

The Concise
Oxford
Dictionary of **Opera**

Second
Edition

Harold Rosenthal
and John Warrack



THE CONCISE OXFORD
DICTIONARY
OPERA

Second edition

by

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and

John Warrack

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FOREWORD

Within seventy years of the emergence of opera as a distinctive art form in Florence around 1600, the wealth of new works had led to the first attempt at a catalogue. This was the celebrated *Drammaturgia*, a list of all dramatic works compiled in 1666 by Leone Allacci, a Chiot scholar who had become librarian of the Vatican in 1661. His work gradually found a number of successors; and they continue to increase. Not only catalogues, but guides, companions, collections of analyses and synopses, histories both general, national, and local – all these are published in what seems ever increasing abundance, to say nothing of the specialist literature on every aspect of operatic composition, theory, and performance. At the same time, the vast increase in musicological activity, stimulated by the large numbers of research students emerging from universities, has led to an enormous amount of information, hitherto remote and obscure of access, becoming widely available. Almost every country with a claim to a musical tradition has in recent years published or substantially enlarged its own national encyclopedia. We have drawn upon many of these works, as well as upon original scores, upon copious correspondence with scholars, archivists, and artists all over the world, and upon our own records and research. What we have had in mind is to provide the opera-goer with a concise but comprehensive work of reference – and perhaps also of some entertainment.

We have, naturally, been obliged to lean heavily on our distinguished predecessors in their various fields; but wherever possible, every fact has been checked against several authorities. Error is easily perpetuated from one reference work to another: it is never sufficient to suppose that because a date is given as, say, 1667 in six works of reference, the seventh (which has not copied a corrupt source) may not be right with 1676. Nor does the problem necessarily become less acute in more modern times: no fewer than five different birthdays for Mattia Battistini can be found in leading music encyclopedias published in the 1950s. We draw attention to these problems in sympathy, not rebuke: accuracy, the *raison d'être* of a reference book, is an elusive ideal, and any lexicographer who throws stones at his colleagues does so in full knowledge of the fragility of his own windows. In reworking our dictionary for the present second edition, we have gone over every entry in the light of new information published since the original edition of 1964; we have corrected errors and filled in gaps, hoping only to have taken one more step along the road towards a fair and accurate survey of the rich tradition of opera.

In preparing a second edition, we have also substantially enlarged the book. We have, for instance, greatly extended the coverage of the development of opera in all countries of the world. Under the country itself will be found a survey of the general artistic development of its national opera; under the various towns of that country, when they are important enough to warrant it, there is a more factual account of opera's establishment and growth there; while the major cities and towns are also sometimes given extra treatment in separate entries on the histories of their leading opera houses. A system of cross-references should help

to direct the reader to entries containing further relevant information on a particular subject. A further guide is provided by a system of asterisks: an asterisk before a word indicates an entry that is relevant to the one being consulted. Thus under Italy, the reader is given a list of cities including Milan; under Milan, a list of opera houses including La Scala; and in the entry on La Scala, the name of Toscanini is asterisked since there is material in his entry relevant to the history of La Scala: it does not follow that every mention of Toscanini throughout the book carries an asterisk. We have also added to a number of entries a bibliographical reference: normally this is confined to one standard work on the subject for further information and reading, in the case of composers usually one including fuller work-lists than we can provide.

We have also extended the number of literary references, so as to provide a convenient check-list. Completeness is unattainable here, as elsewhere, but we have listed as many operas as we can on the works of important writers and on famous subjects (e.g. Don Juan). The demands of conciseness have prevented us from publishing complete lists of the operas setting the most popular subjects, such as Ariadne, Alexander, and Semiramide, since they run into three figures: but we have made an effort to compile full lists of the operas written on works by Shakespeare, Scott, and other writers to whom composers have most frequently turned. We have included rather a large proportion of singers, since most general works of reference tend, reasonably, to place the interpreter below the creator in importance; and we have now added a larger number from important operatic eras of the past, such as those of Imperial Russia or Parisian Grand Opera. As far as the past is concerned, we have tried to include a fuller section of those whose artistry influenced composers and fellow performers, thus contributing to operatic history. Contemporary artists have presented more difficulty, but we have included a generous selection of those who have either already established themselves internationally, and about whom the opera-goer might wish to know, or who are likely to do so within the next few years. We have allowed ourselves to include a few who may not rank as international figures but are highly prized in their own country. Every reference book must face the challenge of why one subject is in, another out. We are well aware that different compilers would have chosen differently; our dictionary claims conciseness rather than completeness. It is no less obvious that every reference book becomes out of date as soon as it is published: we have had to make our closing date the autumn of 1978.

Though we have not made much use of abbreviations, except chiefly for the names of opera houses (see list on pp. xi–xii), there are a number of usages that require elucidation.

