



Restoring Cavalli to the Theatre in the Twenty-First Century

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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 Cavalli," *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 Kretschmar, 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 Musikbelegen," *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 vénétien 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 innamorato (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]
Giasono (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



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

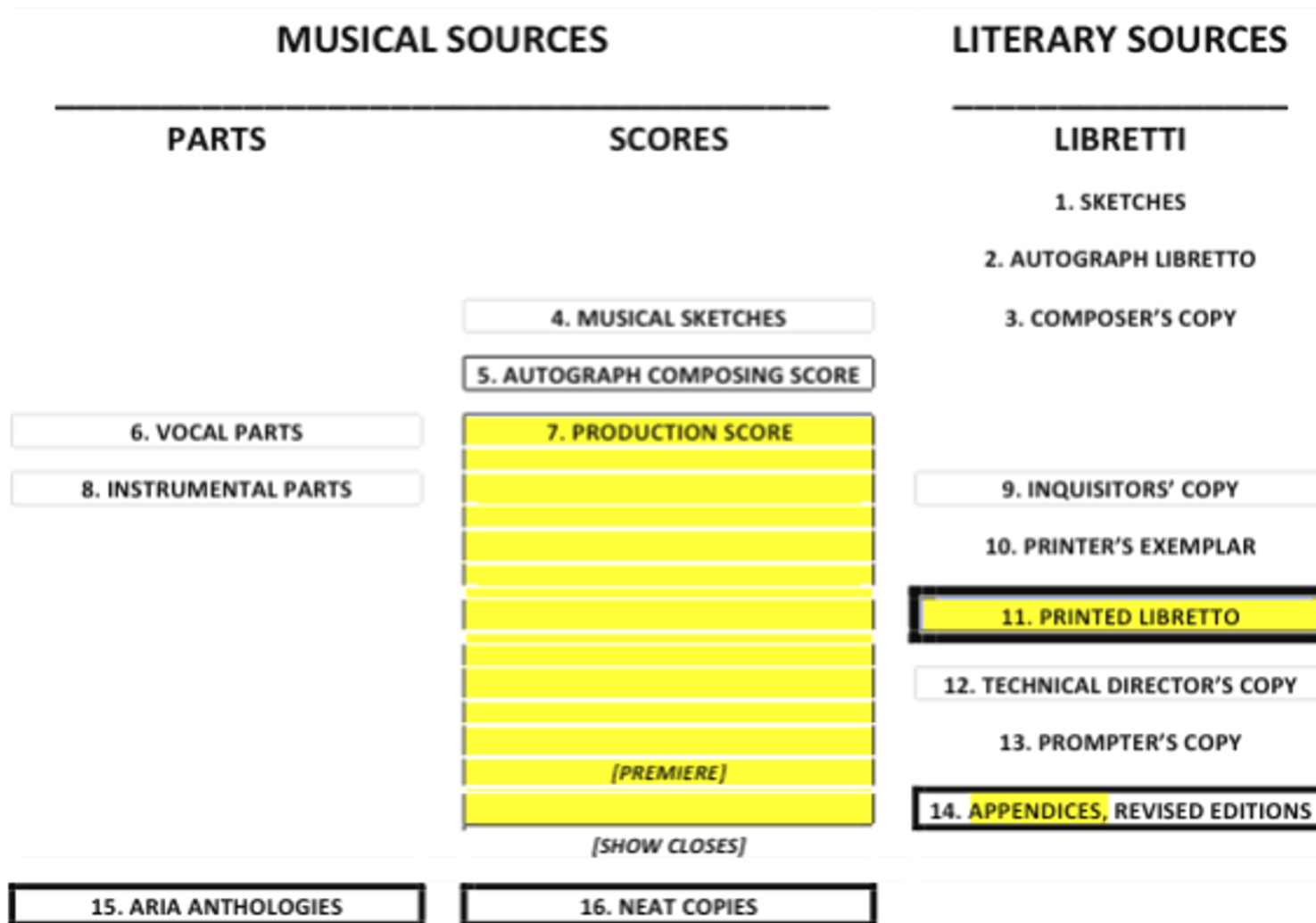
Jennifer Williams Brown
Grinnell College



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

sasti sui splendo - ri

Moz.
Alleg.

