

Bad Habits in Theater – Late Forms of Operatic Pasticcios in Vienna Around 1800

KLAUS PIETSCHMANN

We are used to associating the term “pasticcio” with a rather well-defined phenomenon which upon closer inspection, however, becomes more and more hybrid and even unstable. The problem becomes even more virulent in the context of operatic production in the late 18th and early 19th centuries, and here I focus in particular on Vienna, a context which is usually not considered a central *locus* of the pasticcio at all, but, because of the presence of Mozart and Beethoven, as one of the main locations of author-centered concepts of opera. A closer look reveals that this impression is only partially correct: apart from ‘real’ pasticcios in the traditional narrow sense such as Lorenzo da Ponte’s rather famous *L’ape musicale* staged in the Burgtheater in 1789 and two other subsequent similar pieces, *L’ape musicale rinnovata* in 1791 and *Le inconvenienze teatrali* in 1802, Matthäus Stegmayer made Rochus Pumpnickel the protagonist of three German pasticcios called “musikalische Quodlibets”. In turn, these provoked a wave of similar pieces by Ignaz Ritter von Seyfried, Joachim Perinet, Franz de Paula Roser and many others – compositions consisting of popular numbers from *opere buffe*, German *Singspiele* etc. but often mixing pasticcio-like practices with the traditional *travestie*, the comical parody of successful heroic operas of the time. And John Rice has shown that pasticcio and *quodlibet* techniques were also highly *en vogue* at the court where empress Marie Therese organized musical games and humorous cantatas for her husband Franz II, like Ferdinando Paer’s *Conte Clò* in 1805, or Johann Nepomuk Hummel’s *Trumpet Concerto* for the New Year festivities of 1804, which is full of references to operas by Mozart and Cherubini.¹ The so called ‘collaborative operas’² like Emanuel Schikaneder’s *Der Stein der Weisen* (1790) in the German repertoire of the Vorstadttheater, whose scores were composed by “several individuals at the same time, [...] the very

1 RICE, 2003, pp. 212-229.

2 Term used by David Buch in his edition of *Der Stein der Weisen*. SCHIKANEDER, 2007, p. IX.

best manner when an opera must be created quickly”³ only appear to fall into a similar category. While pasticcios could contain some new musical numbers, in the case of the ‘collaborative operas’ the bulk of the music was newly composed and thus these pieces should be treated as a separate genre.

These examples show that the ‘pasticcio principle’ (as I would like to define it) continued to be popular not only in Vienna well into the 19th century and beyond. As has already been shown, the phenomenon diffuses into a vast diversity of modes of popular reception of opera in the 19th century,⁴ which at the moment seems to be not only unmanageable due to the sheer amount of preserved material, but also to be beyond any musicological interest. Metaphorically speaking I would call the 18th-century pasticcio a broad river which in the decades around 1800 begins to spread to a large delta before entering the ocean of 19th-century arrangements.

In this article it is not possible to offer more than a short and partial overview, for which I will concentrate on the two main types of pasticcio-like pieces on the Viennese stages, Italian “pasticci” in the narrow sense, and the “Musikalisches Quodlibet” created by Matthäus Stegmayer. The principal question concerns the place of these pieces within the general development of the pasticcio, but also the local Viennese circumstances which had, as will be shown, an enormous impact on the development of this repertoire.

The only two Viennese pieces which use the term “pasticcio” are da Ponte’s *L’ape musicale* (1789/91) and the anonymous *L’inconvenienze teatrali* (1802). In 1789, Lorenzo da Ponte’s *L’ape musicale* would make successful the self-funded opera troupe which had been formed with the Italian opera singers and actors whom Joseph II had dismissed.⁵ Following the model of popular metatheatrical *sujets* (especially Gassmann’s *L’opera seria*), da Ponte chooses the process of development of the performed piece itself as the subject-matter of his libretto: the author Bonario searches for singers for the performance of an operatic pasticcio and tries several arias with them. Two years later, da Ponte published *L’ape musicale rinnuovata*, which changed the storyline very little but included different musical numbers.⁶ These arias are closely connected to the Viennese repertoire of the time, a fact which can be concluded from the list in the libretto (Table 1).⁷ The fact that Domenico Mombelli’s concert arias for Francesco Bianchi’s *L’inglese stravagante* (Vienna 1787) and Domenico Cimarosa’s *L’Italiana in Londra* (Vienna 1786) are included, which he had composed in Vienna for himself and were now performed in a new context, points to metatheatrical methods which had earlier been established in

3 “[Es] componirten mehrere zugleich, [...] und es ist nicht zu läugnen, dass diese Manier die allerbeste ist, wenn eine Oper bald zu Stande gebracht seyn soll.” SONNLEITHNER, 1794, p. 188. Cf. SCHIKANEDER, 2007, p. X.

