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Restoring Cavalli to the Theatre in the Twenty-First Century

Ellen Rosand,
Yale University

Cavalli Operas: Preliminary Bibliography

- **1854 Caffi, Francesco:** *Storia della musica sacra nella già Cappella Ducale di San Marco* (Venice: Antonelli, 1854)
- **1869 Ambros, August Wilhelm:** "Francesco Cavallli," *Neue Zeitschrift für Musik* 38 (1869), 313-15, 39 (1869), 321-23 (examples from Ercole, Xerse, requiem)
- **1878 Galvani, Livio Niso (=Giovanni Salvioli):** *I teatri musicali in Venezia nel secolo XVII* (Milan: Ricordi, 1878)
- **1888 Wiel, Taddeo:** I codici musicali Contariniani del secolo XVII nella R. Biblioteca di San Marco (Venice: Ongania, 1888)
- **1892 Kretzschmar, Hermann:** "Die venettianische Oper und di Werks Cavalli"s und Cesti's," *Vierteljahrschrift für Musikwissenschaft* 8 (Leipzig, 1892), Heft 1, 1-76
- **1893 Goldschmidt, Hugo: "**Cavalli als dramatischer Komponist—Mit Musikbeleigen," *Monatshefte für Musikgeschichte* 3-6 (1893)
- **1912 Wiel, Taddeo:** " Francesco Cavalli and His Music for the Theater," *The Musical Antiquary*
- **1913 Wellesz, Egon:** "Cavalli und der Stil der venetianischen Oper von 1640-1660," in *Studien zur Musikwissenschaft*, Beihefte der Denkmäler der Tonkunst in Oesterreich (1913), 1-57.
- **1914 Wiel, Taddeo:** "Francesco Cavalli e la sua musica scenica," *Nuovo archivio veneto* 106-50
- **1930 Prunieres, Henry:** *Cavalli et l'opéra vénetien au xvii siècle* (Paris: Rieder, 1930)

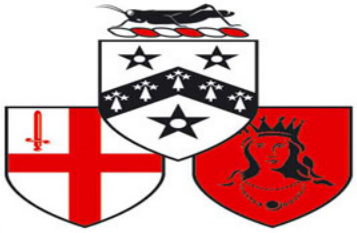
  1937 Wolff, Hermann Christian: *Die venezianische Oper in der zweiten Hälfte des 17. Jahrhunderts* (Berlin, 1937)
- **1954 Worsthorne, Simon Townley**: *Seventeenth-Century Venetian Opera* (Oxford, 1954)
- **1954 Abert,** Anna Amalie: *Claudio Monteverdi und das musikalische Drama* (Lippstadt, 1954).
- **1970 Clinkscale**
- **1971 Rosand**
- **1974 Bianconi**
- **1975 Glover**
- **1976 Walker, Thomas:** "Gli errori di *Minerva al tavolino*: osservazioni sulla cronologia delle prime opere veneziane," in Venezia e il melodramma del seicento, ed. Maria Teresa Muraro (Venice, 1976), 7-20
- **1979 Glover, Jane:** *Cavalli* (London, 1978)
- **1980 Jeffery, Peter:** "The Autograph Manuscripts of Francesco Cavalli," Princeton diss.
- **1990 Fabbri, Paolo:** *Il secolo cantante: Per una storia del libretto d'opera nel seicento* (Bologna, 1990), 2nd ed. 2003
- **1991 Rosand, Ellen:** Opera in Seventeenth-Century Venice: The Creation of a Genre (Berkeley and Los Angeles, 1991)
- **1995 Mancini, Franco, Maria Teresa Muraro, and Elena Povoledo:** *I teatri del Veneto, vol. 1, Venezia, teatri effimeri e nobili imprenditori* (Venice, 1995)
- **2003 Heller, Wendy:** *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice* (Berkeley and Los Angeles, 2003)
- **2006 Glixon, Beth L., and Jonathan Glixon:** *Inventing the Business of Opera: The Impresario and His World in Seventeenth-Century Venice* (New York, 2006)

Cavalli Operas: Performances and Recordings

Le nozze di Peleo e di Teti (1639) [Venice 1959]
Gli amori di Apollo e di Dafne (1640) [Bowling Green, Zedda 2004 Garrido 2005] RF
Didone (1641) [Glover, Fasano 1972,Rousset 1997, Hengelbrock 1998, Garrido 2004, Ignoti Dei 2006, Biondi 2006] RRS
La virtu de'strali d'Amore (1642) [Garrido 2001, Bowling Green 2007, Biondi 2008] S
[Amore inamorato (1642) lost]
Egisto (1643) [Fasano 1970, Hirsch 1973, Leppard, Santa Fe 1974, Peabody, Princeton] RS
Ormindo (1644) [Leppard, Glyndebourne 1967, Fasano 1971, Correas 2006] RRS
**Doriclea (1645) S*
[Titone (1645) lost]
Giasone (1649) [Panni 1969, Jenkins, New York 1976, Echols, New York 1987, Jacobs 1988, Aspen 2006, Marcon 2007] RS
[Euripo (1649) lost]
**Orimonte (1650)*
**Oristeo (1651) F*
Rosinda (1651) [Glover, Oxford 1973, Potsdam 2008]
Calisto (1652) [1970-2006: 57 different performances, Jacobs 1995, 2003]RRR SSS
Eritrea (1652) [Glover, Wexford 1975]
**Veremonda (1653)*
Orione (1653) [Leppard, Santa Fe 1983, Marcon, Venice 1998]
**Ciro (1654) [Prologue in Jacobs, Xerse]*
Xerse (1655) [Jacobs 1985, 2004] RS
Statira (1655) [Florio 2004] R
Erismena (1655) [Curtis 1968, BBC, BAM] R
Artemisia (1656) [Schulze]
Hipermestra (1658) [Utrecht 2006]
[Antioco (1659) lost]
**Elena (1660)*
Ercole amante (1662) [Gracis 1961, Corboz 1980, Boston Early Music Festival 1999, Garrido 2006] RRS
**Scipione affricano (1664) F*
**Mutio Scevola (1665)*
**Pompeo magno (1666)*
Eliogabalo (1668) [Crema 1999, Jacobs, Brussels 2004, Glover, Aspen 2007]RS
[Massenzio (1673) lost]

Cavalli Edition, first series

1.	Calisto (1651)	Torrente	Badolato	2008
2.	Scipione affricano (1664)	Brown	Stangalino	2008
3.	Eliogabalo (1668)	Calcagno		2009
4.	Ercole amante (1662)	Torrente	Badolato/Nestola	2009
5.	Didone (1641)	Fabris	Moretti	2010
6.	Artemisia (1656)	Schulze	Stangalino	2010
7.	Rosinda (1651)	Glover	Badolato	2011
8.	Erismena (1656)	Glixon	Michelassi	2011
9.	Veremonda (1653)	Heller	Michelassi/Vartolo	2012
10.	Orione (1653)	Daolmi		2012
11.	Egisto (1643)	Tedesco		2013
12.	Hipermestra (1654)	Rosand	Michelassi	2013
13.	Giasone (1649)	Tedesco et al		2014
14.	Xerse (1654)	Schulze et al		2014



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Events and Emergencies: What the Sources Can and Cannot Tell Us about Performing Seventeenth-Century Italian Opera

Jennifer Williams-Brown,
Grinnell College

“Events and Emergencies”: What the Sources Can and Cannot Tell Us About Performing 17th-Century Opera

