

Introduction

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Until recently, the operatic pasticcio of the 18th century has been mostly examined as a specific musical genre consisting of pre-existing musical material. According to Rainer Heyink's definition, it is a "practice of composing a new work out of single music pieces by different composers".¹ Beyond the established tradition of analyzing pasticcios as a tool of music education and stylistic examination, Heyink's entry especially addresses the study of the origins and transformations of the single parts of a pasticcio in the context of cultural transfers, local music scenes and the mobility of singers. Many studies on the pasticcio have thus offered deep insights into the daily practice of operatic institutions, the careers of singers, and the interconnectedness of different musical metropolises like Venice, Vienna, Hamburg, Leipzig, Dresden, Prague, Ljubljana, Warsaw, Copenhagen and London.²

Over the past 20 years, the musicological study of early modern pasticcios has been shaped by new perspectives:

(1) Firstly, the reconsideration of the work concept has led to an analysis of the pasticcio as a paradigmatic genre of co-authorship between the composer and the singers.³ Reinhard Strohm even speaks of a "conglomeration of voices" that also includes fiction-

1 "[E]ine Praxis, bei der einzelne Musikstücke mehrerer Komponisten zu einem neuen Werk zusammengestellt wurden". HEYINK, 1997, col. 1496. See also the definition by Curtis Price: "An opera made up of various pieces from different composers or sources and adapted to a new or existing libretto." PRICE.

2 BÄRWALD, 2011; DEGOTT, 2015; DRAUSCHKE, 2012; KOKOLE, 2013; KOKOLE, 2012; LAZAREVICH, 1984; LINDGREN, 1988; POLIN, 2012; STROHM, 2005; STROHM, 2004; TALBOT, 2008. The daily practice of operatic institutions is also stressed in Christine Siegert's recent definition of the pasticcio: "A pastiche is a self-contained aesthetic object made up of heterogeneous, but ideally equally important musical and possibly textual material, usually produced directly for the purpose of performance." SIEGERT, 2016, pp. 162f.

3 STROHM, 2011, see also SIEGERT, 2016.

al characters and listeners or readers.⁴ Moreover, new research on the development of artistic authenticity and copyright sheds light on the role of operatic patchworks during the second half of the 18th century.⁵ At present, the question of whether operatic pasticcios constitute a genre or are just part of the practice of constant musical borrowings and complex intertextual relations seems to be most relevant.⁶ This is especially true when considering the various explanations of the terms “borrowing” and “pasticcio” that have already been given in musicological literature. Does the genre of pasticcio aim at creating an ‘echo’ or a ‘resonance’ of the cited pre-existing materials, or does it demonstrate a skillful improvisation in confronting or mixing together musical pieces that already carry aesthetic, social or cultural connotations?

(2) Secondly, the shift from comparative perspectives on single European cultures to European-wide cultural exchanges and transfers has opened a more hybrid view on the pathways that were crucial for the transfer of librettos, scores, single arias or the mobility of performers and composers. Aristocratic correspondences and journeys as well as touring companies and the European-wide careers of singers emerged as central elements of music transfer.⁷ Through the distribution of scores and sheet music all these protagonists of early modern musical life pursued their specific intentions of social, cultural and artistic representation. This can be linked to a phenomenon that Joachim Küpper recently defined as a general ‘cultural network’ in the early modern age: he describes this ‘network’ as a ‘floating’ of cultural material, ideas and approaches on the continent and beyond, a network responsible for cultural production in Europe on a supra-national level by combining pre-existing material randomly, or at least in a way that cannot be systemized.⁸ Are early modern pasticcios thus a conglomeration of different social habitus or a product of the early modern ‘cultural network’? How were they adapted to local musical life and which cultural horizon was needed to understand the interplay of the single musical pieces and the intertextuality of the constantly modified librettos? While operatic pasticcios have come into the focus not only of musicologists and literary scholars but also of dramaturges and stage directors of contemporary baroque music festivals,⁹ the question of the conditions and intentions under which pasticcios were composed, produced, performed and received in 18th-century Europe remains, as well as the question of whether they were ‘only’ the result of time pressure, as often has been thought.

