

Epilogue

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Based on the groundbreaking work of Heinz Becker, Gordana Lazarevich and Reinhard Strohm,¹ musicological research has increasingly focused on the pasticcio during the past three decades. It has specifically inspected the operas of George Frideric Handel and Antonio Vivaldi.² In the meantime, increasing attention has been paid to this issue in the modern musical world. For instance, the performances of *Bajazet* (Verona 1735) with music by Antonio Vivaldi/Johann Adolf Hasse/Geminiano Giacomelli/Riccardo Broschi at the Schlosstheater Schwetzingen in 2010/11, of *Ormisda* (London 1730) with music by Leonardo Leo/Hasse/Giuseppe Maria Orlandini at the Händel-Festspiele 2018 in Halle/Saale and of *Oreste* (London 1734) with music taken from different compositions by Handel at the Theater an der Wien in Vienna in 2020 were successful. Thus, as indicated by recent research, musical life suggests that the practices associated with the technical term “pasticcio” have not been regarded as a more or less critical or even almost obscure issue. Rather, as the project *PASTICCIO. Ways of Arranging Attractive Operas* based at the universities of Greifswald and Warsaw in this volume suggests too, the practice of pasticcio was not exceptional but routine to the production of operas between 1680 and 1800. At that time, it influenced the performance practice of Italian opera to an extraordinary extent. Due to a mixture of composition styles, intertextual references and optimal presentation of the singer, it has been a stimulating approach for researchers and performers as well as for the audience.

In the meantime, it is fair to say that the pasticcio is located close to the core of the music theater business of the 18th century. The goal of this music theater was to perform with the best possible quality and impressiveness, but not to pay homage to the ‘work’ in the emphatic sense: previous research has illuminated the dimensions of this practice and suggests the conclusion that the pasticcio aggregates tendencies of musical

1 BECKER, 1973; STROHM, 1974; LAZAREVICH, 1976.

2 Cf. the bibliography in the essays by THOMAS BETZWIESER (pp. 27-43) and REINHARD STROHM (pp. 45-67) in this volume.

life between 1680 and 1830 similar to a magnifying lens.³ However, we still understand the laws of the latter only in part. Nevertheless, these aggregates demonstrate that the simplifying and author-centered view on these stage works should be abandoned.⁴ The pasticcio can only be interpreted within its specific context and under the condition that it is viewed as a practice of performance, cultural transfer and mobility of artists. The concept is comprehensible only by acknowledging the modular nature of these compositions, the fragile structure of the ‘work’ and the variability of performances. Findings pertaining to the practice of pasticcio also improved an understanding of the *dramma per musica*, which – according to Reinhard Wiesend – possesses a “a weak manifestation of the work idea” (“schwache Ausprägung der Werkidee”) *per se*.⁵ The libretto constitutes the connecting link between all elements of this genre – the composition serves to realize the presentation of oral text on stage,⁶ comparable to stage sets and costumes. The music is an ephemeral garment of the word text; it may be new, it may originate from one or different composers, it may also be arranged or compiled from pre-existent music. Moreover, dramaturgy may be motivated musically (through a dramaturgical arrangement of musically diverse arias) and less in an action-oriented way.

The current volume supplements and advances the research in the anthology *Responsabilità d'autore e collaborazione nell'opera dell'età barocca. Il pasticcio*⁷ in an excellent way. The contributions to the volume are able to show that different variants existed more or less in parallel and on equal terms. However, contrary to what has long since been assumed, the pasticcio is by no means the ‘little or poor sister’ of new original compositions or even some kind of a workaround solution. Moreover, contrary to what has long been suggested, the pasticcio has frequently been cultivated on touring stages, but also to varying degrees on commercial and court stages. The current volume also shows that the intentions associated with this concept have only gradually become apparent. They range from the integration of singers’ favorites, the presentation of current musical styles, the ‘competition’ of different compositional models applied to the same work, to the inexpensive arrangement of a performance. The spectrum of the practice of pasticcio ranges from the migration of arias from the opera of one and the same composer or a different composer into a new arrangement (influence of the singers, borrowing practice), from the arrangement of a foreign piece with numerous problems of authorship and joint compositions by several composers to other types of arrangement, which combine successful music from different operas into a new production. In the latter case, the word-text may be identical or edited, or may even present a completely new plot resulting in a textual contrafacture of the pre-existent music.

Moreover, to the above research on the formal and intentional diversity of the practice of pasticcio, the current volume includes two further focal points that deserve to be

3 STROHM, 2009, pp. 351ff. Cf. the essay by GESA ZUR NIEDEN (pp. 153-177) in this volume.

4 CALELLA, 2007, p. 19.

5 WIESEND, 1998, p. 272.

6 WIESEND, 1998, p. 273.

7 PITARRESI, 2011.

mentioned: four contributions⁸ are devoted to the fact that the practice of pasticcio was not only applied to *opera seria*, but also to *opera buffa*, the French *tragédie en musique* and the oratorio, a fact that has scarcely been acknowledged by research until today. They thus illuminate that the pasticcio is not a practice limited to Italy, but that it is a relatively widespread editing approach. This practice is far from being fully understood and it can be applied to a wide variety of genres. Furthermore, three contributions to this volume outline the opportunities offered by digital methods. In particular, these innovative accounts may stimulate numerous future research endeavors to analyze pasticcios and, for instance, to unravel the borrowing practice mentioned above.⁹

