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Author

Burwick, Frederick

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[25. September. 1832] London

... Giacomo & I went to the pit of Drury Lane Theatre -- full -- good places. Massaniello, or la Muette de Portici, music by Auber -- it is not so good for opera as for ballet -- & Miss Betts & Mr. T. Cooke in Prince & Princess were very poor, &

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Miss Kennethin Fenella not interesting. Braham's acting in Massaniello was charming, and his singing the song of Hospitality & the lament over his Sister were both most beautiful & affecting. He is great as ever in powers & expression, & is looking very well. We had next the Irish Tutor, which is a most comical little piece in which Power as an Irish servant plays himself off as Dr. O'Toole, a tutor hired for a wild young man, & is recognized & made to brush coats, &c. It is irresistibly comic. We then had the Lady & the Devil, which is a very silly piece. Harley in the Footman was very comic. Balls in the English Officer poor. Miss Mordaunt that was & Mrs. Nisbet the widow that is (Lord Sinclair is one of Mr. Nisbet's trustees -- he was killed before he was 20 by a fall from a gig), was very lively, pretty, ladylike, & pleasing, but it will do her no good to make her act in farces at past 11.

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[1. October. 1832]

... Went with Giacomo to Covent Garden Theatre, which opened tonight for the Winter Season -- very full -- good places in pit -- God save the King in full chorus. The Merchant of Venice. A young man, Mr. Uetterick, played Shylock -- very weak & poor. Miss E. Tree was better than I expected in Portia. Abbott was Bassanio & Warde Antonio -- Mr. Forrester an excellent Gratiano. --

Jessica & Lorenzo, Miss Romer & Mr. Wilson -- Nerissa, Miss Sidney. It went off well in spite of Shylock. There is something so delightful in Shakespeare it is irresistible.

We had next a new grand spectacle called "His First Campaign," in which Laporte, Miss H. Cawse, and little Miss Poole as Odillon, a French Dragoon, Gertrude, a Flemish girl, & Charles Rowley, a royal bastard drummer English page, defending a Mill, were capital -- also Warde as Marshal Turenne and Forrester as Churchill -- and Perkins as Victor -- & Miss Taylor charming as Estelle, in men's clothes. The love part is not well contrived, but the Mill scene and the grand ball, really splendidly lighted & with most beautiful dancing by Guerinot & M^{lle} Adele, was charming. Warde & Forrester were capital. The latter a most promising actor.

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[2. October, 1832]

... went with Giacomo to the Olympic Theatre, now open with Madame Vestris's troop. It is even prettier than it was when occupied by the English Opera Company -- as the boxes are new done up with crimson satin, &c. Very full -- good places. The Grenadier. The mutual disguises of 2 lovers, Fanny Bolton & Capt. Doughty by Vestris & J. Vining, form the fun of it, & Madame V. looks as lovely & is as charming an actress as ever.

Next we had the Water Party. Mr. & Mrs. Deputy Figgens, & Mr. & Mrs. Deputy Butts, Miss Figgens, Miss Butts, & a comical cidevant retired hairdresser, wise & conceited, & always changing his opinion. This last, Mr. Antony Charles Fluid by Liston, was irresistibly comical & the dinner scene on an island in the Thames near Richmond was richly natural & admirably done.

Next we had "I'll be your Second," in which Liston as Mr. Placid, who lives by his wits at Paris

in turning embryo duels into dinners, was most irresistibly ludicrous.

The last piece was Olympic Devils. J. Bland acted & sung well in Pluto. Miss Gliddon looked pretty in Apollo. Miss Crawford sung tolerably in Eurydice. The choruses were capital & the music well selected & clever, and the imitation or caricature of Paganini excellent -- but the cream of all of it was the lovely figure of Madame Vestris as Orpheus and her singing was delightful indeed.

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Sicily, Malta, and part of Switzerland.

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Vol. 1st

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[13. October. 1832] Rouen

... I took Giacomo with me to the Theatre des Arts, where we got excellent places in the parterre assis, to hear Paganini. It was his first concert here -- & the house was most brilliantly illuminated & filled with a number of very elegant women well dressed, & with some very pretty ones among them. The orchestra of course was on the stage. The concert commenced by Weber's overture to Euryanthe, admirably played by a band of 50 at least. This is reckoned the 3^d provincial theatre in France, & only yields in rank to Bordeaux & Lyons. It is of beautiful architecture with noble proscenium with 4 Corinthian columns, and forms a circle nearly -- all the boxes are, as in the old Covent Garden, projections without pillars. The ceiling is finely painted, but it is all in want of new doing up -- however the lights, the ladies, & the dresses & handsome orchestra made up for all. M^{lle} Lemesle sung a difficult new air of Rossini,

