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**December 30, 1827-June 11, 1828.**

Travels, vol.3; Germany, Styria, Carniola, Italy, Switzerland, France in 1827 & 1828.

Travels in Germany, Styria, Carnolia, Istria, Italy,  
Switzerland, and France in 1827 and 1828.

Vol. 3<sup>d</sup>

tLV, 5

[ 31. December. 1827 ] Rome

... Here ends the year 1827 at Rome, and it has been a year of some pleasure, and much variety, tho' no variety can wear out the sad impressions of the last black year, 1826! Yet let me be thankful that this of 1827 has passed over without such severe calamity as marked the last.

tLV, 8

[ 2. January. 1828 ]

... I went to the opera at the Teatro d'Apollo. ... The opera was Donna Caritea by Mercadante; a fine trio in first act, and fine air by the contralto, and a lovely duo by the contralto and soprano in the second act. Also two good tenor songs: but the tenor, Piermarini, is stupid, and has no soul. The soprano, Signora Cecconi, was tame and dull, and had little voice. Her sister (A. Cecconi), the contralto, was much more animated, but has no great voice. The basso was new, and awkward. Altogether it was as poor an opera as I have heard. The ballet of Didone Abbandonata was pretty. Some fine decorations in the San

tLV, 9

Quirico style, and a grand conflagration of Carthage at the end, but not like that of Pompeii at Milan. Signora Viviani, who did Didone, acted well; and danced well also in a pas de trois with the two primi ballerini, a lady and gentleman, both good. The others I thought little of, and the chorus was quite absurd after Milan. However the ballet was lively, and the music and scenery very good.

[ 4. January. 1828 ]

... I went to the Academia Filarmonica, where

tLV, 13

there was a great crowd; but I got a capital place... close to Lady Westmoreland, who is excessively talkative, and has most original and clever ideas. She entertained me with the political character of the present age, and with the eulogium of the Italian manners and morals, in opposition to those of England, regarding murders, marriages, and the conduct and education of young ladies.

The music was L'Assedio di Corinto by Rossini, as before. It is exquisite. Two trios, a duet, and two grand airs by the prima donna very fine, and La Signora Mancellini sung most exquisitely. Angelini and Testa also sung well, and the 2 tenors and De Vito, the basso, were good. The whole was really delightful and very superior to the opera loggetta we saw on Wednesday. I handed off Lady Westmoreland; and then went home at near twelve.

tLV, 15

[ 5. January. 1828 ]

... I went to the Princess Gabrielli's, where Cardinal Riario Sforza introduced me to her and the Prince. He is ugly and dull. She very pleasing, and is a bad likeness of her Aunt, the lovely Pantine. She is very pleasant in voice, and I joined her and the Countess Roberti, and Trenta Nova, and Trenta Nova, and Calandrelli, in singing. ... There were about forty in all, not many English.

tLV, 20

[ 7. January. 1828 ]

... went as I promised to the opera to Lady Drummond's box, and joined her and Lady Hankey, and saw the last act of Donna Caritea, which is very poorly done, and very different from the

exquisite music of the amateurs in L'Assedio di Corinto. I had, however, a very pleasant hour with Lady Drummond and Lady Hankey, and came home with the former. The opera was not near so full as on the first night; indeed, it is so bad I should think it would soon be empty.

tLV, 28

[ 13. January. 1828 ]

... I went to the Valle Theatre, and saw Matilde di Shabran, and one act of a stupid comedy. The opera is, however, much better than at the other house. La Boccabadati, prima donna, is little, and will soon be less, as she is at present gravida; but her comic archness, real humour, life, animation, and playfulness are enchanting, and (tho' very pretty) yet not so beautiful as Ronzi de Begnis, her style and manner are, like hers, full of soul and truly Italian. Her voice is clear and flexible and brilliant, and her execution admirable. The contralto, M<sup>lle</sup> Etomondo, is young and awkward, but has a charming

tLV, 29

voice, and the tenor is also good, at least pleasing. There are two or three fine concerted pieces, and Boccabadati's last grand air at the finale is charming. But the opera is very silly, and the music I think inferior to any other of Rossini's buffo operas; but Boccabadati would delightfully carry through much worse music. She is really an enchanting little creature.

tLV, 40

[ 18. January. 1828 ]

... I went to the Academia Filarmonica: its last night. The splendid music of L'Assedio di Corinto by Rossini went off better than usual; indeed, with the utmost perfection. The first grand scene and chorus, by Cleomenes (tenor; Testa), the trio by him, Neocle, and Pamira (tenor & soprano, Angelini & Mancellini), the solo by Maometto (basso, De Vitto), and the finale of first

act. The delicious grand air of Pamira, the duo of her and Maometto, the Turkish chorus, the trio of Maometto, Neocle, and Pamira, and the still finer trio of Pamira, Neocle, and Cleomene in third act, and the most melting air of Pamira near

tLV, 41

the end, are the great pieces. I think this opera equal to Tancredi, Mosé, Otello, or Semiramide, and better than all his other serious ones.

