

## APPENDIX 2

### Some Lost or Missing Eighteenth-Century Metastasio Printed Texts for London

This appendix lists a number of lost or missing London libretti of settings of Metastasio's texts. The inclusion of a libretto in this list should not be taken as evidence that a printed text was necessarily produced. The author would welcome any information on them from users of this catalogue.

#### I: Operas

##### *Alessandro nell'Indie*

**KT 1734?**: as *Poro re dell'Indie*.

Deutsche, 419, states that the fourth edition of the libretto (1736) 'is a re-issue of one printed in 1734 [which Deutsche appears to treat as the 'third edition'], in which year, it seems, it was intended to stage a revival at the Haymarket with Bertolli still cast as Erissena'. No trace of either the 1734 libretto or performance can be found. Deutsche may have invented both to explain the bibliographic peculiarities of the *Poro* libretti. The short run of the opera in 1736 has an extant libretto labelled the 'fourth edition with additions'. It may be that these were counted by the printer as two different 'editions'; it may be that the printer made a mistake in labelling 1736 the 'fourth edition'; or it may be that no copy of a 'third' (possibly 1734) edition is extant.

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##### *Antigono*

**KT 1765**: January 19; as *Berenice*.

The performance on 19 January (the 5th of the run) was advertised as having 'alterations and additions', but no libretto has been located which details these.

**KT 1777**: March 1, 8.

The setting performed on these dates appears to be a revival of the version in the 1775–6 season; no separate libretto for the performances in the 1777 version has been traced.

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##### *Artaserse*

**KT 1774**: May 17, 20.

The setting performed on this date was advertised as being 'A new Serious Opera... With alterations and *new songs* for Miss Davies'. No 1774 libretto has been traced.

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##### *La clemenza di Tito*

**KT 1828**: March 1

No libretto for this performance can be traced.

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##### *Demetrio*

**KT 1758**: December 16, 23, 30. **1759**: January 4, March 5, April 3.

No copy of a libretto has been traced.

**KT ?:** between 1772 (the arrival of Sacchini in London) and 1774 (the only recorded performance in an opera by Signora Salvagni)?

A single set of what appear to be 'Favourite Songs' has survived which purports to be from '*Demetrio* by Sacchini'. Sacchini is not otherwise known to have set *Demetrio*, none of the texts are Metastasio's, and the title page is in eighteenth-century manuscript. Further, only one of the texts appears elsewhere in London operas; the first text 'Serena i mesti rai' appears as an aria in Act 2, scene viii of *Erginda, regina di Livadia* (1760), and as a duet in Act 3, scene i of *Carattaco* (1767). Three singers' names appear at the top of the five arias and one duet; 'Sa Selvagni', 'Sr. Lioni', and 'Sr Savoi'. 'Sa Selvagni' may be another spelling of Signora Salvagni (*fl.* 1772–4), who is recorded singing at the King's Theatre on 17 March 1774; I am grateful to Judith Milhous for this suggestion. 'Lioni' may be a mis-spelling of Michael Leoni (in any case, supposedly an Italianization of the German 'Lyon'), but Leoni is not recorded in the libretti as singing at the King's Theatre, and does not seem to have performed in Italian-language opera. It may also be another version of Gabriele Leone, who appears to have had a range of skills and who acted as agent for Felice Giardini in the ill-fated season of 1763–4. 'Savoi' is Gasparo Savoi (*fl.* 1765–77), a regular singer at the King's Theatre, but one of no great distinction or versatility; he was hired (for example) in 1767–8 season as 'second man' for serious operas, and 'serious man' for the comic operas. Sacchini himself arrived in London in time for the 1772–3 season, and departed for Paris in 1781. If this is an otherwise unknown London opera or *pasticcio* of *Demetrio*, then no libretto which relates to it has survived.

**KT 1785:** January 8, 15, 22, 29, February 5, 12, 19, 24.

Although a manuscript of the libretto has survived, no copy of a printed text has been traced.

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### *Demofonte*

**KT 1784:** March 4, 6, 13, 30, April 24, May 20, June 17.

No copy of a libretto has been traced.

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### *Didone abbandonata*

**KT 1787:** March 29.

This setting, which premiered in London in the 1785–6 season, had a single performance on March 29 in the following season for which no libretto can be traced.

**NP 1810?:** no recorded performances; as *Didon abandonnée*.

The edition published by W. Flint is labelled second edition with revisions and corrections, but no trace has been found of the first.

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### *L'eroe Cinese*

**KT 1766:** April 12, 26, May 3, 10.

The surviving libretto for this version of the opera advertises itself as the 'second edition', but no copy of a 'first edition' for this season can be traced, nor have earlier performances of this work in London been identified to which such a statement might refer.