4 HINRICHSSEN/PIETSCHMANN, 2011.

5 On this pasticcio cf. especially WOODFIELD, 2019, pp. 185-201.

6 Da Ponte prepared two further versions for Trieste (1793) and New York (1830). On the different versions cf. MAYMONE SINISCALCHI, 1992, pp. 95-118.

7 *L’Ape musicale*, 1789, pp. 3f. See also GIER, 2005, pp. 68-84.

Vienna with *Prima la musica, poi le parole*.⁸ Da Ponte's announcement to exchange less popular pieces with others in every performance is especially remarkable.⁹ In the preface he distances himself from the outdated musical academies ("musicali Accademie") and offers characteristics for his pasticcio without mentioning this term explicitly until after the first aria when Bonario gives an account of his plans which are briefly summarized by Don Cappriccio: "This will be a pasticcio, anyway." ("Sarà dunque un pasticcio.")¹⁰ This metatheatrical experiment is carried to extremes when da Ponte puts the following words in the mouth of the singer Farinella: "You are thinking of doing a pasticcio where everybody can sing what he wishes." ("Il suo pensiero è di fare un pasticcio, dove ognuno può cantare a suo capriccio.")¹¹ The deprecatory attitude of the singers towards the pasticcio as a haphazard product of singers' fancies that is obviously imputed here, is made by da Ponte a leading principle in his own conception of *L'ape musicale*. He manages the 'pasticcio principle' in the sense of a performance that is governed by the taste of the audience, but controlled in its volatility at every time by the author.

The anonymous pasticcio *L'inconvenienze teatrali* of 1802 also deals with a metatheatrical *sujet* which – other than the title – has nothing in common with Antonio Sografi's *farsa* published shortly beforehand in Venice.¹² Announced as "Eine komische Oper in zwey Aufzügen"¹³ only the audience used the word "pasticcio" as evidenced in Josef Karl Rosenbaum's diary on May 30, 1802: "in the city at 6 o'clock to see 'Theatrali inconvenienze' or Pasticcio in the Burgtheater. Had only meagre amusement." ("um 6 h in die Stadt, um im Burgtheater 'Theatrali inconvenienze' oder Pasticcio zu sehen. Unterhielt mich wenig.")¹⁴ Similar to *L'ape musicale*, the performance is closely related to the dismissal of Italian opera troupes from the court theaters. In this case, however, they had been re-employed at a lower wage a few months earlier.¹⁵ According to the playbill the focus lies again on presenting popular numbers: "The music is a choice of pieces from the best-known Italian operas that were received with applause." ("Die Musik ist eine Auswahl einiger mit Beyfall aufgenommenen Stücke aus den bekanntesten italienischen Opern.")¹⁶ In this case, the collection of compositions by Pierre Dutillieu, Domenico Cimarosa, Joseph Weigl, Giovanni Paisiello and especially Antonio Salieri (see Table 1) evokes the idea of bidding farewell to the Viennese opera culture of the 1790s,

8 SALIERI, 2013, pp. VII-XX.

9 "Si avverte che si cangeranno di sera in sera tutti quei pezzi che faranno minor effetto di quello che si spera", *L'Ape musicale*, 1789, p. 4. Some of these changes are listed in WOODFIELD, 2019, pp. 193-196.

10 *L'Ape musicale*, 1789, p. 9.

11 IBID., p. 14.

12 SOGRAFI, 1800.

13 Playbill 20 May 1802 (A-Wtm, 773.042).

14 A-Wn, SN 197, IV, fol. 50v. My thanks go to Peter Prokop for sharing his transcription of the Rosenbaum diaries with me.

15 On these incidents cf. PIETSCHMANN, 2008, pp. 171-186, at pp. 172f.

16 Playbill 20 May 1802 (A-Wtm, 773.042).

an impression that is indirectly confirmed in the first scene: “What the public *in other times* liked, selected with skill and combined with judgement I think may be liked.” (“Quel che *in tempi diversi* il pubblico gradì, scelto con arte e con giudizio unito credo ancor io d’esser potria gradito [my italics].”)¹⁷ Again, arrangement markings in the score point to changes made during successive performances. However, as no printed libretto has been preserved the question whether the audience knew of the origin of the musical numbers and how this was communicated must remain unanswered.

