

Didone abbandonata

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Dido, a Serious Opera (1827)

Didone abbandonata

- 1) Giovanni Alberto Ristori.
- 2) Leonardo Vinci; *arr.* Handel.
- 3) Rome, Teatro delle Dame, 1726. **CG 1737**: April 13,¹ 20,² 27, June 1.³

Libretto

- 1) *DIDONE ABANDONATA*. DRAMA. Da Rappresentarsi Nel REGIO TEATRO DI *COVENT-GARDEN*.
- 2) T[homas] Wood, 1737.
- 3) I/E.
- 4) Dido ([Anna] Strada [del Pò]); Aeneas ([Giacchino] Conti called Gizziello); Selene (Francesca Bertolli); Iarbas (Domenico Annibali [Pio Fabri, called Annibalino]); Araspe ([John] Beard); Osmida (Maria Negri).
- 5) *GB-Lbl* RB.23.a.6966. [nEBB; CS: 7771; *ESTC*: T223202]

Music

- 1) *La Didone* – Musica Del Sigr Leonardo Vinci. Neopolitano.⁴
 - 2) MS [1737].
 - 3) NC.
 - 4) In score.
 - 5) Overture. **Act 1**: ‘*Abi lasso! vorrei?*’ ([Vinci], 10^r); ‘*Dirò che fida sei?*’ ([Vinci], 26^v); ‘*Son regina e sono amante?*’ ([Vinci], 19^v); ‘*Grato rende, il fiumicello?*’ ([Vinci], 25^v); ‘*Fra lo splendor del trono?*’ ([Vinci], 27^r); ‘*Se dalle stelle tu non sei guida?*’ ([Vinci], 30^v); ‘*Quando saprai chi sono?*’ ([Vinci], 37^r); ‘*Son quel fiume che gonfio d’umori?*’ ([Vinci], 41^r); ‘*Non ha ragione, ingrato?*’ ([Vinci], 50^r); ‘*Fra fieri opposti venti?*’ ([Vinci], 54^v). **Act 2**: ‘*Leon, ch’errando vada?*’ ([Vinci], 64^v); ‘*Tant’amor, sì bella sede?*’ ([Vinci], 68^r); ‘*Amor che nasce colla speranza?*’ ([Vinci], 72^r);⁵ ‘*Se vuoi che mora?*’ ([Vinci], 76^r); ‘*Vedi nel mio perdono?*’ ([Vinci], 81^r); ‘*Sono intrepido nell’alma?*’ ([Vinci], 85^v); ‘*Chiamami pur così?*’ ([Vinci], 94^r); ‘*Ritorna a lusingarmi?*’ ([Vinci], 98^r). **Act 3**: ‘*Mi tradì l’infida sorte?*’ ([Vinci], 107^v); ‘*Quando l’onda, che nasce dal monte?*’ ([Vinci], 115^v); ‘*A trionfar mi chiama?*’ ([Vinci], 120^r); ‘*Ch’io viva? Ma come?*’ ([Vinci], 126^v); ‘*Già si desta la tempesta?*’ ([Vinci], 133^r); ‘*Cadrà fra poco in cenere?*’ ([Vinci], 139^r); ‘*Vado... Ma dove? Oh Dio!*’ ([Vinci], 147^v).
 - 6) *GB-Lbl* Add. 31,607.
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Didone

- 1) ‘A New Opera’; *LS*, iii/2, 657.
- 2) ‘By Command of their Royal Highnesses’; *LS*, iii/2, 660.
- 3) ‘The Duke and the Princess present’; *LS*, iii/2, 676.
- 4) The title page of the MS contains additional notes on the opera which are not transcribed here.
- 5) *Endimione* (pt. 2).

- 1) Anon.
- 2) Johann Adolf Hasse.
- 3) Hubertusberg, 1742. **KT 1748**: March 26,⁶ April 2, 16, 23, 26,⁷ 30.

Libretto

- 1) DIDONE. DRAMA PER MUSICA PEL TEATRO *di S.M.B.*
- 2) G[eorge] Woodfall, 1748.
- 3) I/E.
- 4) Didone ({Sig.ra} Casarini); Aeneas ({Sig.} Reginelli); Selene ([Guilia] Frasi); Emirena ({Sig.ra} Pirker); Iarbas ({Sig.} Ciacchi); Araspe ([Caterina] Galli); Osmida ({Sig.ra} Sibilla [Sybilla]).
- 5) *GB-Lbl* 907.i.6.(1). [EBB: 1409D3 & 2219M22; CS: 7739; ESTC: T69497]

Music

- 1) *THE Favourite SONGS in the OPERA Call'd DIDO By Sig^r Hasse.*
 - 2) J[ohn] Walsh, [1748?]. [SH: 805]
 - 3) {Sig.ra} Casarini, [Caterina] Galli, {Sig.} Reginelli, [Guilia] Frasi.
 - 4) In score.
 - 5) 'Dirò che fida sei' (Hasse, 2); 'Ombra cara, ombra tradita'⁸ (Hasse, 6); 'Nel duol che prova' (Hasse, 10); 'Va lusingando amore' (Hasse, 13); 'Volgi a me gli affetti tuoi' (Hasse, 16).
 - 6) *GB-Lbl* G.206.b.(2.)⁹ [BUCEM: 452; RISM A/I/4: H 2249]
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- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCECETTI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) {Sig.ra} Casarini.
 - 4) In score.
 - 5) 'Non ha ragione ingrato' (Hasse, 70).¹⁰
 - 6) *GB-Lbl* G.159 (III, 70). [BUCEM: 262; RISM B/II, 151–2]
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- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCECETTI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) {Sig.ra} Casarini, [Caterina] Galli, {Sig.} Reginelli, [Guilia] Frasi.
 - 4) In score.
 - 5) 'Va lusingando amore' (Hasse, 93); 'Volgi a me gli affetti tuoi' (Hasse, 96); 'Se resto sul lido' (Hasse, 98); 'Dirò che fida sei' (Hasse, 102); 'Ombra cara, ombra tradita'¹¹ (Hasse, 106); 'Nel duol che prova' (Hasse, 110).
 - 6) *GB-Lbl* G.159 (V, 93–112). [BUCEM: 262; RISM B/II, 151–2]

Didone

- 1) Anon.
- 2) Legrenzio Vincenzo Ciampi.

⁶ 'A New Opera... Written by Metastasio and set to Musick by Signor Hasse'; *LS*, iv/1, 40. 'We hear from the King's Theatre in the Haymarket, that as the Celebrated Opera *Dido*, wrote by Abbat Metastasio, and set to Musick by Sig Hasse, cannot be got ready for Representation till almost a fortnight, the Opera *Lucius Verus* (consisting of chosen Airs from the Compositions of Mr Handel) will be performed next Saturday'; *The Daily Advertiser*, 14 March 1748.

⁷ 'In the First Act Reginelli will sing a favourite Song, accompanied by Caruso on the Saltero, which was never performed in any Concert before'; *LS*, iv/1, 49.

⁸ Text not in any *Didone* libretto, and is not by Metastasio; however, the song heading in G.206.b (2) gives 'Sung by Sig^{ra} Casarini in Dido del Sig^r Hasse'.

⁹ Copy has 'Non a ragione ingrato', 70 (as at G.159 below) bound with it.

¹⁰ *Didone Abbandonata* (Act 1, scene xvii); headed 'Sung by Sigra Casarini'.

¹¹ Text not in any *Didone* libretto, and is not by Metastasio; however, the song heading in G.206.b (2) gives 'Sung by Sigra Casarini in Dido del Sig^r Hasse'.

- 3) **KT 1754**: January 5,¹² 8, 12, 15, 19, 22, 26, February 19, April 2.¹³

Libretto

- 1) *DIDONE*. DRAMA PER MUSICA. PEL TEATRO *di S. M. B.*
- 2) G[eorge] Woodfall, 1754.
- 3) I/E.
- 4) Didone ([Caterina] Visconti); Aeneas ({Sig.} Serafini); Selene ([Guilia] Frasi); Iarba ({Sig.} Albuizio); Araspe ([Christina] Passerini); Osmida ({Sig.} Ranieri).
- 5) *GB-Lbl* 11715.g.13.(1.) [EBB: 1409D3 & 2219M22; CS: 7741; ESTC: T68003]

Music

- 1) THE *Favourite SONGS in the OPERA Call'd DIDONE* By *Sig' Ciampi*.
 - 2) J[ohn] Walsh, [1754]. [SH: 365]
 - 3) [Guilia] Frasi, {Sig.} Serefini, [Caterina] Visconti.
 - 4) In score.
 - 5) 'Ah non lasciarmi no' (Ciampi, 1); 'Se resto sul lido' (Ciampi, 6); 'Nel duol che prova' (Ciampi, 10); 'Non ha ragione ingrato' (Ciampi, 13); 'Veggio la sponda' (Ciampi, 17); '*Quanto semplici voi siete*' (Ciampi, 21).
 - 6) *GB-Lbl*/H.348.e.(7.) [BUCEM: 189; RISM A/I/2: C 2128]
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- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCHETTI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Guilia] Frasi, {Sig.} Serefini, [Caterina] Visconti.
 - 4) In score.
 - 5) 'Se resto sul lido' (Ciampi, 183); 'Nel duol che prova' (Ciampi, 189); 'Ah non lasciarmi no' (Ciampi, 192); 'Non ha ragione ingrato' (Ciampi, 195); 'Veggio la sponda' (Ciampi, 199); '*Quanto semplici voi siete*' (Ciampi, 203).
 - 6) *GB-Lbl*/G.159 (VIII, 183–206). [BUCEM: 262; RISM B/II, 151–2]

La Didone abbandonata

- 1) Anon.
- 2) Davide Pérez, Baldassarre Galuppi.
- 3) Genoa, 1751. **KT 1761**: March 14,¹⁴ 28, April 4, 11, 18,¹⁵ 25, May 2, 16, 23, 30.

Libretto

- 1) *LA DIDONE*, ABBANDONATA. DRAMA PER MUSICA, Da rappresentarsi sopra il TEATRO *di S. M. B.*
- 2) G[eorge] Woodfall, 1761.
- 3) I.
- 4) Didone (Colomba Mattei); Enea (Filippo Elisi); Iraba (Gaetano Quilici); Selene (Angiola Carlori); Araspe (Petro Sorbelloni); Osmida (Teresa Eberardi). Dancing master: [Jean-Baptiste?] Gherardi. Dancers: {Mlle} Asselin, [Jean-Baptiste?] Gherardi, Giorgio Binety, Anna Binety, Polly Capitani, {Mr} Tariot.
- 5) *GB-Ob* Vet. A5 e.2256 (3).¹⁶ [EBB: 1409D3 & 2219M22; CS: 7820; ESTC: T31842]

Music

- 1) THE FAVORITE SONGS *in the OPERA Call'd LA DIDONE ABBANDONATA.*
- 2) [John] Walsh, [1761]. [SH: 1188]
- 3) [Fillipo] Elisi, [Colomba] Mattei.
- 4) In score.

¹² 'A New Opera composed by Sig Ciampi'; *LS*, iv/1, 401.

¹³ Benefit: [Christina] Passerini; *LS*, iv/1, 419.

¹⁴ 'A New Serious Opera. Music by Perez with New Cloaths and Dances'; *LS*, iv/2, 850.

¹⁵ 'By Command'; *LS*, iv/2, 859.

¹⁶ Has paste overs on pp. 20–1 and pp. 52–3 of arias both in Italian and English: 'Frena gli affetti, o cara' replaces 'Dopo un tuo sguardo, o cara' (20–1); 'Cara, ti lascio, addio' replaces 'A trionfar mi chiama' (52–3); and a substitute duet 'Ah se di te mi privi' for 'Ah, se dagli occhi tuoi' printed at the end of the libretto after page 63.

- 5) ‘Se non ti moro allato’ (Duet: Galuppi, 1);¹⁷ ‘Ah non lasciarmi, no’ (Perez, 5); ‘*Come potesti, oh Dio*’ (Galuppi, 8); ‘Va crescendo il mio tormento’ (Perez, 13); ‘Son regina e sono amante’ (Perez, 16).¹⁸
- 6) *GB-Lbl* H.325. [*BUCEM*: 770; *RISM A/I/3*: G 274 and *RISM A/I/6*: P 1328]

Didone abbandonata

- 1) Anon.
- 2) *comp.* Antonio Sacchini?; songs by Felice Giardini, Michele Mortellari, Sacchini.
- 3) **KT 1775**: November 11,¹⁹ 18, 25, December 2, 9, 16, 30. **1776**: January 13, 20, 27.²⁰

Libretto

- 1) *Didone abbandonata*. A Serious Opera. Written by Metastasio. K. T. Haymarket May 1775.
 - 2) MS, 1775.²¹
 - 3) I.
 - 4) Dido (Catterina Gabrielli); Æneas (Venanzio Rauzzini); Jarba ({Sig.} Onofreo); Selene (Francesca Gabrielli); Araspe ([Gasparo] Savoi); Osmida (Vincenzio Sestini).
 - 5) *US-SM* La 389.
- 1) *Didone Abbandonata*. A SERIOUS OPERA. WRITTEN BY METASTASIO. AS PERFORMED AT THE KING’S THEATRE, IN THE HAY-MARKET. THE MUSIC BY THE MOST CELEBRATED COMPOSERS. UNDER THE DIRECTION OF SIGNOR SACCHINI.
 - 2) T[homas] Cadell, [1775].
 - 3) I/E.
 - 4) Dido (Catterina Gabrielli); Æneas (Venanzio Rauzzini); Jarba ({Sig.} Onofreo); Selene (Francesca Gabrielli); Araspe ([Gasparo] Savoi); Osmida (Vincenzio Sestini). Ballet Master: {M} Bouqueton. Principal Dancers: {M} Fierville, [Luigi] Palladini, {Mr} Helene, [Giovanna] Baccelli, [Rosa Rovedino, née] Tinti, Sophie [Louille]. Painter and Machinist: [Giovanni Battista Innocenzo] Colomba. Tailor: [Thomas] Luppino.
 - 5) *GB-Lbl* 907.i.15.(4).²² [*EBB*: 2219M22; *CS*: 7838; *ESTC*: T69508]

Music

- 1) The *FAVOURITE SONGS* In the OPERA DIDONE.
- 2) R[obert] Bremner, [1775].
- 3) [Catterina] Gabrielli, [Venanzio] Rauzzini.
- 4) In score.
- 5) [**Part 1**]: ‘Son regina e sono amante’ (Sacchini, 4); ‘Ah se il mio amor’/’*Ah tu piangi i casi miei*’ ([anon.], 12);²³ ‘*E mi lascio l’ingrato*’ (Mortellari, 18); ‘Infelice e sventurato’ (Mattis (?), 26). [**Part 2**]: ‘Dovrei ma no l’amore’ ([anon.], 30); ‘Mi costringe a lasciarla’/’*So mai vedi il mio tesoro*’ ([anon.], 36); ‘Quando saprai chi sono’ ([anon.], 43); ‘*Sentirsi dire dal caro bene*’ ([anon.], 48).²⁴ [**Part 3**]: ‘To ti lascio’ (Giardini, 58);²⁵ ‘Placati iddio mio’/’*Parto è ver, ma son fedele*’ (Duet: Sacchini, 63).
- 6) *GB-Lbl* H.230.b.(2.) [*BUCEM*: 282; *RISM A/I/7*: S 124]

Comment

¹⁷ *Adriano* (Act 1, scene xiv).

¹⁸ Handwritten note reads: ‘These words have been finely set by Sacchini.’

¹⁹ ‘Opera, music by Sacchini, &c’; *LS*, iv/3, 1927. A performance appears on the bills for 7 November 1775, but *The Public Advertiser* for 8 November announces that it was not performed owing to the illness of two of the singers.

²⁰ ‘On account of the death of Sg Onofreo the Managers are oblig’d to postpone the new Serious Opera in order to give Sg Trebbi time to study the Tenor part [of *La Vestale*]; *LS*, iv/3, 1949.

²¹ Application 1 May 1775: ‘Sir If the following piece meet with the approbation of the Lord Chamberlain it will be performed at the Kings Theatre in the Haymarket on Saturday next, am Sir Your Most Oblidged and most Humble Servant Ch^{as} Yates May 1st 1775. N. B. This Opera has been perform’d here some few years since.’ *US-SM* La 389.

²² This copy carries the signature of Henry Johnson.

²³ Not in *US-SM* La 389.

²⁴ *Semiramide* (Act 3, scene viii).

²⁵ Not *US-SM* La 389; *Issipile* (Act 2, scene xiii).

January the 20th went to the Opera of *Didone abbandonata*, the piece I think but indifferent, the Decorations very well especially the Trees at the end there was a pretty View of Cartage in flames; but did not find them very Surprising, the house which is handsom, is tho not to be compared to that at Paris, the benches are incommode to get out; Gabrielli who acted *Didone* has a finer Voice than I ever heard, she draws a note for an imazing long time and with Great Softness, She acts as bad as she sings well, is exceedingly Saucy, talking to people behind the Scenes while her lover is Singing, and Curtsies to the people in the boxes; her Salary is 1500 pounds and a benefit, and Mr Pierce who keeps her gives her 2000 pounds it is said; Venanzio Raunzini acted the part of Eneas, he is young, has an exceeding handsome face, he acts better than has yet been seen, Garrick sayd he never saw better, his Voice answers his figure and talents, being very strong, soft, sonorous, and sings with surprising taste; the next Good Singer was Savoi; that Dancing Good but I think well enough for an Opera, are very inferior to the French Dancers; the Opera ended at half after ten, on one Side of the house there is a large room where people of fashion stay until their coaches are called up; here you may stay for near an hour, the Croud being so great, and the regulations for Coaches so bad each driving which way they chuse that you cannot get away without running great risks of breaking your carriage.²⁶

The first appearance of the celebrated *Gabrielli* at this Theatre was repeatedly announced by the Newspapers to take place on Tuesday the 7th instant. The fashionable *influenza* however, (at least we are to presume as much) to the great disappointment and mortification of the Managers and the Public, prevented her surprising, as well as entertaining the Town till the following Saturday, when she exhibited herself in a serious Opera called *Didone Abbandonata*. In the first air she executed herself to the utmost astonishment of the whole audience, especially in a cadence, in which she gave a short specimen of the wonderful flexibility of her voice; it ran up to minutest divisions and subdivisions with the greatest neatness and precision. She also excited our admiration in the duetto; but the delicacy of her pipe being little affected by the cold, her musical powers failed in the air *Cantabile*, and in the last Act.

On the Saturday following she made her appearance before their Majesties, in the Opera of *Didone*. This Lady has long been esteemed the first Singer in Europe, and is not more distinguished for her merit, than condemned for her caprice. Though it was the second time of her playing, she seemed not a little intimidated at the sight of the audience, who received her with uncommon applause at her first entrance. Her voice is strong and exceedingly harmonious, and the modulation of her cadences absolutely charming; but the negligence of her manner, in our opinion, did considerable injury to her performance, and she seemed so little inclined to display the extent of her abilities, that she carelessly hummed several of the passages over a *mezza voce*, as the Connoisseurs express it. Upon the whole, we cannot help thinking, that either this Lady's musical talents have been considerably impaired, since she bore the palm away from all the Singers in Italy; or that much more has been said of her merit, than it really deserves.²⁷

Didone abbandonata

- 1) Carlo Francesco Badini.
- 2) Pasquale Anfossi; a pasticcio, with additions by Sacchini, Piccinni, Gazzaniga, Schuster, Mortellari.
- 3) Naples, 1785. **KT 1786**: February 14,²⁸ 18, 21, 25, 28, March 4, 7, April 6. **1787**: March 29.²⁹

Libretto

- 1) *Didone*.
- 2) MS, 1786.³⁰
- 3) I.
- 4) *Didone* ([Gertrud Elisabeth] Mara); *Aeneas* ([Matteo] Babbini); *Hyarbas* ([Luigi] Tasca); *Selene* ([Maria] Catenacci); *Araspes* ({Sig.} Schinotti); *Osmida* ([Vincenzio] Bartolini).
- 5) *US-SM* La 721.

²⁶ Edward Piggott, MS diary in the Beinecke Library, Yale University; quoted in Elizabeth Gibson, 'Edward Piggott: Eighteenth-Century Theatre Chronicler', *Theatre Notebook*, 42/2 (1988), 66.

²⁷ 'Operatical Intelligence', *The Westminster Magazine*, iii (1775), November, 568.

²⁸ 'A Serious Opera alter'd from Metastasio; the Music by Anfossi'; 'On account of the death of Sg Onofreo the Managers are oblig'd to postpone the new Serious Opera in order to give Sg Trebbi time to study the Tenor part [of *La Vestale*]; *LS*, v/1, 862.

²⁹ Benefit: [Gerturd] Mara; *LS*, v/1, 963.

³⁰ Application 10 February 1786: 'Sir If the following piece meets with the Approbation of the Lord Chamberlain it will be performed at the King's Theatre tomorrow Evening I am Sir, Your very Hum. Servant. J. A. Gallini. Kings Theatre Feb.10.1786.' *US-SM* La 721.

- 1) *Didone Abbandonata*. A SERIOUS OPERA, IN TWO ACTS. AS PERFORMED AT THE KING'S THEATRE IN THE HAY-MARKET. ALTERED FROM METASTASIO BY C. F. BADINI, L.L.B. The Music entirely new by the celebrated SIGNOR ANFOSSI.
- 2) J[ohn] Almon, 1786.
- 3) I/E.
- 4) Dido ([Gertrud Elisabeth] Mara); Aeneas ([Matteo] Babbini); Irabas ([Luigi] Tasca); Selene ([Maria] Catenacci); Araspes ({Sig.} Schinotti); Osmida ([Vincenzio] Bartolini).
- 5) *US-NY_{cup}* 820.12 Z9329 [nCS; nESTC]

Music

- 1) *Ah non Lasciarimi no bell'Idol mio SUNG BY MADAM MARA in Didone Abandonata* Composed by *Sig^t Mortellari*.
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Ah non lasciarmi no bell'Idol mio' (Mortellari).
 - 6) *GB-Lbl* H.345.(2.) [*BUCEM*: 693; *RISM A/I/6*: M 3765]
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- 1) *Ombra Cara Ombra Tradita SUNG by MADAM MARA in Didone Abandonata* [*sic*].³¹
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Ombra cara ombra tradita' [Schuster].
 - 6) *GB-Lbl* H.345.(18.) [*BUCEM*: 935; *RISM A/I/8*: S 2434]
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- 1) *SON REGINA E SONO AMANTE Sung by Madame Mara IN DIDONE ABBANDONATA Composed by Sig^t Sacchini*.
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Son regina e sono amante' (Sacchini).
 - 6) *GB-Lbl* H.345.(29.) [*BUCEM*: 911; *RISM A/I/7*: S 128]
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- 1) *Madame Mara's Favorite Song IN DIDONE ABBANDONATA Composed by SIG^R PICCINI*.³²
 - 2) [Thomas] Longman and [Francis] Broderip, [1786].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Se il ciel mi divide' (Piccini).³³
 - 6) *GB-Lbl* H.345.(26.) [*BUCEM*: 782; *RISM A/I/6*: P 2194]
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- 1) *Madame Mara's Favourite Song IN DIDONE ABBANDONATA Composed by SIG^R PICCINI. A Collection of PERIODICAL ITALIAN SONGS, DUETTS, &c. No. 141*.³⁴
 - 2) [Thomas] Longman and [Francis] Broderip, [c.1790].³⁵
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Se il ciel mi divide' (Piccini).³⁶
 - 6) *GB-Lbl* H.3690.vv.(14.) [*BUCEM*: 783; *RISM A/I/6*: P 2195]
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- 1) *Se il Ciel mi Divide Sung by MAD^E CATALANI, In the Grand Serious Opera of Didone COMPOSED BY PICCINI*.
 - 2) Edm[un]d Lee, [c.1790].
 - 3) [Gertrud Elisabeth] Mara.
 - 4) In score.
 - 5) 'Sel il ciel mi divide' (Piccini).³⁷

³¹ Attributed to both Gazzaniga and Schuster.

³² Does not appear in his *Didon*.

³³ *Alessandro* (Act 2, scene xiii).

³⁴ Does not appear in his *Didon*.

³⁵ A re-issue of 1786.

³⁶ *Alessandro* (Act 2, scene xiii).

6) *US-NYp* Mus Res.* MP (Italian). [*RISM A/I/6: P 2196*]

- 1) *Ombra Cara Ombra Tradita SUNG BY MADAM MARA in Didone Abandonata [sic], Compos'd by Sigf. Schuster.*³⁸
- 2) [Thomas] Longman and [Francis] Broderip, [1790].
- 3) [Gertrud Elisabeth] Mara.
- 4) In score.
- 5) '*Ombra cara, ombra tradita*' (Schuster).
- 6) *GB-Lbl* G.811.(30.) [*BUCEM: 282; RISM A/I/8: S 2434*]

Comment

Last night the serious Opera of Metastasio called *Didone Abbandonata*, was performed at this Theatre... In this opera Madame Mara made her first appearances a theatrical singer, which we think is a line more calculated to exhibit the amazing powers of this celebrated vocal performer, than that confined limits of an orchestra. Her talents are already so well known, that we need not say she distinguished herself beyond all the singers that have appeared on this stage in our remembrance. We congratulate the manager on the great acquisition he had made by the engagement of this lady. Madame Mara was encored in several of her songs, and she executed them in the most affecting pathos. She has the happy talent of agitating the bosoms of her audience, and of exciting emotions of sympathy. this, which is the moral purpose of music, is that which is the least studied in the modern school of Italy. This lady is a great exception to the common defect – and she is unquestionably the most accomplished performer that we have had at the Opera for many years. The opera, which was originally written by Metastasio, has been considerably altered and adapted to our stage by Mr Badini. His alterations have great merit; and in this, as well as the other opera, he has paid becoming regard to the translation, and has put it into decent and intelligible English.³⁹

The opera of *Didone Abbandonata*, revived on Tuesday evening, was performed to the most crowded audiences that has been known this season. the Prince, many of the nobility, and foreigners of distinction were present. This Opera has been altered from Metastasio, and has in many parts preserved the spirit of the great original, from which he has drawn the fable. A considerable part of the dialogue is a literal translation of the finest passages of the *Aeneid*, which gives it a degree of energy and excellence, but rarely to be found in this species of dramatic composition. The music possesses delicacy of turn and originality of stile. It considerably increases the reputation of *Anfossi*, already high in the estimation of *cognoscenti*. *Madame Mara* in *Didone* was conspicuously pre-eminent. She was twice encored, and most deservedly; in the second song, in which she was encored, and which possessed a great degree of originality in the *doloroso* stile, she displayed considerable powers, and in the last, which was excellent as a specimen of the *affettuoso*, she exhibited a degree of delicacy and feeling, exquisitely characteristic and pleasing. The rest of the dramatic performers possessed a degree of merit much above mediocrity.⁴⁰

The first opera [of the 1786 season] was *Didone*, a pasticcio, for which Mara had made a very judicious selection of songs, introducing four very different characters, by Sacchini, Piccini, and other composers, all of which were so much and so equally admired, that two were encored every night, each of them receiving that mark of approbation in its turn. Mara's talents as a singer (for she was not actress and had a bad person for the stage) were of the first order. Her voice, clear, sweet, distinct, was sufficiently powerful, though rather thin, and its agility and flexibility rendered her a most excellent bravura singer, in which style she was unrivalled; and though she succeeded so well in some of Handel's most solemn and pathetic songs, yet while it was impossible to find fault, still there appeared to be a want of that feeling in herself, which, nevertheless, she had communicated to her hearers.⁴¹

This serious opera, though by no means so captivating as we remember it in Rome, when music, and the performance of it, were as exquisite as Piccini and Guarducci could make it – our serious Opera, though by no means thus exquisitely captivating, yet furnishes more amusement than any performance of the kind we have had since the days and nights of Pacchierotti. Some of Piccini is there – we wish there had been more of it. Sacchini (whose genius [*sic*] we are ashamed and sorry for the country to have parted with to the French) – Sacchini too has contributed some of the music, and Anfossi more. The overture is Anfossi's – The trio lies between him and Sacchini – For the first air of Dido in the second act, "Se'l ciel mi divide," incomparably the most original and impressing air of the whole Opera, we are to thank Piccini. Of Mara's entrè and performance too much cannot easily be said. More applause has seldom been heard, more merit, in a particular way, never... In Piccini's air, thus never enough to be commended, and in the first air of the Opera, a bravura, the encore was most vociferously called for, and carried *nem. con.* That Mara merits all the applause she can

³⁷ *Alessandro* (Act 2, scene xiii).

³⁸ Also attributed to G. Gazzaniga; see Dieter Härtweg, 'Schuster', *NG2*, xxii, 823–5.

³⁹ *London Chronicle*, lix (February 1786), 155.

⁴⁰ *Times*, 16 February 1786, 2.

⁴¹ Edgcumbe, *Musical Reminiscences*, 59.

have, nobody can doubt us in most potently maintaining – We did maintain it, when much opposition was in our teeth from the barbarous Sophs of Oxford, to the old Feast Auncients of London. Nothing, therefore, but our zeal for order can be thought of, when we would check applause from being clamorous in the middle of an air. The airs, however divinely sung by Mara, should not be bravo'd, &c. till the symphony be closed. They order this matter better in Italy... The audience was, as it ought to be, a crouded [sic] one.⁴²

THE triumph of genius and merit over envy, obloquy and prejudice, wanted nothing to its completion on Tuesday evening; every hand seemed to be eagerly employed in acclamation at the entrance of Madame Mara and the reward was a display of excellence, various, transcendant [sic], and unexampled... As if enmity was to receive its final overthrow on this occasion, a lustre of theatrical excellence broke forth that indicated a genius of the highest class. Madame Mara delivered the recitatives with a force of expression that produced the strongest interest of character, and the woes of Dido, as powerfully engaged the sympathy, as the rich and varied melody of the airs, the admiration of the audience... Amongst a most brilliant assemblage of the first rank, the finest judges were present, and this satisfaction was so general and so forcible as to augur most favourably for the Opera the ensuing season.⁴³

I have seen *Didone abbandonata* the public place of Carthage ornamented with Gothic architecture, generally a great quantity of guns and shots in the Roman Camps, the well known S.P.Q.R. in the ballet of the Deserter; and in the Opera of that name, performed last year, the first scene was to be in the house of a merchant-woman of Leipsick, and the stage represented a magnificent decoration of columns of lapis lazuli enriched with gold, which some days before had formed the temple of Venus in the ballet of Psyche: a thousand other things more and more ridiculous are daily committed in the stage...⁴⁴

Dido, Queen of Carthage

- 1) Prince Hoare.
- 2) *arr.* Stephen Storace; music by Gaetano Andreozzi, Domenico Cimarosa, Tommaso Giordani, Ferdinando Paer, Domenico Rampini,⁴⁵ Antonio Sacchini, Antonio Salieri, Giuseppe Sarti, Joseph Schuster and Storace.
- 3) **DL 1792:** May 23,⁴⁶ 25, 28,⁴⁷ June 2, 11.

Libretto

- 1) (ht) Dido A Serious Opera in 3 Acts Theatre Royal Haymarket (D. L.) 7th May 1792. (ft) Dido an Opera in Three Acts.
 - 2) MS, 1792.⁴⁸
 - 3) E.
 - 4) Aeneas, Iarbas, Abdalla, Almidah, Dido, Anna. Trojans, Tyrians, Moors.
 - 5) *US-SM* La 948.
- 1) DIDO, QUEEN OF CARTHAGE; AN OPERA. WITH THE MASQUE OF NEPTUNE'S PROPHECY... *The MUSIC principally new* and composed by Mr STORACE; With SELECTIONS from the most celebrated WORKS OF SACCHINI, SALIERI, ANDREOZZI, GIORDANIELLO, CIMAROSA, SARTI, ROMPINI, SCHÜSTER, and PAR.
 - 2) [N^o], 1792.
 - 3) E.

⁴² *US-NYp*, unidentified clipping; quoted in Petty, 233.

⁴³ *The Morning Chronicle*, 16 February 1786.

⁴⁴ A.A. Le Texier, *Ideas on the Opera*, trans. anon. (London, 1790), 29; this appears to refer to the 1786 version.

⁴⁵ Domenico Rampini did not set Metastasio's text, but did set two individual arias for the pasticcio *Didone Abbandonata* performed in Venice in 1790.

⁴⁶ 'The Musick is chiefly new, and composed by Storace. The Selections are made from the most celebrated works of Salieri, Paer, Rampini, Sacchini, Sarti, Giordani, Cimarosa, Schuster, Andreozzi. The Scenery and Machinery designed by Greenwood and executed by himself and his Pupils. Thre Dresses of the Tyrians, Trojans and Africans entirely new, and taken from the most accurate descriptions of the Habits of their respectove Nations'; *LS*, v/2, 1458.

⁴⁷ 'For the Benefit of the Author [of the Mainpiece]'; *LS*, v/2, 1459.

⁴⁸ Application 7 May 1792: 'Sir, This serious opera in three Acts called Dido, is designed, with the Permission of the Marquis of Salisbury, for Representation at the Theatre in the Haymarket. I have the honour to be, Sir, your own obedient, and most humble servant, J. P. Kemble. May 10th 1792.' *US-SM* La. 948.

- 4) Aeneas ([Anna Maria] Crouch [née Phillips]); Iarbas ([Michael] Kelly); Abdalla ([Charles] Dignum); Almidah ([Thomas] Sedgwick); Dido ([Gertrud Elisabeth] Mara); Anna ([Caroline] Barclay). Trojan soldiers, Getulian and Numidian troupes, Trojan and Carthaginian attendants.
 - 5) *GB-Ob* Vet. A5 d.961. [EBB: 1409D2; ESTC: T67999]
- 1) SONGS, DUET, TRIO, AND CHORUSES, IN THE OPERA OF DIDO, *QUEEN OF CARTHAGE*. WITH THE MASQUE OF NEPTUNE'S PROPHECY... *The MUSIC principally new, and composed by* Mr. STORACE; With SELECTIONS from the most celebrated Works of SACCHINI, SALIERI, ANDREOZZI, GIORDANIELLO, CIMAROSA, SARTI, ROMPINI, SCHÜSTER, and PAR.
 - 2) [NI], 1792.
 - 3) E.
 - 4) Aeneas ([Anna Maria] Crouch [née Phillips]); Iarbas ([Michael] Kelly); Abdalla ([Charles] Dignum); Almidah ([Thomas] Sedgwick); Dido ([Gertrud Elisabeth] Mara); Anna ([Caroline] Barclay). Trojan soldiers, Getulian and Numidian troupes, Trojan and Carthaginian attendants.
 - 5) *GB-Ob* Harding D 1258. [nEBB; ESTC: T155676]

Music

NE.

Comment

[Mara] retained only one song of her Didone; the brilliant bravura, Son Regina, of Sacchini.⁴⁹

A procession was introduced in which an Ostrich, a Dromedary and an Elephant *marched to slow music*. The Masque which concluded the opera, was some insipid stuff about Neptune and Nerieds, with a representation of the Temple of Neptune. Young Welsh sang prettily in this Masque.⁵⁰

[Madam Mara] in the Spring she came forward in the new Opera of *Dido*. Her attraction was great in both, although she was but little assisted by the merit of the latter Piece.⁵¹

Mr. Prince Hoare was employed upon the Didone Abbandonata of Metastasio; and fitted its music, I fear, not with syllable, but *English* words, distributed into recitative and air; and Dido, with immense splendour of scenery, dresses, and decorations, was brought out on the 23rd of May. Madame Mara was your Dido, Kelly Iarbas, and the pious Eneas Mrs Crouch herself! There was, for garnish, a masque, in which Bannister was the Neptune, Miss Collins Venus, and the three Graces, Misses Decamp, Jacobs, and Heard. And yet, all this, with the aid of Sedgewick, and Dignum, and Master Welsh, with supernumeraries our of number, lived only three nor four nights, and then vanished like a dream. But the power of Metastasio must not suffer from the harshness of another language, and the taste of a people requiring bolder situations in the drama and a crowd of incidents arranged with little artifice, and ambitious of only striking effects.⁵²

La Didone

- 1) Anon.
- 2) Giovanni Paisiello; with additions by Benelli, Federici, and Guglielmi.
- 3) Naples, Teatro San Carlo, 4 November 1794. **KT 1799**: May 30,⁵³ June 8, 11, 15, 22, July 27.

Libretto

- 1) *La Didone*. A Serious Opera in two Acts to be performed at the King's Theatre in the Hay Market the music by Paisiello May 27th 1799.⁵⁴
- 2) MS, 1799.⁵⁵
- 3) I.

⁴⁹ Edgcumbe, *Musical Reminiscences*, 80.

⁵⁰ *The Morning Herald*, 24 May 1792.

⁵¹ Joseph Haslewood, *The Secret History of the Green Room* (London, 1795), ii, 305.

⁵² James Boaden, *Memoirs of the Life of John P. Kemble* (London, 1825), 294–5.

⁵³ Benefit: {Mme} Bianti. 'A New Serious Opera; the Music by Paisiello'; *LS*, v/3, 2180.

⁵⁴ 'King's Theatre 25 May 1799. V. Federici.' *US-SM* La 1259.

⁵⁵ Application 25 May 1799; licence £2.2s: *US-SM* 19926 (1).

- 4) Didone ([Brigitta] Banti); Enea ([Giuseppe] Viganoni); Iarba ([Antonio] Benelli); Araspe ([Prospero] Bragheti); Selene ([Stefania] Rovedino); Osmida ([Pasquale] De Giovanni). Guards, etc.
- 5) *US-SM* La 1259.

1) LA DIDONE. A SERIOUS OPERA, IN TWO ACTS. ALTERED FROM METASTASIO. PERFORMED AT THE King's Theatre IN THE *HAYMARKET*. The MUSIC by SIGNOR PAISIELLO.

2) [NI, 1799].

3) I/E.

4) Dido ([Brigitta] Banti); Eneas ([Giuseppe] Viganoni); Iarba ([Antonio] Benelli); Selene ([Stefania] Rovedino); Araspe ([Prospero] Bragheti); Osmida ([Pasquale] De Giovanni). Guards, attendants, troops, etc.

5) *GB-Lbl* 639.f.27.(5). [nEEB; CS: 7751;⁵⁶ ESTC: T68805]

1) LA DIDONE. A SERIOUS OPERA, IN TWO ACTS Altered from Metastasio. PERFORMED AT THE King's Theatre IN THE *HAYMARKET*. Represented with additions by S. Buonaiuti.

2) Dublin: W[...] H[...] Tyrrell, 1800.

3) I/E.

4) Dublin: Dido ([Angelica] Catalani); Aeneas ([Michael] Kelly); Irabas ([Giuseppe] Siboni); Selene ([Maria] Miarteni); Araspes ([Carlo] Rovedino); Osmida ([Nicolò] Miarteni).⁵⁷

5) *EIRE-Dn* 1800 (15). [nCS; ESTC: T201663]

Music

1) AN NON PARTIR SPIETATO, *The Favourite DUETT Sung by Mad^e Catalani & Mad^e Dussek, In the Grand Serious Opera of DIDONE, Composed by Paisiello.*

2) M[ichael] Kelly, [c.1805].

3) [Angelica] Catalani; [Sophia] Dussek.

4) In score.

5) 'Ab non partir spietato' (Paisiello).

6) *GB-Ob* Harding Mus. H 1 (65). [RISM A/I/13: PP 232a]

Comment

OPERA – Madame BANTI was honoured last night with a most splendid company. Every Box was taken to the highest rows; and the people of fashion vied with one another in shewing their attention to the incomparable Performer, whose exertions have been unremitting in their service. The new Opera contains some very exquisite music by PAISIELLO and FEDERICI, whose Quartetto ["Tanto soffrir non soglio"] was received with the warmest applause.⁵⁸

La Didone

1) Anon.

2) Giovanni Paisiello; with additions by Benelli, Federici, and Guglielmi.

3) Naples, Teatro San Carlo, 4 November 1794. **KT 1808:** May 30,⁵⁹ June 8, 11, 15, 22, July 27. **Dublin, CS:** August 27.⁶⁰

Libretto

1) *La Didone. A Serious Opera in Two Acts, as Represented at The King's Theatre in The Hay Market. The Music by Signor Paisiello.* 1808. July (?) 25th 1808 H. D'Egville.

2) MS, 1808.⁶¹

3) I/E.

⁵⁶ Sartori, *Indici*, i, 81, lists a 1799 libretto for this opera which does not appear in his chronological listing of the libretti, *I libretti*, [ii], 348. However, he incorrectly dates the 1799 libretto to '1800?', giving it the number 7751. No copy of the 1800 London libretto can be traced.

⁵⁷ Cast is that given by T.J. Walsh, *Opera in Dublin 1798–1820* (Oxford, 1993), 237.

⁵⁸ *The Morning Chronicle*, 31 May 1799, p. (3b).

⁵⁹ Recorded as being performed on 26 January 1808, with Catalani as Dido and Madame Dussek as Aeneas; see *The Times*, 27 January 1808.

⁶⁰ See Walsh, *Opera in Dublin*, 237.

⁶¹ Application 25 January 1808.

- 4) Didone ([Angelica] Catalani); Enea ([Sophia] Dussek); Iarba ({Sig.} Righi); Selene ({Sig.ra} Mortellari-Woolrich); Araspe ([Prospero] Braghetti); Osmida ([Pasquale] De Giovanni). Guards, attendants, and chorus.
- 5) *US-SM* La 1537.
- 1) LA DIDONE. A SERIOUS OPERA, In Two Acts (*ALTERED FROM METASTASIO*) AS REPRESENTED AT THE KING'S THEATRE IN THE *HAY-MARKET*, WITH ADDITIONS BY S. BUONAIUTI. THE MUSIC BY PAISIELLO.
- 2) R[aimundo] Zotti, 1808.
- 3) I/E.
- 4) Dido ([Angelica] Catalani); Aeneas ([Sophia] Dussek); Iarbas ({Sig.} Righi); Selene ({Sig.ra} Mortellari Woolrich); Araspes ([Prospero] Braghetti); Osmida ([Pasquale] De Giovanni). Guards, attendants, troops, etc..
- 5) *GB-Lbl* 907.k.9.(10.)
- 1) La Didone. A serious opera; in two acts, altered from Mestastasio [*sic*]. [SNS]
- 2) Dublin: W[...] H[...] Tyrell, 1808.
- 3) I/E.
- 4) Didone (Angelica Catalani); Enea (Michael Kelly); Iarba (Giuseppe Siboni); Selene ([Maria] Miarteni); Araspe (Carlo Rovedino); Osmida (Nicolò Miarteni).
- 5) *EIRE-Dn* J 85.

Music

- 1) AH NON PARTIR SPIETATO, *The Favorite DUETT Sung by Mad^e Catalani & Mad^e Dussek, In the Grand Serious Opera of DIDONE, Composed by Paisiello.*
- 2) M[ichae]l Kelly, [c.1805].
- 3) [Angelica] Catalani, [Sophia] Dussek.
- 4) v, kd.
- 5) 'Ah non partir spietato' (Paisiello).
- 6) *GB-Ob* Harding Mus. H 1 (65). [RISM A/I/13: PP 232a]
- 1) PIU NON HO LA DOLCE SPERANZA, *The Favorite CAVATINA Sung by Mad^e Catalani, In the Grand Serious Opera of DIDONE, with an Accompaniment for the Harp or Piano Forte, And a Violin or Flute, ad libitum Composed by SACCHINI.*
- 2) M[ichae]l Kelly, [c.1805].
- 3) [Angelica] Catalani.
- 4) v, hp or pf, vln or fl.
- 5) 'Piu non ho la dolce speranza' (Sacchini).
- 6) *GB-Ob* Harding Mus. H 3 (37). [RISM A/I/7: S 27]
- 1) *Ve come nobile, CAVATINA & DUETT, As sung by Mad^e Catalani & M^s Dussek, in the Opera of LA DIDONE, and by Mad^e Catalani & Mad^e Omoran, at Mr Salmon's Concerts, Composed by G. G. FERRARI.*
- 2) R[ober]t Birchall, [1808?].
- 3) [Angelica] Catalani, [Sophia] Dussek, [{Mlle} Omoran].
- 4) 2vv, pf.
- 5) 'Ve come nobile' (Ferrari).
- 6) *GB-Lbl* G.811.e.(17).
- 1) PIU NON HO,⁶² *the favorite Song as Sung by MAD^M CATALANI in the Opera la Didone, COMPOSED by SACCHINI, and Arranged for the PIANO FORTE by G.G. Ferrari, The Words by Buoniulti.*
- 2) L[ewis] Lavenu, [wm 1814].
- 3) [Angelica] Catalani.
- 4) v, vln or fl, pf or harp.
- 5) 'Piu non ho' (Sacchini arr. G.G. Ferrari).
- 6) *GB-Lbl* H.GH.3690.yy.(18.)
- 1) *Se il ciel mi divide, A favourite Song sung by MAD^E CATALANI, In the Opera of DIDONE, Composed by PICCINI.*
- 2) R[ober]t Birchall, [wm 1817].
- 3) [Angelica] Catalani.
- 4) In score.
- 5) 'Se il ciel mi divide' (Piccini).⁶³

⁶² Text by Buonsiuti; not in the libretto.

6) GB-Lbl/R.P.S.Pr.368.

- 1) *Più non ho la dolce speranza*, Sung by MAD^E CATALANI in the Opera of DIDONE, Composed by Sacchini.
- 2) R[ober]t Birchall, [1820?].
- 3) [Angelica] Catalani.
- 4) v, pf.
- 5) 'Più non ho' (Sacchini).
- 6) GB-Lbl/G.805.q.(16.)

Comment

To the editor. Sir, since I wrote to you on the subject of Italian Opera, a new piece has been produced, called *La Didone*, professedly a serious opera, but so burlesqued in representation as to forfeit all pretension to that title. The subject is the love of Dido for the Trojan chief as related by VIRGIL, which was judiciously selected by Metastasio, as allowing the composer a full scope for expressing the variety of passions excited in the breasts of those characters which in the Æneid has immortalized. But the effect of the opera was destroyed by the injudicious conduct of the manager in giving the part of Æneas to Madame DUSSEK. We may endure the *Poor Soldiers* and *Little Pickles* that are continually obtruded upon our attention at the English Theatre, but could not allow the representation of *Belvidera* by Mr DIGNUM or *Coriolanus* by Mrs LISTON: yet such a performance would not be more ridiculous than the insult offered to the national taste on Tuesday last. It is not discreditable to Madame DUSSEK that she is unfit for the representation of male characters; but there was an expression on her face more resembling that of a school-boy whose tears are excited by the threatened rod, and an uselessness in her arms, which hung dangling by her side as if totally divested of muscular power, that was utterly irrelevant to our idea of Æneas, whose manly presence and lofty mind displayed his divine origin. Her want of expression and of action were perhaps defects that she should not obviate, but they should have taught her to confine her exertions to the concert-room, where her vocal talents, which are of no common order, would always secure her to her patronage and support. Every failure of this nature reminds us of BRAHAM, who is the only singer we now have that is fit to perform the principal characters at this theatre, where the lofty music and noble band seem to inspire him with an ardour and animation that are never observable in his efforts at Drury-Lane. I shall always remember with pleasure his acting in the grand operas of *Gl'Oraxi e Curiazi* [sic] and *La Morte di Cleopatra*, which evinced a justness of conception and a power of expression beyond that of a mere singer.

Madame CATALANI shewed more propriety of action as Dido than she has ever exhibited in the serious opera; her figure and animated exertions appeared to great advantage from their contrast with the diminutive and feeble Æneas. The agitato song which concludes the opera was given with very considerable effect; but she should avoid those screechings which make us fear for the safety of her lungs; her natural voice is of sufficient force to express any emotion of the mind.

The music of *La Didone* is by PAISIELLO, and abounds with spirited passages, but his genius does not appear suited to the grand character of music; there is too much playfulness for dignity, too much beauty for sublimity. The overture is a very noble composition, and in my opinion the finest in the opera. The new scenery was devoid of that classical grandeur of design and bold execution which distinguished the pencil of MARINARI from that of every other scenist. AGLIO, the new painter, appears to possess but very little architectural knowledge; the rough workings of the brush give a very unfinished effect to his productions. His abilities seem better adapted for the painting of wainscots, than for decorations of art.⁶⁴

Didon abandonnée

- 1) Marie Grignon.
- 2) Play, no inset songs.
- 3) NR.

Libretto

- 1) DIDON ABANDONNÉE: TRADUITE DE L'ITALIEN DEL SIGNOR ABATE PIETRO METASTASIO. PAR MAD^{LLE}. MARIE GRIGNON. TOGETHER WITH AN EXTRACT FROM MEMOIRS OF THE LIFE AND WRITINGS OF THE ABATE METASTASIO: BY CHARLES BURNEY, MUS. DOCT, F.R.S. SECONDE EDITION, REVUE ET CORRIGÉE.⁶⁵
- 2) W[illiam] Flint, [1810?].

⁶³ *Alessandro nell'Indie* (Act 2, scene xiii).

⁶⁴ H. R., *The Examiner*, 27 January 1806.

⁶⁵ No trace has been found of the first edition.

- 3) F.
- 4) Aeneas, Araspe, Didone, Iarbas, Osmida, Selene.
- 5) *GB-Lbl* 11737.aa.36.

La Didone abbandonata

- 1) {Signor} Vestris.
- 2) Ferdinando Paer.
- 3) **KT 1814**: July 7.

Libretto

- 1) Didone Abbandonata. A Serious Opera in Two Acts as performed at The King's Theatre in The Hay Market for the Benefit of Madam Grassini The 7 of jul= 1814. The Music By Signor Paer.⁶⁶
 - 2) MS, 1814.⁶⁷
 - 3) I.
 - 4) Didone ({Giuseppa} Grassini); Aeneas ([Diomiro] Tramezzani); Selene (Me Bianchi); Iarbas ([Pietro] Marzochi); Araspe ({Sig.} Ballassi); Osmida ([Carlo] Rovedino). Trojani, Mori, Soldati Trojani.
 - 5) *US-SM* La 1819.
- 1) LA DIDONE ABBANDONATA, *A SERIOUS OPERA*, IN Two Acts. ALTERED FROM METASTASIO, BY SIGNOR VESTRIS. AS REPRESENTED AT THE KING'S THEATRE, IN THE *HAY-MARKET*. FOR THE BENEFIT OF *MADAME GRASSINI*, The 7th of JULY, 1814. THE MUSIC BY PAER.
 - 2) J[ohn] Gillet, 1814.
 - 3) I/E.
 - 4) Didone ({Giuseppa} Grassini); Aeneas ([Diomiro] Tramezzani); Selene ({Me} Bianchi); Iarbas ([Pietro] Marzocchi); Araspe ({Sig.} Ballassi); Osmida ([Carlo] Rovedino).
 - 5) *GB-Lbl* 970.k.11.(1.)