I went at eleven, after it was over, to the Queen of Holland's: very kind and pleasant, about 40 in all. Dancing, and the most pleasant Signorina Lanti, and the Duchess, Lady Mary Ross, ... and the Countess Guiccioli, lately come from Florence; very pretty, but not in the Italian style. I do not very much admire her appearance, for she is a little passée. Her manners appear fascinating, so we must not wonder at Lord Byron's taste.

tLV, 44

[ 19. January. 1828 ]

... We had the Improvizazione of Rosa Taddei, who is not lovely or graceful, but has much animation and quickness. She gave David lamenting Jonathan, the laming of Tasso; this was in rima obligato, giving a word occasionally which might be immediately introduced, and the verses made to suit it. She was accompanied by a good harpist, and sung always to a sort of air. She gave Telamaco and Calypso, and last of all the Rose and the Lily. I preferred the last, very poetical and beautiful.

tLV, 48

[ 22. January. 1828 ]

... I went to the Ball of the Ambassador of Austria, which was attended by above 600. ... La Guiccioli, Lord Byron's flame, and her brother, a fine youth. She is very lovely, but very

fair, and not what I expected, but has much intelligence and animation.

tLV, 81

[ 10. February. 1828 ]

... The opera was Edward and Christine, which I saw at Modena, and better done there, but the music is very beautiful, tho' only composed of selections from Rossini's other operas. We had the ballet of I Fratelli Nemici, or Eteocles e Polinices: very showy and spirited, and finely done, with some beautiful scenes.

tLV, 116

[ 28. February. 1828 ]      Naples

... Teatro Fondo. It is a very pretty theatre. San Carlo is not now open. The opera was Zadig e Astartea, composed by Vaccaj, and quite new: very dull music, and no good singers, except La Tosi, the prima donna, who has much power but a harsh displeasing voice, but is a fine woman. Madame Cesari, the contralto, in Zadig was very poor, and Nozzari (not the excellent singer of that name I heard here ten years since) was a poor tenor. Benedetti and Biondini, the High Priest and Minister, are good basses, but the music was excessively dull. La Tosi sung a grand air well at the end, but it

tLV, 118

was very ugly music. After the opera, M. Metheuet, the famous Alcide, performed all sorts of feats of strength, especially of the arms. One of the best was his descending head foremost from the flies with one foot tied to a rope, and taking a man in each hand, who were standing ready on the stage, and carrying them up with him to the flies, where they all disappeared. He began with some fine attitudes, imitating the positions of several ancient statues.

[ 23. March. 1828 ]

... went to the opera at the Fondo. Debora e Sisara, a serious opera by Guglielmi. Some fine airs, but it is too old fashioned, and sadly wants effect and variety. La Corri Paltoni is cold and dull, and seems not at home, tho' she sung the fine air of "Non temer" very sweetly. Signora Marzocchi is a pretty girl, and has some power. She was Alcema, son of Sisara. Sisara was sung with great force and effect by

tLV, 188

Bonfigli, who is a spirited powerful tenor, but is yet young and awkward. He much reminds me of David when young. Altogether this opera or oratorio is certainly dull. How different to L'Assedio di Corinto, or even the Matilde, at Rome. Naples in music seems quite fallen off.

tLV, 199

[ 25. March. 1828 ]

... Teatro Fiorentini ... we had good places; but the performances were not very interesting. ... The first piece was La Scoperta della Chinachina. The scene is in Peru, and the piece turns on the suspicion and condemnation of an Indian female for attempting to poison the Vice Queen, who was ill, when she only meant to give her the bark of a secret plant, which the Peruvians were not allowed to disclose. The Queen, however, interferes to prevent her execution, and an old Indian proves her innocence by discovering the secret. Next came the farce of I Due Gobbi: the two hunchbacks, which I have seen before; it turns on the mistaking the two hunchbacks for each other, and is laughable and comic. The Neapolitans have in

tLV, 200

general a great taste for humour. I was sorry we had not a tragedy, as De Marina, who is here and whom I saw at Venice, is a very fine tragic actor.



