

The Graz 1740 Pasticcio

Amor, odio e pentimento

A Special Case or Mingottis's Common Practice?

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As has already been established in the last two decades or so, most or even all Italian opera productions by the brothers Angelo and Pietro Mingotti during their *impresa* in the Inner-Austrian capital of Graz were pasticcios. I have in the past discussed some of the cases from the years 1740 and 1742 connected with their consecutive seasons in Ljubljana/Laibach, the first organized by Angelo and the second by Pietro Mingotti.¹ All the discussed productions – *Artaserse*, *Rosmira*, *Didone abbandonata* and *Il Demetrio* – were compared there with identically-titled operas given in Graz or elsewhere, or else with the rare examples of preserved scores for later Mingotti productions, such as those in Hamburg dating from the mid-1740s.

To the latter group belong *Didone abbandonata* and *Il Demetrio*, inside the scores of which some composers of the individual arias are actually named.² The earlier Mingotti productions are therefore rather securely identified as pasticcios and have been proven to be assembled for different occasions using compositions by various composers, sometimes even ones different from those mentioned in the libretto as the sole composers for a given opera. Surveyed as a whole, the extant Graz librettos and arias connected with both Mingottis³ provide rich material for a study of the reuse and abuse of operatic

1 KOKOLE, 2005; KOKOLE, 2012; and KOKOLE, 2013.

2 On the scores of the Mingotti pasticcios for Hamburg, see STROHM, 2004, pp. 541-571: pp. 560-565 (with details on *Didone abbandonata* and *Demetrio*), and also STROHM, 1999, pp. 423-438. More generally on the practices of itinerant operatic troupes of the Mingottis' time, see also STROHM, 2001, pp. 19-27. On the Graz and Ljubljana versions of *Didone abbandonata* and *Demetrio*, see also KOKOLE, 2013, pp. 153-156, and pp. 161-163 (tables).

3 The librettos are preserved in the University Library in Graz and/or in the Styrian Provincial Library in Graz. All of them were carefully catalogued in the "Anhang II" of MÜLLER VON ASOW, 1917, pp. XLIII-CLXVII, and more recently in THEOBALD, 2015, pp. 21-36.

librettos, the mobility of the repertoire used in these pasticcios, connections with specific singers, possible contributions of locally available composers and perhaps also the musical tastes and preferences of the patrons, who were the local nobility.

In this article I discuss one of the Graz productions from the same period: that of *Amor, odio e pentimento*, produced by Pietro Mingotti during the carnival season of 1740. I chose this particular production for various reasons, but above all because it offers plausible hypotheses concerning the actual music heard by the nobility of Graz in early 1740 as well as suggestions for the possible reasons behind the choice of particular pieces for inclusion in this production.

The opera was staged at the so called “new” Tummelplatz theater built a couple of years earlier by Pietro Mingotti with the support of the local nobility (the Provincial Estates) and the city of Graz.⁴ The wooden construction, modelled on the standard Venetian plans for indoor public theaters, was erected against the old city wall in the eastern part of the town. It was 31.3 meters in length and 13 meters in height and width. It accommodated up to 400 spectators.⁵ By 1738 season tickets were being offered for 10, 5 or 3 gold pieces.⁶ Seasons were announced by flyers – *Avertissements* (see an example below) – specifying that performances took place on Sundays, Mondays and Thursdays, beginning at 5 p.m.⁷ Each of the productions was supported by a subvention of 300 to 500 guilders paid by the *Hofkammer* and 80 guilders by the town.

“AVERTISSEMENT. Herewith, the High Nobility and other persons of rank respectively are notified that tomorrow as well as on Sundays, Mondays and Tuesdays the OPERA will begin each day after 5 o'clock. During these 3 days a beautiful and memorable illumination, of the kind common in Paris, will adorn the theater at no additional cost to the spectator. We therefore anticipate a full auditorium.”⁸

The libretto (and therefore production) of *Amor, odio e pentimento* was dedicated by its impresario, Pietro Mingotti, to the “Province of Styria” – in other words, to his pa-

4 The earliest description of the Mingotti theater in Graz was published in BISCHOFF, 1892, pp. 118f. For more information, see MÜLLER VON ASOW, 1917, pp. 10-14 and FLEISCHMANN, 1974, pp. 35-40.

5 FLEISCHMANN, 1974, p. 35.

6 BISCHOFF, 1892, p. 119.

7 FLEISCHMANN, 1974, pp. 38f.

8 “AVERTISSEMENT | *We Es wird einem Hohen Adel / | und andern respective Standes-Persohnen | anmit notificiret / daß Morgen / als Sonntags / Mon- | tags / und Dienstags / die | O P E R A | Allzeit nach 5. Uhr ihren Anfang nehmen werde / un- | ter welcher dise 3. Tag hindurch eine sehens-würdige und | schöne Illumination, wie in Paris gebräuchlich / das Thea- | trum auszieren wird / ohne daß dessenwegen was meh- | rers / sondern der gewöhnliche Preys wie sonsten / zu be- | zahlen seye. Getrösten uns derohalben eines | zahlreichen Auditorii.*” The facsimile of the flyer is published *IBID.*, p. 39.

trons, the noble members of the Styrian government.⁹ These were in 1740: the *Landeshauptmann* Count Karl Weikhard von Breuner, the Inner-Austrian *Statthalter* Count Johann Christoph von Wildenstein, the *Hofkammerpräsident* Franz Dismas von Attems, and members of the *Innerösterreichische Geheimrat* including Dr. Peter Anton Cerroni, who was also a *Hofvizekanzler*, Count Thadeaus von Attems, Count Johann Josef von Wildenstein, Count Franz Bernhard von Saurau, and others.¹⁰

