

Luigi Lablache
(Collezione F. S. Lo Presti, Bruxelles)

DONIZETTI AND LABLACHE: 200 HUNDRED YEARS' CELEBRATION

The chronology of Luigi Lablache's Donizetti performances and some reviews

Clarissa Lablache Cheer

Gaetano Donizetti and Luigi Lablache were both born into turbulent times. Napoleon had just conquered Italy, when Donizetti first saw the light of day in Bergamo. Maturing from different backgrounds and circumstances, destiny brought them together into the frenzied world of 19th century opera.

Opera and song have always been next to Italy's heart. Especially in Naples. There under the shadow of Vesuvius, operatic life was cultivated in spite of an atmosphere dependant on decades of early tyranny from the reigning Bourbon monarchs who supported its development. Traditionally Neapolitans have enjoyed over the centuries the rich theatrical culture of their region, and the talents of some of the world's greatest singers, composers and musicians have flourished under the intoxicating environment of that city. After the departure of the French, and the re-entry of the Bourbons, opera enjoyed a new meaning and freshness, with the first Neapolitan works written by Rossini.

With the dawning of the 19th century, came the Romantic age. It was a time enriched by a host of artists, poets, and writers and brilliant operatic composers: such as Pacini, Rossini, Bellini, Donizetti, Mercadante and the German composers, Meyerbeer, Weber and Beethoven. Recognized instantly as shining above his contemporaries, Rossini was one of the most prolific artists of this genre: bringing a musical genius and a

dynamic style that was unique to opera of that era, he eclipsed the charming and graceful works of Cimarosa and Paisiello, therefore deeming them unfashionable. Vocal talent from Italy proved much in demand when Rossini's operas swept across Europe, creating work for a galaxy of Italian artists.

While Rossini's works set the world ablaze, his contemporaries such as Bellini, and Donizetti worked toward equal successes in their own style. Slowly infiltrating the operatic strongholds by the early thirties, both latter composers found a foothold in the international arena. After Bellini's untimely death, Donizetti works continued to achieve recognition in the years that followed.

On December 6th, 1995, we celebrated the two hundredth year birthday of the great Neapolitan basso Luigi Giuseppe Lablache (1795-1858). A large, handsome man of over six feet, Lablache contributed in no small measure to the musical life of that era, and to the many accomplishments of the above operatic composers. Under the French rule, Joseph Bonaparte, King of Naples provided a free education at the Conservatorio della Pietà dei Turchini for the young Lablache, partly because his father, a Marseilles emigré had died there after fighting for the French takeover. Maturing early he became the foremost bass of his age, not only because of his enormous and variable talent, but also because of his generous and overwhelming personality. Herbert Weinstock noted, "he remains unparalleled in the entire history of opera." [1] By time his health deteriorated in 1857, and from his debut in 1812 at the Teatro San Carlino in Naples, he had scored an impressive chain of great international successes across Europe, first in Italy, then later in London, Paris, Dublin, Vienna and St. Petersburg. Earning him the title of "The Great Lablache." While Lablache sang a great deal of Rossini, many other composers wrote especially for his talent.

Primarily excellent in the buffo tradition, Lablache was known to audiences as a comedian, singer and actor from the time he sang in the dialect theatres of Naples. Lablache was a skilled exponent of the art of *parlato* or patter, based on the old traditions of classic formulation of opera buffo and the *commedia dell'arte.*

Long before Donizetti reached Naples, Lablache had established a fine

reputation singing Rossini's operas as early as 1817-1818 at Palermo's Teatro Carolino (*La pietra del paragone*), and was remembered as the first Figaro in Naples in 1818, when he was only 23. [2] Lablache soon became the definitive Figaro, and his reputation spread across Europe. However, Lablache's major international triumphs were not limited to Rossini, though he is reputed to have set the record, singing more of *Il barbiere di Siviglia* than anyone else. [3] His repertory most likely was strongly enhanced and strengthened by the galley years he spent singing operas (some quite obscure by today's standards) at Palermo's Teatro Carolino.

In 1821, Lablache was invited to Milan's La Scala, then he joined the famous impresario's Domenico Barbaja's troupe who sang in Vienna. During that time Lablache returned for his official Neapolitan debut at the San Carlo in 1823 in Mercadante's *Costanzo ed Almeriska.* [4] From the beginning of his career, to the time of his debut in England, in *Il matrimonio segreto*, in May of 1830, Lablache had sung in an incredible number of different roles.

Far from Naples, in Bergamo in 1818, composer Gaetano Donizetti at the age of twenty-one received his first commission for *Enrico di Borgogna.* [5] Not long afterwards in 1822 he arrived in Naples, and soon his career became firmly established. During the four years between 1826 and 1830, until Lablache left for London and Paris (1830), Donizetti composed profusely for the Royal theatres of Naples. Six world premières written for the San Carlo, (two were local premières) featured Lablache: *Elvida, Alahor in Granata, L'ajo nell'imbarazzo* (the first Donizetti opera staged in Vienna). *L'esule di Roma, Il paria, Il giovedì grasso, I pazzi per progetto, Il diluvio universale.* These operas creating the stepping stones for later successes... the years ahead would be fruitful for Donizetti and Lablache.

