Autori diversi) with Méric-Lalande, Manzocchi, Berozzi, Benedetti
	(20/8)	" "	"
	(22/8)	Napoli, Fondo	IL GIOVENTU DI ENRICO V (Pacini) with Comelli, Del Vecchi, Berrettoni, Pastella. Benefit for Rubini and Comelli
	(24/8)	Napoli, San Carlo	AMAZILIA
	(25/8)	" "	POMPEI
	(27/8)	" "	"
	(28/8)	Napoli, Fondo	GIOVENTU
	(31/8)	Napoli, San Carlo	ELISABETTA REGINA D'INGHILTERRA (Rossini) Norfolk with Méric-Lalande, Winter, Manzocchi, Chizzola
	(1/9)	Napoli, Fondo	GIOVENTU
	(3/9)	Napoli, San Carlo	ARGIA

1826 (Cont)	(5/9)	Napoli, Fondo	GIOVENTU
	(8+9/9)	Napoli, San Carlo	ELISABETTA (Act II only)
	(4/10)	" "	MELEAGRO (Gagliardi) premiere with Méric-Lalande, Comelli, Manzocchi, Benedetti
	(5+8/10)	" "	"
	(10/10)	" "	LA DONNA DEL LAGO (Rossini) Giacomo with Comelli
	(14/10)	Napoli, Fondo	LA MODISTA RAGGIRATRICE (Paisiello) Gianferrante
	(15/10)	Napoli, San Carlo	DONNA DEL LAGO
	(26/10)	" "	" (Act I)
	(28+29/10)	" "	OLIMPIA (Conti) premiere with Méric-Lalande, Comelli, David, Manzocchi, Benedetti, Chizzola
	(1/11)	" "	"
	(3/11)	Napoli, Fondo	LA GAZZA LADRA (Rossini) Giannetto
	(5/11)	Napoli, San Carlo	OLIMPIA
	(9+10/11)	Napoli, Fondo	GAZZA LADRA
	(12/11)	Napoli, San Carlo	OLIMPIA
	(14/11)	Napoli, Fondo	MATRIMONIO
	(16/11)	" "	GAZZA LADRA
	(19/11)	Napoli, San Carlo	NIOBE (Pacini) Licida premiere with Pasta, Lablache, Del Vecchi, Ungher, Benedetti, Le Due Manzocchi, Orlandini, Chizzola
	(20/11)	" "	"
	(21/11)	Napoli, Fondo	GAZZA LADRA
	(23/11)	Napoli, San Carlo	NIOBE
	(24/11)	Napoli, Fondo	MATRIMONIO
	(26/11)	Napoli, San Carlo	NIOBE
	(27/11)	" "	"
	(28/11)	Napoli, Fondo	LA MODISTA RAGGIRATRICE (Paisiello) Gianferrante
	(3+5/12)	Napoli, San Carlo	NIOBE
	(10/12)	" "	NIOBE (Act I)
	(12+14/12)	Napoli, Fondo	OTELLO (Rossini) Otello (his first) with Pasta, Manzocchi, Nicolini, Orlandini, Benedetti, Chizzola
	(15/12)	Napoli, San Carlo	NIOBE (Act I)
	(16/12)	Napoli, Fondo	OTELLO (Rossini) Otello
	(18/12)	Napoli, San Carlo	DONNA DEL LAGO
1827	(1/1)	" "	ZELMIRA (Rossini) Ilo with Pasta, Winter, Del Vecchi, Benedetti, Manzocchi, Fortini, Chizzola
	(3/1)	" "	"
	(5/1)	Napoli, Fondo	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(7/1)	Napoli, San Carlo	ZELMIRA
	(9/1)	Napoli, Fondo	BARBIERE (Act I)
	(10/1)	" "	LA MODISTA RAGGIRATRICE (Act I)

1827 (Cont)	(12/1)	Napoli, San Carlo	ZELMIRA (Act I)
	(14/1)	" "	" "
	(15/1)	Napoli, Fondo	OTELLO (Otello)
	(18/1)	Napoli, San Carlo	ZELMIRA
	(19/1)	Napoli, Fondo	GAZZA LADRA
	(20/1)	" "	"
	(22/1)	" "	OTELLO (Otello)
	(23/1)	" "	"
	(24/1)	" "	BARBIERE
	(26/1)	" "	MODISTA (Act I)
	(28/1)	Napoli, San Carlo	ZELMIRA
	(30/1)	" "	Accademia del suonatore del violino Paganini (Concert with Pasta, Winter, Ungher)
	(1/2)	Napoli, Fondo	MODISTA
	(3/2)	Napoli, San Carlo	DONNA DEL LAGO (Act I)
	(5/2)	Napoli, Fondo	NINA PAZZA PER AMORE (Paisiello) Lindoro with Pasta, Due Manzocchi, Winter, Ambrogio, Fioravanti
	(6/2)	" "	NINA
	(8/2)	Napoli, San Carlo	DONNA DEL LAGO (Act I)
	(10/2)	" "	GABRIELLA DI VERGY (Carafa) Raoul with Pasta, Winter, Manzocchi, Chizzola, Benedetti
	(11+13/2)	" "	"
	(15/2)	Napoli, Fondo	OTELLO - hereafter he only sang Otello
	(17/2)	Napoli, San Carlo	DONNA DEL LAGO (Act I)
	(18/2)	Napoli, Fondo	NINA (Act I)
	(19/2)	Napoli, San Carlo	GABRIELLA
	(21/2)	Napoli, Fondo	LA DAMA BIANCA (Boieldieu) Georges with Ungher, Fioravanti, Forti, Fortini, Manzocchi, Grassi, Capranica
	(22/2)	Napoli, San Carlo	OTELLO (Rossini) Otello (Act II)
	(24/2)	Napoli, Fondo	DAMA BIANCA
	(25/2)	" "	NINA
	(27/2)	" "	MODISTA
	(5+7+13/3)	" "	LA DAMA BIANCA
	(17/3)	" "	NINA
	(18/3)	Napoli, San Carlo	MOSE IN EGITTO (Rossini) Osiride with Comelli, Ambrogi, Nicolini, Del Vecchi, Manzocchi, Benedetti, Chizzola
	(20/3)	" "	OTELLO (Rossini) Otello - benefit for Rubini
	(21/3)	Napoli, Fondo	NINA
	(23/3)	Napoli, San Carlo	MOSE IN EGITTO
	(25/3)	" "	OTELLO (Otello)
	(26/3)	" "	LA DAMA BIANCA
	(28/3)	Napoli, Fondo	NINA
	(29/3)	Napoli, San Carlo	MOSE IN EGITTO

