

TWO OPERATIC SEASONS OF BROTHERS MINGOTTI IN LJUBLJANA

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Izvilleček: Brata Angelo in Pietro Mingotti, ki sta med 1736 in 1746 imela stalno gledališko postojanko v Gradcu, sta v tem času priredila tudi dve operni sezoni v Ljubljani, in sicer v letih 1740 in 1742. Dve resni operi (Artaserse in Rosmira) s komičnimi intermezzi (Pimpinone e Vespetta) je leta 1740 pripravil Angelo Mingotti, dve leti zatem, tik pred svojim odhodom iz Gradca na sever, pa je Pietro Mingotti priredil nadaljnji dve resni operi, in sicer Didone abbandonata in Il Demetrio. Prvo je nato leta 1744 priredil tudi v Hamburgu, kjer je pelo nekaj že znanih pevcev, ki so izvajali iz starejše partiture, morda tiste, ki jo je impresarij preizkusil že v Gradcu in Ljubljani. Primerjalna analiza ljubljanskih predstav vseka-kor potrjuje dejstvo, da so bile te opera pretežno lepljenke, čeprav Pietrova Didone abbandonata že kaže, da se je vedno bolj zavedal potrebe po večji glasbeni celovitosti svojih predstav. Zato je preizkušal izvedbe oper, ki so bile pretežno delo enega skladatelja, na primer svojega kapelnika Paola Scalabrinija, avtorja opere Didone.

Ključne besede: italijanska opera pred sredino 18. stoletja, Angelo in Pietro Mingotti, repertoire, libretti, arije.

Abstract: The brothers Angelo and Pietro Mingotti between 1736 and 1746 based in Graz organised during this period also two operatic seasons in Ljubljana, one in 1740 and the other in 1742. Two serious operas (Artaserse and Rosmira) with comic intermezzi (Pimpinone e Vespetta) were produced in 1740 by Angelo Mingotti. Two years later, just before leaving Graz for the engagements in the North, Pietro Mingotti brought another two operas to Ljubljana, Didone abbandonata and Il Demetrio. The former was performed also in 1744 in Hamburg with some of the same singers who apparently used mostly an earlier score, possibly first checked out in Graz and Ljubljana. The comparative analysis of productions in Ljubljana confirms that these operas were mostly pasticcios. Pietro's Didone abbandonata, however, shows that he was more and more attentive also to music integrity of his productions, choosing to use music by mostly one composer, for example Paolo Scalabrini in the case of Didone.

Keywords: Italian opera before mid-eighteenth century, Angelo and Pietro Mingotti, repertoire, libretti, arias.

On 12 June 1736 the town officials of Graz, then the capital town of the Habsburg Inner-Austria, granted Pietro Mingotti a ten year privilege to stage Italian operas in the town.¹

¹ One of the earliest references to the eighteenth-century theatre in Graz was recorded by Ferdinand Bischoff, "Zur Geschichte des Theaters in Graz," *Mittheilungen des Historischen Vereins für Steiermark* 40 (1892): 113–134, especially 118–119. The earliest documents are also

Pietro, who was born in Venice around 1702, was younger brother and a business partner of Angelo Mingotti (born around 1700), who was by that time – from 1732 – already a well known Italian opera *impresario*, active especially north of the Alps in the Habsburg province of Moravia.²

We ignore the exact extent of partnership between the two brothers, but according to the known personnel they have used for their productions – especially the singers – it appears that they were close collaborators. It has, in fact, been generally accepted that especially in the early years of their activities they run one and the same *impresa*. However, a closer look at their actual productions reveals that they were never producing the same spectacles, even when, as we shall see later, they staged the homonymous operas in consecutive seasons. So even in the periods of their common endeavours the productions they organised were different as were also those, dating from the period when they parted on different paths, employing different singers and composers. This happened with Pietro's departure to the Northern Europe in 1743.

This article is concerned with three main aspects of the early Mingotti *impresa*: the singers, the repertoire, and – last but not least – music of the pieces they had staged. As a pivot of my discussion I propose a couple of seasons centred around the two least known Mingotti seasons: the carnival seasons of 1740 and 1742 in Ljubljana, organised consecutively by Angelo and Pietro, shortly before Pietro took definite leave of Graz to appear in Linz, Hamburg, Leipzig and Dresden in the following three years. The Ljubljana productions were not only unknown to the still most referential Mingotti scholar from the early twentieth century Erich Müller,³ but surprisingly – even though they are all included

quoted in Erich H. Müller von Asow, *Angelo und Pietro Mingotti: Ein Beitrag zur Geschichte der Oper im XVIII. Jahrhundert* (Dresden: Richard Bertling, 1917), 10–14. On Mingottis in Graz see also Alois Joseph Hey, “Das Mingottische Dezenium in Graz (1736–1746): Ein Beitrag zur Geschichte der Oper in Graz” (PhD diss., Ludwig Maximilian University of Munich, 1923) – not consulted for the present article. For more recent studies see Krista Fleischmann, *Das Steirische Berufstheater im 18. Jahrhundert* (Vienna: Österreichische Akademie der Wissenschaften, 1974), 35–50 and 149–151; or a short survey by Hannes Lambauer, “Litteratur und Theater,” in *Geschichte der Stadt Graz*, ed. Wolfgang Brunner, vol. 3 (Graz: Stadt Graz, 2003), 543–660, especially 617–618.

² On the situation in Moravia see Jiří Sehnal, “Počátky opery na Moravě,” in *O divadle na Moravě*, ed. Eduard Petrů and Jiří Stýskal, Acta Universitatis Palackianae Olomucensis, Facultas Philosophica, Supplementa 21 (Prague: Státní pedagogické nakladatelství, 1974), 55–71. An intensive research into Italian opera in Moravia in the eighteenth century within the research project *Italian Opera in Moravia in the first half of the eighteenth century* conducted by the Institute of Musicology at the Faculty of Arts of the Masaryk University in Brno (GAČR 408/05/2232) and led by Dr Jana Perutková, has recently given important results. See the list of publications: <http://www.muni.cz/research/projects/1988/results> (accessed on 25 November 2012). For specialised studies see especially the excellent study by Jana Spáčilová, “Hudba na dvoře olomouckého biskupa Schrattenbacha (1711–1738): Příspěvek k libretistice barokní opery a oratoria” (PhD diss., Masaryk University, Brno, 2006), available in the electronic version on the web-site of the university (= http://www.is.muni.cz/th/82417/ff_d/text_disertace.pdf). Previously little known libretti in different archives and libraries throughout the Czech Republic are now systematically catalogued and enable serious comparative research.

³ Erich H. Müller von Asow, *Die Mingottischen Opernunternehmungen 1732–1756* (Dresden:

in the five volume catalogue of Italian opera libretti to 1800 by Claudio Sartori⁴ and were quoted in my own article on Italian opera in Ljubljana in 1999⁵ – seem to be even in the latest literature on connected subjects rather a *terra ignota*.⁶

The first unequivocal document on the presence of the Mingotti *impresa* in Ljubljana dates from 26 February 1740, when he just finished his season in the capital town of the Duchy of Carniola. It is a report of a meeting of the Carniolan Provincial Estates (the ruling body of local nobles) on which they discussed Angelo's request for financial reward (see also the transcription of the document in Appendix 1).⁷ We learn from the document that the Estates had already accorded the Italian *impresario* the free use of the great assembly hall in their palace, and enough wood to build a "moveable stage" (in the original German

Hille, 1915). This is actually the first edition of the already cited 1917 monograph, i.e. Müller von Asow, *Angelo und Pietro Mingotti*. It is surprising that such a thorough author has not included the information on the two seasons of the Mingotti brothers in Ljubljana that was published in German by Peter von Radics already in 1862. See Peter von Radics, "Älteste Geschichte des Laibacher Theaters," *Blätter aus Krain (Beilage zur Laibacher Zeitung)* 7 (1863): 70–72, 75–76, 78–80 and 82–84, especially 82.

⁴ Claudio Sartori, *I libretti italiani a stampa dalle origini al 1800: Catalogo analitico con 16 indici* (Cuneo: Bertola & Locatelli Musica, 1990–1994).

⁵ Even though Müller nor later opera researchers were not aware of the Ljubljana productions of the early 1740s, Mingotti's seasons were rather well known to local historians yet in the late nineteenth century, for some of the libretti from 1740 and 1742 were preserved within the collections of the Provincial Museum in Ljubljana (Now National Museum of Slovenia). The rest of them were discovered in the early 1960s in the funds of the Seminary Library in Ljubljana. See the most referential Slovenian book on Italian opera in Ljubljana in the eighteenth century: Stanko Škerlj, *Italijansko gledališče v Ljubljani v preteklih stoletjih* (Ljubljana: SAZU, 1973). See also the list of all libretti for productions in Ljubljana in: Metoda Kokole, "Italian Operas in Ljubljana in the Seventeenth and Eighteenth Centuries," in *Il teatro musicale italiano nel Sacro Romano Impero nei secoli XVII e XVIII*, eds Alberto Colzani, Andrea Luppi and Maurizio Padoan (Como: A.M.I.S., 1999), 263–292, especially 276–277 (Appendix 1).

⁶ Even the most referential and thorough scholar on the subject of Italian *operisti* in the first half of the eighteenth century, Reinhard Strohm, being generally aware of the undergoing local research in the matter, has not included Ljubljana on the general map of operatic Europe of that time, yet. See Reinhard Strohm, "Italian operisti North of the Alps, c. 1700–1750," in *The Eighteenth-Century Diaspora of Italian Music and Musicians*, ed. Reinhard Strohm (Turnhout: Brepols, 2001), 1–59, especially 19–27; or Reinhard Strohm, "Metastasio at Hamburg: Newly-Identified Opera Scores of the Mingotti Company, with a Postscript on *Ercole nell'Indie*," in *Il Canto di Metastasio*, ed. Maria Giovanna Miggianni (Bologna: Forni, 2004), 541–571. The Ljubljana productions are absent also from a comparative article on three closely connected librettos of *Rosmira* by Livia Pancino, "Le opere di Vivaldi: 'Catone in Utica'; 'Rosmira (fedele)';" *Studi vivaldiani* 3 (2003): 3–30. The Ljubljana seasons were left out also from a recent Czech BA thesis on the early Mingotti *impresa* by Radmila Bačvarová Schweitzer, "The Mingotti Opera Company in Brno, Graz, Prague, and Copenhagen" (BA thesis, Charles University in Prague, 1994).

⁷ The document, the minutes of the Provincial Estates' meeting on 26 February 1740 is preserved in Arhiv Republike Slovenije (=ARS), Stan. I. 920, fol. 732r and 732v; it was summarised by Karl Seyfried Perrizhoffer von Perizhoff in his *Carnioliae Pragmatica* II, 46, no. 461, preserved in: ARS, Stan. I. 938. The original text by Perizhoff was interpreted by Peter von Radics, *Die Entwicklung des deutschen Bühnenwesens in Laibach* (Ljubljana: Kleinmayr & Bamberg, 1912), 36–37.

called *fliegende Bühne*). This was, as we learn from the document, rather expensive, so some of the delegates opposed the idea of investing more money as the general conditions in the Province were not favourable for such large expenses, but others reminded them that also neighbouring provinces (Styria and Carinthia), living the same unfavourable times, were giving money from their funds, for this kind of well-received entertainment and also that it would not be so badly felt since it did not happen every year. So finally they awarded Angelo Mingotti with another 300 gold pieces in cash; this was also the amount of money regularly awarded to Pietro or himself by the Styrian Provincial Estates for their productions of operas in Graz.⁸

To build a stage and adapt a conference hall into a theatre Angelo was bound to come to Ljubljana already in 1739 as it would take him some time to get the place ready for the operatic productions. He knew from his own previous experience how to mount a stage or a theatre. He had already done it in 1733 in the Moravian capital Brno, where he arranged a first municipal theatre in a multi-purpose palace on Zelný trh, where it was raised on a place of a demolished Old Tavern and was therefore called at the time the Tavern theatre (It. *Teatro della Taverna*), later named Reduta.⁹ The building with still perceivable Baroque appearance is now renovated and again serving as theatrical institution. Angelo Mingotti, following the example of his bankrupted compatriot Antonio Denzio, active in Prague in previous years,¹⁰ produced a number of successful seasons in the Moravian capital, and thus gaining precious experiences for his further and even more ambitious projects. He was most probably also engaged in the enterprise started by his brother Pietro in Graz, where – also supported by the Provincial estates – in the winter of 1736 the younger brother built a permanent wooden theatre house close to the city walls on the so called Tummel Platz. The construction of the building embodied the plan worked out in Venice for indoor public theatres. It was 31,3 metres long and 13 metres wide and high; it had two tiers of boxes arranged in horseshoe shape and enclosing the stalls without chairs (with moveable benches). It could host around 400 spectators.¹¹

⁸ Müller von Asow, *Angelo und Pietro Mingotti*, 13.