Dates of operas, unless otherwise explained, are of first production; we have normally added the composition date only when it antedates production by a significant number of years. We should have preferred to give composition dates in all cases, but they are so often undiscoverable that we have had to bow to consistency. Opera titles are normally in the original language (though there are exceptions here: we have not used Russian titles nor indeed the Cyrillic alphabet at all); the English translation in brackets is often literal rather than a suggestion for general use. When an opera is known in England only by an English title (e.g. *The Bartered Bride*) we give the original in brackets. In the singer entries, the seasons and appearances are only the most notable ones. We have used

the conventional, if misleading, term 'created . . .' to mean 'first singer of . . .'.

Place-names have presented the usual problem. We have, with very few exceptions, given the name currently used in the country concerned: that is, Ljubljana (not Laibach), Oslo (not Christiania). We have given alternative names in brackets, though without explanation, which would usually involve a short historical essay. There are two natural exceptions to this rule. We follow normal English usage in writing Munich, Warsaw, Florence, etc., though we give the originals in brackets in their main entries (Ger., München; Pol., Warszawa; It., Firenze). And when a town has changed its own name, we give it according to how it was known at the time: thus it becomes possible for a stay-at-home composer to be born in St Petersburg, study in Petrograd, and die in Leningrad, though never for another to be born in Pressburg, study in Pozsony, and die in Bratislava. Cross-references help to clear up these matters. In the case of the Alsatian capital, we take the liberty of settling for Strasbourg.

It goes without saying that we spell all personal names as the owner would himself, complete with accents even when it is unlikely that many English readers are familiar with the effect of Latvian apostrophes or Hungarian double-acutes. Transliteration from Cyrillic (and to a lesser extent Greek) has been as difficult as always. Though basically we follow that approved by the School of Slavonic Studies, we do make certain deviations, preferring clarity and familiarity to total consistency (Tchaikovsky, not Chaykovsky). The Italian 'long i' is discarded (Barbaia, not Barbaja) except in initials: no one will look up Iommelli.

A certain number of brief synopses will be found. While it is obvious that we are not competing with Kobbé, Lubbock, and similar books, we felt that a reminder might be useful in the case of repertory operas; rarer works are given a sentence or two indicating the plot or at least the subject. We have not generally taken up space with the plots of stories very familiar from other contexts: there is no synopsis of Britten's *A Midsummer Night's Dream* since, despite the composer's special view of the work, the plot is Shakespeare's.

As regards dates, we retain the old-style English dates before the adoption of the Gregorian calendar in 1752; however, Russian dates, and those of other countries who retained the Julian calendar into modern times, are given in New Style.

We owe so much to so many kind and scholarly people that the problem of selection once again becomes troublesome. For advice, help, and information on specific subjects, we continue to be particularly indebted to Senhor A. F. de Almeida, Count Giacomo Antonini, Mr Jack Belsom, Dr Rosalia Bix, Sgr Rodolfo Celletti, Mr Eric Crozier, Mr Winton Dean, Dr Stana Djurić-Klajn, Dr Pavel Eckstein, Mr Peter Forster, M Paul Francy, Dr Alfred Frankenstein, Mr Frank Freudenthal, Sgr Giorgio Gualerzi, M Jacques Gheusi, Mr Bertil Hagmann, Mr Peter Heyworth, Dr Kurt Honolka, Mr Arthur Jacobs, Mr Michael Kennedy, Dr Dezső Legány, Mr Mark Lubbock, Mr Richard Macnutt, Dr Carlo Marinelli, Mr William Marshall, Mr Julius Mattfeld, Dr Kornel Michałowski, Dr Carl Morey, Mr William Nazzaro, Dr Alena Němcová, Dr Henry Orlov, Mr Charles Pitt, Mr K. A. Pollak, Mr Georgi Polyanovsky, Mr Leo Riemens, Mr Bradford Robinson, Mr Lionel Salter, Sgr Claudio Sartori, Mr Max de Schauensee, Mr Gerhard Schepelern, Dr Horst Seeger, Mr Nicholas Slonimsky, Mr Patrick J. Smith, Mr Marius Sotropa, Mr Jani Strasser, Sgr Raffaele Vegeto, Mr William Weaver, Mr Joseph Wechsberg, Dr Joachim Wenzel, and M. Stéphane Wolff. We are also grateful to the archivists,

Dramaturgs, and other officials of opera houses too numerous to name individually, whose help was invaluable in providing and checking information. To the patient staffs of the London Library and the British Library we continue to owe a debt for their tolerance of all our importunities and for their knowledge of many obscure sources of information. For the first edition, we were especially grateful to Mr Frank Merkling, Mr Andrew Porter, and Mr Robert Tuggle, all of whom read the entire typescript and made large numbers of useful suggestions; we are no less grateful now to the Earl of Harewood, who furnished us with lists of corrections and suggestions arising from that edition, and to Mr Charles Jahant, whose encyclopaedic knowledge of operatic facts, dates, details, and recherché lore was enthusiastically placed at our disposal.

We should also like to acknowledge the help provided by numerous correspondents from all over the world: many of them were previously unknown to us, and troubled to send in sometimes a single new fact.

London–Rievaulx
December 1978

H.D.R.
J.W.

