Mario in an unidentified role. Giovanni Matteo de Candia (1810–83), a nobleman who performed under the single name, Mario, was the great tenor heartthrob before Jean de Reszke. “M Mario has a voice that...is like a nightingale that sings in a thicket. He excels in rendering tender thoughts of love and melancholy...and all the sweetest sentiments of the soul...the character of his talent essentially is elegiac.” — Théophile Gautier

“His voice is open, natural, with an extended range, sonorous at the bottom, which is very unusual, and biting at the top.” — Hector Berlioz

In an alternate aria from I due Foscari he sang G-flat above high C.
Corelli as Roméo, John Reardon as Mercutio, on Corelli’s left, and Robert Schmorr as Benvolio, in back with the dark costume, 1967.

Corelli subjugated listeners through virility. De Reszke caressed them with delicate shadings. Corelli’s virility was a late-flowering symbol of Mussolini’s Italy. De Reszke’s tenderness was an icon of the Victorian era.
Jean de Reszke as Roméo