The Cambridge Companion to Seventeenth-Century Opera

The *Cambridge Companion to Seventeenth-Century Opera* is a much-needed introduction to one of the most defining areas of Western music history - the birth of opera and its developments during the first century of its existence. From opera's Italian foundations to its growth through Europe and the Americas, the volume charts the changing landscape - on stage and beyond – which shaped the way opera was produced and received. With a range from opera's sixteenth-century antecedents to the threshold of the eighteenth century, this path-breaking book is broad enough to function as a comprehensive introduction, yet sufficiently detailed to offer valuable insights into most of early opera's many facets; it guides the reader towards authoritative written and musical sources appropriate for further study. It will be of interest to a wide audience, including undergraduate and graduate students in universities and equivalent institutions, and amateur and professional musicians.

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Colleen Reardon is Professor of Music at University of California, Irvine, and past president of the Society for Seventeenth-Century Music. Her research has centred on musical culture in Siena during the early modern period and has resulted in three books published by Oxford University Press – A Sociable Moment: Opera and Festive Culture in Siena (2016), Holy Concord within Sacred Walls: Nuns and Music in Siena, 1575–1700 (2002), Agostino Agazzari and Music at Siena Cathedral, 1597–1641 (1993) – as well as numerous articles. Her recent forays into Sienese archives have focused on eighteenth- and nineteenth-century singers.

Barbara Russano Hanning is Professor Emerita of Music at The City College of New York (CCNY) and the Graduate Center of the City University of New York (CUNY), and has taught in the DMA program of The Juilliard School. She is the author of a book on early opera and of various articles on sixteenth- and seventeenth-century Italian music, the iconography of music, and eighteenth-century French subjects as well as of a textbook, Concise History of Western Music, currently in its fifth edition (W. W. Norton). A past president of the Society for Seventeenth-Century Music, she currently serves on the board of the early music ensemble ARTEK.

Roger Savage, an Honorary Fellow in English Literature at the University of Edinburgh, is the author of Masques, Mayings and Music Dramas (Boydell, 2014) and The Pre-History of ‘The Midsummer Marriage’ (Routledge, 2019). He has published essays on the history and practice of opera production, especially in connection with Mantuan-Florentine court entertainments, Purcell's music-theatre, and the works of Pietro Metastasio. He has staged operas by, among others, Monteverdi, Purcell, Handel, and Rameau for the Edinburgh University Opera Club and has
broadcast for the BBC on the eighteenth-century opera houses at Drottningholm and Český Krumlov.

LOUISE K. STEIN is Professor of Musicology at the University of Michigan and is the author of Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain (1993). She subsequently produced an expanded second edition of Howard Mayer Brown’s Music in the Renaissance (1999) and has continued to publish and collaborate widely, with interests ranging from European, Spanish, and colonial Latin American music of the early modern era, to particular emphasis on theatre music, the history of singing, opera, and keyboard music.

JACQUELINE WAEBER is Associate Professor of Music at Duke University. She works on dramatic music from opera to film, with emphasis on melodrama, French opera from Lully to Gluck, Jean-Jacques Rousseau, and the philosophy of music during the French Enlightenment. She has published as author En musique dans le texte: le mélodrame, de Rousseau à Schoenberg (2005) and as editor Musique et Geste en France de Lully à La Révolution (2009), as well as the critical editions of Jean-Jacques Rousseau’s staged works, Pygmalion (1997) and Le Devin du village (2021).
Preface

In the middle of the twentieth century, Joseph Kerman had no major qualms about giving the headline ‘The Dark Ages’ to one of the chapters of his book, *Opera and Drama*. By this, he meant the period between Monteverdi and Gluck. Granted, the expression may have been chosen *cum grano salis*, and Kerman then seemed to moderate his claim, stressing that this period was also ‘the great age of opera’. Song, music, stage design, the ‘enormous’ amount of libretti – all of these testified to ‘unbelievable development and unbelievable activity’. During the Baroque era, the ink of their scores barely dried, operas were staged in an overwhelming cadence, be it on Italian theatres or elsewhere in Europe. This led to the rise of a ‘star-system’ dominated by the cults of the castrato and the prima donna. The era also saw the advent of operatic spectacularity through the use of extravagant machineries. But in the end, once an opera had lived through a few performances, it was then ‘thrown away’.¹ Here was, for Kerman, the crux of the problem. This dazzling operatic hyperproductivity was also its main stigma. However foundational these dark ages may have been, they had not yet entered opera into the hall of the canonic repertoire – that is, until Mozart appeared on stage.