Music

- 1) *Inumano tiranno*, RECITATIVO, ED *Ah non lasciarmi no*, *The favorite RONDO*, as Sung by *MADAME GRASSINI*, at the King's Theatre in the Haymarket, in the Opera of *LA DIDONE ABBANDONATA*, Composed by *Sig. Ferdinando Paer*.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Giuseppa] Grassini.
 - 4) pf.
 - 5) 'Inumano tiranno'/'Ah non lasciarmi no' (Paer).
 - 6) *GB-Lbl* H.360.(1).
- 1) *Povero cor tu palpiti*, *CAVATINA*, as Sung by *MADAME GRASSINI*, at the King's Theatre in the Haymarket, in the Opera of *LA DIDONE ABBANDONATA*, Composed by *Sig. Ferdinando Paer*.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Giuseppa] Grassini.
 - 4) pf.
 - 5) 'Povero cor tu palpiti?' (Paer).
 - 6) *GB-Lbl* H.360.(2).
- 1) *Dovrei, ma no*, *CAVATINA*, as Sung by *Sig. Tramezzani*, at the King's Theatre in the Haymarket, in the Opera of *LA DIDONE ABBANDONATA*, Composed by *Sig. Ferdinando Paer*.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Diomiro] Tramezzani.
 - 4) pf.
 - 5) 'Dovrei ma no' (Paer).
 - 6) *GB-Lbl* H.360.(3).
- 1) *Enea salvo gia sei*, RECITATIVO, E *Morire oh Dio mi vedi*, DUETTO, as Sung by *Madame Grassini & Sigr Tramezzani*, at the King's Theatre in the Haymarket, in the Opera of *LA DIDONE ABBANDONATA*, Composed by *Sig. Ferdinando Paer*.

⁶⁶ 'Michael Kelly, Stage Manager.'

⁶⁷ Application but no date; licence £2.2s: *US-SM* 19926 (1).

- 2) R[ober]t Birchall, [c.1814].
 - 3) [Giuseppa] Grassini, [Diomiro] Tramezzani.
 - 4) pf.
 - 5) 'Enea salvo già sei'/'*Morire ob Dio mi vedi*' (Paer).
 - 6) GB-Lbl H.360.(4).
- 1) *Accogli o Regina*, DUETTO, as Sung by Madame Grassini & Sig' Marzocchi, at the King's Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sig' Ferdinando Paer.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Giuseppa] Grassini, [Pietro] Marzocchi.
 - 4) pf.
 - 5) 'Accogli o Regina' (Duet: Paer).
 - 6) GB-Lbl H.360.(5).
- 1) *Cari accenti del mio bene*, TERZETTO, as Sung by MADAME GRASSINI, Signor Marzocchi & Signor Tramezzani, at the King's Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sig' Ferdinando Paer.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Giuseppa] Grassini, [Pietro] Marzocchi, [Diomiro] Tramezzani.
 - 4) pf.
 - 5) 'Cari accenti del mio bene' (Trio: Paer).
 - 6) GB-Lbl H.360.(6).
- 1) *Oh Dio! cresce l'orrore*, RECITATIVO, E *Vado, ma dove*, CAVATINA, as Sung by Madame Grassini, at the King's Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sig' Ferdinando Paer.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Giuseppa] Grassini.
 - 4) pf.
 - 5) 'Oh Dio! cresce l'orrore'/'Vado, ma dove' (Paer).
 - 6) GB-Lbl H.360.(7).
- 1) *Son Regina, e sono amante*, ARLA CON CORO, as Sung by MADAME GRASSINI, at the King's Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sig' Ferdinando Paer.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Giuseppa] Grassini.
 - 4) pf.
 - 5) 'Son Regina, e sono amante' (Air and Chorus: Paer).
 - 6) GB-Lbl H.360.(8).
- 1) *Sei vinto, e pur non sai*, DUETTO, as Sung by Sig' Marzocchi & Sig' Tramezzani, at the King's Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sig' Ferdinando Paer.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Pietro] Marzocchi, [Diomiro] Tramezzani.
 - 4) pf.
 - 5) 'Sei vinto, e pur non sai' (Duet: Paer).
 - 6) GB-Lbl H.360.(9).
- 1) *Se resto sul lido*, ARLA CON CORO, Sung by Sig' Tramezzani, at the King's Theatre in the Haymarket, in the Opera of LA DIDONE ABBANDONATA, Composed by Sig' Ferdinando Paer.
 - 2) R[ober]t Birchall, [c.1814].
 - 3) [Diomiro] Tramezzani.
 - 4) pf.
 - 5) 'Se resto sul lido' (Air and Chorus: Paer).
 - 6) GB-Lbl H.360.(10).
- 1) LA DIDONE ABBANDONATA, *The much admired Grand Serious Opera* as Performed at THE KING'S THEATRE HAYMARKET, Composed by Signor Ferdinando Paer.⁶⁸
 - 2) R[ober]t Birchall, [c.1815].
 - 3) [Giuseppa] Grassini, [Pietro] Marzocchi, [Diomiro] Tramezzani.

⁶⁸ Consists of individually paginated pieces, repaginated 1 through to 178. Copies of all individual song sheets have been located without this through page numbering, although all have the vocal and act numbers at the bottom of the plate.

- 4) vv, pf.
- 5) **Act 1:** Overture; '*Figlio di Venere*' (Chorus: Paer, 1/1); '*Dovrei ma no*' (Paer, 1/13); '*Povero cor tu palpit?*' (Paer, 1/18);⁶⁹ '*Di Cartagine bella Regina*' (March and Chorus: Paer, 1/22); '*Accogli o Regina*' (Duet and Chorus: Paer, 1/31); '*Son Regina e sono amante*' (Aria and Chorus: Paer, 1/41); '*Tu mi disarmi il fianco*'/'*Soffro per or lo scorno*' (Paer, 1/52); '*Enea salvo già sei dalla crudel*'/'*Morire ob dio*' (Duet: Paer, 1/62); '*Ma quali voci ascolto*' (Chorus: Paer, 1/71).
Act 2:⁷⁰ '*Sei vinto; e pur non sai*' (Duet: Paer, 84); '*Inumano tiranno*'/'*Ah non lasciarmi no*' (Paer, 1/101); '*Cari accenti, del mio bene*' (Trio: Paer, 1/110); '*Fra gl'inni sacri e cantici*' (Chorus: Paer 1/123); '*Se resto sul lido*' (Aria and Chorus: Paer, 1/139); '*Cadrà fra poco in cenere*' (Paer, 1/156); '*Lo stuol de'Mori insido*' (Chorus: Paer, 1/163); '*Oh dio! cresce l'orrore*'/'*Vado, ma dove*' (Paer, 1/169); '*Oh terribile evento funesto*' (Chorus: Paer, 1/174).
- 6) *GB-Ob* Mus. Voc. I. 82 (3).

Comment

In order to reduce this opera to the prescribed length, and introduce several pieces in parts, which modern taste has rendered indispensable, changes and additions have been unavoidable: he who undertook to do it is too well convinced, that to alter the work of the immortal Metastasio could only disfigure it, to omit this protest, which he hopes will fully justify him in the eyes of a discerning public.⁷¹

The music is by Paer, and it is beyond all comparison the best composition of this author that we have yet heard. It is full of the elegant flowing melody that characterises the Italian School and is not deficient in the rich harmony, the ample and illustrative accompaniment, which acknowledged Germany as its parent.⁷²

Dido, a Serious Opera

- 1) Anon.
- 2) Saverio Mercadante.
- 3) Turin, Teatro Reggio, 18 January 1823. **KT 1827:** July 5.

Libretto

- 1) DIDO, A SERIOUS OPERA, In Two Acts. THE MUSIC BY MERCADANTE. AS REPRESENTED AT THE KING'S THEATRE, HAYMARKET JULY 5, 1827, FOR THE BENEFIT OF MAD^E PUZZI.
- 2) John Ebers, 1827.
- 3) I/E.
- 4) Didone ([Giuditta] Pasta); Enea ([Giacinta] Puzzi); Selene (Me Correga); Iarba ([Alberico] Curinoni); Araspe ({Sig.} Deville); Osmida ({Sig.} Giubili); chorus.
- 5) *GB-Lbl* 907.k.16.(5.)

Music

- 1) *Il Soave e bel contento*, ARLA, Composta dal Sig M^o Pacini, ed Eseguita dalla SIGRA PASTA. Nell' Opera da Didone Abbandonata.
- 2) Grua Ricordi & Co, [1824–7].
- 3) [Giuditta] Pasta.
- 4) v, pf.
- 5) '*Il soave e bel contento*' (Pacini).
- 6) *GB-Lcm* D 1482/18.
- 1) *Ab non lasciarmi*, DUETTO, Sung by Mad^e Pasta & Mad^e Puzzi, IN MERCADANTE'S Opera "La Didone" the Accompaniment for the PLANO FORTE, Arranged by C. DUMON.
- 2) [Nicholas and Elizabeth] Mori & [Lewis Henry] Lavenu, [1825?].
- 3) [Giuditta] Pasta, [Giacinta] Puzzi.
- 4) 2vv, pf.
- 5) '*Ah non lasciarmi*' (Duet: Mercadante, arr. Dumon).
- 6) *GB-Lbl* G.806.e.(48.)

⁶⁹ Not included in the 1814 libretto, text from *Nitteti* (Act 2, scene i); however, the score attributes the music to Paer, and describes the piece as a 'Cavatina sung by Madame Grassini' in 'the opera of La Didone Abbandonata'.

⁷⁰ The title page is a copy of that for Act I with the the second 'I' added in hand (i.e. Act II).

⁷¹ Note to libretto.

⁷² *The Morning Chronicle*, 11 July 1814.

- 1) IL SOAVE BEL CONTENTO, *CAVATINA*, *Introduced by MADAME PASTA, IN Mercadante's Opera of DIDONE, at the KING'S THEATRE.*
 - 2) [Thomas] d'Almaine and Co, [c.1835].
 - 3) [Giuditta] Pasta.
 - 4) v, pf.
 - 5) '*Il soave bel contento*' (Mercadante).
 - 6) *GB-Lbl* H.1980.u.(27.)⁷³
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⁷³ Copy carries signature of Mary Frances Bragg.

List of numbers from the libretti

<i>Didone Abbandonata</i>	1737 ⁷⁴	1748 ⁷⁵	1754 ⁷⁶	1761 ⁷⁷	1775 ⁷⁸	1775 ⁷⁹	1786 ⁸⁰	1786 ⁸¹
Adapter of the libretto:	Ristori	Anon.	Anon.	Anon.	Anon.	Anon.	Badini	Badini
Composer or arranger of the score:	Vinci	Hasse	Ciampi	Perez/Gal	Sacchini	Sacchini	Anfossi	Anfossi
Act 1								
Dovrei... ma no... (Ene. 1 ii)	X	X	1 i	1 i	1 ii	1 ii	1 ii	1 ii
Dirò che fida sei. (Sel. 1 iii)	1 iii	1 ii	1 ii	1 ii	1 iii	1 iii	X	2 ii ⁸²
Son regina e sono amante. (Did. 1 v)	1 iv	1 iv	1 iii	1 iii	1 v	1 v	1 iv	I iv
Tu mi scorgi al gran disegno. (Osm. 1 vi)	X	X	1 v	1 iv	X	X	X	X
Fra lo splendor del trono. (Iar. 1 vii)	1 vi	X	1 vi	X	X	X	X	X
Se dalle stelle tu non sei guida. (Ara. 1 viii)	1 vii	X	1 vii	X	X	X	X	X
Quando saprai chi sono. (Ene. 1 x)	1 viii	1 ix	1 viii	X	1 ix	1 ix	1 vi	1 vi
Ogni amator suppone. (Sel. [v.1] 1 xi)	X	X	X	X	X	X	X	X
Son quel fiume che gonfio d'umori. (Iar. 1 xiii)	1 xi	X	X	X	X	X	X	X
Infelice e sventurato. (Ara. [v.1] 1 xiv)	X	X	X	X	X	X	X	X
Tu mi disarmi il fianco. (Iar. [v.1] 1 xvii)	X	1 xv	1 xiii	1 viii	1 xv	1 xv	1 vii	1 vii
Non ha ragione, ingrato. (Did. 1 xvii)	1 xv	1 xvi	1 iv	X	X	X	X	X
Se resto sul lido. (Ene. 1 xviii)	X	1 xvii	1 v	X	X	X	X	X
Act 2								
Ardi per me fedele. (Sel. 2 i)	X	2 iii	2 ii	X	* ⁸³	X	X	X
Pensa che il trono aspetto. (Osm. [v.1] 2 i)	X	X	X	X	*	X	X	X
L'augelletto in lacci stretto. (Ara. [v.1] 2 iii)	X	X	X	X	*	X	X	X

⁷⁴ GB-Lbl/RB.23.a.6966.

⁷⁵ GB-Lbl/907.i.6 (1).

⁷⁶ GB-Lbl/11715.g.13 (1).

⁷⁷ GB-Ob Vet. A5 e.2256 (3).

⁷⁸ US-SM La 389.

⁷⁹ GB-Lbl/907.i.15 (4).

⁸⁰ US-SM La 721.

⁸¹ US-NY^{cup} 820.12 Z9329.

⁸² Assigned to Osm.

⁸³ Text hereafter becomes fragmentary.

Leon, ch'errando vada. (Iar. [v.1] 2 iii)	2 ii	2 ii	2 i	X	*	X	X	X
Ah! non lasciarmi, no. (Did. 2 iv)	X	2 vi	2 iv	2 i	*	X	1 ix	1 ix
Fosca nube il sol ricopra. (Iar. 2 vi)	X	X	X	X	*	2 ii	2 iv	2 vi
Tacerò, se tu lo brami. (Ara. 2 viii)	X	X	2 vi	X	*	X	X	X
Tormento il più crudele. (Ene. 2 ix)	X	X	X	X	*	X	X	X
Ogni amator suppone. (Sel. 2 x)	X	X	X	X	*	X	X	X
Non cede all'austro irato. (Ene. [v.1] 2 xii)	X	X	2 vii	X	*	X	X	X
Chiamami pur così. (Iar. 2 xiii)	2 xii (1)	2 xiv	2 xiii	2 vi	*	X	X	X
Vedi nel mio perdono. (Ene. [v.1] 2 xiii)	2 vii	X	2 v	X	*	X	X	X
Veggio la sponda. (Sel. [v.1] 2 xiii)	X	2 xi	2 viii	X	*	X	X	X
Va lusingando Amore. (Did. 2 xiv)	X	2 xv	X	X	*	X	X	X
Act 3								
Vivi, superbo, e regna. (Ene. [v.1] 3 ii)	X	X	X	X	*	X	X	X
Su la pendice alpina. (Iar. [v.1] 3 iii)	X	X	X	X	*	X	X	X
Quando l'onda, che nasce dal monte. (Osm. 3 v)	3 v	X	X	X	*	X	X	X
A trionfar mi chiama. (Ene. 3 vi)	3 vi	3 vii	3 ii	3 ii	*	X	X	X
Io d'amore, oh Dio! mi moro. (Sel. 3 vii)	X	X	X	X	*	X	X	X
Va crescendo. (Did. 3 viii)	X	X	3 vii	3 iv (1)	*	X	X	X
Nel duol che prova. (Sel. [v.1] 3 ix)	X	3 viii	3 vi	3 iii	*	X	X	X
Già si desta la tempesta. (Ara. [v.1] 3 xvi)	3 xi	X	3 x	X	*	3 iii	X	X
Cadrà fra poco in cenere. (Iar. 3 xvii)	3 xii	3 xv	3 xiii	X	*	3 iv	2 vi	2 ix
Vado... Ma dove? Oh Dio! (Did. 3 xx)	3 xiii	3 xvi	3 xiv	3 vi	*	3 viii	2 x	2 xii
Other arias inserted								
1737								
Ahi lasso! vorrei. (Ene.)	1 ii	X	X	X	X	X	X	X
Grato rende, il fumaticello. (Iar.)	1 v	X	X	X	X	X	X	X
Tant' amor, sì bella sede. (Sel.)	2 iii	X	X	X	X	X	X	X
Amor che nasce colla speranza. ⁸⁴ (Ara.)	2 iv	X	X	X	X	X	X	X
Se vuoi che mora. (Did.)	2 vi	X	X	X	X	X	X	X
Sono intrepido nell'alma. (Ene.)	2 ix	X	X	X	X	X	X	X
Ritorna a lusingarmi. (Did.)	2 xii (2)	X	X	X	X	X	X	X
Mi tradi l'infida sorte. (Iar.)	3 ii	X	X	X	X	X	X	X

⁸⁴ *Endimione* (pt. 2).

Ch'io viva? Ma come! (Sel.)	3 vii	X	X	X	X	X	X	X
1748								
Chiami barbare l'amate stelle. (Emi.)		1 iii	X	X	X	X	X	X
Chi non sente il mio dolore. (Ara.)		1 vii	X	X	X	X	X	X
Ei d'amor quasi delira. ⁸⁵ (Emi.)		1 xii	X	X	X	X	X	X
Tremi fra dubbi tuoi. ⁸⁶ (Ara.)		2 iv	X	X	X	X	X	X
Se possono tanto. ⁸⁷ (Emi.)		2 viii	X	X	X	X	X	X
Prima ch'io chiuda il ciglio. (Ara.)		2 ix	X	X	X	X	X	X
Arde nel sen quel fuoco. (Ene.)		2 x	X	X	X	X	X	X
E'strano il mio martire. (Osm.)		3 iii	X	X	X	X	X	X
Volgi a me gli affetti tuoi. (Ara.) ⁸⁸		3 xii	X	X	X	X	X	X
Tu di saper procura. ⁸⁹ (Did.)		3 xiv	X	X	X	X	X	X
Ombra cara, ombra tradita. ⁹⁰ (Did.)		*	X	X	X	X	2 vii	2 x
1754								
Quanto semplici voi siete. (Dir.)			2 xii	X	X	X	X	X
1761								
Siam navi all'onde argenti. ⁹¹ (Iar.)				1 v	X	X	X	X
Dopo un tuo sguardo, o cara. (Ene.)				1 vi	X	X	X	X
La ragion gli affetti ascolta. ⁹² (Ara.)				1 vii	X	X	X	X
Ah se dagli occhi tuoi. <i>Duet</i> (Ene./Did.)				1 ix	X	X	X	X
Nell'incerto mio cammino. (Iar.)				2 ii	X	X	X	X

⁸⁵ *Semiramide* (Act 1, scene xi).

⁸⁶ Note in printed libretto indicates that this aria should be sung here in place of 'Volgi a me gli affetti tuoi'.

⁸⁷ *Alessandro nell'Indie* ([v.1] Act 1, scene ix); also used in *Antigono* 1765 (I ii (3)).

⁸⁸ Note in printed libretto indicates that this aria should be sung here in place of 'Tremi fra dubbi tuo'.

⁸⁹ *L'Olimpiade* (Act 1, scene vi).

⁹⁰ Appears in *Favourite Songs*, GB-Lbl G.206.b.(2).

⁹¹ *L'Olimpiade* (Act 2, scene v).

⁹² *Adriano in Siria* (Act 2, scene iv),

Se non ti moro allato. ⁹³ (Ene.)				2 iii	X	X	X	X
Ardo per te fidele. (Ara.)				2 iv	X	X	X	X
Come potesti, oh Dio! ⁹⁴ (Did.)				2 vi	X	X	X	X
Infelice abbandonata. (Did.)				2 viii	X	X	X	X
Vidi, è ver in quel sembiante. (Ara.)				3 i	X	X	X	X
Odo il suono de' queruli accenti. ⁹⁵ (Iar.)				3 iv (2)	X	X	X	X
1775 (US-SMLA 389)								
Sollecita il mio core. (Osm.)					1 vii	1 vi	X	X
Non temo alcun periglio. (Ara.)					1 xii	1 xii	X	X
Parte e ver, ma son fedele. <i>Duet</i> (Ene./Did.)					1 xvi	1 xvi	X	X
Io ti lascio; e questa addio. ⁹⁶ (Ara.)					*97	3 ii	X	X
1775 (GB-Lbl907.i.15 (4))								
Sentirsi dire dal caro bene. ⁹⁸ (Ene.)						2 iii	X	X
Ah di veder già parmi. (Ara.)						2 v	X	X
Ah tu piangi i casi miei. (Did.)						2 vii	X	X
Fra più torbide procelle. (Sel.)						2 ix	X	X
Cara perdona, oh Dio! (Ene.)						2 x	X	X
Sarò felice adesso. <i>Trio</i> (Iar./Ene./Did.)						2 xii	X	X
Sono suddito fedele. (Osm.)						3 i	X	X
Sa mai vedi il mio tesoro. (Ene.)						3 iv	X	X
E mi lasciò l'ingrato. [UA]						*99	X	X
1786								

⁹³ *Adriano in Siria* (Act 2, scene xiv).

⁹⁴ *La clemenza di Tito* (Act 2, scene vi).

⁹⁵ *Demofoonte* (Act 3, scene vi).

⁹⁶ *Issipile* (Act 2, scene xiii).

⁹⁷ The text of this aria is included at the back of the MS.

⁹⁸ *Semiramide* (Act 3, scene viii).

⁹⁹ In *Favourite Songs GB-Lbl* H. 230 b. (2).

Di vantarsi ha ben ragione. (Sel.)							1 i	1 i
Se calar io posso il trono. (Osm.)							1 v	1 v
Al mio rivale in braccio. <i>Trio</i> (Did./Ane./Iar.)							1 xii	1 xii
Nò, non m'abbaglia il core. (Ara.)							2 i	2 i
Se il ciel mi divide. ¹⁰⁰ (Did.)							2 iii	2 v
Costante al tuo cato. (Ane.)							2 v	2 vii

<i>Dido Queen of Carthage</i>	1792¹⁰¹	1792¹⁰²	1792¹⁰³
Adapter of the libretto:	Anon.	Anon.	Anon.
Composer or arranger of the score:	Storace	Storace	Storace
Act 1			
From the downy nest and calm delights of peace. <i>Accomp. recit.</i> (Ane.)	1 i (1)	1 i (1)	*
O'er the stormy billows riding. <i>Chorus</i> (Ane./Trojan Soldiers)	1 i (2)	1 i (2)	1 i (2)
Fly me! Ah! Leave me! Yet remain. (Ane.)	1 i (3)	1 i (3)	1 i (3)
Love and glory at once inspiring. (Did.)	1 i (4)	1 i (4)	1 i (4)
Vile dastard; traitor, lurk behind. (Iar.)	1 i (5)	1 i (5)	1 i (5)
Ambition's eye in native rays. (Alm.)	1 i (6)	1 i (6)	1 i (6)
Strive not to know what thus conceal'd. (Ane.)	1 ii (1)	1 ii (1)	1 ii (1)
When with wishes soft and tender. (Ann.)	1 ii (2)	1 ii (2)	1 ii (2)
Tho' now disarm'd, thy pow'r to own. (Iar.)	1 iii (1)	1 iii (1)	1 iii (1)
This fond sorrow in pity ceasing. <i>Duet</i> (Ane./Did.)	1 iii (2)	1 iii (2)	1 iii (2)
Act 2			
Come hope thou soother of the mind. (Abd.)	2 i (1)	2 i	2 i
Say can you deny me. (Did.)	2 i (2)	2 i (1)	2 i (1)
Thus merciful my foe. <i>Accomp. recit.</i> (Iar.)	[text]	2 i (2)	*
Secure, all danger calmly surveying. (Iar.)	2 i (3)	2 i (3)	2 i (3)
Cou'd sighs or tears our grief remove. (Ann.)	2 ii	2 iii	2 iii

¹⁰⁰ *Alessandro nell'Indie* (Act 2, scene xiii).

¹⁰¹ *US-SM* La 948.

¹⁰² *GB-Ob* Vet. A5 d.961.

¹⁰³ *GB-Ob* Harding D 1258. This libretto lists only the songs, duet, trio, and chorus; the recitatives are therefore asterisked for, although not in the wordbook, they were probably included in the performance.

Hence, nor my wrath await. <i>Trio</i> (Did./Ane./Iar.)	2 iii	X	X
Act 3			
Now friends to seal <i>Accomp. recit.</i> (Ane.)	[text]	3 i (1)	*
Sons of glory, now obey. (Ane.)	3 i	3 i (2)	3 i (2)
They who toil for golden treasure. (Ann.)	3 ii	X	X
Oh silent shades! Tremendous spirits hear! <i>Chorus</i> (Dido's attendants)	3 iii (1)	3 ii (1)	3 ii (1)
Where am I? Whither am I fled? <i>Accomp. recit.</i> (Did.)	3 iii (2)	3 ii (2)	*
Take me thus humbly mourning. (Did.)	3 iii (3)	3 ii (3)	3 ii (3)
No more the proud betrayer. (Did.)	3 iii (4)	X	3 ii *
Haste, the hated town to raze. <i>Chorus & Air</i> (Iar./Guards)	3 iv (1)	3 ii (4)	3 ii (4)
Ah! Fear seizes on my soul. <i>Accomp. recit.</i> (Did.)	3 iv (2)	X	X
Other arias inserted			
Bold presumer! Thy pride restraining. <i>Trio</i> (Did./Ane./Iar.)		2 iv	2 iv
Ah! Wretch betry'd to ruin. <i>Accomp. recit.</i> (Did.)		3 ii (5)	3 ii (5)
No hope my pangs assuaging. (Did.)		3 ii (6)	3 ii (6)
Yet shall these coward fears debase my soul. <i>Accomp. recit.</i> (Did.)		3 ii (7)	*

<i>Didone Abbandonata</i>	1799 ¹⁰⁴	1799 ¹⁰⁵	1808 ¹⁰⁶	1808 ¹⁰⁷	1814 ¹⁰⁸	1814 ¹⁰⁹	1827 ¹¹⁰
Adapter of the libretto:	Anon.	Anon.	Anon.	Anon.	Vestris	Vestris	Anon.
Composer or arranger of the score:	Paisiello	Paisiello	Paisiello	Paisiello	Paer	Paer	Mercadante
Act 1							
Dovrei... ma no... (Ene. 1 ii)	1 ii	1 ii	X	X	X	X	X
Dirò che fida sei. (Sel. 1 iii)	1 iii	1 iii	X	X	X	X	2 ii
Son regina e sono amante. (Did. 1 v)	1 v	1 v	X	X	1 v (3)	X	1 v (3) ¹¹¹

¹⁰⁴ US-Cn La 1259.

¹⁰⁵ GB-Lbl 639.f.27 (5).

¹⁰⁶ US-Cn La 1537.

¹⁰⁷ GB-Lbl 907.k.9 (10).

¹⁰⁸ US-Cn La 1819.

¹⁰⁹ GB-Lbl 970.k.11 (1).

¹¹⁰ GB-Lbl 907.k.16 (5).

¹¹¹ Text set as a duet for Iarbus and Dido; omitted in the performances.

Tu mi scorgi al gran disegno. (Osm. 1 vi)	X	X	X	X	X	X	X
Fra lo splendor del trono. (Iar. 1 vii)	1 vi	1 vi	X	1 v	X	X	X
Se dalle stelle tu non sei guida. (Ara. 1 viii)	X	X	X	X	X	X	X
Quando saprai chi sono. (Ene. 1 x)	1 vii	1 vii	1 ix	1 vi	X	X	1 vii
Ogni amator suppone. (Sel. [v.1] 1 xi)	X	X	X	X	X	X	X
Son quel fiume che gonfio d'umori. (Iar. 1 xiii)	X	X	X	X	X	X	X
Infelice e sventurato. (Ara. [v.1] 1 xiv)	X	X	X	X	X	X	X
Tu mi disarmi il fianco. (Iar. [v.1] 1 xvii)	1 x	1 x	1 xii	X	1 ix	X	X
Non ha ragione, ingrato. (Did. 1 xviii)	X	X	X	X	X	X	X
Se resto sul lido. (Ene. 1 xviii)	X	X	X	X	X	X	X
Act 2							
Ardi per me fedele. (Sel. 2 i)	X	X	X	X	X	X	X
Pensa che il trono aspetto. (Osm. [v.1] 2 i)	X	X	X	X	X	X	X
L'augelletto in lacci stretto. (Ara. [v.1] 2 iii)	2 i	2 i	2 i	2 i	X	X	X
Leon, ch'errando vada. (Iar. [v.1] 2 iii)	X	X	X	X	X	X	X
Ah! non lasciarmi, no. (Did. 2 iv)	X	X	X	X	2 ii	2 ii	2 ii ¹¹²
Fosca nube il sol ricopra. (Iar. 2 vi)	X	X	X	X	X	X	X
Tacerò, se tu lo brami. (Ara. 2 viii)	X	X	X	X	X	X	X
Tormento il più crudele. (Ene. 2 ix)	X	X	X	X	X	X	X
Ogni amator suppone. (Sel. 2 x)	X	X	X	X	X	X	X
Non cede all'austro irato. (Ene. [v.1] 2 xii)	X	X	X	X	X	X	X
Chiamami pur così. (Iar. 2 xiii)	X	X	X	X	X	X	X
Vedi nel mio perdono. (Ene. [v.1] 2 xiii)	X	X	X	X	X	X	X
Veggio la sponda. (Sel. [v.1] 2 xiii)	X	X	X	X	X	X	X
Va lusingando Amore. (Did. 2 xiv)	X	X	X	X	X	X	X
Act 3							
Vivi, superbo, e regna. (Ene. [v.1] 3 ii)	X	X	X	X	X	X	X
Su la pendice alpina. (Iar. [v.1] 3 iii)	X	X	X	X	X	X	X
Quando l'onda, che nasce dal monte. (Osm. 3 v)	X	X	X	X	X	X	X
A trionfar mi chiama. (Ene. 3 vi)	X	X	X	X	X	X	X
Io d'amore, oh Dio! mi moro. (Sel. 3 vii)	X	X	X	X	2 iii ¹¹³	X	X

112 As a duet for Dido and Aeneas.

113 For Aeneas.

Va crescendo. (Did. 3 viii)	2 x	X	X	X	X	X	X
Nel duol che prova. (Sel. [v.1] 3 ix)	X	X	X	X	X	X	X
Già si desta la tempesta. (Ara. [v.1] 3 xvi)	X	X	X	X	X	X	X
Cadrà fra poco in cenere. (Iar. 3 xvii)	X	X	X	X	2 viii	X	X
Vado... Ma dove? Oh Dio! (Did. 3 xx)	2 xvi	2 xi	X	X	2 ix (2)	X	X
Other arias inserted							
1799 (US-Cn La 1259)							
Ah non partir, spietato <i>Duet</i> (Did./Ene.)	1 xi (1)	1 xi (1) ¹¹⁴	1 xiii	1 ix (1)	X	X	X
Cartago in cenere cader potrà. <i>Duet</i> (Did./Ane.)	1 xi (2)	1 xi (2)	X	1 ix (2)	X	X	X
Idol mio se voi oh'io sperì. (Did.)	2 ii	2 ii	X	X	X	X	X
Lungi dal mio tesoro. (Iar.)	2 iv	2 iv	2 iv	2 iv	X	X	X
Scorette, quèsti Dei. <i>Duet</i> (Did./Ene.)	2 vi	X	X	X	X	X	X
Senza il coro amato oggetto. (Ene.)	2 viii	X	X	2 vii	X	X	X
1799 (GB-Lbl 639.f.27 (5))							
Deh s'hai pietade in seno. <i>Quartet</i> (Did./Iar./Sel./Ene.)		2 vi	X	X	X	X	X
Colla catena al piede. (Osm.)		2 vii	2 vi	2 vi	X	X	X
A partir mi sprona amore. (Ene.)		2 viii	X	X	X	X	X
1808 (US-Cn La 1537)							
Ve' come è nobile in queste vene. (Did.)			1 ii	X	X	X	X
Ah superbo invan lo sperì. (Did.)			1 v	1 iv (1)	X	X	X
Perderò la dolce speranza. (Did.)			2 ii	2 ii	X	X	X
Penso alla gloria mia. <i>Trio</i> (Iar./Ene./Did.)			2 v	2 v	X	X	X
Se il ciel mi divide. ¹¹⁵ (Did.)			2 viii	2 viii	X	X	X
1808 (GB-Lbl 907.k.9 (10))							
Non intendo il suo tormento. <i>Duet</i> (Did./Ene.)				1 ii	X	X	X
Dirò che gli è fedele. (Sel.)				1 iii	X	X	X
Cari sensi! <i>Chorus</i> (Did./Cho.)				1 iv (2)	X	X	X
1814 (US-Cn La 1819)							

¹¹⁴ Set as solo for Dido.

¹¹⁵ *Alessandro nell'Indie* (2.13).

Figlio di venere. <i>Chorus</i> (Cho.)					1 i	1 i	X
Vorrei, ma, no. (Did.)					1 ii	X	X
Di Cartagine bella regina. <i>Chorus</i> (Cho.)					1 v (1)	X	X
Accogli regina. <i>Duet</i> (Did./Ene.)					1 v (2)	X	X
Morire oh dio me vedi. (Did.)					1 x (1)	X	X
Il barbaro affricano. <i>Chorus</i> (Cho.)					1 x (2)	X	X
Sei vinto, e pur non sai. <i>Duet</i> (Aen./Iar.)					2 i	2 i	X
Cari accenti del mio bene. <i>Trio</i> (Iar./Ene./Did.)					2 v	2 v	X
Fra gl' inni sacri e cantici. <i>Chorus</i> (Cho.)					2 vi	2 vii	X
Se resto sul lido. (Ene.)					2 vii	2 vii (1)	X
Lo stuol di mori infido. <i>Chorus</i> (Cho.)					2 ix (1)	2 x	X
Oh terribile evento funesto. <i>Chorus</i> (Cho.)					2 ix (3)	X	X
1814 (GB-Lbl970.k.11 (1))							
Pace non a quest'alma. (Sel.)						2 iii	X
Alla gloria fra poco in cenere. <i>Chorus</i> (Cho.)						2 vii (2)	X
Più non ho la dolce speranza. (Did.)						*116	X
Povero cor tu palpiti. (Did.)						*117	
Ma quali voci ascolto. [NA]						*118	
1827							
Move le frigie vele. <i>Chorus</i> (Osm./Sel./Ene./Cho.)							1 i
Il soave e bel contento. (Did.)							1 ii
Vieni, ed i Numi arridano. <i>Chorus</i> (Cho.)							1 v (1)
A Dido il Re de' Mori. (Iar.)							1 v (2)
D'amore, di pace. <i>Duet</i> (Did./Ene.)							1 xi
Viva il superbo, e regni. <i>Air & chorus</i> (Ene./Cho.)							2 v
Che mi sento! Acerba sorte! <i>Trio</i> (Ene./Iar./Did.)							2 vii

¹¹⁶ See *GB-Lbl*H. GH.3690.yy (18) and *GB-Lbl*G. 805.q.(16). The aria text is omitted from *US-SM* La 1819 and *GB-Lbl*970.k.11.(1).

¹¹⁷ Text and music in *GB-Ob* Mus. Voc. I. 82(3).

¹¹⁸ Text and music in *GB-Ob* Mus. Voc. I. 82(3).

Non soffrirò l'offesa. (Iar.)							2 xii
Quel che sento, quel che miro. (Did.)							2 xiv (1)
Scorre implacabile. <i>Chorus</i> (Did./Cho.)							2 xiv (2)

L'eroe Cinese

L'eroe Cinese (1766)

L'eroe Cinese (1766)

L'eroe Cinese (1782)

L'eroe Cinese

- 1) Anon.
- 2) Baldassare Galuppi.
- 3) Naples, San Carlo, 1753. **KT 1766**: April 12,¹¹⁹ 26,¹²⁰ May 3,¹²¹ 10.

Libretto

- 1) L'EROE CINESE. DRAMA Da RAPPRESENTARSI sopra il TEATRO di S. M. B. Musica del Signor *Galuppi* detto il *Buranello*. SECONDA EDIZIONE. The HERO of *CHINA*. An OPERA, As it is performed at the KING'S THEATRE in the *Hay-Market*. The Musick by Signor *Galuppi*, surnamed *Buranello*. SECOND EDITION.¹²²
- 2) W[...] Griffin, 1766.
- 3) I/E.
- 4) Leango ([Erocle] Ciprandi); Siveno ([Fillipo] Elisi); Lisinga ([Teresa] Scotti); Ulania ([Polly?] Young); Minto ([Gasparo] Savoi). Ballet Master: Pietro Sodi. Dancers: {Sig.} Adriani, [Fabris?] Monari, {Sig.ra} [Fabris?] Monari,¹²³ [Leopoldo De] Micheli, {Sig.ra} Santoli, [Polly] Capitani.
- 5) *US-CAb* Hollis 008807400-5. [nCS; *ESTC*: N72288]

Music

NE.

L'eroe Cinese

- 1) Anon.
- 2) Tommaso Giordani.
- 3) Dublin, **SA 1766**: May 7, 16.

Libretto

- 1) (ht) THE CHINESE HERO: AN *ITALIAN* SERIOUS OPERA. (ft) L'EROE CINESE DRAMMA PER MUSICA *Del Sig. Abate PIETRO METASTASIO ROMANO POETA CESAREO* Come su rappresentata NELL'IMPERIAL CORTE DA DAME E CAVALIERI. THE CHINESE HERO: A SERIOUS OPERA. By the celebrated Abbe PIETRO METASTASIO, IMPERIAL POET-LAUREAT. As it was performed at The Imperial PALACE of VIENNA, BY THE Present EMPEROR, and the PRINCES and PRINCESSES of the Imperial Family. And now performed at the THEATRE, in SMOCK-ALLEY, For the BENEFIT OF MR. T. GIORDANI.
- 2) Dublin: Adams and Ryder, 1766.
- 3) I/E.
- 4) Leango (Giuseppe Passerini); Siveno ([Giusto Ferdinando] Tenducci); Lisinga ([Clementina] Cremonini); Ulania (M[arina] Giordani); Minto ([Nicolina] Giordani called La Spiletta).¹²⁴
- 5) *EIRE-Dn* OLS X-1-315 no. 16.¹²⁵ [nCS; *nESTC*]

¹¹⁹ 'A new serious Opera, Music-Galuppi'; *LS*, iv/2, 1162.

¹²⁰ 'Illness of Sga Scotti requires the company to have Savoi sing her part today'; *LS*, iv/2, 1166.

¹²¹ 'Sga Scotti to sing the First Woman's Part'; *LS*, iv/2, 1168.

¹²² The first edition has not been traced; see Appendix 2.

¹²³ *BDL*, v, 136, mentions only that *The Public Advertiser* of 25 January 1766 carried a notice which spoke of the 'elegant agility of Sga Fabris Monari' at a performance at the King's Theatre.

¹²⁴ The libretto gives 'S' Giordani, but Nicolina (sister of Marina and brother of Tommaso) is the only one whose career fits with this casting.

Music

NE.

Comment

It is to be hoped that the Lovers of Music will patronise this first Attempt of producing serious Italian Opera on the Irish Stage.¹²⁶

The Musick of the Opera is entirely new composed by Mr Thomas Giordani, and the general Approbation it met with was so great, that the composer is allowed to have shewn a very masterly Genius and has acquired a very considerable Addition to his Reputation.¹²⁷

L'eroe Cinese

- 1) Anon.
- 2) Venanzio Rauzzini.
- 3) **KT 1782:** March 16,¹²⁸ 23, April 2, 6,¹²⁹ 13,¹³⁰ 20, May 2,¹³¹ 4, 9,¹³² 14. **1784:** February 17,¹³³ 21, 28.

Libretto

- 1) L'Eroe Cinese.
 - 2) MS, 1782.¹³⁴
 - 3) I.
 - 4) Leango ([Giovanni] Ansani); Siveno ([Gasparo] Pacchierotti); Lisinga ([Maria] Prudom); Illania ([Caterina] Lorenzini); Minteo ([Angido Monanni called] Manzoletto).
 - 5) *US-SM* La 588.
-
- 1) L'EROE CINESE; A NEW SERIOUS OPERA, AS PERFORMED AT THE KING'S THEATRE IN THE HAY-MARKET. The POETRY by METASTASIO. AND The MUSIC entirely New, by SIGNOR VENANZIO RAUZZINI.
 - 2) E[dward] Cox, 1782.
 - 3) I/E.
 - 4) Leango ([Giovanni] Ansani); Sivenus ([Gasparo] Pacchierotti); Lisinga ([Maria] Prudom); Ulania ([Caterina] Lorenzini); Minteus ([Angido Monanni called] Manzoletto). Ballet Master: [Jean Georges] Noverre. Principal Dancers: [Pierre Gabriel] Gardel, [Simon] Slingsby, [Louis] Simonet, [Louis-Marie?] Nivelon,¹³⁵ [Giovanna] Baccelli. Painter and Machinist: [Michael] Novosieleski. Dresses: [Thomas] Luppino.
 - 5) *GB-Lbl* 907.i.15.(10). [*EBB*: 2219M25; *CS*: 9206; *ESTC*: T69500]
-
- 1) L'EROE CINESE; A NEW SERIOUS OPERA, AS PERFORMED AT THE *KING'S THEATRE*, IN THE HAYMARKET. THE POETRY BY METASTASIO; AND THE MUSIC ENTIRELY NEW, BY *SIGNOR VENANZIO RAUZZINI*.

¹²⁵ The text is a photocopy; the whereabouts of the original is currently unknown.

¹²⁶ *Faulkner's Dublin Journal*, 8 April (no. 12) 1766.

¹²⁷ *Faulkner's Dublin Journal*, 10 May (no. 13) 1766.

¹²⁸ 'A new Serious Opera in 3 acts; the Music entirely new; composed by Rauzzini'; *LS*, v/1, 504. Petty, 181, gives Munich, 1770 as the place and date of first performance, but Kathleen Hansell (*GDO*, iii, 1246) gives this setting as a suprious work in the Rauzzini works list, one actually by Sachini. Further, the London libretto describes the music as 'entirely new'.

¹²⁹ An unscheduled performance: 'The entertainment of last night was, on account of Allegranti's illness, changed from the Comic Opera [*La Contadina in Corte*] to the Serious'; *LS*, v/1, 507.

¹³⁰ 'By Command of Their Majesties'; *LS*, v/1, 510.

¹³¹ Act 1 only; *LS*, v/1, 517.

¹³² 'By Desire of His Royal Highness the Prince of Wales. Benefit for Gardel'; *LS*, v/1, 520.

¹³³ 'Not performed these 3 years. The Music, with Alterations, by Rauzzini'; *LS*, v/2, 681.

¹³⁴ Application 14 February 1782: 'Sir If the enclosed piece meet wth the approval of the Lord Chamberlain it will be perform'd at the King's Theatre on Saturday next. I am Sir your very Hum^{le} Serv^t Will: Taylor. Kings Theatre Mar.14.1782.' *US-SM* La 588.

¹³⁵ There were a number of Nivelons dancing in London at this period; *BDL*, xi, 36, suggests that Louis-Marie? was brought over by Noverre at the beginning of the 1781–2 season.

- 2) H[enry] Reynell, 1782.
 - 3) I/E.
 - 4) Leango ([Giovanni] Ansani); Sivenus ([Gasparo] Pacchierotti); Lisinga ([Maria] Prudom); Ulania ([Caterina] Lorenzini); Minteus ([Angido Monanni called] Manzoletto). Ballet Master: [Jean Georges] Noverre. Principal Dancers: [Pierre Gabriel] Gardel, [Simon] Slingsby, [Louis] Simonet, [Louis-Marie?] Nivelon, [Giovanna] Baccelli. Painter and Machinist: [Michael] Novosieleski. Dresses: [Thomas] Luppino.
 - 5) *US-W* 205504. [CS: 9206; *ESTC*: N68145]
- 1) L'EROE CINESE; A NEW SERIOUS OPERA As Performed at the KING'S THEATRE, IN THE HAY-MARKET... The MUSIC by SIGNOR VENANZIO RAUZZINI.
 - 2) H[enry] Reynell, 1784.
 - 3) I/E.
 - 4) Leango ([Angelo] Franchi); Sivenus ([Gasparo] Pachierotti); Lisinga ([Caterina] Lusini); Ulania ([Maria] Catenacci); Minteus ([Vincenzio] Bartolini). Painter and Machinista: [Michael] Novosielski. Taylor: [Thomas] Luppino.
 - 5) *GB-Lbl* 907.k.1.(2.) [*EBB*: 2219M25; CS: 9208; *ESTC*: T89953]

Music

- 1) SELECT ITALIAN ARIETTE Sung by Miss Prudom In the Opera L'EROE CINESE Composed by SIG^r RAUZZINI... N° I.
 - 2) [Thomas] Longman and [Francis] Broderip, [c.1782].
 - 3) [Maria] Prudom.
 - 4) v, kd.¹³⁶
 - 5) '*La costanza ha in questo petto*' (Rauzzini).
 - 6) *GB-Ob* Mus. 22 c.51 (3). [*BUCEM*: 875;¹³⁷ *RISM A/I/7*: 372]
- 1) Select Italian Ariette Sung by Sig^r Piacchiarotti In the Opera L'Eroe Cinese Composed by Sig^r Rauzzini... N° II.
 - 2) [Thomas] Longman and [Francis] Broderip, [c.1782].
 - 3) [Gasparo] Pacchiarotti.
 - 4) v, kd.
 - 5) '*Rasserena il vago ciglio*' (Rauzzini).
 - 6) *GB-Ob* Mus. 22 c.51 (3). [*BUCEM*: 875; *RISM A/I/7*: 372]
- 1) Select Italian Ariette Sung by Miss Prudom In the Opera L'Eroe Cinese Composed by Sig^r Rauzzini... N° III.
 - 2) [Thomas] Longman and [Francis] Broderip, [c.1782].
 - 3) [Maria] Prudom.
 - 4) v, kd.
 - 5) '*Sventurata abbandonata*' (Rauzzini).
 - 6) *GB-Ob* Mus. 22 c.51 (3). [*BUCEM*: 875; *RISM A/I/7*: 372]
- 1) Select Italian Ariette Sung by Sig^r Manzoletto In the Opera L'Eroe Cinese Composed by Sig^r Rauzzini... N° IV.
 - 2) [Thomas] Longman and [Francis] Broderip, [c.1782].
 - 3) [Angido Monanni called] Manzoletto.
 - 4) v, kd.
 - 5) '*L'amerò, sarò costante*' (Rauzzini).¹³⁸
 - 6) *GB-Ob* Mus. 22 c.51 (3). [*BUCEM*: 875; *RISM A/I/7*: 372]
- 1) Select Italian Ariette Sung by Sig^r Piacchiarotti In the Opera L'Eroe Cinese Composed by Sig^r Rauzzini... N° V.
 - 2) [Thomas] Longman and [Francis] Broderip, [c.1782].
 - 3) [Gasparo] Pacchiarotti.
 - 4) v, kd.
 - 5) '*Ti leggo in volto*' (Rauzzini).
 - 6) *GB-Ob* Mus. 22 c.51 (3). [*BUCEM*: 875; *RISM A/I/7*: 372]
- 1) Select Italian Ariette Sung by Sig^r Ansani In the Opera L'Eroe Cinese Composed by Sig^r Rauzzini... N° VII.¹³⁹

¹³⁶ A note on the score states that the instrumental parts are 'annexed' and may be separated for the convenience of performing it in concert.

¹³⁷ *BUCEM* gives this only one group entry although the songs are not through numbered.

¹³⁸ *Il re Pastore* (Act 3, scene ii).

¹³⁹ All surviving sets of these arias are imperfect; none of those examined includes No. VI.

- 2) [Thomas] Longman and [Francis] Broderip, [c.1782].
 - 3) [Giovanni] Ansani.
 - 4) v, kd.
 - 5) 'Perdona l'affetto' (Rauzzini).
 - 6) *GB-Ob* Mus. 22 c.51 (3). [*BUCEM*: 875; *RISM A/I/7*: 372]
- 1) Select Italian Ariette Sung by Sig^r Piacchiorotti [*sic*] In the Opera L'Eroe Cinese Composed by Sig^r Rauzzini... N^o VIII.
 - 2) [Thomas] Longman and [Francis] Broderip, [c.1782].
 - 3) [Gasparo] Pacchiarotti.
 - 4) v, kd.
 - 5) 'Ah! se in ciel' (Rauzzini).
 - 6) *GB-Ob* Mus. 22 c.51 (3). [*BUCEM*: 875; *RISM A/I/7*: 372]
- 1) RASSERENA IL VAGO CIGLIO. Sung by Sig^r PIACCHIOROTTI [*sic*] in L'EROE CINESE. by Rauzzini.
 - 2) Dublin: John McCalley [c.1785?].
 - 3) [Gasparo] Pacchiarotti.
 - 4) v, [vln], kd.
 - 5) '*Rasserena il vago ciglio*' (Rauzzini).
 - 6) *GB-Ob* Harding Mus. E 565 (8). [*nBUCEM*; *RISM A/I/7*: 373]
- 1) Select Italian Ariette Sung by Sig^r Piacchiorotti [*sic*] In the opera L'eroe Cinese Composed by Sig^r Rauzzini... [SNS]
 - 2) Dublin: Anne Lee, [c.1790].
 - 3) [Gasparo] Pacchiarotti.
 - 4) v, kd.
 - 5) '*Rasserena il vago ciglio*' (Rauzzini).
 - 6) *EIRE-Dn* Add. Mus. 883. [*BUCEM*: 875; *RISM A/I/7*: R 374]

Comment

Yesterday I went, with Charlotte and the two Kirwins, to a rehearsal of Rauzzini's new opera. I was not at all enchanted, though very well entertained. The music is pretty, and the accompaniments pleasant; but there is such a struggle for something uncommon, and such queer disappointments of the ear in the different turns given to the passages from what it expects, that it appears to have far more trick than genius in the composition; and every song is so very near being comic, that the least change in the world would make it wholly so. Pacchierotti was in better spirits than I have seen him for some time, and very earnest to help Rauzzini, acting as maestro for him, and singing like twenty angels; but his songs are so unworthy of him, I think, that I never found out by the symphonies whether they were meant for him; and I never was at an opera rehearsal before without knowing the first singer's airs long enough before he began them. Yet I really expect this will be the favourite opera for the season as there are Scottiscisms and oddities in it of all sorts, to catch popularity.¹⁴⁰

Rauzzini's new opera, *L'Eroe cinese* was performed on Saturday with much satisfaction to the audience, and of course with equal reputation to the composer. The airs deserving of a particular praise were the following: Manzoletto's air, to minuet tune, in the first part of the opera, is a most lovely composition; – if it was sung well be a beautiful woman, accompanied on the viol de gamba. If Bacelli was to dance to it, it would in either case be received, as it is written by the composer, most sensibly *Con Amore!* By the bye it may be observed, that the air now mentioned is exactly of that sort of excellence, which would incorporate admirably in the music of an elegant festival; of course the Duchess of Devonshire would do well to introduce it on Thursday. The Duo also between Pacchierotti and Prudom, at the end of the first part, and the trio at the conclusion of the second act deserve also great praise. The fugue manner in the accompaniments to the duo is managed well by the composer, and was sung most feelingly by Pacchierotti. The best beauty of the composition, excepting the air before mentioned by Manzoletto, is flung, in a manner contrary to the usual practice of operas, into the third act. The air of Prudom's "sventurata abbandonata" was much admired; and though not so brilliant in its effect as her air in the second act with the flute obligato, yet its effect was on the whole much more pleasing. But the most pleasing music in this opera, or indeed in any other opera now in our memory, was Pacchierotti's rondeau immediately preceding the former song, and beginning "Resserena [*sic*] il vago." The effect of it was nothing less than prodigious! The quinto finale is to be commended, as being very grand harmony; – the commencement of it, with two principal singers, is beautiful; and the prosecution of the subject in the fugue style is very artfully and ably conducted.¹⁴¹

¹⁴⁰ Fanny Burney, *Diary and Letters of Madame D'Arbly* (London, 1842), ii, 132–3.

