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

Vol. 2^d.

tLIV, 7

[28. September. 1827] Vienna

... went to the opera, where I was just before the
Baroness de Maffenbach, and was soon joined by Spacciforno
and Lucchesi Palli, and we had a most agreeable evening.
Madame de Maffenbach explained to us some of the jokes of
Jocrisse Corrigé, which was well done, and after it we had
the ballet of L'Enfant de la Nature, exactly the same as La
Silvana, the opera we saw at Lintz, only with the difference
of all the dancing being on board of a ship of war and Sil-
vana being the daughter of the Admiral, who comes to look for
her, & the Captain of the ship is the lover, & the Marines &
their wives the figuranti. Pauline & Garre danced well, also
M^{lles}. Bretelle, Esetaer, &c., but as usual the exquisite dancing
was by La Brugnoli and Zavengo -- she danced better than ever,
every movement melodic, but she does not act in this piece.
Silvana is done by Madame Rosier, who is not by any means so

tLIV, 8

interesting, tho' very clever.

[29. September. 1827]

... I went to meet M. Keniger, the musician at the Theatre
Café, and we went to call on M. Mayseder, who is a most delight-
ful person, and as full of talent and animation as his violin
music, which is beautiful and his execution delicious. We had
a long conversation about music and musical people -- and he
hopes to get leave to come to London.

... We went next to Madame Cori Paltoni's -- and took leave of her and Paltoni. They are to set off for Naples this evening, and were in a great bustle. I hope we may meet there in winter. La Ronzi de Begnis is quite recovered and it is said coming here. I should be delighted to see her again, but fear it will not be while we are here.

tLIV, 11

... walked to the Wien Theatre in the Fauxbourg's. It is the largest in Vienna, and of heavy ugly architecture. I was much disappointed with it and

tLIV, 12

still more with the scenery & machinery, which seemed to me shabby and ill done, tho' I saw the half of a grand spectacle with constant changes of scenery. The actors seemed very poor and the audience quite in the style of the Coburg or Surrey.

tLIV, 16

[1. October. 1827]

... went with Christie for a short walk on the ramparts and then to the opera, which was Der Freischütz, which I have seen in London, Hamburg, and Prague. Here it was well done in point of singing-- Caspar by Schirowetz good, and Max by Fovti, tho' very awkward, has a fine voice. M^{lle}. Rosa, the prima donna, sung sweetly, and M^{lle}. Fiovi in Lena was passable, but the chorus and the orchestra were really exquisite. Nothing could go better, and the whole effect and meaning of the music was ~~really~~ given.

tLIV, 24

[2. October. 1827]

... We dressed and Christie, Walker, & I went to dine at Sir Henry & Lady G. Wellesley's. ... and went to the opera. ... We saw the whole finale

Waldie
R.
Fovti
?
Rozier

of the 1st act of Tancredi -- exquisite music & most delightfully done as to ensemble. We then had Jocko, or the Brazilian Ape, in which M. _____ from Berlin as the monkey was very clever -- & it is interesting. M^{lle}. Rozier as Danina was very charming, and the dancing was pleasing, tho' neither Brugnoli nor Savengo, nor Lochelle danced -- but M^{lle}. Bretelle, Ester, &c., and Ramuccini and Garret danced well, & Jocko was most active and the story very well told.

tLIV, 28

[4. October. 1827]

... Christie and I went to the Wien Theatre and Walker to the Opera, where was the ballet of the Child of Nature. We got good places, tho' it was very full and hot. The Theatre as last night was very brilliantly illuminated with 10 circular fine chandeliers from the ceiling besides the usual centre lamp. The opera last night was very prettily lighted up -- and the same tonight: we were rewarded for coming to this theatre, as the piece, Richard of Palestine, taken exactly from Sir W. Scott's Talisman, was very interesting, and the spectacle of about 30 horses in the last act at the tournament was well managed. They have here a great depth of stage behind. Richard was finely done by Rott, Saladin pretty well by Bason, and the Queen and

tLIV, 29

Edith tolerably, but the great beauty of the piece was the exquisite acting, elegant action, feeling, powerful effect, grand bursts, and irresistible pathos of Kunst in Sir Kenneth. I never saw an actor on the continent so perfectly Siddonian -- he is very young & exactly like Charles Kemble in feeling and elegance, with a finer voice -- and a noble freedom & elegance of action. I shall never forget his indignant repelling of

with
Kenst

the charges against him. It drew down thunders of applause, a burst of real delight. I would give any thing to see him and Sophie Müller in some fine tragedy, but they are not at the same theatre -- but are the 2 real actors of Vienna. At the Court Theatre, tho' the actors are good, none of them can be thought of with Kunst. I have never seen such an elegant animated actor, with so fine pathetic powers, and fine face & figure.

tLIV, 31

[5. October. 1827]

... I did not go to the theatre, as I did not wish to see Gulistan, which I saw on Wednesday, again at the Opera, and neither Kunst nor M^{lle}. Müller played at the other 2 theatres. The want of the Italian opera is cruel and quite reconciles me to leave Vienna, which is otherwise very pleasant, and gay & lively.

tLIV, 36

[6. October. 1827]

Christie and I went to the Volksgarten -- the usual music and people. We went from thence to the Burg Theatre, which was full, but we had good places in the 1st row -- & Mr. Ranken was so near us as to explain to me all the play. It was Belisar, a tragedy in 5 acts by Schenk -- rather too long, 3 1/2 hours, but very fine situations and acting. . No love. M^{lle}. Müller in Irene, the daughter of Belisar, was most affecting -- and where she wishes to conceal from her blind father that it is she who attends him, her attempt at speaking without emotion, and then when he says he only wishes to see his daughter and give her his blessing, she bursts out with "My Father, oh my Father" in a most heartrending tone. The hatred, horror, and repentance of Antonina are finely drawn, but Madame Schröder has not powers for so great a

part, which would require a Siddons or Duchesnois. M^{lle}. Müller is more a Mrs. H. Siddons, younger but very like in voice & manner. Anschütz is a fine actor and evinced much feeling in Belisar and great energy and power, but he is clumsy. Fichtner, who played Alamir, the Vandal and son of Belisar, is pleasing and good looking, but wants the soul and energy and feeling of Kunst at the Wien Theatre - however the play was finely acted, & some parts, especially the interview of Belisar & Irene after his loss of sight, and the discovery of Valimir being his son, in which Irene's energy and quickness are charming, have been conceived with good understanding of human nature in the drama. Belisar's defence of himself before the Emperor and his horror at his wife's accusation of him were very fine. Justinian, the Emperor, is a most detestable character and the actor was heavy.

