

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		

- 4 Corelli in *La fanciulla del West*, La Scala, 1964
- 22 Franco Corelli in *Gli Ugonotti* at La Scala (TAM)
- 26 Corelli in 1953 (BCS)
- 30 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)
- 32 Miguel Fleta as Cavaradossi (MET)
- 34 Corelli as Ernani (MET)
- 38 Corelli as Roméo in *Roméo et Juliette* (MET)
- 40 Corelli as Don Alvaro in *La forza del destine* (TAM)
- 42 Franco Corelli as himself (BCS)

- 44 Del Monaco as Otello (TAM)
- 44 Pier Miranda Ferraro as Otello (TAM)
- 47 Beniamino Gigli as Andrea Chénier (BCS)
- 49 Aureliano Pertile as Nerone in the world premiere of Boito's *Nerone* (1924) (BCS)
- 50 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)
- 51 Jaime Aragall as Roland in *Esclarmonde* (MET)
- 52 Miguel Fleta as Canio in *Pagliacci* (MET)
- 52 Francesco Merli as Otello (BCS)
- 54 Pavarotti as il duca in *Rigoletto* (MET)
- 54 Gigli as himself (BCS)
- 56 Caruso as Cavaradossi (MET)
- 59 Chris Merritt as Idreno in *Semiramide* (MET)
- 62 Corelli as Andrea Chénier (TAM)
- 64 Del Monaco as Otello (TAM)
- 65 Gianni Raimondi as Rodolfo in *La bohème* (MET)
- 66 Mario Filippeschi (TAM)
- 67 Björling in Manon *Lescaut* (MET)
- 67 Richard Tucker as il duca in *Rigoletto*. Although he was a heavy tenor, he sang il duca throughout his career. (MET)
- 68 McCracken as Otello (MET)
- 71 Vickers as Otello (MET)
- 74 Del Monaco as Otello (TAM)
- 76 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)
- 78 Peter Sellars (BCS)
- 82 I agree with Etienne: the Met should have reengaged Negri (top), Galvany (right) and Deutekom (bottom). (BCS/MET/BCS)
- 84 Callas as Tosca, March 19, 1965 (MET)
- 87 Dalis, Fernandi and Sereni (MET)
- 90 Corelli as Andrea Chénier (TAM)
- 92 Giuseppe Lugo in *Bobème* (BCS)
- 94 Tebaldi in *Tosca's* title role (MET)

- 95 Gianna D'Angelo as Gilda in *Rigoletto*. I heard her sing a lovely Lucia in Hartford in '61. (MET)
- 97 Sherrill Milnes as Iago (MET)
- 97 Carlo Bini as Don Carlo (MET)
- 98 Giuliano Ciannella (BCS)
- 99 Morley Meredith as Dappertutto in *Les Contes d'Hoffmann* (MET)
- 99 Wolfgang Wagner (BCS)
- 101 Richard Weitach (BCS)
- 102 Gino Quilico as Belcore in *L'elisir d'amore* (MET)
- 102 Joanne Grillo as Maddalena in *Rigoletto* (MET)
- 103 Peter Dvorsky as Gustavo in *Un ballo in maschera* (MET)
- 104 Ermanno Mauro as Cavaradossi (MET)
- 104 Livia Budai (BCS)
- 105 Harry Theyard (BCS)
- 105 Jean-Pierre Ponnelle (MET)
- 106 Carol Neblett as Amelia in *Ballo* (MET)
- 107 Schuler G. Chapin (MET)
- 108 McCracken as Gherman in *The Queen of Spades* (MET)
- 109 Herbert von Karajan (BCS)
- 113 Kurt Baum as Radamès, Mexico, 1950 (BCS)
- 115 Corelli in *Turandot* (BCS)
- 116 Carlo Bergonzi as Rodolfo in *Bohème* (MET)
- 121 Bergonzi as Turiddu, 1971 (MET)
- 126 Bergonzi as Riccardo in *Ballo* (MET)
- 133 Bergonzi and Antonietta Stella in rehearsal for joint Met debuts in *Aida*, 1956 (MET)
- 136 Bergonzi as Canio, 1959 (MET)
- 138 Bergonzi as Chénier with George Cehanovsky as Fléville, 1959 (MET)
- 139 Bergonzi as Rodolfo in Luisa Miller, 1988 (MET)
- 140 Bergonzi as Riccardo in *Ballo* (MET)
- 142 Alfredo Kraus as Roméo, 1986 (MET)
- 145 Kraus as Tonio in *La Fille du régiment*. That his mouth is lopsided presumably is unintentional. (MET)
- 147 Kraus as il duca. Notice the position of his mouth and cheeks and his bared upper teeth. (MET)

