

The Cambridge Companion to Eighteenth-Century Opera

Reflecting a wide variety of approaches to eighteenth-century opera, this *Companion* brings together leading international experts in the field to provide a valuable reference source. Viewing opera as a complex and fascinating form of art and social ritual, rather than reducing it simply to music and text analysis, individual essays investigate aspects such as audiences, architecture of the theaters, marketing, acting style, and the politics and strategy of representing class and gender. Overall, the volume provides a synthesis of well-established knowledge, reflects recent research on eighteenth-century opera, and stimulates further research. The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture, both past and present. Eighteenth-century opera is experiencing a renewal of critical and popular success through innovative and provoking productions world-wide, and this *Companion* will appeal to opera-goers as well as to students and teachers of this key topic.

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EIGHTEENTH- CENTURY OPERA

.....

EDITED BY
Anthony R. DelDonna
and
Pierpaolo Polzonetti



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Preface and acknowledgments

Eighteenth-century opera is a living art form in modern contemporary culture, inspiring new live productions, video and audio recordings, as well as critical editions. It engages, moreover, the public and critics in a productive, yet seemingly endless effort to interpret, understand, and relate to works that continue to retain the communicative force they had three centuries ago. Our fascination with this repertory is boundless because these works (both text and meaning) continue to change as our world transforms itself, and our engagement with the past is reciprocal, as it can only lead us to a stronger awareness of our present culture. This rapport between past and present has been especially vibrant in recent years, indeed the production of critical essays on eighteenth-century opera has been comparable to the voluminous writings on opera published in the eighteenth century. A good number of recent publications, as can be inferred by consulting the select (and far-from-comprehensive) bibliography at the end of this volume, have made other scholars aware of archival findings, new approaches to textual philology, and historical contextualization. The eighteenth century produced an abundance of operatic material (a great part of which has disappeared) derived from an average output of more than 50 new operas per year. This body of material comprises not only operatic texts themselves (libretti and scores), but also a considerable variety of other primary sources, including exchanges of information among professionals and members of the audience, business documents, as well as critical and theoretical writings. A significant portion of the modern literature on eighteenth-century opera is made up of theoretical, analytical, critical, and cultural studies of existing operatic sources. Each of these scholarly contributions is a tessera in a mosaic that can be observed in its entirety only from a distance. General accounts have the purpose to disseminate this corpus of knowledge among non-scholars, whether in the form of textbooks or opera guides. What distinguishes this volume from specialized scholarship is a matter of discourse rather than method and what distinguishes it from generalist literature is a matter of both. As much as possible and within reason, this volume shows not only what we know about select aspects of eighteenth-century opera, but also how we know it, where the information comes from, and how we interpret it. The essays in this volume offer historical narratives and different critical and analytical approaches to opera in a format that is meant to be

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accessible without hiding methodology and sources; therefore, without compromising reliability. This approach is motivated by our conviction that students and opera lovers should be granted access to the professional scholarship motivated by the same interest in and love for opera that put this book in their hands.

The first part opens with an introductory chapter on the process of making opera and is followed by a series of chapters focusing on different constituent parts of operatic music dramaturgy, who were the opera makers and how they operated. The second part, “National styles and genres,” focuses on select local operatic traditions, but the term “national” needs to be understood in the context of eighteenth-century cosmopolitan and super-national culture, rather than filtered through later nationalistic ideology. For example, the absence of a chapter on Italy in this section might seem a glaring omission if one considers the absolute predominance of opera in the Italian language. However, Italy was not at the time a unified cultural and political entity. Moreover, Italian opera was composed, performed, and enjoyed by audiences of every nation in Europe and European areas of influence. Italian opera was cultivated and practiced everywhere; even works created outside Italy were often imported to the peninsula, while local productions were disseminated abroad. Therefore, Italian opera is treated or mentioned in each single chapter in both sections of the volume. As a national tradition in the Italian territory it made more sense to offer a chapter on Naples, which produced highly influential types of opera that were exported outside the Kingdom, but, in the case of comedy, with necessary alterations mitigating regional characteristics, most notably the usage of Neapolitan language. Along these same lines, the present volume could not include (for lack of space, not necessarily of importance) inquiries about opera in eighteenth-century Russia, Eastern Europe, Belgium, Scandinavia, and North America.