4 STROHM, 2002.

5 BUCCIARELLI, 2015; FREEMAN, 1992; PRICE, 1989; RABIN/ZOHN, 1995; TALBOT/WHITE, 2014.

6 BUELOW, 1987; BUELOW, 1986; BURKHOLDER, 2018; EDGEcombe, 2017; MANN, 1995; ROBERTS, 1987; ROBERTS, 1984; VOSS, 2004.

7 GOULET/ZUR NIEDEN, 2015; GUZY-PASIAK/MARKUSZEWSKA, 2016; KATALINIČ, 2016; ZUR NIEDEN/OVER, 2016.

8 KÜPPER, 2018.

9 In recent years, pasticcios have been regularly staged during the Händel-Festspiele in Halle and performances have also been given during the baroque festival in Schwetzingen.

(3) Last but not least, research on early modern operatic pasticcios has been shaped by the concentration on the material side of the distribution and handling of music. Such an approach includes the study of typefaces and handwriting as well as the analysis of the main media of distribution like printed, often bilingual librettos and copies of scores.¹⁰ Besides this, digitalization and Digital Humanities have opened new possibilities to reconstruct the composition of pasticcios, the related networks of musical actors and the European-wide intertextual connections fostered by the large distribution of Metastasio's librettos and the mobility of musicians and singers. At present, the pasticcio seems to be a proficient category of music to connect digital music editions to person related databases. Which culturally informed possibilities of research might be offered by digital music editions in the future and how would these depend on the materiality of the sources that are at hand for the study of operatic pasticcios?

Beyond these three paradigmatic research tendencies in the cultural history of music, the historiography of the operatic pasticcio must reflect the fact, that "pasticcio" was not a generic term for operatic compositions during the 18th century. In a musical sense, it is first mentioned by Johann Joachim Quantz in 1725 as a transformation of the Italian culinary word *pasticcio* into a description for opera composition with arias by different "masters".¹¹ Nevertheless, during the first half of the 18th century, the term was rarely applied. In the librettos, pasticcios were mostly indicated by the remark "music by different authors". At least, the term seems less anachronistic in Italy where culinary metaphors were employed to describe the pasticcio practice and thus the several 'cooks' involved in creating a salad with different herbs, flowers, salt, oil and vinegar.¹² In the middle of the 18th century, besides the production of operatic pasticcios on the basis of Metastasio's librettos which had been repeatedly set to music, Carlo Goldoni's texts came into the focus of a reflection on the music-dramatic qualities of "pasticcios". In 1759, an anonymous author compiled the "dramma giocoso per musica" *Il Pasticcio* where Goldoni's texts were patched into a comic action. The play is located "in the tavern *The Log* between Vicenza and Padua" ("nell'Osteria del Zocco tra Vicenza e Padova") and accompanied by "music by various renowned authors" ("musica di vari celebri autori"). All the characters join to compose a pasticcio. For this they try out arias from various authors and even one aria from the *Quattrocento*, because "in a pasticcio, we do not look too closely" ("in un Pasticcio non si guarda tanto"). The main point is

10 MÜCKE, 2017; MÜCKE, 2012; POLIN, 2011; SIEGERT, 2015.

11 "Here in Florence, I heard several operas that were cobbled together from arias by different masters. The Italians use to call this kind of arrangement a pie (un pasticcio)." ("Hier [in Florence] hörte ich verschiedene Opern, die aber alle von Arien verschiedener Meister zusammen geflicket waren, welche Art von Einrichtung die Welschen **eine Pastete**, (un pasticcio) zu nennen pflegen.") QUANTZ, 1755, p. 230.