tLIV, 39

[7. October. 1827]

... Went to call on Berettoni to settle with him for Walker's music lessons -- he has made great progress and has a good ear and voice. Berettoni is very agreeable and pleasant, lively & genteel, and a fine singer and actor. We all went to the opera for the last time. I was very near the Baroness de Maffenbach, as near as I could get, but not so near as to be able to talk -- which was provoking. I had, however, M. de Souza Portugal close by, who is very clever and amusing: -- and we had much musical talk. He is more for Rossini than even I am - but he has great knowledge and taste. Spaccoformo & Lucchesi Palli came to me frequently.

LIII, 40

... Very sorry to leave Vienna on account of a very few people I leave behind and on account of its delightful walks and drives -- but the style of its Winter Societies, its stoved rooms,

its early dinners and late suppers, would not suit me, nor do I think the inhabitants at all interesting. They are quite a pleasure hunting race, but do not

tLIV, 41

appear to me to have much taste or discrimination about it. Provided there is a constant stream of amusement to fill up their hours, they are not particular about the quality. There seems to me a coarseness and a want of intellectual employment about them very different from the other Germans, all of whom I prefer very much to the Viennese, but it is a noble place -- superb houses, ramparts, glacis, public buildings, fauxbourgs, the Prater, the Augarten, Volksgarten, Emperor's Garden.... The 5 theatres are none of them fine, but the music at one & the acting at another is very superior. Certainly it is a most amusing place -- and in its bustle, buildings, variety of amusements, &c., is more like Paris than any other place I have ever seen -- but it is certainly cleaner and better paved,

I must now add to this last

tLIV, 42

day in Vienna an account of the last opera I witnessed -- which was very interesting to me, as being the only time I ever saw Mozart's Zauberflöte in its original language and form and with all its original music. I saw when very young a feeble attempt at it, at the opera in London, and have since seen Les Mystères d'Isis taken from it in French at Paris, but here it was done in its genuine unaltered state and by one of the finest orchestras in Europe & by a number of tolerable singers and admirable chorus, which is all that is wanting, except 3 or 4 great singers. The effect was often exquisite indeed, but some parts are a little

heavy. The scenery, dresses, and odd changes were well done, especially the ordeal of fire and water thro' which Tamino and Pamina pass. Tamino by Schuster was tolerably good. Pamina by M^{lle}. Rosin very finely acted and sung. Her duo with Forti was charming. Forti was very fine in Papageno, and the bass was also very good: and Madame Finck in the chief of the 3 Stars of Night sung finely. The Goddess of Night was done by a young lady who really got thro' the 2 most difficult staccato bravuras admirably -- but was plain and inelegant. The general effect was really splendid,

tLIV, 43

and some of the music most exquisite. The three graces sung very well their trios, and Papageno's old woman turned into a young girl sung the duet with him well. Altogether I was highly pleased with the music and scenery of this most remarkable and brilliant work of the great Mozart so well represented on his own stage -- but the story or rather the scenes are a succession of absurdities and the most ridiculous changes possible. Yet one can't help being amused by some of them, for in word and music there is a playful contention of opposites: pomp and pantomime, ritual and ridicule, freemasonry and fairy tale.

... I was really sorry to take my adieu of this capital orchestra and only lament that we have not had any great singers during my Vienna visit, so that since Cori Paltoni went to Naples there has been no Italian opera -- however the charming Ronzi de Begnis, now recovered, is doming here -- and it is most provoking she should come after I am gone.

[13. October. 1827] Gratz

... went to the theatre at 1/2 past 6. It is very handsome -- built 2 years since, in a chaste and elegant and quite Italian style, with tiers of boxes. It is larger than any at Vienna except the Wien Theatre -- but there were not many people. I met with a very agreeable young Austrian officer of much musical knowledge & very elegant manners and conversation. The opera was Der Klausner, Le Solitaire, the music by Carafa and taken from D'Arlingcourt's novel. The music is very beautiful, rather light in some parts, but very fine and of a rich harmony and original ideas in others, especially in the finale to the 2^d act with the tempest, and in the first grand air of the prima donna -- but she sung terribly out of tune -- it was quite distressing -- the 2^d lady was agreeable & sung well. The Solitaire, M. Fritch (husband of the prima donna, Madame Fritch) is a good looking man with a bad voice, but sings in tune. The chorus was good, but the bass and, the other tenor, the Masetto, were very bad, also a third woman.

tLIV, 81

Altogether I never heard worse singing or more pleasing music. The orchestra was very good, but not like the karntnertor Theatre of Vienna, which as a combination of instruments I must say I think the best I have ever heard.

tLIV, 111

[19. October. 1827] Trieste

Mr. P[illans]., full of music and sings, is one of a Society who are getting up an opera to be done next week at the Ex-Queen of Naples's, Madame Murat. She lives very near here. Mr, P. and I had much musical conversation, and he went with us at 7 to the Teatro della Cavallerizza, a beautiful quite new building only just opened. It is occupied by M. Guerra from Naples and his horses, and it is really a most elegant place, noble

café, and court, a 3 sides of windows above the seats, fine equestrian circle, and a grand stage. The band of the Regiment played, and it was about 2 hours in all. There was only riding, serious and comic, but too many children, a wonderful little pony on which a tall man walked about, astride of the pony's back, and the man and the pony rolled about together in every possible way, one of the other, most amicably. Another beautiful horse fetches & carries and picks up crown pieces and handkerchiefs. A Frenchman rode with some fine attitudes, but the best were Guerra and Cittadini, the two great props of the business. The latter rides at full speed on 2 horses without bridles, and the former, as Apollo, rides on one and plays the lyre in duo with a flute played by a boy in the circle. This riding as Apollo at full speed was really most beautiful, and indeed his performance the only thing really elegant and pleasing.