Luci di ti ma fa ce

di. Tess a gli a te no te non turbi noi tuoi gin e la ma pa:

La Calisto, Act II, scene 1

edited by Jennifer W. Brown (A-R Editions, 2007)

Atto secondo Scena prima

Le Cime del Monte Liceo
Endimione

[Night. During this scene, Diana, as the Moon, rises in the sky in a silver chariot drawn by white stags.]

[Enter] ENDIMIONE

Er-me so-lin-ghe ci-me, Ch'al cer-chio m'ac-co-sta-te Del-le lu-ci-a-do-ra-te, In voi di no-vo-im-

[Violone]
Basso continuo

-pri-me, Con-tem-pla-tor se-cre-to, En-di-mi-o-ne l'or-me; Le va-ri-a-te

for-me Del-la stel-la d'ar-gen-to Lu-sin-gan-do, e ba-cian-do, Di chia-re not-ti

traj so-lin-ghi-or-ro-ri, Sul-la ter-ra, e su-i sas-si i suoi splen-do-ri.

[Vn. 1]
[Vn. 2]
ENDIMIONE
[Vnc.]
B.c.

Lu-ci-

-dis-si-ma fa-ce, Di To-

-sa-glia le no-te Non stur-bi-noj tuoi gi-ri, e la

pa-ce. Da-gl'At-lan-ti-ci mon-

Tra-boc-can-do le ro-ter; Fe-bo, de'

Excerpt from Cavalli's contract
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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.*
- *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

The image shows a page of handwritten musical notation on aged paper. The score is for an aria titled "Endymion" from the opera "La Calisto", page 48v. The music is transposed up a fourth, as indicated by the text "Alla 4.a alta" written in the left margin. The score consists of several staves. The top staff is the vocal line, with lyrics written below it: "sasti i suoi splendo - ri". The second staff is the piano accompaniment, starting with a treble clef and a 3/8 time signature. The third staff is another vocal line, with lyrics: "luci d'itti ma fa ce". The fourth staff is the piano accompaniment for this section. The fifth staff is another vocal line, with lyrics: "di Tess a glia le rose non sturbino i tuoi giri e la ma pa:". The sixth staff is the piano accompaniment for this section. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

2. REWRITING

New recitative (Endymion) notated in soprano register

La Calisto, f. 55v

Handwritten musical score for a soprano recitative in Endymion's register. The score is written on five staves with lyrics in Italian. The lyrics are: *piaga*, *per mano le mie piaghe il rogo alla mia vita*, *more more a la sua fe*, *ui vita pro mi*, *more*, *Prose ve na*, *pena*, *raddoppian*. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is written in a historical style, likely from the 17th or 18th century.

3. CUTS

Scene (Endymion) crossed out

La Calisto, f. 58v

The image shows a page of handwritten musical notation from a manuscript. The page is titled "3. CUTS" and "Scene (Endymion) crossed out" in white text. Below the title, it says "La Calisto, f. 58v". The musical score is written in brown ink on aged paper. It consists of several systems of staves. The first system has two staves with a vocal line and a basso continuo line. The lyrics are: "pro var la sempre accerba e piu rindo bre. siete siete in er:". The second system also has two staves with a vocal line and a basso continuo line. The lyrics are: "non e siete siete in erro re:". The third system consists of two staves of "Ritornello" music. The fourth system has two staves with a vocal line and a basso continuo line. The lyrics are: "A penna! mal sof fer so non sente troppo fiere de la re:". A large red "X" is drawn across the entire page, indicating that the scene has been crossed out. The page number "58v" is written in the bottom left corner.

4. ADDITION

Cavalli's annotation "The shepherd scene goes here"

La Calisto, f. 60r

60

me dio Chi crede a femi na re l'acqua semi na, e prima suelle =
re no va man fene ra antica ro ue re che mai co mo ue re sus cor che ge se =
ra fede muta bi le Chi crede a femi na mai sem pre infa ntile nell'acqua semi na.