⁹ On the Brno's first public theatre see Cecilie Hálová-Jahodová, "Reduta," *Opus musicum* 2 (1970): 302–308, and above all the most important new studies by Margita Havlíčková based on newly discovered archival documents, for example, Margita Havlíčková, "Divadlo na Zeleném trhu v 18. století," in *Reduta Divadlo na Horním náměstí* (Brno: Bedřih Maleček-BM Typo, 2005), 33–39, or Margita Havlíčková, "Angelo Mingotti a stavba operního Divadla V taverně v Brně 1733," *Acta musicologica. Revue pro hudební vědu* 2 (2006); also available as an internet edition: <http://acta.musicologica.cz/06-02/0602s01t.html>.

¹⁰ Apart of basic study by Oscar Teuber (*Geschichte des Prager Theaters: Von Anfängen des Schauspielwesens bis auf neueste Zeit*, vol. 1 (Prag: Haase, 1883)), the most exhaustive recent studies in English language are works by Daniel E. Freeman, *The Opera Theater of Count Franz Anton von Sporck in Prague* (Stuyvesant and New York: Pendragon Press, 1992), and also a concise and useful article: Daniel E. Freeman, "Italian Operatic Traditions in Prague," in *Il melodramma italiano in Italia e in Germania nell'età barocca*, eds Alberto Colzani, Andrea Luppi and Maurizio Padoan (Como: A.M.I.S., 1995), 117–125. However, much has been recently done by Czech scholars in the field within national and international research projects. See note 2, above.

¹¹ For details see Fleischmann, *Das Steirische Berufs-theater*, 35; and also Lambauer, "Litteratur und Theater," 617.



Provincial Estates palace (Ger. *Landhaus*) with the great assembly hall in the right wing of the building in the middle by the end of the seventeenth century (after Johann Weichard Valvasor, *Topographia Ducatus Carnioliae modernae* (Wagensperg, 1679); title page).

The Ljubljana provisional theatre with the wooden stage in the Estates assembly hall was undoubtedly similar to Mingotti's earlier theatres – but without boxes, unless they were part of the existing hall – and was used, as already pointed out, in the Carnival season of 1740 – that is in January and in February. This detail is known from the official records of the town's expenses. We learn from this document also that the opera *impresario* Angelo Mingotti rented a house in the then Ljubljana suburb Poljane for these two months at the expense of 30 gold pieces.¹² Unfortunately, we do not have any information on the local artists that might have been engaged by the *impresario* for the operatic seasons. We can only guess about his possible use of local woodworkers for the stage (taking as an example his actions in Brno), or perhaps some locally available painters for the scenes (several Italian artists were known at that time in Ljubljana).¹³ We can also speculate on his engagement of musicians – especially instrumentalists – in Ljubljana from among the then active members of the *Academia Philharmonicorum Labacensium*.¹⁴

¹² In the book of incomes for the year 1740: Zgodovinski arhiv Ljubljana, Cod. XIII/257, fol. 49/a.

¹³ In Brno Angelo Mingotti engaged local carpenters, but finally he arranged for a Venetian painter Federico Zanoia to be invited by the town council to paint the scenery for his first operatic seasons in the Moravian capital. See Havlíčková, "Angelo Mingotti a stavba operního Divadla." It is worth pointing out in this connection that the same Venetian painter was also engaged in Gorizia in 1742 for the same purpose. See Alessandro Arbo, *Musici di frontiera: le attività musicali a Gorizia dal Medioevo al Novecento* (Monfalcone: Edizioni della Laguna, 1998), 51 and 67 (note 84), and Ranieri Mario Cossar, *Storia dell'arte e dell'artigianato in Gorizia* (Pordenone: Fratelli Cosarini, 1948), 173.

¹⁴ Metoda Kokole, "Academia Philharmonicorum Labacensium v evropskem okviru," in *300 let / years:*

The success of the 1740 season encouraged Pietro Mingotti to use the same place for another season, Carnival 1742. There was no opposition when in October 1741 he asked for the permission to use the assembly hall and turn it into theatre at the costs of the Estates, as “it had already been done twice with great success”.¹⁵ Pietro was apparently allowed to use the existing moveable wooden stage (Ger. *Holzwerk*), which was given to him by the Estates, but had to add his own decorations and other necessary stage properties. We have also an indirect information on this “theatre” deriving from a much later letter of one of Pietro’s main female singers Marianna Pircker (also Mariane Pirker; see more below), sending news from her tour in Copenhagen to her husband Franz then in London. In the letter of 23 November 1748, she briefly compared the theatre in Copenhagen – probably the one at Carlotenborg Palace on Kongens Nytrov, where she was engaged at the time – to the one in Ljubljana that she had known in 1742. She wrote: “[...] the theatre is like the one in Laibach [German name for Ljubljana], but the public is more numerous.”¹⁶ This comparison undoubtedly does credit to Pietro’s theatre in the Provincial palace in Ljubljana.

Till Carnival season of 1740, when he arrived to Ljubljana, and the end of the Carnival season of 1738, when he finished his third consecutive season in Graz,¹⁷ Angelo Mingotti’s¹⁸ whereabouts are not known, unless he was the unnamed “Il Direttore”, who had been giving operas in Klagenfurt and Gorizia at the time, namely *Artaserse*, *Cesare in Egitto*, *Rosmira* and *Griselda* in February 1738, *Alessandro nell’Indie* and *Griselda* in Carnival

Academia Philharmonicorum Labacensium, ed. Ivan Klemenčič (Ljubljana: Založba ZRC, 2004), 29–56.

¹⁵ The documents, the minutes of the Provincial Estates’ meeting on 20 October 1741, morning and afternoon, are preserved in ARS, Stan. I. 921, vol. 48, fol. 297r and 297v and 299v; the two mentions of Pietro Mingotti on that meeting were also summarised by Perrizhoffer v. Perizhoff in his *Carnioliae Pragmatica* II, 48, no. 316 and 322, in ARS, Stan. I. 938. See a note and a facsimile of fol. 299v in Škerlj, *Italijansko gledališče v Ljubljani*, 167 and 169. The two earlier occasions were Angelo’s season of 1740 and probably the season of 1733, when an unknown impresario was giving *Euristeo*, in which singers from Angelo Mingotti’s Brno group were engaged. For a discussion of *Euristeo* in Ljubljana see Metoda Kokole, “Najzgodnejše opere na Slovenskem: od *Euridice* (?) do začetka delovanja Stanovskega gledališča,” in *20. slovenski glasbeni dnevi 2005: Stoletja glasbe na Slovenskem* (Ljubljana: Festival, 2006), 223–247, especially 239–243.

¹⁶ The excerpts from the letter are cited by Müller von Asow, *Angelo und Pietro Mingotti*, 90.

¹⁷ In connection with Graz *impresa* we meet Angelo Mingotti’s name first on the libretto of the opera seria *Farnace Re di Ponto* (“questo primo drammatico componimento che sotto la mia direzione viene esposto”) in spring 1737 when he was also giving *Venceslao*. In the opera *Arsace* produced in the following season (autumn 1737) he in fact mentions the second year (!) of his engagement as “Principal Direttore” meaning probably his second season. For more on *Farnace* see note 48, below.

¹⁸ On the early career of Angelo Mingotti (c. 1700–after 1767) see Müller von Asow, *Angelo und Pietro Mingotti*, 7–9, and also: Freeman, *The Opera Theater of Count Franz Anton von Sporck*, 74–75; Elisabeth Theresia Hilscher-Fritz, “Mingotti, Familie,” in *Österreichisches Musiklexikon*, vol. 3 (Vienna: Österreichische Akademie der Wissenschaften, 2004), 1447; Giovanni Polin, “Mingotti,” in *Dizionario Biografico degli Italiani* 74 (2010) available on the web-site of *Treccani*. *it. L’Enciclopedia italiana*: [http://www.treccani.it/enciclopedia/mingotti_\(Dizionario-Biografico\)/](http://www.treccani.it/enciclopedia/mingotti_(Dizionario-Biografico)/) (accessed on 26 November 2012).

1739, and *Alvilda*, *Lucio Vero* and *Siface* in Carnival 1740, all in Klagenfurt, as well as *Siface* and *Arsace* in spring in Gorizia.¹⁹ The two seasons that coincide with productions in Graz and Ljubljana would not be inexplicable as also Pietro is recorded to have produced operas in Graz and Ljubljana during the same season, i.e. Carnival 1742.²⁰ The relatively short distances of these towns could be the answer, and the presence of an *impresario* who was not also a singer was perhaps not compulsory for all evenings. In fact we do not know the weekly frequency of performances in Ljubljana; but in Graz there were operas staged three times a week from 4 or 5 o'clock till darkness.²¹ The singers engaged for the just mentioned Klagenfurt and Gorizia productions were all in some way connected with the Mingotti *impresa* in Graz, his earlier Brno group, or both.²²

Ljubljana has seen in January and February 1740 two serious operas with at least one set of comic intermezzi documented by the rather beautifully decorated bilingual libretti (in Italian and in German translation) printed by Adam Friedrich Reichhardt in Ljubljana: *Artaserse*,²³ claimed by the libretto to be composed by Johann Adolf Hasse on Metastasio's libretto, and *Rosmira*,²⁴ likewise attributed to Metastasio and Hasse on

¹⁹ For more details on migrating repertoire and singers within the major Inner-Austrian centres see Metoda Kokole, "Italijanska opera v notranjeavstrijskih središčih v 18. stoletju: repertoar in izvajalci," *De musica disserenda* 1, n. 1–2 (2005): 75–93; for Klagenfurt see especially 79–80. For the situation in Gorizia see also Metoda Kokole, "Operne predstave v Gorici od odprtja gledališča do konca 18. stoletja," in *Barok na Goriškem / Il Barocco nel Goriziano*, ed. Ferdinand Šerbelj (Nova Gorica: Goriški muzej, Grad Kromberk; Ljubljana: Narodna galerija, 2006), 137–158.

²⁰ In Ljubljana he was giving *Didone abbandonata* and *Il Demetrio*, and in Graz – possibly after he had finished his season in Ljubljana – *Sirbace* by Paolo Scalabrini. See also note 58, below.

²¹ Erdmute Trajan, "Musiktheater: Oper und Siengspiel in Graz," in *Musik in der Steiermark: Katalog der Landesausstellung 1980*, ed. Rudolf Flotzinger (Graz: Kulturreferat der Steiermärkischen Landesregierung, 1980), 275–296, especially 277.

²² The singers in question are: Angela Romani Bartoli, known in Mingotti's group in Graz, Laura Bambini, Lorenzo Moretti, Domenico Negri, Anna Cosimi, who were active from spring 1737 to Carnival 1738 in Angelo's group in Brno, and Domenico Battaglini who sung with Mingotti in Brno as well as in Graz.

²³ *ATRASERSE. TRAMA PER MUSICA, DA RAPPRESENTARSI NELLA SALA DEL PALAZO PROVINCIALE IN LUBIANA, DEDICATO ALL' ECCELSA PROVINCIA DEL DUCATO, DI CRAGNO. Nel CARNEVALE 1740. La Poesia è del Sig. Abbate Pietro Metastasio, Poeta di Sua Maestà Ces. e Catt. Frà gli Arcadi Artino Corasio. La Musica è del Sig. Giovanni Hasse, detto il Sassone Maestro di Cappella di Sua Maestà il Rè di Polonia, ed Elettor di Sassonia, e Maestro del Pio Ospital dell'Incurabili in Venezia. Lubiana, nella Stamparia di Adamo Frid. Reichhardt.* There are three preserved copies of this libretto. The two complete sets of separately printed Italian and German versions are kept: one in the Narodni muzej Slovenije (3420–3421) and the other one in Slovanska knjižnica (BX); some of the pages were bound together in wrong places so that the German title-page is followed by Italian dedication and texts. The Italian libretto, but not German translation, is also preserved in the funds of the Semenška knjižnica in Ljubljana (Z VIII 5/1). Sartori cites also another extant copy now in Vienna, which I have not seen.

²⁴ *ROSMIRA. TRAMA PER MUSICA, DA RAPPRESENTARSI NELLA SALA DEL PALAZO PROVINCIALE IN LUBIANA, DEDICATO ALL' ECCELSA PROVINCIA DEL DUCATO DI CRAGNO. NEL CARNEVALE 1740. La Poesia è del Sig. Abbate Pietro Metastasio, Poeta di Sua Maestà Ces. e Catt. Frà gli Arcadi Artino Corasio. La Musica è del Sig. Giovanni Hasse, detto il Sassone Maestro di Cappella di Sua Maestà il Rè di Polonia, ed Elettor di Sassonia, e*

the title page of the libretto. The intermezzi, *Pimpinone e Vespetta*,²⁵ were, as argued below – with regard to the preserved text by Pietro Pariati most probably produced with Tomaso Albinoni’s music.