When we went from the theatre, Mr. Pillans asked me to go with him to a rehearsal of a concert for Monday, in which he sings only in chorus. We were in time at 9 to hear the grand air

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of Veluti in the Crociato with fine chorus admirably given by a young man of Trieste and the orchestra, which as well as the singers are all amateurs, except the prima violino and pianoforte. We had a most capital solo concerto on guitar played with great force and effect and well accompanied. We had then grand aria of Rossini in Sigismondo, which I have often heard, beautifully sung by a young lady. Her sister, however tho' not so great a musician, has a most superb voice and the duet of Mercadanti in Donna Caritea, a new opera of his, which she sung with a very good tenor, was one of the finest things I ever heard, indeed

I was quite astonished and delighted with the superb style in which the most difficult pieces were got up and executed. I was introduced to several agreeable men, especially the basso cantante of the opera to be done at Madame Murat's, and had a most pleasant 2 hours and delightful music.

tLIV, 118

[20. October. 1827]

... [Mr. Pillans] called again for us at 1/2 past 6 and took us to the Teatro delle Marionette, where we saw a grand spectacle of Samson and the Philistines. Lots of figures very well moved and the speaking plain and well given, it was really most comical, and Samson pulling down the gates and kicking over the guards was

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irresistible, but still more comic was the ballet of Il Ratto di Proserpina, grand dancing chorus, and the Shades of the Blest in the Elysian fields dancing in the most comic style. Pluto and Proserpine were capital, and she was seized unawares and put into the chariot with flaming horses. The coro di bello was most laughable. I did not stay for the end of the piece of Samson (the ballet having been after the 2^d act), but went with Mr. Pillans to Signor Gala's, the father of the 2 ladies who sung so well last night. He is a very pleasant old gentleman and both the young ladies are well bred, good natured, and unaffected. We met there M. Sampier, the young man who sung so well last night the grand aria in the Crociato. He sung a most exquisite tenor song in Elisa e Claudio by Mercadante, and a duet from the same with Mr. Pillans, who has a very good bass voice, or rather baritone, and sings Italian con amore. He and M^{lle}. Gaia sung the duo of Arsace and Assur in Semiramide very well. She is a charming musician, but the younger sister with the best voice was unwell in her room.

[21. October. 1827]

... went to the grand theatre, which is large and has 29 boxes in horseshoe circle and is 6 tiers in height and has a good stage. The prima donna is ill and the opera is not ready, so there has been .

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none since we came, and the theatre was only open tonight for comedy. The piece was La Partenza di Tasso da Terarra, and beautiful language and poetry, but not well acted. It is by Goldoni, whose characters, except for wiley wives and rebellious daughters, derive much from the commedia dell'arte.

tLIV, 151

[25. October. 1827]

... Mr. Pillans went with me to get tickets for the opera and we got 3 by a great favor, and then he and I went to Signor Gaia's, where I sung a duo with each of the young ladies, and they were good enough to be pleased with my weak powers. They sung a trio of Rossini in Semiramide with Pillans very finely, but still finer was a new duet by Vaccari, which the 2 young sisters performed most admirably, & it was most beautiful music. M. Lampieri and M. Bassegio, the amateur tenors, came in not long before we went away, and the ladies told them that I was a much better tenor than either. It was comical that of 7 people in a room, there should be 3 tolerable tenor voices, not to mention the 2 trebles of the eldest and youngets Signora Gaia, and the fine contralto of the 2^d, & Pillans bass. I should have liked much to have staid and heard some concerted music by such amateurs, but it was time to go to the opera, where Pillans accompanied me and joined Christie & Walker. We had capital places, and got there just before the overture. The house was very full, as it is only the 3^d night and the 3 first nights

of a new opera are always the same as the first. The opera is by Generali, who was at the pianoforte, and the band is very fine. It was Jefte, the war with the Ammonites & the rash vow, but as a drama there are no situations but the one at the last, where he meets his daughter, who is thus to be the victim, and little was made of it by the writer or composer, tho' Bianchi, who was Jefte, did all he could. An angel appears at the end and tells him the sacrifice may be dispensed with. It is a wretched opera as to interest and drama, and the language poor, but the music is very scientific, the choruses beautiful, the orchestra accompaniments charming, and some of the pieces very fine. Bianchi, who is a very fine tenor and has a most feeling and delightful style of singing, was admirable in the 2 first acts, in the last not so good; he is near 60 and I suppose was tired, but his face is fine, & his manner of singing & dramatic action beautiful. He was one of the most celebrated tenors in Italy. The other Jewish General and lover of the daughter of Jefte was done most admirably in point of singing by Signora Bellochi, whom I well recollect in Italy 10 years

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ago. and in London since. Her voice & manner are as good as ever, but her dumpy figure was most droll as the General, but really her singing of the grand air at the end of the 2 act was inimitable. La Prima Donna is Signora Favelli, handsome and fair and fine teeth, but not very interesting, fine clear voice and sings well in tune, and by much the best singer I have heard of a treble voice (for I like Bellochi's manner much more and she is a far more finished musician) since I left England, except M^{lle}. Sontag, but I have yet seen no actress in music like

M^{lle}. Schechner. Besides these 3, there was a good basso in the High Priest, and the King of the Ammonites was done by a tolerable young tenor, but the great parts are those of Bianchi, Favelli, and Bellochi, and their terzetto in the 1st act, the duo of the 2 ladies, the solo of Bianchi, and the finale of the first act are exquisite. In the 2^d act the duo of Bellochi & Bianchi and the solo of the former are superb, & in the last act the duo (at least the slow part) by Bianchi & Favelli was delightful, & the grand air by the latter at the end of the opera was very brilliant: but I do not

tLIV, 154

think that most of the music of the last act, tho' fine in itself, was suited to the situation, however it is a great work, and I should like much to hear it again.

