

Twin composers divided by the same opera *Crispino e la comare* and the *fratelli Ricci*

Alexander Weatherson

Luigi and Federico Ricci - celestially twinned, bound together by mutual respect and admiration, a unique operatic coupling but Janus-like looking in opposite directions - made their fortune apart. Luigi Ricci (1805-1859) in his first youth gave birth to a series of riotous *farse*: *Aladino ossia L'Abate Taccarella* later called *La gabbia de'matti* (1825); *Il diavolo condannato nel mondo a prender moglie* revived as *Il diavolo malmaritato* or *Il diavolo maritato a Parigi* (1827); and *La lucerna d'Epitetto* (1827), three hopelessly disreputable and xenophobic romps that had reduced the fickle Neapolitan public to complete ribald subservience and were subsequently capped Italy-wide by a succession of equally hilarious and only slightly more respectable comic triumphs: *Il nuovo Figaro* (1832); *Un'avventura di Scaramuccia* (1834); *Chi dura vince* (1834) and *Eran due or son tre ossia La luna di miele* (1834) which made the rounds of the peninsula and did not finally fall by the wayside until almost the end of the nineteenth century. In much the same way but stylistically contrariwise, his cadet Federico (1809-1877) achieved an early notoriety with the gory excesses of fashionable melodrama, operas like the Scott-inspired *La prigioniera di Edimburgo* (1838) or his *proto* Verdian *Corrado di Altamura* (1841) which not merely dazzled his compatriots but conquered the *oltramontani* too, thus launching an extraordinary career that peaked in an unexpected apotheosis many years later when his glittering *Une Folie à Rome* (1869) made him a lion of the Paris salons to the astonishment of his contemporaries who believed him dead (this last score being praised by Verdi - a very singular honour indeed).

These Neapolitan brothers, together and separately, wrote music by right of birth. Neither strayed far from the stage and both died more-or-less as they had lived - music-paper in hand. Both could write in every genre, both wrote *semiseria* scores, but if Federico chose to write *opere serie*, Luigi almost invariably elected to write *farse*. Congenitally joined, they were temperamentally separated. Their theatrical fortunes see-sawed accordingly, Federico usually managed to be in favour when Luigi was prostrated by failure, and vice-versa. They were almost ironically contrasted in mood and manner of existence: Luigi was a manic-depressive whose incurable optimism (or hopeless despondency) were a great trial to his friends. He was engaging and impulsive, Federico was cold and calculating, deliberately aloof he was icily indifferent to the

torments of the stage and kept his decorum firmly under control; a prude and an opportunist he presented a front that was almost a caricature of domestic sobriety. Whereas Luigi began early, generous with his life and loves, living a scandalous life and ending in despair and dementia, Federico started late, and grew yearly more urbane, shedding his inhibitions like autumn leaves in an abandon that belied a dignified presence, the rose in his button-hole, his walking cane and boulevardier mannerisms. He flaunted luxuriant side-whispers. Luigi was almost completely bald.

It was their joint education in Naples, no doubt, as well as the kind of solidarity that goes with southern birth which explained their ability to compose side-by-side, seated at the same piano.¹ They were forged in a hard school. Sons of a gifted cembalist, both had been admitted to the *Real Collegio di S. Sebastiano* at the age of nine, finding mentors like Giovanni Furno, Pietro Generali and Niccolò Zingarelli, Luigi became a "*maestrino*"ⁱⁱ so-called, while still only thirteen years old. Almost his first "pupil" was his brother.

Both composers were raised on a diet of masses, motets and counterpoint *à la Fenaroli*. Learning to write music in Naples was no rest-cure but the city was an exciting place, especially in Rossini's wake, opera was to be heard in six of seven theatres, music of all kinds was readily come-by and no one frowned on precocious talent. The presiding genius in the city was Domenico Barbaja, ex-waiter become "*Prince of Impresarios*" who held operatic sway in three capitals, shrewd, ruthless but with an incomparable flair he culled every scrap of musical talent that came his way. Almost every important Italian composer passed through his hands and every great singer.

