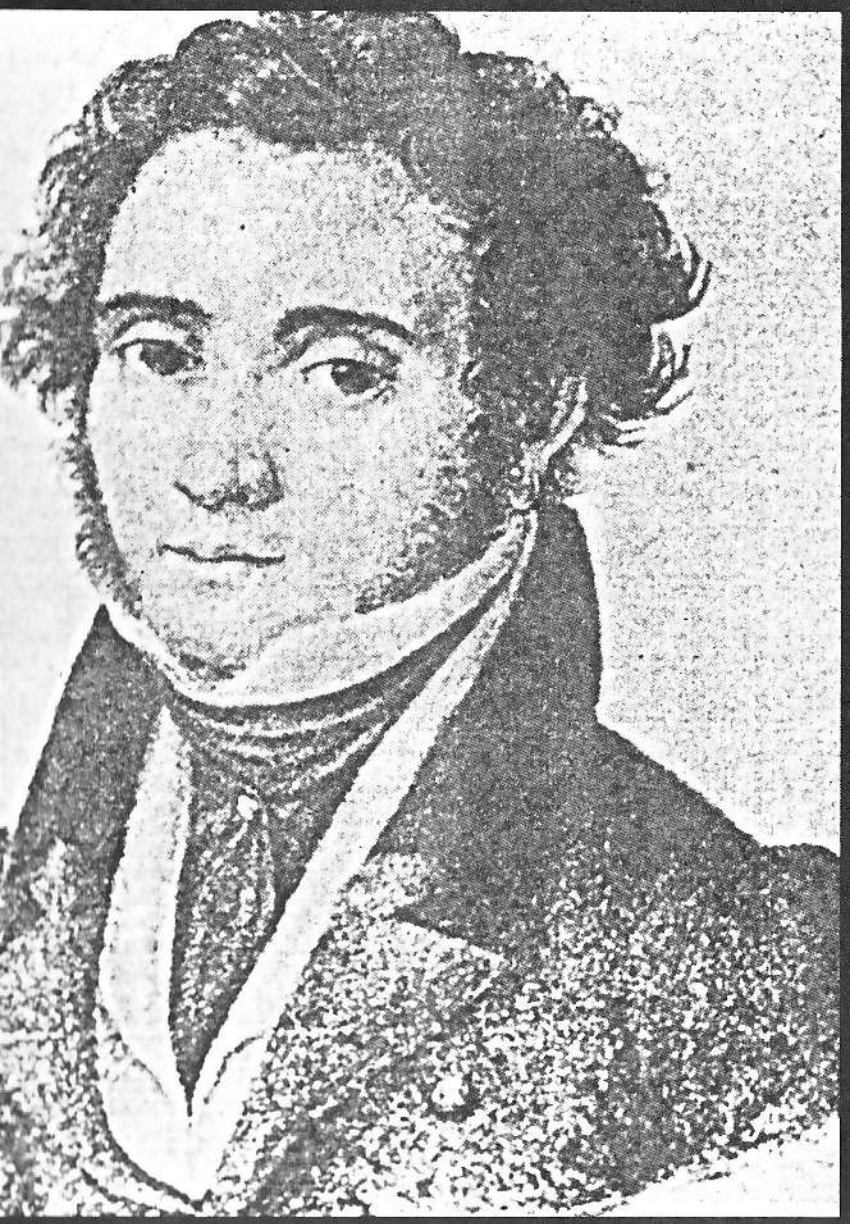


Giuseppe and Fanny Persiani

Thomas G. Kaufman

There is an old cliché that has been repeated so often as to have become part of the operatic repertory to the effect that a failure by Verdi is better than a success by "name your own composer". Of course, if one is looking for Verdian touches this may well be true, and one can probably find more of, say, *Rigoletto* in *Oberto* than in most other, and more successful operas of the period. And there can be no doubt that some Verdi operas that were comparative failures in the nineteenth century, e.g. the original *Simon Boccanegra* or *Don Carlos* are musically superior to once much more successful rival operas such as Petrella's *Jone* or Meyerbeer's *L'Africaine*. But, by the same token, Pacini's *Saffo* is a better work than Verdi's *Oberto*, and Mercadante's *Orazi e Curiazi* is superior to Verdi's *Alzira*. Heretical as this may sound in the Journal of the Donizetti Society, Mercadante's *Il giuramento* is also superior musically and dramatically to Donizetti's *Pia de'Tolomei*.

Unfortunately, we are much more likely to hear a revival of a failure by Rossini, Donizetti or even Verdi than a success by one of their contemporaries, especially a lesser-known contemporary. True, many of Donizetti's nineteenth-century failures - such as *Maria Stuarda* and *Caterina Cornaro*-have found a warm reception lately. But by now the unrevived works of Donizetti are mostly from his early period (1),and,fascinating as revivals of the early Donizetti operas would be, it would seem that successful operas of contemporaries such as Mercadante's *I normanni a Parigi*, *Elena da Feltre*, *Emma d'Antiocchia* or *Leonora*, Pacini's *Gli arabi nelle Gallie*, *Medea*, *Bondelmonte*, and *Lorenzino de' Medici*, Federico Ricci's *Corrado d'Altamura* or Nicolai's *Il templario* could well be more likely sources of musical gold.

While these four composers are not household words, selected works by them have now been revived and are available on records. But there are still other names of the period which are long forgotten. Coppola, Costa, Coccia, Nini, Sarmiento, Lauro Rossi, Vaccai, Raimondi, Pedrotti and Marliani all spring to mind, but one composer really demands an urgent reassessment. This is Giuseppe Persiani, whose *Ines de Castro* (Naples 1835) briefly set the operatic world on fire.

Today, Persiani is probably best known for his wife, the

soprano Fanny Tacchinardi-Persiani, who created Lucia, Pia and Rosmonda. Even *Ines de Castro* is remembered more for its creator, Maria Malibran, than for its composer.

Giuseppe Persiani was born in Recanati, presumably on September 11th 1799, (2) within a few years of Mercadante, Pacini, Donizetti and Bellini. He was orphaned at the age of 15, his mother, Angela Morressi dying in late 1802 and his father, Tomasso in 1814. Fortunately, he was taken in by a friend of his father's, one Vincenzo Pompili who brought him to Tolentino in 1819. The townspeople, recognising his musical talents raised funds to permit a trip to Rome where he met and greatly impressed the conductor at the Teatro Valle, Maestro Pelliccia. The latter suggested that he continue his studies in Naples, where he obtained a place in the orchestra of the Teatro San Carlo. Persiani also attended the famous conservatory of S. Pietro a Maiella as a part-time student under Zingarelli and Tritto.

He returned to Rome in 1824 where he composed his first opera, an opera buffa entitled *Piglia il mondo come viene* which was given in Florence during the carnival season of 1826. It was quite successful, and was to be produced in many other Italian cities and towns. His second work, another buffa entitled *L'inimico generoso* was given at the same theatre on October 19th of that same year and was just as successful despite a mediocre cast and the fact that one of the prime donne lost her voice in the second act. An oratorio called *Abigaille* (on the same subject as *Nabucco*?) was privately performed by amateurs later that year and, although well-received, was apparently never heard of again.

The success of these two *opere buffe* prompted Persiani to try his hand on a work of a serious nature, *Attila in Aquileja*, which however failed at the Teatro Ducale at Parma on January 31st 1827 despite the presence of two stars of the calibre of Teresa Belloc and Nicola Tacchinardi. Since the latter was also the father of Giuseppe's future wife, Fanny, who was about 15 years old at the time, it is not inconceivable that she accompanied her father to Parma and that the two met at this time. To return to Persiani's *Attila*; while it is set in Aquileja as is Verdi's opera, the two plots have very little in common, and although Attila is defeated, his life is spared and he is allowed to leave at the end of the opera.

Undaunted, Persiani returned to the scene of his first success, the Teatro Pergola in Florence for which house he composed *Danao re d'Argo* for a stellar cast including Giuditta Grisi, Claudio Bonoldi and Carlo Ottolini Porto. Composed in less than one month the work was very well received, enough to obtain him commissions at two of northern Italy's leading houses: the Fenice in Venice and the Scala in Milan. It was also an opera destined to remain in the repertory for close on ten years.

Persiani seemed well on his way now, but was unable to capitalise on his opportunity since both these operas failed. He did have at least one major consolation, however, from the failure of *Gastone di Foix* in Venice since, reportedly (3), he met his future wife there, but perhaps for the second time. Nicola Tacchinardi being once again in the cast.

There were apparently no similar unexpected benefits from the failure of *Il solitario* at La Scala, though Persiani - as

usual - recovered from the blow and this time came up with a success. This opera, *Eufemio di Messina*, was premiered at the Teatro del Giglio in Lucca on September 20th 1829 and was revised for Padua a few years later. Giuseppe returned to Venice for the following carnival season of 1829-30 for the premiere of *Costantino in Arles*, a work destined for oblivion.

Then, in 1830, Persiani married Fanny Tacchinardi who was to be a loyal and devoted wife for some 37 years. Fanny had been born in Rome on October 4th 1812, she was thus 12 years younger than her husband. As mentioned earlier, he father was a famous tenor, Nicola Tacchinardi, whose career spanned the period from 1804 to 1831. She studied voice under Nicola, making her debut at the Teatro degli Avvalorati in Livorno on July 20th 1832 as Francesca da Rimini in Fournier's new opera of that name. He next opera was Giovanni Pacini's *Temistocle*. She was well received in both works. and had no trouble in obtaining a further engagement, this time for the autumn season (*not* as important as that of the Fiera) at the Teatro Nuovo in Padua. From there she proceeded to Venice where she first sang Matilde di Shabran in the Rossini opera at the minor Teatro San Samuele. By now her successes had come to the attention of the Teatro La Fenice, where she made her debut as Amenaide in *Tancredi* opposite Giuditta Pasta on February 23rd 1833.



FANNI PERSIANI

Her rise to stardom had been unusually rapid and it would appear that while the stardom was due to her abilities, her rapid rise to fame must be credited to the instant recognition of two great names - Tacchinardi and Persiani. She spent the rest of 1833 at the Teatro Carcano in Milan; a theatre that had only recently been the scene of such major premieres as Donizetti's *Anna Bolena* and Bellini's *La sonnambula*. She added some six roles to her repertory while in Milan (see Appendix C) and sang in one of her husband's operas for the first time.

Giuseppe was apparently unable to be present at Fanny's debut in Livorno, since his *Eufemio di Messina* (revised under the new title of *I saraceni in Catania*) was being premiered in Padua the day before, on July 9th 1832. But he undoubtedly was able to remain in Padua when his wife went there for the autumn season. While his last opera had been successful, his composing activities slowed down. One suspects that he realised that his wife would get further as a singer than he as a composer, and that therefore he devoted more and more of his time to her career than to his.

