

The World of Pasticcio

Reflections on Pre-Existing Text and Music

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In place of a proper introduction, I would like to refer to a painting in order to outline the topic with a ‘cross-media’ example. The illustration (p. 28) shows a painting by Giovanni Paolo Panini (1691-1764) entitled *Roma Antica* which displays a gallery of pictures of Ancient Rome. This painting, held at the Staatsgalerie Stuttgart,¹ from around 1755 is painted in the so-called “capriccio style”,² or to be more precise, it belongs to the genre of architectural capriccio.³ Panini’s painting could serve as an illustrative paradigm – in the truest sense – to what is significant for the pasticcio context, since it mirrors features and issues which will accompany our discussion.

Firstly, Panini’s canvas shows numerous individual paintings which make up an ensemble, i.e. the gallery. We see an assemblage of paintings which are assumed to be by different painters. Thus, authorship is an essential issue here, although we can assume that all these ‘paintings in the painting’ are by Panini. Panini himself gives at least the impression that there are other painters involved. Fiction or the fictitious character of this gallery seems therefore to be of certain relevance. Transformed into a narrative and told from Panini’s point of view, it could be stated thus: I present in my gallery lots of paintings from Ancient Rome, supposed to be of different origins, but they are all by me.

Secondly, the layout of the paintings in this gallery is of interest. Undoubtedly, anybody in the 18th century would have accepted such a ‘chaotic’ arrangement of pictures. But this imaginary, non-naturalistic feature is typical for the capriccio style, mixing different layers of reality, in particular when buildings and monuments are relocated and coupled together into one panorama. In short: the architectural capriccio has substantially transformed the traditional *veduta* genre by presenting items in a new order.

1 <https://www.staatsgalerie.de/g/sammlung/sammlung-digital/einzelansicht/sgs/werk/einzelansicht/20965FCD40524A159D03D9AC28841490.html>, 21.12.2019.

2 Cf. in detail KANZ, 2003, and MAI/REES, 1996.

3 See STEIL, 2014, for Panini see MAYERNIK, 2014.



Apart from this medley of ordering and display, another point is remarkable, i.e. framing. In Panini's gallery we can observe different frames of pictures, different sizes of frames, and frames even partly overlapping each other. This specific pictorial capriccio feature could obviously form a parallel with our pasticcio problem: in which way is a pasticcio framed, in what ways are single individual musical numbers framed? Are they separated from each other, bound together, overlapping, linked or bridged by other material?

Thirdly, we should notice the overall frame of Panini's picture since it is highly theatrical. We can locate several small curtains, but most important is the big curtain in the upper part of the picture. The curtain is drawn back revealing the whole painting and, moreover, the curtain reveals the displayed gallery as a stage. The narrative of the painting is enriched by another ('outer') perspective of the author (Panini), i.e. in a way a meta-perspective. To conclude: in Panini's *Roma Antica* we see paintings in a painting framed as a gallery, and additionally framed by a theatrical prospect.

When we turn now to the operatic pasticcio, these features and principles of the pictorial capriccio could help to identify the artistic strategies of the musical pasticcio. This said, I will try, on the one hand, to widen the scope in dealing with pre-existing text and music more generally, and on the other I will narrow it by dealing with specific examples. According to the title of an influential article by Neal Zaslaw, *When is an Orchestra not an Orchestra?*,⁴ we could ask: when is an opera consisting of pre-existing music

4 ZASLAW, 1988.

labelled as pasticcio, and when is it not? In this respect, I am less interested in clear cases like Handel,⁵ but in ‘borderline cases’, in order to investigate the criteria for pasticcios.

Departing from this perspective, a terminological discussion seems to be inevitable. However, as Christine Siegert⁶ has detailed, this issue is highly intricate because older and newer terminological features and discourses overlap, therefore Siegert’s basic statement, that the pasticcio is esthetically problematic (“ästhetisch problematisch”) is absolutely justified. As for the intricate terminology, Siegert resorts to Gordana Lazarevich’s metaphor describing the pasticcio as a “Gordian knot”.⁷ Apart from dealing with 18th-century testimonies, Siegert herself tries to expose a definition which she labelled as “preliminary”: “A pasticcio could be defined as a self-contained aesthetic object, composed of heterogeneous though ideally coequal musical and textual material, normally produced for the purpose of performance.”⁸ I entirely share this definition, since it is very flexible and covers not only the dramatic context, but also non-theatrical phenomena.⁹ However, to keep two things in mind: the definition is silent on the quantity of the material used (which concerns old and new composed music), and furthermore the aspect of authorship is not addressed, and the question of how we should designate the persons involved: as arranger, compiler, ‘pasticheur’, composer, etc. I would like to contrast Siegert’s definition with an 18th-century description of “pastiche”, i.e. the entry in the *Encyclopédie*. The definition does not properly take music into account, but it is nevertheless significant, not least because authorship and style are central to the whole issue.