¹⁴¹ *The Public Advertiser*, 18 March 1782, 2.

Signor Rauzzini has been peculiarly successful. From the overture to the last song there is not an exceptional passage, not a note but what conveys a meaning. The very recitative, the caput mortuum of that kind of representation, is enlivened and animated [*si*] by the most harmonious accompaniment. It was whispered pretty frequently last season and the report gained credit among the virtuosi di musica, that the operas attributed to a certain mercenary but celebrated composer were done by Rauzzini. We do not take upon ourselves to contradict or vouch for the truth of this assertion. But this we shall venture to declare as our opinion, that S———— in his former idiom never composed in a better style than the author of *L'Eroe cinese*.¹⁴²

The most [of *L'Eroe cinese*] is of the very first character and sufficiently justifies the idea which has been lately so generally prevalent that Tauzzini has been the main instrument upon which Sacchini's pretensions to musical reputation has been principally founded. We should certainly have been induced to consider this opera as a production of the latter master had we not been differently informed by the public avowal to the contrary in the bills, with this discrimination only, that we should undoubtedly have looked upon it as the most luxuriant effusions of his professional talents that he had ever produced. There is all the fertility of Sacchini in it without his saneness, and as much richness with more simplicity. It was received as is deserved with more universal and more sanguine testimonies of applause than any that has attended the representation of a new serious opera for several years. Many of the airs were encored, and the song of "Rassierano [*si*] il vago ciglio" executed by Pacchierotti in the last act was honoured with three plaudits from the house, who in this little effusion were surprised by a new species of Italian composition, the air being formed in imitation of the scotch music and possessing almost in as great a degree as the admired harmony of David Riggio, all that pathos and simplicity which characterizes the musical productions of that country. Among the other airs that were encored by the audience were the duet of "Porgi o'caro amaci bene" sung by Pacchierotti and Prudom at the of the first act, and, that of "Dolci vita &c" by the same performers at the end of the second act.¹⁴³

The Opera on Saturday had as full a house as might be expected, when the manager had united such a dance as *Rinaldo & Armida*, with such a new opera as *L'Eroe cinese*. This second exhibition of the new opera excites the same judgement as we gave on the first night, that it is on the whole, in a general manner, very interesting, and that there are particular parts of the composition which are deserving of particular praise. It is no difficult matter to foretell that Manzoletto's air to minuet time in the first act, and Pacchierotti's delightful air, accompanied with the pizzicato [*si*] bass, "Resserena il vago ciglio," will both be naturalized in some English musical piece, and thus become the greatest favourites of the English stage. Our last little critique on *L'Eroe cinese* left off with a mention of the artful manner in which the fugue stile is carried on in the finale: Indeed art and invention in the accompaniments are the greatest constituent qualities of the present music; there being scarcely a single passage from the first movement in the overture to the last in the finale, but what shews the mechanism of music. In this, the mechanism of music, the artificial arrangement of light and shade, in the affluent invention of his own thoughts, and the skillful adaptation of the thoughts of others, Rauzzini may be called "the arm of Italy." If Rauzzini knows, as he ought to know, the music of Artaxerxes, Elfrida, and Caractacus, he will see at once that comparing him to Dr Arne, is the reverse of disparagement.¹⁴⁴

Excepting Pacchierotti's "Rasserena il vago ciglio" and the air of Manzoletto in the first act, tempo du minuet, the rest of the opera, in merit of composition, in felicity of effect, is certainly inferior to Sacchini's new burletta of *La Contadina in Corte*. We have on a former occasion mentioned Rauzzini, for his power of appropriating to his own purposes the thoughts of others; we think the two airs just cited are strong to that point; the air of Manzoletto very much resembling Dr Arne's air of "Let not rage" in Artaxerxes; while the thought of broken notes, the most beautiful part of Pacchierotti's charming rondeau, appears to us to have been caught from a passage in the ballad of Auld Robin Gray. In saying this we are aware that we say something that is convertible to good or bad; but we incline to turn this mention to good account only; we mean from it to produce it as a new instance of the power of genius to aggrandise little things.¹⁴⁵

¹⁴² *The Morning Herald*, 18 March 1782, 2.

¹⁴³ *The Morning Post*, 18 March 1782, 3.

¹⁴⁴ *The Public Advertiser*, 25 March 1782, 2.

¹⁴⁵ *The Public Advertiser*, 3 April 1782, 2.

List of numbers from the libretti

L'eroe Cinese	1766 ¹⁴⁶	1766 ¹⁴⁷	1782 ¹⁴⁸	1782 ¹⁴⁹	1782 ¹⁵⁰	1784 ¹⁵¹
Adapter of the libretto:	Anon.	Anon.	Anon.	Anon.	Anon.	Anon.
Composer or arranger of the score:	Galuppi	Giordani	Rauzzini	Rauzzini	Rauzzini	Rauzzini
Act 1						
Ah se in ciel, benigne stelle. (Siv. 1 ii)	1 i	1 ii	X	1 ii	1 ii	1 ii
Da quel sembiante appresi. (Lis. 1 iii)	1 iii	1 iii	1 iv	X	1 iv	1 iv
Io del tuo cor non voglio. (Ula. 1 iv)	1 ii	1 iv	X	1 iv	X	X
Il padre mio tu sei. (Min. 1 v)	1 iv	1 v	X	X	X	X
Nel cammin di nostra vita. (Lea. 1 vii)	1 v	1 vii	1 vii	1 vii	1 vii	1 vii
Agitata per troppo contento. (Lis. 1 ix)	1 vi (2)	1 ix	X	X	X	X
Act 2						
Il mio dolor vedete. (Siv. 2 ii)	2 ii	2 ii	X	X	X	X
Oh quanto mai son belle. (Min. 2 iii)	X	2 iii	X	X	X	X
Quando il mar biancheggia e freme. (Ula. 2 iv)	2 iii	2 iv	2 i	2 i	2 i	2 i
Se fra catene il core. (Lis. 2 v)	2 iv	2 v	X	X	X	2 ii
Perdona l'affetto. (Lea. 2 vi)	2 v	2 vi	2 iii	2 iii	2 iii	2 iii
Perché, se re tu sei. <i>Duet</i> (Lis./Siv. 2 viii)	X	3 i (2)	X	X	X	X
Act 3						
Fra quante vicende. (Lis. 3 i)	X	3 i (1)	X	X	X	X
Frena le belle lagrime. (Siv. 3 i)	3 i	3 vii	X	X	X	X
In mezzo a tanti affanni. (Lis. 3 ii)	3 ii	3 iii	X	X	X	X
Re non sei, ma senza regno. (Lea. 3 iv)	X	3 iv	X	X	X	X
Avran le serpi, o cara. (Min. 3 v)	3 iii (2)	3 v	X	X	X	X
Se per tutti ordisce Amore. (Ula. 3 vi)	3 iii (3)	X	3 iii	3 iii	3 iii	3 iii
Ah! sia de' giorni miei. (Lea. 3 vii)	3 iv	3 viii	3 vi	3 vi	3 vi	3 vi

¹⁴⁶ *US-CAb* Hollis 008807400-5.

¹⁴⁷ *EIRE-Dn* OLS X-1-315 no. 16.

¹⁴⁸ *US-SM* La 588.

¹⁴⁹ *GB-Lbl* 907.i.15 (10).

¹⁵⁰ *US-Ws* 205504.

¹⁵¹ *GB-Lbl* 907.k.1 (2).

Sarà nota al mondo intero. <i>Chorus</i> (3 ix)	3 v (2)	3 x (2)	X	X	X	X
Other arias inserted						
1766 (US-CAh Hollis 008807400-5)						
Parto, bell'idol mio. (Siv.)	1 vi (1)	X	X	X	X	X
Non si lascia una speranza. (Min.)	2 i	X	X	X	X	X
Non so se mia tu sei. <i>Duet</i> (Siv., Lis.)	2 vi	X	X	X	X	X
Delle schiere sei duce primiero. (Lea.)	3 iii (1)	X	X	X	X	X
Ah, proteggete oh Dei. <i>Duet</i> (Siv., Lis.)	3 v (1)	X	X	X	X	X
1766 (EIRE-Dn OLS X-1-315 no. 16)						
Vado, ma questo core. (Siv.)		1 viii	X	X	X	X
Parto, ma in questo petto. <i>Quartet</i> (Siv./Lea./Ula./Lis.)		1 x	X	X	X	X
Sento che l'alma langue. ¹⁵² (Siv.)		2 viii	X	X	X	X
Non so che sia contento. <i>Quintet</i> . (Lis./Siv./Lea./Ula./Min.)		2 ix	X	X	X	X
Quanto ma felice siete. (Ula.)		3 vi	X	X	X	X
Ti cedo l'impero. (Siv.)		3 x (1)	X	X	X	X
1782 (US-SMLa 588)						
L'amerò, sarò costante. ¹⁵³ (Min.)			1 vi	1 vi	1 vi	1 vi
Porgi, o caro amato bene. <i>Duet</i> (Lis./Siv.)			1 viii	1 viii	1 viii	1 viii
Sia la forte a me fatale. (Min.)			2 iv	2 iv	2 iv	2 iv
Ti leggo in volto. (Siv.)			2 v	2 v	2 v	2 v (1)
Dolce vita, idolo mio. <i>Trio</i> (Siv./Lis./Lea.)			2 ix	2 vi	2 viii	2 viii
Si scuoteranno i colli. (Ula.)			3 ii	3 ii	3 ii	3 ii
Rasserena il vago ciglio. (Siv.)			3 iv	3 iv	3 iv	3 iv
Sventurata abbandonata. (Lis.)			3 v	3 v	3 v	3 v
Caro padre, amata sposa. <i>Chorus</i> (Lis./Siv./Lea./Ula./Min.)			3 vii	3 vii	3 vii	3 vii
1782 (US-Ws 205504)						
Quel sospetto che t'affanna. (Lis.)					1 iii	1 iii
La costanza ha in questo petto. (Lea.)					2 ii	X

¹⁵² *Ezio* (Act 1, scene vii).

¹⁵³ *Il re pastore* (Act 3, scene ii).

1784						
Agitata in tanti affanni. (Lis.)						2 v (2)

Ezio

Ezio (1732)
Ezio (1755)
Ezio (1764)
Ezio (1770)
Arsaces (1775)
Ezio (1781)

Ezio

- 1) *trans.* Samuel Humphreys.
- 2) George Frideric Handel.
- 3) **KT 1732:** January 15,¹⁵⁴ 18,¹⁵⁵ 22,¹⁵⁶ 25,¹⁵⁷ 29.¹⁵⁸

Libretto

- 1) *EZIO*. DRAMA. Da Rappresentarsi Nel REGIO TEATRO DI HAY-MARKET. Done into *English* by Mr. HUMPHREYS.
- 2) T[homas] Wood, [1732].
- 3) I/E.
- 4) Valentiniano (Anna Bagnolesi); Fulvia (Anna Strada del Pò); Massimo (Gio[vanni] Battista Pinacci); Ezio ([Carlo Broschi called] Senesino); Onoria (Francesca Bertolli); Varo (Antonio Montagnana).
- 5) *GB-Ob* 3862.e.15.¹⁵⁹ [*EBB*: 475A1 & 3519H1; *CS*: 9472; *ESTC*: T71798]

Music

For discussions and listings of the music sources see: HWV 355–63; S 23; and Winton Dean, *Handel's Operas 1726–1741* (Woodbridge, 2006), 207–9.

Comment

In Janry – a New Opera, Clothes & all ye Scenes New – but did not draw much Company.¹⁶⁰

Ezio

- 1) *trans.* Samuel Humphreys.
- 2) Davide Perez, Johann Adolf Hasse.
- 3) Naples, S Bartolemo, Autumn 1730. **KT 1755:** April 12,¹⁶¹ 19, 26, 29, May 3, 6, 10, 13, 16, 20,¹⁶² 24,¹⁶³ 27,¹⁶⁴ June 7,¹⁶⁵ November 29,¹⁶⁶ December 2, 6.

Libretto

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- ¹⁵⁴ ‘Their Majesties, Prince, and three eldest Princesses present’; *LS*, ii/1, 184.
 - ¹⁵⁵ ‘Their Majesties and the three eldest Princesses present’; *LS*, ii/1, 184.
 - ¹⁵⁶ ‘Their Majesties and the three eldest Princesses present’; *LS*, ii/1, 185.
 - ¹⁵⁷ ‘Their Majesties, Prince, and three eldest Princesses present’; *LS*, ii/1, 185.
 - ¹⁵⁸ ‘Their Majesties, Prince, and three eldest Princesses present’; *LS*, ii/1, 186.
 - ¹⁵⁹ Copy signed ‘Eliz Hunter’; this copy is not listed in *CS*.
 - ¹⁶⁰ Colman, ‘Register of Operas’, *GB-Lbl* Add. 11,258, f. 30^v.
 - ¹⁶¹ ‘A New Opera’; *LS*, iv/1, 479.
 - ¹⁶² ‘By desire the Musick by Perez’; *LS*, iv/1, 488.
 - ¹⁶³ ‘By particular desire’; *LS*, iv/1, 488.
 - ¹⁶⁴ ‘By particular desire’; *LS*, iv/1, 488.
 - ¹⁶⁵ A performance deferred from 31 May because of Mingotti’s illness.
 - ¹⁶⁶ ‘Sga Mingotti will sing tonight’; *LS*, iv/2, 512.

- 1) *EZIO*. DRAMA PER MUSICA. PEL TEATRO *di S. M. B.* [1st edition].
- 2) G[eorge] Woodfall, 1755.
- 3) I/E.
- 4) Valentian ([Rosa] Curioni); Fulvia ([Regina] Mingotti [*née* Valentini]); Maximus ([Erocole] Ciprandi); Aetius ([Giuseppe] Ricciarelli); Honoria ([Colomba] Mattei); Varus ({Sig.ra} Mondini).
- 5) *GB-Ob* Vet. A5 e.2639. [*EBB*: 457A1 & 3519H1; nCS; *ESTC*: T33935]¹⁶⁷

- 1) *EZIO*. DRAMA PER MUSICA. PEL TEATRO *di S. M. B.* [2nd edition].¹⁶⁸
- 2) G[eorge] Woodfall, 1755.
- 3) I/E.
- 4) Valentian ([Rosa] Curioni); Fulvia ([Regina] Mingotti [*née* Valentini]); Maximus ([Erocole] Ciprandi); Aetius ([Giuseppe] Ricciarelli); Honoria ([Colomba] Mattei); Varus ({Sig.ra} Mondini).
- 5) *GB-Lbl* 1342.c.16.(1.) [*nEBB*; CS: 9503; *ESTC*: T33935]

Music

- 1) *THE Favourite SONGS in the OPERA Call'd EZIO* By Sig^r Perez. [1st set].
- 2) John Walsh, [1755]. [SH: 1189]
- 3) [Rosa] Curioni, [Regina] Mingotti [*née* Valentini], [Giuseppe] Ricciarelli.
- 4) In score.
- 5) 'Caro padre, a me non dei' (Perez, 1); 'Non ami chi teme' (Perez, 5); 'Per tutto il timore' (Perez, 9); 'Sventurata non ho pace' (Perez, 12); 'Ecco e mie catene' (Perez, 17).
- 6) *GB-Lbl*/H.325.a. [*BUCEM*: 770; *RISM A/I/6*: P 1330]

- 1) *THE Favourite SONGS in the OPERA Call'd EZIO* [2nd set].
- 2) John Walsh, [c.1755]. [SH: 1191]
- 3) [Rosa] Curioni, [Regina] Mingotti [*née* Valentini], [Giuseppe] Ricciarelli.
- 4) In score.
- 5) 'Ah non son io che parlo' (Perez, 1); 'Per sei mi nacque amore' ([Perez?], 6); 'Speri in vano' (Perez, 9).
- 6) *GB-Lbl*/H.325.a. [*BUCEM*: 770; *RISM A/I/4*: P 1330]

- 1) *THE Favourite SONGS in the OPERA Call'd EZIO*.¹⁶⁹ *with some Songs in Ipermestra never before Printed*.¹⁷⁰
- 2) J[ohn] Walsh, [1755]. [SH: 609]
- 3) [Regina] Mingotti [*née* Valentini].
- 4) In score.
- 5) 'Va salva un fido amante' (Hasse, 1); 'Su la scomposta prora' (Hasse, 4).
- 6) *GB-Lbl* G.173. [*BUCEM*: 322; *RISM A/I/4*: H 2252]

- 1) LE DELIZIE DELL'OPERA. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCEZZI, VERACINI, BONONCINI.*
- 2) William Randall, [1776?].
- 3) [Regina] Mingotti [*née* Valentini], [Giuseppe] Ricciarelli, [Rosa] Curioni.
- 4) In score.
- 5) 'Caro padre, a me non dei' (Perez, 1); 'Non ami chi teme' (Perez, 5); 'Per tutto il timore' (Perez, 9); 'Sventurata non ho pace' (Perez, 12); 'Ecco e mie catene' (Perez, 17); 'Ah non son io che parlo' (Perez, 21); 'Per sei mi nacque amore' ([Perez], 26); 'Speri in vano' (Perez, 29); 'Va salva un fido amante' (Hasse, 34); 'Su la scomposta prora' (Hasse, 37).
- 6) *GB-Lbl* G.159 (VII, 1–40). [*BUCEM*: 262; *RISM B/II*, 151–2]

Comment

[Vanneschi] added, that he had another Composition in his Hands, called *Demofonte*, written by my Favourite *Metastasio*, and set to Musick by *Jomelli*; but that it was in his Opinion, so detestable a Work altogether, that he could scarcely bring himself to think it seriously. We were therefore obliged to perform *Andromaca*, which had the Fate of all his darling

¹⁶⁷ *ESTC* lists the Bodleian copy at 33935, but the copy does not have the supplementary material. The Bodleian copy is in bad state, and the songs could have become detached from the volume.

¹⁶⁸ Has a supplement listing replacement numbers set by Perez.

¹⁶⁹ By Hasse.

¹⁷⁰ Also listed under *Ipermestra*, 1755.

Compositions, and is fresh in the memory of every one; so that after the third Night he was obliged to revive *Ezio*, that was represented last Season, while he was preparing that *Demofonte* which he found so wretched and detestable.¹⁷¹

Ezio

- 1) Anon.
- 2) J.C. Bach, Baldassare Galuppi, Gian Francesco de Maio [Majo], Giovanni Battista Pescetti, Mattia Vento.
- 3) **KT 1764**: November 24,¹⁷² 27,¹⁷³ December 1,¹⁷⁴ 4, 8,¹⁷⁵ 11, 15, 18, 22. **1765**: January 15,¹⁷⁶ 22, February 12, 19, 26,¹⁷⁷ March 21,¹⁷⁸ 26, April 20,¹⁷⁹ 24,¹⁸⁰ May 4, **1766**: December 20.¹⁸¹ **1767**: January 10, 17.

Libretto

- 1) *EZIO*: DRAMA Per MUSICA: Da RAPPRESENTARSI sopra il TEATRO di S. M. B. *EZIO*: An OPERA. Set to MUSIC. As it is represented at the KING'S Theatre in the Hay-Market.
- 2) G[eorge] Woodfall, 1764–5.
- 3) I/E.
- 4) Valentiniano ([Giusto Ferdinando] Tenducci); Fulvia ([Teresa] Scotti); Ezio ([Giovanni] Manzuoli [called Succianoccioli]); Onoria ([Clementina] Cremonini); Massimo ([Ercole] Ciprandi); Dacre ([Polly] Young);¹⁸² Varo ([?]). Direttore de'Balli: [Jean-Baptiste?] Gherardi.
- 5) *GB-Ob* Harding D 2448 (3).¹⁸³ [EBB: 475A1 & 2219M26; CS: 9517;¹⁸⁴ ESTC: T33934]
- 1) *EZIO*: DRAMA. Per MUSICA. DA RAPPRESETARSI [*sic*] sopra il TEATRO di S. M. B. TERZA EDIZIONE. *EZIO*: An OPERA. Set to MUSIC. As it is represented at the KING's Theatre in the Hay-Market. The THIRD EDITION.
- 2) G[eorge] Woodfall, 1765.
- 3) I/E.
- 4) Valentiniano ([Giusto Ferdinando] Tenducci); Fulvia ([Teresa] Scotti); Ezio ([Giovanni] Manzuoli [called Succianoccioli]); Onoria ([Clementina] Cremonini); Massimo ([Ercole] Ciprandi); Darce ([Polly] Young); Varo ([?]). Direttore de Balli: [Jean-Baptiste?] Gherardi.
- 5) *GB-Cu* MR 463.d.75.37. [EBB: 475A1, 3519H1 & 2219M26; nCS; ESTC: T184310]
- 1) *EZIO*: DRAMA. Per MUSICIA. Da RAPPRESENTARSI sopra il TEATRO di S. M. B. QUARTA EDIZIONE. *EZIO*. An OPERA. Set to MUSIC. As it is represented at the KING'S Theatre in the Hay-market. THE FOURTH EDITION.
- 2) W[illiam] Griffin, 1767.
- 3) I/E.

¹⁷¹ Regina Mingotti, *An Appeal to the Public* (London, [1755]), 9–10; the performances to which Mingotti refers are those given on 29 November, and 2 and 6 December.

¹⁷² 'A new serious opera'; *LS*, iv/2, 1085.

¹⁷³ 'Till the arrival of the Principal Dancers which are engaged will be performed between the Acts, *Solos* or *Concertos*'; *LS*, iv/2, 1085.

¹⁷⁴ 'By command of their Majesties'; *LS*, iv/2, 1086.

¹⁷⁵ 'By Command of their Majesties'; *LS*, iv/2, 1087.

¹⁷⁶ 'By particular desire'; *LS*, iv/2, 1093.

¹⁷⁷ 'By Desire'; *LS*, iv/2, 1100.

¹⁷⁸ Benefit: [Teresa] Scotti. 'New airs by [Giovanni] Manzuoli [called Succianoccioli] and Mrs Scotti'; *LS*, iv/2, 1104.

¹⁷⁹ 'By desire'; *LS*, iv/2, 110.

¹⁸⁰ 'Towards raising a Sum of Money towards building a Wing to the Middlesex Hospital'; *LS*, iv/2, 1111.

¹⁸¹ 'By Command of their Majesties'; *LS*, iv/2, 1206. A further performance on 27 December was cancelled owing to the illness of both Grassi and Guarducci; *LS*, iv/2, 1207

¹⁸² Both Esther Young and Isabella Young were married by this stage, singing under their married names of Mrs Jones and Mrs Scott respectively.

¹⁸³ The copy has a paste over on the last page: *Song by Valentinian, after Line 8, in Page 43*. The aria 'Per tutto il ti more' ('On every side fear points out my danger') belongs in Act 3, scene x.

¹⁸⁴ Satori no. 9517 appears to suggest that the title page has 'Seconda Edition' on it, but does not note it as 1764–5. The *ESTC* suggests that the 1764–5 copy is a reissue, which would make it the second edition. No copy of a 1764 libretto appears to survive.

- 4) Valentiniano ([Gasparo] Savoi); Fulvia ({Sig.ra} Ponce);¹⁸⁵ Ezio ([Tommaso] Guarducci [Toscano]); Onori ([Polly Bathelmon née] Young); Massimo ({Sig.} Grassi); Darce ({Sig.ra} Piatti); Varo ([Leopoldo De] Micheli). Ballet Master: [Pietro] Sodi. Principal Dancers:¹⁸⁶ {Mr} Adriani, [Simon] Slingsby, [Gertrude] Radicati, {Sig.ra} Santoli, [John] Hamoir, {Mlle} Hamoir. Scene painters and Machinists: [Francesco] Bigari and [Vincenzo] Conti.
- 5) *GB-Lbl*/RB.23.a.7960. [EBB: 2219M26; nCS; ESTC: T224214]

Music

- 1) THE *Favourite Songs* in the OPERA *EZIO*...
- 2) R[obert] Bremner, [1766].
- 3) [Giusto Ferdinando] Tenducci, [Giovanni] Manzuoli [called Succianoccioli], [Teresa] Scotti, [Erocole] Ciprandi, [Domenico] Cremonini, [Polly] Young.
- 4) In score.
- 5) [Part 1:] ‘*Belle luci che accendete*’ (Vento, 2); ‘*Recagli quell’acciario*’ (Pescetti, 4); ‘*Vuol tornar la calma*’ (Francesco De Majo, 8);¹⁸⁷ ‘*Non so d’onde viene*’ (J.C. Bach, W1 G6/19, 10);¹⁸⁸ ‘*Mi dona mi rende*’ (Pescetti, 14). [Part 2:] ‘*Se il ciel mi divide*’ (J.C. Bach, W1 G3/22b, 17);¹⁸⁹ ‘*Fino ch’io viva lo stimerò*’ (Galuppi, 20); ‘*Caro mio bene addio*’ (Pescetti, 22); ‘*Mio bel nume ab pensaci*’ (Pescetti, 26).
- 6) *GB-Lbl*/H.300.b.¹⁹⁰ [BUCEM: 322; RISM B/II, 175]

Comment

I was at the opera Saturday, a tolerable house for the time of year. Manzoli sung finely & mett with prodigious [*sic*] applause beyond what I ever heard. There is a woman named Scotta who is a pretty figure & I think sings very agreeably [*sic*]; her voice is sweet but not strong. They have an excellent tenor voice y’clep’d Ciprandi, & Cremonini & Tenducci. We were highly pleased with the performance. The dancing is bad beyond all description. They were hissed off, & I see by the advertisement to day there is to be solo’s & concertos between the acts instead of dancing, but whether the town will be so putt off I much doubt.¹⁹¹

In 1765 Metastasio’s opera of *Ezio* was performed at the Hay-market: at one of the representations I happened to be placed behind two young English ladies, who accompanied the symphony of the overture, were acquainted with the songs by means of their books, understood music as well as the Italian language, and consequently, must have been prepared for the incongruities of the entertainment. In the first scene, the part of the emperor Valentinian, which was played by a treble, did not much surprize them: such a voice appeared to them no doubt well adapted to the part of a prince whose whole attention was engrossed by two bright eyes. Ætius made his appearance in the following scene, surrounded with trophies and spoils of conquered nations; he began with an emphatical narrative of his battles and his victories. This character was represented by an accomplished Soprano, who had been brought out of Italy at great expense, and whose part, supported by a most advantageous figure, made a ridiculous contrast with his voice. This contrast had a surprising effect upon the young ladies. They indulged themselves in loud peals of laughter, which neither the eyes of the whole audience, nor the remonstrances of a brother or a husband, who sat next them, could either stop or even moderate. Constraint had no other effect but to increase this gay delirium, which was carried to the excess that some Roman ladies allowed themselves, whom Juvenal reproaches with it. These laughs were renewed every time Ætius made his appearance, but with greater moderation than at first; at the last scene there was no more than a sort of a recollection of the first impression. I was told by these laughing ladies, that it the first time of their being at the opera; and that whenever they had a mind to laugh, they would chuse this entertainment in preference to every other theatrical performance.¹⁹²

Ezio

¹⁸⁵ *BDL*, xii, 49 points to Charles Burney as the main authority for Ponce’s presence, and that no roles are known for her.

¹⁸⁶ The layout of the *dramatis personae* in the libretto appears to suggest that Adriani and Slingsby were partnered as a duo with both Radicati and Santoli separately.

¹⁸⁷ *Attilio Regolo* (Act 3, scene vii).

¹⁸⁸ *Olimpiade* (Act 3, scene vi); a handwritten note in this copy refers to Burney’s hearing of the aria.

¹⁸⁹ *Alessandro nelle Indie* (Act 2, scene xiii).

¹⁹⁰ A handwritten note on the title page of this copy refers to Burney’s hearing of the opera; it also bears the signature of Alfred Roffe.

¹⁹¹ Elizabeth Harris to James Harris jr.; Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel’s World: the Family Papers of James Harris 1732–1780* (Oxford, 2002), 434.

¹⁹² M. Grosley, *A Tour to London or New Observations on England and its Inhabitants*, trans. Thomas Nugent (London, 1772), ii, 114.

- 1) Anon.
- 2) Pietro Alessandro Guglielmi.
- 3) **KT 1770**: January 13,¹⁹³ 20,¹⁹⁴ 23,¹⁹⁵ 27,¹⁹⁶ February 3, 10, 24, March 10.

Libretto

- 1) EZIO; AN OPERA. As Perform'd at the KING'S-THEATRE IN THE HAY-MARKET. The MUSIC entirely new by Signor PIETRO GUGLIELMI A NEAPOLITAN COMPOSER.
- 2) W[illiam] Griffin, Jan. 1770.
- 3) I/E.
- 4) Valentino ([Sig.] Piatti);¹⁹⁷ Ezio ([Gaetano] Guadagni); Massimo ([Sig.] Bianchi); Fulvia ([Cecilia] Grassi); Onoria (Achiapati Guglielmi); Varo ([Margherita] Morigi). Mastro de Balli: [Sig.] Campioni.¹⁹⁸ Dancers: [Simon] Slingsby, [Vincenzo Tomasselli called Vincenzo] Galeotti, [Simonin Vallouis called] Simonin, [Antoina Galeotti née] Guidi, [Anne Jacqueline] Gardel [née Coulon], [Gertrude] Radicati, {M} Delsire.¹⁹⁹ Pittore e Machinista: [Francesco] Bigari.
- 5) *GB-Lbl* 11775.e.3.(4). [*EBB*: 475A1; *CS*: 9525; *ESTC*: T33936]

Music

- 1) *The FAVOURITE SONGS IN the OPERA EZIO*. Composed by *Sig^r P. Guglielmi*.²⁰⁰
- 2) R[obert] Bremner, [1770].
- 3) In score.
- 4) [Gaetano] Guadagni; [Cecilia] Grassi; [Achiapati] Guglielmi; {Sig.} Piatti.
- 5) [**Part 1**:] 'Non so dirti il mio contento' ([Guglielmi], 6);²⁰¹ 'Nel suo dolor ristretto' ([Guglielmi], 10); 'Caro padre' ([Guglielmi], 17); 'Quanto mai felici siete innocenti' ([Guglielmi], 20). [**Part 2**:] 'So chi t'accese' ([Guglielmi], 24); 'Superbo, minacci' (Trio: [Guglielmi], 26); 'Disir saprò' ([Guglielmi], 35). [**Part 3**:] 'Va lusingando amore' ([Guglielmi], 42);²⁰² 'Recagli quell'acciaro' ([Guglielmi], 45); 'Infelice, in van mi lagnò' ([Guglielmi], 48);²⁰³ 'Priva di te, mio bene' (Duet: [Guglielmi], 52); 'No non vedrete' ([Guglielmi], 58);²⁰⁴ 'Per te più serena' ([Guglielmi], 61).
- 6) *GB-Ob* Mus.22.c.439 (5). [*BUCEM*: 409; *RISM A/I/3*: G 4929]

Arsaces

- 1) William Hodson.
- 2) Play, no inset songs.
- 3) NR.

Libretto

- 1) ARSACES: A TRAGDEY.
- 2) T[homas] Beckett, 1775.
- 3) E.
- 4) No cast. Pharasmanes, Arsaces, Mithrines, Mirvan, Ariana, Semira, Daraxa, Panthea. Officers, Guards, Persians, etc.
- 5) *GB-Ob* M.adds.108 e.138 (1). [*EBB*: 6324H2; *ESTC*: T59593]

¹⁹³ 'Signora Guglielmi her first appearance. The Music entirely New by Guglielmi. By Command of their Majesties. New Clothes'; *LS*, iv/3, 1449.

¹⁹⁴ 'By Particular Desire'; *LS*, iv/3, 1450.

¹⁹⁵ 'The Indisposition of the two First Women Singers in the Comic Operas, is the cause of performing the above Opera this evening'; *LS*, iv/3, 1450.

¹⁹⁶ 'Sg Guadagni is perfectly recovered from his indisposition'; *LS*, iv/3, 1452.

¹⁹⁷ Signor Piatti seems to have sung little in London although he also appeared in *Gioas re di Giuda* on 22 March 1770.

¹⁹⁸ *BDL*, iii, 32 gives his last appearance as 7 November 1769.

¹⁹⁹ Not in *BDL*.

²⁰⁰ Published as three separate 'parts' but through numbered.

²⁰¹ *Il natal di Giove* (scene ix).

²⁰² *Didone Abbandonata* (Act 2, scene xiv).

²⁰³ *Adriano* (Act 1, scene xvi).

²⁰⁴ *Con riconoscimento* (Act 3, scene xii).

Comment

The Tragedy here offered to the public, is founded on the *Exzito* of Metastasio; as every one, conversant with the writings of that favourite Italian poet, will, on a comparison, without difficulty perceive. But the Author of it trusts, he shall be justified in asserting, that it has no more, than its foundation on that Opera, since but a small number of scenes are borrowed from thence in the whole piece; of the greater part of which a portion only has been employ'd, and even that portion very much altered.

To decry this method, of raising the fabric of a play upon a borrowed foundation, is the favourite language, and humour of the times; although to fit an Italian Opera for the English Stage, requires scarce less labour, less addition, or less correction, than the same story would have demanded, if told in the simple language of history, or the affected stile [*stilo*] of romance: Yet from these fountains did the immortal Shakespeare himself borrow most of his plots, and the custom has without censure been uniformly practised by all writers for the Stage from him, down to the present period. But those, who would wish to see all objections, and arguments of this kind satisfactorily answered, need only consult Dryden's preface to his *Mock Astrologer*: Or, if they are not willing to abide by the testimony of so excellent a judge, (because he is an Englishman, and a party in a cause for which he pleads,) let them be determined by an ancient, the Coryphaeus of critics, and one who cannot be prejudiced in favour of the cause he espouses; I mean Longinus, who, in that section of his treatise, where he is discoursing of imitation, after instructing us, that Plato has opened a new road to the sublime, if we will but follow his footsteps, namely, an imitation of those illustrious poets, and orators, who have written before us; after informing us also, that this philosopher was the greatest imitator of Homer, that ever existed, having enriched his work with innumerable rills drawn from that poet, as from a living fountain; he goes on to tell us, 'that we ought not to account an imitation a plagiarism, but rather a beautiful idea of him, who imitates, forming himself upon the invention, and works of another, and entering the lists, like a useful champion, to dispute the prize with the former victor.'

It may perhaps be objected to the following production, that it is made, without necessity, to end unhappily, but if Aristotle is right, when he asserts, that terror, and pity, are the leading passions, which Tragedy should endeavour to excite; those which end unfortunately, must surely be allowed to give those passions far the greater scope. If it be true also, that it is the office of the Drama to hold up a faithful mirror of human life; those Tragedies, which end happily, cannot, I am afraid, boast of exhibiting a more real, though a more pleasing picture of it, than those, which are conducted in a contrary manner; since the history of mankind is little more than the narration of events, which have been attended with a similar catastrophe. But the author had a still farther intention in making the present performance one of the latter kind, as he meant to inculcate by a double moral not only the criminality of revenge, but the impropriety of that sentiment, which, falsely, concludes that all virtue must receive its retribution in this life. How far probability has been violated, or preserved in the conduct of the piece, is, with all deference, submitted to the public judgment.

I have endeavoured, according to the extent of my abilities, to pay particular attention to the harmony of the metre in the following Tragedy. The structure of our blank verse seems to me a thing of more art, than is generally imagined, and less attended to, than its consequence deserves; since it is well known, what dignity, and elegance, a nervous, graceful versification, will give to the most simple, unlaboured [*stilo*] language; insomuch, that even those, who are best acquainted to the fascinating powers of poetic diction, are sometime astonished to find, what a different impression the very same sentiment makes on the heart, when rolling in all the majesty of numbers, perfect, copious, and harmonious, which satisfy at once, and charm the ear, or limping in ill-tun'd periods, and defective measures. Having bestowed some consideration on this subject, I am willing to flatter myself, that the observations I have made, may possibly tend to the farther perfection of this kind of verse, and am therefore tempted to offer them to the public; but this I profess to do with becoming diffidence, and a perfect willingness to retract my error, if I am found to be mistaken.

As the rhythmus [*stilo*] of the Grecian, and Roman verse, was determined by the quantity of the syllables only, without any regard to the accent; so the rhythmus of our verse is regulated, in direct opposition, by the accent only, without any regard to the quantity.

As the length, or brevity, of all our syllables therefore is determined by the accent, it should be laid down as a fundamental rule, 'That no word ought, merely in favour of the metre, to be strain'd, or forcibly pronounc'd with an accent different from its fix'd and accustomed one, as is done in the following verse:

To meet the foe of mankind in his walk.

Venice Preserv'd, Act III

Since, if this is allowed, our language will have no standard; but poets will be at liberty to alter the accents of words, as their own advantage, or caprice, may direct.

This being granted, it follows, that to give our narrative iambic verse of five feet, (each of which consists of a short, and a long syllable) its perfect rhythmus, the second, fourth, sixth, eighth, and tenth syllables, ought to be capable, without any uncommon accent being laid upon the words, to be pronounced with such a degree of emphasis, as shall justly entitle them to be call'd long ones. If the emphasis therefore be remov'd from these syllables to the others, it is plain the measure of the verse must be disturbed, and the more disturbed, the more it is removed.

It is from hence a consequence, that, if a trochaic foot (which consists of a long and a short syllable) be introduced into any iambic verse, it will of course cause the accent to be so removed, and render the verse imperfect.

However, the nearer the imperfection is to the beginning of the verse, the less, in general, it is perceptible; and therefore a verse may begin with a trochaic foot, without any offence to the ear, though such a verse be really imperfect, as the following:

Bow like a slave before him, wait his pleasure.

Ambitious Step-mother, Act IV

But it is customary with our writers of Tragedy, to introduce a trochaic foot into the middle of the verse, which is a liberty our iambic measures seem to me scarcely to admit of; such verses being in effect the beginning of two unfinish'd iambs, rather than one continued whole one, as will appear from the following examples:

The big round drops course one another down
The furrows of his cheek. Stop them Ventidius,
Or I shall blush to death.

All for Love, Act I

A wrong like this will make me ev'n forget
The weakness of my sex: oh for a sword!

Fair Penitent, Act III

Which should be read, and we in effect do read them, thus:

The big round drops course one another down
The furrows of his cheek. Stop them Ventidius,
Or I shall blush to death. ----

A wrong like this will make me ev'n forget
The weakness of my sex: oh for a sword---

And Dryden himself seems to have been of this opinion, since he has published some of his speeches in this very manner, as for instance:

Art thou return'd at last, my better half?
Come, give me all myself.
Let me not live,
If the young bridegroom, longing for the night
Was ever half too fond.

All for Love, Act III

The liberty of placing a trochaic foot after the first, is still less allowable, when the supernumerary syllables, common to all tragic writers at the end of the verse, is made to fall somewhere during the progress of it. Such measures will be no means read, when considered as one verse, but necessarily divide themselves into two incomplete ones, as in the following example:

Bless'd to my wish, I was the prince Moneses;

Born, and bred up to greatness. Witness the blood---

Tamerlane, Act I

Which must be, and always is read, thus:

Bless'd to my wish, I was the prince Moneses;
Born, and bred up to greatness.
Witness the blood---

In like manner this,

The hero's race disclaims thee, Why dost thou frown,
And knit thy boyish brow?

Ambitious Step-mother, Act II

Is read,

The hero's race disclaims thee.
Why dost thou frown, and knit thy boyish brow?

This licence is oftenest usurped at the joining two speeches; but does not less offend the eye, and ear, there, than in any other place, as for example:

BAJAZET
---Now thou know'st my mind,
And question me no further.
TAMERLANE.
Well dost thou teach me.

Tamerlane, Act III

Which are clearly the first of two incomplete verses, and not one whole one.

If any other foot than the iambic, and trochaic, is introduced into the verse, as the pyrrhic (consisting of two short syllables) the spondaic (of two long) the anapaestic (of two short and one long) or the dactylic (of one long and two short) the verse will generally be more defective, and often will not read at all.

As in these examples, where two iambs are changed into a pyrrhic, and spondaic:

Since kings who are call'd gods prophane themselves.

Tamerlane, Act I

To restore justice, and dethrone oppression.

Venice Preserv'd, Act 2

In this, where three iambs are changed into two anapaests, and the fourth foot is trochaic,

I have done as I ought. Virtue still does---

Tamerlane, Act III

In this, where the three first iambs are changed into two dactyls, and the two last into pyrrhic, and trochaic,

This was the recompense of my service.

Venice Preserved, Act I

In this, which contains both anapaest, and dactyle,

We cannot conquer like thee; yet we can die for thee.

Ulysses, Act V

In this, which consists totally of dactylic feet,

Lameness, and leprosy, blindness, and lunacy.

Orphan, Act IV

And in this, in which the dactylic, anapaestic, and trochaic feet are all united.

Kneel to him, take him by the hand, speak to him.

All for Love, Act III

There is indeed one case, in which, it is, on all sides, held proper to break the measure of the verse, though it become defective thereby, nay that very defect become a beauty, even that beauty for which Virgil is so often, and so justly admired, of making the rhythmus, and sound of the verse enforce, and become an echo to the sentiment. As in this verse of Milton,

And toward the gate rolling her bestial train.

Paradise Lost, b. II

where a trochaic foot is interposed in the middle of the verse, which might be easily rendered perfect, thus:

And rolling toward the gate her bestial train,

but then much of the effect, and energy of the verse, produced by the emphasis on the word rolling, which almost renders the object described present to the imagination, would vanish. However, it is certain, that if the measure was never broken into, but upon such occasion as these, this beauty would be much more remarkable.

Although a verse, which begins with a trochaic foot, is, in reality, imperfect, yet (as was remarked) on account of the emphasis, which it conveys, it does not offend the ear. But it is very different when the first foot is a pyrrhic, with which therefore a verse should never be suffered to begin; for if the second foot be iambic, as it ought to be, the verse (unless contrary to the fundamental rule laid down, we force an accent, where there naturally is none) will begin with three short syllables, and of course must be feeble, and leave the ear unsatisfied.

As in these examples:

With a malignant joy she views my ruin.

Tamerlane, Act II

---If they see a man

How will they turn together all, and gaze

Upon the monster,

Orphan, Act V

This last example would surely have read much better had it been expressed thus:

--- How will they turn together all,

And gaze upon the monster---

As there is always a pause at the end of every verse, though momentaneous [*sic*], and perhaps almost imperceptible; any two verses, of which one ends, and the other begins with words, which are so connected, as not to bear even the idea of a pause between them, must be imperfect. Such verses also have a prosaic appearance, inasmuch as they seem to conclude exactly like prosaic lines, without any regard to metre. As in the following instances:

---And I have never us'd

My soldiers to demand a reason of

My actions.

All for Love, Act 1.

The gentle goddess nature widely has

Allotted---

Ambitious Step-mother, Act III

Where, of, which is only the preposition marking the case of the substantive (actions,) cannot, even in idea, be separated from it. – Nor can any more the auxiliary verb, has, be [*sic*] separated from its participle, (allotted.) Such instances therefore would surely have been better written-

I have never us'd

My soldiers to demand

A reason for my actions.

The gentle goddess nature wisely has allotted-
The lengthening of words, which are, in pronunciation, only of one syllable, into two, such as heav'n, pow'r, &c. merely to make up the measure, as is sometimes done, renders the verse scarce less feeble, than those unnecessary expletives, which Pope has criticiz'd; as in this instance:

I loath, and scorn that fool, thou mean'st, as much,
Or more, than thou canst; but the beast has gold.
That makes him necessary, power too
To qualify my character---

Venice Preserv'd, Act II

That too many consecutive vowels, without elisions, and also too many elisions, as in the following examples:

Nor shalt thou lose
The glorious portion, why thy fate designs thee,
For thy Amestris' fears.

Ambitious Step-mother, Act I

Priests make a trade on't, and yet starve by't too.

Venice Preserv'd, Act II

tend very much to disturb the harmony of the verse, and render it harsh, I need scarce observe; since they have been censured anciently, by such authors as Cicero, and Quintilian, and in later times by Pope.

As a verse should never be allowed to begin with a pyrrhic foot, so no verse, of only five feet, should be allowed to end with one; it renders the verse enervate, and inharmonious, and that for this reason, it wants its due measure, the last two short syllables, being equivalent in time, to one long one only, as in this verse:

While from his looks as from divinity.

Tamerlane, Act II

Where, besides the imperfection arising from the imposition of the trochaic foot, in the middle of the verse, the two last syllables of the word (divinity) being short, the verse, in fact, consists of no more than four feet, and a long syllable. So also this example:

---You then perhaps may sigh,
And muster all your Roman gravity.---

All For Love, Act II

I am aware it may be objected here, that the last syllable of every verse is common, and therefore the verse is complete; but though this may be a valid argument in regard to Latin verse, where the rhythmus is determin'd by quality, it will not hold good in our English verse, where accent governs all, and where, for want of this accent, the ear will infallibly be disappointed. The pyrrhic foot therefore, I think, should not be allowed to end a verse of five feet, but be reserved for those, which are lengthen'd to six, where indeed it is used with the greatest propriety, as in the following instances:

---Let mankind,
Adore in him your visible divinity.

Ambitious Step-mother, Act I

I am myself the guardian of my honour,
And will not brook do insolent a monitor.

Fair Penitent, Act III

Where the two last syllables, in the word, monitor, are but little more than equivalent to the redundant syllable, in the verse before, and therefore such verses, if used sparingly, and with discretion, agreeably vary it.

A verse of five feet ought not only to end with the stable syllable of the iambic foot, but that syllable ought never to be allow'd to be an insignificant monosyllabic particle, (though, generally speaking, words of that kind cannot be employ'd as long syllables, without laying a false accent on them) for such never fail to render the verse remarkably weak, and prosaic, as in this instance:

Ungentle hate, and brawling rage, shall not
Disturb the peace---

Ambitious Step-mother, Act III

Yet, when the verse is lengthen'd to six feet, this is allow'd, because the verse having already its due measure without it, the supernumerary syllables pass unregarded. As in this example:

Say thou, to whom this paradise is known,
Where lies the blissful region. Mark my way to it.

Fair Penitent, Act III

As a pyrrhic foot should be allowed to end no verse but one of six feet, so, vice versa, no verse should be allow'd to be lengthened to six feet unless it ends with a pyrrhic foot, and that for this reason, because such verses, and such only, scarce exceed the regular verse of five feet, with its redundant syllable.

If this principle be true, all verses of six feet, ending within one iambic foot, should be disallowed, such as the following:

'Tis fruitless to complain, haste to the court,
Improve your interest there for pardon from the queen.

Spanish Fryar, Act I

We've neither safety, unity, nor peace my friend.

Venice Preserv'd, Act I

Unless perhaps such a verse may be allow'd to close a scene, or an act, like an alexandrine rhyme.

It follows from what has been said, *a fortiori*, that all verses of more than six feet, should by no means be used, with whatever feet they end; such as the following, which consist of six feet, and the redundant syllable:

If one cold look, one angry word had told me,
That thou wert chang'd, and I was grown a burden to thee

Ulysses, Act IV

And still less these of seven feet:

That were a wish too mighty for her hopes,
Too presuming for her low fortune, and your ebbing love.

All for love, Act II

----- I scorn to scatter

A blown-up fool above me, to crush the wretch beneath me.

Venice Preserv'd, Act I

And be what my Ulysses was, my best, my greatest lord.

Ulysses, Act I

Somewhere, too, in Rowe, I remember I have read a verse which consisted of seven feet, and the redundant syllable, though my memory does not serve to quote the place.

If it is incongruous to the genius of our iambic verse, thus to extend it beyond its due length, it is no less so to leave it incomplete, as in these examples:

I will be justified in all I do,
To late posterity, and therefore hear me.

If I mix a lye

With any truth, reproach me freely with it.

All for Love, Act II

---So indeed men think me,

But they're mistaken, Jassier, I am a rouge,
As well as they,

A fine, gay, bold-fac'd villain as thou seest me.

Venice Preserv'd, Act I

If we allow ourselves such liberties as these, our iambic blank verse will have no standard, but may be indefinitely extended, at pleasure, for one foot to nine.

I am not so ignorant it may, and perhaps will be urged, that all the irregularities here taken notice of are used by poets, to introduce a greater variety into their verse, to prevent its satiating the ear, and render it more an imitation of discourse. But this is precisely what the dramatic writers of Rome had urged in defence of themselves, for the use of exactly similar licences, when Tully told them, that by endeavouring to make their verse too much resemble conversation, they had reduced it to be little, or nothing different from prose.* Nor indeed does an irregular continuation of foot, seem at all necessary, to produce all the variety which is required in the longest tragedy. Let the following verse of Dryden and Glover, wherein the above rules are observed, be considered, and then let the reader's ear judge, whether a whole tragedy written in numbers, at once so harmonious, and so varied, would satiate the ear.

---She came from Egypt.

Her Galley down the silver Cydnos row'd,
The tackling silk, the streamers wav'd with gold,
The gentle winds were lodg'd in purple sails,
The nymphs, like Nereids, around her couch were plac'd,
Where, she, another sea-born Venus, lay.
She lay, and lean'd her cheek upon her hand,
And cast a look so languishingly sweet,
As if, secure of all beholders hearts,
Neglecting she could take them. Boys, like Cupids,
Stood fanning, with their painted wings, the winds,
That played about her face; but if she smil'd,
A darting glory seem'd to blaze abroad,
That mens desiring eyes were never wearied,
But hung on the object. To soft flutes
The silver oars kept time, and while they play'd,
The hearing gave new pleasure to the sight,
And both to thought. 'Twas Heav'n, or something more;
Stood panting on the shore, and wanted breath
To give their welcome voice.

All for Love, Act III

* Esse igitur in oratione numerum quendum, non est difficile cognoscere. Sed in versibus res est apertoir; quanquam etiam á modis quibusdam, cantu remoto, soluta esse videatur oratio, maximèque id in optimo quoque eorum poetarum, qui lyici á Græis nominantur, quos, cum cantu spoliaveris, nuda pene remanet oratio. Quorum similia sunt quædam etiam apud nostros; velut ille in Theste--Quemnam te esse dicam? qui tardâ in senectute-- et quæ sequuntur, quæ, nisi cum tibicen accessit, orationi sunt solatæ simillissima. At comicorum senarii propter similitudinem sermonis sic sæpe sunt abjecti, ut non numquam vix in his numerus, et verus intelligi possit. *Ciceronis Orator.*

Look down, connubial goddess! and with hope
Let thy appeas'd divinity indulge
A hero off'ring at thy holy shrine,
His spirit humbled with repentant sighs.
You too attend, ye favourable gales,
And swiftly waft us to the kind embrace
Of our companion Orpheus, who shall breathe
His tuneful consolation in a strain
Of grief-composing energy, to charm
Distraction's rage, 'till new-born reason smile.
Then with her children, lovely as their mother,
Shall blooming Tempé on its flow'ry lap
Again receive her, while Penéus' stream
Blends with the flitting warblers on his banks,
His murm'ring cadence to delight her ear;
And I once more, long th'accustomed vale,
Shall, by the lustre of the silent moon,
Walk by her side attentive, while her tongue
Unfolds the pow'rs of heav'n's resplendent train,
Of magic numbers, and mysterious spells,
And feats with knowledge my enrapture'd soul.