Of course, we need to contextualize Kerman’s tirade, originally published in 1956, then maintained in his revised edition of 1988. And we could reply that the 1950s were still the ‘dark ages’ for most operatic productions, especially for works that fell into the Baroque period before Mozart’s *Idomeneo*. Only from the 1970s have we started to study the early fringes of the operatic repertoire through historically based recordings, and (more or less) historically based productions. Much has been done since the collaboration between Nikolaus Harnoncourt and Jean-Pierre Ponnelle in 1975 at the Zurich Opera House for the staging of Monteverdi’s trilogy (*Orfeo*, *Il ritorno d’Ulisse in Patria*, and *L’incoronazione di Poppea*, as well as the staged madrigal *Il Combattimento di Tancredi e Clorinda*), or Jean-Marie Villégier’s 1987 landmark production of Lully’s *Atys*, with William Christie and the Arts Florissants, at the Opéra-Comique in Paris. These productions are now considered historical landmarks in the twentieth-century revival of Baroque opera. Also, the renewed scholarly impulse in

¹
opera studies, theatre studies, and cultural history during these recent
decades has pursued these efforts. Today, no one would deny that this
operatic repertoire has become much more visible and accessible be it on
stage or through recorded media. As a result, there is now an enthusiastic
audience, within or outside the scholarly sphere, for whom this Companion
is intended.

Our volume is on ‘seventeenth-century opera’ rather than ‘early opera’
or ‘Baroque opera’, and this is not simply to address more explicitly its
chronological boundaries. When it comes to art forms, ‘early’ often implies
the notions of archaism, imperfection, or unachievement, and of experi-
mentalism. These can fuel a problematic teleological connotation, when
considering that the history of opera unfolds as a cyclical history of crises,
during which the respective priorities of music and words needed to be
readressed and readjusted. By the 1680s, Italian opera was rife for its first
important critical moment, the Metastasian reform in the early eighteenth
century, in the wake of the ideals promulgated by the Arcadian academy.
But in parallel, the new genre of the tragédie en musique, France’s belated
answer to Italian opera, offered a treatment of music and text that in many
ways stood much closer to the ideals of the Camerata Bardi in the 1600s
than to its contemporary Italian counterpart. Thus, the history of opera
should be better understood not so much as a linear development aiming
towards a supposed operatic perfection but rather as a series of constant
‘returns to’ the ideal of an original model.

Our volume offers thirteen essays by distinguished scholars in the fields
of seventeenth-century opera and theatre studies. Its intention is to provide
the readers – be they interested members of the public, students, or
scholars – with a series of thorough yet accessible texts scrutinising opera
during the entire seventeenth century, a period that provided the founda-
tional pillars for the development of this genre. The volume is also justified
by the specialisation of scholarship and the major renewal of opera studies
in these recent decades. Independently from the period chosen, the study of
opera has also become increasingly reliant on interdisciplinarity. Much of
the recent literature on seventeenth-century opera has involved ground-
breaking research highlighting opera’s relationships with literature,
Classical antecedents, theatrical practices, rhetoric, patronage, political
functions, gender issues, and other sociological contexts, and our volume
draws on such a multiplicity of approaches.

The three chapters in Part I, ‘The Italian Foundations’, reflect on the
origins of opera in the context of Florentine humanism, and how literary
ideals and those of Classical literature led to a recreation of a modern
equivalent of ancient Greek theatre. Readers are also introduced to the musical characteristics and dramatic functions of the recitar cantando, stile rappresentativo, aria, and chorus, and their relation to poetry. The rise of opera-as-drama is discussed up to its Roman period and along its political dimension as a vehicle for displays of power as well as entertainment for its courtly and aristocratic audiences.

The five chapters of Part II, 'Society, Institutions, and Production', focus on various aspects related to operatic production, the development of stage scenery, and the incorporation of ballet. It also assesses opera as a socio-economic institution, which started with the multiplication of opera houses for a paying public (from 1637 in Venice). Part II scrutinizes the increasing professionalisation of the operatic sphere and its impact on composers, librettists, and stage designers, and the strengthening of Venice as a main model for opera throughout Italy, but it also considers how other Italian centres differed from the Venetian model. Emphasis is given to the singers: the rise of the castrato, the primo uomo and prima donna, and the important yet problematic place occupied by female musicians – from composers to singers – and the social constraints they faced.