BIBLIOGRAPHY

We have given under individual composers, singers, and opera houses a bibliographical mention of the standard work on the subject. To draw up even a summary list of the writings on the history, theory, and practice of opera is impossible in a brief space: the interested are directed to the bibliographies in the article *Oper* in the German encyclopedia *Die Musik in Geschichte und Gegenwart*, and in the article *Opera* in *The New Grove Dictionary of Music and Musicians*. We may also mention the useful bibliographies attached to articles in the Italian *Enciclopedia dello Spettacolo*. Another excellent general bibliography may be found in the standard *A Short History of Opera* by Donald J. Grout (New York, 1947), and one of a more particular nature in Patrick J. Smith's study of the history of the opera libretto, *The Tenth Muse* (New York, 1970). However, we think it may be useful to give two short lists here, of catalogues of operas, and of books of synopses and analyses. Caution is advised in consulting some of the catalogues, particularly the earlier ones: a common fault is the inclusion of a number of titles that prove on investigation to be ballets or incidental music or other works that can hardly be described as operas.

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ABBREVIATIONS

OPERA HOUSES AND CONSERVATORIES

<i>Barcelona</i>	L.	Teatro Liceo
<i>Berlin</i>	D.	Deutsche Oper
	H.	Hofoper
	K.O.	Komische Oper
	S.O.	Staatsoper
	Sch.	Schauspielhaus
	Stä. O.	Städtische Oper
	V.	Volksoper
<i>Brussels</i>	LaM.	Théâtre Royale de la Monnaie
<i>Buenos Aires</i>	C.	Teatro Colón
<i>Florence</i>	P.	Teatro alla Pergola
	C.	Teatro Comunale
<i>Genoa</i>	C.F.	Teatro Carlo Felice
<i>Glyndebourne</i>	Gly.	
<i>Leningrad</i>	K.	Kirov Theatre
<i>(St Petersburg)</i>	M.	Maryinsky Theatre
<i>London</i>	C.G.	Covent Garden
	Col.	Coliseum
	D.L.	Drury Lane
	G.S.M.	Guildhall School of Music
	Hm.	Haymarket
	H.M.'s	His (Her) Majesty's
	Ly.	Lyceum (English Opera House)
	R.A.H.	Royal Albert Hall
	R.C.M.	Royal College of Music
	R.F.H.	Royal Festival Hall
	St J's.	St. James's
	S.W.	Sadler's Wells
	T.C.M.	Trinity College
<i>Manchester</i>	R.M.C.M.	Royal Manchester College of Music
<i>Milan</i>	Sc.	Teatro alla Scala (La Scala)
	T.d.V.	Teatro dal Verme
	T.L.	Teatro Lirico
	T.N.	Teatro Nuovo
	T.R.D.	Teatro Regio Ducal
<i>Moscow</i>	B.	Bolshoy Teatr
	Z.	Zimin Teatr
<i>Munich</i>	N.	Hof- und Nationaltheater
	P.	Prinzregenttheater

<i>Naples</i>	S.B.	Teatro San Bartolomeo
	S.C.	Teatro San Carlo
	T.N.	Teatro Nuovo
<i>New York</i>	Ac. of M.	Academy of Music
	C.C.	City Center
	Met.	Metropolitan Opera House
<i>Paris</i>	P.O.H.	Palmo's Opera House
	B.P.	Bouffes-Parisiens
	Ch.É.	Théâtre des Champs-Élysées
	C.I.	Comédie-Italienne
	F.-P.	Fantaisies-Parisiennes
	O.	Opéra (Académie Royal de Musique)
	O.C.	Opéra-Comique
	T.I.	Théâtre-Italien
	T.S.B.	Théâtre Sarah Bernhardt
	T.L.	Théâtre-Lyrique
<i>Philadelphia</i>	Ac. of M.	Academy of Music
<i>Prague</i>	N.	Narodni Divadlo (National Theatre)
	Cz.	Czech Theatre
	P.	Prozátimní Divadlo (Provisional Theatre)
<i>Rome</i>	Ad.	Teatro Adriano
	Ap.	Teatro Apollo
	Arg.	Teatro Argentina
	C.	Teatro Costanzi
	R. (or O.)	Teatro Reale dell'Opera
<i>St Petersburg (see Leningrad)</i>		
<i>Turin</i>	T.R.	Teatro Regio
	V.E.	Teatro Vittorio Emanuele
<i>Venice</i>	F.	Teatro La Fenice
	S.B.	Teatro San Benedetto
	S.C.	Teatro San Cassiano
	S.G.Cr.	Teatro San Giovanni Crisostomo
	S.G.P.	Teatro Santi Giovanni e Paolo
	S.L.	Teatro Santa Lucia
	S. Sam.	Teatro San Samuele
<i>Vienna</i>	B.	Burgtheater
	J.	Theater in der Josephstadt
	Kä.	Kärntnertortheater
	L.	Theater in der Leopoldstadt
	S.O.	Staatsoper
	V.O.	Volksoper
	W.	Theater auf der Wieden
		(later Theater an der Wien)