All printed texts for the serious operas contain also a separate dedicatory letter, signed by the actual *impresario* and all dedicated to the “Eccelsa Provincia”, i. e. to the Provincial Estates (“Eccelsi Stati”). All four preserved dedicatory letters are formal texts with standard phraseology expressing the humble gratefulness and great honour for the concession of organising Italian operas in this “Capital Città”. The two letters by Angelo Mingotti are interesting in two details. In the one for *Artaserse* Angelo calls himself “Principal Direttore dell’Opere Musicali Italiane” and from the text preceding the libretto for *Rosmira* we learn that the first opera was probably a great success as the *impresario* decided to produce the second drama for the Estates:

“Devo perciò confessare, che tanto m’obligaste con la vostra magnanimità, sino ad apprendere dà voi (ò Eccelsi Stati) parte di quella virtù, che possedete, forzandomi lo stimolo di quella gratitudine che vi devo, à rendervi à piedi (abbenche tenue tribute) quanto posiedo, & è questo secondo Drama, che dà me verà esposto sopra la scena per rendervi un duplicato saggio di quell’attentione, che devo, & hò per ben servirvi.”

It would, therefore, seem that he started the season with only *Artaserse* and only added *Rosmira* at some later time in the season. The haste with which was apparently compiled the libretto and the production itself is perhaps the answer to the actual character of the production, discussed below. The libretto for the intermezzi *Pimpinone e Vespetta* does not include – which was a general practice for intermezzi – a printed dedication. Intermezzi were in fact considered part of serious operas and it seems that some of these prints were used for more than just one season or a particular opera. None of the Graz prints of the intermezzi have a dedication, either.

The operatic seasons financed by the province in 1740 and 1742 seem as an experimental attempt of establishing a stable *impresa* also in the Carniolan Capital. The productions were open to a larger public than the previous performances set mostly in private palaces. The public consisted above all of a largely Italian speaking provincial and town nobility, military officials, civil servants etc. The theatre was at the time the fashionable place to enjoy music and play, social meetings, gambling, general entertaining including enjoying meals during the performances. However, in Ljubljana the idiom blossomed only later when the stable theatre was built in 1765.

Maestro del Pio Ospital dell’Incurabili in Venezia. Lubiana, Nella Stamparia di Adamo Frid. Reichhardt. Extant are three copies of this bilingual libretto with title page only in Italian (Italian and German on opposite pages): two in Semeniška knjižnica (AE 105/11 and Z VIII 5/2) and in Narodna in univerzitetna knjižnica (IR 2153c), both in Ljubljana. In 1912 Radics recorded also an example in the National Museum (Narodni muzej), which is now not known. Radics, *Die Entwicklung des deutschen Bühnenwesens in Laibach*, 38, n. 30.

²⁵ Preserved is a single bilingual copy – Italian and German on opposite pages – now in Museo internazionale e biblioteca della musica di Bologna (1251).

Let me first examine the intermezzi, titled: *PIMPINON, E VESPETTA, INTERMEZZI MUSICALI. Da rappresentarsi nel nuovissimo Nella Salla del Palazzo Provinciale in Lubiana, Nel Carnevale Anno 1740, Dalla Signora Antonia Bertelli di Bologna, E dal Signor Giovanni Michieli, di Padua. PIMPINON Und VESPETTA. In einem Zwischen-Spill aufgeföhret auf dem Land-Hauß-Saal in Laybach. Laybach gedruckt bey Adam Fridrich Reichhardt einer Löbl. Laa.[sic] in Crain Buchdr.*

As to attributions of text and music the intermezzi seem to be least problematic. The text of the libretto for the Ljubljana production, which survives in Bologna in one and only copy, follows quite faithfully the original libretto by Pietro Pariati²⁶ set to music by Albinoni in 1708 and is – according to Michael Talbot, who discussed Tomaso Albinoni’s and Francesco Conti’s *Pimpinone* in detail – based on the 1725 copy for the Carnival production in the Venetian theatre of San Moisè.²⁷ There are in fact only two major deviations from the original Pariati’s text in the Ljubljana libretto; other differences are mostly of typographical character (capitalisation, punctuation and misspelling). In the *Intermezzo primo* a relatively long recitative for Pimpinone is inserted in the middle of the act²⁸ and the last two lines of the third intermezzo sung in the 1708 version by Pimpinone are supplemented by four new ones with roughly the same meaning, divided between Pimpinone and Vespetta.²⁹ The German translation is in prose which means that the intermezzi – like the two serious operas – were sung in Italian which in turn proves that Ljubljana had a natural audience for Italian theatre.

The three intermezzi were given either with *Artaserse* or *Rosmira*,³⁰ as in the libretti of both serious operas these same two intermezzo singers are mentioned on the pages with “Attori”: Signora Antonia Bertelli from Bologna and Giovanni Micheli from Padua.

²⁶ The libretto by Pietro Pariati, set to music by Tomaso Albinoni in 1708, is available on web-site: <http://www.librettidopera.it/pimpinone/pdf.html>.

²⁷ Michael Talbot, “Preface,” in Tomaso Albinoni, *Pimpinone*, ed. Michael Talbot (Madison: A-R Editions, 1982), XXX. On *Pimpinone* see also Michael Talbot, “Tomaso Albinoni’s *Pimpinone* and the Comic Intermezzo,” in *Con che soavità: Studies in Italian Opera, Song, and Dance, 1580–1740*, ed. Iain Fenlon and Tim Carter (Oxford: Clarendon Press, 1995), 229–248; for Conti’s setting see also Michael Talbot, “Francesco Conti’s setting of Pietro Pariati’s *Pimpinone*,” in *Il teatro musicale italiano nel Sacro Romano Impero nei secoli XVII e XVIII*, eds Alberto Colzani, Andrea Luppi and Maurizio Padoan (Como: A.M.I.S., 1999), 147–166.

²⁸ After the original: “O che care parole!” the Ljubljana libretto continues: “Ella mi vuol confondere [...]”. See fol. 4v of the original (note 25, above).

²⁹ In the Ljubljana copy: “*Vesp.* Col marito innamorato / Donne mie, così si fà. *Pim.* Con le mogli indiavolate / Ceder giova, e così và.” The original two lines go as follows: “Chi ha le mogli indiavolate, / presto affè si pentirà.”

³⁰ It is impossible to say with which opera Angelo Mingotti was actually giving *Pimpinone*, and which was the second set of intermezzi produced in Ljubljana in 1740. We can speculate on Angelo reproducing one of his earlier Graz productions, or else he used one of those printed in Venice and recorded in the collection of Semeniška knjižnica in Ljubljana: *Drusilla Vedova Veneziana, Il Conte Copano, G’l’Ovi in Puntiglio, Drusilla, e poi Grillone, Pedronco Pittore, Il Tabarano, e Scintilla, Grullo, e Moschetta, Li Birbi con la Birina, e Golpone*. See the original manuscript catalogue of holdings of the then library of the Ljubljana Cathedral compiled after 1742 by Franciscus Josephus Thallmainer (manuscript in Semeniška knjižnica, Ljubljana).

Antonia Bertelli,³¹ who sung *Vespetta* also in the Bolognese 1725 production of the same set of intermezzi (at that occasion titled *La serva astuta*),³² is not known to be a member of the Mingotti company in Graz, so she was presumably engaged by Angelo only for this occasion. Perhaps she was recommended to Angelo by her pair singer of the 1725 production in Bologna, Pellegrinno Gaggiotti, who in turn was from 1737 on a regular intermezzo singer with the Mingotti *impresa* in Graz. Ljubljana was, in fact, the only town outside Italy where Antonia Bertelli is recorded to have appeared. Both singers were above all specialised in comic roles, even though they both sung also in serious operas.

Giovanni Micheli³³ was on the other hand one of the most faithful Mingotti singers; he started his career in 1717 in Venice, sung with Angelo Mingotti in Vicenza in 1731 to be next recorded in Prague with Denzio. He formed a core of Angelo's first group in Brno from late 1732 to early 1733 after fleeing – together with a group of other five disaffected singers previously engaged by Antonio Denzio – from Prague. His *buffo* pair singers in Brno were Rosalia Fantasia and Cecilia Monti in 1736 and 1737, and Caterina Mayr in 1738 and 1739 in Graz. When Pietro opened a theatre in the Styrian capital Graz Micheli moved there and remained in the city till 1739.³⁴ Although he was above all an experienced intermezzo singer, he was engaged first by Denzio and later by both Mingottis also for serious roles. This was actually quite a normal practice for the *buffo* singers in the first half of the eighteenth century.³⁵ From his appearance in Ljubljana he ceased to be engaged by the Mingottis and his name is to appear again on a printed libretto only seven years later in 1747 in Padua to be last evidenced a year later in Bologna. In connection with his engagement in Graz it is perhaps interesting to note that in an early libretto for a pasticcio *Semiramide* given in Ancona in 1720 he appeared in a role of Plistene as “Giovanni Micheli di Gratz”, so perhaps he was actually born locally.³⁶

Ljubljana was – as argued by Michael Talbot – the last town to host one of the 29 known productions of *Pimpinone* in the first half of the eighteenth century. The question is why this set of intermezzi was still produced as late as 1740, nine long years after the

³¹ Antonia Bertelli was active throughout the years from 1723 to 1744. Before her appearance in Ljubljana she is recorded in 1738 in Rimini and Florence, and in 1740 (!) in Alessandria.

³² See Talbot, “Preface,” XXIX.

³³ Giovanni Micheli (also Michieli, Michielli, and Michaeli) was active between 1717 when he appeared in Venice to 1748 when his name is last recorded in Bologna. Sartori lists him mostly as Giambattista or Giovanni Battista Micheli, even though in the libretti from Graz he is known only as Giovanni. See also Freeman, *The Opera Theater of Count Franz Anton von Sporck*, 334–335.

³⁴ He last sung in Graz in the Carnival productions of 1739 of the intermezzi *Il matrimonio per forza* and *Drusilla e poi Grillone* given by Pietro Mingotti.

³⁵ As argued by Franco Piperno, intermezzo singers had to master also the acting itself, as well as high level of singing, especially the techniques of fast syllabic parlando and different styles of vocal imitation. Franco Piperno, “Buffe e buffi (considerazioni sulla professionalità degli interpreti di scene buffi ed intermezzi),” *Rivista italiana di musicologia* 18 (1982): 240–284, especially 253–254.

³⁶ He was perhaps even native of this town, even though in the libretti printed for productions in Brno, he is named “Giovanni Michielli Padovano (von Venedig)” or “Giovanni Michaeli di Padova”. See also all data given in Sartori, *I libretti italiani a stampa*.

last known previous production, recorded for Moscow in 1731. Was it perhaps one of the items (libretti and possibly also scores) that Angelo had possibly in stock from the previous years? Perhaps one from those possibly inherited even from Denzio's disaffected group during the earliest years of Angelo's *impresa* in Brno.³⁷ The repertoire of the highest quality provided to Denzio by Antonio Vivaldi from the mid-twenties could indeed contain also Albinoni's intermezzi, especially the libretto and perhaps also the score of the 1725 Venetian production, which were for some reason not produced by Denzio or any of the two Mingottis till Ljubljana 1740 carnival season. It had to be, however, an exception as most of the other intermezzi produced in the late 1730s by Angelo or Pietro in Graz belonged rather to the up-to-date comic repertoire, for example *Perrica e Varonne* by Michele Fini produced by Angelo in 1737, or *Drusilla e poi Grillone*, produced by Pietro in Carnival 1739, or even the famous Pergolesi's masterpiece *La serva padrona* given in spring 1739 by Pietro.³⁸

The two serious operas too, show – as we shall see – little respect for the officially claimed repertoire or its authenticity, as if Angelo would be more eager to build a stage and to show to the Carniolan capital something “new” (in a sense of establishment of the genre of Italian opera as a cultural practice, i.e. managerial theatre) than to provide a quality and consistent musical pieces. He is not known to be a composer or singer himself (like Denzio) and was therefore apparently not as susceptible to musical and artistic side of his enterprise, at least not in the smaller towns like Ljubljana. He also brought to the town a new group of singers, so as to try them for possible future engagements.