Jennifer Williams Brown
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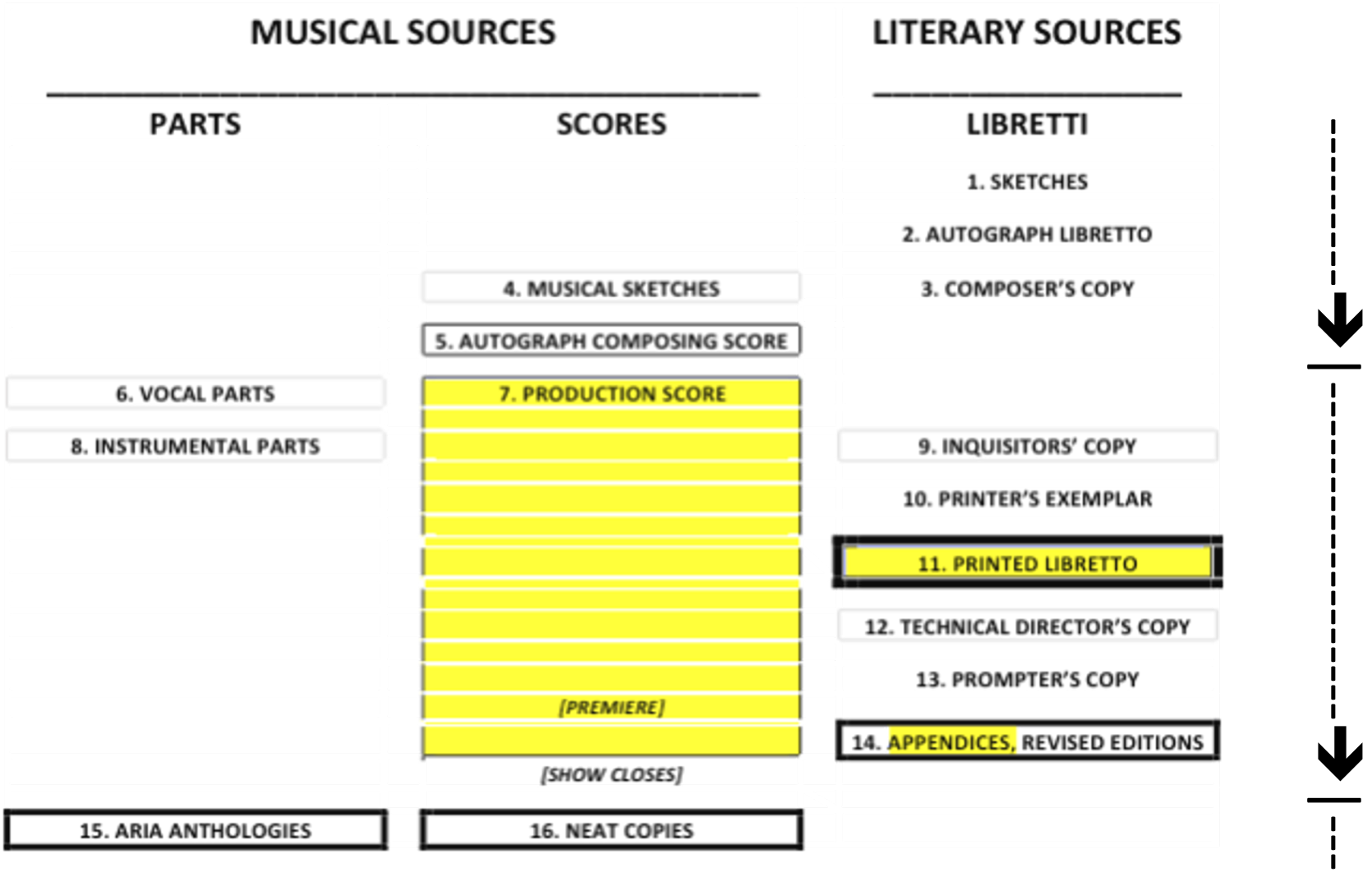
Excerpt from Cavalli's contract with the Teatro S. Cassiano, 1658

- *Signor Cavalli [is] obligated...to attend in person all the rehearsals that will be necessary, as well as to transpose, change, cut, and add whatever might be necessary in the music in service of the opera, as dictated by the events and emergencies that tend to happen on such occasions.*

Written Sources Generated by a Typical Premiere Season in 17th-Century Italy

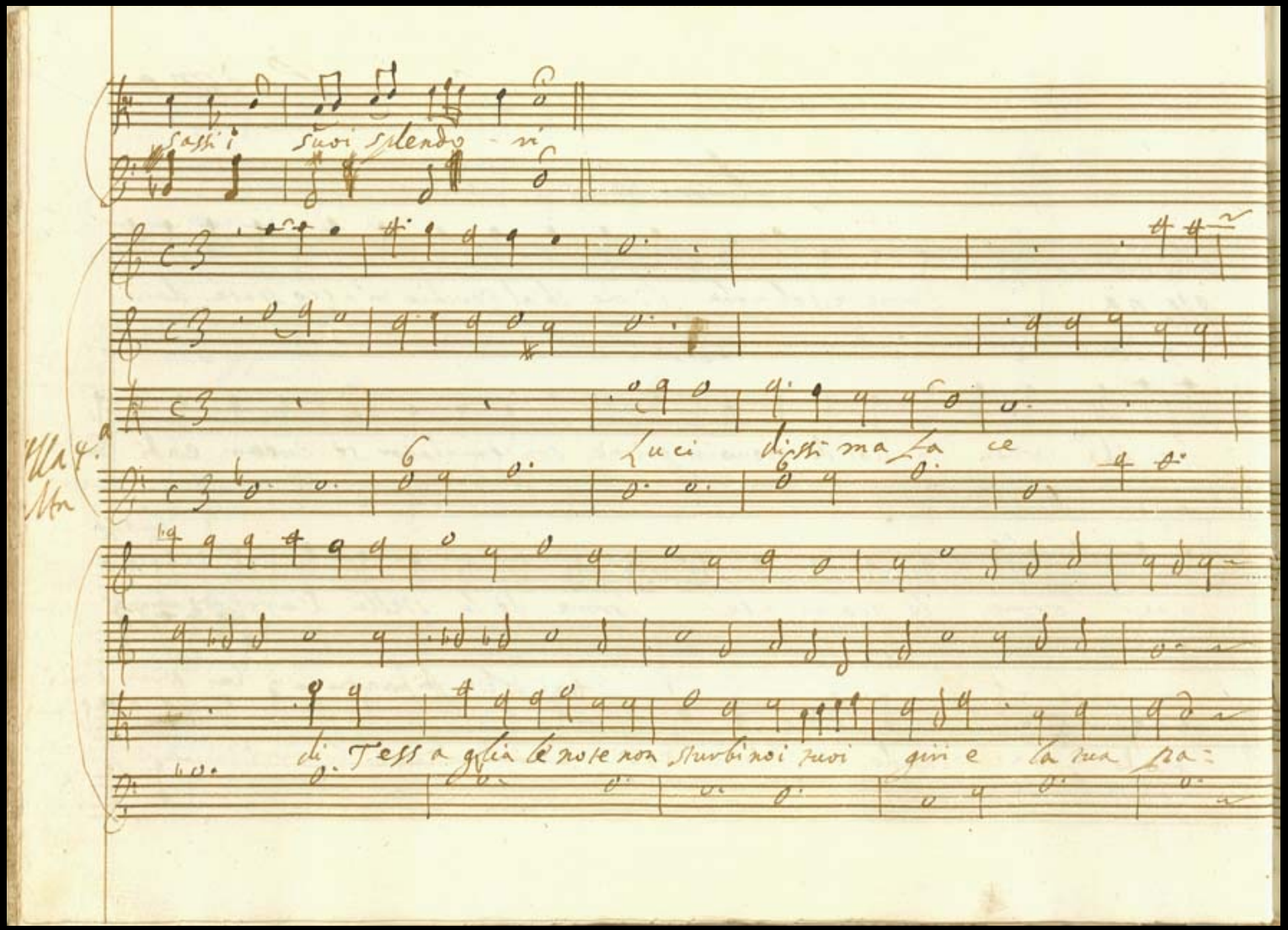
(Yellow = Surviving Sources of La Calisto)



