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Casts for the Verdi Premieres in the U.S. (1847-1976) (Part 2)

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Keywords

Giuseppe Verdi, opera, United States

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by Martin Chusid

18(a). August 12, 1877, **Don Carlo** (first version, Paris, 1867). New York, Academy of Music. Havana Opera Co.; in Italian translation

Dal Negro (Filippo)
Celada (Carlo)
Bertolasi (Posa)
Garini (Inquisitore)
Bacelli (Un frate)
Palmieri (Elisabetta)
Rastelli [Rambelli?] (Eboli)
Persiani (Tebaldo)
Max Maretzek, cond.

¹announced in prospectus for 1867-68 season.
Copy of prospectus at US-NYP

18(b). December 23, 1920, **Don Carlo** (revised version, Milan, 1884). New York Metropolitan Opera House; in Italian translation

Adamo Didur (Filippo)
Giovanni Martinelli¹ (Carlo)
Giuseppe de Luca (Posa)
Louis d'Angelo (Inquisitore)
Angelo Bada (Lerma and Herald)
William Gustafson (Un frate)
Rosa Ponselle (Elisabeth)
Margarete Matzenauer (Eboli)
Ellen Dalossy (Tebaldo)
Maria Savage (La Contessa d'Areberg)
Marie Sundelius (Voice from heaven)
Gennaro Papi, cond.
Giulio Gatti-Casazza, impresario

A page of the original program with cast is reproduced in *Opera News* 28 (March 7, 1964)

¹also sang in U.S. premiere of revised *Boccanegra*

19. April 16, 1888, **Otello** (Milan, 1887). New York, Academy of Music

Marconi¹ (Otello)
Antonio Galassi² (Iago)
De Comis (Cassio)
Jovine (Roderigo)
C. Bologna (Lodovico)
Maina³ (Montano)
Eva Tetrizzini⁴ (Desdemona)
Sofia Scalchi⁵ (Emilia)
Cleofonte Campanini, cond.
Italo Campanini⁶, impresario

¹his unsuccessful American debut; replaced in subsequent performances that season by the impresario, Italo Campanini

²sang Carlo in U.S. premiere of *Forza* revised

³possibly the bass Ormondo Maini, who sang Ramfis under Verdi at the first Italian *Aida* (Milan, 1872)

⁴sister of Luisa Tetrizzini and wife of the conductor Cleofonte Campanini. Cleofonte and Italo were brothers.

⁵also sang in U.S. premiere of *Falstaff*

⁶sang Alvaro in U.S. premiere of *Forza* revised

20. February 4, 1895, **Falstaff** (Milan, 1893). New York, Metropolitan Opera House

Victor Maurel (Falstaff)
Giuseppe Campanari (Ford)
Roberto Vanni (Dr Cajus)
Rinaldini (Bardolfo)
Nicolini [Ernest]¹ (Pistola)
Emma Eames (Alice)
Zelia de Lussan (Nannetta)
Sofia Scalchi (Quickly)
Jane de Vigne (Meg)
Luigi Mancinelli, cond.

¹second husband of Adelina Patti.

21. January 28, 1932, **Simon Boccanegra** (revised version Milan, 1881). New York, Metropolitan Opera House

Lawrence Tibbett (Simon)
Ezio Pinza (Fiesco)
Claudio Frigerio (Paolo)
Paolo Ananian (Pietro)
Mario Müller (Maria)
Giovanni Martinelli (Gabriele)
Giordano Paltrinieri (Captain)
Pearl Besuner (Handmaid)
Tullio Serafin, cond.

22. June 18, 1960, **Un giorno di regno** [*Il Finto Stanislao*] (Milan, 1840). New York, Town Hall; in English as *King for a Day*.¹ Amato Opera Theatre

David Rosenstein (Kelbar)
Keith Cota (La Rocca)
Enrico de Vito (Delmonte)
John Fiorito (Belfior)
Walter Carringer (edward)
Lila Caputo (Marchessa)

Helen Feit (Julia)
Roy Gioconda (Messenger)
Charles Bennett (Ivrea)
Anthony Amato, cond.

