

## Appendix I: Senesino's Operatic Repertoire, 1700-1740<sup>1</sup>

Date	City; Theatre	Title	Composer	Librettist	Senesino's Role	Other Cast, Sources, Revivals, and Notes
1700, dedication: 28 August; première: 31 August	Siena; [Palazzo Pubblico]	<i>Cammilla, Regina de' Volsci</i> <sup>2</sup>	Giovanni Battista Bononcini (1670-1747)	Silvio Stampiglia (1664-1725)	Plautillo	Cast: Maria Domenica Pini ( <i>la Tilla</i> ); Maria Maddelena Vettori; Pietro Mozzi; Giacinto Guasti ( <i>il Coccaro</i> ); Stefano Frilli; Giuliano Albertini; Giovan Carlo Bernardi; Tommaso Bigelli [replaced by Pier Francesco Gabbriellini]. Received eight performances. <sup>3</sup>
1706, November-February 1707	Venice; Teatro San Angelo	-----	-----	-----	-----	Records from the Siena cathedral choir indicate that Senesino was on leave from November 1706-February 1707, the <i>carnevale</i> season, implying he was likely performing in opera outside Siena. <sup>4</sup>
1707, première: c. 5 February	Venice; Teatro di S. Fantino	<i>Vindice la pazzia della vendetta</i>	[Giroloamo Polani (1689-1720)]	[Bartolomeo Pedoni]	Silvio	<i>A favola pastorale</i> . The cast list offers: 'Il Sig. Francesco' in the role of Silvio. This may be Senesino, or, possibly it is Francesco de Grandis who is listed as singing Zeliano in <i>Taican, re della Cina</i> by Gasparini at the Teatro Fantino in 1707.

<sup>1</sup> Details of performance and other information related to these operas, particularly for the years 1720-1733, found in: Burrows ed., *George Frideric Handel: Volume 1, 1609-1725* and *Volume 2, 1725-1734*; Deutsch, *Handel*; Winton Dean, and John Merrill Knapp, *Handel's operas, 1704-1726* (Oxford: Clarendon Press, 1987), 311-317; Colin Timms, 'Handelian and Other Librettos in the Birmingham Central Library', *Music and Letters*, 65/2 (Oxford: Oxford University Press, 1984), 141-167; 156-157; Darryl Jacqueline Dumigan, 'Nicola Porpora's opera for the 'opera of the nobility': the poetry and the music', PhD diss. (University of Huddersfield, 2014); Donald Burrows, *Handel*, 2nd edn (Oxford, et al.: Oxford University Press, 2012), with additional information from the libretti and manuscripts to the mentioned operas.

<sup>2</sup> Libretto: I-Sc, Misc. Senesi I.15, no. 7.

<sup>3</sup> See Colleen Reardon, *A Sociable Moment: Opera and Festive Culture in Baroque Siena* (New York: Oxford University Press, 2016), 213-14, 216-17.

<sup>4</sup> See Colleen Reardon, 'Siena Cathedral and its Castrati', *Sleuthing the Muse: Essays in Honor of William F. Prizer*, ed. Kristin K. Forney and Jeremy L. Smith (New York: Pendragon, 2012), 201-217; 210. While the opera in which Senesino sang in 1706 is not known, his engagement at the Teatro San Angelo is confirmed by a register which includes a creditors' list showing Senesino's demand for recompense for a theatre box that was promised as part of his fee but was never received. See Melania Bucciarelli, 'Farò il possibile per vincer l'animo di M.r Handel': Senesino's arrival in London and *Arsace*'s rhetoric of passions', *Eighteenth-Century Music*, 14/1 (2017), 54, where the document I-Vas, Giudici dell'Esaminador. B. 242, Interdetti, f. 182, dated 17 March 1707 is discussed in depth.

1707	Rovigo; Teatro Manfredini	<i>La vendetta d'amore</i>	Carlo Francesco Pollarolo ([1653]-7 February 1723)	----	Narciso	A <i>pastorale per musica</i> in three acts. While his name is not indicated in the libretto or manuscript, a sonnet, entitled 'Al Signor Francesco Bernardi da Siena', praises the young singer's performance in the opera. <sup>5</sup>
1707, Autumn, premiere: 10 November	Venice; Teatro San Angelo	<i>Armida Abbandonata</i>	Giovanni Maria Ruggeri	Francesco Silvani (1660-between 1728 and 1744)	Rinaldo	Cast: Lucia Bonetti, Giuseppe Berti, Maria Cerè, Andrea Colago, Maria Anna Garberini. Rogatis's version of the libretto used by Jommelli for his <i>Armida</i> ; Tasso's <i>la Gerusalemme Liberata</i> , upon which the libretto is based, was first published in 1581.
1708, premiere: 26 January	Venice; Teatro San Angelo	<i>Armida al campo</i>	Giuseppe Boniventi ([1673]- c. 1727)	F. Silvani	Rinaldo	Cast: Giuseppe Bigonzi, Lucia Bonetti, Gerolima Morena ( <i>la Palermina</i> ), Giuseppe Berti, Maria Anna Garberini Benti ( <i>la Romanina</i> ).
1708, 'fiera di Maggio'	Vicenza; Teatro nuovo di Piazza	<i>Igene regina di Sparta</i>	C. F. Pollarolo	Aurelio Aureli ([1630]-[1708])	Milciade	Nicolo Grimaldi ( <i>Nicolini</i> ), who was older and already well known, performed in the cast with Senesino along with Santa Stella and Maria Anna Garberini Benti.
1708, Autumn, premiere: 11 November	Venice; Teatro San Cassiano	<i>Astarto</i>	Tommaso Albinoni (1671-1751)	P. Pariati and A. Zeno	Nino	Cast: Santa Stella, Maria Anna Garberini Benti, Domenico Cecchi, Antonio Maria Ristorini, Giovanni Battista Cavanna, Giovanna Albertini ( <i>la Reggiana</i> ), Andrea Pacini. Scene design by Antonio Lombardo Also presented: 8 February 1714 at the Teatro Arci Ducale Di Mantova; 1728 in Prague; and in a different adaptation in Naples in 1709; Intermezzi: 1) <i>Vespetta E Pimpinone</i> with text by Pariati, music by Albinoni, 2) <i>Catulla e Lardone</i>

<sup>5</sup> See Bucciarelli, 'Farò il possibile', 54, where this previously unknown document is discussed further. See also Pollarolo's score for that opera: GB-Lam MS78, and the libretto: I-Mb, Racc.dramm.1596.

1709, <i>carnevale</i> : 12 January	Venice; Teatro San Cassiano	<i>Il Falso Tiberino</i>	C. F. Pollarolo (c. 1653-1723)	Pietro Pariati (1665-1733) and A. Zeno	Ascanio	Cast: Antonio Maria Ristorini, Giovanna Albertini, ( <i>la Reggiana</i> ), Giovanni Battista Cavanna, Andrea Pacini, Santa Stella, Domenico Cecchi (Cortona), Maria Anna Garberini ( <i>la Romanina</i> ). Scene design by Antonio Lombardo Intermezzi: 1) <i>Parpagnacco 2) Pimpinone</i>
1709, <i>carnevale</i> : 26 January	Venice; Teatro San Cassiano	<i>Engelberta</i>	T. Albinoni Acts I to III; Francesco Gasparini (1661-1727) Acts IV and V.	A. Zeno and P. Pariati	Lodovico	Cast: Andrea Pacini, Santa Stella, Maria Anna Garberini ( <i>la Romanina</i> ), Domenico Cecchi, Antonio Maria Ristorini, Giovanna Albertini ( <i>la Reggiana</i> ); Reprised: 1710, Naples in collaboration with Antonio Orefice. Intermezzi: 1) <i>Catulla e Lardone</i> , 2) <i>Parpagnacco (L'Asrologo)</i> , 1) <i>la Capricciosa e il Credulo</i> .
1709, premiere: 11 May	Bologna; Teatro Malvezzi	<i>L'Inimico Generoso</i>	Antonio Caldara (1670-1736)	[Vincenzo Grimani (1652 or 1655- 1710)]	Teodosio	Cast: Maria Landini, Francesco Guicciardi, Domenico Maria Tempesti, Giuseppe Maria Boschi, Diamante Maria Scarabelli, Francesca Boschi. Set and machines designed by Ferdinando Galli-Bibiena.
1709, premiere: 8 June 1709	Bologna; Teatro Malvezzi	<i>Engelberta (La forza dell'innocenza)</i> (pasticcio)	Various, ('musica di diversi autori') <sup>6</sup>	A. Zeno and P. Pariati	Ludovico II	Five acts; cast: Domenico Maria Tempesti, Maria Landini, Francesca Boschi, Francesco Guicciardi, Diamante Maria Scarabelli, Giuseppe Maria Boschi.
1709	Genoa; Teatro Sant' Agostino	<i>L'Odio e l'Amore (Ciro)</i> <sup>7</sup>	Giuseppe Maria Orlandini (1676-1760)	[Matteo Noris (1640- 1714)] and [Cesare Bounazzoli]	Ciro	-----

<sup>6</sup> MS: A-Wn, Mus.Hs.17200 Mus; libretto: I-Vgc, Rolandi Rol.0682.03, Rol 14321; For further information, see: Ursula Kirkendale, *Antonio Caldara: life and Venetian-Roman oratorios*, revised and translated by Warren Kirkendale (Florence: Leo S. Olschki Editore, 2007), 65.

<sup>7</sup> Libretto: GB-Lbl, General Reference Collection 640.c.11.(5.)

1710, Autumn	Genoa; Teatro del Falcone	<i>Il Trionfo di Camilla, regina de Volsci</i>	[G. B. Bononcini, Pietro Giuseppe Sandoni (1685-[1748]), and others]	[S. Stampiglia]	Turno	Lowell Lindgren suggests that <i>Camilla</i> by G.B. Bononcini—first presented in Naples in 1696—was heard in Genoa (with additional arias by other composers) in 1702 and 1710 based on information from an earlier source. <sup>8</sup> It seems probable this work would also have been heard in 1708. <i>Camilla</i> was highly popular and was presented for several years in succession in other locales; in London, for example, it was offered yearly from 1706 to the early 1720s.
1711, premiere: 9 January	Rome; Cardinal Ottoboni's theatre	<i>Teodosio il giovane</i> <sup>9</sup>	Filippo Amadei (c. 1665-c. 1725)	Pietro Ottoboni (1667-1740)	[Teodosio]	Ottoboni resided in the Palazzo della Cancelleria, this opera was presented in the theatre which he had built in the palazzo. Stage design by Filippo Juvarra.

<sup>8</sup> Remo Giazotto, *La Musica a Genova nella vita pubblica e privata dal XIII al XVIII secolo* (Genoa: Società industrie grafiche e lavorazioni affini, [1951]), 327 and 329; cited in Lowell Lindgren, 'A bibliographic scrutiny of dramatic works set by Giovanni and his brother Antonio Maria Bononcini', PhD diss. (Boston, Harvard, 1972), 68. While a libretto for this performance seems not to survive, Claudio Sartori has ascribed the role of Turno to Senesino in Claudio Sartori, *I Libretti Italiani a Stampa dalle Origini al 1800*, 6 vols. (Cuneo, Italy: Bertola & Locatelli Musica, 1994), I, 79.

<sup>9</sup> Winton Dean, in his entry on the singer in *GMO*, references that Senesino sang in Rome at Ottoboni's private theatre in 1711. The only opera presented in that year was *Teodosio il giovane* and while it is possible Senesino sang the title role, it also seems likely there was some confusion with Caldara's 1709 opera *L'inimico generoso* in which Senesino sang the role of Teodosio. Unfortunately, the names of singers are not offered in the libretto to *Teodosio* so it is not possible to be certain.

1711, Autumn	Genoa; Palazzo Reale-Teatro del Falcone	<i>La Pace Generosa</i>	T. Albinoni	F. Silvani	Arminio	A version of this opera premiered in 1700 in Venice with Nicolini singing the role of Arminio. <sup>10</sup> Sartori offers that Senesino sang the role in Genoa eleven years later but no known sources validate his supposition. <sup>11</sup> The <i>Catalogue of Opera Librettos Printed Before 1800</i> lists only one version of <i>La Pace generosa</i> that is by Albinoni; most likely the version Senesino sang in Genoa. <sup>12</sup>
1712, Spring, dedication: 25 May 1712	Ferrara; Teatro Bonacossi	<i>Teuzzone</i>	G. M. Orlandini and others.	A. Zeno	Teuzzone	Cast: Diamante Maria Scarabelli, Maria Anna Garberini Benti ( <i>la Romanina</i> ), Antonio Ristorini, Domenico Tempesti, Gio. Battista Tamburini, Gio. Battista Minelli. Intermezzi performed by Rosa Ungarelli and Michele Selvatici.
1712, August	Bologna; Teatro Marsiglij Rossi	<i>La fede tradita e vendicata</i>	F. Gasparini	F. Silvani <sup>13</sup>	Vitige	Cast: Matteo Berselli, Gaetano Borghi, Domenico Tempesti, Angiola Campielli, Marianna Benti.
1712	Genoa	<i>Faramondo</i>	-----	[A. Zeno]	Faramondo <sup>14</sup>	-----
1712	Reggio Emilia	<i>La Virtù trionfante dell'inganno</i>	-----	-----	Oronte <sup>15</sup>	-----

<sup>10</sup> Libretti: I-Mb, Racc.Dram.4184; I-Vcg. Libretti S. Salvatore 95, Lib 2452.