The dedicatory letter is written in the general style of such texts and offers no further information, as is usual for most of the Mingotti's Graz librettos. Other prints signed by Pietro Mingotti during the years 1739 to 1741 vary only by specifying, for example, "The Ladies and Gentlemen of the Nobility of the most famous city of Graz" ("La Nobiltà di Dame e Cavallieri della cellederrima Città di Graz", in *Demofonte* of carnival 1739 and *Il Catone in Utica* of carnival 1740), or "to the incomparable merit of the illustrious, most excellent Chamber of Inner Austria" ("all'imparegiabile merito dell'inclita eccellentissima Camera dell'Austria Interiore", in *Adelaide* and *Rosmira* of the carnival and autumn seasons of 1739, respectively), singling out in the dedication the "Caesarian Count Chamber, Your Excellencies, Most Illustrious Lords, Lords of the Holy Roman Imperial Council, President and other Most Illustrious Lord Councillors" ("Cesarea Aulica Camera, Eccellenze, Illustrissimi Signori, Signori del S.R.I. Cons. Presidente, ed altri Illustrissimi Sig. Sig. Consiglieri"). In the libretto of *Aristheus* (1741) the "Well-born Imperial Count and Gentleman Governor" ("Wohlgeborner Reichsgraf und Herr, Herr Statthalter") is also explicitly mentioned. During the period under discussion the "Hofkammer Präsident" was Count Franz Dismas von Attems, and the *Statthalter* was Count Johann Christoph von Wildenstein, uncle of the former's wife.¹¹

The libretto – with the exception of the title page and the dedication (which are printed only in Italian) – is entirely bilingual with the Italian and German texts being placed on facing pages. The texts were translated by Franz Joseph Carl Pirker, the husband of Mingotti's regular leading lady Marianne Pirker, who was also involved in this production.¹² So far as I have been able to ascertain, the libretto printed in Graz by the heirs of

9 On the title page: "Consagrato all'imparegiabile merito dell'inclita Provincia nella Stiria" ("Dedicated to the incomparable merit of the illustrious Province of Styria"), and above the dedicatory letter: "Eccellenze. Reverendissimi, ed Illustrissimi Signori, Signori Padroni Graziosissimi" ("Your Excellencies. Most Reverend and Illustrious Lords, Most Gracious Lord Patrons").

10 THIEL, 1930, pp. 623-633.

11 For Count Franz Dismas von Attems and his relatives, see below, n. 34. He was honoured by Emperor Charles VI with the position of "counsellor of the Inner-Austrian government" ("Rat bei der Innerösterreichischen Regierung") and elected its president in Graz on 7 April 1739.

12 His authorship is indicated – as usual, only through initials – on an unnumbered page after the cast list ("Auftreffende Persohnen"): "In das Teutsche übersetzt von F. J. C. P."

the provincial printer Widmannstatter has survived in four copies:¹³ two in Graz,¹⁴ one in the Cistercian monastery of Rein and one in the “Hofbibliothek” collection of the National Library in Vienna. I have consulted the copy held today by the Graz University Library¹⁵ and the Vienna copy, which is accessible online.¹⁶

Figure 1: Title page of the libretto for the production of the opera Amor, odio e pentimento in Graz in 1740 (A-Gu, I 57642; by kind permission).



A manuscript annotation on the Vienna copy identifies the author of the drama as Francesco Passarini and its composer as Giovanni Porta, helpfully adding the name of Porta's original opera, which was entitled *Amore e fortuna*.¹⁷ This is indeed a textually almost

13 Its most comprehensive description, with a list of the arias, appears in: MÜLLER VON ASOW, 1917, pp. LIIf.

14 A-Gu and A-Gl.

15 A-Gu, I 57642.

16 A-Wn, 4128-B MUS MAG: online: <http://data.onb.ac.at/rec/AC09655129>, 23.03.2019.

17 The note, inscribed more recently (possibly in the 19th century), appears on a flyleaf: “Franc. Passarini | Mus. Giov. Porta: Amore e fortuna (Amor di sangue)”.

identical version of Passerini's drama – leaving aside the aria texts, which are all, without exception, different from those in Porta's original setting. Passerini's libretto had enjoyed a wide circulation since 1725, when it had been set to music for the first time by Giovanni Porta in celebration of the name-day of Emperor Charles VI in Naples.¹⁸ The libretto circulated also under various other titles, such as *Amore di sangue*, *La sorte nemica* and *Amor, odio e pentimento*.¹⁹ Over time, Porta's arias apparently lost their appeal, in later productions mostly being replaced by arias of other composers. The Graz libretto is one of the three productions entitled *Amor, odio e pentimento*, of which the second and the third were in Mestre (at the Autumn fair) and in Este (in Autumn) of 1729.

ATTORI.²⁰

ARNEA, Regina di Fenici, Amante d'Ismero.

La Signora **Anna Girò**. → (Jungfrau)

ORMONDA, Principessa d'Egitto, Amante d'Ismero.

La Signora **Marianna Pircher**. → (Frau Maria Anna Pircherin)

ISMERO, Pittore Regio, che poi si scopre esser Floriano, Fratello d'Arnea.

Il Sig. **Alessandro Veroni**. → (Herr Alexander Veroni)

CREONTE, Principe d'Egitto, Tutore d'Ormonda, Amante d'Arnea.

Il Sig. **Giuseppe Alberti**. → (Herr Joseph Alberti)

ARISTEO, Principe di Cirene, Amante d'Ormonda.

La Sig. **Margaritta Flora**. → (Jungfrau Margaretha Flora)

→ "In das Teutsche übersetzt von F. J. C. P."