“PASTICHE, s. m. (*painting*) painting painted in the style of a great artist and displayed under his name. The *pastiches*, in Italian *pasticci*, are specific paintings which can be called neither *originals* nor *copies*, but which are shaped in the manner of another painter and with such artistry that the most skillful (experts) are sometimes deceived. But above all it is certain that the art forgers can more easily forge the works that do not *require* a lot of inventiveness than the works in which the whole

5 Most of the research in regard to pasticcio has been produced within Handel scholarship; see e.g. STROHM, 2009. Also Curtis Price’s definition seems to be modelled on the London operatic practice: an “opera made up of various pieces from different composers or sources and adapted to a new or existing libretto”. PRICE, 2001, p. 213.

6 SIEGERT, 2016.

7 LAZAREVICH, 1976. Although the title of Lazarevich’s article points to more general aspects, the essay deals only with *opera buffa*. In light of the publication date of the article, it seems obvious that the pasticcio was (at that period) for the most part identified with the Italian comic genre deriving from *intermezzo*.

8 „Bei einem Pasticcio handelt es sich um einen aus heterogenem, idealiter indes gleichrangigem musikalischem und gegebenenfalls textlichem Material zusammengestellten, in sich abgeschlossenen ästhetischen Gegenstand, der üblicherweise unmittelbar zum Zweck der Aufführung hergestellt wurde.“ SIEGERT, 2016, pp. 162f.

9 For other definitions see PRICE, 2001, and HEYINK, 1997.

imagination of the artist was able to unfold. The creators of *pastiches* could never forge the composition, nor the shading nor the expression of the great masters' works. One imitates someone else's trait, but one does not likewise imitate his spirit, so to speak, and one cannot learn to think the way another does, just as you can learn to replicate his articulation."¹⁰

Most important here is the feature of *as if*, and the idea of the author as a pseudo-creator. The sentence, "as if it has been painted by someone famous", is quite significant in this respect. In other words: craftsmanship and artistic capacities play a prominent role for the pastiche. Although this definition in the *Encyclopédie* is primarily dedicated to painting, it has considerably influenced the perspective of 'pastiche' in other arts.¹¹

Let's get closer now to what I have labelled "the world of pasticcio". When researching the issue of pre-existing text and music, and pasticcio, respectively, a great deal of musical genres come into consideration. It seems that the whole 18th century is dominated by the pasticcio phenomenon. We can verify pasticcios in both *opera seria* and *opera buffa*, in French *tragédie lyrique* and *opéra comique*, in English ballad opera, in operatic adaptations characterized by insertions and arrangements or lingual transfer (as French *parodies*); furthermore, it is present in oratorio as well as in other sacred music, and last but not least in instrumental music.

Approaching the pasticcio phenomenon in more detail we can identify recurring motives and issues, as authorship(s), genre, borrowing and *parodies*, intertextuality, transmission and diffusion, or materiality. The most important are, at least from my point of view: authorship, genre, borrowing and *parodie*. In the following outline of the 18th century these features will be exemplified by four different genres: *opera seria*, *tragédie lyrique*, ballad opera, and finally *opera buffa*. My very point is to distinguish and – best case – to determine, what could be labelled as pasticcio and what can not. Within each example I furthermore try to focus on a specific problem bound to the corresponding genre, such as borrowing, *parodie*, genre, or intertextuality.

10 "PASTICHE, s. m. (*Pein.*) tableau peint dans la maniere d'un grand artiste, & qu'on expose sous son nom. Les *pastiches*, en italien *pastici*, sont certains tableaux qu'on ne peut appeller ni *originaux*, ni *copies*, mais qui sont faits dans le goût, dans la maniere d'un autre peintre, avec un tel art que les plus habiles y sont quelquefois trompés. Mais d'abord il est certain que les faussaires en Peinture contrefont plus aisément les ouvrages qui ne *demandent* pas beaucoup d'invention, qu'ils ne peuvent contrefaire les ouvrages où toute l'imagination de l'artiste a eu lieu de se déployer. Les faiseurs de *pastiches* ne sauroient contrefaire l'ordonnance, ni le coloris, ni l'expression des grands maîtres. On imite la main d'un autre, mais on n'imité pas de même, pour parler ainsi, son esprit, & l'on n'apprend point à penser comme un autre, ainsi qu'on peut apprendre à prononcer comme lui." Art. *Pastiche*, in: *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*, vol. 12, p. 155; https://fr.wikisource.org/wiki/L%E2%80%99Encyclop%C3%A9die/1re_%C3%A9dition/PASTICHE, 21.12.2019.

11 HOESTEREY, 2001, p. 5, *passim*.

In my first approach, authorship is in the foreground. This focus is perhaps astonishing at first sight, since the issue of authorship is supposed to be the least important feature within the pasticcio discussion. Moreover, the pasticcio seems to be predestinated to abandon such problems as the notion of work (*Werkbegriff*) and ‘composer’ in the traditional sense. And in the light of post-structuralist paradigms authorship hardly plays any prominent role. However, it does play a role, and the more pasticcios I have investigated the more this question is involved in various ways and from different perspectives. The perspective of *hommage* is perhaps the most prominent, as we will see.