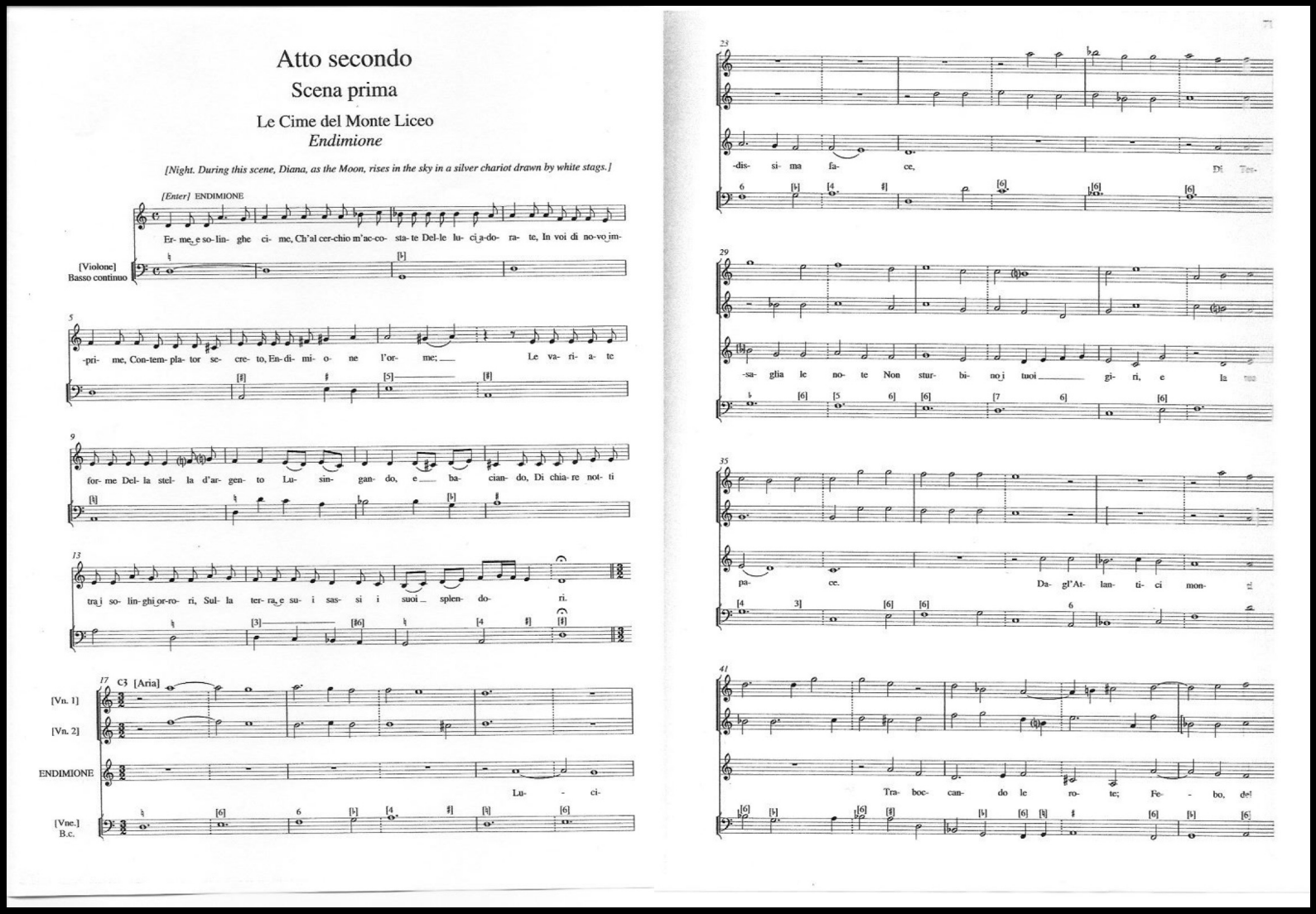
Francesco Cavalli, *La Calisto*, f. 48v

(Venice, Biblioteca Nazionale Marciana)

Endymion's aria "Lucidissima face, " Act II, sc. 1



La Calisto, Act II, scene 1
edited by Jennifer W. Brown (A-R Editions, 2007)



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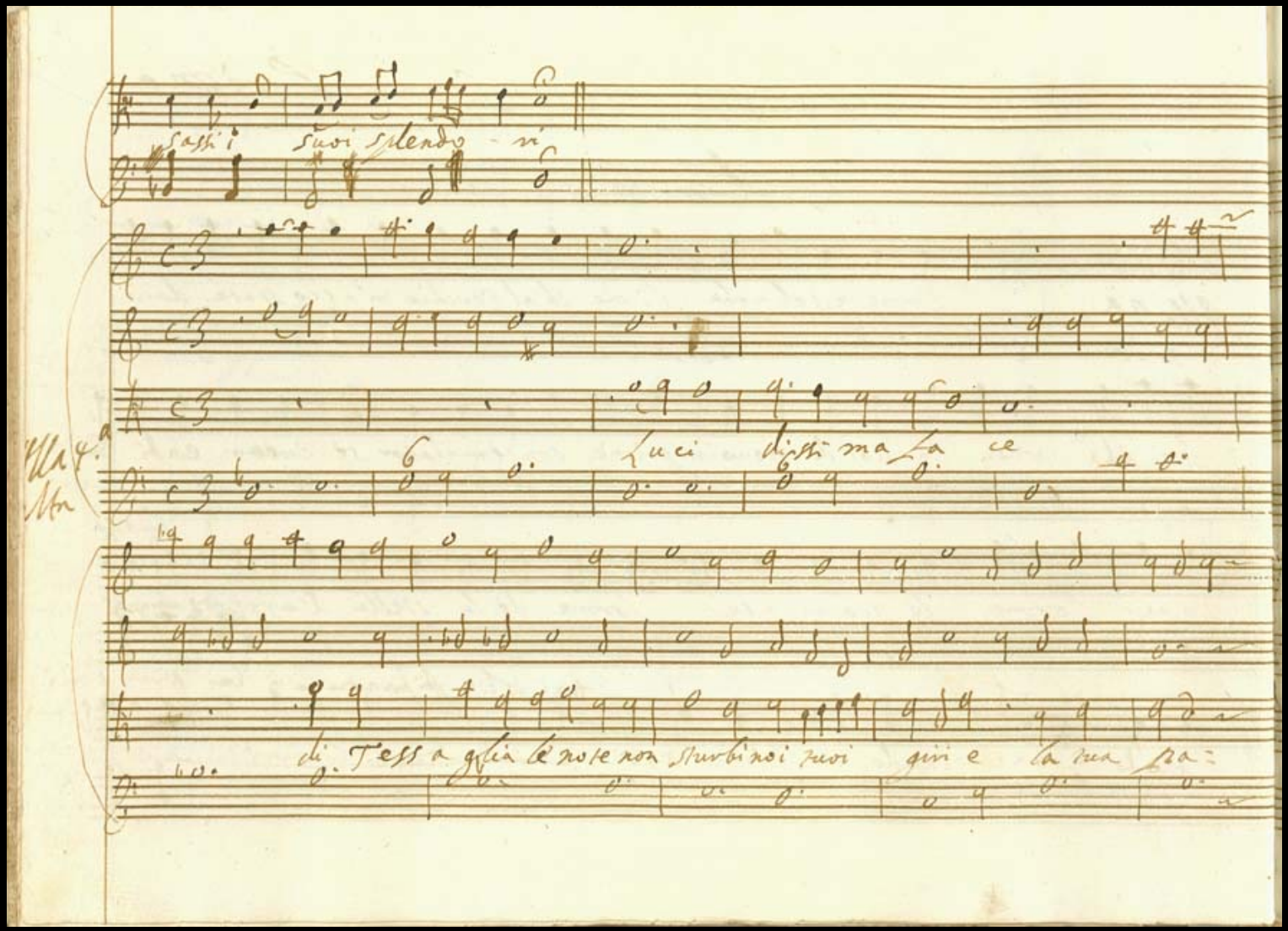
- *Signor Cavalli [is] obligated… [to have] all the copies and originals that will be necessary made at his own expense, without the theatre managers having to hear any complaints, whether about paper or copyists or anything else.*

1. TRANSPOSITION

Aria (Endymion) transposed up a fourth (“Alla 4.a alta”)