The cast of the two serious operas included Domenico Battaglini, Carlina Valvasoni,³⁹ Pasquale Negri,⁴⁰ Anna Negri (detta la Maestrina di Venezia)⁴¹ and Barbara Narizi di

³⁷ For this hypothesis see Strohm, “Italian operisti North of the Alps,” 23, and also scattered indications in Freeman, *The Opera Theater of Count Franz Anton von Sporck*, 61, 136 and 166.

³⁸ Intermezzi produced in Graz from 1737 to 1740: *L'Alfier fanfarone* (Carnival 1737); *Pericca e Varrone* (autumn 1737); *La Contadina* (Carnival 1738); *Melissa* (autumn 1738); *Pedronco pittore* (autumn 1738); *Il Matrimonio per forza* (Carnival 1739); *Drusilla e poi Grillone* (Carnival 1739); *La serva padrona* (spring 1739); *Il Don Chisciotto* (spring 1739). The libretti for the cited productions in Graz are now kept at the Steiermärkische Landesbibliothek or at the Universitätsbibliothek in Graz; a couple of them also in Ljubljana at the Semeniška knjižnica. All libretti printed by Widmanstetter in Graz were also catalogued (title pages reproduced in facsimile) in Theodor Graff, *Bibliographia Widmanstadiana: Die Druckwerke der Grazer Offizin Widmanstetter 1586–1805*, Arbeiten aus der Steiermärkischen Landesbibliothek 22 (Graz: Steiermärkische Landesbibliothek, 1993). Most of them, but not all, are also more or less exhaustively discussed in Müller von Asow, *Angelo und Pietro Mingotti*.

³⁹ In the Ljubljana libretti she is spelled Valvasori but in Sartori she is recorded as Carlina Valvasoni in the years 1737 and 1742. Among her appearances were the roles in *Adriano in Siria* in Stuttgart (1737), in *La costanza vincitrice* in Parma (1738), the two operas in Ljubljana (1740), in *Adriano in Siria* and *Sirbace* in Ferrara (1741), and *Semiramide riconosciuta* and *Zenobia* in Torino (1742).

⁴⁰ Also Pasquallino di Venezia was first recorded in 1738 in Venezia where he was Ormonte in Vivaldi's pasticcio *Rosmira*. After his appearance in Ljubljana he sung in Bergamo in 1742, a year later in Bologna and returned to Graz in the seasons 1745–46 with Angelo Mingotti. He toured with him Prague and Leipzig in the years 1746 and 1747.

⁴¹ Anna Negri was known by the same nickname also from the libretto of the 1737 Carnival opera *La Zoe imperatrice d'Oriente* produced in Mantova (Sartori, *I libretti italiani a stampa*, no.

Bologna.⁴² Of the five singers, Carlina Valvasoni is the only singer previously or later unconnected with any of the Mingottis. According to data provided by Claudio Sartori's catalogue she was apparently a young singer when she came to Ljubljana to sing the roles of Mandane in *Artaserse* and Rosmira in the homonymous opera. Domenico Battaglini was one of the singers connected with Angelo Mingotti from his seasons in Brno, later he was criss-crossing Inner-Austrian centres from Graz, Klagenfurt, Gorizia to Ljubljana.⁴³ In Ljubljana he sung Emilio in *Artaserse* and Emilio in *Rosmira*. Barbara Narici and Pasquale Negri were on the other hand newly acquired young singers, who only later made their careers with Angelo Mingotti in Graz (in 1745; in the following years Negri toured Prague and Dresden with Angelo) and elsewhere. Anna Negri was given rather important roles to sing also in Ljubljana as she was Semira in *Artaserse* and Partenope in *Rosmira*. However, it is not certain whether she sung throughout the season as "Domicella Anna Negri Cantatrix", as we have already seen, died in Ljubljana on the last day of February.

The first opera I want to discuss is *Artaserse*. The libretto was printed in Italian and separately in German translation and is preserved in four sets.⁴⁴ The German version was apparently compiled in haste as arias in act three were translated only later and were added as supplement to the rest of the libretto. The text differs considerably from the original version by Metastasio⁴⁵ who is quoted in the Ljubljana libretto, as is also the composer Johann Adolf Hasse.⁴⁶ Not only the recitatives are shorter and whole scenes are cut out, but in Ljubljana version also the role of Megabise is left out completely, therefore, the

25423). It is not certain that she was the same person as Anna Catterina Negri who sung for Denzio in Prague from 1724 to 1727 and who was later engaged by Vivaldi for Sant'Angelo theatre in the season 1727/28; Anna Catterina sung in three Vivaldi's operas in Venice, hence perhaps the nickname "La Maestrina di Venezia". In his book on Sporck's theatre in Prague Daniel Freeman equals the latter with Maria Catterina Negri (Freeman, *The Opera Theater of Count Franz Anton von Sporck*, 341–343). However they had to be different persons as Maria Catterina Negri was recorded also after 1740 when she appeared in London, Lisbon, Rimini and Gorizia, so she could not possibly be the same person as Anna (more likely to be Denzio's singer Anna Catterina) Negri, who died in Ljubljana in 1740 (see Škerlj, *Italijansko gledališče v Ljubljani*, 171).

⁴² According to the data compiled by Claudio Sartori Barbara Narici (also Narici Scolare or Narizi) made her debut in Naples in 1738/39 seasons. Ljubljana is her first season outside Italy. From 1740 to 1744 she toured different north-Italian towns – Alessandria, Siena, Brescia, Pisa, Rovigo – to return to Angelo Mingotti's group in carnival 1745, when she sung in four operas in Graz (*La finta schiava* by L. Vinci, Lampugnani and Gluck, *Orazio* by Latilla and Pergolesi, *La finta cameriera* by Latilla and *Argenide* by Galuppi). In 1746 she is recorded in Palermo, 1747 in Venice and in 1750 she is last recorded to have sung in Barcelona. In Graz she sung again together with young Pasquale Negri in comic roles.

⁴³ On Domenico Battaglini see my article of 2005 (Kokole, "Italijanska opera v notranjeavstrijskih središčih," 81–82).

⁴⁴ See note 23, above.

⁴⁵ Consulted was the following edition of the text for the 1730 premiere: Pietro Metastasio, *Drammi scelti*, vol. 2 (Milano: Edoardo Sonzogno, 1878), 5–55.

⁴⁶ For Hasse see David J. Nicols and Sven Hansell, "Johann Adolf [Adolph] Hasse," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan Publishers, 2001), 11:96–117, especially 97.

libretto is shorter than other Hasse's versions. It is indeed difficult to define which of a number of versions of Hasse's *Artaserse* possibly served as a base for Angelo Mingotti's Ljubljana production.

I have compared three copies of *Artaserse* libretti, all allegedly by Hasse and produced by Angelo or Pietro Mingotti with two years of difference: in Carnival 1738 in Klagenfurt (the *impresario* is not indicated but more than half of the singers were connected with Mingottis),⁴⁷ in spring 1738 in Graz and in Carnival 1740 in Ljubljana. Basically the two 1738 productions seem closer and included more original Metastasio's arias (highlighted grey) than the one in Ljubljana, which used only three arias, the final duet and the chorus by Metastasio. (See Table 1 in Appendix 2.)

Some of the arias in the Ljubljana production had been already used in Angelo's earlier productions of different operas in Graz. In his carnival 1738 production of *La verità nell'inganno* already appeared the aria here given to Arbace (Barbara Narizzi) "Parto, ma tu ben mio". It is interesting that also the aria written originally for the famous soprano Farinelli by Hasse for his 1730 *Artaserse* (Artabano), "Pallido il sole", appeared in Mingotti's productions; not only in Ljubljana (sung by Pasquale Negri) but also previously in his carnival 1738 *Alessandro nell'Indie* given in Graz. Another aria which was used previously is "Destrier che all'armi usato" sung by Mandane (Carlina Valvasoni), but also used in spring 1737 Graz season in *Farnace* for the main hero sung by Rosa Cardini. *Farnace, re di Ponto* was in fact the first Angelo's production in Graz and although the composer is not indicated on the libretto, Antonio Vivaldi seems to be the first candidate, as his *Farnace* is documented to be produced in 1730 in Prague with future Mingotti's singers.⁴⁸ Other arias, could not be identified with other Mingotti's Graz productions or with the original Hasse's 1730 or Lalli's 1734 Venetian productions.

However, some of the arias from the Ljubljana production are also known from Angelo's earlier Moravian productions. Four of the arias from the first act were indeed used also in 1733 Holešov production of *Artaserse* by Eustachio Bambini. Domenico Battaglini even sung the aria "Non è più core" in both productions, although in Ljubljana it was used in the role of Artaserse and in Holešov Battaglini sung it as Arbace. The same aria was heard also in Kroměříž 1733 production of *Il Demetrio* (Cleonice in the second act). Furthermore two of the arias composed by Hasse for the 1730 Venetian premiere and not used in either Klagenfurt or Graz 1738 productions, "Parto, ma tu ben mio" and "Destrier che all'armi usato" were also known from Mingotti's Moravian period; the first aria was used in *Tito Vespasiano* in 1736 in Vyškov and the second in *Gli amori*

⁴⁷ See above, note 19.

⁴⁸ Like the libretto for Ljubljana *Artaserse* also the libretto of *Farnace* was apparently compiled in haste and – as we learn from a short note in German after the list of the roles with the names of all singers – the translation of arias was not completed in time, so the translator had to ask to be pardoned for this. In the original: "N.B. Der geneigte Leser wolle vor excusiret haben, daß man die Übersetzung deren Arien nicht in gebundenen Rede habe verfassen können." See Sartori, no. 9745, and the originals in Graz: one in Steiermärkische Landesbibliothek and the second copy in Universitätsbibliothek. According to Sartori there is also a copy preserved in I-Pac. The title page and the dedication were printed in Italian only. This libretto was in fact not known to Müller and consecutively to other later researchers in the field.

amari in 1733 Brno production. Another two arias, unidentified with Hasse's production or the two 1738 *Artaserse*, were apparently previously used by Angelo: "L'innocenza de suoi sguardi" was used in Brno 1734 *Argenide* and "Non sò frenare il pianto" in already mentioned 1733 Kroměříž *Il Demetrio*.

On the whole there were only four arias and a closing chorus out of all together eighteen numbers that were possibly performed with Hasse's music in Ljubljana 1740 production by Angelo Mingotti. Such an opera could hardly be called to be composed by Johann Adolf Hasse at all.



The title page of *Rosmira* produced in Ljubljana in Carnival season of 1740 by Angelo Mingotti (with permission of the Semeniška knjižnica, Ljubljana).

The second opera, *Rosmira*, proves even to a higher degree the fact that Angelo Mingotti had little interest in conformity of a musical work – he was wildly using older materials, presenting them in new contexts, forming thus complete pasticcios. The problem is

that he often attributed operas to well-known composers as a key to success. This was also the case of the production of *Rosmira* in Ljubljana. The libretto in fact points to Metastasio and Hasse, but neither of them was the real author. The libretto is based on Silvio Stampiglia's text (as the one for the 1739 Graz production) and the music was put together from different sources.

I have already briefly discussed this production in my recent article and compared it to the Graz version of 1739 produced by Pietro Mingotti.⁴⁹ In addition a detailed confrontation of the three *Rosmiras* – the 1738 Vivaldi's Venetian pasticcio, of which are preserved the libretto as well as the score, and the Klagenfurt 1738 and Graz 1739 libretti – was discussed in the *Studi Vivaldiani* in 2003 by Livia Pancino.⁵⁰ As she pointed out the score and the libretto of the Venetian production does not correspond to either Graz or Klagenfurt libretti which were submitted to radical changes in recitatives as well as arias, even though it was thought that because of the soprano singer Anna Girò, Vivaldi's *protégée*, the Graz production was based on Vivaldi's own pasticcio. Anna Girò, however, did not use the same arias in both productions (only the first "Pensa che dei tacer").⁵¹ Furthermore the Graz copy contains a footnote, following the summary of the plot in German version, which tells us that this opera was actually *Partenope*, known as such in Vienna and in many Italian theatres.⁵² The Klagenfurt and Graz productions show on the other hand enough similarities, with closely related recitatives and seven arias out of sixteen repeated in Graz.

The Ljubljana version, extant in three copies of a bilingual libretto (Italian and German versions were printed on opposite sides, however, the title page and the dedicatory letter were only printed in Italian), was definitely a pasticcio and I could identify the majority of arias as those already used by Angelo and Pietro Mingotti in 1737 and 1738 (see Table 2 in Appendix 3). Namely Angelo's *Venceslao*,⁵³ possibly with at least some arias by Antonio Guerra as in the 1725 Denzio Prague production, *Alessandro nell'Indie* by Hasse (possibly a pasticcio itself), *L'innocenza riconosciuta* without indication of the author, and Pietro's *Tullo Ostilio*, possibly by Vivaldi or Sarro, and *L'innocenza difesa*

⁴⁹ The copy of the libretto printed for the Venetian production survived also in Semeniška knjižnica in Ljubljana (AE 50/2), and so did a copy for the 1739 Graz production (Z VIII 6/1). See also Kokole, "Italijanska opera v notranjeavstrijskih središčih," 83–84, especially 91 (with a comparative table of Graz and Ljubljana libretti).