Gli Argonauti which premiered in March of 1796 with “music by different eminent masters” (“Musik von verschiedenen berühmten Meistern”)¹⁸ has also been designated a pasticcio in academic literature.¹⁹ However, an analysis of the score (A-Wn, KT 38) shows that this was an extensive adaptation of Giuseppe Gazzaniga’s *Argonauti in Colco* premiered in Venice in 1789. As was the case everywhere during the 18th century, adapting music was a common practice in Vienna. However, the composer of the performed works was always clearly indicated.²⁰ The *Argonauti* thus appear as the tip of an iceberg because the changes here were considered so far-reaching even by Viennese standards that naming the author was dispensed with altogether (see Table 2). Again, unfortunately no libretto print has survived from which further conclusions could have been drawn. This case therefore illustrates the fluid boundaries between the practices common to both opera adaptations and the pasticcio, both of which were not merely limited to Vienna around 1800.

Accordingly, it can be stated that the term “pasticcio” was used in Vienna around 1800 primarily to refer to pieces that placed popular compositions in new, metatheatrical contexts which were loosely related to real crises in the Viennese opera business. The fact that da Ponte deemed it necessary to introduce the Viennese audience to this new genre in his preface points to the novelty this phenomenon held in this city – a result that would have to be confirmed by analyzing the repertoire of the previous years. The changeability and spontaneous adaptations according to the audience’s taste, which da Ponte even explicitly emphasizes, represent specific features of both of these Viennese pasticcios. Thus, the understanding of both pasticcios and their individual parts, as well as the compositions from which these pieces were taken, questioned the work concept as such.

Another central characteristic of the two Italian pasticcios lies in the fact that the composers borrowed parts from Italian works from related genres. The French exceptions in *L’ape musicale* corroborate this rule insofar as they are purposefully treated as ‘alien’ parts: either they had been perceived as ‘alien’ parts in their original context such as the “Scena francese” from Gassmann’s *Amor artigiano*, or they were French outliers of composers like Anfossi and Salieri, otherwise rooted in the Italian repertoire. This feature fundamentally distinguishes the Viennese pasticcios from *quodlibets* which had become very popular since *Rochus Pumpernickel* in 1809. With these, only the popularity of the melodies was important: numbers from Italian *opere buffe*, *Sing-*

17 A-Wn, KT 221, no fol.

18 Playbill 28 March 1796 (A-Wtm, 773.042).

19 JAHN, 2006, p. 33.

20 For an example cf. PIETSCHMANN, 2007, pp. 151-182.

spiele, and *opéras comiques* stand alongside folk songs such as the *Lieber Augustin* and instrumental works of the time. The use of the German language and the performance context of the suburban theaters clearly mark out the different audiences: while the pasticcios performed at the court theaters addressed a predominantly aristocratic audience seated in the boxes, the *quodlibets* were aimed towards an audience of the middle-class or lower middle-class. In their edition of selected *Quodlibets of the Viennese Theatre* Lisa Feurzeig and John Sienicki²¹ uncover the genre's origin as rooted in the Viennese *Hanswurstiaden* and show their close connection to travesties – parodies of the serious music-theatrical repertoire of the court theaters which draw their humor from the relocation of gods and heroes into the simple suburban population of Vienna. Although badly documented, these parodies seem to have ‘recycled’ musical parts of the compositions they were modeled on. But in the case of Satzenhoven's *Travestirter Ariadne* of 1799

“he completely changed the musical material, replacing Benda's serious classical style with a collage of excerpts from all sorts of theatrical works known to his Viennese audience. [...] When, for example, Ariadne scolds the absent Theseus, we hear the melody of ‘Seit ich so viele Weiber sah’ – Ever since I saw so many women, the opening line of which hints at Theseus' frivolous character.”²²

The melodramatic character, however, is maintained, and intertextual references are primarily created through melodic quotations in the orchestral parts.