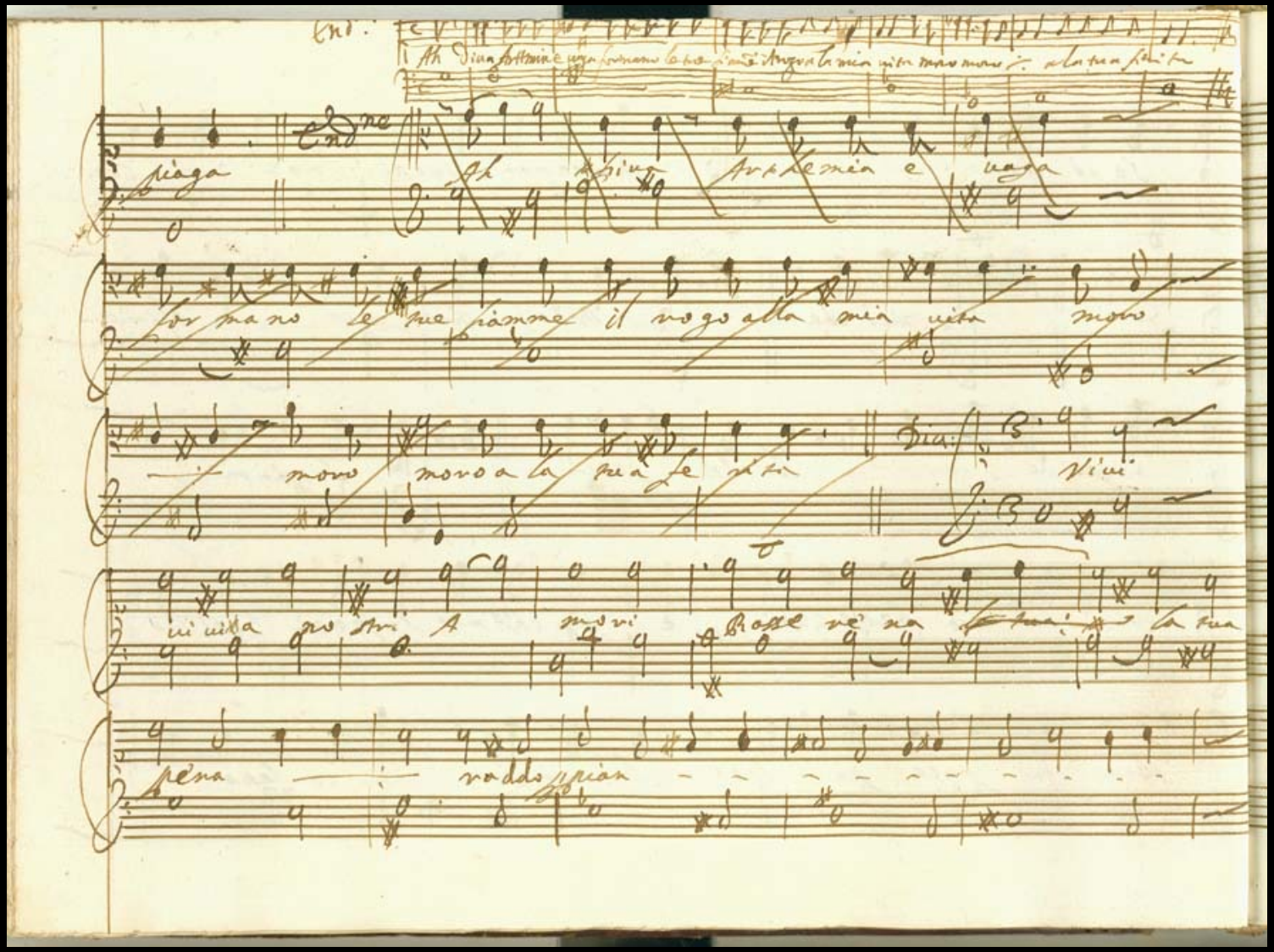
La Calisto, f. 48v



2. REWRITING

New recitative (Endymion) notated in soprano register

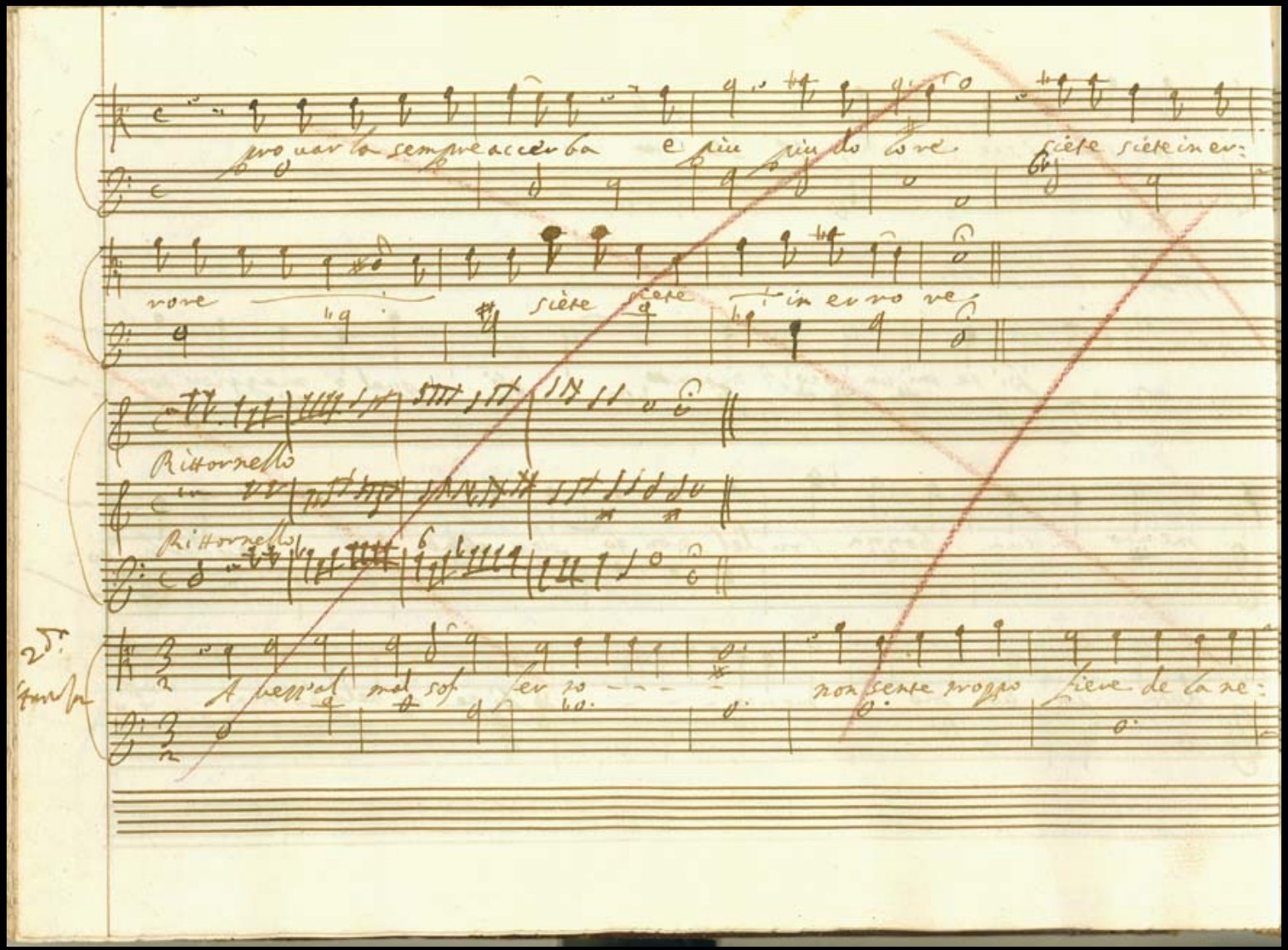
La Calisto, f. 55v



3. CUTS

