

K. Batsak

**RIZNICH FAMILY AND C^O ENTERPRISE IN ODESA ITALIAN THEATRE
1831-1838: THE GENESIS OF THE OPERA FOREIGN ENGAGEMENT**

The problems of the Odessa opera enterprise activity being managed by the Riznich family and their partners in 1831-1838 are investigated. On the basis of the involved regional archival sources, the local and the Italian press the basic directions of the Italian opera entrepreneur's activity (economic, organizational and financial) are analysed. The communications of Odessa enterprise with Italian theatrical agencies and also with the municipal and regional power are emphasized. The entrepreneur's qualified activity «at home» and abroad promoted the successful solution of many problems arisen in opera and scenic practice and in the theatre everyday life.

Keywords: the Italian opera enterprise, the Odessa Italian opera troupe, the Italian opera theatre, the theatrical agency.

For the majority of classical vocal art connoisseurs opera is just the activity which take place on the stage of the Opera house only. The situation hasn't changed much since the first quarter of the 19th century when the audience was less interested in the process of theatrical engagement, transfer of the actors and musicians and arrangement of their conditions of life as well as the renovation of the theatre hall, façade and other premises of the theatre and so on: these problems were not attractive for the music-theatre experts who showed preference for analyzing performances. But the success of Italian opera and financial stability of the theatrical enterprise relied much on how effectively the entrepreneur solved these problems.

In 1831-1838 Odesa opera house was known in foreign theatrical press as "Italian opera theatre" as the only troupe there was the troupe of Italian performers. Italians prevailed over the musicians in the orchestra, were its devoted conductors, scene-painters, stage workers and theatre attending staff. It was the only Opera theatre in Ukraine and in all Russian Empire, for that period of time, which had got foreign enterprise and was the theatre which had close relations with musical centers in the Apennines. Taking into account the unprecedented role of these relations it is vital to trace them in the context of the entrepreneur activity which required from him to awake of music-theatrical management peculiarities in Italy and to consider local specific characters of close interaction with local and regional authorities.

Interpretation of Italian enterprise activity in Odesa Opera theatre in fine art research so far has been limited by the analysis of Italian actors' stage activity on the basis of local and imperial press reports and memories of contemporaries [18, 21]. Separate aspects of complicated judicial collisions of enterprise functioning, relations of the entrepreneur with

city and province authorities of this period have been investigated in scientific papers on history of Italian emigration in Ukraine [1]. Very rare memories about the entrepreneur contacts with Italian theatre agencies can be found in historical-biographic researches of Italian art workers of the territory of Ukraine [3].

Attraction of foreign sources and documents from archives gives a chance to research unknown earlier aspects of Odesa entrepreneur activity particularly in Odesa and Italian centers of music-theatrical culture. It will also give an opportunity to reconstruct integral system of organizational, financial and economic relations to ensure the effective activity of Italian opera enterprise in Odesa during the research period.

Before the beginning of 1831/1832 theatrical season local authorities of Odesa decided to restore the private enterprise after the 5 years interval. M. Vorontsov, Novorossia and Bessarabia general-governor, having theatrical activity in his hands and set the Temporary theatrical commission totally dependent on his decisions, which actually resulted in bankruptcy of the Odesa theatre. Budget of the city constantly suffered of the extraordinary expenses for the needs of the theatre. Private merchants' capital very often defrayed deficit of Italian troupe financing. Merchants who were members of the Temporary theatre commission were the first to lend money. Being in Sevastopol at the end of July in 1830 M. Vorontsov ordered Odesa municipal Duma to recoup "from city incomes" 1400 roubles theatre management debt for merchant J. Petser and also to return his co-partner P. Sartorio 1014 roubles 45 kop. borrowed for the needs of the theatre [8, s.222]. Later in October in the same year M. Vorontsov asked municipal Duma to pass on 2000 roubles in banknotes to Odesa merchant G. Ryznych (brother of the member of the Temporary theatrical commission I. Ryznych). This sum of money was borrowed from him to compensate the debt to D. Tatishchev, Russian minister in Vienna, who in spring of 1830 paid all travel expenses of the Italian troupe to be supposed to perform in Odesa [8, s.239].