1827 (Cont)	(31/3)	Napoli, Fondo	GIACINTA ED ERNESTO (Benedict) Ernesto premiere with Ungher, Casaccia, Nicolini, Ambrogi, Fioravanti
	(1/4)	Napoli, San Carlo	OTELLO (Otello)
	(4/4)	Napoli, Fondo	DAMA BIANCA
	(26/4)	Milano, La Scala	LA DONNA DEL LAGO (Rossini) Giacomo (25 performances)
	(8/5)	" "	L'INGANNO FELICE (Rossini) Bertrando (9 performances)
	(2/6)	" "	LA SELVA DI HERMANNSTADT (Frasi) Enrico premiere (3 performances)
	(15/6)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva (16 performances)
	(1/7)	" "	LA DONNA DEL LAGO (Rossini) Giacomo (6 performances)
	(5/7)	" "	IL TRIONFO DELLA MUSICA (Autori diversi) Carolino (4 perfs)
	(10/7)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva (10 performances)
	(16/8)	" "	L'ULTIMO GIORNO DI POMPEI (Pacini) Appio Diomede (43 performances)
	(22/8)	" "	MOSE IN EGITTO (Rossini) Osiride (26 performances)
	(27/10)	" "	IL PIRATA (Bellini) Gualtiero premiere (15 performances)
1828		Vienna Karntnertortheater	LA CENERENTOLA (Rossini) Ramiro
		" "	MOSE IN EGITTO (Rossini) Osiride
	(25/2)	" "	IL PIRATA (Bellini) Gualtiero
		" "	? IL BARBIERE DI SIVIGLIA
		" "	? LA GAZZA LADRA
	(22/5)	Napoli, Fondo	LA DAMA BIANCA (Boieldieu) Georges with Bonini, Manzocchi, Carraro, Benedetti, Fioravanti, Pastella, Capranica
	(25/5)	" "	"
	(29/5)	" "	LA CENERENTOLA (Rossini) Ramiro
	(30/5)	Napoli, San Carlo	IL PIRATA (Bellini) Gualtiero with Comelli, Salvatori, Compagnoli, Manzocchi, Chizzola (15 consecutive performances)
	(31/5)	" "	BIANCA E GERNANDO
	(6/7)	" "	ALEXI (Conti/Vaccai) Alexi premiere with Comelli, Sedlacek, Campagnoli, Manzocchi, Chizzola
	(8/7)	" "	ALEXI
	(13/7)	" "	IL PIRATA
	(15/7)	Napoli, Fondo	LA CENERENTOLA (Rossini) Ramiro with Comelli, Tamburini, Due Manzocchi, Pacini, Pace
	(17/7)	Napoli, San Carlo	IL PIRATA
	(29/7)	Napoli, Fondo	CENERENTOLA

1828 (Cont)	(2/8)	Napoli, Fondo	GIANNI DI CALAIS (Donizetti) Gianni premiere with Comelli, Tamburini, Carraro, Tato, Ricci, Chizzola, Capranica, Pace
	(3/8)	Napoli, San Carlo	BIANCA
	(5+6/8)	Napoli, Fondo	GIANNI DI CALAIS
	(7/8)	Napoli, San Carlo	IL PIRATA
	(9/8)	Napoli, Fondo	GIANNI
	(10/8)	Napoli, San Carlo	BIANCA E GERNANDO
	(12/8)	Napoli, Fondo	GIANNI
	(13/8)	Napoli, San Carlo	BIANCA
	(15/8)	" "	PIRATA
	(17/8)	Napoli, Fondo	GIANNI
	(-0+22/8)	" "	LA DAMA BIANCA
	(28/8)	Napoli, San Carlo	PIRATA
	(29/8)	Napoli, Fondo	GIANNI
	(31/8)	Napoli, San Carlo	PIRATA
	(1+2/9)	Napoli, Fondo	GIANNI
	(4,7,8,18/9)	Napoli, San Carlo	PIRATA
	(29/9)	Napoli, Fondo	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva with Comelli, Tamburini, Fioravanti, Manzocchi, Campagnoli, Chizzola, Manzocchi
	(2/10)	" "	BARBIERE
	(4/10)	Napoli, San Carlo	L'ASSEDIO DI CORINTO (Rossini) Neocle with Tosi, Mazza, Tamburini, Campagnoli, Manzocchi, Chizzola, Capranica
	(5/10)	" "	"
	(8/10)	Napoli, Fondo	GIANNI
	(9,10,12/10)	Napoli, San Carlo	L'ASSEDIO
	(14/10)	Napoli, Fondo	IL CESTELLINO DI FIORI (Raimondi) with Sedlacek, Campagnoli, Manzocchi, Fioravanti, Pastella
	(15/10)	Napoli, San Carlo	L'ASSEDIO
	(16/10)	Napoli, Fondo	GIANNI
	(19/10)	Napoli, San Carlo	L'ASSEDIO
	(20/10)	Napoli, Fondo	IL CESTELLINO DI FIORI
	(22/10)	Napoli, San Carlo	L'ASSEDIO
	(24,26/10)	" "	PIRATA
	(29/10)	Napoli, Fondo	GIANNI
	(30/10)	Napoli, San Carlo	BIANCA
	(1+5/11)	" "	"
	(6+8/11)	Napoli, Fondo	LA DAMA BIANCA
	(9/11)	Napoli, San Carlo	PIRATA
	(10,15,16/11)	" "	L'ASSEDIO
	(19/11)	" "	PRIAMO ALLA TENDA DI ACHILLE (Staffa) premiere with Tosi, Tamburini, Benedetti, Due Manzocchi, Chizzola
	(20/11)	" "	"
	(21/11)	Napoli, Fondo	GIANNI DI CALLAIS (Act I)
	(23/11)	Napoli, San Carlo	L'ASSEDIO (Act I)
	(25/11)	" "	PRIAMO