The autumn 1833 season at the Teatro Carcano had lasted well into November, and it seems reasonable to assume that Donizetti, in Milan prior to the premiere of *Lucrezia Borgia* heard Fanny there and offered her the title role in his next opera, *Rosmonda d'Inghilterra*. But before going to Florence for the Donizetti work, Fanny had a contract for the Carnival season at the Teatro Valle in Rome where she repeated two roles and added two new

ones, both creations of operas now long forgotten. When she finally arrived in Florence she had been singing for less than two years, had created three roles and was about to create a fourth. She had sung opposite the likes of Giuditta Pasta, Giorgio Ronconi and Antonio Poggi, and, in *Rosmonda d'Inghilterra* was about to sing opposite one of the all-time great tenors, Gilbert-Louis Duprez. Donizetti's *Rosmonda* must be one of the most beautiful failures of all time - its production in Florence led to no other productions for some 12 years, until it was revived in Livorno in October 1845. It has had only one revival in the twentieth century (by Opera Rara), and judging by the recording of that revival would deserve a better fate. Still, the first act aria *"Perchè non ho del vento"* and its cabaletta became a concert piece of Fanny Persiani's and was sung by her in many of her later performances of *Lucia di Lammermoor*, sanctioned, it appears, by Donizetti himself.

Another great star awaited her Naples debut, none other than the incomparable bass, Luigi Lablache, who sang with her at the Teatro del Fondo in Fioravanti's *Le cantatrici villane* on March 30th of that year. She sang two more Donizetti roles (Adina in *L'elisir d'amore* and Gilda in *L'ajo nell'imbarazzo*) at the Fondo before enjoying her San Carlo debut as Zerlina in the local premiere of *Don Giovanni* on July 6th. She spent the rest of the year in Naples, alternating between the two Royal Theatres.

Her composer husband was of course with her, and was undoubtedly busy with *Ines de Castro* when he was not at the theatre. Maria Malibran was engaged for the last part of the season, and presumably arrived in Naples in November where Persiani probably heard her.

It does seem strange that *Ines de Castro* was composed for Malibran rather than for his wife. It could well be, as Gheusi suggests (4) that Giuseppe originally had Fanny in mind for the title role and that he was so struck by Malibran that she ceded the role to her. But it is equally possible that Fanny had already been engaged for the Teatro Carlo Felice in Genoa, and would have been unable to take part in the production.

It is not clear when Persiani actually started work on the composition of *Ines*, but it could have been as early as 1833 since Cammarano's text had been submitted for approval by January 7th 1834 even though it was not approved until about a year later. (5) The opera was finally given on January 28th 1835, with Malibran, Duprez and Porto in the leading roles and was one of the greater triumphs in the history of the San Carlo. Yet, in spite of its initial success in Naples, it was never revived in that city, most likely due to a censorship clampdown since it was prohibited by the authorities both in 1839 and 1842. Considering the horrors of the plot - even by nineteenth-century *opera seria* standards - these censorship troubles are hardly surprising. To quote the *Dictionaire des Operas*: "It is difficult to find a libretto more loaded with crimes -children abducted and assassinated, a poisoned wife, a parricidal son, a father dying of grief, such are the scenes which delighted an Italian public".The rest of the entry was equally unfavourable and critical of the music though it did cite several of the

individual numbers (*"Quando il cor in te rapito"* and *"Cari giorni"* - both sung by Ines, as well as the father/son duet *"Innanzi a miei passi"*) as deserving of praise.

The Italian press, both political and theatrical, was, however, much kinder. Thus, the Milanese *Figaro* stated that the music was filled with beauty, both of "science" and of invention. (6) The *Censore Universale dei Teatri* was even stronger in its praise, describing it as an extraordinary success, one that did not have its equal since that of *Zelmira* (some 14 years before). (7) The opera started its tour of the peninsula almost immediately, being sung in Ancona by Duprez and in Lucca by Malibran that same year. Other prima donnas soon took up the role of Ines, most notably Carolina Ungher who sang it in Ancona, Palermo and Florence; Amalia Schütz-Oldosi who took it to Rome, Padua, Pisa, Trieste and Turin; and the composer's own wife who recreated it in Bologna, Modena, Venice, Paris and London. The role of Don Pedro was eventually sung by such famous tenors as Rubini, Basadonna, Moriani and Donzelli, while Coletti, Coselli and even the great Lablache sang Alfonso. The opera enjoyed a vogue in Italy for about ten years, and still was being occasionally revived in Spain in the late 1840's. Its last confirmed nineteenth-century production was at Malaga in 1851, although even later performances in the Spanish provinces seem possible (see Appendix B for a performance history). The opera has not yet been revived complete, although extended excerpts with less than stellar quality singers and piano accompaniment were given in Recanati in 1980. A tape of this "production", even with all its drawbacks, confirms the viability of the work and makes one wish for a full-scale revival. This does not seem an unrealistic dream, especially in view of the importance of the work to devotees of Maria Malibran; it was far and away the most successful and important opera created by her.

As mentioned previously, Fanny was unable to enjoy her husband's success since she was singing in Genoa where she added the role of Pamira (in Rossini's *Le Siège de Corinthe*) to her repertory. Before returning to Naples, she stopped in Pisa where she sang Desdemona to Donzelli's Otello and took part in another Donizetti rarity *Ugo conte di Parigi*.

When Fanny arrived in Naples, Malibran had already left and her only serious rivals were Giuseppina Ronzi-De Begnis and Carolina Ungher - but what rivals! A Neapolitan correspondent for a German Journal described the illustrious Fanny as the main attraction of the Teatro San Carlo, though he questioned her suitability on such large stages in the major serious roles. In fact, this was to be the season in which she created her most important role of all, that of Lucia. This, as we all know, was her greatest claim to fame. Not only was the role composed for her but eventually she created it in Venice, Vienna, Paris and London, and she sang it in many other cities as well.

Lucia was not her only role that season, she also took part in two of her husband's operas (*Eufemio di Messina* and *Danao re d'Argo*) and created a role in an opera by the Ricci brothers.

In the meanwhile Giuseppe had begun work on *Antonio Foscarini*, an opera which was cancelled after the first orchestral rehearsal

due to the death of Queen Maria Cristina. Both he and the management of the theatre apparently lost interest in poor *Foscarini*, he was never heard from again.

Fanny was by now swinging north through the peninsula, with stops in Florence for her first Elvira (in *I puritani*), Bologna and Modena where she finally sang Ines and then Livorno. Her next stop was Venice where she was engaged to create another important Donizetti role, that of Pia in *Pia de'Tolomei*. She was cheated by Donizetti in that work since he wrote the most beautiful music for the tenor who was unfortunately a most unsympathetic villain. While *Pia de'Tolomei* did have occasional revivals, Fanny, perhaps understandably, did not take part in any of them.

By now most of the major operatic stars had learned that more money was to be made on the international circuit,consisting then of Vienna, Paris and London. In a few years St. Petersburg and eventually Madrid and New York were to be added to the list. The Austrian capital,in those Hapsburg days, was an infinitely more important city than it is now. An engagement there was thus a great honour, and only one step removed from the even greater prizes, London and Paris.

Her Vienna debut took place as Lucia on April 13th 1837, with Antonio Poggi as Edgardo, Rigamonti as Enrico, and Vincenzo Negrini as Raimondo. Her other roles in that first Vienna season were Amina, Elvira (*I puritani*), and Beatrice di Tenda. That she was a success in Vienna is demonstrated by her next two major engagements in Paris and London. She made her debut in the French capital on November 7th of that year, singing Amina in *La sonnambula* following it with Carolina (in *Il matrimonio segreto*), the first local Lucia, and finally Zerlina. Her co-stars were the top artists of the period: Rubini and Tamburini in *La sonnambula*, *Lucia di Lammermoor* and *Matrimonio segreto* (with Lablache singing Don Geronimo and Morelli, Raimondo). But the best cast of all was the *Don Giovanni* with Grisi (the first time the two women sang together), Albertazzi, Rubini, Tamburini and Lablache. It is likely, but by no means absolutely certain, that Giuseppe now accompanied her regularly on these tours, he had apparently ceased composing - his next new opera was years in the future - and even *Ines de Castro* was not to be heard in Paris until late in 1839.

She apparently proceeded to London ahead of the other stars since she made her debut at Her Majesty's Theatre on March 24th 1838 in *La sonnambula* with Filippo Tati and a secondary bass named Boisragon. Rubini and Tamburini did join her for the first British *Lucia* on April 5th. Her repertoire at Her Majesty's was not dissimilar to that of Paris but also included *Le nozze di Figaro* and *Matilde di Shabran*. On May 18th 1838 she joined the "Puritani" quartet at a concert in Buckingham Palace. She had, by now, become very much part of what Pleasants (8) refers to as "the Old Guard", and was to remain a member of that élite for some thirteen years. During this period the nineteenth-century equivalent of the operatic jet-set spent their autumns and winters in Paris, their springs and early summers in London and their late summers on tour. The exact make-up of this company varied somewhat from season to season. Thus Rubini was at first supplemented-by and then replaced-by Mario, either or both being

occasionally joined by Pauline Viardot or Giorgio Ronconi. Giulia Grisi and Fanny Persiani divided the soprano repertory between them, with Grisi generally singing the heavier roles (Norma, Semiramide, Donna Anna, Anna Bolena, Lucrezia Borgia) and Fanny the lighter roles such as Amina, Carolina, Zerlina, and Rosina. Grisi kept the *Puritani* Elvira, although it was very much in Fanny's repertory, but accepted the lesser role of Elisetta in *Il matrimonio segreto* while Persiani sang Carolina. This division of roles between the pure songbird (first Sontag, then Fanny Persiani) and the more dramatic coloratura (originally Pasta, then Grisi) was to last for close on a century, with the likes of Adelina Patti, then Luisa Tetrazzini or Amelita Galli-Curci, still later Toti dal Monte or Lina Pagliughi following in Persiani's footsteps, and Thérèse Tietjens, Celestina Boninsegna, Rosa Ponselle and many others in Grisi's. It has been only recently that singers like Maria Callas,Joan Sutherland, and, to a lesser extent, Montserrat Caballé, have blurred these lines, and have sung (or at least, recorded) both *Lucia* and *Norma*.

On January 17th 1839 Fanny added Adina (in *L'elisir d'amore*) to her repertoire when she created the role for Paris. She sang it again in London on June 13th, singing opposite Mario for the first time. Next season, on December 24th (Paris) and May 30th 1840 (London) the big event was the local premiere of *Ines de Castro*, with Persiani, Rubini and Lablache. The opera was successful enough in Paris to be repeated in London, but not enough to stay in the repertory.