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[26. October. 1827]

... We arrived at the Queen's (Madame Murat) at 1/2 past 7, and found her Majesty and a large party of ladies and gentlemen already assembled in an elegant lofty oval saloon, most beautifully furnished. I was introduced by Mrs. Hepburn to her Majesty, and was very much pleased with the very kind and frank manner with which she received me. I was also very glad to find Madame d'Hautmeuil here, who used to be dame de compagnie to the Princess Borghese & is now in the same situation here. M. d'Hautmeuil is as old and stiff as ever. He is now Chamberlain to the Ex-Queen, or as she is now called by the desire of the Austrian Government, Madame La Comtesse de Lipona

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(anagram of Napoli). The Queen spoke to me a great deal during the evening, & Madame d'Hautmeuil and I had many people to enquire about mutually, and she begged me to call on her tomorrow. ... But one of my pleasantest acquaintances was. Madame Favelli

Sister
to
Madame
Murat

of the opera, who is a very clever conversible woman and much handsomer in a room than on the stage. We had much musical conversation. She is kept by the Count Visconti of Milan, and has a child by him; he is not married, and the liason does not prevent her being received in company, as she is perfectly well conducted, and in Italy everybody is allowed one lover: but she must be constant if she means to be received in company. Madame d'Hautmeuil told me that in consequence of the ill success of his opera of Pompeo at Bologna, the Marquis Sampieri has left Bologna & gone to spend the season

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in Paris, which I very much regret. It is a pity he should embroil himself with theatres, for his music, tho' fine, will not bear a long exposé of a whole evening, and I fear there is a party at Bologna against him. There were a great many pretty women this evening, and the party was delightful. About 3/4 of an hour after our arrival, we all went thro' the supper rooms to the Theatre, which was ready. The ladies were placed in the 3 or 4 first rows and the gentlemen behind. ... The opera was Adelina by Generali, and the orchestra was from the opera, also the lady who played the other part. The father was very finely done and sung by M. Rossi, to whom I was introduced the other night at the musical academia; his part is basso. The comical foppish courier of the military lover was very capitally done by M. Topp, brother of the prima donna; his easy air and his making love to Carlotta were admirable. But the real life of the piece were

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Pillans and M^{lle}. Toppo in Don Simone and Adelina. His comic phiz and grimace, his finished action and life, his Domine Sampson, bonhomie & simplicity were really delightful, and his voice had

a good effect, tho' not so powerful as that of Rossi. His part was the buffo comico and he really was capital. I have mentioned the performers in succession of their merits, the best the last, and therefore to M^{lle}. Toppo must be assigned the last notice in this account of the opera by amateurs, at least equal to what if is in most theatres, and indeed far superior as far as regards the buffo comico and prima donna. She is an elegant girl of 19 or 20, rather handsome, and looked very well in her peasant dress, her manners very graceful, modest, and pleasing, and indeed what struck me with all the performers, although it was their first exhibition, was that they had none of the awkwardness which one always sees on an English amateur stage, but all were easy and graceful, and Pillans and the prima donna were most particularly so, but her singing is so delightful and so finished that I do not think I ever heard any singer I like so much, especially as to the tone and volume of voice, which is most brilliant,

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clear, sweet, and rich, a fuller body, but with a tone exactly like that of Ronzi de Begnis, and her first air, her terzetto with Pillans & Rossi in the 1st act, and her cavatina when she is begging for her child, and the finale were truly delightful. Altogether I never was more pleased and can only regret that M^{lle}. Toppo's family here are too rich to think of letting her go on stage, as she would be a combination of Catalani and Ronzi de Begnis. The opera went off with acclamation and the performers were constantly called for, and at the end 3 times, and with peals of applause of real pleasure.

[27. October. 1827]

... Pillans came for me at 6 and he and I went to Signor Gaia's, and met there only the family & a Signor Poretti, a fine musician. I sung the trio in Puccianto and the duo of Armida with the ladies. Took leave of them with much regret, very capital musicians, and if not handsome, most unaffected and good natured.

tLIV, 162

... Pillans and I went to the opera ... got there just before the overture and staid to the end. We were all in Mr. Hepburn's box. It is not so near as I like, but the effect of the vow scene in the Temple and the grand light in the prayer scene were beautiful. The music seemed to me even finer than last time. I think also Bianchi was in better voice. His manner on the stage and his style of singing are delightful. Bellochi was in grand voice, and her grand air was received with acclamations. Madame Favelli's voice wants the delicate brilliancy of tone of M^{lle}. Toppo's, but she sung well, and it went off finely. The choruses are really capital.

I did not get to bed till very late, having to pack up after the opera, which was not over till 1/2 past 11. Trieste is so low and hot and so full of commercial bustle, I should not like it as a long residence, but it is impossible not to regret leaving the pleasant society, delightful amateur music and good opera, and agreeable, prepossessing, unaffected manners of the inhabitants.

tLIV, 171

[29. October. 1827] Treviso

... The Theatre was built by Bibiena in 1765, finely painted and of a beautiful shape. We saw pnc act of Armino by Pavesi, too noisy, but fine music. The basso, Gedeni, sung well, but the prima donna and the tenor were very poor.