When we speak of pasticcio music is, for the most part, at the center of our interests. According to the title of this essay we yet have to investigate both pre-existing text and music. Therefore, the text side is the starting point for our meditation. The librettist’s perspective is widely underestimated in the whole context of operatic pasticcio. The reuse of music is so prominently focused on by scholarship that the textual side is often neglected. When we look, for example, at the work list of Christoph Willibald Gluck in the *New Grove* or *Die Musik in Geschichte und Gegenwart (MGG)*, we have to be aware that the genre designation which leads to the classification of “pasticcio” is framed by the musical perspective.¹² *Arsace*, *Arianna*, *La finta schiava* are labelled as pasticcios. But, as Tanja Gözl and others have shown, we also have to face compilations of text in some Gluck operas of the 1740s.¹³ Gözl uncovered, for example, the text(s) for *La Sofonisba* (1744), which is based on Francesco Silvani (for the recitatives) and Metastasio (for the arias), taken from at least seven *drammi per musica* by the *poeta cesareo*. The Milan libretto of that opera is silent on this pasticcio character and only the name of the composer (Gluck) is given. The name of the text arranger (Claudio Nicola Stampa) is only transparent through court documents. Such dramatic products could be labelled as ‘hidden pasticcios’.

The following example is from the 1750s, a period in Gluck’s *œuvre* when the composer was dealing with different forms of *parodie* in ballet and *opéra comique*. The Italian opera *L’innocenza giustificata*, a *festa teatrale* given in 1755 in Vienna, seems to be a special example within this context of parody and borrowing. In contrast to *La Sofonisba* and other pasticcios of the 1740s the provenance of the libretto text is not hidden: the preface to the libretto text(s) clearly discloses its authorship.

“The author of this short drama did not intend to give birth to a new work: he merely endeavored to choose a subject which offers the opportunity to encourage the public’s just inclination for the famous author, by whom, in different times, all the arias contained in this drama were written.”¹⁴

12 See HORTSCHANSKY, 1966 and 1971; BUSCHMEIER, 2009; STROHM, 2009b.

13 GLUCK, 2017, preface by TANJA GÖLZ, *passim*; see also GÖLZ’s article in the present volume, pp. 687-704.

14 “Chi à disteso questo breve Dramma non si è proposto di dare alla luce un nuovo componimento: si è studiato solo di sceglier soggetto che somministrasse occasione di secondare la giusta parzialità del publico per l’illustre Autore da cui sono state in varij tempi scritte

The preface explains that the author of this piece did not intend to present a new opera but rather tried to sketch a plot ‘around’ already existing arias, written by a “famous author” at different times in his lifetime. There is not the slightest doubt that anyone other than Metastasio should be identified as the “illustre Autore”. In Gluck scholarship this passage in the preface was discussed controversially, but today’s readings more or less follow Alfred Einstein who called this a “questionable homage” (“bedenkliche Huldigung”) to Metastasio.¹⁵ The identity of the author of this “argomento” is not transparent, but there are strong indications that Giacomo Durazzo was responsible for it. Durazzo shared the view of one of Metastasio’s critics in Vienna, namely Calzabigi, in regard to the necessity of ‘reforming’ *opera seria*. We know that Metastasio himself was not amused about this text pasticcio, coupling together various aria texts from “different times”, as Durazzo puts it. The subtext of his statement, the tongue-in-cheek, could be read as follows: Metastasio’s aria texts are exchangeable, their meanings are rather un-specific in relation to the given action, in short: the poetry is outdated. Thus, we ‘might’ read the preface of *L’innocenza giustificata* as a critical voice in the whole context of operatic reform in the mid 1750s.

The libretto itself does not contain any indication of Metastasio’s arias, such as asterisks or inverted commas. In total we have 14 numbers in *L’innocenza giustificata*, of which nine numbers are taken from Metastasio librettos dating from 1728 until 1744 (see the left-hand side of the chart below). Some texts refer only to the first quatrain of an aria, some to the whole aria text. Thus, the procedure of compilation varies to what is to be actually compiled.¹⁶

Arias from Metastasio librettos

- No. 2 *Il natal di Giove* (1740)
- No. 3 *Attilio Regolo* (1740)
- No. 4 *Ezio* (1728)
- No. 5 *Il natal di Giove* (1740)
- No. 6 *Zenobia* (1740), *Ipermestra* (1744)
- No. 7 *Olimpiade* (1733)
- No. 8 *Il sogno di Scipione* (1735)
- No. 9 *La pace fra la virtù* (1738)
- No. 10 *Attilio Regolo* (1740)
- No. 13 [not from Metastasio]
- No. 14 [*dito*]

Gluck’s later self-borrowings

- Issipile* (1752)
- Ipermestra* (1744)
- Tigrane* (1743)
- Issipile* (1752)
- Ezio* (1750)

tutte le Arie in questo Dramma contenute.” *L’innocenza giustificata*, Vienna 1755, preface, s.p.; see the reprint in GLUCK, 1999, p. xxxvii.