[ 14. April. 1828 ] Rome

... the Valle ... is the only theatre open now. It does not begin till past nine; as there was a long three act play, as well as the opera, it would not be over till near three. Burn and I came away at two, after the opera was over, and missed the last act of I Due Sergenti, a drama very like the story of Damon and Pythias, and finely acted by the company of Vestris, who was very comic in the old corporal. Il Barbiere di Siviglia was the opera. The music is so delightful one never tires of hearing it. The basso in Figaro was lively and clever, but has little voice; the buffo, Doctor Bartolo, was very comic and a good singer; the Don Basilio was very so so; but the tenor, Ravaglia, in Almaviva sung delightfully. He is the best I have heard since Rubini at Milan. His first air, "Ecco ridente in cielo," was exquisitely given. The worst of all was La Paltoni in Rosina: scarcely any voice, and that disagreeable, and sung all the things as slow as hymns. Her singing threw a damp on

tLV, 260

the rest, which was good.

tLV, 295

[ 24. April. 1828 ] Florence

... I went to the Count de Bombelles, where he introduced me to Madame de Bombelles, a Danish Lady, famous for fine singing. She is clever, but not preveniente. He is a most agreeable, clever, easy man, and full of the arts. We passed an hour very pleasantly, and then Desina and I went with Count de Bombelles to Lord Burghersh's. ... Lord B. was very glad to see me. ... Capt. and Mrs. Medwin ... the Grand Duke and Duchess, and Grand Duchess Dowager (the two ladies are sisters); and their brother, Prince Frederic of Saxony, whom I spoke to the day of the Boar Hunt

at Dresden. They were very kind and affable. ... The grand saloon was fitted up as a concert room; and the music (a selection from the operas of *Il Torneo* and *L'Eroe di Lancaster*, both composed by Lord Burghersh) was performed in its choruses and vocal parts entirely by amateurs, and very well done. Lady Williamson and Signor Goretti sung one duo finely: her voice is good, but she has no animation. A Miss Williams sung most of the treble parts, very finely: clear and well in tune. Signora Testa sung a good contralto. Altogether it went off well, and

tLV, 297

ended with a grand chorus of the whole voices, and thirteen harps and the orchestra. The music generally is pleasing: but often reminds one of familiar passages of Rossini, &c.

tLV, 299

[ 25. April. 1828 ]

... The opera was *Danao in Argos*, taken from *Les Danaïdes* of Paris: music by Persiani: very brilliant and spirited, but rather wanting in melody: but the ensemble was really fine. The prima donna is very young, and quite unused to the stage, but has a fine voice, and good face. She is Madame Fabre Noel, and will be a good singer and actress. The tenor, Bonoldi, is old, but has been a very

tLV, 300

fine singer, and has a most exquisite expression and feeling. He was Danao, and La Fabre was Ipermestra; his daughter. Signora Otta was Liceo, the lover, and was very pleasing, a high contralto. The bass and the other tenor (a High Priest, and nephew of Danao) have not much to do. The opera went off finely, and I was much pleased. Between the acts was the ballet of *Angelico e Medoro*,

Procrude, not ill performed. The lady and the tenor and Dandini were very well; and Don Magnifico not a bad actor, tho' no singer; and I was really amused and pleased with the civility, good manners, decent dress, and proper behavior of the people, as here the lowest classes can come, it is so cheap: but all were civil and well conducted: no uproar or noise, and the best points were applauded.

tLV, 313

[ 1. May. 1828 ]

I was very much fatigued by our excursion of yesterday to Valembrosa. It is too long a day, and I am not now as I was, eleven years since, when I went the same excursion with my dear sisters, and when we made it even longer by sauntering and taking views. How different then was every thing! however the abbey and all its precincts

tLV, 314

are now in better trim than then, as then the monks had not returned, and one solitary Frate only made the desolation and emptiness more evident. On this beautiful morning I complete my 47<sup>th</sup> year, and enter my 48<sup>th</sup>, so I am now fast going down the hill of life, both in years and constitution; the latter having suffered a shock after my Father's death and at the time of the loss of my sister, which at my time of life can never be recovered; but I have reason to be thankful for many mercies, tho' the void that now exists cannot be filled up: and I am no longer capable of the same mental power, or coporeal strength and activity, as formerly; yet let me not repine, but rather be thankful that I was longer than most of mankind favoured by the absence of actual calamity. It is but since the loss of Jane Lamb and my poor brother that the heavier evils of my Father's death, and the subsequent trials, and after it the severer loss of my beloved sister, have befallen me. All

is over that regards her, and him; and let me hope for a tranquil and resigned mind, and a grateful sense of the many comforts still left to me. I fear revolving years produce but little change for the better.