Part III, 'National Traditions (outside Italy)', addresses the cultivation of opera, by birth an Italian affair, and its expansion outside the limits of the Italian territories, reaching the rest of Europe and the Americas. Its geographical dissemination and assimilation was not always a smooth process: France, England, and Spain had already strong traditions of theatrical spectacles in which music was prominently featured. All these various strands formed different trajectories in which the primeval Italian model had to be reimagined along specific geographical and cultural traditions that had started to consolidate by the end of the seventeenth century. By then, the rise of the Neapolitan school, while preparing the ground for opera seria, also contributed to the dissemination of opera in Spain and the Spanish dominions in Italy and the Americas. In parallel, the German countries saw the rise of operatic centres in cities such as Leipzig and Hamburg; in England, the end of the seventeenth century culminated with the first Golden Age of English opera until Purcell’s death in 1695. In France, the period between Lully’s death in 1687 and the advent of opéra-comique in the 1710s marked the culmination of the Lullian model before Rameau’s first operas in the 1730s.

By generating idiosyncratic musical styles and techniques, these traditions also departed from the Italian norm, preparing the ground for national traditions that would lead in the next century to the Gluckian reform. In that respect, the present volume also invites a broader
understanding of the origins and development of seventeenth-century opera and its numerous legacies in the next century.

As anyone would expect, the chronological ambitus of our volume starts with opera’s Italian origins, c. 1590s–1600s. It extends up to the 1710s, meaning that we do not include what would still be considered ‘Baroque opera’, that is, Handel’s operas, Metastasio and the rise of opera seria, and opera in France following the death of Louis XIV. These topics are covered by the Cambridge Companion to Eighteenth-Century Opera, thus avoiding any excessive overlapping.

The music examples as well as the orthography of the libretti have all been modernised. Our chronology encompasses the major works mentioned in the volume and provides specific historical events for their contextualisation. The final bibliography is not redundant with the endnotes, and is mainly intended to guide the reader towards essential publications. However, most of the primary sources (scores, libretti, archival texts including manuscripts) are only mentioned in the chapters’ endnotes.

I am most grateful to all the contributors of this volume, who embraced with so much dedication the task of writing for this Companion and who accepted the challenge of its long overdue genesis. I am indebted to Maximiliano Amici, who realized all the music examples and adapted them to modern notation; to Kirsten Rutschman, who translated Michael Maul’s text; and to Laura Williams and Celia Abele, both of whom lightened my task of translating and revising the texts by the three French-speaking contributors of this volume.

Special thanks go to Christine Jeanneret, Laura Naudeix, and Colleen Reardon, who, at various stages of this volume’s preparation, helped me and encouraged me to persevere with it, and to Tim Carter for always providing wise and erudite advice.

