

**GREAT SINGERS,
MALIBRAN TO TITIENS.
SECOND SERIES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649597192

Great Singers, Malibran to Titiens. Second Series by George T. Ferris

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

GEORGE T. FERRIS

**GREAT SINGERS,
MALIBRAN TO TITIENS.
SECOND SERIES**

GREAT SINGERS
MALIBRAN TO TITIENS

SECOND SERIES

BY
GEORGE T. FERRIS



NEW YORK
D. APPLETON AND COMPANY
1889

KC 16329 (2)



52 ← 1.2

COPYRIGHT, 1931,
BY D. APPLETON AND COMPANY.

NOTE.

IN the preparation of this companion volume of "Great Singers," the same limitations of purpose have guided the author as in the case of the earlier book, which sketched the lives of the greatest lyric artists from Faustina Bordoni to Henrietta Sontag. It has been impossible to include any but those who stand incontestably in the front rank of the operatic profession, except so far as some account of the lesser lights is essential to the study of those artistic lives whose names make the captions of these sketches. So, too, it has been attempted to embody, in several of the articles, intelligent, if not fully adequate, notice of a few of the greatest men singers, who, if they have not aroused as deep an enthusiasm as have those of the other sex, are perhaps justly entitled to as much consideration on art grounds. It will be observed that the great living vocalists have been excluded from this book, except those

who, having definitely retired from the stage, may be considered as dead to their art. This plan has been pursued, not from any undervaluation of the Patti, the Nilssons, and the Luccas of the present musical stage, but because, in obeying that necessity imposed by limitation of space, it has seemed more desirable to exclude those whose place in art is not yet finally settled, rather than those whose names belong to history, and who may be seen in full perspective.

The material from which this little book is compiled has been drawn from a variety of sources, among which may be mentioned the three works of Henry F. Chorley, "Music and Manners in France and Germany," "Modern German Music," and "Thirty Years' Musical Recollections"; Sutherland Edwards's "History of the Opera"; Fetis's "Biographie des Musiciens"; Ebers's "Seven Years of the King's Theatre"; Lumley's "Reminiscences"; Charles Hervey's "Theatres of Paris"; Arsène Houssaye's "Galerie de Portraits"; Countess de Merlin's "Memoires de Madame Malibran"; Oxberry's "Dramatic Biography and Histrionic Anecdotes"; Crowest's "Musical Anecdotes"; and Mrs. Clayton's "Queens of Song."

CONTENTS.

MARIA FELICIA MALIBRAN.

	PAGE
The Childhood of Maria Garcia.—Her Father's Sternness and Severe Discipline.—Her First Appearance as an Artist on the Operatic Stage.—Her Genius and Power evident from the Beginning.—Anecdotes of her Early Career.—Manuel Garcia's Operatic Enterprises in New York.—Maria Garcia is inveigled into marrying M. Malibran.—Failure of the Garcia Opera, and Maria's Separation from her Husband.—She makes her <i>Début</i> in Paris with Great Success.—Madame Malibran's Characteristics as a Singer, a Genius, and a Woman.—Anecdotes of her Generosity and Kindness.—She sings in a Great London Engagement.—Her Eccentric and Daring Methods excite Severe Criticism.—Her Reckless Expenditure of Strength in the Pursuit of her Profession of Pleasures.—Madame Malibran's Attachment to De Hériot.—Anecdotes of her Public and Private Career.—Malibran in Italy, where she becomes the Popular Idol.—Her Last London Engagement.—Her Death at Manchester during the Great Musical Festival	9

WILHELMINA SCHRÖDER-DEVRIENT.

Mme. Schröder-Devrient the Daughter of a Woman of Genius.—Her Early Appearance on the Dramatic Stage in Connection with her Mother.—She studies Music and devotes herself to the Lyric Stage.—Her Operatic <i>Début</i> in Mozart's "Zauberflöte."—Her Appearance and Voice.—Mlle. Schröder makes her <i>Début</i> in her most Celebrated Character, <i>Fidèle</i> .—Her own Description of the First Performance.—A Wonderful Dramatic Conception.—Henry Chorley's Judgment of her as a Singer and Actress.—She marries Carl Devrient at Dresden.—Mme. Schröder-Devrient makes herself celebrated as a Representative of Weber's Romantic Heroines.—Dissolution of her Marriage.—She makes Successful Appearances in Paris and London in both Italian and German Opera.—English Opinions of the German Artist.—Anecdotes of her London Engagement.—An Italian Tour and Reengagements for the Paris and London Stage.—Different Criticisms of her	
---	--

	PAGE
Artistic Style.—Retirement from the Stage, and Second Marriage.—Her Death in 1860, and the Honors paid to the Memory of her Genius	61

GIULIA GRISI.