The intent of this volume is not to offer a comprehensive and encyclopedic account or history of eighteenth-century opera in every single country where it was practiced and enjoyed. Such an undertaking could only be accomplished in a monumental multivolume editorial enterprise. Each chapter needs to be understood as a lecture on a select aspect of opera, in which key ideas, events, as well as musical, poetic, and dramatic forms and structures are illustrated contextually through a series of short case studies. As editors we have preferred to reinforce and even encourage, within reason, a certain redundancy that occurred when different authors needed to refer to the same important operatic conventions and events (such as the difference between aria and recitative, or the key developments of operatic reforms). These recurring themes not only ensure the accessibility of every essay independently, but they also offer different

perspectives on the same concepts to those who are eager to read the volume from cover to back. This pluralism is intended to stimulate critical thinking rather than the solitary voice practiced in single-authored textbooks.

The music examples have been engraved modernizing certain notational parameters and, in select cases, parts have been condensed to save space. The chronology is selective, reflecting relevant events and works mentioned in the volume. In a similar manner, the bibliography compiles works used in the essays, but it is not redundant with the endnotes. The bibliography is intended to direct the reader to relevant and accessible publications on the chapters' topics. We provide the general volume reference to collections of essays on opera rather than individual contributions from that source. Furthermore, many primary sources (libretti, scores, recordings, etc.) appear only in the endnotes, which provide the most comprehensive reference source of the critical apparatus.

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Chronology of eighteenth-century operas and select events

- 1690 Academy of Arcadia founded in Rome
- 1700 William Congreve, *The Judgment of Paris* (London); Alessandro Scarlatti, *L'Eraclea* (Naples)
- 1701 Tomás de Torrejón y Velasco, *La púrpura de la rosa* (Lima)
- 1702 Ragueneau, *Parallèle des italiens et des français en ce qui regarde la musique et les operas*
- 1703 Establishment of Trufaldines Troupe in Madrid
- 1706 [Anon.], *A Comparison between the two Stages*
- 1707 Rule of King João V of Portugal begins; Antonio de Zamora and Antonio Literes, *Todo lo vence el Amor* (Madrid); Austrian viceroyalty of Naples established
- 1708 *Decio y Eraclea* (Madrid); Literes and Cañizares, *Acis y Galatea* (Madrid)
- 1709 Handel, *Agrippina* (Venice); Teatro dei Fiorentini (Naples) initiates season of the *commedia per musica napoletana*
- 1711 Handel, *Rinaldo* (London)
- 1711? Manuel Zumaya, *Il Partenope* (Mexico City)
- 1713 Seminário da Patriarcal founded; Daniel Purcell, *Six cantatas for a voice ... compos'd (after the Italian manner)*
- 1714 Marriage of Philip V of Spain and Isabella Farnese
- 1715 Johann Christoph Pepusch, *Venus and Adonis* (London)
- 1716 Gregorio Lambranzi, *Neue und curieuse theatralische Tantz-Schul*; Coliseo de Comedias in Potosí, Bolivia, established
- 1719 Domenico Scarlatti engaged at the Portuguese Chapel; Annibale Scotti appointed impresario at the Teatro de los Caños del Peral
- 1720 Benedetto Marcello, *Il teatro alla moda*; Pietro Metastasio and Domenico Sarro, *Endimione* (Naples); Facco and Cañizares, *Las Amazonas de España* (Madrid)
- 1721 Pietro Metastasio and Nicola Porpora, *Orti Esperidi* (Naples)
- 1722 Leonardo Vinci, *Li zite 'ngalera* (Naples)
- 1724 Teatro Nuovo opens in Naples; Pietro Metastasio and Domenico Sarro, *Didone abbandonata* (Naples)
- 1726 Pietro Metastasio and Leonardo Vinci, *Didone abbandonata* (Rome)
- 1728 John Gay, *The Beggar's Opera* (London)
- 1730 Johann Adolf Hasse, *Artaserse* (Venice)

