A BIBLIOGRAPHY OF OPERA HOUSE ANNALS

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Almost every year, several new books dealing with opera houses appear on the market. Many are "coffee table" books, large in size and lavishly illustrated, dealing with the most famous establishments such as the Metropolitan in New York or La Scala in Milan. At the other extreme are little paper backs dealing with the history of opera in small towns like Chioggia, Fano, Fermo or Viterbo. Occasionally a scholarly set appears covering all operatic performances in a major city like Genoa, or at a major house like the Teatro Regio at Parma. Some deal with the theatre as a whole, and include operatic performances since they were part of the theatrical history of the city or house involved. Others deal with a specific impresario or company, and include the productions of that impresario or company wherever they may have taken place. Still others may deal with a famous singer, and include that singer's appearances in an appendix.

These books, taken as a whole, make a fascinating field for collecting, but, more importantly, serve operatic researchers as valuable tools in the study of operatic history. If enough of them are consulted, it becomes possible to form a reasonably accurate picture of the history of an individual opera, or the career of an individual singer. Unfortunately, such a picture at this particular moment would be little more than a sketch and far from complete since not enough cities or houses have been documented to date. The sad fact is that gaps in the documentation of major houses far exceed the published studies. Thus, there are no published annals providing an entire performing history of the Théâtre-Italien in Paris; the Teatre del Liceu (Liceo) in Barcelona; the Teatro San Carlo in Naples; Her Majesty's Theatre in London; the Bolshoi Theatre in Moscow; the Hofoper in Vienna; the Staatsoper in Berlin; the Paris Opéra and many others.

This bibliography will attempt to list and annotate those books on opera houses which the compiler has been able to locate in his own attempts at tracing the performance histories of various ottocento operas (see the listing of LUCREZIA BORGIA performances elsewhere in this Journal), as well as those of singers (see the essays on Ronconi in this Journal and Grisi in Journal 4). The second principal source of this compilation is the personal collection of fellow Donizetti Society member Lim Lai, of San

Francisco, without whose help this listing would have many significant gaps.

Some, but by no means all, of these titles were spot-checked for accuracy - usually in the course of some non-related research project such as the Grisi/Ronconi/Lucrezia Borgia pieces previously mentioned. They will be evaluated primarily for their potential value to projects such as these in general, or to the study of DOM SÉBASTIEN in particular. Their use in similar projects published elsewhere on the careers of more modern singers such as Titta Ruffo (1), Giannina Russ (2), and many others will also be considered. Unfortunately, even this facility is still far from complete as additional titles are still being found and the compiler is convinced that there are many further titles in existence which merit inclusion in this bibliography. It would be appreciated if readers who are aware of relevant published source material that has been omitted would bring these titles to the attention of the Editor of this Journal.

It should be added that this compilation will, in some instances, be intentionally incomplete. It will attempt to include the best available book on each city or house, but will omit earlier volumes which have been made redundant by more recent, and, therefore, more comprehensive sources unless these earlier volumes contain pertinent information which has, for some reason, subsequently been omitted. Books not containing annals or chronologies will be included if they are of particular interest or importance, or if no chronology exists for the city and period. Another important consideration is the fact that the title frequently does not give an indication of its value in listing operatic performances. Thus, 'The Annals of the Liverpool Stage' is a big disappointment, while 'Annals of the Theatre Royal, Dublin' is superb; 'Cronache del Teatro di San Carlo' is virtually a misnomer, while 'Bergamo e la musica' is excellent. Histories of music in a given locality also vary in quality and may contain excellent annals as does 'Storia della musica in Uruguay' or make virtually no mention at all of operatic performances as does 'Secoli di musica catanese'. For this reason, many seemingly promising titles will be included with a brief note to the effect that the book contains no chronology.

This compilation will be arranged by country rather than by city, mainly because of the large number of titles that deal with performances in a given country, and cover several cities. This arrangement presents problems as to the placing of a given city since present boundaries are, in many cases, unacceptable. It would seem ridiculous to list a book published in Breslau in 1909 under Poland, or to consider Konigsberg, Riga, or Lwov (Lemberg) as being part of Russia, or artificially to divide Germany into two countries. Thus, the boundaries used by Loewenberg (circa 1936) will be followed here. Three towns, Fiume, Zara and Vilnius present special problems. Fiume was Hungarian for a long period, Italian for some 25 years, and is now Yugoslav. But its musical heritage, like that of Zara, is strictly Italian. Vilnius has a mixed Polish and Lithuanian population, was part of Poland between the wars, but has to be regarded as Lithuanian by

anyone familiar with Ponchielli's I LITUANI.

ACKNOWLEDGEMENTS

This listing would not have been possible if it had not been for the assistance of many people connected with operatic research in one way or another. First, there is Ms. Janet Bone of the Morris County Free Public Library whose endeavours in obtaining many of the more obscure titles listed herein was essential to this enterprise. Then, there is Prof. Andrew Farkas of the University of North Florida whom I can never thank enough for his encouragement, suggestions, and long hours spent in looking up some of these titles in his files. Also, there are Prof. Martin Chusid, Mr. Andrew Porter, Mr. Don White, Mr. John Carter, Prof. Alexander Weatherson (whose editorial comments and suggestions were vital), Prof. Eduardo Arnosi, the late Prof. Oscar Strona, Mr. Marius Sotropa, Prof. Edilio Frassoni, the late Mr. James Dennis, Prof. Jacques Detemmerman, Mr. Bismarck Reine, Mr. Richard Arsenty, Ms. Alette Scavenius, Mr. Dennis Brew, Mr. Jordan Massee, Mr. Charles Weinfeld, Dr. Ruffo Titta, and Prof. Alfredo Giovine who also brought many of these titles to my attention. But the greatest debt of all is to Mr. Lim Lai, who put his vast collection at my disposal and who has personally spent many days to make sure that this listing is as complete as possible. Finally, there are the staffs of the Music Division of the Library of Congress, of the Lincoln Center Library, and of the Princeton University Library, the Rutgers University Library, and the University of Illinois Library.

GENERAL

Although the principal purpose of this article is to provide a bibliography of annals of opera houses, there are some major volumes of a more general nature, which also give systematic data of operatic performances, and which are of sufficient importance to warrant inclusion here.

Loewenberg, Alfred : ANNALS OF OPERA , 1597-1940, 3rd Edition - Rowman and Littlefield, Totowa N.J. and John Calder, London 1978. First published 1943; revised 1955.

This volume has long been regarded as the definitive book on the subject, and has been quoted in countless later works whenever a reference was required to the performance histories of individual operas. Taken as a whole, especially when one considers the state of library science when the book was first written, it is a magnificent piece of work, and belongs on the bookshelf of every researcher in the operatic field. It will also provide countless hours of browsing pleasure to people who are interested in a given opera and want to learn a little more about its performance history. Unfortunately, these comments do not apply to nineteenth century Italian opera in general and to the bel canto period in particular. The basic premise of this book is to give the absolute and country premieres of the 4000 or so operas that the author thought important enough to include, followed by "full" performance histories of 17th and 18th century works, and first performances by country (or, rather, "cultural unit") of most nineteenth and twentieth century operas. The book was written at a time when the esteem for nineteenth century Italian opera was at its nadir, and, as a result, some significant Donizetti and Mercadante works were omitted. These include MARIA STUARDA, PIA DE'TOLOMEI, IL REGGENTE, LE DUE ILLUSTRI RIVALI, and CATERINA CORNARO. All but the last had significantly more impressive performance records in the nineteenth century than many of the German works included. Loewenberg himself admits in his preface that a more complete listing of the operas of Donizetti, Bellini and Verdi would have been tiresome and uninstructive. He cannot be blamed for his preference for classical and German opera, but the result is a seriously unbalanced book.

However, the biggest problem with the book is the very large incidence of errors, both of omission and of commission. This point may best be illustrated by examining in depth the listings of a typical opera. In line with the decision made to use the treatment given DOM SÉBASTIEN as one of the key parameters in judging the volumes listed in this essay, this work was selected. Loewenberg himself devotes half a column to DOM SÉBASTIEN, and divides his entries into five groups:

Performances in	French	(2 cities given)
"	German	(9 cities given)
"	Italian	(8 cities given)
"	Czech	(Prag-presumably correct)
Twentieth century revivals		(3 given, also correct)

Performances in French: Both entries are in Belgian cities. The French version is also known to have been given in a number of French provincial cities (the listing of which would have been optional according to L.'s modus operandi; but desirable in order to get an accurate picture of the dissemination of the opera) and New Orleans which certainly deserved inclusion (3).

Performances in German: As can be expected, this is where Loewenberg is strongest. His entries are all correct, and while there are no entries for Breslau and Munich, these are covered by the etc., and he already lists two cities in Germany. The one missing entry that should have been included is Ljubljana (4).

Performances in Italian: This is where Loewenberg is weakest, and is also most typical of what can be expected from his listings for other Italian operas of the period. He gives eight entries for the Italian version: Lisbon, Milan, Barcelona, Rio de Janeiro, Buenos Aires, Malta, New York City and Mexico. He omits at least seven country premieres: Havana (5), Alexandria (6), Corfu (7), Bucharest (8), St. Petersburg (9), Montevideo (10) and Constantinople (11), the Madrid premiere (12) which should have been included since he lists two cities each for Belgium, Germany and Austria, and three entries in bi-cultural towns, which according to his preface, merited special attention. These are Nice (13), Trieste (14), and Fiume (15). Of the eight entries that he does give, three are wrong: Lisbon (16), Malta (17) and Rio de Janeiro (18). Of the 19 entries that one would have expected (15 country premieres, one major country capital, and three bi-cultural cities) five are correct, three are in error, and eleven are omitted. Thus, there is an incidence of error for the Italian version of over 70% and for the opera as a whole of close to 40%. While such a high incidence of error undoubtedly does not apply to all, or even many of the Italian operas included, even half that figure would be totally unacceptable. A cursory examination of other listings indicates that the actual figure for the ottocento is probably much closer to 15-25% errors of omission and commission. This is still enough to make the volume entirely useless to musicologists interested in the period.

A second volume, which will update the listings to 1980 is to be published soon, possibly at about the same time as this Journal comes to press. It remains to be seen whether the author of this update, Harold Rosenthal, will address these problems. This second volume will, of course, be examined critically in a forthcoming issue of either the Donizetti Society Newsletter or the Journal.

Manferrari, Umberto : DIZIONARIO DELLE OPERE MELODRAMMATICHE - Florence, n.d.

This is basically an ordinary dictionary, but with occasional annotations of mild interest. His listings, although sometimes unexpectedly erudite, are often perfunctory and just as often misleading.

While Loewenberg's entries are arranged chronologically by opera, Manferrari's are arranged by composer, which makes it a little easier to use by Donizettiphiles. Most of Donizetti's operas are listed (GABRIELLA DI VERGY is included as a revival of GEMMA DI VERGY; UNA FOLLIA is given as IL RITRATTO PARLANTE, under the wrong date and as his first opera). Unfortunately, there are even more errors than by Loewenberg, many of them ridiculous. For DOM SÉBASTIEN, he does list the Constantinople production, but omits an even greater number than does Loewenberg.

ALGERIA

ALGIERS

Arnaudiès, Fernand : HISTOIRE DE L'OPÉRA D'ALGER - V. Heintz, Algiers n.d. probably 1941.

This book covers the history of opera in Algiers from 1830-1940 in a very general fashion. It gives a few casts, but no annals or index, and barely touches on the Italian touring companies that visited North Africa in the 1830's and 1840's.

ARGENTINA

From the opening of the first Teatro Colon in 1857, to the present, Buenos Aires has been one of the world's principal operatic centres. Not only the two Teatro Colons, but also the Teatro de la Opera, the Coliseo, and, for some years, the Politeama have had "world class" opera seasons.

But while one usually associates opera in Argentina with opera in Buenos Aires, that is not really true since many provincial Argentine cities also had frequent visits by touring companies. Rosario di Santa Fe, due to its proximity to Buenos Aires and strategic location between that city and Santiago, was particularly important, and has heard the likes of Caruso, Ruffo, Galli-Curci, Muzio, Lauri-Volpi, Darclée, Carelli, Tetrazzini, Zenatello and more.

While a number of excellent titles exist on opera in Buenos Aires there is apparently virtually nothing in existence on opera in the provinces.

BUENOS AIRES

Caamano, Roberto : LA HISTORIA DEL TEATRO COLON 1908-1968 - Editorial Cinetea, Buenos Aires 1969.

This magnificent three volume set ranks as one of the most beautiful and important titles to be discussed in this bibliography. In addition to copious illustrations, many in full colour, it contains a brief history of the musical life of Buenos Aires by Juan Andres Sala. The section on opera covers the period up to 1908, when the second Teatro Colon opened its doors. But the most important feature of this set is the annals of the Teatro Colon by season with dates of all the performances from 1908 to 1968. Unfortunately, this set is now out of print,

and while it is occasionally offered by a well known South American dealer, the price is quite high. Still, it is worth whatever it costs.

Fiorda Kelly, Alfredo : CRONOLOGIA DE LAS OPERAS, DRAMAS LIRICOS - ORATORIOS HIMNOS - ETC. - Cantados en Buenos Aires, Riera, Buenos Aires 1934.

This little book of 83 pages is a gold mine of information. It has two principal features; giving the year in which each opera was sung in Buenos Aires (including revivals) as well as the date and cast of Buenos Aires premiere. For the premieres the theatre is also given, but no theatre or cast is given for revivals.

Bosch, Mariano G. : HISTORIA DE LA OPERA EN BUENOS AIRES - El Comercio, Buenos Aires 1905.

This book gives a very detailed history, in narrative form, of the first few seasons of opera in Buenos Aires. The coverage is quite excellent up to 1857, but then becomes very sketchy. It may be that the author intended to cover the later years in more detail in a second volume, since a title HISTORIA DE LA OPERA CONTEMPORANEA EN BUENOS AIRES, which I have never been able to trace, is listed on the frontispiece as due to appear shortly. Still, a useful book.

CORDOBA

Bischoff, Efrain U. : TRES SIGLOS DE TEATRO EN CORDOBA 1600-1900 Cordoba 1961.

Basically a theatrical history, a few operas and casts are mentioned in passing, but many operatic seasons in the late 19th century which have been reported by Italian theatrical journals are not even mentioned. Nearly useless.

AUSTRALIA

During the nineteenth century several different operatic companies regularly toured Australia, with stops in Sydney, Melbourne, Adelaide, Brisbane, Hobart, and many smaller towns. In addition to the standard repertory, they gave many unusual bel canto operas, such as POLIUTO in Sydney in 1873, ANNA BOLENA in 1875, Mercandante's VESTALE in 1877, and both BELISARIO and ROBERTO DEVEREUX in 1887. Curiously, the last performance of ROBERTO DEVEREUX during the 19th century was apparently in Adelaide on Aug. 22 of that year.

Unfortunately, very little has been published so far on the history of opera in Australia:

Brewer, Francis Campbell : THE DRAMA AND MUSIC IN NEW SOUTH WALES - Sydney 1892.

This book contains a long history, in narrative form of opera in Sydney with dates of most local premieres (ANNA BOLENA in 1875 is curiously omitted) and occasional casts.

Cargher, John : OPERA AND BALLET IN AUSTRALIA - Cassel, Australia 1977.

A chatty book with virtually no hard data. Very disappointing.

AUSTRIA

Even though the musical life of Austria has almost always been dominated by that of Vienna, many other cities have had operatic performances. And the Salzburg festival is, of course, world renowned. It would be beyond the scope of this bibliography to list all the titles dealing with the Vienna opera, suffice to say that not one of them contains a chronology worthy of the name. There have, however, long been rumours of the impending publication of such as title - one can only wait and hope. It should also be mentioned that several annals probably exist in manuscript form.

GRAZ

List, Rudolf : OPER UND OPERETTE IN GRAZ - Oberösterreichischer Landesverlag, Graz 1966.

A narrative history of opera in Graz with some casts.

KLAGENFURT

Rudan, Othmar : DIE SCHAUSPIELER UND SAENGER IM STAENDISCHEN THEATER IN KLAGENFURT - Klagenfurt 1973.

Lists the companies of singers and actors who played in Klagenfurt between 1820 and 1869.

SALZBURG

Kaut, Josei : FESTSPIELE IN SALZBURG - Residenz Verlag, Salzburg 1969.

A beautiful book with cast lists from 1920-1969.

VIENNA

Bauer, Anton : OPERN UND OPERETTEN IN WIEN - H. Bohlaus, Graz 1955.

This book is invaluable in that it gives the dates of the premiere of each opera and operetta given in each of the many theatres in Vienna, but no details on casts or revivals.

Wallaschek, Richard : DAS K. K. HOFOPERNTHEATER - Vienna 1909.

This is the fourth volume of a set of books on the major theatres of Vienna. It consists of a season by season narrative, with many dates and casts (especially local premieres) and is copiously illustrated. There are also numerous charts. Probably the best book available on nineteenth century performances in Vienna.

Bauer, Anton : 150 JAHRE THEATER AN DER WIEN - Amalthea Verlag, Vienna 1952.

Beetz, Wilhelm : DAS WIENER OPERNHAUS 1869-1945 - Panorama, Vienna 1949.

A narrative history of the Vienna opera, this book is invaluable for the lists and charts of operas and repertory in Vienna.

Kaufman, Thomas G. : ITALIAN PERFORMANCES IN VIENNA 1835-1859 - Donizetti Society Journal 4, London 1980.

This article gives the operas and casts of the Italian performances at the Kärtnertor during this period. Dates of first performances are given where available.

Prawy, Marcel : THE VIENNA OPERA - Fritz Molden, Vienna 1969.

