PHOTOGRAPHS

ADO = Adolfo Perez Butron  ENR = Enrique Pina
ARI = Arielle Doneson  JAM = Courtesy James Valenti
BIL = Courtesy Bill Schumann  MET = The Metropolitan Opera Archives
BCS = Bel Canto Society Archive  MIG = Miguel Lerin
CLA = Courtesy Clarissa Lablache Cheer  REG = Regina Kraft
DEC = Decca  SON = Sony Music
DER = Derek Blanks  TAM = Tamino Autographs
DGG = Deutsche Grammophon  USJ = Courtesy Universal Classics & Jazz
ELE = Elena Filipova

Corelli in *La fanciulla del West*, La Scala, 1964
Franco Corelli in *Gli Ugonotti* at La Scala (tam)
Corelli in 1953 (BCS)

Stefan presents Franco with a plaque in honor of his having won an “Opera Fanatic” radio contest for Favorite Tenor of the Century. The celebration took place at Merkin Concert Hall in New York City, June 5, 1991. (REG)

Miguel Fleta as Cavaradossi (MET)
Corelli as Ernani (MET)
Corelli as Roméo in *Roméo et Juliette* (MET)
Corelli as Don Alvaro in *La forza del destino* (tam)
Franco Corelli as himself (BCS)
Del Monaco as Otello (tam)
Pier Miranda Ferraro as Otello (tam)
Beniamino Gigli as Andrea Chénier (bcs)
Aureliano Pertile as Nerone in the world premiere of Boito’s Nerone (1924) (bcs)
Mario Del Monaco as il duca in Rigoletto. The part is associated with a light voice. Early in his career Del Monaco sang it. (met)
Jaime Aragall as Roland in Esclarmonde (met)
Miguel Fleta as Canio in Pagliacci (met)
Francesco Merli as Otello (bcs)
Pavarotti as il duca in Rigoletto (met)
Gigli as himself (bcs)
Caruso as Cavaradossi (met)
Chris Merritt as Idreno in Semiramide (met)
Corelli as Andrea Chénier (tam)
Del Monaco as Otello (tam)
Gianni Raimondi as Rodolfo in La bohème (met)
Mario Filippeschi (tam)
Björling in Manon Lescaut (met)
Richard Tucker as il duca in Rigoletto. Although he was a heavy tenor, he sang il duca throughout his career. (met)
McC racken as Otello (met)
Vickers as Otello (met)
Del Monaco as Otello (tam)
Scotto’s interpretation of Lady Macbeth was full of interesting inflections and unusual emphases. Adelaide Negri, who sang a couple of the performances, provided the temperament, vocal color and power one associates with the role. I applauded them both.—SZ (met)
Peter Sellars (bcs)
I agree with Etienne: the Met should have reengaged Negri (top), Galvany (right) and Deutekom (bottom). (bcs/met/bcs)
Callas as Tosca, March 19, 1965 (met)
Dalís, Fernandi and Sereni (met)
Corelli as Andrea Chénier (tam)
Giuseppe Lugo in Bohème (bcs)
Tebaldi in Tosca’s title role (met)
Gianna D’Angelo as Gilda in Rigoletto. I heard her sing a lovely Lucia in Hartford in ’61. (met)

Sherrill Milnes as Iago (met)

Carlo Bini as Don Carlo (met)

Giuliano Ciannella (bcs)

Morley Meredith as Dappertutto in Les Contes d’Hoffmann (met)

Wolfgang Wagner (bcs)

Richard Woitach (bcs)

Gino Quilico as Belcore in L’elisir d’amore (met)

Joanne Grillo as Maddalena in Rigoletto (met)

Peter Dvorsky as Gustavo in Un ballo in maschera (met)

Ermanno Mauro as Cavaradossi (met)

Livia Budai (bcs)

Harry Theyard (bcs)

Jean-Pierre Ponnelle (met)

Carol Neblett as Amelia in Ballo (met)

Schuler G. Chapin (met)

McCracken as Gherman in The Queen of Spades (met)

Herbert von Karajan (bcs)