Scene (Endymion) crossed out

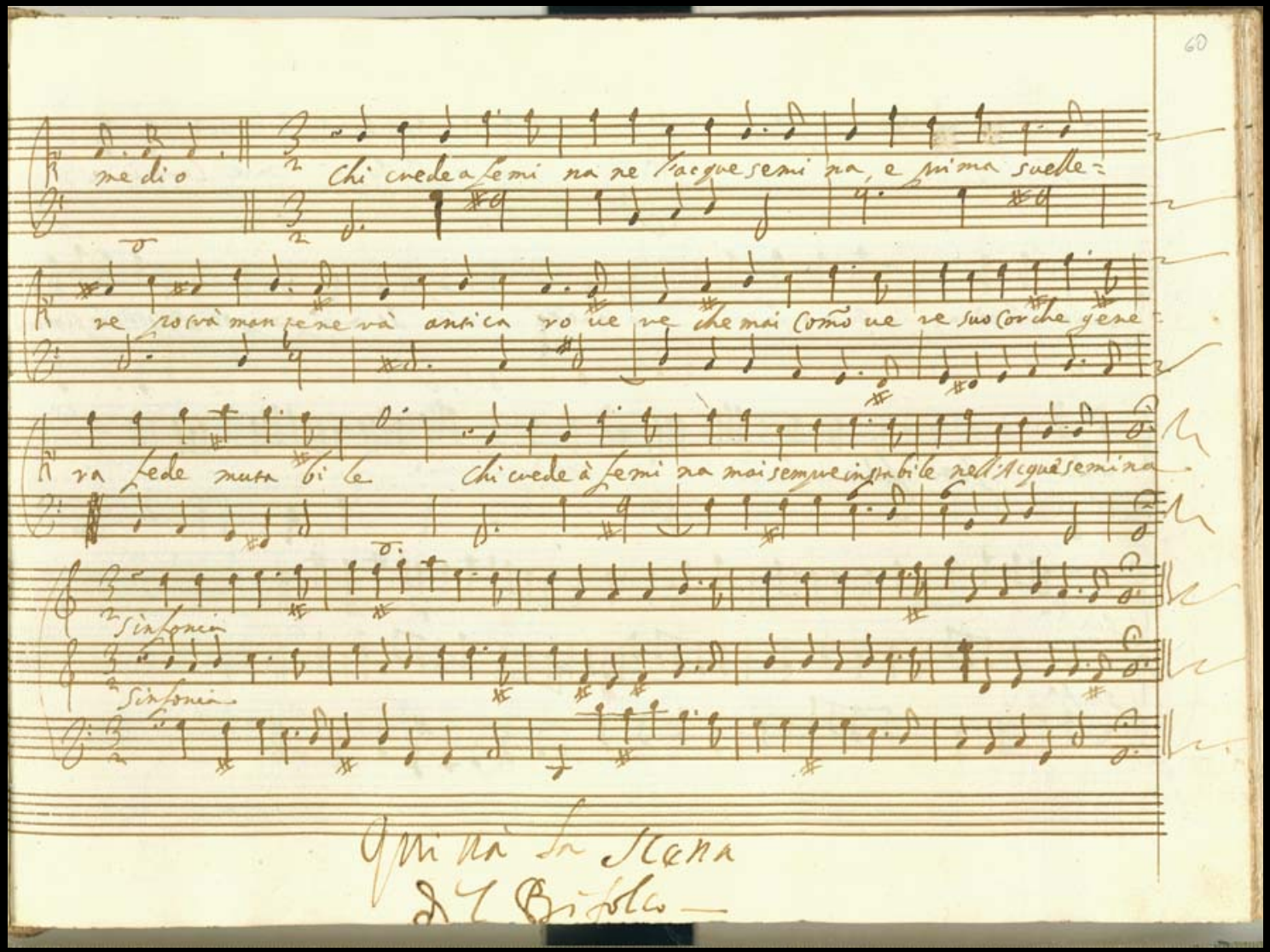
La Calisto, f. 58v



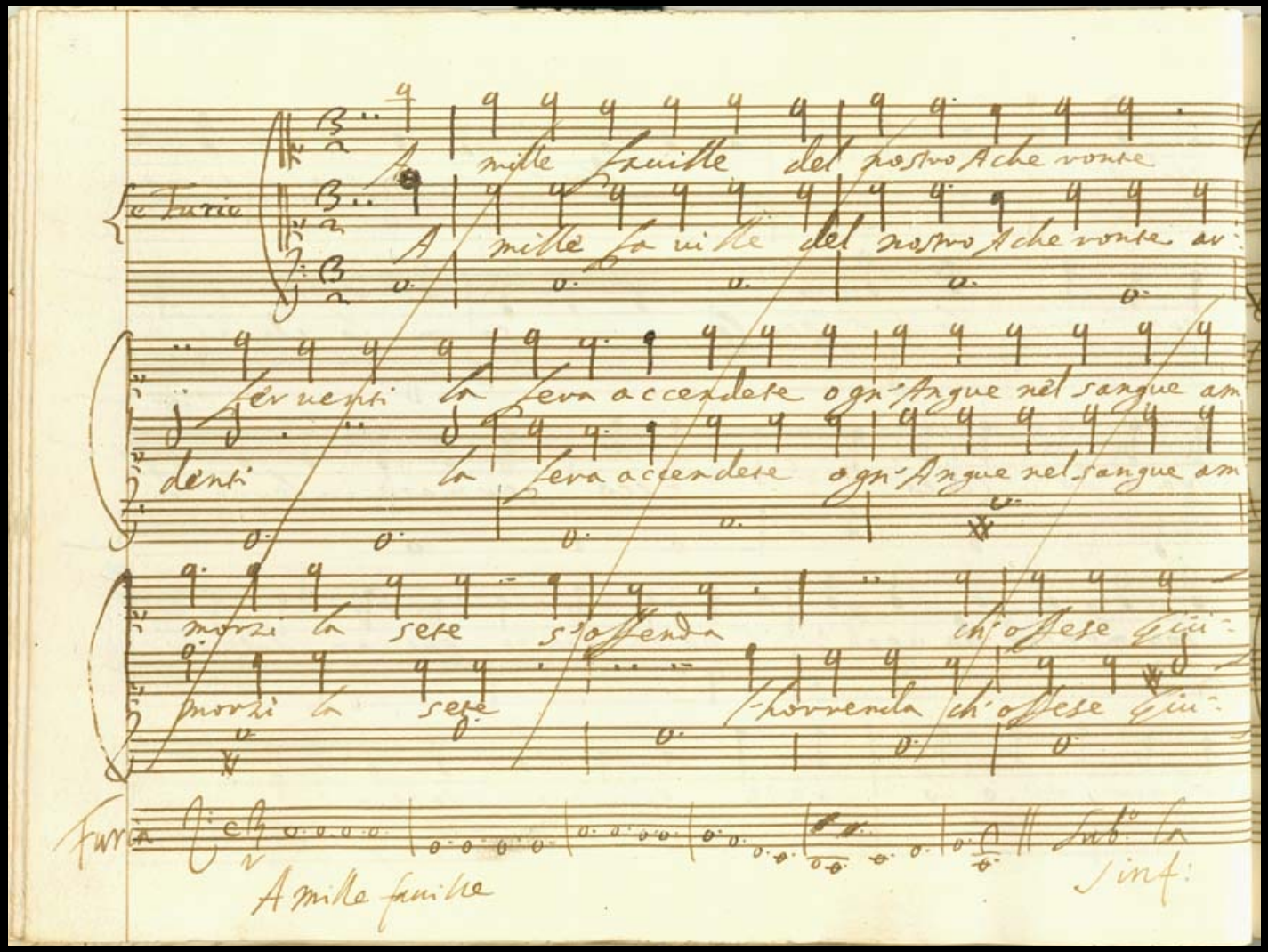
4. ADDITION

Cavalli's annotation "The shepherd scene goes here"