- 149 Kraus as Werther (MET)
- 153 Kraus as Edgardo in *Lucia di Lammermoor*, 1982–83 (MET)
- 160 Alfredo as Alfredo in *Traviata* (MET)
- 163 Kraus as Tonio in *La Fille du régiment* (MET)
- 165 Kraus as Ernesto in *Don Pasquale* (MET)
- 166 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)
- 171 Jean de Reszke (MET)
- 172 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)
- 174 Gastone Limarilli as Dick Johnson in *Fanciulla*. His teachers included Melocchi and Marcello and Mario Del Monaco. (BCS)
- 178 Franco Corelli and Simona Dall’Argine in *Tosca*, offstage (TAM)
- 180 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)
- 181 Elena Filipova in the *Manon Lescaut* in question (ELE)
- 183 Giuseppe Giacomini. Corelli admired his emission, but he makes me squirm when he is sharp. (MET)
- 184 Del Monaco as Canio. His upper teeth are covered, his lower teeth are bared, and his jaw is dropped. (MET)
- 185 Peter Lindroos (TOR)
- 186 Del Monaco as Don José in *Carmen*, Met, 1952 (MET)
- 189 Emilio Moscoso as Andrea Chénier (EMI)
- 190 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)
- 192 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)

- 194 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)
- 198 William Matteuzzi (BCS)
- 200 Francisco Araiza (BCS)
- 203 Araiza as Belmonte in *Entführung* (MET)
- 209 Giuseppe Morino as Gualtiero in the Macerata *Pirata* (BCS)
- 210 Magda Olivero as Violetta in *Traviata* (BCS)
- 213 Conductor Vincenzo Bellezza and part of the cast of *Fanciulla*, including Olivero, Lauri-Volpi and Giangiacomo Guelfi. Teatro dell'Opera, Rome, 1957 (BCS)
- 213 Rehearsals for *Francesca da Rimini*, with Gianandrea Gavazzeni, Olivero and Del Monaco, La Scala, 1959 (BCS)
- 214 Corelli as Raul in *Gli Ugonotti* (TAM)
- 216 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)
- 220 Elena Filipova as Elisabetta in *Don Carlos*, Vienna State Opera, 1994 (ELE)
- 225 Filipova and Martinucci in *Manon Lescaut*, Teatro dell'Opera di Roma, 1994 (ELE)
- 227 Filipova as Minnie in *Fanciulla*, Canadian Opera Company, Toronto, 2001 (ELE)
- 230 Elena Filipova in 2010 (ELE)
- 232 “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)
- 237 “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)
- 243 “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)

- 246 Bill Schuman (BIL)
- 253 Giordani and Schuman (BIL)
- 256 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)
- 263 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)
- 265 Michael Fabiano (ARI)
- 266 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)
- 267 James Valenti (JAM)
- 275 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)
- 278 Jonas Kaufmann: In German opera he feels the words. In Italian opera he doesn't and is guttural. (MET)
- 281 Jonas Kaufman (SON)
- 283 José Cura as Turiddu in *Cavalleria rusticana*. He too lowers his larynx. (MET)
- 285 Rolando Villazón (DGG)
- 289 Walter Fraccaro (DGG)
- 290 Vladimir Galouzine: He switches back and forth between lowering his larynx and placing in the mask.
- 295 Vittorio Grigolo. He is evocative of Schipa. He places in the mask and seldom covers. (MET)
- 296 Juan Diego Flórez: He places in the mask and doesn't cover. But he simplifies and transposes *Sonnambula*. (DEC)
- 303 Lawrence Brownlee (DER)
- 307 Eric Cutler
- 309 José Bros (MIG)
- 313 Joseph Calleja: He too places in the mask and doesn't cover. But he simplifies and transposes "Son geloso." (DEC)

- 316 Marcel Álvarez: He places in the mask and abruptly covers in the *passaggio* and above. But today he sings with personality and passion. (DEC)
- 321 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)
- 324 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.
- 327 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)