It was perhaps the most high-profile of these, the most expensive and capricious prima donna of all who was responsible for the first of their *joint* operas. Was it nothing more than a whim? In 1834 Maria Malibran accepted a commission to appear in Naples on condition that an opera was especially composed for her by *both* Luigi and Federico Ricci. No one seems to know how or why she came to this decision. Or when she took up their cause. Could it have been through the good offices of Bellini? Florimo had earlier reproached his celebrated friend for refusing to come to Luigi's aid in the theatrical jungle. Both brothers had been familiar faces though were not actually cronies during Bellini's formative Neapolitan years but Florimo insisted upon upholding the reputation of *all the concittadini*. But why a *joint* opera? In 1834 Luigi was known as an amusing composer but Federico was quite unknown with merely a mass or two and a few songs to his credit. Both had left Naples under a cloud. Of course it had long been supposed that Federico had been

responsible for at least *some* of the music in Luigi's more hasty scores ⁱⁱⁱ and the cadet had been a "pupil" of the "*maestrino*" Bellini at the Naples Conservatorio. He was charming and personable. Whatever the explanation Malibran's judgment was sound. They agreed to write jointly, she selected the plot, Barbaja assented and the distinguished Jacopo Ferretti was engaged to write the text. The redoubtable Malibran - control-freak as she was by nature - had chosen a tomboy role for herself: *Il colonnello* was based on an 1821 vaudeville by Scribe and Delavigne in which a pseudo-virile *mezzo-soprano*, got up as a soldier, sings herself to love in tandem with military glory. The brothers supplied the score in just four weeks. In rehearsal by January 1835 everything seemed to be going well but disaster was about to strike: in early February the great artist was returning home from the theatre in her carriage when a screaming pig ran under its wheels desperate to escape some hungry men who were trying to cut its throat. The carriage overturned and the diva joined the pig and the horse on the pavement. She escaped with a broken wrist but with a massive bruise to her amour-propre. After some perfunctory attempts to stick to her contract she abandoned Naples without warning leaving the company, Barbaja, and the *fratelli Ricci*, in the lurch.

Happily *Il colonnello* survived. With the highly versatile Carolina Ungher in place of Malibran and a wonderful supporting cast the opera was an enormous success. Staged at the Teatro del Fondo in Naples on 24 March 1834 this back-to-back debut earned bouquets, laurel wreaths and sonnets. An enchanted city took the brothers back to its heart. The music of *Il colonnello* was far from unsophisticated, Ferretti's witty libretto seems to have unlocked a strain of sweet-sour *bizzarrie* etched by the acid of cynicism. As an example of their joint talent it became the first real intimation of the epoch-making *Crispino* to come. A very funny score, replete with infectious rhythms, interpolated songs and a dancing *aria finale* in triple-time it forged a template for a future in which both brothers would find an individual role - yet have an equal part. Now and then two minds at work could be detected: in the opening *terzetto* the patter of Adolfo (sung by Gilbert-Louis Duprez) has Luigi's handwriting written all over it but is set off by Gondreville (sung by Carlo Porto) whose soaring melody and leaping intervals can be recognised as the hallmark of Federico. Yet the stylistic match was complete.

Indeed it was this impressive fusion that launched another collaboration within a year. *Il disertore per amore*, also with a libretto by Ferretti and this time based on a famous French source ^{iv} was written in greater calm but had a reception in the same theatre that was almost as positive. With such stars as Fanny Tacchinardi and Giorgio Ronconi in the major roles the deafening applause on 11 February 1836 was only challenged by the

freezing temperatures outside the theatre (Federico, unhappy about its prospects, had thought fit to contribute some verses to the text). It was a red-letter day for everyone concerned, all the music was applauded, its duets were such a popular success that they were warbled indiscriminately throughout Europe in the succeeding months and years. The most tuneful of these was written for a revival 'Mia cara' was composed for Giovanni Basadonna^v to sing in a Milan revival but a companion duet earned fame of a more gilded kind. 'Non funestar crudele' was sung in a concert at Buckingham Palace in June 1840 by no less a pair of regal songbirds as Queen Victoria and Prince Albert where it was enthusiastically applauded by ranks of white gloves. *Il disertore per amore* was certainly more ambitious than *Il colonello* but repeated the same formula - an equal balance between the two progenitors. Its score was endlessly inventive and even the *comprimari* were given first-rate music to sing. Well crafted and melodious, its current neglect today is certainly not justified.