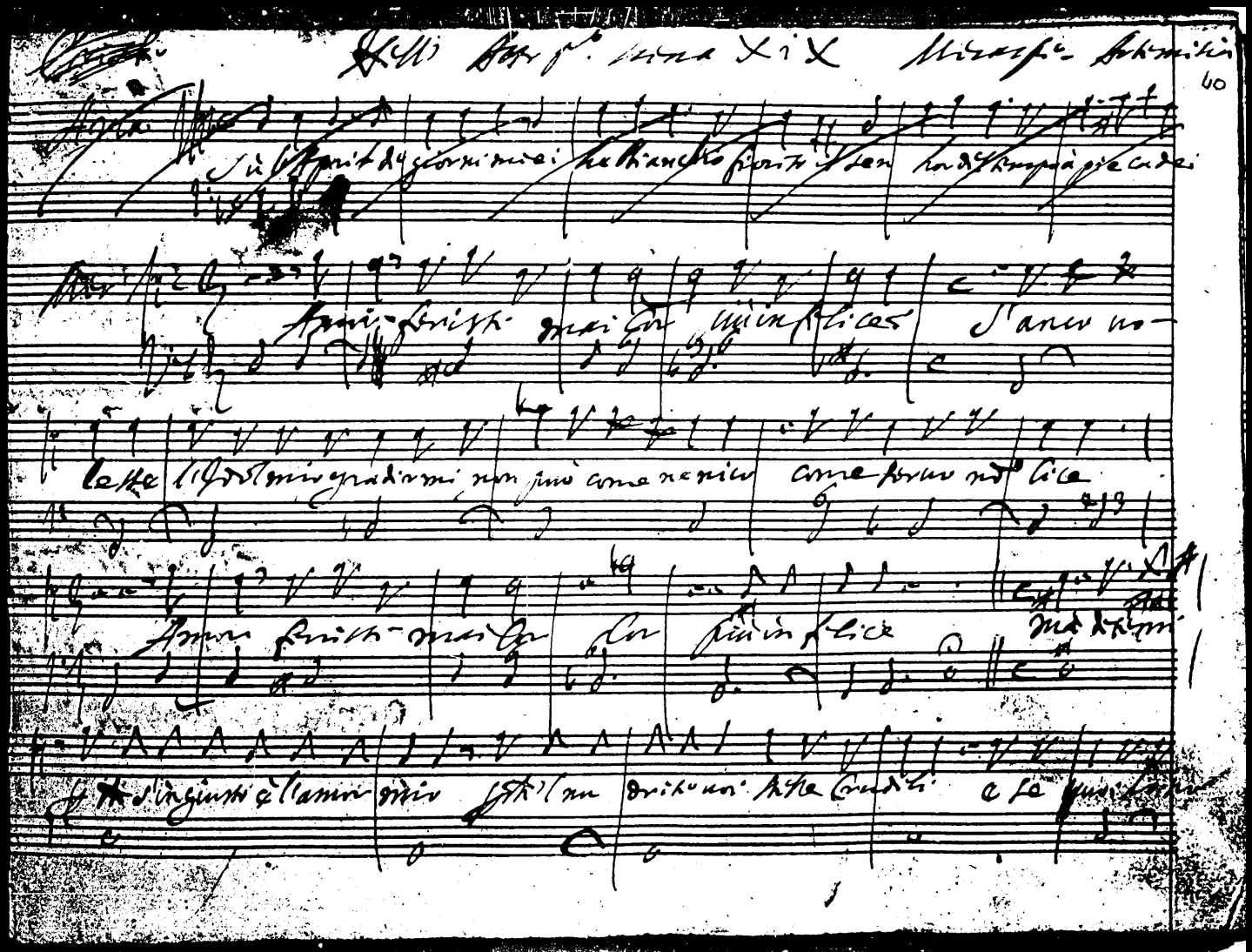
La Calisto, f. 60r



VOCAL LINES MISSING
Furies' duet replaced by bass line only
La Calisto, f. 98v



Only Surviving Vocal Part from 17th-Century Opera
Cavalli, *Artemisia*, Act I, sc. 11 (autograph)
Discarded page from part for Erisbe (crossed out)



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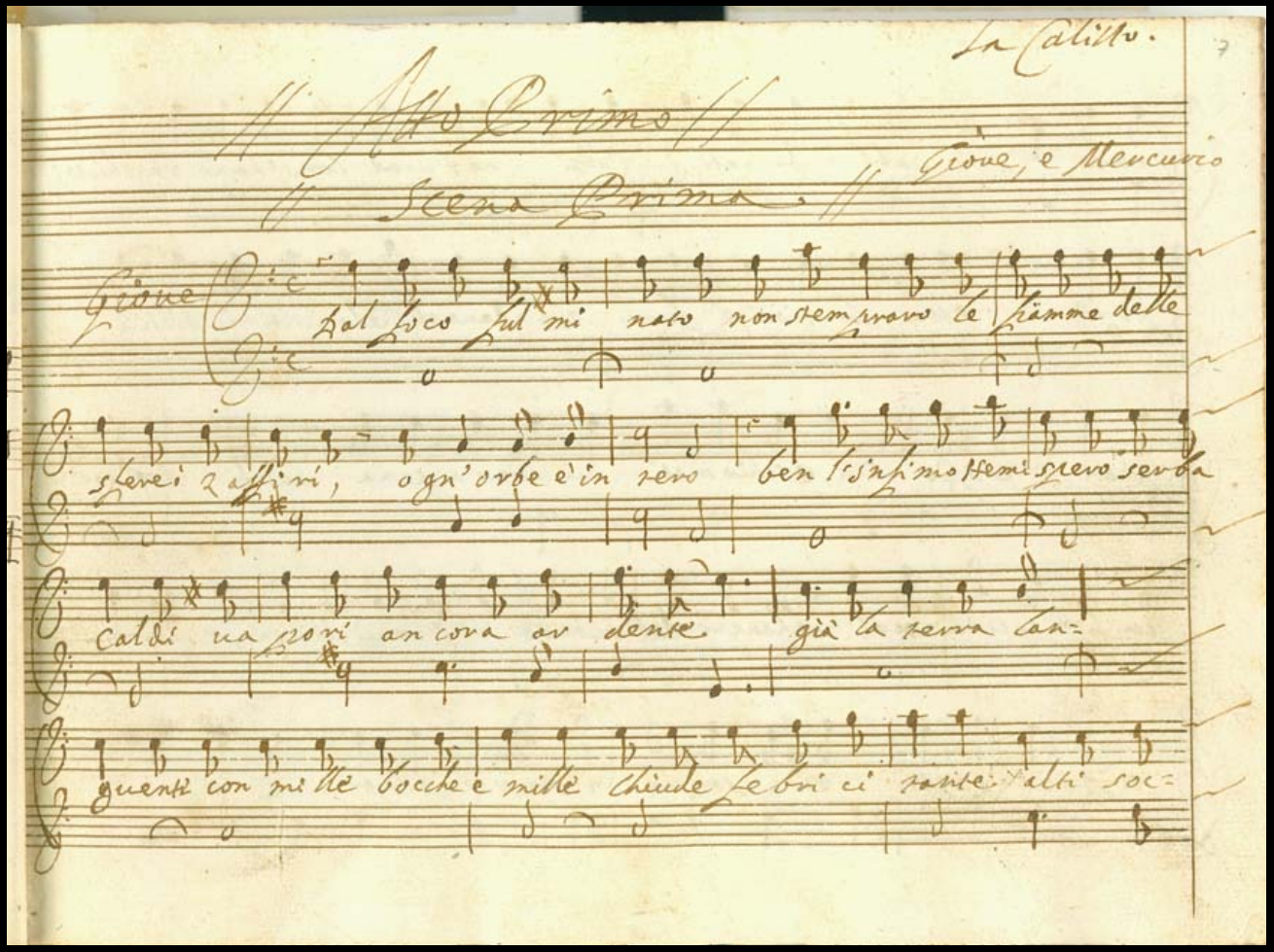
La Calisto, Act I, scene 1
(Venice, Biblioteca Nazionale Marciana)
hand of Maria Cavalli, annotations by Francesco Cavalli