Kurt Baum as Radamès, Mexico, 1950 (bcs)

Corelli in Turandot (bcs)

Carlo Bergonzi as Rodolfo in Bohème (met)

Bergonzi as Turiddu, 1971 (met)

Bergonzi as Riccardo in Ballo (met)

Bergonzi and Antonietta Stella in rehearsal for joint Met debuts in Aïda, 1956 (met)

Bergonzi as Canio, 1959 (met)

Bergonzi as Chénier with George Cehanovsky as Fléville, 1959 (met)

Bergonzi as Rodolfo in Luisa Miller, 1988 (met)

Bergonzi as Riccardo in Ballo (met)

Alfredo Kraus as Roméo, 1986 (met)

Kraus as Tonio in La Fille du régiment. That his mouth is lopsided presumably is unintentional. (met)

Kraus as il duca. Notice the position of his mouth and cheeks and his bared upper teeth. (met)
Kraus as Werther (met)

Kraus as Edgardo in *Lucia di Lammermoor*, 1982–83 (met)

Alfredo as Alfredo in *Traviata* (met)

Kraus as Tonio in *La Fille du régiment* (met)

Kraus as Ernesto in *Don Pasquale* (met)

Mario Del Monaco as Lohengrin, La Scala, 1957. By his account he was unsuccessful in the part because it was “too lyric.” He performed Siegmund in *Die Walküre*, in Stuttgart in 1966, and contemplated singing Tristan but found that Wagner calls for “falsetto and mezza voce.” In the end he forsook German repertory, apart from Siegmund’s “Ein Schwert,” which he often sang in concert. (bcs)

Jean de Reszke (met)

Caruso in 1903 as il duca, in a costume from his Met debut. Many tenors preferred to debut in the role. In 1903 he hadn’t yet come to sing at full volume most of the time. (met)

Gastone Limarilli as Dick Johnson in *Fanciulla*. His teachers included Melocchi and Marcello and Mario Del Monaco. (bcs)

Franco Corelli and Simona Dall’Argine in *Tosca*, offstage (tam)

Nicola Martinucci as Radamès, Met. He could be stolid onstage. To wake him up in *Manon Lescaut*, Act II, at the Rome Opera in 1994, Elena Filipova took his hands and put them atop her breasts (so she told me). (met)

Elena Filipova in the *Manon Lescaut* in question (ele)

Giuseppe Giacomini. Corelli admired his emission, but he makes me squirm when he is sharp. (met)

Del Monaco as Canio. His upper teeth are covered, his lower teeth are bared, and his jaw is dropped. (met)

Peter Lindroos (tor)

Del Monaco as Don José in *Carmen*, Met, 1952 (met)

Emilio Moscoso as Andrea Chénier (emi)

Enrique Pina. One of the handful of students to study with Corelli for a number of years, he is able to describe his teaching. (enr)

Corelli dropping his jaw in front and in back while covering his upper teeth and lowering his larynx in a 1963 Met *Tosca*. Yet in a photo of a 1964 Met *Bohème*, not shown, he is singing while smiling, with the corners of his lips raised, probably in imitation of Lauri-Volpi, with whom he was studying Rodolfo. (met)
Here is an enlarged version of the photo on p. 192 with Corelli dropping his jaw in front and in back while covering his upper teeth and lowering his larynx in a 1963 Met Tosca. (met)

William Matteuzzi (bcs)

Francisco Araiza (bcs)

Araiza as Belmonte in Entführung (met)

Giuseppe Morino as Gualtiero in the Macerata Pirata (bcs)

Magda Olivero as Violetta in Traviata (bcs)

Conductor Vincenzo Bellezza and part of the cast of Fanciulla, including Olivero, Lauri-Volpi and Giangiacomo Guelfi. Teatro dell’Opera, Rome, 1957 (bcs)

Rehearsals for Francesca da Rimini, with Gianandrea Gavazzeni, Olivero and Del Monaco, La Scala, 1959 (bcs)

Corelli as Raul in Gli Ugonotti (tam)