1828 (Cont)	(26/11)	Napoli, Fondo	IL MAESTRO DI CAPELLA (Paër) Benetto with Sedlacek, Del Vecchi, Campagnoli, Fioravanti
	(29/11)	" "	"
	(30/11)	Napoli, San Carlo	GIANNI DI CALAIS (Donizetti) Gianni (Acts I and II)
			L'ASSEDIO DI CORINTO (Rossini) Neocle (Act II) Benefit of Tamburini
	(2/12)	" "	BIANCA
	(4,7/12)	" "	L'ASSEDIO
	(8/12)	" "	L'ASSEDIO DI CORINTO (Rossini) Neocle (Acts I and II)
	(10,11,14,15 18/12)	" "	PIRATA
	(27/12)	" "	L'ESULE DI ROMA (Donizetti) Settimio with Tosi, Lablache, Campagnoli, Chizzola, Capranica
	(28/12)	" "	IL PIRATA
1829	(3/1)	Napoli, Fondo	LA DAMA BIANCA (Act II)
	(5/1)	Napoli, San Carlo	PIRATA
	(6/1)	" "	ESULE (Act I and II)
	(12/1)	" "	IL PARIA (Donizetti) Idamore premiere with Tosi, Ricci, Lablache, Manzocchi, Campagnoli, Chizzola
	(14,15/1)	"	PARIA
	(18/1)	" "	ESULE (Acts I and II)
	(19/1)	" "	ESULE
	(22/1)	" "	PIRATA
	(24/1)	Napoli, Fondo	LA DAMA BIANCA (Act II)
	(25/1)	Napoli, San Carlo	ESULE
	(26/1)	" "	"
	(28,30,31/1)	" "	PARIA
	(1/2)	" "	ESULE
	(4/2)	" "	"
	(5/2)	" "	PIRATA
	(7/2)	" "	MALVINA (Costa) premiere with Tosi, Sedlacek, Benedetti, Chizzola, Capranica
	(9,11/2)	" "	MALVINA
	(13,19/2)	" "	ESULE
	(20/2)	" "	PIRATA
	(22/2)	Napoli, Fondo	MATRIMONIO SEGRETO (Cimarosa) Paolino with Sedlacek, Lablache, Carraro, Manzocchi, Campagnoli
	(23/2)	Napoli, San Carlo	"
	(24/2)	" "	ESULE (Act I)
	(25/2)	" "	PIRATA (Act I)
	(26/2)	Napoli, Fondo	IL GIOVEDI GRASSO (Donizetti) Ernesto premiere with Comelli, Lablache, Campagnoli, Carraro, Benefit of Maestro Donizetti
	(27/2)	Napoli, San Carlo	" (Benefit of Lablache)

1829 (Cont)	(28/2)	Napoli, San Carlo	ESULE (Act I)
	(1/3)	Napoli, Fondo	GIOVEDI GRASSO
	(2/3)	Napoli, San Carlo	" PIRATA (Act I)
	(3/3)	" "	GIOVEDI GRASSO
	(11/3)	" "	SAUL (Vaccai) David premiere with Comelli, Lablache, Stella, Carraro, Chizzola, Benedetti, Benefit of Rubini
	(12,14,15/3)	" "	"
	(17/3)	Napoli, Fondo	PIRATA
	(19/3)	Napoli, San Carlo	SAUL
	(21,24/3)	Napoli, Fondo	PIRATA
	(30/3)	" "	LA DAMA BIANCA Accademia vocale: Tosi, Lablache, David, Rubini, Manzocchi, Benefit of Manzocchi
	(31/3)	" "	DAMA BIANCA
	(1/4)	" "	Accademia vocale: Tosi, Rubini, Del Vecchi, Benefit of Del Vecchi
	(20/4)	Milano, La Scala	IL SOLITARIO (Persiani) Il Solitario premiere (13 perfs)
	(25/4)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva (17 performances)
	(19/5)	" "	LA PIETRA DEL PARAGONE (Rossini) Giocondo (7 performances)
	(10/6)	" "	IL TALISMANO (Pacini) Il Cavaliere (16 performances)
	(Summer)	Milano, Cannobbiana	IL PIRATA (Bellini) Gualtiero (24 performances)
	(1/9)	Milano, La Scala	SAUL (Vacai) David with Comelli and Tamburini
	(5/9)	" "	BIANCA E FERNANDO (Bellini) Fernando (10 performances)
	(26/9)	" "	LA GAZZA LADRA (Rossini) Giannetto (23 performances)
	(5/10)	" "	IL TALISMANO (Pacino) Il Cavaliere (18 performances)
	(31/10)	" "	GIOVANNA SHORE (Conti) Astingo premiere (13 performances)
	(26/12)	" "	BIANCA DI BELMONTE (Rieschi) Siggero premiere (9 performances)
1830	(1/1)	" "	LA GAZZA LADRA (Rossini) Giannetto (4 performances)
	(3/1)	" "	PAOLO E VIRGINIA (Guglielmi) Capitano (19 performances)
	(13/1)	" "	LA STRANIERA (Bellini) Arturo
	(6/2)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva (9 performances)
	(9/2)	" "	IL PIRATA (Bellini) Gualtiero (12 performances)
	(14/3)	" "	GIOVANNA D'ARCO (Pacini) Leonello premiere (9 performances)
	(27-28/3)	Bergamo, Unione Filarmonica - Societa della Fenice	2 concerts

1830 (Cont)	(17/4)	Vienna Karntnertortheater	OTELLO (Rossini) Otello
		" "	? NINA PAZZA PER AMORE (Paisello)
	(1/5)	" "	GIULIETTA E ROMEO (Zingarelli) Everado Capellio
	(7/5)	" "	SEMIRAMIDE (Rossini) Idreno
		" "	? TANCREDI (Rossini) Argirio
		" "	? IL PIRATA (Bellini) Gaultiero
	(2/10)	Bologna, Communale	IL PIRATA (Bellini) Gualtiero with Comelli
		Milano, Carcano	GIULIETTA E ROMEO (Zingarelli) Everado Capellio
	(26/12)	" "	ANNA BOLENA (Donizetti) Percy premiere
	(31/12)	" "	GIANNI DI CALAIS (Donizetti) Gianni
		" "	? ROSAMONDA (Majocchi)
1831	(Carnevale)	Vicenza, Eretenio	IL PIRATA (Bellini) Gualtiero
	(6/3)	Milano, Carcano	LA SONNAMBULA (Bellini) Elvino premiere
	(26/4)	London, King's	IL PIRATA (Bellini) Gualtiero
	(5/5)	" "	LA DONNA DEL LAGO (Rossini) Giacomo
	(7/5)	" "	L'ULTIMO GIORNO DI POMPEI (Pacini) Appio Diomede
	(12/5)	" "	MEDEA IN CORINTO (Mayr) Egeo
	(24/5)	" "	TANCREDI (Rossini) Argirio
	(23/6)	" "	L'ITALIANA IN ALGERI (Rossini) Lindoro
	(2/7)	" "	OTELLO (Rossini) Otello
	(8/7)	" "	ANNA BOLENA (Donizetti) Percy
	(28/7)	" "	LA SONNAMBULA (Bellini) Elvino
	(1/9)	Paris, Theatre Italien	ANNA BOLENA (Donizetti) Percy
	(10/9)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(15/9)	" "	TANCREDI (Rossini) Argirio with Pasta
	(24/10)	" "	LA SONNAMBULA (Bellini) Elvino
	(1/11)	" "	DON GIOVANNI (Mozart) Ottavio
	(8/11)	" "	LA GAZZA LADRA (Rossini) Giannetto
	(14/11)	" "	OTELLO (Rossini) Otello benefit of Pasta
	(22/11)	" "	TANCREDI (Rossini) Argirio with Malibran
	(6/12)	" "	L'ITALIANA IN ALGERI (Rossini) Lindoro
1832	(2/2)	" "	IL PIRATA (Bellini) Gualtiero with Schroder-Devrient
	(12/3)	" "	ADELAIDE E COMINGIO (Fioravanti) Comingio
	(29/3)	" "	L'AJO NELL'IMBARAZZO (Donizetti) Enrico