<sup>11</sup> Sartori, *I Libretti Italiani*, 79.

<sup>12</sup> Oscar George, Albert Schatz, and Theodore Sonneck, *Catalogue of Opera Librettos Printed Before 1800* (Washington D.C.: The Library of Congress, Government Printing Office, 1914), 842.

<sup>13</sup> The MS, I-Nc, Rari 6.7.13, states in the marginalia: 'Poesia di Carlo De Petris'. The MS references '1707 San Bartolemeo'; the 1712 Bologna performance was a modified version of this work which was first presented in 1704 in Venice, and it was presented again in Rome in 1720. In 1704 Francesco Antonio Pistocchi sang the role portrayed by Senesino in 1712.

<sup>14</sup> Antonio Mazzeo, 'Ulteriori notizie su Francesco Bernardi detto il Senesino' (Siena: Edizioni Cantagalli: Siena, 1995), 8, places Senesino in Genoa in 1712 and Sartori, *I Libretti Italiani*, 79, confirms the location and the opera as *Faramondo*, though I have found no primary sources that validate Senesino's participation.

<sup>15</sup> Sartori, *I Libretti Italiani*, 79; Dean, 'Senesino', *GMO* places Senesino in Reggio Emilia from 1712-13.

1713, 20 May	Reggio Emilia	<i>Il Trionfo di Camilla</i> <sup>16</sup>	Andrea Stefano Fiorè (1686-1732)	S. Stampiglia	Turno	Cast: Diamante Scarabelli, Giovanni Paita, Giovanna Albertini ( <i>la Reggiana</i> ), Margherita Durastanti, Matteo Berselli, Teresa Muzzi, Giovanni Battista Franceschini.
1713, Autumn	Venice; Teatro San Giovanni Grisostomo	<i>Irene Augusta</i>	Antonio Lotti (1667-1740)	F. Silvani	Constantino	Cast: Giovanni Paita, Bartolomeo Bartoli, Giuseppe Maria Boschi, Gaetano Mossi, Barbara Spada, Santa Stella.
1714, May	Vicenza; Nuovo Teatro delle Grazie	<i>Il Trionfo della costanza</i>	C. F. Pollarolo	-----	Alindo	Cast: Francesco Venturini, Aurella Marcello, Bartolomeo Bartoli, Agata Landi, Margherita Faccioli ( <i>la Vicentina</i> ), Giovanni Benvenuti.
1714, August	Brescia; Teatro dell' Accademia	<i>Furio Camilla (L' amante eroe)</i> <sup>17</sup>	-----	Matteo Noris	Furio Camilla	Cast: Margherita Raimondi Albinoni, Lucrezio Borsari, Agata Landi, Giorgio Frera, Giovanni Della Pagana, Antonio Bernacchi. The libretto by Noris was originally written in 1691.
1714, <i>carnevale</i> <sup>18</sup>	Venice; Teatro San Giovanni Grisostomo	<i>Semiramide</i>	C. F. Pollarolo	F. Silvani	Nino	Cast: Santa Stella, Giovanni Paita, Barbara Spada, Bartolomeo Bartoli, Giuseppe Boschi, Gaetano Mossi. According to Wiel, this opera was also presented in the previous season in the same theatre based on other surviving libretti for this production with the annotation 'ristampata'. <sup>19</sup>
1714, <i>carnevale</i>	Venice; Teatro Grimani de S.S. Gio. e Paolo	<i>Marsia Deluso</i>	C. F. Pollarolo	Agostino Piovene	Cilenio	Cast: Giuseppe Maria Boschi, Diamante Maria Scarabelli, Pietro Casati, Anna Ambrevil, Giovanni Battista Cavanna, Agata Landi. The work is labelled a ' <i>Favola Pastorale</i> ' in five acts.

<sup>16</sup> Libretto: I-Bc, Lo01731; Sartori, *I Libretti Italiani*, 79

<sup>17</sup> Libretto: I, Mb, Racc.Dram.3729.

<sup>18</sup> Libretto: D-Mbs, Rar. Libr. Ven. 481/485#481 provides the detail 'Il Carnovale dell' Anno 1713' though, the '3' has been crossed out and replaced with the number '4' in pen. A different libretto confirms that the cast of the possible 1713 production is the same as the cast for the *carnevale* 1714 production (I-Mb, Nbracc.Dram.0530) and, while the discrepancy in dates seems to be a misprint, it is also possible the work was popular enough to be presented twice in successive years.

<sup>19</sup> Taddeo Wiel, *I teatrali musicali Veneziani del settecento* ([Venice]: 1897; facsimile reprint, Leipzig: Edition Peters, 1979), 37.

1714, <i>carnevale</i>	Venice; Teatro Grimani de S.S. Gio. e Paolo	<i>Polidoro</i>	A. Lotti	A. Piovone	Polidoro	Cast: Giuseppe Maria Boschi, Diamante Maria Scarabelli, Pietro Casati, Anna Ambrevil, Giovanni Battista Cavanna, Agata Landi, Marino Rossetti. A <i>Tragedia per musica</i> in five acts; includes a mad scene for King Polinestrone (sung by Giovanni Battista Cavana, bass); the libretto was modelled after the five act tragedy <i>Polidoro</i> written by Count Pomponio Torelli in 1605.
1715, May ( <i>della Fiera</i> )	Reggio Emilia; Teatro Pubblico	<i>Il Tartaro nella Cina</i>	F. Gasparini	Antonio Salvi (1664-1724)	Vanlio	Cast: Santa Cavalli, Matteo Berselli, Giovanna Albertini ( <i>la Reggiana</i> ), Pietro Casati, Francesco Guizzardi, Giovanni Battista Cavanna, Margherita Durastani.
1715, premiere: 30 June	Florence; Teatro Cocomero	<i>Amore e maestà</i> ( <i>Arsace</i> )	G. M. Orlandini	A. Salvi	Arsace	Cast: Gaetano Mossi, Diana Lucinda Grifoni, Matteo Berselli, Margherita Durastani, Giovanni Carlo Bernardi, Gaetano Mossi.
1715, premiere: 1 October	Naples; Gran Sala del Regio Palazzo	<i>Eumene</i> <sup>20</sup>	F. Gasparini with added arias by Leonardo Leo	[A. Zeno]	Eumene	Cast: Pietro Casati, Gioacchino Corrado, Giovanni Greco, Santa Marchesini, Gaetano Borghi, Agata Landi, Margherita Durastanti. This version of <i>Eumene</i> was composed by Gasparini in 1714 for Reggio Emilia and additional arias by Leo were added for the Neapolitan performances. Kirkendale states that Senesino arrived in Naples on 23 Sept 1711 accompanied by Durastanti and Casati. <sup>21</sup>

<sup>20</sup> See Melania Bucciarelli, 'From Rinaldo to Orlando, or Senesino's path to madness', *The Baroque Composers: Handel*, David Vickers, ed. (Farnham: Ashgate, 2010), 318-320.

<sup>21</sup> See: Kirkendale, *Antonio Caldara*, 102.

1715	Naples	<i>I veri amici</i>	-----	[F. Silvani]	Evergete	Possibly a revised version of the opera by an unknown composer originally presented in Florence at the Teatro Cocomero for <i>carnevale</i> in 1715 (Bernacchi sang the role of Evergete), or, a version presented in Milan (also by an unknown composer) in 1714.
1715	Naples	<i>Il Duello d'amore e di vendetta</i>	-----	[F. Silvani]	Rodrigo	Likely from a libretto by Silvani originally written in 1700, first set to music by Marc Antonio Ziani.
1716, premiere: 26 January	Naples; Teatro di San Bartolomeo	<i>Carlo Re d'Alemagna</i>	Alessandro Scarlatti (1660-1725)	F. Silvani	Lotario	Cast: Margherita Durastanti, Agata Landi, Pietro Casati, among others. From a libretto by Silvani originally dedicated on 24 December 1698 for performances in Venice.
1716, premiere: 3 May	Naples; Gran Sala del Palazzo Reale	<i>La Virtù trionfante de l'odio e de l'amore</i>	A. Scarlatti	F. Silvani	Genio Austriaco and Artaserse	Cast: Francesco Vitale, Matteo Berscelli, Antonio Manna, Agata Landi, Margherita Durastanti, Francesco Costanzi.
1716, premiere: 1 October	Naples; Gran Sala del Palazzo Reale	<i>Merope</i>	-----	A. Zeno	Epitide	Cast: Margherita Durastanti, Agata Landi, Francesco Vitale, Matteo Berscelli, Germani, Ignazio.
1716, premiere: 19 October	Naples; Gran Sala del Palazzo Reale	<i>Dafne in alloro</i> ('cantata a tre voci')	Francesco Mancini	-----	Apollo	Cast: Margherita Durastanti, Matteo Berscelli A short two-part intermezzo.
1716	Naples	<i>Ciro</i> <sup>22</sup>	-----	-----	Ciro	-----
1717, <i>carnevale</i> , premiere: 10 January	Reggio Emilia; Teatro San Bartolomeo	<i>Il Gran Cid</i>	F. Gasparini	[Nicola Serino]	Rodrigo ( <i>il Gran Cid</i> )	Cast: Francesco Vitale, Tommaso Saracini, Agata Landi, Margherita Durastanti, Matteo Berscelli.

<sup>22</sup> Sartori, *I Libretti Italiani*, 79.



1717, dedication: 29 April	Reggio; Pubblico	<i>La Conquistista del vello d'oro</i>	Antonio Maria Bononcini	Nicolo Minato ([1627]-98)	Giuseppe	Cast: Faustina Bordoni, Matteo Berselli, Gaetano Borghi, Vienna Mellini, Barbara Ricci, Aurelia Marcello, Pietro Casati.  A <i>Drama pastorale per musica</i> . Cast: Marianna Benti Bulgarelli, Matteo Berselli, Anna Vincenza Dotti, Pietro Baratti.
1717, Summer	Livorno; San Sebastiano	<i>Dorinda in Arcadia</i>	-----	-----	Silvio	
1717, premiere: 25 October	Dresden; Sala <i>del Ridotto</i>	<i>Giove in Argo</i>	A. Lotti	Antonio Maria Luchini ([1690]- before 1730)	Arete / Giove	Cast: <sup>23</sup> Santa Stella Lotti, Matteo Berselli, Antonia Maria Laurenti, Margherita Catterina Zani, Vittoria Tesi, Lucia Gaggi, Francesco Guicciardi, Giuseppe Maria Boschi. A <i>melodrama pastorale</i> . Repeated for the opening of the Neues Opernhaus (designed by Pöppelman) on 3 September 1719. <sup>24</sup>
1718, <i>carnevale</i> <sup>25</sup>	Dresden; <i>Sala del Ridotto</i>	<i>Ascanio (or Gl'Odj Delusi dal Sangue)</i>	A. Lotti	A. M. Luchini	-----	Cast: Santa Stella Lotti, Matteo Berselli, Francesco Guicciardi, Giuseppe Maria Boschi, Vittoria Tesi, Lucrezio Borsari, Livia Costantini.
1719, premiere: 13 September	Dresden; Neues Opernhaus	<i>Teofane</i>	A. Lotti	Stefano Benedetto Pallavicino (1672-1742)	Ottone	Cast: Francesco Guicciardi, Giuseppe Maria Boschi, Vittoria Tesi, Margherita Durastanti, Santa Stella Lotti, Maria Antonia Coralli. Performed as part of the celebration in collaboration with the wedding of Crown Prince Friedrich Augustus and Maria Josepha, Archduchess of Austria. The work received three performances: 13, 21, and 27 September 1719.

<sup>23</sup> The cast is referenced in J. M. Coopersmith, 'The Libretto of Handel's 'Jupiter in Argos', *Music & Letters*, 17/4 (Oxford, 1936), 289-296; 290.

<sup>24</sup> Sven Hansell and Olga Termini, 'Lotti, Antonio', *GMO*, accessed January 5, 2017.

<sup>25</sup> *Ibid.*, February is the month performances were offered according to Hansell and Termini.

