

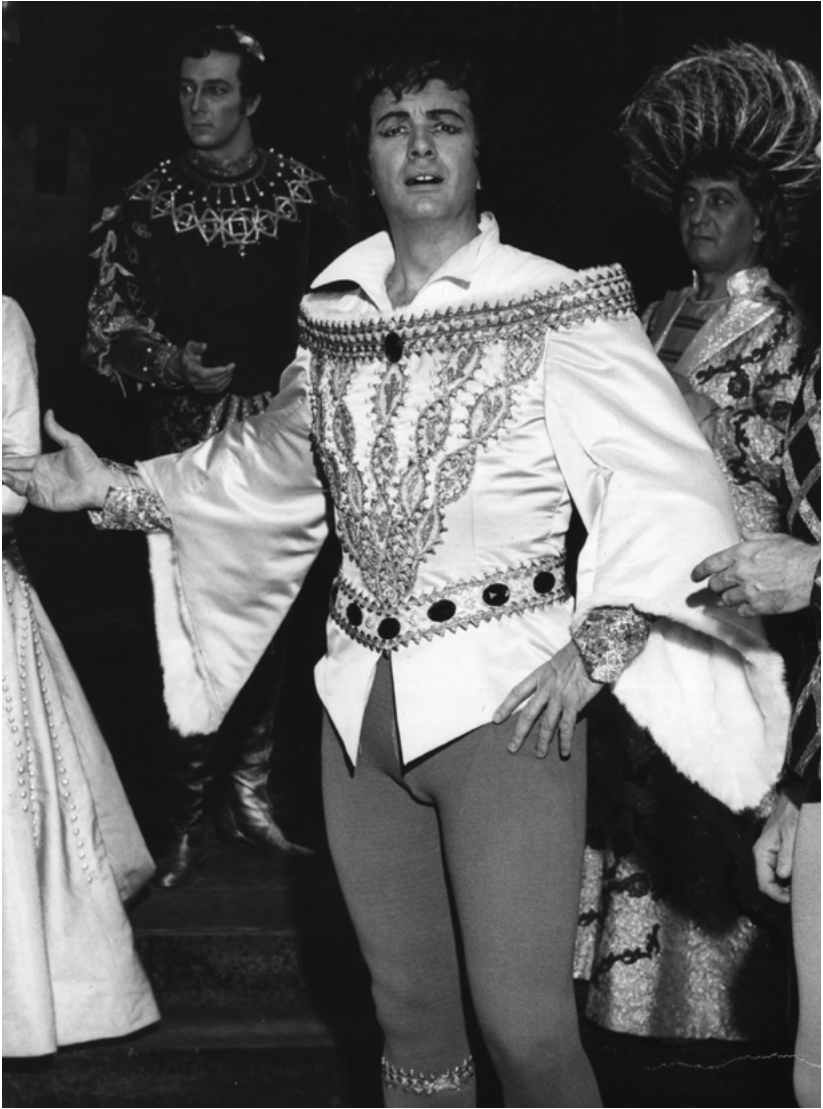


The Metropolitan Opera Archives

*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.*



The Metropolitan Opera Archives, photographer Louis Mélançon

*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.*



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*Jean de Reszke as Roméo*