As the years passed (full details of Fanny Persiani's operatic activities are given in Appendix C) she returned to roles she had not sung in years: Amenaide in *Tancredi* which she now sang opposite Viardot - and added new ones: Fiorilla, even Donizetti's Adelia. But none were as important as Linda di Chamounix which she sang in Paris on November 17th 1842, and for which production Donizetti added the celebrated *"O luce di quest'amina"* to the score.

In the meantime Giuseppe had started composing again, and was busy working on a *melodramma* entitled *Il fantasma*, which had its premiere at the Théâtre-Italien in Paris on December 14th 1843 with his wife, Mario, Ronconi and Fornasari.*Il fantasma* proved to be another *succès d'estime* so as to be repeated during the next season, and although it was not given in London it was eventually heard in Vienna, Madrid and even St. Petersburg, always with Fanny as its heroine.

The Persianis skipped the 1845 season in London and went to Vienna instead. Since *Il fantasma* was part of their repertoire for Vienna, it seems likely that this engagement was due to the willingness of the Karntnertor theatre to give a work which had been turned-down by Benjamin Lumley, the London impresario. It is equally possible, of course, as Lumley states in his reminiscences, that they went to Vienna because Lumley had refused to re-engage Fanny.

There was little new during the 1845-46 Paris season except that Fanny Persiani sang in Luigi Ricci's once tremendously popular *Un'avventura di Scaramuccia*, while, in the 1846-47 season, Pacini's *La fidanzata corsa* was the big novelty. In the meanwhile the break with Lumley continued, and another London season was

missed. This probably did not bother the Persiani's too much, since the Teatro del Circo in Madrid had commissioned still another new work by Giuseppe, *L'orfana savoiarda*. It is interesting to note the erstwhile fascination with operas about orphans - Fanny herself had also created the title role in Raimondi's *L'orfana russa*. This Savoyard opera failed in spite of a cast that included Fanny, Lorenzo Salvi and Ignazio Marini. Fanny also made one of her few attempts at the heavier repertory that season, singing the title role in *Maria di Rohan*.

During this period, the break with Lumley had become a full scale rebellion, and resulted in the formation of a new opera company. The leading architects of this scheme included not only the Persiani husband and wife but also the conductor Sir Michael (Michele) Costa (whose place at Her Majesty's had been taken by Balfe), as well as by two of Lumley's greatest stars, Giulia Grisi and Mario. Giuseppe Persiani provided much of the financing, and although the new opera company at Covent Garden was an artistic success, the financial aspects of the venture left much to be desired. The competition from Lumley was fierce since he had not only been able to retain the services of the great bass, Lablache, but also had engaged the sensational Jenny Lind as well as offering the world premiere of a new Verdi opera, *I masnadieri*. This may well have contributed to the deficit of twenty-four thousand pounds at the end of the Covent Garden season. Persiani was able to raise only eight thousand pounds himself, with a further eight hundred pounds earned from the sale of theatre properties. Frederick Beale paid the rest in return for Persiani's surrender of the lease of the theatre.

A little later, the *London Musical World* published an appreciation of Fanny Tacchinardi-Persiani which is reprinted in its entirety in Appendix D. She was, however, re-engaged for both the 1848 and 1849 seasons by the new management of Covent Garden, and also continued her activities at the Théâtre-Italien through early 1850. She then spent two years in St. Petersburg in the company of Grisi, Mario and Tamberlick. While there, she sang her first Meyerbeer opera, *Robert le Diable*. (9) After the 1851-52 season some of the members of the company, including Fanny Persiani, Gasparo Pozzolini, Antonio Tamburini and Napoleone Rossi, undertook a German tour with stops in Koenigsberg, Berlin, Dresden and Breslau. Their repertory consisting entirely of comic operas.

Neither Fanny nor Tamburini were re-engaged by the St. Petersburg opera for the 1852-53 season, so they wound up singing in Holland instead. They are known to have appeared in Amsterdam and The Hague but are likely to have sung elsewhere as well. By now, the careers of many of the stars of the twenties and thirties were winding down. Rubini, Pasta and Duprez had already retired and Tamburini was soon to follow. Lablache sang almost to the end, which came in Naples in 1858. Grisi continued singing for many more years, but even she was often accused of prolonging her career inordinately. Only Mario and Ronconi were still in their prime, although the latter was soon to lose much of his voice. New names, such as Tamberlick, and in a few years, Patti, began to come to the fore. Fanny Persiani's story was no differ-

ent; she too sang less and less opera, though there were some concert tours.She spent more and more of her time giving singing lessons, interspersing these with appearances in Bologna and Turin in late 1854 and early 1855. Later that year there was an operatic tour of France during which time she is known to have sung in Nantes and Bordeaux. She went into retirement after a short season at the Theatre Royal, Drury Lane, in London in the summer of 1858, only to be called for a last Zerlina at the Théâtre-Italien in 1859 as a last-minute substitution for an indisposed Rosina Penco.

She taught singing in Paris until her death at Neuilly on May 3rd 1867. Her husband, who had apparently stopped composing after the failure of his poor little orphan (*L'orfana savoiarda*) survived her by two years, passing away in Paris on August 14th 1869.

Note for Appendix C.
*As in the case of earlier singer's chronologies published in these Journals, only the date that a given work was first performed during a season is indicated. World premieres are indicated by ** and local premieres by *.*

Notes

1. Two operas from Donizetti's maturity remain to be revived: *Adelia* and *L'assedio di Calais*.

2. This is the date given by Radiciotti.

3. Gheusi, Jacques: *Les Trois Créateurs* in *L'Avant Scène Opéra* September 1983 p98 (issue devoted to *Lucia di Lammermoor*).

4. Ibid., Idem., p99

5. Black, John: *The Italian Romantic Libretto*, Edinburgh 1984, p23

6. *Il figaro*, Milan, February 14th 1835.

7. *Il censore universale dei teatri*, Milan, February 25th 1835.

8. Pleasants, Henry: *The Great Singers*, London and New York, Simon and Schuster, 1966 p177

9. It is not absolutely certain whether she sang Alice or Isabella, but the former seems much more likely since Fanny Maray - who frequently sang Isabella - was also in the cast. If so, this would have been one of her heaviest roles ever.

APPENDIX A

PREMIERES AND CASTS OF THE PERSIANI OPERAS

1. PIGLIA IL MONDO COME VIENE : Opera buffa in two acts
Florence Teatro de la Pergola- January 1826
Libretto by Angelo Anelli

Donna Tea	Clelia Pastori
Don Peppino	Augusto Balbani
Ser Bartolommeo	Giovanni Coppini
Tramontano	Ferdinando Lauretti

2. L'INIMICO GENEROSO : Opera semiseria in two acts
Florence-Teatro de la Pergola-Oct. 17 1826
Librettist unknown

Isabella	Serafina Rubini
Lenina	Giovannina Bonini
Edoardo	Luigi Sirletti
Oggero	Domenico Remolini
Uberto	Carlo Moncada
Gianni	Giuseppe Frezzolini

3. ATTILA IN AQUILEJA : Opera seria in two acts
Parma-Teatro Ducale-Jan. 31, 1827
Libretto By Sografi

Idalia	Marianna Lewis
Lotario	Teresa Belloc
Attila	Nicola Tacchinardi
Aniceto	Luciano Bianchi

4. DANAO RE D'ARGO : Opera seria in two acts
Florence-Teatro de la Pergola-June 27 1827
Libretto by Felice Romani

Ipermestra	Giuditta Grisi
Linceo	Adelaide Maldotti
Danao	Claudio Bonoldi
Abante	Carlo Ottolini Porto

5. GASTONE DI FOIX : Opera seria in two acts
Venice-Teatro la Fenice-Dec. 26, 1827
Libretto by Felice Romani

Irene	Stefania Favelli
Gastone	Carolina Bassi
Avogaro	Nicola Tacchinardi
Bajardo	Andrea Spagni

6. IL SOLITARIO : Opera seria in three acts
Milan-Teatro alla Scala- Apr. 20, 1829
Libretto by Calisto Bassi

Elodia	Emilia Bonini
Corrado	Marietta Tamburini-Gioia
Il Solitario	Giovanni Battista Rubini
Erberto	Antonio Tamburini
Anselmo	Luigi Biondini

7. EUFEMIO DI MESSINA : Opera seria in three acts
Lucca-Teatro del Giglio-Sep. 20, 1829
Libretto by Felice Romani

Selene	Ippolita Ferlotti *
Eufemio	Teresa Cecconi
Teodoto	Lorenzo Bonfigli
Alamir	Carlo Ottolini Porto

8. COSTANTINO IN ARLES : Opera seria in three acts
Venice-Teatro la Fenice-Dec. 26, 1829
Libretto by Paolo Pola

Fausta	Rosalbina Carradori-Allan
Ildegonda	Giuditta Grisi
Costantino	Lorenzo Bonfigli
Massiminiano	Giulio Pellegrini

9. I SARACENI IN CATANIA : Opera seria in three acts
A rifacimento of Eufemio di Messina
Padua-Teatro Nuovo-July 19, 1832
Libretto by Felice Romani

Selene	Carolina Ungher
Eufemio	Carolina Carobbi
Teodoto	Antonio Poggi
Alamir	Giorgio Ronconi

10. INES DE CASTRO : Opera seria in three acts
Naples-Teatro San Carlo-Jan. 28, 1835
Libretto by Salvadore Cammarano

Ines	Maria Malibran
Bianca	Marietta Albini
Pedro	Gilbert Louis Duprez
Alfonso	Carlo Ottolini Porto

11. ANTONIO FOSCARINI : Opera seria in three acts
Written for the San Carlo in 1836, but unperformed.

12. IL FANTASMA : Melodramma in three acts
Paris-Theatre Italien-Dec. 14, 1843
Libretto by Felice Romani

Erminia	Fanny Persiani
Adolfo	Mario
Ernesto ?	Luciano Fornasari
Ermanno ?	Giorgio Ronconi
Ruggiero	Giovanni Morelli ?