1719, 15 September	Dresden; palace garden	<i>Li Quattro elementi</i>	A. Lotti	A. M. Luchini	-----	Labelled a <i>Carrosello</i> on occasion of the marriage of 'L.L.A.A.R.R.' Singers are not identified in the libretto though it is probable that Senesino participated.
1720	Dresden	<i>Flavio Crispo</i>	Johann David Heinichen		[Flavio]	The opera was composed for Senesino but was never performed; the finale to the third act is unfinished. Senesino and Berselli quarrelled with Heinichen and as a result the Italian opera company at the Dresden court was dissolved. Two copies of the manuscript survive. <sup>26</sup>
1720, premiere: 19 November	London; Royal Theatre, Haymarket	<i>Astato</i>	G. B. Bononcini	Paolo Antonio Rolli (1687-1765), after A. Zeno and P. Pariati.	Clearco	Cast: Margherita Durastanti, Signor Lagarde, Giuseppe Maria Boschi, Maddalena Salvai, Matteo Berselli, Caterina Galerati. Presented for twenty-four consecutive nights. <sup>27</sup> The opera by Bononcini was first performed January 1715 at the Teatro Capranica in Rome and much of the music used in London was contained in this earlier production. Also presented in Hamburg, at the Theater am Gaensemarkt, in 1721 and revived for the Opera of the Nobility in London in 1734.

<sup>26</sup> MSS: D-LEu, N.I.10305a-c (autograph); D-DI, Mus.2398-F-3a.

<sup>27</sup> Christopher Hogwood, *Handel*, 2<sup>nd</sup> edn (London: Thames & Hudson, 2007), 82.

1720, premiere: 28 December	London; Haymarket	<i>Radamisto</i> (second version), HWV 12b	George Frideric Handel (1685-1759)	Anonymous (possibly Nicola Haym (1678- 1729)) after Domenico Lalli (1679- 1741).	Radamisto	Cast: Margherita Durastanti, Signor Lagarde, Giuseppe Maria Boschi, Maddalena Salvai, Matteo Berselli, Caterina Galerati. Eight performances in 1720 and 1721. Revived from 25 November 1721-1726 December for four performances and in January 1728 for approximately seven performances. The second version varied from the original by eliminating Fraarte's love for Zenobia, and Handel removed some music while composing 10 new arias, a duet, and a quartet.
1721, premiere: 1 January	London; Haymarket	<i>Arsace</i> (pasticcio)	G. M. Orlandini and F. Amadei arranged by Handel	A. Salvi	Arsace	Cast: [Margherita Durastanti, Signor Lagarde, Giuseppe Maria Boschi, Maddalena Salvai, Matteo Berselli, Caterina Galerati]. Based on Orlandini's <i>Amore e maestà</i> presented in Florence in 1715 with Senesino singing the <i>primo uomo</i> role. Presented in Hamburg in 1722.
1721, premiere: 15 April	London; Haymarket	<i>Muzio Scevola</i>	Act I: Filippo Amadei (Mattei); Act II: G. B. Bononcini; Act III: G. F. Handel (HWV 13)	P. A. Rolli after S. Stampiglia	Muzio	Cast: Margherita Durastanti, Matteo Berselli, Maddalena Salvai, Caterina Galerati, Anastasia Robinson, Giuseppe Maria Boschi. Received nine performances. Revived in October 1722.
1721, premiere: 20 May	London; Haymarket	<i>Odio e l'Amore</i> (also known as <i>Ciro</i> )	G. B. Bononcini	P. A. Rolli after M. Norris	Ciro	Cast: Margherita Durastanti, Anastasia Robinson, Maddalena Salvai, Matteo Berselli, Giuseppe Maria Boschi, Caterina Galerati. The libretto was first set by C. F. Pollarolo for Venice in 1703 and it was also set by G. M. Orlandini for Genoa in 1709.

1721, from 11 November	London; Haymarket	<i>Astarto</i>	G. B. Bononcini (1670-1747)	Paolo Antonio Rolli (1687- 1765), after A. Zeno and P. Pariati.	Clearco	Revival: received six performances.
1721, 9-30 December	London; Haymarket	<i>Il Floridante</i> , HWV 14	G. F. Handel	P. A. Rolli after F. Silvani	Floridante	Cast: Giuseppe Maria Boschi, Benedetto Baldassari, Maddalena Salvai, Anastasia Robinson, unknown bass as the Persian satrap. The original libretto by Silvani was written in 1706. Received seven performances.
1722, 3 January- 26 May	London; Haymarket	<i>Il Floridante</i>	G. F. Handel	P. A. Rolli after F. Silvani	Floridante	Revival: received eight performances
1722, premiere: 10 January	London; Haymarket	<i>Crispo</i>	G. B. Bononcini	P. A. Rolli, after	Crispo	Cast: Giuseppe Maria Boschi, Benedetto Baldassari, Anastasia Robinson, Maddalena Salvai. First performed in Rome at the Teatro Capranica for <i>carnevale</i> 1721, modified by Rolli for London.
1722, premiere: 22 February	London; Haymarket	<i>La Griselda</i>	G. B. Bononcini	P. A. Rolli, after A. Zeno	Gualtiero	Cast: Anastasia Robinson, Maddalena Salvai, Giuseppe Boschi, Benedetto Baldassari.
1722, 27 October- 13 November	London; Haymarket	<i>Muzio Scevola</i>	Act I: F. Amadei (Mattei); Act II: G. B. Bononcini; Act III: G. F. Handel (HWV 13)	P. A. Rolli after S. Stampiglia	Muzio	Cast: Margherita Durastanti, Anastasia Robinson, Giuseppe Maria Boschi, the role of Orazio may have been reduced to recitative (the singer is unknown), the role of Lucio Tarquinio may have been sung by Signor Lagarde, though this is uncertain. Some revisions were made and roles deleted; received five performances.

1722, 17 November	London; Haymarket	<i>Crispo</i>	G. B. Bononcini	P. A. Rolli, after Gaetano Lemer	Crispo	Cast: Giuseppe Maria Boschi, Benedetto Baldasari, Anastasia Robinson, Margherita Durastanti. Revival performances with modified cast (Robinson moved from performing Fausta in 1721 to Olimpia; Durastanti sang Fausta).
1722, 4-26 December	London; Haymarket	<i>Il Floridante</i> , HWV 14	G. F. Handel	P. A. Rolli after F. Silvani	Floridante	Cast: Giuseppe Maria Boschi, Gaetano Berenstadt, Margherita Durastanti, Anastasia Robinson, unknown bass singing the role of Coralbo. Revival: received seven performances and contained some new arias by Handel.
1723, 12 January- 16 February	London; Haymarket	<i>Ottone</i> , HWV 15	G. F. Handel	N. Haym after S. B. Pallavicino	Ottone	Cast: Francesca Cuzzoni, Giuseppe Maria Boschi, Margherita Durastanti, Gaetano Berenstadt, Anastasia Robinson. Received eleven performances.
1723, premiere: 19 February	London; Haymarket	<i>Il Coriolano (Cajo Marzio Coriolano)</i>	Attilio Ariosti (1666- before 3 September 1729)	N. Haym after P. Pariatti	Coriolano	Received thirteen performances.
1723, 26 March	London; Haymarket	<i>Ottone</i>	G. F. Handel	N. Haym after S. B. Pallavicino	Ottone	Revival performance.
1723, from 30 March	London; Haymarket	<i>Erminia</i>	G. B. Bononcini	P. A. Rolli after Tasso <sup>28</sup>	Tancredi	Cast: Francesca Cuzzoni, Giuseppe Maria Boschi, Margherita Durastanti, Gaetano Berenstadt, Anastasia Robinson. Noted as a <i>Favola boschereccia</i> , the opera was first performed in Rome at the Teatro della Pace for <i>carnevale</i> 1719. Bononcini's dedication is to 'alle Gentilissime Dame della Gran Britannia, Amatrici della Musica'.

<sup>28</sup> Reinhard Strohm offers Petrosellini as a possibility for the unknown earlier librettist. See Reinhard Strohm, *Italianische Opernarien des Frühen Settecento*, 2 vols. (Köln: Arno Volk Verlag Hans Gerig KG, 1976), II, 152

1723, 14 May- 15 June	London; Haymarket	<i>Flavio</i> , HWV 16	G. F. Handel	N. Haym after M. Noris and [S. Stampaglia]	Guido	Cast: Margherita Durastanti, Alexander Gordon, Giuseppe Maria Boschi, Francesca Cuzzoni, Anastasia Robinson. Received eight performances. Based on Matteo Noris' <i>Flavio Cumiberto</i> (Rome, 1696).
1723, 4 and 6 June	London; Haymarket	<i>Ottone</i>	G. F. Handel	N. Haym after S. B. Pallavicino	Ottone	Revival performances.
1723, premiere: 27 November	London; Haymarket	<i>Farnace</i>	G. B. Bononcini	unknown <sup>29</sup> after L. Morani	Farnace	Cast: Francesca Cuzzoni, Giuseppe Maria Boschi, Anastasia Robinson, Margherita Durastanti, Gaetano Berenstadt. Dedicated to Lord Peterborough, Anastasia Robinson's undisclosed husband. The only London opera by Bononcini to survive in full MS.
1724, 14 January	London; Haymarket	<i>Il Vespasiano</i>	A. Ariosti	N. Haym after Giulio Cesare Corradi (?-[1701 or 1702])	Tito	Cast: Giuseppe Maria Boschi, Margherita Durastanti, Francesca Cuzzoni, Anastasia Robinson, Gaetano Berenstadt, Giuseppe Bigonzi. Contains the aria 'Ah traditore' (II, 11) for Senesino which Burney described as 'an exhibition of all the furbelows, flounces and vocal fopperies of the time'. <sup>30</sup> Revised and offered in German translation by G.C. Schürmann, Brunswick, Winter, 1732.

<sup>29</sup> *Ibid.*, 153. Strohm proposes Domenico Lalli as a possibility for the unknown librettist.

<sup>30</sup> Burney, *General History of Music*, IV, 292.

1724, 20 February- 11 April	London; Haymarket	<i>Giulio Cesare</i> , HWV 17	G. F. Handel	N. Haym after Giacomo Francesco Bussani (fl. 1673-80)	Cesare	Received thirteen performances. The libretto was based on an original work by Giacomo Francesco Bussani which had been set to music by Antonio Sartorio in 1676. The opera was also presented in Hamburg, Paris, and Brunswick between 1725 and 1737.
1724, premiere: 18 April	London; Haymarket	<i>Calpurnia</i> ( <i>Calphurnia</i> , <i>Calpurnia</i> )	G. B. Bononcini	N. Haym after Grazio Braccioli (1682-1752)	Trebonio	Cast: Giuseppe Maria Boschi, Margherita Durastanti, Francesca Cuzzoni, Anastasia Robinson, Gaetano Berenstadt, Giuseppe Bigonzi Dedicated to the Duke of Queensbury and Dover. The libretto was first set to music as <i>Mario</i> by Johann David Heinichen (1683-1729) for Venice, 1713.
1724, premiere: 21 May	London; Haymarket	<i>Aquilio Consolo</i>	A. Ariosti	N. Haym after F. Silvani	Aquilio Consolo	Cast: Francesca Cuzzoni, Gaetano Berenstadt, Margherita Durastanti, Giuseppe Maria Boschi, Anastasia Robinson. Libretto based on F. Silvani, <i>Arrenione</i> , Venice, 1708.
1724, 31 October- 28 November	London; Haymarket	<i>Tamerlano</i> , HWV 18	G. F. Handel	N. Haym after Agostino Piovene (1671 -after 1721)	Andronico	Cast: Andrea Pacini, Francesco Borosini, Francesca Cuzzoni, Anna Vincenza Dotti, Giuseppe Maria Boschi Received nine performances.
1724, premiere: 1 December	London; Haymarket	<i>Artaserse</i>	A. Ariosti	N. Haym after A. Zeno and P. Pariati	Idaspe	Cast: Francesco Borosini, Andrea Pacini, Anna Dotti, Giuseppe Boschi, Francesca Cuzzoni. Received ten performances. The libretto was originally written by A. Zeno for Venice in 1708 and was modified by N. Haym for London omitting two minor characters.