1832 (Cont)	(April)	Bergamo	IL FALEGNAME DI LIVONIA (Pacini) Pietro il Grande - a revision of this opera
	(May)	Santuario di Caravaggio Romano di Lombardia	Centenario dell'apparizione della Madonna - with brother Giacomo CORPUS DOMINO (Mayr)
	(Summer)	Vicenza, Eretenio	ANNA BOLENA (Donizetti) Percy
		" "	L PIRATA (Bellini) Gualtiero
	(2/10)	Paris, Theatre Italien	MATHILDE DI SHABRAN (Rossini) Corradino
	(6/10)	" "	LA CENERENTOLA (Rossini) Don Ramiro
	(18/10)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(25/10)	" "	LA SONNAMBULA (Rossini) Elvino
	(4/11)	" "	LA STRANIERA (Bellini) Arturo
	(17/11)	" "	IL PIRATA (Bellini) Gualtiero
	(24/11)	" "	ANNA BOLENA (Donizetti) Percy
	(6/12)	" "	MOSE IN EGITTO (Rossini) Osiride
	(22/12)	" "	OTELLO (Rossini) Otello
1833	(22/1)	" "	DON GIOVANNI (Mozart) Ottavio
	(12/2)	" "	OTELLO (Rossini) Otello
	(21/2)	" "	CHIARA DI ROSEMBERGH (L Ricci) Valmore
	(25/2)	" "	Benefit
	(28/2)		Act I DON GIOVANNI (Mozart) + 'Il mio tesoro'
			Act I I CAPULETI E I MONTECCHI (Bellini)
			ACT I IL PIRATA (Bellini)
	(16/3)	" "	LA DONNA DEL LAGO (Rossini) Giacomo with Grisi
	(2/4)	" "	Concert
			Aria: LAODICEA E BERENICE (A Scarlatti) with violin obligato
			Aria: DON GIOVANNI (Mozart)
			Duetto: MOSE IN EGITTO (Rossini) with Tamburini
	(23/4)	London, King's	LA GAZZA LADRA (Rossini) Giannetto
	(2/5)	" "	ANNA BOLENA (Donizetti) Percy
	(9/5)	" "	MEDEA IN CORINTO (Mayr) Egeo
	(18/5)	" "	TANCREDI (Rossini) Argirio
	(30/5)	" "	IL PIRATA (Bellini) Gualtiero
		London Philharmonic Society	Concert
			Aria: IL FLAUTO MAGICO (Mozart) 'O cara immagine'
	(8/10)	Paris, Theatre Italien	IL PIRATA (Bellini) Gualtiero
	(5/11)	" "	MOSE IN EGITTO (Rossini) Osiride
	(16/11)	" "	L'ITALIANA IN ALGERI (Rossini) Lindoro
	(30/11)	" "	I CAPULETI E I MONTECCHI (Bellini) Tebaldo



G. Riccio lit.

Rubini (ne' Puritani.)

1833			
(Cont)	(17/12)	Paris, Theatre Italien	GIANNI DI CALAIS (Donizetti) Gianni
	(26/12)	" "	DON GIOVANNI (Mozart) Ottavio
1834	(21/1)	" "	LA STRANIERA (Bellini) Arturo with Ungher and Tamburini
	(1/2)	" "	IL BRAVO (Marliani) Bedmaro premiere with Grisi and Tamburin
	(7/2)	" "	OTELLO (Rossini) Otello
	(4/3)	" "	LA DONNA DEL LAGO (Rossini) Giacomo
	(24/3)	" "	Benefit Act I LA CENERENTOLA (Rossini) Act I LA SONNAMBULA (Bellini) Act II LA DONNA DEL LAGO (Rossini
	(31/3)	" "	Concert: with Tamburini, Ivanoff Santini, Grisi and Ungher
	?(5/4)	London, King's	IL BARBIERE DI SIVIGLIA (Rossini Almaviva
	(8/4)	" "	LA GAZZA LADRA (Rossini) Giannett
	(22/4)	" "	OTELLO (Rossini) Otello
	(24/4)	" "	DON GIOVANNI (Mozart) Ottavio
	(May"	" "	LA SONNAMBULA (Bellini) Elvino
	(22/5)	" "	IL BARBIERE DI SIVIGLIA (Rossini Almaviva
	(27/5)	" "	LA DONNA DEL LAGO (Rossini) Giacomo
		London, Westminster Abbey Concert	Royal Musical Festival with Novello, Grisi, Tamburini and Braham
	(5/6)	" "	L'ASSEDIO DI CORINTO (Rossini) Neocle
	(10/7)	" "	LA SONNAMBULA (Bellini) Elvino
	(11/10)	Paris, Theatre Italien	LA STRANIERA (Bellini) Arturo
	(16/10)	" "	IL BARBIERE DI SIVIGLIA (Rossini Almaviva
	(23/10)	" "	LA SONNAMBULA (Bellini) Elvino
	(November)	Paris Salon	Concert: In Memory of Boieldieu Duetto: LA STRANIERA (Bellini) with Mlle R ... with Rossini, her teacher, at the piano
	(8/11)	Paris, Theatre Italien	MOSE IN EGITTO (Rossini) Osiride
	(25/11)	" "	ERNANI (Gabussi) Ernani premiere
1835	(1/1)	" "	OTELLO (Rossini) Otello
	(24/1)	" "	I PURITANI (Bellini) Arturo premiere (17 performances)
	(12/3)	" "	MARINO FALIERO (Donizetti) Fernando premiere
	(26/3)	" "	? LA CENERENTOLA
	(30/4)	London, King's	DON GIOVANNI (Mozart) Ottavio
	(2/5)	" "	OTELLO (Rossini) Otello
	(9/5)	" "	LA SONNAMBULA (Bellini) Elvino
	(14/5)	" "	MARINO FALIERO (Donizetti) Fernando
	(21/5)	" "	I PURITANI (Bellini) Arturo