A beautifully illustrated narrative history of the Vienna Opera, available in both German and English. An occasional cast list is given in passing.

Christian, Hans and Hoyer, Harald : WIENER STAATSOPER 1945-1980 - Vienna n.d. but probably 1981.

This book does not give any indication of the publisher, but it is probably the Vienna Opera. It lists performances at the Staatsoper, Theater an der Wien, Volksoper and Redoutensaal. Unfortunately, they are arranged by opera rather than chronologically, and while all interpreters of a given role are indicated, the authors do not give dates or seasons. Still, an essential book.

BELGIUM

Excellent books are available on the opera houses of three of the four major cities of Belgium: Brussels, Ghent and Liège, and another book, which has not yet been examined is available on Antwerp. Would that the coverage of opera houses in Belgium's neighbours were as good.

ANTWERP

Verbruggen, Renaat : KONINKLIJKE VLAAMSE OPER ANTWERPEN GEDENK - KLANKEN 1893-1963, Antwerp 1965.

I have not yet been able to examine this book, but understand that it does not contain a chronology.

BRUSSELS

Lunardon, Jacques : THÉÂTRE DE LA MONNAIE - Schott Frères, Brussels 1890.

Although this volume does not contain annals as such, it does give a detailed season by season history of the house up to the 1881-90 season, with rosters of the companies and repertory. The casts and dates of most local premieres are also given. The numerous touring Italian companies that visited the city are

mentioned in passing. An important and valuable book.

Sales, Jules : THÉÂTRE ROYAL DE LA MONNAIE 1856-1970 - Editions Havaux, Nivelles 1971.

This book is not nearly as detailed as the preceding volume, but does carry the reader up to 1970. Casts of local premieres are given, as are visiting artists. Brief biographical sketches of the principal artists who sang during this period are given in the appendix.

GHENT

Claeys, Prosper : HISTOIRE DU THÉÂTRE À GAND - Gand 1892.

A three volume set, of which the third volume, which covers the period from the 1840-41 to the 1890-91 season is the most interesting. Claeys gives a season to season account with rosters of the singers and repertory for each season. Dates and casts are included for most local premieres. An index of operas and the seasons in which they were given is included at the end of the book.

LIÈGE

Martiny, Jules ; HISTOIRE DU THÉÂTRE DE LIÈGE DEPUIS SON ORIGINE JUSQU'À NOS JOURS - Vaillant-Carmanne, Liège 1887.

An excellent season by season history covering the years from 1735-1887 including rosters of singers and dates and casts of local premieres. Unfortunately, the repertory for each season is not included, and there is no index.

BRAZIL

Italian operatic companies tended to visit Brazil somewhat earlier than they did Argentina, otherwise the operatic history of the two countries is relatively similar, there being but one other major difference, in that Brazil had two major metropolitan centres (Rio de Janeiro and Sao Paulo), while Argentina had only one. Both of these cities were frequently visited by touring companies, many of which visited Argentina and Uruguay as well. Many rarities of the bel canto period were given in Rio during the 1850's and 1860's including Mercadante's VASCELLO DI GAMA and ORAZI E CURIAZI; Pacini's MEROPE, MALVINA DI SCOZIA, ARABI NELLE GALLIE, FIDANZATA CORSA and REGINA DI CIPRO; and Ricci's ESTELLA.

MARANHAO

Jansen, Jose : TEATRO NO MARANHAO - Grafica Olimpica Editora, Rio de Janeiro 1974.

A good theatrical history of this northern Brazilian province, with many dates and casts.

PORTO ALEGRE

Damasceno, Athos Palco : SALAO E PICADEIRO EM PORTO ALEGRE NO SECULO XIX - Editora Globo, Rio de Janeiro.

A history of the stage in Porto Alegre, this book includes operatic companies, and lists their repertory, but without dates or casts.

RIO DE JANEIRO

De Brito Chaves, Edgard Jr. : MEMORIAS A GLORIAS DE UM TEATRO COMPANIA - Editoria Americana, Rio de Janeiro 1971.

This book gives a day by day account of all the activity at the Teatro Municipal which theatre was the foremost temple of opera in Rio since its inauguration in 1909. Its only drawback is the extremely fine print, which makes it hard to read without a magnifying glass. It may be that this problem was corrected in later editions.

De Andrade. Ayres : FRANCISCO MANUEL DA SILVA E SEU TEMPO Edicoes Tempo Brasileira Ltda., Rio de Janeiro 1967 2 vol.

A year by year summary of musical activity in Rio de Janeiro from 1808 to 1865, these two volumes list all the operas given in Rio each year during that period with dates and casts for local premieres. This book also solves a mystery that has long plagued musicologists: the question of the premiere of Pacini's NICOLO DE LAPI. It confirms the fact that it was written for Rio, and scheduled to be given there in the autumn of 1857. It was, however, not ready in time and had to be cancelled because the prima donna, Rosina Laborde, left.

Cernicchiaro, Vincenzo : STORIA DELLA MUSICA NEL BRASILE - Fratelli Riccioni, Milano 1926.

The title of this book is a misnomer since it deals more or less exclusively with music in Rio. It does, however, have many chapters on opera and gives the best published coverage on the history of opera in Rio between 1865 and the opening of the Teatro Municipal. Narrative only, no annals nor index.

SAO PAULO

De Oliveira Castro Cerquera, Paulo : UM SECULO DE OPERA EM SAO PAULO - Sao Paulo 1954.

This copiously illustrated book gives the history of opera in Sao Paulo from 1874 to 1954 in two parts - a chronological section season by season with artists and repertory for each season, but few casts and dates; and a section giving all the casts for each opera by year, arranged according to opera, but again no dates. I have two minor quibbles with this volume: the lack of dates, and the absence of any data for the years before 1874. While the author states that the first season took place in 1874, this is very doubtful since the Italian theatrical journal Cosmorama Pittorico of Dec. 21, 1869 quotes the Correo Paulistano as listing operatic performances that autumn. In addition, operatic companies are known to have visited Porto Alegre as early as 1861, and even 1869 would seem to be very late for the first operatic season in a city as important as Sao Paulo.

BULGARIA

Italian opera came to Bulgaria much later than it did to neighbouring countries like Greece, Turkey and Rumania. This is because Turkish authorities forbade theatrical representations, and, even after liberation theatres were not available. Still, Italian touring companies did visit the country during the last portion of the 19th century and well into the 20th century. The first opera sung in Bulgarian was Donizetti's LUCREZIA BORGIA, on July 7, 1891.

Pantscheff, Eugenie : DIE ENTWICKLUNG DER OPER IN BULGARIEN VON IHREN ANFANGEN BIS 1915 - Vienna 1962.

An excellent study of opera in Bulgaria during this period, although the coverage of touring Italian companies is quite poor.

CANADA

There was much less operatic activity in Canada during the 19th century than in other North American countries, but during the first quarter of the 20th century this picture changed, and cities like Montreal, Toronto, Winnipeg, Vancouver, Edmonton, Quebec and others began to enjoy much more frequent visits from touring companies. Unfortunately, very little has been published about operatic activity in Canada, although a few titles do make a brief mention of such activities.

Kallmann, Helmut, Potvin, Gilles and Winters, Kenneth : ENCYCLOPEDIA OF MUSIC IN CANADA - University of Toronto Press, Toronto 1981.

An extremely informative volume, especially in regard to Canadian singers. It also includes brief entries on the history of music including opera in all major Canadian cities, but unfortunately gives very few dates and casts.

CHILE

Ever since a troupe headed by Clorinda Corradi-Pantanelli arrived in Santiago in April 1844, both that city and Valparaiso have been among the principal centres of operatic activity in South America. Some of the Donizetti rarities that were performed in Chile include FAUSTA and PIA DE'TOLOMEI. Pacini's BONDELMONTE was also given during several seasons. Fortunately, two fairly informative books exist. One of these gives a generalised account of operatic activity in both cities, but principally Santiago, while the other gives a more detailed account of theatrical activity in Valparaiso.

SANTIAGO

Canepa Guzman, Mario : LA OPERA EN CHILE (1839-1930) - Editorial del Pacifico, Santiago 1976.

A season by season narrative account of the history of opera in both Santiago and Valparaiso, but principally Santiago, this book

gives some dates and a few casts.

VALPARAISO

Hernandez, Roberto : LOS PRIMEIROS TEATROS EN VALPARAISO Y EL DESAROLLO GENERAL DE NUESTRO ESPECTACULOS PUBLICOS - Imp. San Rafael, Valparaiso 1928.

A theatrical history of Valparaiso, this book gives a fairly detailed season by season coverage of the operas performed, listing many dates, some casts, but unfortunately not every opera.

COLOMBIA

Perdomo Escobar, Jose Ignazio : LA OPERA EN COLOMBIA - Litografia Arco, Bogota 1979.

This short, but profusely illustrated book gives a season by season account of the touring companies that visited Bogota. An appendix gives a tentative list of the operas given in Bogota and other Colombian cities.

CUBA

Havana was one of the first cities in the Western hemisphere to have a resident Italian company in the 19th century. These companies were usually based in Havana, but also visited Mexico, New Orleans, New York and other American cities. The other principal cities of Cuba, such as Santiago, Matanzas, Camaguay, etc. were usually visited by touring companies. While a fairly informative book does exist which covers the period up to 1850, virtually nothing exists for later years.

HAVANA

Tolon, Edwin Teurbe and Gonzalez, Jorge Antonio : HISTORIA DEL TEATRO EN LA HABANA - Universidad Central de las Villas, Santa Clara 1961.

Another history of the theatre which devotes several chapters to opera. While in narrative form, the coverage is outstanding, and gives many dates and casts. The authors had originally intended to publish a second volume to cover 1851 to the present, but were unable to do so, possibly because of the current communist regime in Cuba.

Ramirez, Serafin : LA HABANA ARTISTICA

A moderately useful book, this work includes chapters on opera, and the names of the singers making up the companies that sang in Havana each year. Some biographical sketches of individual singers are also included.

SANTIAGO

Fuentes, Lauro : LAS ARTES EN SANTIAGO DE CUBA.

It has not been possible to examine this book.

CZECHOSLOVAKIA

Italian touring compaies visited what is now Czechoslovakia much less frequently during the nineteenth century than they did other parts of the old Austro-Hungarian empire. However, there were occasional Italian seasons in cities like Prague, Brno, and Bratislava. These three cities, and possibly others as well, also had regular seasons in German or Czech, with the German seasons dominating during the first sixty or so years of the century and seasons in Czech were slowly becoming the norm. Fortunately, several excellent books are available on various theatres in Prague, Brno and Bratislava, although these contain few specific details on productions at the Old State Theatre in Prague.

BRATISLAVA

Hoza, Stephan : OPERA NA SLOVENSKU - Vyadavatel'stvo Osveta N.P. Martin, 1953 2 vols.

This book covers the history of opera in Slovakia. There are several chapters on the 18th and 19th centuries, with many dates but few, if any casts followed by a detailed account of the history of the Narodniho Divadlo (National Theatre) from 1920 to 1931 (season by season), with many dates and casts. Excellent.

BRNO (BRUNN)

Bondi, Gustav : FUNFUNDZWANZIG JAHRE EIGENREGIE - GESCHICHTE DES BRUNNER STADTTHEATERS 1882-1907 - Brunn, 1907.

An excellent narrative, with indexes of artists, and the dates and casts of many productions.

Bondi, Gustav : GESCHICHTE DES BRUNNER DEUTSCHEN THEATERS 1600-1924 - Brunn, 1924.

While there are several chapters on the period from 1600-1907, the bulk of this book covers the German theatre in Brno from 1907 on. There are many dates and casts, and a thorough index.

Rille, Albert : DIE GESCHICHTE DES BRUNNER STADTHEATERS (1734-1844) - Brunn, 1885.

Very good coverage for the nineteenth century, with dates of the local premieres of most, if not all the operas given in Brunn during this period.

PRAGUE

NARODNI DIVADLO 1833-1983 - Prague, 1983

This book is subtitled Stručné Dějiny Jeho Budovani a Průvodce Budovou. It was issued by the theatre to commemorate its centenary and contains many beautiful illustrations and a brief history of the house, but only in Czech.

NARODNI DIVADLO 1883-1983 - Prague, 1983

This book, also issued by the house, is subtitled Stručný Průvodce Sto Lety Jeho Umlěcke Práce. It contains a more detailed history of the house, but somewhat fewer illustrations. In addition there is a brief listing of the most important dates in the history of the house, which is translated into English, French, German and Russian.

TYLOVO DIVADLO-PRUVODCE JEHO HISTORII A BUDOVOU - Prague, 1983.

Also published by the Národni Divadlo, this booklet (48 pages) is the only history I am aware of of the old State Theatre. Some operas are mentioned, but without any exact dates.

SMETANOVO DIVADLO-PRUVODCE HISTORII DIVADLA A JEHO BUDOVAMI, Prague, 1983.

Another of the commemorative books issued by the Národni Divadlo, this book covers the Smetana Theatre, and includes the repertoire by season from 1945 on, but without dates or casts.

Nejedly, Zdenek : DEJINY OPERY - Národniho Divadla, Prague 1949.

An excellent narrative history of the National Theatre in Prague, starting with 1883. Dates and casts of most, if not all local premieres are given. 2 volumes.

Rosenheim, Richard : DIE GESCHICHTE DER DEUTSCHEN BUHNEN IN PRAG.

This theatre was the home of many Italian touring companies during the early years of the twentieth century. Battistini sang there for three seasons, and Caruso for one. Unfortunately, none of this is mentioned by the author.

DENMARK

Between 1841 and 1854, Copenhagen enjoyed ten brilliant seasons of Italian opera featuring important singers such as Rosina Penco and Angiolina Bosio, Andrea Castellan and others. Since a number of these seasons were directed by a brother of Federico Ricci, a few of his and his brother Luigi's operatic rarities were performed. These include CORRADO D'ALTAMURA, LUIGI ROLLA, ESTELLA, CHI DURA VINCE etc. The companies from Copenhagen occasionally toured Northern Europe with visits to Hamburg, Kiel, Berlin, Stockholm, Göteborg and Oslo. After 1854 Italian companies sometimes visited Copenhagen - as did French, Swedish, Russian and German companies.

AARHUS

Albech, Gustav and Schepelern, Gerhard : OPERA I AARHUS, Aarhus, 1972.

An excellent chronology from the period from 1947 to 1972.

COPENHAGEN

Schepelern, Gerhard : ITALIERNE PAA HOFTEATERET - Rhodos,

Copenhagen, 1976 2 vols.

This book is a real find. It gives a complete chronology of the ten Italian seasons at the Hofteater, with full casts and dates of all performances, plus capsule biographies of the singers who participated in these seasons. It also gives most of their tour appearances (in Göteborg, Oslo and Stockholm). There are two major bonuses: a chronology of other visiting companies in Copenhagen for the rest of the nineteenth century, and a listing of Italian performances in Berlin from 1841 to 1852. For the Berlin listings, only the singers who also sang in Copenhagen are included - thus such stars as Viardot, Rubini, Tamburini and Alboni who sang there during this time are omitted. The book is very thoroughly researched, with copious footnotes and a detailed bibliography. It is to be hoped that the author turns his attention to Italian performances in such other North European cities as Berlin and Amsterdam and handles them in a like manner.

Aumont, Arthur and Collin, Edgar : DET DANSKE NATIONALTEATER 1748-1889 - Copenhagen, 1897 2 vols.

These two volumes list all plays, operas and operettas given at the National Theatre in Copenhagen during this period, although the Italian performances given in Schepelern's books are omitted. They are arranged alphabetically, by title, and give dates and roles with interpreters.

Qvamme, Borre : ITALIAN OPERA AT THE COURT OPERA 1842-50 - in Newsletter 17, the Donizetti Society, London n.d. but April 1978.

A brief listing of repertory and artists engaged for the Italian seasons at the Court Opera during this period.

Leicht, George and Hallar, Marianne : DET KONGELIGE TEATERS REPERTOIRE 1889-1975 - Bibliotekscentralens Ferlag, Copenhagen 1977.

This book lists all the operas given at the Royal Theatre during this period, also includes the dates of their premiere (in Danish) in Copenhagen.

FRANCE

Most, if not all, of the major French cities had regular seasons of opera in French, but only a few had regular seasons of Italian opera. These include Paris, Nice,Ajaccio, Bastia, and occasionally Marseille, Pau, Montpelier, etc. Cities like Bordeaux, Toulouse, Lyon, Rouen had Italian seasons, but even more rarely. In spite of the large number of books published on these various houses and cities, very few give chronologies and none give annals.

BORDEAUX

Latreyte, Jean : LE GRAND THÉÂTRE DE BORDEAUX - Librarie Feret, Bordeaux, 1977.

An attractive book, but no chronology and few, if any dates and casts.

LYON

Vuillermez, G. : CENT ANS D'OPÉRA À LYON - Imprimerie L. Bascou, Lyon 1932.

This excellent book gives the companies that sang in Lyon each season, and also provides dates and casts for all the local premieres.

MARSEILLE

Combarmous, Victor : L'HISTOIRE DU GRAND THÉÂTRE DE MARSEILLE 1787-1919 - Imprimerie Meridionelle, Marseille, 1922.

An excellent narrative history of the Grand Theatre, this book gives the date and cast of most local premieres, as well as listing many important revivals.

PARIS - GENERAL

Clément, Felix and Larousse, Pierre : DICTIONNAIRE DES OPÉRAS - Paris, 1905 reprinted Da Capo Press, New York, 1969 2 vols.