18 SARTORI, 1990-1994, no. 1596.

19 IBID., no. 1596 (Naples 1725) to no. 1602 (Hollerschau, today Holešov, 1739) under the title *Amore e fortuna*; no. 1586 (Bergamo, 1729) under the title *Amore di sangue*; no. 22310 (Venezia, 1728) to no. 22311 (Pavia, 1729) under the title *La sorte nemica*, and no. 1427 (Mestre and Este, 1729) under the title of *Amor, odio e pentimento*. The copy preserved in Ljubljana in the collection of the Seminary Library differs from others cited under the same number in Sartori, for it clearly states that the opera was produced at the "The Very New Theater of Este in the Autumn of 1729" ("Teatro Novissimo di Este l'Autunno dell'Anno 1729") and was dedicated by the impresario Giovanni Orsato to the "Most Illustrious Lord Deputies of the said City" ("Illustriissimi Signori Deputati di detta Città". (SI-Ls, AE 51/7). The Mestre production by the same impresario took place during the autumn fair ("Fiera dell'autunno") of the same year. On the use of the opera in the Peruzzi troupe cf. the article by BERTHOLD OVER in the present volume, pp. 258, 261.

20 The list of singers as defined in the Italian and in German versions in the libretto on two facing unnumbered pages following the dedication.

For his production in Graz Pietro engaged five singers. Three were among the best singers in his permanent group: Giuseppe Alberti, Margarita Flora and Marianne Pirker.²¹ All of them had been with him from the start of his Graz *impresa* in 1736. Two interesting new singers joined them for the production of both carnival 1740 operas. The carnival 1740 season was the only one to host the alto castrato Alessandro Veroni,²² who had previously – from 1725 onwards – been active especially in northern Italian operatic centers, but had also appeared in Rome and outside Italy (Portugal and Austria). He had come to Graz from Turin, where he sang in the two carnival productions of 1739.²³ The fifth singer was Anna Girò, the well-known *protégée* of Antonio Vivaldi who had joined the Mingotti company in Graz after her carnival 1739 season in Ferrara.²⁴ Already in autumn 1739 she was singing in Pietro Mingotti's Graz operatic productions, together with Pirker, Alberti and Flora. Why Pietro required such a strong and possibly expensive cast for the early 1740 productions is not entirely clear, but the following reasoning may shed light on the possibly special circumstances.

Let us see what an analysis of the included arias reveals. In the table here below the arias in the Graz libretto are placed opposite those in the otherwise textually matching libretto of *Amor, odio e pentimento* produced by Giovanni Orsato in the autumn of 1729 in Este (and during the autumn fair in Mestre), where the impresario claims in his dedication that the music is Porta's. The table shows that, with the exception of two arias, they were all different – and even those two do not seem to be by Porta, for we do not find them in the libretto of his original *Amore e fortuna*. One can therefore assume that the Este and Mestre productions, too, were at least in part pasticcios, just like the Graz one.

21 SARTORI, 1990-1994, Indici II. Cantanti, p. 9, pp. 280f., and p. 525; MÜLLER VON ASOW, 1917, pp. 10-14. On Giuseppe Alberti and especially Marianne Pirker, see also KOKOLE, 2013, pp. 151f.

22 In the sources also spelled Verroni, Varoni and Verona. The same singer also went under the names of Alessandro di Urbino or Alessandro di Bologna. SARTORI, 1990-1994, Indici II. Cantanti, p. 525.

23 He was most active in the period running from the mid-1720s to the mid-1740s. SARTORI, 1990-1994, Indici II. Cantanti, p. 667. On Veroni in the context of his Roman roles in Carnival 1738, see also KOKOLE, 2016b, pp. 255 and 264. As a castrato singer, Veroni was probably expensive to hire, although, being at the end of his career, perhaps not as expensive as some other castratos of the time. Rosselli remarks that by 1739-1742 Veroni was "at the end of an undistinguished career". ROSSELLI, 1992, p. 134.

24 SARTORI, 1990-1994, Indici II. Cantanti, p. 324.

	GRAZ – 1740 ²⁵	MESTRE – 1729 by G. Porta
I,2	(Ismero): Pria di lasciare	E tant' alto volo
I,4	(Ormonda): Benche un ogetto per me delira	Chiaro lume esposto al vento
I,5	(Creonte): Tu mi dice bel labro, ch'io sperì	Tu mi dice bel labro, ch'io sperì
I,6	(Arnea): [L'occhio nero] Dal suo gentil sembiante	Vorrei... Ma ch'è?... Non so.
I,7	(Aristeo): Nò, non vedrete mai	Parto, turbar non voglio
I,8	(Ormonda): Risponderti vorrei	Spera pur che menziognera
I,10	(Arnea): Rondinella, cui rapita	In mezzo del diletto
I,11	(Ismero): Quando nel campo	La speranza mi sia cara
II,2	(Arnea): Tu sciegliesti un fido amante	Sovra l'amata fronda
II,3	(Aristeo): T'intendo, sì mio Cor	Solo amore
II,5	(Ismero): L'augel, che more, e nasce	In sen piu non sintilla
II,7	(Creonte): Gelosia, d'un cor tormento	Non parli? Rispondi?
II,9	(Arnea): Leon feroce	Sei barbaro crudel
II,13	(Ormonda): Almen, se non poss'io	Fin che un Sebiro soave
III,1	(Creonte): Bei lumi vezzosetti	Bei lumi vezzosetti
III,3	(Arnea): Sento in riva all'altre sponde	Timido il cor già sento
III,4	(Aristeo): Il saggio Nochiero	L'onda che torbida
III,5	(Ormonda): Agitato dal furore	Spira aletto nel mo petto
III,6	(Ismero): Ogni procella infida	Per un momento / speranza cara

The arias (or roles) assigned to specific singers reveal that Girò, Veroni and Pirker sang four arias, and the other two singers three arias each. The two guest singers interpreted the roles of the main protagonists. Arnea's first aria, "Dal suo gentil sembiante", sung by Anna Girò, was – as we are informed in a note at the end of the libretto – a replacement for "L'occhio nero".

