

contralti generally require the contrast of *soprani* to give them proper relish. The ear naturally awaits those acute and brilliant tones of the higher treble, which so perfectly distinguish the voices of the female from those of the opposite sex; but Madame Alboni scarce leaves us anything to wish for. The upper and lower notes are so beautifully balanced and contrasted in themselves; such are the grace, the ease, and the finish, with which her ornaments (and not too exuberantly either) are applied; and above all, such is the *sincerity* of her style, that it seems to create a place for itself in the mind which for the time brings us completely under its influence.

The first song was sung by the raw tenor, Signor Sangiovanni. This is an exquisite voice, a pure Italian tenor; and his singing afforded us very great gratification throughout the evening. The delicacy of his tones may at present be rather at the expense of power (perhaps from recent labour in the attainment of the polish and culture which he exhibited); but such a voice in the musical drama, when the opera season comes round again, would be a great acquisition to any manager. Signor Rovere seemed to *forget* that he was not exactly on his native element, the boards of the operatic stage, and entered with such a spirit into Donizetti's comic duo from "L'Elisir d'Amore," as must have appeared a little extraordinary to those unacquainted with its genius. He is a capital *buffo* however.

FOREIGN.

Each week's report from London is a perfect wilderness of all sorts of Concerts. As well might we try to enumerate the qualities of each particular nest of Songbirds in the June woods, as to keep the run of them. The Illustrated News says, with a heavy sigh, "This has been a trying week for the musical critics, who have been daily called upon to attend divers grand Morning and Evening Concerts, Classical Meetings, *Matinées* and *Soirées Musicales*, sometimes two or three in a day." We may however mention the debut of two New Prima Donnas. Madame Jullienne at the Royal Italian Opera, and Madame Lagrange at 'Her Majesty's.' Madame Jullienne's debut is thus noticed,

"Her *début* in Donizetti's "Martiri," on the 20th of April last, has been duly recorded in the columns of the ILLUSTRATED LONDON NEWS. Her Majesty and Prince Albert were present on the occasion. Four times has this work been given, and the third and fourth acts twice, the last time on Tuesday night, and no *artiste* has ever produced a more striking impression on the public than Madame Jullienne. The duo between her and Tamberlik in the last scene of the "Martiri," for veritable enthusiasm, has never been exceeded. On the 20th of May, Madame Jullienne sang for the first time in London the part of *Rachèle* in

the Italian version of "La Juive," the Queen and Prince Albert honouring the representation with their presence, and remaining from the first scene to the fall of the curtain. In this magnificent opera, which, in addition to its intensely interesting libretto, contains some of the finest dramatic music ever heard, Madame Jullienne has permanently established her fame as a great lyric *artiste*. In all operas in which a powerful soprano is required for strong passions, Madame Jullienne is invaluable. She is yet but young in the profession, and her coming in contact with the refined school of Italian vocalisation cannot fail to develop ultimately the liberal gifts with which she has been endowed by nature, in a still higher degree.

Madame de Lagrange is thus estimated by Musical Savans.

"Madame de Lagrange, the new *prima donna* whose name we have just mentioned, is a French lady of rank, who originally appeared in 1839 on the stage of the Renaissance (Théâtre des Italiens), in Paris, as an amateur, in Flotow's opera "La Duchesse de Guise." Such was the impression made by her talent, that she subsequently began an operatic career in Italy; and for some years has sung on the lyric boards of that country as well as in Germany. On Saturday night she appeared as *Lucia*, and repeated the performance on Tuesday—Gardoni being the *Edgardo*, Susini *Bidebent*, Mercurelli *Arturo*, and Ferlotti *Enrico*. Madame de Lagrange's version of Sir Walter Scott's heroine is in accordance with the picture of the novelist: it is gentle, lady-like, and unassuming; and even in the provocative to exaggeration supplied by the Italian librettist in the mad scene, her style was subdued. A tall and commanding figure and an expressive face are her physical advantages; but, as an actress, she is more to be distinguished by elegance and correctness, than by impulse and passion. Her vocalisation is that of an *artiste* who has studied in the best schools, but whose organ has been exposed to much wear and tear as in the Verdi operas. The quality of the voice is not sympathetic but it is penetrating, and in the concerted pieces will be distinctly heard. It is in the florid passages of the upper octave that the brilliancy of Madame de Lagrange's singing is most striking and effective.

Mario by his late achievements in Song seems to have totally disproved the statements advanced by some of the London Journals "That his voice is breaking" as his singing the famous "A te O Cara" appears to have been most enthusiastically received, and his phrasing, intonation, and expression are commented on as "beyond all praise" "his execution admirable" and "his falsetto in every respect perfect."

Of the unfortunate Miss Wagner, the bird that can sing, and would fain sing, but shant sing, we may state that the injunction continues, and that Lovers of Song are still deprived of the pleasure they so eagerly anticipated.