- 1732 Covent Garden opens in London
- 1733 Francesco Mancini, *Il zelo animato* (Naples); Henry Carey and J. C. Smith, *Teraminta* (London); Antonio Vivaldi, *Motezuma* (Venice); Jean-Philippe Rameau, *Hippolyte et Aricie* (Paris); Giovanni Battista Pergolesi, *La serva padrona* (Naples); Teatro do Bairro Alto, Lisbon, begins offering marionette operas
- 1734 Charles of Bourbon becomes King of Naples; Goldoni (after Zeno) and Vivaldi, *Griselda* (Venice)
- 1735 Jean-Philippe Rameau, *Les Indes galantes* (Paris); Academia da Trindade opens in Lisbon
- 1737 J. F. Lampe, *The Dragon of Wantley* (London); Teatro di San Carlo opens in Naples; Teatro de la Cruz establishes first season of Spanish opera (Madrid)
- 1738 Coliseo of the Buen Retiro palace (Madrid) remodeled for opera; Thomas Arne, *Comus* (London)
- 1741 Ignaz Holzbauer, *Hypermnestra* (Vienna)
- 1743 José de Nebra, *Viento es la dicha de amor* (Madrid)
- 1744 José de Nebra, *Vendado es amor no es ciego* (Madrid)
- 1745 Gaetano Latilla and Carlo Fabozzi, *La finta cameriera* (Naples); Johann Adolf Scheibe, *Critischer Musikus*
- 1746 Reign of Ferdinand VI of Spain begins
- 1747 Farinelli engaged as director of court entertainments (Madrid)
- 1749 Jean-Philippe Rameau, *Naïs* (Paris); Jean-Philippe Rameau, *Zoroastre, tragédie mise en musique* (Paris); Baldassare Galuppi and Carlo Goldoni, *L'arcadia in Brenta* (Venice)
- 1751 Diderot, *Encyclopédie*
- 1752 Performance of Pergolesi's *La serva padrona* by Eustacchio Bambini's troupe in Paris and initiation of the "Querelle des Bouffons"; Jean-Jacques Rousseau, *Le devin du village* (Fontainebleau); Johann Georg Standfuss, *Der Teufel ist los* (Leipzig); *The Comic War*, pamphlet published in German states
- 1753 Jean-Jacques Rousseau, *Lettre sur la musique française*; Jean Joseph Cassanea de Mondonville, *Titon et l'Aurore* (Paris)
- 1754 Domingo Terradellas, *Sesostri re d'Égitto* (Barcelona); Louis de Cahusac, *La danse ancienne et moderne*
- 1755 Regina Mingotti pens *An appeal to the public*; Francesco Algarotti, *Saggio sopra l'opera in musica*; David Perez appointed *maestro di cappella* to the Lisbon court; Carl Heinrich Graun, *Montezuma* (Berlin); Ópera do Tejo opens on March 31 with premiere of Perez's *Alessandro nell'Indie* (Lisbon); Ópera do Tejo destroyed by earthquake (November); Niccolò Jommelli, *Pelope* (Lisbon)