This is far and away the best dictionary of operas in existence. It gives the dates and frequently the casts of world premieres, the dates and often the casts of Paris premieres for practically every opera composed up to the time the book was published, as well as the plots of many works. A brief analysis of the more important works is also included. There are some errors, thus the premiere of CRISPINO E LA COMARE in given as Naples in 1836 rather than Venice in 1850, and that of Mercadante's ORAZI E CURIAZI is given as Vienna in 1830, rather than Naples in 1846. Still, these volumes are absolutely indispensible to anyone doing operatic research, or just interested in opera.

PARIS - THÉÂTRE-ITALIEN

Soubies, Albert : LE THÉÂTRE-ITALIEN DE 1801 À 1913 - Paris, 1913.

A narrative history, with few dates and casts, this book is important because of the chart which gives all the operas performed by year (not season).

Fouque, Octave : HISTOIRE DU THÉÂTRE VENTADOUR - Paris, 1881.

The Théâtre Ventadour was the home of the Opéra-Comique from 1829-1832, and of the Théâtre-Italien from 1838 on. This book gives the history of both companies for the periods in which they occupied the theatre, and it is invaluable for its coverage of the Théâtre-Italien, although there is no chronology.

Castil-Blaze, François : L'OPÉRA-ITALIEN DE 1548 À 1856, Paris, 1856.

Another valuable history of the Théâtre-Italien, with many dates and casts, arranged by opera in the order in which they were first given at that house.

PARIS - OPÉRA

Wolff, Stèphane : L'OPÉRA AU PALAIS GARNIER 1875-1962, Paris n.d. but probably 1963.

This book is arranged by opera rather than by season, and gives a brief history of every work given at the Opéra between 1875 and 1962. This includes casts of the world, Paris, and Opéra premieres of each of these works, as well as key revivals and key performances such as the 100th, 500th, etc. Other artists who sang each role are also indicated. Still, this information, interesting as it is, is not the same as could be had from annals.

Castil-Blaze, François : L'ACADÉMIE IMPÉRIALE DE MUSIQUE DE 1645 à 1855 - 2 vols, Paris 1856.

Similar in format to the author's book on the Théâtre-Italien, this book is considerably less informative.

Soubies, Albert : SOIXANTE-SEPT ANS À L'OPÉRA EN UNE PAGE, 1826-1893 - Paris, 1893

This is a chart which lists all the works produced during this period and the years (not seasons) in which they were given.

PARIS - OPÉRA-COMIQUE

Soubies, Albert and Malherbe, Charles : HISTOIRE DE L'OPÉRA-COMIQUE 1840-1887 - Minkoff Reprint, Geneva 1978.

This book was originally published in two volumes in Paris in 1892. The format of the reprint is very disappointing, especially when one considers the high price in that all they apparently did was to lay out a copy of the book and print it with the odd and even pages facing one another. Thus, every time you open the book, you see four pages, not two. The book, however is excellent, being a season by season narrative, with many dates and casts of the productions at the Opéra-Comique.

Wolff, Stèphane : UN DEMI-SIÈCLE D'OPÉRA-COMIQUE (1900-1950) - Editions André Bonne, Paris, 1953.

This book is similar in format to the same author's book on the Opéra.

PARIS - THÉÂTRE LYRIQUE

Walsh, Thomas J. : SECOND EMPIRE OPERA: THE THÉÂTRE LYRIQUE, PARIS 1851-1870 - John Calder, London 1981.

Although this book makes fascinating reading, and is thoroughly researched, it is marred by the fact that the appendix giving the list of operas performed at the house only gives dates and casts for the house premiere of each work. Revivals are indicated by year, rather than by season.

PARIS - ANNALS

Noel, Édouard and Steullig, Edmond : LES ANNALS DU THÉÂTRE ET DE LA MUSIQUE - Paris, 1875 to 1916.

These invaluable annals cover all the theatres of Paris from 1875 to 1915, and give detailed listings of the performances at all these houses. Not all the casts of revivals are necessarily given.

ROUEN

Geispitz, Henri : HISTOIRE DU THÉÂTRE DES ARTS DE ROUEN 1882-1913 - Lestringant, Rouen 1913.

This book provides season by season coverage of the 30 plus years involved, and lists the companies and repertory for each season. Full casts and dates of the local premieres are also given. The book is thoroughly indexed.

Geispitz, Henri : HISTOIRE DU THÉÂTRE DES ARTS DE ROUEN 1913-1940 - Imprimerie Lecorf, 1951.

This book continues the earlier volume listed above, and provides even better coverage on a season by season basis, with dates and casts for most productions. There is an index for singers, but not for the operas given.

Goubault, Christian : LA MUSIQUE, LES ACTEURS ET LE PUBLIC AU THÉÂTRE DES ARTS DE ROUEN 1776-1914 - C.R.D.P. Rouen, 1979.

This book contains chapters on various aspects of the theatre in Rouen, with many dates and occasional casts.

Eude, Robert : PETITE HISTOIRE DU THÉÂTRE DES ARTS, Imro Editions, Rouen, 1963.

This book gives the dates of the premieres of many operas in Rouen.

Boutellier, Dr. Jules and Édouard : HISTOIRE COMPLÈTE ET MÉTHODIQUE DES THÉÂTRES DE ROUEN - 4 vols. Rouen 1860, 1863, 1867 and 1880.

An excellent history of the theatres of Rouen, these books are unfortunately weakest for the middle of the nineteenth century.

TOULOUSE

Rivière, Auguste and Jouffray, Alain : LE THÉÂTRE DU CAPITOLE 1542-1977 - Privât, Toulouse, 1978.

A narrative will very few dates and casts. There is a chronology of works given, but without dates and casts from the 1947-8 to the 1977-8 seasons.

GERMANY

Practically every German city of any size had a regular opera season every year which lasted from September to June. The artists

were usually engaged for periods ranging up to several seasons, but would travel to other houses during the summer "vacation". Only a few cities had regular seasons of Italian opera. These included Munich and Dresden during the early part of the 19th century, Berlin during the 1840s and occasionally later, and Baden-Baden and Bad Homburg during the 1860s and 1870s. Otherwise, Germans usually had to depend on touring Italian conpanies for their Italian opera, which was, of course, much less popular than the German.

Unfortunately there are relatively few really useful book dealing with the history of individual German opera houses, and virtually none of them have anything approaching annals in the sense that we are used to for the major Italian houses. Still, the titles listed below are essential for any collection or for any researcher delving into the field. I am particularly indebted to Lim Lai and Andrew Farkas for bringing many of them to my attention.

BAYREUTH

Niehrenheim, George : BAYREUTHER FESTSPIELBUCH - Bayreuth, 1951.

This book includes casts from 1876-1944.

BADEN-BADEN

HUNDERT JAHRE THEATER BADEN-BADEN - Baden-Baden? 1962?

This book is virtually useless for the nineteenth century.

BERLIN

Kapp, Julius : GESCHICHTE DER STAATSOPER BERLIN - Max Hesses Verlag, Berlin, 1938.
Kapp, Julius : 185 JAHRE DER STAATSOPER BERLIN - Atlantic Verlag, Berlin 1928.
Kapp, Julius : 220 JAHRE DER STAATSOPER BERLIN - Max Hesses Verlag, Berlin 1942.

These books are interesting narratives without annals, but with many reproductions of programmes, and an occasional cast in the text.

Curjel, Hans : EXPERIMENTAL KROLLOPER 1927-1931 - Prestel Verlag Munich 1975.

Excellent coverage of a brief 5 year period of an important theatre.

Schneider, L. : GESCHICHTE DER OPER UND DES KONIGLICHEN OPERNHAUSES IN BERLIN - Duncker und Humblot, Berlin 1852.

Good coverage of opera in Berlin up to around 1800 or so, but useless for students of the ottocento.

DIE KOMISCHE OPER 1947-1954 - Henscelverlag, Berlin 1954

A copiously illustrated volume with a chronology listing all the operas given during this period.

Schaffer, Carl and Hartmann, C. : DIE KONIGLICHEN THEATER IN BERLIN - STATISTICHER RUCKBLICK 1786-1885 - Berlin 1886.

A useful book in that it gives the years (not dates) of all new works, and lists the artists engaged, and guest artists for each season.

DEUTSCHE STAATSOPER BERLIN - Staatsoper, Berlin 1980.

This book was issued to celebrate the 25th anniversary of the reopening of the house in East Berlin in 1955. There is a brief history of opera in Berlin, plus dates and casts of the premieres of all operas given at the house during this period.

BRESLAU

Schlesinger, Maximilian : GESCHICHTE DES BRESLAUER THEATERS 1522-1841 - Berlin, 1898.

A narrative history of the theatre is Breslau for the years indicated, with some dates and casts. It is continued by Sittenfeld (see below).

Sittenfeld, Ludwig : GESCHICHTE DES BRESLAUER THEATERS VON 1841 BIS 1900 - Breslau, 1909.

This is one of the better books on German houses. Even though it is a narrative, it is well indexed and includes dates and casts for many, if not all, of the local premieres.

BRUNSWICK

250 JAHRE BRAUNSCHWEIGISCHE STAATSTHEATER - Sievers, Heinrich, Trapp, Albert, and Schum, Alexander, Brunswick 1941.

A very disappointing book, although there are some beautiful plates. The authors tell us that the most popular Italian operas were given in Brunswick - a fact that we can take for granted without reading the book.

DRESDEN

Adolph, Paul : VOM HOF ZUM STAATSTHEATER DRESDEN - 1932.

This is essentially a book of personal memoirs for a twenty year period, and has virtually no useful information.

Kummer, Friedrich : DRESDEN UND SEINE THEATERWELT - Dresden 1938.

A narrative history of both the theatre and opera in Dresden, but very few specific details for Italian opera, although Wagner is fairly well covered.

FRANKFURT

Mohr, Albert Richard : DIE FRANKFURTER OPER 1924-1944 - Waldemar Kramer, Frankfurt, 1971.

A beautiful volume, copiously illustrated, with a detailed season by season narrative and many dates and casts, but no chronology as such.

Mohr, Albert Richard : DAS FRANKFURTER OPERNHAUS 1880-1980 - Waldemar Kramer, Frankfurt, 1980.

This book is in narrative form with special emphasis on the local premieres of the operas presented in Frankfurt during the years covered. Dates and, in most cases, casts are given for these works. Guest appearances by many of the international stars who sang in Frankfurt are also indicated in the text. Since this volume is also copiously illustrated, with many full color plates it is easily the best volume on any German city now available.

HAMBURG

Wenzel, Joachim E. : GESCHICHTE DER HAMBURGER OPER 1678-1978 - Hamburgischen Staatsoper, Hamburg 1978.

This book contains a lengthy chronology, with the dates of local premieres and an occasional cast, many reproductions of theatre playbills and an index of singers from 1900-1977.

Uhde, Hermann : HAMBURGER STADTTHEATER - Hamburg 1878.

Chevalley, Heinrich: HUNDERT JAHRE HAMBURGER STADTHEATER - Hamburg, 192?.

This book gives some coverage of the first fifty years (1827-77), which are covered in greater detail in Uhde's book, cited above, and more detailed coverage, but no chronology for the period from 1878 to 1928.

Bracker, Dr. Jogen and Bechtolf, Dr Hans Joachim : 300 JAHRE OPER IN HAMBURG - Hamburgischen Staatsoper, Hamburg, 1977.

A beautiful book with many color plates and a narrative history of the theatre, but virtually no casts.

HANNOVER

Fischer, Georg : MUSIK IN HANNOVER - Hannover 1903.

An excellent history of music in Hannover, with many chapters on opera. Dates are included for all the local premieres, but there are relatively few casts although guest artists are indicated.

KONIGSBERG

Fischer, Eugen Kurt : 150 JAHRE THEATERKULTUR IM SPIEGEL DER KRITIK - Königsberg 1932.

This book consists of excerpts from the local newspapers (the Königsberger Hartungsche Zeitung, who also published it) of various theatre and opera performances. There are some casts and dates.

LEIPZIG

Schulze, Friedrich : HUNDERT JAHRE LEIPZIGER STADTTHEATER - Breitkopf & Härtel, Leipzig, 1917.

A narrative history, listing an occasional opera premiere in

Leipzig with its date.

Mueller, Georg Hermann : DAS STADT-THEATER IN LEIPZIG 1862-1887 - Leipzig 1887.

An excellent season by season study of the theatre for the years covered, giving the names of the singers engaged as well as guest artists. Dates of local premieres are also included for the period from 1864 onward.

Kneschke, Emil : ZUR GESCHICHTE DES THEATERS UND DER MUSIK IN LEIPZIG - Leipzig 1864.

MANNHEIM

Pichler, Anton : CHRONIK DES GROSHERZOGLICHEN HOF UND NATIONAL THEATERS IN MANNHEIM - Mannheim 1879.

An excellent year by year narrative of the history of the theatre, with many dates and some casts.

MUNICH

Zenger, Max : GESCHICHTE DER MUNCHENER OPER - Munich 1923.

An excellent, well indexed narrative history of the theatre, with many dates and casts, and numerous stunning full color plates. One of the best books of its kind, even though there are no annals as such.

Wagner, Hans : 200 JAHRE MUNCHNER THEATER CHRONIK 1750-1950 - Robert Lorche, Munich 1958?

A very disappointing book, since while it has a "chronology" this is sadly incomplete. For instance, Zenger (see above) lists a DON SEBASTIEN, with cast, on October 21 1861, but this is omitted by Wagner. There are however, some casts and dates of local premieres.

Grandeur, Franz : CHRONIK DES KONIGLICHEN HOF UND NATIONAL-THEATERS IN MUNCHEN - Munich 1878

This volume provides less coverage for this period than the book by Zenger.

Perfall, Karl von : EIN BEITRAG SUR GESCHICHTE DER KONIGLICHEN THEATER IN MUNCHEN - Munich 1894.

This volume covers the period from 1867-1892, with perhaps a little more detail than Zenger.

SAARBRUCKEN

Kloevekorn, Fritz : CHRONIK DES SAARBRUCKER THEATERS UN THEATERSPIELS - Saarbrucken 1932.

STUTTGART

Krauss, Rudolf : DAS STUTTGARTER HOFTHEATER VON DEN ALTESTEN ZEITEN BIS ZUR GEGENWART - Stuttgart 1908.

WEIMAR

Bartels, Adolf : CHRONIK DES WEIMARISCHEN HOFTHEATERS 1817-1907.

A season by season chronology, with dates and casts of local premieres.

GREAT BRITAIN

Most British provincial towns were primarily dependent on touring companies throughout most of the nineteenth century. Yet, impresarios such as Beale, Lumley, Mapleson and, occasionally Gye brought many of the superstars of the nineteenth century (Grisi, Viardot, Mario, Ronconi, Tamberlick, Patti, Tietiens, Campanini, De Reszke, and others) to cities such as Liverpool, Edinburgh, Manchester, Glasgow, Bristol, Dublin (then a part of Great Britain), and others. Yet, it is necessary to refer to a book on opera in Dublin (see under Ireland) in order to get a picture of the scope of these activities. While there are a number of theatrical histories of cities such as Liverpool, which are listed below, these are really quite incomplete and unsatisfactory. Unfortunately the situation is not that much better for London. There are a number of books on the King's (later Her Majesty's Theatre) but none have a complete chronology. Rosenthal's volume on Covent Garden is also disappointing because of the number of errors and his failure to give dates. While this book is much better than many others which have been, or will be, warmly welcomed in these pages. London is not Malaga, and Covent Garden is not the Teatro della Victoria in Valparaiso or even the Teatro Nacional in Mexico City, and much better coverage is to be expected.

BATH

Penley, Belville S. : THE BATH STAGE - London and Bath, 1892.

Some touring companies are mentioned.

BRISTOL

Powell, G. Rennie : THE BRISTOL STAGE ITS STORY - Bristol 1919.

Some touring companies are mentioned.

LIVERPOOL

Broadbent, R.J. : THE ANNALS OF THE LIVERPOOL STAGE - Liverpool, 1908.

A very disappointing book. While it lists some visiting companies, it omits more companies and seasons than are included.

LONDON - GENERAL

Chorley, Henry F. : THIRTY YEARS' MUSICAL RECOLLECTIONS - originally published in London in 1862; reprinted by Alfred A. Knopf, London and New York, 1926.

This book purportedly lists all the operas given at both Covent Garden and Her Majesty's from 1830 to 1859 with an occasional Drury Lane season. Unfortunately there are some minor gaps in the listings, and few operas have dates and casts. Still, a useful book, especially for the vignettes of the many artists.

Cox, Rev. T.C. : MUSICAL RECOLLECTIONS OF THE LAST HALF CENTURY - London, Tinley, 1872.

Another valuable book of recollections, this book is listed under the general heading since it covers seasons both at King's Theatre and Covent Garden. It is, however most valuable for filling many of the gaps at King's between the periods covered by the Ebers and Lumley books (see below). It does not, of course, contain a chronology, but does have many dates and casts. Unfortunately, it is marred by many of the author's prejudices, especially an anti-Grisi and pro-Viardot bias.

LONDON - KING'S THEATRE/HER MAJESTY'S THEATRE

Smith, William C. : THE ITALIAN OPERA AND CONTEMPORARY BALLET IN LONDON 1789-1920 - The Society for Theatre Research, London 1955.

An excellent chronology for the years involved.

Ebers, John : SEVEN YEARS OF THE KING'S THEATRE - W.H. Ainsworth, London, 1828.

This book is mostly narrative, but a list of the works performed is given at the end of each season. The seasons from 1821 to 1827 are covered.

Lumley, Benjamin : REMINISCENCES OF THE OPERA - published in London in 1864; reprinted by Da Capo Press, New York, 1976.