Seven arias come from six different dramas by Pietro Metastasio (see also Appendix),²⁶ and two – both sung by Alessandro Veroni – from Antonio Salvi's opera *Il Quinto Fabio*. One aria comes from Zeno's *Ormida* and another from Francesco Silvani's *Attalo*. The variety of aria texts does not tell us much more than we had already surmised: that the Graz *Amor, odio e pentimento* was indeed a compilation *par excellence*. I checked whether some of the aria texts were reused in other Mingotti productions, since this was a rather common practice at that time, and one adopted by Pietro Mingotti.²⁷ Pietro did indeed include four of these arias in his later Hamburg productions: *Demetrio* in 1744 ("Ogni procella infida"); *Semiramide* ("Nò, non vedrete mai") and *Oronte* ("Almen, se non poss'io") in 1745; *Arsace* ("Agitato dal furore") in 1748. However, none of

25 Titles are spelled according to the sources. There are some obvious mistakes and titles are sometimes corrupted like "Rondinella, cui rapita" which is certainly Metastasio's "Rondinella, a cui rapita" from *Semiramide riconosciuta* or "Sento in riva all'altre sponde" which must be "Sento in riva all'atre sponde" from Francesco Silvani's *Attalo, re di Bitinia*.

26 Most of them were already identified by Müller von Asow. MÜLLER VON ASOW, 1917, pp. LIV.

27 MÜLLER VON ASOW, 1917, pp. CCXXXIII-CCLXXVII.

those arias was performed by its earlier singer, so its musical setting was very possibly unconnected with the one used for the 1740 Graz production.

In my recent articles on the collection of Italian opera arias once belonging to the family of Counts Attems²⁸ – in the mid-18th century one of the most influential and wealthy families in Styria – I have already pointed out the concordances with the repertoire of Pietro Mingotti's opera productions in the years from 1739 to 1740, and have remarked on the exceptionally high number of possible musical matches relating in particular to *Amor, odio e pentimento*.²⁹

The six matching arias (see the Appendix) are documented in the extant original manuscript list of all arias in the possession of the Countess Josepha von Attems, née Countess von Khuen, in 1744: *Lista delle Arie dell'Illustrissima Signora Signora Giuseppa Contessa d'Atthembs Nata Contessa di Khuen. L'Anno 1744*; originally numbered 2, 17, 19, 20, 24, 54 and 55.³⁰ For the arias numbered on this list from 22 onwards the music itself has survived. So for three of the matching arias we also have surviving musical manuscripts preserved in the collection today housed at the Provincial Archives in Maribor.³¹ Two of the arias in question were sung by Alessandro Veroni, two by Marianne Pirker and one each by Anna Girò and Margerita Flora. In the list the replacement aria for Arnea, "Dal suo gentil sembiante" sung by Anna Girò, was entered twice as both no. 2 and no. 19, in each instance being attributed to Leonardo Leo.

The text of the aria "Dal suo gentil sembiante" comes from Metastasio's *Demetrio*. As I have established in my earlier research on the Attems collection, most of the missing arias from the Countess's list were in fact originally brought back from his earlier Grand Tour in Italy by her husband, Ignaz Count Attems (Ignaz Maria Maximilian Dismas Josef Alexander Count von Attems-Heiligenkreuz; Graz 1714-Vienna 1762).³² While in Naples in the summer of 1738, Attems also heard Leo's *Demetrio*, produced at the Teatro San Carlo, where this aria was sung by Alceste in Act I.³³ Leo originally composed this aria for its premiere in 1732.

28 KOKOLE, 2016b and also KOKOLE, 2016a.

29 KOKOLE, 2016a, p. 263. On this collection and its first owners, see also KOKOLE, 2016b.

30 SI-Mpa, AE 1.

31 SI-Mpa, AE 1.

32 KOKOLE, 2016b, 343-347 (with cited sources and further secondary literature).

33 This production was in part a pasticcio, for in the libretto we read that "Musica del 1° atto e delle arie del 2° e 3° con + di Leonardo Leo, vice maestro della R. capp. Musica dell 2° atto di diversi autori. Musica del 3° atto di Riccardo Broschi". KOKOLE, 2016b, pp. 357f.

Figure 2: The beginning of the Lista delle Arie (SI-Mpa, AE 1, no number; by kind permission).