⁵⁰ Pancino, "Le opere di Vivaldi," 3–31.

⁵¹ For the discussion of earlier Vivaldi's arias reused by Girò or Giraud in spring 1939 in Graz see also John Walter Hill, "Vivaldi's *Griselda*," *Journal of the American Musicological Society* 31 (1978): 53–82, especially 81.

⁵² In the original: "[...] und von demselben [Silvio Stampiglia] zwar Parthenope intituliret, unter welchem Nahmen sie allenthalben bekannt, auch in Wienn, und denen fürnehmsten Theatern in Welschland, vornemlich aber zu Neapel aufgeföhret worden; allein gefundenen Einwendungen halber, ist man veranlasset vor disesmal den Titul zu verändern; imgleichen dieselbe wegen anderen Umständen in fünf Personen zusammen zu ziehen."

⁵³ The copy of the libretto is preserved in Steiermärkische Landesbibliothek (C 10715). This copy was known to Müller only by its title so he did not provide any details. This original was also unknown to Strohm. Strohm, "Metastasio at Hamburg," 554 (he does not mention this *Venceslao* among "other Mingotti's productions").

without indication of the author. Only both choruses and two arias are identical in Graz and Ljubljana libretto, namely the initial aria by Partenope “Pensa che dei tacer”, probably by Vivaldi, and an unidentified Arsace’s aria in act two, scene two “Sò che pietà non hai”.

The variety of arias that came from older productions made me speculate on Angelo’s reusing some numbers of his earlier *Partenope* given in Holešov in July 1733 with the music by Eustachio Bambini except of the arias.⁵⁴ It is of further interest in connection with Ljubljana production of *Rosmira* that one of the main singers in Holešov was Domenico Battaglini (in the role of Arsace). However, a closer look at the 1733 *Partenope* reveals that the two operas have not even one aria in common and the one in Holešov was also somewhat longer. Only the two choruses have identical texts. Even the cross checking for arias that Mingotti used in Brno gives only one result: the aria sung by Partenope in Ljubljana, “Mio cor non sospirar”, was used in 1734 in Brno production of *Didone*.

On the other hand some of the arias were used by Mingottis also after the Ljubljana production. For example, “Gia presso al termine” is known from the libretto for *Oronte*, produced in 1745 in Hamburg, and the aria “Mio cor non sospirar” figured in *Catone in Utica*, produced in Hamburg in 1746 and reproduced in Dresden in 1747.

The two female star singers of *Rosmira* in Ljubljana were again Carlina Valvasoni and Ana Negri with each five arias. Carlina Valvasoni was a star also in *Artaserse* (Mandane) in which she shared her position of a *primadonna* with Barbara Narici as Arbace. The others all had only two arias each in *Rosmira* as well as in *Artaserse*, where Pasquale Negri had three. He was interestingly enough also one of the singers of Vivaldi’s Venetian production of *Rosmira*. It is perhaps of some interest to mention also that a certain “Micheli” was the composer of the opening *sinfonia* for the same Vivaldi’s pasticcio.⁵⁵

The two operatic productions of the Ljubljana Carnival season of 1742 (*Didone abbandonata* and *Il Demetrio*)⁵⁶ were organised by Pietro Mingotti,⁵⁷ who interestingly enough worked at the same time also in Graz, giving there *Sirbace*,⁵⁸ and *Oronte Re di Sciti*⁵⁹ by Paolo Scalabrini, except of some arias by other authors. For the two apparently simultaneous productions he used different singers except for Angela Romani, who is recorded in the cast in Graz as well as in Ljubljana (Graz: Giuliano Terdocci, Francesco Arigoni, Madalena Gerardini, Rosa Costa, Giovanna della Stella and Angiola [=Angela] Romani). Pietro Mingotti is known to be fully engaged in Ljubljana, preparing decorations and scenery for the two serious operas given again in the great hall of the provincial

⁵⁴ The only preserved copy of *Partenope* produced for Count Rottal in the summer of 1733 is now in Brno, Hudebni archiv Zemského musea Moravského (B 325, inv. 1145).

⁵⁵ He can be quite safely identified as Mingotti’s singer Giovanni Micheli, see also note 33, above.

⁵⁶ Both volumes are preserved only in Ljubljana: *Didone abbandonata* in the Semeniška knjižnica (Z VIII 5/3) and *Il Demetrio* in Narodni muzej Slovenije (3422).

⁵⁷ On the early career of Pietro Mingotti (Venice 1702–Copenhagen 1759), 1736 to 1743 see Müller von Asow, *Angelo und Pietro Mingotti*, 10–24; also Hilscher-Fritz, “Mingotti, Familie,” and Polin, “Mingotti.” Many references to Pietro Mingotti are also to be found in Strohm, “Italian operisti North of the Alps.”

⁵⁸ On *Sirbace* – preserved in a unique copy in Steiermärkische Landesbibliothek (C 10720) – see also Müller von Asow, *Angelo und Pietro Mingotti*, CXLVI–CXLVII.

⁵⁹ This libretto can not be found any more in Graz or elsewhere. It was, however, recorded by Müller von Asow, *Angelo und Pietro Mingotti*, CXXVIII–CXXVIII and CCXXI.

palace and apparently using the same wooden stage built two years previously by Angelo. It would seem that he produced *Sirbace* as the only known opera of the Carnival season 1742 in Graz only towards the end of the season, after he had finished his engagement in Ljubljana.

Pietro Mingotti brought to Ljubljana a group of six singers, three out of his regulars – Marianna Pircker, Giuseppe Alberti, Angela Romani – and three unknown to be at any other time connected with Mingotti *impresa* – Benedetta Molteni, Giovanna Rossi, Carlo Dalla Vecchia. All except Alberti were previously unknown to the local public in Ljubljana.⁶⁰ These singers would, indeed, each of them deserve a separate discussion, but let me lay out before you only some less known facts about the rather famous Marianna Pircker, known to be the wife of Franz Joseph Carl Pircker (1700–1768), the first violinist in Mingotti's orchestra in Graz (possibly also copyist of music) and translator into German of a number of libretti – including the two under discussion.

Maria Anna⁶¹ was born in a noble family of Gayereck which had a large house on one of the main streets in Graz, now Herrengasse 15, and some country estates, where she apparently retired in her advanced age, still teaching and performing. She died in 1782. She probably married Franz Joseph Carl Pircker before the autumn season of 1736 in Graz when her name appears on the libretti for *Armida abbandonata* and *La fede tradita e vendicata*. She was the main regular soprano singer of the Mingotti *impresa* in Graz till Carnival season 1740. In 1740 she went with Angelo to Hamburg to sing together with Francesca Cuzzoni, Giacomo Zaghini and Giovanni Antonio Cesari, all famous interpreters, and in 1741 she was among singers in Pietro's group that went to Bratislava to produce operas for festivities on the Empress coronation. Apart of her visit to Ljubljana, which was – as we have initially heard rather memorable – she later successfully toured

⁶⁰ Alberti sung in Ljubljana in Carnival 1733 in a production of *Euristeo*. For a discussion of this production see Kokole, "Najzgodnejše opere na Slovenskem," 238–239. Giuseppe (Nicola) Alberti was a prominent member of Angelo Mingotti's group in Brno and later in Graz, but he started his career with Peruzzi in Wrocław (Ger. Breslau) and Prague from 1725. While engaged from autumn to spring in Brno members of the group were giving in summer time operas in private residences of Count Franz Anton Rottal in Hološov (Ger. Holleschau), and Cardinal Wolfgang Hannibal Schrattenbach's residences in Kroměříž and Vyškov (the latter was Bishop of Olomouc at the time). On the libretti for Holešov Alberti figures as Count's "Maestro di Musica" and composer (*Astinatte* and *Venere placata* in 1735). These were in fact not his first operas as he is known to be a composer of *Gli Eccessi della tirannide* given in spring 1730 in Brescia. In 1732 he sung in two Vivaldi's operas in Mantova, to travel later with Angelo to Moravia (from autumn 1733). In 1734 he also composed a small opera or a cantata for four singers in honour of Count Rottal's wife, *Amore, e pace*. He moved to Graz right at the start of the Mingotti's *impresa* in this town in 1736 (he is recorded as the composer, except of certain arias, of the opera *La fede ne' tradimenti* given in spring 1736) and remained with the two brothers (above all with Pietro) till the mid-1740s. On Alberti see also Freeman, *The Opera Theater of Count Franz Anton von Sporck*, 300–302.

⁶¹ On Mariane Pirker (also Marianne, Marianna and Maria Ana, Pürckher, 1717–1782) in general see Ernst Ludwig Gerber, *Historisch-Bibliographisches Lexikon der Tonkünstler*, vol. 2 (Leipzig: Breitkopf, 1790), col. 149; and more recently Barbara Boisits, "Pirker (Pircker, Pürckher), Ehepaar," in *Österreichisches Musiklexikon*, vol. 4 (Vienna: Österreichische Akademie der Wissenschaften, 2005), 1773 (with literature).

Europe (Venice, London, Hamburg, Copenhagen and Stuttgart), first with the Mingotti's and later also with other *impresari*.

She gave birth in Graz to two daughters in 1738 and 1741, respectively.⁶² Her second daughter Aloisia was also a singer, recoded to be active from 1753 (in Stuttgart) to 1759 (in Venice). She also seems to have been closely connected to Gioseffa (also Giuseppa or Josepha) Susanna Gaiarechin, later Pircker, who sung in Denzio's group in Prague from 1727 to 1728, labelled as "native of Prague", "di Vienna", and "detta la Tedesca".⁶³ Gioseffa died in 1734 in Milan. She was, according to her maiden name, from the same family as Maria Anna, probably her sister. Gioseffa married Pircker in 1727 while being engaged in Prague.⁶⁴ I assume that Franz Joseph Carl Pircker – losing his first wife – married the second and younger Gayereck, Maria Anna.

Another rather important person from the circle of itinerant *operisti* who resided around the discussed time in Graz was Giovanni Battista Locatelli, later *impresario* himself. He lost – according to the town's death registers – his daughter Rosa in January 1743.⁶⁵ Furthermore, he is known to be married to one of Mingotti's singers Giovanna della Stella, and their marriage probably took place in Graz before carnival 1742, from when she was cited in the German translations as "Frau" and not "Jungfrau" (maiden) as until that time. Locatelli was therefore initially more closely connected to Mingotti's group as generally thought. This connection could also throw some light on the scores of the two *impresari*, preserved together and now kept in Modena. One of the *Artaseri* is hypothetically attributed by Reinhard Strohm to Locatelli's *impresa* at the court in Bonn and Prague in 1748 where he engaged three main ex-Mingotti's singers: Rosa Costa, Giovanna della Stella (his wife) and Angela Romani.

My further discussion of the Ljubljana 1742 repertoire lies heavily on the 2004 study by Reinhard Strohm,⁶⁶ the foremost scholar in the field of travelling companies and their repertoire. In his article, titled "Metastasio at Hamburg: Newly-Identified Opera Scores of the Mingotti Company: With a Postscript on *Ercole nell'Indie*", he thoroughly discussed and compared the mid-eighteenth century opera scores now in possession of Biblioteca Estense in Modena. Among the analysed operas – scores and libretti – are also *Didone*

⁶² The parents were recorded as "Herr Franz Joseph Carl Pürckher virtuosus de violino et Fr. Maria Anna nata de Gajereckin eius uxor." See Hellmut Federhofer, "Die Grazer Stadtpfarrmatrikeln als musikgeschichtliche Quelle," in *Musik und Geschichte: Aufsätze aus nichtmusikalischen Zeitschriften* (Hildesheim: Olms, 1996), 263–275, especially 271.

⁶³ Documentation on her career can be deduced from the data given in Sartori's catalogue. Many details are collected also in Freeman, *The Opera Theater of Count Franz Anton von Sporck*, 353–354, however, caution is in place as it seems that the conclusions on the identity of this singer by Freeman may – in the light of the possible connection between the two singers and their common family roots in Graz – reveal themselves as too hasty.

⁶⁴ Freeman, *The Opera Theater of Count Franz Anton von Sporck*, 92 (note 36).