During the mid-thirties Paris and London led the world in not only opera, but in all the arts and musicial entertainment. Lablache was predisposed in no uncertain way to bring distinction to Donizetti's mature works there. Few today can imagine how a singing actor of Lablache's power and magnetism brought alive the roles he created. After the arrival of *Anna Bolena* in Italy, and its later prominence with Lablache in

London and Paris in 1831, a foundation was laid, and Donizetti firmly established his first major international success.
Back in the twenties Donizetti wrote: "Nobody pays attention on gala nights". A fate that many opera composers then had to take in their stride at the San Carlo. And as fate would have it Donizetti's *Elvida* fell by the wayside, but according to Donizetti, it was not up too much. Lablache was cast as a Moorish Chief and a rake apparently. Unnoticed, it appeared just before the triumph of Lablache in August of 1826 in *L'ultimo giorno di Pompei.* Florimo writes:

In this opera, perhaps one of the most beautiful by Pacini, Lablache was sublime in the part of Sallustio. So much dignity and character in the imposing figure worthy of great Rome. So much enthusiasm appeared both in his expression and all movements of his body, midst the crowd who had acclaimed his victorious, uttering these words:

Se i Numi fausti sperar mi lice
Ah! sempre rendano Pompei felice,
Di più quest'anima bramar non sa!

How much truth, resignation, suffering in the famous duet (one of the most beautiful pieces of the opera) with his wife, Ottavia, when he tries to find her innocent. He was really sublime in these pathetic and loving moments. Those not fortunate enough to see and hear him cannot imagine at all the perfection and ability of this singer. [6]

Elvida was forgotten, just like *Alahor in Granata*, which closely followed, both made "little impression", Donizetti wrote, on the audiences of Naples. [7] This was not the case for two of Donizetti's later Neapolitan operas of that period, *L'esule di Roma* and *Il diluvio universale. L'esule di Roma* set in ancient Rome was certainly of a higher calibre and more successful than some of Donizetti's previous serious works, this opera paved the way for later Donizetti operas. Lablache had already shown his skill as a serious dramatic actor in a whole parade of bass roles, such as those of *L'ultimo giorno di Pompei*, *Semiramide* and *Mosè*, and especially in the latter two operas – the reviews supported that. Florimo writes:

For the Gala on 1st January 1828 in the very first performance of *L'esule di Roma*, by Maestro Donizetti - Lablache was marvellous in the character of Murena: Adelaide Tosi, Bernardo Winter and Benedetti beautifully completed the picture. This was the first step that eventually opened the doors of the temple of glory to the Maestro of Bergamo. Lablache contributed greatly, to the success of this splendid opera. The trio in the first Act was so marvellous as to drive the public delirious with applause. This "terzetto" above all praise is one of the most spontaneous inspirations of Donizetti, not second to the sextet of *Lucia* nor the quartet of *Parisina*, nor the finale of *Poliuto* nor that of *Anna Bolena.* It could not have had a more faithful interpreter than Luigi Lablache. He succeeds in identifying himself so much with the part and with such a fantastic result that no one else can be compared with him. He was great in the subdued tones, his agitated and distraught face, untidy and rebellious hair, trembling right hand, stretched toward the betrayed Settimio, the shivering body, etc. It was a manifestation of remorse, repentance, pain in the innermost soul, that whoever heard and saw him was deeply moved, and the memory unforgettable. [8]

The year after Lablache arrived in London, in 1831, the King's Theatre featured *Anna Bolena*. The historical drama was an overwhelming success for Donizetti, before it was shown in Paris. Towering over the cast, Lablache was a perfectly suited to the role of Henry VIII, accompanying Giuditta Pasta in the title role, Percy was sung by the famous tenor G. B. Rubini. The reviews were ecstatic. Lablache took great pains to oversee the correct costume for the Tudor King by travelling to various museums and Hampton Court – the Palace of Henry VIII, studying Holbeins's famous oil paintings there. Lithographs of the time prove his costume was not only authentic, but magnificent, trimmed in ermine sporting a huge feather in his cap. Giuseppe Mazzini wrote:

the individual characters were painted with a rare energy and religiously observed in many of Donizetti's works. Who has not felt in the musical expression of Henry VIII the severe, tyrannical, and artificial language required by the story at that point? And when Luigi Lablache fulminates these words:
Salirà d' Inghilterra sul trono
Altra donna piu degna d'affetto...
Who has not felt the spirit shrink? [9]
"Lablache as Henry VIII looked like a page torn from the "History of