#	Arie	Compositore
1:	Se mai voleſſe il ſabo	Logroſcino
2:	Sal tuo gentil ſembianze	Leo
3:	Mira nel Padre esangue	Lafilla
4:	No' ingrato	Arena
5:	Se intendi le mie	Logroſcino
6:	Se ben gl'ardori	Arena
7:	Non coſi bella la Rondinella	Quinaldo
8:	Vorrei nel mio contento	Logroſcino
9:	Chere lievi che voi ſirate	Muletta
10:	Se libera non ſono	Leo
11:	Queſt' amoroso pianto	Logroſcino
12:	Involarmi il mio Teſoro	Arena
13:	Vorrei del Caro bene	Logroſcino
14:	Nel penſar che mi divide	Logroſcino
15:	Se ben mio	Arena
16:	Mira nel Padre esangue	Lafilla
17:	Quando nel campo	Logroſcino
18:	Intendo il tuo roſpor	Arena
19:	Sal tuo gentil ſembianze	Leo
20:	Pria di laſciare l'amato bene	Logroſcino

The first two arias for Ismero – “Pria di lasciare” (I,1) and “Quando nel campo” (I,11) – interpreted in Graz by Alessandro Veroni, both match the opera heard by Ignaz von Attems during the 1738 Carnival season in Rome. They came from Nicola Logroscino’s setting of Salvi’s drama *Il Quinto Fabio*, in which Alessandro Veroni interpreted Lucio Papirio – perhaps not a coincidence at all. Count Attems enthusiastically acquired as many as nine soprano arias from this production; especially ones heard in the interpretation of the famous castrato Gioachino Conti detto Il Ghizziello. Unfortunately, only one of these musical manuscripts (which is not one of the two used in the Graz production of *Amor, odio e pentimento*) has survived in Maribor. The two used in Graz in 1740 are, however, entered into the *Lista delle Arie* as nos. 20 and 17. The score for this opera by Logroscino is reportedly lost, and I was unable to trace other copies of these two arias.

It is telling that one other aria sung by Veroni in Graz can probably be traced to one of the operas attended by Count Attems in Naples. He definitely heard “Ogni procella infida” in the already mentioned *Demetrio* by Leo produced at the Teatro San Carlo in summer 1738. The fourth aria sung by Veroni remains a mystery; it is definitely not an aria that he would have sung in any of his previous seasons. Veroni’s presence in this

particular operatic season in Graz and his interpretation of some of the favorite arias acquired by Count Attems are possibly connected. The singer may well have become acquainted with Ignaz von Attems in early 1738 in Rome and have traveled to Graz at the special invitation of the young count's powerful father, Franz Dismas (Count Franz Dismas Hermann von Attems, Freiherr von Heiligenkreuz; Graz 1688–Graz 1750)³⁴ – at that time President of the Inner-Austrian *Hofkammer* and – as argued at the beginning of this article – among the foremost patrons of the Mingotti *impresa*.

Figure 3: Portrait of Count Ignaz Maria von Attems painted in the 1780s by an anonymous author³⁵ (Pokrajinski muzej Maribor; 42.5 x 33 cm, inv. no. 000144; by kind permission).



- 34 The most comprehensive biography of Count Franz Dismas Hermann von Attems is included in the typewritten family history by Victoria Pallavicino-Attems. A-Gla, Familienarchiv Attems, (VI. 2. Kapitel). Also ILWOF, 1897, pp. 19f.
- 35 The portrait is inspired by an earlier one painted by Adriaen Carpentiers in 1738 in Rome and which is now housed at the Joanneum gallery in the Eggenberg palace in Graz. The latter portrait was obviously commissioned by Ignaz von Attems himself while visiting the eternal city in the last year of his Grand Tour.

Figure 4: Portrait of Count Franz Dismas von Attems painted by Josef Digl in 1738³⁶ (Pokrajinski muzej Ptuj, 240 x 167 cm, inv. no. G 1100 S, ©2015 Marjan Laznik; by kind permission).



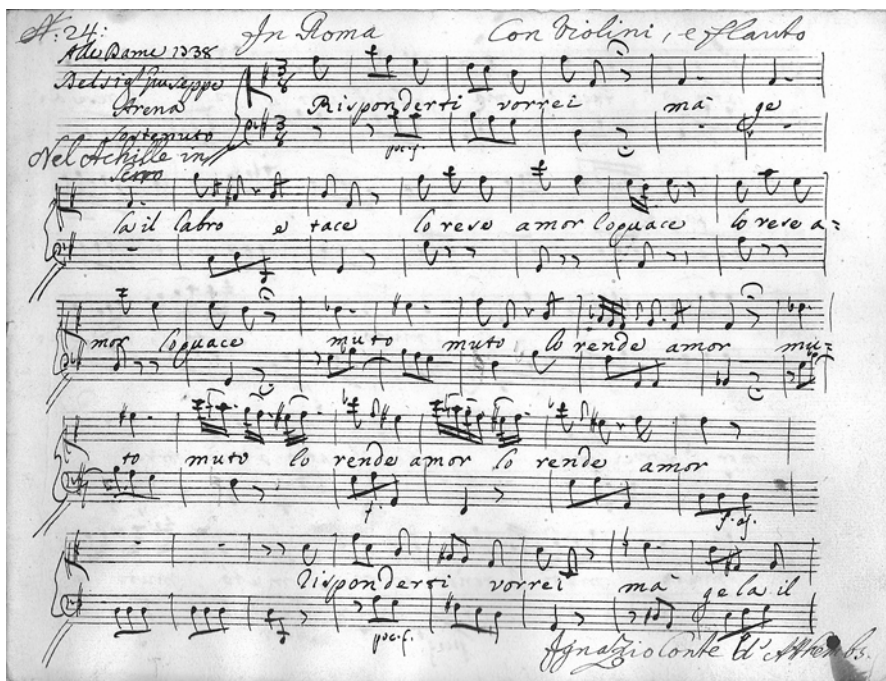
For another matching aria from the list originating from the Count's Roman collection of arias we also have preserved music. "Risponderti vorrei" was composed by Giuseppe Arena for the carnival 1738 production of his *Achille in Sciro* at the Teatro delle Dame in Rome (I,14).³⁷ It was on that occasion sung by Ghizziello, who took the role of Achille. Apart from the manuscript from Maribor, a full score of the entire opera has survived in Berlin as well as two further copies of this particular aria: one in Uppsala and the other in Naples. The Maribor copy is scored for soprano, basso continuo and a string

36 The portrait adorned the festive hall at Dornava/Dornau manor in Lower Styria, which in the 18th century was the home of his musically gifted younger brother Thadeaus Cajetan Bernhard Maria von Attems (1691-1750), who in 1740 was likewise a member of the ruling elite in Graz (see above).