12 *Lo castiello sacchejato*, Naples 1732; cf. ANGELA ROMAGNOLI's article in the present volume, p. 350.

to worship the pie makers (“pasticcieri”) and the audience, “that acquires a taste for savoring real well-formed pies” (“chi Pasticci tondi e veri / trova gusto ad assaggiar”).¹³

Even before such theatrical statements on the aesthetic values of the pasticcio, the composition of operas out of pre-existing arias could already be contextualized with the many European treatises on artistic taste that tried to bundle different aesthetic approaches to avoid the situation of “there is no accounting for taste” (“de gustibus non esse disputandum”).¹⁴ Consequently, the study of operatic pasticcios is not only dependent on new concepts of the musical work or on new approaches of cultural history, but also on the relations between the arts, a subject that was central to aesthetic debates on taste and on the task of achieving a dramaturgical balance between formal unity and inner variation.¹⁵ The hitherto first known mention of the term “pasticcio” referring to Italian compilation practices was issued by Roger de Piles in his *Abrégé de la vie des peintres* as early as 1699. De Piles, applying it to the fine arts, points at the possibilities for the formation of a new taste via the arrangement of pre-existing parts in a pasticcio (the quote is taken from the English translation published in 1706):

“It remains for me to say something of those Pictures that are neither Original nor Copies, which the *Italians* call *Pastici*, from *Paste*, because, as the several things that Season a Pasty, are reduced to one Tast [*sic*], so Counterfeits that compose a *Pastici* [*sic*] tend only to effect one Truth.”¹⁶

Recent research on the pastiche by scholars of early modern literature and art have dealt with the question of how to differentiate the pasticcio from other forms of artistic expression and manifestation like parody, burlesque, satire, copy, montage, collage, plagiarism or *capriccio*.¹⁷ This panorama has been enlarged to modern genres, media and forms within the research on contemporary pastiches in gender and queer studies.¹⁸

13 *Il Pasticcio. Dramma giocoso per musica da rappresentarsi nel Teatro Giustiniani di S. Moisè. Il carnevale dell'anno 1759*, Venice 1759; online: <http://corago.unibo.it/libretto/DRT0032885>.

14 MYLIUS, 1754, unpaginated.

15 CHRISCHOIDIS, 2009.

16 PILES, 1706, p. 74; the French original: “Il me reste encore à dire quelque chose sur les Tableaux, qui ne sont ni Originaux, ni Copies, lesquels on appelle Pastiches, de l’Italien, *Pastici*, qui veut dire Pâtez: parce que de même que les choses différentes qui assaisonnent un Pâté, se réduisent à un seul Goût; ainsi les faussetez qui composent un Pastiche, ne tendent qu’à faire une vérité.”, [PILES], 1699, p. 104. The uncertainty of HOESTEREY (2001, pp. 4f.) and FLETCHER (2017, pp. 49-51) about the source of de Piles’s statement can herewith be clarified.

17 ARON, 2013; ARON, 2008; ARON, 2004; DYER, 2007, pp. 7-51; EMONS, 2009, HOESTEREY, 2001, pp. 10-15. On the indefinability of the pastiche see also DÖHL, 2019, p. 34.

18 DYER, 2007; HOESTEREY, 2001. For an overview on the political implications see the introduction in SANDERS, 2016, p. 17.

Based on the observation that all those genres contain imitations, modern research has advanced the definition that a pasticcio is “a kind of imitation that you are meant to know is an imitation”.¹⁹ But is this true for operatic pasticcios of the 18th century? Did the composers of pasticcios tend to emphasize the single parts of the composition or did they seek to mingle different musical tastes in one finished ‘work’ as Roger de Piles defined the pastiche? To answer this question, it is important to consider the composition of pasticcios in other arts and the networks between painters, writers and musicians in the 18th century. Looking at the architectural *capriccio* for example, it was widely received in early modern Europe. Painters like Antoine Watteau and Canaletto were well known in London, where Canaletto continued to exercise his *vedute* with their enlarged perspectives. Art historians have already pointed to the co-authorship that was necessary for the understanding of architectural *capriccios*, and the many pieces of ruins.²⁰ In London, George Frideric Handel owned many copies and paintings in the style of Titian, Rembrandt, Salvator Rosa, Nicolas Poussin, Annibale Carracci and Canaletto.²¹ Therefore, we might ask if, and in which way, the aesthetics of copying, patching and comparing early modern paintings affected his musical compositions.