- 1757 Teatro de Óperas y Comedias established (Buenos Aires)
- 1759 Tommaso Traetta, *Ippolito ed Aricia* (Parma); Carlos III crowned King of Spain
- 1760 Teatro do Corpo da Guarda opens in Portugal; Niccolò Piccinni and Carlo Goldoni, *La buona figliuola* (Rome); Bartolomeo Massa, *Las variedades de Proteo* (Buenos Aires)
- 1761 Christoph Willibald Gluck, Raneiro de' Calzabigi, Gasparo Angiolini, *Don Juan* (Vienna)
- 1762 Thomas Arne, *Artaxerxes* (London); Gluck, Calzabigi, *Orfeo ed Euridice* (Vienna); Paris, opening of the Opéra-Comique Theater; Isaac Bickerstaffe and Thomas Arne, *Love in a Village* (London)
- 1763 Tommaso Traetta, *Didone abbandonata* (Milan); Jean-Georges Noverre, *Médée et Jason* (Stuttgart)
- 1764 Kane O'Hara, *Midas* (London)
- 1765 Thomas Arne, *Olimpiade* (London)
- 1767 Niccolò Piccinni, *Notte critica* performed at Salvaterra
- 1768 Jean-Jacques Rousseau, *Dictionnaire de musique*; Joseph Haydn, *Lo speciale* (Eszterháza); Ferdinand of Bourbon and Maria Carolina of Austria wed
- 1769 Niccolò Jommelli appointed as *maestro di cappella* at Lisbon; Gluck and Calzabigi, *Alceste* (Vienna); Ramón de la Cruz and Antonio Rodríguez de Hita, *Las labradoras de Murcia* (Madrid)
- 1770 Joseph Haydn, *Le pescatrici* (Eszterháza)
- 1771 Creation of the *Sociedade para a Subsistencia dos Theatros Publicos da Corte*
- 1773 Charles LePicq appointed *maestro di ballo* in Naples; Joseph Haydn, *L'infedeltà delusa* (Eszterháza); Johann Adam Hiller, *Die Jagd* (Weimar); Christoph Martin Wieland and Anton Schweitzer, *Alceste* (Weimar)
- 1775 Gennaro Astaritta, *Il mondo della luna* (Venice); Vicente Martín y Soler, *Il tutore burlato* (Madrid)
- 1776 National Theater established in Vienna
- 1777 Joseph Haydn, *Il mondo della luna* (Eszterháza)
- 1778 Niccolò Piccinni, *Roland* (Paris); founding of National Singspiel by Joseph II (Vienna); Ignaz Umlauf, *Die Bergknappen* (Vienna); Joseph Haydn, *La vera costanza* (Eszterháza)
- 1779 Gennaro Magri, *Trattato teorico-prattico di ballo*; Saverio Mattei, *Filosofia della musica*
- 1780 Niccolò Piccinni, *Atys* (Paris); Joseph Haydn, *La fedeltà premiata* (Eszterháza); Coliseo El Conde established in Caracas

- 1781 W. A. Mozart, *Idomeneo* (Munich)
- 1782 Teatro do Salitre inaugurated in Lisbon; Giovanni Paisiello, *Il barbiere di Siviglia* (St. Petersburg); Antonio Salieri, *Der Rauchfangkehrer* (Vienna); W. A. Mozart, *Die Entführung aus dem Serail* (Vienna); Joseph Haydn, *Orlando Paladino* (Eszterháza)
- 1783 Giacomo Tritto, *Il convitato di pietra* (Naples); Antonio Sacchini, *Renaud* (Paris); Stefano Arteaga, *Le rivoluzioni del teatro musicale italiano*
- 1784 André Grétry, *Richard Cœur-de-lion* (Paris)
- 1786 W. A. Mozart, *Le nozze di Figaro* (Vienna); Carl von Dittersdorf, *Doktor und Apotheker* (Vienna)
- 1787 Antonio Salieri, *Tarare* (Paris); W. A. Mozart, *Don Giovanni* (Prague); Bertati and Valentini, *Il capriccio drammatico* (Venice)
- 1788 P. A. Guglielmi, *Dehora e Sisara* (Naples)
- 1789 Charles Burney, *A General History of Music*; John Brown, *Letters Upon the Poetry and Music of the Italian Opera*; Giovanni Paisiello, *Nina, o sia la pazza per amore* (San Leucio, Naples); Théâtre de Monsieur (later Théâtre Feydeau) opens in Paris
- 1790 W. A. Mozart, *Così fan tutte* (Vienna)
- 1791 Giuseppe Gazzaniga, *La moglie capricciosa* (Lucca); W. A. Mozart, *Die Zauberflöte* (Vienna)
- 1792 José Lidón, *Glaura y Cariolano* (Madrid)
- 1793 Opening of San Carlos Theater, Lisbon with *La ballerina amante* by Cimarosa; Coliseo Ramírez established (Bogotá); Casa de Comedias established (Montevideo)
- 1794 António Leal Moreira, *A vingança da cigana (The Gypsy's Revenge)* (Lisbon); Giovanni Paisiello, *Didone abbandonata* (Naples)
- 1796 Antonio Simone Sografi, *Le convenienze teatrali*; Charles Burney, *Memoirs of the Life and Writings of the Abbate Metastasio*
- 1797 Luigi Cherubini, *Médée* (Paris)