LX, 27[a]

but in French, in the new pasticcio opera of his of Ivanhoe, pretty well. Then we had the grand air of "No je ne veux Chanter" most brilliantly & admirably sung, with taste, power, expression, & science, by M^{lle} Berthault, première cantatrice, a lovely girl of 20, & very elegant & finely formed -- & really of wonderful powers & finish for so young a person. We then had Paganini -- received with enthusiasm -- played better than I ever heard him the fine Concerto in B minor. It was really exquisite -- & the people seemed thunderstruck. In the 2^d act we had the superb

overture to Oberon by Weber, a beautiful duo of Spontini's in the Vestale admirably sung by M^{lle} Berthault & M. Tilly, a very good baritone or as it is called Martin in France from the remembrance of that charming singer. We then had the Sonata Militaire with "Non piu andrai" & part of Le Streghe di Benevento on one string. I never heard him so thoroughly melodious or delightful. M. Tilly then sung ... the grand air from

LX, 28[a]

Maître de Chapelle, in which his singing the cantabile was most beautiful. Both he & M^{lle} Berthault must be excellent actors. She then sung 3 romances, one after another -- pathetic, Swiss, comic. In the last her complaints of her "vielle Tante Marguerite" were capital. She is most truly fascinating, & I can only regret she does not sing in Italian. Her voice reminded me of Ronzi de Begnis & she is nearly as fascinating, but more like Sontag -- next to these 2 great favorites I should place her if she sung Italian instead of French, which is worse than English. Paganini then gave "Nel cor non piu mi sento" in his most astonishing & delightful style. It is really a feast to the ears to hear him -- & I never heard him less tricky than tonight, or more truly feeling and expressive, as well as astonishing.

LX, 33[a]

[14. October. 1832]

... I took Giacomo to the Great Theatre to see a melodrame, or drame in 8 pictures, scenes, or acts, called Ilya seize ans -- very interesting & finely acted by all the performers. I wept very much. It is too long to detail, but was very natural & delightfully acted by Madame Simonet in the Mother of the boy, Amelie. She reminded me in her voice, action, & manner of M^{lle} Mars, but is very inferior in countenance & beauty, tho' her figure & dress are

very like. She has much real feeling, & the whole piece went off well. We had missed a little vaudeville, which had preceded the drame, but we saw Le Nouveau Seigneur du Village, which I recollect was one of the

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first pieces I saw in Paris 30 years since. It was admirably done by Tilly in the part of Frontin, which I then saw Martin act. M^{lle} Berthault was delightful in Babet, & M. Joseph very good in Le Seigneur, & the man who acted the Bailli was irresistibly comical. The music is now antique, & does not sound well after the Italian & German, or modern French school, but the singing & acting of M^{lle} Berthault & Tilly made it seem delightful.

LX, 42[a]

[17. October. 1832] Paris

... I went with Giacomo to the pit of the French opera. ... The Theatre has been newly painted & decorated since I was here, and is truly magnificent & beautiful, & being full & finely lighted the effect was most superb. We saw Robert le Diable -- fine music, but as usual spoiled by the French language. Nourrit in Robert, Madame Cinti Damoreau in Isabella, M^{lle} Falcon in Alice, were all good -- & sung beautifully. Derivis in Bertram roared & spoke the words so ill I could make out nothing. The scenery & decorations were most splendid & brilliant, & the illusion of the nuns in procession in the ruined cemetery by moonlight was most beautiful. The ballet in the 2^d act was charming. A M. Perrot danced well -- but M^{lle} Noblet was by far the best. In the cemetery M^{lle} Devernay danced divinely, & Madame Montessu in both scenes was active as usual -- but we missed Taglioni, Brugnolet, & Heberle -- no such dancers are to be found even

here in the capital of Terpsichore. The piece is truly

LX, 43[a]

silly, and incomprehensible, and has no interest. Madame Damoreau has very great flexibility & powers of execution, & a great extent of voice, but sadly wants power & force. She would have been superior at the Italian opera here.

M^{lle} Falcon is a debutante of great power of voice & great capability, but has neither grace nor beauty. Nourrit sung delightfully. His voice is charming.

LX, 44[a]

[18. October. 1832]

... I went before 8 to the Italian theatre to the box of Madame Robertson, & was very glad to find her so well. She was glad to see me again, & we had a great deal of talk about the Christies, Pringles of Yare, & Sinclairs &c.