Besides such a historical reconstruction of the influence one medium had on another, due to the relative anachronism of the term “pasticcio”, it is also worth examining conceptualizations and definitions of the pastiche across time. From the Berlin popular revues²² to the current ‘pastiche pop’,²³ views on composition with pre-existing music material in other periods might reveal important heuristic approaches which shed new light on the structural dimensions of the operatic pasticcio.

Based on this outline of the current state of research and the emerging questions, the articles in this volume discuss the conditions and impacts of the early modern operatic pasticcio between musicians’ mobilities and a socially and culturally rooted formation of musical knowledge and taste. More briefly: which referential potentials were involved during the composition and reception of operatic pasticcios and which mobility contexts were crucial for their production and understanding? Or, to reformulate the definition of the pasticcio in *Die Musik in Geschichte und Gegenwart*: which aesthetics were related to early modern pasticcio practices?

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19 DYER, 2007, p. 1.

20 At the same time, the *capriccio* was seen as a mental leap or fancy that departs from *mimesis* and imitation of nature (KANZ, 2002), a notion that cannot easily be applied to the musical pasticcio.

21 MCGEARY, 2009; HUGHES/ROYALTON-KISCH, 1997; McLEAN, 1985.

22 STAHRENBURG, 2012; STAHRENBURG/GROSCH, 2014.

23 DÖHL, 2016.

texts: Operatic Pasticcios in 18th-Century Central Europe (Mainz, 4-6 October 2018) as well as additional articles that have been kindly written expressly upon our request by Diana Blichmann, Carola Finkel, Tanja Götz, Carlo Lanfossi, Panja Mücke, Reinhard Strohm and Judit Zsovár. Thus, the book presents a broad spectrum of research with regard to both content and contributors. The volume includes not only musicological studies on operatic pasticcios but also interdisciplinary perspectives on pasticcio techniques in other arts, times and contexts. Moreover, besides the inclusion of studies by experienced researchers we sought to encourage young academics to present their research.

The results offer a broad insight into a musical and artistic culture which may have seen in pasticcios and other multi-layered works an ‘alternative model’ to the single-author work, as Reinhard Strohm phrases it.²⁴ It is well-known that the single-author model became prevalent around 1800 (by and large) and dominated musical thought until New Music broke with traditions and established new models in the first half of the 20th century and musicology turned away from the traditional work concept in the post-war period.²⁵ According to Thomas Betzwieser, this ‘alternative model’ was not only restricted to Italian opera, but was present in French music theater as well. It was well established in other arts too,²⁶ most prominently in the fine arts, where sketching, copying and integrating parts of original and foreign ideas was a traditional technique of pictorial composition, as Hans Körner demonstrates with regard to Antoine Watteau.²⁷ On a more practical level stage designs, researched by Diana Blichmann, not only rely on stock motives, but were continuously reused and adapted for opera (and theater) performances, appearing ‘new’ on the surface, but actually being rooted in ‘old’ or ‘used’ material.²⁸ The same applies to dramaturgical ‘recycling’ that is mainly grounded in the ‘art of rewriting’ when scene structures are filled with new wordings or when, for example, Shakespearean dramas, story lines and motives are integrated in new contexts as Bernhard Jahn shows in his contribution on pasticcio techniques in spoken theater.²⁹ The overall technique of creating a new surface on an old ground structure and of retouching the already existing corresponds to one of the techniques of the musical pasticcio: to retouch an existing opera/recitative structure with new arias. However, while this com-

24 REINHARD STROHM, *Italian Pasticcio Opera, 1700-1750: Practices and Repertoires*, in the present volume pp. 45-67.

25 GOEHR, 1992. On the general evolution of the work concept between modernity and post-modernity see GENETTE, 1982; JAMESON, 1991; SANDERS, 2006; AUSTIN, 2013. On post-modern conceptions of the musical work see KREIDLER et al., 2010; KREIDLER, 2018; but cf. also OLIVE, 1998.

26 THOMAS BETZWIESER, *The World of Pasticcio: Meditating on Pre-existing Text and Music*, in the present volume pp. 27-43.

27 HANS KÖRNER, *Antoine Watteau’s pasticci*, in the present volume pp. 71-102.

28 DIANA BLICHMANN, *Adaptations of Stage Directions and Stage Designs in Pietro Metastasio’s drammi per musica*, in the present volume pp. 117-152.