1835 (Cont)	(9/6)	London, King's	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(15/9)	Gloucester	Concert
	(1/10)	Paris, Theatre Italien	I PURITANI (Bellini) Arturo
	(6/10)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(20/10)	" "	LA PROVA D'UNA OPERA SERIA (Gnecco) Federico
	(24/10)	" "	LA SONNAMBULA (Bellini) Elvino
		Paris, Institut Musical	MESSA DA REQUIEM - for the death of Bellini
	(3/11)	Paris, Theatre Italien	LA CENERENTOLA (Rossini) Don Ramiro
	(21/11)	" "	IL BRAVO (Marliani) Bedmaro
	(8/12)	" "	NORMA (Bellini) Pollione
	(24/12)	" "	IL PIRATA (Bellini) Gualtiero
1836	(19/1)	" "	OTELLO (Rossini) Otello
	(4/2)	" "	MARINO FALIERO (Donizetti) Fernando
	(9/2)	" "	I CAPULETI E I MONTECCHI (Bellini) Tebaldo
	(12/3)	" "	DON GIOVANNI (Mozart) Ottavio
	(22/3)	" "	I BRIGANTI (Mercadante) Ermano premiere
	(9/4)	London, King's	LA GAZZA LADRA (Rossini) Giannetto
	(21/4)	" "	MOSE IN EGITTO (Rossini) Osiride
	(30/4)	" "	I PURITANI (Bellini) Arturo
	(3/5)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(7/5)	" "	LA SONNAMBULA (Bellini) Elvino
	(14/5)	" "	OTELLO (Rossini) Otello
	(3/6)	" "	L'ASSEDIO DI CORINTO (Rossini) Neocle
	(9/6)	" "	MARINO FALIERO (Donizetti) Fernando
	(18/6)	" "	ANNA BOLENA (Donizetti) Percy
	(20/6)	" "	DON GIOVANNI (Mozart) Ottavio
	(2/7)	" "	I BRIGANTI (Mercadante) Ernano
	(16/7)	" "	I PURITANI (Bellini) Arturo
		London, Buckingham Palace	2 Concerts
	(1/10)	Paris, Theatre Italien	I PURITANI (Bellini) Arturo
	(8/10)	" "	LA SONNAMBULA (Bellini) Elvino
	(22/10)	" "	NORMA (Bellini) Pollione
	(29/10)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(3/12)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(12/12)	" "	OTELLO (Rossini) Otello
1837	(14/1)	" "	MALEK ADEL (Costa) Malek premiere
	(7/3)	" "	ILDEGONDA NEL CARCERE (Marliani) Riccardo premiere
	(12/3)	" "	MOSE IN EGITTO (Rossini) Osiride

1837 (Cont)	(8/4)	London, King's	I PURITANI (Bellini) Arturo
	(11/4)	" "	NORMA (Bellini) Pollione
	(18/4)	" "	LA CENERENTOLA (Rossini) Don Ramiro
	(27/4)	" "	DON GIOVANNI (Mozart) Ottavio
	(4/5)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(6/5)	" "	OTELLO (Rossini) Otello
	(18/5)	" "	MALEK ADEL (Costa) Malek
	(30/5)	" "	LA SONNAMBULA (Bellini) Elvino
	(15/6)	" "	LA PROVA D'UNA OPERA SERIA (Gnecco) Federico
	(22/6)	" "	GIULIETTA E ROMEO (Zingarelli) with Pasta
	(29/6)	" "	ANNA BOLENA (Donizetti) Percy
	(6/7)	" "	MEDEA IN CORINTO (Mayr) Egeo
	(18/7)	" "	ILDEGONDA (Marliani) Riccardo
	(20/7)	" "	MOSE IN EGITTO (Rossini) Osiride
	(24/8)	Bergamo, Riccardi	IL PIRATA (Bellini) Gualtiero, with the addition of 'I tuoi frequenti palpiti' from NIOBE (Pacini)
	(28/10)	Paris, Theatre Italien	I PURITANI (Bellini) Arturo
	(7/11)	" "	LA SONNAMBULA (Bellini) Elvino
	(21/11)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(30/11)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(12/12)	" "	LUCIA DI LAMMERMOOR (Donizetti) Edgardo - first Paris performance with Persiani
	(21/12)	" "	OTELLO (Rossini) Otello
1838	(13/1)	" "	DON GIOVANNI (Mozart) Ottavio
	(24/2)	" "	PARISINA D'ESTE (Donizetti) Ugo
	(8/3)	" "	NORMA (Bellini) Pollione
	(5/4)	London, Her Majesty's	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(21/4)	" "	OTELLO (Rossini) Otello
	(26/4)	" "	I PURITANI (Bellini) Arturo
	(11/5)	" "	DON GIOVANNI (Mozart) Ottavio
	(29/5)	" "	ANNA BOLENA (Donizetti) Percy
	(1/6)	" "	PARISINA D'ESTE (Donizetti) Ugo
	(7/6)	" "	MATHILDE DI SHABRAN (Rossini) Corradino
	(14/6)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(10/7)	" "	MALEK ADEL (Costa) Malek
	(12/7)	" "	LA PROVA D'UNA OPERA SERIA (Gnecco) Federico
	(19/7)	" "	SIR JOHN FALSTAFF (Balfe) premiere
	(2/8)	" "	LA GAZZA LADRA (Rossini) Giannetto
		Paris, Theatre Faubourg St Germain	I PURITANI (Bellini) Arturo

1838 (Cont)	(2/10)	Paris, Theatre Italien	OTELLO (Rossini) Otello
	(9/10)	" "	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(23/10)	" "	LA SONNAMBULA (Bellini) Elvino
	(6/11)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(3/11)	" "	DON GIOVANNI (Mozart) Ottavio
	(24/11)	" "	LA DONNA DEL LAGO (Rossini) Giacomo
	(27/12)	" "	ROBERTO DEVEREUX (Donizetti) Roberto - his first
1839	(19/1)	" "	I PURITANI (Bellini) Arturo
	(17/3)	Paris, Salle Herz	Concert: inauguration of the newspaper 'Il Bravo' with Grisi, Tadolini, Persiani, Albertazzi, Duprez, Ivanoff, Tamburini, Lablache and with Donizetti conducting
		London, Her Majesty's	? LA SONNAMBULA
	(9/4)	" "	I PURITANI (Bellini) Arturo
	(13/4)	" "	LA GAZZA LADRA (Rossini) Giannetto
	(18/4)	" "	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(27/4)	" "	ANNA BOLENA (Donizetti) Percy
	(2/5)	" "	DON GIOVANNI (Mozart) Ottavio
	(9/5)	" "	OTELLO (Rossini) Otello
	(16/5)	" "	LA CENERENTOLA (Rossini) Don Ramiro
	(11/7)	" "	GUGLIELMO TELL (Rossini) Arnoldo
	(1/10)	Paris, Theatre Italien	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(8/10)	" "	OTELLO (Rossini) Otello
	(24/10)	" "	LA CENERENTOLA (Rossini) Don Ramiro
	(31/10)	" "	LA SONNAMBULA (Bellini) Elvino
	(9/11)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(24/12)	" "	INES DE CASTRO (Persiani) Don Pedro
1840	(20/1)	" "	DON GIOVANNI (Mozart) Ottavio
	(28/1)	" "	LA DONNA DEL LAGO (Rossini) Giacomo
	(6/2)	" "	TANCREDI (Rossini) Argirio with Viardot
	(17/2)	" "	LE NOZZE DI FIGARO (Mozart) Basilio (?)
	(2/3)	" "	IL PIRATA (Bellini) Gualtiero
	(16/3)	" "	I PURITANI (Bellini) Arturo
	(9/4)	London, Her Majesty's	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(25/4)	" "	I PURITANI (Bellini) Arturo
	(2/5)	" "	LA SONNAMBULA (Bellini) Elvino