A most delightful fat woman as Armino, Signora Bassi (not the soprano lady I heard 8 years since), sung most exquisitely. I never heard so fine a high contralto voice, and she has an admirable manner and fine countenance, but the voice was really most brilliant & delightful. She is to my taste by far the finest

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contralto in point of voice I have ever heard, not so low as Bellochi but more brilliant & much more powerful, clear, equal, and brilliant than Pasta. I was only sorry we were to have no more of her, but it was owing to the tenor being ill so he could do little. The opera of Adelina followed, and I was glad to hear again the same music with which I was so much delighted the other night at the Queen of Naples'. The oboe by Pester was very fine, better than at Trieste, but the vocal parts were all very inferior, except perhaps the bass. The Poeta had none, of Pillans humour, and the prima donna, Signora Vicenti, was poor indeed after the enchanting Toppo, but the music is so pretty I could not help enjoying part of a second time. The tenor's cavatina and the diet of tenor and Adelina were left out. I was told by a musical gentleman next me that this opera of Adelina was the cause of Rossini trying to write. He was at Venice as a very poor tenor and was much with Generali, who was then writing Adelina. Generali advised him to study composition, and he was so pleased with the opera of Adelina, from which he learnt all the rules, that he very soon produced his Inganno

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Felice, which is in so much the same style that I said the other evg. at the Queen's that I thought, tho' the subjects

of the arias are very different, that there was a great resemblance between these two operas, and this anecdote accounts for it, as of course the style of the opera he had been studying would influence his first work.

... I have now made a long tour thro' a great extent of country in Germany, Styria, Carniola, Istria, &c., and have just entered Italy for the ^{3d} time and arrived at Treviso on my way to Venice, having been at Treviso on my way from Venice rather more than 7 years since. What sad changes since then!

tLIV, 175

[30. October. 1827] Venice

... I went to the Teatro San Benedetto and met Walker and Christie. It was full and we had good places to see the comedy of Il Berretto Nero, especially by Vestris, whom I well recollect 10 years since. He is most quiet & droll, and his astonishment at his master's way of taking the knowledge of his wife having ever even listened to another man was most comic. The impudent wife had a lover before she married to save her father from ruin, and the lover is still most anxious to be with her, and her maid assists him, but tho' he is admitted by chance, she is proof against his entreaties, and leaves him fainting upon a sofa. The husband comes & by chance leaves his cap, the wife then returns with water to the lover, and seeing the cap of the husband falls down in a fit. In the last act she explains the whole to the husband, who forgives & all is well. It was beautifully acted by the husband & the old servant, & a meddling go-between old lady & the waiting maid. The lover has but a poor part, & the lady, tho' full of feeling, was too violent, however it was very naturally done, & the language was beautiful.

[31. October. 1827]

... We went at 1/2 past 11 to the Countess Benzon's Societa, which is large and where I met, besides herself (who has the remains of great beauty), a most pleasing Countess and a fine young Count Dandolo, descended from the great Venetian Admiral, also the Count Guiccioli of Ravenna, husband of the beautiful Countess to whom Lord Byron was so attached. I do not wonder she preferred his Lordship to the Count.

tLIV, 183

[1. November. 1827]

... we went to the Teatro San Luca to the first representation of Semiramide by Rossini. The music is most exquisite, and orchestra fine. Good places, theatre very full of smart people, being a giorno di festa, a great many pretty women. The opera went off well,

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the music is so delightful. Madame Casimir in Arsace sung with spirit, but her voice is not equal to that of Bellocchi or of Bassi. The prima donna, La Marifredina, is old & thin & not interesting, but is a good musician & sings well in tune & has both extent & execution, but not a very pleasing voice. Gianni, a new young bass, is handsome, & can sing, but his voice is harsh, & he is rather extravagant. The 3 fine duets, however, all went off well, & it is truly delightful to see how much the Italians feel & enjoy music. There was a silly little ballet between the acts, very bad, so it was not over till past 1.

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[4. November. 1827]

... I went at 7 with Christie to the Piazza San Marco. There was an immense crowd, and the brilliant moon shining on the sea, the pinnacles of St. Mark's & the grand buildings, with the gay scene and a number of lighted gondolas and cafés and a

large fire in a grate in the middle of the Piazza made a most rich combination of variety of objects & colors. We went from thence to the opera at San Luca, and again saw Semiramide, but we were too late and missed nearly half the first act, which I much regretted as the music is so fine. I sat next Count Guiccioli, who has a great deal of dry humour & was very entertaining.

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[5. November. 1827]

... in the Evg. I had my usual stroll in the Piazza. The weather is truly lovely, the most brilliant sunshine and no wind or frost, yet the air is sharp and clear, tho' not cold enough to wish for a fire, and it is hot in the midday sun. Venice really is a delightful place, tho' it is melancholy & vexing to see so many splendid palaces going to ruin, yet the spirit and hilarity of the people is most delightful, as well as their handsome intelligent appearance and excellent manners. Last night I remarked

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to Count Guiccioli (who by the bye talked to me much of Lord Byron, who he said was a most delightful person, and seemed to bear him no grudge for having made love to his wife) that it was a sad pity to see so many splendid edifices in a ruinous state, and soon after I asked if there would not be a new opera tomorrow or next day at the Teatro San Chrisostomo. He said, "Yes, but it will not be a good opera," & added with a tone of the driest humour, "Magari: la gente qui si divertona in medio di tetto le angustie." The words were nothing, but the manner was inimitable and made me laugh for a long time, a thing not easy.

... Count Guiccioli was most comic in recounting the distresses of the Legate of the Santissimo Padre Passa Leone, 12 mo. at Bologna on account of some appearance of liberal ideas at Ferrara. All the Italians I have seen here are quite in the liberal style and do not mind what they say of the great Sovereigns, &c. They all seem to be quite delighted at the victory over the Turkish fleet by the French, English, and Russians and to enjoy the idea of the vexation of the Emperor of Austria, who has all along tried to support the Turks and to stop the progress of the freedom of Greece, and at this time has refused to cooperate with the other powers in favor of the Greeks, Certainly the politics of Austria are the worst in Europe, altho' the personal character of the family who reign there are most amiable in every respect.