LX, 45[a]

... The opera was Il Barbiere. It is always delightful. Bordogni acted very well indeed, & was elegant & graceful & lively in Almaviva, & his singing is beautiful as to taste. but his voice is very weak & passé. Graziani is comic in Bartolo, but has not the least voice. Berettoni was excellent in Basilio, but the 2 charming parts were Rosina & Figaro by Madame Boccabadati & Tamburini. She is little & not elegant or handsome, but lively & pleasing -- a fine thin brilliant toned voice like that of Ronzi de Begnis. I remember hearing her at Rome near 5 years since. She has great execution & sung a very difficult air of Donzetti's most admirably as her Lezione di Musica. She does not seem to please here, & I think the pit here are most whimsical & absurd, for her singing is delightful. Tamburini was highly applauded, & I never saw any Figaro so finely sung or better acted -- altho' I think Santini's acting

was more comic. Tamburini's voice is so charming & he is so goodlooking & elegant, and such a capital actor, both serious and comic, that he is certainly by far the finest basso there is now on the stage.

LX, 48[a]

[20. October. 1832]

... La Cenerentola. Tamburini in Dandini was most delightful. His singing was really delicious, & his acting & appearance so truly

LX, 49[a]

elegant that he had no appearance of the Servant, but really seemed to be the Prince. In this respect he was perhaps inferior to Santini, who used to do it, but then his singing is so delightful it is quite irresistible. Santini performed Don Magnifico most admirably. Nothing could be so truly comical as his gesticulations & contortions. He was far more diverting than Lablache used to be, & to me his voice is preferable. Magnifico & Dandini were indeed perfect, & their duo in the 2^d act was quite irresistible, but all the concerted music was spoiled by the screeching out of tune of the 2 Sisters, M^{lle} Amigo & Madame Rossi, who were dreadful. Bordogni in the Prince sung very flat, & his voice was worse than on Thursday in Almaviva. He & the women spoiled all the concerted music. Madame Eckerlin has a good mezzo soprano voice, with bad taste & execution, heavy clumsy person, & vulgar appearance. Any thing more cold & uninteresting I never saw. She quite spoiled the grand air at the end of the opera, so that the whole went off ill owing to all, except Tamburini & Santini, being very bad.

LX, 58[a]

[27. October. 1832]

... I then went to the Theatre Français & got a capital place in the orchestra to see the drama of Clotilde. It is

most truly disgusting, & consists of a number of base intrigues of ambition & love, & the ruin & death of Clotilde, who is, however,

LX, 59[a]

not much better than the rest. M^{lle} Mars's acting is sublime. It is scarcely possible to conceive any thing so true & so distressing as her agonies at the loss of Christian's affection or at his leaving her. It was indeed most appalling, & so was the prison scene, her death & his. It is truly shocking -- & most revolting.

The house was crammed. I wish I had gone as I might with Madame Robertson to the Italian opera, as Clotilde leaves a most sad impression.

LX, 65[a]

[31. October. 1832]

... The Italian opera is a great loss, but I have now an opportunity to travel, & I must use it, or give up the idea -- as Time rolls on but too quickly. I think all seems gradually re-establishing itself into order -- & the Government is getting stronger. It is a pity that more is not done to push forward all the works half finished: and to mend the roads. I think however it is clear that the French & English are daily assimilating & growing more nationally cordial -- & the people in general have very much recovered their ancient civility & good humor.

I have seen very little on this visit to Paris, except the Italian opera 5 times: twice the Barbriere, once the Cenerentola, once the Somnambula,

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and once Semiramide. I have been at the French opera to see Robert le Diable, and once at the Theatre Français to see Clotilde.

Of singers & actors I have onky seen Mesdames Boccabadati, Julia Grisi, Tadolini, & Eckerlin -- Mess^{rs} Rubini, Bordogni, Tantini, & Tamburini -- Madame Cinti Damoreau, & M. Nourrit, and M^{lle} Falcon -- & at the Français, M^{lle} Mars, great as ever.

... I have had on the whole a very pleasant fortnight, and yet I feel more anxious to see Italy once more if I can make out the journey easily & without accident, than to remain here. I am told it is to be a gay Winter here, but I have no wish for gay balls & parties: but very much prefer a good opera, or sociable dinner. Here ends a sixteen days residence in Paris.

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[8. November. 1832] Lyons

... In my walk today ... I observed the Hotel de Milan in the Place de Terreaux, where is the Museum, Theatre, & Hotel de Ville. How well did I remember in October 1816 the happy meeting with my Sisters Charlotte & Jane, who were waiting there my arrival from Geneva to join them on our way to Italy! One Sister is gone & the other has descended from the elevation of character, for which I always gave her credit, to traduce the memory of her parents, & injure the character of her brother, & all for the purpose of robbing him of her Mother's fortune, of which she knows as well as him she had already received her share from her Father. Sad changes indeed! The worst is the loss of my beloved Jane, who would have been incapable of such baseness & duplicity!