Notes

Chronology

1581  Galilei, Dialogo della musica antica e della moderna; Ballet comique de la Reine (Paris)
1589  Bargagli, La Pellegrina (Florence)
1597/8 Peri, La Dafne (Florence)
1600  Peri, L’Euridice (Florence); Caccini, Il rapimento di Cefalo (Florence); Cavalieri, La Rappresentazione di Anima, et di Corpo (Rome)
1600/1 Caccini, L’Euridice (print)
1601/2 Caccini, L’Euridice (Florence), Le Nuove musiche (print)
1607  Monteverdi, Orfeo (Mantua); F. Caccini, La Stiava (Pisa)
1608  Gagliano, La Dafne (Mantua); Monteverdi, L’Arianna, Il Ballo delle ingrate (Mantua)
1610  Guédron, Le Ballet de Monseigneur le duc de Vandesme ou Ballet d’Alcine (Paris)
1613  Lanier, Somerset Masque (London)
1614  Monteverdi (?), Orfeo (Salzburg); Caccini, Nuove musiche e nuova maniera di scriverle
1617  Guédron, Ballet de la délivrance de Renaud (Paris); Lanier, Lovers Made Men, The Vision of Delight (London); A ‘Sing-Comedie’ on the life of St. Ignatius of Loyola (Würzburg)
1619  Gagliano, Peri, Lo sposalizio di Medoro et Angelica (Florence); F. Caccini, La Fiera (Florence); Guédron, Grand Ballet du Rois sur l’aventure de Tancrède en la Forêt enchantée (Paris)
1620  Vitali, Aretusa (Rome); Delizie di Possillo boscarecce e marittime (Naples)
1621  Schütz, Gliickwünschung des Apollinis und der neun Musen (Dresden)
1622  F. Caccini and Gagliano, Il martirio di Sant’Agata (Florence)
1624  Monteverdi, Il Combattimento di Tancredii e Clorinda (Venice)
1624/5 Gagliano, La regina Sant’Orsola (Florence)
1625  F. Caccini, La liberazione di Ruggiero dall’isola d’Alcina (Florence)
1626  Gagliano, La Giuditta (Venice); D. Mazzocchi, La catena d’Adone (Rome); Boësset, Grand Bal de la Douairière de Billebahaut (Paris)
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<td>1627</td>
<td>Piccinini and Monanni, <em>La selva sin amor</em> (Madrid); Schütz, <em>Dafne</em> (Torgau)</td>
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<td>1628</td>
<td>Gagliano, <em>La Flora</em> (Florence)</td>
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<td>1630</td>
<td>Monteverdi, <em>Proserpina rapita</em> (Venice)</td>
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<td>c. 1630</td>
<td>Publication of <em>Il Corago</em></td>
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<td>1631 or 1632</td>
<td>Landi, <em>Sant’Alessio</em> (Rome)</td>
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<td>1633</td>
<td>M. Rossi, <em>Erminia sul Giordano</em> (Rome)</td>
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<td>1636</td>
<td>Sances, <em>Ermiona</em> (Padua)</td>
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<td>1637</td>
<td>Opening of the Teatro San Cassiano (Venice) with Manelli, <em>Andromeda</em>; Marazzoli and V. Mazzocchi, <em>L’Egisto, ovvero, Chi soffre sprei</em> (Rome)</td>
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<td>1638</td>
<td>Manelli, <em>La maga fulminata</em> (Venice)</td>
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<td>1638/9</td>
<td>Cavalli, <em>Le nozze di Teti e di Peleo</em> (Venice); Schütz, <em>Orpheus und Eurydice</em> (Dresden)</td>
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<td>1639</td>
<td>Opening of the Teatro SS. Giovanni e Paolo (Venice); Ferrari, <em>Armida</em> (Venice); Manelli, <em>La Delia</em> (Venice); Marazzoli and V. Mazzocchi, <em>L’Egisto, ovvero, Chi soffre sprei</em> (Rome, revised production)</td>
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<td>1640</td>
<td>First opera production at the Teatro S. Moisè (Venice); Doni, <em>Trattato della musica scenica</em>; Monteverdi, <em>Il ritorno d’Ulisse</em> (Venice); Cavalli, <em>Gli amori d’Apollo e di Dafne</em> (Venice)</td>
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<td>1641</td>
<td>Inauguration of the Teatro Novissimo with Sacrati, <em>La finta pazza</em> (Venice); Monteverdi, <em>Le nozze d’Enna e Lavinia</em> (Venice)</td>
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<td>1642</td>
<td>Cavalli, <em>La virtù de’ strali d’Amore</em> (Venice); Sacrati, <em>Bellerofoante</em> (Venice); L. Rossi, <em>Il palazzo incantato</em> (Rome)</td>
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<td>1643</td>
<td>Monteverdi, <em>L’incoronazione di Poppea</em> (Venice); Sacrati, <em>Venere gelosa</em> (Venice)</td>
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<td>1644</td>
<td>Cavalli, <em>L’Ormindo</em> (Venice); Staden, <em>Geistliche Waldgedicht oder Freudsenspiel, genant Seelewig</em> (Nuremberg)</td>
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<td>1647</td>
<td>Grasseschi, <em>Datira</em> (Siena); L. Rossi, <em>Orfeo</em> (Paris)</td>
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<td>1648</td>
<td>Opening of the Teatro SS. Apostoli (Venice)</td>
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<td>1649</td>
<td>Cavalli, <em>Giasone</em> (Venice)</td>
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<td>1650</td>
<td>D’Assoucy, <em>Andromède</em> (Paris)</td>
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<td>1651</td>
<td>Opening of the Teatro S. Apollinare (Venice); Cavalli, <em>Calisto</em> (Venice); Cesti, <em>Alessandro vincitor di se stesso</em> (Venice)</td>
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<td>1652</td>
<td>Cavalli, <em>La Veremonda, l’amazzione di Aragona</em> (Naples)</td>
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<tr>
<td>1653</td>
<td>Cavalli, <em>La Veremonda, l’amazzione di Aragona</em> (Venice); Cambefort, <em>Ballet Royal de la Nuit</em> (Paris); Hidalgo (attributed), <em>Fortunas de Andrómeda y Perseo</em> (Madrid); Locke, <em>Cupid and Death</em>; Provenzale/Cavalli, <em>Il Ciro</em> (Venice)</td>
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Chronology