15 Cf. Einstein in the introduction to his 1937 edition of *L’innocenza giustificata*, here quoted after IBID., p. xii.

16 For further details see IBID., preface, pp. xvif.

As for the music, Gluck – as he often did – refers to some of his earlier compositions dating from the 1740s. We are quite familiar with this borrowing practice, and Klaus Hortschansky has examined the various procedures at length.¹⁷ Interestingly, in this case of a ‘textual’ pastiche, Gluck also resorts to earlier pieces (see the right-hand side of the chart), and even in one number, he refers to an aria of the corresponding opera, i.e. *Ipermestra*. However, the compositions of the arias are modified to a considerable degree in comparison to their original design. And it seems that Gluck invests all his efforts in order to give them a new shape. He seems to follow the hidden purpose of that *festa teatrale*, i.e. to demonstrate in which way new music goes together with older texts. The elaborateness of Gluck’s composition, in particular towards the Metastasio texts, is an indication for such a demonstration.

Text

No. 7 Cavata (from *Olimpiade*)

Fiamma ignota nell’alma mi scende:
Sento il Nume, m’inspira, m’accende,
Di me stessa mi rende maggior [mi fa].
Ferri, bende, bipenni, ritorte,
Pallid’ ombre compagne di morte,
Già vi guardo ma senza terror.

Music (borrowing)

56 bars taken out of an aria
from *Tigrane* (1743)

second part not set to music

What can be deduced from the examination of Gluck’s *L’innocenza giustificata* is the very issue of which ways we generally classify the reuse of pre-existing text and music. ‘If’ the music of Gluck’s earlier operas would have been adopted ‘untouched’ for *L’innocenza giustificata*, we would very likely tend to label the work as a pasticcio. And according to Christine Siegert’s definition it would be no problem to classify it as such, either with regard to the text, or to the music. And since Siegert does not regard ‘multiple’ authorship as a condition for the classification of pasticcio, we ‘could’ easily place Gluck’s *L’innocenza giustificata* in this genre. But if we did so, we would certainly open Pandora’s box, since we would have to place most of Gluck’s operas under this category.

To summarize: this *festa teatrale* is ‘framed’ by Metastasio’s texts, in its basic intention and structurally through the imported aria texts. The aesthetic frame, however, is that of Durazzo and Gluck. As evident in the *cavata*, Gluck produced his own frame, modifying the poetic model considerably. In referring for no. 7 to an earlier aria of his *Tigrane* the author Gluck superimposes the text borrowing by his own composition, in consequence shifting the overall ‘pasticcio’ character of the work into the direction of the music. In other words: the textual frame was overlayed by the music, and the aria was re-framed. In my view this is a ‘double’ pasticcio practice.

17 HORTSCHANSKY, 1973.

The paradigm of *parodie* – to use the French terminology, which is in some ways more adequate for our context – involves a lot of musical genres of 18th-century opera.¹⁸ After all, there are genres which are specifically designed for *parodie*, such as the *opéra comique*, *comédie-vaudeville*, etc. Similar to *opéra comique*, the English ballad opera is characterized by the use of pre-existing music. As in the French practice of dramatic *parodie* the ballad opera offers a mixture of popular songs and earlier ‘composed’ music which are supplied with new text in order to shape a drama. With regard to Gérard Genette’s theory of transtextuality the ballad opera is a paradigm for dealing with ‘hypotext’ (pre-existing texts) and their transformation into a ‘hypertext’ (new texts), to use Genette’s terminology (see also below). The technique of parody is the *raison d’être* for the English ballad opera since *The Beggar’s Opera* in 1728. Regarded as a later prototype of this genre is the comic opera *Love in a Village* (1762) by the playwright Isaac Bickerstaff.¹⁹ This opera consists of seven new compositions, whereas 34 numbers resort to pre-existing music. Ballad operas, as French *opéras comiques*, are normally not classified as pasticcios. But in the case of *Love in a Village* we always come across this term in the corresponding literature (as FISKE, 1973; PRICE, 1991; HOLMAN, 2000).²⁰ As in other London pasticcios the printed sources made the provenance of the pre-existing music transparent by disclosing the authors of the borrowed music. A detailed list is given in the second edition of the libretto.²¹ The airs are numbered and in the dramatic text the sequential numbering is maintained in the header of the airs (Air 5, 6 etc.). The exact provenance of these airs, however, is not transmitted, neither through opera titles nor textual incipits of the original music.²²

The crucial point is the issue of intertextuality. With intertextuality I do not mean the general relationship between texts and/or music which is quite obvious and always given in a pasticcio. I mean rather an ‘intentional’ intertextuality, producing a deliberate correlation between texts, and eventually targeting the recipient’s perspective. To put it in a nut-shell: Is the borrowed music in a pasticcio primarily used as ‘material’, or is the selection of the music bound to specific meanings between the hypotext and the hypertext? With *Love in a Village* and the genre of ballad opera we are apparently at the crossroads of our pastiche discussion, because we have to challenge the proper reasons for the selection of the music.