Feurzeig/Sienicki identify an important reason for the popularity of Viennese *quodlibets*: “the Viennese appreciation of intertextuality. [...] The audience enjoyed the music not only for its own merits, but also because it could be understood differently in its new contexts.”²³ This juxtaposes the *quodlibet* to techniques used in the sometimes highly sophisticated practices of reworking in the operas imported to the Viennese stages: as I showed in the case of the Viennese version of Cimarosa's *Impresario in angustie*, the new aria for Gelindo, “Finche sarai costante”, unambiguously takes up Papageno's “Ein Mädchen oder Weibchen.”²⁴ This case is also interesting because it shows that not only was the court theater repertoire ‘centonized’ in the Vorstadt but also *vice versa* – thus emphasizing the mentioned observation that the Viennese appreciated and recognized intertextual references, as was also shown by John Rice in the context of the repertoire practiced at the court during the lifetime of empress Marie Therese.²⁵

A libretto print of the Viennese *Impresario in angustie* has not been preserved, however this musical reference was certainly not made explicit here. In the case of *quodlibets*, various different strategies emerge as well: in a print of *Rochus Pumpnickel* published by Wallishausser in 1811 the origin of the individual numbers is accurately

21 FEURZEIG/SIENICKI, 2008.

22 IBID., p. XIX.

23 IBID., p. XI

24 PIETSMANN, 2007, pp. 175-178 (see n. 19).

25 RICE, 2003, *passim*.

noted,²⁶ the libretto of the sequel *Pumpernickels Hochzeitstag*, also premiered in 1811, however does not indicate them²⁷ – in contrast to the piano reduction published shortly afterwards by Simrock which at least mentions the composers.²⁸

Altogether, more differences than similarities between the pasticcios of the court theaters and the *quodlibets* of the Vorstadt can be observed. First of all, this concerns the trend towards printing *quodlibets* by which means the text becomes fixed, a practice that is not connected to the Italian pasticcios. So, while the *quodlibets* became published products themselves, the pasticcios conversely benefitted from the publishing houses' activities: the score of *L'Inconvenienze teatrali* demonstrates that the anonymous arranger used handwritten copies of the favorite pieces which had been acquired in Thadé Weigl's Hoftheater Musikverlag (Figure 1). It can be assumed that da Ponte drew from Wenzel Sukowaty's copy shop of the Viennese court theaters for the numbers of his *L'ape musicale* and found out about the most popular numbers there.

Figure 1



26 For example, in the case of the first aria: “Aria from the opera: la Molinara, to the melody: Il cor non misento etc. etc. Entzückend sind die Freuden, wenn man sich zärtlich liebt [etc.]“ (“Aria | aus der Oper: la Molinara, nach der Melo- | die: Il cor non misento etc. etc. | Entzückend sind die Freuden | Wenn man sich zärtlich liebt [etc.]”). STEGMAYER, 1811b, p. 3.

27 STEGMAYER, 1811a.

28 STEGMAYER, s.d.

While the *quodlibet* saw a remarkable rise in popularity in subsequent years, the pasticcios almost completely disappeared from the court theaters. The attempt to participate in the success of the new genre did not change this either: the “Posse mit Gesang” *Fünf sind zwey* was based on the theater play *Domestikenstreiche* by Ignaz Castelli that had been successfully performed in 1805 after a French model and was later enriched with music “von verschiedenen Meistern”²⁹ in 1813. According to statements made in the musical score (A-Wn, KT 113), numbers by Ignaz Moscheles, Michael Umlauff, Ignaz Ritter von Seyfried, Ignaz Franz von Mosel, Joseph Weigl, Johann Nepomuk Hummel, Adrien Boieldieu, Adalbert Gyrowetz, and Graf Moritz von Dietrichstein were played. However, it remains unclear whether all these pieces existed beforehand or if some were composed *ad hoc*.³⁰ The piece “did not please” (“gefiel nicht”) as Rosenbaum laconically notes in his diary³¹ and was dropped quickly from the program. This attempt at a German pasticcio consisting mostly of compositions by protagonists of the German opera in Vienna of these years evidently exhibited a programmatic character, but one which remained without consequences – a fact which applies to many other efforts regarding German opera during these years. At best, a certain conceptual proximity can be observed between *Fünf sind zwey* and the two joint works created in 1814 and 1815 on the occasion of the victories over Napoleon: based on librettos by Friedrich Treitschke, *Die gute Nachricht* and *Die Ehrenpfoten* were set to music by Gyrowetz, Hummel, Kanne, Weigl and Beethoven – leading composers in Vienna of this time who were close to influential aristocrats or were employed by them.³² However, these did not constitute pasticcios in the proper sense, but rather ‘collaborative operas’ similar to Schikaneder’s *Stein der Weisen*. The patriotic *impetus* of these two efforts is unmistakably clear, but it was closely linked to the extraordinary global political situation and remained irrelevant for the further history of Viennese opera.