Sinfonia
Sinfonia

Qui na La Scena
D. T. B. G. G. G.

VOCAL LINES MISSING

Furies' duet replaced by bass line only

La Calisto, f. 98v

The image shows a page of handwritten musical notation from a manuscript. The score is for a duet of two Furies. The notation is written in brown ink on aged paper. The key signature is one flat (B-flat), and the time signature is 3/2. The music is written on five staves. The first two staves are for the vocal parts, but the lyrics are written below the notes, and the notes themselves are mostly obscured by a large, diagonal scribble. The lyrics for the first two staves are: "A mille fa mille del nostro Ache vonte av". The third and fourth staves are for the vocal parts, with lyrics: "fer uerpi la fera accendete ogn' Arque nel sangue am", "denti la fera accendete ogn' Arque nel sangue am", "morsi la sete s'offenda ch'offese giu:", "morsi la sete l'horrenda ch'offese giu:". The fifth staff is a bass line for the Furies, with the lyrics "A mille fa mille" written below it. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are also some markings like "v" and "x" on the staves.

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

~~Handwritten musical score for Erisbe, Act I, sc. 11 of Cavalli's *Artemisia*. The page is crossed out with a large 'X' and contains the following lyrics:~~

~~60~~

~~Il feroce di giorno mio: he l'anche finito il sen ha d'impia grida~~

~~Amor bruto mai con più felice Stanco no-~~

~~l'atte l'ist'omin gradami non più come ne più come bruto no' lice~~

~~Amor bruto mai con più felice ma l'armi~~

~~Se l'ingiusti e l'anni mio l'ist' an drico un' h'la Gaud' e la più~~

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La Calisto, Act I, scene 1

(Venice, Biblioteca Nazionale Marciana)

hand of Maria Cavalli, annotations by Francesco Cavalli

La Calisto.

