

him by the hand, and for the last time orders him to repent. On his refusal the statue disappears, and demons carry Don Giovanni to the infernal regions. The original cast was: Donna Anna, Teresa Saporiti, sop.; Donna Elvira, Micelli, sop.; Zerlina, Bondini, sop.; Don Ottavio, Baglioni, ten.; Don Giovanni, Luigi Bassi, bar.; Il Commendatore, and Masetto, Lolli, bass; Leporello, Felice Ponziani, bass. The principal musical numbers are: Act I: "Notte e giorno faticar," Leporello; "Ah! chi mi dice mai," Elvira; "Madamina il catalogo," Leporello; "La, ci darem la mano," Zerlina; "Mi tradi," Elvira; "Or sai, chi l'onore," Anna; "Fin ch'han dal vino," Don Giovanni; "Batti, batti," Zerlina; the Masked Trio, Ottavio, Anna, and Elvira; Act II: "Eh, via, buffone," Giovanni and Leporello; "Deh vieni alla finestra," Don Giovanni; "Vedrai, carino," Zerlina; "Sola, sola, in bujo loco," sextet; "Ah pietà Signori miei," Leporello; "Il mio tesoro," Ottavio; "Non mi dir," Anna.

Doni (Giovanni Battista) wrote "Compendio del trattato de' generi e de' modi della musica," a valuable book on Ancient Greek music, published 1635, Rome; reconstructed a double lyre, which he called "Lyra Barberina," or "Amphichord"; taught in Florence University. B. 1593, Florence; d. 1647.

Donizetti (Gaetano) composed "DON PASQUALE," "La FILLE DU REGIMENT," "LUCIA DI LAMMERMOOR," "LUCREZIA BORGIA," "La FAVORITA," "ELISIR D'AMORE," "LINDA DI CHAMOUNI," which have retained their place in modern repertoire, and in all 66 operas. Son of a weaver, who was ambitious that he should become a teacher, Donizetti, who had previously studied music in the Naples Conservatory and the Liceo Filarmonico at Bologna, enlisted in the army to avoid obedience to his father's wishes, and while stationed at Venice, 1818, produced his first opera, "Enrico di Borgogna," which was followed by "Il Falegname di Livonia," "Nozze in Villa," and "Zoraide di Granata," the

last named work making a great success in Rome, 1822, when the composer was carried in triumph, crowned at the capitol, and exempted from further military duty. "Anna Bolena," 1830, Milan, was the first of Donizetti's operas to attract attention outside Italy, and then came "L'Elisir d'Amore" and "Lucia di Lammermoor," the last, written for Naples, 1835, gaining him an appointment as teacher of counterpoint in the Royal College of Music of Naples. The rapidity which characterized Donizetti's composition is shown in the fact that "Il Campanello di Notte," based on a vaudeville he had seen in Paris, was both written and composed in nine days. On the refusal of the Neapolitan censor to permit the performance of his "Poliuto," 1837, Donizetti removed to Paris, where he brought out a number of operas. Victor Hugo forbade the representations of "Lucrezia Borgia," which had been based on his play, so the scene was changed from Italy to Turkey, and the opera was presented as "La Rinegata." In 1840, "Poliuto," "La Fille du Regiment," and "Favorita" were all performed, greatly extending the composer's fame. A tour in which he visited Rome, Milan, and Vienna followed, and while in the latter city he produced "Linda di Chamouni," and was made chapelmaster and court composer to the Emperor. "Don Pasquale" and the funereal "Dom Sebastian" were produced on his return to Paris, 1843. In 1844 "Catarina Cornaro" was produced at Naples. A paralytic stroke then ended the composer's career, although he lingered four years more. Among his other operas are: "Parisina," "Torquato Tasso," "Marino Faliero," "Maria Padilla," and "Rita" and "Il Duca d'Alba," which were performed after his death. A "Miserere" and "Ave Maria," composed for the imperial chapel at Vienna, 6 masses, 12 string quartets, a requiem, and some songs should also be noted. B. Bergamo, Nov. 25, 1797; d. April 8, 1848.

Donna del Lago. Gioacchino Rossini's two-act opera, to book by Tot-