[ 3. May. 1828 ]

Pisa

tLV, 328

... the great theatre:.... next to Naples and Milan, is the largest in Italy ( unless perhaps the new one just opened at Genoa). ... The opera was Il Barbriere di Siviglia, and very well done: the tenor had a pleasing voice, but is

tLV, 329

inanimate. The prima donna, Signora Fondbigi, very pretty, sings well, and in good tune. The basso Bartolo not a bad voice, but too young for the part, and no actor. Basilio, very fair. But by far the best was Figaro by Paltseniori: from his opening "Largo al factotam" to his "Zitti, zitti" trio with Rosina and Almaviva, he was just what the fun-loving Barber should be: beautiful baritone voice, fine easy manner, full of life, and good face and figure and very young. If he chooses, he can't fail to become great.

tLV, 342

[ 6. May. 1828 ]

Lucca

... went to the theatre, which is very handsome, tho' not large. No opera. We saw a sort of melodrame of the death of Charles 12<sup>th</sup> of Sweden, the Seige of Frederic's Hall, which was tolerably done. The last battle, and his funeral, and firing over his body, seemed to give great delight.

tLV, 366

[ 10. May. 1828 ]

Genoa

I am really sorry to have arrived at the end of the journey from Lucca to Genoa, for the whole of the scenery of the three days is most exquisite, and has such a continual variety of the

most wild mountains, the richest cultivated and gay scenery, with the splendid contrast of magnificent sea views, and the whole coast of the Apennines is so grand and striking, that there is not a mile without some turn or variety of scenery that delights and surprises.

tLV, 367

Could I have had but the same means I once had, of carrying away the remembrance of it; but that is now passed away, and a sad and dreadful blank has succeeded, and all the lovely scenes of Italy sketched by that beloved hand, now mouldering in the tomb, are in the power of one who never knew the value of the treasure he possessed! Too much of this subject which is never out of my mind.

tLV, 368

... Soon after seven we all three went to the new theatre. The façade is not finished, and two only of the six fluted Doric Carrara marble pillars, which are to form the portico, are erected; but it will be a most superb and beautiful building, and a new street, for carriages leading to it, is nearly completed, and will be also very handsome. It is a most noble edifice, as large as the Scala and San Carlo, and painted with far more taste than either. It is most like the last. There are six tiers

tLV, 369

of thirtytwo boxes each, and a grand Royal Box. The King and Queen were there, but in the small box on one side of the stage.

... The opera was Otello: superb orchestra of 65: and the decorations most classical and fine. The great David, whom I knew at Rome eight years since, and saw then in the same part, was Otello: and he was indeed most splendid, most exquisitely full of powerful expression, and superb execution and force;

and his style is less extravagant, and more full of genuine pathos, and grand effect. His first recitation and air of "Ah si per voi" was such a powerful effort that I was in an ecstasy of delight and really burst into tears. His semitone descent, and his shake, and his falsetto in alto are truly unrivalled. Desdemona by Tosi from Naples. She has power, and

tLV, 370

is fine looking, but wants the grace and feeling of Camporesi. Rodrigo by Signora Lorenzani, a contralto. This quite spoils the music, as the part was written for a high tenor. Iago by Verger, a tolerable tenor. Elmiro by a very bad basso; but David is so great: when he was there, all was right. His duo with Iago was most brilliant. Also the finale of the 1<sup>st</sup> act, and the duo with Rodrigo: but it suffered much by having the Contralto invece di tenore. The last scene was splendid, but is distressing, and I wish he had finished as formerly at Rome, with the duo of Armida; but Tosi can't sing any thing of great execution. The ballet was Gli Adoratori del Fuoco. Most splendid las scene of volcano, like L'Ultimo Giorno di Pompeii; groups of fine dancers, splendid dresses and scenes, but no story or interest, and no good dancing, except a fine pas de deux by Etienne and M. Noblet, who looks ill but dances as well as ever.

tLV, 371

Vaque Moulin is so ill, we could not have her, or the great Paul, who is here, and who dances with her.

tLV, 386

[ 12. May. 1828 ]

... We all went to the opera at a quarter past seven: very full, as it was the first night of La Regina di Golconda, an opera by Donizetti, taken from a French one of the same name, but with new and but poor music, which afforded little scope for

the fine voice and manner of Tamburini, who was the French lover, Volmar; but his dress and manner, spirit and animation, are most strikingly effective; and tho' much handsomer than Braham ever could have been, and nearly forty years younger, there is a resemblance of manner, when singing. His voice is very flexible and fine for a bass; and after LaBlanche, he is the best in Italy. But except a trio, and duo in the second act, there is nothing but noise and insipidity. The buffo, Prezzolin, servant of Tamburini, is very lively and clever, and the second lady is very pleasing; but the prima donna, Signora Rubini, is clumsy, and has an ill toned voice, and no execution: very poor. The spectacle of the opera is most splendid, and the scenery and dresses truler beautiful and clever: but it is a sad seccatura after Otello. In the ballet we had the exquisite pas. de deux by Paul and Vague Moulin.

tLV, 395

[ 13. May. 1828 ]

... I went to the Teatro della Vigna to the opera buffa, Il Turco in Italia, where Signora Angelina Corri, younger sister of La Corri Paltoni, performed as prima donna. It is a most wretched hole, but there was a smart respectable audience, and a good orchestra of about twenty. The tenor in Narciso was very good, and sung a beautiful air introduced. Also "Si Si retrorar" from La Cenerentola. The buffo in Geronio was very good, and the basso in the Turco was just tolerable. The second lady in Zaida was very poor, but La Signora Angelina Corri is very pretty and has a beautiful, clear, brilliant voice, tho' not powerful. She was a charming Fiorilla, and sung the grand air of Cenerentola, besides the other music. She is soon to be married to a basso cantante, but not the one who played the Turco this evening. She is

really an interesting girl. I was much pleased and amused.