1725, 2 January- 9 February	London; Haymarket	<i>Giulio Cesare</i> , HWV 17	G. F. Handel	N. Haym after G. F. Bussani	Cesare	Revival: received ten performances. The revival included four new arias.
1725, 13 February- 6 April	London; Haymarket	<i>Rodelinda</i> , HWV 19	G. F. Handel	N. Haym after A. Salvi	Bertarido	Cast: Francesca Cuzzoni, Francesco Borosini, Anna Vincenza Dotti, Andrea Pacini, Giuseppe Maria Boschi. Libretto based on A. Salvi's 1710 version from Perre Corneille's <i>Pertharite, roi des Lombards</i> of 1652. Received fourteen performances.
1725, premiere: 10 April	London; Haymarket	<i>Il Dario</i>	A. Ariosti	N. Haym after F. Silvani	Dario	Cast: Francesca Cuzzoni, Francesco Borosini, Anna Vincenza Dotti, Benedetta Sorosini, Andrea Pacini, Giuseppe Maria Boschi. Libretto based on F. Silvani, <i>L'inganno scoperto per vendetta</i> , 1691, Venice.
1725, 1-8 May	London; Haymarket	<i>Tamerlano</i> , HWV 18	G. F. Handel	N. Haym after A. Piovene	Andronico	Revival: received three performances.
1725, 11 May- 19 June	London; Haymarket	<i>Elpidia</i> ( <i>Rivali Generosi</i> ) (pasticcio)	Leonardo Vinci ([1696]-1730), A. Lotti, Giovanni Capelli ([1648]- 1726), Domenico Sarro (1679-1744), and G. M. Orlandini,	[N. Haym] from A. Zeno	Olindo	Cast: Francesca Cuzzoni, Francesco Borosini, Benedetta Sorosini, Andrea Pacini, Giuseppe Maria Boschi. Received twelve performances. Based largely on <i>Ifigenia in Tauride</i> by L. Vinci. A. Zeno's original libretto had first been set to music in 1697. Handel may not have been involved in this production. <sup>31</sup>
1725, 30 November- 11 December	London; Haymarket	<i>Elpidia</i> ( <i>Rivali Generosi</i> ) (pasticcio)	music by L. Vinci, A. Lotti, G. M. Capelli, D. Sarro, and G. M. Orlandini	[N. Haym] from A. Zeno	Olindo	Revival: received four performances.

<sup>31</sup> Burrows, *Handel*, 544.



1725, 18 December- 11 January (1726)	London; Haymarket	<i>Rodelinda</i> , HWV 19	G. F. Handel	N. Haym after A. Salvi	Bertarido	Revival: received eight performances.
1726, premiere: 15 January	London; Haymarket	<i>Elisa</i>	arr. by [Ariosti], largely the music of N. Porpora. <sup>32</sup>	N. Haym	Sitalce	Received six performances.
1726, 8 February- 8 March	London; Haymarket	<i>Ottone</i>	G. F. Handel	N. Haym after S. B. Pallavicino	Ottone	Revival: received nine performances.
1726, 12 March- 30 April 30	London; Haymarket	<i>Scipione</i> , HWV 20	G. F. Handel	P. A. Rolli after A. Salvi	Lucejo	Cast: Antonio Baldi, Luigi Antinori, Francesca Cuzzoni, Livia Constantini, Giuseppe Maria Boschi. Received thirteen performances. A. Salvi's original libretto was written in 1704.
1726, 5 May- 7 June	London; Haymarket	<i>Alessandro</i> , HWV 21	G. F. Handel	P. A. Rolli after Ortensio Mauro (1632/3- 1725)	Alessandro Magno	Received thirteen performances. The part of Rossane was Faustina's debut in London. The original libretto by Ortensio Mauro was written in 1690 and set to music by Agostino Steffani.
1727, from 30 December	London; Haymarket	<i>Alessandro</i> , HWV 21	G. F. Handel	P. A. Rolli after O. Mauro	Alessandro Magno	Revival: received at least four performances.
1727, 7-28 January	London; Haymarket	<i>Lucio Vero</i>	A. Ariosti	N. Haym after A. Zeno	Lucio Vero	Cast: Francesca Cuzzoni, Giuseppe Maria Boschi, Ann Dotti, Faustina Bordoni, Antonio Baldi. Received seven performances.

<sup>32</sup> Reinhard Strohm, *Essays on Handel & Italian Opera* (Cambridge: Cambridge University Press, 1985; second ed. 1987), 169. Strohm attributes seventeen of the arias and duets in the opera to Porpora and he identifies Haym as the librettist of the work.

1727, 31 January-18 April	London; Haymarket	<i>Admeto, re di Tessaglia</i> , HWV 22	G. F. Handel	Bartolomeo Ortensio Mauro (1679) after A. Aureli (1660)	Admeto	Cast: Faustina Bordoni, Francesca Cuzzoni, Giuseppe Maria Boschi, Antonio Baldi, Anna Dotti, Giovanni Battista Palmerini. Received nineteen performances.
1727, 11 and 13 April	London; Haymarket	<i>Ottone</i>	G. F. Handel	N. Haym after S. B. Pallavicino	Ottone	Revival performances.
1727, 29 April- 2 May	London; Haymarket	<i>Il Floridante</i> , HWV 14	G. F. Handel	P. A. Rolli after F. Silvani	Floridante	Revival cast: Giuseppe Maria Boschi, Antonio Baldi, Faustina Borodini, Anna Dotti, and Giovanni Battista Palmerini. Revival: received two performances.
1727, 6 May- 6 June	London; Haymarket	<i>Astianatte</i>	G. B. Bononcini	N. Haym after A. Salvi	Pirro	Cast: Faustina Bordoni, Francesca Cuzzoni, Giuseppe Maria Boschi, Antonio Baldi, and Anna Dotti. 6 June 1727 was the night of the infamous 'hair-pulling' incident between Cuzzoni and Faustina. Received nine performances. The libretto, based on Racine's <i>Andromaque</i> , was originally set to music by Antonio Maria Bononcini and presented in 1718 at the Teatro San Giovanni Grisostomo for <i>carnevale</i> ; Faustina sang the role of Ermiione.
1727, 30 September- 17 October, and 4 November	London; Haymarket	<i>Admeto, re di Tessaglia</i>	G. F. Handel	unknown after A. Aureli and O. Mauro	Admeto	Revival: received six performances.
1727, 21 October- 28 October	London; Haymarket	<i>Teuzzone</i>	A. Ariosti	N. Haym after A. Zeno	Teuzzone	Cast: Faustina Bordoni, Francesca Cuzzoni, Giuseppe Maria Boschi, Antonio Baldi, Giovanni Battista Palmerini. Received three performances.

1727, 11 November- 16 December	London; Haymarket	<i>Riccardo Primo, re d'Inghilterra</i> , HWV 23	G. F. Handel	P. A. Rolli after Francesco Briani (fl. 1709-10)	Riccardo I	Received eleven performances. The original libretto by Briani was first set to music in 1710.
1728, January	London; Haymarket	<i>Radamisto</i>	G. F. Handel	Anonymous (possibly N. Haym) after D. Lalli	Radamisto	Revival, received approximately seven performances. Cast: Faustina Borodini, Giovanni Battista Palmerini, Giuseppe Maria Boschi, Francesca Cuzzoni, Antonio Baldi.
1728, 17 February- 27 April	London; Haymarket	<i>Siroe, re di Persia</i> , HWV 24	G. F. Handel	N. Haym after P. Metastasio	Siroe	Cast: Faustina Bordoni, Francesca Cuzzoni, Antonio Baldi, Giuseppe Maria Boschi, Giovanni Battista Palmerini. Received eighteen performances. Metastasio's original libretto was first set to music in 1726.
1728, 30 April- 21 May	London; Haymarket	<i>Tolomeo, re d'Egitto</i> , HWV 25	G. F. Handel	N. Haym after Carlo Sigismundo Capece (1652-1728)	Tolomeo	Cast: Francesca Cuzzoni, Faustina Bordoni, Antonio Baldi, Giuseppe Maria Boschi. Received seven performances. Capece's original libretto was first set to music in 1711.
1728, 25 May- 1 June	London; Haymarket	<i>Admeto, re di Tessaglia</i>	G. F. Handel	unknown after A. Aureli and O. Mauro	Admeto	Revival: received three performances.
1729	Venice; Teatro San Cassiano	<i>Gianguir</i>	Geminiano Giacomelli (1692-1740)	A. Zeno	Cosrovio	Cast: Domenico Anibali, Giovanni Paita, Caterina dalla Parte, Faustina Bordoni, Antonio Baldi, Lucrezia Baldini.
1729, <i>carnevale</i> , premiere: 8 February	Venice; Teatro San Cassiano	<i>Adelaide</i>	G. M. Orlandini	A. Salvi	Ottone	Cast: Faustina Bordoni, Giovanni Paita, Lucrezia Baldini, Catterina dalla Parte, Antonio Baldi, Domenico Anibali. This opera was first performed in 1726 for <i>carnevale</i> in Genoa.
1730, <i>carnevale</i>	Turin; Regio Teatro	<i>Siroe re di Persia</i>	A. S. Fiorè	P. Metastasio	Siroe	Cast: Giovan Battista Pinacci, Faustina Bordoni, Lucia Lancetti, Antonio Baldi, Maddalena Frigieri.

1730, 3-21 November	London; Haymarket	<i>Scipione</i>	G. F. Handel	P. A. Rolli after A. Salvi	Lucejo	Revival: received six performances.
1730, 28 November- 8 December	London; Haymarket	<i>Ormida</i> (pasticcio)	arr. Handel, music likely by G. M. Orlandini, J. A. Hasse, L. Leo, D. Sarro, S. A. Fiorè <sup>33</sup>	[Giacomo Rossi (fl. 1710-31)] after A. Zeno	Arsace	Revival cast: Annibale Pio Fabri, Antonia Margherita Merighi, Francesca Bertolli, Anna Maria Strada del Pó, Giovanni Commano. Revival: received five performances. The earlier original production had included Antonio Bernacchi who left London in May of 1730. Four arias originally composed for Bernacchi were replaced with arias from Orlandini's <i>Adelaide</i> for Senesino, an opera he had sung in 1729 in Venice. The libretto was originally set to music by A. Caldara for 1722 performances in Vienna.
1730, 12 December- 9 January (1731)	London; Haymarket	<i>Partenope</i>	G. F. Handel	after S. Stampiglia	Arsace	Revival cast: Annibale Pio Fabri, Antonia Margherita Merighi, Francesca Bertolli, Anna Maria Strada del Pó, Giovanni Commano. Revival: received seven performances. The original libretto by S. Stampiglia had been set to music in 1699 and 1708. A new aria, 'Seguaci di Cupido', was added in the revival for Senesino and others were transposed to suit his voice.

<sup>33</sup> Strohm, *Essays on Handel & Italian Opera*, 172.

1731, 12-23 January	London; Haymarket	<i>Jan Venceslao</i> ( <i>Vincislao, re di Polonia</i> ) (pasticcio)	arr. Handel with music by L. Vinci, J. A. Hasse, A. Lotti, G. M. Orlandini, G. M. Capelli, G. Giacomelli, Giovanni Porta ([1675]-1755), and N. Porpora	[Rossi] after A. Zeno	[Jan Venceslao]	Revival cast: Annibale Pio Fabri, Antonia Margherita Merighi, Francesca Bertolli, Anna Maria Strada del Pò, Giovanni Commano. Revival: received four performances. Two additional arias were added for Senesino from A. Lotti's <i>Alessandro Severo</i> of 1717.
1731, 2 February- 27 March	London; Haymarket	<i>Porro, re dell' Indie</i> , HWV 28	G. F. Handel	unknown after P. Metastasio	Porro	Cast: Anna Maria Strada del Pò, Antonia Merighi, Francesca Bertolli, Annibale Pio Fabri, Giovanni Giuseppe Commano. Received fourteen performances. Metastasio's original version of the libretto was first set to music in 1729.
1731, 6 April-1 May	London; Haymarket	<i>Rinaldo</i> , second version, HWV 7b	G. F. Handel	G. Rossi, Aaron Hill	Rinaldo	Cast: Annibale Pio Fabri, Anna Maria Strada del Pò, Francesca Bertolli, Antonia Maria Merighi, Giovanni Giuseppe Commano. Revival: received six performances. The role of Eustazio (from 1711) was cut. The revival contained a new accompanied recitative, two new symphonies and six arias borrowed from other operas. Libretto based on Torquata Tasso's, <i>La Gerusalemme liberata</i> .
1731, 4-29 May	London; Haymarket	<i>Rodelinda</i> , HWV 19	G. F. Handel	N. Haym after A. Salvi	Bertarido	Revival: received eight performances.
1731, 23 November- 4 December	London; Haymarket	<i>Porro, re dell' Indie</i>	G. F. Handel	unknown after P. Metastasio	Porro	Revival: received four performances.