England" wrote a critic in *The Musical World.* (Oct. 4th. 1831). "Others in the audience cringed at the sight of him... "as if the tyrant himself was before them", wrote the press.
Lablache first sang in the delightful *L'elisir d'amore,* in Naples at the Teatro del Fondo, April 13, 1834. Lablache created his own version of the character of Dr. Dulcamara, forming a mould for the role ever since. Dr. Dulcamara was especially written for Lablache, however Lablache refused to sing the "début" as he explained in a letter to his manager Carlo Severini. [10] *The Athenaeum* writes a review, of the first performance at Her Majesty's Theatre, London, June 13th 1839:
"Its is superfluous to say of Lablache – who is always the best singer, the best actor, the best dresser of his company – that in the Dr. Dulcamara, the quack, he added another capital and mirth-provoking figure to his long and singularly varied gallery of characters".
If one examines the old 19th century prints that circulate, Dr. Dulcamara arrives in a decorated carriage with plumes. He towers over the country villagers dressed in a red tailed-jacket, and an enormous wig. The opera was so popular that hundreds of plaster statues were sold of Lablache holding a tiny bottle of love potion. [11]
In 1836, Lablache was hired to become the singing teacher, of the future Queen of England. The young Princess Victoria was enthralled by opera, and quite enamored by Lablache. The success of Bellini's *I puritani* was so widespread, and so beloved, it became her favourite opera, but Lablache singing the title role in another opera – Donizetti's *Marino Falerio*, also made such a strong impression on her young mind – she drew him in her sketchbook.
From the time of *Marino Falerio* and *Lucia di Lammermoor*, Donizetti churned out dozens of operas, most were successful while a few were not. At first, the only Donizetti works that Lablache sang on a regular basis were: *Anna Bolena, L'elisir d'amore* and *Lucrezia Borgia,* till after the success of *Don Pasquale.*
Donizetti's idea for his opera buffa masterpiece *Don Pasquale*, based on Anelli's libretto to Stefano Pavesi's *Ser Marcantonio*. He was encouraged by Lablache, who had made his Neapolitan début in this opera in 1812. (Not to be confused with his San Carlo début, which was later, in 1823.)

Don Pasquale opened at the Théâtre Italien in Paris on January 3rd 1843, and immediately became an overwhelming success. The title role was played to perfection by Luigi Lablache. The other members of the cast were: Giulia Grisi - Norina, Antonio Tamburini - Dr. Malatesta and Mario - Ernesto. Frederick Lablache, Luigi's son sang the small role of Notario. Donizetti had no fear that the opera would be a success, he decribed the evening to Matteo Salvi: "The reception was most cheering. The adagio of the finale to Act 2, was repeated. The stretta of the duet between Lablache and Grisi was repeated. I was called out... There was not one piece, from the overture on, which was not more or less applauded". (Weinstock, p. 195).
Donizetti was delighted, as it helped mend the wounds of *Marino Faliero* for both Donizetti and Lablache. "The entire weight of the opera falls on Lablache," wrote the famous Paris critic Théophile Gautier:

he is comic to the finger's tips: if he had never been the great bass he is, he would have gained glory as a consumate comedian. His making up as a 'young fop' to be introduced to the presumed novice, was admirable. His 'indescribables' were a gigantic check and striped pattern, with an inflamatory 'toupet' and a party coloured cravat to correspond. The audience were convulsed with laughter at his strange antics, his eccentric action, and his inimitable byplay.

In *Don Pasquale*, it was as if Lablache took over, the opera represented perfection in a whole line of opera buffa roles that he had sung before, bringing a sparkling conclusion to an existing genre that perhaps would never be written again, his signature was forever stamped on the role, like his historic rendering of Bartolo. Russia wanted Lablache to go there immediately, but it was not till after many pleadings from the Tsar that he finally relented. In 1852 Lablache opened the Imperial Theatre in St. Petersburg with *Don Pasquale.* Gautier again describes Lablache at the Théâtre Italien:

The uncle played by Lablache, wearing a house coat of white dimity, nankeen trousers and in a black silk bonnet, is like all uncles everywhere, is very displeased with his nephew. Following ancient and solemn precedent he seeks to

disinherit him... Don Pasquale, despite his sixty-eight years and that he has gout, finds himself a bold fellow (gaillard) still green enough to make heirs less collateral than M. Ernest. He consults with Dr. Malatesta on this delicate point... The doctor returns with a young women wearing a dress of the most virginal carmelite and a black veil that hardly lets one suspect her pretty face. To receive this angel of youth and beauty, Don Pasquale makes a most extravagant toilette: a superb wig the colour of mahogany with too many curls; a green tailcoat with engraved gold buttons, which he could never fasten because of the enormous rotundity of his figure. All of this gives him a look of a monstrous beetle that wants to open his wings and fly and cannot succeed. With the most gallant air he advances with popping eyes, his mouth heart shaped, to take the girls hand. She emits a cry as though she was bitten by a viper.