At first sight, we can assume that in ballad opera the aesthetics of *parodie* and its procedures function in the same or in a comparable way as in French *opéra comique*. Audiences are able to relate the popular tunes (as airs, or *vaudevilles*, etc.) to their orig-

18 For a terminological discussion of *parodie*, see also SCHMIDT, 2001, pp. 12-20.

19 For details of authorships see TOMS/BICKERSTAFF, 2019, preface.

20 The outcome of its success has been described by Peter Holman: “*Love in a village* started a vogue for English pastiche operas that lasted well into the nineteenth century.” HOLMAN, 2000, p. 11.

21 *Love in a Village*, 2nd ed., London 1763, [pp. 75f.], online: http://access.bl.uk/item/viewer/ark:/81055/vdc_100023238721.0x000001, 21.12.2019.

22 The (reduced) score listed twelve composers on the title page, see: <https://babel.hathitrust.org/cgi/pt?id=wau.39352027329978&view=lup&seq=5>, 21.12.2019.

inal context and therefore understand the wit, the irony or the critique. Thus, the choice of music is supposed to be guided by an intertextual intention. Berta Joncus, in the introduction to her critical edition, has convincingly demonstrated the various motives for the specific use of the pre-existing text/music.²³ One of the major features uncovered by Joncus is that the performers play an eminent role with regard to the intertextual relationship(s). Very often the music of the popular songs is bound to the artists's persona, i.e. that it 'belongs' to her or him. For the most part, the reason for the choice of the pre-existing music could be found on the performer's side. The question is whether this is also effective for the Italian music used in *Love in a Village*, even if the arias by Francesco Geminiani, Girolamo Abos, Pietro Domenico Paradies and others were popular at that time in London. Since they were primarily sung in the Pleasure Gardens in form of concerts, the (original) dramatic context is most likely lost.

Whatever intertextual feature comes into play in the ballad opera, my very point is why the genre of pasticcio has been effective with the ballad opera (in the aftermath of *Love in a Village*) and not with *opéra comique*? Although an *opéra comique* such as *Annette et Lubin* by Adolphe-Benoît Blaise (text by Marie-Justine-Benoîte Favart) from the same year 1762 is similarly based on common *vaudevilles*, on well-known arias and on *airs nouveaux* (newly composed arias), we would be very reluctant if not negative to classify such an *opéra comique* as pasticcio. Thus, where is the criterion? And is there any at all?

This is a good point to strengthen the theoretical side a bit more. The theory of Gérard Genette seems to be the most appropriate to employ in order to describe the various phenomena of pasticcio practice. Although Genette deals only with text in his theory, the paradigm of transtextuality is best suited to deal with our issue. 'Transtextuality' is the umbrella term with which Genette characterizes all aspects which emerge with the relation of two (or more) texts.²⁴ Within this generic term he distinguishes five different types: 1. intertextuality, 2. paratextuality, 3. metatextuality, 4. architextuality, 5. hypertextuality.

With intertextuality Genette points only to very specific forms of references, such as quotations, plagiarism, etc. Paratextuality embraces features as titles, genre, preface, footnotes, etc. Metatextuality refers to all sorts of examination of and commentary on the basic text. Architextuality deals with structural analogies such as design and outline. Hypertextuality, finally, describes the references related to the hypotext produced by transformation and imitation.

In pasticcio, all five types of transtextuality are effective in one or another way and to a greater or lesser extent. Hypertextuality could be described without any doubt as fundamental for pasticcio, since the categories of "transformation" and "imitation" were essential to its compositional process. Paratextuality is also effective when we think of the different genre designations or labels given in librettos or scores. Prefaces are also important in this respect leading the recipient into a specific direction. Metatextuality seems to be less focused, but I will give an example at the end of this article. In my

23 For these relationships see in detail TOMS/BICKERSTAFF, 2019, preface.

24 For a summary of Genette's theory see KOPP.

view, the most problematic point is still intertextuality, from Genette's terminological perspective (not in the broader sense). Are pasticcios generally bound to a framework of (intentional) reference? Should we read the pre-existing arias in a Handel pasticcio as quotations, and should they therefore be identified as a reference? Are the Italian arias in *Love in a Village* intended as quotations? In Genette's terms, intertextuality is the "actual presence of a text in another text" ("la présence effective d'un texte dans un autre").²⁵ This condition is naturally given when an aria or song is used in a new dramatic context.