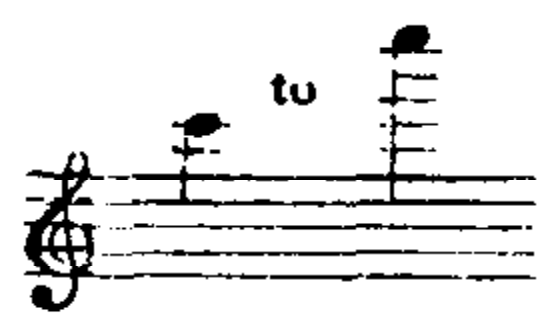
NATIONALITIES AND LANGUAGES

Cz.	Czechoslovak	It.	Italian
Dan.	Danish	Yug.	Yugoslav
Flem.	Flemish	Lat.	Latin
Fr.	French	Pol.	Polish
Ger.	German	Port.	Portuguese
Gr.	Greek	Rom.	Romanian

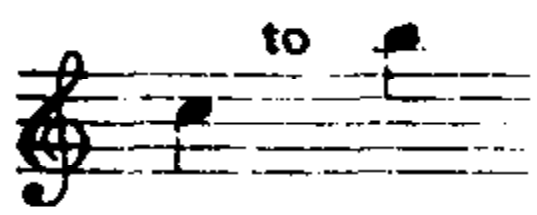
MISCELLANEOUS

B.B.C.	British Broadcasting Corporation
B.N.O.C.	British National Opera Company
cap.	capacity
Carn.	Carnival (usually beginning 26 Dec. of previous year and lasting until Feb. or Mar.)
C.B.S.	Columbia Broadcasting System
C.R.	Carl Rosa Opera Company
cond.	conductor, conducted
E.N.O.	English National Opera
E.O.G.	English Opera Group
O.H.	Opera House
prod.	producer, produced
(R)	has made operatic gramophone record
T.	theatre
TV	television
rev.	revised
*	<i>see marked entry for further relevant information</i>

KEY TO VOCAL COMPASSES



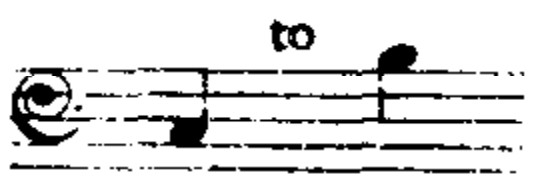
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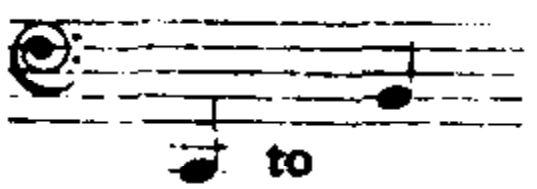
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c to b



C to B



C₁ to B₁

A

Aachen (Fr. Aix-la-Chapelle). Town in North Rhine Westphalia, Germany. Companies from Holland, later France and Italy, visited the town in the 18th cent., and Johann Böhm's company brought *Die Entführung* and *Die Zauberflöte*; performances in the Komödienhaus auf dem Katschhof, built 1752 and one of the first civic theatres in Germany. In 1825 a fine new theatre was built by *Schinkel. A performance of Handel's *Deborah* in 1834 drew Chopin and Hiller from Paris (Mendelssohn came to part of a rehearsal). The town has long had a reputation as a springboard for young talent, and artists who worked there early in their careers include Leo Blech, Karajan, and Sawallisch. The present theatre (cap. 944) was opened 1951; Gabriel Chmura has been music director since 1974.

Abbado, Claudio (b Milan, 26 June 1933). Italian conductor. Studied Milan, Vienna with Swarowsky. Won Mitropoulos competition for conductors in 1963. Milan Sc., 1965, music director since 1968; London, C. G., 1968; Salzburg since 1965. One of the most gifted of the younger generation of Italian conductors, as at home with the works of Berg and Nono as with those of Rossini and Verdi. (R)

Abbey, Henry Eugene (b Akron, Ohio, 27 June 1846; d New York, 17 Oct. 1896). American impresario. First manager of the N.Y. Met (1883); lost nearly \$500,000. Shared management with Grau and Schoeffel, 1891-6.

Abbott, Emma (b Chicago, 9 Dec. 1850; d Salt Lake City, 5 Jan. 1891). American soprano. Studied New York with Achille Errani and in Europe with Wartel, Sangiovanni, and Delle Sedie. Début London, C.G., 1876, Marie (*La Fille du régiment*) and N.Y., same role, 1877. Married Eugene Wetherell 1875; together promoted Emma Abbott English Grand Opera Company. Introduced 'specialities', such as popular ballads, into operas in which she appeared.

Abencérages, Les, ou L'Étendard de Grenade. Opera in 3 acts by Cherubini; text by V. J. Étienne de Jouy, after J. P. Florian's novel *Gonzalve de Cordove* (1791). Prod. Paris, O., 6 Apr. 1813, in the presence of Napoleon, with Branchou, J. Armand, Nourrit, Dérivis, Lavigne, Alexandre, Bertin. Revived Florence 1957. The plot tells of the disputed triumphs of Almansor, the last of the Moorish Abenceragi warriors, and his final overthrow at Granada in 1492.