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[7. November. 1827] Padua

... We had a pleasant drive of 3 posts by Mira & Dolo and the fertile banks of the Brenta's vale, or rather flat, passing Lord Byron's pretty villa at Mira, now alas! untenanted, and got to Padua at 1/2 past 4 got good rooms at the Sella d'oro, and Christie and I walked about till 6, when we dined, and before 8 went to the opera. The town with its environs, old Hotel de ville, its handsome place and governor's palace, & its narrow streets with arcades I well remember, as this is my 3^d visit to it. The grand palace of the Doges of Venice near Dolo, with its superb pavilion, its loggies and its terraces, groves & gardens, is now one of the numerous imperial palaces and one never used, but is well kept up. Since I was last at Padua, the Theatre has been repaired & repainted; it is done in the style of the arabesques of the Vatican, & the ceiling is most beautiful -- the interior & the curtains of

the boxes are all of a pale blue and the whole has a most elegant & dazzling effect. There are 5 tiers of boxes & 34 in each circle, of course 170 boxes. The proscenium is simple & beautiful, and it is altogether one of the most elegant theatres I have seen. The orchestra is delightful and full, and the opera was Torvaldo e Dorliska of Rossini, one of his early

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ones and full of rich music, much of which I have often heard, tho' I never saw the opera before. The duo of the basso & the prima donna, the trio of tenor, bass, and buffo, the finale of the first act, the solo of the tenor, the duo of the tenor & prima donna, the quintett, the grand basso solo I know well, & the prima donna's grand air for finale are all exquisitely fine, especially the trio & the bass aria. Madame Malanotti is very plain and not powerful, but has good taste & a very sweet voice. Collati, basso, was ugly, but a capital good voice & good in situation. The tenor & buffo & secunda donna were all weak, so that the singing was very so so, but it was correct & in tune, & the music is exquisite. Between the acts was a grand ballet in the tragic style, a perpetual scene of embracing or pulling about or killing. It seemed to me most absurd & I could make nothing of it. It was in 5 grand scenes or acts, and the scenery & dresses were most elegant & beautifully fancied. In the opera also the Polish dresses were most beautiful & very rich.

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[9. November. 1827] Verona

... I went to the Teatro Norando & met Christie & Walker. A very pretty small theatre, well filled, good orchestra.

baritone and well in tune, is not powerful. He & La Barca are scholars of the Institute here. The music of Semiramide is so delightful one is never tired of hearing it. It gains much by repetition, and is indeed, I now think, almost the chef d'oeuvre of Rossini.

[.11. November. 1827] Peschiera

We did not set 'off from Verona till near 9 and left it by the splendid street of the Corso, passing the Costello Vecchio. The road to Castelmora is flat, & rich with mulberries and vines and olives. To the right are the mountains of Tyrol, of which we saw the high summits covered with snow of those farthest off. From Castelmora we went to Desenzano, passing thro' the fortress of Peschiera built at the point where the Mincio makes its exit from the Lago di Garda. Before we came to Peschiera we had fine views of the lake and the mountains. The fortress is strong, and besides the shabby town within it a handsome officers' caserno has lately been built. Well do I recollect the day, now more than 10 years

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since, which was spent on the Lago di Garda, supping & sleeping at a poor inn in Peschiera. ... Little then did I foresee that 10 years after I should revisit the same spot, with people whose existence was then unknown to me, and that she who I loved so dearly should be taken from me, but the will of Heaven must be submitted to, yet in 10 years what unexpected cruel events have befallen me, in particular the loss of Jane Lamb, of my brother, of my Father, of my sister, & all the distressing events which have accompanied them! but I will try to divert my mind from its too frequent recourse to these afflictions.

[13. November. 1827] Milan

... We all went to La Scala, which is as large and dark as ever and has its same fine orchestra, but very few were there tonight, as the Prima Donna, Madame

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Lalande, is unwell, and the new opera of Il Pirata, taken from the tragedy of Bertram, could not be done, so we had Mosè in Egitto, in which Rubini, the tenor, performed very finely in Orosmane and Tamburini, the baritone, in the Sultan. Madame Rubini in Elcia. I thought poor, bad voice and manner, tho' not out of tune, and no execution or feeling, and Madame Sacchi in the Queen was worse. Biondini in Mosè was very well. In the ballet of Alceste the dancing was pretty & the scenery most classic and grand, but there was no fine dancing tonight. Madame Bozzi as the mother Alpha & M^{lle}. Conti, whom I well remember, as the daughter both acted finely, and Bozzi as Alceste was very good. Pluto & Proserpine & the 7 Furies were capital in a very fine scene in Hell, but Olympus, the Palace of the Gods, the last scene, in which Hercules brings Alpha, was one of the finest effects of lights & classical grouping & architecture I ever saw.

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[14. November. 1827]

... The opera was Il Pirata, taken from the tragedy of Bertram by Maturin: the music by Bellini, a young Neapolitan, who has written two operas before, one for the Conservatorio, where he studied under Zingarelli, and one commissioned by Barbaia for the San Carlo at Naples, & this is his third work. The music is sweet and expressive: a fine duo & trio in the 1st act, & a still finer solo by Rubini', and in the 2^d act the solo of Rubini is most exquisite for power and feeling, and the

mad scene of Imogine (Madame Lalande) is very fine, but the end is bad, and there is a want of fine concerted pieces. I think the music, tho' with much air, wants spirit and variety, but Bellini is thought to be a youth of great promise, and certainly such a work from a man of 25 is most wonderful, but it owes much to the great talents, of Madame Lalande and Rubini. Tamburini, who is the Duke, looks well but has not much to do, & the other parts are nothing, but Rubini in Gualtiero, the Pirate, sung his 2 solos with such power, such astonishing feeling and amazing expression of passion, as well as beautiful tone and execution, that as a tenor and a singer of soul I never heard any but Braham at all to compare to him. I should not have thought from seeing him in Mosé that he had so much soul; his voice even in that was evident, but not

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so much so. Madame Lalande is genteel and has fine teeth and an expressive face. She is not handsome, but has a most brilliant voice and fine action and manner, both in singing and acting, and most perfect intonation. She was a pupil of Talma for tragedy, but as a singer is indeed most superior. I have heard none so fine for voice and execution except Sontag since I left London, and for acting she is only inferior to Schechner.