1654 Opening of the theatre San Bartolomeo (Naples); Caproli, Le nozze di Peleo e di Theti (Les Noces de Pélée et de Thétis, Paris); Cambefort, Les Charmes de Félicie, tirés de la Diane de Montemayor (Paris); Flecknoe, Ariadne Deserted by Theseus and Found and Courted by Bacchus (London); Staden, Geistliche Waldgedicht oder Freudenspiel, genant Seelewig (Wolfenbüttel)

1655 Cavalli, Erismena and Xerse (Venice); Cesti, L’Argia (Innsbruck)

1656 Opening of the Teatro S. Samuele (Venice); Lawes, Locke et al., The Siege of Rhodes (London); Cesti, Orontea (Innsbruck); Hidalgo, Pico y Canente (Madrid)

1657 Ziani, Le Fortune di Rodope e Damira (Venice); Cavalli, Artemisia (Venice); Cesti, La Dori (Innsbruck)

1658 Cavalli, Hipermestra (Florence)

1659 Volpe, La Costanza di Rosmonda (Venice)

1660 Aureli, L’Antigona delusa da Alcste (Venice); Hidalgo, La purpura de la rosa (Madrid); Cavalli, Xerse, with additional entrées by Lully (Paris)

1661 Opening of the Teatro S. Salvatore (Venice); Hidalgo, Celos aun del aire matan (Madrid); J. Melani, Ercole in Tebe (Florence)

1662 Cavalli, Ercole amante (Paris); Bontempi, Il Paride (Dresden)

1663 Opening of the Drury Lane Theatre (London); Sebastiani, Pastorello musicale or the Verliebte Schäffer-Spiel (Königsberg)

1664 Cavalli, Scipione africano (Venice); Locke, Macbeth (London); Banister, The Indian Queen (London)

1665 Cavalli, Mutio Scevola (Venice)

1666 Cesti, Il Tito (Venice)

1667 Inauguration of the Komödienhaus am Taschenberg (Dresden) with Ziani’s Il Tesco

1668 J. Melani, Il Girello (Rome); Cesti, Il Pomo d’oro (Vienna)

1669 Foundation of the Académie d’Opéra (Paris; renamed in 1671 Académie Royale de Musique); Cesti, Argia (Siena); Lully, Ballet de Flore

1670 Molière and Lully, Les Amants magnifiques (Saint-Germain-en-Laye); Molière and Lully, Le Bourgeois gentilhomme (Chambord, then Paris)

1671 Opening of the Dorset Garden Theatre (London); Ziani, Heralcio (Venice); Cambert, Pomone (Paris)

1672 Sartorio, Orfeo (Venice); Pasquini, La sincerità con la sincerità, overo Il Tirintio (Ariccia); Cesti, Dori and Il Tito (Siena); J. Melani, Il Girello (Siena); Bontempi and Peranda, Musikalisches Schauspiel von der Dafne (Dresden)

1673 Lully, Cadmus et Hermione, Les Fêtes de l’Amour et de Bacchus (Paris); Bontempi, Jupiter und Io (Dresden)
xxviii Chronology

1674 Draghi, *Il ratto delle Sabine* and *Il fuoco eterno custodito dalle Vestali* (Vienna); Lully, *Alceste* (Paris); Cavalli, *Erismena* (?) (London); Locke, *The Tempest* (London); Perrault, *Critique de l'opéra, ou Examen de la tragédie intitulée Alceste*

1675 Legrenzi, *Eteocle e Polinice* (Venice); Lully, *Thésée* (Saint-Germain-en-Laye); Locke, *Psyche* (London)

1676 Sartorio, *Giulio Cesare in Egitto* (Venice); Lully, *Atys* (Saint-Germain-en-Laye)

1677 Opening of the Teatro S. Angelo (Venice); Legrenzi, *Totila* (Venice); Agostini, *L'Adalinda* (Siena); Lully, *Isis* (Saint-Germain-en-Laye)