Abbreviations

Books

- Grove Opera* Sadie, Stanley (ed.). *Grove Dictionary of Opera*. 4 vols. London: Macmillan, 1992. Online version: Laura Macy (ed.). *Grove Music Online*. www.grovemusic.com
- Sartori Sartori, Claudio. *I libretti italiani a stampa dalle origini al 1800: catalogo analitico con 16 indici*. 6 vols. Cuneo: Bertolla & Locatelli, 1990–94.

Journals

- 19CM* *19th-Century Music*
- ADB* *Allgemeine Deutsche Bibliothek*
- AMZ* *Allgemeine musikalische Zeitung*
- AnMc* *Analecta Musicologica*
- BAPEM* *Boletim da Associação Portuguesa de Educação Musical*
- BBN* *Boletín de la Biblioteca Nacional [Perù]*
- BIM* *Boletín interamericano de música*
- CM* *Current Musicology*
- CMS* *College Music Symposium*
- COJ* *Cambridge Opera Journal*
- DJM* *Deutsches Jahrbuch der Musikwissenschaft*
- ECM* *Eighteenth-Century Music*
- ECS* *Eighteenth-Century Studies*
- EM* *Early Music*
- ISM* *Il Saggiatore Musicale*
- ISV* *Informazioni e studi vivaldiani*
- JAMS* *Journal of the American Musicological Society*
- JbO* *Jahrbuch für Opernforschung*
- JM* *Journal of Musicology*
- JMR* *Journal of Musicological Research*
- JRMA* *Journal of the Royal Musical Association*
- MJ* *Mozart Jahrbuch*
- ML* *Music and Letters*
- MQ* *Musical Quarterly*
- MT* *Musical Times*
- NSV* *Nuovi Studi Vivaldiani*
- NTR* *Nineteenth-Century Theatre Research*

OQ	<i>Opera Quarterly</i>
PQ	<i>The Philological Quarterly</i>
PRMA	<i>Proceedings of the Royal Musical Association</i>
RCRMA	<i>Research Chronicle of the Royal Musical Association</i>
RIdM	<i>Rivista Italiana di Musicologia</i>
RM	<i>Revista de musicología</i>
SEL	<i>Studies in English Literature</i>
SM	<i>Studi musicali</i>
SP	<i>Studi Pergolesiani</i>
SV	<i>Studi Vivaldiani</i>
TC	<i>The Consort</i>
TN	<i>Theatre Notebook</i>

Library sigla

D-B	Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
D-Bsa	Berlin, Sing-Akademie (on deposit in D-B)
E-Mn	Madrid, Biblioteca Nacional
F-Pn	Paris, Bibliothèque Nationale de France
I-Fsc	Florence, Archivio Storico del Comune
I-Na	Naples, Archivio di Stato
I-Nc	Naples, Biblioteca del Conservatorio San Pietro a Majella
I-PaP	Pistoia, Archivio di Stato, sezione Pescia
I-Rvat	Rome, Biblioteca Apostolica Vaticana
I-Tn	Turin, Biblioteca Nazionale Universitaria
Mex-Mn	Ciudad de México, Biblioteca Nacional
P-Cug	Coimbra, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
Per-Ln	Lima, Biblioteca Nacional de Perú
P-EVp	Évora, Biblioteca Pública
P-La	Lisbon, Biblioteca do Palácio Nacional da Ajuda
P-VV	Vila Viçosa, Fundação da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical
US-Cn	Chicago, Newberry Library
US-NHub	New Haven, Yale University, Beinecke Rare Book and Manuscript Library
US-NYhsa	New York, Library of the Hispanic Society of America
US-Wc	Washington, District of Columbia, Library of Congress