We can certainly refine the theoretical coordinates in regard to the pasticcio issue according to Genette's differentiated sub-categories, but we have to be aware that Genette's system is a 'one-media theory', so to speak, and he primarily deals with 'text', whereas we have to face the presence of two media, text 'and' music. But even if we regard music as text, we will come into trouble. A *timbre* in a French *opéra comique*, i.e. the text incipit which indicates the tune on which the air is to be sung, always points to both sides, text 'and' music. Such problems could hardly be covered by a theory based on one medium. And to recall the last criterion of Siegert's definition: a pasticcio is targeted for performance. Indeed, a performance could shape transtextuality in various and different ways (through the performers) in addition to the possible references of the hypotext(s).²⁶

To enlarge the picture of 18th-century pasticcio I would like to focus on two paradigmatic examples from different operatic cultures, one from French opera and the other from the Italian operatic culture. With these two examples the categories of paratextuality and metatextuality could (also) be stressed, categories which are not normally in the foreground of the pasticcio discussion.

The audiences' familiarity with the music seems to be an essential element of the pasticcio, in particular for the success of the individual works. This probably motivated the production of pasticcios in France, which are labelled "fragments" or "fragments d'opéras". The prototype of this genre is *Les fragments de Mr. Lully*, a ballet which André Campra compiled in 1702 out of diverse *comédies-ballets* by Molière and Jean-Baptiste Lully. With these *Fragments de Mr. Lully* the French operatic pastiche was born, inaugurating a certain vogue for such pieces.²⁷ This fashion exhibits various forms, from the use of single airs *tel quel*, to the adaptation of larger scenes and up to the presentation of whole acts, which was the most common practice in the later 18th century.²⁸ In these works the framing of a new dramatic context was abandoned, the single individual acts and *entrées* were given in their original form making up the 'opera'.²⁹

25 GENETTE, 1982, p. 8.

26 See e.g. BETZWIESER, 2018.

27 For the literary tradition, e.g. *Les fragments de Molière*, see JARY-JANECKA, 2005.

28 For a provisional list see <https://operabaroque.fr/fragments.htm>, 20.05.2019.

29 In contrast to the success of this genre the aesthetic evaluation was not unanimously positive. "At the Paris Opera, 'Fragments' is the label for the compilation of three or four ballet acts taken from different operas, coupled together although there is no link between them, destined to be performed on the same day, making up altogether the normal length of a

However, besides the impact of popularity we also can observe the tendency to ‘promote’ music being in danger of falling into oblivion. An outstanding example following this trend in the early 18th century is the opera *Télémaque* by Antoine Danchet and André Campra. Within this work, the two authors succeeded in creating a whole five-act *tragédie lyrique* out of textual and musical fragments.³⁰ The procedure in *Télémaque* is remarkable because Danchet and Campra based their opera on text fragments bound to their original music. In other words: the fragments of the original operas appear *tel quel* in *Télémaque*, i.e. with their original text ‘and’ music, without any *parodie* involved. The purpose of this creation is highly interesting, since Danchet and Campra wanted to promote post-Lullian operas which were not subject to a *reprise*. The two authors obviously regarded works by Pascal Collasse, Henry Desmarest, Marc-Antoine Charpentier and others underestimated by the audience, because the impact of Lully’s operas had been still so strong, even 15 years after the composer’s death. In this respect, the subtitle of this pastiche, “Fragments des Modernes”, must be read as an aesthetic device. It should demonstrate the efforts of the new, “modern” generation of composers who try to find their own way in the aftermath of the Lully era.

With regard to the feature of paratextuality, the preface of the libretto is an excellent example because the musical score does not include any corresponding information.

“You will find in this work, what I desired for several people: that five or six qualified musicians compose an *Opera* together. After the Fragments of Monsieur de Lully have been given, which had a favourable success, I was charged with composing the Fragments of modern *Opera[s]* that are not supposed to be performed in their entirety at the Theater. In order to create something unique, I intended to make them interesting by providing a plot, which initially seemed impossible; but the desire to please the public helped me to resolve the difficulties, as well as the advice of my friends, who strived to deter me from it. I chose the subject of TÉLÉMAQUE, hence I created the plot of a tragedy that I composed out of the most beautiful pieces of music which the connoisseurs commended to me, or which I saw applauded at the theater. This work can be compared to a cabinet decorated with paintings chosen from different

performance. Only persons without taste could invent such a mish-mash and only in theaters without importance you can bear it.” (“On appelle ainsi à l’opéra de Paris le choix de trois ou quatre actes de ballet, qu’on tire des divers opéra[s], & qu’on rassemble, quoiqu’ils n’aient aucun rapport entr’eux, pour être représentés successivement le même jour, & remplir avec leurs entr’actes, la durée d’un spectacle ordinaire. Il n’y a qu’un homme sans goût qui puisse imaginer un pareil ramassis, & qu’un théâtre sans intérêt, où l’on puisse le supporter.”) Art. *Fragmens (Musique)*, in: *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers*, new ed., vol. 15, Geneva 1777, p. 303.