Another book of memoirs, again by the impresario involved, this book covers the seasons from 1842 to 1858. Most of the operas performed are mentioned in the text, along with many dates and casts.

Rosenthal, Harold : THE MAPLESON MEMOIRS - Appleton Century, New York, 1966.

The Mapleson Memoirs were originally published in London in 1888. This version has been extensively annotated by Harold Rosenthal. The book covers Mapleson's extensive career as an impresario, mostly in London and the British provinces up to 1878, and then alternately in London and the United States. Again there are many dates and casts, especially for his London seasons and the later U.S. tours. Rosenthal's annotations correct many of Mapleson's errors as to dates, and fill in some gaps. The appendixes are particularly valuable.

Note: It is possible more or less to reconstruct much of the

activity of King's Theatre (later Her Majesty's) through recourse to the Smith, Ebers, Cox, Lumley and Rosenthal/Mapleson volumes listed above. However, for greater accuracy and completeness, it is necessary to consult periodicals like the 'Harmonicon' the 'Atheneum', the 'Musical World', and the 'Times', or other newspapers.

LONDON - COVENT GARDEN

Rosenthal, Harold : TWO CENTURIES OF OPERA AT COVENT GARDEN - Putnam, London 1958.

This is a very disappointing book for a number of reasons: Although it contains an analysis of seasons in an appendix (pp. 679-803), the operas are arranged alphabetically rather than chronologically, and no dates are given. (There are a few in the text). The cast lists fail to identify which role was sung by a given artist. There is no chronology for the period between the opening of the theatre and the formal opening of the Royal Italian Opera in 1847. The two seasons that the Royal Italian Opera gave at the Lyceum are also omitted. These are all intentional decisions by the author, but in addition there is a rather high incidence of error, including inconsistencies between the text and the chronology. Space permits listing of a few of these. For instance, on page 191, Scalchi is listed as the first London Amneris, while on page 706 the first Amneris is correctly identified as Gindele. A production of L'ELISIR D'AMORE on May 5, 1855 (19) is completely omitted from the appendix. On page 143, La Grua is said to have sung Isabelle in ROBERT LE DIABLE, while she actually sang Alice (20). Unfortunately, a good, comprehensive, and accurate volume on Covent Garden is still badly needed.

GUATEMALA

Vasquez A. Rafael : HISTORIA DE LA MUSICA EN GUATEMALA - Guatemala, 1950.

This book contains a chapter on opera which lists the companies singing each season, and the operas that were performed by them for the first time in Guatemala. There are no dates or casts.

HAITI

Fouchard, Jean : ARTISTS ET RÉPERTOIRE DES SCÈNES DE SAINT DOMINGUE-PORT AU PRINCE - Imprimerie de l'État 1955.

This book contains an excellent chronology, which, unfortunately covers only portions of the 18th century while the island was still a French colony. This is doubly unfortunate since many of the companies that toured the Carribean basin around the middle of the 19th century also visited Haiti. For instance, it is reported in the Italian theatrical journals that Adelaide Cortesi sang Pacini's MEDEA there in December 1860.

HUNGARY

Italian opera was always a great favorite in Budapest, with the first Italian company visiting that city in August 1840. After that, visits of Italian companies were frequent, but irregular. In addition, there were annual seasons by a local company, singing in Hungarian. While there are a number of books on the Operahaz, which opened in 1884, there is virtually nothing on the Nemzeti Szinhaz where most mid nineteenth century performances took place.

BUDAPEST

A MAGY(AR) KIR(ALYI) OPERAHAZ 1884-1909 - Markovits es Gerai, Budapest, 1909.

The first compilation of statistics relating to the activities and history of the Hungarian Royal Opera House, compiled and published on the occasion of the 25th anniversary. An unusually detailed book - for instance it gives details of the construction of the house down to the exact number of bathroom fixtures. The rosters of personnel are equally detailed, including artists all the way down to doormen. Most important are a day by day annals, unfortunately only the names of guest artists are given. A valuable and informative book.

A MAGYAR KIRALYI OPERAHAZ EVKONYVE 50 EVES FENNALLASA ALKALMABOL - Globus Muintezet, Budapest, 1935.

This volume is both a yearbook for the 1934-35 season, and a book commemorating the 50th anniversary of the history of the house. It contains a list of all the operas given at the house, giving the dates of both the house premiere, and, if appropriate, the date of the premiere at the Nemzeti Szinhaz. There are a number of illustrations, but no narrative.

A HETVENOTEVES MAGYAR ALLAMI OPERAHAZ 1884-1959

While continuing the tradition of observing the passage of a quarter century with a special publication, this volume is a departure in contents and format from its predecessors. The bulk of the book now consists of essays by several individuals affiliated with the house, or representatives of Hungarian musical life, but the list of operas performed at the house with dates of the house premieres is maintained.

Note: The three books listed above were annotated by Andrew Farkas.

Horlay, Magda : OLASZ OPERAK MAGYARORSZAGON 1793-1953 - Budapest, 1943.

While the bulk of the book is in Hungarian, it does have a summary in Italian and also gives an Italian subtitle :Il Teatro Musicale Italiano in Ungheria 1793-1943. The value of this work is that it gives dates of Italian operas in Hungary even if they were not given at the Royal opera. Thus, DON SEBASTIANO, MARIA DE ROHAN and MACBETH are all listed.

IRELAND

DUBLIN

Levey, Richard M. and O'Rourke, J. : ANNALS OF THE THEATRE ROYAL, DUBLIN - Joseph Dollard, Dublin, 1880.

While most annals of British theatres deal primarily with dramatic performances, and mention Italian opera only in passing, if at all, this one does the opposite; the bulk of it is devoted to Italian opera,and theatrical performances are mentioned only in passing. Performances of opera in languages other than in Italian are included, but in very little detail.
Pages 73 to 271 are devoted to a detailed day by day account of the visiting Italian companies, with dates and casts for almost all performances. This volume is of tremendous importance to devotees of the period, since so many stars sang in Dublin during the years from 1829-1878 which are so thoroughly covered by the authors.

ITALY

Alfredo Giovine, in his Bibliografia di Teatri Musicali Italiani (21) lists a total of some 600 books and articles dealing with various Italian opera houses. Of these, over 25 deal with La Scala alone. It would be beyond the scope of this article to try to list all of them, therefore those that are redundant (in that the information contained in them is given elsewhere) or that deal with minor houses and contain no chronologies will be omitted from this listing.
In spite of the large number of publications listed below, and the even larger number listed by Giovine, many important Italian houses either have no annals at all, or only inadequate annals. The most important of these are the Teatro San Carlo in Naples, the Teatro della Pergola and the Teatro Pagliano (later Verdi) in Florence and the Teatro Comunale and the Teatro Massimo Bellini in Catania. Other important gaps are the Teatro del Verme in Milan, the Lyrico Internazionale in the same city, the various theatres of Livorno and Ferrara as well as the Politeama Rossetti in Trieste. Fortunately this situation is slowly improving since one or more new volumes appear just about every year in Italy.

GENERAL

Gualerzi, Giorgio and Marinelli Reacioni, Carlo - 50 ANNI DI OPERA LIRICA ALLA RAI 1931-1980 - Audielibri (RAI) Turin, 1981.

The contribution of RAI to the resurrection of forgotten operas stagger the imagination. In the 50 years covered by this volume, there were 23 works by Rossini, 17 by Donizetti, 15 by Cimarosa, and countless others by less prolific composers. Dates and casts of all of these performances are documented in chronological order in this superb volume. Also included are broadcasts of such other forgotten rarities as Marchetti's RUY BLAS (in 1933), Giordano's MARCELLA (1932) and the Italian version of Wolf-Ferrari's SLY (1933). Perhaps tapes are still available and will

eventually be issued by a firm such as Fonit-Cetra. The only omissions are excerpts of operas, e.g. Mercadante's ELENA DA FELTRE, and works taped but not broadcast such as Donizetti's MARINO FALIERO. The latter was taped around 1976-7, and it is to be hoped that it will eventually be broadcast. An essential book.

De Angelis, Marcello : LE CARTE DELL'IMPRESARIO - Sansone, Florence, 1982.

This book includes a biography of the impresario, Antonio Lanari, a collection of his correspondence, and a chronology of the performances put on by his touring company over a period of some 30 years. The latter covers his activities in Florence, Lucca, Siena, Livorno, etc. and is actually the best available for these towns for the years involved. But good, and valuable as it is, it could have been even more so since there are serious gaps. For instance, MARIA STUARDA is listed for the Spring of 1837 season in Reggio Emilia, but IL BARBIERE DE SIVIGLIA and ANNA BOLENA were also given by the same company and are omitted. Dates of the first performances of each production would have been helpful as well, as would casts for individual operas rather than companies for each "stagione".

ALESSANDRIA

Tafuri, Andres : LA VITA MUSICALE DI ALESSANDRIA (1729-1968) FERRARI - Occella e Co. Alessandria, 1968.

This book has not been examined, but according to Giovine it contains a chronology.

ANCONA

Fazi, Antonio : I TEATRI D'ANCONA - Edizioni Sagraf, Ancona, n.d. but circa 1978.

This book lists all the operas given at the Teatro delle Muse from 1827 to 1943, but gives no casts at all for the first 100 years (these are given in Morici's book), and companies only from 1927-1943. The minor theatres are also included.

Morici, Ottaviano : I CENTI ANNI DEL TEATRO DELLE MUSE - A. Nacci, Ancona 1927.

This book includes all the operas with casts, where available, from 1827 to 1927.

BARI

Giovine, Alfredo : IL TEATRO PICCINNI DI BARI - Biblioteca dell' Archivio delle Tradizioni Popolari Baresi, Bari 1970.

A comprehensive coverage of all the performances at the Teatro Piccinni from around 1880 to 1964, and a few of the earlier performances are given in this fine book. Unfortunately, the author did not have access to Italian theatrical periodicals which list many additional productions in these early years, and these are omitted here. Some of the most interesting of these

omitted productions include MARIA DE RUDENZ (February 1865), MARIA STUARDA (Winter 1871), and DON SEBASTIANO (January 1875).

Giovine, Alfredo : IL TEATRO PETRUZZELLI DI BARI - Laterza, Bari, 1983.

The bulk of this copiously illustrated volume consists of the annals of the theatre, which are divided into seasons, listing each opera with dates of all performances and full casts where available. This is definitely one of the finest chronologies of an important Italian theatre currently in print. Highly recommended.

BERGAMO

Geddo, Angelo : BERGAMO E LA MUSICA - Stamperia Conti Editrice, Bergamo, 1958.

The title of this volume is misleading, since the chronology only covers the Teatro Ricciardi (now Donizetti), and omits the almost as important Teatro della Società. However, the book is beautifully illustrated, many in full color, and does give operas and casts by years. Unaccountably, there is no mention of dates or even seasons.

Pinetti, Gian-Battista : LA STAGIONE D'OPERA ALLA FIERA D'AGOSTO - Bergamo, 1937.

This book covers a shorter period than the volume by Geddo, but it gives seasons, and in some instances, dates of the first performance of each production.

BOLOGNA

Trezzini, Lamberto : DUE SECOLI DI VITA MUSICALE:STORIA DEL TEATRO COMUNALE DI BOLOGNA - Edizioni ALFA, Bologna, 1966.

A two volume set, the first volume gives a history of the Teatro Comunale in narrative form, while the second gives a detailed, well annotated and thoroughly indexed chronology.

BRESCIA

Valentini, A. : I MUSICISTI BRESCIANI ED IL TEATRO GRANDE - Brescia, 1894.

This is possibly the sloppiest chronology that the compiler has ever seen. It is full of misspellings (MARIA DI RHOAN, MACHBET) not only of operas, but even more often of singers. Operas and companies are listed by stagione, but it is frequently impossible to deduce who sang what.

TEATRO GRANDE, BRESCIA - DEPUTAZIONE DEL TEATRO GRANDE - Brescia, 1971.

This book provides excellent coverage by season (no dates) from 1893 on.

CATANIA

Pastura, Francesco : SECOLI DI MUSICA CATANESE - Niccolò Giannotta Editore, Catania.

Promising as the title of this volume is, it contains virtually no information on the operatic life of Catania.

CESENA

Raggi, A. and L. : IL TEATRO COMUNALE DI CESENA - Cesena, 1906.

This book contains an excellent chronology of this small, but important theatre.

CHIETI

Zuccarini, Mario : IL TEATRO MARRUCINO - Comune di Chieti, 1976.

An excellent chronology, although some of the casts are missing.

CHIOGGIA

Padoan, Paolo : CHIOGGIA E LA MUSICA - Editrice "Il Gerione", Abamo Terme, 1974.

A good chronology, although there are no dates (years only) and, as is so often the case, casts are missing for most of the early years. Still, all the theatres in Chioggia are covered.

COMO

TEATRO SOCIALE DI COMO. CENTOCINQUANTANNI DI STORIA: 1813-1963 - Noseda, Como, 1963.

There is a chronology with operas and casts arranged by season, but no dates. Unfortunately there are many gaps for the early years. For instance, the 1843, 1845 and 1847 seasons are omitted entirely.

CREMONA

Santoro, Elia : IL TEATRO DI CREMONA - Edizioni Pizzorni, Cremona, 1969-72.

A four volume set, covering, respectively the periods from 1747-1800, 1801-1850, 1851-1900, and 1901-1972. Each volume contains a detailed, and thoroughly researched and annotated text, as well as a brief chronology. The chronology lists the operas in each season as well as the names of the singers making up the company, but the makeup of the individual casts can usually be learned from the text.

FAENZA

Pasolini-Zanelli, G. : IL TEATRO DI FAENZA DA 1788 AL 1888 - Faenza, 1888.

Although this book is in narrative form, the operas performed and most casts are given.

FANO

Battistelli, Franco : L'ANTICO E IL NUOVO TEATRO DELLA FORTUNA DI FANO - Tipografia Edit. Sangallo, Fano, 1972.

Again, in narrative form, but lists most operas with some dates and casts.

FERMO

Ferrari, Carlo : FERMO - TEATRO DELL'AQUILA

This book contains a good chronology, which gives the seasons and operas, but few dates.

FLORENCE

Morini, Ugo : LA RE ACCADEMIA DEGLI IMMOBILI ED IL SUO TEATRO LA PERGOLA - Pisa, 1926.

Another book in narrative form, this volume gives the works given in each season and the companies who sang at the Pergola until 1926. Unfortunately, there are numerous errors and misspellings. For example, Alary's ROSMUNDA, given in the spring of 1840 is ascribed to Donizetti, and Cimarosa's ORAZI E CURIAZI, given in the autumn of 1841 is ascribed to Mercadante, although the Mercadante work was composed six years later. Still, this is far and away the best book available to date on this terribly important theatre.

De Angelis, Marcello : LA MUSICA DEL GRANDUCA - Vallecchi, Florence, 1978.

At first glance, this looks like a fabulous book. The author attempts to cover all the theatres in Florence from the period from 1800 to 1855, includes a chronology and copious footnotes. Unfortunately, a more detailed examination does not bear out the promise, since only selected productions are included. As a result, it is hard to see the purpose of this book.

Pavan, Giuseppe : SERIE CRONOLOGICA DELLE OPERE RAPPRESENTATE AL TEATRO DEGLI IMMOBILI IN VIA DELLA PERGOLA NEI SECOLI XVII E XVIII - G. Ricordi, Milano.

This author gives a complete chronology from 1657 to 1799, with dates where available, but no casts.

Pinzauti, Leonardo : IL MAGGIO MUSICALE FIORENTINO - Vallecchi, Florence, 1957.

This stunning book covers the performances at the Maggio Musicale, and at the Teatro Comunale from 1928 to 1967. Productions at the Teatro Verdi are not included.

FOGGIA

Collamare, Daniele : IL TEATRO UMBERTO GIORDANO. CRONISTORIA DEGLI SPETTACOLI DI 140 ANNI (1828-1968).

There is an excellent chronology for the 20th century, but there are many gaps in the nineteenth century. Still, there are some interesting entries, including Gemma Bellincioni singing ROBERTO DEVEREUX (presumably Sara) in 1881 at the very start of her career.

GENOA

Frassoni, Edilio : DUE SECOLI DI LIRICA A GENOVA - Cassa di Risparmio di Genova e Imperia, Genoa, 1980, 2 vols.

These two superb volumes cover, in great detail, the history of all the theatres of Genoa for the years from 1772 to 1978. The only omissions are the dates of repeat performances of a work in each season, but that is an extemely minor defect. The only real problem with these books is that they were published by a bank for the purpose of free distribution to selected libraries, and are therefore not obtainable commercially. It is doubtful that more than a few volumes made their way outside Italy. One wishes that the theatres of all the major cities in Italy were to receive similar treatment.

LUCCA

Paoli Catelani, Bice : IL TEATRO COMUNALE DEL "GIGLIO" DI LUCCA - Artidoro Benedetti Pescia, 1941.

This book contains a listing of all performances at the Teatro del Giglio from 1819 to 1936, but gives virtually no casts, although a few famous singers such as Ungher or Malibran are mentioned.

Nerici, L. : STORIA DELLA MUSICA IN LUCCA - Giusti, Lucca, 1880.

Promising as the title sounds, there is no chronology and virtually no dates and casts.

LUGO

Rossi, Michele : CRONISTORIA DEL TEATRO DI LUGO - coop. Galeati, Imola, 1970.

An excellent chronology with casts of the companies of singers.

MACERATA

STORIA DI MACERATA - Vol III - Compagnucci, Macerata, 1973.

This book contains a lengthy and detailed section on music in Macerata, with a thoroughly annotated narrative giving operas with many casts and dates.