Having paid a part of theatre debt, Odesa authorities worked out conditions to create less troublesome city theatre private enterprise. Now maintenance costs were pooled with monopoly for sutlerment realization in sea-port, incomes of which had to reimburse non-profitability of foreign opera engagement for an entrepreneur. There was a person for the post of the entrepreneur: he happened to be a known Odesa merchant and banker Ivan Ryznych. Being the theatre director in the first half of the 1820th, and later member of the Temporary theatrical commission, he was well aware of the Italian opera, peculiarities of engagement

and arrangement of Italian troupe performances. The fact of his friendship with Novorossia and Bessarabia general-governor M. Vorontsov (who was the God father of his son [24, p.209]) and financial participation in life of the theatre influenced decision of Italian opera enterprise transfer to him. According to the contract concluded on the 15th of August in 1830 Ivan Ryznych took the Odesa theatre in his hands for 7 years since the first of March in 1831 with the perfect right for annual 60 000 roubles subsidy. But at the same time he promised to take “responsibility for losses which present day authorities could incur during the current theatrical season”, to be precise he agreed to spend 15 000 roubles to pay off all the debts of the theatre in a year before his enterprise started. And this sum of money had to be reimbursed during the coming year [9, s.51]. Almost immediately after the concluding of this contract new enterprise came into civil-property collision settlement of which lasted for a couple of years. The problem was that according to the points of this contract in force to guarantee the implementation of the terms of it the entrepreneur had to make 60 000 roubles a pledge. It happened to be that I. Ryznytsch didn't have realty at his personal dispose because the house he submitted as a pledge was in joint possession with his brother-Odesa merchant belonging to the 2d guild G. Ryznytsch. It took months to settle this problem taking into account unwieldy bureaucracy of that period of time. At first I. Ryznytsch got a certificate from Kherson civil chamber that he could use the mentioned above house as a pledge “as a transfer”, then it turned out that for this action he needed a written agreement from his brother and then he found that this agreement had to be legalized by the decision of Odesa magistrate [9, s.87-89]. During this period of I. Ryznytsch correspondence with different instances concerning the pledge, G. Zontag, acting Odesa Mayor, on the 27th of May in 1831 trying to avoid risk of entrepreneur insolvency, appealed Odesa commercial court demanding to prohibit to sell or pledge the Ryznytsch house without his personal permission [9, s.102]. In the end of July in 1831 Odesa commercial court answered his request and informed that they couldn't an arrest as that this particular house and all Ryznytsch property had been prohibited by the decision of Commercial bank Odesa office of the 29th of June 1831 [9, s.93].

Finally I. Ryznytsch, having used the certain points of the contract, decides to transfer theatre and sea-port sutlerment over his brother's George control, who agreed and contributed the necessary pledge – his own house which cost 60 000 roubles [9, s.108]. Since that time new entrepreneur guaranteed financial and property obligations, in particular,

according to the requirements of the contract he and his co-partner O. Julienne got out the house off the sea-port quarantine. This house would become the property of Odesa after the expiry date of the contract. Therefore, on the 24th of December 1832 the entrepreneur asked M. Vorontsov to hold to register the open letter for this house as quick as possible [9, s.113].

Having got the contract, Ryznytch brothers immediately transferred providing of theatrical enterprise activity to impresario F. Fiorini who annually got 20 000 roubles out of the quarantine sutlerment profits to engage artistes from Italy [9, s.151]. F. Fiorini, resident of Toscana (Livorno), former successful tenor (he started his career as a singer in Odesa in 1823), was well aware of the enterprise. Since 1824 he was a partner of an unfortunate entrepreneur Ch. Negri [5, p.16]. Later he rendered theatre management services communicating with Italian agencies about the engagement of Italian actors to Odesa opera stage [2, p.36].

Having taken the theatre in his hands, F. Fiorini in March in 1831 immediately went to Italy “to complete a new troupe of artistes” [8, s.294] and left “a foreigner” Zamboni, who was involved in performing “different services” for theatre management, to take care of daily activities in the theatre [8, s.309]. During this trip the impresario visited theatrical agencies in Florence, Venice, Genoa and Milano [3, p.256]. His arrival to the opera art capital wasn’t left unattended by theatrical press. On the 26th of March 1831 chief editor and publisher of local newspaper “Il censore universal dei teatri” L. Prividali wrote about F. Fiorini in his newspaper: “Whole Italy and every Italian knows his virtues very well; deep art expert, acknowledged by everyone involved in this field, has penetrating mind and is good at humanitarian sciences, native land presented him with a talent of an entrepreneur, wears modest clothes and has courtly manners, is worthy of respect from us and in this city – so this is the very man to be the person empowered to act for local authorities in this important field, so this is the very man who is entrusted to perform the points of the contract concluded on the basis of just mutual benefit [44].