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[15. November. 1827]

... we all went to the opera and it was very full -- but we all had good places in the first row -- and I find both the music and the acting grow upon me -- the duet of Lalande and Rubini, the terzetto with them & Tamburini, the 2 airs, especially the last, so full of passion, by Rubini, and the most affecting mad scene by Lalande at the end are quite enchanting, the music has

power and the whole scene is quite dramatic and if not given with the force of Lalande, which is quite Siddonian and truly impassioned, would have no effect -- & the pathos of Rubini in the "Sal mi sasso sagrina" and "Parlara di mio tradito amor" did more to move the audience than all the contrivances of Kean, for in such a tragedy the operatic outburst of song is more genuine than the ranting tirade or keening lament of melodramatic mannerism.

I forgot to say that the scenery of the opera and the ballet of Alceste are by San Quirico, who is the finest scene painter I ever met with, and the perspectives and grand masses are unequalled by any thing I could ever imagine. The effect of some of them is quite an illusion & they appear of the real size of immense palaces and temples. There was a beautiful pas de trois by Taglioni and Madame Taglioni and M^{lle}. Vaque Moulin, the last a capital French dancer I first remember at Naples 7 years since.

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[19. November. 1827]

... I went to the Teatro Re.... The play was Il Cavaliere di Vergogna by Goldoni. No plot but very lively, & excellently acted by all the ladies wishing him for a husband, & by the formal student, just come from college & full of science & formality. The Cavalier was very lively & gay, and the whole went off with great spirit & effect.

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[21. November. 1827]

... went to the opera, which was Mosé and was performed as before. The music is always exquisite. Rubini and Tamburini sung lovely but the 2 ladies spoiled it. The comic ballet of a *á*lia Castagna was done first, & the horrors & torments of the Poet & his wife in the haunted house were irresistibly

comical and droll. I was highly amused with it, for tho' I saw part of it before, I was that evening so tired and sleepy, and it was done so late, I did not enjoy it. There was a beautiful pas de deux by Taglioni and M^{lle}. Vaque Moulin.

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[22. November. 1827]

... L'Ultimo Giorno di Pompeii. Sallustio, Tamburini -- Appio Diomede, Rubini -- Allosia, Madame Lalonde, 2 fine airs by her, especially the last, where she is condemned to be buried alive and takes leave of her husband, Sallustio, most exquisite passion and expression. There is also a fine duet by her and Tamburini, and it is quite impossible to see any thing finer than the scenery, which is at once elegant and classical, and the concluding scene of the eruption of Mount Vesuvius is I think the finest thing I ever saw, a torrent of fire of the richest red color, and ruins and architecture intermixed. The other superb scenes are the court of Sallust's house, the forum of most splendid architecture, the Roman gate and Street of the Tombs, the Basilica,

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and the Court of the Tombs, where the clouds and eruption of Mount Vesuvius begins. It is a most splendid spectacle and the dancing and scenery beautiful, indeed the latter is a model of Classical taste, but the music is but indifferent.

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[23. November. 1827]

... I went to the Teatro Concano, where there was a most foolish

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spectacle, taken from Il Crociato in Egitto, and the actors were so bad that the audience were in a roar of laughter at their heroics.

[25. November. 1827]

... The opera was the Ultimo Giorno di Pompeii, and the acting and singing of Lalande is delightful: but, tho' her duet with Tamburini is fine and her last air is exquisitely acted, I cannot like the music of this opera. It is not like that of the Pirate addressed to the heart, nor like that of Rossini so admirably lively and varied, and so full of unexpected and delicious sounds, but it is in fact but very commonplace and is only kept up by the admirable acting of Lalande, and the extreme beauty of the decorations and scenery. Rubini sung his cavatina bravura exquisitely, but Appio is a poor part for him.

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[27. November. 1827]

... Shopping and walking till dinner, paying & packing. But I saw half the first act and all the second act of Mosé, and all the ballet of Alceste. The house was thin. I took leave of Carcassola and the Marchesa Tersago. I am not sorry to leave Milan, excepting. for the opera.

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... I took leave tonight of my old musical friend, M. Zanzi, who is as great an enthusiast as myself -- and wished me to stay over tomorrow to be introduced to Bellini, the composer of the Pirate, who is a most delightful person and full of genius, but it must not be. I very much regret not hearing the exquisite Pirata a 5th time, as it improves every time, but as all is fixed we must go. Paganini, the great violin player, is here, and will give a concert after the close of the theatre. On Sunday next it closes for three weeks, and is to open at Christmas with Elisabetta of Rossini. Bellini is to write an opera for the Carnival, and David is to come out in Gli Arabi nelle Gallie, an opera by Pacini, taken from the Renegade of D'Artengcourt.

[28. November. 1827] Parma

... I then went to the theatre and got a good place with some very civil officers in front of the pit, and there I saw

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in the same box of the same shabby old theatre, very dark, the Archduchess Maria Louisa, once Empress of France, now sovereign of the poorest and smallest of the Italian States; and with a most shabby capital. She was accompanied by Madame Wallis and the Contessa Viani, and by General Kniefer (her husband), who is a fine looking man, but had a black bandage over his eye, which he has lost. The Archduchess looks older and thinner; but all the party being in deep black for the Queen of Saxony made it look dismal. The play was Maria Stuarda, translated from Schiller, and very well done by Madames Belzet and Schultz as Mary and Elizabeth. The men I thought only so so: but Mary played with real feeling and was graceful if not handsome.