MANTUA

Amadei, Giuseppe : I CENTOCINQUANT ANNI NELLA STORIA DEI TEATRI DI MANTOVA - Mantua, 1973.

I have not yet been able to examine this book, but understand that it contains a listing of all the operas, given with casts.

Lui, Ernesto : I CENTO ANNI DEL TEATRO SOCIALE DI MANTOVA - Montovi, Mantua n.d. but 1928.

This book contains a chronology of operas by season, with the casts of the companies of singers for each season.

MESSINA

Scaglione, Nitto : LA VITA ARTISTICA DEL TEATRO VITTORIO EMANUELE - La Sicilia, Messina, 1921.

An excellent chronology of this important house with dates and casts of all the operas given from 1852 to 1908.

Scaglione, Nitto : I TEATRI MINORI DI MESSINA - La Gazzetta, Messina, 1931.

I have not had an opportunity to examine this book, but Giovine lists it as containing chronologies, although he does not list the theatres involved.

MILAN - GENERAL

Cambiasi, Pompeo : RAPPRESENTAZIONI DATE NEI REALI TEATRI DI MILANO - originally published by Ricordi, Milano in 1872, it was reprinted by Arnaldo Forni, Bologna some years ago.

This volume gives an excellent chronology of performances at the two Royal theatres in Milan (the Scala and the Canobbiana) from 1778-1872. It is the only volume where a chronology of the Teatro Canobbiana can be found.

MILAN - TEATRO ALLA SCALA

Gatti, Carlo : IL TEATRO ALLA SCALA NELLA STORIA E NELL'ARTE - Ricordi, Milan, 1964. 2 Vols.

This is probably one of the best known and most widely owned opera house histories. The first volume is a profusely illustrated narrative history of the house while the second is a thoroughly indexed chronology carrying the reader to 1963. This chronology was prepared, not by Carlo Gatti, but by Giampiero Tintori. It is excellent, although there are a few minor omissions (e.g. on p.62 Ortisi is not listed as having sung the title role in ROBERTO IL DIAVOLO). Somewhat more annoying, no dates are given for the frequent changes in cast. Still, this is one of the most beautiful, desirable, and important books listed here.

Tintori, Giampiero : DUECENTO ANNI DI TEATRO ALLA SCALA - Grafica Gutengerg, Milan, 1979.

This book represents an updating (with some corrections) of the chronology which was included in the Gatti volume, above, and carries the chronology through to 1977.

MILAN - TEATRO CARCANO

Gutierrez, Beniamino : IL TEATRO CARCANO (1803-1914) - Abbiati, Milan, 1914.

A narrative history of the theatre, listing most, if not all, productions, with a few dates and casts. Arnaldo Forni, in Bologna is planning to issue a reprint of this book.

MILAN - TEATRO RE

STORIA DEL TEATRO RE - Stampa Comune di Milano, Milan, 1969.

MODENA

Gandini, Alessandro : CRONISTORIA DEI TEATRI DI MODENA DAL 1539 AL 1871 - Sociale, Modena, 1873 reprinted by Forni, Bologna 3 vols.

These three volumes cover all the theatres in Modena for the period indicated. Operas and companies are listed by season with many dates and casts for individual works.

Ferrari Moreni G. and Tartini, Vicenzo : CRONISTORIA DEI TEATRI DI MODENA DAL 1873 A TUTTO IL 1881 - Legale, Modena, 1883.

This volume continues the work in Gandini.

Tardini,Vincenzo : I TEATRI DI MODENA - Tip. Vincenzi, Modena, 1899-1902, 3 vols.

The first of the three volumes deals with the Teatro Comunale, the second with the Teatro Aliprandi, and the third (and most important) gives casts for all the operas given in Modena to 1900 arranged by opera.

MONTEGIORGIO

Giovine, Alfredo : IL TEATRO ALALEONA DI MONTEGIORGIO - Fratelli Laterza, Bari, 1980.

An eight page leaflet with a complete chronology for this house near Ascoli Piceno.

NAPLES

Florimo, Francesco : LA SCUOLA MUSICALE DI NAPOLI E I SUOI CONSERVATORI- Morano, Naples, 1880-82 reprinted by Forni, Bologna 4 vols.

The first three volumes contain chapters on the conservatories and conposers, as well as a few singers (Lablache, Mirate, Carlo Broschi) while the fourth volume has a "chronology" of all the opera houses in Naples from 1651-1881. Unfortunately this chronology only gives the Neapolitan premiere of each work. Dates are rarely given, seasons more often, but in most cases the year, and these are not always trustworthy. For example, Florimo lists two productions of ERNANI, one IN 1845 with Tadolini and Fraschini, and one in 1848 with Basseggio and Malvezzi. The actual Naples premiere of Ernani took place on May 13, 1847 with Brambilla and Malvezzi. There are many other errors in this work, a fact that has long been recognised by musicologists.

De Filippis, F, and Arnese, R. : CRONACHE DEL TEATRO DI SAN CARLO - Edizione Popolare Politica, Naples, 1963. 2 vols.

The title of these two books is very misleading. They do not constitute a cronache in the true sense, since the operas are not strictly in chronological order, and casts are given only for the house premieres of each opera. Revivals are indicated by season.
The little value that these little books would have under the above circumstances is diminished further by the numerous errors that they contain. To cite a few examples the premiere of Mercadante's ORAZI E CURIAZI took place on November 10, 1846, not 1847; only two acts of IL TROVATORE were given on October 4, 1853 - the work was not given complete until October 6; the premiere of Puccini's TRITTICO took place on February 10, 1920, not 1919.
Considering the tremendous importance of this theatre, a real chronology is desperately needed.

CRONACHE DEL TEATRO S. CARLO 1948-1968 - Ricordi, Milan, 1969.

This volume was prepared by the theatre, and contains an excellent chronology for the years indicated.

CENTO ANNI DI VITA DEL TEATRO DI SAN CARLO (184 8-1948) - E.A. del Teatro di San Carlo, Naples, 1948.

Although this volume does not contain a chronology, it is included here because of its interesting text, and its beautiful illustrations.

Black, John : DONIZETTI'S OPERAS IN NAPLES 1822-1848 - The Donizetti Society, London, 1982.

An extremely scholarly and well organised book on the performance histories of all of Donizetti's operas in Naples during the period indicated. It is to be hoped that Dr Black will eventually publish a list of all the operas given in Naples during these years.

NOVARA

Bustico, Guido : GLI SPETTACOLI MUSICALI DEL TEATRO NOVO DI NOVARA (1779-1873) - In Rivista Musicale Italiana XXV Turin, 1918.

Bustico, Guido : NOVO, CONTRIBUTO SUGLI SPETTACOLI MUSICALE AL TEATRO NOVO DI NOVARA - In Rivista Musicale Italiana XXVI, Turin, 1919.

A narrative history of the theatre with many casts and dates.

Bustico, Guido : IL TEATRO ANTICO DI NOVARA (1659-1873) - Novara, 1922.

PADUA

Pallerotti, Antonio : SPETTACOLI MELODRAMMATICI E CORIOGRAFICI RAPPRESENTATI IN PADOVA NEI TEATRI OBIZZI, NUOVO, E DEL PRATO DELLA VALLE, DAL 1751 AL 1892 - Prosperini, Padova, 1892.

This book contains all the performances given in Padua for the years indicated. (The Teatri Concordi and Nuovissime are also included, although they are not indicated in the title). As usual, operas are listed by season, together with the rosters of artists constituting the company.

Brunelli, Bruno : I TEATRI DI PADOVA DALLE ORIGINE ALLA FINE DEL SECOLO XIX - Draghi, Padua, 1921.

An interesting narrative with some dates and casts of productions in Padua.

PALERMO

Tiby, Ottavio : IL REAL TEATRO CAROLINO E L'OTTOCENTO MUSICALE PALERMITANO - Olschski, Florence, 1962.

This book contains some excellent and informative narrative with some dates and casts, and a chronology arranged by season, but without dates and casts. There are rosters of artists for each season, and an index of operas.

Ciotti, Ignazio : LA VITA ARTISTICA DEL TEATRO MASSIMO DI PALERMO (1897-1937) - Fratelli Vena, Palermo, 1938.

This is a curious book, in that it contains advertisements similar to those in theatre programmes. But it also contains an excellent chronology of the house, with indexes of artists and operas.

Martinez, Corrado : IL TEATRO MASSIMO 40 ANNI DI ATTIVITA ARTISTICA 1936-1975 - Priulla, Palermo, 1980.

This book not only continues the listings of the Teatro Massimo by Ciotti, but also includes performances at the Politeama Garibaldi. There are indexes of artists and operas.

PARMA

Cervetti, Valerio and Del Monte, Claudio : CRONOLOGIA DEGLI SPETTACOLI LIRICI - Parma 1879-1882. 4 vols.

The first of these four volumes, published in 1979 covers the years 1929-1979; the second, published a year later covers 1879-1929; the third volume, published in 1981 covers the years 1829-1879. The final volume, dating to 1982 provides an index. The chronology is among the best available for any Italian house, with dates and casts for all performances.

Ferrari, Emilio Paolo : SPETTACOLI DRAMMATICO-MUSICALE E COREOGRAFICI IN PARMA DAL 1628 AL 1883 - L'Battei, Parma, 1884, reprinted by Forni, Bologna.

This book covers the Teatro Ducale from 1628 to 1829 and the Teatro Regio from 1829 to 1883. The chronology includes operas by season with rosters of artists. The great bulk of the volume consists of footnotes, many of which give the necessary dates and casts needed to fill in the gaps.

Allodi, Ivo : I TEATRI DI PARMA DAL FARNESE AL REGIO - Nuove Edizioni, Milan, 1969.

The book contains a number of interesting essays, as well as a listing by opera of the premiere dates of each work at the three principal theatres in Parma: the Ducale, the Regio, and the Reinach. There are many illustrations.

PAVIA

De Silvestri, Lodovico : CIVICO TEATRO FRASCHINI DI PAVIA - Tip. Artigianelli, Pavia, 1938.

There is a chronology by season, but without dates and casts.

PERUGIA

Iraci, Alberto : IL TEATRO MORLACCHI DI PERUGIA - Perugia, May, 1954.

It has not been possible to examine this article, but, according to Giovine, it contains a chronology.

PESARO

Cinelli, C. : MEMORIE CRONISTORICHE DEL TEATRO DI PESARO DAL 1637 AL 1897 - Nobili, Pesaro, 1898.

It has not been possible to examine this volume, but according to Giovine, it contains a chronology.

PIACENZA

Papi, Edigio : IL TEATRO MUNICIPALE DE PIACENZA. CENTO ANNI DI STORIA (1804-1912) - Bosi, Piacenza, 1912. A reprint is promised by Forni, Bologna.

This book includes the typical chronology of books of the period, with repertory and a roster of artists for each season.

PISA

I CENTI ANNI DEL TEATRO VERDI DI PISA - Giardini, Pisa, 1967.

This well illustrated book lists operas with casts for each opera by year, there being no indication as to what portion of the year each individual season took place. Dates would really have been helpful, especially since they must have been known to the author in view of the extent of the information he gives.

PRATO

Fioravanti, Roberto : LA MUSICA A PRATO DAL DUECENTO AL NOVOCENTO - A.A. Turismo, Prato, 1973.

This book contains a chronology by season, with full casts, but no dates, as well as a fairly detailed narrative.

RAVENNA

Ravaldini, Gaetano : SPETTACOLI NEI TEATRI E IN ALTRI LUOGHI DI RAVENNA (1555-1977) - University Press, Bologna, 1978.

This book contains chronologies of all the theatres in Ravenna. In some cases operas and casts are listed by season, in others they are listed individually with dates. There are a few illustrations.

RECANATI

Radiciotti, Giuseppe : TEATRO, MUSICA E MUSICISTI IN RECANATI - Simboli, Recanati, 1905.

In addition to a brief chronology, this book contains a detailed biography of the composer Giuseppe Persiani, performance histories of his operas, and a brief biographical sketch of Fanny Tacchinardi Persiani.

REGGIO EMILIA

Degani, Giannino and Grotti, Mara : TEATRO MUNICIPALE DI REGGIO EMILIA, OPERE IN MUSICA 1857-1976 - Teatro Municipale di Reggio Emilia, 1976 4 vols.

An excellent chronology with full casts and dates for every opera listed. The last volume is an index of artists.

ROME - GENERAL

Radiciotti, Giuseppe : TEATRO E MUSICA IN ROMA 1825-1850 - Rome, 1905.

This book contains chronologies for the Teatro Apollo, the Teatro Valle and the Teatro Argentina for the period indicated above. As usual, operas are listed by season together with the roster of artists for each season. This is the only known chronology for the Teatro Valle.

Incagliati, Matteo : IL TEATRO COSTANZI (1880-1907) - Rome, 1907.

This book gives poor coverage for all the theatres in Rome for the years indicated, but is included in this listing because it has some coverage for the important Teatro Adriano.

ROME - TEATRO APOLLO

Cametti, Alberto : IL TEATRO DI TORDINONA POI DI APOLLO - Chicca, Tivoli, 1938, 2 vols.

The second volume is an excellent chronology of this important theatre, with dates and casts for all performances available to the author. There are relatively few gaps.

ROME - TEATRO DELL'OPERA

Frajese, Vittorio : DAL CONSTANZI ALL'OPERA - Capitolium, Rome, 1978, 4 vols.

This is another model set. The first volume deals with the period from 1880 to 1908 when the theatre was known as the Teatro Costanzi; the second volume deals with the rest of its history as the Teatro Costanzi, while the third volume covers the period when it was known first as the Teatro Reale dell'Opera, and then as the Teatro dell'Opera. These volumes are copiously illustrated. The last volume, which has no illustrations is a complete chronology with all operas, dates, casts and cast changes indicated. Unfortunately these books are not available commercially, although they can be obtained from a leading Italian book dealer.

CINQUANT'ANNI DEL TEATRO DELL'OPERA - Bestetti, Rome, 1979.

The text of this book is apparently by Iole Tognelli, while the chronology is by Carlo Marinelli. Unfortunately only the last 50 years (1928-1978) are covered. There are many beautiful illustrations.

ROME - TEATRO ARGENTINA

Rinaldi, Mario : DUE SECOLI DI MUSICA AL TEATRO ARGENTINA - Leo S. Olschki, Florence, 1978.

A detailed, thoroughly annotated history of the theatre in narrative form, with dates and casts of almost all of the productions at that important house. The data are obtained from an examination of Italian theatrical periodicals (Il Trovatore, Il Pirata, etc.) rather than from theatre records or local newspapers, and the listings therefore are not 100% complete. There also is a chronology, but without casts (these, as mentioned before can be obtained from the text). For instance, there is no mention of an IL GIURAMENTO on November27, 1851 (22).

Tirincati, Giulio : IL TEATRO ARGENTINA - Fratelli Palombi, Rome, 1971.

A beautiful "coffee table" book with many illustrations, and a brief, but woefully incomplete history of the theatre at the end.

ROVIGO

Traniello, Leobaldo and Stocco, Luigi : IL TEATRO SOCIALE - Minelliana, Rovigo, 1970.

An excellent chronology, with dates and casts of productions whenever known to the authors.

RUSSI

Fabbri, Paolo : TEATRI DI RUSSI - Longo, Ravenna, 1979.

I have not examined this book, but Giovine indicates it as having a chronology.

SASSUOLO

Costi, Roberto : IL TEATRO CARANI DI SASSUOLO (50 ANNI DI TEATRO: 1930-1980) - Studio Area Sassuolo, Modena, 1980

An excellent chronology for the years covered.

SINIGAGLIA

Radiciotti, Giuseppe : TEATRO MUSICA E MUSICISTI IN SINIGAGLIA - originally published in 1893, but reprinted by Forni, Bologna, 1973.

This Adriatic resort is well known to students of the Ottocento as the site of the revised version of Donizetti's PIA DE' TOLOMEI. This town was frequently visited by touring companies, especially Lanari's, during the middle of the nineteenth century, and was the site of many important productions, even including an IMELDA DE'LAMBERTAZZI in 1856.

Radiciotti's book is very valuable, and includes the usual chronology by seasons with works performed, and rosters of the singers comprising the company.

SIENA

Morrocchi, Rinaldo : LA MUSICA IN SIENA - originally published in Siena in 1886, this book was reprinted by Forni, Bologna, in 1969.

Unfortunately this book gives virtually no data on the operatic performances of this important Tuscan town.

TODI

Tenneroni, Adolfo : CRONISTORIA DEL PRIMO CINQUANTENNIO DI VITA DEL TEATRO COMUNALE DI TODI (1876-1926) - Tip. Tuderte, Todi, 1958.

I have not examined this book, but Giovine indicates it as having a chronology.

TRANI

Portomastro, Giuseppe : CRONISTORIA SUL TEATRO DI TRANI - Trani, 1899.

This book contains a brief chronology up to 1855, but without dates and with rosters of artists for each season.

TREVISO

Marinelli Roscioni, Carlo : CRONOLOGIA DEL TEATRO COMUNALE DI TREVISO - Longo e Zoppelli, Treviso, 1972 and later.

This book gives dates and casts for all productions at the house which opened in 1869. It has been updated on a regular basis.

TRIESTE

Levi, Vito, Botteri, Guido and Bremini, Ireneo : IL COMUNALE DI TRIESTE - Del Bianco, Udine, 1962.

Although the chronology in this book is virtually complete, it is rather disappointing in that no dates are given, even for the first performances of local revivals. The operas are arranged by

season, but not in chronological order. Casts are given, however, for each opera.

Botteri, Guido and Levi, Vito : IL POLITEAMA ROSSETTI (1878-1978) Ed. Libraria, Trieste, 1978.