Medea, Act IV

In effect the redundant syllable, the incessant change of the pause, or caesura (now falling at the end of one foot, not of another, and now on the syllable beyond the foot, with an every-varying succession) the division of the verses, after different manners, by the formation of the sentences, the continuation of the same sentence, and verse to another, seem abundantly sufficient to avoid any appearance of sameness, and prevent any satiety arising from the perfection of the metre. It is in these particulars that the superiority of blank verse over rhyme, and its peculiar aptitude for long works, as being infinitely less cloying to the ear, principally consists. For in all the best rhyme (in Pope's, for instance) to say nothing of the jingle, the sense almost constantly closes with the couplet, or triplet at most, and the pause is, for very many lines together, exactly in the same place. Nay, so essential is the sameness of the pause, and the conclusion of the sense with the rhyme, to this kind of verse, that if the sentiment be extended thro' many lines, and the pause much varied, we lose the idea of the rhyme, and read it as blank verse. This often happens in Churchill's compositions, as, for example, in the following lines among others, where, if the rhymes be taken away, and synonymous words put in their places, the measures will still be pleasing, which will hardly ever be the case with where the sense ends with the rhyme, and therefore does not depend upon the rhyme, but upon the construction of the sentence, and the measure.

And there are bards, who on creations file
Stand rank'd as men, who breathe in this fair isle
The air of freedom, with so little gall,
So low a spirit prostrate thus to fall
Before these idols, and without a groan
Bear wrongs, might call forth murmurs from a stone?
Better, and much more noble, to abjure
The sight of men, and in some cave, secure
From all the outrages of pride, to feast
On nature's salads.

Independence, p. 313

It may also possibly be objected to the foregoing observations, that all those irregularities of metre, which they regard as faulty, are to be found (as the examples produced testify) in Dryden, Otway, and Rowe; poets, whose abilities were such as demand our warmest admiration, who are universally esteemed great polishers of our language, and matters of verification. All this I readily acknowledge, since no man can have a higher opinion of their strength of genius, and talent for versification, than myself; I allow also, that energetic sentiment, and sublime imagery will always procure great effects, though the numbers in which they are conveyed be imperfect, and in this doubtless the reason why many

passages in these authors are very justly held in high admiration, where the versification is lame and imperfect. Nay, so far am I from being one of those, whom Pope finely satirises in the following lines:

But most by numbers judge a poet's song,
And smooth, or rough, with them, is right or wrong:
In the bright muse tho' thousand charms conspire,
Her voice is all these tuneful fools admire;
Who haunt Parnassus but to please the ear,
Not mend their minds; as some to church repair
Not for the doctrine, but the music there.

Essay on Criticism.

That I think one sterling sentiment, or image, though conveyed in measures the most defective, is worth all the poetry that was ever written, whose sole excellence lies in its expression, and metre. But the perfection of good writing seems to consist in a union of both; a combination of sense and harmony, where, like springs, which mutually sustain and actuate each other, the sublimity of thought supports the dignity of the numbers, and the beauty of the measures reflects new grace and energy on the sentiment. I beg leave to observe farther also, that the very reason (at least it appears to me) why the numbers of Dryden, Otway, and Rowe, are more mellifluous, and majestic, than those of most other authors, is because their verse agrees more with the above observations, than that of most other writers for the stage; and it surely can be no disparagement to their abilities, that, in the early period in which they wrote, our verse had not attained all the perfection of which it is capable, but rather an honourable testimony of their extent; since, though their numbers are unequal, they have never been surpassed either in dignity, or grace.

In a word, to give our iambic narrative verse for the age, its utmost harmony, and strength, these rules (at least as far as my ear, and judgement informs me) should be observed.

1. No verse should be of less extent than five feet, and therefore none left incomplete.
2. No verse of five feet, should begin, or end, with a pyrrhic foot.
3. No trochaic foot should be allowed after the first, but all the rest be pure iambics, except only, when the measure is broken, to give new force to the sentiment.
4. No words, which will not bear a division, should be separated into two verses – no insignificant monosyllabic particle should conclude a verse of five feet – and none words which are generally pronounced into one syllable, should be expanded into two, to fill the measure.
5. No verse should be allowed to be lengthened to six feet, unless it conclude with a pyrrhic foot.
6. No verse of more than six feet should be admitted, conclude with what foot it may.
7. The redundant syllable should be used as much as possible, because it is the best means of giving that easy freedom to the verse, so extremely proper for dialogue.
8. The pause should be incessantly varied, and made, as much as possible, to fall on the syllable after the conclusions of that foot on which it is made,* as such pauses give remarkable smoothness and flow to the verse.

These are some of the precepts, which, from the perusal of our best dramatic writers, I have formed to myself on the subject of our narrative iambic verse.† My ear, and judgement, may very possibly deceive me, but I cannot help thinking, at present, that their observation will tend to the perfection of this kind of metre, rendering it, at the same time, more nervous, and melodious. By these, at least, I have endeavoured to form the numbers of the following performance, though it will very possibly be found on examination, that I have (unintentionally) transgressed them.

It may be proper to take notice, before I put an end to this preface, that the present Tragedy was, some years ago, offered to Mr Colman (different indeed in some measure from its present state, as it has since received considerable alterations) but for want of merit, or interest, or both, was rejected; nor is it now by any means published, as meant to appeal from that gentleman's judgement. It is well known, there are many reasons, and those far from discreditable ones (such as private friendship, urgent solicitation, &c.) which may induce a manager, since he can be present but a certain number, to receive one piece, and refuse another, even supposing, what the rejected author has no right to suppose without good evidence, the discarded piece to be of equal merit with the accepted one, though it may not be without its share. Conscious of this, and aware (as everyone in the least conversant with theatres must be) what almost insuperable difficulties in a writer, whose reputation is not established, has to surmount, before his piece can make its way to the stage; the Author of the following work, never offered it to any other manager, as he has not the pleasure of their acquaintance, though he professes due respect for their abilities but rather chose to give it this way to the public, than trust the chance of a second repulse.

This he thought necessary to observe, in order to account for the rather unusual method of publishing a performance of this kind, which had not been honoured with the signet of public approbation. Should there be found in it anything worthy of notice, the impartial reader will not reprobate it, for not having issued from the penetralia of the Theatre; should there not, he will let it quietly depart to its humble, but merited destination,

In vicum, vendentum thus, et odores.

* 'As in this line of Dryden, before mentioned, where it is in the syllable beyond the third foot:

“Neglecting she could take them. Boys, like Cupids,”

And this of Glover, where it is on the syllable beyond the second:

“Then with her children, lovely as the mother.””

† I hope it will not be objected to me that they carry too much the appearance, and parade of pedantry, and art, when it is remembered, that Pope has said:

“True ease in writing comes from art, not chance,
As those move easiest, who have learn’d to dance.” *Essay on Criticism*.²⁰⁵

Ezio

- 1) *trans.* Samuel Humphreys.
- 2) *arr.* Ferdinando Bertoni; music by Bertoni, Tommaso Giordani, André-Ernest-Modeste Grétry, Pietro Alessandro Guglielmi, Venanzio Rauzzini.
- 3) **KT 1781:** November 17,²⁰⁶ 20, 24, 28, December 1, 4, 8, 15, 22. **1782:** January 5, 19, 26, February 12, 16,²⁰⁷ 28,²⁰⁸ June 15.

Libretto

- 1) EZIO, A SERIOUS OPERA, AS PERFORMED AT THE KING’S THEATRE IN THE HAY-MARKET. The MUSIC by several eminent Composers, UNDER THE DIRECTION OF SIGNOR BERTONI.
 - 2) E[dward] Cox, 1781.
 - 3) I/E.
 - 4) Ætius ([Gasparo] Pacchierotti); Maximus ([Giovanni] Ansani); Valentinian ([Angiolo Monanni called] Manzoletto); Varo ([Leopoldo De] Micheli); Onoria ([Caterina] Lorenzini); Fulvia ([Maria] Prudom). Dancers: [Pierre Gabriel] Gardel, [Simon] Slingsby, [Louis] Simonet, [Francis] Nivelon, [Luigi] Henry; [Jean D’Auberval née Crépe called] Mme Théodore, {Sig.ra} Crespi, [Giovana] Baccelli. Painter and Machinist: [Michael] Novosielski.
 - 5) *GB-Ob* Harding D 2451 (5). [*EBB*: 475A1; nCS; *ESTC*: T184306]
-
- 1) EZIO, A NEW SERIOUS OPERA, AS PERFORMED AT THE KING’S THEATRE IN THE HAY-MARKET. The MUSIC by several Eminent Composers, Under the Direction of Signor BERTONI.
 - 2) E[dward] Cox, 1782.
 - 3) I/E.
 - 4) Ætius ([Francesco Bernardi called] Senesino); Maximus (Gio Battista Pinacci); Valentinian (Anna Bagnolesi); Varo (Antonio Montagnana); Onoria (Francesca Bertolli); Fulvia (Anna Strada del Pò).²⁰⁹ Principal dancers: [Pierre Gabriel] Gardel, [Simon] Slingsby, [Louis] Simonet, [Francis] Nivelon, [Luigi] Henry; [Jean D’Auberval née Crépe called] Mme Théodore, {Sig.ra} Crespi, [Giovana] Baccelli. Painter and Machinist: [Michael] Novosielski.
 - 5) *GB-Ob* 3862 e.15.²¹⁰ [*EBB*: 2219M26; CS: 9548; *ESTC*: T89976]

Music

- 1) *The Favourite Song Sung by Sig^r Ansani in the Serious Opera of EZIO Composed by Sig^r Giordani...*
 - 2) James Blundell, [1770].²¹¹
 - 3) [Giovanni] Ansani.
 - 4) In score.
 - 5) *‘Questo cor quest’alma mia’* (Giordani).
 - 6) *GB-Ob* Mus 22.c.52 (5). [*BUCEM*: 378; nRISM]
-
- 1) The *FAVOURITE SONGS* In the OPERA EZIO By Sig^r Bertoni &c.
 - 2) R[obert] Bremner, [1781].
 - 3) [Gasparo] Pacchierotti; [Maria] Prudom.
 - 4) In score.

²⁰⁵ William Hodson, *Arsaces* (London, 1775), Preface.

²⁰⁶ ‘A revived Serious Opera; the Music by the most eminent composers under the direction of Bertoni. With entire new scenes painted by Novosielski, New Dresses and Decorations both for the Opera and the Dances’; *LS*, v/1, 477.

²⁰⁷ ‘Sga Allegranti continuing so much indisposed at to be unable to perform, the Comic Opera is unavoidably deferred’; *LS*, v/1, 498.

²⁰⁸ ‘Viganoni being taken ill and unable to perform, *I viaggiatori ridicoli* is unavoidably deferred’; *LS*, v/1, 500.

²⁰⁹ *LS*, v/1, 530 suggests that the cast was the same as that for 17 November 1781, but the libretto suggests otherwise.

²¹⁰ Handwritten note on the title page gives Elias Hinton(?) as sometime owner.

²¹¹ Date given by Bodleian catalogue (Oxford Library Information System, accessed 16 May 2007); dated c.1780 by *BUCEM* which attributes it to Giordani.

- 5) 'Recagli quell'acciaro' ([Bertoni], 4); 'Son spietate le mie pene' ([Bertoni], 8); 'La prima volta è questa'/'Mi dona mi rende' ([Bertoni], 12); 'Quanto mai'/'Superbo minacci' (Trio: [Bertoni], 26).
- 6) *GB-Lbl* G.760.c.(2.) [*BUCEM*: 104; *RISM A/I*/11: BB 2382a]

- 1) *Mi Dona mi rende*, a favorite SONG from the *OPERA of EZIO* Composed by *Sig' Bertoni*.
- 2) [Thomas] Longman and [Francis] Broderip, [1781].
- 3) None.
- 4) In score.
- 5) 'Mi dona, mi rende' (Bertoni).
- 6) *GB-Lbl* h.2999.(4.) [*BUCEM*: 104; *RISM A/I*/11: BB 2383b]

- 1) *Mi Dona mi rende*, a favorite SONG from the *OPERA of EZIO* Composed by *Sig' Bertoni*.
- 2) R[ober]t Birchall, [1815?].
- 3) None.
- 4) In score.
- 5) 'La prima volta è questa' /'Mi dona mi rende' (Bertoni).
- 6) *GB-Lbl* Hirsch.M.1275.(8.)

Comment

The opera opened in Saturday evening with the serious Pasticcio of Ezio, before a very numerous and brilliant audience. Though full ten days before the meeting of Parliament, when the principal part of the frequenters of the Opera House are out of town, yet at half past six, no seat could be had in either of the Galleries, and the Pitt was remarkably full. The music of the Opera does the greatest credit to Signor Bertoni, whose taste and abilities, as a composer, we have before had occasion to notice. The re-appearance of Pacchierotti and Ansani was welcomed with unanimous applause, which they amply justified by the superior manner in which they acquitted themselves, both as actors and singers. Signora Prudom is a very rising performer; she was excellent in the duet with Pacchierotti, but excelled our most sanguine expectation in her last song, *Sono spietate le mie pene*, in which she was deservedly encored. Ansani was sublime in the air *Questo cor*; and Pacchierotti inimitable in his song, *Recagli quell'Acciaro*, in which he expressed the dignity of conscious innocence, and the pangs of a lover bidding his mistress an eternal adieu.... We cannot dismiss this subject without noticing the material improvements that have taken place in the house since last season. The boxes being carried on as far as the stage give a greater light, and the raising of the ceiling is acknowledged by all the musical amateurs to be very advantageous to the voices of the performers. The crown gallery has also undergone very judicious alterations. The floor is matted, and the seats which turn up, like those of our front boxes, are covered with green bays, and exhibit that appearance of cleanliness so pleasing to an English eye. In short, the Managers have done all in their power to shew their particular attention to the accommodations and entertainment of their polite frequenters. Our sincere wish is, that they may reap an advantage proportioned to the great expences they must have been at to get together the best performers as taste could select, or money could procure.²¹²

On Saturday night last the King's Theatre in the Haymarket was opened for the first time this winter. The entertainments commenced with the favourite *Pasticcio* called *Ezio*, the production of the celebrated Metastasio, and under the direction, as to the musical parts of it, of Signor Bertoni. The opera abounds with some of the most pathetic music that is to be found in the whole range of Italian composition. Signor Pacchierotti, who made his appearance in the character of Ezio, displayed the most exquisite combinations of power and taste that has been heard in England since the days of Farinelli. He was encored in two of his songs; in *Regali quell'acciaro*, in the second act, and in *Mi dona mi rende*, in the third. Signor Ansani also exercised his vocal faculties with more good will than he felt in the exertion of them last season. He was encored in the song *Questi cordi* in the 3^d act. Signora Prudom appeared to much advantage: she was encored in her last song, which she executed with irresistible harmony.²¹³

Bertoni's *Ezio*, though a pasticcio, has much original merit: after allowing something to Rauzzini, Gretri, and others, much yet will remain his own. That opera cannot be on the whole uninteresting in which there were four songs encored, and two more which deserved the same distinction.... The band is as usual compleatly magnificent; Cramer leads, Cervetto is the first Violoncello, Baumgarten the Basson, Eiffert the hautboy. This year, however, there is no Second Harpsichord, and Clementi did not play the Instrument which remains.²¹⁴

SATURDAY evening, Nov. 17, the King's Theatre was opened for the season, with a serious opera called "Ezio;" the music by several composers, under the direction of Signor Bertoni. Gluck and Sacchini had lately improved our operas

²¹² *The Morning Herald*, 19 November 1781, 2.

²¹³ *The London Chronicle*, 27 November 1781, 515.

²¹⁴ *The Public Advertiser*, 23 November 1781, 2.

into very elegant Entertainments. We fear that the taste for music is now on its decline. Pasticcios though selected from the best compositions, seldom please a real connoisseur; and we are sorry to see Bertoni open the season with a Pasticcio. Pacchierotti and Ansani were received with applause. The former, though perhaps the best singer in Europe in his style, is in danger of injuring his reputation by fringing and ornamenting every note with too much extravagance. Ansani is a mannerist; and with a fine voice, he wearies by an unvaried sameness. Signora Prudom improves on her style of singing, in spite of her engagements at Drury-Lane. But these people, and indeed all the apparatus of the Opera, were only introductory circumstances to the Genius of the Dancing..²¹⁵

²¹⁵ *The Westminster Magazine*, ix (November 1781), 610.

List of numbers from the libretti

<i>Ezio</i>	1732 ²¹⁶	1755 ²¹⁷	1764 ²¹⁸	1765 ²¹⁹	1767 ²²⁰	1770 ²²¹	1781 ²²²
Adapter of the libretto:	Humphreys	Anon.	Anon.	Anon.	Anon.	Anon.	Humphreys
Composer or arranger of the score:	Handel	Perez	J.C. Bach	J.C. Bach	J.C. Bach	Guglielmi	Bertoni
Act 1							
Se tu la reggi al volo. (Val. 1 ii)	1 i	1 i	1 i (1)	1 i	1 i (1)	X	1 i
Pensa a serbarmi, o cara. (Ezi. 1 iii)	1 ii	1 ii	1 i (2)	1 ii	1 i (2)	X	1 ii (1)
Caro padre, a me non déi. (Ful. 1 iv)	1 iii	1 iii	X	X	X	1 ii (2)	X
Il nocchier, che si figura. (Mas. 1 v)	1 iv	X	X	X	X	1 ii (3)	X
Se un bell'ardire. (Var. 1 vi)	1 vi	X	X	X	X	X	X
Quanto mai felici siete. (Ono. 1 vii)	1 v	1 v	X	X	X	1 iii	1 iii
Se povero il ruscello. (Mas. 1 viii)	1 vii	1 vi	X	X	X	X	X
So chi t'accese. (Val. 1 ix)	1 viii	X	X	X	X	X	X
Se fedele mi brama il regnante. (Ezi. 1 xi)	1 x	X	X	X	X	X	X
Ancor non premi il soglio. (Ono. 1 xii)	X	X	X	X	X	X	X
Fin che un zeffiro soave. (Ful. 1 xiii)	1 xii	X	X	X	X	X	X
Act 2							
Qual silenzio è mai questo! <i>Recit.</i> (Mas. 2 i)	X	X	X	X	X	X	X
Vi fida lo sposo. (Val. 2 iii)	X	X	X	X	X	X	X
Và dal furor portata. (Mas. 2 iv)	2 iv	2 iv	2 i (2)	2 i (2)	2 i (2)	2 iii	X
Che fo? dove mi volgo? <i>Recit.</i> (Ful. 2 v)	X	X	X	X	X	2 iv (1)	X
Recagli quell'acciaro. (Ezi. 2 vi)	2 vi	2 vi	2 ii	2 ii	2 ii	2 iv (2)	2 ii (2)
Quel fingere affetto. (Ful. 2 vii)	2 vii	X	X	X	X	X	X
Nasce al bosco in rozza cuna. (Var. 2 viii)	2 viii	2 viii	X	X	X	X	X
Fin che per te mi palpita. (Ono. 2 x)	2 x	X	X	X	X	X	X

²¹⁶ GB-Ob 3862.e.15.

²¹⁷ GB-Ob Vet. A5 e.2639.

²¹⁸ GB-Ob Harding D 2448 (3).

²¹⁹ GB-Ch MR 463.75.37.

²²⁰ GB-Lbl R.B. 23 a.7960.

²²¹ GB-Lbl 11775.e.3 (4).

²²² GB-Ob Harding 2451 (5); also 1782: GB-Ob Harding 2451 (7).

Ecco alle mie catene. (Ezi. 2 xiii)	2 x iv	2 xii ²²³	X	X	X	X	X
La mia costanza. (Ful. 2 xiv)	2 xii	X	X	X	X	X	X
Col volto ripieno. (Mas. 2 xv)	X	X	X	X	X	X	X
Che mi giova impero e soglio. (Val. 2 xvi)	X	X	2 v (3)	2 v (3)	2 v (3)	X	X
Act 3							
Guarda pria se in questa fronte. (Ezi. 3 i)	3 i	X	X	X	X	X	X
Peni tu per un'ingrata. (Ono. 3 ii)	3 ii	3 ii	X	X	X	X	X
Con le procelle in seno. (Val. 3 iii)	X	X	X	X	X	X	X
Se la mia vita. (Ezi. 3 vi)	3 vi	X	X	X	X	X	X
Per tutto il timore. (Val. 3 x)	3 x	3 x	3 iv (1) ²²⁴	3 iv (1)	3 iv (1)	X	3 ii (2)
Tergi le ingiuste lagrime. (Mas. 3 xi)	3 xi	X	X	X	X	X	X
Ah! non son' io che parlo. (Ful. 3 xii)	3 xii	3 xii	X	X	X	3 iv	X
Già risonar d'intorno. (Var. 3 xiii)	3 xiii	X	X	X	X	2 i	2 i (1)
Della vita nel dubbio cammino. <i>Chorus</i> (3 xv)	X	3 xv	X	X	X	X	X
Other arias inserted							
1732							
Stringo al fine il mio contento. <i>Quartet</i> (Ezi./Ful./Ono./Var.)	3 xiv (1)	X	X	X	X	X	X
È più bella quella sede. <i>Chorus</i> (Cho.)	3 xiv (2)	X	X	X	X	X	X
1755							
Per sei mi nacque amore. (Ezi.)		1 ii ²²⁵	X	X	X	X	X
Se pietà da voi non trovo. ²²⁶ (Ful.)		1 iii ²²⁷	X	X	X	X	X
Al nume sì del regno. (Max.)		1 iv	X	X	X	X	X
A lusingarti meno. (Ono.)		1 v ²²⁸	X	X	X	X	X
Se spunta amica stella. (Val.)		1 vi ²²⁹	X	X	X	X	X

²²³ Song supplement in the libretto suggests that Perez composed a setting of 'Ecco alle mie catene' to replace this number.

²²⁴ Text headed '*Song by* Valentiniano, *after Line 8, in Page 43*' added as a paste-over on page 48 in *GB-Ob* Harding D 2448 (3).

²²⁵ Song supplement in the libretto suggests that Perez composed a setting of 'Pensa a serbarmi, o cara' to replace this number.

²²⁶ *Ipermestra* (Act 1, scene ix).

²²⁷ Song supplement in the libretto suggests that Perez composed a setting of 'Caro padre, a me non déi' to replace this number.

²²⁸ Song supplement in the libretto suggests that Perez composed the setting of 'Quanto mai felici siete' listed above to replace this number.

²²⁹ Song supplement in the libretto suggests that Perez composed a setting of 'Se povero ruscello' to replace this number.

Sò chi già il cor t'accese. (Val.)		1 vii ²³⁰	X	X	X	1 iv	X
Oh Dio! morrei d'affanno. <i>Duet</i> (Ful./Ezi.)		1 x	X	X	X	X	X
Ah, se di te privi. ²³¹ <i>Duet</i> (Ful./Ezi.)		1 x ²³²	X	X	X	X	X
All'udir da rupe alpina. (Val.)		2 iii	X	X	X	X	X
Tu mi sprezzì o figlia ingrata. (Mas.)		2 iv ²³³	X	X	X	X	X
Sereno il dì sperai. (Ezi.)		2 vi ²³⁴	X	X	X	X	X
Sventurata non hò pace. (Ful.)		2 vii	X	X	X	X	X
Và, salva un fido amante. (Ful.)		2 vii ²³⁵	X	X	X	X	X
D'amor trà la pena. (Ono.)		2 x	X	X	X	X	X
Mio bel nume, ah come resti? (Ezi.)		2 xii	X	X	X	X	X
Speri in vano col tuo rigore. (Ful.)		2 xiii	X	X	X	X	X
Sulla scomposta prora. (Ful.)		2 xiii ²³⁶	X	X	X	X	X
Se tu segui il mio consiglio. (Ono.)		3 ii ²³⁷	X	X	X	X	X
Non ami chi teme. (Ezi.)		3 vi	X	X	X	X	X
Del sole innamorato. (Ezi.)		3 vi ²³⁸	X	X	X	X	X
Tremo per l'idol mio. ²³⁹ (Val.)		3 x ²⁴⁰	X	X	X	X	X
Nell'orror d'atra caverna. (Ful.)		3 xii ²⁴¹	X	X	X	X	X
Fugge in vano, in van l'audace. (Var.)		3 xiii	X	X	X	X	X

²³⁰ Song supplement in the libretto suggests that Perez added this number to Act I, scene vii.

²³¹ *Ipermestra* (Act 2, scene x).

²³² Song supplement in the libretto suggests that Perez composed the setting of 'Oh Dio! morrei d' affanno' listed above to replace this number.

²³³ Song supplement in the libretto suggests that Perez composed a setting of 'Và dal furor portata' to replace this number.

²³⁴ Song supplement in the libretto suggests that Perez composed the setting of 'Recagli quell'acciaro' listed above to replace this number.

²³⁵ Song supplement in the libretto suggests that Perez composed the setting of 'Sventurata non hò pace' listed above to replace this number.

²³⁶ Song supplement in the libretto suggests that Perez composed the setting of 'Speri in van col tuo rigore' listed above to replace this number.

²³⁷ Song supplement in the libretto suggests that Perez composed a setting of 'Peni tu per un'ingrata' to replace this number.

²³⁸ Song supplement in the libretto suggests that Perez composed the setting of 'Non ami chi teme' listed above to replace this number.

²³⁹ *Ipermestra* (Act 3, scene iv).

²⁴⁰ Song supplement in the libretto suggests that Perez composed a setting of 'Per tutto il timore' to replace this number.

²⁴¹ Song supplement in the libretto suggests that Perez composed a setting of 'Ah, non son io che parlo' to replace this number.

S'alma eccelsa ascende il trono. <i>Chorus</i> (Ful./Ezi./Cho.)		3 xv ²⁴²	X	X	X	X	X
1764							
Rammenta a chi sei figlia. (Mas.)			1 ii (1)	1 ii (1)	1 ii (1)	X	X
Agitata invan m'affanno. (Ful)			1 ii (2)	1 ii (2)	1 ii (2)	X	X
Chi serba orma nel petto. (Dar.)			1 iii (1)	1 iii (1)	1 iii (1)	X	X
Se il ciel mi divide. ²⁴³ (Ono.)			1 iii (2)	1 iii (2)	1 iii (2)	X	X
Mio bel nume, ah pensa, oh Dio! <i>Duet</i> (Ful./Ezi.)			1 iv	1 iv	1 iv	X	X
Belle luci, che accendete. (Val.)			2 i (1)	2 i (1)	2 i (1)	X	X
Vuol tornar la calma in seno. ²⁴⁴ (Ful.)			2 iii (1)	2 iii (1)	2 iii (1)	X	X
Fino ch'io viva lo stimerò. (Dar.)			2 iii (2)	2 iii (2)	2 iii (2)	X	X
Prima chi sia l'audace.(Ono.)			2 iv	2 iv	2 iv	X	X
Caro mio bene, addio. (Ezi.)			2 v (1)	2 v (1)	2 v (1)	X	X
Che farò senza il mio sposo. (Ful.)			2 v (2)	X	X	X	X
Nò, non vedranno mai. (Ono.)			3 i	3 i	3 i	3 i ²⁴⁵	3 i (1)
Non sò d'onde viene. ²⁴⁶ (Mas.)			3 ii	3 ii	3 ii	X	X
Mi dona, mi rende. (Ezi.)			3 iii	3 iii	3 iii	X	3 ii (1)
Tiranno, sì, cadrai. (Ful.)			3 iv (2)	2 v (2)	2 v (2)	X	X
Applauda ogn'uno. <i>Chorus</i> (Cho.)			3 v	3 v	3 v	X	X
1765							
Del caro mio sposo. (Ful.)				3 iv (2)	X	X	X
1767							
Ombra dolente e pallida. (Ful.)					3 iv (2)	X	X
1770							
Non so dirti il mio contento. ²⁴⁷ (Val.)						1 i	X

²⁴² Song supplement in the libretto suggests that Perez composed a setting of 'Della vita nel dubbio cammino ' to replace this number.

²⁴³ *Alessandro nell'Indie* (Act 2, scene xiii); setting is that for J.C. Bach's 1762 Naples setting of the *Alessandro* text (W1, G3, no. 19).

²⁴⁴ *Attilio Regolo* (Act 3, scene vii).

²⁴⁵ Allocated to Val.

²⁴⁶ *Olimpiade* (Act 3, scene vi); setting a revised version of that for J.C. Bach's 1762 Naples setting of the *Alessandro* text (Naples setting: W1, G3, no. 22b; London version: W1, G3, II ii).

²⁴⁷ *Il natal di Giove* (scene ix).

Nel suo dolor ristretto. (Ezi.)						1 ii (1)	X
Superbo, minacci. <i>Trio</i> (Mas./Ful./Ezi.)						1 v	2 v
Va lusingando amore. ²⁴⁸ (Val.)						2 ii (1)	X
Disarmar di quel superbo. (Ono.)						2 ii (2)	X
Infelice, in van mi lagno. ²⁴⁹ (Ful.)						2 iv (3)	X
Siete nemici e rei. (Ono.)						2 v (1)	X
Priva di te, mio bene. <i>Duet</i> (Ful./Ezi.)						2 v (2)	X
Non fidi al mar, che freme. ²⁵⁰ (Val.)						3 ii (1)	X
Dal fondo del core mi sgrida una voce. (Mas.)						3 ii (2)	X
Per te più serena. (Ezi.)						3 iii	X
Quella gioia, che ora sento. <i>Chorus</i> (Ezi./Ful./Ono./Cho)						3 v	X
No non vednete [NA]						*251	
1781							
Di valore il seno armata. (Ful.)							1 ii (2)
Minaccia avverso so fato. (Mas.)							1 ii (3)
Tergi quel pianto, o cara. <i>Duet</i> (Ezi., Ful.)							1 iv
Questo mio cor l'adora. (Ono.)							2 i (2)
Se contro il ciel che leme. (Mas.)							2 i (3)
Vanne pure figlia ingrata. (Mas.)							2 ii (1)
Vado, ma lieta intanto. (Val.)							2 iii
Ho perduto il mio tesoro. ²⁵² (Ful.)							2 iv
Questo cor, quest'alma mia. (Mas.)							3 i (2)
Son spietate le mie pene. (Ful.)							3 i (3)
Quella gioia che ora sento. <i>Chorus</i> (Ezi./Ful./Cho.)							3 iii

²⁴⁸ *Didone Abbandonata* (Act 2, scene xiv).

²⁴⁹ *Adriano* (Act 1, scene xvi).

²⁵⁰ *Demetrio* (Act 2, scene x).

²⁵¹ *Ciro riconosciuto* (Act 3, scene xii).

²⁵² *Ruggiero* (Act 3, scene v).

L'impresario delle Canarie

L'impresario intermezzo (1737)

Interlude in Two Comic Scenes (1741)

The Humours of Signor Capochio and Signora Dorinna (1745)

Capochio and Dorinda (1768)

Capochio and Dorinda (1770)

L'impresario intermezzo

- 1) Anon.
- 2) Domenico Sarri [Sarro].
- 3) **KT 1737**: March 26,²⁵³ 29, April 2, 16, May 10.

Libretto

- 1) L'IMPRESARIO INTERMEZZO Da Rappresentarsi Dalla Signora ANNA FAINNI et Il. Sig. ANTONIO LOTTINI NEL REGIO TEATRO d'HAYMARKET Musica Del Sig. DOMENICO SARRI.
- 2) J[...] Chrichley, 1737.
- 3) I/E.
- 4) Dorina (Anna Maria Fanini); Nibbio (Antonio Lotti).
- 5) *GB-Lbl* 907.i.11.(3.) [*EBB*: 10411 & 2219M23; *CS*: 12885; *ESTC*: T39032]

Music

NE.

Interlude in Two Comic Scenes

- 1) Lewis Theobald.
- 2) John Ernest Galliard.(?)
- 3) **HAY 1741**: April 16, 23. **LIF 1742**: January 29.²⁵⁴

Libretto

- 1) AN INTERLUDE, In Two Comick SCENES, BETWIXT Signor CAPOCCIO, a Director from the *Canary* Islands; and Signora DORINNA, a Virtuosa, in THE HAPPY CAPTIVE, AN *English* OPERA...
- 2) J[ohn] Brindley, 1741.
- 3) E.
- 4) Dorinna, Nibbio.
- 5) *GB-Ob* Vet. A4 e.281. [*EBB*: 695T24; *ESTC*: T67200]

Music

NE.

The Humours of Signor Capochio and Signora Dorinna

- 1) Anon.
- 2) Thomas Arne.
- 3) **DL 1745**: January 17,²⁵⁵ 18, 19,²⁵⁶ 21, 22, 23, 29.²⁵⁷

²⁵³ 'A new comic Interlude'; *LS*, iii/2, 653.

²⁵⁴ Benefit: J.E. Galliard; *LS*, iii/2, 962.

²⁵⁵ 'The Musick of the Afterpiece compos'd by Mr Arne'; *LS*, iii/2, 1146.

²⁵⁶ 'Both pieces by command of their Royal Highesses the Prince and Princess of Wales'; *LS*, iii/2, 1147.

²⁵⁷ 'By Desire of several Ladies'; *LS*, iii/2, 1149.

Libretto

- 1) The Temple of Dullness with the Humours of Sig^r Capochio and Sig^{ra} Dorinna. A Comic Opera, of two Acts. The Music, new Composed, By Thomas Augustine Arne. Gent (?).
 - 2) MS, 1745.²⁵⁸
 - 3) E.
 - 4) Dorinna ([Cecilia] Arne [née Young]); Capochio ([Gustavus] Waltz); Puppibello ([Thomas] Lowe); Merit ([blank]); Dullness ({Sig.ra} Sybilla); Faddlini ({Miss} Cole); Negligence ([Esther Jones née] Young). Taylors, Dressers, Prompter's Boy, etc.
 - 5) *US-SM* La 47.
-
- 1) THE TEMPLE OF DULLNESS. With the HUMOURS of SIGNOR *CAPOCHIO*, AND SIGNORA *DORINNA*, A COMIC OPERA of Two Acts. As it is Perform'd at the THEATRE-ROYAL *in* Drury-Lane. The MUSIC by Mr. ARNE.
 - 2) J[ohn] Watts, 1745.
 - 3) E.
 - 4) Dorinna ([Cecilia] Arne [née Young]); Capochio ([Gustavus] Waltz); Puppibello ([Thomas] Lowe); Merit ([Charles] Blakes); Dullness ({Sig.ra} Sybilla); Faddlini ({Miss} Cole); Negligence ([Esther Jones née] Young). Taylors, Dressers, Prompter's Boy, etc.
 - 5) *GB-Lbl* 1344.n.36. [*EBB*: 514T4; *ESTC*: T27765 & N13506]

Music

NE.²⁵⁹

Capochio and Dorinda

- 1) Colley Cibber (?).
- 2) Thomas Arne.
- 3) **MAR 1768**: July 28,²⁶⁰ August 4.²⁶¹ **HAY 1770**: March 12.

Libretto

- 1) CAPOCHIO and DORINNA, An Interlude for MUSIC of two Acts TRANSLATED FROM AN ITALIAN INTERMEZZO OF THAT TITLE By the Late COLLEY CIBBER Esq; Poet Laureat [*sic*]. The MUSIC Composed by Dr. ARNE. Capochio by Master BROWN, Dorinna by Miss FREDERIC, Both Pupils of Dr. ARNE...
- 2) C[...]²⁶² Moran; [William] Richardson and [Leonard] Urquhart,²⁶² and J[ohn?] Williams, [1768].²⁶³
- 3) E.
- 4) Dorinna ({Miss} Frederic[k]); Capochio ({Master} Brown).²⁶⁴
- 5) *US-SM* K-D 585. [*ESTC*: N54275]

Music

-
- ²⁵⁸ Application 12 January 1744/5: 'This Opera I Intend to have acted at my Theatre if approved of by My Lord Chamberlain. Jan^y 12th 1744. J. Lacy.' *US-SM* La 47.
- ²⁵⁹ John A. Parkinson, *An Index to the Vocal works of Thomas Augustine Arne and Michael Arne*, Detroit Studies in Music Bibliography No. 21 (Detroit, 1972), 74.
- ²⁶⁰ 'Master Brown's night... N.B. a light shower or two will not put off the performance; but if heavy rain should fall, it must necessarily be defer'd until further notice on account of the fireworks. Books containing both performances may be had of the Bookseller and at the Gardens at 6*d* each.' *LS*, iv/3, 1341.
- ²⁶¹ Benefit: [Edward] Phillips. 'Dr Arne having granted it only on this occasion, the comic interlude of 'Two Acts which met with the highest approbation and applause on Master Brown's night'; *LS*, iv/3, 1342. Edward Phillips made his debut around this time, and in 1770 was singing the role of the Squire in Arne's *Thomas and Sally*. He was advertised as 'a scholar of Dr Arne's.' *BDL*, xi, 284.
- ²⁶² No other record exists of this partnership.
- ²⁶³ *ESTC* suggests 1760; however, Miss Frederick appears to have flourished from 1767 to 1775 (*BDL*, v, 401) and Master Brown from about 1768 to 1818 (*BDL*, ii, 357–8), and as there are no recorded performances in 1768, a date of 1760 looks improbable.
- ²⁶⁴ Both performers appear to have been pupils of Thomas Arne; the revival was clearly an effort to find vehicle for them.

NE.

Capochio and Dorinda

- 1) Colley Cibber (?).
- 2) Rayner Taylor.²⁶⁵
- 3) **TRE 1770**: April 10.²⁶⁶

Libretto

NE.

Music

NE.

²⁶⁵ See Olive Baldwin and Thelma Wilson, 'Rayner Taylor (1747–1825), Chelmsford's First Organist', *Essex Archaeology and History*, 34 (2004), 208–15.

²⁶⁶ Benefit: Rayner Taylor and {Mrs Rayner} Taylor. According to Baldwin and Wilson, op. cit., Taylor revived this work after his move to America.

List of numbers from the libretti

<i>L'Impresario della Canarie</i>	1737 ²⁶⁷
Adapter of the libretto:	Anon.
Composer or arranger of the score:	Anon.
Interlude 1	
Amor prepara le mie catene. (Dor. Int. 1)	1 ii
Lilla, tiranna amata. (Nib. Int. 1)	1 iii
S'Ella non entra in camera. <i>Recit.</i> (Nib. Int. 1)	X
Interlude 2	
Ceppi, barbari ceppi, ombre funeste. (Dor. Int. 2)	
Non importa: mi basta che un poco. <i>Recit.</i> (Dot./Nib. Int. 2)	2 iii ²⁶⁸
Other arias inserted	
Risolva, e le prometto. ²⁶⁹ (Nib.)	1 i
Fingi meco rigore (Nib.)	1 iv
Nò, mi perdoni. <i>Duet</i> (Nib./Dor.)	1 v
Parte buffa, ò parte seria. (Dor.)	2 i
La farfalla, che all'oscuro (Nib.)	2 ii

<i>L'Impresario della Canarie</i>	1741 ²⁷⁰	1744 ²⁷¹	1745 ²⁷²	1768 ²⁷³
Adapter of the libretto:	Anon.	Theobald	Anon.	Cibber
Composer or arranger of the score:	Sarri	Galliard	Arne	Arne
Act 1				
Resolve, and to your sweet Controul. (Cap.)	1 (1)	1 ii (1)	1 ii (1)	1 (1)

²⁶⁷ GB-Lbl 907.i.11 (3).

²⁶⁸ Set as a duet.

²⁶⁹ *Didone Abbandonata* (Interlude 1).

²⁷⁰ An *Interlude in Two Comic Scenes*; GB-Ob Vet. A4 e.281.

²⁷¹ As *The Humours of Signor Capachio and Signorina Dorinna*; US-SM La 47.

²⁷² As *The Humours of Signor Capachio and Signorina Dorinna*; GB-Lbl 1344.n.36.

²⁷³ As *Capachio and Dorinda*; US-SM K-D 585.

Stern God of Love. <i>Duet</i> (Dor./Cap.)	1 (2)	1 ii (2)	1 ii (2)	1 (2)
Thy sweetest beams of love impart. (Cap.)	1 (3)	1 ii (3)	1 ii (3)	2 (1) ²⁷⁴
I must obey my fate unkind. <i>Duet</i> (Dor./Cap.)	1 (4)	1 ii (4)	1 ii (4)	X
Act 2				
Humours, various as their faces. (Dor.)	2 (1)	2 ii (2)	2 ii (2)	2 (2)
O walls, and glooms, and barb'rous stones! (Dor.)	2 (2)	2 ii (3)	2 ii (3)	X
Th'usurper, that usurps my throne. <i>Accomp recit.</i> (Dor.)	2 (3)	2 ii (4)	2 ii (4)	X
So the poor butterfly by night. (Cap.)	2 (4)	2 ii (5)	2 ii (5)	X
May I have leave to court and coo? <i>Duet</i> (Dor./Nib.)	2 (5)	2 ii (6)	X	X
Other arias inserted				
1744				
The wandering whims, whose airy flight. (Dul.)		1 i (1)		
Dear sweet Mr Merit. (Neg.)		1 i (2)	1 i (1)	X
The lark advancing to the skies. (Mer.)		1 i (3)		
Brightest nymph, turn here thine eyes. (Pup.)		1 i (4)	1 i (2)	X
Sweetest cause of all my pain. <i>Duet</i> (Pup./Dul.)		1 i (5)	1 i (3)	X
With speed like swiftest antelope. (Neg.)		2 i	2 i (1)	X
Hither all the warblers throng. (Pup.)		2 ii (1)	2 ii (1)	X
To beauty compar'd, pale gold I despise. (Pup.)		2 ii (7)	2 ii (6)	X
O how I languish to possess. <i>Duet</i> (Cap./Dor.)		2 ii (8)	2 ii (7)	2 (3)
Adieu to merit, Dullness hail! <i>Chorus</i> (Cho.)		2 ii (9)	2 ii (8)	X
1768				
With pain I part, O fate unkind! <i>Duet</i> (Cap./Dor.)				1 (3)

²⁷⁴ 'Thy mildest beams of love impart.'

Ipermestra

Ipermestra (1754)

Ipermestra (1797)

Ipermestra

- 1) Francesco Vanneschi.
- 2) Johann Adolf Hasse, Giovanni Battista Lampugnani.
- 3) **KT 1754:** November 9,²⁷⁵ 12, 16, 19, 23, 26, 29, December 3, 7, 10,²⁷⁶ 14, 31.²⁷⁷ **1755:** January 4, 7, March 18,²⁷⁸ April 10,²⁷⁹ 22. **1756:** May 25,²⁸⁰ 29, June 3, 12,²⁸¹ 19,²⁸²

Libretto

- 1) *IPERMESTRA*. DRAMA PER MUSICA. PEL TEATRO *di S.M.B.*
- 2) G[eorge] Woodfall, 1754.
- 3) I/E.
- 4) Adrasto ({Sig.ra} Mondini); Danao ([Ercole] Ciprandi); Elpinice ([Colomba] Mattei); Ipermestra ([Regina] Mingotti [née Valentini]); Linceo ([Giuseppe] Ricciarelli); Plistene ([Rosa] Curioni); Dancers: Pietro Isaia Nieri; Anna Conti; Elisabetta Buggiani; Cosimo Marranesi.
- 5) *GB-Lbl* 1342.k.30. [*EBB*: 3837H1 & 2219M27; *CS*: 13580; *ESTC*: T54294]

Music

- 1) *THE Favourite SONGS in the OPERA Call'd IPERMESTRA.*
 - 2) [John] Walsh, [1754]. [*SH*: 860]
 - 3) [Regina] Mingotti [née Valentini], [Rosa] Curioni.
 - 4) In score.
 - 5) 'Tu sai, ch'io son amante' (Hasse, 1); 'No non vedrete' (Lampugnani, 5);²⁸³ 'Se il mio duol' (Hasse, 8); 'Spera pur, si datti pace' (Lampugnani, 12); 'Perdono al crudo acciaio' (Lampugnani, 15); 'Sol per lui palpito' (Lampugnani, 19).
 - 6) *GB-Ob* Mus.22.c.944 (1).²⁸⁴ [*BUCEM*: 546; *RISM A/I/4*: H 2255]
-
- 1) *THE Favourite Songs in the OPERA Call'd EZIO. with some Songs in Ipermestra never before Printed.*
 - 2) [John] Walsh, [1755]. [*SH*: 609]
 - 3) [Rosa] Curioni, [Colomba] Mattei, [Regina] Mingotti [née Valentini], [Giuseppe] Ricciarelli.
 - 4) In score.
 - 5) 'Leon nella foresta' ([Anon], 1); 'Nò, non vedrete' (Lampugnani, 5);²⁸⁵ 'Perdono al crudo acciaio' (Lampugnani, 15); 'Se il mio duol' (Hasse, 8); 'Semplici cori non siate' (Lampugnani, 1); 'S'espone a perdersi' (Hasse, 6);²⁸⁶ 'Sol per lui palpito' (Lampugnani); 'Tu sai ch'io son amante' (Hasse, 1); 'Spera pur' (Lampugnani, 12).
 - 6) *GB-Lbl* G.173. [*BUCEM*: 322; *RISM A/I/4*: H 2252]
-
- 1) *LE DELIZIE DELL'OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCE'TTI, VERACINI, BONONCINI.*

²⁷⁵ See *GDO*, ii, 1092. 'By His Majesty's Command No Persons Whatsoever to be admitted behind the scenes. A New Opera with New Decorations and Dances'; *LS*, iv/1, 450.

²⁷⁶ 'By Particular desire'; *LS*, iv/1, 457.

²⁷⁷ 'By Particular desire'; *LS*, iv/1, 460.

²⁷⁸ Benefit: [Elisabetta] Bugiani and [Cosimo] Maranesi.

²⁷⁹ Benefit: [Rosa] Curioni.

²⁸⁰ 'Subscriber's ticket admitted double tonight'; *LS*, iv/2, 548.

²⁸¹ 'The last time of performing this season'; *LS*, iv/2, 549.

²⁸² 'At the Desire of Several Persons of Distinction. Positively the last Night'; *LS*, iv/2, 549.

²⁸³ *Ciro riconosciuto* (Act 3, scene xii); not otherwise set by Lampugnani.

²⁸⁴ Copy once the property of 'Sr Ramsden'.

²⁸⁵ *Ciro riconosciuto* (Act 3, scene xii).

²⁸⁶ *Attilio Regolo* (Act 2, scene xii).

- 2) William Randall, [1776?].
- 3) [Giuseppe] Ricciarelli, [Regina] Mingotti [*née* Valentini], [Rosa] Curioni, [Colomba] Mattei.
- 4) In score.
- 5) ‘*Leon nella foresta*’ ([Anon], 84); ‘S’espone a perdersi’ (Hasse, 89);²⁸⁷ ‘*Semplici cori non siate*’ (Lampugnani, 96); ‘*Tu sai ch’io son amante*’ (Hasse, 100); ‘Nò, non vedrete’ (Lampugnani, 104);²⁸⁸ ‘Se il mio duol’ (Hasse, 107); ‘*Spera pur*’ (Lampugnani, 111); ‘Perdono al crudo acciaio’ (Lampugnani, 114); ‘*Sol per lui palpito*’ (Lampugnani, 118).
- 6) *GB-Lbl* G.159. (VII, 84–120). [*BUCEM*: 262; *RISM* B/II, 151–2]

Comment

On my [Regina Mingotti’s] arrival in *London*, *Vanneschi* came to me, and brought me, according to Custom, the Manuscript of *Ipermestra*, not as *Metastasio* had originally writ it, and as it is exhibited in *Vienna* and all other Places, but curtailed and changed by himself in a most unskilful and absurd manner. Amongst other stupid Mutilations, he had not only cut out the Duetto, which is, without doubt, the pleasing Part of the Opera; but taken the Air *Tu sai ch’io sono Amante* from the Character of *Ipermestra*, and given it (against all Theatrical Rules, and yet more against common Sense) to that of *Lineo*; that is, he took from me my capital Air to give it to Signor Ricciarelli, and when I remonstrated against his Folly and Injustice, and insisted upon his restoring many Parts to the Drama, especially the Duetto, he sent me word by Signor *Lampugnani* that he was *Manager* and *Master*, and would have me sing what he pleased, and nothing else.

Had *Vanneschi* stopped here, this would have been of little Consequence: But when he heard that many found Fault with the Opera for want of the Duetto he boldly assured his Friends and Acquaintance, that he intended to have had it, but that Madam *Mingotti* could not by any Means be prevailed upon to sing it.²⁸⁹

Ipermestra

- 1) Anon.
- 2) [Giuseppe] Sarti.
- 3) Rome, 1766. **KT 1797**: November 28, December 2, 5.

Libretto

- 1) *Ipermestra*. a new Serious Opera to be rappresented at the King’s Theatre Hay Market 1797.²⁹⁰ At the King’s Theatre Haymarket 23^d Nov^r 1797.
 - 2) MS [1797].²⁹¹
 - 3) I.
 - 4) Adrastus ([Pasquale] de Giovanni); Danaus ([Carlo] Rovedino); Elpinice ([Giovanna] Pastorelli); Hypermestra ([Bridga] Banti); Lynceus ([Giuseppe] Viganoni); Plisthenes ([Prospero] Braghetti).
 - 5) *US-SM* La 1185.
- 1) *L’IPERMESTRA*. A SERIOUS OPERA, IN TWO ACTS, AS REPRESENTED AT THE King’s Theatre IN THE HAYMARKET. 1797. The MUSIC composed by the celebrated SARTI.
 - 2) E[lizabeth] Jackson, [1797].
 - 3) I/E.
 - 4) Adrastus ([Pasquale] de Giovanni); Danaus ([Carlo] Rovedino); Elpinice ([Giovanna] Pastorelli); Hypermestra ([Bridga] Banti); Lynceus ([Giuseppe] Viganoni); Plisthenes ([Prospero] Braghetti).
 - 5) *GB-Lbl* 643.f.8.(5.) [EEB: 3837H2; CS: 13606; *ESTC*: T37381]

Music

- 1) La *Ipermestra*.
- 2) MS [1797?].
- 3) [Bridga] Banti, [Giuseppe] Viganoni.
- 4) In score.
- 5) Overture. **Act 1**: ‘*Sempre tu d’amore effetto*’ ([Sarti], 14^r); ‘*Pensa che figlia sei*’ ([Sarti], 26^r); ‘*Ah, non parlar d’amore!*’ ([Sarti], 47^r); ‘*Di pena sì forte*’ ([Sarti], 62^v); ‘*Dal sen delle tempeste*’²⁹² ([Sarti], 76^r); ‘*Deb principessa*’ (Accomp. recit.