The Childhood of a Great Artist.—Giuletta Grisi's Early Musical Training.—Giuditta Grisi's Pride in the Talents of her Young Sister.—Her Italian <i>Debut</i> and Success.—She escapes from a Managerial Taskmaster and takes Refuge in Paris.—Impression made on French Audiences.—Production of Bellini's "Puritani."—Appearance before the London Public.—Character of Grisi's Singing and Acting.—Anecdotes of the Prima Donna.—Marriage of Mile. Grisi.—Her Connection with Other Distinguished Singers.—Rubini, his Character as an Artist, and Incidents of his Life.—Tamburini, another Member of the First Great "Puritani" Quartet.—Lablache, the King of Operatic Basses.—His Career as an Artist.—His Wonderful Genius as Singer and Actor.—Advent of Mario on the Stage.—His Intimate Association with Mme. Grisi as Woman and Artist.—Incidents of Mario's Life and Character as an Artist.—Grisi's Long Hold on the Stage for more than a Quarter-century.—Her American Tour.—Final Retirement from her Profession.—The Elements of her Greatness as a Goddess of Song	67
---	----

PAULINE VIARDOT.

Vicissitudes of the Garcia Family.—Pauline Viardot's Early Training.—Indications of her Musical Genius.—She becomes a Pupil of Liszt on the Piano.—Pauline Garcia practically self-trained as a Vocalist.—Her Remarkable Accomplishments.—Her First Appearance before the Public with De Bériot in Concert.—She makes her <i>Debut</i> in London as <i>Desdemona</i> .—Contemporary Opinions of her Powers.—Description of Pauline Garcia's Voice and the Character of her Art.—The Originality of her Genius.—Pauline Garcia marries M. Viardot, a Well-known <i>Littérateur</i> .—A Tour through Southern Europe.—She creates a Distinct Place for herself in the Musical Art.—Great Enthusiasm in Germany over her Singing.—The Richness of her Art Resources.—Sketches of the Tenors, Nourit and Duprez, and of the Great Barytons, Ronconi.—Mme. Viardot and the Music of Meyerbeer.—Her Creation of the Part of <i>Fides</i> in "Le Prophète," the Crowning Work of a Great Career.—Retirement from the Stage.—High Position in Private Life.—Connection with the French Conservatoire	109
--	-----

FANNY PERSIANI.

	PAGE
The Tenor Singer Tacchinardi.—An Exquisite Voice and Deformed Physique.—Early Talent shown by his Daughter Fanny.—His Aversion to her entering on the Stage Life.—Her Marriage to M. Persiani.—The Incident which launched Fanny Persiani on the Stage.—Rapid Success as a Singer.—Donizetti writes one of his Great Operas for her.— <i>Personnel</i> , Voice, and Artistic Style of Mme. Persiani.—One of the Greatest Executants who ever lived.—Anecdotes of her Italian Tours.—First Appearance in Paris and London.—A Tour through Belgium with Rubini.—Anecdote of Prince Metternich.—Further Studies of Persiani's Characteristics as a Singer.—Donizetti composes Another Opera for her.—Her Prosperous Career and Retirement from the Stage.—Last Appearance in Paris for Mario's Benefit	141

MARIETTA ALBONI.

The Greatest of Contraltos.—Marietta Alboni's Early Surroundings.—Rossini's Interest in her Career.—First Appearance on the Operatic Stage.—Excitement produced in Germany by her Singing.—Her Independence of Character.—Her Great Success in London.—Description of her Voice and Person.—Concerts in Paris.—The Verdicts of the Great French Critics.—Hector Berlioz on Alboni's Singing.—She appears in Opera in Paris.—Strange indifference of the Audience quickly turned to Enthusiasm.—She competes favorably in London with Grisi, Persiani, and Viardot.—Takes the Place of Jenny Lind as Prima Donna at Her Majesty's.—She extends her Voice into the Soprano Register.—Performs <i>Fides</i> in "Le Prophète."—Visit to America.—Retires from the Stage	159
---	-----

JENNY LIND.

The Childhood of the "Swedish Nightingale."—Her First Musical Instruction.—The Loss and Return of her Voice.—Jenny Lind's Pupilage in Paris under Manuel Garcia.—She makes the Acquaintance of Meyerbeer.—Great Success in Stockholm in "Robert le Diable."—Fredrika Bremer and Hans Christian Andersen on the Young Singer.—Her <i>Début</i> in Berlin.—Becomes Prima Donna at the Royal Theatre.—Beginning of the Lind Enthusiasm that overran Europe.—She appears in Dresden in Meyerbeer's New Opera, "Feldlager in Schliesen."—Offers	
--	--