This volume consists of a narrative, and many beautiful illustrations. Unfortunately, the narrative mentions only a small fraction of the productions that were given in this important house.

TURIN

ALMANACCO DE' TEATRI DI TORINO PER L'ANNO 1838.

This almanach includes chronologies for the various theatres in Turin from 1765-1837.

IL TEATRO REGIO DI TORINO - Aeda, Torino, 1970.

The chronology in this book is by the late Oscar Strona, and gives dates (where available) and casts for all productions at the Teatro Regio from 1740 to 1936, and at its various successor theatres up to 1970.

Bouquet, Marie Therese : IL TEATRO DI CORTE DALLE ORIGINE AL 1788 Cassa di Risparmio di Torino, Torino, 1976.

Basso, Alberto : IL TEATRO DELLA CITTÀ DAL 1788 AL 1936 - Cassa di Risparmio di Torino, Torino, 1976.

Ferrero, Mercedes Viale : LA SCENOGRAFIA DALLE ORIGINI AL 1936 - Cassa di Risparmio di Torino, Torino, 1980.

These three volumes comprise the first three volumes of a four volume set entitled "STORIA DEL TEATRO REGIO DI TORINO". The fourth volume, a chronology by Oscar Strona is yet to be published. These three volumes are among the most beautiful books enumerated in this bibliigraphy, with countless stunning color plates, and an excellent narrative history of the theatre. Unfortunately, they are published by a bank for free distribution to worthy libraries, and are not available commercially.

VENICE

LA FENICE - Nuove Edizioni, Milan, 1972.

A beautiful "coffee table" book, with many illustrations, and an excellent chronology which gives dates and casts for all productions up to the Spring of 1972.

Pavan, Giuseppe : TEATRI MUSICALI VENEZIANI. IL TEATRO SAN BENEDETTO (ORA ROSSINI) - In Ataneo Veneto, Venice, 1916-17.

There is a complete chronology, with dates, but no casts from 1755-1900.

VERONA

Lenotti, Tullio : IL TEATRO DI VERONA - Verona, 1949.

This book lists all the operas given in the theatres of Verona by year, but gives no seasons or casts.

Zecchinato, Amedeo : IL TEATRO FILARMONICO DI VERONA - Verona, 1956.

This book gives an occasional cast.

ARENA DI VERONA DAL 1913 AL 1977 TRA MUSICA E CRONACA - E.A. Arena di Verona, 1977.

An excellent chronology with many illustrations, some in color.

LA MUSICA A VERONA - Banca Mutua Popolare di Verona, Verona, 1976.

A stunning "coffee table" book with chapters by various authors, but no chronology. Still, there are some chapters on operatic performances with a few operas and casts cited.

VIGEVANO

Casoni, Luigi : IL CAGNONI HA CENTO ANNI - Vigevano, 1973.

This book contains a list of the operas represented in Vigevano, but with few casts.

VITERBO

Brannetti, Assunta : TEATRI DI VITERBO - Viterbo, 1981.

I have not examined this book, but Giovine lists it as having a chronology.

ZARA

Sabalich, G. : CRONISTORIA ANEDDOTICA DEL NOBILE TEATRO DI ZARA (1781-1881) - Fiume, 1922.

I have not examined this book.

JUGOSLAVIA

LJUBLJANA

Sivec, Joze : OPERA V STANOVSKEM GLEDALISCU V LJUBLJANI - Slovenska Matica V Ljubljani, 1971.

An excellent history of opera performances in Ljubljana from 1790 to 1861, with many dates and casts, and a German summary at the end.

REPERTUAR SLOVENSIH GLEDALISC - 1867-1967 - Ljubljana, 1967.

A day by day account of performances in Ljubljana with some coverage of opera but no casts.

ZAGREB

STO GODINA OPERE - HRVATSKO NARODNO KAZALISTE - Zagreb, 1971.

This book gives the dates of the premieres of all the operas given at the National Theatre in Zagreb during this period, but little else.

LATVIA

RIGA

Rudolph, Moritz : RIGAER THEATER UND TONKUNSTLER LEXICON - Riga, 1890, reprinted Harro v. Hirschheydt Hannover, 1975.

This volume was originally designed as a companion to the author's GESCHICHTE DES RIGAER THEATERS. Regretfully I have found no trace of this other volume (which, if it exists, is probably excellent) ever having been published. The "Lexicon" is an encyclopedia of artists and actors who performed in Riga, and includes guest performances by many important singers such as Viardot, the Marchisio sisters and others. There are no entries for individual operas.

MALTA

This tiny Mediterranean island was long a center of operatic activity. During the bulk of the nineteenth century, there was a nine-month operatic season (from September or early October to May) each year, during which, anywhere from ten to over-twenty operas (many of them new to the island) were given. As a result, a large number of Ottocento rarities were heard in Malta.

Rolandi, Uldrico : MUSICA E MUSICISTI IN MALTA - Giusti, Livorno, 1932.

This book does not rise to the challenge. While there are lists of operas performed (by season for the Teatro Manoel, and by opera for the Teatro Reale) these are inaccurate and incomplete for the Teatro Manoel. Also, there are no casts. For example, a NICOLÒ DE' LAPI of Pacini is listed for the 1850-51 season, some 25 years before its world premiere. ROBERTO DEVEREUX is reported to have been given in 1836, etc., etc.

MEXICO

Italian opera was tremendously successful and popular in Mexico City during the nineteenth century; performances usually being given by touring companies that also sang in New York, Havana, or New Orleans. These same companies generally toured the country, and visited countless other cities, but most often Vera Cruz, Guadalajara, Pueblo, San Luis Potosi and Guanajuoto. Fortunately, a good number of useful books are available on performances in Mexico City; but next to nothing on the provinces.

GUALALAJARA

Hidalgo, Aurelio : EL TEATRO DEGOLLADO 1866-1896 - Publicaciones

del Gobierno del Estado, Guadalajara, 1966.

This book is a history of the theatre for the years cited, in which operatic performances are included. Most operas given are listed by date, with an occassional cast. Valuable as this book is, it would have been more so if it had started some 15 to 20 years earlier.

MEXICO CITY

Pulido Granata, Francisco Ramon : LA TRADICION OPERATISTICA EN LA CIUDAD DE MEXICO (SIGLO XIX) - Cuadernos de Cultura Popular, Mexico City, 1970.

In narrative form, this book gives a season by season account of operatic activity in Mexico City during the nineteenth century. For some seasons, the coverage is marginally better than it is in the Olavarria y Ferranti set listed below. However, there are still many gaps.

Manon, Manuel : HISTORIA DEL TEATRO PRINCIPAL DE MEXICO - Mexico City, 1932.

There were many performances of opera at the Teatro Principal during the 1830s and 1840s, and sporadic seasons thereafter. Coverage of these seasons is fairly good, with artists of the companies and repertory, but virtually no dates or casts for the period of greatest interest when so many bel canto rarities were given. There are many illustrations.

Pulido Granata, Francisco Ramon : LA TRADICION OPERATISTICA EN LA CIUDAD DE MEXICO (1900-1911) - Universidad Nacional Autonoma de Mexico, Mexico City 1981.

A narrative history of opera in Mexico City covering the years indicated above. While there is no chronology, the coverage is somewhat more thorough than in the 5 volume Olavarria y Ferrari set cited below. Most performances have dates and casts given in the text. It is to be hoped that a follow-up volume will be issued covering the years from 1911 to the present.

Olavarria y Ferrari, Enrique de : RESENA HISTORICO DEL TEATRO EN MEXICO 1538-1911 - Editorial Porrua, Mexico City, 1961, 5 vols.

These 5 volumes (plus an index) constitute an extremely thorough history of the theatre in Mexico City up to 1911, and a brief outline of performances between 1911 and 1961. There are a few serious gaps, partly in the period through early 1842, and again during the mid 1860s. The first gap is probably due to the fact that local newspapers did not identify the opera given, and the second gap may be due to unavailability of local newspapers. As a result, there is no date given for the premiere of LUCREZIA BORGIA in Mexico City, and no cast for the premiere of DON SEBASTIANO, although the date is given.

Reyes de la Maza, Luis : EL TEATRO EN MEXICO - Universidad Nacional Autonoma de Mexico, Mexico City, 10 vols, 1958-1979 - as follows:

EL TEATRO EN MEXICO DURANTE LA INDEPENDENCIA (1810-1839) - 1969

EL TEATRO EN MEXICO EN LA EPOCA DE SANTA ANA TOMO I (1840-1850) - 1972

EL TEATRO EN MEXICO EN LA EPOCA DE SANTA ANA TOMO II (1851-1857) 1979

EL TEATRO EN MEXICO ENTRE LA REFORMA Y EL IMPERO (1858-1861) 1958

EL TEATRO EN MEXICO DURANTE EL SEGUNDO IMPERIO (1862-1867) 1959

EL TEATRO EN MEXICO EN LA EPOCA DE JUAREZ (1868-1872) 1961

EL TEATRO EN MEXICO CON LERDA Y DIAZ (1873-1879) 1963

EL TEATRO EN MEXICO DURANTE EL PORFIRISMO TOMO I (1880-1887) 1963

EL TEATRO EN MEXICO DURANTE EL PORFIRISMO TOMO II (1888-1889) 1965

EL TEATRO EN MEXICO DURANTE EL PORFIRISMO TOMO III (1900-1910) 1968

The coverage of operatic performances is much better in the Olavarria y Ferrari series cited above than it is in these 10 volumes, although some individual performances are treated in greater detail since the author includes many original newspaper reviews.

Diaz Du Pond, Carlos : CINQUENTA ANOS DI OPERA EN MEXICO - Universidad Nacional Autonoma de Mexico, Mexico City, 1978.

A narrative history of operatic performances in Mexico City from 1924-1973, giving dates and casts of most, if not all productions. There are many illustrations, a list of works given, but unfortunately no index.

PUEBLA

Gomez-Haro, Eduardo : HISTORIA DEL TEATRO PRINCIPAL DE PUEBLA - Puebla, 1902.

A theatrical history with some mention of touring companies and the works they sang, but no dates or casts.

OAXACA

Maria y Campos, Armando de : UNA TEMPORADA DE OPERA ITALIANA EN OAXACA - Copsa, Mexico City, 1939.

It is hard to believe that a single opera season in as remote a city as Oaxaca could make a suitable subject for a book, but it is not only suitable, it is highly interesting, if not fascinating. The company involved (headed by the soprano d'Aponte and the baritone Petrilli) had started out in Guatemala, toured Mexico (we meet them again in the above cited book on Guadalajara) and spent four months in Oaxaca, singing a large repertory. Companies headed by Petrilli eventually sang in many other Carribean, Central American and South American cities, and are mentioned in a number of other books cited here. This particular volume goes into great detail on the stay of that particular

company in Oxaca, and gives many dates, some casts and numerous newspaper reviews.

MONACO

This tiny principality, best known for its gambling casinos and postage stamps, had long since been a major center of opera. A number of works by important composers were premiered there. These include LE JONGLEUR DE NOTRE DAME (Massenet), CHERUBIN (Massenet), AMICA (Mascagni), L'ANCÊTRE (Saint Saens), DON PROCOPIO (Bizet), THÈRÈSE (Massenet) and others. It also was the scene of triumphs of many great singers of the period, including Patti, Storchio, Farrar, Melba, Caruso, Lauri-Volpi, Gayarre, Ruffo, Battistini and countless others. Under the circumstances, the two titles given below are particularly welcome, and it is unfortunate that a badly needed sequel to the first title has not yet appeared.

Walsh, Thomas J.: MONTE CARLO OPERA 1879-1909 - Gill and Macmillan, Dublin, 1975.

A scholarly, thoroughly researched and well written book on the Monte Carlo Opera, containing complete annals for the years indicated and tours of the company outside of Monte Carlo.

Castellan, Joelle : SPECIAL MONTE CARLO : CENTENAIRE DE LA SALLE GARNIER (1879-1979) - Opéra International, Paris, 1979.

This title is more a magazine than a book, but it does help fill the gap left by Walsh. There is a chronology, unfortunately without dates (the productions are only indicated by year).

NETHERLANDS

Opera was just as popular in the Netherlands as it was in the neighbouring countries, and Italian opera may have been even more so, since there was a resident Italian company there from the 1897-98 season until well into the middle of the twentieth century. But there is an unusual difference, in that this was a national rather than a local company. Thus, while it was headquartered in Amsterdam, it actually alternated between that city and such other towns as The Hague, Rotterdam, Utrecht, Haarlem, etc. There also was a Dutch company with a somewhat similar venue, and French companies regularly sang in "La Haye", with German companies favouring Rotterdam. Unfortunately very little of this activity is documented outside the local papers and theatrical magazines.

Bottenheim, Salomon A.M. : DE OPERA IN NEDERLAND - Amsterdam, 1946.

A narrative history of the opera in the Netherlands, but primarily in Amsterdam with an occasional date or cast.

NEW ZEALAND

During the nineteenth century touring companies from Australia occasionally visited New Zealand, on which occasion they usually sang in Auckland, Wellington, Christchurch, Dunedin, and possibly other towns. The first Italian opera given in Auckland was

LUCREZIA BORGIA, on November 15, 1864.

Hurst, Maurice : MUSIC AND THE STAGE IN NEW ZEALAND - A CENTURY OF ENTERTAINMENT 1840-1943 - Charles Begg & Co., Auckland, 1943?

A narrative, with some mention of companies and works performed.

NORWAY

Italian companies from Copenhagen occasionally visited Oslo, and perhaps Bergen during the middle of the nineteenth century.

Anker, Oyvind : CHRISTIANA THEATER'S REPERTOIRE 1827-99 - Glyndendal Norsk Forlag, Oslo, 1956.

This book is arranged by title (opera, drama, ballet) and lists all performances by date, but without cast.

Blanc, T. : CHRISTIANA THEATER'S HISTORIE 1827-1877 - J.W. Cappelens Forlag, Oslo, 1899.

A narrative history of the theatre giving the names of some of the touring companies, with repertoire.

PHILIPPINES

Starting in late 1867, when a company that had previously sung in Bombay and Hong Kong visited Manila, this city frequently enjoyed Italian opera during both the periods of Spanish and American rule; sometimes companies specially engaged - sometimes visiting from Batavia.

Banas, Raymunde C. : PHILIPPINE MUSIC AND THEATER - Quezen City, 1975.

This book mentions a few seasons in Manila, and gives a few dates and casts, but for recent productions mostly.

POLAND

Italian companies visited Warsaw quite frequently during the latter half of the nineteenth century, after which it was customary for Italian singers to spend long periods in Warsaw in the company of Polish artists, the repertory being a mixture of Italian and Polish works. In addition to the seasons in Warsaw, it is likely that the resident company from Odessa or Bucharest stopped off in cities like Cracow or Lemberg, and these cities may well have been the site of the Polish premiere of many operas.

CRACOW

Got, Jerzy : TEATR KRAKOWSKI POD DYREKCJA ADAMA SKORUPKI I STANISLAWA KOZMIANA 1865-1885 - Cracow, 1962.

It has not been possible to examine this book.

WARSAW

Swietlicka, Halina : REPERUEAR TEATROW WARSZAWAKICH 1832-1862 -

Instytut Sztuki Polskiej Akademii Nauk, Warsaw, 1968.

This book lists all performances in Warsaw (opera, drama, ballet) by title, giving date and language, but no casts. Still, very useful for the period covered.

Secomska, Henryka : REPERTUAR WARZAWAKICH TEATROW RZADOWYCH 1863-1890 - Instytut Sztuki Polskiej Akademii Nauk, Warsaw, 1971.

This book contains the work by Swietlicka (cited above) giving all performances by title from 1863-1890. In addition there is a section, arranged by season, which gives the names and repertoire of the Italian companies which were active in Warsaw during this period.

Note: It is my understanding that a work is either in preparation, or has been published recently, covering the years from 1891-1900.

Domanski, Piotr Jerzy : REPERTUAR TEATROW WARSZAWSKICH 1901-1906 - Instytut Sztuki Polskiej Akademii Nauk, Warsaw, 1976.

Domanski, Piotr Jerzy : REPERTUAR TEATROW WARSZAWSKICH 1907-1910 - Instytut Sztuki Polskiej Akademii Nauk, Warsaw, 1977.

The two books cited above continue the listings of all stage performances in Warsaw by piece, and give an occasional cast.

PORTUGAL

Lisbon has long been recognised as one of the more important opera centres in the world. The Teatro San Joao in Oporto is also quite important, but this fact is probably not recognised as widely. The coverage for Lisbon during the nineteenth century is superb, but that for Oporto is not worth mentioning.

LISBON

Fonseca Benevides, Francisco da : O REAL THEATRO DE S.CARLOS DE LISBOA - Typographia Castro Irmao, Lisbon, 1883.

This magnificent volume covers performances at the Theatro Sao Carlo from its inauguration in 1793 to the end of the 1882-83 season. There are a few casts missing up to around 1844, but, from the 1844-45 season on, the coverage appears to be complete, with dates and casts for every production. There are also many attractive lithographs of important artists who sang in Lisbon.

Fonseca Benevides, Francisco da : O REAL THEATRO DI S.CARLOS DE LISBOA - MEMORIAS 1883-1902 - Typographia e Lithographoa de Ricardo di Souza & Salles, Lisbon, 1902.

This is a continuation of the previous volume, the coverage being just as good. The one drawback of this book is its extreme rarity, it is rumoured that only 50 copies were printed.

Marques, Joachim Jose : CRONOLOGIA DA OPERA EM PORTUGAL - Lisbon, 1947.

This volume does not live up to the promise indicated by its title since it only lists works (no casts) for the period up to 1793 when the Sao Carlo opened its doors.