1731, 7 December- 11 January (1732)	London; Haymarket	<i>Admeto, re di Tessaglia</i>	G. F. Handel	unknown after A. Aureli and O. Mauro	Admeto	Revival: received six performances.
1732, 15-29 January	London; Haymarket	<i>Ezio</i> , HWV 29	G. F. Handel	unknown after P. Metastasio	Ezio	Cast: Anna Maria Strada del Po', Anna Bagnolesi, Francesca Bertolli, Giovanni Battista Pinacci, Antonio Montagnana. Received five performances. Metastasio's original libretto was first set to music in 1729.
1732, 1-12 February	London; Haymarket	<i>Giulio Cesare</i>	G. F. Handel	N. Haym after G. F. Bussani	Cesare	Revival: received four performances.
1732, 15 February- 21 March	London; Haymarket	<i>Sosarme, re di Medea</i> , HWV 30	G. F. Handel	unknown after A. Salvi	Sosarme	Cast: Anna Bagnolesi, Antonio Gualandi, Francesca Bertolli, Antonio Montagnana, Anna Maria Strada del Pò, Giovanni Battista Pinacci. Received eleven performances. Salvi's original libretto was first set to music in 1707.
1732, from 25 March	London; Haymarket	<i>Il Coriolano (Cajo Marzio Coriolano)</i>	Attilio Ariosti (1666- before 3 September 1729)	N. Haym after P. Pariatti	Coriolano	Revival cast: Anna Maria Strada del Pò, Anna Maria Bagnolesi, Francesca Bertolli, Giovanni Battista Pinacci, Antonio Gualandi. Revival performances.
1732, 18-29 April	London; Haymarket	<i>Flavio</i>	G. F. Handel	Haym after M. Norris and [S. Stampiglia]	Guido	Revival: received four performances. There was a public rehearsal of the work on 17 April. <sup>34</sup>

<sup>34</sup> Cited in Robert D. Hume, and Judith Milhous, 'Box Office Reports for Five Operas Mounted by Handel in London, 1732-1734', *The Harvard Library Bulletin*, 26 (Cambridge, 1978), 245-266; 247.

1732, premiere: 23 May	London; Haymarket	<i>Lucio Papirio</i> (pasticcio)	arr. Handel, music of [G. Giacomelli] and [N. Porpora]	after A. Zeno	Q. Fabius	Cast: Anna Maria Strada del Pò, Anna Maria Bagnolesi, Francesca Bertolli, Giovanni Battista Pinacci, Antonio Gualandi, Antonio Montagnana. Giacomelli's version of the opera, from much some of the music may have come, was first presented in 1729.
1732, 10-20 June	London; Haymarket	<i>Acis &amp; Galatea</i>	G. F. Handel	after John Gay (1685-1732)	Acis	Cast: Anna Maria Strada del Pò, Antonio Montagnana, Ann Turner Robinson, Mrs. Davis, Anna Bagnolesi, Francesca Bertolli, Giovanni Battista Pinacci. Labelled as a three act <i>serenata</i> ; presented as an oratorio, with sets but no action. Received four performances. Originally presented, in a different version by G. F. Handel, in 1708 titled <i>Acis, Galatea e Polifemo</i> .
1732, premiere: 4 November	London; Haymarket	<i>Catone</i> (pasticcio)	arr. Handel, music of L. Vinci [J. A. Hasse, N. Popora, Antonio Vivaldi, and L. Leo]	after Metastasio	Catone	Cast: Anna Maria Strada del Pò, Celeste Gismondi, Francesca Bertolli, Antonio Montagnana. Received five performances.
1732, 25 November- 30 December	London; Haymarket	<i>Alessandro</i> , HWV 21	G. F. Handel	P. A. Rolli after O. Mauro	Alessandro Magno	Revival: received six performances.
1732, 2-16 December	London; Haymarket	<i>Acis &amp; Galatea</i>	G. F. Handel	after J. Gay	Acis	Revival: received four performances.
1733, 2-16 January	London; Haymarket	<i>Tolomeo, re d'Egitto</i> , HWV 25	G. F. Handel	N. Haym after Carlo S. Capece (1652-1728)	Tolomeo	Revival: received four performances. Significant changes to Act II and Act III from the 1728 premiere.

1733, 27 January- 20 February	London; Haymarket	<i>Orlando</i> , HWV 31	G. F. Handel	unknown after C. S. Capece	Orlando	Cast: Anna Maria Strada del Pò, Francesca Bertolli, Celeste Gismondi, Antonio Montagnana. Received six performances. C. S. Capece's original libretto was first set to music in 1711. The story is from Ludovico Ariosto's epic poem <i>Orlando Furioso</i> of 1532. The last opera with music composed by Handel for Senesino.  Revival: received four performances.
1733, 3 March- 13 March	London; Haymarket	<i>Il Floridante</i> , HWV 14	G. F. Handel	P. A. Rolli after F. Silvani	Floridante	Revival (from earlier in 1733): received four performances.
1733, 21 April- 5 May	London; Haymarket	<i>Orlando</i>	G. F. Handel	unknown after C. S. Capece	Orlando	Revival: received three performances.
1733, 8 May- 19 May	London; Haymarket	<i>Il Floridante</i> , HWV 14	G. F. Handel	P. A. Rolli after F. Silvani	Floridante	Cast: Celeste Gismondi, Francesca Bertolli, Antonio Montagnana, Thomas Montier. Revival performances. Senesino's last opera with the Royal Academy of Music.
1733, 22 May- 9 June	London; Haymarket	<i>La Griselda</i>	G. B. Bononcini	P. A. Rolli, after A. Zeno	Gualtiero	Cast: Celeste Hempson (Gismondi), Maria Segatti, Francesca Bertolli, Antonio Montagnana. Libretto dedication to the wife of the Spanish Ambassador, Donna Dominga Fernandez. The first production of the newly formed Opera of the Nobility. Received thirteen performances.
1733, 29 December- 23 February (1734)	London; Lincoln's Inn Fields	<i>Arianna in Nasso</i>	N. Porpora (1686-1768)	P. A. Rolli	Teseo	



1734, 5-28 February	London; Lincoln's Inn Fields	<i>Fernando</i> ( <i>Ferdinando</i> )	Carlo Arrigoni (1697-1744)	P. A. Rolli and Girolamo Gigli (1660-1722)	[Fernando] <sup>35</sup>	Cast: Francesca Bertolli, [Francesca Cuzzoni], [Celeste Hempson (Gismondi)], [Maria Segatti], [Antonio Montagnana]. Received five performances.
1734, 26 February- 1 April	London; Lincoln's Inn Fields	<i>Astarto</i>	G. B. Bononcini (1670-1747)	P. A. Rolli (1687-1765), after A. Zeno and P. Pariati.	Clearco	Cast: Celeste Hempson (Gismondi), Francesca Bertolli, Maria Segatti, Antonio Montagnana, [Ventura] Rocchetti. Revival for the Opera of the Nobility; the music was originally presented in London by the Royal Academy of Music in 1721. Received six performances.
1734, 23 March	London; Lincoln's Inn Fields	<i>Belmira</i> (pasticcio)	arranged by N. Porpora	[P. A. Rolli] after Girolamo Giusti (1709-1766)		Presumable cast: [Francesca Cuzzoni], [Celeste Hempson (Gismondi)], [Francesca Bertolli], [Maria Segatti], [Antonio Montagnana]. Likely based on Antonio Galeazzi, <i>Belmira in Creta</i> , Venice, Teatro San Mosè, Autumn 1729. Burney references the works as a pasticcio. <sup>36</sup>
1734, 20 April- 11 June	London; Lincoln's Inn Fields	<i>Arianna in Nasso</i>	N. Porpora	P. A. Rolli	Teseo	Cast: Celeste Hempson (Gismondi), Maria Segatti, Francesca Bertolli, Antonio Montagnana Revival: received 11 performances
1734, 11 May- 15 June	London; Lincoln's Inn Fields	<i>Enea nel Lazio</i>	N. Porpora	P. A. Rolli	Enea	Cast: Francesca Cuzzoni, Celeste Hempson (Gismondi), Francesca Bertolli, Maria Segatti, Antonio Montagnana, Received seven performances.

<sup>35</sup> This assignment of role is given by Sartori in *I Libretti Italiani*, 80.

<sup>36</sup> Burney, *General History of Music*, IV, 369.

1734, 29 October- 2 January (1735)	London; Haymarket	<i>Artaserse</i> (pasticcio)	Johann Adolph Hasse (bap. 1699-1783), N. Porpora, Riccardo Broschi ([1698]-1756)	[P. A. Rolli] after Pietro Metastasio (1698-1782), Domenico Lalli (1679-1741) and Giovanni Boldini	Artabano	Cast: Antonio Montagnana, Farinelli, Francesca Cuzzoni, Francesca Bertolli, Maria Segatti. Farinelli's anticipated London debut: includes the famed showpiece aria 'Son qual nave'. The entire Royal family was in attendance for the premiere. Received 22 performances.
1734, 10-23 December	London; Haymarket	<i>Ottone</i>	G. F. Handel	N. Haym after S. B. Pallavicino	Ottone	Revival for the Opera of the Nobility: received five performances. Farinelli sung the role of Adelberto singing seven arias, none of which were original to the part (five of the arias came from other Handel operas including <i>Riccardo Primo</i> , <i>Lotario</i> , and <i>Partenope</i> ; these performances represent the only Handel opera produced by the Opera of the Nobility.
1734, 12 March- 10 April	London; Haymarket	<i>Davide e Bersabea</i>	N. Porpora	P. A. Rolli	[Joab]	Cast: Antonio Montagnana, Farinelli, Francesca Cuzzoni, Francesca Bertolli, Maria Segatti. An oratorio. Received seven performances.
1735, 2 February- 3 April	London; Haymarket	<i>Davide e Bersabea</i>	N. Porpora	P. A. Rolli	[Joab]	Revival: received three performances. An oratorio.
1735, 1-22 March	London; Haymarket	<i>Polifemo</i>	N. Porpora	P. A. Rolli	Ulysse	Cast: Farinelli, Francesca Cuzzoni, Antonio Montagnana, Francesca Bertolli, Maria Segatti Received thirteen performances.
1735, 15 March- 29 April	London; Haymarket	<i>Artaserse</i> (pasticcio)	J. A. Hasse, N. Porpora, R. Broschi	[P. A. Rolli] after P. Metastasio	Artabano	Revival: received six performances. Cast: Antonio Montagnana, Farinelli, Francesca Cuzzoni, Francesca Bertolli, Maria Segatti.

1735, 8-19 April	London; Haymarket	<i>Issipile</i>	Pietro Giuseppe Sandoni (1685-1748)	[P. A. Rolli] after P. Metastasio	Learco	Cast: Antonio Montagnana, Francesca Cuzzoni, Farinelli, Francesca Bertolli, Maria Segatti. Received four performances. Metastasio's libretto was originally set to music by Francesco Bartolomeo Conti and premiered at the Imperial Court Theater in Vienna on 7 February 1732.
1735, 3-20 May	London; Haymarket	<i>Ifigenia in Aulida</i>	N. Porpora	P. A. Rolli after A. Zeno	Agemennone	Received five performances. Contains the virtuosic lyrical aria 'Le Limpid' Onde' for Farinelli.
1735, 17 May-3 June	London; Haymarket	<i>Artaserse</i> (pasticcio)	J. A. Hasse, N. Porpora, R. Broschi	[P. A. Rolli] after P. Metastasio	Artabano	Revival: received four performances. Cast: Antonio Montagnana, Farinelli, Francesca Cuzzoni, Francesca Bertolli, Maria Segatti.
1735, 7 June	London; Haymarket	<i>Polifemo</i>	N. Porpora	P. A. Rolli	Ulysse	Cast: Farinelli, Francesca Cuzzoni, Antonio Montagnana, Francesca Bertolli, Maria Segatti. Revived for a single performance to close the 1734-35 season for the Opera of the Nobility.
1735, 2 October-4 November	London; Haymarket	<i>Polifemo</i>	N. Porpora	P. A. Rolli	Ulysse	Cast: Farinelli, Francesca Cuzzoni, Antonio Montagnana, Francesca Bertolli, Maria Segatti. Revival performances opened the 1735-36 season for the Opera of the Nobility. Received three performances.
1735, 25 October-30 December	London; Haymarket	<i>Adriano in Siria</i>	Francesco Maria Veracini (1690-1768)	modified from P. Metastasio	Adriano <sup>37</sup>	Cast: included Farinelli, Francesca Cuzzoni, and Antonio Montagnana. The libretto was originally written by Metastasio for Caldara's version of the opera performed at Vienna and premiered on 4 November 1732. The character of Idalma was added for the London performances. Contains the bravura aria 'Amor dover rispetto nel agitato petto' for Farinelli. Received nine performances.

<sup>37</sup> This assignment of role is given by Sartori in *I Libretti Italiani*, 80.