29 BERNHARD JAHN, *Pasticcio Practice in 18th-Century German Theater*, in the present volume pp. 103-116.

mon trait can be found pasticcio techniques in spoken theater are basically different: because in theater no modules like recitatives and arias exist exchanges barely play a role, but rewriting does. This aspect may offer future research perspectives with regard to recitatives that often exploit, digest and enlarge standard situations or situations taken over from other operas. In this way they function like spoken drama. The question of how the aesthetics of the relations between different arts in both early modern London and Hamburg may have been relevant for the conception and reception of pasticcios is analyzed by Gesa zur Nieden on the basis of opera-related caricatures and treatises and Telemann's arrangement of Handel's *Lotario* for Hamburg. Here, an interest in single motives and their contrasting potential seems to have been relevant to establish an overall dramaturgy of operatic pastiches including the possibility of a comparison of different composition styles.³⁰

Since the 18th century the aesthetic component of the term “pasticcio” was crucial and discussions on it continued under the term “pastiche” until the present day. In doing so, its relation to homage and postmodernity was addressed repeatedly. In a time where the work concept (with its implications of author-centered, immutable works of genius) was established and maintained, opera forms based on the mingling of pre-existing elements could barely be accepted.³¹ From a contemporary point of view all these aspects can be questioned: an author does not create a work *ex nihilo*, but relies on pre-existing ideas and works; a work (for example a work of art) ages and, therefore, changes (for example, a picture changes its colors when exposed to the sun). This important point is discussed by Alessandro Bertinetto in his philosophical study which compares the techniques of pasticcio to everyday techniques of improvisation.³² In literature, pasticcio techniques are only rarely found because of the dominance of ‘pastiche’, i.e. parody and travesty, and the disapproval of plagiarism. However, a correlation can be found in the literary quotation as Tina Hartmann shows.³³ Anyway, the question of what constitutes a quotation, plagiarism or a product of artistic involvement deserves more attention in the future. According to Frédéric Döhl, the hardly definable term “pastiche” will have more impact on European jurisdiction since its importance has been emphasized by a judgement of the European Court of Justice in 2019.³⁴

As has been said, the mobility of the agents involved in opera production fosters the mobility of musical repertoire. A paradigmatic form of mobile musicians are the wan-

30 GESA ZUR NIEDEN, *Between Dwarfs and Giants. Aesthetics of the Pasticcio between London and Hamburg*, in the present volume pp. 153-177.

31 Nevertheless, in the 19th century concepts of *Werktreue* that conform completely to these aesthetics were not in the foreground. Works were shortened, enlarged, newly orchestrated, arranged for other instruments, etc.

32 ALESSANDRO BERTINETTO, *The musical pasticcio: A Plea for a Readymade Ontology for the Musical Work*, in the present volume pp. 181-196.

33 TINA HARTMANN, *Pasticcio en littérature?*, in the present volume pp. 197-209.

34 FRÉDÉRIC DÖHL, *On the New Significance of the Pastiche in Copyright Law*, in the present volume pp. 211-222.

dering opera troupes that are responsible for the transfer of Italian operatic culture to almost every part of Europe during the 18th century. Whereas Berthold Over gives insight into the life of the first great impresario of an opera troupe, Antonio Maria Peruzzi, and his probable motivations to establish a traveling opera business,³⁵ Daniel Brandenburg reports from the heart of a troupe:³⁶ the Pirker couple, Franz being *Konzertmeister* and his wife Marianne a singer of the Mingotti troupe, address in their correspondence numerous aspects of the daily business of the troupe that help to understand musical strategies, singer's choices and arrangement techniques in pasticcios and other operas. The importance of a (traveling) singer's vocal profile and the different use of his strengths by different composers in different local circumstances is evidenced in Emilia Pelliccia's study on Francesco Borosini.³⁷ Particular vocal skills of Borosini were emphasized in Vienna by composers active at the imperial court whereas in London, George Frideric Handel focused on other characteristic features that conformed better to his musical intentions and dramaturgical conceptions. Dramaturgical conceptions and musical strategies are also at the center of Berthold Over's contribution on *Didone abbandonata* pasticcios by the Mingotti troupe.³⁸ Obviously, the Mingottis relied on a stable recitative structure over years which was filled by various arias that changed from performance to performance according to local taste and traditions. Mechanisms of the transfer of arias can be evidenced too: in the case of the Mingottis 'baggage arias' (*arie di baule*) were inserted to the same extent as arias coming from the musicians' professional network or from the Mingottis' musical library. The aspect of the network is studied more deeply by Kordula Knaus and Andrea Zedler. For their research on *opera buffa* they use a tool that is able to visualize various aspects of the network of troupes, singers, performances.³⁹