²⁸⁷ *Attilio Regolo* (Act 2, scene xii).

²⁸⁸ *Ciro riconosciuto* (Act 3, scene xii).

²⁸⁹ Regina Mingotti, *An Appeal to the Public* (London, [1755]), 2–3.

²⁹⁰ Material (including this date) from this point onwards added in another hand.

²⁹¹ Application 21 November 1797: signed on last page: ‘King’s Theatre Haymarket Nov^r 21st 1797 Vincent Federici.’

[Sarti], 90^v); ‘*Vedo l’abisso orrendo*’ (Duet: [Sarti], 95^v). **Act 2:** ‘*Quest’ amplesso addio*’ ([Sarti], 135^r); ‘*Senza lei che l’idol mio*’ (Cimarosa, 145^r); ‘*Torna deb torna ancora*’ (Ferrari, 164^r); ‘*Le pene, l’affanno*’ ([Sarti], 178^r); ‘*Resta in pace amato bene*’ (Duet: [Sarti], 192^r); ‘*Voglio morirli a canto*’ (Trio: [Sarti], 209^r); ‘*Cara pace, che placido rendi*’ (Chorus: [Sarti], 228^v).

6) *GB-Lcm* 656.

1) Del Sig^r Sarti, in *A Periodical Italian Song*, No 36.

2) J[ohn] Bland, [c. 1790?].

3) I.

4) NA.

5) ‘*Resta in pace amato bene*’ (Sarti).

6) *GB-Ob* Mus. Harding Mus. H 8 (13) [nBUCEM; RISM A/I/7: SS 1041]

1) RESTA IN PACE Duetto In the Opera of *IPPERMESTRA* [sic] Sung by MAD. BANTI & SIG. VIGANONI. Composed by SIG. SARTI.

2) [Domenico] Corri, [Jan Ladislav] Dussek & Co, [1798?].

3) [Bridga] Banti, [Giuseppe] Viganoni.

4) In score.

5) ‘*Resta in pace amato bene*’ (Sarti).

6) *GB-Ob* Mus. 11 c.17 (11).²⁹³ [nBUCEM; RISM A/I/14: SS 1041a]

List of numbers from the libretti

<i>Ipermestra</i>	1754 ²⁹⁴	<i>La</i> 1797 ²⁹⁵	1797 ²⁹⁶
Adapter of the libretto:	Anon.	Anon.	Anon.
Composer or arranger of the score:	Hasse	Sarti	Sarti
Act 1			
Pensa che figlia sei. (Dan. 1 ii)	X	1 iii	1 iii
Ah, non parlar d’amore! (Ipe. 1 iii)	1 iii	1 iv	1 iv
Di pena sì forte. (Lin. 1 iv)	X	1 v	1 v
Solo effetto era d’amore. (Elp. 1 v)	X	X	X
Ma rendi pur contento. (Pli. 1 vii)	X	X	X
Più temer non posso ormai. (Adr. 1 vii)	1 vi	X	X
Tutte fin or dal Cielo. (Ama./Nitt. 1 viii)	X	X	X
Se pietà da voi non trovo. (Ipe. 1 ix)	X	X	X
Io non pretendo, o stelle. (Lin. 1 x)	X	X	X
Act 2			
Pria di lasciar la sponda. (Adr. 2 i)	X	X	X
Non hai cor per un’impresa. (Dan. 2 ii)	X	X	X
Se il mio duol, se i mali miei. (Ipe. 2 iii)	2 iii	X	X
Gonfio tu vedi il fiume. (Lin. 2 v)	X	X	X
Mai l’amor mio verace. (Elp. 2 vii)	X	X	X
Or del tuo ben la sorte. (Dan. 2 ix)	2 viii	X	X
Ah! se di te mi privi. <i>Duet</i> (Ipe./Lin. 2 x)	X	X	X
Act 3			
Va; più non dirmi infida. (Ipe. 3 ii)	X	X	X
Tremo per l’idol mio. (Lin. 3 iv)	X	X	X
Vuoi ch’io lasci, o mio tesoro. (Pli. 3 v)	X	X	X
Perdono al crudo acciaro. (Elp. 3 vi)	3 iv	X	X
Ah! non mi dir così. (Ipe. ²⁹⁷ 3 viii)	3 vi	2 x	2 xii

²⁹² *Antigono* (Act 2, scene vi).

²⁹³ Imperfect copy.

²⁹⁴ *GB-Lbl* 1342 k.30.

²⁹⁵ *US-SM* La 1185.

²⁹⁶ *GB-Lbl* 643.f.8 (5).

²⁹⁷ Allocated to ‘Dan.’ in *US-SM* La 1185.

Alma eccelsa, ascendi in trono. <i>Chorus</i> (3 x)	X	X	X
Other arias inserted			
1754			
Sì, vi sento, amiche stelle. (Elp.)	1 i	X	X
Leon nella feresta. (Lin.)	1 iv	X	X
Spera pur, sì datti pace. (Pli.)	1 v	X	X
Tu sai, ch'io sono amante. (Ipe.)	1 viii	X	X
Semplici cori non siate. (Lin.)	1 ix	X	X
Vedo ben, che nel tuo core. (Adr.)	2 ii	X	X
Il serpe che riposa. (Lin.)	2 v	X	X
Nò, non vedrete mai. ²⁹⁸ (Elp.)	2 vi	X	X
Non so donde viene. ²⁹⁹ (Lin.)	2 ix	X	X
S'espone a perdersi. ³⁰⁰ (Ipe.)	2 x	X	X
Nò, che non ho consiglio. (Lin.)	3 ii	X	X
Sol per te'l palpito tra dubbi fieri. (Pli.)	3 iii	X	X
Vedo il nembo, che torbido, e fiero. (Lin.)	3 vii	X	X
Più bella fedeltà. <i>Chorus</i> (Ipe./Pli./Dan./Adr./Lin./Elp.)	3 viii	X	X
1797 (US-SMLa 1185)			
Sempre tu d'amore effetto. (Elp.)		1 i	1 i
Dal sen delle tempeste. ³⁰¹ (Adr.)		1 vi	1 vi
Deh principessa. <i>Accomp. recit.</i> (Lin.)		1 vii (1)	1 vii (1)
Vedo l'abisso orrendo. <i>Duet</i> (Dan./Ipe.)		1 vii (2)	1 vii (2)
Tutto ciò che rimiro. ³⁰² (Lin.)		2 i (1)	2 i (1)
Senza lei che l'idol mio. ³⁰³ (Lin.)		2 i (2)	X
Verrai sprezzar la sorte. (Ipe.)		2 iv (1)	2 iv (1)
Perdona all'affanno. (Dan.)		2 iv (2)	2 iv (2)
Torna deh torna ancora. (Lin.)		2 v	2 v
La pena, l'affanno. (Pli.)		2 vi	2 vi
Resta in pace amato bene. <i>Duet</i> (Lin./Ipe.)		2 viii	2 viii
Voglio morirli a canto. <i>Trio</i> (Ipe./Lin./Dan.)		2 xii	2 xiii
Cara pace, che placido venda. <i>Chorus</i> (Ipe./Pli./Dan./Adr./Lin./Elp.)		2 xiii	3 xiv ³⁰⁴
1797 (GB-Lbl 643.f.8 (5))			
Conosci questo acciario. (Lin.)			2 i (2)

Issipile

Issipile (1735)

Issipile (1743)

Issipile (1758)

Issipile (1784)

²⁹⁸ *Ciro riconosciuto* (Act 3, scene xii).

²⁹⁹ *Olimpiade* (Act 3, scene vi).

³⁰⁰ *Attilio regolo* (Act 2, scene xii).

³⁰¹ *Antigono* (Act 2, scene vi).

³⁰² *GB-Lbl* 656 has 'Quest' amplesso addio' at this point.

³⁰³ Setting by Cimarosa.

³⁰⁴ Incorrectly listed as 'Scene IX'.

Issipile

- 1) Angelo Cori.
- 2) Pietro Sandoni.
- 3) **KT 1735**: April 8,³⁰⁵ 12, 15, 19.

Libretto

- 1) HYPSPYLE. AN OPERA. COMPOSED BY PETER SANDONI. As perform'd at the THEATRE ROYAL IN THE HAY-MARKET. ISSIPILE. DRAMA PER MUSICA COMPOSTO DA PIETRO SANDONI DA RAPPRESENTARSI NEL REGIO TEATRO DELL' HAYMARKET.
- 2) Carlo [Charles] Bennet, 1735.
- 3) I/E.
- 4) Eurinome (Francesca Bertoli); Giasone (Carlo Broschi, called Farinelli); Issipile (Francesca Cuzzoni); Learco (Francesco Bernardi, called Senesino); Rodope (Maria Segatti); Toante ([Antonio] Montagnana).
- 5) *GB-Lbl* 163.g.47. [*EBB*: 3966C4, 3843H1 & 2219M31; *CS*: 13909; *ESTC*: T37436]

Music

NE.³⁰⁶

Issipile

- 1) Anon.
- 2) John Christopher Smith
- 3) NR.

Libretto

NP.

Music³⁰⁷

- 1) *Issipile* Opera, Metastasio's words.
 - 2) MS, 1743.
 - 3) NC.
 - 4) In score.
 - 5) Overture. ([Smith], 1^r). **Act 1:** 'So che riduce a piangere' ([Smith], 7^v); 'Impallidisce in campo' ([Smith], 11^v); 'Non è ver, benché si dica' ([Smith], 17^r); 'Perché l'altrui misura' ([Smith], 19^r); 'Chi mai non vide fuggir le sponde' ([Smith], 23^v); 'Ritrova in que' detti' ([Smith], 28^v); 'Ogni amante può dirsi guerriero' ([Smith], 31^v); 'Ti vo cercando in volto' ([Smith], 34^v); 'Crudo amore, oh Dio! ti sento' ([Smith], 39^r). **Act 2:** 'Ah! che nel dirti addio' ([Smith], 43^r); 'Nell'istante sfortunato' ([Smith], 47^r); 'Tu non sai che bel contento' ([Smith], 50^r); 'Affetti, non turbate' ([Smith], 52^v & 56^r); 'Fra dubbi penosi' ([Smith], 57^v); 'Parto, se vuoi così' ([Smith], 60^r); 'Io ti lascio; e questo addio' ([Smith], 65^r & 69^r); 'Tortora, che sorprende' ([Smith], 73^r). **Act 3:** 'Guardami prima in volto' ([Smith], 77^r); 'Dille che in me paventi' ([Smith], 80^r); 'Care luci, che regnate' ([Smith], 83^r & 86^r); 'Ch'io spero? Ma come?' ([Smith], 89^r); 'È maggiore d'ogni altro dolore' ([Smith], 91^v); 'Odia la pastorella' (95^v); 'Eccomi, non ferir' ([Smith], 99^r); '*Sol per te vo il caro amante*' ([Smith], 103^v); 'È follia d'un'alma stolta' ([Smith], 109^r).
 - 6) *GB-Lbl* Add. 31,700.
-

Issipile

- 1) Anon.
-

³⁰⁵ 'A New Opera'; *LS*, iii/1, 476.

³⁰⁶ Anne Schnoebelen, 'Sandoni', *NG2*, xxiii, 235; the list of Sandoni's works accompanying the article states that the four operas and eight oratorios attributed to him are known only from the libretti.

³⁰⁷ Barbara Small, *NG2*, xxiii, 754, also lists a MS copy in *US-Wc* (at M1500.S64 I6) which is a 1911 copy of the *GB-Lbl* Add. 31,700, and a copy of an aria in *J-Tn*, currently inaccessible.

- 2) Gioacchino Cocchi.
- 3) **KT 1758**: March 14,³⁰⁸ 18, April 1,³⁰⁹ 8, 15, 22.

Libretto

- 1) *L'ISSIPILE*. DRAMA PER MUSICA, Da rappresentarsi nel TEATRO di S. M. B.³¹⁰
- 2) G[eorge] Woodfall, 1758.
- 3) I/E.
- 4) Toante (Salavdor Pazzagli); Issipile (Colomba Mattei); Eurinome (Giulia Frasi); Giasone (Pasquale Potenza); Learco (Angiola Calori); Rodope (Laura Rosa). Mastro di Balli: {M.} Lescot. Dancers: [Giuseppe] Forti, [Giac[inta?]] Bonomi, [Giuseppe]³¹¹ Grimaldi, {Me} Lescot.
- 5) *GB-Lbl* 11712.a.48. [EBB: 3843H2 & 2219M30; nCS; ESTC: T53970]

Music

- 1) *The FAVOURITE SONGS in the OPERA Call'd ISSIPILE*.
 - 2) [John] Walsh, [1758]. [SH: 390]
 - 3) [Pasquale] Potenza, Colomba Mattei, [Giulia] Frasi, [Laura] Rosa.
 - 4) In score.
 - 5) 'Care luci, che regnate' (Cocchi, 1); 'Caro amor, ob Dio, ti sento!' (Cocchi, 4); 'E maggiore d'ogni altro dolore' (Cocchi, 8); 'Mentre dormo o giusto amore' (Cocchi, 12); 'Per esca fallace' (Cocchi, 14);³¹² 'Quel labbro adorato' (Cocchi, 17).³¹³
 - 6) *GB-Lbl* G.179.a.(1.) [BUCEM: 202; RISM A/I/2: C 3232]
-
- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCECETTI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Pasquale] Potenza, Colomba Mattei, [Giulia] Frasi, [Laura] Rosa.
 - 4) In score.
 - 5) 'Care luci, che regnate' (Cocchi, 65); 'Caro amor, ob Dio, ti sento!' (Cocchi, 68); 'E maggiore d'ogni altro dolore' (Cocchi, 72); 'Mentre dormo o giusto amore' (Cocchi, 76); 'Per esca fallace' (Cocchi, 78);³¹⁴ 'Quel labbro adorato' (Cocchi, 81).³¹⁵
 - 6) *GB-Lbl* G.159. (VIII, 65–85). [BUCEM: 262; RISM B/II, 151–2]

Issipile

- 1) Anon.
- 2) Pasquale Anfossi.
- 3) **KT 1784**: May 8,³¹⁶ 11, 22, 29, June 5, 19.

Libretto

- 1) Isipile [*sic*], a Serious Opera.
- 2) MS [*c.*1784].³¹⁷
- 3) I.
- 4) No cast listed; *dramatis personae*: Toante, Issipile, Giasone, Learco, Eurinome, Rodope, Cleonte.

³⁰⁸ 'A New Opera. The Musick newly composed by Sig Cocchi. New Clothes, Decorations, and Dances'; *LS*, iv/2, 654.

³⁰⁹ 'With the change of a new Duet'; *LS*, iv/2, 658.

³¹⁰ Dedicated to the Duchess of Portland.

³¹¹ The Grimaldi clan is varied and confusing, but Giuseppe seems to be the only possible Grimaldi for this performance. See *BDL*, vi, 388 ff. for family tree and related articles.

³¹² *Gli orti esperidi* (pt. 2).

³¹³ *Demetrio* (Act 3, scene iv).

³¹⁴ *Gli orti esperidi* (pt. 2).

³¹⁵ *Demetrio* (Act 3, scene iv).

³¹⁶ 'A New Serious Opera, in 2 acts (never performed before); the Music entirely new by Anfossi. With new Scenes and Decorations, designed and painted by Novosielski'; *LS*, v/2, 704.

³¹⁷ No licence application.

5) *US-SM* La 682.

- 1) ISSIPILE, A SERIOUS OPERA, To be Performed at the KING'S THEATRE, IN THE HAY-MARKET THE POETRY By the celebrated METASTASIO, Reduced into TWO ACTS, With ALTERATIONS, BY SIGNOR A. ANDREI, *THE MUSIC ENTIRELY NEW*, By SIGNOR ANFOSSI.
- 2) H[enry] Reynell, 1784.
- 3) I/E.
- 4) Jason ([Gasparo] Pacchierotti); Toantes ([Vincenzo] Uttini); Cleonte (Vincenzo) Bartolini); Learcus ([Angelo] Franchi); Hypsipile ([Caterina] Lusini); Eurinome ([Maria] Catenacci); Rhodope ([Teresa] Schinotti). Painter and Machinist: [Michael] Novosielski. Tailor: [Thomas] Luppino.
- 5) *I-Bc* 268. [CS: 13928; nESTC]

Music

- 1) *The Favorite SONGS in the OPERA Issipile.*
- 2) J[ohn] Preston, [1784].³¹⁸
- 3) [Caterina] Lusini, [Gasparo] Pacchierotti, [Angelo] Franchi.
- 4) In score.
- 5) [**Part 1:**] Overture ([Anon.], 1); 'Impallidisce in campo' (Anfossi, 6); 'Ti vo cercando in volto' (Anfossi, 18); 'Povero cor tu palpiti' (Anfossi, 22).³¹⁹ [**Part 2:**] 'Fra dubbi pensosi' (Anfossi, 27); 'Dille che in me paventi' (Anfossi, 31); 'Io ti lascio e questo addio' (Anfossi, 40); 'Eccomi non ferir' (Anfossi, 44).
- 6) *GB-Lbl*/H.345.(1.) [*BUCEM*: 548; *RISM A/I/1*: A 1181]³²⁰

Comment

The event of Saturday night may teach the managers, if they are not incapable of being taught, how it has happened that their house has for these six weeks past been almost empty, and now at last was again full. For these six weeks past the town has been disgusted with bad music, ill sung; with that wretched apology for a first rate singer, Rauzzini, and that barbarous dullness which he thinks music, his Regina di Golconda. On Saturday night there was the direct reverse of all this wretched infamy... There have been few finer operas, and none since Farinelli's time so exquisitely sung.³²¹

The music [of *Issipile*] is the composition of Anfossi, and in many ways does him infinite credit. It is full of science and to the connoisseur has greater recommendations than to the untutored ear.³²²

On Saturday last the audience, which was by far the most brilliant and numerous of this season, were entertained with the first representation of a serious opera, intitled *Issipile*. The subject is taken from the Grecian history. This drama was written by the celebrated Metastasio; but the judicious curtailings it has undergone in some parts, and alterations in others, are the work of Mr Andrei, and do no small credit to his taste and discernment. The music, which was universally admired as a *chef d'oeuvre* of harmony, is the composition of Signor Anfossi, who, in our opinion, never shewed his great talents to better advantage. The songs, which seemed to unite most of the suffrages of the audience, are the aria of Signora Lusini, *Impallidisce in Campo*, her *cavatina Povero Cor tu palpiti*, both in the first act, and in the second act, *Ecconis non ferir*. In these she rose superior to any thing we have hitherto conceived of her musical powers. Signor Uttini was greatly applauded in his first song ["So che riduce a piangere"], and the *Bravura* of Signor Bartolini, *Son qual Fiume*, confirmed us in our opinion, that that very pleasing singer is but a few degrees inferior to Pacchierotti, who, it is sufficient to say, sung in his best manner, some of the most admirable airs we remember to have heard; he was much applauded in all, but especially successful in his last song, *Io vi lascio*, in which he was unanimously and deservedly enchored [*sic*].³²³

³¹⁸ *GB-Ob* Mus. Voc.I.85 (8) gives 1771. *BUCEM* 548 does not attribute this score to anyone and dates it 1800, but it cannot be later than 1787.

³¹⁹ *Nitteti* (Act 2, scene I).

³²⁰ *RISM* lists another edition in the Bodleian Library, Oxford (as A/I/1: A 1180). However, this appears to be a phantom edition; John Walsh, to whom it is attributed, died in 1766, and the putative copy listed has never been part of the Bodleian's holdings.

³²¹ *The Public Advertiser*, 10 May 1784; quoted in *LS*, ii, 704.

³²² *The Gazetteer and New Daily Advertiser*, 10 May 1784, 3.

³²³ *The Morning Herald*, 10 May 1784, 3; another version of this review appeared in *The Hibernian Magazine* for July 1784, 378.

List of numbers from the libretti

<i>Issipile</i>	1735 ³²⁴	1743 ³²⁵	1758 ³²⁶	1784 ³²⁷	1784 ³²⁸
Adapter of the libretto:	Corri Sandoni	Anon. J.C. Smith	Anon. Cocchi	Anon. Anfossi	Anon. Anfossi
Composer or arranger of the score:					
Act 1					
So che riduce a piangere. (Toa. 1 iii)	1 iii	1 i	1 ii (2)	1 ii	1 ii
Impallidisce in campo. (Iss. 1 iv)	X	1 ii	1 iv	1 iv	1 iv
Non è ver, benché si dica. (Eur. 1 iv)	1 v	1 iii	1 v	X	X
Perché l'altrui misura. (Rod. 1 vi)	X	1 iv	X	X	X
Chi mai non vide fuggir le sponde. (Lea. 1 vii)	1 viii	1 v	X	X	X
Ritrova in que' detti. (Toa. 1 viii)	X	1 vi	X	X	X
Chi mai non vide fuggir le sponde. (Lea. 1 vii)	X	X	X	X	X
Ogni amante può dirsi guerriero. (Lea. 1 x)	X	1 vii	X	X	X
Ti vo cercando in volto. (Gia. 1 xiii)	1 xiii	1 viii	X	1 vi	1 vi
Crudo amore, oh Dio! ti sento. (Iss. 1 xiv)	X	1 ix	X	X	X
Act 2					
Ombra diletta. (Eur. 2 i)	X	X	X	1 viii	1 viii
Ah! che nel dirti addio. (Eur. 2 v)	2 iii	2 i	2 iv	2 ii	2 ii
Nell'istante sfortunato. (Iss. 2 vi)	X	2 ii	X	X	X
Tu non sai che bel contento. (Rod. 2 vii)	2 iv	2 iii	X	2 iii	2 iii
Affetti, non turbate. (Lea. 2 viii)	2 v	2 iv	2 v	X	X
Fra dubbi penosi. (Gia. 2 ix)	X	2 v	X	2 iv	2 iv
Parto, se vuoi così. (Iss. 2 xii)	X	2 vi	X	X	X
Io ti lascio; e questo addio. (Gla. 2 xiii)	X	2 vii	X	X	2 ix
Tortora, che sorprende. (Toa. 2 xiv)	X	2 viii	X	X	X
Act 3					
Guardami prima in volto. (Toa. 3 i)	3 i	3 i	3 i	2 vi	2 vii

³²⁴ *GB-Lbl* 163.g.47.

³²⁵ No libretto survives; the list of numbers is taken from *GB-Lbl* Add. MS 31,700.

³²⁶ *GB-Lbl* 11712 a.48.

³²⁷ *US-SM* La 682.

³²⁸ *I-Bc* 268.

Dille che in me paventi. (Lea. 3 ii)	3 ii	3 ii	3 ii	2 vii	2 viii
Care luci, che regnate. (Gia. 3 iv)	3 iii	3 iii	3 iii	2 vii	X
È follia d'un'alma stolta. <i>Chorus</i> (3 v)	3 ix (2)	3 ix	X	X	X
Ch'io spero? Ma come? (Iss. 3 v)	X	3 iv	3 iv	X	X
Odia la pastorella. (Rod. 3 vi)	3 v	3 vi	X	X	X
È maggiore d'ogni altro dolore. (Eur. 3 vii)	X	3 v	3 v	X	X
Eccomi, non ferir. (Iss. 3 viii)	3 viii	3 vii	3 vi	2 x (1)	2 x i
Other arias inserted					
1735					
A te sia gloria e onore. <i>Chorus</i> (Cho.)	1 i (1)	X	X	X	X
Vattene alla mia bella. (Gia.)	1 i (2)	X	X	X	X
Quel pallor che in me scorgesti. (Iss.)	1 iv	X	X	X	X
Taci, che il Nume è amore. (Gia.)	1 vi	X	X	X	X
Gelo avvampo considero e sento. (Toa.)	1 x	X	X	X	X
Pronti tornate al core. (Lea.)	1 xi	X	X	X	X
Spesso il vago rusignolo. (Iss.)	1 xiv	X	X	X	X
Quella pietà crudele. (Iss.)	2 ii	X	X	X	X
Troppo infelici siete. (Gia.)	2 vi	X	X	X	X
Il cor languir mi sento. <i>Duet</i> (Gia./Iss.)	2 viii	X	X	X	X
Leon piagato a morte. ³²⁹ (Toa.)	2 ix	X	X	X	X
Se mai d'un ver contento. (Gia.)	2 x	X	X	X	X
Spero, ma poi non so. (Iss.)	3 iv	X	X	X	X
Il primo vero ardor. (Eur.)	3 vii	X	X	X	X
Come il sior ritorna il maggio. (Gia.)	3 ix (1)	X	X	X	X
1743					
Sol per te vo il caro amante. <i>Duet</i> [NA]		3 viii	X	X	X
1758					
Ogni nume, ed ogni diva. ³³⁰ <i>Chorus</i> (Cho.)			1 ii (1)	X	X
Se al labbro mio non credi. (Gia.)			1 iii	X	X

³²⁹ *Adriano* (Act 2, scene xi).

³³⁰ *Demetrio* (Act 1, scene vii).

Per esca fallace. ³³¹ (Rod.)			1 vi	X	X
Chi sente intorno al core. ³³² (Lea.)			1 vii	X	X
Dimmi che un'empio sei. ³³³ (Gia.)			1 viii	X	X
Cara amor, oh Dio, ti sento. (Iss.)			1 ix	X	X
Al furor d'avversa sorte. ³³⁴ (Toa.)			2 i	X	X
Quel labbro adorato. ³³⁵ (Iss.)			2 ii	X	X
Leon di strage altero. ³³⁶ (Gia.)			2 iii	X	X
Mentre dormo, o giusto amore. (Gia.)			2 v	X	X
Ah se di te mi privi. ³³⁷ <i>Duet</i> (Iss., Gia.)			2 vi	X	X
Padre sposo, ah dunque insieme. <i>Chorus</i> (Iss./Toa./Gia./Rod.)			3 vii	X	X
1784 (US-SMLa 682)					
Tutto inspira al nostro petto. <i>Trio</i> (Iss./Eur./Rod.)				1 i	1 i
Perchè l'altrui misura. (Rod.)				1 iii	1 iii
Odo le meste voci. (Lea.)				1 v	1 v
Tempeste il mar minaccia. ³³⁸ (Cle.)				1 vii	1 vii
Povero cor, tu palpiti. ³³⁹ (Iss.)				1 ix (1)	1 ix (1)
Cessa di sospirar. <i>Quartet</i> (Iss./Lea./Gia./Cle.)				1 ix (2)	1 ix (2)
Questa è d'un cor fedele. ³⁴⁰				2 v	X
Son quel fiume, che gonfio d'umori. ³⁴¹ (Cle.)				2 ix	2 x

331 *Gli orti esperidi* (pt. 2).

332 *La Galatea* (pt. 1).

333 *Artaserse* (Act 1, scene xiv).

334 *Temistocle* (Act 1, scene iii).

335 *Demetrio* (Act 3, scene iv).

336 *Enea negli Elisi ovvero il tempio dell'eternità* (no. 9).

337 *Ipermestra* (Act 2, scene x).

338 *Il trionfo di Clelia* (Act 1, scene vii).

339 *Nitteti* (Act 2, scene i).

340 Text not in US-SMLa 682.

341 *Didone abbandonata* (Act 1, scene xiii).

Dopo l'orrida tempesta. <i>Chorus</i>				2 x (2)	2 xii
1784 (I-Bc 268)					
Deh, se pietá pur senti. <i>Duet</i> (Iss./Gia.)					2 vi

Nitteti

Nitteti (1774)

Nitteti (1785)

Nitteti

- 1) Giovan Gualberto Bottarelli; *trans.* Bottarelli, junior.
- 2) Antonio Sacchini.
- 3) **KT 1774**: April 19,³⁴² 23, 26, 30.

Libretto

- 1) NITTETI; A SERIOUS OPERA. To be performed at the KING'S THEATRE, IN THE HAY-MARKET. The POETRY is from METASTASIO. Compiled, curtailed, and first published in LONDON, By G. G. BOTTARELLI. The MUSIC entirely new. By SIGNOR SACCHINI. The Translation by BOTTARELLI, jun. Teacher of Languages.
- 2) T[homas] Cadell, 1774.
- 3) I/E.
- 4) Amasi ([Caterina] Schirotti); Sammete ([Giuseppe] Millico); Beroe ([Cecilia] Davies); Nitteti ({Sig.ra} Marchetti); Amensosi ([Caterina] Galli); Bubaste ([Leopoldo De] Micheli). Maestro do Balli: [Antoine] Pitrot Ballerini Principali: [Antoine] Pitrot, {Ms} Fierville, {Sig.} Mariottini, {Sig.} Lorenzo, Mimi Faviere, [Anna?]³⁴³ Faviere, {Sig.ra} Mazzoni. Pittori e Machinisti: [James] Canter, [Giovanni Batista] Colomba. Taylor: [Thomas] Luppino.
- 5) *GB-Lbl* 907.i.14.(7). [*EBB*: 3467B17, 3466D14 & 2219M33; *CS*: 16570; *ESTC*: T69501]

Music

- 1) The FAVOURITE SONGS *In the* OPERA NITTETI. BY SIG^r SACCHINI.
 - 2) R[obert] Bremner [*c.*1774].
 - 3) In score.
 - 4) [Cecilia] Davies; {Sig.ra} Marchetti; [Giuseppe] Millico.
 - 5) Overture ([Sacchini], 2), ‘*Voi la calma del mio core*’ ([Sacchini], 6), ‘*Misera! quai ruine*’/’*In amor la gelosia*’ ([Sacchini], 12), ‘*Nel partir da te, ben mio*’ ([Sacchini], 16), ‘*Son pietosa e sono amante*’ ([Sacchini], 20), ‘*Non ho pace mille penè*’ ([Sacchini], 24), ‘*No, temer tu non dei*’/’*Si, ti credo, amato bene*’ (Duet: [Sacchini], 29).
 - 6) *GB-Ob* Mus.22.c.49 (7). [*BUCEM*: 912; *RISM A/I/7*: S 198]
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Nitteti

- 1) Antonio Andrei.
- 2) Pasquale Anfossi.
- 3) Venice, 1780. **KT 1785**: February 26,³⁴⁴ March 1, 5, 12, 19.

Libretto

- 1) *Nitteti*. La Musica è del Sig^{re} Anfossi.
- 2) MS, 1785.³⁴⁵
- 3) I.
- 4) Sammete ([Girolamo] Crescentini); Amensosi ([Vincenzio] Bartolini); Bubaste ([Domenico] Cremonini); Amasi ([Angelo] Franchi); Nitteti ([Maria] Catenacci); Beroe ([Adriana Gabrielli called] Ferrarese).
- 5) *US-SM* La 373.

³⁴² ‘A serious Opera, the Music entirely new composed by Sacchini’; *LS*, iv/3, 1804.

³⁴³ Possibly Mimi Faviere’s daughter by Antoine Pitrot; Nina (possibly Mimi’s sister) also danced during this season, but the relationship between Mimi and Anna remains obscure.

³⁴⁴ ‘A new Serious Opera; the Music by Anfossi’; *LS*, v/2, 776.

³⁴⁵ No application.

- 1) NITTETI, A SERIOUS OPERA, IN TWO ACTS. AS PERFORMED At the KING'S THEATRE in the HAY-MARKET. The POETRY of METASTASIO, WITH ALTERATIONS, By SIGNOR ANDREI, The MUSIC entirely NEW, By SIGNOR ANFOSSI.
- 2) J[ohn] Jarvis, 1785.
- 3) I/E.
- 4) Sammetes ([Girolamo] Crescentini); Amensiphis ([Vincenzio] Bartolini); Bubastes ([Domenico] Cremonini); Amasis ([Angelo] Franchi); Nitteti ([Maria] Catenacci); Beroe ([Adriana Gabrielli called] Ferrarese). Painter and machinist: [Michael] Novosielski. Tailor: [Vincenzio] Sestini.
- 5) *US-PHlc* O Ital Met 52324.D.3. [CS: 16587; *ESTC*: N5711]

Music

- 1) *The favorite* RONDO, *Sung by Sig^r Crescentini*, In the New *SERIOUS OPERA* NITTITI; *Composed by SIG^R ANFOSSI*...
- 2) J[ames] Preston, [1780].
- 3) In score.
- 4) [Girolamo] Crescentini.
- 5) *'Deh, vien mecco, amato bene'* (Anfossi).
- 6) *GB-Lbl* G.206.n.(1.) [nBUCEM; *RISM* A/I/1: A 1188]

Comment

On Saturday last was presented the Opera of Nitteti, the plot taken from the history of the Kings of Egypt; originally written by Metastasio, and altered to two acts by Signor Andrei, who may be said to use the pruning knife with equal taste and judgment. Anfossi exerted his abilities in so peculiar a manner, that we may with truth say, that this is the first serious Opera performed this season. If we advert to the overture, we find it not only the stile of a complete master, but such novelties as highly distinguish it from all other compositions of the kind; such as for instance, the Sinfonia concertata, between those two eminent artists Cramer and Cervetto, and several passages by the flutes, hautboys, and horns; the first act is throughout brilliant, harmonious, and expressive. The first aria by Crescentini, Sono in mar, is equally admirable and nouvelle, by a most excellent accompaniment of the orchestra. The air Alla selva is evidently composed for the purpose of giving Signora Ferrarese an opportunity, which her illness however, prevented her from improving, of displaying to the greatest advantage, the highest and lowest notes of a voice, naturally adapted to both. The most remarkable passages in the second act are Per costume, accompanied by the clarinets; the rondo Deh! Vien meco amato bene; and the recitativo instrumentale in the prison-scene; in all these, and indeed every other song, the composer has given the greatest proof of his taste and abilities; and this composition bids fair to restore the musical part of the operatical entertainments to its wonted superiority.³⁴⁶

While the Ancient Music people, specie magis quam iv, are taking half guineas of their customers for an evening's entertainment, which, excepting a song or two from Mara, has nothing in its vocalities above mediocrity – the Opera offers the far better bargain, and for less money, if the buyer will, of Anfossi's music, not the worse for being new, sung, tho' not so well as by Pacchierotti or Mara, yet far better than by any other performers – and played by a band in all material as good if not better than any other. Anfossi's New Music. Nitteti has a great deal to recommend it – There are many original combinations – much variety, which is impressing – The overture, particularly the second and third movements, had much matter in the subject, and very artificial method in the treatment of it. A composer could not be more excellently served than by the band on Saturday; the little solo run for Cramer's violin and Cervetto's violoncello in the overture, was executed in a fine stile of perfection. The wind instruments, Prettain and Payola, Florio, Patrie, Mahon, and Baumgarten, also deserve separate praise. The excellence of Anfossi's muse was displayed in most of the airs, but in none so much as in the Crescentini's air "Deh vien meco" – and in the symphony accompanying the attack of Samnetes and the Tempest. Who was He and Co. – if not the first, in the first class, of folly and vulgarity, obviously DRUNK in the pit? He may depend upon it, that he some time or other may be hooted in this Theatre, as, to the credit of the people, he has been out of other places.³⁴⁷

The overture, and the airs before noted on the first performance, went off [at the second] with much effect – and yet not a single air was encored – not even Crescentini in his very pretty rondeau Deh! Vien meco – nor Ferrarese in her last air ["Bramai di salvarti"]! The music too, accompanying the represent tempest, boasting equally a good deal of contrivance and effect, passed by neglected, without a single hand in favour of Anfossi.³⁴⁸

³⁴⁶ *The Morning Herald*, 28 February 1785, 3; verbatim in *The London Magazine*, ii/4 (January–June 1785), March, 219.

³⁴⁷ *The Public Advertiser*, 28 February 1785, 2.

³⁴⁸ *The Public Advertiser*, 4 March 1785, 2.

List of numbers from the libretti

Nitteti	1774³⁴⁹	1785³⁵⁰	1785³⁵¹
Adapter of the libretto:	Bottarelli	Andrei	Andrei
Composer or arranger of the score:	Sacchini	Anfossi	Anfossi
Act 1			
Sono in mar, non veggio sponde. (Sam. 1 i)	X	1 i	1 i
Se il labbro nol dice. (Ame. 1 ii)	1 i	1 ii	1 ii
Tu sai che amante io sono. (Nit. 1 iii)	1 ii	1 iii	1 iii
Se d'amor, se di contento. (Sam. 1 iv)	1 iii (1)	1 iv	1 iv
Non ho il core all'arti avvezzo. (Ber. 1 v)	X	X	X
Si scordi i suoi tiranni. <i>Chorus</i> (1 vi)	X	X	X
Già vendicato sei. (Nit. 1 vii)	X	X	X
Tutte fin or dal Cielo. (Ama. 1 viii)	1 iv	1 vi	1 vi
Sì, ti credo, amato bene. <i>Duet</i> (Ber./Sam. 1 x)	1 v	1 viii	1 viii
Act 2			
Povero cor, tu palpiti. (Ber. 2 i)	X	X	X
Puoi vantare le tue ritorte. (Ama. 2 v)	2 i	2 ii	2 ii
Per costume, o mio bel nume. (Ber. 2 vii)	X	2 iii	2 iii
Mi sento il cor trafiggere. (Sam. 2 viii)	X	X	X
Chi sa qual core. (Ame. 2 ix)	X	X	X
Se fra gelosi sdegni. (Nit. 2 x)	X	2 v	2 v
Guardami, padre amato. <i>Terz.</i> (Ama./Ber./Sam. 2 xii)	2 v	X	2 vii
Act 3			
Se un tenero disprezza. (Ama. 3 iii)	3 i (1)	X	X
La mia virtù sicura. (Bub. 3 iv)	X	X	X
Sì, mio core, intendo, intendo. (Ame. 3 v)	X	X	X
Bramai di salvarti. (Ber. 3 vi)	X	2 ix	2 ix
Decisa è la mia sorte. (Sam. 3 viii)	X	X	X
Son pietosa e sono amante. (Nit. 3 ix)	3 iii (2)	X	X
Temerario è ben chi vuole. <i>Chorus</i> (3 x)	3 iv	2 x	2 x
Other arias inserted			
1774			
Voi la calma del mio core. (Ber.)	1 iii (2)	X	X
Ah, nel mio core io sento. (Ber.)	2 ii	X	X
Se spiegar potessi, oh Dio. (Sam.)	2 iii (1)	X	X
Per te da tante pene. (Nit.)	2 iii (2)	X	X
Torbido in volto il prence. (Bub.)	2 iv (1)	X	X
In amor la gelosia. (Nit.)	2 iv (2)	X	X
Sempre a vincere imparai. (Ame.)	3 i (2)	X	X
Nel partir da te, ben mio. (Ber.)	3 ii	X	X
Non ho pace, mille pene. (Sam.)	3 iii (1)	X	X
1785			
Alla selva, al prato, al fonte. ³⁵² (Ame.)		1 v	1 v
Digli ch'io son fedele. ³⁵³ (Ber.)		1 vii	1 vii
Quando amor i dardi suoi. (Bub.)		2 i	2 i
So che presto ognun s'avvede. ³⁵⁴ (Ame.)		2 iv	2 iv
Deh, vien mecco, amato bene. (Sam.)		2 vi	2 vi

³⁴⁹ GB-Lbl 907.i.14 (7).

³⁵⁰ US-SM Ia 373.

³⁵¹ US-PHlc O Ital Met 52324.D.3.

³⁵² *Il re pastore* (Act 1, scene i).

³⁵³ *Alessandro nell'Indie* (Act 2, scene ix).

³⁵⁴ *Ciro riconosciuto* (Act 2, scene xii).

Non so: con dolce moto. ³⁵⁵ (Ame.)		2 viii	2 viii
Son sventurato. ³⁵⁶ (Sam.)		2 ix	2 ix

L'Olimpiade

Meraspe Ovvero L'Olimpiade (1742)

L'Olimpiade (1756)

L'Olimpiade (1765)

L'Olimpiade (1769)

L'Olimpiade (1770)

L'Olimpiade (1774)

L'Olimpiade (1779)

L'Olimpiade (1783)

L'Olimpiade (1788)

Meraspe Ovvero L'Olimpiade

- 1) Paolo Rolli.
- 2) G.B. Pergolesi;³⁵⁷ with music by Giuseppe? Scarlatti,³⁵⁸ Giovanni Lampugnani, Leonardo³⁵⁹ and Francesco Leo, Pescetti, and Hasse.
- 3) **KT 1742**: April 20,³⁶⁰ 24, 27, May 1,³⁶¹ 4, 8, 15.

Libretto

- 1) MERASPE OVERO [*sic*] L'OLIMPIADE MELODRAMA DI P.R. e P.M. PER IL TEATRO di S.M.B.³⁶²
- 2) J[...] Chrichley, 1742.³⁶³
- 3) I/E.
- 4) Meraspe ([Angelo Maria] Monticelli); Clistene ([Angelo] Amorevoli); Aristeia ([Caterina] Visconti); Licida ({Sig.} Andreoni); Olinto ({Le Signora} Tedeschi); Argene ([Lucia] Panichi [called 'La Muscovita']).
- 5) GB-Lbl 907.i.4.(4.)³⁶⁴ [EBB: 2219M34 & 1672R30; CS: 15425; ESTC: 69043]

Music

- 1) The *Favourite SONGS in the OPERA Call'd MERASPE O L'OLIMPIADE*.
- 2) J[ohn] Walsh, [1742]. [SH: 1009]
- 3) [Angelo Maria] Monticelli; {Sig.} Amorevoli; [Lucia Panichi called La] Muscovita; [Caterina] Visconti.
- 4) In score.
- 5) 'Tremende oscure atroc?' (Pergolesi, 2); 'Se cerca, se dice' (Pergolesi, 6); 'Immagini dolenti?' (Scarlatti, 8); 'Superbo di me stesso' (Lampugnani, 11); 'Per novo amor delira' (Leonardo Leo, 15); 'Si mi lascia, e Padre amato' (Francesco Feo, 18).
- 6) GB-Lbl H.348.e.(6.) [BUCEM: 669; RISM B/II, 178].

³⁵⁵ *Ciro riconosciuto* (Act 2, scene v).

³⁵⁶ *Adriano in Siria* (Act 3, scene viii).

³⁵⁷ Pergolesi's setting of *L'Olimpiade* was first performed in Rome, Tordinona ?2 January 1735.

³⁵⁸ Scarlatti's autograph copy of this opera is dated 1745; see G. Lazarevich, 'Giuseppe Scarlatti', NG2, xxii, 418.

³⁵⁹ Leonardo Leo's setting of this text was performed at S Carlo, Naples 19 December 1737.

³⁶⁰ 'A New Opera'; *LS*, iii/2, 984.

³⁶¹ 'With Dances and Decorations entirely new'; *LS*, iii/2, 990.

³⁶² Dedicated to Gertrude Leveson, Duchess of Bedford: 'Great with Pride, in modest Majesty'.

³⁶³ CS gives a London edition of 1741 (Indici i, 78), but does not include it in the main listing and no 1741 text can be located.

³⁶⁴ Copy contains pasteovers of 'Dolce di Pastorella' (11) and 'L'affetto, che m'accenda' (47). In the former case, it appears to be a missing aria text, while in the latter, it is pasted over 'Non so donde viene'.

- 1) LE DELIZIE DELL'OPERA. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCEZZI, VERACINI, BONONCINI.*
- 2) William Randall, [1776?].
- 3) [Angelo Maria] Monticelli; {Sig.} Amorevoli; [Lucia Panichi called La] Muscovita; [Caterina] Visconti.
- 4) In score.
- 5) 'Tremende oscure atroc' (Pergolesi, 2); 'Se cerca, se dice' (Pergolesi, 6); 'Immagini dolenti' (Scarlatti, 8); 'Superbo di me stesso' (Lampugnani, 11); 'Per novo amor delira' (Leonardo Leo, 15); 'Si mi lascia, e Padre amato' (Francesco Feo, 18).
- 6) *GB-Lbl* G.159. (I, 1–20). [*BUCEM*: 262; *RISM B/II*, 151–2]

Comment

... our fifth Opera was the Olympiade, in which they retain'd most of Pergolesi's Songs & yet 'tis gone already, as if it had been a poor thing of Galuppi's. Two nights did I enjoy it alone, snugg in a Nook in the Gallery, but found no one in those regions had ever heard of Pergolesi, nay, I heard several affirm it was a Composition of Pescetti's...³⁶⁵

L'Olimpiade

- 1) Francesco Vanneschi.
- 2) Baldassare Galuppi, with new airs by Felice Giardini.
- 3) Milan, 1747. **KT 1756**: February 17,³⁶⁶ 21, March 6,³⁶⁷ 9, 13, 20, 23, 27, April 6.³⁶⁸

Libretto

- 1) *L'OLIMPLADE. DRAMA PER MUSICA. PEL TEATRO di S. M. B.*
- 2) G[eorge] Woodfall, 1756.
- 3) I/E.
- 4) Megade ([Giuseppe] Ricciarelli); Clistene ([Salvatore] Pazagli [Pazzaglia?]); Aristeia ([Regina] Mingotti [*née* Valentini]); Licida ([Colomba] Mattei); Alcandro ({Sig.ra} Mondini); Argene ([Giulia] Frasi).
- 5) *GB-Lbl* 907.i.7.(6.) [*EBB*: 2219M35 & 322O1; *CS*: 16967; *ESTC*: T71129]

Music

- 1) *The FAVOURITE SONGS in the OPERA Call'd L'Olimpiade.*³⁶⁹
 - 2) J[ohn] Walsh, [1756]. [*SH*: 1138]³⁷⁰
 - 3) [Regina] Mingotti [*née* Valentini], {Sig.ra} Mondini, [Giuseppe] Ricciarelli.
 - 4) In score.
 - 5) 'Tu di saper procura' (Galuppi, 1); 'Bel piacer nel cor' (Minuti, 5); 'Caro son tua cosi' (Galuppi, 8); 'Superbo di me stesso' (Galuppi, 12); 'Grandi, è ver, son le mie pene' (Pergolesi,³⁷¹ 16); 'Più non si trovano' (Galuppi, 18).
 - 6) *GB-Lcm* XXXII A.26 (5). [*BUCEM*: 742; *RISM A/1/3*: G 284]
-
- 1) LE DELIZIE DELL'OPERA. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S. GERMAIN, PESCEZZI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Regina] Mingotti [*née* Valentini], {Sig.ra} Mondini, [Giuseppe] Ricciarelli.
 - 4) In score.
 - 5) 'Tu di saper procura' (Galuppi, 118); 'Bel piacer nel cor' (Minuti, 122); 'Caro son tua cosi' (Galuppi, 125); 'Superbo di me stesso' (Galuppi, 129); 'Grandi, è ver, son le mie pene' (Pergolesi, 133); 'Più non si trovano' (Galuppi, 135).

³⁶⁵ Thomas Gray to John Chute, 24 May: [Thomas Gray], *Correspondence of Thomas Gray*, ed. Paget Toynbee and Leonard Whibley (Oxford, 1971), i, 205.

³⁶⁶ 'A New Opera'; *LS*, iv/2, 526. 'Twas with inexpressible Concern that Mr Vanneschi found the Nobility and Gentry disappointed last Night, by the new Opera's not being then performed; a circumstance wholly owing to Sig Ricciarelli's being, on a sudden, taken extremely ill Yesterday, at an hour too late for its being made known to the Public'; *The Public Advertiser*, 11 February 1756.

³⁶⁷ 'Perelino [{Sg} Perolini] will sing [in the opera?]; *LS*, iv/2, 530.

³⁶⁸ 'With a new Duetto by [Regina] Mingotti and [Giuseppe] Ricciarelli. Benefit: Sga Bugiani and Maranesi'; *LS*, iv/2, 537.

³⁶⁹ Opera title added in hand.

³⁷⁰ SH gives this as 1753, but given the work's premiere date, this seems unlikely.

³⁷¹ Pergolesi's setting of *L'Olimpiade* was first performed in Rome, Tordinona ?2 January 1735; this setting was the one used.

- 6) *GB-Lbl* G.159. (IX, 118–38). [*BUCEM*: 262; *RISM B/II*, 151–2]

Comment

While *Demofonte* was going on with good Success, *Vanneschi* came to propose to me *Metastasio's Olimpiade*, telling me, that he would show it to me as it was shortened and altered after his own theatrical Notions, that is, mangled and spoiled as usual; but instead of keeping a Promise that Nobody had forced him to make, he sent one Day his Cop[y]ist to bring me my Part written out, with a Message full of his usual Politeness, that he did not think fit to let me see the Opera-book, and that I had nothing to do, but to learn my Part against the Time that this new Opera was to be exhibited.

I had in Mind to look out in my Collection for some other Musick, to put to this new Opera of *Olimpiade*, as I did to *Demofonte*, but on this scandalous Behaviour, after my late Kindness to him, I resolved to do nothing more for his Advantage but what my Contract bound me to...³⁷²

L'Olimpiade

- 1) Giovani Gualberto Bottarelli.
- 2) Thomas Arne.
- 3) **KT 1765**: April 27,³⁷³ 30.

Libretto

- 1) *L'OLIMPLADE*. DRAMA per MUSICA. La Musica è nuova ed intera produzione del Sig. *Tomaso Augustino Arne*, Dottore di Musica. La Poesia originariamente è del Signor *Metastasio*, alla quate *Giovan Gualberto Bottarelli*, senza pregiuolozio dell' azione principale, ha dato intieramente un nuovp giro, cabmiato alcune arie, alternato vari recitativi, ed aggiunto il Quartetto, ed il Duettino del Terzo Atto. The *OLIMPLAD*, An OPERA, set to MUSIC; As it is represented at the King's Theatre in the Hay-Market. The Music entirely new composed by *Thomas Augustine Arne*, Doctor of Music. The Poetry of the Opera originally belongs to *Metastasio*; to which *Giovan Gualberto Bottarelli*, without Prejudice to the principal Action, has given an entire new Turn, has changed some Airs, altered different Parts of the Recitative, and added the Quartetto and the Duet in the Third Act.
- 2) G[eorge] Woodfall, 1765.
- 3) I/E.
- 4) Clistene (Ecole Ciprandi); Aristeia (Teresa Scotti); Megade (Giovanni Manzuoli [called Succianoccioli]); Argene (Clementina Cremonini); Licida ([Giusto] Ferdinando Tenducci); Nice (Miss [Polly?] Young);³⁷⁴ Aminta (Leopoldo [De] Micheli); chorus.
- 5) *GB-Lbl* 907.i.11.(5).³⁷⁵ [*EBB*: 3467B18 & 2219M36; *CS*: 16989; *ESTC*: T42191]

Music

NE.