F. Burcardi, the owner of the theatrical office in Milano, was almost invariable partner of F. Fiorini and other Odesa impresarios in the process of engaging artistes since the beginning of 1830th. His status of an official Odesa impresario representative in Milano is established by the advertisement published in local newspaper “Il pirata” on the 22d of September in 1835. In this ad F. Fiorini offered all actors who showered interest in performing on Odesa stage, and also theatrical agents to contact F. Burcardi next year [28].

F. Burcardi met his obligations with great responsibility: on the 3d of June 1836 the Odesa Italian opera management expressed their gratitude to him for the perfect cast which “fully meets the requirements of the audience” of the theatre, which is obliged to the tireless impresario F. Fiorini for the present success” [36].

As the results demonstrated F. Fiorini was really talented manager of theatrical activity. The evidence of this is the absence of serious claims on behalf of municipality. There was only one problem in March 1831 when the enterprise didn't meet the points of the contract and put only 5 operas on the stage instead of 6 out of the repertoire. According to the impresario serious illness of two singers – buff-bass J. Copini and prima-donna-soprano A. Mollo, and, also, the process of decoration inside the theatre hall caused this problem. F. Fiorini solved this imperfection very quickly having obliged to put additional opera on the stage during the following theatrical season [8, s.359].

While F. Fiorini staffed the troupe and managed opera performances G. Ryznytch was preoccupied with financial business of the theatre and sea-port sutlerment. When he suddenly died in 1834 his trustees took over the contract. They were: his brother I. Ryznytch, who was in the public service then, Odesa official F. Lutchytch and merchant A. Petrovytch [9, s.128].

G. Ryznytch appealed Odesa governor O. Lyovshyn and asked to extend the current contract not long before his death on the 31st of July in 1834. In his letter he explained his request by the fact that the enterprise incurred losses in 1833 as his theatre performances and sea-port sutlerment profits decreased due to poor crop and decline of trade and besides the amateur troupe performances caused the outflow of spectators which in its turn led to the significant financial losses and as the result the theatre expenditures reached the sum of 193 000 roubles [9, s.116]. The governor supported the entrepreneur and in letter to general-governor M. Vorontsov mentioned that G. Ryznytch and his co-partners donated grate sums of money for the theatre and port quarantine without any privilege and reminded that they had advantages over other candidates as they hadn't violated the terms of the current contract [9, s.116]. Having found this reasonable, M. Vorontsov permitted to extend the implementation of the contract with Ryznytch for two more years (up to 1840). He started this with the response for governor's appeal on the 12th of October 1834 [9, s.117].

Having received positive response from M. Vorntsov, trustees of late G. Ryznytch started to submit changes for the new contract to general-governor and city administration's

approval. These changes had nothing to do with the theatre but dealt, mainly, with the food delivery terms to the vessels in the quarantine zone [9, s.13]. Intending to conclude a new contract on behalf of an underage son of late merchant the trustees meant to leave as a pledge G. Ryznytch's house which was appraised at 40 000 roubles.

But according to the law of that time they needed permission from the Senate which they didn't have. That's why the petitioners were not allowed to maintain the theatre after the expire date of the current contract. Which meant that after the 4th of March 1838 [9, s.132] maintenance of the theatre and quarantine sutlerment had to change hands.

In fact, none of the trustees who worked so hard to leave Odesa theatre business and sea-port sutlerment in Ryznytch family ownership was personally preoccupied with opera theatre and sea-port sutlerment. They immediately made an agreement with merchant O. Julienne who was late G. Ryznytch commerce-companion for this purpose. In two years time on the 29th of January 1836 trustees I. Ryznytch and A. Petrovytch asked O. Lyovshyn to approve their mutual coordinated decision about final rejection from theatre contract "for the benefit of Ryznytch's heir". They offered to make O. Julienne in case of his consent responsible for the implementation of the current contract terms up to the expiry date without changing the pledge [9, s.161, 166]. Positive general-governor's reply allowed O. Julienne to be the only person in charge of affairs of the theatre and guarantee sutlerment providing in the sea-port quarantine up to March 1838 [11, s.3].