Pasticcio performances are bound to local conditions, preferences, traditions and strategies, offering a broad spectrum of reasons and motives for their production. Whereas in Venice, the pasticcio was an opera form 'taken out of the drawer in emergency cases',⁴⁰ it was an appreciated spectacle performed for official state events in Naples and

35 BERTHOLD OVER, *Debts and Destiny: New Findings on Antonio Maria Peruzzi and the Origin of His Opera Touring Business*, in the present volume pp. 241-269.

36 DANIEL BRANDENBURG, *Italian operisti, Repertoire and the aria da baule: Insights from the Pirker Correspondence*, in the present volume pp. 271-283.

37 EMILIA PELLICCIA, *Francesco Borosini between the Habsburg Court and the Royal Academy*, in the present volume pp. 225-239.

38 BERTHOLD OVER, *Dido Abandoned? Shifts of Focus and Artistic Choices in Didone Pasticcios of the Mingotti Opera Troupe*, in the present volume pp. 285-328.

39 KORDULA KNAUS/ANDREA ZEDLER, *Palladio as a Tool for opera buffa Research. Mapping Opera Troupes and opera buffa Outside of Italy (1745-1765)*, in the present volume pp. 329-345.

40 GIANLUCA STEFANI, *Production of Opera Pasticcios in Venice in the Early 18th Century. The Impresario's Role*, in the present volume pp. 377-396.

showing the best of contemporary musical production.⁴¹ In London where Italian opera was introduced via the pasticcio around 1700 it was a popular form,⁴² whereas in Vienna it formed a contrast to court opera with its single author concept since the opening of the Kärntnertortheater in 1728 and the staging of pasticcios in 1730.⁴³ In Rome pasticcios could function as test fields or ‘schools of taste’ opposing ‘old’ musical styles (Antonio Lotti) to ‘new’ ones (Nicola Porpora).⁴⁴ Similar to England, Italian opera was introduced in Central Europe to broader audiences mainly by pasticcios that constituted the leading opera form since the 1730s. The network between troupes and singers cared for a constant exchange of repertoire as evidenced by Jana Spáčilová.⁴⁵ But not only the troupes themselves selected the musical material. The Mingottis obviously satisfied wishes of local patrons like the Attems family in Graz and inserted music collected previously during a voyage to Italy by a family member. This case is investigated by Metoda Kokole,⁴⁶ but seems not to be an isolated one since in London influence of the nobility in the creation of pasticcios seems to have been similar.⁴⁷ In Warsaw, the introduction of the unknown genre of *opera buffa* resulted in the performance of pasticcios based on librettos by Carlo Goldoni as Alina Żórawska-Witkowska shows in her article.⁴⁸ It was done on the explicit request of the newly elected Polish King Stanislaus Augustus Poniatowski, thus underlining the role of aristocratic patronage in the dissemination of the pasticcio. The role of the pasticcio in English song culture and its relation to the materiality of the printed or manuscript sources is investigated by Carlo Lanfossi.⁴⁹ This leads to further developments in thought and the jurisdiction of musical copyright in

41 ANGELA ROMAGNOLI, *Arrangement, Collaboration, ‘Dressing’: The Different Recipes for the pasticcio alla napoletana in the First Half of the 18th Century*, in the present volume pp. 349-376.

42 LINDGREN, 1988.

43 JUDIT ZSOVÁR, *Singers of the Viennese Kärntnertortheater in the 1730s in the Light of Aria Substitutions and Pasticcios*, in the present volume pp. 425-446.