1736, 2-17 January	London; Haymarket	<i>Artaserse</i> (pasticcio)	J. A. Hasse, N. Porpora, R. Broschi	[P. A. Rolli] after P. Metastasio	Artabano	Revival: received four performances.
1736, 24 January- 3 February	London; Haymarket	<i>Mitridate</i>	N. Porpora	Colley Cibber (1671-1757) after P. Metastasio	Mitridate	Cast: Francesca Bertolli, Farinelli, Francesca Cuzzoni, Santa Tasca ( <i>la Santina</i> ), Antonio Montagnana.
1736, 2-28 February	London; Haymarket	<i>Adriano in Siria</i>	Francesco Maria Veracini (1690-1768)	modified from P. Metastasio	Adriano	Revival: received seven performances.
1736, 2 March- 1 May	London; Haymarket	<i>Orfeo</i> (pasticcio)	J. A. Hasse, Leonardo Vinci (1690-1730), Francesco Araja (1709-1701), N. Porpora	P. A. Rolli	----	Received twelve performances.
1736, 13 April	London; Haymarket	<i>Onorio</i>	Francesco Ciampi ([1690]-after 1764)	D. Lalli, G. Boldini	[Onorio]	First performed in Venice at the Teatro San Giovanni Grisostomo in Autumn 1729. Received a single performance.
1736, 4-15 May	London; Haymarket	<i>Festa d'Imeneo</i>	N. Porpora	P. A. Rolli	Apollo	Described as a 'Serenata'. Performed in celebration of the marriage of Frederick Prince of Wales to Augusta of Saxe-Gotha-Altenburg. Received four performances.
1736, 18-29 May	London; Haymarket	<i>Adriano in Siria</i>	F. M. Veracini	modified from P. Metastasio	[Adriano]	Revival: 4 performances.

1736, 1-5 June	London; Haymarket	<i>Artaserse</i> (pasticcio)	J. A. Hasse, N. Popora, R. Broschi	[P. A. Rolli] after P. Metastasio	Artabano	Revival: received two performances.
1736, 8-22 June	London; Haymarket	<i>Orfeo</i> (pasticcio)	J. A. Hasse, L. Vinci, F. Araja, N. Porpora	P. A. Rolli		Revival: received three performances.
1736, <i>carnevale</i> , premiere: 26 December	Turin; Regio Teatro	<i>Demetrio</i>	G. Giacomelli (1692-1740)	P. Metastasio	Demetrio (disguised as Prince Alceste)	Cast: Caterina Visconti, Giovanna Guaetti Babbi, Giorgio Babbi, Giuseppe Appiani, Giacom Ferraris Alberti. Received thirteen performances. Metastasio's libretto was originally set to music by A. Caldara on 4 November 1731 at the Imperial court theatre in Vienna, Austria.
1737, <i>carnevale</i>	Turin; Regio Teatro	<i>Eumene</i>	Giovani Antonio Giaj (1690-1764)	A. Zeno	Eumene	Cast: Caterina Visconti, Giovanna Guaetti Babbi, Gregorio Babbi, Giuseppe Appiano, Giacom Ferraris Alberti. Received 23 performances.
1737	[Rimini]	[ <i>Demetrio</i> ]		[P. Metastasio]	[Alceste]	Sartori states that Senesino performed this role and Winton Dean lists this as fact in his Grove entry on the singer. However, no details regarding the composer or librettist are offered, making his entry difficult to verify. I have found no surviving source to validate this supposition and confusion with the 1736 performances of the opera <i>Demetrio</i> by G. Giacomelli in Turin seems feasible. <sup>38</sup>

<sup>38</sup> Sartori, *I Libretti Italiani*, 80.

1737, March	Florence: Teatro di via della Pergola	<i>Temistocle</i>	[A. Caldara] and [G. M. Orlandini]	P. Metastasio	Temistocle	Cast: Giovanni Battista Pinacci, Anna Bagnolesi Pinacci, Giovanni Tedeschi, Caterina Aschieri, Natalizia Bisagi, Caterina Brigonzi. The libretto by Metastasio was first set to music by A. Caldara for performances in Vienna beginning on 4 November 1737.
1738, 29 January- 17 February	Florence: Teatro di via della Pergola	<i>L'Olimpiade</i>	unknown, (possibly A. Caldara and G. M. Orlandini)	P. Metastasio	Megacle	Cast: Francesca Cuzzoni, Pellegrino Tomini, Caterina Negri, Francesca Fantoni, Santi Barbieri, Giovanni Redi. <sup>39</sup> Performances included a triumphal chariot drawn by four horses in the staging.
1738, 9 April	Florence: Teatro di via della Pergola	<i>Le Nozze di Perseo, e Andromeda</i>	G. M. Orlandini	Damiano Marchi (dates unknown)	Perseo	Cast: Francesca Cuzzoni, Settimio Canini, Prudenza Sani. Damiano Marchi was the 'house poet' of the Teatro della Pergola. The libretto frontis piece labels the work an <i>azione drammatica</i> , it appears to be a short two-part serenata, perhaps in honour of a special occasion; Senesino sings only three arias.
1739, <i>carnevale</i>	Florence: Teatro di via della Pergola	<i>Arianna e Teseo</i>	[arr. G. M. Orlandini]	P. Pariati	Teseo	Cast included: Lucia Fachinelli ( <i>la Beccaretta</i> ), whom Senesino called 'that woman my delicacy is still unable to digest'. <sup>40</sup> The opera was likely arranged by G. M. Orlandini
1739, <i>carnevale</i>	Florence: Teatro di via della Pergola	<i>Arsace</i> <sup>41</sup>	G. M. Orlandini	A. Salvi	Arsace	

<sup>39</sup> Holmes, *Opera Observed*, 157. Holmes lists the singers engaged for the 1738 season at the Pergola in Florence.

<sup>40</sup> Letter from Senesino to Albizzi, 30 July 1739; cited in Holmes, *Opera Observed*, 141.

<sup>41</sup> MS: A-Wn, Mus.Hs.17950 Mus.

1739, premiere: 4 November	Naples; Teatro di San Carlo	<i>La Partenope</i>	D. Sarro	S. Stampaglia	[Arsace]	Stampiglia originally wrote the libretto in 1699; the opera by Sarro was originally composed in 1722 and it was performed in Rome in 1724; the MS title page states 'with intermezzi <i>Eurilla e Beltrame</i> ', also by Sarro; neither the King of Naples nor the audience were pleased with the piece in 1739. <sup>42</sup>
1739, 2 December	Naples; Palazzo Reale	<i>Le nozze di Teti e di Peleo</i> <sup>43</sup>	D. Sarro	Niccolò Giove	[Peleo]	<i>Festa teatrale</i> for the wedding of Don Felipe, Infante of Spain. The librettist, Niccolò Giove, was the court poet in Naples.
1739, premiere: 19 December	Naples; Teatro di San Carlo	<i>Adriano in Siria</i>	Giovanni Alberto Ristori ([1692] -1753)	P. Metastasio	Farnaspe	Cast included: Anna Maria Strada del Po The opera premiered for the birthday of King Philip V of Spain. The original Metastasio libretto did not include the character of Darius which was added for these performances.
1740, premiere: 20 January	Naples; Teatro di San Carlo	<i>Il Trionfo di Camilla</i> (first version)	N. Porpora	after S. Stampiglia	Turno	Senesino's final operatic performance.

<sup>42</sup> Holmes, *Opera Observed*, 144.

<sup>43</sup> Sartori, *I Libretti Italiani*, 80, lists Senesino as performing in this work and while I have found no primary source to corroborate, it does seem logical that as a musician at court in Naples in 1739 he would have participated.

## Appendix II: Dramatic and contextual considerations

**Table 1: First-hand source accounts of Senesino's performing and character**

Informant	Year	Location	Source	Performances or encounter referenced
Count Francesco Zambeccari	1715	Naples	Lodovico Frati, 'Un impresario teatrale del settecento e la sua biblioteca' <sup>1</sup>	<i>Eumene</i> by Francesco Gasparini and Leonardo Leo
Johann Joachim Quantz	1719; 1727	Dresden; London	<i>Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen</i> <sup>2</sup>	<i>Gl'odj delusi dal Sangue</i> by Antonio Lotti; <i>Teofane</i> by A. Lotti; <i>Admeto</i> by George Frideric Handel; and <i>Astianatte</i> by Giovanni Bononcini
John Gay	1723	London	A letter from Gay to Dean Swift, London, 3 February 1723 <sup>3</sup>	Senesino's general success in London by 1723
Mrs. Pendarves <sup>4</sup>	1720s	London	Multiple letters from Mrs. Pendarves to Ann Granville contained in <i>The Autobiography and Correspondence of Mary Granville, Mrs. Delany</i> <sup>5</sup>	The operas of the Royal Academy of Music

<sup>1</sup> Cited in Lodovico Frati, 'Un impresario teatrale del settecento e la sua biblioteca', *Rivista musicale italiana*, 18 (1911), 64-84; 74. See also Melania Bucciarelli, 'From Rinaldo to Orlando, or Senesino's path to madness', *The Baroque Composers: Handel*, ed. David Vickers (Farnham: Ashgate, 2001), 311-332; 142, note 28, and Angus Heriot, *The Castrati in Opera*, second edition (Cambridge, MA: Da Capo Press, 1975), 91.

<sup>2</sup> Johann Joachim Quantz, *Herrn Johann Joachim Quantzens Lebenslauf, von ihm selbst entworfen* in Friedrich Wilhelm Marpurg, *Historisch-Kritische Beyträge zur Aufnahme der Musik* (Berlin: Lange, 1755), i, 197-250.

<sup>3</sup> John Gay, *Life and Letters of John Gay (1685-1732): Author of the Beggar's Opera*, ed. Lewis Melville (London: Daniel O'Connor, 1921), 58.

<sup>4</sup> Mrs. Pendarves was also known as Mary Granville, her maiden name, and Mrs. Delany, the surname of her first husband.

<sup>5</sup> Augusta Waddington Hall, Lady Llanover, ed., *The Autobiography and Correspondence of Mary Granville, Mrs. Delany: With Interesting Reminiscences of King George the Third and Queen Charlotte* (London: Bentley, 1861), i, 57, 129, 149, 173.



Informant	Year	Location	Source	Performances or encounter referenced
Paolo Antonio Rolli	1720-1723	London	Correspondence from Rolli to Giuseppe Riva <sup>6</sup>	<i>La Griselda</i> by Bononcini. Senesino's reception in London upon arrival and influence on repertoire for the Royal Academy of Music, including the opera <i>Amore e Maesta</i> largely composed by Giovanni Maria Orlandini.
Giuseppe Riva	1725	London	Correspondence from Riva to Ludovico Antonio Muratori <sup>7</sup>	Heroic role assignments for Senesino in the Royal Academy of Music's operas.
Anthony Ashley Cooper, 4 <sup>th</sup> Earl of Shaftesbury	[1760]; referring to 1730	London	Memoirs of Handel from the London Chronicle <sup>8</sup>	<i>Scipione</i> by G. F. Handel (on 1730 revival performances); Senesino's quarrels with Handel and involvement in the formation of the Opera of the Nobility.
Owen Swiney	1729	Venice	Correspondence from Swiney to Charles Lennox, 2 <sup>nd</sup> Duke of Richmond <sup>9</sup>	<i>Gianguir</i> by Geminiano Giacomelli and <i>Adelaide</i> by G. M. Orlandini
The Earl of Egmont, John Perceval	1734	London	<i>Manuscripts of the Earl of Egmont. Diary of Viscount Percival afterwards first Earl of Egmont</i> <sup>10</sup>	pasticcio of <i>Artaserse</i>
Roger Pickering	1734	London	<i>Reflections upon theatrical expression in tragedy</i> <sup>11</sup>	pasticcio of <i>Artaserse</i>
Lord Hervey	1735	London	Letter from Hervey to Charlotte Digby <sup>12</sup>	<i>Adriano in Siria</i> by Francesco Maria Veracini
Luc' Antonio degli Albizzi	1737	Florence	Letter from Luc' Antonio to his grandfather, Luca Casimiro <sup>13</sup>	<i>L'Olimpiade</i> with music most likely by A. Caldara and G. M. Orlandini

<sup>6</sup> *The Freeholder's Journal* (14 March 1722); letter from Rolli to Giuseppe Riva, London, 23 September 1720, cited in Hans Joachim Marx, ed., *Das Händel-Handbuch* (Laaber: Laaber-Verlag, 2011), 93; Some of Rolli's letters are quoted in English translation in Deutsch, *Handel*, 114-115 and R. A. Streatfeild, 'Handel, Rolli, and Italian Opera in London in the Eighteenth Century', *The Musical Quarterly*, 3/3 (Oxford University Press: Oxford, 1917), 428-445; 436-437.

<sup>7</sup> Letter from Giuseppe Riva to [Ludovico Antonio] Muratori, 1725; cited in English translation in Streatfeild, 'Handel, Rolli, and Italian Opera', 433.

<sup>8</sup> The 4th Earl of Shaftesbury's Memoirs of Handel in *The London Chronicle* ([June 14-17, 1760]), 579.

<sup>9</sup> Letter, 30 March 1729, Swiney to Charles Lennox.