37 For a detailed discussion of this opera, see KOKOLE, 2016a. Selected arias are published in a recent critical edition that includes the aria "Risponderti vorrei" (SI-Mpa, AE 1/3): ARENA, 2016, pp. 24-32.

ensemble comprising first and second violins plus violas. The Count also had, specially devised for his own use, an additional part for transverse flute adapted melodically from the soprano part.

Figure 5: The beginning of the aria “Risponderti vorrei” in the version copied for Count Ignaz von Attems in 1738 (SI-Mpa, AE 1/3; by kind permission).



“Risponderti vorrei” is a rather long *da capo* aria with a virtuosic A section in 3/8 meter marked *Allegro*, full of rapid dynamic changes and a contrasting middle section in common time. It definitely called for an experienced singer. As one would expect, it was allotted to one of the best singers: in this instance, Marianne Pirker in the role of Ormonda. It was – considering that it was the one most frequently copied – the most popular and widely known aria by Arena.

The aria “Nò, non vedrete mai” was originally written by Metastasio for his *Ciro riconosciuto*. The aria with the matching text is preserved in Maribor in short score for soprano and basso continuo, with separate parts for the first and second violins.³⁸ The composer is not indicated and the setting is neither Leo’s, nor Hasse’s. This Metastasio text was, however, also used by Andrea Bernasconi, a composer whose works were especially appreciated by the Attems couple,³⁹ in his serenata *Endimione* produced at the

38 SI-Mpa, AE 1, Lista; no. 54 and AE I/33.

39 KOKOLE, 2018, pp. 217-223.

Teatro Grimani on the last day of the carnival of 1742.⁴⁰ The aria, with only two words different from those in the preserved Maribor copy (“cambiar” to “cangiar” in verse 2 of the A section and “più” to “io” in verse 2 of the B section), was in Bernasconi’s Venetian serenata used by Antonia Negri Tomi in the title role. Most of the arias in this production were pasted from elsewhere and were not part of the original Metastasio libretto of 1721.⁴¹ Considering the already mentioned obvious preference of this composer in the Attems family, the general popularity of his early works outside Italy, and taking into consideration that in his early career Bernasconi was not ashamed of using his own compositions for various productions, it may well be that an earlier version of Bernasconi’s aria was indeed used in the Graz 1739 pasticcio.⁴² This aria was possibly reused twice in Mingotti’s later operatic productions of the pasticcio *Semiramide*: in Graz in 1743 and in Hamburg in 1745.⁴³

Following immediately after this aria in the Attems list and music collection is the sixth piece, which textually matches Ormonda’s aria in the second act: “Almen, se non poss’io”.⁴⁴ This aria was originally written by Metastasio for his *Clemenza di Tito*. Who the composer of the piece in the Attems collection was, is yet unknown to me; nor is it possible at this stage to speculate about the authorship of the music heard in Graz in 1740. It is however worth noting that both these scores were copied locally.⁴⁵

The arias performed by Mingotti’s regulars and perhaps those sung by Veroni were probably chosen for them by the impresario to suit their abilities and accord with the possible musical preferences of the patrons. It is known, however, that Marianne Pirker – at least later in her career – often decided herself which arias were best suited to her.⁴⁶ For the guest star of the 1740 season, Anna Girò, the situation seems to have been different in at least two instances. She apparently sang her own ‘signature’ arias – belonging to the so-called *arie di baule* – a situation rather normal for her.⁴⁷ One of them was “Leon feroce” – most probably the version composed in 1731 by Antonio Vivaldi for her to

40 I have consulted the libretto preserved at I-Vcg. The aria for Endimione is in Act II, Scene 1. This aria was originally written by Metastasio for his *Ciro riconosciuto*, composed in 1736 in Vienna by Antonio Caldara. It was an aria by Ciro in Act III, Scene 12.

41 Most of these arias, interestingly, do not feature in Bernasconi’s later version of *Endimione* produced in Munich in 1766.

42 On Bernasconi’s earlier operatic works, preserved arias and their dissemination see also a new article by Daniela v. Aretin. ARETIN, 2018, pp. 156-178.

43 MÜLLER VON ASOW, 1917, pp. CXXIX-CXLI.

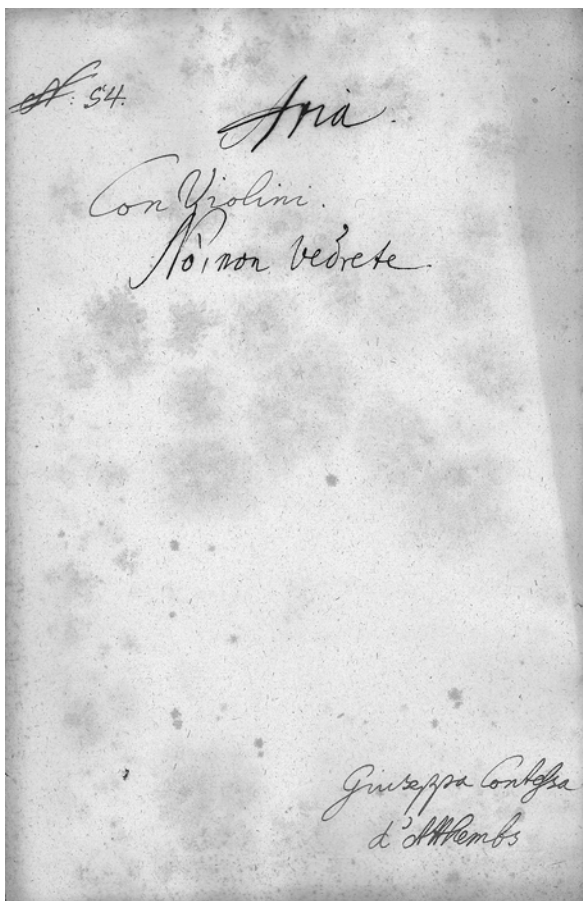
44 SI-Mpa, AE 1, Lista; no. 55 and AE I/34.