Freitas Branco, Joao de and Almeida, Jayme Duarte de : O THEATRO DE SAO CARLOS (1793-1956) - Castor Limitada, Lisbon, 1956.

Covoes, Ricardo : OS 50 ANOS DO COLISEU DE RECREIOS - Lisbon,1940.

A narrative history of this important house, which featured many brilliant seasons around the turn of the century and well into the 1920s. There is no chronology, but the rosters of the companies and their repertory are mentioned in the text.

PUERTO RICO

This Carribean island was quite popular with touring companies during the nineteenth and early twentieth centuries. These companies rarely, of course, went only to Puerto Rico, but generally toured the entire Caribbean basin, also singing on the larger islands and occasionally in Venezuela. While in Puerto Rico these companies usually sang in San Juan and Ponce, but occasionally visited some of the smaller towns as well.

Pasarell, Emilio J. : ORIGENES Y DESARROLO DE LA AFICION TEATRAL EN PUERTO RICO - Editorial Universitaria, Universidad de Puerto Rico, Rio Piedras, 1951.

This is another theatrical history with good coverage of operatic performances - the first opera in Puerto Rico being BELISARIO on May 15, 1842. There is a serious gap in the listings in the 1850s and 1860s, due, in all probability, to a lack of local newspapers for the period.

Pasarell, Emilio J. : ORIGENES Y DESAROLLO DE LA AFICION TEATRAL EN PUERTO RICO - Siglo XX Tomo II - Editorial Universitaria, Universidad de Puerto Rico, Rio Piedras, 1967.

A continuation of the previous volume, this book also gives excellent coverage, again in narrative form.

ROMANIA

Both Bucharest and Iasi enjoyed resident Italian companies throughout most of the nineteenth century. A large number of bel canto rarities were performed in Bucharest during this period, among them LA REGINA DI GOLCONDA, CHIARA DI ROSEMBERGH, IL TEMPLARIO, CORRADO D'ALTAMURA, Mercadante's LA VESTALE (and, surprisingly, also Spontini's), DON SEBASTIANO and others.

GENERAL

Cosma, Octavia and Lazar-Hronicul : MUZICII ROMANESTI - Editura Muzicala, Bucharest, 4 vols, 1973-1976.

Four volumes of this set have been published so far, and it is likely that an additional volume or volumes has either appeared recently or will appear soon. This set attempts to cover the

history of music in all of Romania, and both volumes III and IV contain chapters on operatic performances in Bucharest, Iasi, Temesvar and elsewhere. Volume III covers 1823-59 while volume IV covers 1859-1898. There are no cast lists as such, but there is an indication of the repertory and artists for each season (although in some cases two or more seasons are unfortunately lumped together). Still, an important and useful set.

Massoff, Ioan : TEATRUL ROMANESC

There are at least 8 volumes, of which I have seen five, as follows:

TEATRUL ROMANESC (to 1860) Editura Pentru, Bucharest, 1961 Vol 1

TEATRUL ROMANESC (1860-1880) Editura Pentru, Bucharest, 1966 Vol 2

TEATRUL ROMANESC (1877-1901) Editura Pentru, Bucharest, 1969 Vol 3

TEATRUL ROMANESC (1901-1913) Editura Minerva, Bucharest, 1972 Vol 4

TEATRUL ROMANESC (1931-1940 Editura Minerva, Bucharest, 1978 Vol 7

These are all theatrical histories, with some mention of operas. Volume 4 also includes a section on Transylvania, the Banat and the Bugovina from 1888-1919 and Volume 7 includes a section on Jasi from 1877-1916. Presumably Volume 5 covers Bucharest from 1914-1920 (not much can be expected there due to the war) and Volume 6 covers the 1920's.
The coverage in the first four volumes is quite poor, although Volume 1 includes an incomplete list of operas given in Bucharest between 1852 and 1860, a list that is not continued in later volumes. Volume 7 has an excellent coverage for both Bucharest and Cluj.

BUCHAREST

Ollanescu, Dimitrio C : TEATRUL LA ROMANI - Editura Eminescu, Bucharest, 1981.

This edition is a reprint of a three volume set originally published between 1897 and 1898, but only covering the period up to 1874. There is fairly little mention of operatic activities in the text, but the copious footnotes list rosters of singers and repertoire for most seasons.

CRAIOVA

ISTORIA TEATRULUI NATIONAL DIN CRAIOVVA - Scrisul Romanesc, Craiova, 1978.

A thorough theatrical history of this Southern Romanian city with many operas mentioned, but, as usual, no chronology.

IASI

Burada, T.T. : ISTORIA TEATRULUI IN MOLDOVA - Editura Minerva, Bucharest, 1975.

Moldavia was an independent principality for a number of years during the middle of the nineteenth century, and Iasi (or Jassy),

as its capital, was a very important musical center, with regular seasons of opera, usually from October to April. The repertory was not overly interesting (although Mercadante's LA VESTALE was given) but they had some good singers. Prosper Derivis sang there for two seasons, as did Salvini-Donatelli. This volume provides no chronology, but does give some dates and casts.

RUSSIA

During the reign of the Czars, Italian opera was tremendously popular and successful in Russia. St Petersburg was one of the world's principal operatic centers from 1843 to 1914, and usually had a fall and winter season, the brilliance of which could only be matched by Paris and London. Moscow was almost as important, and for a number of years during the 1870s the Bolshoi in Moscow and the Imperial in St Petersburg were under the same management, with superstars such as Patti, Lucca, the Marchisio sisters, Gayarre, Maurel, Cotogni, and others shuttling back and forth between the two cities. Much less is known about the history of opera in Odessa, although they had regular seasons of opera in the 1820s and perhaps even earlier. Around the turn of the century Odessa was especially important, and heard many of the great singers of the period on a regular basis. Tiflis, Taganrog, and occasionally Kiev, Kharkov, also had regular Italian opera seasons. The other cities of Russia were usually visited by touring companies, with one such company crossing Siberia just before the start of the first world war, and visiting at least 50 cities in Russia. This company eventually reached Vladivostok, and then made its way down through Asia (stopping in China, the Philippines, India and Indonesia) and finally sang in Australia and New Zealand.

No attempt will be made to list all of the books on Russian theatres, Russian opera houses,and opera or theatre in Russian cities. There are just too many, all in Russian, that do not contain chronologies, although some may contain an occasional date or cast in the text. However, a few titles are interesting enough to merit inclusion in this list.

GENERAL

ANNALS OF THE IMPERIAL THEATRE - MOSCOW AND ST PETERSBURG 1890-1914

A magnificent 20-30 volume set, with many stunning plates and countless essays and articles about singers, repertory and the like. There is excellent season by season coverage of the Imperial theatres in both cities, with premiere dates and casts of most of the operas given. There also are essays on the Italian performances in St Petersburg from 1844 to 1853 and from 1853 to 1863.

MOSCOW

Pokrovsky, Boris A. and Grigorovich, Youri N. : THE BOLSHOI - Park Lane, New York, 1979.

There are many glorious illustrations, but little text. There

also is a brief list of the repertory of the Bolshoi theatre, with dates when many of the works were first given. Many of these dates are totally wrong. To give a few examples, IL TROVATORE was purportedly first given in 1859 (the correct date is September 12, 1856), RIGOLETTO is stated as having its Bolshoi premiere in 1979 (it was 1856), etc., etc. Strangely 1876 is correct for Don Carlos.

ST PETERSBURG

Vol'f, A.I. : KHRONIKA PETERSBURGSKI TEATROV - 2 vols, St Petersburg, 1877.

This is easily the best coverage I have found for any Russian city in the nineteenth century. Vol'f gives the repertory for the Italian seasons from 1828 to 1831 and repertory casts from 1843 to 1855. These are all given in Italian. Russian and German seasons are also included. There are no dates, but the total number of performances by season is given.

Vol'f, A.I. : KHRONIKA PETERSBURGSKI TEATROV 1855-1881 - St Petersburg, 1884.

This book is much inferior to the two previous volumes, since the cast lists have been discontinued. However, all Italian operas given during this period are listed with total numbers of performances and year of local premiere. There is a short season by season summary in Russian.

TBILISI

TEATR V TIFLIS 1845-1856 - Tiflis, 1888

This is a theatrical history of Tbilisi for the period indicated, with a chapter on the Italian opera seasons from 1851 to 1855. It is entirely possible that a later volume exists covering the years from 1857 to 1888, during which time Italian opera was very popular and successful in Tbilisi, with many important seasons, featuring a surprising number of major artists.

SPAIN

During the nineteenth century, Italian opera was probably more popular, and more extensively performed in Spain than in any other country outside Italy. Madrid, Barcelona and Valencia all had regular seasons lasting from October to March or April. Another company shuttled back and forth for years between Cadiz and Seville. In the Spring and Summer, after the Madrid season was over, artists from that company regularly toured Spain, most often stopping in Seville, Valencia, Malaga, Bilbao, San Sebastian, Palma de Mallorca and other places. In addition, there were frequent extensive tours of Spain by both great stars and minor companies. The Teatro Real in Madrid, and the Liceu in Barcelona are, of course, world famous, but the much lesser known San Fernando in Seville deserves special mention. They had a splendid season virtually every Spring from around 1860 to well into the twentieth century, and frequently were able to rival even Covent Garden with the brilliance of their casts. Some of

the many distinguished artists who sang there include Roberto Stagno, the Marchisio sisters, Enrico Tamberlick, Julian Gayarre, Angelo Masini, Elena Theodorini, Gemma Bellincioni, Mattia Battistini and Francesco Tamagno. The repertory was just as interesting, and included MARIA STUARDA, INES DE CASTRO, FAUSTA, CORRADO D'ALTAMURA, and others. Seville was singled out, but most other larger Spanish cities had equally splendid operatic histories.

Regretfully, the coverage of Spanish performances in the literature is very poor. With the exception of a superb, and not well known book on Madrid, a fair book on Barcelona, and a few lesser books, there is really very little available. Fortunately, the coverage of Spanish productions in the Italian theatrical papers is generally quite good, especially that of the seasons in Barcelona and Seville.

ALICANTE

Ramos Perez, Vincente : EL TEATRO PRINCIPAL EN LA HISTORIA DE ALICANTE 1847-1947 - Alicante, 1965.

Basically a theatrical history, there is some mention of operatic performances.

BARCELONA

Virella Cassanes, Francisco : LA OPERA EN BARCELONA, ESTUDIO HISTORICO-CRITICO - Rendondo y Xumetra, Barcelona, 1888.

This is the best book available on Barcelona. There is an extensive chronology listing the premiere dates and casts for all the operas given in Barcelona up to 1888, as well as an index by composer and opera giving the season and house for each opera. There are a few minor errors.

Mestres y Calvet, Juan : EL GRAN TEATRO DEL LICEO VISTE POR SU EMPRESARIO - Ediciones Vergara, Barcelona, 1944 (?).

Written by the impressario of the Liceu from around 1915 to 1944, this book gives a season by season history of the period covered, with some mention of repertory and artists.

Bertran, Marcos Jesus : EL GRAN TEATRO DEL LICEO DE BARCELONA (1837-1930) - Oliva de Vilanova, Barcelona, 1931.

A rare and stunningly beautiful book, with many pictures of singers, but little useful information.

Artis, Jose : EL GRAN TEATRO DEL LICEO - Barcelona, 1946.

There are several editions of this book, including a small paperback and a beautiful coffee table version. A good narrative history of the theatre.

Subira, Jose : LA OPERA EN LOS TEATROS DE BARCELONA : Ediciones Libreria Milla, Barcelona, 1946, 2 vols.

A brief narrative history with some dates and casts.

CIEN ANOS DEL LICEO, 1847-1947 - Graficas Londres, Barcelona,1948.

A collection of essays by various authors, there is an alphabetical list of operas giving the date of their Barcelona premiere.

CORDOBA

Ramirez de Arellano, Rafaele : EL TEATRO EN CORDOBA - Cuidad Real, 1917.

A theatrical history with no mention of operatic performances.

MADRID

Carmena y Millan, Luis : CRONICA DE LA OPERA ITALIANA EN MADRID DESDE EL AÑO 1738 HASTA NUESTROS DIAS - Madrid, 1878.

A superb season by season chronology of all the theatres in Madrid to the end of the 1877-1878 season. Supplements were issued to cover the 1878-79 and 1879-80 seasons.

Bilbao, Jose : TEATRO REAL RECUERDOS DE LAS CINCO TEMPORADAS DEL EMPRESARIO ARANA - Editorial Norma, Madrid.

An excellent chronology of the five seasons from 1902-03 through 1906-07.

Subira, Jose : HISTORIA Y ANECDOTARIA DEL TEATRO REAL - Editorial Plus Ultra, Madrid, 1949.

This is another stunningly beautiful book, without a chronology. There is a fairly good season by season account of the activities of the theatre, but little mention of repertory. The book includes a listing of all the operas performed, with dates of premieres at the theatre, and total number of performances.

MAHON

Mercadal Bagur, Deseado : 150 ANOS DE ARTE LIRICO Y DRAMATICO EN EL COLISEO DE MAHON - Barcelona, 1966.

This little town on the island of Minorca had regular seasons of Italian opera for most of the nineteenth century, well into the twentieth century. The companies were generally composed of relatively unknown singers and presumably also sang in nearby towns on the Spanish mainland. This book lists the names of the singers involved, the repertory, and also gives dates of local premieres. One wishes that similar books were in existence for some of the more important theatres in Spain.

MALAGA

Fernandez Serrano, D. Baldomer : ANALES DEL TEATRO CERVANTES DE MALAGA - Malaga, 1903.

This book covers the theatrical history of the Teatro Cervantes from its inauguration in 1870 to 1903, and gives good coverage of operatic performances, with playbills for each season.

VALENCIA

Zabala, Arturo : LA OPERA EN LA VIDA TEATRAL VALENCIANA DEL SIGLO XVIII - Valencia, 1960.

Excellent coverage of eighteenth century performances, one wishes that additional volumes were available for the nineteenth and twentieth centuries.

VALLADOLID

Alonso Cortes, Narciso : EL TEATRO EN VALLADOLID SIGLO XIX - Imprentes Castellana, Valladolid, 1947.

A theatrical history with fairly good coverage of operatic performances during the nineteenth century.

SWEDEN

Italian opera companies from Copenhagen occasionally visited Stockholm, Göteborg and other Swedish cities during the nineteenth century. These visits are fairly well documented in the book by **Schepelern**, listed under Copenhagen. There also are some fairly good books on the resident Swedish companies in Stockholm.

STOCKHOLM

Rundberg, Alfred : SVENSK OPERAKONST-KULTUR OCH FORM - Stockholm, 1952.

A fairly good narrative history of the theatre.

Ralf, Klas : KUNGLIGA TEATERN REPERTOAR 1773-1973 - Stockholm, 1974.

This book is arranged by season, and gives the dates and casts for the local premieres of all the operas produced by the resident company at the Royal Opera in Stockholm. The total number of performances of each work is also given.

SWITZERLAND

As can be expected, cities like Geneva and Lausanne regularly had French seasons. Basel, Bern and Zurich had German seasons, while Lugano and Bellinzona enjoyed Italian seasons. In addition, French, German and Italian companies regularly toured the country, or visited it on tours of Central Europe. While several books are available, the coverage is none too good.

BASLE

Weiss, Dr Fritz : DAS BASLER STADTTHEATER 1834-1934 - Basle, 1934.

A good season by season account with dates of performances, but very few casts.

GENEVA

de Candolle, Roger : HISTOIRE DU THÉÂTRE DE GENÈVE - Geneva, 1978.

An attractive narrative history of the theatre, with virtually no dates and or casts.

ZURICH

Hurlimann, Martin : 125 JAHRE STADTTHEATER - Atlantic Verlag, Zurich, 1959.

Another narrative history, with a few playbills giving casts.

UNITED STATES

During the century from around 1840 to the beginning of the second work war, opera was far more prevalent in the United States than is now generally recognised. By 1850, at least ten U.S. cities had heard touring companies. By 1860 it was at least twenty five, and by the end of the century it must have been well over fifty. The number continued to increase rapidly during the twentieth century as more and more touring companies (most importantly, the San Carlo) entered the field. By now, I would estimate that opera has been given in close to five hundred U.S. towns and cities. Needless to say, very little of this activity is documented outside of the local newspapers. In fact, with the exception of a few major books, there is very little documentation of operatic activity in the U.S.

It should be added that Donizetti operas were very popular during the nineteenth century - DON SEBASTIANO, for example was heard in New York during three different seasons, and also in Boston, Chicago, Cincinatti, New Orleans (in French) and Washington. BELISARIO, MARIA DI ROHAN and POLIUTO also were widely given, the latter having at least fifteen separate stagings in New York City alone. LUCREZIA BORGIA was perhaps the most popular of all, and many of its U.S. stagings are given elsewhere in this Journal.

GENERAL

Eaton, Quaintance : OPERA CARAVAN - Farrar, Strauss and Cudahy, New York, 1957.

This book is subtitled "Adventures of the Metropolitan Company on Tour, 1883-1956". The text makes fascinating reading, and there is a complete chronology of the performances. The only thing lacking in the chronology is the name of each theater that they played in - thus performances in, for example St Louis are listed as such, without stating whether the performances took place at the Odeon or elsewhere.

Bishop, Cardell : SAN CARLO OPERA COMPANY OF AMERICA - 2 vols, Cardell Bishop, Santa Monica 1980-1981.