I dined alone & much better than yesterday -- & took Giacomo with me to the pit of the Grat Theatre. It is a noble pile of building, with arcades all round, and splendid lobby & saloons. The Theatre was full.

The inside is exactly on the plan of the new theatre of the Opera Comique at Paris: but is not so handsomely painted. The orchestra & chorus were good, but Dumas in Massaniello was very weak. Dabadie in Pietro excellent, and M^{lle} Otz was truly wretched, both in looks & singing, in the Princess, & Madame Lecomte not so natural and animated as Miss Kenneth at Drury Lane. Altogether it was a very poor exhibition, but the music is beautiful.

LX, 98

[9. November. 1832]

.. went with Giacomo to the Theatre des Celestins. ... The first piece was Le Fils de l'Empereur, a very painful one, as it was the death of poor young Napoleon at Schoenbrunn, which was but too truly as here narrated. It was distressing, tho' not well acted.

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We then had L'Homme du Peuple, in which a young carpenter, found out to be the son of a Countess, is resolved not to give up his habits & attachments, & his Mother at last allows him to retain them -- very interesting & pleasing.

The last was a most comical vaudeville called La Maison en loterie, in which the agonies & contrivances of an old notaire, his clerk, his opposite neighbour, Madame Verseul, a milliner, & his servant, Toinette & her lover, M. Charles, a valet from Paris, make a most amusing medley, and it ends in the marriage of Charles & Toinette, as her billet, which wins the house after various changes, is given by the milliner to Charles, who restores it to her & marries her. It was acted with much nature & comique.

[29. November. 1832] Pisa

... went with Giacomo to the theatre to see Silvio Pellico's tragedy of Francesca da Rimini -- a neat small theatre -- pretty full -- but the actors very indifferent. They seem to have little idea of dramatic effect. They run on in a manner

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not unnatural, but very often mouthing and monotonous, and certainly have none of the fine mixture of feeling & study seen in England & France. The tragedy is in beautiful Italian & finely imagined, but wants individuality of characters, & the situations are hurried, & undramatic, but it is hardly fair to judge of Pellico's tragedy from such very bad actors as the Company of Falchetti, which acted the piece tonight.

... The tragedy was preceded by a farce, in which a little girl of 10 years old was very lively & energetic -- but in comedy or farce the Italians have not that droll broad humour they have in opera buffa -- & are as far behind England & France in comedy & farce as in tragedy.

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[6. December. 1832] Florence

... I was glad to meet Madame Catalani, Auguste, & Madame de Vivieres -- the latter told me all the history of her marriage with M. de Vivieres, which was much against her inclinations. She sadly regrets poor M. de Cristophe.

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[8. December. 1832]

... I went in a hired carriage to dine at Madame Catalani's -- & met only herself & Madame Vivieres, & their Priest. August was obliged to be in Florence. I had a most agreeable day & had much singing by both ladies. Their duos are truly delightful. Madame de Viviers' voice is much improved & stronger, & Madame Catalani was in fine voice & tune. We had a great deal of talk about old times & acquaintances.

[31. December. 1832] Rome

... I have reason to be thankful that the past year has not been so fatal in its privations & afflictions as the preceding one, but has been spent with much more tranquillity, & tho' the wound which has been inflicted on me by one of my nearest surviving relations must always deeply affect me, yet as I was not in any way to blame except in the

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want of suspicion of the blow, which might easily have been averted, and I must bear what is irremediable with patience, & whatever may be the result of the pecuniary part of the dispute, I am glad it will most probably be settled by arbitration, which is much better than making public such allegations, as my Sister is obliged to resort to, to justify her conduct at the expence of the characters of her Father, Mother, & brother, for although what she alleges is untrue in fact, yet it is best that the thoughtless sallies of impatience & irritation (if they were indulged in by my poor Mother) should not be made public, so I trust the arbitration will finish the business. I

I have great reason to be pleased on the whole with my travels since I left home, and it is a mercy I have with me such a trustworthy, amiable, honorable, & respectable Servant as Giacomo. I finish this year at Rome, where I also spent my Xmas 5 years

LX, 278

ago. It is even more comfortable and agreeable than ever, & I really enjoy my fourth visit to its classic scenes. The Society is almost exclusively English, with a sprinkling of other nations, however the house of Torlonia is Italian, that of Count Lutzoff Austrian, & that of Madame Vernet, French.

The French Ambassador, M. St. Aulaire, is here, but does not receive on account of his wife being at Paris, or rather, in fact, because there are here at present so many French adverse to the present French Government.

The year of 1832 ended with me at a ball at Mr. & Mrs. Ingram's at Palazzo Mignanelli at Rome.