A third collaboration did not take place until ten years later by which time much operatic water had gone under the bridge. By now Federico had become a celebrity: his *Luigi Rolla* (Firenze 30 March 1841) and *Estella* (Milano 21 February 1846) had been warmly received thus augmenting his fame after the very brilliant *La prigioniera di Edimburgo* and *Corrado di Altamura*, other operas were received politely, like *Un duello sotto Richelieu* (Milano 17 August 1839), or less politely, like *Vallombrosa* (Milano 26 December 1842) and *Isabella de' Medici* (Trieste 3 March 1845), but all endorsed his reputation as a spectacularly inventive vocal writer - a category that always evaded Luigi. The latter's fate had been less happy. It was a period of great discomfort and emotional turmoil for Luigi: his one-act gem *La serva e l'ussero* (Pavia 21 May 1836) had been completely eclipsed - in his own mind at least - by the repeated failure of *Le nozze di Figaro*, which, treading on divine toes, left him in despair.^{vi} Its prima at La Scala on 13 February 1838 had been an humiliating shipwreck and a revival upon which he pinned all his hopes went no better. One single gleam of light - and this gleam from an *opera seria* - was his *La solitaria delle Asturie* with a fine libretto by Felice Romani but staged so far away (Odessa 20 February 1845) that it did him no favour at home. His later libretti were almost always badly chosen.

Both brothers chose badly for their third collaboration. Based on a poor plot by Scribe^{vii} with an inept poem by Francesco Dall'Oglio, *L'amante di richiamo*, lamentably dated, full of stock situations, was hurried on to the stage at the Teatro D'Angennes in Turin on 13 June 1846. It pleased no one, a dull imbroglio, not very funny, despite the delicious talent of the two *primedonne* (who were impersonating themselves: Rita Gabussi sang *Rita*, and Adele Rosetti-Rebussini sang *Adele*) the opera was hissed.

Something had gone wrong, the two composers were no longer in accord, no longer on the same wavelength. The sparkling invention had dried up. Indeed *L'amante di richiamo* had fallen victim to *real* twins. In 1843 Luigi had met Ludmilla (*Liddy*) and Franziska (*Fanny*) Stolz - identical Czech twins - whose younger sister Teresa would one day become a Verdian star of the first magnitude. Both of them singers, both of them identically beautiful, Luigi, characteristically, fell in love with both of them identically. Claiming not to be able to tell them apart as an excuse in a short time all three were openly living together. This affair precipitated a major scandal in Trieste where the brothers had been living *en famille*. The city clergy were outraged, Luigi was *maestro di cappella* at the Cathedral of S. Giusto and an anguished Municipio sent him off promptly on a *tournee* abroad (with the twins in tow). Though he came back calmly after twelve months of travel in Russia and Turkey and resumed composing and conducting as if nothing had happened, Federico, from his moral eminence, was appalled, the thread with his brother had snapped, intended to be a reconciliation *L'amante di richiamo* fell flat - its title too challenging to be credible - it became clear that they could no longer write music either together or side-by-side.

*

A very considerable obscurity covers the commissioning of *Crispino e la comare*. Documentary sources are few. Can anyone be sure that *both* brothers were intended to compose it?

The opera was conceived in 1849 by Giovanni Gallo that is clear, he was then the proprietor both La Fenice and the Teatro San Benedetto in Venice, but why exactly this last venue should have been chosen for the launching of such an ambitious project as *Crispino e la comare* is not clear at all. Francesco Maria Piave - the proposed librettist and a *muranese* literally born on the lagoon - was associated exclusively with the larger theatre and never wrote for the San Benedetto. He was no specialist in comedy, he had supplied libretti for Federico earlier, but none for Luigi, and the Federico operas were always serious works: *Estella* (1846), *Griselda* (1847), and a *Ruy Blas* that was never set to music. Yet it seems probable that it was Luigi who was offered the commission in the first place.^{viii} Thus the choice of Piave remains a mystery.

The distribution of the numbers in the score too presupposes Luigi's initial sole involvement in the project. *When* it was actually suggested that Federico should share the commission has never been revealed at all. All we know is that the music was dismembered coldly between the two brothers. Did Luigi send an appeal to Federico? No one seems to know, but Federico came back from Copenhagen where he had taken

refuge. Was it a sudden reawakening of brotherly love, or a need for financial solidarity? Was it lack of time, or a failure of nerve on the part of the embattled Luigi that encouraged this last, brilliant, and as it transpires, almost miraculously successful, joint undertaking?