Atto Primo

Scena Prima. Giove, e Mercurio

Giove *Gie* *Gie*

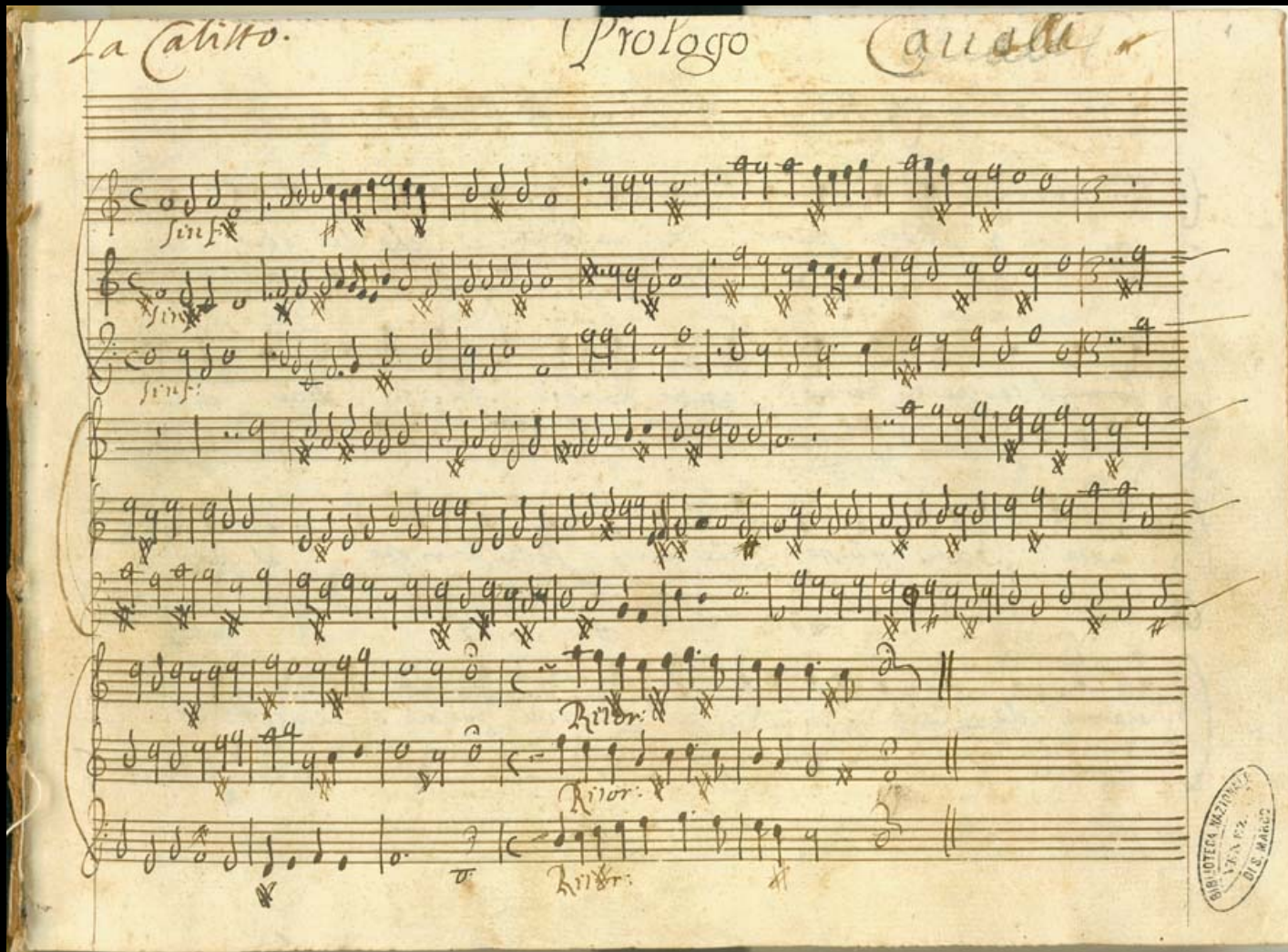
dal fuoco sul mi nato non stempravo le fiamme delle
sfere i raffini, ogn'orbe e' in vero ben l'infimo Hemisfero serba
caldi na pori ancora ardente. già la terra lan-
guenti con mille bocche e mille chiude febri ci rante alti soc-

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La Calisto, end of Prologue;
"Sinfonia" added later

A page of handwritten musical notation on aged paper. The score is arranged in two systems. The first system consists of five staves. The top two staves are labeled "Calisto" and contain a vocal line with lyrics "Calisto" written below. The third staff is a lute accompaniment. The fourth and fifth staves are for other instruments, with the word "Sinfonia" written below the fifth staff. The second system consists of three staves of instrumental music, with the word "Sinfonia" written below the first staff of this system. The notation includes various note values, rests, and clefs, characteristic of 17th-century manuscript notation.

