

CONTENTS

List of Illustrations / ix

Acknowledgments / xi

Abbreviations / xiii

A Note on the Terminology of Italian Operatic Poetry / xvii

Kreuzer, Gulden, and Ducats / xix

Introduction / 1

- 1 From Venice to Vienna / 9
- 2 Opera in Vienna, 1766–76: Theaters, Management, Personnel / 32
- 3 Goldonian Opera Buffa in Vienna before Salieri / 61
- 4 Constructing *Le donne letterate* / 111
- 5 Youthful Exploration and Experiment / 152
- 6 Three Goldonian Comedies / 182
- 7 Joseph II and the End of the Impresarial Decade / 232
- 8 Italy, 1778–80 / 255
- 9 Joseph's Singspiel Troupe and *Der Rauchfangkehrer* / 281
- 10 *Les Danaïdes* / 307
- 11 Joseph's Italian Troupe and the Renewal of Viennese Opera Buffa / 330
- 12 Between Paris and Vienna: *Tarare* and *Axur re d'Ormus* / 385

13 Da Ponte, Ferrarese, and Hofkapellmeister Salieri / 421

14 Mozart and Salieri / 459

15 Leopold II, Tomeoni, and the Triumph of Neapolitan Opera Buffa / 493

16 Withdrawal and Reemergence, 1792–96 / 527

17 Salieri's Last Operas and the End of Viennese Italian Opera / 561

Appendix: A Chronological List of Salieri's Operas / 599

Bibliography / 603

Index of Salieri's Works / 619

General Index / 625

ILLUSTRATIONS

Color Plates (*following page 412*)

- 1 Costume designs for Arteneo and Elamir in *Axur re d'Ormus*
- 2 Costume design for Urson in *Axur re d'Ormus*

Black-and-White Figures

TITLE PAGE Costume design for Altamor in *Axur re d'Ormus*

- 1.1 Canaletto, *The Bacino di S. Marco on Ascension Day* / 16
- 1.2 Joseph II at the keyboard / 26
- 1.3 Joseph II at the keyboard, detail / 26
- 1.4 Salieri, silhouette published in 1786 / 30
- 1.5 Te Deum in the court chapel, April 1790, detail / 30
- 2.1 Bird's-eye view of Vienna, 1785 / 34
- 2.2 The Michaelerplatz with the Burgtheater, ca. 1785 / 36
- 2.3 Groundplan of the Burgtheater, 1778 / 36
- 2.4 The Kärntnertortheater, ca. 1772 / 36
- 2.5 Giovanni de Gamera / 47
- 2.6 List of players in the two theater orchestras, 1773, with evaluations of their ability / 51
- 2.7 Contract signed by Costanza and Rosa Baglioni with the terms of a two-year engagement in Vienna / 58
- 4.1 Pietro Longhi, *The Geography Lesson* / 115
- 4.2 *Le donne letterate*, text of the finale of act 1 / 128
- 5.1 *Don Chisciotte alle nozze di Gamace*, beginning of scene 4 / 159
- 5.2 The first of three pages of annotations in Salieri's hand in the autograph score of *Armida*, 1771 / 165
- 5.3 *Armida*, beginning of act 3 in the autograph score / 170

- 6.1 Box-office receipts for a performance of *La locandiera* / 196
- 6.2 *La calamita de' cuori*, act 2, beginning of the sinfonia for two orchestras / 214
- 6.3 Receipt signed by Salieri for expense incurred in preparation for *La calamita de' cuori* / 216
- 6.4 Record of daily income, 1–22 October 1774 / 218
- 6.5 *La fiera di Venezia*, act 2, text of the finale / 222–23
- 6.6 Pietro Longhi, *The Ballroom* / 226
- 6.7 Pietro Longhi, *The Forlana* / 230
- 7.1 Autograph letter from Joseph II to his brother Leopold / 236–37
- 8.1 Pietro Longhi, *The Fortune-Teller* / 269
- 9.1 Count (later Prince) Franz Xaver Rosenberg-Orsini, 1783 / 283
- 9.2 Catarina Cavalieri, silhouette published in 1786 / 287
- 9.3 Catarina Cavalieri, Joseph Martin Ruprecht, and Franz Fuchs in Umlauf's *Die Bergknappen* / 291
- 10.1 *Les Danaïdes*, act 5, beginning of the chorus "Gloire, gloire, Evan, Evoé!" / 324
- 11.1 Silhouettes of members of Joseph's opera buffa troupe, 1786 / 336
- 11.2 Celeste Coltellini / 338
- 11.3 *La grotta di Trofonio*, beginning of act 1, sc. 10 / 364
- 11.4 *La grotta di Trofonio*, title page of the full score / 370
- 11.5 Salieri's "La ra la ra," as sung and danced by Nancy Storace in Stephen Storace's *Siege of Belgrade* / 373
- 11.6 Luigi Marchesi and Catarina Cavalieri performing *Giulio Sabino* in the Kärntnertortheater / 380
- 12.1 Instructions by Salieri for the performance of *Axur re d'Ormus* / 397
- 12.2 Costume designs for Wojciech Bogusławski's production of *Axur* in Polish, Warsaw, 1793 / 419–20
- 13.1 Letter from Joseph II to Rosenberg announcing his decision to dismiss the opera buffa troupe / 425
- 13.2 *La cifra*, beginning of "Non vo' già che vi suonino," showing a very rare use of trumpets in A / 450
- 15.1 "Primario nemico Il Sig. Salieri," a list of accusations against Salieri in Da Ponte's hand / 499
- 15.2 Irene Tomeoni in the title role of Paisiello's *Nina* / 516
- 15.3 Irene Tomeoni as Rachelina in Paisiello's *La molinara* / 516
- 16.1 Domenico Mombelli / 533
- 16.2 Carlo Angrisani / 534
- 16.3 Therese Rosenbaum, née Gassmann, as Queen of the Night / 536
- 16.4 Set design by Giorgio Fuentes for a production of *Palmira* in Frankfurt, 1797 / 559
- 17.1 Cherubini's *Les Deux Journées*, beginning of Mikéli's aria "Guide mes pas, ô providence" / 568
- 17.2 Giuseppe Simoni as Floreschi in Mayr's *Lodoiska* / 574
- 17.3 The "scena tedesca" in *Falstaff* / 579
- 17.4 Overture to *Cesare in Farmacusa*, borrowed from *Europa riconosciuta* / 592