The text of the theatre contract, not to had been changed for 8 years, contained obligations as far as the cast of the artistes and musicians of the orchestra, their professional skills; number and quality of opera performances; set prices; determined property obligations of the impresario; regulated his relations with the troupe and serving stuff and so on. The impresario got "at his sole disposal" premises of the theatre and "the house used for actors". Though the entrepreneur was entitled to "preserve" and "maintain" these buildings [9, s.49], municipality, in its turn, was responsible for their renovation and it was quite expensive for the city budget. For example, in 1832 2 600 roubles were provided for the renovation of "the theatre building" and the house were lived the artistes and musicians [12, s.13] and this sum of money was spent for plastering and painting, furniture repairing, inside reconstruction, stove works and repair of tile roof. This sum of money also was used to construct and equip the booth for the prompter, which hadn't been in the theatre before [13, s.2, 9, 23].

The problem of non-effective heating in cold season was still topical. In 1820th the oven stove was placed under the stage to heat the hall, but stuff premises were cold in winter season. Only “dressing rooms” of leading artistes were equipped with portable iron stoves to present danger because of the wooden partition inside the rooms. That’s why in 1832 city architect F. Boffo offered to replace wooden partitions for the stone ones in the artistes’ dressing rooms [13, s.9]. Auxiliary premises of the theatre got regular heating only in 1835, when it was necessary to replace the heating steam boiler: as the result of this “steam-heat pipes were laid into the rooms not to have had any accommodation before [15, s.5].

External and internal works were held in the theatre almost annually. In 1833 façade was decorated with new stucco molding [14, s.11-12]. Next year city construction committee spent 15 059 roubles and 20 kopeks on “the alteration of Odesa theatre roof and its 4 facades” [13, s.206-207]. Renovation of internal premises cost the city 1384 roubles and 14 kopeks in 1835. Then decayed bearings of 13 wooden columns were replaced with the stone ones in the theatre hall [16, s.6-7]. The theatre hall was renovated during the theatre inter-season period in 1836. The musicians could reach the orchestra platform through the passage from beneath the stage; one box in benuar was added; more theatrical equipment appeared in the theatre; system of the theatre hall lighting was mended; old furniture was replaced with new one [20].

Next year wooden steps were replaced with marble one and the corridor was covered with marble in the first circle. New plafond and wall paintings were effected in the theatre hall, huge candlesticks fixed to the boxes, were gilded. New side stone entrance was mounted on Rishelyevs’ka street [7, s.53]. The present impresario O. Julienne paid off 35 000 roubles for all expenses connected with the theatre renovation and engagement of “a professional stage engineer and 3 members of the choir [9, s.202].

However the only purpose of everything done in the theatre and for the theatre was for the Italian opera benefit in Odesa. Contract with the impresario clearly defined number and specialty of the singers to form Odesa opera troupe, namely: prima donna-soprano, prima donna-contralto, two second-donnas, first and second tenor, cantante-bass, buffo-bass and generic-bass [9, s.49].

Before the theatre season of 1831/32 began there was a need to engage new singers as the part of the main performers left Odesa opera stage. Spectators favorite A. Morikoni went on a tour around the cities of the Russian Empire: in summer and autumn 1831 local and

Italian press informed about her successful concerts in Moscow [19, 31].and next year the singer accepted engagement in her native Bologna [33]. Another contralto Rosa Padovani won Lviv Austrian opera stage, then gave concerts in Warsaw [32] and afterwards returned to Milan in Autumn 1832 [34]. Went to Italy after the successful season in Odesa also baritone B. Torri and generic bass G. Gherardini [].

Long before the end of 1830/31 theatre season advertisements about new singers engagement to Odesa opera troupe started to appear in Italian press. On the 27th of January 1831 Bologna newspaper “Teatri, arti e letteratura” placed an ad that “signora Marietta Carrara, prima donna-contralto, accepted 3-year engagement to Odesa in Piacenza” [41], the same newspaper on the 7th of April informed its readers about the departure of baritone J. Paltrinieri to Odesa [42]. The impresario F. Fiorini accompanied the majority of engaged in Italy artistes, choir singers and musicians to Odesa in July 1831. Among them were orchestra musicians Bernardo Gilardini and Pasquale Sarti and prima donna-contralto Marietta Karraro, who travelled with her husband [10, s.21-22].