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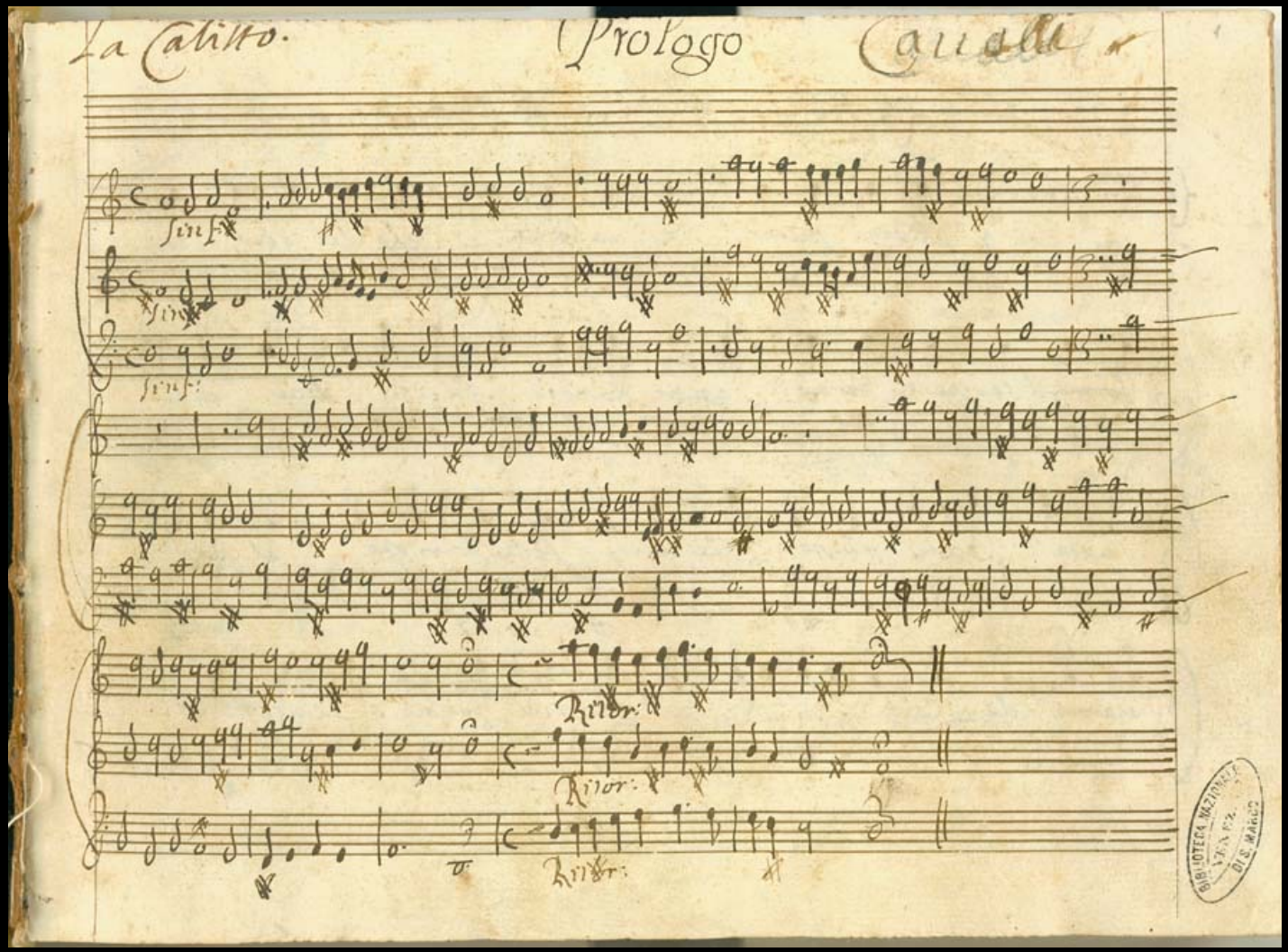
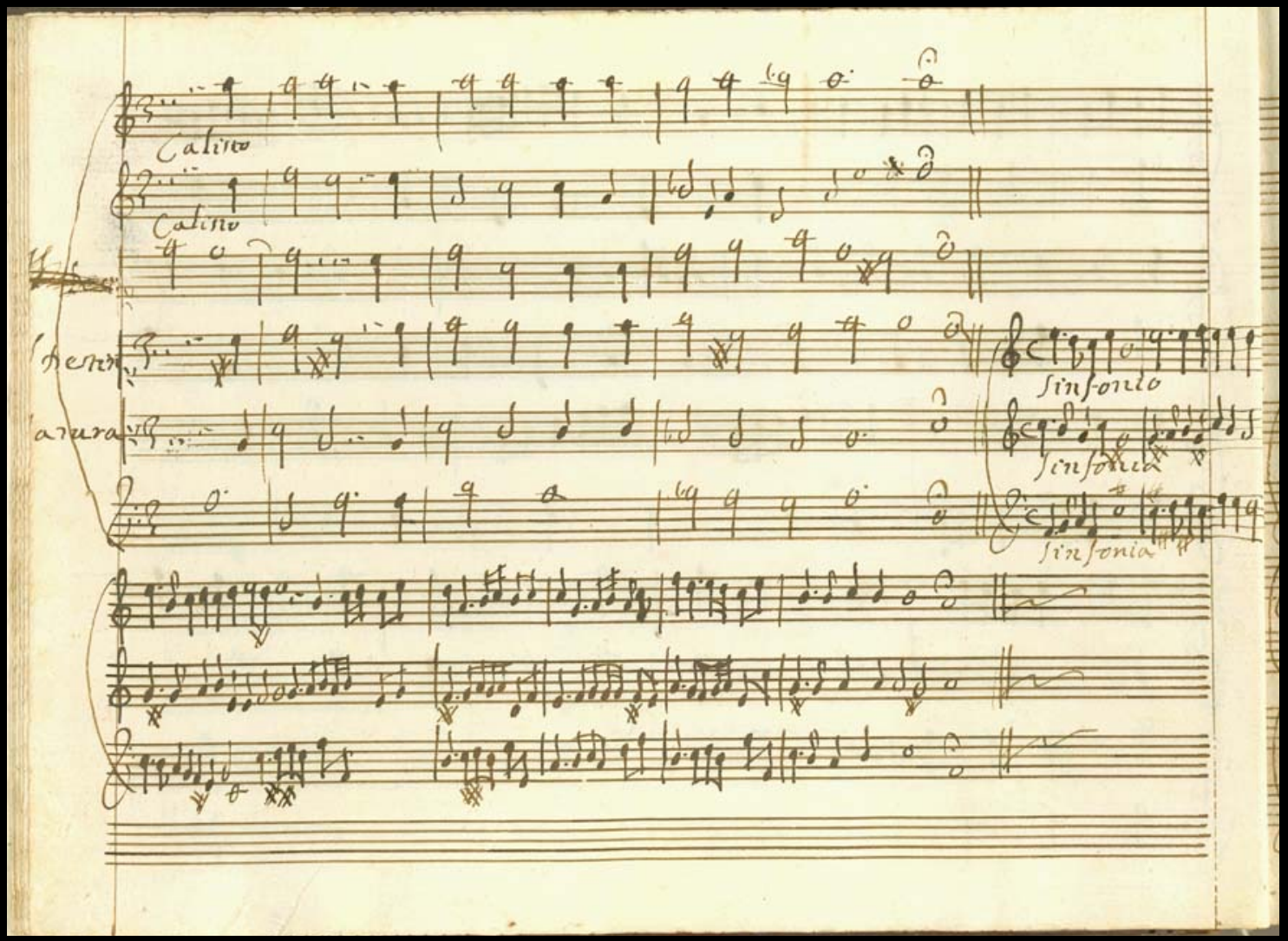
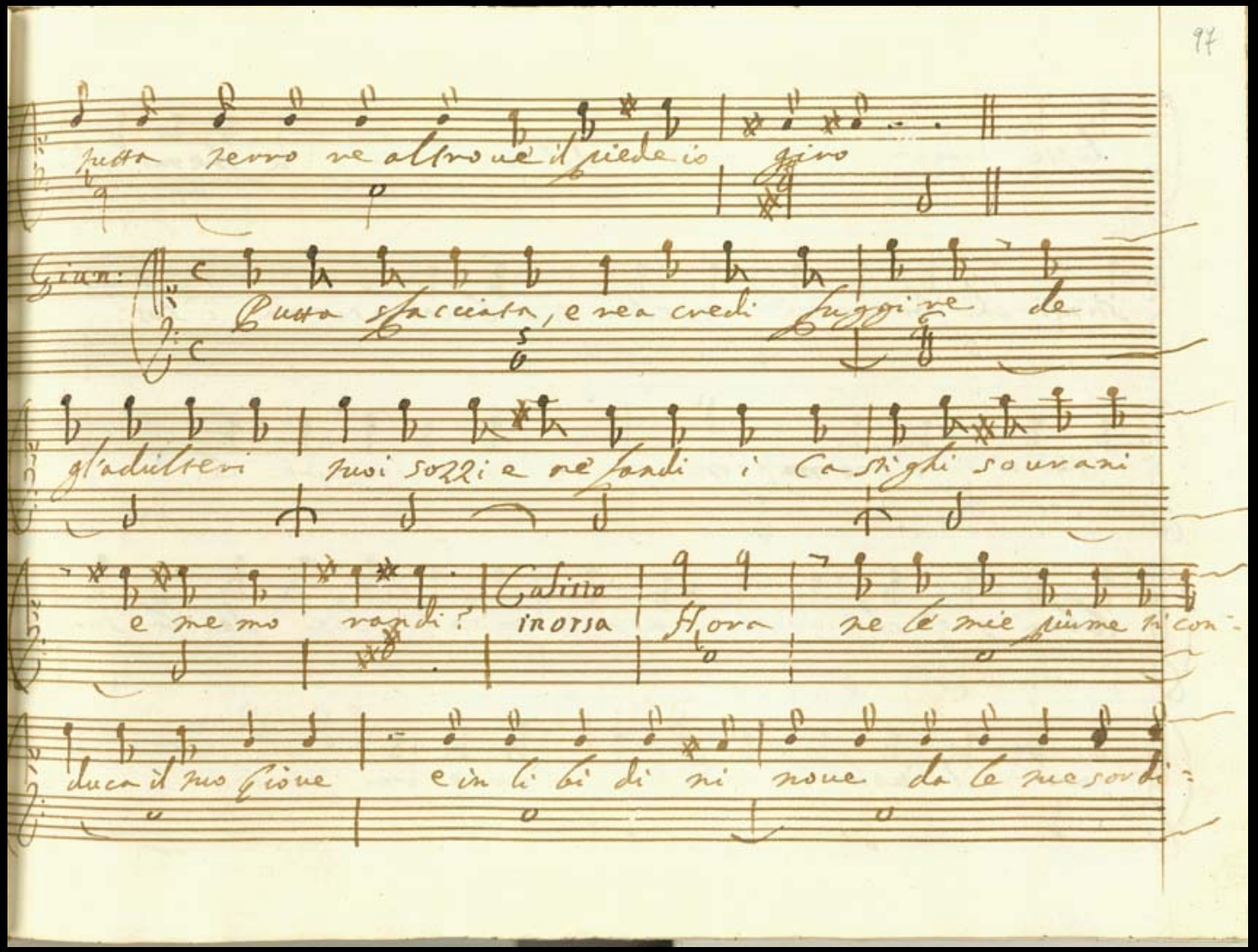


