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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The Cambridge Companion to

EIGHTEENTH-CENTURY OPERA

EDITED BY

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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
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.

We would like to thank the contributors to the present volume for their excellent work and exceptional dedication. We would also like to acknowledge the generous support from the University of Notre Dame, which provided a faculty research grant and an undergraduate research assistantship, as well as Georgetown University (Department of Performing Arts). Thanks to Connor Nowalk, who as undergraduate research assistant contributed significantly to the engraving of music examples, as well as to Walter Koerte.

We are particularly grateful to a number of colleagues for their generosity and willingness to share their knowledge, check sources, provide advice and access to materials, published and unpublished: Michael Robinson, John Platoff, Robert Ketterer, Nancy D’Antuono, Margaret Butler, Marita McClymonds, Dorothea Link, Jonathan Glixon, Alan Curtis, Stephen Fallon, and Alessandro Ciccolini. We would like to express our gratitude to Rebecca Jones of Cambridge University Press for her efficiency and especially to Victoria Cooper for her expertise and courtesy. Last but far from least, thank you to our wives and daughters, Tina and Lena, Alessandra and Stella.

ANTHONY R. DELDONNA
PIERPAOLO POLZONETTI
Chronology of eighteenth-century operas and select events

1690  Academy of Arcadia founded in Rome
1701  Tomás de Torrejón y Velasco, *La purpura de la rosa* (Lima)
1702  Ragueneet, *Parallèle des italiens et des françans 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 theatricalische 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
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, _Criticsher 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, _Zoroaстре, 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
1754 Domingo Terradellas, _Sesostri re d’Egitto_ (Barcelona); Louis de Cahuasac, _La danse anciene 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)
xx Chronology

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 abbandonta (Milan); Jean-Georges Noverre, Médée et Jason (Stuttgart)
1764 Kane O’Hara, Midas (London)
1765 Thomas Arne, Olimpiade (London)
1766 Niccolò Piccinni, Notte critica performed at Salvaterra
1767 Jean-Jacques Rousseau, Dictionnaire de musique; Joseph Haydn, Lo speziale (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 l 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
xxi Chronology

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, *Debora e Sisara* (Naples)
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)
1797  Luigi Cherubini, *Médée* (Paris)
### Abbreviations

#### Books
- **Grove Opera**
- **Sartori**

#### 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 [Peru]
- **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*
Abbreviations

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<td>OQ</td>
<td>Opera Quarterly</td>
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<tr>
<td>PQ</td>
<td>The Philological Quarterly</td>
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<td>PRMA</td>
<td>Proceedings of the Royal Musical Association</td>
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<td>RCRMA</td>
<td>Research Chronicle of the Royal Musical Association</td>
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<tr>
<td>RIDM</td>
<td>Rivista Italiana di Musicologia</td>
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<td>Theatre Notebook</td>
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Library sigla

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<td>US-Cn</td>
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<td>New Haven, Yale University, Beinecke Rare Book and Manuscript Library</td>
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<td>US-NYhsa</td>
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