30 For a detailed analysis of text and music see BURGESS, 2012.

masters. I hope that the public will give its consent to that whole, of which it already approved every part.”³¹

Interestingly, the literary side was hardly stressed in the preface. The primary reason for the production of this opera was to present “the most beautiful musical pieces” (“les plus beaux morceaux de Musique”), which – according to Danchet – had been suggested to him by connoisseurs. The final product, the pastiched opera, should be regarded as an art gallery where the paintings of different artists are displayed. The comparison with an art gallery is striking, because – as we have already seen – the (later) definition of pastiche in the *Encyclopédie* of the 1750s refers prominently to the context of art.³²

However, in contrast to that definition, the authorship(s) in *Télémaque* is not hidden, neither to the text fragments, nor to the music. Quite the contrary, the compositions used by Collasse, Desmarest, Charpentier and Campa are all exhibited: at the end of each (text) fragment the libretto indicates the title of the opera and the corresponding scene on which the new scene in *Télémaque* has been based.³³ On the other hand, Danchet has set his supplementary verses bridging the fragments in inverted commas. (“On the margins of this libretto I have indicated the names of the authors of whom I made use of; and I labelled the linking verses with double inverted comma, which I produced and which Monsieur Campa set to music.”/“J’ay placé en marge dans ce Livre le nom des Auteurs dont je me suis servi ; & j’ai marqué par double Virgules les vers de liaison que j’ay faits, & que Monsieur Campa a mis en Musique.”)

The pasticcio practice in *Télémaque* is extraordinary in French opera, firstly, because it actually prioritizes music (over text), and secondly, because it refers to the genre of *tragédie lyrique*, and not to *opéra-ballet* as most of the “fragments d’opéra” did. Here, we have a complete *tragédie lyrique* based on pre-existing music, in complete analogy to the Italian practice in *opera seria*.

31 “On trouvera dans cet Ouvrage, ce que j’ay vû souhaiter à plusieurs Personnes; que cinq ou six Musiciens habiles voulussent d’intelligence composer un *Opera*. Après avoir donné les Fragments de Monsieur de Lully, qui eurent un succès favorable, je fus chargé de faire les Fragments des *Opera* [sic] Modernes, que l’on ne veut pas remettre entiers sur le Théâtre. Pour en faire quelque chose de singulier, j’entrepris de les rendre interessants en y mettant une action, cela parut d’abord impossible; mais le desir de plaire au Public m’a fait résister aux difficultez, & aux Conseils de mes amis, qui sembloient m’en détourner. J’ay choisi le sujet de TÉLÉMAQUE, j’en ay fait le plan d’une Tragedie, que j’ay composée des plus beaux morceaux de Musique, que les Connoisseurs m’ont indiquez, ou que j’ay vû moi-même applaudir au Théâtre. Cet Ouvrage peut être comparé à un Cabinet paré de tableaux choisis de différents Maîtres. J’espere que le Public donnera son suffrage à un tout, dont il a déjà approuvé chaque partie.” DANCHET, 1704, preface, s.p.

32 https://fr.wikisource.org/wiki/L%E2%80%99Encyclop%C3%A9die/1re_%C3%A9dition/PASTICHE, 21.12.2019.

33 See also the list of the pre-existing music in BURGESS, 2012, p. 266.

The popularity of (existing) music has induced the authors of pasticcios in various ways in their motivation for picking up existing musical fragments. My last example is a clear case in this respect, moreover it is a pasticcio classic, i.e. *L'ape musicale* by Lorenzo da Ponte, premiered in Vienna in 1789 (in two versions), then given in a revised version in Trieste in 1792, and finally in New York in 1830 with new music, then mostly by Rossini.³⁴ The motive for this pasticcio is quite the opposite as for *Télémaque*, insofar as Da Ponte assembled the most celebrated music, for the most part from the second half of the 1780s, music recently applauded by the Viennese audience. The libretto informs us on the compilation, and in the chart included in the preface we can identify the pieces, actually the greatest operatic hits from Vicente Martín y Soler's *La cosa rara*, Antonio Salieri's *Axur*, Domenico Cimarosa's *L'Italiana in Londra*, or Wolfgang Amadé Mozart's *Don Giovanni*.

The basic intention and the overall-procedure, respectively, is to keep the music and the text 'untouched' as far as possible. Only minor changes are made according to adapt it to the new plot, as the following example, the duetto "Là ci darem la mano" from Mozart's *Don Giovanni*, demonstrates (alterations marked in italics).

Là ci darem la mano,
 Là mi dirai di sì.
Napoli è un po' lontano,
 Partiam ben mio *di* qui.
 Vorrei e non vorrei,
Incerto in petto ho il cor.
Contenta è ver sarai
 Ma può burlarmi ancor.
 Vieni, mio bel diletto.
Ho un poco di sospetto.
Là cangerem di sorte.
 Presto non son più forte.
 Andiam, andiam, mio bene.
 A ristorar le pene
 D'un innocente amor.