In conclusion, the ‘pasticcio principle’ can be considered a broadly accepted practice in Viennese opera production around 1800. While in the Italian repertoire true pasticcios like *L’ape musicale* and *L’inconvenienze teatrali* remained rather isolated exceptions, a case like *Gli argonauti* makes clear that wide-ranging adaptation practices in the court theaters resulted in sometimes hybrid entities whose relationship to author-centered original forms could become rather elusive. Instead, the *quodlibet* in the Vorstadttheater can be considered the central Viennese contribution to the genuine pasticcio tradition which made profit out of the audience’s *vogue* for mixing different musical genres. Pumpernickel’s enormous popularity both at home and abroad therefore marks his groundbreaking importance for the development of new popular genres in 19th-century musical theater based on mixing pasticcio-like practices with the traditional parody of successful heroic operas, which was summed up here as the ‘pasticcio principle’.

29 Playbill 20 March 1813 (A-Wtm, 773.042).

30 In Wrocław/Breslau, where the piece was subsequently performed, several numbers were exchanged for others which points to the fact that these were favorite pieces (*Gesänge aus: Fünf sind zwey*, s.d.).

31 A-Wn, SN 197, VII, fol. 142r.

32 Cf. MATHEW, 2013, pp. 84f.

Table 1: Pasticcio repertoire in Vienna around 1800

Pasticcios:				
1789 (Court theaters)	Lorenzo da Ponte		<i>L'ape musicale</i>	Libretto: Salieri (<i>La grotta di Trofonio</i> , <i>Axur re d'Ormus</i> , <i>Il ricco d'un giorno</i> , <i>I tarare</i> , <i>La scuola dei gelosi</i>), Martin y Soler (<i>Una cosa rara</i> , <i>Arbore di Diana</i> , <i>Il burbero di buon cuore</i>), Gazzaniga (<i>Le vendemmie</i>), Gassmann (<i>L'amor artigiano</i>), Anfossi ("Scena francese"), Cimarosa (insertion for Anfossi, <i>Gelosie fortunate</i> ; <i>Il falegname</i> , <i>Le trame deluse</i> , <i>Il fanatico burlato</i>), Mozart (<i>Don Giovanni</i>), Paisiello (<i>Re Teodoro in Venezia</i> , <i>La modista raggiratrice</i> , <i>Le gare generose</i>), Sarti (<i>Litiganti</i>), Giordani (<i>Erifile</i>), Mombelli (<i>L'Inglese stravagante</i> , insertion for Cimarosa, <i>L'Italiana in Londra</i>), Piccinni (<i>I viaggiatori felici</i>), Tarchi (insertion for <i>Arbore di Diana</i>)
1791 (Court theaters)	Lorenzo da Ponte		<i>L'ape musicale</i> <i>rinnuovata</i>	Libretto gives no indications
1801 (Court theaters)	Anon. "Aus den bekanntesten italienischen Opern"		<i>L'inconvenienze</i> <i>teatrali</i>	Score: A-Wn, KT 221: Salieri (<i>La grotta di Trofonio</i> , <i>Palmira</i>), Dutilleux (<i>Gli accidenti in villa</i>), Cimarosa, Mayr, Weigl (<i>Giulietta e Pierrotto</i>), Fioravanti (<i>La famiglia in scompiglio</i>), Winter, Paisiello (<i>Re Teodoro in Venezia</i>), Nasolini (<i>Il Medico di Lucca</i>), others not identified
Arrangement:				
1796 (Court theaters)	"Von verschiedenen berühmten Meistern" [Sografi/Gazzaniga]		<i>Gli Argonauti</i>	Score: A-Wn, KT 38: Guglielmi, Righini, Paisiello, Andreozzi, Weigl, Cimarosa; others not identified (Gazzaniga?)