... At the great theatre the second act of Otello was left out because Verger in Iago was ill. The new opera was not done on that account this evening; and David and Tosi were both out of humour at being obliged to sing en supplemento.

[ 14. May. 1828 ]

tLV, 397

... We went next to the great theatre, with the intention of seeing its interior.

tLV, 398

... we staid a short time, and saw the coro di ballo rehearsing a new ballet, and some of the orchestra making a prova for L'Assedio di Corinto, which is soon to be performed. ... I got the address of David, and we went to call upon him, and found him at home just dressed. He well recollected me at Rome and Naples in 1820, and we had a great deal of musical chat. He is as pleasant as ever, and looks very young and fresh. He must be now thirtythree or thirtyfour.

[ 15. May. 1828 ]

tLV, 405

... we went to the opera, where was given this evening the first opera with which this theatre was opened, Bianca e Gernando.

tLV, 406

David very kindly sent me a ticket to see the interior of the theatre this afternoon, but we did not return from the country till too late. During the ballet I went behind the scenes with M. Peloso's ticket (as without that, no one is admitted), and took leave of David, who is really a most delightful person, as well as exquisite singer. There were a legion of dancers and others on the stage, as the ballet was going on. I agreed to come early tomorrow to see the theatre before I leave Genoa.



M. Feloso was very civil, and said he would meet me at the theatre tomorrow. He is a rich banker in Genoa, and one of the principal directors of the theatre. In the ballet we had a most beautiful terzetto by Paul and the two M<sup>l</sup>les Vaquemoulin and Noblet. It was longer and much finer than the pas de deux. The theatre was very full. Bianca e Gernando is a great favorite with the people, but not with the King and

tLV, 407

Queen. They prefer Otello, which is now rather usé. They went away after the duo of David and Tosi in the 2<sup>d</sup> act. Bianca e Gernando is composed by Bellini, who composed the exquisite opera of Il Pirata, which I saw at Milan in November. This is more brilliant and grand, and a most splendid spectacle; and some parts of this are calculated almost as affectingly as the other. Bellini is a Sicilian, and both this and the Pirate are Sicilian scenes. The beauty and splendor of the scenery are beyond all imagination. The story is that Bianca (Tosi), the daughter of the old King of Girenti, is married to a Prince, who dies and leaves her a widow with one child. Felippo, the chief minister, pays his court to her from ambition, and she gets attached to him, and agrees to marry him, not knowing that he has her father confined in a dungeon. Her brother Fernando, supposed to be dead, returns disguised

tLV, 408

as the head of a troop of warriors or Templars. He finds out how things are, and makes himself first known, and feared by the Minister; and then explains to his sister who he is, and that their father lives. David's grand scene on opening the opera, when he lands in Sicily, is more pathetic and almost as beautiful as the landing of Tancredi, and his singing and acting would melt any one to tears, by the sudden bursts of feeling

more than by the softened tones of Rubini. David is a much greater genius, and has greater powers, but not quite such sweetness, tho' a wonderful flexibility. Tosi's grand air on her entrance, with a triumphal car, and living horses, and ballo, and procession, and concourse of people, was beautiful indeed; then Tamburini (Felippo) sung an exquisite air of self-congratulation. The finale I thought too noisy, tho' some parts were very fine: but the 2<sup>d</sup> act exceeds every

tLV, 409

thing. I shall never forget the duo of David and Tosi, where he explains to her who he is, and the sad fate of their father; their acting and singing were beyond every thing: and Tosi was indeed quite Siddonian. The music was enchanting and sublime, and so expressive of the sense, it is quite astonishing: I can never forget this duo, nor the after air of David, who resolves to discover and punish Felippo. Bianca and Fernando then go together (she having given up, of course, her love for Felippo) to the dungeon of their father, Tosi most beautifully disguised as a Templar, and here their acting with their old father is excellent. They are followed by the troops of Fernando, and then by Felippo and his; and he brings with him the child of Bianca, whom he threatens to kill unless she fulfills her contract of marriage; but the child is wrested from him by one of the soldiers of Fernando. I never saw any thing so fine as Tosi's

tLV, 410

agonies, and then her exultation about her child, and her finale is most delicious, both as to music and animated execution. Hers is the best part, and she is really great in it: her voice wants more compass and flexibility, but she is

full of soul, and has great powers; and David, tho' not with a great part, is most affecting, and looks beautiful; Tamburini sings most finely, but has a very bad part, still, of course, he looks well. These three are the only parts of consequence in this most admirable composition, which, as well as the Pirate, prove the author to be a man of the greatest genius.