Abigaille. Nabucco's daughter (sop.) in Verdi's *Nabucco*.

Abingdon. Town in Berkshire, England. Alan Kitching and his wife opened the Unicorn T. in 1959, with the first English stage performance for 225 years of Handel's *Orlando*. Its success led to an annual Handel opera in Kitching's own English translation. Works produced, many for the first time since Handel's day, have included *Partenope*, *Agrippina*, *Admetus*, *Poros*, *Amadigi*, *Flavio*, *Sosarme*, *Il pastor fido*, and *Arminio*. In the early years the performances were partly amateur, but by 1970 they had become almost fully professional. In 1972 a successful appeal for funds resulted in the Unicorn T. continuing two more seasons; performances by the company of *Lotario* were given at the 1976 City of London Festival, after which no further productions were planned.

Abonnement (Fr subscription). The term used in German and French opera houses for the various subscription series, the financial mainstay of the season. The subscribers are known in Germany as *Abonnenten*, in France as *abonnés*, in Italy as *abbonati*.

Ábrányi, Emil (b Budapest, 22 Sept. 1882). Hungarian composer, son of Emil (1851-1920), poet, librettist, and translator of many librettos into Hungarian, including *Tristan* and *Carmen*. Emil jun. has composed a number of operas, some to his father's texts. His works include *Monna Vanna* (1907), *Paolo és Francesca* (1907), *Don Quijote* (1917), and an opera on Bach, *A Tamás templom karnagya* (1947). Music director Cologne 1904-6, Hanover 1907-11, Budapest from 1911 in various theatres.

Abreise, Die (The Departure). *Musikalisches Lustspiel* in 1 act by D'Albert; text by Ferdinand von Sporck, after August von Steigentesch's drama. Prod. Frankfurt, 20 Oct. 1898; London, King's (Hammersmith), 3 Sept. 1925; Provo, Utah, 30 Oct. 1973. His most successful comic opera. A simple anecdote about the efforts of Trott (ten.) to encourage Gilfen (bar.) to depart on a journey, thus leaving Luise (sop.), Gilfen's neglected wife, free to receive his advances. Eventually it is Trott who is sent off, the jealousy aroused in Gilfen serving to renew his devotion to his wife.

Abscheulicher! Leonore's aria in Act 1 of Beethoven's *Fidelio*, in which she first rages against her husband's prisoner Don Pizarro, and then prays for a rescue.

Abu Hassan. Singspiel in 1 act by Weber; text by Franz Karl Hiemer, after a tale in the *1,001 Nights* (added by Antoine Galland to the original collection; published 1712). Prod. Munich, 4 June 1811; London, D.L., trans. W. Dimond with music adapted by T. S. Cooke, 4 Apr. 1825; N.Y. (London version), 5 Nov. 1827. Abu Hassan (ten.) and his wife Fatime (sop.)

ACADEMIE DE MUSIQUE

attempt to pay their creditors first by tempting Omar (bar.) with Fatime's charms so that he will pay their debts, then by obtaining money as benefit for each other's faked death. The Caliph's concern for them exposes the plot, but they are forgiven.

Académie de Musique. The name originally given to a number of French opera houses and companies, most celebratedly the Paris *Opéra.

Academy of Music, New York. Opera house which stood at the NE. corner of Irving Place and 14th Street. Opened 2 Oct. 1854, with Grisi and Mario in *Norma*, succeeding the Astor Place Opera House. Home of all the New York Mapleson seasons and scene of the American débuts of Patti and Tietjens, and of the American premières of most Verdi operas, as well as *Rienzi*, *L'Africaine*, *Carmen*, *Roméo et Juliette*, and *Andrea Chénier*. Succeeded by the Metropolitan, 1883, as the leading New York opera house, but still used for opera until the turn of the century, when it became a theatre and then a cinema. Demolished 1925.

Ach, ich fühl's. Pamina's (sop.) aria in Act 2 of Mozart's *Die Zauberflöte*, lamenting Tamino's apparent indifference.

Acis and Galatea. Masque in 3 acts by Handel; text by John Gay, including adaptations of, or original work by, others including Pope and Dryden, after Ovid's *Metamorphoses*, XIII, 750-897. Probably written and performed at Cannons between 1718 and 1720; first complete public performance, Lincoln's Inn T., 26 Mar. 1731, with Rochetti, Wright, Leveridge; N.Y., Park T., 21 Nov. 1842. Galatea (sop.) alone among the nymphs and shepherds is sad, because Acis (ten.) is absent. He returns, followed by the giant Polyphemus (bass) who also loves Galatea. Polyphemus crushes Acis under a rock, and Acis is transformed into a spring. Other operas on the subject by Lully (1686), Stölzel (1715), Haydn (1790), Bianchi (1792), Naumann (1801), Hatton (1844), and Zarbo (1892).