Comment

By means of a party-coloured coat, which it has hitherto been my lot constantly to wear, I am entitled to a seat among the Gods at the Opera-house, and by a constant attendance at that modern place of worship, have gains some knowledge of the Opera business, and a tolerable taste for music; in consequence of which I now petition for an indulgence of my vanity, by letting me appear in print, that I may, with impunity, convey to my master, through the means of your paper, my sentiments on a performer who he almost adores; for so bigotted is he to him, that I might with less hazard talk blasphemy for an hour, than hint any thing against Sig. Manzoli for the space of a minute. It gave me great surprise to find that Dr Arne's new opera, called *L'Olimpiade*, was so soon discontinued; but upon enquiry I found others less surprised than myself; for some who were in the secret informed me that its condemnation was previous to its representation, and that the Italian junto were determined to destroy all interlopers (for such they term all who are not Italians). This piece of intelligence bore the greatest weight with me, as I had seen the design in some measure carried into execution on the first night of its being performed. Signor Manzoli (who, poor man! will not carry away with him above two or three thousand pounds of good English money) could not be persuaded to sing with the least brilliancy, and the most charming airs in the opera appeared, under his performance, to be totally void of spirit. I had too often heard Manzoli's excellence in other Operas to believe that it was any way owing to want of ability; and I

³⁷² Regina Mingotti, *An Appeal to the Public* (London, [1755]), 11–12.

³⁷³ 'A New Opera, the Musick by Dr Arne'; *LS*, iv/2, 1112.

³⁷⁴ Esther Young appeared as Mrs Jones after about 1762, while Isabella Young sang regularly as Mrs Scott after about 1760.

³⁷⁵ Paste overs: 'If from my eyes stream tears' (Italian paste over is missing; original 'Non Parresta l'angustia del mare'); 'Come il candore d'intatta neve' over 'Caro amico, adunque addio'; and 'Like new unfully....' over 'For ever, O my dear friend, farewell'.

was well assured, by some who had seen him but just before, that he was in perfect health. I speak more particularly of Signor Manzoli, because he is at present the principal object of operatical attention, not that the rest were at all less culpable, for the whole Italian crew (Signor Ciprandi excepted) behaved with the greatest injustice; nor can I find that there was the least reason to expect any other; for it seems that it has been a rule of long standing among Italian singers, never to squall with eclat in any other operas than those which are pure Italian. Indeed Dr Arne's is not the first opera this season which has furnished us with instances of this murderous partiality; for the extraordinary merit of Mr Bach's Adriano in Siria could not rescue it from the vengeance of these destroyers. It, like Dr Arne's, was doom'd to oblivion as soon as it was presented; and why? because forsooth Mr Bach did not breathe Italian air as soon as he was born. It is strange that bigotry to one spot of ground should so violently overpower the rational faculties. All but the Italians acknowledged the beauties of Mr Bach's opera; and none but the Italians could have been capable of smothering so elegant a production. I must do Signor Ciprandi the justice to confess, that his behaviour was truly English; I mean, upright and impartial; and of this all those who were present at either of the two above-mentioned Operas were well convinced. I must add, by way of conclusion, that it is amazing how English nobility can be so greatly misled, as to encourage a set of animals who shall dare, through the person of their countryman, to insult them to their faces, and who are in general fraught with the vilest principle, not to mention that the greater part of them may be considered as the waste of mankind and the sport of nature. Yours, &c.

A FOOTMAN³⁷⁶

L'Olimpiade

- 1) Anon.
- 2) 'Music by Several Eminent Masters' executed under the direction of Guglielmi.
- 3) **KT 1769**: November 11,³⁷⁷ 18, 25, December 2, 9, 16, 23.

Libretto

- 1) L'OLIMPIADE, AN OPERA, As Perform'd at the KING'S-THEATRE IN THE HAY-MARKET. The MUSIC by Several EMINENT MASTERS. Executed under the Direction of Signor GUGLIELMI, a Neapolitan Composer. The Poetry of this Opera originally belonged to *Metastasio*; to which, without prejudice to the principal action, an entire new turn is given, some airs changed, different parts of the recitative altered, the Quintetto added in the Second Act, and the Duet in the Third.
- 2) W[illiam] Griffin, Nov. 1769.
- 3) I/E.
- 4) Clistene ({Sig.} Bianchi); Aristeia ([Cecilia] Grassi); Megade ([Gaetano] Guadagni); Licida ({Sig.} Piatti); Argene ([Lelia] Guglielmi); Aminta ({Sig.} Borghese). Maestro de Balli: Vincenezzo Campioni. Pittore e Machinista: {Sig.} Bigheri.
- 5) *GB-Ob* 17405.e.21 (6). [nEBB; nCS; ESTC: T186116]

Music

- 1) The *Favorite Songs* in the OPERA L'OLIMPIADE.
- 2) R[obert] Bremner, [1770].
- 3) [Gaetano] Guadagni, [Cecilia] Grassi, {Sig.} Bianchi, {Sig.} Piatti.
- 4) In score
- 5) [**Part 1**]: 'Quel labbro adorato'³⁷⁸ (J.C. Bach W G 28/T 231/3, 2); 'Tu di saper procura' ([Anon], 6); 'Ne' giorni tuoi felici' (Duet: Piccinni, 11). [**Part 2**]: 'Ora è pietade l'esser crudele'/'Se serca, se dice' (Piccinni, 20); 'Se mi vedessi il core' ([Anon], 27); 'Ab per pietà placati' (Traetta, 32); 'Ab caro amico, addio' (Duet: [Anon], 34); 'Vorrei spiegarti, o cara' (Quintet: Sarti, 36).
- 6) *GB-Lb/G*.760.f.(10.) & (11.) [BUCEM: 742; RISM A/I/6: P 2199]

L'Olimpiade

- 1) Anon.

³⁷⁶ *Gazette*, 21 May 1765, 1.

³⁷⁷ 'Music by several Celebrated Composers'; *LS*, iv/3, 1436.

³⁷⁸ *Demetrio* (Act 3, scene iv).

- 2) 'Music by Several Eminent Masters' executed under the direction of Guglielmi.³⁷⁹
- 3) **KT 1770**: January 6,³⁸⁰ February 1,³⁸¹ 17, March 3,³⁸² 17, 24, May 10,³⁸³ 31.³⁸⁴

Libretto

- 1) L'OLIMPIADE, AN OPERA. As Perform'd at the KING'S-THEATRE IN THE HAY-MARKET. The MUSIC by Several EMINENT MASTERS. Executed under the Direction of Signor GUGLIELMI, a Neapolitan Composer. The Poetry of this Opera originally belonged to *Metastasio*; to which, without prejudice to the principal action, an entire new turn is given, some airs changed, different parts of the recitative altered, the Quintetto added in the Second Act, and the Duet in the Third.
- 2) W[illiam] Griffin, Jan. 1770.
- 3) I/E.
- 4) Clistene ({Sig.} Bianchi); Aristeia ([Cecilia] Grassi); Megacle ([Gaetano] Guadagni); Licida ({Sig.} Piatti); Argene ([Lelia] Guglielmi). Maestro de Balli: Vincenzo Camponi. Pittore e Machinista: [Sig.] Bigheri.
- 5) *GB-Lbl* 11716.aa.16. [*EBB*: 3467B18 & 2219M36; nCS; *ESTC*: T72072]

Music

NE.

L'Olimpiade

- 1) Giovan Gualberto Bottarelli; *trans.* Bottarelli junior.
- 2) Tommaso Giordani; with music from several masters.
- 3) **KT 1774**: June 3,³⁸⁵ 7, 11, 18, 25.

Libretto

- 1) L'OLIMPIADE; A SERIOUS OPERA. To be performed at the KING'S THEATRE, IN THE HAY-MARKET. The POETRY is from METASTASIO. Composed and curtailed by G. G. BOTTARELLI. The MUSIC by several Masters, executed under the Direction of SIGNOR GIORDANI. The Translation by BOTTARELLI, jun. Teacher of Languages.
- 2) T[homas] Cadell, 1774.
- 3) I/E.
- 4) Clistane ({Sig.} Schirolì); Megacle ([Giuseppe] Millico); Licida ([Caterina] Galli); Aminta ([Leopoldo De] Micheli); Aristeia ([Cecilia] Davies); Argene ({Sig.ra} Marchetti). Maestro de Balli: [Antoine] Pitrot. Dancers: {Mons.} Fierville, Mimi Faviere, {Sig.} Mariottini, [Anna?]³⁸⁶ Faviere, {Sig.} Bocchino, {Sig.ra} Mazzoni. Painters and Machinists: [James] Canter, [Giovanni Batista] Colomba.
- 5) *GB-Ob* Harding D 2448 (7). [*nEBB*; CS: 17011; *ESTC*: T186117]

Music

NE.

L'Olimpiade

- 1) Anon.
- 2) *arr.* Ferdinando Bertoni?; with music from Giovanni Paisiello, Christoph Willibald Gluck.

³⁷⁹ Notes to the libretto suggest Piccini 'Se cerca, se dice', Sarti 'Vorrei spiegarti, O cara', and J.C. Bach 'Quel labbro adorato'.

³⁸⁰ 'By particular Desire'; *LS*, iv/3, 1447.

³⁸¹ 'By particular Desire'; *LS*, iv/3, 1452.

³⁸² 'By particular Desire'; *LS*, iv/3, 1458.

³⁸³ Benefit: [Cecilia] Grassi; *LS*, iv/3, 1476.

³⁸⁴ 'By Particular Desire'; *LS*, iv/3, 1484.

³⁸⁵ 'A new serious Opera. The Music by the most celebrated composers under the direction of Giordani'; *LS*, iv/3, 1820.

³⁸⁶ Possibly Mimi Faviere's daughter by Antoine Pitrot; her sister Nina also danced during this season, but the relationship remains obscure; see *BDL*, v, 191.

- 3) **KT 1779:** May 29,³⁸⁷ June 5, 12, 19, 29, July 3.³⁸⁸ **1780:** March 9,³⁸⁹ April 27,³⁹⁰ May 2.

Libretto

NE.³⁹¹

Music

- 1) *The FAVOURITE* Songs in the OPERA L'OLIMPIADE.
- 2) William Napier, [1779].
- 3) [Gasparo] Pacchierotti, [Antonia] Bernasconi.
- 4) In score.
- 5) 'Superbo di me stesso' (Bertoni, 2); 'Ti seguirò fedele' (Paisiello R 1.41/9,³⁹² 10); 'Deh conservate' ([Anon], 20); 'Non vi turbate nò pietos?' (Gluck W. 1A 37,³⁹³ 22).
- 6) *GB-Lbl* G.206.f.(1.) [*BUCEM*: 742; *RISM* A/I/1: B 2395; A/I/6: P 444; B/II, 176]

- 1) *E mi lasci così? Rect^o e Ne giorni tuoi felici Duetto, in the Opera of L'OLIMPIADE, Composed by Signor G. Paisiello.*
- 2) [Robert] Birchall & Co, [1827].
- 3) None.
- 4) v, pf.
- 5) 'E mi lasci così?'/ 'Ne' giorni tuoi felici.' (Duet: Paisiello R 1.70/8, R 1.70/9).
- 6) *GB-Lbl* H.1782.e.(13.)³⁹⁴

Olimpiade

- 1) Anon.
- 2) Ferdinando Bertoni;³⁹⁵ with a song by Sarti? (With a new set of *Airs*, and an additional Scene, with a *song* from the celebrated Sarti, by Pacchierotti. Monologue. End of Opera an *Address* in English to the Audience, with a song from Handel, by Pacchierotti).
- 3) **KT 1783:** March 6,³⁹⁶ 15, April 10,³⁹⁷ May 1,³⁹⁸ 8,³⁹⁹ 31,⁴⁰⁰ June 6, 28.

Libretto

- 1) L'OLIMPIADE, A SERIOUS OPERA, As Performed at the KING'S THEATRE, IN THE HAY-MARKET. The MUSIC by several eminent Composers...
- 2) H[enry] Reynell, 1783.
- 3) I/E.
- 4) Clistane ([Gaetano] Scovelli); Megacle ([Gasparo] Pacchierotti); Licida ([Vincenzio] Bartolini); Aminta ({Sig.} Schinotti); Aristeia ([Margherita] Morigi); Argene ([Clara] Pollone).
- 5) *GB-Ob* Harding D 2453 (4). [*EBB*: 2219M35 & 322O1; *CS*: 17028; *ESTC*: T71455 & T218178]

Music

-
- 387 'Opera: The Music by Bertoni and other eminent Masters'; *LS*, v/1, 261.
 - 388 [Angiolo Monanni called] Manzoletto instead of [Giuseppe] Coppola.
 - 389 'Opera: The music by several Eminent Masters, under the Direction of Bertoni. Benefit for Pacchierotti'; *LS*, v/1, 323.
 - 390 Benefit: {Mme} Le Brun; *LS*, v/1, 337.
 - 391 Cast: Clistane ([Gasparo] Pacchierotti); Megacle ([Valentin] Adamberger); Licida ([Giuseppe] Coppola); Aminta ([Leopoldo De] Micheli); Aristeia ([Anna] Pozzi); Argene ([Antonia] Bernasconi); *LS*, v/1, 261.
 - 392 Originally set as part of the comic opera *Il Duello*, with words by Giambattista Lorenzi, and performed at the Teatro Nuovo, Naples, Spring 1774.
 - 393 From *Alceste*.
 - 394 (14) according to the British Library catalogue.
 - 395 Bertoni set this text for the S. Cassinao, Venice for the 1765 Carnival; this is a pasticcio version of that opera.
 - 396 Benefit: [Gasparo] Pacchierotti. 'Not Acted these 3 years'; *LS*, v/1, 596.
 - 397 Benefit: [Gheltruda?] Rossi; *LS*, v/1, 603.
 - 398 [Teresa] Gherardi in place of [Clara] Pollone; *LS*, v/1, 608.
 - 399 Benefit: {Mlle} Theodore; *LS*, v/1, 610.
 - 400 Benefit: the singers and dancers; *LS*, v/1, 618.

- 1) *Periodical Italian Song* No. 26.⁴⁰¹
 - 2) J[ohn] Bland, [c.1790].
 - 3) None.
 - 4) In score.
 - 5) 'Rendi o cara, il Prence amato' [Sarti].
 - 6) *GB-Lbl* G.206.n.(15.) [nBUCEM; RISM A/I/7: S 1014]
-
- 1) RENDI O CARA. A Favorite Italian RONDO Composed by SIG^r SARTI. Arranged with the Proper Accompt^s and Graces for the PIANO FORTE, by P. URBANI.
 - 2) Edinburgh: J[ohn] Brysson, [wm 1804].
 - 3) None.
 - 4) v, pf.
 - 5) 'Rendi o cara, il Prence amato' (Sarti).
 - 6) *GB-Ob* Tyson Mus. 1370 (11).
-
- 1) *Rendi o cara il Prence Amate, A FAVORITE SONG, with an Accompaniment for the PIANO FORTE, Composed by Sarti.*
 - 2) R[ober]t Birchall, [1810?].
 - 3) None.
 - 4) v, pf.
 - 5) 'Rendi o cara, il Prence amato' (Sarti).
 - 6) *GB-Lbl* G.805.g.(47.)

L'Olimpiade

- 1) Anon.
- 2) Domenico Cimarosa, under the direction of Mazzinghi.
- 3) Vicenza, 1784. **KT 1788:** May 8,⁴⁰² 13, 17, 20, 24, 29,⁴⁰³ June 7, 14, 17, 21. **1789:** April 2,⁴⁰⁴ 4, 18, 25, 28, 30,⁴⁰⁵ May 7,⁴⁰⁶ 19, 26.

Libretto

- 1) *L'Olimpiade*. A Serious Opera In tow [*sic*] Acts. As performed at the King's Theatre In the Hay Market. The Music entirely new By the Celebrated Signor Domenico Cimarosa. Under the direction of M^r Mazzinchi.
 - 2) MS, 1788.⁴⁰⁷
 - 3) I/E.
 - 4) Megacles (Luigi Marchesi [called Marchesini]); Clisthenes ([Giuseppe] Forlivesi); Lycides ([Antonio] Balelli); Amyntas ([Vincenzo] Calvesi); Aristeia (C[ecilia] Giuliani); Argene ([Teresa] Schinotti).
 - 5) *US-SM* La 803.⁴⁰⁸
-
- 1) L'OLIMPIADE, A SERIOUS OPERA, IN TWO ACTS. AS PERFORMED AT THE KING'S THEATRE *in the HAYMARKET*.
 - 2) J[ames] Stevenson, 1788.
 - 3) I/E.
 - 4) Megacles (Luigi Marchesi [called Marchesini]); Clisthenes ([Giuseppe] Forlivesi); Lycidas ([Antonio] Balelli); Amyntas ([Vincenzo] Calvesi); Anistea (C[ecilia] Giuliani); Argene ([Teresa] Schinotti). Leader of the Orchestra:

⁴⁰¹ '26' added in hand.

⁴⁰² Benefit: Luigi Marchesi [called Marchesini]. 'A new Serious Opera, under the direction of Mazzinghi'; *LS*, v/2, 1064.

⁴⁰³ Benefit: [Pietro] Carnevale. 'In Opera an additional song composed by Mortellari, and a new duet of his own composing, accompanied on the tenor obligato by Cramer, by Marchesi'; *LS*, v/2, 1069.

⁴⁰⁴ Benefit: Luigi Marchesi [called Marchesini]. 'In Act one a new *song* by Sga Giuliani; In Act 2 a new *song* by Marchesi; By particular desire the favourite *duet* in THE DESERTER will be introduced'; *LS*, v/2, 1143.

⁴⁰⁵ Benefit: The Manager; *LS*, v/2, 1150.

⁴⁰⁶ Benefit: [Marie Madelaine] Guimard; *LS*, v/2, 1153.

⁴⁰⁷ 'Sir, If the following piece meets with the Approbation of the Lord Chamberlain it will be perform'd at the King's Theatre on Thursday May 8th. I am Sir Your Humble Servant Henry Johnson for J. A. Gallini Esq. King's Theatre May 3^d 1788. J. Larpent Esq.'

⁴⁰⁸ The copy also includes a single printed sheet (by Stevenson, 1788) of the words of the patriotic song by Badini 'Generosi Britanni in lieta fronte' ('Ye generous Britons deign'), which was set to music by Marchesi and sung by him on 8 May 1788.

[Wilhelm] Cramer. Ballet Master: [Jean Georges] Noverre. Principal Dancers: [Marie Jean Augustin] Vestris, [Pierre] Chevalier, Didelot/Hiligsberg, [Anna Jaqueline] Coulon [later Mme Pierre Gabriel Gardel I]. Second Dancers: [Eugene?] Coulon, {Mr} Jacelot, {Mon} Sautier/{Miss} Simonets (x2)/{Md} Veolie, {Mm} Mesioe, [?] Vanlo. Painter and Machinist: Gaetano Marinari. Inventor and Maker of the Dresses: [Thomas] Luppino.

- 5) *GB-Lbl* 907.k.2.(4.)⁴⁰⁹ [*EBB*: 2219M35 & 322O1; *CS*: 17038; *ESTC*: T71456]

Music

- 1) *Se Cerca se Dice* Sung by SIG^R MARCHESI, in the Opera OLIMPIADE Composed by Sig^s Sacchini & Cimarosa.
- 2) [Thomas] Longman and [Francis] Broderip, [1788].
- 3) [Luigi] Marchesi [called Marchesini].
- 4) In score.
- 5) 'Se cerca, se dice'.
- 6) *GB-Lbl* G.196.(19.) [*BUCEM*: 192?; *RISM* A/I/7: S 258]

- 1) *Grandi e verson le tue pene.* Sung by SIG^{RA} GIULIANI, in the Opera OLIMPIADE Composed by SIG^R J. MAZZINGHI.
- 2) [Thomas] Longman and [Francis] Broderip, [1788?].
- 3) [Cecilia] Giuliani.
- 4) In score.
- 5) 'Grandi, è ver, son le tue pene' (Mazzinghi).
- 6) *GB-Lbl* G.196.(21.) [*BUCEM*: 664; *RISM* A/I/5: M 1594]

- 1) *Se Cerca se Dice* Sung by SIG^R MARCHESI, in the Opera OLIMPIADE. Composed by Sig^s Sacchini & Cimarosa.
- 2) [Thomas] Longman and [Francis] Broderip, [1788].
- 3) [Luigi] Marchesi [called Marchesini].
- 4) In score.
- 5) 'Se cerca, se dice'.
- 6) *GB-Ob* Mus, Voc. I. 47 (40). [*BUCEM*: 912?; *RISM* A/I/2: C 2391]

- 1) *Questa non era O Cara* SUNG BY Sig^t Marchesi in the Opera OLIMPIADE. Composed by Sig^t Sarti.
- 2) [Thomas] Longman and [Francis] Broderip, [1788?].
- 3) [Luigi] Marchesi [called Marchesini].
- 4) In score.
- 5) 'Questa non era o cara' (Sarti).
- 6) *GB-Lbl* G.196.(20.) [*BUCEM*: 922; *RISM* A/I/7: S 1012]

Comment

Questa non era o cara, sung by Signor Marchesi, in the Opera of Olimpiade; composed by Signor Sarti. Pr.2s.6d. Longman and Broderip. THIS air is set in a style, highly creditable to its ingenious author. It consists of two movements; the first in 3/4, and the second in *common time of four crotchets in a bar*. The introductory part is tender and affecting, and succeeded with excellent effect, by the sprightly and enlivening melody of the second. The whole is published in *score*, and the accompaniments are calculated both to assist the singer, and enforce the sentiment of the poetry.⁴¹⁰

The Opera is so far interesting as the report is of a singer whose voice is beyond all comparison the finest in Europe, at length getting into the worthy use of it. Marchesi on Saturday showed us from the first, [as] was here suggested, that his former failures of impression were the fault of Sarti, rather than his own. In the Olimpiade his airs being written with feeling are of course felt as they are sung both by the musician and those who fear him. The air "Se cerca, se dice" was therefore much applauded and generally encored. There were the sweetest captivations of the first style in his simple and broken close on "rispondi mori" and on "piangendo parti." The third part, the short and spirited allegro in the air, is well added to Cimarosa's air by Marchesi from the music of Sacchini.⁴¹¹

Both [Marchesi's] airs in the second act of L'Olimpiade are full of contrivance and beautiful effect. It is not easy to say which is the best. "Se cerca, se dice" was encored with a violence of applause seldom heard, and the second time was much varied and more brilliant than the first.⁴¹²

⁴⁰⁹ Included in this copy is the text of 'Generosi Britanni in lieta fronte', headed 'SIGNOR MARCHESI, AT THE END OF THE OPERA OF L'OLIMPIADE, WILL SING THE FOLLOWING ITALIAN WORDS, SET TO MUSIC BY HIMSELF, AND WRITTEN BY MR. BADINI'; the copy includes a translation.

⁴¹⁰ *The Analytical Review*, iii (January–April 1789), February, 240.

⁴¹¹ *The World*, 9 June 1788, 2.

⁴¹² *The World*, 23 June 1788, 3.

List of numbers from the libretti

<i>Olimpiade</i>	1742 ⁴¹³	1756 ⁴¹⁴	1765 ⁴¹⁵	1769 ⁴¹⁶	1770 ⁴¹⁷	1774 ⁴¹⁸	1779	1783 ⁴¹⁹	1788 ⁴²⁰	1788 ⁴²¹
Adapter of the libretto:	Rolli	Vanneschi	Bottarelli	Guglielmi	Guglielmi	Bottarelli	Anon.	Anon.	Anon.	Anon.
Composer or arranger of the score:	Pergolesi	Galuppi	Arne	Guglielmi	Guglielmi	Giordani	?	Bertoni	Cimarosa	Cimarosa
Act 1										
Superbo di me stesso. (Meg. 1 ii)	1 ii ⁴²²	1 i	1 ii (2)	2 ii (1)	2 ii (1)	X	*423	1 ii (2)	1 ii	1 ii
Quel destrier, che all'albergo. ⁴²⁴ (Lic. 1 iii)	X	X	3 i (1)	3 i (1)	3 i (1)	X	X	X	X	X
Oh care selve! oh cara. <i>Chorus</i> (Cho. 1 iv)	X	1 ii ⁴²⁵	1 iii (1)	X	X	X	X	X	1 iv	1 iv
Del destin non vi lagnate. (Cli. 1 v)	X	X	1 iii (2)	X	X	1 iii (1)	X	1 iii (1)	1 v	1 v
Tu di saper procura. (Ari. 1 vi)	X	1 iv	1 iii (3)	1 iii (2)	1 ii (2)	1 iii (2)	X	1 iii (2)	X	1 vi
Più non si trovano. (Arg. 1 vii)	X	1 v	1 iii (4)	X	X	1 iii (3)	X	X	X	X
Mentre dormi Amor fomenti. (Lic. 1 viii)	X	1 vi	1 ii (1)	1 ii (1)	X	1 ii (1)	X	1 ii (1)	1 vii	1 vii
Nè giorni tuoi felici. <i>Duet</i> (Meg./Ari.)	X	1 viii	1 iv	1 iv	X	1 iv	X	X	1 viii	1 viii
Act 2										
Grandi, è ver, son le tue pene. (Ari. 2 iii)	X	2 ii	2 i (1)	X	X	X	X	X	2 ii	2 ii
Che non mi disse un dì! (Arg. 2 iv)	X	X	X	X	X	X	X	X	X	X
Siam navi all'onde argenti. (Ami. 2 v)	X	X	X	X	X	X	X	X	1 i	1 i
Del forte Licida. <i>Chorus</i> (Cho. 2 vi)	X	X	2 ii (1)	X	X	X	X	X	X	X
So ch'è fanciullo Amore. (Cli. 2 vii)	X	X	X	X	X	X	X	X	X	X

⁴¹³ As *Meraspe Ovvero L'Olimpiade*, GB-Lbl 907.i.4.(4).

⁴¹⁴ GB-Lbl 907.i.7 (6).

⁴¹⁵ GB-Lbl 907.i.11 (5).

⁴¹⁶ GB-Ob 17405.e.21(6).

⁴¹⁷ GB-Lbl 11716.aa.16.

⁴¹⁸ GB-Ob Harding D 2448 (7).

⁴¹⁹ GB-Ob Harding D 2453 (4).

⁴²⁰ US-SM La 803.

⁴²¹ GB-Lbl 907.k.2 (4).

⁴²² Set for Meraspe.

⁴²³ Setting by Bertoni.

⁴²⁴ Paste over in GB-Lbl 907.i.11 (5), but much of it is missing.

⁴²⁵ Set for Argene.

Se cerca, se dice. (Meg. 2 x)	2 iv ⁴²⁶	2 vii	2 ii (3)	2 ii (3)	2 ii (3)	2 ii (2)	X	2 ii (2)	2 vii	2 vii
Tu me da me dividi. (Ari. 2 xi)	X	2 viii	2 ii (4)	2 ii (4)	2 ii (4)	X	X	X	X	X
Nò, la speranza. (Arg. 2 xii)	X	X	2 iii	X	X	X	X	X	X	X
Gemo in un punto e fremo. (Lic. 2 xv)	X	X	X	X	X	X	X	X	X	X
Act 3										
Caro, son tua così. (Ari. 3 ii)	X	3 ii	X	X	X	X	X	X	X	X
Lo seguitai felice. (Meg. 3 iii)	X	X	3 ii (2)	3 ii (2)	X	X	X	X	X	X
Fiamma ignota nell'alma mi scende. (Arg. 3 iv)	X	X	X	X	X	X	X	X	X	X
Son qual per mare ignoto. (Ami. 3 v)	X	X	X	X	X	X	X	X	X	X
I tuoi strali, terror de' mortali. <i>Chorus</i> (Cho. 3 vi)	X	X	3 iii (1)	X	X	X	X	X	X	X
Non so donde viene. (Cli. 3 vi)	X	X	X	X	X	3 i (2)	X	3 i (2)	2 xiii	X
Viva il figlio delinquente. <i>Chorus</i> (Cho. 3 x)	X	3 vi (2)	X	3 iii (4)	3 iii (3)	X	X	X	X	X
Other arias inserted										
1742										
Oh dolce fra Pastori. (Arg./Cho.)	1 iii	X	X	X	X	X	X	X	X	X
Quelle, dell'idol mio. (Ari.)	1 iv (1)	X	X	X	X	X	X	X	X	X
Dolce di Pastorella. ⁴²⁷ (Arg./Cho.)	1 iv (2)	X	X	X	X	X	X	X	X	X
Immagini dolenti. (Cli.)	1 v	X	X	X	X	X	X	X	X	X
Sarem nel nostro affanno. (Ari.)	2 i	X	X	X	X	X	X	X	X	X
Il crine e il Mento de Vincitor. (Cli.)	2 ii	X	X	X	X	X	X	X	X	X
Memoria ancor di pene. (Cli.)	2 iii	X	X	X	X	X	X	X	X	X
Per novo amor delira. (Ari.)	2 v (1)	X	X	X	X	X	X	X	X	X
Parti crudel, va mancor di sede. (Ari.)	2 v (2)	X	X	X	X	X	X	X	X	X
Tremende oscure atroci. (Mer.)	2 vi	X	X	X	X	X	X	X	X	X
Si che 'l rimorso avrai. (Lic.)	2 vii (1)	X	X	X	X	X	X	X	X	X
Benchè a stragi provocata. (Cli.)	2 vii (2)	X	X	X	X	X	X	X	X	X
Rigor d'avversa stella. (Oli.)	3 i	X	X	X	X	X	X	X	X	X
Si mi lascia, e Padre amato. (Ari.)	3 ii (1)	X	X	X	X	X	X	X	X	X
L'affetto che m'accende. ⁴²⁸ (Cli.)	3 ii (2)	X	X	X	X	X	X	X	X	X

⁴²⁶ Set for Meraspe.

⁴²⁷ A pasteover of an aria beginning 'Povera quanto'.

Vivi ben mio per me. (Arg.)	3 iii (1)	X	X	X	X	X	X	X	X	X
Mio sol desio, mia cara Argene. (Lic.)	3 iii (2)	X	X	X	X	X	X	X	X	X
Troppe a' desiri miei. (Mer.)	3 iv (1)	X	X	X	X	X	X	X	X	X
Qual degno premio. <i>Chorus</i> (Cho.)	3 iv (2)	X	X	X	X	X	X	X	X	X
1756										
È la beltà del cielo. ⁴²⁹ (Cli.)	1 iii	X	X	X	X	X	X	X	X	X
Amalo, e se al tuo sguardo. ⁴³⁰ (Cli.)	2 iv	X	X	X	X	X	X	X	X	X
Bel piacer nel cor ti scenda. (Alc.)	2 ix	X	2 i (1)	2 i (1)	2 i (1)	X	X	X	X	X
Lasciami al mio tormento. (Lic.)	2 x	X	X	X	X	X	X	X	X	X
Vede il nocchier la sponda. ⁴³¹ (Arg.)	2 xi	X	X	X	X	X	X	X	X	X
Verdi prati. (Meg.)	3 iii	X	X	X	X	X	X	X	X	X
Così stupisce e cade. ⁴³² (Cli.)	3 iv	X	X	X	X	X	X	X	X	X
In mezzo a tanti affanni. ⁴³³ (Arg.)	3 v	X	X	X	X	X	X	X	X	X
Pupille vezzose. (Meg.)	3 vi (1)	X	X	X	X	X	X	X	X	X
1765										
Al giovanil talento. (Ami.)		1 i	X	X	X	X	X	X	X	X
Amor, che masse colla speranza. (Nic.)		2 i (2)	X	X	X	X	X	X	X	X
Intendo il tuo rossor. (Cli.)		2 ii (2)	X	X	X	X	X	X	X	X
Ferma, crudel, rispetta. <i>Duet</i> (Ari./Lic.)		2 iv	X	X	X	X	X	X	X	X
Oh dei! con dolce moto. (Cli.)		3 i (2)	X	X	X	X	X	X	X	X
A quest'alma. (Ari.)		3 ii (1)	X	X	X	X	X	X	X	X
Come il candore d'intatta neve. ⁴³⁴ (Meg.)		3 iii(2)	X	X	X	X	X	X	X	x
1769										

428 A pasteover of 'Non so donde viene'.

429 *Antigono* (Act 1, scene iv).

430 *Artaxerxes* (Act 2, scene iv).

431 *Irene* (no. 2).

432 *Artaxerxes* (Act 2, scene xv).

433 *L'Eroe Cinese* (Act 3, scene ii).

434 Paste over in *GB-Lbl* 907.i.11 (5), with 'Caro amico' as a duet; this does not otherwise appear in *Olimpiade* until 1769.

Quella mortal tempesta. (Ami.)				1 i	X	1 i	X	1 i	X	X
Sperai vicino il lido. ⁴³⁵ (Meg.)				1 ii (2)	1 ii (1)	1 ii (2)	X	X	X	X
Pensa, che figlia sei. ⁴³⁶ (Cli.)				1 iii (1)	X	X	X	X	X	X
Ah, non basta ogni altro affanno. (Arg.)				1 iii (3)	X	X	X	X	X	X
Se mi vedessi il core. (Ari.)				2 i (2)	X	X	X	X	X	X
Se il barbaro amante. (Arg.)				2 i (3)	2 ii (2)	X	X	X	X	X
Tu sai che sono amante. ⁴³⁷ (Lic.)				2 ii (2)	2 iii	X	X	X	X	X
Vorrei spiegarti, o cara. <i>Duet</i> (Meg./Ari.)				2 iii	X	2 iii	X	2 iii	X	X
Ah per pietà placati. (Cli.)				3 i (2)	3 ii (1)	X	X	X	X	X
Quel labbro adorato. ⁴³⁸ (Ari.)				3 ii (1)	3 iii (1)	3 ii	X	X	X	X
Ah, caro amico, addio. <i>Duet</i> (Meg./Lic.)				3 iii (1)	3 iii (2)	X	X	X	X	X
Barbari! Dal mio seno. <i>Duet</i> (Meg./Lic.)				3 iii (2)	X	X	X	X	X	X
O degli uomini padre, e degli Dei. (Cli.)				3 iii (3)	X	X	X	X	X	X
1770										
Vò solcando un mar crudele. (Meg.)					1 i (2)	X	X	X	X	X
Tradita abbandonata. (Arg.)					1 ii (3)	X	X	X	X	X
Sì, ti credo, amato bene. <i>Duet</i> (Ari./Meg.)					1 iii	X	X	X	X	X
Ritorna in quest'alma. (Arg.)					2 i (2)	X	X	X	X	X
Fra cento affanni e cento. (Cli.)					3 i (2)	X	X	X	X	X
Sulla placida marina. (Ari.)					3 ii (2)	X	X	X	X	X
1774										
Se il mio duol, se i mali miei. ⁴³⁹ (Ari.)						2 i (2)	X	X	X	X
Sventurata, a chi finora. (Arg.)						2 i (3)	X	X	X	X
Bell'alme innamorate. (Cli.)						2 ii (1)	X	X	2 iv	X

⁴³⁵ *Demofoonte* (Act 1, scene iv).

⁴³⁶ *Ipermestra* (Act 1, scene ii).

⁴³⁷ *Nitteti* Act 1, scene iii?

⁴³⁸ *Demetrio* (Act 3, scene iv).

⁴³⁹ *Ipermestra* (Act 2, scene iii).

Deh, se d'amante fervido. (Lic.)						2 ii (3)	X	X	X	X
Alma dal duolo oppressa. (Lic.)						3 i (1)	X	X	X	X
Dolce d'amor compagna. (Arg.)						3 iii(1)	X	X	X	X
Al suo sato in abbandono. (Ari.)						3 iii (2)	X	X	X	X
Vivan gli amabili sposi fedel! <i>Chorus</i> (Cho.)						3 iv	X	3 iv	X	X
1779										
Deh conservate. [NA]							*440	X	X	X
Non vi turbate nò pietosi. (Arg.)							*441	X	X	X
Ti seguirò fedele. (Meg.)							*442	3 ii (2)	X	X
1783										
Più non so trovano fra mille amanti. (Arg.)								1 iii (3)	X	X
Cessa mio ben di piangere. <i>Duet</i> (Meg./Ari.)								1 iv	X	X
Non soffrirò il rossore. (Arg.)								2 i	X	X
Cari sposi, Amor costante. (Cli.)								2 ii (1)	X	X
Avverso fato, oh Dio! (Ari.)								2 ii (3)	X	X
A morir se mi condanna. (Lic.)								2 ii (4)	X	X
Al caro amico a lato. (Lic.)								3 i (1)	X	X
Caro ben, se tua son'io. (Ari.)								3 ii (1)	X	X
Rendi o cara, il Prence amato. ⁴⁴³ (Meg.) ⁴⁴⁴								*	X	X
1788										
S'affretta il passeggero. (Lic.)									1 iii	1 iii
In un cor che fu piagato. (Ami.)									2 i	2 i
Agitata in tante pene. (Ari.)									2 viii	2 viii
Torbido il ciel s'oscura. (Lic.)									2 xi	2 xi

⁴⁴⁰ Setting unattributed.

⁴⁴¹ Setting by Gluck.

⁴⁴² Setting by Paisiello.

⁴⁴³ Text not included in the 1783 libretto: *GB-Ob* Harding D 2453 (4), but alluded to in the advertisements as 'an additional Scene, with a *song* from the celebrated Sarti'. *LS*, v/1, 596.

⁴⁴⁴ The advertisement mentions that this song was sung by Pacchierotti, who is assigned the character of Megacle in the 1783 libretto: *GB-Ob* Harding D 2453 (4).

Spiegar non posso appieno. (Arg.)									2 xii	2 xii
Questa non era o cara. <i>Duet</i> (Meg./Lic.)									2 xiv	2 xiv
Quanto mai per sì gran dono. <i>Chorus</i> (Lic./Cli./Ari./Arg./Ami./Meg.)									2 xv	2 xv

Il re pastore

Il re pastore (1757)
The Royal Shepherd (1764)
Il re pastore (1765)
Amintas (1769)
Il re pastore (1778)

Il re pastore

- 1) Anon.
- 2) Johann Adolf Hasse.
- 3) Hubertusburg Court, 7 October 1755. **KT 1757**: January 18,⁴⁴⁵ 22, 25, 29, February 1, 5, 8, 12, 15, 19, 22, 26, April 26, May 10.⁴⁴⁶

Libretto

- 1) A New opera Call'd Il Re Pastore, to be perform'd at the King's Theatre in the Hay Market on Tuesday Next of 18th January: 1757.⁴⁴⁷
 - 2) MS [1756–7].⁴⁴⁸
 - 3) I.
 - 4) Agenone ([Blank]); Aminta (Giuseppe Ricciarelli); Atamas ({Sig.} [Blank]); Elisa ([Regina] Mingotti [*née* Valentini]); Lisimaco ([Blank]); Tamiri ({Sig.ra} [Blank]).
 - 5) *US-SM* La 128.
-
- 1) *IL RE PASTORE* DRAMMA PER MUSICA. PEL TEATRO *di S.M.B.*
 - 2) G[eorge] Woodfall, 1757.
 - 3) I/E.
 - 4) Agenores ({Sig.ra} Grandis);⁴⁴⁹ Amintas ([Giuseppe] Ricciarelli); Atamas ([Salvatore] Pazzagli); Elisa ([Regina] Mingotti [*née* Valentini]); Lisimacus ({Sig.ra} Mareschi); Tamiris ([Christina] Passerini). Dancers: [Giovanni Andrea Battista] Gallini, [John Baptist] Tioli, {Sig.}⁴⁵⁰ Giorgi, {Sig.ra} Lescot, [Vincenza] Lucchi.
 - 5) *GB-Lbl* 163.g.60. [*EBB*: 2219M37; *CS*: 19601; *ESTC*: T46310]

Music

- 1) THE *FAVOURITE* SONGS in the OPERA *Call'd* IL RE PASTORE by Sig: Hasse *Sung by Sig^{na} Mingotti*.
- 2) Printed and Sold for the Proprietor,⁴⁵¹ 1757.
- 3) [Regina] Mingotti [*née* Valentini].
- 4) In score.
- 5) 'Alla selva, al prato al fonte' ([Hasse], 25); 'Io rimaner divisa' ([Hasse], 30); 'Non negar di darmi pace' ([Hasse], 33); 'Se tu di me fai dono' ([Hasse], Passerini, 38).
- 6) *GB-Lbl*/H.348.a.(3.) [*BUCEM*: 452; *RISM A/I*/4: H 2262]

The Royal Shepherd

- 445 'A New Opera. Musick composed by Signor Hasse'; *LS*, iv/2, 577.
- 446 Benefit: [Regina] Mingotti. 'With the addition of some favourite airs by Sga Mingotti'; *LS*, iv/2, 598.
- 447 'Sig^{na} Regina Mingotti The Manager of the Opera this Season.' *US-SM* La 128.
- 448 Application undated.
- 449 *BDL*, vi, 301 gives this singer a very brief biography which omits this role.
- 450 Possibly the dancer Signor Giordi who died in 1808. However, *BDL*, vi, 222–3 says that he made his first appearance at Drury Lane in 1757–8 season.
- 451 'At this time, Mingotti and Giardini not allowing the opera-copyist to dispose of the favourite songs to Walsh upon the usual easy terms, had them printed elsewhere; this was the case with *Il re pastore*, some of the songs from *Demofoonte*, and other operas.' Burney, iv, 466.

- 1) Richard Rolt.
- 2) George Rush.
- 3) **DL 1764**: February 24,⁴⁵² 27,⁴⁵³ March 3, 5, 8, 12, 15, 19, April 5.

Libretto

- 1) THE ROYAL SHEPHERD, AN ENGLISH OPERA; As it is PERFORMED at the THEATRE-ROYAL IN DRURY-LANE. The MUSIC composed by Mr. RUSH.
 - 2) W[...] Owen and C[...] Moran,⁴⁵⁴ [1764].⁴⁵⁵
 - 3) E.
 - 4) Agenor ([Thomas] Norris);⁴⁵⁶ Alexander ([Samuel Thomas] Champness); Amintas ([Joseph] Vernon); Eliza ([Clementina] Cremonini); Thamisris ([Polly] Young); Camilla ([Elizabeth] Wright). Sidonian nobles, Shepherds, etc.
 - 5) *GB-Ob* Harding D 1926. [*EBB*: 2219M39; *ESTC*: T45364]
-
- 1) THE Royal Shepherd. AN ENGLISH OPERA. With ALTERATIONS. As it is PERFORMED at the THEATRE in *Smock-Alley*.
 - 2) Dublin: as sold at the theatre, [1764].⁴⁵⁷
 - 3) E.
 - 4) Agenor ([James] Wilder); Alexander ([Niccolo] Peretti); Amintas ([Giusto Ferdinando] Tenducci);⁴⁵⁸ Eliza ([Clementina] Cremonini); Thamisris ({Miss} Thomas). Sidonian nobles, Shepherds, etc.
 - 5) *GB-Ob* Vet. A5 f.1104 (1). [*EBB*: 2219M39; *ESTC*: T45363]
-
- 1) THE ROYAL SHEPHERD, AN ENGLISH OPERA; As it is PERFORMED at the THEATRE-ROYAL IN DRURY-LANE. The MUSIC composed by Mr. RUSH.
 - 2) Dublin: printed for A[nn] Leathley, G[eorge] Faulkner [I], W[illiam] and W[illiam] Smith [II & IV], P[eter] Wilson, T[imothy] Dyton, [and 7 others in Dublin], 1764.
 - 3) E.
 - 4) Agenor ([Thomas] Norris); Alexander ([Samuel Thomas] Champness); Amintas ([Joseph] Vernon); Eliza ([Clementina] Cremonini); Thamisris ([Polly] Young). Sidonian nobles, Shepherds, etc.
 - 5) *US-Wi**ML48.E58 v.2 no. 8. [*ESTC*: N13335]
-
- 1) THE ROYAL SHEPHERD, AN ENGLISH OPERA; As it is PERFORMED at the THEATRE-ROYAL IN DRURY-LANE. The MUSIC composed by Mr. RUSH. THE SECOND EDITION.
 - 2) W[...] Owen and C[...] Moran, [1765].
 - 3) E.
 - 4) Agenor ([Thomas] Norris); Alexander ([Samuel Thomas] Champness); Amintas ([Joseph] Vernon); Eliza ([Clementina] Cremonini); Thamisris ([Polly] Young). Sidonian nobles, Shepherds, etc.
 - 5) *US-Wi* PR 1241.L6 v.37 no. 2 RBC. [*ESTC*: T213327]
-
- 1) THE ROYAL SHEPHERD. AN ENGLISH OPERA; As it is PERFORMED At the THEATRE-ROYAL IN DRURY-LANE. The MUSIC composed by Mr. RUSH. THE THIRD EDITION.
 - 2) W[...] Owen and C[...] Moran, [1765].
 - 3) E.
 - 4) Agenor ([Elizabeth] Dorman [née Wright]); Alexander ([Samuel Thomas] Champness); Amintas ([Joseph] Vernon); Eliza ([Clementina] Cremonini); Thamisris ([Polly] Young); Camilla ([Elizabeth] Wright). Sidonian nobles, Shepherds, etc.
 - 5) *GB-Ob* Harding D 1928. [*nEBB*; *ESTC*: T2477]
-
- 1) THE ROYAL SHEPHERD AN ENGLISH OPERA. With ALTERATIONS. As it is performed at the THEATRE in SMOCK-ALLEY. [SNS]

⁴⁵² 'A New English Opera. The Music Compos'd by Mr Rush'; *LS*, iv/2, 1041.

⁴⁵³ 'Well rec'd: all but the 1st Chorus w[hic]h [sic] was Hiss'd. First Dance Hiss'd off. Mr Norris being ill, Mrs Dormond perform'd in his room, much applauded (Cross Diary). Acted but once.' *LS*, iv/2, 1042.

⁴⁵⁴ No other record of this partnership exists; both Owen (a map printer) and Moran (a producer of pamphlets) can be found separately.

⁴⁵⁵ 'Books of the Opera to be sold at the Theatre'; *LS*, iv/2, 1042.

⁴⁵⁶ The only candidate for this singer is Thomas Norris who appears to have sung mainly oratorios about this time.

⁴⁵⁷ *ESTC* gives 1765.

⁴⁵⁸ *BDL*, xiv, 394 suggests Tenducci did not arrive in Dublin until the summer of 1765.

- 2) Dublin: printed for the theatre in Smock-Alley, [1765].
 - 3) E.
 - 4) [...]
 - 5) *EIRE-Dtc* OLS 190.s.25 no. 3. [*EBB*: 2219M39; *ESTC*: T212680]
- 1) THE ROYAL SHEPHERD, AN ENGLISH OPERA. With ALTERATIONS. As it is performed at the THEATRE in SMOCK-ALLEY.
 - 2) Dublin: sold by the booksellers, 1765.
 - 3) E.
 - 4) Agenor ([James] Wilder); Alexander ([Niccolo] Peretti); Amintas ([Giusto Ferdinando] Tenducci);⁴⁵⁹ Eliza ([Clementina] Cremonini); Thamiris ({Miss} Thomas). Sidonian nobles, Shepherds, etc.
 - 5) *GB-Ob* Vet. A5 f.2187. [*EBB*: 2219M39; *ESTC*: T168963]
- 1) THE ROYAL SHEPHERD AN ENGLISH OPERA. WITH ALTERATIONS. As it is performed at the THEATRE -ROYAL, EDINBURGH.
 - 2) Edinburgh: [Gilbert] Martin and [John] Wotherspoon, 1769.
 - 3) E.
 - 4) Agenor (Mrs Woodman); Alexander ([Niccolo] Peretti); Amintas ([Giusto Ferdinando] Tenducci); Eliza (not specified); Thamiris ({Miss} Brown). Sidonian nobles, Shepherds, Shepherdesses, etc. Dancers: (Principal dancers) {Mons} Astier, {Sig.ra} Marcoucci. Country dancers: {Mr} Waldron, {Mr} Dancer, {Mr} Freeman, {Mr} Smith, {Mrs} Holland, {Mrs} Williams, {Mrs} Fearon, {Mrs} Harrison.
 - 5) *GB-En* L. C. 175 (3). [*ESTC*: T168972]
- 1) *Sung by Mrs. Arne, in* The Royal Shepherd, in THE BILLINGTON: OR TOWN and COUNTRY SONGSTER... (157). ['Vows of love should ever bind'].
 - 2) E[lizabth] Wenman, 1790.
 - 3) E.
 - 4) [Susanna] Arne.
 - 5) *GB-Ob* Harding C 879. [*EBB*: 2488B1; *ESTC*: T124637]

Music

- 1) THE OVERTURE, SONGS, DUETS & QUARTET *in the OPERA of the ROYAL SHEPHERD* as perform'd at the THEATRE ROYAL in DRURY LANE. Composed and properly disposed for the VOICE & HARPSICHORD by *George Rush*.
 - 2) J[ohn] Welcker, [1764].
 - 3) [Samuel Thomas] Champness, [Joseph] Vernon), [Thomas] Norris; Eliza ([Clementina] Cremonini, [Polly] Young, [Elizabeth] Dorman [née Wright],⁴⁶⁰ [Elizabeth Arne née] Wright.
 - 4) v, hpd.
 - 5) Overture (Rush, 2). [**Act 1:** 'Well I know, thou friendly stream' ([Rush], 6); 'To the wood, the field the fountain' (Rush, 10); 'A shepherd thou I am' ([Rush], 10); 'Thus a cloud expanding wide' ([Rush], 12); 'Why ask me fairest, if I love' (Rush, 18); 'The many dreadful storms' (Rush, 20); 'What more can as a fair maid delight' ([Rush], 18); 'Go reign the throne awaits me love' (Duet: [Rush], 28). **Act 2:** 'How oft the fond turtle I see' ([Rush], 24); 'Go tim'rous fair' ([Rush], 34); 'Tell oh tell my lover true' ([Rush], 36); 'Barbarian, can you see my pain' ([Rush], 37); 'All other passions now must yield' ([Rush], 31); 'Ye Gods! to me a lowly plant' ([Rush], 32); 'If happiness through me you gain' ([Rush], 33); 'You mine alas! no longer are' (Quartet; [Rush], 34). **Act 3:** 'Husband at once and lover too' ([Rush], 40); 'I from my shepherd ever part' ([Rush], 42); 'Can anything give so much pain' ([Rush], 44); 'Adieu my Queen, adieu' (Duet: [Rush], 46); 'O cease, o cease thou fairest of thy sex' ([Rush], 48); 'If you yourself give me away' ([Rush], 50); 'Propitious heav'ns who'se pleased each day' ([Rush], 52); 'Vows of love shou'd even bind' ([Rush], 54);⁴⁶¹ 'Transporting joy elates my mind' ([Rush], 55).
 - 6) *GB-Lbl* c.391. [*BUCEM*: 908; *RIŚM* A/I/7: R 3186]
- 1) ROYAL SHEPHERD OVERTURE.
 - 2) [N1], [1765].
 - 3) NA.

⁴⁵⁹ *BDL*, xiv, 394 suggests Tenducci did not arrive in Dublin until the summer of 1765.

⁴⁶⁰ Given the usual problems in distinguishing members of the Young family, it is as well to point out that she and Mis Young are clearly different characters and not a confusion between two forms of the same name, for they are billed singing a duet.

⁴⁶¹ Michael Kelly, *Michael Kelly's Reminiscences* (London, 1826), 401 accuses Rush of having stolen this tune for a rondeau by Gardini from *Ezio*.