tLV, 411

[ 16. May. 1828 ]

... I went to the theatre and met M. Pelosa, the Director, who very civilly shewed me all over the dressing rooms, wings, thunder and lightning, and painting rooms, &c. It is a noble theatre with ample machinery and space for every thing, and the scenes rise to their full height above the top of the stage, so the theatre is double the height of the stage, besides all that is below. In the painting rooms I saw some very fine scenery for the new ballet of Buondelmonte, which is to come out tomorrow. It is taken from the wars of the Guelphs and Ghibellines, precipitated by the tragic love of the Florentine youth for the beautiful lady of the house of Amedei, who slays the youth for having pledged himself to the rival house of Donati. It has much dramatic situation, and is a melancholy ballet, with a fine part for Pallerini, who is a capital ballo actress, and does the best part in the ballet of Gli Adoratori del Fuoco. I took leave of M. Peloso with many thanks, and sent a message to David to repeat my thanks for his civility and kindness.

tLV, 427

[ 17. May. 1828 ]

Pavia

... we went to the theatre, which is close by the inn. We had good places near the orchestra: it was very full, being for the benefit of the Musico, Signora Morosi, a great favourite.

It was built by Bibiena 100 years since, and is an odd shape, not well calculated for seeing. It is large and gloomy, but was lighted by candles round the walls. The company very smart, and the students very boisterous in applause. The opera was Tancredi. La Morosi was Tancredi, and performed

tLV, 428

delightfully, and introduced the air of contralto in Semiramide in place of "Di tanti palpitti." She also sung "O mai più" in Tebaldo e Isolini twice, and acted very well: voice not powerful, but sweet. It is only her second theatre. La Conteralli is the prima donna, and was Anemaide, and sung besides the ground air, and all the rest, a fine scene of Mayr's from La Rosa rossa e la Rosa bianca. She is not young, near 40; capital musician and genteel and pleasing, but not so pretty as La Morosi, but a more powerful singer and a great favourite. She was supplement to Pasta at Paris for three years. The tenor, Girletti, in Argirio was very good, and the bass also not amiss, so it went off delightfully; and I enjoyed its well known music, especially the exquisite finale of act 1<sup>st</sup>.

tLV, 435

[ 18. May. 1828 ]

Milan

... soon after eight went to the Scala, which was well filled. We had good places near the orchestra. The theatre looks shabby and dirty after Genoa, but is larger, tho' not near so handsome in any respect. The opera was Il Matrimonio Segreto for La Blanche, who appeared last night for the first time. He is very stout, lively, and a most superb bass voice; but as buffo I have seen many I prefer, and for humour De Begnis is twenty times superior; but for voice he is unrivalled, and is very forte and natural; but there is little display of voice in this opera, except

the duo of "Iniquità mila Scardi." Biondini was Robinson: his voice is powerful, but husky and disagreeable. Monelli, whom I saw at Vienna, was Paolino. He has a fine manner of singing, but is weak in voice. M<sup>lle</sup> Urgher, a German, was Carolina, and is pretty, and a good singer and actress, and genteel; but not very great, tho' very pleasing. The others were all very bad, especially the elder sister. We had the most splendid ballet of Gengiskan: very fine combinations of figures and scenery, and fine dancing. Guerra and M<sup>lle</sup> Heberle are the two great dancers. The latter is most bewitching and graceful: tho' a German, her style is like Ronzi Vestris, and to me much more pleasing than the little steps and pirouettes of Vaquemoulin. Guerra is a fine man, with much vigour and aplomb and exact execution; but to me, one turn of Paul, tho' he is ugly and not so good a figure, is worth all Guerra's force. I was, however, much

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delighted with LaBlache, M<sup>lle</sup> Urgher, Guerra and Heberle. Madame Lalande, who was so delightful in the Pirate, is now ill, but recovering, and will sing in about a fortnight in a new opera by Pacini.