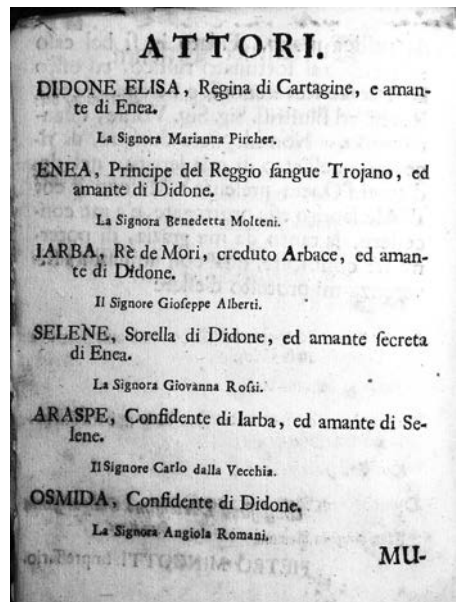
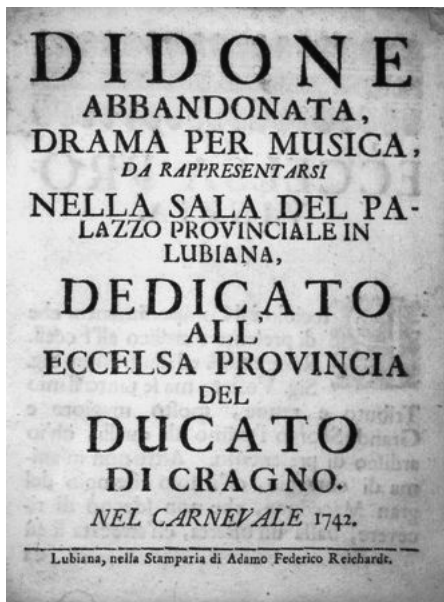
⁶⁵ Federhofer, "Die Grazer Stadtpfarrmatrikeln," 217.

⁶⁶ Strohm, "Metastasio at Hamburg," but also Reinhard Strohm, "North-Italian *operisti* in the light of new musical sources," in *Il teatro musicale italiano nel Sacro Romano Impero nei secoli XVII e XVIII*, eds Alberto Colzani, Andrea Luppi and Maurizio Padoan (Como: A.M.I.S., 1999), 423–438; and more broadly Strohm, "Italian *operisti* North of the Alps."

abbandonata and *Il Demetrio*, after his analysis now attributed to Paolo Scalabrini, who was from the time of Pietro Mingotti's Graz *impresa* to 1747 his *maestro di capella*.⁶⁷

I actually felt encouraged to prepare this humble contribution based on Ljubljana libretti by Strohm's remark that the score of *Didone abbandonata* "seems to reflect a slightly earlier state of preparation", and for the score of *Il Demetrio* he states that (a free quotation) the version reflected by the score clearly precedes the Hamburg production of 1744 by Scalabrini.⁶⁸

Both libretti for Pietro Mingotti's 1742 productions in Ljubljana are preserved in unique copies.⁶⁹ It seems that these two libretti were not available to other scholars, including Reinhard Strohm. However, due to the fact that Scalabrini is unequivocally documented as a member of Pietro Mingotti's troupe in Carnival season of 1742,⁷⁰ I decided to have a closer comparative look at the two libretti and consequently draw some parallels with the already known facts published by Reinhard Strohm.



The title page and the Italian cast of *Didone abbandonata* produced in Ljubljana in Carnival season of 1742 by Pietro Mingotti (with permission of the Semeniška knjižnica, Ljubljana).

I have first compared the libretti of *Didone abbandonata* given by Pietro in Ljubljana

⁶⁷ On Paolo Scalabrini (1713–1806) see above all Müller von Asow, *Angelo und Pietro Mingotti*, CCXXI–CCXXXII (with the list of works and libretti that mention his name).

⁶⁸ Strohm, "Metastasio at Hamburg," 560 and 563, respectively.

⁶⁹ See note 56, above.

⁷⁰ See the libretto for *Sirbace* (see also note 58, above). Strohm claims that he worked in Graz from about 1741, but I could not find a relevant document. Strohm, "Metastasio at Hamburg," 550. I actually assume that he joined Pietro Mingotti even earlier.

and much earlier in 1737 in Graz,⁷¹ and paralleled both of these libretti to the already mentioned score preserved in Modena,⁷² and the copy of the libretto, printed in 1746 in Hamburg.⁷³ (See also Table 3 in Appendix 4.) To my amazement I have discovered that not only are the two libretti – as to the recitatives and distribution of scenes – identical to a single word, but there are also as many as 11 common arias out of 20 reflecting the original Metastasian structure of the drama.⁷⁴ One common aria does not come from Metastasio's *Didone*: “Cosi, la navicella”, sung by Margarita Flora in Graz and by Carlo della Vecchia in Ljubljana. This aria was however used in *Scipione nelle Spagne* in 1734 in Vyškov.

Two arias out of five for Didone, sung in Ljubljana by Marianna Pircker, were changed from the original Metastasio's to unidentified new arias, “Come potesti, oh Dio” (I/9) and “Del sen gl'ardori” (II/13), however in both cases the older arias used in 1737 in Graz were reused in the Hamburg production of 1744 in which Didone was sung by Rosa Costa. One of those is present in the discussed score and the other was printed in the 1744 libretto for the Hamburg season. All 4 arias for Enea remained the same all through the three compared productions, and so were the three for Jarba, interpreted in all three productions by Giuseppe Alberti. All four arias for Selene seem to be fluid throughout productions as they changed at each production. Angela Romani in the role of Osmina apparently repeated in Hamburg her non-Metastasian aria from Ljubljana, but already used also in Mingotti's previous productions in Graz. It is interesting that in 1746, according to the preserved libretto she reused in the same place the earlier Hasse's aria for 1737 Graz *Didone*.

When the two closely related libretti were compared to the score of Modena, further surprises came up. The recitatives were again identical apart of capitalisation of words and punctuation. Half of the arias were also – as to the text – identical and five of them were attributed in the 1746 Hamburg libretto to Scalabrini. The Ljubljana 1742 *Didone abbandonata* was definitely not a reproduction or partial remake of Angelo Mingotti's 1732 Brno production of *Didone* by Domenico Sarro.⁷⁵ The question of the general authorship remains, however, unanswered, but due to numerous common aspects it would seem that Paolo Scalabrini would also be the main composer of Ljubljana and therefore also Graz

⁷¹ Steiermärkische Landesbibliothek, Graz (C 10709).

⁷² Biblioteca Estense Universitaria, Modena (MSF.1587).

⁷³ The copy preserved in Brussels, Conservatoire Royale de Musique (B-Bc, 10.903), which has many arias pasted over the original ones and also names added in manuscript annotations, was kindly sent to me by Bruno Forment, to whom I am deeply grateful.

⁷⁴ Consulted was the following edition of the text for the 1724 premiere: Pietro Metastasio, *Drammi scelti*, vol. 1, 17–61.

⁷⁵ For more information on earlier versions of *Didone* see Teresa M. Gialdroni, “I primi dieci anni della *Didone abbandonata* di Metastasio: il caso di Domenico Sarro,” *Analecta musicologica* 30 (1998): 437–500, especially n. 62. (I disagree with her conclusions in note 62 on the comparable structure of Brno, Graz and Ljubljana libretti as I have compared them myself and have not found as many similarities with Brno as with the later score by Scalabrini, as discussed above. There is no apparent link between the arias used in these two productions.) See also documentary article by Paologiovanni Maione, “Un impero centenario: *Didone* sul trono di Partenope,” in *Pietro Metastasio uomo universale (1698–1782)*, eds Andrea Sommer-Mathis and Elizabeth Theresia Hilscher (Vienna: Österreichische Akademie der Wissenschaften, 2000), 185–219.

1737 production. This would mean that he joined Pietro Mingotti much earlier than thought before. In any case the Ljubljana 1742, indeed, seems to be one of the earlier versions of the production as reflected by the score. It seems congruent with genuine serious opera and shows more care for the artistic unity of an opera than previous two operas given by Angelo Mingotti in 1740.

The analysis of the libretto of the second serious opera produced by Pietro Mingotti in Carnival time in Ljubljana, *Il Demetrio*, however, does not produce such satisfactory results (see also Table 4 in Appendix 5). Even though Pietro produced the same opera consecutively in Ljubljana and Graz (given in autumn), these productions were considerably different.⁷⁶ It is difficult to say whether either of these two versions reflects a preparative stage for the production, reflected by the preserved score in Modena.⁷⁷ Furthermore, in the libretto printed for Ljubljana as many as nine arias were changed later and are listed on eight final pages of the printed libretto, just before the *errata*.

In fact there are only five arias (two of these were actually replaced in Ljubljana with new unidentified ones) and the final chorus that match in both compared libretti from 1742. These three arias (“Se non posso su quel trono”, “Dice che t’è fedele”, and “Giusti Dei, da voi non chiede”) figure also in the score and are all attributed to Scalabrini. Four arias that were printed for Ljubljana before the changes occurred (“arie mutate”) are also present in the score. However, two of these (“Alma grande, e nata al Regno”, and “Io so qual pena sia”) were not used in Ljubljana and were replaced with others. So in fact only three arias and the chorus, possibly by Scalabrini, were heard in Ljubljana in 1742. The changes in the Ljubljana libretto include also the shifts from original Metastasian arias for *Il Demetrio*⁷⁸ to five unidentified new arias, so that the final result in Ljubljana was a quasi non-Metastasian pasticcio *dramma per musica*. I have to conclude that the version actually produced in Ljubljana was probably prepared in haste, hence all the changed arias, or with some kind of problems, of which we do not know now and the result of which was a strange pasticcio, not particularly representative of Pietro’s group.

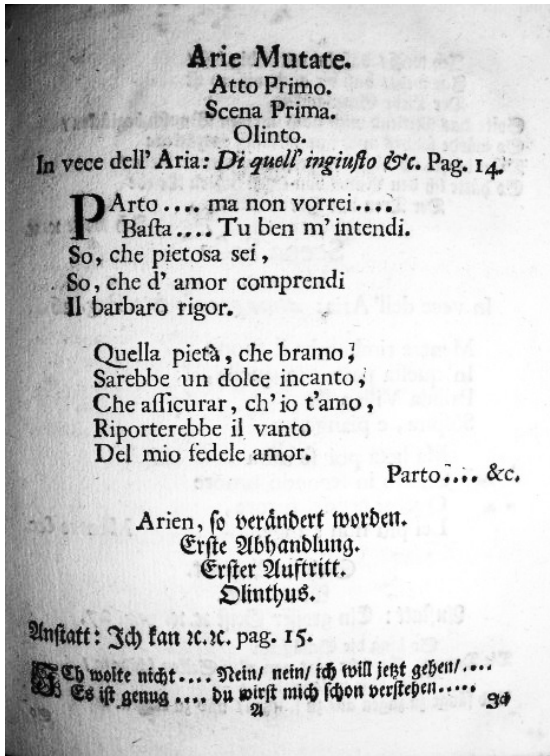
The closer look at the four productions by the brothers Mingotti in Ljubljana confirms the generally known fact that, as the Mingotti brothers had no poet available to alter the texts they borrowed for their productions; consequently, a great textual clumsiness and disregard for textual integrity and authorship of music is evident in their productions, especially Angelo’s in Brno, Graz and also Ljubljana. On the other hand Pietro’s productions at the turn of the third decade of the eighteenth century at least partly show his awareness of music integrity, which led to his engagement of a permanent member of the group – the composer Paolo Scalabrini, who might have been engaged as we have seen already around 1737.

The Graz and also Ljubljana productions of *Didone abbandonata* prove the hypothesis of operatic repertoire that migrated from the German speaking lands south of the

⁷⁶ Steiermärkische Landesbibliothek, Graz (C 674). Only five arias and the final chorus match as far as the texts are concerned.

⁷⁷ Biblioteca Estense Universitaria, Modena (MSF.1589). See Strohm, “Metastasio at Hamburg,” 563–565.

⁷⁸ Consulted was the following edition of the text for the 1731 premiere: Metastasio, *Drammi scelti*, vol. 2, 57–105.



First of the eight pages with changed arias (“Mutazioni di arie”) in the libretto for *Il Demetrio* produced in Ljubljana in Carnival season of 1742 by Pietro Mingotti (with permission of the Narodni muzej Slovenije, Ljubljana).

Alps all the way to Northern Europe, first to Hamburg in 1744 and elsewhere later. The revealed details of the Ljubljana productions are a hopefully useful contribution to the partly still empty map of repertoires of travelling opera companies in Europe in the first half of the eighteenth century.