1840 (Cont)	(5/5)	London, Her Majesty's	OTELLO (Rossini) Otello
	(14/5)	" "	LA PROVA D'UNA OPERA SERIA (Gnecco) Federico
	(19/5)	" "	LA GAZZA LADRA (Rossini) Giannetto
	(21/5)	" "	DON GIOVANNI (Mozart) Ottavio
	(30/5)	" "	INES DE CASTRO (Persiani) Don Pedro
	(6/6)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(11/6)	" "	IL PIRATA (Bellini) Gualtiero
	(12/6)	London, Buckingham Palace	Concert:

BUCKINGHAM PALACE
June 12, 1840

QUARTETTO, "Oh, notte soave"

Lady Williamson and Lady Norreys, Signor Rubini and Signor Lablache — Paër

QUARTETTO, "Nobile Signora" (COMTE ORY)

Prince Albert, Signor Rubini, Signor Costa and Signor Lablache — Rossini

DUO, "Non funestar crudele" (Il DISERTORE)

Her Majesty and Prince Albert — Ricci

PREGHIERA, "Fra nembi crudele" (I BRIGANTI)

Signor Rubini — Mercadante

DUO, "Ciel, qual destin terribile" (BIANCA E FALLIERO)

Lady Sandwich and Lady Norreys — Rossini

CORO PASTORALE, "Felice eta"

Her Majesty, Lady Sandwich, Lady Williamson, Lady Normanby, Lady Norreys, Misses Liddell and Anson, Signor Rubini and Signor Costa, Prince Albert, Lord C Paget and Signor Lablache — Costa

TRIO, "Dunque il mio bene" (FLAUTO MAGICO)

Her Majesty, Signor Rubini and Signor Lablache — Mozart

1840 (Cont)

Concert : BUCKINGHAM PALACE (Continued)

DUO, "Ah! si fu per gli occhi miei" (GUILLAUME TELL)

Lady Sandwich and Signor Rubini — Rossini

ARIA, "Ah! ch'io voglio trionfare" (IL RATTO DEL SERAGLIO)

Signor Lablache — Mozart

QUARTETTO, con cor, "Tu di grazia"

Her Majesty, Lady Williamson, Lady Sandwich, Lady Norreys, Lady Normanby, Misses Liddell and Anson, Signor Rubini and Signor Costa, Prince Albert, Lord C Paget and Signor Lablache — Haydn

DUO, "Se inclinassi" (L'ITALIANA IN ALGERI)

Signori Rubini and Lablache — Rossini

CORO, "Oh come lieto giunge" (ST PAUL)

Her Majesty, Lady Sandwich, Lady Williamson, Lady Normanby, Lady Norreys, Misses Liddell and Anson, Signor Rubini and Signor Costa, Prince Albert, Lord C Paget and Signor Lablache — Felix Mendelssohn

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At the piano-forte — Signor M Costa

	(27/6)	London, Her Majesty's	IL GIURAMENTO (Mercadante) Viscardo
	(11/7)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(21/7)	" "	ANNA BOLENA (Donizetti) Percy
	(23/7)	" "	LA DONNA DEL LAGO (Rossini) Giacomo
	(1/10)	Paris, Theatre Italien	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(20/10)	" "	LA SONNAMBULA (Bellini) Elvino
	(25/10)	" "	I PURITANI (Bellini) Arturo
	(19/11)	" "	IL PIRATA (Bellini) Gualtiero
	(10/12)	" "	LA DONNA DEL LAGO (Rossini) Giacomo
1841	(12/1)	" "	MOSE IN EGITTO (Rossini) Osiride
	(25/1)	" "	DON GIOVANNI (Mozart) Ottavio

1841 (Cont)	(18/2)	Paris, Theatre Italien	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(8/3)	" "	OTELLO (Rossini) Otello
	(17/4)	London, Her Majesty's	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(22/4)	" "	I PURITANI (Bellini) Arturo
	(29/4)	" "	OTELLO (Rossini) Otello
	(1/5)	" "	LA SONNAMBULA (Bellini) Elvino
	(4/5)	" "	ANNA BOLENA (Donizetti) Percy
	(6/5)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(20/5)	" "	DON GIOVANNI (Mozart) Ottavio
	(24/6)	" "	ROBERTO DEVEREUX (Donizetti) Roberto
	(6/7)	" "	LA CENERENTOLA (Rossini) Don Ramiro
	(22/7)	" "	IL TURCO IN ITALIA (Rossini) Narciso
	(6/8)	" "	MARINO FALIERO (Donizetti) Fernando
	(25/9)	Brussels - Wiesbaden The Hague	Opera tour with Persiani
	(16/11)	Bayonne	Concert
	(November)	Madrid, Liceo	LA SONNAMBULA (Bellini) Elvino
		" "	LUCIA DI LAMMERMOOR (Donizetti) Edgardo with Persiani
			Concert: Arias from IL PIRATA and I PURITANI
	(December)	" "	OTELLO (Rossini) Otello
	(30/12)	Bayonne	Concert: Arias from LUCIA DI LAMMERMOOR and NIOBE
1842		Bordeaux	Concert
	(Spring)	Romano di Lombardia	Holiday, wanted to retire.
	(14/6)	London, Her Majesty's	LA SONNAMBULA (Bellini) Elvino
	(16/6)	" "	DON GIOVANNI (Mozart) Ottavio
	(23/6)	" "	I PURITANI (Bellini) Arturo
	(24/6)	" "	ROBERTO DEVEREUX (Donizetti) Roberto
	(30/6)	" "	MOSE IN EGITTO (Rossini) Osiride
	(9/7)	" "	ANNA BOLENA (Donizetti) Percy
	(14/7)	" "	IL MATRIMONIO SEGRETO (Cimarosa) Paolino
	(30/7)	" "	ROBERTO DEVEREUX (Donizetti) Roberto
	(4/8)	" "	COSI FAN TUTTE (Mozart) Ferrando
	(11/8)	" "	OTELLO (Rossini) Otello
		" "	STABAT MATER (Rossini)
	(September)	British Provincial	Concert tour
	(22/9)	Plymouth Brighton Exeter Torquay	