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[ 19. May. 1828 ]

... Adelaide e Comingio, taken from the French, and is quite an opera buffa by Fioravanti, but ends in the death of the Husband by the Lover. The ending is flat and stupid. There is some very pretty music in it. Winter, the tenor, (Comingio, the lover and painter) is a good actor and fine voice, but more a baritone than tenor. The old Uncle, the buffo Genaro from Naples, was very comic, and the duet by him and the Marquis was irresistibly comic, and capital music. It is by Coccia

and introduced. The Marquis, the husband, was by Biondini, whose voice is good, but he is old, and stupid, tho' good looking. The best was M<sup>lle</sup> Urgher is Adelaide. She sung her air, and the duets, and finale of 1<sup>st</sup> act divinely; and looked very well. She is really clever and animated and an excellent singer and musician: but not being an Italian, she wants a

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certain air and grace that only Italians possess; however her singing is really charming. The ballet went off well, and is most splendid, and the dancing of Heberle is delightful; and of Guerra, very good. Also young Casati, and the eight young ladies with him, dance a beautiful dance; and the Chinese, with their tangtangtang instruments, have a pretty effect.

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[ 20. May. 1828 ]

... I called at La Scala, and found La Corri Paltoni, who is arrived from Naples, a

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few days since, and is to sing on Saturday. She was very glad to see me, and to hear that I had heard her sister at Genoa.

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[ 21. May. 1828 ]

... Deane, Desina, and I dined together. The former went to the marionette theatre, and the latter to the Scala, but I preferred the first night of a new opera at the Teatro Carcano. The

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music by Salviani, and very pretty and Rossinistic. The theatre is large, and of fine architecture, but in want of new painting, &c., like the Scala. I was in it when here in

November, but now there is a good opera and ballet. The opera was *La Casa a Vendere*, taken from the French. The prima donna, Signora Lugani, very young and beautiful, with a most sweet innocent manner, and pretty voice well in tune. The basso, Bötari, I have heard before: he is very good; and the buffo, Spada, is better: good voice, capital manner, and good looks; he was excellent in the contriving servant. A buffo duo, between him and his master, the basso, was really delightful, and the last air, and a duo of the prima donna and basso also very good, and the first finale delightful. The tenor is stiff and awkward, Cappelletti, and young, but has a good voice, tho' he can't do much with it on the whole. Much pleased with the opera. It was followed by the ballet of *L'Orfanella di Geneva*, which is the same as the Melodrame

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of *Therese*: the acting parts, and chorus of dancers, and scenery all good, and there were three ballerini, a young man and two fine girls, who danced beautifully.

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[ 22. May. 1828 ]

... The Marchese Carcassola called for me in his carriage. ... We went to the Scala, and saw *Il Matrimonio Segreto*, which went off well, except that Monelli is really a block of wood in the *Lover*, and his music is quite unequal to this theatre. LaBlache was in high cue: his voice is perfectly astonishing, but has not full scope in *Geronimo*. M<sup>lle</sup> Urgher and the others were very well as usual.

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[ 25. May. 1828 ]

... I went to La Scala, after the Corso; and Paltoni got us in to the rehearsal of the *Cenerentola*, dressed the same as the opera. ... The opera is always beautiful; but I was very

angry with LaBlache for being so rude and careless. It seems he did not wish to do the part of Dandini, and as he is so great a favourite, he will, I fear, knock up the opera, unless

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in better humour tomorrow. Corri Paltoni really sung well, but was a little disconcerted by LaBlache's rudeness and carelessness. Don Magnifico by Genaro Fopponi was truly comic and amusing. Monelli was very sticky and poor in the Prince. I think his voice is much worse than when at Vienna in September. I fear on the whole, the opera will not do, but will merely help with the Matrimonio and Adelaide, to keep up a change, till Madame Lalonde can come out in Pacino's new opera; but it will be ten or twelve days first, before the opera can be ready, and she is still far from well.

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[ 26. May. 1828 ]

... San Quirico then very kindly walked with us to the Scala, and made a man go round with us to the two great painting rooms, the whole machinery of thunder, hail, &c., and all the machinery for moving up and down the scenes. Also there are near 50 dressing rooms, and an immense space at the back of the stage for grand perspectives. The machinery and scenery of the new ballet, to be produced in two or three days, was up, and all the ballerini were figuring away in it, and the orchestra at work.

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... I went at three to Madame Borghi's, where I met Mrs. and Miss Lewis, and the Count Belgioso. Miss Lewis is pleasing, and Mrs. L. has been most beautiful, and indeed still is so. Miss Lewis sung as prima donn at Turin, and here, and at Genoa,



and is said to be a very fine singer. She speaks French and Italian admirably, and is really a fine girl: and the Count Belgioso, who is also an excellent singer, is said to be much attaché. I found them very pleasant and agreeable, and they asked me to a party on Friday evening, when I shall hear Miss Lewis sing.

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... I went to the Scala, after the Corso, and got my usual place. No Cenerentola after all; the wife of LaBlache is so ill, he cannot perform this evening: if she is not better, the Cenerentola will be off for some days; so we had again Adelaide e Comingio, in which M<sup>lle</sup> Urgher sung delightfully, and the buffo duo of Fopponi and Biondini was encored, as they still hope this will be the last Adelaide. It is a very pretty opera, but we should be glad of something new. The ballet went off well as usual.