Quodlibets:			
1809 (Theater an der Wien)	Matthäus Stegmayer	<i>Rochus Pumpernickel</i>	Vocal Score (Kühnel)/FEURZEIG-SIENICKI, 2008: Nadermann (Favorit-Marsch), Mozart (<i>Don Giovanni</i> , <i>Le nozze di Figaro</i>), Hummel (Apollo-Saal Tänze), Paisiello (<i>Filosofi immaginari</i> , <i>La molinara</i>), Dittersdorf (<i>Doktor und Apotheker</i>), Vogl (insertion for Berton, <i>Aline</i>), Haibel (<i>Der Tiroler Wastl</i>), Martín y Soler (<i>Una cosa rara</i> , <i>L'arbore di Diana</i>), Weigl (<i>La donna di testo debole</i> , March for <i>Richard Löwenherz</i> , <i>L'amor marinaro</i> , <i>Alcina</i>), Müller (<i>Das Neusontagskind</i> , <i>Die Schwestern von Prag</i>), Diabelli (Tambourin-Solo), Salieri (<i>Palмира</i>), Wranitzky (<i>Das Waldmädchen</i>), Méhul (<i>Une folie</i> , <i>Le trésor supposé</i>), Maurer (<i>Harlekin und Colombine auf den Alpen</i>), Haydn (symphony no. 97), Süßmayr (<i>Der Marktschreyer</i>), folk songs
1809 (Theater an der Wien)	Matthäus Stegmayer	<i>Familie Pumpernickel</i>	Vocal score (Simrock): Winter (<i>Das unterbrochene Opferfest</i>), Grétry (<i>Richard Löwenherz</i>), Méhul, Dittersdorf (<i>Der neue Gutsherr</i>), Cherubini, Wranitzky, Sarti, Süßmayr, Paisiello, Schuster, Müller, Zingarelli, Umlauff, Martín y Soler, Eulenstein, Mozart (<i>Zauberflöte</i> , <i>Don Giovanni</i>), folk songs
1811 (Theater an der Wien)	Matthäus Stegmayer	<i>Pumpernickels Hochzeitstag</i>	Vocal score (Simrock): Mozart, Gluck, Winter, Rafael, Berton, Süßmayr, Gyrowetz, Paisiello, Haibel, "aus dem Stein der Weisen", Grétry, folk songs
1812 (Theater an der Wien)	Matthäus Stegmayer	<i>Das lebendige Weinfass</i>	Vocal score (Hoftheater-Musikverlag): Giuliani, Mozart, Woelfl, Haydn, Müller, Umlauff, Winter, Hiller, Pechatschek, Th. and J. Weigl, Beethoven, Mozart, Rafael, folk songs
1813 (Court Theaters)	Anon. "Von verschiedenen Meistern"	<i>Fünf sind zwey</i>	Score: A-Wn, KT 113: Moscheles, Umlauf, Seyfried, Mosel, Weigl, Hummel, Boieldieu, Gyrowetz, Dietrichstein

Table 2: *Musical numbers in Gli Argonauti (Vienna 1796), after the score A-Wn, KT 38*

“Gli Argonauti in Colco Del Sig. Giuseppe Gazzaniga in S. Samuele 1789”		
[Sinfonia]		
Act 1		
1. Introduzione		
2. Aria Giasone	“Calmate lo stupore”	“Del Sig.re Guglielmi”
3. Aria Eeta	“I puri voti miei”	“del Sig. Righini”
4. Aria Medea	“Splende per me”	
5. Aria Argo	“Per ora quel pianto”	
6. Aria Giasone	“Trenar non sa chi in petto	
7. Preghiera Medea	“La dall’ eterne sfere”	
8. Aria Giasone	“Contro i feroci Tauri”	“Del Sig. Paisiello”
9. Duetto Medea, Giasone	“Un marmo istesso”	
Act 2		
9 1/2. Aria Sommo Sacerdote	“Tu sei il mio Rè”	
10. Aria Calliope	“Si smarisce in tanto affano”	
11. Coro di Colchi	“Viva l’Eroe straniero”	
12. Duetto Medea, Giasone	“Liete voci che tanto esultate”	
13. Aria Giasone	“No di me non paventate”	“del Sig. Andreozzi”
16.[sic] Aria di Eeta	“Nel seno mi sento”	“Del Sig.re Giuseppe Weigl”
17. Rec. and Rondo Medea	“Eccoti giunta al fine ... Ah se un padre a un infelice”	“del Sig. Gius. Weigl”
18. Terzetto Medea, Argo, Giasone	“Che mai vidi”	“del Sig. Cimarosa”
20.[sic] Coro, Cavatina 1a, 2a	“Alma tritonide ... A questo ch’io sento ... O dea d’Atene ... Tu che fosti”	
21. Coro ultimo	“O Fisi nocchiero si sciogli se vele”	

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