¹English adaptation by Robert Morris. Xerox of original program: Archive, American Institute for Verdi Studies US-NYU. Reportedly only semi-staged

23. February 28, 1976, *La battaglia di Legnano*¹ (Rome, 1849). New York, Cooper Union Great Hall. Amato Opera Theatre

Robert Van Valkenburg (Arrigo)
Gordon Vorhees (Rolando)
Carl Barone (Consul)
Judith Robinson (Lida)
Lois Ann Dunton (Imelda)
Max Frescoln (Marcovaldo)
Keith Giarosco (Herald)
Frederick Jahn (Podestà)
John Morgan (Barbarossa)
Anthony Amato, cond.

¹original program: Archive, AIVS, US-NYU

24. May 14, 1976, *Giovanna d'Arco*¹ (Milan, 1845). Brooklyn Academy of Music. New York Grand Opera

Pyramid Sellers (Giovanna)
Aristides Inchaustegui (Carlo)
Michael Andoor (Giacomo)
David Sher (Delil)
James Fleetwood (Talbot)
Vincent LaSelva, cond.

¹original program: Archive, AIVS, US-NYU

25. June 4, 1976, *Stiffelio*¹ (Trieste, 1850). Brooklyn Academy of Music. New York Grand Opera

Richard Taylor (Stiffelio)
Norma French (Lina)
Theodore Lambrinos² (Stankar)
James Fleetwood (Jorg)
Sebastian Russ (Federico)
Lenore Lanzillotti (Dorotea)
David Sher (Raffaele)
Vincent LaSelva, cond.

¹original program: Archive, AIVS, US-NYU

²also sang Giacomo in third performance of *Giovanna d'Arco*, May 21, 1976

Correction¹

16(b): March 23, 1880, *La forza del destino* (revised version, Milan 1869). New York, Academy of Music

Italo Campanini² (Alvaro)
Antonio Galassi³ (Carlo)
Giuseppe Del Puente (Melitone)
Behrens (Guardiano)
Gaetano Monti (Marchese)
Anna Louise Cary⁴ (Preziosilla)
Robiati (Curra)
Marie Louise Swift (Leonora)
James H. Mapleson, impresario

¹my thanks to Institute member Tom Kaufman for bringing this performance to my attention. He also suggests that the Coletti who sang in the U.S. premieres of *Macbeth*, *Luisa Miller*, *Rigoletto*, and *Ballo* was named Domenico, rather than the better known Filippo.

²see also U.S. premieres of *Aida* and *Otello*

³sang Carlo in U.S. premiere of *Forza*, revised version

⁴sang Amneris in U.S. premiere of *Aida*

Reviews

J. BUDDEN: *The Operas of Verdi*, i. *MLA Notes* 33 (1976), 277-81 (Rosen)

M. CHUSID: *A Catalog of Verdi's Operas*. *JAMS* 29 (1976), 151-3 (Lawton)

V. GODEFROY: *The Dramatic Genius of Verdi* . . . i. *Music & Letters* 57 (1976), 167-8 (Budden); *MLA Notes* 33 (1976), 277-81 (Rosen)

M. MILA: *La giovinezza di Verdi*. *Music and Letters* 56 (1975), 413-6 (Budden); *MLA Notes* loc. cit.

M. RINALDI: *Le opere meno note di Giuseppe Verdi*. *MLA Notes* loc. cit.

Correction (see Newsletter 2, p. 15)

MICHEL NOIRAY and ROGER PARKER: 'La composition d'*Attila*: étude de quelques variantes'. *Revue de Musicologie* 62 (1976), 104-24

A *Macbeth* Sourcebook

It is the Institute's intention to publish the proceedings of the *Macbeth* Congress in Danville together with a fat appendix of letters, documents, early reviews, annals, etc., which will gather together the prime material for study and understanding of the opera, and constitute a '*Macbeth* Sourcebook'. Any member who has, or knows of, possible contributions—original documents, or references to sources that may have escaped our attention—is urgently invited to get in touch with the editor.