- 4) kd.
 - 5) Overture [Rush].
 - 6) *GB-Lbl* e.5z.(4.)⁴⁶² [*BUCEM*: 908; *RISM A/I/7*: R 3188]
- 1) *Sung by M^r Tenducci* In the ROYAL SHEPHERD Compos'd by M^r Tenducci.
 - 2) R[obert] B[remner], [1765?].
 - 3) [Giusto Ferdinando] Tenducci.
 - 4) v, hpd.
 - 5) 'When lowly on the rural plains' (Tenducci).
 - 6) *GB-Lbl* G.316.k.(64.) [*BUCEM*: 1000; *RISM A/I/8*: T 475]
- 1) THE SONGS and DUETS *in the* ROYAL SHEPHERD Transposed for the *GERMAN FLUTE* Composed by *George Rush*.
 - 2) J[ohn] Welcker, [1767]
 - 3) [Samuel Thomas] Champness, Eliza [Clementina] Cremonini, [Elizabeth] Dorman [née Young], [Thomas] Norris, [Joseph] Vernon, [Elizabeth Arne née] Wright, [Polly] Young.
 - 4) fl.
 - 5) **Act 1:** 'Well I know, thou friendly stream' ([Rush], 1); 'To the wood, the field, the fountain' ([Rush], 1); 'A shepherd thou I am' ([Rush], 2); 'Thus a cloud expanding wide' ([Rush], 2); 'Why ask me fairest, if I love' ([Rush], 3); 'The many dreadful storms' ([Rush], 4); 'What more can as a fair maid delight' ([Rush], 5); 'Go reign the throne awaits me love' (Duet: [Rush], 6). **Act 2:** 'How oft the fond turtle I see' ([Rush], 8); 'Go tim'rous fair' ([Rush], 9); 'Tell oh tell my lover true' ([Rush], 9); 'Barbarian, can you see my pain' ([Rush], 10); 'All other passions now must yield' ([Rush], 10); 'Ye Gods! to me a lowly plant' ([Rush], 11); 'If happiness through me they gain' ([Rush], 11). **Act 3:** 'Husband at once and lover too' ([Rush], 12); 'I from my shepherd ever part' ([Rush], 12); 'Can anything give so much pain' ([Rush], 13); 'Adieu my Queen, adieu' (Duet: [Rush], 14); 'O cease, o cease thou fairest of thy sex' ([Rush], 14); 'If you yourself give me away' ([Rush], 15); 'Vows of love shou'd even bind' ([Rush], 16); 'Transporting joy elates my mind' ([Rush], 16).
 - 6) *GB-Lbl* g.1780.aa.(3.) [*nBUCEM*; *RISM A/I/7*: R 3193]
- 1) No repose can I discover Act 3rd of y [*sic*] Royal Shepherd. M^r Tenducci.
 - 2) MS [1769].
 - 3) [Giusto Ferdinando] Tenducci.
 - 4) v.
 - 5) 'No repose can I discover' (Tenducci).
 - 6) *GB-En* L. C. 175 (3).
- 1) Tho Heavens good Pleasures Act 2^d sung by Amintas.
 - 2) MS [1769].
 - 3) NC.
 - 4) v.
 - 5) 'Tho' heavens good pleasure' [Tenducci].
 - 6) *GB-En* L. C. 175 (3).
- 1) *A Favorite Air in the* Royal Shepherd Sung by M^R TENDUCCI *tune Coming Throu the Broome*.
 - 2) NI: [Edinburgh, c.1769].
 - 3) [Giusto Ferdinando] Tenducci.
 - 4) v, kd.
 - 5) 'No repose can I discover' [Anon].
 - 6) *GB-Lbl* G.426.kk.(54.) [*nBUCEM*; *nRISM*]
- 1) *A New Scotch Air* Composed and Sung by M^R TENDUCCI *in the Opera of the* Royal Shepherd.
 - 2) NI: [Edinburgh, c.1770].
 - 3) [Giusto Ferdinando] Tenducci.
 - 4) v, kd.
 - 5) 'Tho heaven's good pleasure' (Tenducci).
 - 6) *GB-Lbl* G.426.kk.(54.) [*nBUCEM*; *nRISM*]
- 1) THE OVERTURE, SONGS, DUETS & QUARTET *in the OPERA of the* ROYAL SHEPHERD as perform'd at the *THEATRE ROYAL in DRURY LANE*... [SNS]

⁴⁶² Bookplate of Godfrey E.P. Arkwright.

- 2) Benjamin Rhames, [c.1770].
- 3) [Samuel Thomas] Champness, [Joseph] Vernon), [Thomas] Norris; Eliza ([Clementina] Cremonini, [Polly] Young, [Elizabeth] Dorman [née Young], [Elizabeth Arne née] Wright.
- 4) v, hpd.
- 5) Overture (Rush, 2). **Act 1:** 'Well tho' I know, thou friendly stream' ([Rush], 6); 'To the wood, the field the fountain' (Rush, 10); 'A shepherd tho' I am' ([Rush], 10); 'Thus a cloud expanding wide' ([Rush], 12); 'Why ask me fairest, if I love' (Rush, 18); 'The many dreadful storms' (Rush, 20); 'What more can as a fair maid delight' ([Rush], 18); 'Go reign the throne awaits me love' (Duet: [Rush], 28). **Act 2:** 'How oft the fond turtle I see' ([Rush], 24); 'Go tim'rous fair' ([Rush], 34); 'Tell oh tell my lover true' ([Rush], 36); 'Barbarian, can you see my pain' ([Rush], 37); 'All other passions now must yield' ([Rush], 31); 'Ye Gods! to me a lowly plant' ([Rush], 32); 'If happiness through me gain' ([Rush], 33); 'You mine alas! no longer are' (Quartet; [Rush], 34). **Act 3:** 'Husband at once and lover too' ([Rush], 40); 'I from my shepherd ever part' ([Rush], 42); 'Can anything give so much pain' ([Rush], 44); 'Adieu my Queen, adieu' (Duet: [Rush], 46); 'O cease, o cease thou fairest of thy sex' ([Rush], 48); 'If you yourself give me away' ([Rush], 50); 'Propitious heav'ns who'se pleased each day' ([Rush], 52); 'Vows of love shou'd even bind' ([Rush], 54); 'Transporting joy elates my mind' ([Rush], 55).
- 6) *US-Wc*. [nBUCEM; RISM A/I/7: R 3187]
 - 1) [sung by Tenducci] [SNS]
 - 2) Dublin: Benjamin Rhames, [c.1770].
 - 3) [Giusto Ferdinando] Tenducci.
 - 4) v, kd.
 - 5) 'Vows of love' [Rush].
 - 6) *EIRE-Dn*. [BUCEM: 906; RISM A/I/7: R 3194]
- 1) OVERTURE to the ROYAL SHEPHERD, an ENGLISH OPERA as *Perform'd at the THEATRE ROYAL* in DRURY LANE Composed by *George Rush*.
 - 2) S[amuel], A[nn], & P[eter] Thompson, [c.1790].
 - 3) NA.
 - 4) In parts.
 - 5) Overture [Rush].
 - 6) *GB-Lbl* g.474.n.(11.) and *GB-Lbl* 97D0719C. [BUCEM: 908; RISM A/I/7: R 3189]
- 1) OVERTURE to the ROYAL SHEPHERD. [SNS]
 - 2) [NI, c.1790].
 - 3) NA.
 - 4) kd.
 - 5) Overture [Rush].
 - 6) *US-U* Music Library, Special Collections, qM780.82.En34, v. 3. [RISM A/I/7: R 3192]
- 1) ROYAL SHEPHERD. OVERTURE.
 - 2) [NI, c.1790].
 - 3) NA.
 - 4) kd.
 - 5) Overture [Rush].
 - 6) *GB-Ob* Tenbury Mus. c.532 (2). [BUCEM: 906; RISM A/I/7: R 3190]
- 1) [OVERTURE to the ROYAL SHEPHERD]. [SNS]
 - 2) [John] Longman and [Francis] Broderip, [c.1790].
 - 3) NA.
 - 4) kd.
 - 5) Overture [Rush].
 - 6) *GB-Gm*. [BUCEM: 906; RISM A/I/7: R 3191]
- 1) Royal Shepherd, in Three CELEBRATED ENGLISH OVERTURES; ADAPTED FOR THE Piano Forte, in *The Pianoforte Magazine*, v/3 (1798), 1.
 - 2) [James] Harrison, [...] Cluse, & Co, 1798.
 - 3) NA.
 - 4) kd.
 - 5) Overture [Rush].
 - 6) *GB-Lbl* D.854. (Vol. 5 (3)). [BUCEM: 908; RISM B/II, 286]

Comment

Signora Cremonini made her first appearance on this Stage in the Character of Eliza. Sings very well, very Graceful Depo[rt]m[en]t [sic] & is a great Support to the Opera. many of the Songs were Encor'd. Some few Hisses. but upon the whole, was pretty well receiv'd.⁴⁶³

A new English Opera, the Royal Shepherd--the Musick composed by Mr Rush.--Siga Cremonini made her first appearance,--sings very fine,--very graceful de[po]rtm[en]t, and is a great support to the Opera.--Some hisses--Many of the songs encored. Upon the whole was well liked... On this occasion the Stage was cut near two feet and a half to enlarge the orchestra, to make it contain the additional performers who belong to the Opera House, on whose account the Opera cannot be performed Tuesdays and Saturdays.⁴⁶⁴

[Mr Rush is the] composer of an opera called the *Royal Shepherd*, performed some years ago at Covent Garden. Which opera, though assisted by the powers of Tenducci and Cremonini, proved a mere Rush-light. This is not difficult to account for, when we consider that the musick was an indifferent attempt at Italian pathos. The favourite song in that opera, "Vows of love," differs very little from a favourite rondeau in Giardini's opera of Ezio, performed and published many years before.⁴⁶⁵

Il re pastore

- 1) Giovan Gualberto Bottarelli.
- 2) Felice di Giardini.
- 3) **KT 1765**: March 7.⁴⁶⁶

Libretto

- 1) (ht) *IL RÈ PASTORE*. The Royal Shepherd. (ft) *IL RE PASTORE*. DRAMA. Messo in Musica, Da Felice GIARDINI. Da rappresentarsi sopra il Teatro di S. M. B. La prima volta per il Bebefizio del Signor GIOVANNI MANZOLI; e la seconda per quello del PAUTORE. The Royal Shepherd. An OPERA. Set To Music By FELICE GIARDINI. As it is represented at the KING'S Theatre in the Hay-Market. The First Night for the Benefit of Signor GIOVANNI MANZOLI; and the next, for that of the Composer.⁴⁶⁷
- 2) G[eorge] Woodfall, 1765.
- 3) I/E.
- 4) Agenore ([Giusto Ferdinando] Tenducci); Alessandro ([Erocole] Ciprandi); Aminta ([Giovanni] Manzuoli [called Succianoccioli]); Elisa ([Teresa] Scotti); Tamiri ([Clementina] Cremonini). Direttore di Balli: [Jean-Baptiste?] Gherardi. Ballarini Principali: [Anna] Aretti, {Mlle} Capdeville, {M} La Rivere, {M} Restier.⁴⁶⁸ Le Figuranti: [Elizabeth] Tetly, {Miss} Buchinger [Buckinger], {Miss} Beaumont, {Miss} Mimy, {Miss} Harnoiz, {Miss} Shappard, {Miss} Emilie, {Mrs?} Woodcock. I Figuranti: {M} Fontaine, [Peter] Daiguville [d'Egville], [John] Hamoir, {Mr} Rollet, Francisque Rey, {Mr} Jaunne, {Mr} Burgat, {Master} Tetly, {Sig.} Rossi.
- 5) *GB-Lbl*/907.i.10.(6.) [*EBB*: 2219M37; *ESTC*: T46311; *CS*: 19610]

Music

NE.⁴⁶⁹

Amintas

- 1) [Giusto Ferdinando] Tenducci.
- 2) Thomas Carter, Samuel Arnold,⁴⁷⁰ George Rush, Guglielmi.⁴⁷¹

⁴⁶³ William Hopkins, MS Diary as quoted in *LS*, iv/2, 1042.

⁴⁶⁴ Ibid.

⁴⁶⁵ [Anon.], *A B C Dario Musico* (Bath, 1780), 40–1.

⁴⁶⁶ This is the only recorded performance, but the libretto information suggests that there may have been at least one other.

⁴⁶⁷ Dedicated to the Duke of York by Manzuoli, Giardini, and Bottarelli.

⁴⁶⁸ *BDL*, ix, 154–5 conflates these two dancers, suggesting that 'Restier' is an alternative spelling of 'La Rivere'.

⁴⁶⁹ See S.W. McVeigh, 'The Violinist in London's Concert Life, 1750–1784: Felice Giardini and his Contemporaries' (D.Phil dissertation, University of Oxford 1979), ii, 308.

- 3) **CG 1769**: December 15,⁴⁷² 21.

Libretto

- 1) AMINTAS, AN ENGLISH OPERA. As perform'd at the THEATRE-ROYAL IN *COVENT-GARDEN*.⁴⁷³
 - 2) T[homas] Lowndes, 1769.
 - 3) E.
 - 4) Agenor ([George] Mattocks); Alexander ([Frederick] Reinhold); Amintas ([Giusto Ferdinando] Tenducci); Eliza ([Isabella] Mattocks [née Hallam]); Thamiris ([Elizabeth] Baker [née Miller]). Alexander's followers, Sidonian Nobles, Shepherds and Shepherdesses, soldiers, etc.
 - 5) *GB-Ob* Vet. A5 e.1951 (6). [*EBB*: 1681R1; *ESTC*: T96954]
-
- 1) Amintas: an English opera. As performed at the Theatre-Royal, in Smock-Alley. The music selected by Mr. Tenducci...
 - 2) Dublin: W[...] Wilson, 1783.
 - 3) E.
 - 4) Agenor ([George] Mattocks); Alexander ([Frederick] Reinhold); Amintas ([Giusto Ferdinando] Tenducci); Eliza ([Isabella] Mattocks [née Hallam]); Thamiris ([Elizabeth] Baker [née Miller]). Alexander's followers, Sidonian Nobles, Shepherds and Shepherdesses, soldiers, etc.
 - 5) *EIRE-Dn* J.822.TEN/1783. [*nEBB*; *ESTC*: T208143]
-
- 1) AMINTAS, AN ENGLISH OPERA. in A COLLECTION OF THE THE MOST ESTEEMED FARCES AND ENTERTAINMENTS PERFORMED ON THE *BRITISH STAGE*. VOLUME THE SIXTH, 293–311.
 - 2) Edinburgh: C[harles] Elliot, 1788.
 - 3) E.
 - 4) Agenor ([George] Mattocks); Alexander ([Frederick] Reinhold); Amintas ([Giusto Ferdinando] Tenducci); Eliza ([Isabella] Mattocks [née Hallam]); Thamiris ([Elizabeth] Baker [née Miller]). Alexander's followers, Sidonian Nobles, Shepherds and Shepherdesses, soldiers, etc.
 - 5) *GB-Lbl* 1344.c.11. [*EBB*: 1035A1; *ESTC*: N106097]

Music

- 1) AMINTAS *AN* English Opera as Performed at the THEATRE ROYAL in *COVENT GARDEN*.⁴⁷⁴
 - 2) J[ohn] Welcker, [1769?].
 - 3) [Elizabeth] Baker [née Miller], [Isabella] Mattocks [née Hallam], [Frederick] Reinhold, [Giusto Ferdinando] Tenducci.
 - 4) In score.
 - 5) Overture (Carter, 2). [**Act 1**: 'Well I know that friend' (Arnold [H: D 4.1], 8); 'To the wood, the field, the fountain' (Rush, 10); 'A shepherd tho' I am' (Rush, 14); 'Till now the Heav'ns were my guide' (Arnold D 4.2, 16); 'Why ask me fairest if I love?' (Rush, 18); 'The many dreadful storms blow o'er' (Rush, 20); 'Can I know from whence arise' (Arnold [H: D 4.3], 22);⁴⁷⁵ 'Now Phoebus arising' (Duet & Chorus: Guglielmi, 25); 'Go reign, the throne awaits my love' (Duet: Rush, 28).
 - 6) *GB-Lbl* E.899.⁴⁷⁶ [*BUCEM*: 26; *nRISM*]
-
- 1) Farewell ye friends Sung by Mr Tenducci in the opera of Amintas. [SNS]
 - 2) [Dublin]: Eliz[abe]th Rhames, [c.1775].
 - 3) [Giusto Ferdinando] Tenducci.
 - 4) [...]
 - 5) 'Farewell ye friends' (Giordani).
 - 6) *EIRE-Dn* JM 5711A. [*BUCEM*: 26; *nRISM*]

⁴⁷⁰ H, 123–4.

⁴⁷¹ *GB-Lbl* catalogues this under Guglielmi.

⁴⁷² 'An English Opera. Never perform'd there. The Music selected from the best composers, and adapted by Tenducci. Books of the Opera to be had at the theatre'; *LS*, iv/3, 1442.

⁴⁷³ Based on Richard Rolt's *The Royal Shepherd*, q.v. The article 'An Account of the New Tragedy Called *Timanthes*...', *The Freeholder's Magazine*, 1 (1769), 208–9 gives a full plot summary, although no details of the performances.

⁴⁷⁴ Only the music to Act 1 published.

⁴⁷⁵ H, 124, lists this as being a song in Act 1, and that it is contained in *GB-Ob* Vet A5 e.1951 (6). However, it appears in no London libretto.

⁴⁷⁶ Book stamp of Francis Doll.

- 1) My dear Eliza's charms in the favourite opera of Amintas. [SNS]
- 2) [Dublin]: Eliz[abeth] Rhames, [c.1775].
- 3) NA.
- 4) [...]
- 5) 'My dear Eliza's charms' (Giordani).
- 6) *EIRE-Dn* Add. Mus. 9718. [BUCEM: 378; RISM A/I/3: G 2115]

Il re pastore

- 1) *trans.* F. Bottarelli.
- 2) Tommaso Giordani.
- 3) **KT 1778**: June 30.⁴⁷⁷

Libretto

- 1) IL RÈ PASTORE; A NEW SERIOUS OPERA: As Performed at the KING'S THEATRE IN THE HAY-MARKET. The POETRY by METASTASIO; The MUSIC entirely NEW, by SIGNOR TOMASO GIORDANI; The TRANSLATION by F. BOTTARELLI, *A. M.*
- 2) T[homas] Cadell, 1778.
- 3) I/E.
- 4) Agenore ([Giuseppe] Coppola); Aminta (F[rancesco] Roncaglia); Alessandro ([Valentin] Adamberger); Elisa (F[rancesca] Danzi [later Mme Ludwig August Lebrun]); Tamiri ([Maria] Prudom). Ballet Master: [Louis] Simonet. Principal Dancers: [Louis] Simonet, [Adelaide] Simonet [née de Camp], [Giovanna] Baccelli, {Sig.} Barti, [Alessandro] Zuchelli, {Sig.ra} Barti, {Sig.ra} Zuchelli. Painter and Machinist: [Vincent] Waldré. Taylor: {Mr} Obelman.⁴⁷⁸
- 5) *GB-Lbl* 907.i.16.(7.) [EBB: 3366B15 & 2219M38; CS: 19623; ESTC: T89974]

Music

NE.

Comment

A serious Opera, called *Il re Pastore*, was performed at this theatre for the first time on Saturday evening last. Our Italian readers need not be informed, that the drama is one of the most admired pieces of the celebrated *Metastasio*, founded on a well-known fable of the ancient historians, where *Alexander the Great* is represented as having delivered the kingdom of *Sidon* from the tyrant *Strato*; when, instead of exercising dominion over it himself according to the laws of conquest, he restored the crown thereof to the next lawful heir, who totally ignorant of his sovereign rights, lived as a humble shepherd in the country far distant from Sidon. The music is entirely new by Signor *Giordani*, and thro' the whole, is evidently the composition of a man of genius, as well as science in his profession; yet we do not think the airs sufficiently varied to insure it any singular success. *Prudom's* "Di tante sue procelle" in the first act seemed to be the favourite air, being universally admired; and the duet between *Roncaglia* and *Le Brun* is likewise a composition of considerable merit. The Opera was well received, and deserved a more respectable attendance than it met with in the thin house of Saturday evening.⁴⁷⁹

⁴⁷⁷ 'A New Serious Opera; the music entirely new by Tommaso Giordani'; *LS*, v/1, 178.

⁴⁷⁸ *BDL*, xi, 87 simply says that Mr Obelman is listed as a tailor, but attributes no productions to him.

⁴⁷⁹ *The Morning Post*, 1 June 1778, 2.

List of numbers from the libretti

<i>Il re pastore</i>	1757 ⁴⁸⁰	1757 ⁴⁸¹	1765 ⁴⁸²	1778 ⁴⁸³
Adapter of the libretto:	Anon.	Anon.	Bottarelli	Bottarelli
Composer or arranger of the score:	Hasse	Hasse	Giardini	Giordani
Act 1				
Alla selva, al prato, al fonte. (Eli. 1 i)	1 i (2)	1 i (2)	1 i (2)	1 i (2)
Intendo, amico rio. (Ami. 1 i)	1 i (1)	1 i (1)	1 i (1)	1 i (1)
So che pastor son io. (Ami. 1 ii)	1 ii	1 ii	1 ii	1 ii
Si spande al sole in faccia. (Ale. 1 iii)	1 iii	1 iii	X	1 iii
Per me rispondete. (Age. 1 iv)	1 iv	1 iv	1 iv	1 iv
Di tante sue procelle. (Tam. 1 v)	1 v ⁴⁸⁴	X	1 v	1 v
Vanne a regnar, ben mio. <i>Duet</i> (Ami./Eli. 1 viii)	X	1 vii	1 vi	1 viii
Act 2				
Al mio fedel dirai. (Tam. 2 i)	2 i	1 i	2 i	2 i
Barbaro, oh Dio! mi vedi. (Eli. 2 ii)	2 iii	2 iii	2 ii	X
Ogni altro affetto ormai. (Age. 2 iii)	2 iv	2 iv	2 iii	2 iii
Ah! per voi la pianta umile. (Ami. 2 iv)	2 v	2 v	2 iv	X
Se vincendo vi rendo felici. (Ale. 2 v)	2 vi	2 vi	2 v	X
Oh inaspettato, oh fiero colpo! <i>Recit.</i> (Age. 2 vi)	X	X	X	X
Ah, tu non sei più mio! <i>Quartet</i> (Age./Ami./Eli./Tam. 2 viii)	2 viii ⁴⁸⁵	X	2 vi	2 vi
Act 3				
Aimè! declina il sol. <i>Recit.</i> (Ami. 3 i)	3 i	3 i	X	X
L'amerò, sarò costante. (Ami. 3 ii)	3 ii	3 ii	3 v (2)	3 ii
Io rimaner divisa. (Eli. 3 iv)	3 iii	3 iii	3 iii	3 iv
Se tu di me fai dono. (Tam. 3 v)	3 v	3 iv	X	3 iii

480 US-SM La 128.

481 GB-Lbl 163.g.60.

482 GB-Lbl 907.i.10 (6).

483 GB-Lbl 907.i.16 (7).

484 Scene v marked as cut.

485 Text marked as cut.

Sol può dir come si trova. (Age. 3 vi)	3 vi ⁴⁸⁶	X	3 v (1)	3 i
Voi, che fausti ognor donate. (Ale. 3 vii)	3 viii ⁴⁸⁷	3 v (1)	X	3 vi
Dalla selva e dall'ovile. <i>Chorus</i> (3 ix)	3 ix	3 v (3)	3 v (3)	3 viii
Other arias inserted				
1757 (US-SMLa 128)				
Tradise il mio Pastor. ⁴⁸⁸ (Eli.)	1 ix	X ⁴⁸⁹	X	X
L'empia sorte che a quella bell'alma. (Lis.)	2 ii	2 ii	X	X
Fragil nave allor che vede. (Eli.)	2 ix	2 ix	X	X
1757 (GB-Lb163.g.60)				
Non negar di darmi pace. (Eli.)		3 v (2)	X	X
1765				
Alma grande, e nata al regno. (Ale.)			1 iii	X
Vedrai torrente altero. (Ami.)			3 i	X
Il pastor, se torna Aprile. ⁴⁹⁰ (Tam.)			3 ii	X
Così far doppio vento. ⁴⁹¹ (Age.)			3 iv	X
1778				
Basta che il mio pastore. (Eli.)				2 ii
Nel grato mio core. (Ami.)				2 iv
Se partendo, vi lascio felici. (Ale.)				2 v

⁴⁸⁶ Scene vi marked as cut.

⁴⁸⁷ Cut in libretto.

⁴⁸⁸ The following text is offered first, and then crossed out:

Ah se regnar dagg'io
 Sarò sul trono ancor
 Il fido tuo parto.
 La monsterò ben mio
 Come mostra sinora
 Il mio costnate amor.

⁴⁸⁹ There is no scene ix.

⁴⁹⁰ *Semiramide* (Act 2, scene vi).

⁴⁹¹ Text from *La pace fra la virtù e la bellezza*.

The Royal Shepherd	1764 ⁴⁹²	1764 ⁴⁹³	1769 ⁴⁹⁴	1769 ⁴⁹⁵
Adapter of the libretto:	Rolt	Rolt	Rolt ⁴⁹⁶	Rolt ⁴⁹⁸
Composer or arranger of the score:	Rush	Rush	Rush ⁴⁹⁷	Rush ⁴⁹⁹
Act 1				
Well tho' I know, thou friendly stream. (Ami. 1 i (1))	1 i (1)	1 i (1)	1 i (1) ⁵⁰⁰	1 i (1)
To the wood, the field, the fountain. (Ami. 1 i (2))	1 i (2)	1 i (2)	1 i (2)	1 i (2)
A shepherd though I am, what then? (Ami. 1 ii)	1 ii	1 ii	X	X
Thus a cloud expanding wide. (Ale. 1 iii)	1 iii	1 iii	X	X
Why ask me, fairest, if I love? (Age. 1 iv)	1 iv	1 iv	1 iv	1 iv
The many dreadful storms blown o'er. (Tha. 1 v)	1 v	1 v	1 v	1 v
What more can a fair maid delight? (Cam. 1 vi)	1 vi	X	X	X
Let us, in jocund song, resound. <i>Chorus</i> (Cho. 1 vii)	1 vii	1 vii	X	X
Go- Reign – The throne awaits my love. <i>Duet</i> (Ami./Eli. 1 viii)	1 viii	1 viii	1 viii	1 viii (1)
Act 2				
How oft the fond turtle I see. (Cam. 2 i (1))	2 i (1)	X	X	X
Go, tim'rous fair, to fate resign. (Eli. 2 i (2))	2 i (2)	X	2 ii (1)	2 ii (1)
Tell, oh tell, my lover true (Tha. 2 i (3))	2 i (3)	2 ii (2)	2 ii (2)	2 ii (2)
Barbarian, can you see my pain? (Eli. 2 ii)	2 ii	2 iii (1)	2 iii	2 iii
All other passions now must yield. (Age. 2 iii (1))	2 iii (1)	X	X	X
Ye gods! To me, a lowly plant. (Ami. 2 iv) ⁵⁰¹	2 iv	2 v	X	X
If happiness through me they gain. (Ale. 2 v)	2 v	2 vi	2 vi ⁵⁰²	2 vi

⁴⁹² 1764: *GB-Ob* Harding D 1926; also 1765: *US-Wc* PR 1241.L6 v.37 no. 2 RBC; 1765: *GB-Ob* Harding D 1928.

⁴⁹³ 1764 Dublin: *GB-Ob* Vet. A5 f.1104; also 1765 Dublin: *GB-Ob* Vet. A5 f.2187.

⁴⁹⁴ As *Amintas* 1769: *GB-Ob* Vet. A5 e.1951 (6); also 1787 Edinburgh: *GB-Lbl* 1344 c.11.

⁴⁹⁵ 1769 Edinburgh: *GB-En* L. C. 175 (3).

⁴⁹⁶ Rolt's libretto further adapted by Giusto Ferdinando Tenducci called Senesino.

⁴⁹⁷ With music by Thomas Carter, Samuel Arnold, and Pietro Guglielmi added.

⁴⁹⁸ Rolt's libretto further adapted by Giusto Ferdinando Tenducci called Senesino.

⁴⁹⁹ With music by Thomas Carter, Samuel Arnold, and Pietro Guglielmi added.

⁵⁰⁰ Setting by Arnold; H: D 4.1.

⁵⁰¹ Scene division missing in *GB-Ob* Harding D 1926.

⁵⁰² Setting by Arnold; H: D 4.4.

You mine, alas, no longer are. <i>Quartet</i> (Eli./Tha./Ami./Age. 2 vi)	2 vi	2 ix	X	X
Act 3				
Husband indeed, and lover too. (Ami. 3 i)	3 i	3 i	X	X
I from my shepherd ever part! (Eli. 3 iii (1))	3 iii (1)	3 iii	X	X
Can any thing give so much pain. (Cam. 3 iii (2))	3 iii (2)	X	X	X
Adieu, my Queens, remember me! <i>Duet</i> (Age./Tha. 3 iv (1))	3 iv (1)	3 iv (2)	X	X
O cease, thou fairest of thy sex. (Age. 3 iv (2))	3 iv (2)	X	X	X
If you yourself give me away. (Tha. 3 iv (3))	3 iv (3)	3 iv (1)	X	X
Long live, great hero, to expand. <i>Chorus</i> (Cho. 3 v (1))	3 v (1)	3 v (1)	3 vi (1)	3 vi (1)
Propitious heav'ns! who're pleas'd each day. (Ale. 3 v (2))	3 v (2)	3 v (2)	3 vi (2)	3 vi (2)
Vows of love shou'd ever bind. (Cam. 3 vii)	3 vii	3 vi (1)	3 viii (1)	3 viii (1)
Transporting joy! Elate my mind. (Eli. 3 viii (1))	3 viii (1)	3 vi (2)	3 viii (2)	3 viii (2)
Though from a cottage to a throne. <i>Chorus</i> (Cho. 3 viii (2))	3 viii (2)	3 vi (3)	3 viii (3)	3 viii (3)
Other arias inserted				
1764				
Ah say from whence arise. (Ale.)		1 vi		
Come, ye hours, with joy replete. (Ami.)		2 i (1)	2 i (1)	2 i (1)
Love jealousy and care distract my soul. <i>Accomp. recit.</i> (Ami.)		2 i (2)	2 i (2)	2 i (2)
Not on Beauty's transient pleasure. (Ami.)		2 i (3)	2 i (3)	2 i (3)
Tim'rous fair, no more debate. (Eli.)		2 ii (1)	X	X
When peace waves her ensigns of snow o'er the land. (Ami.)		2 iv	X	X
Thus the sailor, eyes aghast. (Age.)		2 vii	X	X
When lowly on the rural plain. (Ami.)		2 viii	X	2 viii
1769				
Altho' this humble garb I wear. (Ami.)			1 ii	1 ii
Still have the heavens been my guide. ⁵⁰³ (Ale.)			1 iii ⁵⁰⁴	1 iii
Can I see the royal race. (Ale.)			1 vi	X
Now Phœbus arising. <i>Duet</i> (Ami./Eli.)			1 vii (1)	1 vii (1)

⁵⁰³ Set by Arnold as "Till now the heav'ns have been my guide"; also in *GB-En* L. C. 175 (3).

⁵⁰⁴ Setting by Arnold; H: D 4.2.

May fair Cupid send love. <i>Chorus</i> (Cho.)			1 vii (2)	1 vii (2)
Can I know from whence arise? (Ale.)			*505	1 vi
Altho' heaven's good pleasure had alter'd my state. (Ami.)			2 iv	2 iv
Farewell, soft scenes, the plain, the brook. (Ami.)			2 v	X
Love, jealousy, rage. (Age.)			2 vii ⁵⁰⁶	X
Ah Eliza, did you know. <i>Quartet</i> (Ami./Eli./Age./Tha.)			2 ix (1)	2 ix (1)
Cruel fortune, cease to frown. <i>Chorus</i> (Cho.)			2 ix (2)	2 ix (2)
No repose can I discover. (Ami.)			3 i (1)	3 i (1)
When distress invades the soul. (Ami.)			3 i (2)	X
No sweet refuge can I find. (Eli.)			3 ii	3 iii
May that bright form be ever grac'd. (Age.)			3 iii	3 iv
Agenor, thou dost not deserve. (Tha.)			3 v	3 v
1769 (Edinburgh)				
Let our mirth and joy proclaim. <i>Chorus</i> (Cho.)				1 viii (2)
Send me means which will repay. (Ami.)				2 v
My fears still oppress me, I'm troubled with grief. (Age.)				2 vii
Tho heaven's good pleasures. (Ami.)				2 ^p 507
When chilling frosts their visits pay. (Ami.)				3 i (2)

⁵⁰⁵ Setting by Arnold; H: D 4.3. Hoskins lists this aria at this point in *GB-Ob* Vet. A5 e.1951 (6), but it appears in Arnold music sources only.

⁵⁰⁶ Setting by Arnold; H: D 4.5.

⁵⁰⁷ MS song in the back of *GB-E#* L. C. 175 (3), headed 'Tho Heavens good Pleasures' Act 2^d sung by Amintas.

Semiramide riconosciuta

Semiramide riconosciuta (1733)

La Semiramide riconosciuta (1748)

Semiramide riconosciuta or Semiramis Discovered (1771)⁵⁰⁸

Semiramide riconosciuta

- 1) Anon.
- 2) Leonadro Vinci, *arr.* Handel.
- 3) Rome, Teatro delle Dame, 6 February 1729. **KT 1733**: October 30,⁵⁰⁹ November 3, 6,⁵¹⁰ 10.⁵¹¹

Libretto

- 1) *SEMIRAMIS. RICONOSCIUTA. DRAMA. Da Rappresentarsi Nel REGIO TEATRO d'HAY-MARKET.*
- 2) T[homas] Wood, 1733.
- 3) I/E.
- 4) Semiramis (Margherita Durastante); Thamyris (Anna Strada Del Pò); Scitaliche (Giovanni Carestino); Myrteus (Carlo Scalzi); Ircanus (Maria Catterina Negri); Sibaris (Maria Rosa Negri).
- 5) *GB-Lbl 639.d.21.(3).* [EBB: 2219M40 & 1358S2; CS: 21540; ESTC: T47446]

Music

- 1) *Semiramide pasticcio dona per Handel...*
- 2) MS [1733].
- 3) In score.
- 4) NA.
- 5) Sinfonia ([Vinci], 1^r). **Act 1**: 'Non so se più t'accendi' ([Vinci], 15^v), 'Scherza il nocchier talora' (Corselli, 20^r),⁵¹² 'Che quel cor, quel ciglio altero' ([Vinci], 28^v), 'Trovo, ch'è gran follia' ([Vinci], 34^r), 'Bel piacer saria d'un core' ([Vinci], 40^r & 45^r), 'Pensa ad amare' ([Vinci], 50^v), 'Dal labbro tuo vezzoso' ([Vinci], 57^v), 'Ti credo a me pietoso' ([Vinci], 63^r), 'Voi non sapete quanto' ([Vinci], 68^r), 'Se colle vostre lacrime, Rondinella, a cui rapita' ([Vinci], 74a^r). **Act 2**: Sinfonia ([Vinci], 88^v), 'Mi dispreggi ingrato core' ([Vinci], 92^r), 'Il cor, che sdegnato' ([Vinci], 101^r), 'Saper bramate' ([Vinci], 107^v), 'Saria piacer, non pena' ([Vinci], 111^r),⁵¹³ 'D'amor trafficato se' ([Vinci], 121^r), 'Fiumicel, che s'ode appena' ([Vinci], 126^r), 'Tortorella abbandonata' ([Vinci], 137^r), 'Tradita, sprezzata' ([Vinci], 143^r), 'Peregrin, che in erma arena' ([Vinci], 148^r). **Act 3**: 'Il nocchier, che vana ogn'opra' ([Vinci], 155^v), 'In braccio a mille furie' ([Vinci], 165^v), 'Arvezzo alla catena' ([Vinci], 182^r), 'Fuggi dagli occhi miei' ([Vinci], 186^r), 'Se in campo armato' ([Vinci], 192^v),⁵¹⁴ 'Per far che risplenda' ([Vinci], 200^v), 'Viva lieta, e sia regina' (Chorus ([Vinci], 209^r), 'Un'aura placida di bella speme' ([Vinci], 210^r), 'Viva lieta, e sia regina' (Chorus ([Vinci], 216^v).
- 6) *D-Hs M. A. 1051.*

Comment

I am just come home from a dull empty opera, tho' the second time; the first was full to hear the new man, who I can find out to be an extream good singer; the rest are all scrubbs except old Durastante, that sings as well as ever she did.⁵¹⁵

⁵⁰⁸ La lists a second libretto application for 1771 (La 317) entitled 'Semiramide a new Serious Opera to be performed at the King's Theatre in the Hay Market the Music by F. Bianchi under the Direction of Mr Federici.' However, the cast it contains—Semiramis (Bridga Banti); Seleno (Carlo Rovedino); Arsace (Sig. Brosselli); Mitrane (Sig. Parelli); Ivero ([Prospero] Braghetti); Ombra (Sig. Torregiani)—is that for 1791, which is the text by P. Giovannini after Voltaire. See Appendix 2: Metastasio Ghosts.

⁵⁰⁹ 'A New Opera... Their Majesties and the Royal Family present'; *LS*, iii/1, 331.

⁵¹⁰ 'King, Queen, three eldest Princesses present'; *LS*, iii/1, 334.

⁵¹¹ 'The Royal Family were at the Opera, his Highness the Prince of Orange was there likewise in a Box next to that of the Princess Royal': *The Daily Advertiser*, 12 November 1733.

⁵¹² *Demetrio* (Act 1, scene x); setting by Francesco Corselli (Francisco Courcelle) from a text not otherwise set by him.

⁵¹³ *Demetrio* (Act 2, scene xiv).

⁵¹⁴ *Catone* (Act 2, scene xi).

⁵¹⁵ Lady Bristol to Lord Bristol, 3 November 1733; John Hervey, *Letter-Books of John Hervey* (Wells, 1894), iii, 108.

La Semiramide riconosciuta

- 1) Anon.
- 2) Johann Adolf Hasse.
- 3) Naples, San Carlo, 4 November 1744. Dublin, NW SM, 3 May 1748. **KT 1748**: May 7,⁵¹⁶ 14.

Libretto

- 1) *La SEMIRAMIDE RICONOSCIUTA*. DRAMA PER MUSICA PEL TEATRO *di S.M.B.*
- 2) G[eorge] Woodfall, 1748.
- 3) I/E.
- 4) Semiramide ({Sig.ra} Casarini); Tamiri ([Guilia] Frasi); Scitlace ({Sig.} Reginelli); Mirteo ([Caterina] Galli); Ircano ({Sig.} Ciacchi); Sibari ({Sig.ra} Sibilla [Sybilla]).
- 5) *GB-Lbl* 907.i.6.(4.) [EBB: 2219M40 & 1358S2; CS: 21560; ESTC: T69496]

Music

- 1) *The FAVOURITE SONGS in the OPERA Called La Semiramide Riconosciuta.*⁵¹⁷
 - 2) J[ohn] Walsh, [1748]. [SH: 819]
 - 3) {Sig.} Reginelli, [Caterina] Galli, [Guilia] Frasi.
 - 4) In score.
 - 5) ‘*Se vi lascio, o luci amate*’ (Hasse, 5), ‘*Vorrei spiegar l’affanno*’ (Hasse, 8), ‘*D’un genio che m’accende*’ (Hasse, 12), ‘*Consola il mio mortoro*’ (Lampugnani, 15).
 - 6) *GB-Lcm* XXXII A.25 (5). [BUCEM: 452; RISM A/I/4: H 2265]
- 1) LE DELIZIE DELL’OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos’d by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.St. GERMAIN, PESCE, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) {Sig.} Reginelli, [Caterina] Galli, [Guilia] Frasi.
 - 4) In score.
 - 5) ‘*Se vi lascio, o luci amate*’ (Hasse, 81); ‘*Vorrei spiegar l’affanno*’ (Hasse, 84); ‘*D’un genio che m’accende*’ (Hasse, 88); ‘*Consola il mio mortoro*’ (Lampugnani, 91); ‘*Fuggi dagli occhi miei*’ (Hasse, 130).
 - 6) *GB-Lbl* G.159 (V, 81–92, 130). [BUCEM: 262; RISM B/II, 151–2]

Comment

TO THE LADIES

‘TWOU’D be impossible for Words to express the deep sense I retain, of my very great Obligations to You (Ladies) for the Countenance you have so generously bestowed, on my Endeavours to entertain you this Winter, at the King’s Theatre in the *Haymarket*. With infinite Pleasure, wou’d I have made it more worthy of your exquisite Taste; but this not being in my Power, I humbly beg you to accept of my Thanks, in this public Manner, for the many Favours with which you have already honour’d me, and to permit me to adorn SEMIRAMIS with you illustrious Names; this being the last Opera I shall bring on this Season; and with no other Motive, than the ardent Desire I have, to give some small Testimony of Gratitude; and to assure you, that no One can be with more profound Respect

LADIES:

*Your most obliged,
and most devoted
humble Servant
AN.IOZZI*⁵¹⁸

London May 17, 1748

Semiramide riconosciuta or Semiramis Discovered

⁵¹⁶ ‘A new Opera written by Metastasio and the Musick compos’d originally by Signor Hasse’; *LS*, iv/1, 54.

⁵¹⁷ Opera title added in hand. *BUCEM* attributes this set to Cocchi and Lampugnani, but Cocchi’s version (see next entry) did not appear until 1753.

⁵¹⁸ *Semiramide* (London, 1748), Dedication.

- 1) Giovan Gualberto Bottarelli.
- 2) Gioacchino Cocchi; 'intermix'd with Grand Chorusses.'
- 3) Venice, S Cassinao, Carnival 1753. **KT 1771**: February 9,⁵¹⁹ 12, 16.

Libretto

- 1) *Semiramide Riconosciuta, Or Semiramis Discovered*. An Opera, To Be performed at the King's Theatre In the Hay Market. The Music entirely new by Signor Gioacchino Cocchi, a Neapolitan Composer. The Poetry of Metastasio, alter'd and encreased by Giovan Gualberto Bottarelli London Jan^{ry} 1771...
 - 2) MS, 1771.⁵²⁰
 - 3) I.
 - 4) Semiramis ([Cecilia] Grassi); Thamyris ([Ida] Romani); Scitlace ([Giusto Ferdinando] Tenducci); Myrteus ({Sig.} Ristorini); Ircanus ([Gasparo] Savoi); Sibaris ([Andrea] Morigi). Ballet Master: [Vincenzo] Galeotti.
 - 5) *US-SM* La 316.
- 1) SEMIRAMIDE RICONOSCIUTA, OR SEMIRAMIS DISCOVERED. AN OPERA, As Performed at the KING'S-THEATRE IN THE *HAY-MARKET*. The MUSIC entirely New by SIGNOR GIOACCHINO COCCHI, a Neapolitan Composer. The Poetry of METASTASIO, altered and encreased [*sig*] by GIOVAN GUALBERTO BOTTARELLI.
 - 2) W[illiam] Griffin, 1771.
 - 3) I.
 - 4) Semiramis ([Cecilia] Grassi); Thamyris ([Ida] Romani); Scitlache ([Giusto Ferdinando] Tenducci); Myrteus ([Sig.] Ristorini); Ircanus ([Gasparo] Savoi); Sibaris ([Andrea] Morigi). Ballet Master: [Vincenzo] Galeotti. Dancers: [Vincenzo Tomasselli called] Galeotti, {M} Grocet, [Antonio] Como, [Antonia] Guidi, [Gertrude] Radicati, {Sig.ra} Crespi. Painter and Machinist: [Francesco] Bigari.
 - 5) *GB-Ob* 17405.e.21 (5). [*EBB*: 3467B19 & 2219M41; *CS*: 21587; *ESTC*: T70481]

Music

- 1) *Semiramide*. OVERTURE.
 - 2) [NI, 1771?].
 - 3) NA.
 - 4) kd.
 - 5) Overture ([Cocchi]).
 - 6) *GB-Lb*/h.726.m.(13). [*BUCEM*: 940; *RISM A/I/2*: C 3234]
- 1) *The SONGS* in the *OPERA Semiramide Riconosciuta* at the *Kings Theatre* in the *HAY MARKET* Compos'd by *Sig Cocchi*.
 - 2) Welcker, [1771?].
 - 3) [Cecilia] Grassi; [Giusto Ferdinando] Tenducci, {Sig.ra} Lahoussaye,⁵²¹ [Gasparo] Savoi, [Andrea] Morigi, { Sig.} Ristorini.
 - 4) v, kd.
 - 5) 'Non so se più t'accendi' ([Cocchi], 2); 'Vorrei spiegar l'affanno' ([Cocchi], 4); 'Che quel cor, quel ciglio altero' ([Cocchi], 6); 'Maggior follia non v'è' ([Cocchi], 8); 'Bel piacer saria d'un core' ([Cocchi], 11); 'Se intende sì poco' ([Cocchi], 14); 'Come all'amiche arene' (16); 'Voi non sapete quanto' ([Cocchi], 18); 'T'alor se il vento freme' ([Cocchi], 20).
 - 6) *GB-Ob* Mus. 301 c.37. [*BUCEM*: 202; *RISM A/I/2*: C 3235]

⁵¹⁹ 'A new serious opera. The music entirely New by Cocchi intermix'd with Grand Chorusses. By Command of their Majesties'; *LS*, iv/3, 1527. The premiere was intended to be on 2 February, but 'The new serious opera of *Semiramide* which was to have been perform'd this evening is deferr'd... owing to the indisposition of Tenducci'; *LS*, iv/3, 1526.

⁵²⁰ 'To Chetwind Esq. Sir You'll please to Licence this Opera to be performed at the King's Theatre for 29th Jan^{ry} 1771 Yr. Most Honourable Servt P. Crawford & Co.' *US-SM* La 316.

⁵²¹ *BDL*, ix, 119 (and other sources) has no reference to a 'Signora Lahoussaye'. However, it seems probable that she was the wife or sister of the violinist, conductor, and composer, Pierre-Nicholas Lahoussaye (1735–1818), who is recorded as being active in London at the King's Theatre during the late 1760s and early 1770s. In the score, Lahoussaye is assigned 'Che quel cor, quel ciglio altero', an aria in the libretto assigned to Thamyris, and listed as being performed by Ida Romani. Romani is not mentioned in the score, and it seems likely that Lahoussaye in fact performed the part.

List of numbers from the libretti

<i>Semiramide</i>	1733 ⁵²²	1748 ⁵²³	1771 ⁵²⁴	1771 ⁵²⁵
Adapter of the libretto:	Anon.	Anon.	Cocchi	Cocchi
Composer or arranger of the score:	Vinci	Hasse	Bottarelli	Bottarelli
Act 1				
Non so se più t'accendi. (Sem. 1 iii)	1 iii	X	1 i (1)	1 iii (1)
Vorrei spiegar l'affanno. (Sci. 1 iv)	X	2 v	1 i (2)	1 iii (2)
Che quel cor, quel ciglio altero. (Tam. 1 v)	1 v	1 iii	1 i (3)	1 iii (3)
Maggior follia non v'è. (Irc. [v.1] 1 vi)	X	X	1 i (4)	1 iii (4)
Bel piacer saria d'un core. (Mir. 1 vii)	1 vii	1 v	1 i (5)	1 iii (5)
Come all'amiche arene. (Sib. [v.1] 1 viii)	X	X	1 iii	?
Se intende sì poco. (Sci. 1 x)	X	X	1 ii	1 ii
Ei d'amor quasi delira. (Tam. 1 xi)	X	X	X	X
Ah non è vano il pianto. (Sem. 1 xii)	X	X	X	X
Passeggier, che su la sponda. (Sci. [v.1] 1 xiii)	X	2 xii	X	1 iv (1)
Voi non sapete quanto. (Sem. [v.1] 1 xiii)	X	X	1 iv (1)	1 iv (2)
Talor se il vento freme. (Irc. 1 xiv)	X	1 iv	1 iv (2)	X
Rondinella, a cui rapita. (Mir. [v.1] 1 xv)	1 xv	1 xi	X	X
Act 2				
Il piacer, la gioia scenda. <i>Chorus</i> (Cho. 2 ii)	X	X	2 i (1)	2 i (1)
Tu mi disprezzi, ingrato. (Tam. 2 ii)	X	2 ii	2 i (2)	2 i (2)
Voi, che le mie vicende. (Sci. 2 iii)	X	2 iii	2 i (3)	X
Saper bramate. (Irc 2 iv)	2 iv	X	2 i (4)	2 i (4)
Io veggo in lontananza. (Mir. [v.1] 2 v)	X	X	2 i (5)	2 i (5)
Il pastor, se torna aprile. (Sem. 2 vi)	X	X	2 i (6)	2 i (6)
Se d'un amor tiranno. (Man. 2 vi)	X	X	X	X
Se del fiume altera l'onda. (Sem. 2 vii)	X	X	X	X
Vieni, che in pochi istanti. (Sib. 2 vii)	X	X	X	X
Vieni, che poi sereno. (Sib. [v.1] 2 vii)	X	X	2 ii	2 ii (1)
L'eterno tue querele. (Tam 2 viii)	X	X	X	X
Tu sei lieto, io vivo in pene. (Irc. [v.1] 2 viii)	X	2 viii	X	X
Fiumicel, che s'ode appena. (Mir. [v.1] 2 ix)	2 viii	X	2 iii	2 iii
Crudel! morir mi vedi. <i>Duet</i> (Sci./Sem. 2 x)	X	X	X	X
Non so se sdegno sia. (Tem. [v.1] 2 xi)	X	X	X	X
Tradita, sprezzata. (Sem. [v.1] 2 xii)	2 xi	X	X	X
Act 3				
In mezzo alle tempeste. (Irc. 3 i)	X	X	X	X
In braccio a mille furie. (Mir. 3 ii)	3 iv	X	X	X
Il ciel mi vuole oppresso. (Irc. [v.1] 3 iii)	X	X	X	X
Or che sciolta è già la prora. (Sib. 3 iii)	X	X	X	X
Fuggi dagli occhi miei. (Sem. 3 iv)	3 vi	3 v	X	X
Il braccio a mille furie. (Mir. [v.1] 3 iv)	X	X	X	X
Quando un fallo è strada. (Sib. [v.1] 3 v)	X	X	X	X
Odi quel fasto? (Sci. 3 vi)	X	X	X	X
D'un genio che m'accende. (Tam. 3 vii)	X	3 viii	3 v (1)	3 v (1)
Sentirsi dire. (Mir. 3 viii)	X	3 iv	X	X
Donna illustre, il Ciel destina. <i>Chorus</i> (3 x)	X	3 xi	X	X
Viva lieta, e sia regina. <i>Chorus</i> (3 x)	3 xiii (2)	X	3 vi (2/4)	3 vi (2)
Other arias inserted				
1733				

522 GB-Lbl 639.d.21 (3).

523 GB-Lbl 907.i.6 (4).

524 US-SM La 316.

525 GB-Ob 17405.e.21 (5).

Scherza il nocchier talora. ⁵²⁶ (Sci.)	1 iv	X	X	X
Trovo, ch' è gran follia. (Irc.)	1 vi	X	X	X
Pensa ad amare. (Sib.)	1 viii	X	X	X
Dal labbro tuo vezzoso. (Sci.)	1 xi	X	X	X
Ti credo a mè pietoso. (Tam.)	1 xii	X	X	X
Se colle vostre lacrime. (Sem.)	1 xiii	X	X	X
Mi disprezzi ingrato core. (Tam.)	2 ii	X	X	X
Il cor, che sdegnato. (Sci.)	2 iii	X	X	X
Saria piacer, non pena. ⁵²⁷ (Mir.)	2 v	X	X	X
D'amor trafitto sei. (Sib.)	2 vi	X	X	X
Tortorella abbandonata. (Tam.)	2 x	X	X	X
Peregrin, che in erma arena. (Sci.)	2 xii	X	X	X
Il nocchier, che vana ogn'opra. (Irc.)	3 iii	X	X	X
Avvezzo alla catena. (Sib.)	3 v	X	X	X
Se in campo armato. ⁵²⁸ (Sci.)	3 ix	X	X	X
Per far che risplenda. (Tam.)	3 x	X	X	X
Un'aura placida di bella speme. (Sci.)	3 xiii (1)	X	X	X
1748				
Sull'aparir del'Alba. (Sem.)		1 ii	X	X
Ardo per te d'amore. (Sci.)		1 vii	X	X
Spera fors' di anche un di. (Sem.)		1 ix	X	X
Se brami che splenda. (Ber.)		2 vi	X	X
Consola il mio mortoro. (Sem.)		2 xi	X	X
Grazia, e pietà! sarò tremarvi ancora. (Irc.)		3 ii	X	X
Lo guardo, e con iscornò. (Sib.)		3 iii	X	X
Se vi lascio, o luci amate. (Sci.)		3 vii	X	X
1771 (US-SMLa 316)				
Quel traditor, che sogna. <i>Duet</i> (Sem./Sci.)			2 iv	2 iv
Tu mi vorresti oppresso. (Irc.)			3 i	3 i
Pallido il sole, torbido il cielo. (Sib.)			3 ii	3 ii
Vieni, inumano! vieni, mi svena. (Sem.)			3 iii	3 iii
A tal segno, oh Dio, se puoi. (Sci.)			3 iv	3 iv
Se per serbare la fiamma antica. (Mir.)			3 v (2)	3 v (2)
Se tiranni, oh Dei, non siete. (Sem.)			3 vi (1)	3 vi (1)
Il cor di giubilo mi balza in petto. <i>Duet</i> (Sem./Sci.)			3 vi (3)	X
1771 (GB-Ob 17405.e.21 (5))				
Empio; conosco assai. (Sci.)				2 i (3)

Siroe, rè di Persia

Siroe, rè di Persia (1728)

Siroe, rè di Persia (1736)

Siroe, rè di Persia (1755)

Siroe, rè di Persia (1763)

⁵²⁶ *Demetrio* (Act 1, scene x).