<sup>10</sup> Earl John Perceval, ed., *Manuscripts of the Earl of Egmont. Diary of Viscount Percival afterwards first Earl of Egmont* (London: H.M. Stationery office, 1920), ii, 235.

<sup>11</sup> Roger Pickering, *Reflections upon theatrical expression in tragedy* (London: W. Johnston, 1755), 65-66.

<sup>12</sup> Letter, 25 November 1735, Lord Hervey to Mrs. Charlotte Digby; cited in Deutsch, *Handel*, 396.

<sup>13</sup> Albizzi family private archive, Palazzo Guicciardini, Florence, A. 741, cited in Holmes, *Opera Observed*, 133.

Informant	Year	Location	Source	Performances or encounter referenced
Bartolomeo Corsini, Viceroy of Sicily	1737; 1739	Florence; Naples	Correspondence from Prince Corsini to Luca Casimiro degli Albizzi <sup>14</sup>	<i>L'Olimpiade</i> with music most likely by A. Caldara and G. M. Orlandini; perceptions of the 1739-1740 opera season in Naples
Charles de Brosse	1739	Naples	<i>Lettres familière écrite d'Italie en 1739 et 1740</i> <sup>15</sup>	<i>Partenope</i> by Domenico Sarro
Senesino	1740	Naples	Letter from Senesino to L. C. Albizzi	<i>Camilla</i> by Nicola Porpora

**Table 2: Known operatic works by G. M. Ruggieri presented in Venice<sup>16</sup>**

Title	Librettist	Theatre of premiere	Premiere date when known	Cast, libretto dedication, and extant music
<i>La Mariamme</i>	Lorenzo Burlini	Santi Giovanni e Paolo (Grimani)	Autumn, 1696	Only a few arias remain
<i>La saggia pazzia di Giunio Bruto</i>	Lotto Lotti	Santi Giovanni e Paolo (Grimani)	26 November 1698	-----
<i>La Clotilde</i>	Giambattista Neri	San Cassiano	<i>carnevale</i> , 1696	Presented at San Moisè as <i>Amar per vendetta</i> in November 1702
<i>Milziade</i>	Lotto Lotti	Santi Giovanni e Paolo	<i>carnevale</i> , 1699	Dedication: 24 February 1699; only a few arias remain
<i>Amar per vendetta</i>	Giambattista Neri	San Moisè	Autumn (November), 1702	Presented at San Cassiano as <i>La Clotilde</i> during <i>carnevale</i> , 1696
<i>Armida abbandonata</i>	Francesco Silvani, after Torquato Tasso	San Angelo	8 November 1707	Cast included <i>la Romanina</i> and Senesino
<i>Arrenione</i>	Francesco Silvani	San Angelo	The week before 10 November 1708	Dedication: 8 November 1708; may include music by others <sup>17</sup>

<sup>14</sup> Letter from Prince Corsini in Palermo to Luca Casimiro degli Albizzi in Florence, 31 January 1738, Albizzi archive as A. 785, cited in Holmes, *Opera Observed*, 238, note 25; letter from Corsini in Naples to L. C. Albizzi in Florence, 14 August 1739, Albizzi archive A. 785, cited in Holmes, *Opera Observed*, 145.

<sup>15</sup> Charles de Brosse, *Lettres familière écrite d'Italie en 1739 et 1740* (Paris: Didier et C<sup>e</sup>, 1858), i, 257.

<sup>16</sup> All works are *Drammi per musica* in three acts.

<sup>17</sup> For more on this assertion that there were multiple composers for the opera *Arrenione* see Wiel, *teatri musicali di Venezia*, 21.

Title	Librettist	Theatre of premiere	Premiere date when known	Cast, libretto dedication, and extant music
<i>Arato in Sparta</i> <sup>18</sup>	Francesco Minato	San Angelo	<i>carnevale</i> ; week before 11 January 1710	Possibly including music by Benedetto Marcello
<i>Non son quella è la difesa</i>	Giorgio Antonio Falier	San Angelo	-----	Dedication: 29 November 1710
<i>L'ingannator ingannato</i>	Antonio Marchi	San Samuele	Autumn, 1710	-----
<i>Le gare di politica e d'amore</i>	Antonio Salvi	San Samuele	-----	Dedication: 28 January 1711
<i>Elisa</i>	Domenico Lalli	San Angelo	Autumn, 1711	a comedy set in Florence
<i>Arsinoe vendicata</i>	Grazio Braccioli	San Angelo	<i>carnevale</i> ; 1 February 1712	-----

**Table 3: G. M. Ruggieri, *Armida abbandonata*, content comparison of three 1707 Venetian libretti<sup>19</sup>**

Act and scene	Title of piece and character name(s)	
	1707: Venice D-Mbs, Rar. Libr. Ven. 421/427#423 (Lib. A)	1707: Venice I-Vcg, ROL.0584.02, ROL 4255 (Lib. B) and I-Mb, Corniani Algarotti, Racc. Dram. 757 (Lib. C)
<b>ACT I</b>		
I/1	recit.: 'Strane, Ubaldo, vedesti': Fil., Ub. aria: ' <b>Con quest'armi, e col mio core</b> ': Ub.	
I/2	recit.: 'Ah, dovunque, ch'io vada': Erm.	
I/3	recit.: 'Sciogli, Amore, la benda, e tu ricerca': Tan., Ram., Erm.	aria: ' <b>Amor se v'è pietà</b> ': Tan. recit.: 'Sciolse trè volte': Tan., Ram., Erm.
I/4	recit.: 'La contumace spada': Arm., Rambaldo, Tan., Erm. aria: ' <b>Vinto son dalla mia fede</b> ': Tan. recit.: 'E tù, Campion, cui tanto': Arm., Erm. aria: ' <b>Se tù lo sei</b> ': Erm.      aria: ' <b>Lieta per te la speme</b> ': Erm.	
I/5	recit.: 'Ecco un grand'olocausto': Arm., Ram. aria: ' <b>Per capirvi molti amanti</b> ': Arm.	
I/6	recit.: 'Alma dal tuo delitto': Ram. aria: ' <b>Cotanto belle voi</b> ': Ram.	aria: ' <b>Veggio in voi</b> ': Ram.
I/7	aria: ' <b>Frà un tormento, che diletta</b> ': Rin. recit.: 'Amo la bella Armida': Rin., Arm. duetto: ' <b>Questo zeffiro, che spira</b> ': Rin. / Arm.	
I/8	<i>scene 8 is omitted</i>	
I/9	recit.: 'Da calli avviluppati': Ub.	

<sup>18</sup> Recent research suggests this opera may not have been composed by Ruggieri. The libretto to *Arato in Sparta* (I-Mb, Corniani Algarotti, Racc. Dramm. 562) includes a largely unintelligible handwritten inscription from a later date that includes the names 'Benedetto Marcello' and 'Ruggieri'. The connection between these men (indication of composer or librettist) is not given in relation to the work.

<sup>19</sup> All arias are indicated in bold and are *da capo*, unless otherwise stated. Character name abbreviations: Filomaco=Fil.; Rinaldo=Rin.; Armida=Arm.; Tancredi=Tan.; Rambaldo=Ram.; Erminia=Erm.; Ubaldo=Ub.; Fantasma=Fan.

	aria: <b>'Ogn'altro Mostro avvanza'</b> : Ub.	aria: <b>'Molto giacque'</b> : Ub.
	recit.: 'Mà qui torbido in volto': Ub.	
1/10	recit.: 'Inerme, prigionier': Tan., Rin., Arm., Ub.	
	aria: <b>'Bel labbro di rubin'</b> : Rin.	
1/11	recit.: 'Tancredi: in questa amena': Arm., Tan.	
	aria: <b>'Furie, Mostri lacerate'</b> : Arm.	
1/12	recit.: 'Vomitò tutti in quest'orribil': Tan., Ub.	
	aria: <b>'Del cieco Dio Son prigionier anch'io'</b> : Tan.	
<b>ACT II</b>		
II/1	recit.: 'Queste son queste, Armida': Arm., Erm.	
		aria: <b>'Il mio core'</b> : Arm.
II/2	recit.: 'Già per le vie fiorite': Arm.	
	duetto: <b>'Dove sei?'</b> : Rin. / Arm.	
	recit.: 'Io lo sapea': Rin., Arm.	
	aria: <b>'Sciolta è già la vostra rete'</b> : Rin.	
II/3	recit.: 'Vedi come vaneggi': Ub., Tan., Arm., Rin.	recit.: 'Sostieni, ò mio respiro': Arm., Rin.
	aria: <b>'Parlando del mio foco, ò mio diletto'</b> : Arm.	
II/4	recit.: 'Abruggio, avvampo anch'io': Ram., and the others from scene 3	
	aria: <b>'Parto mio ben da te'</b> : Arm.	aria: <b>'Parto mio ben da te'</b> : Arm. (recit. before return of "A")
	recit.: 'Presto avrai': Arm., Ram., Rin.	
II/5	recit.: 'Se d'un fedele amor il più sicuro': Rin., Ub., Tan.	
	aria: <b>'Entro à vortici di sangue'</b> : Rin.	aria: <b>'Non puo uscir da quel bel viso'</b> : Rin.
II/6	recit.: 'Tancredi, il Prence': Ub., Tan.	recit.: 'Erminia dunque in questi': Tan, Erm.
	aria: <b>'Getta lo strale, Amor'</b> : Ub.	aria: <b>'Come il Sol Clizia amorosa'</b> : Erm.
II/7	recit.: 'Ah quella face almeno': Tan.	recit.: 'Principessa infelice': Tan.
	aria: <b>'Deh mi addita, ò bella Dea'</b> : Tan.	aria: <b>'V'adoro sì ò serene'</b> : Tan.
II/8	recit.: 'Solitudini amiche': Erm.	recit.: 'Si tosto fugon': Ram., Arm., Rin.
	aria: <b>'Si bel nome vi consegno'</b> : Erm.	aria: <b>'Deh perdona ò cara Armida'</b> : Ram.
II/9	recit.: 'Ecco il luogo fatal': Tan., Erm.	recit.: 'Delizia di quest'alma': Rin., Arm.
		aria: <b>'Non dir mai'</b> : Arm.
II/10	recit.: 'Mie tradite': Tan., Fan.	recit.: 'Ecco Rinaldo, ò Prence': Ub., Tan., Rin.
	arioso: <b>'Spietato, ò Dio'</b> : Fan.	
	recit.: 'Stelle che veggo?': Tan., Fan.	aria: <b>'Entro à vortici di sangue'</b> : Rin.
	aria: <b>'Spoglie illustri'</b> : Tan.	
II/11		recit.: 'Tancredi, han le nostr' armi': Ub.
		aria: <b>'Getta lo strale, Amor'</b> : Ub.
II/12		recit.: 'D'un impudico amore': Tan.
		aria: <b>'Amo un volto à cui die Marte'</b> : Tan.
<b>ACT III</b>		
III/1	recit.: 'Torbida dunque sempre': Ram.	
	aria: <b>'Con orribile sembiante'</b> : Ram.	aria: <b>'L'orror, ch'io sento in me'</b> : Ram.
III/2	recit.: 'Non ancor con Rinaldo': Tan., Erm., Ram.	
	aria: <b>'Ti bacio ò mio brando'</b> : Tan.	
	recit.: 'Nel tuo trionfo ò Prence': Erm., Tan.	
	aria: <b>'Sì mio diletto Rapido vieni'</b> : Erm.	
III/3	recit.: 'De la Magica selva': Ub., Tan.	recit.: 'E qual Donna': Ub., Tan.
	aria: <b>'Amo sì con tutto il cuore'</b> : Tan.	
III/4	recit.: 'Sitibondo di sangue ecco Rinaldo': Rin., Ub.	
	aria: <b>'Già Bellona in campo armato'</b> : Ub.	
	recit.: 'Già del superbo Idume': Rin.	
	aria: <b>'Nel cuor non hò che sdegno'</b> : Rin.	

III/5	recit.: ‘O Tù crudel, che porti’: Arm. and the others
	aria: ‘ <b>A queste tante lagrime</b> ’: Arm.
	recit.: ‘La riposta consiglia’: Ub. and the others
	aria: ‘ <b>Pupille, almen poteste</b> ’: Rin.
III/6	<i>scene 6 is omitted</i>
III/7	recit.: ‘Rinaldo, ah, che à quest’ occhi’: Arm., others
	aria: ‘ <b>Mi tormenta, mi cruccia</b> ’: Arm.