There is no need to discuss the hypertextual character of Da Ponte's pasticcio which is obvious, but rather to stress the issue of metatextuality. In Genette's terms, metatextuality effects any form of commentary, normally not in the same genre as the hypotext, as, for example, in literary criticism. But metatextuality is also present in fictitious texts, when (meta)texts are dealing with themselves in a sort of self-reflection, a feature ascertainable at many points in *L'ape musicale*.

A look into the overall frame of *L'ape musicale* is helpful in order to understand the basic dramaturgical construction. From the table of the *dramatis personae* we can

34 See DE VIVO, 1992, and MAYMONE SINISCALCHI, 1992.

deduce that the plot is set in the theater milieu: “BONARIO, Poeta” – “Don[na] FARNELLA, Virt[uosa] di Mus[ica]” – “D[on] CAPRICCIO, Virtuoso di Musica” – “BRUNETTO, Primo Buffo” – “Don[na] ZUCCHERINA, Virt[uosa] di Musica” – “CECHINA, Nipote del Poeta”. Thus, basic ingredients of *metamelodramma* are effective in Da Ponte’s pasticcio. And as we can expect from this outline, the *virtuosi* are actually singing within the plot, therefore diegetic music is in the foreground, or even more: diegetic music is the dramaturgical platform of this *commedia per musica*. Consequently, the feature of ‘performance within a performance’ – comparable to Panini’s paintings in a painting – is explored in depth, a typical element in *metamelodramma* where we see artists singing, rehearsing, and even composing.³⁵ From this perspective Da Ponte’s *L’ape musicale* has a strong meta-character through this frame of ‘metamelodramma’. However, this does not automatically lead to self-reflection and commentary in the sense of Genette’s specific notion of metatextuality. But exactly this feature can be observed too, in particular at those passages in which Da Ponte refers to his own librettos.

In the sixth scene of the first act the poet Bonario and the singers Donna Farinella, Don Capriccio and Donna Zuccherina are chatting about which music should be performed next, and they come to the conclusion that they would like to hear another French aria (two have been performed in the preceding scene). They agree on Calpigi’s *barcarolle* “Je suis né natif de Ferrare” from *Tarare*. This opera by Pierre-Augustin Caron de Beaumarchais and Antonio Salieri was premiered in Paris in 1787, a real ‘revolutionary opera’ *avant la lettre*. Da Ponte had been charged to adopt this opera to the Viennese stage, and he had to accomplish major alterations because the plot was too hazardous for the Habsburg capital in terms of its political proposition. The final product, i.e. the transformation into the Italian *Axur rè d’Ormus* performed in 1788, was actually ‘another’ opera.

The *clou* is that when it comes to performing Calpigi’s *barcarolle* in *L’ape musicale*, Da Ponte meditates on his own adaptation of *Tarare* into *Axur*. The *dramatis personae* are arguing facts of that transformation, e.g. that this aria has (now) an Italian title (“Nato io son nello stato Romano”) and not a French one, that it was not sung by Calpigi but by Biscroma, the person in Da Ponte’s *Axur*, etc. The whole scene in which this aria is embedded is a self-reflection on the adoption of Beaumarchais’ opera into the Viennese context. This scene does not only match Genette’s paradigm of hypertextuality but also the features of metatext in the sense of actual commentary and self-reflexivity.

One issue, however, remains obscure in *L’ape musicale*, i.e. the materiality of this pasticcio, or, in other words, the sources. As we do not have a musical score of the Viennese versions of this pasticcio, our analysis must be based on text only.³⁶ It would be highly illuminating to retrace the composition of the recitatives to see whether they exhibit further intertextual relationships in the music, as e.g. in Salieri’s *Prima la musica e poi le parole* which is the clear model for *L’ape musicale*, while the latter could even be read as a sequel of Salieri’s *metamelodramma* of 1786.

35 See e.g. BELLINI, 2009, and BETZWIESER, 2018.

36 See PIAZZA, 1992.

Despite the absence of a score *L'ape musicale* could be regarded as a pasticcio paradigm in many respects, and last not least it is a paradigm of what pasticcio is after all about, namely success. *L'ape musicale* was the biggest immediate success for Da Ponte in Vienna, it ran unexpectedly for eight opera nights in succession, a record which no other opera has equaled. The selection of recent arias, the framework of theater and 'metamelodrama', and the diegetic character of the music presented in quote-like performances, all these ingredients seem to be the perfect 'recipe' for producing a successful pasticcio. Hardly any other author was more conscious about the 'composition' of these elements than Lorenzo Da Ponte. And finally, the basic feature of meta-opera supported the work's flexibility and openness to further transformation – even its transfer to the entirely 'new world' of New York in 1830.

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