Ackermann, Otto (b Bucharest 18 Oct. 1909; d Berne, 9 Mar. 1960). Swiss conductor. Studied Bucharest and Berlin. When 15 conducted Royal Romanian Opera Company on tour. Düsseldorf 1928-32; Brno 1932-5; Berne 1935-47; guest conductor at leading Italian opera houses, Vienna, Paris, Brussels, Barcelona, 1946-53; *Generalmusikdirektor*, Cologne, 1953-8; Zurich 1958-60. (R)

Ackte (orig. Achte), **Aino** (b Helsinki, 23 Apr. 1876; d Nummela, 8 Aug. 1944). Finnish soprano. Daughter of Lorenz Nikolai Achte, baritone and conductor, and Emmy Achte (Strömer), soprano. Studied with her mother and then Duvernoy in Paris. Début Paris, O.,

ADAMS

1897, Marguerite; Paris until 1904; N.Y., Met., 1904-6; London, C.G., 1907. First British Salome 1910. Had a voice of purity and power, an excellent dramatic instinct and stage presence. Director of the Finnish National Opera, 1938-9. Published two vols. of autobiography in 1925 and 1935, translated into Swedish and German. (R). Her sister, **Irma *Tervani** (1887-1936), was for many years leading mezzo-soprano, Dresden O. (R)

Adalgisa. Norma's confidante and rival (sop.) in Bellini's *Norma*.

Adam, Adolphe (b Paris, 24 July 1803; d Paris 3 May 1856). French composer. Overcoming strenuous parental opposition, he studied music first secretly and then at the Conservatoire. Boïeldieu influenced him, steering his talents into the medium for which they were best suited, *opéra comique*. His fluency hindered success in more serious forms; but, as he said himself, 'my only aim is to write music which is transparent, easy to understand, and amusing to the public'. He wrote some 20 *opéras comiques* between 1829 and his death. The most enduringly successful has been *Le Postillon de Longjumeau* (1836), an agreeable and tuneful work whose delicacy of scoring at times suggests an almost Berliozian skill. Other works occasionally seen include *Si j'étais roi* (1852).

Bibl: A. Adam: *Souvenirs d'un musicien* (1857; 2/1871); A. Pougin: *Adolphe Adam* (1877).

Adam, Theo (b Dresden, 1 Aug. 1926). German bass-baritone. He sang in the Dresden Kreuzchor, and then studied with Rudolf Dietrich. Début, Dresden State Opera, 1949, Hermit in *Der Freischütz*. Bayreuth since 1952; Berlin, S.O. since 1957. Sang his first Wotan in 1963 since when he has performed the role in the leading European houses, including Bayreuth, and at N.Y., Met. As well as being one of the leading Wagner heroic baritones, has also sung with success as Don Giovanni, Pizarro, Boris Godunov, and Wozzeck. Has also produced opera at Berlin, S.O. (R)

Adamberger, Valentin (b Munich, 6 July 1743; d Vienna, 24 Aug. 1804). German tenor. Active in Vienna, also visiting Italy (under the name of Adamonti) and London. According to his friend Mozart, a singer 'of whom Germany may well be proud'. For him Mozart wrote the part of Belmonte, and Vogelsang in *Der Schauspieldirektor*.

Adami, Giuseppe (b Verona, 4 Feb. 1878; d Milan, 12 Oct. 1946). Italian librettist. Furnished Puccini with librettos for *La rondine*, *Il tabarro*, and (with Simoni) *Turandot*. Also wrote texts for operas by Vittadini and Zandonai.

Adams, Suzanne (b Cambridge, Mass., 28 Nov. 1872; d London, 5 Feb. 1953). American sop-

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rano. Studied Paris with Bouhy and Marchesi. Début Paris, O., 1895, Juliette. London, C.G., 1898 in the same role, which, like that of Marguerite, she studied with Gounod. Created Hero in Stanford's *Much Ado About Nothing* in 1904. N.Y., Met., 1899-1903. Married the cellist Leo Stein. His death in 1904 led to her early retirement from the stage. (R)

Added numbers. In days when the singer was more valued than the composer, separate songs were sometimes added purely as display items. Mozart wrote several arias for insertion into other composers' works, e.g. 'Mandina amabile' (K480) for Coltellini, Calvesi, and Mandini in Bianchi's *La villanella rapita*. A more familiar example is the Lesson Song, often substituted for Rossini's 'Contro un cor' in Act 2 of *Il barbiere di Siviglia*. For this many different pieces have been used, including arias prophetically produced from the future by various prima donnas, and even ballads. Melba used to have a piano wheeled on to the stage and turned the scene into a ballad concert, generally ending with 'Home, Sweet Home'.

Addio del passato. Violetta's (sop.) aria in Act 3 of Verdi's *La traviata*. After reading Germont's letter she bids farewell to her happy past with Alfredo.

Addio fiorito asil. Pinkerton's (ten.) aria in Act 2 of Puccini's *Madama Butterfly*, bidding farewell to the home where he has lived with Butterfly.