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[ 27. May. 1828 ]

... enjoyed the music of La Cenerentola, which was done tonight for the first time. LaBlache sung well in Dandini, but he is heavy and dull, and has no fun or humour at all. Monelli was very poor in the Prince: both he and Corri Paltoni not so good as at Vienna. The theatre is too large for her. Genaro Fopponi was comic: but he has no voice for Don Magnifico, so that the opera went off poorly: however the grand air at the end helped off Corri with great applause.

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[ 28. May. 1828 ]

... Il Matrimonio Segreto went off well, and we had the new ballet of La Silfide ossia Il Genio d'Amore. M<sup>lle</sup> Heberle and Guerra played the Sylph and the Prince, and danced most

beautifully, as did M. Matthieu, Besezzi and Noli, in Zephyr and the two Nymphs: the first scene of the lake and hills, &c., was lovely, with groups of roses, which came up after the appearance of Flora. The Hall of Hymen, with the gauze scene and

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graces, and most exquisite architecture, was really beautiful, and the figures and vases and torches most classic. The Palace of the Silfide was most splendid; and so was the scene of the Globe, with the device of the marriage of the Silfide to a mortal being forbidden, and the descent of the Sylphs and Cherubim in the last scene formed quite a fairy triumph. The dancing, especially by M<sup>lle</sup> Heberle and Guerra, was exquisite, and the finale, partly grotesque, very good: but it was not well received, as the Milanese like only shew, and noise, and action; and do not like the elegant and classic. It is, however, just the sort of ballet that I like, as all the combinations of scenery and people are quite classic pictures, and the dancing is so very fine.

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[ 30. May. 1828 ]

... Desina gave a dinner to Madame at M<sup>lle</sup> Amandante (the latter of the theatre, and a very pleasant girl). Mama is rather vulgar, and swallowed at least two bottles of Champagne. Besides these two ladies, and Deane and myself, he had Major Eden, M. Leblanc an old Frenchman, and M. Pacini the composer, a most delightful young man (about 30), whose operas, after Rossini's, and perhaps Bellini's, are the finest of any. I was very much delighted with his conversation and manners; I hope we may meet again. If I were to stay here, I should cultivate

his acquaintance. He was four years domesticated with the poor Princess Borghese at Rome, and was with her for the first time about two months after I left Rome in 1820. He has evidently lived entirely in the best society. He left us at half past eight to go to a rehearsal of his new opera, which will be brought out on the 9<sup>th</sup> of June, as Madame LaBlanche is now better and returned to Milan.

... Madame Borghi and I then went to Mrs. Lewis', where were she and Miss Lewis, and three or four other ladies, Count Pompeo Belgioso .... The music was most exquisite. Petroni accompanies delightfully. Miss Lewis and Pompeo sung four duets, two

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buffo ones, and one very fine from La Sposa Fedele di Pacini. Miss Lewis sung a brilliant cavatina of Pacini. Gentile sung "Priache Spenturi" most delightfully. His voice is fine, and his manner animated, and he is worth fifty of Monelli; and is indeed a delightful tenor. He sung also the capital duo of Elisa e Claudio di Mercadante with Pompeo Belgioso, who is one of the finest and most flexible bassos I have ever heard. But certainly the best of these three excellent singers is Miss Lewis, whose fine loud, clear, brilliant voice, and distinct execution, and great compass, are truly enchanting. She had the greatest success at Turin and Parma, and would have had the same here but was not well, and obliged to force her voice. Her manner is good, and she is so clever, she must be a good actress; her face is pleasing, figure indifferent, but her singing is superb

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indeed. ... Miss L. is so ambitious of success on the stage that she will act. She is engaged for the Carnival at Genoa, with Gentile and Battari.

[ 31. May. 1828 ]

... Madame Borghi and I went to the Teatro Garcano to see the *Barbiere di Siviglia*. There were very few people; and it was ill done, as the prima donna was unwell

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and had lost her little voice. The tenor roared. Don Bartola did not suit Spada, who is only a good buffo in younger parts. Figaro was good by Bottari, but none of them were near so good as at Leghorn where I last saw it. We had also the ballet of *Orfanella di Genevva*, and I walked home with Madame Borghi, not sorry it was all over: but at the Scala it was again Adelaide,

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[ 1. June. 1828. ]

... If I could have staid

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another week, I should have heard *Otello*. Also the new opera of Pacini, and Pallavieri's concert, and have again had music at Mrs. Lewis', but it is time I should go north if I am to go. I am really sorry to leave Milan, and if I had remained I should have had a great many very pleasant Milanese acquaintances.