All Paris enjoyed the antics of the great singer, after all wasn't it common knowledge after tobacco, Lablache was the 'biggest' addiction of the time! From an another review:

Neither the black spleen of the London fogs, nor the ennui and disillusion of Paris, could resist Lablache in the title role. This Titanic prophet of woe, this gigantic jester with the brow of Jupiter, is always immensely effective. In the theatre actors who play ridiculous parts are usually pathetic... Lablache, on the other hand, has only to remove his grotesque make-up and burnt cork wrinkles, to thunder forth the sublime curse of Barberigo *(Otello)*, or the crushing imprecation of Oroveso *(Norma)*, tomorrow it will be *Don Pasquale.* He will fulminate in the duet "Suoni la tromba" *(I Puritani)* and then certainly no more terrible and majestic figure can be imagined. One can therefore surrender entirely to the hilarity he provokes; there is nothing degrading about it, one is not laughing at an infirmity or a misfortune.

The Journal des Débats wrote: "No opera composed expressly for the Théâtre-Italien has had a more clamorous success, four or five numbers repeated, calls for all the singers, calls for the maestro – in sum, one of those ovations which are given prodigally by the dozen in Italy, which in Paris are reserved for the truly great." In London Queen Victoria attended the July 8th performance. Henry Chorley writes afterwards in his Thirty Years of Musical Recollections:

The perfection with which its comedy was rendered, by Madame Grisi, Signor Mario, and Lablache will not, it may be feared, be presently seen again. They revelled in the easy music... and Lablache seemed especially to court favour, by presenting the farse of fatness trying to make itself seductive. It used to be said, in Paris, that the BOUQUET which the dear silly hero of the farse-opera wore in the coat which stuck to him with as terrible a closeness, as the outside garment of a sausage does to the contents within... was offered night after night, by anonymous admirers... But, throughout the entire farse of Lablache's performances, nothing was more admirable than his entire avoidance of grossness, or coarse intimation. There was with him that security, the highest power of expressing comedy, tragedy, or grotesque, because it belongs to one who will risk nothing hazardous, one who is not afraid of daring anything extraordinary. When I hear of this person's style, and that person's high note, and when I think of Lablache, I am tempted to feel as if I had parted company with real comic genius on the musical stage for ever.

Don Pasquale was produced last night, on the occasion of Lablache's benefit. Having been one of the most successful pieces played by the Italian company in Paris, a brillant reputation had preceded its performance here, the house was more than usually crowded, and that by an audience, whose expectations were raised to a high pitch. The ascent of the curtain, after a very pleasinq overture, formed of the principal melodies of the opera, at once introduces our hero. Lablache, in the person of Don Pasquale, a warm old bachelor, with sleek countenance, basking in the luxuries of an exceedingly easy dressing gown, loose nankeens, and a velvet cap, is before us. He looks the personification of good humour, but he is not as good-humoured as he looks...
(The Illustrated London News)

The London Times of 1843 wrote: "Comic opera appears to be the forte of Donizetti, and Don Pasquale is studded with more musical beauties, and bears more marks of originality, than the generality of his works..." History has ranked *Don Pasquale* as a Donizetti masterpiece, and even when many of Donizetti's works had faded from the later nineteenth century repertoire, *Don Pasquale* kept on going.

1. Article in *Opera*, 1966.
2. La Fenice, Naples.
3. He sang the *Barber* for about 60 seasons. From 1818-1856.
4. Lablache received a special note in Florimo's chronology of the theatre acknowledging his San Carlo début.
5. His second opera.
6. F. FLORIMO, *La scuola musicale di Napoli e i suoi Conservatori*, Napoli, Stabilimento Tipografico di Vincenzo Morano, 1880 IV, p. 474.
7. W. ASHBROOK, *Donizetti and his operas*, Cambridge, Cambridge University Press, 1982, p. 38.
8. FLORIMO, *op. cit.*, p. 474.
9. H. WEINSTOCK, *Donizetti and the World of Opera in Italy, Paris and Vienna in the first half of the Nineteenth Century*, New York, 1963, p. 75.
10. Letter in La Scala Museum, Milan.
11. In the Lablache collection.



Luigi Lablache nella scena finale del *Marino Faliero* di Donizetti.
(Collezione F. S. Lo Presti, Bruxelles)



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CRONOLOGIA CARRIERA DONIZETTIANA

1826.06.07 Napoli-S. Carlo ELVIDA* (Amur)
Henriette Méric-Lalande, Brigida Lorenzani, Almerinda Manzocchi, Giovanni Battista Rubini, Gaetano Chizzola

1826.19.07 Napoli-S. Carlo ALAHOR IN GRANATA (Alahor)
Henriette Méric-Lalande, Brigida Lorenzani, Berardo Calvari Winter, Almerinda Manzocchi, Gaetano Chizzola

1827.28.03 Vienna-Porta Carinzia L'AJO NELL'IMBARAZZO (Don Gregorio)
Henriette Méric-Lalande, B. Berettoni
(nella compagnia di canto anche N. Schechner, Giovanni David, Berardo Calvari Winter, Savino Monelli, Vincenzo Santini, Antonio Ambrogi)

1828.01.01 Napoli-S. Carlo L'ESULE DI ROMA* (Murena)
Adelaide Tosi, Edvige Ricci, Berardo Calvari Winter, Giovanni Campagnoli, Gaetano Chizzola, Capranica figlio