45 KOKOLE, 2016b, p. 362.

46 On Pirker, see above, n. 21. Marianne Pirker’s personal criteria for the choice of suitable arias can be deduced from the preserved correspondence between Marianne and her husband Franz Pirker in the years 1748/49. This correspondence is about to be published by DANIEL BRANDENBURG. See also his article in the present volume, pp. 271-283.

47 She frequently sang borrowed arias taken from her own previous roles and composed especially for her. HILL, 1978, p. 81.

Figure 6: Cover and page one of the aria “Nò, non vedrete mai” in the Attens collection (SI-Mpa, AE 1/33; by kind permission).

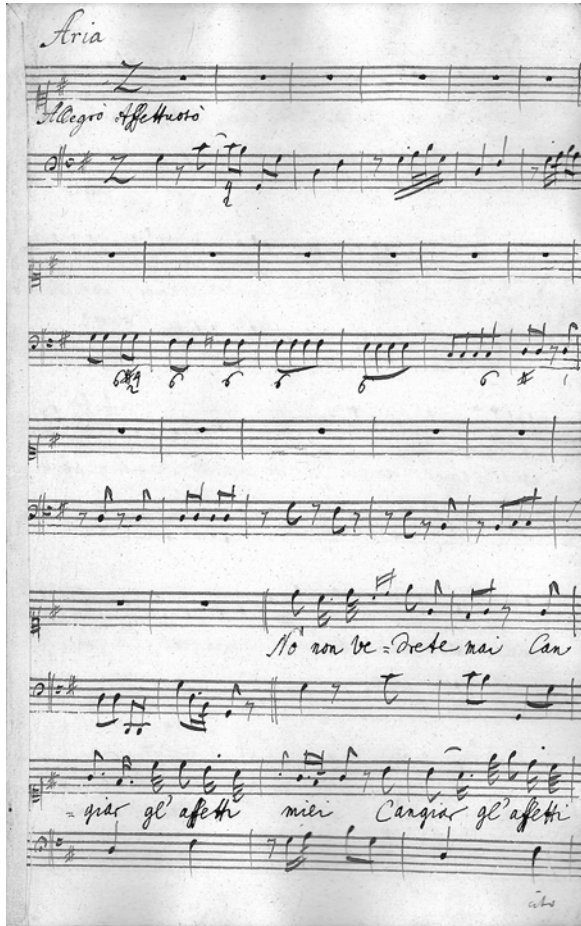


sing as a replacement aria in the production of Lucchini's *Farnace*.⁴⁸ This text originally formed part of Zeno's 1721 libretto *Ormida*. The aria has in modern times become a rather famous piece, since a score of it has been sold at auction twice: first in 1990 and later in 2008.⁴⁹ When it initially surfaced, Michael Talbot devoted to this aria an entire article published in *Informazioni e studi vivaldiani* in 1991.⁵⁰

48 First produced in 1726 in Florence and in 1727 in Venice.

49 See online: <http://www.sothebys.com/en/auctions/ecatalogue/2008/music-108402/lot.157.html>; 25.03.2019.

50 TALBOT, 1991.



Tracking Girò's earlier roles, I have possibly identified another of her 'suitcase' arias. She sang Johann Adolf Hasse's aria "Sento in riva" in his opera *Attalo re di Bitinia*, produced in Ferrara in carnival 1739, just before she joined the Graz company.⁵¹ This aria for Arsinoe (interpreted by Girò) appeared in Act III, Scene 5. The same aria is preserved in various manuscript copies: namely, two in the Santini collection in Münster,⁵² one in Milan where the full score of 1728 original production is also held,⁵³ and the

51 SARTORI, 1990-1994, no. 3437.

52 D-MÜs; RISM ID nos. 451016803 and 451016923.

53 I-Mc, Nosedà A.26.18-N. 3. There is also a full score of *Attalo, re di Bitinia* by Hasse preserved in I-Mc, 3-A-1a.

fourth in Naples.⁵⁴ Unfortunately, I have not yet managed to identify the remaining two arias sung by Anna Girò in the 1740 Graz production by Pietro Mingotti.

The provisionally identified music for eight of the 19 arias in the pasticcio production of *Amor, odio e pentimento* in Graz confirms the suspicion that Pietro Mingotti truly engaged the best available singers for the task of realizing this large assembly of virtuoso arias, thereby lending the production an especially appealing form. Among the composers of the arias heard in Graz – all premiered within the previous decade – were Leo, Vivaldi and Hasse, as well as the possibly less familiar Arena and Logroscino. Since no composer is indicated or mentioned in the sole surviving source – the libretto – we can only speculate about the identity of the composer/s of the remainder of the opera: the sinfonia, all the recitatives, the remaining unidentified arias, and the possible instrumental interpolations.