Next theatre season prima donna-soprano Paolina Montichelli leaves Odesa stage for St. Petersburg [4, p.134]. Having lost his voice buffo-bass Andrea Bartoluchchi changed his singing career for teaching, instructed singing in Odesa since that [3, p.30]. Tenor Paolo Chittadini goes to Italy to find new engagement (next season he performed among the cast of little troupe in Santa Lucia (which is now a part of a town Città di Castello in Umbria [26]). Soprano Annetta Mollo, tenor Raffaele Conti and bass-buff Giovanni Coppini took their posts. Giovanni Coppini arrived to Odesa with his artistic family: his two daughters Carolina Coppini as the first contralto and Giuseppina Coppini as the secondary parts singer were accepted into the cast of the theatre.

Next 1832/33 theatre season turned out to be the last for a talented tenor Franchescho Gumirato, who returns to Italy in February 1833 [23] and takes engagement in municipal theatre in Trieste [30]. On the 30th of August 1834 Milan newspaper “Il censore universale dei teatri” informed about M. Karraro and G. Paltrinieri return to Italy expressing the hope that local impresarios wouldn’t ignore these remarkable singers who won acknowledgement of devoted Odesa audience [27]. After Odesa prima donna A. Mollo was engaged to the theatre in Casale di Monferrato and press informed about her debuts in G. Rossini “Semiramida” in Autumn 1834 [43].

Famous artistic couple tenor Salvatore Patti and prima donna-soprano Caterina Ciesa Barilli performed in Odesa Italian Opera during three theatre seasons since 1833 to 1836 [3, p.181]. Milan newspaper “L’Eco” mentioned their engagement to the local opera stage cast of new artistes in April 1833 and placed a brief ad to say: “Under the theatre correspondent F. Burkardi direct guidance a company of Italian singers is completed for Odesa theatre: among them we see prima donna Barilli first tenor Patti Salvatore, generic-bass Gviddo Antonio and also orchestra musicians” [25]. This year Bologna philharmonic academy graduate Angelo Zanotti took bandmaster Sante Kampioni’s place. Having settled in Odesa A. Zanotti besides his work in the theatre, was privately engaged in teaching; namely giving piano lessons, teaching singing and composition “following the newest methods of the best Italian composers” [17].

Rotations of performers to take place always before the start of every theatre season, gave a chance to Odesa spectators to get fresh impressions from opera performances, and assessment of artistes’ debuts determined the preferences of the audience for a long time. Trying to raise the interest before the performances began the theatre management placed ads in local press informing about new vocal godsend of the enterprise and also announcements of the performances. On the 21st of April 1834 “Odesskiy vestnik” informed about the engagement of new Italian singers whom Odesa audience would have a chance to welcome in the nearest future: “Milan academy graduate prima donna-soprano Natalina Tassistro, prima donna-contralto Antonietta Tinelli-Biankina, bass D. Tosi (who was already known to local theatre goers) and tenor Luigi Magnani who had got a two year theatre engagement. “La Schiava in Bagdad” by Giovanni Pacini opened new theatre season [22].

Italian press, in its turn, kept an eye on debut performances of its compatriots mentioning triumphant completion of each of them. “Tenor De Bezzi made his debut in “The Barber of Seville” supported by signora Tassistro and bass Coppini. This performance was quite successful for the tenor. “Norma” had to be put on the stage so far with the participation of signoras Edeline¹ and Balsamini; signora Gualdi² had to participate in another opera performance” [35].— this passage illustrates how the Italian press informed its subscribers about the beginning of 1835/36 theatre season in Odesa.

Despite of impresarios’ efforts Odesa Italian opera of the first half of the 1830th acquired provincial traits. Limited potentialities of the orchestra, mediocre vocal and dramatic characteristics of the majority of artistes often were the topic for discussions in

press. Critics blamed the impresario for careless attitude towards the problems of the theatre and interests of the audience [6]. These unsettled problems could cause great losses because of poor attendance of the performances. Having undertaken the sole obligations under the Ryznytch contract new impresario O. Julienne decided to reinforce the opera troupe with gifted singers and ensure qualitative changes in the orchestra. In the beginning of April 1836 the new theatre season started in rebuilt and remodeled city theatre hall and new artistes, such as prima donna-soprano Karolina Pateri, basses Giuseppe Marini and Alexander Berlendis and first tenor Gaetano Kristchi-Kontini engaged by F. Fiorini, began to perform. Giuseppe Buffier, a new conductor who came with them, took the place of elderly G. Ronzoni [37]. Newly created troupe having in its cast not only talented debutants and debutantes but such favorites of Odesa audience as prima donna-soprano N. Tassistro, tenor Luigi De Bezzi, buff-bass Giovanni Koppini and singer-supplement Adelaida Fabbri [20] won music critics recognition at once.