44 ANETA MARKUSZEWSKA, *Artaserse (Rome, 1721), Nicola Porpora’s First Pasticcio*, in the present volume pp. 397-423.

45 JANA SPÁČILOVÁ, *Local Conditions of Pasticcio Production and Reception: Between Prague, Wrocław and Moravia*, in the present volume pp. 485-506.

46 METODA KOKOLE, *The Graz 1740 Pasticcio Amor, odio e pentimento: A Special Case or Mingotti’s Common Practice?*, in the present volume pp. 507-525.

47 OVER, 2019, pp. 95f.

48 ALINA ŻÓRAWSKA-WITKOWSKA, *A Granted Royal Wish, or Carlo Goldoni’s La buona figliola with Music by Niccolò Piccinni and Il mercato di Malmantile with Music by Domenico Fischietti, Staged in Warsaw in 1765*, in the present volume pp. 527-538.

49 CARLO LANFOSSI, *The Book of Pasticcios: Listening to Ormisda’s Material Texts*, in the present volume pp. 447-463.

London at the end of the century researched by Maik Köster from a legal point of view, and crucial for the understanding of authorship and ownership at the time.⁵⁰

The 18th century is clearly the heyday of the operatic pasticcio and its practices. It not only exercised influence over other genres like ballet, oratorio or church music, but influenced operatic production well beyond 1800. In Vienna, for instance, pasticcio changed at the turn of the century. Whereas it had previously often functioned as a summary of Italian vocal art, it was subsequently transformed into the *quodlibet*. As Klaus Pietschmann shows,⁵¹ the 18th-century pasticcio must be seen as a forerunner of popular entertainment: travesties and parodies are direct successors of pasticcios (and, by the way, conform to the literary term “pastiche”). With regard to dance, ballets and dance tunes were inserted in pasticcios just as dances were assembled in a pasticcio-like way as ballets, as Carola Finkel describes.⁵² Through the use of pre-existing music intertextual references could add meaning to the pantomimic action. Daniela Philippi emphasizes the role of stage practices and traditions in producing pasticcios:⁵³ the requirements of Paris Opéra – reflecting, of course, expectations by the audience – are the reason for enlarging Christoph Willibald Gluck’s ballet scenes in *La Cythère assiégée* by including new music written by Pierre-Montan Berton. The case study by Katarzyna Spurgiasz investigates an oratorio pasticcio and uncovers the operatic sources as well as the transformations the music underwent when being adapted for another, less virtuosic vocal cast.⁵⁴ Anyway, due to the ‘customization’ of pre-existing material for different reasons, arrangements seem to have been practiced particularly often in pasticcios and offer a broad field for further investigation. Striking examples of arrangement practices that brought opera into the church are given by Alina Mądry. In her article she points to Mozart’s operatic music that was transformed for church purposes: even pieces from *Don Giovanni* have been arranged as a mass.⁵⁵

The interplay between original and arrangement points to the aspect of the materiality of the sources. Sources are based on, relate to or depart from each other; material is

50 MAIK KÖSTER, *Borrowed Voices. Legal Ownership of Insertion Arias in 18th-Century London*, in the present volume pp. 465-483.

51 KLAUS PIETSCHMANN, *Bad Habits in Theater – Late Forms of Operatic Pasticcios in Vienna Around 1800*, in the present volume pp. 541-552.

52 CAROLA FINKEL, *Dance in Pasticcio – Pasticcio in Dance*, in the present volume pp. 553-573.

53 DANIELA PHILIPPI, *Presentation of Dance as Motivation for Pasticcio Practices: Gluck’s and Berton’s Cythère assiégée (1775)*, in the present volume pp. 575-587.

54 KATARZYNA SPURGIASZ, *Pasticcio da chiesa: Transforming Opera Arias into an Oratorio. The Case of Contrafacted Oratorios in Wrocław and Żagań from the Mid-18th Century*, in the present volume pp. 609-619. For other oratorio pasticcios see the article by JANA SPÁČILOVÁ, in the present volume pp. 485-506; for adaptation practices the article by JUDIT ZSOVÁR, in the present volume pp. 425-446.