1828 Napoli Canto XXIII dall'Inferno di Dante (Conte Ugolino)

1828.05 Vienna - Porta Carinzia L'AJO NELL'IMBARAZZO (Don Gregorio)
(nella compagnia di canto Fanny Corri-Paltoni, Stefania Favelli, Fanny Dotty, Savino Monelli, B. Berettoni, L. Biondini, Luigi Pacini, Angiolo Ranfagna)

1828.12.07 Milano-Scala L'ESULE DI ROMA (Murena)
Henriette Méric-Lalande, Berardo Calvari Winter, Domenico Spiaggi

1828.12.12 Napoli-S. Carlo L'ESULE DI ROMA (Murena)
Adelaide Tosi, Giovanni Battista Rubini, Giovanni Campagnoli, Gaetano Chizzola, Capranica

1829.12.01 Napoli-S. Carlo IL PARIA* (Zarete)
Adelaide Tosi, Edvige Ricci, Giovanni Battista Rubini, Giovanni Campagnoli, Gaetano Chizzola

1829.02.02 Napoli-S. Carlo IL GIOVEDÌ GRASSO (Sigismondo)
Elisa Sedlacek, Maria Carraro, Rosalinda Grassi, Giovanni Battista Rubini, Giovanni Arrigotti, Giovanni Campagnoli, Gennaro Luzio

1829.02.26 Napoli-Fondo IL GIOVEDÌ GRASSO* (Sigismondo)
Adelaide Comelli-Rubini, Maria Carraro, Rosalinda Grassi, Giovanni Battista Rubini, Giovanni Arrigotti, Giovanni Campagnoli, Giovanni Pace

1829.19.04 Napoli-S. Carlo L'ESULE DI ROMA (Murena)
Adelaide Tosi, Berardo Calveri Winter, Giovanni Campagnoli

1830.06.02 Napoli-S. Carlo I PAZZI PER PROGETTO* (Darlemont)
Luigia Boccabadati, Maria Carraro, Gennaro Luzio, Gennaro Ambrosini, Giovanni Arrigotti

1830.07.02 Napoli-Fondo I PAZZI PER PROGETTO (Darlemont)
Luigia Boccabadati, Maria Carraro, Gen-

naro Luzio, Gennaro Ambrosini, Giovanni Arrigotti

1830.06.03 Napoli-S. Carlo IL DILUVIO UNIVERSALE* (Noè)
Luigia Boccabadati, Maria Carraro, Fabiani, Edvige Ricci, Cecilia Grassi, Lorenzo Salvi, Berardo Calvari Winter, Gennaro Ambrosini, Giovanni Arrigotti, Gaetano Chizzola

1831.08.07 Londra-King's T. ANNA BOLENA (Enrico VIII)
Giuditta Pasta, Beck, Serafina Gay, Giovanni Battista Rubini, De Angeli, Deville

1831.01.09 Parigi-Italien ANNA BOLENA (Enrico VIII)
Giuditta Pasta, Eugenia Tadolini, Marie Amigo, Giovanni Battista Rubini, Vincenzo Graziani

1832.29.03 Parigi-Italien L'AJO NELL'IMBARAZZO (Don Gregorio)
Eugenia Tadolini, Teresa Raimbaux, Giovanni Battista Rubini, Vincenzo Graziani

1832 Prim. Parigi-Italien ANNA BOLENA (Enrico VIII)
Giulia Grisi (?), Eugenia Tadolini (?), Maria Amigo, Giovanni Battista Rubini (?)

1832.06.07 Napoli-S. Carlo ANNA BOLENA (Enrico VIII)
Giuseppina Ronzi, Adelaide Toldi, Dionilla Santolini, Giovanni Campagnoli, Nicola Ivanoff, Lorenzo Lombardi

1832.30.08 Napoli-S. Carlo FAUSTA (Costantino)
Giuseppina Ronzi, Virginia Eden, Domenico Reina, Giovanni Campagnoli

1832.04.10 Napoli-S. Carlo L'ESULE DI ROMA (Murena)
Giuseppina Ronzi, Stanislao Ronzi, Giovanni Campagnoli

1832.04.11 Napoli-S. Carlo SANCIA DI CASTIGLIA* (Ircano)
Giuseppina Ronzi, Dionilla Santolini, Edvige Ricci, Giovanni Basadonna

1833.22.05 Napoli-S. Carlo ANNA BOLENA (Enrico VIII)
Giuseppina Ronzi, Adelaide Toldi, Dionilla Santolini, Nicola Ivanoff

1833.04.10 Napoli-S. Carlo L'ESULE DI ROMA (Murena)
Anna Del Sere, Berardo Winter, Antonio Ambrogi

1834.13.04 Napoli-Fondo L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Lorenzo Salvi, Antonio Ambrogi

1834.19.06 Napoli-S. Carlo L'ESULE DI ROMA (Murena)
Anna Del Sere, Berardo Winter Calvari, Antonio Ambrogi

1834.19.07 Napoli-S. Carlo ANNA BOLENA (Enrico VIII)
Giuseppina Ronzi, Alessandrina Duprez, Giuseppina Merola, Gilbert Duprez

1834.15.08 Napoli-S. Carlo L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Lorenzo Salvi, Antonio Ambrogi

1834.02.12 Parigi-Italien ANNA BOLENA (Enrico VIII)
Giulia Grisi, Marietta Brambilla, Maria Amigo, Nicola Ivanoff, Antonio Tamburini

1835.12.03 Parigi-Italien MARINO FALIERO* (Marin Faliero)
Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, Nicola Ivanoff

1835.23.04 Londra-King's T. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Ann Childe Seguin, Marietta Brambilla, Giovanni Battista Rubini (?)