Addio senza rancor. Mimì's (sop.) aria bidding farewell to Rodolfo in Act 3 of Puccini's *La Bohème*.

Adelaide. Town in South Australia. Adelaide was long dependent on touring companies, and on occasional local enterprises such as an Intimate Opera Group. Performances were normally given in Her Majesty's T. But in 1970 the foundations were laid for a new Festival T. on the south bank of Torrens Lake; the project was over-subscribed by the public within a week; and the theatre (cap. 2,000) was opened in 1973. The smaller 635-seat theatre opened in 1974, as also did an open-air amphitheatre and an experimental theatre (cap. 380) called The Space. Opera performances are given in all auditoria. The New Opera S. Australia formed in 1974 has pursued an adventurous policy under the musical direction of Myer Fredman with productions of works by Weill, Janáček, and Britten as well as the more conventional repertory. Fredman resigned 1979.

Adele. The maid (sop.) in J. Strauss's *Die Fledermaus*.

Adelphi Theatre, London. Four theatres of this name have occupied a site on the north side of

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the Strand since 1819. In 1831 the Lyceum's English Opera Company performed there; the C. R. Company gave occasional performances there in the 1870s and 1880s. The company of the Berlin K. O. appeared there in 1907, giving the first British performances of *Contes d'Hoffmann*; and short seasons were given there of *Sorochintsy Fair* in 1942 and of Italian opera in 1959.

Adieu, notre petite table. Manon's (sop.) aria in Act 2 of Massenet's opera, bidding farewell to the little table in the room she has shared with Des Grieux.

Adina. A wealthy and beautiful landowner, heroine (sop.) of Donizetti's *L'elisir d'amore*.

Adler, Kurt Herbert (b Vienna, 2 Apr. 1905). Austrian, now American, conductor and manager. After studying in Vienna and working with Max Reinhardt became one of Toscanini's assistants at Salzburg in 1936. Emigrated to America in 1938; chorus master and assistant cond. Chicago Opera, 1938-42. Joined the San Francisco Opera in 1943 in a similar capacity; later assistant to Gaetano Merola, the company's general manager. On Merola's death in 1953 appointed general director of the San Francisco Opera Association. Gradually lengthened the season from five weeks in 1953 to ten weeks in 1972, and greatly enlarged the repertory. Retired 1980.

Adler, Peter Herman (b Jablonec, 2 Dec. 1899). Czech, now American, conductor. Studied Prague Conservatory. After holding various posts in Europe (Brno, Bremen, Kiev, Prague), went to America 1939, making his début (1940) in a concert in New York. Assisted Fritz Busch to launch the New Opera Company, N.Y., 1941, conducting *The Queen of Spades*. Director, Columbia Concerts Opera from 1944. Since 1949, Director, N.B.C. Television Opera; responsible for broadcasts of *Billy Budd*, *War and Peace*, *Der Rosenkavalier*, *The Carmelites*, and many others. Cond. première of Menotti's *Maria Golovin*, Brussels World Fair 1958. In 1969 founded the National Educational Television Opera, known as N.E.T., which gave the first U.S. performance of Janáček's *From the House of the Dead* in its first season. N.Y., Met., 1972-3.

Admeto, Re di Tessaglia. Opera in 3 acts by Handel; text an altered version by Haym or Rolli of an Italian libretto by Aurelio Aureli, *L'Antigone delusa da Alceste*. Prod. London, Hm., 31 Jan. 1727, with Bordoni and Cuzzoni. Revived Abingdon 1964.

Adriana Lecouvreur. Opera in 4 acts by Cilea; text by Arturo Colautti, from the drama *Adrienne Lecouvreur* (1849) by Scribe and Legouvé. Prod. Milan, T.L., 6 Nov. 1902, with Pandolfini, Caruso, De Luca, cond. Campanini;

London, C.G., 8 Nov. 1904, with Giachetti, Anselmi, Sammarco, cond. Campanini; New Orleans, 5 Jan. 1907, with Tarquini, Constantino, Fornari, cond. Conti. Tells of the famous actress Adriana (Adrienne) Lecouvreur (1692-1730) (sop.), of the Comédie Française, rival of Princess Bouillon (mezzo) for the love of Maurice de Saxe (ten.). She dies from inhaling the scent of a bunch of poisoned violets sent by the Princess. Michonnet (bar.), the stage-manager of the theatre, is also in love with Adriana. Other operas on the subject by Vera (1856), Benvenuto (1857), and Perosio (1889).

Aennchen. Agathe's cousin (sop.) in Weber's *Der Freischütz*.