55 ALINA MĄDRY, *The Use of Extracts from Mozart’s Operas in Polish Sacred Music*, in the present volume pp. 589-607.

moving, changing and being corrupted; material signs are signifiers of different material/compositional/conceptual layers. Thus, Anna Ryszka-Komarnicka bases her study on the different librettos and scores representing different productions of Apostolo Zeno's *Venceslao*.⁵⁶ As a result she emphasizes the textual and musical influence of a specific production and of a specific singer on the further 'life' of the opera/pasticcio whose compilation was not a simple merging, but a complex process. The complexity of reconstructing musical versions of pasticcios and other works is studied by Tanja Gözl, Ursula Kramer and Annette Landgraf – in each case with another focus. Whereas Landgraf gives an insight into George Frideric Handel's way of compositional working by moving, removing, adapting, rewriting musical sources,⁵⁷ Gözl and Kramer focus on the reconstruction of pasticcios. Kramer's study investigates Christoph Graupner's operas for the Darmstadt court evidencing that he used material from the scores of operas he had written earlier for the Hamburg Gänsemarkttheater.⁵⁸ Gözl tries to establish Christoph Willibald Gluck's contribution to the two pasticcios *Arsace* and *La finta schiava* using a multitude of philological methods and proving once again the influence of the singers in the creation of such works.⁵⁹

Since the turn of the century philological methods have been complemented by digital ones. The 'digital turn', resulting in the establishment of Digital Humanities, offers new methods, new research results and new presentation forms of knowledge. In the field of critical music editions, a digital approach allows presentation forms of the ever-increasing scientific apparatuses that are more user-friendly as well as editions using the specific advantages of the new media, as Joachim Veit demonstrates in his article.⁶⁰ Anna Laura Bellina shows that digital approaches facilitate scientific work when dealing with enormous text *corpora* of, for example, constantly modified *opera buffa* librettos whose *stemmas* can be established electronically.⁶¹ Martin Albrecht-Hohmaier and Kristin Herold offer an insight into the editions to be created within the scope of the *PASTICCIO* project. Besides numerous philological problems in connection with pasticcios computational solutions of integrating information for a better understanding

56 ANNA RYSZKA-KOMARNICKA, *Apostolo Zeno's Venceslao (Venice 1703) and its Pasticcio Version Vincislao, re di Polonia (London 1717). A Case Study with Stops in Florence, Milan and Naples*, in the present volume pp. 621-657.

57 ANNETTE LANDGRAF, *The Musical and Physical Mobility of Material in Handel Sources*, in the present volume pp. 659-667.

58 URSULA KRAMER, *Pasticcios in Darmstadt? Christoph Graupner and the Use of Non-domestic Librettos in the Early 18th Century*, in the present volume pp. 669-686.

59 TANJA GÖZL, *Gluck's Contribution to the Pasticcios Arsace and La finta schiava*, in the present volume pp. 687-704.

60 JOACHIM VEIT, *Digital Music Editions Beyond [Edited] Musical Text*, in the present volume pp. 705-717.

61 ANNA LAURA BELLINA, *The pasticci Tree: Manual and Computing Solutions*, in the present volume pp. 719-732.

of the pasticcio practice in the editions are explained.⁶² Panja Mücke's afterword gives interesting research perspectives which forge a bridge from media-historical and material perspectives to interdisciplinary and diachronic ones.⁶³

Some remarks on the formal aspect of the volume: in older documents cited in the articles, the often-interchangeable letters "u" and "v" are standardized according to modern usage. Libraries and archives are identified by the library sigla created by RISM (Répertoire International des Sources Musicales/International Directory of Musical Sources), a catalogue of which is easily accessible on the RISM website: <http://www.rism.info/en/sigla.html>.

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62 MARTIN ALBRECHT-HOHMAIER/KRISTIN HEROLD, *Ways of Replacement – Loss and Enrichment*, in the present volume pp. 733-753.

63 PANJA MÜCKE, *Epilogue*, in the present volume pp. 755-759.

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