The distribution of pieces is as follows

LUIGI RICCI

FEDERICO RICCI

ATTO PRIMO

N. 1 *Preludio ed introduzione*

N. 2 *Romanza 'Bella siccome un angelo'*

N. 3 *Canzone 'Una volta un ciabattino'*

N. 4 *Cavatina 'Istorie belle a leggere'*

N. 5 *Stretta 'Paga i tuoi debbiti'*

N. 6 *Recitativo 'Vedi, vedi per te'*

N. 7 *Cavatina 'Io sono un po'filosofo'*

N. 8 *Gran scena 'Fermo là'*

N. 9 *Duetto finale 'Vedi o cara'*

ATTO SECONDO

N.10 *Aria 'Io non sono più l'Annetta'*

N. 11 *Quartetto 'Cosa ha scritto mai'*

N. 12 *Pezzo d'assieme 'Ah signori, signori'*

N. 13 *Cura del dottor Crispino 'Recipe panam candidam'*

N. 14 *Sestetto 'Quanti baci vorrei dare'*

N. 15 *Seguito 'Sul mio letto'*

N. 16 *Stretta 'Viva il povero Crispino'*

ATTO TERZO

N. 17 *Coro di gridatori 'Zitti adesso'*

N. 18 *Duetto 'Ehi contin...'*

N. 19 *Recit. 'Dacchè questo malnato'*

N. 20 *Terzetto 'Di Pandolfetto medico'*

N. 21 *Coro 'Misteri impenetrabili'*

N. 22 *Concertati 'Son tutti medici?'*

N. 23 *Sestetto 'Qual ti veggo'*

N. 24 *Stretta 'Volete ch'io vi schiccheri'*

N. 25 *Scena 'Entrate pur'*

N. 26 *Canzone della frittola 'Piero mio, go qua una frittola'*

N. 27 *Finale Atto terzo 'Xe qua Piero'*

ATTO QUARTO

N. 28 *Scena dei lumicini 'Eccoci giunti'*

N. 29 *Duetto 'Testamento!'*

N. 30 *Scena e cabaletta finale 'Non ho gioja in tal momento'*

As will be seen, Luigi began the opera and ended it. Federico wrote nothing in Acts II and IV, he completed Act I and supplied six of the numbers of Act III, two thirds of the opera was written by Luigi. But this may be thoroughly misleading, it is not at all certain that Federico merely added to a partially completed score. Stylistically it is often

Federico who seems to give the lead. For example: Federico's duetto 'Vedi, o cara' which ends Act I, seems to have given the shape to Annetta's character in the whole of the rest of the score. Though the elder brother composed almost all the *pezzi celebri* - those sparkling pieces that brought an enraptured audience to its feet at the prima on 28 February 1850 it was Federico who wrote the more seminal pieces, including Crispino's *tragi-comic* encounter with the comare and the terzetto-buffo 'Di Pandolfetti medico' which, without exaggeration, may be described as the very last glimpse of the golden glories of Neapolitan *opera buffa* in the nineteenth century.

Luigi was responsible for the first important aria of Annetta, the opera's prima donna, as well as for the *canzone della frittola* and the bitter-sweet cabaletta-finale 'Non ho gioia in tal momento', but Federico inserted the essential dramatic nucleus to the score.

On the surface, in this strange division, there had been a reversal of roles: Luigi being responsible for much of the pathos, the anguish, many of the cruel and rather unfunny encounters with the comare as well as some vocal pyrotechnics, while Federico is discovered to be author of much of the high comedy of impeccable lineage. It looks at first glance as though the known musical tastes of the brothers have been turned upside down - a divorce of viewpoints when each partner of the failed marriage is found to be taking a contradictory role. But Federico, in fact, wrote the longer sections, the more sinister fantasy, as well as the black comedy which made this work so extraordinarily compelling. These are pieces set to music with such bravura and sovereign command that whatever their numerical disposition or melodic distinction *Crispino e la comare* can only be described as a masterpiece due perfectly equally to an inspired affinity between the two brothers.

The opera is well described as a *melodramma fantastico-giocoso*. Piave had two sources for his plot: the most remote of these was 'Crispin Médecin' a *comédie en trois actes et en prose* by Noël Le Breton, sieur de Hauteroche (Paris 1647) from which a whole series of 'Crispin' plays and vaudevilles was derived in the following centuries. But a more potent source prompted the fantastic elements, this was Salvatore Fabbrichesi's *commedia in quattro atti* 'Crispino e la comare ovvero Un esempio nel dover far buon uso della fortuna oppure Il medico e la morte' (Naples 1806). The first of these supplied the leading actors and what little remains in Piave's libretto of romance - that is, the frustrated courtship between the Contino and Lisetta (Hauteroche's *Geralde* who is in love with *Alcine*). But Hauteroche's Crispin is no cobbler, he is a perfectly conventional valet-de-chambre - insolent like all the rest of them, *rusé* and impudent with a line of wit and ingenuity that is fully emblematic of

his ultimate exemplar - Figaro. Hauteroche's medical masquerade has no morbid implications, it simply ensures the happy marriage of his master. From this venerable source, however, is derived the "*cura del dottor Crispino*", the ludicrous recipe for a lifesaving potion in the form of a grotesquely garbled Latin parody.