Luigi Lablache and Mario as Dr. Dulcamara and Nemorino in L’elisir d’amore. (Mario, a nobleman, was known by the one name only.) He was renowned above all for elegiac singing and for communicating romance. (cla)

Elena Filipova as Elisabetta in Don Carlos, Vienna State Opera, 1994 (ele)

Filipova and Martinucci in Manon Lescaut, Teatro dell’Opera di Roma, 1994 (ele)

Filipova as Minnie in Fanciulla, Canadian Opera Company, Toronto, 2001 (ele)

Elena Filipova in 2010 (ele)

“When I performed blood clots came out of me! I felt the sound in my chest and teeth. But up high, where you need the mask, I couldn’t find my sensations. Above high A I couldn’t feel the sound at all, on account of the swelling…. Thank God I had the courage to continue to sing with an instrument that no longer was responding and to endure the nastiest and most malicious criticisms.”—Roberto Alagna (ucj)

“I’m an autodidact. I learned from listening, from asking myself, “What are they doing in the half second before the sound—’How are they breathing and placing their voices?’ I sing along with Gigli and record myself. That’s how I learned to sing. (ucj)

“When I performed blood clots came out of me! I felt the sound in my chest and teeth. But up high, where you need the mask, I couldn’t find my sensations. Above high A I couldn’t feel the sound at all, on account of the swelling…. Thank God I had the courage to continue to sing with an instrument that no longer was responding and to endure the nastiest and most malicious criticisms.”—Roberto Alagna (ucj)

Singing is my life. I don’t sing for money, fame or glory but because it’s something essential for me—my therapy. But I’m no prostitute—even if I do something stupid!”—Roberto Alagna (ucj)
Voice teacher Giovanni Battista Lamperti. According to his assistant William Earl Brown, Lamperti, although married, was homosexual, so he moved from Milan to Dresden, where he felt more comfortable. His absence changed the course of singing in Italy. Among other things top-of-the-head placement fell by the wayside, and covering became nearly ubiquitous among men. (bcs)

Costello, Giordani and Schuman backstage at Carnegie Hall, November 9, 2005, after a performance of Guillaume Tell in which Giordani encored his fourth-act cabaletta and Costello made his professional debut. (bil)

Michael Fabiano (ari)

Schuman, Giordani and Valenti, backstage after the Richard Tucker Gala, November 14, 2010, in which Giordani and Valenti had sung. Valenti had won the Tucker award that year. (jam)

James Valenti (jam)

Zeani in her signature role, Violetta in Traviata. Although the photo may be posed, from the look of her face you can sense that she is placing well down in the mask, including the cheeks. Notice her bared teeth and hint of a smile. (met)

Jonas Kaufmann: In German opera he feels the words. In Italian opera he doesn't and is gutteral. (met)

Jonas Kaufman (son)

José Cura as Turiddu in Cavalleria rusticana. He too lowers his larynx. (met)

Rolando Villazón (dgg)

Walter Fraccaro (dgg)

Vladimir Galouzine: He switches back and forth between lowering his larynx and placing in the mask.

Vittoro Grigolo. He is evocative of Schipa. He places in the mask and seldom covers. (met)

Juan Diego Flórez: He places in the mask and doesn't cover. But he simplifies and transposes Sonnambula. (dec)

Lawrence Brownlee (der)

Eric Cutler

José Bros (mig)

Joseph Calleja: He too places in the mask and doesn't cover. But he simplifies and transposes “Son geloso.” (dec)
Marcel Álvarez: He places in the mask and abruptly covers in the *passaggio* and above. But today he sings with personality and passion. (dec)

Ramón Vargas: He can be wonderful when he doesn’t blunt the freshness and focus of his tone by covering heavily to try to sound more appropriate for heavy repertoire. (ado)

Salvatore Licitra: He places in the mask and covers heavily not only in the *passaggio* and above but sometimes in the middle. His one feeling is pathos.

Duprez: He provided momentum for the trend to sing with a massive darkened tone. That trend was furthered by Caruso and Del Monaco. Their influence endures. (bcs)