1835.14.05 Londra-King's T. MARINO FALIERO (Marin Faliero)
Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, Nicola Ivanoff

1835.15.10 Parigi-Italien ANNA BOLENA (Enrico VIII)
Giulia Grisi, Emma Albertazzi, Giovanni Battista Rubini, Nicola Ivanoff

1836.04.02 Parigi-Italien MARINO FALIERO (Marin Faliero)
Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini

1836.09.06 Londra-King's T. MARINO FALIERO (Marin Faliero)
Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini, Federico Lablache

1836.18.06 Londra-King's T. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini

1836.12.11 Parigi-Italien ANNA BOLENA (Enrico VIII)
Giulia Grisi, Elisa Taccani, Luigia Schieroni-Nulli, Nicola Ivanoff

1837.29.06 Londra-King's T. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Lauretta Assandri, Emma Albertazzi, Giovanni Battista Rubini (poi Nicola Ivanoff)

1837.14.11 Parigi-Italien ANNA BOLENA (Enrico VIII)
Giulia Grisi, Lauretta Assandri, Nicola Ivanoff

1837.04.03 Napoli-Fondo GEMMA DI VERGY (Duca di Vergy)
Caterina Barilli-Patti, Amalia Terracciano, Salvatore Patti, Pietro Giani

1838.24.02 Parigi-Italien PARISINA D'ESTE
Giulia Grisi, Giovanni Battista Rubini, Antonio Tamburini

1838.29.05 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Emma Albertazzi, Giovanni Battista Rubini

1839.06.01 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Giulia Grisi, Ernesta Grisi, Mario, Antonio Tamburini

1839.17.01 Parigi-Italien L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Nicola Ivanoff, Antonio Tamburini

1839.27.04 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Monanni, Ernesta Grisi, Giovanni Battista Rubini

1839.13.06 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario, Antonio Tamburini

1839.12.08 Manchester-Royal T. ANNA BOLENA (Enrico VIII)

Giulia Grisi, Annunziata Monanni, Ernesta Grisi, Giovanni Battista Rubini

1839.01.10 Parigi-Odeon LUCIA DI LAMMERMOOR

1839.17.10 Parigi-Italien L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario, Antonio Tamburini

1840.19.06 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario, Antonio Tamburini

1840.23.06 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Giulia Grisi, Luigia Bellini, Giovanni Battista Bellini

1840.21.07 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Giulia Grisi, De Varny, Ernesta Grisi, Giovanni Battista Rubini

1840.31.10 Parigi-Italien LUCREZIA BORGIA (Alfonso d'Este)
Giulia Grisi, Luigia Bellini, Mario, Raffaele Mirate, Antonio Tamburini

1840.12.11 Parigi-Italien L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario, Antonio Tamburini

1841.04.05 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Almerinda Granchi, Ernesta Grisi, Giovanni Battista Rubini

1841.25.05 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario, Antonio Tamburini

1841.17.06 Londra-Her Maj. LUCREZIA BORGIA (?) (Alfonso d'Este)
Giulia Grisi, Ernesta Grisi, Mario, Antonio Tamburini

1841.06.08 Londra-Her Maj. MARINO FALIERO (Marin Faliero)
Sofia Loewe, Giovanni Battista Rubini, Mario, Antonio Tamburini

1841.09.10 Parigi-Italien L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario, Antonio Tamburini

1841.09.12 Parigi-Italien LUCREZIA BORGIA (?) (Alfonso d'Este)
Giulia Grisi, Emma Albertazzi, Mario, Antonio Tamburini

1842.16.04 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario (poi Stella), Giorgio Ronconi

1842.30.04 Londra-Her Maj. TORQUATO TASSO (Don Gherardo)
Giovannina Ronconi, Carlo Guasco, Giorgio Ronconi

1842.10.05 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Erminia Frezzolini, Emilia Gramaglia, Antonio Poggi

1842.09.07 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Erminia Frezzolini, Giovannina Ronconi, Ernesta Grisi, Giovanni Battista Rubini

1842.14.09 Dublino-Royal T. ANNA BOLENA (Enrico VIII)
Giulia Grisi, A. Hyland, Ernesta Grisi, Mario

1842.29.10 Parigi-Italien L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Leone Corelli, Antonio Tamburini (?)

1842.17.11 Parigi-Italien LINDA DI CHAMOUNIX (Marchese)
Fanny Tacchinardi-Persiani, Marietta Brambilla, Mario, Antonio Tamburini, Federico Lablache