In addition to and in connection with digitization, further research perspectives related to the pasticcio arise that may take various directions. For instance, the end of the pasticcio practice could be inspected, which is likely to be primarily associated with the advances in media history and the concept of originality. A late example of the pasticcio practice is Francesco Morlacchi's *Il barbiere di Siviglia* for Dresden in 1816, which illustrates these concerns as this work tends to conceal the origin of the music. Thus, Morlacchi adapted all *secco* recitatives from Giovanni Paisiello's successful opera with the same title (St. Petersburg 1782).¹⁰ This is reminiscent in a certain sense of the procedures used by the traveling musicians in the 18th century.¹¹ However, the printed text book for the Dresden premiere of Morlacchi's *Barbiere* in 1816 and the musical performance score identified Morlacchi as the only composer.¹² Apparently, the practice of pasticcio was still used in the 19th century during periods of time pressure where, due to the media situation and the predominantly handwritten materiality of compositions, discovery was unlikely. Apart from this, the techniques underlying the pasticcio were applied in the early *opéra-comique* and ballad opera, among others, and were continued in the parody operas from the late 18th century onwards, thus ensuring continuity until the most recent times.¹³

Furthermore, regarding the media-historical perspective, future research should also consider aspects of the creative process and the techniques of excerpting original sources. It seems, for instance, that the pasticcio was closely associated with a type of work studio of composers and copyists. This is illustrated by the above example of Morlacchi: the partial autograph that is archived by the Sächsische Landesbibliothek in Dresden

8 Cf. the essays of KORDULA KNAUS/ANDREA ZEDLER (pp. 329-345), DANIELA PHILIPPI (pp. 575-587), JANA SPÁČILOVÁ (pp. 485-506) and KATARZYNA SPURGIJASZ (pp. 609-619) in this volume.

9 Cf. the essays of ANNA LAURA BELLINA (pp. 719-732), MARTIN ALBRECHT-HOHMAIER/KRISTIN HEROLD (pp. 733-753) and JOACHIM VEIT (pp. 705-717) in this volume.

10 MÜCKE, 2018, especially pp. 138-140.

11 Cf. the essays of BERTHOLD OVER (pp. 241-269 and 285-328) and DANIEL BRANDENBURG (pp. 271-283) in this volume.

12 Score: D-DI, Mus.4657-F-500; libretto: D-DI, MT.541.

13 Cf. the essays of THOMAS BETZWIESER (pp. 27-43) and KLAUS PIETSMANN (pp. 541-552) in this volume.

demonstrates that Morlacchi notated the arias, duets and ensembles, each on a separate layer of music paper, while a copyist simultaneously copied the recitatives from Paisiello's opera. In accordance with the notes pertaining to the position of the individual sheets of music ("dopo l'arietta di Figaro" and "segue cavatina a due di Rosina e Bartolo" etc.), Morlacchi's sheets and those of the copyist were then put in the correct order and provided with a hard cover. Concerning other examples of pasticcios, researchers may primarily inspect the specific 'migration path' of the predominantly handwritten sources that could be better identified and that could be traceable with future digital tools. Thus, questions of local taste, modernity or distribution of certain handwritten sources could be approached.

The new possibilities offered by digital methods are tested by the project itself:¹⁴ the database with data on Persons (singers, composers, etc.), Places (cities), Organizations (theaters and other venues) and Works (operas, pasticcios, single arias, etc.) will be connected with online editions of three pasticcios (*Catone*, arr. by Handel, London 1732; *Catone in Utica*, arr. by Mingotti, Hamburg 1744; *Siroe*, arr. by Hasse, Warsaw/Dresden 1763) and a model opera (*Siroe*, Hasse, Bologna 1733). Essays stored online will highlight several research aspects combining traditional scientific writing with visualizations from data in the database as well as from editions and sources in *Edirom*. Common visualizations like timelines and data on maps will illustrate searches made in the database.

Finally, the results of previous research pertaining to the pasticcio in music should also be inspected from a more interdisciplinary viewpoint – the fine arts, architecture and theater are all well acquainted with this type of phenomenon.¹⁵ However, considering the broad spectrum of the practice of pasticcio, the only loose connections between word and text, and the recycling practice of arias, which can be observed, for instance, for the repertoire of the Gänsemarkt Theater in Hamburg and the Kärnterthor Theater in Vienna,¹⁶ associations may be made with the film music of the early 20th century as this genre has also alternated between compilation, adaptation (depending on the existing cast of roles) and new composition – until the new rule of original composition became standard. Both research domains might methodically benefit from each other, since pasticcios as well as film music can be viewed as a kind of *Gebrauchsmusik* that is frequently based on pre-existing compositions; specialized arrangers had to combine the music as effectively as possible utilizing available materials according to their own rules, which, however, are not yet fully understood.

14 The digital output of the project will be published on the project's website: <https://www.pasticcio-project.eu>, 04.09.20.

15 Cf. the essays of HANS KÖRNER (pp. 71-102) and BERNHARD JAHN (pp. 103-116) in this volume.

16 Cf. the essay of REINHARD STROHM (pp. 45-67) in this volume.

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