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[29. November. 1827]

... The play was Il Benefattore e l'orfana, very good, by Abbate Notta. It was over before

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eleven. Both Madame Schultz and Madame Belzet acted well. The latter was the orphan. The Duchess and her ladies and the General were there again. Hers seems to me to be a most triste existence: but it is said she is, happy and contented. Having a husband and children must be a great source of occupation at least and prevent her from dwelling on the splendors and glories of the past: yet I think she must often wish for her amiable and beautiful son, kept in such close surveillance at Vienna.

[1. December. 1827] Modena

... at eleven M. Gaetano Gamorra, the Duke's Secretary, came for me, and took me to the Palace, where I was introduced to the Marquis; de Malzas, Grand Chamberlain' to the Duke, and by him ushered in to his Imperial Highness, who is very like his brother Maximilian, and has the same animated and pleasing manner and good countenance. He was very affable and kind, and gave me a key and two tickets by his Secretary for the opera tonight, which is the last night of the season. But he was so conversible and agreeable, I offered twice to come away and he kept me. We had a discussion about the Turkish War in consequence of the naval action at Navarino, and what was more interesting to me, he detailed to me his plans for Schools of Music and Painting here, and for

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general education. He seems to be a most active man and full of anxiety to be of use, but I think it a pity he should have married his niece, though here it is allowed: they have four children. He offered to introduce me to the Duchess this day at the opera. She is a cousin of Prince Carignano, and daughter of the King of Sardenia.

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... After dinner we went to the opera at the Court Theatre. It was the last evening and very full, but we had one of the very best boxes near the stage, and opposite the Ducal Box. M. Gamorra sat in our box all night, and the Marchese Malza came for me soon after I got there to go to the Archduke's box, where the Duchess and their four fine children (the eldest and youngest ones girls) were sitting with the old Marquis and

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.

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[3 . May. 1828] Pisa

... 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 I Barbiere di Siviglia, and very well done: the tenor had a pleasing voice, but is

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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.

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[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 12th 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.

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[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

Marchioness Boschetti: the latter very droll and arousing. ... I ... had much conversation with the Duchess about music. She is a very fine singer and has the nicest ear, and what is better she has the sweetest and most amiable countenance and manner, lovely hair and complexion, eyes and teeth: and fine expression, especially when she speaks. ... The Archduke spoke a good deal of English with me. ... I had a most pleasant evening indeed, and was much pleased with the opera, which was well got up, and with fine scenery. The bass was bad, and had little to do. He was Giacomo, Prince of Scotland, and was to have married Christina, Princess of Sweden, only she had not waited

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for him but had privately married Eduardo, a victorious Swedish General, much to the displeasure of King Carlo when he finds it out: so Christina is imprisoned and Eduardo quells a very opportune revolution, releases the lady, and restores the crown to her father, and is rewarded by her hand. Carlo the King was tolerably done by Piermarini, a good tenor, but after Rubini at Milan it is hard to be pleased. Teresa Donelli in Christina has a fine voice, and good manner, and sang well: but wants animation. She reminds me of Catalani a little, but the contralto Eduardo, Margarita Donelli, sister of the other (both educated at the Musical School of the Archduke), has a most sweet voice, and is full of tact, and sentiment, and manner. She is but seventeen, and the other twenty. The music of Eduardo e Cristina is by Rossini, one of his early works, and it has many parts in it of Ricciardo, La Cenerentola, and La Gazza Ladra, but is a most pleasing piece.

[3. December. 1827] Bologna

... there is no opera or societa: the loss of the Marquis Sampieri for this Winter is a sad blow to Bologna, but his dispute with the Legate is amiably settled, and all is over, and he is to be here in March or April.

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[11. December. 1827] Florence

... went to the Teatro Cocomero to a commedia, as there is no opera at present. There is seldom an opera any where in the season of Advent. The theatre was not very full, and the actors far from being so good as those of Venice or Milan; but I was rather amused with the comedy of Le due Case in una Casa, which is taken from the same French piece as our Simpson & Co., and is really entertaining. The French play it for the witty observations on compromised affairs, the English for the farcical confusion and comedy of errors, but the Italians make the most of the behavior of the characters.

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[14. December. 1827]

... we had two French vaudevilles by the troop of actors M. Demidoff keeps in pay. M. Sans Gene was the first, and the other was Da Carte o Paga: both are amusing: I have seen the first at Paris: the actors are but so so. Both before and after the plays was a sort of promenade and conversation. M. Demidoff, tho' feeble, seems to have kept his wits; for he is lively and clever still, tho' his body is but a shadow. His son is clever and lively, but quite a shrimp in size. Came away at twelve with Lady B[elmore].

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[15. December. 1827]

... I went first to call on the Marchesa Sagrati, who lives now here, having left Rome two-years since. I found her at home with her nephew and niece; and just sitting as she used to do

at Rome: without five. She was delighted to see me again, and made many enquiries after Charlotte. She is truly a good hearted woman, and has a great deal of sense and cleverness, and life and animation.

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... She expects her niece, the Countess Guiccioli (Lord Byron's favorite) in a few days to stay with her: so I hope I shall see her. The Marchesa has left Home, finding the paternal government of the Pope Leo the 12th very severe, in seeing many of her friends banished or imprisoned. She was delighted with her visit to England, and could talk of nothing else but the delights of London and the civility she met with.

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[19. December. 1827]

... went at half past six to dine at Lord Burghersh's. He was very attentive and pleasant, and we had a great deal of talk about the Pirate, and about his new opera of Il Torneo, which is nearly finished.

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... I went to M. Demidoff's. ... There had been a play by some of the Russians with him, in honour of his jour de fête, and it ended in throwing bouquets of flowers at him, which was just finished when we arrived; but I understood we had no loss in missing it.

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[24. December. 1827] Rome

.... We went to Sante Maria Maggiore, and found an immense crowd, and the church brilliantly lighted. The Pope was performing the Mass of the Birth of Christ: and we staid till the Mass was over at half past eleven, when his Holiness marched out with all the Cardinals, Priests, and Military in grand procession.