All improvements done in the theatre during the first year of Julienne's enterprise required a great deal of financing and couldn't be reimbursed by the profits from the sutlerment activity at the sea-port quarantine. Before the start of 1837/38 theatre season O. Julienne, besides the usual rotation (this year F. Burchardi's and Giovanni B. Bonola's Milan theatre agencies engaged for the new impresario prima donna-contralto Klaudia Korbella, prima donna-soprano Marietta Giunti, second-donna Costanza Giunti, buff-bass Vincenzo Graziani, tenors Antonio Cristofani [40], Domenico Vinter [29] and Giuseppe Binaghi). Such masters of Odesa stage as N. Tassistro, G. Marini, A. Berlendis and K. Pateri reaffirmed their participation in the troupe for the next theatre season.

Enterprise maintenance costs, which considerably increased during the last year, made O. Julienne ask Odesa governor to raise theatre season ticket prices [9, s.202]. Having considered positive changes in the theatre the impresario's request was satisfied with reserve to realize this only during the theatre season up to March 1838 [9, 206]. But looking ahead we note that prices remained raised for ever: new impresarios O. Sarato and D. Marinkovytych, who took O. Julienne's place also suffered from lack of theatre funding and that's why they persuaded city authorities to keep the mentioned actual in their contract price for season and entrance tickets.

So Odesa Ryznytch family theatre enterprise during 1831-1838 had its own peculiarities: while the entrepreneur asked of financial, organizational and economic issues

of the theatre, foreign engagement of artistes was carried out by the empowered by him another impresario who in his turn provided Odesa theatre with skills opera artistes and leading musicians for the orchestra using services of Italian theatrical agencies and music-theatre periodicals. Constant cooperation of the impresario with the correspondents empowered to act in the Apennines, on hand based on the awareness of the Italian theatre engagement traditions peculiarities and, on the other hand, on close interaction with local and regional authorities, gave a chance to optimize solution of the most serious for the theatre in the past issues, namely: to improve masterly performance of the troupe singers and musicians; living conditions for professional activity and recreation of the artistes; and also to create a favorable atmosphere for the audience in the auditorium.

Notes

¹Adelini Luigia, singer-contralto.

²Gualdi Chiarina, prima donna-soprano.

REFERENCES:

1. Batsak K.Yu. (2004). Italiys'ka emihratsiya v Ukrayini naprykintsi XVIII – u pershiy tretyni XIX st. Vytoky. Formuvannya. Diyal'nist'. Kyiv: Znannya Ukrayiny [in Ukrainian].
2. Batsak K.Yu. (2015). Italiys'ka opera Odesy 1825-1831 rr.: antrepyza bez antreprenera. Mystetstvoznavchi zapysky: Zb. nauk. prats'. Vyp.27. Kyiv: Milenium, 33-45 [in Ukrainian].
3. Varvartsev M. (2000). Italiytsi v kul'turnomu prostori Ukrayiny (kinets' XVIII – 20-ti rr. XX st.) [Tekst]: istoryko-biografichne doslidzhennya (slovyk). Kyiv: [b.v.] [in Ukrainian].
4. Varvartsev N.N. (1986). Ukraina v rossiysko-ital'yanskikh obshchestvennykh i kul'turnykh svyazyakh (pervaya polovina XIX v. Kyiv: Naukova dumka [in Russian].
5. [Vitte N.A.]. (1886). Kratkaya istorycheskaya zapiska o polozhenii teatral'noho dela v Odesse s nachala postroyki shorevsheho teatra, t.e. s 1808 hoda. Odessa: Typ. A.Shul'tse [in Russian].
6. (1836). V odesskom teatre. Odesskij vestnik, 2, 4 yanvarya [in Russian].
7. Hornovskiy Y.A. (1905). K stoletiyu teatral'nykh predstavleniy v Odesse (1804-1904). Biblioteka teatra i iskusstva, XV-XVI (Avhust), 44-54 [in Russian].
8. Odesa region state archive (ORSA), f.1, op.190 za 1828 r., spr.38 [in Russian].
9. ORSA, f.1, op.190 za 1829 r., spr.73 [in Russian].
10. ORSA, f.1, op.200 za 1831 r., spr.121 [in Russian].
11. ORSA, f.4, op.12, spr.87 [in Russian].
12. ORSA, f.4, op.8, spr.133 [in Russian].
13. ORSA, f.59, op.1, spr.1585 [in Russian].
14. ORSA, f.59, op.1, spr.1804 [in Russian].
15. ORSA, f.59, op.1, spr.2080 [in Russian].
16. ORSA, f.59, op.1, spr.2088 [in Russian].
17. (1833). Izveshchenie. Odesskij vestnik, 75, 23 sentyabrya [in Russian].
18. Katsanov Ya.S. (1960). Iz istorii muzykal'noy kul'tury Odessy (1794-1855). Iz muzykal'noho proshloho: [Sb. ocherkov; red.-sost. B.S.Shteynpress]. Moscow: Hos. muz. izd-vo, 1, 393-459 [in Russian].
19. (1831). Lyubimitsa odesskoy publiki d-tsa Morikoni.... Odesskij vestnik, 56, 15 iyulya [in Russian].
20. (1836). Odessa. Vnutrennie izvestiya. Odesskij vestnik, 29, 8 aprelya [in Russian].
21. Ostroukhova N.V. (2013). Odesskiy opernyy teatr v istoricheskom prostranstve i vremeni. Kniha pervaya. 1804 – 1873. Odessa: Astroprint [in Russian].
22. (1834). Predstavlenie ital'yanskikh oper na odesskom teatre.... Odesskij vestnik, 32, 21 aprelya [in Russian].
23. (1833). Uezzhayushchie za hranitsu. Odesskij vestnik, 13, 15 fevralya [in Russian].

24. Shcherbina L.A. (2004). Pushkin v Odesse. Odessa: Astroprint [in Russian].
25. (1833). Gazzetta teatrale. L'eco, giornale di scienze, lettere, arti, mode e teatri, 42, 8 aprile [in Italian].
26. (1833). La tragedia estemporanea. Il censore universale dei teatri, 31, 17 aprile [in Italian].
27. (1834). Listino della borsa teatrale. Il censore universale dei teatri, 70, 30 agosto [in Italian].
28. (1835). Notizie diverse. Il pirata, 24, 22 settembre [in Italian].
29. (1837). Notizie diverse. Il Pirata, 80, 4 aprile [in Italian].
30. (1834). Notizie italiane. Il censore universale dei teatri, 81, 3 ottobre [in Italian].
31. (1831). Notizie varie. Teatri, arti e letteratura, 396, 20 ottobre [in Italian].
32. (1832). Notizie varie. Teatri, arti e letteratura, 428, 1 giugno [in Italian].
33. (1832). Notizie varie. Teatri, arti e letteratura, 436, 27 luglio [in Italian].
34. (1832). Notizie varie. Teatri, arti e letteratura, 453, 22 novembre [in Italian].
35. (1835). Odessa. Il Pirata, 1, 3 luglio [in Italian].
36. (1836). Odessa. Il pirata, 97, 3 giugno [in Italian].
37. (1837). Odessa. Il Pirata, 57, 13 gennaio [in Italian].
38. (1837). Odessa. Notizie di fresca data. Il Pirata, 43, 28 novembre [in Italian].
39. (1837). Odessa. Otello. Il Pirata, 9, 1 agosto [in Italian].
40. (1837). Scritture recenti, notizie diverse, ec. ec. Il Pirata, 73, 10 marzo [in Italian].
41. (1831). Scritture teatrali. Teatri, arti e letteratura, 358, 27 gennaio [in Italian].
42. (1831). Scritture teatrali. Teatri, arti e letteratura, 368, 7 aprile [in Italian].
43. (1834). Teatri sardi. Casale di Monferrato. Il censore universale dei teatri, 80, 4 ottobre [in Italian].
44. (1831). Teatro italiano in Odessa. Il censore universale dei teatri, 25, 26 marzo [in Italian].
45. (1832). Teatro italiano in Odessa. Il censore universale dei teatri, 43, 30 maggio [in Italian].