1678 Opening of the Teatro S. Giovanni Grisostomo (Venice); establishment of the Theatre am Gänsemarkt (Hamburg); Theile, *Adam und Eva* (Der erschaffene, gefallene und aufgerichtete Mensch), *Orontes* (Hamburg); Lully, *Psyché* (Paris)

1679 Lully, *Bellérophon* (Paris); Scarlatti, *Gli equivoci nel sembiante* (Rome)

1680 Creation of the Comédie-Française (Paris); Scarlatti, *L'honestà negli amori* (Rome); Lully, *Proserpine* (Saint-Germain-en-Laye); Strungk, *Alceste* and *Die liebreiche, durch Tugend und Schönheit erhöhte Esther* (Hamburg)

1681 Lully, *Le Triomphe de l'Amour* (Saint-Germain-en-Laye); Lorenzani, *Nicandro et Fileno* (Fontainebleau); Steffani, *Marco Aurelio* (Munich)

1682 Lully, *Persée* (Paris)

1683 Legrenzi, *Il Giustino* (Venice); Scarlatti, *L'Aldimiro, o vero Favor per favore* and *La Psiche, o vero Amore innamorato* (Naples); Lully, *Phaëton* (Versailles)

1684 Blow, *Venus and Adonis* (London)

1685 Lully, *Amadis* (Paris)

1686 Lully, *Roland* (Versailles) and *Le Temple de la Paix* (Fontainebleau);Grabu, *Albion and Albanius* (London); Steffani, *Solone, Audacia e rispetto* (Munich)


1688 Charpentier, *David et Jonathas* (Paris); Lorenzani, *Orontée* (Chantilly); Steffani, *Niobe, regina di Tebe* (Munich)

1689 Purcell, *Dido and Aeneas* (London); Collasse, *Thésî et Pélée* (Paris); Krieger, *Die ausgesöhnte Eifersucht oder Cephalus und
Procris (Weissenfels); Pallavicino and Strungk, Antiope (Dresden); Steffani, Henrico Leone (Hanover)

1690 Foundation of the Accademia dell’Arcadia (Rome); Purcell, Dioclesian (London)

1691 Purcell, King Arthur (London); Conradi, Die schöne und getreue Ariadne (Hamburg); Steffani, Orlando generoso (Hanover)

1692 Conradi, Die Versöhnung Jerusalem (Hamburg); Kusser, Ariadne (Braunschweig); Purcell, The Fairy-Queen (London)

1693 Noris, Nerone fatto Cesare (Venice); Charpentier, Médée (Paris); Desmarets, Didon (Paris); Strungk, Alceste (Leipzig)

1694 Scarlatti, Pirro e Demetrio (Naples); Jacquet de La Guerre, Céphale et Procris (Paris); Kusser, Erindo (Hamburg)

1695 Scarlatti, Pirro e Demetrio (Siena); Collasse, Les Saisons (Paris); Desmarets, Les Amours de Momus (Paris)

1697 Scarlatti, La caduta de’ Decemviri (Naples); Campra, L’Europe galante (Paris); Destouches, Issé (Fontainebleau); Keiser, Adonis (Hamburg)

1698 Eccles, Rinaldo and Armida (London); Navas, Destinos vencen finezas (Madrid)

1699 Campra, Le Carnaval de Venise (Paris); Strungk, Agrippina (Leipzig)

1700 ? Kusser, Adonis (Stuttgart)

1701 Hidalgo, Torrejón y Velasco, La púrpura de la rosa (Lima); Keiser, Störtebecker (Hamburg); Ballet de Narva (Stockholm)

1702 Raguenet, Parallèle des Italiens et des Français en ce qui regarde la musique et les opéras

1703 Albinoni, Griselda (Florence); Destouches, Le Carnaval et la Folie (Fontainebleau); Keiser, Claudius (Hamburg)

1704 Le Cerf de la Viéville, Comparaison de la musique italienne et de la musique française

1706 Marais, Alcyone (Paris)

1709 Steffani, Tassilone (Düsseldorf)

1710 Campra, Les Fêtes vénitiennes (Paris); Mattheson, Boris Goudenow (Hamburg)

1728 Hidalgo, Celos aun del aire matan (Mexico)
## Abbreviations

### Books

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