La Calisto, end of Prologue; “Sinfonia” added later



La Calisto, f. 97r
bar 1, bass line: semibreve altered to tied minims



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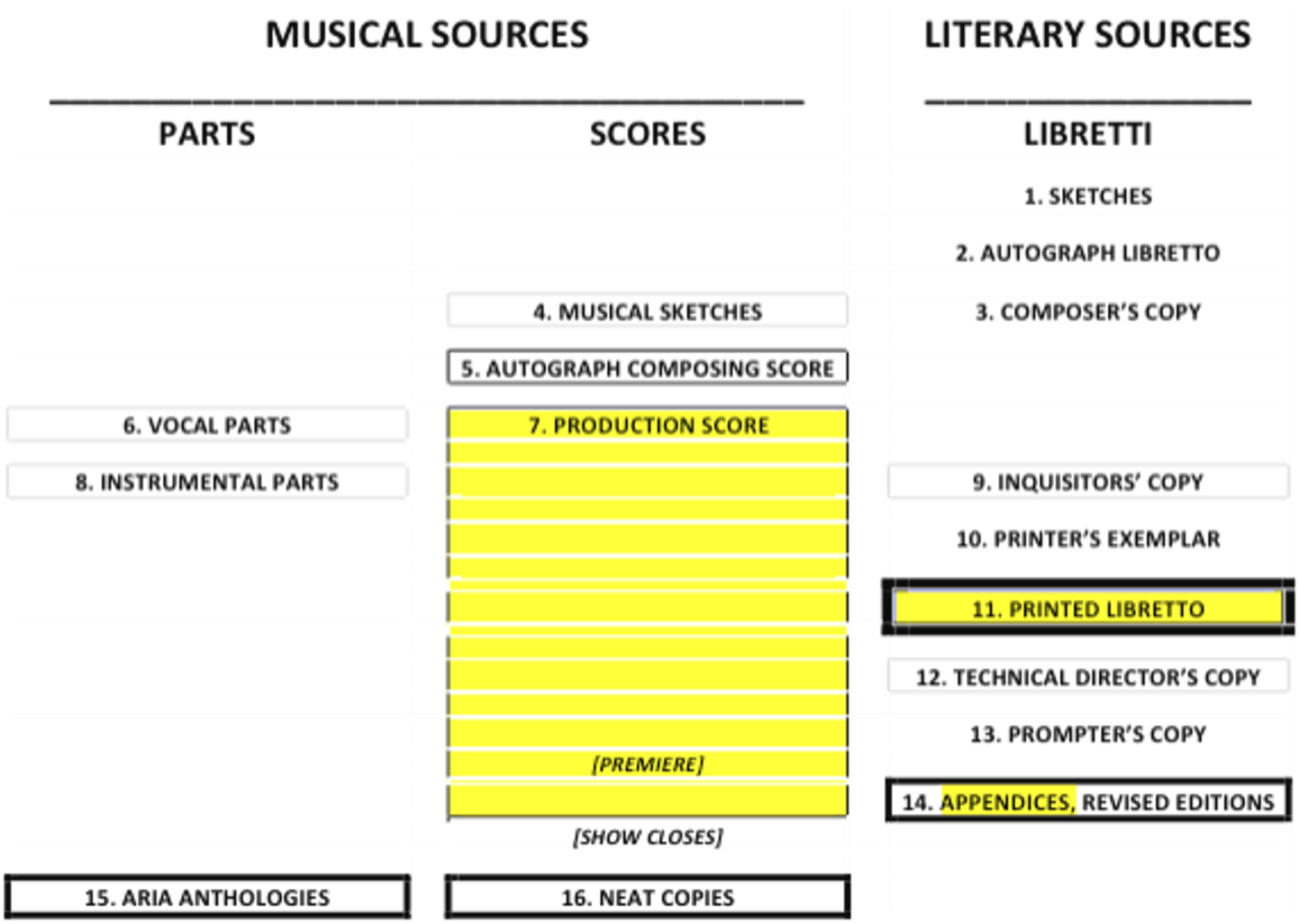
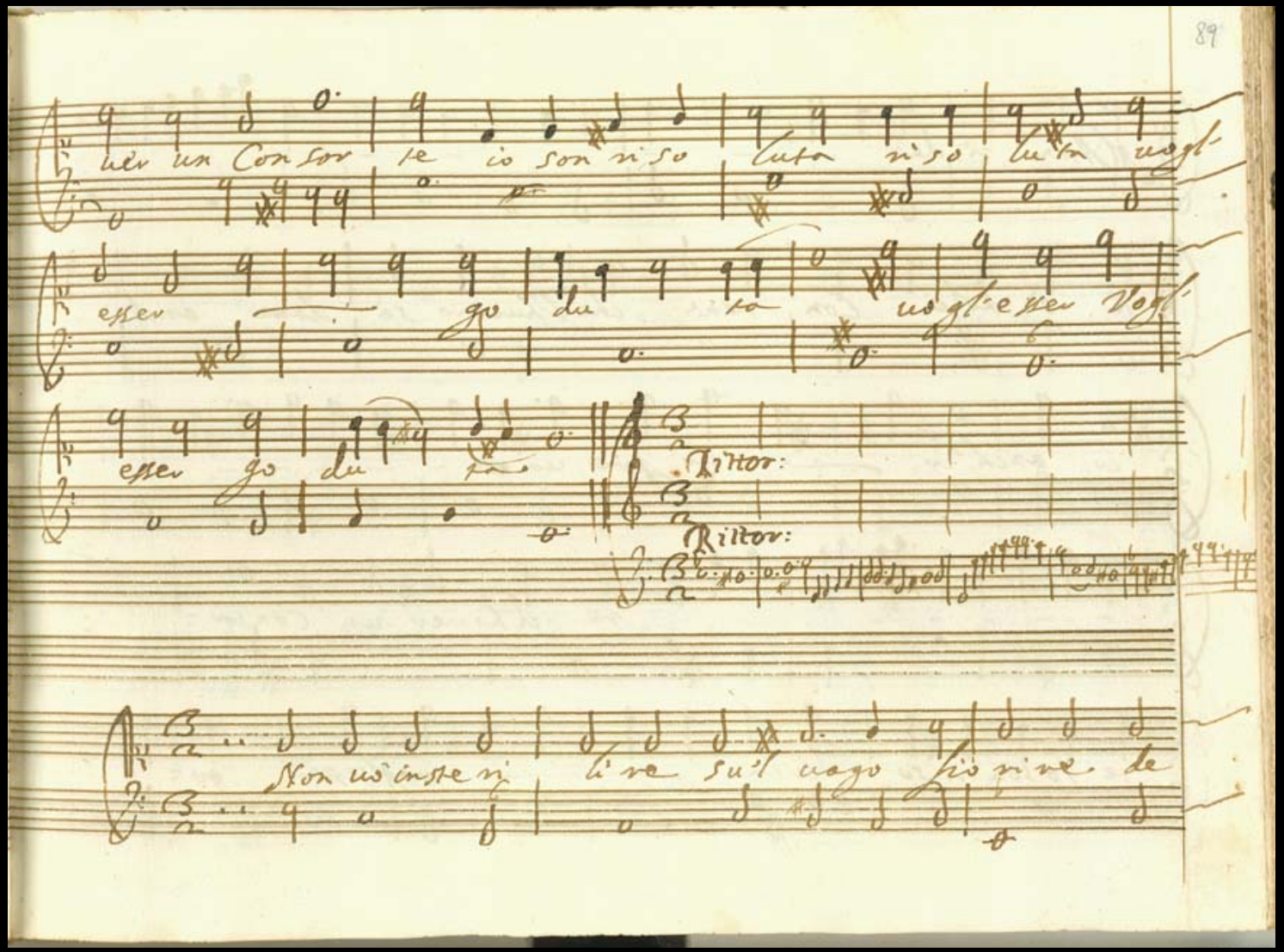


Letter from Giovanni Grimani, owner of the Teatro SS. Giovanni e Paolo, Sept. 11, 1655 to Cornelio Bentivoglio in Ferrara

- "Only the original [production score] can be found, in the possession of Signor Cavalli, but it is all so worked over, and so filled with annotations that it could not be understood; rather if it were necessary to have it copied, the assistance of the same Cavalli would be necessary."

INSTRUMENTAL LINES MISSING

Scribe left 3 empty staves; Cavalli later filled in bass line only

La Calisto, f. 89r