13. IL SARTO DECLAMATORE Opera buffa
Written for the Theatre Italien in Paris, but unperformed

14. L'ORFANA SAVOIARDA : Opera seria in three acts
Madrid-Teatro del Circo-July 25, 1846
Librettist unknown

Role unknown	Fanny Persiani
Role unknown	Lorenzo Salvi
Role unknown	Giorgio Ronconi
Role unknown	Ignazio Marini

* So described in contemporary publications but the singer was almost certainly Santina Ferlotti. *(Editor)*

APPENDIX B

A PERFORMANCE HISTORY OF INES DE CASTRO

WORLD PREMIERE			
Naples	San Carlo	Jan. 28, 1835	M. Malibran (Ines) Albini (Bianca) G. L. Duprez (Pedro) C. Porto (Alfonso)
OTHER PRODUCTIONS			
Ancona	Della Muse	May 16, 1835	C. Ungher (I.) G. Corradi (B.) G. L. Duprez (P.) C. Porto (A.)
Lucca	Del Giglio	Aug. 15, 1835	M. Malibran (I.) F. Pedrazzi (P.)
Palermo	Carolino	Oct. 27, 1835	C. Ungher (I.) G. Santi (P.) G. Antoldi (A.)
Genoa	Carlo Felice	Dec. 26, 1835	M. Palazzesi (I.) T. Ruggeri (B.) G. Paganini (P.) F. Coletti (A.)
Rome	Apollo	Dec. 26, 1836	A. Schutz-Oldosi (I.) C. Zucchelli (B.) G. Basadonna (P.) G. Marini (A.)
Florence	Alfieri	Apr. 4, 1836	C. Ungher (I.) Riva (B.) N. Moriani (P.) P. Ferretti (A.)
Bologna	Comunale	May 21, 1836	F. Persiani (I.) A. Dabedeilhe (B.) G. Santi (P.) C. Porto (A.)
Chieti	Maruccino	May? 1836	A. Mazza (I.) O. Estoupan ? (P.) P. Neri (A.)
Padua	Nuovo	June 12, 1836	A. Schutz-Oldosi (I.) Biacchi (P.) F. Coletti (A.)
Modena	Comunale	June 22, 1836	F. Persiani (I.) A. Dabedeilhe (B.) G. Santi (P.) C. Porto (A.)
Trieste	Grande	Nov. 9, 1836	A. Schutz-Oldosi (I.) G. Cavedagni (B.) I. Pasini (P.) V. Negrini (A.)
Turin	Regio	Dec. 26, 1836	A. Schutz-Oldosi (I.) Griffini (B.) D. Donzelli (P.) V. Negrini (A.)
Verona	Filarmonico	Dec. 26, 1836	S. Ferlotti (I.) L. Bonfigli (P.) Mazzotti (A.)
Milan	La Scala	Jan. 9, 1837	S. Heinefetter (I.) Baillou (B.) Ronzi (P.) Mariani (A.)
Piacenza	Comunale	Jan.? 1837	C. Ferrari (I.) C. Viale (B.) E. santi (P.) P. Novelli (A.)
Venice	Apollo ([1])	Jan. 21, 1837	F. Persiani (I.) R. Mazzarelli (B.) A. Poggi (P.) C. Salvatori (A.)
Messina	La Munizione	Jan.? 1837	A. del Serre (I.) Riva (B.) Peruzzi (P.) F. Colini (A.)
Corfu		Feb.? 1837	Galzerani? (I.)
Madrid	Del Principe	May 3, 1837	D'Alberti (I.) Tati (P.) P. Lei (A.)
Zante		May 1837	Galzerani (I.) Parodi (A.)
Lugo	Comunale	Sep. 25 1837	F. Forconi (I.)
Rovigo	Sociale	Aut. 1837	R. Gabussi (I.) R. Bartolomei Pico

[1] The season at the Fenice was transferred to the Apollo.

			(B.) A. Balestracci (P.) P. Ambrosini (A.)
Ferrara	Comunale	Dec. 26? 1837	A. Del Serre (I.) Fanti (B.) Peruzzi (P.) Gastaldi (A.)
Prato	Metastasio	Jan.? 1838	T. Belloc (I.) G. David (P.) L. Biondini (A.)
Brescia	Grande	Jan. 20, 1838	F. Forconi (I.) Dumont (B.) Tosi (P.) Maspes (A.)
Pisa	Ravvivati	Mar.? 1838	A. Schutz-Oldosi (I.) Mori (P.) C. Porto (A.)
Bologna	Comunale	Apr. 18, 1838	F. Forconi (I.) I. Casali (B.) A. Balestracci (P.) V. Winter (A.)
Faenza	Comunale	June? 1838	F. Forconi (I.) I. Casali (B.) A. Balestracci (P.) V. Winter (A.)
Marseille	Grand	Spr. 1838	([2])
Jesi	Pergolesi	Aut. 1838	Galzerani (I.) Zilioli (P.) Griffoni (A.)
Siena	Rinnovati	July 19 1838	E. Frezzolini (I.) Pelli (B.) Zoboli (P.) Nulli (A.)
Lisbon	Sao Carlos	Dec. 10, 1838	F. Coletti (A.)
Parma	Regio	Dec. 26, 1838	R. Gabussi (I.) Gabbi (B.) L. Bonfigli (P.) S. Ronconi (A.)
Barcelona	Principal	May 12, 1839	Lega (I.) A. Balestracci (P.) Antoldi (A.)
Paris	Italien	Dec. 24, 1839	F. Persiani (I.) E. Albertazzi (B.) G. B. Rubini (P.) L. Lablache (A.) ([3])
Florence	Pergola	Dec. 26, 1839	R. Gabussi (I.) Serrati (B.) Musich (P.) S. Ronconi (A.)
London	Her Majesty's	May 30, 1840	F. Persiani (I.) E. Grisi (B.) G. B. Rubini (P.) L. Lablache (A.)
Livorno	Avvalorati	Aug. 1840	Hallez (I.) Bartolini-Rafaelli (B.) Morini (P.) V. Meini (A.)
Macerata		Sep. 1840	Griffini (I.) Borioni (P.) Linari-Bellini (A.)
Xeres de la Frontiera		Sep.? 1840	L. Franceschini-Rossi (I.) A. Fanti (B.) Tosi (P.) Santarelli (A.)
Assisi	Metastasio	Oct.? 1840	Griffini (I.)
Catania	Comunale	Nov. 1840	Duvall (I.) Rizzato (B.) Cenni (P.) D'Ambrosio (A.)
Perugia	Morlacchi	Carn. 1841	
Citta di Castello		Sep. 1841	Derancourt (I.) Santolini (B.) Morini (P.) V. Meini (A.)
Pesaro		Oct.? 1841	Bertolini-Rafaelli (I.) Corelli (P.) C. Porto (A.)
Arezzo	Petrarco	Nov. 1841	Mattioli (I.) Corelli (P.) C. O. Porto (A.)
Ferrara	Comunale	Apr. 1842	R. Gabussi (I.) Casali (B.) L. Bonfigli (P.) P. Botticelli (A.)

[2] Suggested by Durante, unconfirmd by any other source.

[3] There is no record of the opera being repeated in Paris during the 1840-41 season as has been suggested by both Radiciotti and Durante.

Forli	Comunale	June	1842	R. Gabussi (I.) Casali (B.) L. Bonfigli (P.) P. Botticelli (A.)
Florence	Piazza Vecchia	Jan.	1843	
Cadiz	Principal	May 29,	1846	Bartolini-Rafaelli (I.) Confortini (P.) C. Porto (A.)
Seville	San Fernando	Nov.	1846	Bartolini-Rafaelli (I.) Confortini (P.) C. Porto (A.)
Gibraltar		May 18,	1847	L. Franceschini-Rossi (I.)
Malaga		Jan.?	1851	Bartolini-Rafaelli (I.) Solieri (P.) Baraldi (A.)

APPENDIX C

FANNY PERSIANI'S OPERATIC APPEARANCES

SUMMER 1832 LIVORNO-TEATRO DEGLI AVVALORATI		
July 20	**FRANCESCA DA RIMINI (Fournier)	R. Pisaroni ms. F. Forzoni t. Del Riccio bs.
Aug. 14	TEMISTOCLE (Pacini)	R. Pisaroni ms. F. Forzoni t.
AUTUMN 1832 PADUA-TEATRO NUOVO		
Nov. 3	LA GAZZA LADRA	Ronzani ms. P. Zilioli t. Lodetti bs. Dionese bs.
Nov. 17	GIULIETTA E ROMEO (Vaccai)	C. Fanti ms. P. Zilioli t. Lodetti bs.
Nov.	IL PIRATA	P. Zilioli t. Lodetti bs.
CARNIVAL 1832-33 VENICE-TEATRO SAN SAMUELE		
	MATILDE DI SHABRAN	P. Zilioli t. P. Zambelli bs.
CARNIVAL 1832-33 VENICE-TEATRO LA FENICE		
Feb. 23	TANCREDI	G. Pasta s. G. B. Milesi t. (later Giovannini t.) Lodetti b.
Mar. 2	L'ELISIR D'AMORE	G. B. Milesi t. C. Marcolini b. G. Frezzolini bs.
SUMMER AND AUTUMN 1833 MILAN-TEATRO CARCANO		
July 19	*BEATRICE DI TENDA	A. Brambilla ms. Magnani t. (later G. B. Genero t. then G. Santi t.) O. Cartagenova b. (later C. Bonoldi t., then A. Giunti b.))
Aug. 9	GLI PRIGIONERI (Puccita)	L. Alberti t. E. Scheggi bs.
	LE CANTATRICI VILLANE	L. Alberti t. L. Biondini bs. E. Scheggi bs.
Oct. 25	DANAO RE D'ARGO	Maldotti ms. G. B. Genero t. L. Biondini bs.
	IL MATRIMONIO SEGRETO	E. Scheggi s. Maldotti ms. L. Alberti t. L. Biondini bs.
Nov.	LA SONNAMBULA	G. Santi t.
CARNIVAL 1833-34 ROME-TEATRO VALLE		
Dec. 26	IL PIRATA	A. Poggi t. G. Ronconi b.
Jan. 4	LA SONNAMBULA	A. Poggi t. G. Ronconi b.
Jan. 19	**I PROMESSI SPOSI (Gervasi)	
Feb. 5	**I DUE INCOGNITE (Bornaccini)	A. Poggi t. G. Ronconi b. F. Lauretti bs.
LENT 1834 FLORENCE-TEATRO LA PERGOLA		
Feb. 27	**ROSMONDA D'INGHILTERRA	A. Del Serre s. G. L. Duprez t. C. Porto bs.
LENT 1834 NAPLES-TEATRO SAN CARLO		
Mar. 20	*ZAMPA	L. Salvi t. L. Lablache bs.
SPRING, SUMMER AND AUTUMN 1834 NAPLES-TEATRO DEL FONDO		
Mar. 30	LE CANTATRICI VILLANE	F. Tati t. L. Lablache bs.

Apr. 13	L'ELISIR D'AMORE	L. Salvi t. Ambrogi bs. L. Lablache bs.
June 21	L'AIO NELL'IMBARAZZO	L. Salvi t. Piombanti bs. G. Luzio bs.
July 18	*BEATRICE DI TENDA	A. Del Serre s. B. Winter t. D. Coselli bs.
Aug. 2	ZAMPA	L. Salvi t. G. Luzio bs. L. Lablache bs.
Oct. 6	IL SUPPOSTO SPOSO (Fioravanti)	L. Salvi t. F. Crespi b. G. Luzio bs.
Nov. 3	LA SPOSA (Vignozzi)	L. Salvi t. F. Crespi b. G. Luzio bs.