Much more was derived from Fabbrichesti, including the addition of the comare to the plot. This source expanded the action immeasurably, advancing the ridicule of doctors to a real thesis, injecting the irony, the social comment and the offended morality which Piave topped-up with postures from the *commedia dell'arte* of his native city. The whole now amounting to a ribald *critique* far more appropriate to the day of its authors than ever it did to seventeenth-century France. With its implications for an Italy in torment and the impending Risorgimento its grim ending with a patched-together happiness now seems ominously apocalyptic. The *Crispino e la comare* of the Ricci brothers, with its roots in farce, contrives to look backwards, sideways, and forwards all at the same time: backwards to Molière and his celebrated debunking in cahoots with a long tradition of Neapolitan *serve-padrone*; sideways to Macbeth and the Verdian supernatural with death on the agenda; and forwards to the world of Viennese *dolce far niente* best summed-up by the doomed waltzes of Johann Strauss.

There is an excellent way of knowing which brother wrote what in this complicated score. Luigi wrote all the waltzes, all his music is in triple-time, Federico wrote all the music in double-time. This can be seen most clearly in Act III: Luigi's *coro di gridatori* which opens the act is in 3/8; numbers 18, 19, 20 and 21 by Federico are in 4/4, 4/4, 2/4 and 4/4 respectively; Luigi's interpolated *concertato* (number 22) is in 3/4; Federico's *sestetto* and its *stretta* (numbers 23 and 24) are both in 4/4, while the remaining three numbers of this act, all by Luigi, are in 6/8. By common consent (or perhaps because Luigi was in the mood to write them) all the more extrovert portions of the opera seem to have been allotted to the elder brother, his music - invaded by feverish dancing rhythms falls naturally into a kind of febrile gaiety - thus he supplies the famous vocal war-horses to be repeated endlessly in the years to come by soubrette sopranos - 'Istorie belle a leggere', the *canzone della frittola* and 'Non ho gioia in tal momento' - all in triple-time and all arousing both the easy applause and the curious *unease* that underpins this unhappy comedy. Federico has a more subtle presence. More deliberately restrained his celebrated *terzetto* 'Di Pandolfetti medico' uses a traditional *note e parole* in 2/4 and gives the impression of attempting to apply the brakes to Luigi's flighty muse, to dowse his brother's hot air. He responds more emphatically to the words, to syllabic discipline, while

Luigi responds heart and soul to the spirit of this grisly tale. Federico offers a clear-headed science to the dramatic issues; accordingly, his *gran scena del pozzo* displays the greatest musical virtuosity in the whole score: with tremendous ingenuity he manages to sustain a fluent pulse throughout this bizarre encounter, the opening ritornello is well-shaped and conceived; with an almost flamboyant skill he succeeds in imposing a wicked caricature of *opera seria* upon Crispino's despair (rattling a Metastasian skeleton); at the same time managing to reconcile the terse remarks of the comare (who is not joking) with Crispino's quasi-comic rejoinders. In this way and almost magisterially her threats and his baffled bravado are elevated to a species of cosmic tennis-match in which humanity is only a temporary victor. Federico invests his Crispino with a vocal courage that is in heroic contradiction to the deadpan menace with which he is faced.

Luigi is at once funnier, and more defeatist. Crispino - in his portion of the score - is far more a victim, his repartee is less agile and more fantastic in his confrontation with the supernatural. The elder composer is heard at his best in the grotesque homeopathic recipes which give rise to the fury of the outraged doctors he has upstaged but he himself rises brilliantly to the hugely challenging coup that is the *scena dei lumicini* - one of the high points in this testing score - when his music evokes both genuine fear and a tragic incomprehension that is both hilarious and deeply disturbing. It is frankly amazing that all this contrasting music comes together seamlessly time and time again in performance of this strange opera when the whole score was written frigidly apart - not side by side - not at the same piano - not even in the same room or in the same house - and by two unhappily alienated composers. Yet it has a dramatic whole, an integrity within a seamless surface, its piecemeal nature in no way deflecting a mutual impulse that remains the heredity of the operatic twins.