1843.03.01 Parigi-Italien DON PASQUALE * (Don Pasquale)
Giulia Grisi, Mario, Antonio Tamburini, Federico Lablache

1843.23.05 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Giulia Grisi, Marietta Brambilla, Mario

1843.01.06 Londra-Her Maj. LINDA DI CHAMOUNIX (Marchese)
Fanny Tacchinardi-Persiani, Marietta Brambilla, Mario, Luciano Fornasari, Federico Lablache

1843.06 Londra-Her Maj. Concerto a beneficio di M.me Dulcken con Duetto da DON PASQUALE con Giulia Grisi

1843.20.06 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Mario, Federico Lablache

1843.29.06 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Luciano Fornasari

1844.04.01 Parigi-Italien DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Giorgio Ronconi

1844.03 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani, Leone Corelli, Federico Lablache

1844.11.04 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Giulia Grisi, Leone Corelli (o Mario), Federico Lablache

1844.15.06 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Giulia Grisi, Rita Favanti, Mario

1844.11.07 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Giuseppina Rosetti, Rita Favanti, Mario (o Napoleone Moriani)

1844.07.11 Parigi-Italien DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Giorgio Ronconi

1845.10.04 Londra-Her.Maj. DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Luciano Fornasari

1845.30.04 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Anaide Castellan, Leone Corelli, Federico Lablache

1845.24.05 Londra-Her Maj. LINDA DI CHAMOUNIX (Marchese)
Anaide Castellan, Marietta Brambilla, Federico Lablache

1845.10.06 Londra-Her Maj. LUCREZIA BORGIA (Alfonso)

Giulia Grisi, Marietta Brambilla, Napoleone Moriani

1845.10.07 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Giuseppina Rosetti, Rita Favanti, Napoleone Moriani

1845.28.12 Parigi-Italien DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Giorgio Ronconi

1846.30.04 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Luciano Fornasari

1846.21.05 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Anaide Castellan, Leone Corelli, Federico Lablache

1846.16.06 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Giulia Grisi, Giuseppina Brambilla, Mario

1846.09.07 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Giulia Grisi, Amalia Corbari, Marietta Brambilla

1846.28.07 Londra-Her Maj. L'AJO NELL'IMBARAZZO (Don Gregorio)
Anaide Castellan, Mario, Luciano Fornasari, Federico Lablache

1847.05.01 Parigi-Italien DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Giorgio Ronconi

1847.22.04 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Anaide Castellan, Italo Gardoni, Filippo Coletti (?)

1847.27.05 Londra-Her Maj. LA FILLE DU REGIMENT (Sulpice)
Jenny Lind (Anaide Castellan), Italo Gardoni, Josef Staudigl (Filippo Coletti)

1847.30.12 Parigi-Italien L'ELISIR D'AMORE (Dulcamara)
Fanny Tacchinardi-Persiani (?), Italo Gardoni, Giorgio Ronconi

1848.20.03 Parigi-Italien DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Giorgio Ronconi

1848.13.04 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Sofia Cruvelli, Schwarz, Lorenzo Salvi

1848.20.05 Londra-Her Maj. LINDA DI CHAMOUNIX
Eugenia Tadolini, Schwarz, Sims Reeves

1848.08.06 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Jenny Lind, Italo Gardoni, Giovanni Belletti

1848.20.06 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Eugenia Tadolini, Domenico Laboccetta, Giovanni Belletti

1849.08.03 Parigi-Italien DON PASQUALE (Don Pasquale)
Anaide Castellan, Italo Gardoni, Giorgio Ronconi (?)

1849.01.05 Londra-Her Maj. LA FAVORITA (Baldassarre)
Teresa Parodi, Marietta Alboni, Italo Gardoni

1849.21.06 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)

Teresa Parodi, Marietta Alboni, Napoleone Moriani

1849.27.06 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Marietta Alboni (?), Enrico Calzolari, Giovanni Belletti

1849.07.07 Londra-Her Maj. LINDA DI CHAMOUNIX (Marchese)
Henriette Sontag, Annetta Casaloni, Italo Gardoni, Filippo Coletti

1850.14.03 Parigi-Italien DON PASQUALE (Don Pasquale)
Fanny Tacchinardi-Persiani, P. Brignoli, Giorgio Ronconi

1850.04.04 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Henriette Sontag, Enrico Calzolari, Giovanni Belletti

1850.22.05 Londra-Her Maj. LUCREZIA BORGIA (Alfonso d'Este)
Henriette Sontag, Ida Bertrand, Enrico Calzolari, Filippo Coletti, Giovanni Belletti

1850.01.06 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Erminia Frezzolini, Enrico Calzolari, Giovanni Belletti