SPRING, SUMMER AND AUTUMN 1834 NAPLES-TEATRO SAN CARLO

July 6	*DON GIOVANNI	C. Ungher s. A. Del Serre s. L. Salvi t. F. Crespi b. L. Lablache bs.
Aug. 21	LA DONNA DEL LAGO	A. Del Serre s. B. Winter t. F. Pedrazzi t. C. Porto bs.
Sep. 27	I CAPULETI ED I MONTECCHI	G. Ronzi de Begnis s. F. Pedrazzi t. C. Porto bs.
Nov. 18	BEATRICE DI TENDA	A. Del Serre s. B. Winter t. D. Coselli bs.

CARNIVAL 1834-35 GENOA-TEATRO CARLO FELICE

Dec. 28	LA SONNAMBULA	N. Moriani t. C. Salvatori bs.
Jan. 24	L'ASSEDIO DI CORINTO	L. De Bezzi ms. N. Moriani t. C. Salvatori bs.
Feb. 12	LE CANTATRICI VILLANI	N. Moriani t. C. Salvatori bs.
Feb. 23	DANAO RE D'ARGO	N. Moriani t. C. Salvatori bs.

SPRING 1835 PISA-TEATRO DEGLI RAVVIVATI

Apr. 25	*UGO CONTE DI PARIGI	T. Rossi s. D. Donzelli t. Orlandi bs.
May 10	OTELLO	G. Donzelli t.

SUMMER, AUTUMN AND WINTER 1835-36 NAPLES-TEATRO SAN CARLO

June 25	BEATRICE DI TENDA	A. Del Serre s. L. Salvi t. (?) D. Coselli bs. (?)
Aug. 1	*DANAO RE D'ARGO	G. L. Duprez t. D. Coselli bs. C. Porto bs.
Sep. 26	**LUCIA DI LAMMERMOOR	G. L. Duprez t. D. Coselli bs. C. Porto bs.
Nov. 22	**LARA (de Ruolx)	G. L. Duprez t. G. Ronconi b. C. Porto bs.
Jan. 23	*EUFEMIO DI MESSINA	N. Moriani t. G. Ronconi b.

SUMMER, AUTUMN AND WINTER 1835-36 NAPLES-TEATRO DEL FONDO

June 17	BEATRICE DI TENDA	A. Del Serre s. L. Salvi t. (?) D. Coselli bs. (?)
Aug. 26	**L'ORFANA RUSSO (Raimondi)	L. Salvi t. F. Coletti b. G. Ronconi b. G. Luzio bs.
Feb. 11	**IL DISERTORE PER AMORE (L. & F. Ricci)	G. Ronconi b. Rossi bs.

LENT 1836 FLORENCE-TEATRO DE LA PERGOLA

Feb. 28	I PURITANI	G. Basadonna t. P. Lei bs. V. Negrini bs.
Mar. 17	DANAO RE D'ARGO	G. Basadonna t. V. Negrini bs.

SPRING 1836 BOLOGNA-TEATRO COMUNALE

Apr. 17	LA SONNAMBULA	G. Santi t. C. Porto bs.
May 4	DANAO RE D'ARGO	G. Santi t. C. Porto bs.
May 21	INES DE CASTRO	A. Dabedeilhe s. G. Santi t. C. Porto bs.

SUMMER 1836 MODENA-TEATRO COMUNALE

June	LA SONNAMBULA	G. Santi t. C. Porto bs.
June 22	INES DE CASTRO	A. Dabedeilhe s. G. Santi t. C. Porto bs.

SUMMER 1836 LIVORNO-TEATRO DEGLI AVVALORATI

Aug.	BEATRICE DI TENDA	G. Lega s. N. Moriani t. G. Ronconi b.
Aug. 27	LA SONNAMBULA	N. Moriani t. G. Ronconi b.

CARNIVAL 1836-37 VENICE-TEATRO APOLLO

Dec. 26	*LUCIA DI LAMMERMOOR	A. Poggi t. A. Superchi b. (later C. Salvatori bs.) A. Cecconi bs.
Jan. 21	*INES DE CASTRO	R. Mazzarelli ms. A. Poggi t. C. Salvatori bs. (later A. Cecconi bs.)
Feb. 2	LA SONNAMBULA	A. Poggi t. A. Superchi b.
Feb. 18	**PIA DE TOLOMEI	R. Mazzarelli ms. A. Poggi t. G. Ronconi b.
Mar. 8	*I PURITANI	A. Poggi t. G. Ronconi b. C. Porto bs.

SPRING 1837 VIENNA-KÄRNTNERTORTHEATER

Apr. 13	*LUCIA DI LAMMERMOOR	A. Poggi t. Rigamonti b. V. Negrini bs.
Apr. 28	LA SONNAMBULA	A. Poggi t. Rigamonti b.
May 16	I PURITANI	C. Lonati t. Rigamonti b. I. Marini bs.
June 15	*BEATRICE DI TENDA	A. Brambilla s. A. Poggi t. V. Negrini bs.

AUTUMN AND WINTER 1837-38 PARIS-THÉÂTRE-ITALIEN

Nov. 7	LA SONNAMBULA	G. B. Rubini t. A. Tamburini b.
Nov. 21	IL MATRIMONIO SEGRETO	L. Assandri s. E. Albertazzi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
Dec. 12	*LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morelli bs.
Jan. 13	DON GIOVANNI	G. Grisi s. E. Albertazzi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.

SPRING AND SUMMER 1838 LONDON-HER MAJESTY'S THEATRE

Mar. 24	LA SONNAMBULA	F. Tati t. Boisragon bs.
Apr. 5	*LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morelli bs.
May 11	DON GIOVANNI	G. Grisi s. E. Albertazzi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs. G. Morelli bs.
June 7	MATILDE DI SHABRAN	Eckerlin s. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
June 14	IL MATRIMONIO SEGRETO	Seguin s. E. Albertazzi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
June 21	LE NOZZE DI FIGARO	G. Grisi s. E. Albertazzi ms. A. Tamburini b. L. Lablache bs.

AUTUMN AND WINTER 1838-39 PARIS-THÉÂTRE-ITALIEN

Oct. 9	LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morelli bs.
Oct. 23	LA SONNAMBULA	G. B. Rubini t. G. Morelli bs.
Nov. 13	DON GIOVANNI	G. Grisi s. E. Albertazzi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
Jan. 17	*L'ELISIR D'AMORE	N. Ivanoff t. A. Tamburini b. L. Lablache bs.
Mar. 4	LE NOZZE DI FIGARO	G. Grisi s. E. Albertazzi ms. N. Ivanoff t.

A. Tamburini b. L. Lablache bs. G. Morelli bs.

SPRING AND SUMMER 1839 LONDON-HER MAJESTY'S THEATRE

Apr. 4	LA SONNAMBULA	F. Tati t. (later G. B. Rubini t.) F. Lablache bs.
Apr. 18	LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morelli bs.
May 2	DON GIOVANNI	G. Grisi s. A. Monanni s. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
May 16	LE NOZZE DI FIGARO	G. Grisi s. E. Grisi ms. A. Tamburini b. L. Lablache bs. G. Morelli bs.
June 13	L'ELISIR D'AMORE	Mario t. A. Tamburini b. L. Lablache bs.
July 11	*GUGLIELMO TELL	E. Grisi ms. G. B. Rubini t. L. Lablache bs. (as Tell) F. Lablache bs. G. Morelli bs.

AUTUMN AND WINTER 1839-40 PARIS-THÉÂTRE-ITALIEN

Oct. 1	LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morelli bs.
Oct. 17	L'ELISIR D'AMORE	Mario t. A. Tamburini b. L. Lablache bs.
Oct. 31	LA SONNAMBULA	G. B. Rubini t. G. Morelli bs.
Dec. 24	*INES DE CASTRO	E. Albertazzi ms. G. B. Rubini t. L. Lablache bs.
Jan. 20	DON GIOVANNI	G. Grisi s. E. Albertazzi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
Feb. 6	TANCREDI	P. Viardot ms. G. B. Rubini t. G. Campagnoli bs.
Feb. 17	LE NOZZE DI FIGARO	G. Grisi s. E. Albertazzi ms. A. Tamburini b. L. Lablache bs.
Mar. 2	IL PIRATA	G. B. Rubini t. A. Tamburini b.

SPRING AND SUMMER 1840 LONDON-HER MAJESTY'S THEATRE

Mar. 14	LA SONNAMBULA	Ricciardi t. (later G. B. Rubini t.) F. Lablache bs.
Mar. 28	BEATRICE DI TENDA	De Varny s. Ricciardi t. F. Coletti bs.
Apr. 9	LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morelli bs.
May 21	DON GIOVANNI	G. Grisi s. E. Grisi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
May 28	LE NOZZE DI FIGARO	G. Grisi s. E. Grisi ms. Ricciardi t. A. Tamburini b. L. Lablache bs. G. Morelli bs.
May 30	*INES DE CASTRO	E. Grisi ms. G. B. Rubini t. L. Lablache bs.
June 11	IL PIRATA	G. B. Rubini t. A. Tamburini b.
June 19	L'ELISIR D'AMORE	Mario t. A. Tamburini b. L. Lablache bs.
July 11	IL MATRIMONIO SEGRETO	G. Grisi s. A. Tosi ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.

AUTUMN AND WINTER 1840-41 PARIS-THÉÂTRE-ITALIEN

Oct. 1	LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morelli bs.
Oct. 20	LA SONNAMBULA	G. B. Rubini t. G. Morelli bs.
Nov. 12	L'ELISIR D'AMORE	Mario t. A. Tamburini b. L. Lablache bs.
Nov. 19	IL PIRATA	G. B. Rubini t. A. Tamburini b.
Jan. 12	MOSE	G. B. Rubini t. A. Tamburini b. L. Lablache

bs.

Jan. 25	DON GIOVANNI	G. Grisi s. E. Albertazzi ms. G. B. Rubini A. Tamburini b. L. Lablache bs.
Feb. 8	BEATRICE DI TENDA	E. Albertazzi ms. Mario t. Tamburini b.
Feb. 13	IL MATRIMONIO SEGRETO	G. Grisi s. E. Albertazzi ms. G. B. Rubini G. Campagnoli bs. L. Lablache bs.