Africaine, L'. Opera in 5 acts by Meyerbeer; text by Scribe. Prod. Paris, O., 28 Apr. 1865, with Marie Sass, Marie Battu, Naudin, Faure, cond. Haine; London, C.G., 22 July 1865 with Lucca, Fioretti, Wachtel, Graziani, cond. Costa; N.Y. Ac. of M., 1 Dec. 1865, with Carozzi-Zucchi, Ortolani, Mazzoleni, Bellini, Antonucci, cond. Bergmann. Enormously popular in the 19th cent., the opera had nearly 60 performances during its first four seasons. Tells how Vasco da Gama (ten.) sails to find a new land beyond Africa, and is wrecked on the African coast. He returns to Portugal with two captives, Nelusko (bar.) and Selika (sop.) ('l'Africaine' of the title), with whom he has fallen in love. She finally sacrifices her life so that Vasco can marry his former love, Inez (sop.). A *zarzuela* by Manuel Fernandez Caballero, *El duo de la Africana* (1893), derives from the opera.

Agathe. Daughter (sop.) of Kuno, the Prince's head forester, in Weber's *Der Freischütz*.

Agnesi, Luigi (orig. Louis Ferdinand Leopold Agniesz) (*b* Erpent, Namur, 17 July 1833; *d* London, 2 Feb. 1875). Belgian bass. Studied Brussels Conservatoire and Paris with Duprez. Member of Eugenio Merelli's Italian Company in Germany and Holland. Début Paris, T.I., 1864, Assur (Semiramide); London, H.M.'s, 1865. Famous for his Rossini singing.

Agnes von Hohenstaufen. Opera in 3 acts by Spontini; text by Ernst Raupach. Prod. Berlin, 12 June 1829 (the 1st act had already been given on 28 May 1827). Spontini's last opera. First 20th-cent. revival Florence, 14 May 1954, with Tebaldi, cond. Serafin. The plot tells of the love of Agnes (sop.), daughter of the Countess Ermengard, for Henry of Brunswick (ten.), son of the rebel Duke of Saxony, and describes the political intrigues, by the Emperor Henry VI of Hohenstaufen (bass) and the French King (disguised as the Duke of Burgundy) (bar.), to prevent Agnes and Henry of Brunswick marrying. The action takes place in Mainz.

Agrippina. Opera in 3 acts by Handel; text by Vincenzo Grimani. Prod. Venice, S.G.Cr., 26

Dec. 1709, with Tesi, F. Boschi, Pellegrini, G. Boschi. Probably Handel's only opera produced in Italy during his three-year stay. Revived Halle 1943 with Dertil, cond. R. Kraus.

Aguari, Lucrezia (*b* Ferrara, 1743; *d* Parma, 18 May 1783). Italian soprano. Also known, from her illegitimacy, as La Bastardella or La Bastardina. She studied singing in a convent with the Abbot Lambertini, making her début in Florence in 1764. In 1768 appointed court singer in Parma, and the same year created the leading soprano role in Paisiello's *Peleo e Teti* in Naples. In 1780 married Giuseppe Colla after having created leading roles in several of his operas, and retired. Mozart heard her sing in Parma in 1770, and said that she had 'a lovely voice, a flexible throat, and an incredibly high range', going on to quote a passage he heard her sing that ranges from C' to C'''. She was engaged for the Pantheon, London, in 1775 and 1776 to sing two songs at £100 a night.

Ägyptische Helena, Die (The Egyptian Helen). Opera in 2 acts by Strauss; text by Hugo von Hofmannsthal, after various classical legends. Prod. Dresden, 6 June 1928, with Rethberg, Maria Rajdl, Kurt Taucher, cond. Fritz Busch; N.Y., Met., 6 Nov. 1928, with Jeritza, Laubenthal, cond. Bodanzky. Originally conceived as an operetta. Revived (shortened) for the 1933 Salzburg Festival, and again by Clemens Krauss and Rudolf Hartmann, Munich, 1940.

Ah! fors' è lui. The Andantino opening to Violetta's (sop.) aria 'Sempre libera' in Act 1 of Verdi's *La traviata*, in which she asks herself if she is really falling in love.

Ah, fuyez, douce image. Des Grieux's (ten.) outburst in Saint-Sulpice in Act 3 of Massenet's *Manon*, when he tries in vain to drive the image of Manon from his mind.

Ah! non credea mirarti. Amina's (sop.) sleepwalking aria from the last act of Bellini's *La sonnambula*, which leads to the final rondo:

Ah! non giunge! which she sings as she awakens and sees her beloved Elvino beside her.

Ah sì, ben mio. Manrico's (ten.) aria to his beloved Leonora, consoling her as they shelter in a fortress, in Act 3 of Verdi's *Il trovatore*.

Aida. Opera in 4 acts by Verdi; text by Ghislanzoni from the French prose of Camille du Locle (1868), plot by August Mariette Bey. Prod. Cairo Opera House, 24 Dec. 1871, with Pozzoni, Grossi, Mongini, Medini, Costa, Steller, cond. Bottesini; Milan, Sc., 8 Feb. 1872, with Stolz, Waldmann, Fancelli, Pandolfini, Maini, cond. Verdi; N.Y., Ac. of M., 26 Nov. 1873, with Torriani, Cary, I. Campanini, Maurel; London, C.G., 22 June 1876, with Patti, S. Scalchi, Nicolini, Cotogni, Bagaggiolo, cond. Bevignani.

Aida was not, as is often supposed, written