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### *Ezio*

**KT 1765:** March 21, 26, April 20, 24, May 4.

The surviving editions of the libretto for the 1764–7 version of *Ezio* are the [1st edition] 1764–5, the 3rd edition 1765, and the 4th edition 1767. It is clear to which performances the 1st and 4th editions refer. It seems most likely that the missing 2nd edition was introduced for series of performances listed above; 21 March was announced as having 'New

airs by [Giovanni] Manzuoli [called Succianoccioli] and [Teresa] Scotti;<sup>1</sup> it was the latter's benefit, and there is only one addition (not the advertised number of 'airs') to the surviving 1765 edition. The 3rd edition can then be placed somewhere in the run of performances after that date. This presents us with a workable—if not ideal—hypothesis.

**KT 1766:** December 20

Although the libretto editions for the 1764–7 version of *Ezio* are numbered 3rd edition (1765) and 4th edition (1767), this single performance in 1766 was 'By Command of their Majesties',<sup>2</sup> and it seems unlikely that it would have been given without a libretto being produced. None, however, can be traced.

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### *L'impresario delle Canarie*

**LIF 1742:** March 12; as *An Interlude in Two Comic Scenes*.

No libretto for this performance can be traced.

**HAY 1770:** March 12; as *Capochio and Dorinda*.

No libretto for this performance can be traced.

**TRE 1770:** April 10; as *Capochio and Dorinda*.

No libretto for this performance can be traced.

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### *Ipermestra*

**KT 1756:** May 25, 29, June 3, 12, 19.

A libretto survives for the 1754–5 season, but none can be traced for the 1755–6 season.

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### *L'Olimpiade*

**KT 1779:** May 29, June 5, 12, 19, 29, July 3. **1780:** March 9, April 27, May 2.

No libretto for either series of performances can be traced; it is also possible that they are two different (and yet more!) versions of the opera.

**KT 1783:** March 6, 15, April 10.

A libretto survives for performances given on May 1, 8, 31, June 6, and 28 when Teresa Gherardi was singing the role of Argene; none can be traced for these earlier performances when Clara Pollone played the role. Pollone's replacement was a matter of public advertisement on 1 May, and Gherardi's name duly appears in the surviving libretti.

**KT 1789:** April 2, 4, 18, 25, 28, 30, May 7, 19, 26.

A libretto survives for the 1787–8 season, but none can be traced for the 1788–9 season.

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### *Siroe, re di Persia*

**KT 1756:** May 4, 8, 11, 15, 18, 22.

A libretto for Lampugnani's setting can be found for the 1754–5 season, but there is no trace of one for the 1755–6 season.

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<sup>1</sup> *LS*, iv/2, 1104.

<sup>2</sup> *LS*, iv/2, 1206.

## II: *Feste, Azioni, Componimenti*

### *Diana and Endymion*

**HAY 1739:** December 1, 8, 11.

No libretto for these performances can be traced.

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### *L'asilo d'amore*

**CG 1739:** April 11.

No libretto for this performance can be traced.

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### *L'isola disabitata*

**HAY 1760:** March 27.

No libretto for this benefit performance for Signora Provenzale can be traced. While the version given was probably that staged at The Great Room, Dean Street, Soho on 13 March, the title page of the libretto is so specific—'Da cantarsi il 13 di Marzo 1760. In occasione del BENEFIZIO del Signor GAETANO QUILICI'—that it could not have been re-used for either this benefit, or the one below.

**HIC 1760:** April 29.

No libretto for this benefit performance for Laura Rosa can be traced. While the version given was probably that staged at The Great Room, Dean Street, Soho on 13 March, the title page of the libretto is so specific—'Da cantarsi il 13 di Marzo 1760. In occasione del BENEFIZIO del Signor GAETANO QUILICI'—that it could not have been re-used for either this benefit, or the one above.

**KT? 1761:** June 5.

No libretto for this performance can be traced.

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## III: Oratorios

### *Gioas, rè di Giuda*

**KT 1771:** January 10, 17, 24.

Bach's setting was first performed in March and April of 1770; there were these three performances in 1771 for which no libretto can be traced.

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### *Isacco figura del Redentore*

**GR 1761:** January 21.

No libretto for Jommelli's setting can be traced.

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### *La morte d'Abel*

**CG 1771:** March 6; as *The death of Abel*.

Elizabeth Harris records buying a libretto for this performance; see Elizabeth Harris, London account book, 6 March 1771; Donald Burrows and Rosemary Dunhill, *Music and Theatre in Handel's World: the Family Papers of James Harris 1732–1780* (Oxford, 2002), 626. No trace of a 1771 libretto has been found.

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***La passione di Nostro Signore Gesù Cristo***

**KT 1764:** May 9.

Jommelli's oratorio is recorded as having being first performed on this date in 1764, but no trace of a libretto before 1765 (for which no performances can be identified) can be found.

**KT 1771:** February 28, March 7.

Jommelli's setting was revived for these two performances in 1771, but no libretto can be traced.