SPRING AND SUMMER 1841 LONDON-HER MAJESTY'S THEATRE

Mar. 20	TANCREDI	P. Viardot ms. Flavio t. Righini bs.
Apr. 3	BEATRICE DI TENDA	Granchi ms. Flavio t. A. De Bassini b.
Apr. 17	LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. Righini bs
May 1	LA SONNAMBULA	G. B. Rubini t. A. Tamburini b.
May 6	IL MATRIMONIO SEGRETO	G. Grisi s. P. Viardot ms. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
May 20	DON GIOVANNI	G. Grisi s. S. Loewe s. G. B. Rubini t. A. Tamburini b. L. Lablache bs.
May 25	L'ELISIR D'AMORE	Mario t. A. Tamburini b. L. Lablache bs.
June 10	LE NOZZE DI FIGARO	G. Grisi s. E. Grisi ms. Flavio t. A. Tamb ini b. L. Lablache bs.
July 22	IL TURCO IN ITALIA	G. B. Rubini t. A. Tamburini b. L. Labla bs.

AUTUMN AND WINTER 1841-42 PARIS-THÉÂTRE-ITALIEN

Oct. 9	L'ELISIR D'AMORE	Mario t. A. Tamburini b. L. Lablache bs.
Oct. 26	LA SONNAMBULA	Mario t.
Nov. 9	LUCIA DI LAMMERMOOR	G. B. Rubini t. A. Tamburini b. G. Morell bs.
Nov. 16	IL TURCO IN ITALIA	R. Mirate t. A. Tamburini b. G. Morelli bs
Jan. 27	DON GIOVANNI	G. Grisi s. E. Albertazzi ms. Donati t. A. Tamburini b. L. Lablache bs.
Feb. 15	LE CANTATRICI VILLANE	E. Albertazzi ms. R. Mirate t. F. Labla bs. L. Lablache bs.

SPRING AND SUMMER 1842 LONDON-HER MAJESTY'S THEATRE

Apr. 9	LUCIA DI LAMMERMOOR	C. Guasco t. (later G. B. Rubini t.) G. R coni b. Panzini bs.
Apr. 16	L'ELISIR D'AMORE	Mario t. (later Stella t.) G. Ronconi b. L Lablache bs.
May 17	LE CANTATRICI VILLANE	E. Frezzolini s. Stella t. F. Lablache bs. L. Lablache bs.
June 7	IL BARBIERE DI SIVIGLIA	C. Guasco t. F. Lablache bs. (as Figaro) L. Lablache bs. G., Ronconi b. (as Basilio
June 14	LA SONNAMBULA	G. B. Rubini t. F. Lablache bs.
June 16	DON GIOVANNI	E. Frezzolini s. A. Moltini s. G. B. Rub t. G. Ronconi b. L. Lablache bs.
June 23	I PURITANI	G. B. Rubini t. G. Ronconi b. L. Lablache
June 30	MOSE	E. Ronconi s. G. B. Rubini t. C. Guasco t. Ronconi b. L. Lablache bs.
July 14	IL MATRIMONIO SEGRETO	A. Moltini s. Gramaglia ms. G. B. Rubini F. Lablache bs. L. Lablache bs.
Aug. 4	COSI FAN TUTTE	A. Moltini s. Granchi ms. G. B. Rubini t. G. Ronconi b. L. Lablache bs.
Aug. 11	OTELLO	G. B. Rubini t. Stella t. G. Ronconi b. L. Lablache bs.

AUTUMN AND WINTER 1842-43 PARIS-THÉÂTRE-ITALIEN

Oct. 1	LUCIA DI LAMMERMOOR	Mario t. A. Tamburini b. G. Morelli bs.
Oct. 6	LA SONNAMBULA	Mario t. A. Tamburini b.
Oct. 22	IL BARBIERE DI SIVIGLIA	Mario t. A. Tamburini b. G. Campagnoli bs. (later L. Lablache bs.) G. Morelli bs.
Oct. 29	L'ELISIR D'AMORE	L. Corelli t. A. Tamburini b. L. Lablache bs.
Nov. 17	*LINDA DI CHAMONIX	M. Brambilla ms. Mario t. L. Fornasari b. L. Lablache bs. F. Lablache bs.
Dec. 6	TANCREDI	P. Viardot ms. L. Corelli t. G. Campagnoli bs.
Dec. 13	LE CANTATRICI VILLANE	P. Viardot ms. R. Mirate t. F. Lablache bs. L. Lablache bs.
Feb. 7	DON GIOVANNI	G. Grisi s. Nissen s. L. Corelli t. A. Tamburini b. L. Lablache bs.

SPRING AND SUMMER 1843 LONDON-HER MAJESTY'S THEATRE

Mar. 11	*ADELIA	C. Conti t. Panzini bs. Giubilei bs.
Mar. 25	BELISARIO	A. Moltini s. C. Conti t. L. Fornasari b. Panzini bs.
Apr. 6	LA SONNAMBULA	Mario t. L. Fornasari b. (later F. Lablache bs.)
May 5	DON GIOVANNI	G. Grisi s. A. Moltini s. Mario t. L. Fornasari b. L. Lablache bs.
June 1	*LINDA DI CHAMONIX	M. Brambilla ms. Mario t. L. Fornasari b. L. Lablache bs. F. Lablache bs.
June 20	L'ELISIR D'AMORE	Mario t. F. Lablache bs. L. Lablache bs.

AUTUMN AND WINTER 1842-43 PARIS-THÉÂTRE-ITALIEN

Oct. 3	LUCIA DI LAMMERMOOR	L. Salvi t. (later L. Corelli t.) G. Ronconi b. G. Morelli bs.
Oct. 17	LA SONNAMBULA	Mario t.
Dec. 14	**IL FANTASMA (Persiani)	Mario t. G. Ronconi b. L. Fornasari b.
Jan. 8	IL BARBIERE DI SIVIGLIA	Mario t. G. Ronconi b. L. Lablache bs.

SPRING AND SUMMER 1844 LONDON-HER MAJESTY'S THEATRE

Mar. 9	ADELIA	L. Corelli t. F. Lablache bs.
Mar. 19	*ZAMPA	Bellini ms. L. Corelli t. Felice b. (later L. Fornasari b. F. Lablache bs.
Mar. 28	L'ELISIR D'AMORE	L. Corelli t. G. Paltoni bs. (later F. Lablache bs.) F. Lablache bs. (later L. Lablache bs.)
Apr. 23	LA SONNAMBULA	Mario t. F. Lablache bs.
May 2	DON GIOVANNI	G. Grisi s. R. Favanti ms. L. Corelli t. L. Fornasari b. L. Lablache bs.
May 23	IL MATRIMONIO SEGRETO	G. Grisi s. R. Favanti ms. Mario t. F. Lablache bs. L. Lablache bs.
May 30	IL BARBIERE DI SIVIGLIA	Mario t. L. Fornasari b. F. Lablache bs. L. Lablache bs.
June 4	LUCIA DI LAMMERMOOR	Mario t. (later N. Moriani t.) L. Fornasari b. G. Paltoni bs.

AUTUMN AND WINTER 1844-45 PARIS-THÉÂTRE-ITALIEN

Oct. 1	LINDA DI CHAMONIX	M. Brambilla ms. Mario t. L. Fornasari b. G. Morelli bs.
Oct. 10	IL BARBIERE DI SIVIGLIA	Mario t. G. Ronconi b. L. Lablache bs.
Oct. 31	LUCIA DI LAMMERMOOR	Mario t. G. Ronconi b. G. Morelli bs.
Nov. 26	LE CANTATRICI VILLANE	Manara ms. L. Corelli t. G. Ronconi b. L. Lablache bs.
Dec. 26	BEATRICE DI TENDA	Manara ms. Ojeda t. G. Ronconi b.
Jan. 23	DON GIOVANNI	G. Grisi s. Manara ms. L. Corelli t. L. Fornasari b. L. Lablache bs.
Jan. 30	IL FANTASMA	Mario t. L. Fornasari b. G. Ronconi b.
Mar. 22	LA SONNAMBULA	Mario t. J. Tagliafico bs.

SPRING 1845 VIENNA-KÄRNTNERTORTHEATER

Apr. 17	LUCIA DI LAMMERMOOR	Sinico t. A. De Bassini b. S. Bouche bs.
Apr. 30	LA SONNAMBULA	E. Calzolari t.
May 15	I PURITANI	D. Labocetta t. F. Colini b. I. Marini bs.
June 5	*IL FANTASMA	L. Ferretti t. A. De Bassini b. I. Marini bs.

AUTUMN AND WINTER 1845-46 PARIS-THÉÂTRE-ITALIEN

Oct. 12	LUCIA DI LAMMERMOOR	N. Moriani t. G. Ronconi b. J. Tagliafico bs.
Oct. 18	LA SONNAMBULA	Mario t.
Oct. 20	IL BARBIERE DI SIVIGLIA	Mario t. G. Ronconi b. J. Tagliafico bs. L. Lablache bs.
Feb. 3	IL MATRIMONIO SEGRETO	T. Brambilla s. M. Brambilla ms. Mario t. G. Ronconi b. L. Lablache bs.
Feb. 26	*UN AVVENTURIA DI SCARAMUCCIA (L. Ricci)	M. Brambilla ms. S. Malvezzi t. J. Tagliafico bs. P. Derivis bs.

SPRING AND SUMMER 1846 MADRID-TEATRO DEL CIRCO

Apr. 21	LUCIA DI LAMMERMOOR	L. Salvi t. G. Ronconi b. Perugini bs.
Apr. 30	LA SONNAMBULA	L. Salvi t. G. Ronconi b.
May 14	I PURITANI	L. Salvi t. G. Ronconi b. I. Marini bs.
May 27	IL BARBIERE DI SIVIGLIA	L. Salvi t. G. Ronconi b. I. Marini bs. Perugini bs.
June 18	IL FANTASMA	L. Salvi t. G. Ronconi b. I. Marini bs.
July 25	**L'ORFANA SAVOIARDA (Persiani)	L. Salvi t. G. Ronconi b. I. Marini bs.

AUTUMN AND WINTER 1846-47 PARIS-THÉÂTRE-ITALIEN

Oct. 13	LUCIA DI LAMMERMOOR	Mario t. G. Ronconi b. J. Tagliafico bs.
Nov. 14	LA SONNAMBULA	Mario t. J. Tagliafico bs.
Nov. 17	*LA FIDANZATA CORSA (Pacini)	Mario t. Cellini t. F. Coletti b. J. Tagliafico bs.
Dec. 12	L'ELISIR D'AMORE	I. Gardoni t. J. Tagliafico bs. (as Belcore) G. Ronconi b. (as Dulcamara)
Jan. 18	IL BARBIERE DI SIVIGLIA	Mario t. G. Ronconi b. L. Lablache bs.
Feb. 1	DON GIOVANNI	G. Grisi s. A. Corbari s. Mario t. F. Coletti b. L. Lablache bs.
Mar. 1	IL MATRIMONIO SEGRETO	G. Brambilla s. M. Brambilla ms. Mario t. J. Tagliafico bs. L. Lablache bs.