1850.16.12 Parigi-Italien LUCREZIA BORGIA (Alfonso d'Este)
Claudia Fiorentini, Ida Bertrand, Nicola Ivanoff

1850.24.12 Parigi-Italien LINDA DI CHAMOUNIX (Marchese) (?)
Henriette Sontag, Ida Bertrand, Enrico Calzolari, Filippo Colini, Ferranti

1851.04.01 Parigi-Italien DON PASQUALE (Don Pasquale)
Henriette Sontag, Enrico Calzolari, Filippo Colini

1851.17.01 Parigi-Italien L'ELISIR D'AMORE (Dulcamara)
Caroline Duprez, Enrico Calzolari, Ferranti

1851.22.04 Londra-Her Maj. L'ELISIR D'AMORE (Dulcamara)
Caroline Duprez, Enrico Calzolari, Filippo Coletti

1851.05.06 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Henriette Sontag, Enrico Calzolari, Ferranti

1851.21.08 Londra-Her Maj. LUCREZIA BORGIA (Alfonso)
Marianna Barbieri-Nini, Ida Bertrand, Enrico Calzolari

1851.26.08 Londra-Her Maj. ANNA BOLENA (Enrico VIII)
Marianna Barbieri-Nini, Elise Julian Van Gelder, Ida Bertrand, Enrico Calzolari

1851.09 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Henriette Sontag, Italo Gardoni, Ferranti

1852.03.07 Londra-Her Maj. DON PASQUALE (Don Pasquale)
Anna De La Grange, Enrico Calzolari, Ferranti

1852.20.10 Pietroburgo-Imperiale DON PASQUALE (Don Pasquale)
Giuseppina Medori, Luigi Stecchi-Bottardi, Giorgio Ronconi (?)

1853.07.03 Pietroburgo-Hermitage Palace LA FIGLIA DEL REGGIMENTO
Emilie De Méric (?), Mario, Giorgio Ronconi, Joseph Tagliafico

1853.11.11 Pietroburgo-Imperiale DON PASQUALE (Don Pasquale)
Giuseppina Medori, Enrico Calzolari, Giorgio Ronconi

1853.09.12 Pietroburgo-Imperiale LINDA DI CHAMOUNIX
Anna De La Grange, Emilie De Méric, Emilio Naudin, Giorgio Ronconi

1853.17.12 Pietroburgo-Imperiale L'ELISIR D'AMORE (Dulcamara)
Anna De La Grange, Enrico Calzolari, Giorgio Ronconi

1854.01.01 Pietroburgo-Imperiale ANNA BOLENA (Enrico VIII)
Giuseppina Medori, F. Maria (?), Emilie De Méric, Enrico Calzolari

1854 Carn. Pietroburgo-Imp. DON PASQUALE (Don Pasquale)
Anna De La Grange, Enrico Calzolari, Giorgio Ronconi (?)

1854.29.06 Londra-Covent Garden DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Giorgio Ronconi

1854.13.07 Londra-Covent Garden LA FAVORITA (Baldassarre)
Giulia Grisi, Mario, D. A. Bartolini

1854.03.11 Pietroburgo-Imperiale L'ELISIR D'AMORE (Dulcamara)
Anna De La Grange, M.me Tagliafico, Enrico Calzolari, Giorgio Ronconi

1854.08.12 Pietroburgo-Imperiale DON PASQUALE (Don Pasquale)
Anna De La Grange, Enrico Calzolari, Giorgio Ronconi

1855.05.05 Londra-Covent Garden L'ELISIR D'AMORE (Dulcamara)
Angiolina Bosio, Italo Gardoni, Antonio Tamburini (?)

1855.24.05 Londra-Covent Garden LA FAVORITA (Baldassarre)
Giulia Grisi, Mario, Francesco Graziani

1855.28.06 Londra-Covent Garden DON PASQUALE (Don Pasquale)
Giulia Grisi, Mario, Antonio Tamburini

1855.22.10 Pietroburgo-Imperiale L'ELISIR D'AMORE (Dulcamara)
Albina Maray, Alessandro Bettini, Achille De Bassini

1855.19.11 Pietroburgo-Imperiale DON PASQUALE (Don Pasquale)
Angiolina Bosio, Enrico Calzolari, Achille De Bassini

1856.30.08 Mosca-Bolshoi L'ELISIR D'AMORE (Dulcamara)
Angiolina Bosio, Marietta Rolfi, Enrico Calzolari, Achille De Bassini

1856.08.09 Mosca-Bolshoi DON PASQUALE (Don Pasquale)
Albina Maray, Alessandro Bettini, Achille De Bassini

1856.17.09 Mosca-Bolshoi L'ELISIR D'AMORE (Dulcamara)
Angiolina Bosio, Enrico Calzolari, Achille De Bassini

1856.19.12 Pietroburgo-Imperiale DON PASQUALE (Don Pasquale)
Albina Maray, Alessandro Bettini, Achille De Bassini

1857.06.01 Pietroburgo-Imperiale L'ELISIR D'AMORE (Dulcamara)
Albina Maray, M.me Tagliafico, Enrico Calzolari, Achille De Bassini