

APPENDIX 3

Some Metastasio 'London Ghosts'

This appendix lists a number of 'Metastasio Ghosts'; these are settings or reworking of his texts which have haunted the subject, and where, in some cases, it has taken considerable effort to show that the work is supposititious. There is no doubt that some of these mis-attributions are simple errors, and in other cases, such as Richard Roderick's *The Shepherd's Farewell*, it may be that the text or setting will ultimately be located. It cannot be claimed that this list is exhaustive, but it does account for a number of versions which do not appear to exist.

***Le ali d'amore* (1776).** A setting of this C. F. Badini text by Venanzio Rauzzini is listed in Petty, 145-7 and 148, as being by Metastasio.

***Antigona* (1760).** A setting—of what appears to be Roccaforte's version of this 1751 text by Galuppi—is listed in Petty, 90, as being by Metastasio.

***Artaserse* (1774).** Galliano Ciliberti and Martita P. McClymonds, 'Luigi [Lodovico] Caruso [Carusio]', *NG2*, v, 214-5, list his *Artaserse* as having a premiere at the King's Theatre in 1774; however, the only recorded performances of the opera at the King's Theatre that year were those of Giordani's setting on 17 and 20 May.

***Le astuzie femmenili* (1804).** *La* 1405. This text is not by Metastasio, but by Giuseppe Palomba.

***Demetrio* (1775).** *La* 399 dates this MS at 1775. However, there are no recorded performances of *Demetrio* that year, and of the cast, Bartolini is not recorded before 1782, Catenacci and Franchi until 1783, Cremonini and Crescentini until 1784, while Ferraese made her debut in the production. The music in Cracow (*PL-Kj Inw.nv* 6282) by Cherubini which is clearly dated 'Londra 1785'—the texts of which do not appear in *La* 399—are possibly extra pieces added for the production; they include pieces written for Crescentini and 'Sig^{ra} Ferrandi', a corruption of Ferraese.

***Didone abbandonata da Enea* (1726).** 'Tragedia Heroicomico. To which is added a Farce call'd, La Generosità per Forza di Pantalone Economo in Campagna... Da Rappresentarsi Nel Teatro Reale dell'Hay-Market dalla Compagnia de Comici Italiani' [London, 1726] is (incorrectly) listed as being by Metastasio by the Folger Library, Washington (151051).

***Mandane* (1742).** Burney, ii, 841, lists this setting by Brivio as being Metastasio's *Artaserse*. Brivio is recorded as setting *Artaserse* for Padua in 1736, but the text of the 1742 libretto for his London setting appears to be that by Bartolomeo Vitturi.

***Merope e Polifonte* (1802).** Listed in the British Library catalogue as being by Metastasio; *GDO*, i, 569, suggests that it is by Mattia Botturini.

***Nitetti* (1774).** *La* 373 dates this as 1774. However, the cast it contains is identical to that found in 1785; and of those, Bartolini does not appear in London until 1782, Catenacci and Franchi until 1783, Cremonini and Crescentini until 1784, while Ferraese made her debut in the 1785 season.

***L'Olimpiade* (1771).** *EBB* (3467B18 & 2219N36) lists a libretto of 1771, this one as being in Oxford. No libretto of 1771 can be traced, and there is no record of any performances of *L'Olimpiade* that year.

***Il re pastore* (1784).** *BDL*, xii, 262, suggests that when Matteo Rauzzini retired to Dublin, he staged a version of *Il re Pastore*. No sources for (or performances of) the work have come to light.

***Semiramide* (1771).** *La* 317 attributes this to Metastasio and dates it to 1771, but it is in fact by Moretti, adapted by Da Ponte in 1792. Federici, the opera house director named on the title page, was born in Pesero in 1764, and did not come to London until about 1780. The first performance of this version of the story took place at the King's Theatre on 11 January 1794.

The Shepherd's Farewell (1756). ODNB, xlvii, 488-9, lists Richard Roderick as having written a play entitled *The Shepherd's Farewell* published in 1756 which appears to be based on *Il re pastore*. No copies of the play and no other notice of this drama have been found.

The Siege of Sinope (1781). *A Tragedy as it is Acted at the Theatre Royal in Covent Garden* (London, 1781) is sometimes listed as being by Metastasio, but is in fact by Frances Brooke.

Vitellia (1775). ODNB, xxx, 31-3, lists Thomas Jephson as having written a play entitled *Vitellia*, which appears to be based on *La clemenza di Tito*. It was offered to Garrick, who rejected it; no copies of the play and no other notice of this drama have been found. It seems likely that this is an alternative, or later, or mistaken title for his play *The Conspiracy*, which is also a version of *La Clemenza*.