SPRING 1847 LONDON-COVENT GARDEN

Apr. 13	LUCIA DI LAMMERMOOR	L. Salvi t. G. Ronconi b. (later P. Lej b.) E. Polonini bs.
Apr. 20	LA SONNAMBULA	Mario t. A. Tamburini b.
May 13	L'ELISIR D'AMORE	L. Salvi t. A. Tamburini b. A. Rovere bs.
May 27	DON GIOVANNI	G. Grisi s. A. Corbari s. Mario t. A. Tamburini b. A. Rovere bs.
June 1	IL BARBIERE DI SIVIGLIA	L. Salvi t. A. Tamburini b. I. Marini bs. A. Rovere bs.

AUTUMN AND WINTER 1847-48 PARIS-THÉÂTRE-ITALIEN

Oct. 2	DON GIOVANNI	G. Grisi s. A. Corbari s. Mario t. F. Coletti b. L. Lablache bs.
Oct. 14	LA SONNAMBULA	I. Gardoni t. J. Tagliafico bs.
Oct. 30	IL BARBIERE DI SIVIGLIA	Mario t. G. Ronconi b. J. Tagliafico bs. L. Lablache bs.
Dec. 30	L'ELISIR D'AMORE?	

SPRING 1848 LONDON-COVENT GARDEN

Mar. 9	TANCREDI	M. Alboni ms. Mei t. E. Polonini bs.
Apr. 6	IL BARBIERE DI SIVIGLIA	L. Salvi t. G. Ronconi b. (later A. Tamburini b.) A. Rovere bs. J. Tagliafico bs.
Apr. 13	DON GIOVANNI	G. Grisi s. (later P. Viardot ms.) A. Corbari s. Mario t. A. Tamburini b. A. Rovere bs.

AUTUMN 1848 PARIS-THÉÂTRE-ITALIEN

Oct. 7	LUCIA DI LAMMERMOOR	Bordas t.
Oct. 26	ANDREM A PARIGI	A. Castellan s. Bordas t. G. Ronconi b. G. Morelli bs.
Nov. 7	LA SONNAMBULA	Bordas t.

SPRING 1849 ANGERS

Apr.	LUCIA DI LAMMERMOOR	

SPRING 1849 NANTES

SPRING 1849 BORDEAUX

SPRING 1849 LONDON-COVENT GARDEN

May 17	DON GIOVANNI	G. Grisi s. A. Corbari s. Mario t. A. Tamburini b. I. Marini bs. (later E. Polonini bs.)
May 22	LA SONNAMBULA	S. Reeves t. A. Tamburini b.
June 7	LE NOZZE DI FIGARO	G. Grisi s. E. D'Angri ms. A. Tamburini b.
June 21	IL MATRIMONIO SEGRETO	G. Grisi s. E. D'Angri ms. Mario t. A. Tamburini b. J. Tagliafico bs.

AUTUMN AND WINTER 1849-50 PARIS-THÉÂTRE-ITALIEN

Nov. 1	I CAPULETI ED I MONTECCHI	E. D'Angri ms. Flavio t. Majeski bs.
Nov. 6	LUCIA DI LAMMERMOOR	N. Moriani t. G. Ronconi b. G. Morelli bs.
Nov. 29	LINDA DI CHAMONIX	E. D'Angri ms. P. Brignoli t. G. Ronconi b.

		b. G. Morelli bs.
Dec. 15	MATILDE DI SHABRAN	S. Vera-Lorini s. Lucchesi t. G. Ronconi b. G. Morelli bs.
Jan. 10	IL BARBIERE DI SIVIGLIA	Lucchesi t. G. Ronconi b. L. Lablache bs.
Feb. 7	IL MATRIMONIO SEGRETO	S. Vera-Lorini s. E. D'Angri ms. Lucchesi t. L. Lablache bs.
Feb. 14	DON GIOVANNI	S. Vera-Lorini s. Lucchesi t. G. Ronconi b. L. Lablache bs.
Mar. 14	DON PASQUALE	P. Brignoli t. G. Ronconi b. L. Lablache bs.

AUTUMN AND WINTER 1850-51 ST. PETERSBURG-IMPERIAL THEATRE

Oct. 23	LA SONNAMBULA	Mario t. A. Tamburini b.
Nov. 4	IL BARBIERE DI SIVIGLIA	Mario t. A. Tamburini b. N. Rossi bs. J. Tagliafico bs.
Nov. 25	LINDA DI CHAMONIX	E. De Méric ms. A. Tamberlick t. A. Tamburini b. J. Tagliafico bs. N. Rossi bs.
Dec. 7	ROBERTO IL DIAVOLO	F. Maray s. A. Tamberlick t. A. Tamburini b.
Dec. 21	LA DONNA DEL LAGO	E. De Méric ms. Mario t. A. Tamberlick t. J. Tagliafico bs.
Jan. 15	LUCIA DI LAMMERMOOR	Mario t. F. Coletti b.
Jan. 25	LE NOZZE DI FIGARO	A. Cortesi s. E. De Méric ms. A. Tamburini b. F. Coletti bs. N. Rossi bs.
Feb. 12	*IL FANTASMA	Mario t. A. Tamburini b. N. Rossi bs.

AUTUMN AND WINTER 1851-52 ST. PETERSBURG-IMPERIAL THEATRE

Oct. 6	L'ELISIR D'AMORE	G. Pozzolini t. A. Tamburini b. N. Rossi bs. (later G. Ronconi b.)
Nov. 3	LUCIA DI LAMMERMOOR	Mario t. A. Tamburini b. J. Tagliafico bs.
Nov. 8	DON GIOVANNI	G. Grisi s. F. Maray s. Mario t. A. Tamburini b. C. Formes bs.
Dec. 6	IL BARBIERE DI SIVIGLIA	Mario t. G. Ronconi b. N. Rossi bs. C. Formes bs.
Dec. 20	LA SONNAMBULA	F. Maray s. E. De Méric ms. A. Tamburini b.
Feb. 4	LE NOZZE DI FIGARO	F. Maray s. E. De Méric ms. A. Tamburini b. N. Rossi bs.

LENT 1852 KONIGSBERG-STADT THEATER

Mar. 13	IL BARBIERE DI SIVIGLIA	G. Pozzolini t. A. Tamburini b. N. Rossi bs.
Mar. 16	L'ELISIR D'AMORE	G. Pozzolini t. A. Tamburini b. N. Rossi bs.
Mar. 20	LA SONNAMBULA	G. Pozzolini t. A. Tamburini b.
Mar. 23	DON PASQUALE	G. Pozzolini t. A. Tamburini b. N. Rossi bs.

SPRING 1852 BERLIN-KONIGLICHES OPERNHAUS

Apr. 13	IL BARBIERE DI SIVIGLIA	G. Pozzolini t. A. Tamburini b. N. Rossi bs. Demi bs.
Apr. 16	L'ELISIR D'AMORE	G. Pozzolini t. A. Tamburini b. N. Rossi bs.
Apr. 19	DON PASQUALE	G. Pozzolini t. A. Tamburini b. N. Rossi bs.

SPRING 1852 DRESDEN-HOF THEATER
IL BARBIERE DI SIVIGLIA?
L'ELISIR D'AMORE?
DON PASQUALE?

SPRING 1852 BRESLAU-STADT THEATER

	DON PASQUALE	G. Pozzolini t. A. Tamburini b. N. Rossi bs.
	IL BARBIERE DI SIVIGLIA	G. Pozzolini t. A. Tamburini b. N. Rossi bs.
	L'ELISIR D'AMORE	G. Pozzolini t. A. Tamburini b. N. Rossi bs.

AUTUMN AND WINTER 1852-53 AMSTERDAM-STADSSCHOUWBURG

Nov. 30	IL BARBIERE DI SIVIGLIA	I. Gardoni t. A. Tamburini b. N. Rossi bs.
Dec. 7	LUCIA DI LAMMERMOOR	I. Gardoni t. A. Tamburini b.
Dec. 16	L'ELISIR D'AMORE	I. Gardoni t. A. Tamburini b. N. Rossi bs.
Jan. 4	I PURITANI	I. Gardoni t. A. Tamburini b.
Jan. 18	DON PASQUALE	I. Gardoni t. A. Tamburini b. N. Rossi bs.
Feb. 17	LA SONNAMBULA	I. Gardoni t.

AUTUMN AND WINTER 1852-53 THE HAGUE

	IL BARBIERE DI SIVIGLIA	I. Gardoni t. A. Tamburini b. N. Rossi bs.
	LUCIA DI LAMMERMOOR	I. Gardoni t. A. Tamburini b.

Note: Italian companies singing in Amsterdam also generally gave performances in Rotterdam and other cities as well as The Hague during this period. No further details are available at this time. It is also likely that more than the two operas indicated were given in The Hague.

AUTUMN 1854 BOLOGNA-TEATRO COMUNALE

Oct. 11	LUCIA DI LAMMERMOOR	G. Galvani t. G. Corsi b. L. Nerini bs.
Nov. 21	IL BARBIERE DI SIVIGLIA	G. Galvani t. G. Corsi b. R. Scalese bs. Nanni bs.

CARNIVAL 1855 TURIN-TEATRO REGIO

Jan. 28	IL BARBIERE DI SIVIGLIA	P. Stecchi-Bottardi t. G. Belletti b.. Segri-Segarra bs. Soares bs.

AUTUMN 1855 NANTES

	DON PASQUALE	Flavio t. Mecatti b. N. Rossi bs.
	L'ELISIR D'AMORE	Flavio t.
	LUCIA DI LAMMERMOOR	Flavio t.