⁵²⁷ *Demetrio* (Act 2, scene xiv).

⁵²⁸ *Catone* (Act 2, scene xi).

Siroe, rè di Persia

- 1) Nicola Haym.
- 2) G.F. Handel.
- 3) **KT 1728**: February 17,⁵²⁹ 20, 24, 27, March 2, 9,⁵³⁰ 12,⁵³¹ 16,⁵³² 19,⁵³³ 23,⁵³⁴ 26, 30, April 2,⁵³⁵ 6, 9, 13, 23, 27.

Libretto

- 1) SIROE, *Re di Persia*. DRAMA per MUSICA. Da Rappresentarsi Nel REGIO TEATRO d'HAYMARKET.
- 2) Sold at the King's Theatre in the Hay-Market, 1728.
- 3) I/E.
- 4) Cosroe ([Carlo] Broschi [called Farinelli]); Siroe (Francesco Bernardi called] Senesino); Medarse ([Antonio] Baldi); Laodice ([Francesca] Cuzzoni); Emira ([Faustina Bordoni called] Faustina); Arasse ([Giovanni Battista] Palmerini).
- 5) *GB-Lbl* 639.d.19.(1.) [*EBB*: 1384H11 & 2609S1; *CS*: 22101; *ESTC*: T72066]

Music

For discussions and listings of the music sources see: HWV 303–11; S 69; and Winton Dean, *Handel's Operas 1726–1741* (Woodbridge, 2006), 102–7.

Comment

Operas are somewhat mended within this fortnight [writing on Tuesday 19 March]; they are much fuller than they have been any time this Winter.⁵³⁶

The opera of *Siroe*, which at present every one acquainted with the Italian language almost knows by heart, was so new to my countrymen at the time it was first brought on our stage, that Nicolino Haym ventured to dedicate the poem to the directors and subscribers of the Royal Academy of Music, as his own,⁵³⁷ and the plagiarism, however flagrant, seems to have been successful; for it does not appear that it was ever detected. This drama, written expressly for Venice in 1726, was first set by the celebrated Leonardo Vinci, for the theatre of San Giangrisostomo in that city; but it has since been set by almost every eminent composer who has been employed for the stage. Upon collating the poem which Handel set with the opera of *Siroe*,⁵³⁸ in the third volume of Metastasio's works, there appears very little difference between them, except that Haym has foisted into his edition two or three airs of a much coarser texture than can be found in that of the original author.⁵³⁹

In the first movement of the overture there are two or three strokes of bold and happy modulation, particularly the A flat in the base of the twelfth bar, which manifest the great master. The fugue, of which the third bar of the subject, which furnishes the chief solo parts for the hautbois, has been too often used by others to give pleasure now, is treated with his usual superiority and strength; and the jig was always a favourite as long as movements in that measure were in fashion. Handel himself seems to have been not insensible to its merit, for I heard him play it by memory as a lesson at Mrs Cibber's, with wonderful neatness and spirit near twenty years after it was composed.

⁵²⁹ 'The King, Queen, Princess Amelia, and Princess Carolina present'; *LS*, ii/2, 960.

⁵³⁰ 'The King, Queen, Princess Carolina, and the Princess Royal present'; *LS*, ii/2, 963.

⁵³¹ 'King, Queen, Princess Royal, and Princess Carolina present'; *LS*, ii/2, 964.

⁵³² 'Their Majesties present'; *LS*, ii/2, 965.

⁵³³ 'The King, Queen, Princesses Amelia and Carolina present'; *LS*, ii/2, 965.

⁵³⁴ 'The King, Queen, Princess Royal, and Princess Amelia present'; *LS*, ii/2, 968.

⁵³⁵ 'The King, Queen, Princess Royal, and Princess Amelia present'; *LS*, ii/2, 968.

⁵³⁶ [Mary Delany], *The Autobiography and Correspondence of Mary Granville, Mrs Delany*, ed. Lady Llanover (London, 1861), i, 165–6.

⁵³⁷ Burney's note (p): 'Alli, eccellentissimi ed illustrissimi Signori Li Signori Direttori, e sottoscrittori dell' 'ademia Reale di Musica Umilmente dedica questo Drama l' umilissimo e devotissimo Servitor lora, N. Haym.' These words spread out on the surface of a whole page, have all the appearance of author-like appropriation.

⁵³⁸ Burney's starred note: 'Much of the music of *Siroe* was adapted from the earlier opera *Flavio*.'

⁵³⁹ Burney's note (q): 'This drama, the first of Metastasio's writing that was performed in this country, had certainly more poetical merit than any which Handel had as yet ever set to Music, though he long remained ignorant perhaps of the real author. During the run of this opera there was a call by the court of directors on all the subscribers to the Royal Academy of £3 per cent which was the twentieth call, to be paid on or before the 30th of March.' And 3 April, the governor and court of directors summoned a general court, 'to consult such measures as may be thought most proper for the speedy recovery of their debts.' Another call of two and a half per cent being the twenty-first call, on or before 24 April.

The singers were the same as in the opera of *Riccardo*. The first air for Broschi: *Se mio paterno amore*, is in the free and animated style of many of the excellent base songs he wrote for that performer. Fausina's first song: *D'ogni amator la fede*, may perhaps have been since set to a more graceful melody but has never been accompanied with so much meaning and ingenuity, Senesino's first air: *Se il labbro*, was not, at the time it was first performed, in so captivating a style as many others which Handel had composed for him, and yet there are still passages in the base and accompaniment which are heard with pleasure by true judges of composition. Palmeri's first air: *O placid oil mare*, is spirited, and required considerable agility of throat in the execution. To the words of Senesino's next air: *La sorte mia tiranna*, so many other airs are vibrating in modern ears, that Handel's would not now be fairly heard; but with Senesino's voice and action it doubtless had a fine effect in 1728. The subsequent air: *Vedeste mai*, for Faustina, is extremely pleasing, and must have exhibited the brilliant execution of that singer to great advantage. The words of the air with which Haym has finished the first act: *Or mi perdo*, which Handel has adapted in his foul score to the Music of another air: *Ho nel seno*, are not the same as in Metastasio, who terminates the act with *Fra l' orror della tempesta*, which has been often admired as a dramatic song of passion and execution in the *Siroe* of different composers. Handel's air to the words *Or mi perdo*, is original and beautifully accompanied.⁵⁴⁰

The second act begins with an exquisite cantabile: *Deh! voi mi dite*, for Senesino, which wants nothing but length to render it equal to Handel's most excellent songs of that kind. The next air: *Mi lagnerò tacendo*, sung by Cuzzoni, is a beautiful Siciliana of a peculiar cast. The complaint expressed in the words and melody is admirably enforced from time to time by a single note in the violin accompaniment. After this Senesino had a very pleasing and dramatic air: *Mi credi infedele*, in which the accompaniment is modern and the modulation affecting and masterly. Faustina's next air: *Sgombra dall'anima*, long enjoyed the public favour for the natural gaiety of the melody. The air *Fra l' orror*, with which Metastasio has terminated the first act, Haym has transplanted into the fifth scene of the second. Handel has set it to an admirable instrumental movement in five parts, strictly fugato. As it was written for Baldi a singer of no great abilities, he took the opportunity of rendering the composition interesting by assigning the chief part of the business to the instruments, which, so employed, were better worth hearing than the voice. Broschi had the next air: *Tu di pietà mi spogli*, which is spirited, and cast in a different mould from all his other admirable songs. The subsequent air: *Fra dubbi affetti*, is less happily set than usual with Handel composing for Senesino: it is a soothing minuet, but without dignity or passion. Cuzzoni had the next air: *L'aura non sempre*, which is light and gay, but unmarked by any peculiar force or expression; but the final air of this act: *Non vi piacque, ingiusti Dei*, is one of the most elegant, beautiful, and pathetic, in all Handel's works; it was set for the Faustina, and conveys an idea of her great abilities as a cantabile singer, as most of her other songs do of neat and brilliant execution.

The third act begins with a short and spirited symphony, consisting of only twenty-two bars; in which, however, Handel's fire began to blaze sufficiently to make us wish it had been longer. The first air, for Cuzzoni: *Se il caro Figlio*, is graceful and pleasing, and was among the favourite songs of that singer. The next air: *Gelido in ogni vena*, is so fine a composition of the grand pathetic kind that it is difficult which most to admire, the richness of the harmony, learning of the modulation, texture of the parts, or expression of the words. Palmerni sung the subsequent air: *Benché tinta*, which has merit and fire in the composition, though it was not likely to be a favourite, as he was not a captivating singer, and performed a detestable character in the drama. The whole next scene, beginning with an accompanied recitative: *Son stanco*, and ending with the air *Deggio morire*, for Senesino, was justly admired, at the time of its first performance, and is still new and replete with refinements, which have been imagined of much later times.⁵⁴¹ In the symphony to the accompanied recitative, Handel seems to have made a new use of piano and forte, and in the second violin, tenor, and base parts of the subsequent air, to have anticipated the quiet accompaniment of modern times. Faustina had the next air: *Ch'io mai vi possa*, which has few peculiar beauties of invention or expression; and the air in the next scene for Senesino: *Se l'amor tuo*, though the voice-part is graceful and pleasing, is rendered somewhat monotonous by a too frequent repetition of the same passage in the symphony and accompaniment. But the following air: *Torrente cresciuto*, for Cuzzoni, is perhaps the most elegant, fanciful, and pleasing, of all Handel's dramatic songs of the bravura kind. The next air: *La mia speranza*, and the last in the opera, was sung by Faustina. It is of the same kind, gay and agreeable; but seems now the eldest of the two by many years.

This opera, of which Handel himself, in the foul score preserved in his Majesty's collection, has signed and dated the chorus finale, 'London, February 5th, 1728,' contains many proofs of the superior abilities of this great composer; but chiefly in the last act, which seems greatly to surpass, in musical excellence, the rest of the drama.

The opera of *Siroe* was first performed February 17th, when it was honoured with the presence of their Majesties, the Princess Royal, Princess Amelia, and Princess Caroline. It had nineteen representations successively; but having a very powerful rival at Lincoln's Inn Fields, in the *Beggar's Opera*, which came out the same winter [Jan. 29, 1728], joined to the factious disputes concerning the superiority of the singers, this was not an auspicious season for the musical drama.⁵⁴²

⁵⁴⁰ Burney's note (r): 'There is an air wanting in the scores: *Chi è più fedele*, and instead of it two or three scenes of another opera, in which the names of Olibrio and Placidia two characters in a drama written by Apostolo Zeno, occur.'

⁵⁴¹ Burney's note (s): 'See *Sketch of Handel's Life*, p. 24, and seq.'

⁵⁴² Burney, iv, 329–33.

Siroe, rè di Persia

- 1) Anon.
- 2) Johann Adolf Hasse.
- 3) Bologna, Malvezzi, 2 May 1733. **KT 1736**: November 23,⁵⁴³ 27, 30, December 4, 11,⁵⁴⁴ 14, 18, 21. **1737**: January 1, 4, February 1, 5, 8.

Libretto

- 1) SIROE, *Re di Persia*. DRAMA PER MUSICA. DA RAPPRESENTARSI NEL REGIO TEATRO DELL' HAY-MARKET. SIROES, *King of Persia*. AN OPERA Perform'd at the KING'S THEATRE IN THE HAY-MARKET.
- 2) Carlo [Charles] Bennet, 1736.
- 3) I/E.
- 4) Cosroe (Francesco Tolve); Siroe (Carlo Broschi, called Farinelli); Medarse (Margaret Chimenti); Emira (Antonia Merighi); Laodice (Elisabetta du Parc); Arasse (Antonio Montagnana).
- 5) *GB-Lbl* 907.i.2.(7.) [*EBB*: 2219M42 & 2609S2; *CS*: 22114; *ESTC*: T71130]

Music

- 1) The *Favourite SONGS in the OPERA Call'd SIROE* by Sig^r Hasse.
 - 2) [John] Walsh, [1736]. [*SH*: 820]
 - 3) [Margaret] Chimenti, [Carlo Broschi, called] Farinelli, [Francesco] Tolve.
 - 4) In score.
 - 5) 'Dille pur che il suo riposo' ([Hasse], 2); 'Per me il ciel ridea sereno' ([Hasse], 5); 'Gelido in ogni vena' ([Hasse], 9); 'Sorger benigna in seno' ([Hasse], 12); 'Deh se piacer mi vuoi' ([Hasse], 16);⁵⁴⁵ 'Parto coll'alma in pene' ([Hasse], 19).
 - 6) *GB-Lbl* G.173.b. [*BUCEM*: 452; *RISM A/I*/4: H 2266]
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- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCE^tTI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Margaret] Chimenti; [Carlo Broschi, called] Farinelli; [Francesco] Tolve.
 - 4) In score.
 - 5) 'Gelido in ogni vena' ([Hasse], 88); 'Sorger benigna in seno' ([Hasse], 91); 'Dille pur che il suo riposo' ([Hasse], 94); 'Deh se piacer mi vuoi' ([Hasse], 97); 'Parto coll'alma in pene' ([Hasse], 100).
 - 6) *GB-Lbl* G.159 (II, 88–103). [*BUCEM*: 262; *RISM B/II*, 151–2]

Siroe, rè di Persia

- 1) Anon.
- 2) Giovanni Battista Lampugnani.
- 3) **KT 1755**: January 14,⁵⁴⁶ 18, 25,⁵⁴⁷ 28, February 1, 4, 8, 11, 15, April 5, 8, 15.⁵⁴⁸ **1756**: May 4, 8, 11, 15, 18,⁵⁴⁹ 22.

Libretto

- 1) *SIROE, RE di PERSIA*. DRAMA PER MUSICA. PEL TEATRO *di S. M. B.*
- 2) G[eorge] Woodfall, 1755.
- 3) I/E.

⁵⁴³ 'A New Opera. Composed by Signior Hasse... Prince and Princess of Wales present'; *LS*, iii/2, 617.

⁵⁴⁴ 'Upon hearing of the death of the child of the Princess of Orange, the Queen sent word that could not attend this performance'; *LS*, iii/2, 622.

⁵⁴⁵ *La Clemenza di Tito* (Act 1, scene ii).

⁵⁴⁶ 'A New Opera. The Musick Compose'd by Sg Lampugnani'; *LS*, iv/1, 463.

⁵⁴⁷ 'Care has been taken to make the House warmer, by the addition of two more Stoves, one being fixed under the Centre of the Pit, and the other near his Majesty's Box.'; *LS*, iv/1, 465.

⁵⁴⁸ Benefit: [Colomba] Mattei.

⁵⁴⁹ 'The subscription tickets will be admitted double'; *LS*, iv/2, 547.

- 4) Cosroe ([Erocole] Ciprandi); Siroe ([Giuseppe] Ricciarelli); Medarse ([Rosa] Curioni); Emira ([Regina] Mingotti [*née* Valentini]); Laodice ([Colomba] Mattei); Arasse ({Siga} Mondini).
- 5) *GB-Lbl* 1342.c.16.(8). [EBB: 2609S1; CS: 22128; ESTC: T48382]

Music

- 1) *THE Favourite SONGS in the OPERA Call'd SIROE By Sig^r Lampugnani.*
 - 2) [John] Walsh, [1755]. [SH: 916]
 - 3) [Giuseppe] Ricciarelli, [Colomba] Mattei, [Regina] Mingotti [*née* Valentini], [Rosa] Curioni.
 - 4) In score.
 - 5) 'Se l'amor tuo mi rendi' (Lampugnani, 1); 'Fra dubbi affetti miei' (Lampugnani, 4); 'Se al ciglio lusinghiero' (Lampugnani, 7); 'Se il caro figlio' (Lampugnani, 10); 'Allor che il vento fremè' (Lampugnani, 13); 'Sorger più bella in seno' (Lampugnani, 18).
 - 6) *GB-Lbl* H.348.e.(1.) [BUCEM: 593; RISM A/I/5: L 515]
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- 1) *Publish'd by particular Desire, THE Two favorite SONGS IN THE OPERA CALL'D SIROE, SUNG BY Sign^{ra} Mingotti.*
 - 2) [John Cox for John Walsh], [1755].
 - 3) [Regina] Mingotti [*née* Valentini].
 - 4) In score.
 - 5) 'D'ogni amator la fede' ([Anon], 1); 'Non vi piacque' ([Anon], 7).
 - 6) *GB-Lbl* G.201.(3).⁵⁵⁰ [BUCEM: 593; RISM A/I/3: G 1866; A/I/5: L 516]
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- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCE, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Giuseppe] Ricciarelli, [Colomba] Mattei, [Regina] Mingotti [*née* Valentini], [Rosa] Curioni.
 - 4) In score.
 - 5) 'Se l'amor tuo mi rendi' (Lampugnani, 63); 'Fra dubbi affetti' (Lampugnani, 66); 'Se al ciglio lusinghiero' (Lampugnani, 69); 'Se il caro figlio' (Lampugnani, 72); 'Allor che il vento fremè' (Lampugnani, 75); 'Sorger più bella in seno' (Lampugnani, 80).
 - 6) *GB-Lbl* G.159 (VII, 63–83). [BUCEM: 262; RISM B/II, 151–2]
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- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLES, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCE, VERACINI, BONONCINI.*
 - 2) William Randall [1776?].
 - 3) [Regina] Mingotti [*née* Valentini].
 - 4) In score.
 - 5) 'D'ogni amator la fede' ([Anon], 21); 'Non vi piacque' ([Anon], 27).
 - 6) *GB-Lbl* G.159 (I, 21–33). [BUCEM: 262; RISM B/II, 151–2]

Comment

But the ill Success of *Penelope* obliged *Vanneschi* after the third Night of its being performed, to put the Opera of *Siroe* in Rehearsal.

The Musick of *Siroe* was all composed by *Lampugnani*, but when *Vanneschi* heard me privately sing the Songs that were allotted me [Regina Mingotti] in this Opera, he found them so little to his Taste, that he begged of me as a Favour to substitute other Songs of other Masters, knowing that I had better Compositions in my Possession. My Compliance procured me a very base Return; for *Vanneschi*, to make me still appear ungovernable and malevolent, gave out that Signor *Lampugnani* had excellently set to Musick the Songs that *Mingotti* was to sing, but she had been please to find fault with them and rejected them.⁵⁵¹

Siroe, rè di Persia

- 1) Anon.

⁵⁵⁰ Bound in with a copy of *Favourite Songs*.

⁵⁵¹ Regina Mingotti, *An Appeal to the Public* (London, [1755]), 3–4.

- 2) Felice Giardini; with airs by Galuppi and ‘three favorite airs of Sa Mingotti’
 3) **KT 1763**: December 13,⁵⁵² 17, 20, 22, 31. **1764**: January 3, 7, 24, February 18, April 10.

Libretto

- 1) *SIROE RE di PERSIA*. DRAMA. Per MUSICA. Da RAPPRESENTARSI sopra il TEATRO di S.M.B. SIROES KING OF *PERSIA*. An OPERA set to MUSIC. As it is represented at the KING’S THEATRE in the Hay-market.
 2) G[eorge] Woodfall, 1764.
 3) I/E.
 4) Cosroe (Niccolò Peretti); Siroe (Antonio Mazziotti); Medarse (Giuseppe Giustinelli); Emira (Regina Mingotti [née Valentini]); Laodice (Angiola Sartori); Arasse ([Cecilia] Baini). Direttore de Balli: Pietro Sodi.
 5) *GB-Lbl*/RB.23.a.3458. [nEBB; CS: 22131; ESTC: N36422]

Music

- 1) *The Favorite SONGS in the OPERA SIROE*. for the *Voice* and *Harpsichord* With the INSTRUMENTAL PARTS printed each Separately, by which they are rendered ready for performance in any CONCERT. N:B: The Songs for the Voice and Harpsichord may be had without the Instrumental Parts.
 2) R[obert] Bremner, [1766?].
 3) None.
 4) v, hpd.
 5) ‘*Ab non sò perche tu sei?*’ (Giardini, 2); ‘*Tremo fra’ dubbi miei*’ (Galuppi, 4);⁵⁵³ ‘*Se il mio paterno amore*’ (Giardini, 8); ‘*D’ogni amator la fede*’ (Giardini, 10).
 6) *GB-Lbl*/H.348.c.(5.) [BUCEM: 955; RISM A/I/3: G 1865]

List of numbers from the libretti

<i>Siroe, rè di Persia</i>	1728 ⁵⁵⁴	1736 ⁵⁵⁵	1755 ⁵⁵⁶	1763 ⁵⁵⁷
Adapter of the libretto:	Haym	Anon.	Anon.	Anon.
Composer or arranger of the score:	Handel	Hasse	Lampugnani	Giardini
Act 1				
A te, nume fecondo. <i>Recit.</i> (Med. 1 i)	X	X	X	1 i (1)
Se il mio paterno amore. (Cos. 1 i)	1 i	X	1 i	1 i (2)
D’ogni amator la fede. (Emi. 1 v)	1 v	X	1 v	1 iii
Se il labbro amor ti giura. (Sir. 1 vi)	1 vi	X	X	X
O placido il mare. (Lao. 1 viii)	1 vii	X	1 vii	X
L’onda che mormora. (Ara. 1 ix)	X	1 ix	X	X
La sorte mia tiranna. (Sir. 1 xiii)	1 xi	1 xiii	1 xi	1 vi
Dal torrente, che ruina. (Cos. 1 xiv)	X	X	X	X
Vedeste mai sul prato. (Emi. 1 xv)	1 xii	1 xv	X	X
Fra l’orror della tempesta. (Med. 1 xvii)	2 v	X	X	X
L’incerto mio pensier. (Lao. 1 xvii)	X	X	X	X
Act 2				
Mi lagnerò tacendo. (Lao. 2 i)	2 i (2)	2 i	2 i	X
Mi credi infedele. (Sir. 2 iii)	2 iii	X	X	X
Sgombra dall’anima. (Emi. 2 v)	2 iv	X	X	X
Deggio a te del giorno i rai. (Med. 2 vi)	X	X	X	X
Fra sdegno ed amore. (Cos. 2 vii)	X	X	X	X
Se pugnar non sai col fato. (Ara. 2 viii)	X	2 viii	2 vii	2 i
Tu di pietà mi spogli. (Cos. 2 xii)	2 vii	2 xii	2 x	2 iv
Fra’ dubbi affetti miei. (Sir. 2 xiii)	2 viii	X	2 xi	X

⁵⁵² ‘A New Opera, The Music entirely new, excepting the three favourite Airs of Signora Mingotti’; *LS*, iv/2, 1026.

⁵⁵³ *La Clemenza di Tito* (Act 2, scene xvi); set by Galuppi for Venice, San Salvatore, Ascension 1760.

⁵⁵⁴ *GB-Lbl* 639 d.19 (1).

⁵⁵⁵ *GB-Lbl* 907.I.2 (7).

⁵⁵⁶ *GB-Lbl* 1342.c.16 (8).

⁵⁵⁷ *GB-Lbl*/RB.23.a.3458.

Amico il Fato. (Lao. 2 xiv)	X	X	X	X
Non vi piacque, ingiusti dèi. (Emi. 2 xv)	2 x	2 vii	2 xiii	2 vi
Act 3				
Al tuo sangue io son crudele. (Ara. 3 i)	X	X	X	X
Se il caro figlio. (Lao. 3 ii)	3 ii	3 i	3 i	X
Tu, barbaro, tu piangi! <i>Recit.</i> (Ara./Cos./Emi. 3 iv)	X	X	X	X
Gelido in ogni vena. (Cos. 3 v)	3 iv	3 v	3 iv	3 iii
Benché tinta del sangue fraterno. (Med. 3 viii)	3 vi	X	X	X
Son stanco, ingiusti numi. <i>Recit.</i> (Emi./Sir. 3 ix)	X	X	X	X
Ch'io mai vi possa. (Emi. 3 xii)	3 x	X	X	X
Se l'amor tuo mi rendi. (Sir. 3 xiii)	3 xi	X	3 ix	X
Torrente cresciuto. (Med. 3 xiv)	3 xii	X	X	X
I suoi nemici affetti. <i>Chorus</i> (3 xvi)	X	3 iii	3 xi	3 vii (2)
Other arias inserted				
1728				
Chi è più fedele. (Med.)	1 xiii	X	X	X
Or mi perdo di speranza. (Lao.)	1 xiv	X	X	X
Deh! voi mi dite o Numi. (Sir.)	2 i (1)	X	X	X
L'aura non sempre. (Lao.)	2 ix	X	X	X
Deggio morir o stelle! (Sir.)	3 vii	X	X	X
La mia speranza. (Emi.)	3 xiii (1)	X	X	X
Dolcissimo amore. <i>Chorus</i> (Cho.)	3 xiii (2)	X	X	X
1736				
Dove a svelarti allora. (Cos.)		1 i	X	X
Dille pur che il suo riposo. (Med.)		1 iii	X	X
Ancor io penai d'amore. (Emi.)		1 v	X	X
Se al ciglio lusinghiero (Sir.)		1 vi	1 vi	1 iv
Nel cor il mio penso. (Lao.)		1 viii	X	X
Parto coll'alma in pena. (Sir.)		2 iii	2 iii	X
Sorger benigna in seno. ⁵⁵⁸ (Med.)		2 vi	2 vi	X
Per me il ciel ridea sereno. (Sir.)		2 iii	X	X
Io sento amore in petto. (Ara.)		3 i	X	X
Che furia che mostro. (Emi.)		3 iv	3 iii	3 ii
Se pur la via del trono. (Med.)		3 viii	X	X
Deh se piacer mi vuoi. ⁵⁵⁹ (Sir.)		3 xii	X	X
1755				
Se tu mi vuoi felice. (Med.)			1 ii	X
Al che il vento freme. (Emi.)			1 xiii	X
Dal torrente sola rovina. (Ara.)			3 v	3 iv
1763				
Parti, amico, e a te confido. (Med.)				1 ii
Se asperso il suol rimira. (Lao.)				1 v
Spera invan l'avversa sorte. (Emi.)				1 vii
Come si puote, oh Dio! (Lao.)				2 ii
Tremo fra dubbi miei. ⁵⁶⁰ (Med.)				2 iii
Arbitro del mio affetto. (Sir.)				2 v
Non è ver; non sempre giova. (Lao.)				3 i
Ah, non sò perche tu sei. (Sir.)				3 v

558 'Sorger piu bella in seno' in *Favourite Songs*.

559 *La clemenza di Tito* (Act 1, scene ii).

560 *La clemenza di Tito* (Act 2, scene xvi).

Non è ver che sia contento. (Med.)				3 vi
Ah! giunse al fin l'istante. <i>Duet</i> (Emi./Sir.)				3 vii (1)

Temistocle

Temistocle (1743)
The Patriot (1784)

Temistocle

- 1) Anon.
- 2) Nicola Porpora.⁵⁶¹
- 3) **KT 1743**: February 22,⁵⁶² 26, March 1, 5, 8, 12, 15, 19.

Libretto

- 1) TEMISTOCLE DRAMA PER MUSICA PEL TEATRO di S. M. B.
- 2) T[homas] Wood, 1742.⁵⁶³
- 3) I/E.
- 4) Serse ([Angelo Maria] Monticelli); Temistocle ([Angelo] Amorevoli); Aspasia ([Caterina] Visconti); Rossane ([Giulia] Frasi); Lisimaco ([Caterina] Galli); Sebaste ([Giovanna] Contini).
- 5) *GB-Lbl* 907.i.4.(2.) [*EBB*: 2219M43 & 689T1; *CS*: 22935; *ESTC*: T69036]

Music

- 1) [The Opera of TEMISTOCLE By *Sig^l* Porpora.]⁵⁶⁴
- 2) MS [1743].
- 3) [Angelo Maria] Monticelli, [Caterina] Visconti, [Giulia] Frasi, [Caterina] Galli).
- 4) In score.
- 5) **Act 1**: ‘Fiero il ciel balena intorno’ ([Porpora], 7^r); ‘Al furor d’avversa sorte’ ([Porpora], 19^v); ‘Basta dir ch’io sono amante’ ([Porpora], 28^v); ‘Freme irata la tempesta’ ([Porpora], 36^v); ‘Io partirò; ma, tanto ([Porpora], 46^v); ‘Tu mi disarmi il finaco’ ([Porpora], 55^r);⁵⁶⁵ ‘Non m’abbaglia quel lampo fugace’ ([Porpora], 61^v); ‘Il nocchier, che si figura’ ([Porpora], 69^r).⁵⁶⁶ **Act 2**: ‘Non teme nò il cor mio’ ([Porpora], 81^v); ‘Am miro quel volto vagheggio quel ciglio’ ([Porpora], [-]^r);⁵⁶⁷ ‘Se l’amor sospira’ ([Porpora], [-]^r); ‘Pavento m’affanni la sorte tiranna’ ([Porpora], [-]^v); ‘Serberò fra’ ceppi ancora’ ([Porpora], [-]^v); ‘Son qual fiume’ ([Porpora], [-]^r);⁵⁶⁸ ‘Ora a’ danni d’un ingrato ([Porpora], [-]^v). **Act 3**: ‘V’ò costante in faccia’ (Trio: [Porpora], [-]^r); ‘Volgere i lumi flebilt’ (Accomp. recit.: [Porpora], [-]^r); ‘Ah! si resti... Onor mi sgrida’ ([Porpora], [-]^v); ‘Anco in mezzo alle vendetta’ ([Porpora], [-]^v); ‘Non tremar, vassallo indegno’ ([Porpora], [-]^r); ‘Aspri vimorsi broci figli’ ([Porpora], [-]^r); ‘Quando un’emula l’invita’ (Chorus: [Porpora], [-]^v).
- 6) *A-Wn* Mus. Hs. 18029 Mus.

⁵⁶¹ Porpora also set Zeno’s text of the same title in 1718.

⁵⁶² ‘A new Opera. With Dances and other Decorations entirely new’; *LS*, iv/2, 1036.

⁵⁶³ Date of first performance as given by Michael Robinson in *GDO*, iii, 1067, and advertised as the first performance, *LS*, iii/2, 1036; the date of the libretto appears to be an old-style date.

⁵⁶⁴ This source is considered to be autograph of the opera as composed for London, and has therefore been included here. However, the following numbers do not appear in the London libretto, suggesting subsequent alteration of the manuscript: ‘Fiero il ciel balena intorno’, ‘Freme irata la tempesta’, ‘Non teme nò il cor mio’, ‘Am miro quel volto vagheggio quel ciglio’, ‘Se l’amor sospira’, ‘Pavento m’affanni la sorte tiranna’, ‘V’ò costante in faccia’ and ‘Volgere i lumi flebilt’.

⁵⁶⁵ *Didone* ([1st version] Act 1, scene xvii).

⁵⁶⁶ *Ezjio* (Act 1, scene x).

⁵⁶⁷ Foliation ceases.

⁵⁶⁸ *Didone* (Act 1, scene xiii).

- 1) The *Favourite SONGS in the OPERA Call'd TEMISTOCLE By Sig^r Porpora.*
 - 2) J[ohn] Walsh, [1743]. [SH: 1225]
 - 3) [Angelo Maria] Monticelli, [Caterina] Visconti, [Giulia] Frasi, [Caterina] Galli.
 - 4) In score.
 - 5) 'Basta dir ch'io sono amante' (Porpora, 2); 'Dí che sua voglia eleggere' (Porpora, 6); 'L'ire tue sopporto in pace' (Porpora, 9); 'È specie di tormento' (Porpora, 12); 'Contrasto assai più degno' (Porpora, 15); 'Se vuoi che te rammentino' (Porpora, 18).
 - 6) *GB-Lbl* G.190.(5.)⁵⁶⁹ [*UCEM*: 803;⁵⁷⁰ *RISM* A/I/7: P 5114]
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- 1) LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.S^t. GERMAIN, PESCECCI, VERACINI, BONONCINI.*
 - 2) William Randall, [1776?].
 - 3) [Angelo Maria] Monticelli, [Caterina] Visconti, [Giulia] Frasi, [Caterina] Galli.
 - 4) In score.
 - 5) 'Basta dir ch'io sono amante' (Porpora, 165); 'Contrasto assai più degno' (Porpora, 178); 'Di che sua voglia eleggere' (Porpora, 169); 'È specie di tormento' (Porpora, 175); 'L'ire tue sopporto in pace' (Porpora, 172).
 - 6) *GB-Lbl* G.159 (IV, 165–80). [*UCEM*: 262; *RISM* B/II, 151–2]

The Patriot

- 1) Charles Hamilton; prologue by Thomas Stewart.⁵⁷¹
- 2) [Spoken drama, no inset songs.]
- 3) **HAY 1784:** February 23.⁵⁷²

Libretto

- 1) THE PATRIOT, A TRAGEDY. Altered from the Italian of METASTASIO.⁵⁷³
 - 2) Printed for [John] Shepperson and [Thomas] Reynolds, 1784.
 - 3) E.
 - 4) *Dramatis personae:* Xerxes, Themistocles, Lysimachus, Sebaestes, Neocles, Roxana, Aspasia. Cast: {Mr} Wilkinson, [George?] Parker, {Mr} Cross, {Mr} Hunter, [James William?] Miller, {Mr} Powell, [James] Shatford, {Mr} Smith // {Miss} Watson Sen., {Miss} Forde, {Miss} Watson Jun., {Miss} Frederick, {Miss} Hemet. New *Prologue* [spoken by T[homas Dibble] Davis]⁵⁷⁴ and *Epilogue* [spoken by {Miss} Hemet].
 - 5) *GB-Ob* Vet. A5 e.1855 (2). [*EBB*: 431H2 & 2219M44; *ESTC*: T120112]
-
- 1) (ht) THE PATRIOT, A TRAGEDY. (ft) THE PATRIOT, A TRAGEDY. Altered from the ITALIAN of METASTASIO...
 - 2) Dublin: [...] Moncrieffe [and others], 1785.
 - 3) E.
 - 4) *Dramatis personae:* Xerxes, Themistocles, Lysimachus, Sebaestes, Nebcles, Roxana, Aspasia.
 - 5) *GB-Lbl* 1607-3628.⁵⁷⁵ [*EBB*: 431H2 & 2219M44; *ESTC*: T55518]

Comment

Apology to the Public

⁵⁶⁹ Copy has the bookplate of G.F. Barnwell.

⁵⁷⁰ *UCEM*, 803 gives Zeno as the author of the song texts, as does SH, 274. Kurt Markstrom in *NG2*, ii, 172 gives Metastasio as the author of the version.

⁵⁷¹ *The Morning Post*, 23 Febuary 1784; it also gives names of T. Davis and Miss Hemet. The author of the Epilogue is unknown.

⁵⁷² 'By permission'; *LS*, v/2, 683. First advertised in *The Morning Chronicle*, 15 December 1783, for performance on 26 January 1784, as 'A new Comedy called THE ARTFUL PATRIOT; or, The Rage of the People.'

⁵⁷³ Dedicated to Elizabeth, Duchess of Argyll.

⁵⁷⁴ The actor manager Thomas Dibble Davis appears to be the only candidate for this actor; he had on occasions taken over the Haymarket Theatre to showcase young talent and new plays, and he spoke the prologue to the 1781 performances of the *The Romp* and *The Spendthrift*. *BDL*, iv, 229 claims that his last known performances after his 1783 summer season at the Haymarket were 8 March 1784, and 30 September 1788.

⁵⁷⁵ Badly mis-bound.

Although this tragedy is entitled an alteration, it is, however, but an humble translation of Metastasio's Themistocles; the plot and the exulted sentiments are all that amiable author's own. So strictly has the translator adhered to the original, that he has even preserved his couplets at the end of every scene. If the public enjoys but are together part of the delight he has felt in giving it an English dress, his ambition will be greatly satisfied.⁵⁷⁶

List of numbers from the libretti

<i>Temistocle</i>	1743 ⁵⁷⁷
Adapter of the libretto:	Anon.
Composer or arranger of the score:	Porpora
Act 1	
Ch'io spero! Ah! padre amato. (Neo. 1 i)	X
Al furor d'avversa sorte. (Tem. 1 iii)	1 i
Basta dir ch'io sono amante. (Ros. 1 v)	1 iii
Chi mai d'iniqua stella. (Asp. 1 vi)	1 iv
Io partirò; ma, tanto. (Lis. 1 viii)	1 v
Contrasto assai più degno. (Ser. 1 ix)	1 vi
Non m'abbaglia quel lampo fugace. (Tem. 1 x)	1 vii
Non m'alletta quel riso. (Tem. 1 x)	X
È specie di tormento. (Asp. 1 xii)	1 ix
Sceglie fra mille un core. (Ros. 1 xiii)	X
Fu troppo audace, è vero. (Seb. 1 xiv)	X
Act 2	
Tal per altrui diletto. (Neo. 2 i)	X
Ah! d'ascoltar già parmi. (Tem. 2 ii)	X
Quando parto e non rispondo. (Ser. 2 iii)	2 i
Ammiro quel volto. (Ros. 2 iv)	X
Oh dèi, che dolce incanto. (Lis. 2 v)	X
A dispetto d'un tenero affetto. (Asp. 2 vi)	X
Serberò fra' ceppi ancora. (Tem. 2 viii)	2 v
Di' che a sua voglia eleggere. (Ser. 2 ix)	2 vi
L'ire tue sopporto in pace. (Asp. 2 x)	2 vii
Ora a' danni d'un ingrato. (Ros. 2 xii)	2 ix
Act 3	
Oh patria, oh Atene, oh tenerezza. <i>Recit.</i> (Tem. 3 i)	X
Ah! frenate il pianto imbecille. (Tem. 3 iii)	3 ii
Di quella fronte un raggio. (Neo. 3 iv)	X
Ah! si resti... Onor mi sgrida. (Asp. 3 v)	3 iii
È dolce vendetta. (Ros. 3 vi)	3 iv
Non tremar, vassallo indegno. (Ser. 3 vii)	3 v
Aspri rimorsi atroci. (Seb. 3 viii)	X
Quando un'emula l'invita. <i>Chorus</i> (3 xi)	3 vii (3)
Other arias inserted	
Non sà il cor temer periglio. (Lis.)	2 iii
Se vuoi che te rammentino. (Lis.)	3 vii (1)
Tomino in pace. <i>Duet</i> (Ros./Ser.)	3 vii (2)

Zenobia

⁵⁷⁶ [Charles Hamilton], *The Patriot* (London, 1784), 'Apology to the Public'.

⁵⁷⁷ GB-Lbl 907.i.4 (2).

Zenobia (1758)
Zenobia (1800)

Zenobia

- 1) Anon.
- 2) Gioacchino Cocchi.
- 3) **KT 1758**: January 10,⁵⁷⁸ 14, 17, 21, 28, February 4, 11, 18, March 11, April 29.

Libretto

- 1) ZENOBLA. DRAMMA PER MUSICA, Da rappresentarsi nel TEATRO di S. M. B.
- 2) G[eorge] Woodfall, 1758.
- 3) I/E.
- 4) Zenobia (Colomba Mattei); Radamisto (Angiola Calori); Tiridate (Pasquale Potenza); Egle (Giulia Frasi); Zopira (Salvatore Pazzagli); Mitrane (Laura Rosa). Composer of the Dancers: {M} Lescot. [Giuseppe] Forti, [Giac[inta?]] Bonomi, [Giuseppe] Grimaldi, {Me} Lescot.
- 5) GB-Lbl 639.e.27.(3). [EBB: 2219M45 & 54Z1; CS: 25318; ESTC: T52931]

Music

- 1) The FAVOURITE SONGS in the OPERA Call'd DEMETRIO [2nd Set; contains two songs from Zenobia].
 - 2) John Walsh, [1758?]. [SH: 567]
 - 3) [Colomba] Mattei.
 - 4) In score.
 - 5) 'Resta in pace e gli astri amici' (Cocchi, 12); 'Deh tacete, che forse parlando' (Cocchi, 16).
 - 6) GB-Ob Mus 22 c.48 (3). [BUCEM: 202; RISM A/I/2: C 3230]
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- 1) The FAVOURITE SONGS in the OPERA called ZENOBIA.
 - 2) [John] Walsh, [1758]. [SH: 393]
 - 3) [Pasquale] Potenza; [Colomba] Mattei; [Giulia] Frasi.
 - 4) In score.
 - 5) 'Vi conosco, amate stelle' (Cocchi, 2); 'Va, ti consola, addio' (Duet: Cocchi, 5); 'Si soffre una tiranna' (Cocchi, 10); 'Fra tutte le pene' (Cocchi, 14); 'Da voi, cari lumi dipende' (Cocchi, 18).
 - 6) GB-Lbl G.179.a.(2.) [BUCEM: 202; RISM A/I/2: C 3238]
-
- 1) LE DELIZIE DELL'OPERE. Being a Collection of all the Favourite Songs in Score, Collected from the Operas compos'd by BACH, PEREZ, COCCHI, JOMELLI, GALUPPI, VINCI, PERGOLESI, LEO, LAMPUGNANI, TERRANDELLAS, HASSE, POPORA, C.St. GERMAIN, PESCECETTI, VERACINI, BONONCINI.
 - 2) William Randall, [1776?].
 - 3) [Pasquale] Potenza; [Colomba] Mattei; [Giulia] Frasi.
 - 4) In score.
 - 5) 'Vi conosco, amate stelle' (Cocchi, 33); 'Va, ti consola, addio' (Duet: Cocchi, 36); 'Si soffre una tiranna' (Cocchi, 41); 'Fra tutte le pene' (Cocchi, 45); 'Da voi, cari lumi' (Cocchi, 49); 'Resta in pace e gli astri amici' (Cocchi, 52); 'Deh tacete, che forse parlando' (Cocchi, 56).
 - 6) GB-Lbl G.159 (VIII, 33-64). [BUCEM: 262; RISM B/II, 151-2]

Zenobia

- 1) Anon.
- 2) Richard Edgcumbe.
- 3) **KT 1800**: May 22.⁵⁷⁹

⁵⁷⁸ 'A New Opera. The Musick newly composed by Cocchi'; *LS*, iv/2, 639.

⁵⁷⁹ Benefit: [Brigitta] Banti. 'A New Serious Opera. The Poetry by Metastasio, and the Music entirely new, composed by an English Gentleman, who has obligingly lent Mme Banti the Score, and kindly consented to its being represented upon that occasion'; *LS*, v/3, 2276.

Libretto

- 1) ZENOBIA. A MUSICAL DRAMA IN TWO ACTS. REPRESENTED AT THE King's Theatre IN THE HAYMARKET, THE 22d OF MAY, 1800, FOR THE BENEFIT OF MADAME BANTI. The POETRY altered from METASTASIO, AND TRANSLATED INTO ENGLISH VERSE. The MUSIC by an ENGLISH GENTLEMAN.
- 2) Printed By C[harles] Nicolini, 1800.
- 3) I/E.
- 4) Zenobia ([Brigitta] Banti); Radamisto ([Antonio] Benelli); Tiridate ([Giuseppe] Viganoni); Egle ([Stefania] Rovedino); Zopira ([Prospero] Bragheti); Mitrane ([Carlo] Rovedino).
- 5) US-SM La 1294.

Music

NE.

Comment

In a subsequent season, (1800) she [Brigitta Banti] flattered me highly by desiring to perform for her benefit an opera of my composition, which on private trial she had found suited to her voice. This was the Zenobia of Metastasio, an interesting and pathetic drama, and she gave to the music an effect which its own merits could never have produced in other hands. The first man's part being for a soprano was allotted to Rosselli, who rehearsed it in private; but his voice and powers were so unequal to its execution that it was found necessary to induce him to give it up, and it was taken by Viganoni. who did it far more justice. The part the latter was to have played, and had actually learnt, was given to Benelli, another tenor of considerable merit, with whose performance I had every reason to be satisfied. Rovedino was the bass; his daughter second woman. Having granted the use of this opera to Banti only, I withdrew it immediately, and would not permit to be again represented for the manager, who requested to have it. After this, Roselli sung no more, nor had we ever another soprano [i.e. castrato] at the opera [until 1825].⁵⁸⁰

On 22nd of May 1800, was produced, for Banti's benefit at the Opera House, an opera entitled "Zenobia and Arminia", the music composed by the Earl of Mount Edgcombe; some of it was extremely pretty, and did infinite credit to the noble amateur, who is an excellent musician, and a good counterpointist.⁵⁸¹

List of numbers from the libretti

<i>Zenobia</i>	1758 ⁵⁸²	1800 ⁵⁸³
Adapter of the libretto:	Anon.	Edgcombe
Composer or arranger of the score:	Cocchi	Edgcombe
Act 1		
Oh, almen, qualor si perde. (Rad. 1 i)	1 i (1)	1 i
Cada l'indegno, e miri. (Zop. 1 ii)	1 i (2)	1 iii
Resta in pace, e gli astri amici. (Zen. 1 iii)	1 iii (1)	1 ii
Di ricche gemme e rare. (Egl. 1 iv)	X	X
Lasciami, o Ciel pietoso. (Zen. 1 iv)	X	1 iv
Ch'io parta? M'accheto. (Mit. 1 vi)	2 i (1)	1 v
Vi conosco, amate stelle. (Tir. 1 viii)	2 iv (2)	1 vi
Act 2		
Non so se la speranza. (Tir. 2 i)	2 i (2)	X
Ha negli occhi un tale incanto. (Egl. 2 ii)	X	1 vii
Va, ti consola, addio. <i>Duet</i> (Tir./Zen. 2 iii)	2 iii	1 viii
Quel geloso incerto sdegno. (Zop. 2 iv)	X	X
Oh che felici pianti! (Egl. 2 v)	2 ii	X
Non respiro che rabbia e veleno. (Rad. 2 vi)	X	2 i

⁵⁸⁰ Edgcombe, *Musical Reminiscences*, 85–6.

⁵⁸¹ Michael Kelly, *Michael Kelly's Reminiscences*, ed. Roger Fiske (London, 1975), 261.

⁵⁸² GB-Lbl 639.e.27 (3).

⁵⁸³ US-SM La 1294.

Salvo tu vuoi lo sposo? (Zop. 2 vii)	2 v	2 ii
Voi leggete in ogni core. (Zen. 2 viii)	X	2 iii
Act 3		
Ah! perché, s'io ti detesto. (Rad. 3 ii)	X	2 iv
Pace una volta e calma. (Zen. 3 v)	X	X
Si soffre una tiranna. (Tir. 3 vii)	3 ii (1)	X
Pastorella, io giurerei. (Mit. 3 viii)	X	X
Fra tutte le pene. (Egl. 3 ix)	3 ii (2)	X
È menzogna il dir che Amore. <i>Chorus</i> (3 xii)	3 vi	X
Other arias inserted		
1758		
La tortora innocente palpita. ⁵⁸⁴ (Tim.)	1 ii	X
Non cerchi innamorarsi. ⁵⁸⁵ (Egl.)	1 iii (2)	X
Fate, o dei, che si divida. (Tir.)	1 iv	X
Sarebbe nell'amar. ⁵⁸⁶ (Rad.)	2 iv	X
Ombra cara, ombra diletta. (Zen.)	2 vi (1)	X
Deh tacete, che forse parlando. (Zen.)	2 vi (2)	X
Giusto amor tu che m'accendi. ⁵⁸⁷ (Rad.)	3 i	X
Non so frenarmi, indegno. <i>Trio</i> (Tit./Zop./Zen.)	3 iii	X
Più liete immagini. ⁵⁸⁸ (Rad.)	3 iv	X
Da voi, cari lumi. ⁵⁸⁹ (Zen.)	3 v	X
1800		
In vita la serba. <i>Quartet</i> (Tir./Zop./Rad./Zen.)		2 v
Ah se il mio ben m'inganna. (Tir.)		2 vi
Io non so se amor tu sei. ⁵⁹⁰ (Egl.)		2 vii
Se mi rendi il caro sposo. <i>Duet</i> (Zen./Tir.)		2 viii
Prence, sposo, ah dunque insieme. <i>Quartet</i> (Rad./Zen./Tir./Mit.)		2 ix

584 *La Galatea* (pt. 2).

585 *Angelica e Medoro* (pt. 2).

586 *Gli orti esperidi* (pt. 1).

587 *Gli orti esperidi* (pt. 2).

588 *Demetrio* (Act 3, scene ix).

589 *Attilio Regolo* (Act 2, scene v).

590 *Antigono* (Act 1, scene v).