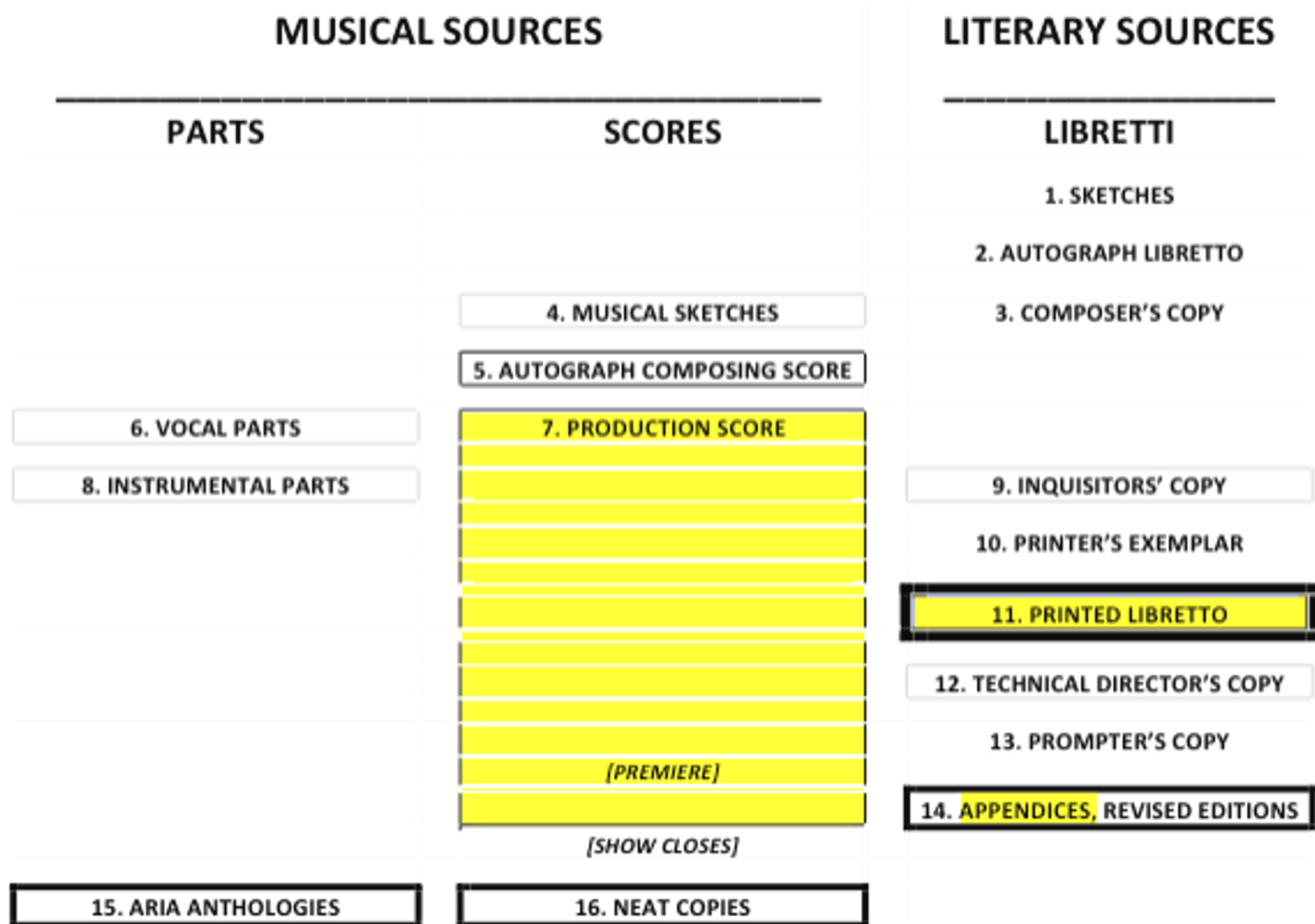
La Calisto, f. 97r

bar 1, bass line: semibreve altered to tied minims

94

The image shows a page of handwritten musical notation for the opera *La Calisto*, folio 97r. The page is numbered '94' in the top right corner. It features five staves of music. The first staff is a vocal line with the lyrics: "pura ferro ve altroue il piede io giro". The second staff is a vocal line with the lyrics: "Giun. Buona spacciata, e rea credi fuggire de". The third staff is a vocal line with the lyrics: "gladilveri suoi sorli e ne fandi i Castighi sovran". The fourth staff is a vocal line with the lyrics: "e me mo ranti? inossa Hora se le mie piume n' con". The fifth staff is a vocal line with the lyrics: "duca il mo Giove e in li bi di ni noue da le me sorbi". The bass line, which is the focus of the caption, is the second staff, starting with a semibreve note that is altered to two tied minims. The notation is in a historical style, with various accidentals and clefs.

Written Sources Generated by a
 Typical Premiere Season in 17th-Century Italy
(Yellow = Surviving Sources of La Calisto)



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

89

her un Con sor re io son ni so luto ni so luto uo gl
eser go du ra uo gl eser Vogl
eser go du ra
Ritlor:
Ritlor:
Non uo in ste ni li re sul uo go fis ri re de