AUTUMN 1855 BORDEAUX-GRAND THEATRE

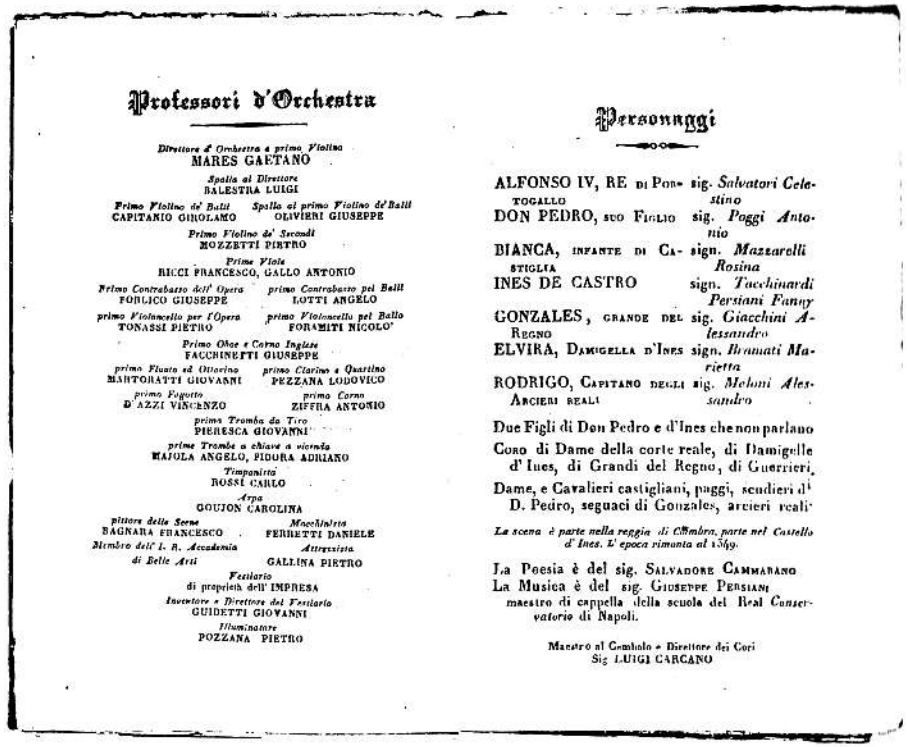
Dec. 19	LUCIA DI LAMMERMOOR	Flavio t. Mecatti b.
	DON PASQUALE	Flavio t.
	L'ELISIR D'AMORE	Flavio t.

SUMMER 1858 LONDON-THEATRE ROYAL DRURY LANE

June 21	I PURITANI	E. Naudin t. C. Badiali b. Manfredi bs.
July 3	DON PASQUALE	E. Naudin t. C. Badiali b. A. Rovere bs.
July 10	LINDA DI CHAMONIX	Baxter ms. E. Naudin t. C. Badiali b. A. Rovere bs.
July 17	DON GIOVANNI	P. Viardot ms. Sedlacek s. E. Naudin t. C. Badiali b. A. Rovere bs.

WINTER 1859-PARIS-THÉÂTRE-ITALIEN

Mar. 12 DON GIOVANNI E. Frezzolini s. C. Guerrabella s. G. Galvani t. Mario t. (as the Don) G. Zucchini bs. Corsi bs. F. Angelini bs.



Professori d'Orchestra

Direttore d'Orchestra e primo Violino
MARES GAETANO

Spalla al Direttore
BALESTRA LUIGI

Primo Violino de' Balli — CAPITANIO GIROLAMO
Spalla ai primo Violino de' Balli — OLIVIERI GIUSEPPE

Primo Violino de' Secondi
MOZZETTI PIETRO

Prime Viole
RICCI FRANCESCO, GALLO ANTONIO

Primo Contrabasso dell' Opera — FORLICO GIUSEPPE
primo Contrabasso pei Balli — LOTTI ANGELO

primo Violoncello per l'Opera — TONASSI PIETRO
primo Violoncello pel Ballo — FORAMITI NICOLO'

Primo Oboe e Corno Inglese
FACCHINETTI GIUSEPPE

primo Flauto ed Ottavino — MANTORATTI GIOVANNI
primo Clarino e Quartino — PEZZANA LODOVICO

primo Fagotto — D'AZZI VINCENZO
primo Corno — ZIFFRA ANTONIO

primo Tromba da Tiro
PIERESCA GIOVANNI

primo Tromba a chiave a vicenda
MAJOLA ANGELO, FIDORA ADRIANO

Timpanista
ROSSI CARLO

Arpa
GOUJON CAROLINA

pittore delle Scene — BAGNARA FRANCESCO
Macchinista — FERRETTI DANIELE

Membro dell' I. R. Accademia di Belle Arti — GALLINA PIETRO
Attrezzista

Vestiario
di proprietà dell' IMPRESA

Inventore e Direttore del Vestiario
GUIDETTI GIOVANNI

Illuminatore
POZZANA PIETRO

Personaggi

ALFONSO IV, RE DI PORTOGALLO — sig. *Salvatori Celestino*
DON PEDRO, SUO FIGLIO — sig. *Poggi Antonio*
BIANCA, INFANTE DI CASTIGLIA — sign. *Mazzarelli Rosina*
INES DE CASTRO — sign. *Tacchinardi Persiani Fanny*
GONZALES, GRANDE DEL REGNO — sig. *Giacchini Alessandro*
ELVIRA, DAMIGELLA D'INES — sign. *Bramati Marietta*
RODRIGO, CAPITANO DEGLI ARCIERI REALI — sig. *Meloni Alessandro*

Due Figli di Don Pedro e d'Ines che non parlano
Coro di Dame della corte reale, di Damigelle d'Ines, di Grandi del Regno, di Guerrieri, Dame, e Cavalieri castigliani, paggi, scudieri di D. Pedro, seguaci di Gonzales, arcieri reali

La scena è parte nella reggia di Coimbra, parte nel Castello d'Ines. L'epoca rimonta al 1369.

La Poesia è del sig. SALVADORE CAMMARANO
La Musica è del sig. GIUSEPPE PERSIANI maestro di cappella della scuola del Real Conservatorio di Napoli.

Maestro al Cembalo e Direttore dei Cori
Sig. LUIGI CARCANO

The cast list at the Teatro Apollo for the Venetian staging of Ines de Castro, starring Fanny Tacchinardi-Persiani, Rosina Mazzarelli and Antonio Poggi; all of whom would sing in the prima of Donizetti's Pia de'Tolomei at the same theatre one month later.

THE MUSICAL WORLD.

27th November 1847

OPERATIC STARS.

NO. III.—PERSIANI.

If, in commenting on a vocalist, we were to omit the physical qualities of power, beauty of tone, and purity of intonation, which are free gifts from nature and cannot be acquired, reserving only such as labour, perseverance, and talent can supply, we should have no hesitation in placing Persiani among the greatest singers in the roll of Fame. But nature has been more bountiful to the fair artiste mentally than physically. Her organ is deficient in power, and an occasional incertitude in the intonation injures the finest efforts of this all-accomplished vocalist. Madame Persiani's voice is a high soprano, reaching to F in alt., clear and brilliant, and miraculously flexible. Like Malibran, the chief rudiments of her education were derived from her father, and, as in the case of Malibran, never were paternal seeds sown to bring forth a more bounteous harvest. As a mere vocalist, Persiani has the highest name in musical Europe. She is a thorough mistress of all the resources of her art, and uses them to the delight and astonishment of her hearers. The most difficult passages, the most rapid scales, shakes, trills, divisions, and *fioriture* the most dazzling and inconceivable, seem but necessary consequences of her singing, and, as it were, belong to her voice. In general, these ornaments and *broderies* are managed with singular judgment, and the most consummate taste. In the *Lucia*, for instance, perhaps Persiani's most admirable part, nothing can be more in character with the light and brilliant music, than the graces she throws round it; and certainly, few efforts, if any, in singing, are more astonishing. We always listen to Persiani in the music of poor Lucy of Lammermoor with the greatest possible delight. The quietude and simplicity of the part suit her singing no less than her acting, which is truly feminine, passive, and characterized by no efforts of passion. Not that the great artiste is incapable of rendering scenes of passion with truthfulness and beauty—witness her mad-scene in the *Lucia*, and her acting throughout in *Linda di Chamouni*—but that somehow her voice is too soft and gentle to portray violence and extreme feelings, while her acting is distinguished by a calmness and suavity entirely averse to energetic displays. In Zerlina, in *Don Giovanni*, she appears to great advantage, her acting being characterised by much gracefulness and simplicity, mingled with an innocent archness extremely captivating: but unfortunately, the music of the part is too low for her, and the necessary transposition destroys the effect of the two finest songs in the opera, "Batti, batti," and "Vedrai carino." In these, also, to their utter disfigurement, she introduces *roulades* and graces utterly at variance with the spirit of the compositions: so that it may be said of Persiani, she shines less in Mozart's music than in that of any other composer. Indeed, this is but the natural consequence of the light and brilliant quality of her voice, which befits it more to the airiness of the modern Italian school than to the severity of the German, and is not derived from any want of appreciation

or feeling in the artiste for the works of the author. Persiani is a thorough musician; she could hardly be otherwise, being the daughter of the celebrated Tacchinardi, one of the first vocal teachers of the day, and an excellent musician. Madame Persiani first made her appearance in London at Her Majesty's Theatre, in 1838, and became an immense favorite with the opera frequenters, especially the nobility, who greatly admired her elegance and lady-like deportment; and with the *connoisseurs* she rose into still greater favour, being unanimously pronounced one of the most accomplished vocalists ever heard in this country. In Paris she is almost idolised, being elevated as a vocalist by the good folks of that capital, even above *the* Grisi herself. It must be owned that the Parisians are more favorably impressed towards the great *artist* than the great *singer*, for which reason we may readily account for their placing Duprez above all tenors, past, present, and to come. After a secession of some seasons, Persiani reappeared last year in London, being engaged at the Royal Italian Opera, and debuted in *Lucia*. She produced a marked sensation. Her voice was as brilliant and clear as ever, and possessed all the silvery fluidity, for which it was formerly so remarkable; while, if possible, her art was rendered more manifest by her almost sovereign power in the use of its hidden and intricate resources. The chief characters in Madame Persiani's *repertoire*, are Lucia, in *Lucia di Lammermoor*; Zerlina, in *Don Giovanni*; Rosina, in *Barbiere*; Linda, in *Linda di Chamouni*; the Countess, in the *Nozze di Figaro*; Matilda, in *Guillaume Tell*; Amina, in *Sonnambula*; Adina, in *Elisir d'Amore*; Amanaide, in *Tancredi*, &c., &c.

Madame Persiani is extremely prepossessing in appearance. Her figure is small and slight, and her deportment marked by a natural grace and ease not easily seen on the stage. She is, both from her appearance and style of acting, suited to such parts as demand no lofty exposition of the sterner feelings; but such as, in their delineation, require a true feminine grace and placidity of manner which appeals silently to the spectators. For this reason we would point out Madame Persiani's Amina, in *Sonnambula*; Linda, in the *Linda di Chamouni*; and Matilda, in *Guillaume Tell*, as her most impressive parts. In comedy, Madame Persiani is elegant and easy, according as the character requires one or the other. Her Rosina and Adina are her best parts in this line. However favoritism may vary, Madame Persiani will always command the suffrages of the real musical world, and though more praise-bespattered singers may sink or rise with the vagaries of the mob, she will always float on the smooth waters of respectful admiration, unmoved by popular whim or caprice.