In common to both these composers were orchestral skills from beyond the Alps, a Viennese surface and glitter, Viennese *kitsche* had supplied an instrumental resource that was tangible in Trieste. The brothers excelled in parody, *Crispino e la comare* mixes Naples, Venice and Vienna in a sleazy musical response to the vernacular that earned the opera an immediate popular success.

The Venetian prima of *Crispino e la comare ossia Il medico e la morte* took place at the Teatro San Benedetto on 28 February 1850, it made a sensation:

"Non mai successo fu più compiuto ed unanime: dall'introduzione al finale...fu un continuo applaudire di ben mille e cinquecento spettatori trasportati all'entusiasmo"

exclaimed Ricordi's 'Gazzetta musicale di Milano'

The cast, led by Carlo Cambiaggio, was very expert even if he was its only star:

Carlo Cambiaggio	<i>Crispino Tacchetto</i>
Giovannina Pecorini	<i>Annetta</i>
Luigi Rinaldini	<i>Fabrizio</i>
Luigi Ciardi	<i>Mirabolano</i>
Giuseppe Pasi	<i>Contino del Fiore</i>
Angelo Guglielmi	<i>Don Asdrubale</i>
Palmira Prinetti	<i>Lisetta</i>
Giovannina Bordoni	<i>La comare</i>
"N.N"	<i>Bortolo</i>

Three of the pieces had to be repeated by noisy request before the opera was allowed to continue and the *canzone della frittola* was sung seven times. *Crispino e la comare* has never quite left the repertory ever since.^{ix} But sadly the rift between the two brothers was not resolved by the triumph of a lifetime. This last remarkable joint opera changed nothing. They remained apart.

Federico was there alone on stage to receive the plaudits of the crowd; Luigi stayed at home.

ⁱ F. de Villars *Notices sur la vie de Luigi et Federico Ricci* (Paris 1866), 92. "Ils travaillaient dans la même chambre; l'un frédonnait un motif; l'autre s'emparait et la personnalisait en se corrigeant ou en la terminant. Une inspiration prenait-elle naissance chez l'un, aussitôt l'autre la suivait, s'y mêlait, et, de cette façon, se l'assimilant parfaitement. Si l'un des frères se mettait au piano, l'autre s'asseyait près de lui..."

ⁱⁱ A species of pupil-teacher

ⁱⁱⁱ These are known mostly by repute but it was in no way concealed that Federico had supplied a *terzetto* for insertion into Luigi's *l'impresario in angustie* 'Vado a giro pe'palchetti' when this juvenile opera was revived at the Real Collegio di S.Pietro a Majella at Naples in 1828, and there were indeed similar examples now unrecognised

^{iv} Upon one of the most eminent sources of all, *Le déserteur* of Michel-Jean Sedaine (1769)

^v The opera had a fine reception, almost a *furore*, but through illness (the cold weather!) lasted for two evenings only at the Fondo but was given the signal honour (for a comic opera) of a partial revival - one act only- at the S,Carlo and then a compensating series of seven performances at the Teatro Nuovo - all in the year of the prima of 1836.

^{vi} Francesco Florimo *La scuola musicale di Napoli e i suoi conservatori* (Napoli 1880-81), 309 insists that Luigi had the libretto of *Le nozze di Figaro* imposed upon him "ed egli ebbe il torto di non rifiutare" but this seems improbable in view of his formidable independence.

^{vii} The opera was based on a comédie-vaudeville entitled 'Zoé, ou l'amant prété' which Scribe had written in 1838.

viii de Villars op cit 94 is categoric that it was Luigi who was commissioned to write this opera: "*Luigi fut engagé à écrire l'ouvrage, pour le théâtre de San Benedetto à Venise*"

ix A new version was supplied for Paris on 18 September 1869. When *Le Docteur Crispin* with a rewritten text by Charles-Louis-Étienne Truinet pseud. Nutter and Louis-Alexandre Beaume pseud. Beaumont, appeared at the Théâtre del'Athénée with an added *sérénade* and *deux couplets* for Lisette by Federico it made a furore quite equal to the original début in Venice. In this way Crispin returned to the city of his birth.