1842 (Cont)	(October)	London, Her Majesty's	Concert
	(23/10)	Frankfurt	Concert tour of Germany with Franz Liszt at the piano (it lasted until 14 1 1843 in Berlin)
1843	(20/1)	Berlin, Konigstadischestheater	IL PIRATA (Bellini) Gualtiero
	(30/1)	Berlin	Concert: Salon of Jager
		Berlin, Konigstadischestheater	LUCIA DI LAMMERMOOR (Donizetti) Edgardo - the first Berlin appearance
		" "	OTELLO (Rossini) Otello
		" "	LA SONNAMBULA (Bellini) Elvino
		" "	I PURITANI (Bellini) Arturo
		" "	IL PIRATA (Bellini) Gualtiero
	(12/2)	Berlin	Concert: LUCIA - the last act. An aria from NIOBE. MARINO FALIERO - a second act aria. With Meyerbeer conducting and Liszt at the piano.
	(March)	Moscow	Concerts
	(21/4)	St Petersburg, Imperial Italian Opera	OTELLO (Rossini) Otello
	(26/4)	" "	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(7/5)	" "	LA SONNAMBULA (Bellini) Elvino
	(17/5)	" "	I PURITANI (Bellini) Arturo - named first singer of the court by Tsar Nicholas I
	(24/5)	" "	IL PIRATA (Bellini) Gualtiero
	(28/6)	Vienna	Salon Concert with Donizetti at the piano
	(Summer)	Romano di Lombardia	Holiday
	(25/10)	St Petersburg, Imperial Italian Opera	IL PIRATA (Bellini) Gualtiero
	(1/11)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(13/11)	" "	OTELLO (Rossini) Otello
	(29/11)	" "	LA SONNAMBULA (Bellini) Elvino
	(10/12)	" "	LUCIA DI LAMMERMOOR (Donizetti) Edgardo
	(27/12)	" "	DON GIOVANNI (Mozart) Ottavio
		" "	? I PURITANI
	(April)	" "	Concert
		Moscow	Several performances
	(Summer)	Romano di Lombardia	Holiday and sang at Crocette (near Bergamo) Concert: MARINO FALIERO Act I aria IL PIRATA "Vieni cerchiam nei mari" LA SONNAMBULA aria
	(16/10)	St Petersburg, Imperial Italian Opera	LUCIA DI LAMMERMOOR (Donizetti) Edgardo

1843 (Cont)	(21/10)	St Petersburg, Imperial Italian Opera	LA SONNAMBULA (Bellini) Elvino
	(4/11)	" "	I PURITANI (Bellini) Arturo
	(13/11)	" "	OTELLO (Rossini) Otello
	(25/11)	" "	IL BARBIERE DI SIVIGLIA (Rossini) Almaviva
	(23/12)	" "	ROBERTO DEVEREUX (Donizetti) Roberto
		" "	? LA CENERENTOLA
		" "	? IL PIRATA
1845	(19/1)	" "	DON GIOVANNI (Mozart) Ottavio
	(10/2)	" "	BIANCA E GUALTIERO (Lvoff) Gualtiero
	(26/2)	" "	ANNA BOLENA (Donizetti) Percy
			? DON PASQUALE
			? L'ELISIR D'AMORE
	(June)	Romano di Lombardia	Rubini retires
	(24/9)	" "	QUI TOLLIS (Manna)
		" "	DOMINUS A DESTRIS TUIS (Mayr)
		" "	STABAT MATER (Rossini)
1846		Como - Villa Carlotta	Joint recital with brother Giacomo for Empress of Russia: "Mira la bianca luna" (duet) - Rossini "Barcarola" - M Costa (Giacomo) "Lago di Como" (Romanza) - Alari (GBR) "Preghiera" I BRIGANTI - Mercadante (GBR) "Duetto" DON PASQUALE - Donizetti "Cujus animam" STABAT MATER - Rossini (GBR)
1847	(Autumn)	Bergamo	Visited Donizetti on his deathbed and sang "Verrano a te" from LUCIA with soprano Giovannina Basoni
1852	(February to March)	Venezia	Several concerts and salons with Giovanni Battista Velluti (Castrato) and Filippo Coletti (Baritone) - arias from ROBERTO DEVEREUX, I BRIGANTI and IL PIRATA.

RUBINI'S REPERTORY

Balducci	L'AMANTE VIRTUOSO	premiere
	IL SOSPETTO FUNESTO	premiere
Balfe	SIR JOHN FALSTAFF	premiere
Bellini	BIANCA E FERNANDO	Fernando
	BIANCA E GERNANDO	Gernando, premiere
	I CAPULETI E I MONTECCHI	Tebaldo
	NORMA	Pollione, with extended part and extra aria
	IL PIRATA	Gualtiero, premiere, up a tone from printed editions
	I PURITANI	Arturo, premiere
	LA SONNAMBULA	Elvino, premiere, most printed editions transposed down: certainly all of the modern ones
	LA STRANIERA	Arturo, Bellini adjusted vocal lines to suit Rubini's voice
Benedict	GIACINTA ED ERNESTO	Ernesto, premiere
Bertini	UNA VISITA IN BEDLAM	premiere?
Boieldieu	LA DAME BLANCHE	Georges, in Italian
Carafa	LA CAPRICCIOSA ED IL SOLDATO	Don Ormondo
	GABRIELLA DI VERGY	Raoul
Carlini	ADELAIDE DI BAVIERA	
	IL CONTRACAMBIO	premiere
Cimarosa	IL MATRIMONIO SEGRETO	Paolino
Coccia	ARRIGHETTO	Giannotto
	LA DONNA SELVAGGIA	Gustavo
Conti, C	ALEXI (completed by Vaccai)	Alexi, premiere
	GIOVANNA SHORE	Astingo, premiere
	OLIMPIA	premiere

Cordella	L'AZZARDO FORTUNATO	
	IL CASTELLO DEGLI INVALIDI	
Costa	MALEK ADEL	Malek, premiere
	MALVINA	premiere
Donizetti	L'AJO NELL'IMBARAZZO	Enrico
	ANNA BOLENA	Riccardo Percy, premiere
	? DON PASQUALE	Ernesto
	? L'ELISIR D'AMORE	Nemorino
	ELVIDA	Alfonso, premiere
	L'ESULE DI ROMA	Settimio
	GIANNI DI CALAIS	Gianni, premiere
	GIANNI DI PARIGI	Gianni, written for Rubini, but never performed by him
	IL GIOVEDI GRASSO	Ernesto, premiere
	LA LETTERA ANONIMA	Filinto, premiere
	LUCIA DI LAMMERMOOR	Edgardo
	MARINO FALIERO	Fernando, premiere
	IL PARIA	Idamore, premiere
	PARISINA D'ESTE	Ugo
	ROBERTO DEVEREUX	Roberto, interpolated G above high C
Farinelli	GINEVRA DEGLI ALMIERI	Antonio, premiere
Fioravanti	ADELSON E SALVINI	Adelson, premiere
	ADELAIDE E COMINGIO (IL COMINGIO ROMITO)	Comingio, premiere
	LA MORTE DI ADELAIDE	
	ENRICO IV AL PASSAGGIO DELLA MARNA	Enrico, premiere
	I VIRTUOSI AMBULANTI	
Frasi	LA SELVA DI HERMANNSTADT	Enrico, premiere
Gabussi	ERNANI	Ernani, premiere
Gagliardi	MELEAGRO	premiere
Garcia	IL CALIFFO DI BAGDAD	premiere
Generali	ADELINA	Erneville
	LE LAGRIME D'UNA VEDOVA	Fernando
	ELENA ED ALFREDO	
	LA FESTA MARAVIGLIOSA	premiere
Gnecco	LA PROVA D'UNA OPERA SERIA	Federico
Guglielmi, P C	DON PAPIRIO	
	PAOLO E VIRGINIA	Un Capitano
Haydn	DIE SCHOPFUNG	Uriel (in Italian)
Lanza, F G	LE NOZZE PER FANATISMO (FANATICO?)	premiere