This article is based on two related papers given originally in 2006 at The Twelfth Biennial International Conference on Baroque Music in Warasaw (“The Mingotti *impresa* from 1740 to 1744: From Graz and Ljubljana to Northern Europe”), and in 2007 at the International Musicological Colloquium *Eclat, Encounter, Expropriation – The Clash of Cultures and Civilisations in Music and Opera in the Imperial Age* in Brno (“The Mingotti Opera Company in Graz and Ljubljana in the early 1740s”). I would like to take this opportunity to express my special gratitude for all kinds of advice and help to Prof Reinhard Strohm. I am also indebted to Prof Michael Talbot for providing me with all relevant literature on Albinoni’s *Pimpinone* as well as general support in my research. And last but not least I am especially grateful to Dr Jana Spáčilová for most generously supplying me with literature, information and data on Moravian sources.

Appendix 1

The minutes of the Provincial Estates' meeting on 26 February 1740 on the award to Angelo Mingotti for his operatic season, summarised by Karl Seyfried Perrizhoffer von Perizhoff in his *Carnioliae Pragmatica* II, 46, no. 461 and 462 (Arhiv Republike Slovenije, Stan. I. 938).

461.

Vnter 26.ten *Februarj* 1740. in der *Conferenz* wird ein *Memori=*
al proponirt des *Angelo Min=*
gotti Impressarij, und bittet we=
gen seiner mühe waltung *res=*
pectu der *producirten opera*
umb ein *Recompens*. Hierauff
beÿ dieser bewilligung der *Confe=*
renz in etwas hart beschehen,
weillen der Nothwendigkeit, die
angesehen die *Landschafft* ihnen
das *Theatrum* selbstem gemacht,
welches ein *Zimmliches* gekostet,
und muess *suo modo ad calculum*
kommen, über dieses also schon aus=
gelegte ist geschlosses worden den=
selben annoch in baaren gelt
300. f. auszuwerffen.

462.

NB. Beÿ anstellung der gleichen
Operen, alwo die *Laa*:¹ in erichtung
des Theatrj, und *Auditorj*
eine grosse menge von Holz al=
lemahl Verbrauchet, damit dieses
Holz sonst in derleÿ andermahliger
begebenheit in *Vorrath* Verbleiben,
und nicht noth seÿn möchte, solches
aufs neüe zu schaffen, wäre in
Zukunft dahin zu sorgen, solches Holz
zu bezeichnen, und auf ein gewisses
Orth anzulegen, auf das nicht Ver=
zogen, sondern zum künfftigen
gebrauch jeder zeit Vorhanden, und
in der bereitshaft stehen möge.
Übrigens: Weillen befunden wird,
das die hochlöbl: *Landt Stände* fast alle
insgemein zu dieser Ehr= und Herr=
lichen *Diversion incliniren*, als
kommt nun anjezo an, *Zumahl*
der Zeit kein eigentliches *Theatrum*
oder Viel mehr zu sagen kein *opera*
Hauß aufgerichtet ist, wie und was
gestalten ein solches bewergstelliget
werden könnte. Meines ge=
denkens wären, diese *Vmkosten* nicht
anzusehen, weillen es nur allein
Semel pro semper geschehete, zu
dieser *Lustbarkeit* dem *Statt Magis=*
trat zu *Constituiren*, damit der
selbe gegen einen zu länglichen
beÿtrag das *Comaedia* in ein *opera*
hinaus *Verwandlen* solte.

¹ Laa = Landschaft

Appendix 2
Table 1

		<i>Artaserse</i>				
		1738, Klagensfurt – carnival; “Il direttore”	1738, Graz – autumn; Pietro Mingotti	1740, Ljubljana – carnival; Angelo Mingotti		
Singers		Domenico Battaglini (Artas), Eleonora Femandini (Mand), Lorenzo Moretti (Artab), Laura Bambini (Artb), Antonia Femandini (Sem), Andrea Tossi (Meg)	Ottavio Albuizio (Artas), Teresa Peruzzi (Mand), Giuseppe Alberti (Artab), Marianna Pireker (Sem), Elisabeta Moro (Artb), Antonia Susani (Meg)	Domenico Battaglini (Artas), Carlina Valvasori (Mand), Anna Negri (Sem), Barbara Narizzi (Artb), Pasqual Negri (Artab)		
Libret.		Pietro Metastasio (not indicated in the libretto)	Pietro Metastasio	Pietro Metastasio		
Comp.		Johann Adolf Hasse (not indicated in the libretto)	Johann Adolf Hasse	Johann Adolf Hasse		
I, 1	Mand:	Conservati fedele	Mand: <i>Benche per te mi palpita</i>	Mand: Conservati fedele		
I, 2	Artb:	Fra cento affanni, e cento	Artb: Fra cento affanni, e cento	Artb: Sofro d'amore		
I, 5		→	(aria changed: <i>Mi Tormenta amor di figlio</i>)	Artas: Non ò più core		
I, 6	Meg:	→	Meg: Sogna il guerrier le schiere	Artaserse I/15 (Holešov, 1733)		
I, 7	Sem:	→	Sem: Se la bella Tortorella	• <i>Il Demetrio</i> II/11 (Kromětíz, 1733)		
I, 11	Artas:	→	Artas: Deh respirar lasciatemi	Sem: Bramar di perdere		
I, 12	Artab:	→	Artab: Non ti son padre	• <i>Artaserse</i> I/7 (Holešov, 1733)		
I, 13	Sem:	→	Sem: Torna innocente, e poi	Artab: Non ti son padre		
I, 14		→		• <i>Artaserse</i> I/12 (Holešov, 1733)		
I, 15	Mand:	<i>Veggio il ciel turbato, è nero</i>	Mand: <i>Barbaro si vedrai</i>	Artb: Parto, ma tu ben mio		
				• <i>Tito Vespasiano</i> I/11 (Vyskov, 1736)		
				• <i>La verità nell'inganno</i> I/3 (Graz, 1738)		
				Mand: Desrier che all'armi usato		
				• <i>Gi amori amari</i> II/1 (Bmo, 1733)		
				• <i>Farnace</i> II/7 (Graz, 1737)		

II, 1	Artas: <u>Vo solcando un mar crudele</u>	1	Artas: Rendimi il caro amico	1	Artas: <i>Parto, o Dio, e à te consegno</i>
II, 2		2		2	Arb: <i>Chi mai d'iniqua stella</i>
II, 3		3		3	Mand: <i>Vorresti esser contento</i>
II, 4	Artab: Amalo, e se al tuo sguardo	4		4	Sem: <i>L'innocenza de suoi sguardi</i>
II, 5	Meg: Non temer, ch'io mai ti dica	5	Meg: Non temer, ch'io mai ti dica	5	• <i>Argentele</i> 118 (Brno, 1734)
II, 6	Sel: <i>Fon è dà lacci sciogliere</i>	6	Mand: Se d'un amor tiranno	6	
II, 10		10	Arb: <i>Non privarmi, amato Padre</i>	=8	
II, 11	Mand: Và tra le selve Ircane	11		=9	Arb: <i>Non sò frenare il pianto</i>
II, 14	Artab: <i>Così stupisce, e cade</i>	14	Artab: <i>Gelido in ogni vena</i>	=12	• <i>Il Demerrio</i> 11/10 (Kroměříž, 1733)
III, 1	Arb: <i>L'onde che fremono</i>	1	Arb: Pensa che l'amor mio	1	Mand: Perfido traditore
III, 2	Artas: <i>Passegiar, che incerto errando</i>	2	Artas: <i>Vedeste mai Sul prato</i>	2	• Pallido il Sole, torbido il Cielo
III, 4	Artab: <i>Se voglio il cillo intorno</i>	4	Artab: Figlio se più non vivi	=3	• <i>Alessandro nell'Indie</i> 11/14 (Graz, 1738)
III, 5		5	Mand: Mi eredi spietata	=4	Arb: Vedrai placato
III, 6	Sem: <i>Venga la morte</i>	6	Sem: <i>Frà mille pensieri</i>		Artab: <i>Speso tra vaghe rose</i>
III, 7	Arb: <i>Benche fosti crudele</i>	7	duetto: <i>Tu vuoi, ch'io viva</i>	=5	Mand: <i>Crudele io penserò</i>
III, 11	CORO: Giusto Rè	11	CORO: Giusto Rè	=9	duetto: <i>Tu vuoi, ch'io viva</i>
				→	CORO: Giusto Rè

from Metastasio's *Artaserse* (1730)

bold = also in Hasse's 1730 Venetian premiere

underlined = unidentified

Appendix 3

Table 2

Rosmira

1740, Ljubljana – carnival; Angelo Mingotti

Singers	Carlina Valvasori (Ros), Anna Negri (Part), Domenico Battaglini (Emil), Barbara Narizzi (Ars), Pasqual Negri (Arm)
Libretist	Pietro Metastasio [sic] → <i>Silvio Stampiglia</i>
Composer	Johann Adolf Hasse [sic] → <i>pasticcio</i>

- I, 5 Part: *Pensa, che dei tacer* (Vivaldi, 1738)
 • *Rosmira* I/5 (Graz, 1939)
- I, 7 Arm: *Sol per te frà L'ire, e L'armi*
- I, 8 Part: *Se al ciglio lusinghiero*
 • *Venceslao* I/9 (Graz, 1737)
- I, 9 Ros: *Misera oh' Dio che so*
 • *L'inocenza difesa* II/2 (Graz, 1738)
- I, 11 Part: *Non hà più pace*
 • *Alessandro nell'Indie* II/13 (Graz, 1738)
- I, 13 Ros: *Se fosse il mio diletto*
 • *Alessandro nell'Indie* II/15 (Graz, 1738)
- I, 15 CORO: *Ti circondi la Gloria d'allori*
 • *Partenope* I/17 (Holešov, 1733)
 • *Rosmira* I/15 (Graz, 1939)
- II, 2 Ars: *Sò che pietà non hai*
 • *Rosmira* II/2 (Graz, 1939)
- II, 4 Ros: *Qual disarmata Nave*
 • *Tullo Ostilio* II/3 (Graz, 1737)
- II, 6 Part: *Ritorna ai di sereni*
- II, 8 Part: *Mio cor non sospirar*
 • *Didone* III/4 (Brno, 1734)
 • *Catone in Utica* I/7 (Hamburg, 1746; Dresden, 1747)
- II, 9 Ros: *Gia presso al termine*
 • *Oronte* III/6 (Hamburg, 1745)
- II, 10 Ros: *Passagier che incerto errando*
- II, 11 Ars: *Nella foresta* (Vivaldi)
 • *Catone in Utica* III/9 (Verona, 1737)
- III, 1 Emil: *Si ti sarò Fedele*
- III, 2 Emil: *Scerza la pastorella*
 • *L'inocenza riconosciuta* III/1 (Graz, 1738)
 • *Ipermestra* I/3 (Hamburg, 1740)
- III, 4 Arm: *Potria in sì dolce spene* (Vivaldi ?)
 • *Catone in Utica* I/8 (Graz, 1740)
- III, 7 CORO: *Viva, viva Partenope bella*
 • *Partenope* I/17 (Holešov, 1733)
 • *Rosmira* III/7 (Graz, 1939)

underlined = unidentified

Appendix 4
Table 3

Didone abbandonata

	1737, Graz – carnival; Pietro Mingotti		1742, Ljubljana – carnival; Pietro Mingotti		1744 and 1746, Hamburg ; Pietro Mingotti (=SCORE from the Biblioteca Estense, Modena)
Singers	Teresa Peruzzi (Did), Chiara Orlandi (Enea), Giuseppe Alberti (Jarb), Marianna Preker (Sel), Margarita Flora (Aras), Giacinta Costantini (Osm)		Marianna Preker (Did), Benedetta Molteni (Enea), Giuseppe Alberti (Jarba), Giovanna Rossi (Sel), Carlo della Vecchia (Aras), Angiola Romani (Osm)		Pietro Valentini (Aras), Angela Romani (Osm)
Libret.	Pietro Metastasio (not indicated in the libretto)		Pietro Metastasio (not indicated in the libretto)		Pietro Metastasio
Comp.	(not indicated in the libretto)		(not indicated in the libretto)		Paolo Scalabrini & “diversi autori”
I, 1	Did: <u>Son Regina, e sono amante</u> →	1	Did: <u>Son Regina, e sono amante</u> →	1	Did: <u>Son Regina, e sono amante</u> (LAMPUGNANI)
I, 2	Osm: <u>Tu mi scorgi al gran dissegno</u> (HASSE)	2	Osm: <u>Sdegnò ingegno affetti inganni</u> • <i>Adelaide</i> V12 (Graz, 1739)	2	Osm: <u>Sdegnò ingegno affetti inganni</u> (1744) Osm: <u>Tu mi scorgi al gran disegno</u> (1746)
I, 3	Jarb: <u>Frà lo splendor del Trono</u> →	3	Jarb: <u>Frà lo splendor del Trono</u> →	3	Jarb: <u>Frà lo splendor del Trono</u> [In vece]: <u>Sì vò l'empio al suo suenato</u>
I, 4	Enea: <u>Quando saprai chi sono</u> →	4	Enea: <u>Quando saprai chi sono</u> →	4	Enea: <u>Quando saprai chi sono</u> (LAPIS)
I, 5	Sel: <u>Sorge tall'ora</u>	5	Sel: <u>In sì torbida procella</u> • <i>Catone in Utica</i> (Hamburg, 1744 and 1746)	5	Sel: <u>Nel tuo sen ignoto affetto</u> [1744] Sel: <u>Tremò per l'idol mio</u> [1746], (CARCANI)
I, 6	Aras: <u>Va tra le Sehe Ircane</u> (from <i>Artaserse</i>) • <i>Oromie re si Schiti</i> (Graz, 1742)	6	Aras: <u>Vorrei pria esaminare</u>	6	Aras: <u>Costanza mio core</u> (GALUPPI)
I, 9	Did: <u>Non hà ragione, ingrato</u>	9	Did: <u>Come potesti, oh Dio</u>	9	Did: <u>Non hà ragione, ingrato</u> (SCALABRINI)
I, 10	Enea: <u>Se resto sul lido</u> →	10	Enea: <u>Se resto sul lido</u> →	10	Enea: <u>Se resto sul lido</u> (SCALABRINI)
II, 3	Did: <u>Tu mi guardi, e ti confondi</u> →	3	Did: <u>Tu mi guardi, e ti confondi</u> →	3	Did: <u>Tu mi guardi, e ti confondi</u> [1744] [pasted]: <u>Ah non lasciami no</u> [1746], (LAMPUGNANI)