The San Carlo was possibly the longest lived and most important single touring company in the history of opera. Their repertory was a dull one to the devotee of Ottocento opera, but they did have many fine artists, including Manuel Salazar, Dimitri Onofrei, Tito Schipa, Titta Ruffo, Jeanne Gerville Reache, and many others. They sang in hundreds of U.S. and Canadian cities and towns, as well as having one season in Havana. Regretfully, the job of

compiling a complete listing of all their performances with casts would be close to impossible, and these books do not compare in thoroughness of coverage to the Quaintance Eaton volume listed above. Still, they are crammed with dates and casts, especially for performances in New York, Los Angeles, and San Francisco.

Cone, John Frederick : FIRST RIVAL OF THE METROPOLITAN OPERA - Columbia University Press, New York, 1983.

This book deals with the three Mapleson seasons (1883-86) during which the impresario competed with the newly established Metropolitan Opera. It is extremely interesting and well written, but is it not the badly needed definitive work on either the Academy of Music or Mapleson's career. The cast lists given in the appendix are virtually complete (the names of a few comprimari are missing) and include both performances at the Academy of Music and on tour. Unfortunately, Mapleson's first five U.S. seasons are totally omitted. Still, a very worthwhile book.

Bishop, Cardell : BOSTON NATIONAL OPERA COMPANY AND BOSTON THEATRE OPERA COMPANY - Cardell Bishop, Santa Monica, 1981.

This book is similar to the San Carlo book listed above, but covers a much shorter time span (1914-18). The Boston National Opera Company was noted for its fine singers and unusual repertory. The singers included Maggie Teyte, Giovanni Zenatello, Jose Mardones and others. The repertory featured Auber's MUETTE DE PORTICI in a number of cities. Again, the listings are far from complete, but the information that is there is fascinating.

Bishop, Cardell : SCOTTI GRAND OPERA COMPANY - Cardell Bishop, Santa Monica, 1982.

The Scotti Opera Company was active in the U.S. and Canada between 1919 and 1922. Other than Antonio Scotti, featured artists include Jose Palet, Riccardo Stracciari, Angeles Ottein, Leon Rothier, Emanuel Salazar and many others. Again, the listings are incomplete, but what there is is worthwhile.

Mattfeld, Julius : A HANDBOOK OF AMERICAN OPERATIC PREMIERES 1731-1962 - Information Coordinators, Detroit, 1963.

This book attempts to list the premieres of all operas given in the United States during the above period, giving city and date. It seems to be a very thorough job, although there are at least two significant omissions: UN'AVVENTURA DI SCARAMUCCIA, by Luigi Ricci was given in San Francisco on December 11 1867 and the French version of "Donizetti's"ÉLISABETH (OTTO MESI IN DUE ORE) was given in New Orleans on April 23, 1857.

BOSTON

Eaton, Quaintance : THE BOSTON OPERA COMPANY - Appleton Century, New York, 1965.

Boston had a long and glorious history of operatic performances, including the only U.S. staging of Ricci's CORRADO D'ALTAMURA, and the U.S. premieres of LINDA DI CHAMONIX and SAFFO. For a few years, from 1909 to 1914 they had their own company, as they do

now. This book relates, and chronicles the activites of that company, and also includes tours and the two Boston seasons of the Boston National Company.

Tompkins, Eugene : HISTORY OF THE BOSTON STAGE - R. Blom, New York, 1969.

This is a reprint of a book originally published in 1908. Unfortunately, the coverage of the operatic performances is very poor. Most, but not all seasons are mentioned in passing, but only a few of the many productions involved are listed, and there are even fewer dates and casts.

Clapp, William Warfield : RECORD OF THE BOSTON STAGE - James Munro and Company, Boston, 1853, reprinted by Greenwood and Ayer.

Another disappointing book. There is some mention of operatic performances, but there are many gaps.

CHARLESTON

Hoole, W. Stanley : THE ANTE-BELLUM CHARLESTON THEATRE - University of Alabama Press, 1946.

Charleston was frequently visited by touring companies before the Civil War, and even such comparative rarities as ROBERTO DEVEREUX and IL GIURAMENTO were given there. This book gives dates of all operatic performances up to 1860, and also the rosters of the companies involved.

CHICAGO

Moore, Edward C. : FORTY YEARS OF OPERA IN CHICAGO - Horace Liveright, New York, 1930; reprinted by Arno Press, New York, 1977.

This book is important because it is the only place where the tours of the Chicago Opera Company are listed. Unfortunately, however, there are no casts, and there are some significant mistakes in the listings. As an example, the New York City season of 1922 is a real mess. It opened on January 23 with SAMSON, not MONNA VANNA; there was a CARMEN on January 28 (not listed); February 14 was LOVE OF THREE ORANGES rather than L'AMORE DE'TRE RE and the 23rd was MONNA VANNA rather than SAMSON.

Davis, Ronald : OPERA IN CHICAGO - Appleton Century, New York, 1966.

The text purportedly covers the entire period from 1850 to 1965, but the chronology only covers the Chicago performances of the Chicago Company. The chronology is excellent, but the text is disappointing. For instance, the author mentions that DON SEBASTIANO was given, but gives neither the date nor a cast. On the same page he states that POLIUTO had its Chicago premiere (in the Spring of 1865) while it actually was given as early as December 10, 1859.

Hacket, Carleton : THE BEGINNING OF GRAND OPERA IN CHICAGO - Laurentian Publishers, Chicago, 1913.

Some coverage of the first few seasons in Chicago - up to 1859.

Cassidy, Claudia : LYRIC OPERA OF CHICAGO - Lyric Opera of Chicago, 1979.

A beautiful coffee table book on the Lyric Opera of Chicago, with complete cast lists from 1954 to 1979.

Upton, George P. : MUSICAL MEMORIES - MY RECOLLECTIONS OF CELEBRITIES OF THE HALF CENTURY 1850-1950 - A.C. McClurg & Co., Chicago, 1908.

This book, while not really a history of operatic performances, actually has the best published coverage for nineteenth century operatic activity in Chicago, listing many premieres and some dates and casts. It also features many of the author's recollections of singers and impresarios. It is not, however, without error - thus the premiere of POLIUTO is ascribed to the wrong company (Upton lists it as the Strakosch company with Parodi in early 1859, while it was actually the Parodi company in late 1859).

LOUISVILLE

Weisert, John Jacob : MOZART HALL 1851-1866 - Louisville, Kentucky, 1962.

This book lists artists and repertory for the many visiting companies that sang at Mozart Hall for the years listed.

LOS ANGELES

Bishop, Cardell : THE LOS ANGELES GRAND OPERA ASSOCIATION 1924-1934 - Cardell Bishop, Santa Monica, 1979.

Many great singers sang in Los Angeles during the few years that it had its own company. These include Gigli, Schipa, Lauri-Volpi, Muzio, De Luca, Pons, Merli, and others. This book outlines the activities of these artists, and gives complete cast lists, although a few dates are omitted.

NEW ORLEANS

Kmen, Henry A. : MUSIC IN NEW ORLEANS - THE FORMATIVE YEARS - 1791-1841.

More than half of this book is devoted to operatic performances for the years listed, with some dates and casts as part of the narrative. Ther period covered by this book is fascinating, and little known since both French and Italian companies sang in New Orleans. The latter included such rarities as Mercadante's CARITEA REGINA DI SPAGNA and Donizetti's PARISINA, both in 1837.

Baroncelli, J.G. : LE THÉÂTRE FRANÇAIS À LA NLLE ORLÉANS 1791-1906 - New Orleans, 1906.

Mostly narrative, this book does list the rosters of the companies

singing in New Orleans, and gives a few operas with casts.

NEW YORK - GENERAL

Odell, George C. : ANNALS OF THE NEW YORK STAGE 15 Vols - AMS Press, New York.

This magnificent 15 volume set is probably out of the reach of most collectors (the price is around $750.00), but is available in most larger libraries. It covers all theatrical and operatic appearances in New York (including Brooklyn) up to 1896. It is not complete, there are numerous dates or casts missing, but it does give the best published coverage of operatic performances at the old Academy of Music, and other New York City stages. There are numerous beautiful pictures of singers.

Mattfeld, Julius : A HUNDRED YEARS OF GRAND OPERA IN NEW YORK 1825-1925 - New York Public Library, New York, 1927.

This book lists all the operas given in New York during the above 100 years, with dates of the premiere and theatre in each language in which the work was given. There is also a brief narrative history of the first few years. Generally speaking, the dates given are quite reliable, but there is one significant error - the MARINO FALIERO listed for December 15, 1843 was actually the play - the opera was not heard until June 17, 1851.

NEW YORK - METROPOLITAN OPERA

Seltsam, William H. : METROPOLITAN OPERA ANNALS - H.W. Wilson, New York, 1947.

This is one of the best known and finest of all operatic annals. The information is simply overwhelming. If I may be permitted one minor quibble, the book only covers performances at the Met. by the resident company, thus a few important seasons are missing. Three supplements have been published so far; the first two by Seltsam cover the seasons up to 1957 and 1967 respectively; the last, by Mary Ellis Peltz and Gerald Fitzgerald covers the ten years to 1977.

Kolodin, Irving : THE METROPOLITAN OPERA - Alfred A. Knopf, New York, 1967.

A narrative history of the house from 1883 to its removal to Lincoln Center in 1966, this book is an essential companion to the Seltsam volumes above.

NEW YORK - NEW YORK CITY OPERA

Sokol, Martin L. : THE NEW YORK CITY OPERA - Macmillan, New York, 1981.

More than half of this book is devoted to lengthy and detailed annals, of which all but the last two years are by George Louis Mayer. This book is an important addition to any collection of opera house annals.

NEW YORK - MANHATTAN OPERA COMPANY

Cone, John F. : OSCAR HAMMERSTEIN'S MANHATTAN OPERA COMPANY - University of Aklahoma Press, Norman Okla. 1966.

The appendixes to this fine book include all activities of the Manhattan Opera Company (at home and on tour) from 1906-1910.

NEW YORK - HIPPODROME

Bishop, Cardell : OPERA AT THE HIPPODROME - Cardell Bishop, Santa Monica, 1979.

Another title in the "Cardell Bishop" series, this book covers the seven Hippodrome seasons from 1933 to 1939. Loaded with dates and casts.

PHILADELPHIA

Armstrong, W.G. : A RECORD OF THE OPERA IN PHILADELPHIA - Porter and Coates, Philadelphia, 1884.

This book gives an account of the operatic productions in Philadelphia up to 1883. Unfortunately, not all productions are listed.

SAN FRANCISCO

Bloomfield, Arthur : 50 YEARS OF THE SAN FRANCISCO OPERA - San Francisco Book Company, San Francisco, 1972.

An excellent book, with complete cast lists for the performances of the San Francisco Opera from 1923 to 1972. The numerous touring companies that visited San Francisco both before and after 1923 are not included.

Hixon, Don L. : VERDI IN SAN FRANCISCO 1851-1899 - Don L. Hixon, San Francisco, 1980.

This volume lists all performances of Verdi operas in San Francisco, with dates and full casts.

WPA SERIES ON THEATRICAL RESEARCH IN SAN FRANCISCO.

A series of-possibly as many as twenty-volumes on the theatre in San Francisco.

SANTA FE

Scott, Eleanor : THE FIRST TWENTY YEARS OF THE SANTA FE OPERA - The Sunstone Press, Santa Fe, 1976.

This book does not provide a chronology, but does include good season by season coverage and an index of performers giving the operas they sang.

URUGUAY

From its inauguration on August 25, 1856 until well into the twentieth century, the Teatro Solis in Montevideo was one of the

leading theatres in South America, and was probably not too far behind the major houses in Europe. This is hardly surprising since Montevideo is only a short trip from Buenos Aires, and almost all the companies visiting Buenos Aires would spend a week or two there once the Buenos Aires season was over. Thus almost all of the great artists of the period, including Caruso, Ruffo, Battistini, Tamagno, Tetrazzini, Stagno, Lauri-Volpi, De Lucia, Zenatello, Muzio, Anselmi, O'Sullivan, Schipa, Lazaro, etc.,etc., sang there, and the lack of an adequate chronology is a tremendous handicap to anyone attempting to document the appearances of these singers. The repertory was just as interesting as the artists, and works like Pacini's MEDEA and BONDELMONTE are known to have been performed there. Romani's libretto for PARISINA was used by a local composer named Giribaldi, and the opera was premiered at the Teatro Solis on September 14, 1878. It was repeated in 1899.

MONTEVIDEO

Ayesteran, Lauro : LA MUSICA EN EL URUGUAY - Servicio Oficial de Difusion Radio Electrica, Montevideo, 1953.

This is the first volume of a projected series on the history of music in Uruguay, and covers the period up to 1859. A day by day listing of operatic performances in all the theatres of Montevideo is included. Unfortunately the author died before he could finish volume II.

VENEZUELA

The history of opera in Venezuela is a part of the history of the many touring companies that travelled all over Central America and the Caribbean. The same companies that may be picked up in volumes on Puerto Rico or Columbia also visited Caracas and occasionally other cities such as Valencia or Maracaibo.

CARACAS

Salas, Carlos and Calcano, Eduardo Feo : SESQUICENTENARIO DE LA OPERA EN CARACAS - Tipografia Vargas S.A. Caracas, 1960.

A narrative season by season history which gives the names of the singers, and the dates of the individual openings of the seasons and local premieres. Regrettably, local revivals are only rarely indicated.

Salas, Carlos : HISTORIA DEL TEATRO EN CARACAS - Imprenta Municipal, Caracas, 1967.

A history of the theatre in Caracas, the coverage of operatic performances for some seasons is marginally better than in the previously listed title.

NOTES

1. Ruffo, Dr. Titta : CRONOLOGIA DELLE ESECUZIONI PUBBLICHE (DI TITTA RUFFO) in: Titta Ruffo - La mia parabola-Staderini, Rome, 1977.

2. Russ, Giannina - The Record Collector, Ipswich, 1982.

3. The U.S. Premiere of the French version of DOM SÉBASTIEN took place in New Orleans on February 18, 1875. See the Daily Picayune, New Orleans (and other New Orleans papers) of February 18 and 19 1875. Some of these papers allude to the possibility of an earlier performance in New Orleans "some years ago", but that has never been substantiated.

4. DON SEBASTIANO was first given in Ljubljana on November 15, 1855. See Joze Sivec : OPERA V STANOVSKEM GLEDALISCU V LJUBLJANI OD LETA 1790 DO 1861 p. 163.

5. DON SEBASTIANO was first given in Havana on February 16, 1867. See Diario della Marina February 16, 17 and 18, 1867.

6. The first performance of DON SEBASTIANO in Alexandria that could be traced was on January 4, 1870. See Mondo Artistico, Milan January 23, 1870, p.7. Earlier performances in Alexandria are possible since there are many gaps in the reports on that city in the Italian theatrical journals.

7. DON SEBASTIANO is known to have been given in Corfu in October 1876. See Cosmorama Pittorico, Milan November 7, 1876, p.3. Earlier performances in Corfu or elsewhere in Greece are possible.

8. The Bucharest premiere of DON SEBASTIANO took place on October 11, 1865. See Il Trovatore, Milan, or November 10, 1865, p. 4. Earlier performances elsewhere in Rumania are possible, but not probable.

9. DON SEBASTIANO was first given in St Petersburg on March 9, 1893. See Novoe Vremia of March 9, 1893 and ensuing dates, and mondo Artistico of March 15, 1893, p.12. This is not necessarily the Russian premiere since the opera may well have been given in Odessa years earlier.

10. The date of the Montevideo premiere of DON SEBASTIANO is September 3, 1858. See Laura Ayesteran - LA MUSICA EN EL URUGUAY, p.424.

11. The probable date of the Constantinople premiere of DON SEBASTIANO is January 24, 1867 based on a review of the performance from Constantinople dated January 25, which appeared in Cosmorama Pittorico, Milan of February 1, 1867, p.6.

12. The date of the Madrid premiere of DON SEBASTIANO is November 28, 1871. See Carmena y Millan - CRONICA DE LA OPERA ITALIANA EN MADRID, p.325.

13. DON SEBASTIANO was first given in Nice in February 1859. See Gazzeta de Teatri, Milan March 10, 1859, p.40.

14. The Trieste premiere of DON SEBASTIANO took place on September 25, 1847. See Levi, Botteri and Bremini - IL COMUNALE DI TRIESTE, p.158.

15. DON SEBASTIANO was given in Fiume in March (probably the 19th) 1892. See correspondence from Fiume dated March 20 in Cosmorama Pittorico, Milan of March 24, 1892.

16. DON SEBASTIANO was first given in Lisbon on December 14, 1844. See Fonseca Benevides - O REAL THEATRO DE S. CARLOS, p.207.

17. The probable date of the Malta premiere of DON SEBASTIANO is in December 1859, based on a brief mention on p.4 of Il Trovatore, Milan of January 15, 1860. Reviews during this period of performances in Eastern Europe were usually published in the Milan papers 4-6 weeks after the fact, as is indicated by a review of a LA SONNAMBULA in Malta which took place on December 8 being published in the Gazzetta de'Teatri of January 7, 1860.

18. DON SEBASTIANO was not given in Rio until August 8 of 1862. See the Jornal do Comercio, Rio of that date and August 9.

19. The performance of ELISIR D'AMORE omitted by Rosenthal was announced in the Times of London of May 5, 1855 and reviewed both in the Musical World, London pp.283, 293,and Revue et Gazzette Musicale, Paris p.151.

20. Correspondence from London in Dwight's Journal of Music, Boston, June 11, 1864, p.253.

21. Giovine, Alfredo - BIBLIOGRAFIA DI TEATRI MUSICALI ITALIANI - Fratelli Laterza, Bari, 1982.

22. La Fama, Milan December 8, 1851, p.390.