Since the text conforms (leaving aside the arias) exactly to that of earlier librettos for Giovanni Porta's opera, Mingotti could well have used his music. However, if this was not the case, I would assume that one of the locally available musicians performed the task. Perhaps this was one of the two persons engaged for this production who had done work of a similar kind previously: the singer Giuseppe Alberti (author of the recitatives and some arias for *La fede ne' tradimenti* given by Pietro Mingotti in Graz in spring 1736)⁵⁵ or the translator of the libretto, Franz Joseph Karl Pirker, who in 1728 had composed an opera, *Bacco trionfante dall'Indie*, for Vienna's Kärntnertortheater.⁵⁶

Taking into consideration the fact that more than one third of the arias seem to be connected in one way or another with either Ignaz von Attems and his visit to Italy or with his wife Josepha's music collection, and also in view of the presence of the castrato Alessandro Veroni only for that specific Mingotti season in Graz (and not forgetting that Ignaz's father was at that time a leading person in the provincial government, Mingotti's patrons), it is tempting to imagine that the production was conceived especially to honor them and their love for Italian opera.

Within the Attems family, the year immediately preceding the carnival season of 1740 witnessed a number of important events concerning Ignaz Maria. Initially, he was appointed – on 7 April 1739 – by Emperor Charles VI to his first official function, becoming a *Regierungsrat* in Graz. Later in the same year – on 19 October 1739 – he was married in Vienna to the eighteen-year-old Maria Josepha Khuen zu Auer von Belasi-Lichtenberg, whom he had met in Graz on his return from Italy.⁵⁷ She was herself very fond of music, for she apparently sang and played keyboard instruments.

It may well be that the groom's father – the then *Hofkammerpräsident* – together with his friends and relatives the Counts von Wildenstein (father and uncle to his sec-

54 I-Nc, Cantate 157.25.

55 MÜLLER VON ASOW, 1917, pp. 11f. Alberti is known to have composed earlier also *Gli eccessi della tirannide*, given in spring 1730 in Brescia, and *Amore e pace* in 1734. On Alberti, see also KOKOLE, 2013, p. 151 (citing older literature on the subject).

56 On Franz Pirker's opera *Bacco trionfante dall'Indie*, composed in 1728 in Vienna, see HAAS, 1926, pp. 201f.

57 On Josepha, see KOKOLE, 2016b, pp. 342f.

ond wife, Maria Juliana), his brother Count Thadeaus von Attems and perhaps others unknown, hatched a plan to celebrate in music the newly wedded couple via a suitable operatic plot and a score interlaced with their cherished and even favorite arias. The general subject of this opera – dealing with a child entrusted to foreign care (as Ignaz von Attems also was after his young mother’s death in 1715)⁵⁸ and then finding love in adversity – may perhaps be viewed in the light of this family’s actual history – a hypothesis that exceeds, however, the limits of this article.

Appendix

Identifications of librettists and possible composers of arias in Pietro Mingotti’s carnival 1740 production of the opera *Amor, odio e pentimento*

I,2	(Ismero): Pria di lasciare (A. Salvi) → N. Logroscino ; <i>Il Quinto Fabio</i> , I,8, Rome, Carnival 1738 (A. Veroni)
I,4	(Ormonda): Benche un ogetto per me delira (??) → ? (M. Pirker)
I,5	(Creonte): Tu mi dice bel labro, ch’io speri (??) → ? (G. Alberti)
I,6	(Arnea): Dal suo gentil sembiante (P. Metastasio) → L. Leo ; <i>Demetrio</i> , I,14 Naples, Summer 1738 (A. Girò)
I,7	(Aristeo): Nò, non vedrete mai (P. Metastasio; orig. for <i>Ciro riconosciuto</i>) → ? [Bernasconi] (M. Flora)
I,8	(Ormonda): Risponderti vorrei (P. Metastasio) → G. Arena ; <i>Achile in Sciro</i> , I,14, Rome, Carnival 1738 (M. Pirker)
I,10	(Arnea): Rondinella, cui rapita (P. Metastasio; orig. for <i>Semiramide</i> ; only A section) → ? [Vinci, Porpora] (A. Girò)
I,11	(Ismero): Quando nel campo (A. Salvi) → N. Logroscino ; <i>Il Quinto Fabio</i> , II,4, Rome, Carnival 1738 (A. Veroni)
II,2	(Arnea): Tu sciegliesti un fido amante (?) → ? (A. Girò)
II,3	(Aristeo): T’intendo, sì mio Cor (P. Metastasio; orig. for <i>Siface</i>) → ? [Porpora, Terradelas] (M. Flora)
II,5	(Ismero): L’augel, che more, e nasce (?) → ? (A. Veroni)
II,7	(Creonte): Gelosia, d’un cor tormento (?) → ? (G. Alberti)
II,9	(Arnea): Leon feroce (A. Zeno; orig. for <i>Ormisda</i>) → A. Vivaldi for <i>Farnace</i> 1731 (A. Girò)
II,13	(Ormonda): Almen, se non poss’io (P. Metastasio; orig. for <i>La clemenza di Tito</i>) → ? (M. Pirker)
III,1	(Creonte): Bei lumi vezzosetti (?) → ? (G. Alberti)
III,3	(Arnea): Sento in riva all’altre sponde (F. Silvani) → J. A. Hasse ; <i>Attalo</i> , III,5, Ferrara, Carnival 1739 (A. Girò)
III,4	(Aristeo): Il saggio Nochiero (?) → ? (M. Flora)
III,5	(Ormonda): Agitato dal furore (?) → ? (M. Pirker)
III,6	(Ismero): Ogni procella infida (P. Metastasio) → L. Leo ; <i>Demetrio</i> , I,5, Naples, Summer 1738 (A. Veroni)

58 A-Gla, Familienarchiv Attems (VI. 3. Kapitel).

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