II, 4	Enea: <u>Vedi nel mio perdono</u>	4	Enea: <u>Vedi nel mio perdono</u>	4	Enea: <u>Vedi nel mio perdono</u> (SCALABRINI)
II, 5	Osm: <u>Pensa, che il Trono aspetta</u>	5	Osm: <u>La guerra, la pace</u>	5	Osm: <u>Scherza il nocier fallora</u> (SCALABRINI)
					<ul style="list-style-type: none"> • <u>Amida abbandonata</u> I/9 (Graz, 1736) • <u>Catone in Utica</u> II/4 (Graz, 1740) • <u>Alessandro nell'Indie</u> I/5 (Battisava, 1741)
II, 7	Sel: <u>Se la bella Tortorella</u>	7	Sel: <u>Provo nel cor fedele</u>	7	Sel: <u>Bel labro lusinghiero</u> (GIACOMELLI)
	• <u>Argippo</u> I/5 (Bmo, 1733)				[pasted over] <u>Se la bella Tortorella</u>
II, 9	Sel: <u>Priva del caro bene</u>	10	Sel: <u>Sino alle stelle andranno</u>	10	Sel: <u>Di quest'alma il tuo tormento</u> [pasted] <u>Speme di dolce calma</u> [1746], (PULLI)
II, 12	Jarb: <u>Chiamami pur così</u>	12	Jarb: <u>Chiamami pur così</u>	12	Jarb: <u>Chiamami pur così</u> (LAMPUGNANI)
II, 13	Did: <u>Va lusingando amore</u>	13	Did: <u>Del sen gl'ardori</u>	13	Did: <u>Quando fremè alliera l'onda</u> (LAMPUGNANI)
			used also in <u>Rosmira</u> III/7 - Graz 1739		[pasted over] <u>Va lusingano amore</u>
III, 1	Enea: <u>Vivi superbo, e regna</u>	1	Enea: <u>Vivi superbo, e regna</u>	1	Enea: <u>Vivi superbo, e regna</u> (SCALABRINI)
III, 3	Sel: <u>Leggi negl'occhi miei</u>	3	Sel: <u>Se ti lagni sventurato</u>	3	Sel: <u>Se questo mio core</u> [In vece]: <u>Amor non prometto</u> (SCALABRINI)
III, 4	Ars: <u>Così la navicella</u>	4	Ars: <u>Così la navicella</u>	4	Ars: <u>L'augeletto in lacci stretto</u> (SCALABRINI)
	• <u>Scipione nelle Spagne</u> II/7 (Vyskov, 1734)		• <u>Scipione nelle Spagne</u> II/7 (Vyskov, 1734)		Jarb: <u>Cadra fra poco in cenere</u> (SCALABRINI)
III, 8	Jarb: <u>Cadra fra poco in cenere</u>	8	Jarb: <u>Cadra fra poco in cenere</u>	8	Did: <u>Vado [...]</u> <u>Ma dove, o Dio</u> (SCALABRINI)
III, 10	Did: <u>Vadof...]</u> <u>Ma dove, o Dio</u>	10	Did: <u>Vado [...]</u> <u>Ma dove, o Dio</u>	10	(SCALABRINI)

from Metastasio's Didone abbandonata (1724)
 underlined = unidentified

Appendix 5

Table 4

Il Demetrio

1742, Ljubljana – carnival; Pietro Mingotti

Marianna Pircker (Cleon), Benedetta Molteni (Alc), Giovanna Rossi (Bars), Giuseppe Alberti (Fen), Angiola Romani (Olin), Margarita Flora (Mit)
(author not indicated in the libretto)
(composer not indicated in the libretto)

- I,1 Olin: Di quell'ingiusto sdegnò (score: SCALABRINI) → Parto [...] ma non vorrei
I,3 Cleon: Frà mille pensieri
I,4 Bars: Misero tu non sei
I,6 Mit: Alma grande, e nata al Regno (score: SCALABRINI) → Mentre rimbomba il tuono
Ciro riconosciuto II/9 (Graz, 1739)
I,8 Cleon: Se non posso su quel trono (score: SCALABRINI)
used in both libretti and the score
I,10 Alc: Va scherzando con il vento → Più contento dal suo monte
I,11 Fen: Ogni procella infida (in Metastasio I/5; score: SCALABRINI)
used in Ljubljana libretto and the score
I,14 Alc: Non mi può nascere → Che pena, è questa?
II,4 Mit: Dice, che t'è fedele (score: SCALABRINI)
used in both libretti and the score
II,8 Fen: Ama: ma col mio cor
Lucio Papirio dittatore I/14 (Graz, 1739)
II,9 Bars: So, che per gioco → Affetti mi prometti
II,10 Olin: Non fidi al mar che freme (score: SCALABRINI) → Finche un Zeffiro soave
II,12 Alc: Non so frenare il pianto (score: SCHIASSI) → Oh Dio! mancar mi sento
used also in Graz libretto and the score *Ipermestra* II/4 (Linz, 1743)
II,13 Cleon: Impallidisce in campo
Ipermestra II/7 (Hamburg, 1740)
III,3 Cleon: Io so qual pena sia → L'ire tue sopporto in pace
III,4 Alc: Quel labbro adorato (score: FINAZZI)
used in Ljubljana libretto and the score
III,7 Fen: Giusti Dei, da voi non chiedo (score: SCALABRINI)
used in both libretti and the score
III,10 Bars: Saria felice un core → Non scherzar così fastoso
Demetrio II/9 (Graz, 1742)
III,14 CORO: Quando scendete in nobil petto (score: SCALABRINI)
used in both libretti and the score

from Metastasio's *Il Demetrio* (1731)

underlined = unidentified

bold = arie mutate in Ljubljana

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OPERNI SEZONI BRATOV MINGOTTI V LJUBLJANI

Povzetek

Brata Angelo in Pietro Mingotti, operna impresarija iz Benetk, sta vsaj do leta 1743 sodelovala v skupnem podjetju, ki je imelo med 1736 in 1746 stalni sedež v Gradcu na Štajerskem. Tam sta uredila tudi gledališko stavbo. Kljub skupnemu podjetju pa podrobnejša analiza posameznih sezon obeh bratov pokaže, da sta prirejala vsak svoje predstave. V tem času sta priredila tudi dve operni sezoni v Ljubljani, in sicer v letih 1740 in 1742.

V razpravo so vključena vsa operna dela – resne opere in intermezzi – Angelove predpustne (januar in februar) sezone leta 1740 in Pietrove prav tako predpustne sezone dve leti pozneje v Ljubljani. Posamezne predstave so preverjene in analizirane s treh zornih kotov: glede na repertoar, mobilnost pevcev in možnega avtorstva uglasbitev predstavljanjih del, v kolikor ga je mogoče predvidevati.

Že Angelo Mingotti je za svojo sezono, ki se je odvijala v preurejeni zbornični dvorani

kranjskih deželnih stanov, dal izdelati premični leseni oder, ki ga je s pridom uporabil tudi Pietro dve leti pozneje. Kako ustvariti baročno gledališče po tedaj standardnih beneških vzorih, se je Angelo naučil do leta 1733, ko je »postavil« prvo gledališče v Brnu, potem pa je tri leta pozneje gledališče skupaj z bratom urejal tudi v Gradcu. Ljubljansko gledališče je bilo očitno podobno tudi tistemu v Kopenhagnu, kjer je Pietro Mingotti s svojo skupino predstavljal opere v letu 1748. Verjetno je tako tudi ljubljansko Mingottijevo gledališče lahko gostilo do okoli tristoglavo občinstvo. Pogostost predstav v Ljubljani ni znana, vemo pa, da so v Gradcu peli in igrali trikrat tedensko.

V Ljubljani so v januarju in februarju leta 1740 lahko poslušali dve resni operi, najprej *Artaserse* na pretežno Metastasijevo besedilo a z nadomestnimi arijami, prevzetimi od drugod, in nato še *Rosmiro*, katere tiskani libreto razkriva veliko naglico pri pripravi in premalo pozornosti do pristnosti in kvalitete glasbenega oz. umetniškega vidika operne predstave. Med odmori ene ali druge opere so izvajali komične intermezze *Pimpinone e Vespetta* na libreto Pietra Pariatija in verjetno z glasbo Tomasa Albinonija. Člani pevskega ansambla so bili vsi razen ene pevke del Mingottijeve skupine.

Operni libreto ljubljanske predstave *Artasera* je bil analiziran v primerjavi z zgodnejšima predstavama v Gradcu in Celovcu. Izkazalo se je, da so mnogi recitativi izvirnega libreta skrajšani ali kar celi prizori izpuščeni, arije pa zamenjane in nadomeščene s tistimi, ki jih poznamo tudi iz zgodnejših graških in celo moravskih Mingottijevih predstav. Tudi ljubljanska *Rosmira*, ki naj bi bila po besedah impresarija pravzaprav *Partenopa*, kot so jo poznali na Dunaju in drugod, je bila močno predelana lepljenka, tako da je na naslovnici tiskanega libreta navedeno avtorstvo Matasiasija in Hasseja močno vprašljivo. Arije, ki odstopajo od uradnega Metastasijevega besedila, izhajajo namreč vsaj iz petih opernih predstav bratov Mingotti iz let 1737 in 1738, druge pa zasledimo tudi v poznejših libretih za predstave v Hamburgu in Dresdnu v letih 1745 in 1747.

Tudi leta 1742 so v Ljubljani poslušali dve resni operi, in sicer *Didone abbandonata* in *Il Demetrio*, ki ju je pripravil Pietro Mingotti. Zanimivo je, da je slednji prav tako v predpustu istega leta tudi v Gradcu pripravil vsaj eno opero, *Sirbace*, z glasbo svojega kapelnika Paola Scalabrinija. V Ljubljano je pripeljal nekatere najslavnejše člane svoje operne skupine, na primer Marianno Pircker, Angelo Romani in zvestega Giuseppa Albertija.

Tako kot predstave Angela Mingottija kaže na naglico pri pripravljanju tudi opera *Il Demetrio*, in sicer z opombo o številnih v zadnjem hipu zamenjanih arijah v libretu. Nastala je lepljenka, ki je bila poslušalcem morda prijetna, a umetniško je bila manj prepričljiva. Drugače pa je bilo z ljubljansko predstavo opere *Didone abbandonata*. Njen ljubljanski libreto namreč kaže presenetljive podobnosti tako z zgodnejšim graškim (1737) kot tudi s poznejšim hamburškim (1744) in ohranjeno partituro, ki se pripisuje Paolu Scalabriniju in naj bi služila za Pietrovo predstavo v Hamburgu leta 1744. Tako se zdi, da je Paolo Scalabrini vendarle tudi pretežni avtor glasbe za ljubljansko uprizoritev.

Obe operni sezoni bratov Mingotti v splošnem potrjujeta dejstvo, da so bile njune predstave pretežno lepljenke, čeprav kaže primer Pietrove ljubljanske predstave opere *Didone abbandonata* že več umetniškega čuta in večjo enotnost glede enovitega skladateljskega prispevka.