Lvov	BIANCA E GUALTIERO	Gualtiero
Majocchi	ROSAMONDA	
Manna	QUI TOLLIS	
Marliani	IL BRAVO	Bedmaro, premiere
	LDEGONDA	Riccardo, premiere
Mayr	ADELASIA ED ALERAMO	chorus
	L'AMORE AVVOCATA	premiere
	CORPUS DOMINI	
	DOMINUS A DESTRIS TUIS	
	LE DUE DUCHESSE	Edgar
	ELENA E COSTANZA	Edmondo
	MEDEA IN CORINTO	Egeo
	IL PORTATORE D'ACQUA	
	IL SOGNO DI PARTENOPE	premiere
	IL TRIONFO DELLA MUSICA	
	IL VENDITORE D'ACETO	
Mercadante	ANACREONTE IN SAMO	premiere
	APOTEOSI D'ERCOLE	
	I BRIGANTI	Ermano, premiere
	DORALICE	premiere
	IL GIURAMENTO	Viscardo
	IL PODESTA DI BURGOS	premiere
Mililotti	CASA DA VENDERE	
Morlacchi	GIANNI DI PARIGI	Gianni
Mosca	L'ABATE DELL'EPEE	premiere
	IL DISPERATO PER ECESSO DI BUON CUORE	
	DON GREGORIO	
	L'IMPOSTORE, O IL MARCOTONDO &added Rossini ERMIONE aria	
	I PRETENDENTI DELUSI	
Mozart	COSI FAN TUTTE	Ferrando
	DON GIOVANNI	Ottavio
	LE NOZZE DI FIGARO	Basilio (?)
Niedermeyer	IL REO PER AMORE	premiere
Pacini	AMAZILIA	Zadir
	IL BARONE DI DOLSHEIM	Carlo di Dolsheim
	IL FALEGNAMEDI LIVONIA	Pietro il Grande
	GIOVANNA D'ARCO	Leonello, premiere
	LA GIOVENTU DI ENRICO V	
	NIOBE	Licida, premiere
	IL TALISMANO (LA TERZA CROCIATA IN PALESTINA)	Il Cavaliere, premiere
	L'ULTIMO GIORNO DI POMPEI	Appio Diomede

Paër	AGNESE DI FITZ-HENRY	Ernesto
	LA CAMILLA	Loredano
	LE MAITRE DE CHAPELLE (IL MAESTRO DI CAPELLA, O IL MAESTRO DI SCUOLA)	Benetto (in Italian)
	IL PRINCIPE DI TARANTO	Secondo mezzo-carattere
Paisiello	NINA, O LA PAZZA PER AMORE	Lindoro, interpolated aria of Wiegl into Act II
	LA MODISTA RAGGIRATRICE	Gianferrante
Pavesi	I CAVALIERI DEL NODO	
	LA FESTA DELLA ROSA	Carlo
Persiani	INES DE CASTRO	Don Pedro
	IL SOLITARIO	Il Solitario, premiere
Prota	IL CIMENTO FELICE	
Pucitta	I DUE PRIGIONIERI	Adolfo
Raimondi	ARGIA	
	LA CACCIA DI ENRICO IV	Enrico, premiere
	IL CESTELLINO DI FIORI	
	LA DONNA COLONELLO	premiere
Ricci, L	CHIARA DI ROSEMBERGH	Valmore
Rieschi	BIANCA DI BELMONTE	Siggero, premiere
Rossini	L'ASSEDIO DI CORINTO	Neocle
	IL BARBIERE DI SIVIGLIA	Almaviva
	LA CENERENTOLA	Don Ramiro
	LA DONNA DEL LAGO	Giacomo V, added ERMIONE aria
	ELIZABETTA REGINA D'INGHILTERRA	Norfolk
	LA GAZZA LADRA	Gianetto
	GUILLAUME TELL	Arnold (in Italian)
	IGEA Cantata	Apollo, premiere
	I'INGANNO FELICE	Bertrando
	L'ITALIANA IN ALGERI	Lindoro
	MATHILDE DI SHABRAN (BELLEZZA E CUOR DI FERRO)	Corradino, with ERMIONE aria
	MOSE IN EGITTO	Osiride
	OTELLO	Rodrigo
		Otello, beginning 12 12 1826
	LA PIETRA DI PARAGONE	Giocondo
	LA RICONOSCENZA Cantata	Fileno, premiere
	SEMIRAMIDE	Idreno
	IL SOGNO DI PARTENOPE Cantata	Araldo, premiere
	STABAT MATER	Aria up a whole tone
	TANCREDI	Argirio, interpolated aria
	TORVALDO E DORLISKA	Torvaldo
	IL TURCO IN ITALIA	Don Narciso
	ZELMIRA	Ilo

Sampieri	LA FORESTA D'OSTROPOL	
Staffa	PRIAMO ALLA TENDA DI ACHILLE	
Trento	EMILIA DI LIVERPAUT	Federico
Vaccai	SAUL	David, premiere
Zingarelli	GIULIETTA E ROMEO	Everardo Capellio
Autore Diversi	LA FONDAZIONE DI PARTENOPE	Aristeo
	PAMELA NUBILE	
	IL TRIONFO DELLA MUSICA	Carolino
	DOLMIRA E ZAMORI	



Pasta, Lablache and Rubini in ANNA BOLENA

EDITORIAL NOTE

To the above extensive listing should be appended the following information on three further operas whose performance by Rubini cannot be confirmed:

LUCREZIA BORGIA (Donizetti)	A printed article in the Museo Rubini claims that the great tenor sang in this opera at the 'Théâtre Faubourg St Germain' (presumably the Odéon) in February 1838. If this performance took place (some two years before the official Parisian premiere) it can only have been either a rehearsal or a private staging.
IL BRAVO (Mercadante)	A heavily annotated score of this opera is in the possession of Mr Bruce Brewer.
IL TEMPLARIO (Nicolai)	A letter exists from Pauline Viardot-Garcia inviting Rubini to take part in this opera for the 1844-45 season (venue unknown - St Petersburg?) with herself and Tamburini.