**Table 4: Cast of Giuseppe Boniventi’s *Armida al campo*, 1708**

Character name	Description of character in libretto	Name of performer	Voice type
Armida	Che poi si finge Celinda, e per comando di Goffredo veste abito da Uomo. <sup>20</sup>	<i>La Sig. Maria Anna Garberini Benti, detta la Romanina.</i>	soprano
Rinaldo	Principe dell’Essercito di Goffredo. <sup>21</sup>	<i>Il Sig. Francesco Bernardi detto il Sanesino.</i>	mezzo soprano
Goffredo	Capitan Generale dell’Essercito sotto Gierusalemme. <sup>22</sup>	<i>Il. Sig. Giosepepe Bigonzi.</i>	mezzo soprano
Clorinda	Damma guerriera Turca, che poi si scopre figlia di Senapo Rè di Etiopa. <sup>23</sup>	<i>La Sig. Gerolima Morena detta la Palermina, Virtuosa di S.A.S. di Mantova.</i>	_____
Tancredi	Principe dell’ Essercito di Goffredo Amante di Clorinda. <sup>24</sup>	<i>Il Sig. Giosepepe Berti, Virtuoso di S.A.S. di Mantova</i>	alto castrato
Argante	Cavalier Circasso Amante di Clorinda. <sup>25</sup>	<i>La Sig. Lucia Bonetti</i>	soprano
Gernando	Capitano del Campo di Goffredo. <sup>26</sup>	<i>Il Sig. D. Tomaso Fabris, Virtuoso della Capella Ducale di S. Marco.</i>	_____

<sup>20</sup> ‘Who then pretends to be Celinda, and to take command of Goffredo dresses as a Man.’

<sup>21</sup> ‘Prince of the Army of Goffredo.’

<sup>22</sup> ‘Captain General of the Army of Jerusalem.’

<sup>23</sup> ‘Female Turkish warrior, who then turns out to be the daughter of King Senapo of Ethiopia.’

<sup>24</sup> ‘Prince of the Army of Goffredo Lover of Clorinda.’

<sup>25</sup> ‘Circassian Knight, Lover of Clorinda.’

<sup>26</sup> ‘Captain of the Camp of Goffredo.’

**Table 5: Giovanni Bononcini's operas presented by London's Royal Academy of Music from 19 November 1720-6 June 1727<sup>27</sup>**

Title	Librettist	Performance year	Senesino's role	further performances, cast, and publication
<i>Astarto</i> <sup>28</sup>	Paolo Antonio Rolli (after Zeno and Pariati) <sup>29</sup>	1720; 1721	Clearco	Premiere: 19 November 1720 (24 performances); overture and arias published by Walsh; revived by Royal Academy on 11 November 1721 (six performances) and Opera of the Nobility 26 February 1734.
<i>Muzio Scevola</i>	P. A. Rolli	1721; 1722	Muzio Scevola	Cast: Margherita Durastanti, Matteo Berselli, Maddalena Salvai, Caterina Galerati, Anastasia Robinson, Giuseppe Maria Boschi; cast and roles were modified for 1722.
<i>L'Odio e l'Amore (il Ciro or Cyrus)</i>	P. A. Rolli after Matteo Noris <sup>30</sup>	1721; 1722	Ciro	Premiere: 20 May 1721; revived 17 November 1722; cast: Durastanti, Robinson, Salvai, Berselli, Boschi, Caterina Galerati; selections published by Walsh.
<i>Crispo</i> <sup>31</sup>	P. A. Rolli after Gaetano Lemer	1722; 1723	Crispo	Premiere: 10 January 1722; cast: Boschi, Benedetto Baldassarri, Robinson, Salvai.
<i>La Griselda</i>	P. A. Rolli after Apostolo Zeno	1722	Gualtiero, King of Sicily.	Premiere: 22 Feb 1722; revived 22 May-9 June 1733 closing the season for the second Royal Academy of Music. Overture and 29 arias published by Walsh.
<i>Erminia</i> <sup>32</sup>	P. A. Rolli after anonymous five-act version based originally on Torquata Tasso. <sup>33</sup>	1723	Tancredi	Premiere: 30 March 1723. Cast: Cuzzoni, Boschi, Durastanti, Berenstadt, Robinson; a <i>Favola boschereccia</i> . Dedicated to 'alle Gentilissime Dame della Gran Britannia, Amatrici della Musica'; Walsh published five arias.

<sup>27</sup> All works are *Drammi per musica* in three acts and were presented at the King's Theatre, Haymarket, London.

<sup>28</sup> Bononcini had set the work for Rome in 1715 and much of the music was reused in London.

<sup>29</sup> The libretto was first set to music by Tomaso Albinoni (1671-1751) for Venice, 1708.

<sup>30</sup> The Noris text was first set by Carlo Francesco Pollarolo for Venice, 1703; also, set by Orlandini for Genoa, 1709.

<sup>31</sup> A version of this opera was first performed in 1721 at the Teatro Capranica in Rome.

<sup>32</sup> First performed in Rome at the Teatro della Pace for *carnevale* 1719.

<sup>33</sup> Reinhard Strohm offer Petrosellini as a possibility for the unknown earlier librettist. See Reinhard Strohm, *Italienische Opernarien des Frühen Settecento*, in *Analecta Musicologica*, 2 v. (Köln: Arno Volk Verlag Hans Gerig KG, 1976), ii, 152

Title	Librettist	Performance year	Senesino's role	further performances, cast, and publication
<i>Farnace</i>	unknown	1723	Farnace	Premiere: 21 November 1723; cast: Cuzzoni, Boschi, Robinson, Durastanti, Berendstadt; dedicated to Lord Peterborough. The only London opera by Bononcini to survive in full MS. <sup>34</sup> D-WD, 10 arias.
<i>California</i>	Nicola Haym after Grazio Braccioli	1724	Trebonio	Premiere: 18 April 1724; cast: Boschi, Durastanti, Cuzzoni, Anastasia Robinson, Berenstadt, Giuseppe Bigonzi (alto castrato); dedicated to the Duke of Queensbury and Dover; arias GB-ABu; Walsh published 11 arias. First set to music as <i>Mario</i> by Johann David Heinichen (1683-1729) for Venice, 1713.
<i>Astianatte</i>	Haym after Antonio Salvi based originally on Racine's <i>Andromaque</i> .	1727	Pirro	London premiere: 6 May 1727, given six performances; first presented in 1718 at the Grisostomo in Venice for carnevale; Faustina sang the role of Ermione and the rest of the cast included: Cuzzoni, Boschi, Baldi, and Anna Dotti (contralto); June 6th was the infamous hair pulling incident between Faustina and Cuzzoni; this was Bononcini's last opera composed in England. Arias, US-Wc, 7 arias, minuet (London, 1727); 1 aria in Hawkins. Also, set by Antonio Maria Bononcini for Venice in 1718.

<sup>34</sup> Bononcini's *Farnace* MS is contained in the collection of the Schönborn Castle Library in Wiesentheid, Germany (accessible at the Deutsches Musikgeschichliches Archiv, Kassel).

**Table 6: The story of Griselda set in operas  
by eighteenth-century composers<sup>35</sup>**

Year and date of premiere, when known	Location	Composer
1701, 4 January	Venice	[Antonio Pollarolo] <sup>36</sup>
1703, <i>carnevale</i>	Florence	Tommaso Albinoni
1703	Palermo	-----
1703	Verona	-----
1704	Livorno	-----
1706	Naples	-----
1707	Perugia	Tommaso Albinoni
1708	Piacenza	Tom[m]aso Albinoni
1710	Pavia	-----
1716, <i>carnevale</i>	Brescia	Giuseppe Maria Orlandini
1718, 26 December	Milan	Antonio Maria Bononcini
1719	Florence	-----
1719	Padua	-----
1720	Venice	Giuseppe Maria Orlandini
1721, <i>carnevale</i>	Rome	Alessandro Scarlatti
1722	Florence	-----
1723, 12 October	Monaco	Pietro Torri
1725, <i>carnevale</i>	Vienna	Francesco Bartolomeo Conti
1727	Krakow	-----
1728, spring	Genoa	Pietro Vincenzo Ciochetti
1728	Venice	Tom[m]aso Albinoni
1730	Swoboda	Wenceslao Gurecki
1731	Prague	-----
1735	Monaco	-----
1738	Klagenfurt	-----
1751, c. 11 November	Venice	Gaetano Latilla
1752, autumn	Naples	Nicola Bonifacio Logroscino
1793, 8 October	Venice	Nicolò Piccinni
1795, 27 December	Florence	Pietro Carlo Guglielmi
1796	Prague	Nicolò Piccini
1800, <i>carnevale</i>	Palermo	Fioravanti Valentino

<sup>35</sup> When the composer's name is absent in the table, it was not given in the libretto or musical sources and is currently unknown.

<sup>36</sup> This supposition of composer is given by Sartori in *I Libretti Italiani*, s.v. 578; other sources have identified the composer to be Carlo Francesco Pollarolo.



**Table 7: Content comparison of *La Griselda* libretti from 1701 and 1722**

Act and scene	1701: libretto by Apostolo Zeno, music by C. F. Pollarolo <sup>37</sup>	1722: libretto by P. A. Rolli (after Zeno) music by G. Bononcini <sup>38</sup>
<b>Act I</b>		
Scene 1	recit.: ‘Questo, o popoli’: Gualtiero, e Popoli.	recit.: ‘Forze non ai bastanti’: Rambaldo and Gualtiero
Scene 2	recit.: ‘Eccoti, Sire, Innanzi’: Griselda, (Gualtiero), e detti.	recit.: ‘Griselda, il nostro Fato’: Gualtiero and Griselda
	aria: ‘Fà di me ciò che ti piace’: Griselda	duet: ‘Al mio Nativo Prato’: Griselda and Gualtiero
		stage direction: <i>S'alza il Padiglione, e si Vede l'esercito Popolare</i> : Recit.: ‘Popoli, questo è il giorno’: Gualtiero and Griselda
		aria: ‘Parto amabile Ben mio’: Griselda recit.: ‘Più che umana virtù Gualtier mostrasti’: Rambaldo and Gualtiero aria: ‘Affetto gioja e riso’: Gualtiero
Scene 3	recit.: ‘Presto, Signore’: Elpino, (Gualtiero), e li suddetti	stage direction: <i>Porto con Nave approdata</i> : recit.: ‘Rinier di Puglia, il mio Sovrano Padre’: Ernesto, Almirena, Gualtiero
	aria: ‘Vado ammirare un volto’: Gualtiero	aria: ‘Volgendo a me lo sguardo’: Gualtiero
		recit.: ‘Dopo questo Momento’: Ernesto, Almirena
		aria: ‘Quanto mi spiace’: Almirena
		recit.: ‘Malnato mio Desir, più che ti scaccio’: Ernesto aria: ‘Non deggio no sperar’: Ernesto
Scene 4	recit.: ‘Ecco il tempo’: Griselda	stage direction: <i>Appartamento</i> : recit.: ‘Qui del figlio promesso al mio conforto’: Griselda, Rambaldo
	aria: ‘Senza cor chi vincer sà?’: Griselda	
Scene 5	recit.: ‘Regina, le più badi’: Otone, e Griselda	recit.: ‘Quest’ultimo favour non ti si nieghi’: Gualtiero ( <i>col Figlio per mano</i> ), Griselda
	(arioso): ‘Ne la crudel mia forte’: Otone	aria: ‘Sì già sento l’ardor che m’accende’: Gualtiero
		recit.: ‘E di sì fiera crudeltà villana’: Rambaldo, Griselda
		aria: ‘Dal mio petto ogni Pace smarrita’: Griselda

<sup>37</sup> Libretto: D-Mbs, Rom, Deutsches Historisches Institut Rar. Libr. Ven. 369372 369.

<sup>38</sup> Libretto: Gb-Lcm, D948.

Act and scene	1701: Zeno / Pollarolo	1722: Rolli / Bononcini
Scene 6	recit.: 'Troppo avvezza è Griselda': Otone	
	aria: 'Chi Regina mi disprezza': Otone	
Scene 7	stage direction: <i>Porto di Città con Navi in lontano</i> : recit.: 'Germani, e ben'entrambi': Corrado, Roberto, e Costanza	
	aria: 'Al tuo destin, più grato': Corrado (to Costanza)	
Scene 8	recit.: 'Costanza, eccoti in porto': Roberto and Costanza	
	aria: 'Un sol de'tuoi sguardi': Costanza	
	recit.: 'Ah! Che un sol lampo appena': Roberto	
	duet: 'Gioirò, Goderò': Roberto and Costanza	
Scene 9	recit.: 'L'Arcaro n te racchiudi': Gualtiero, Corrado, Elpino, e detti	
	duet: 'Vago sei, volto amoroso': Gualtiero and Costanza	
Scene 10	recit.: 'German, se avevi a tormi': Roberto and Corrado	
	aria: 'Le vicende de la sorte': Corrado	
Scene 11	recit.: 'Quai lusinghe? Sì chiara': Roberto	
	aria: 'E troppo bel quell volto': Roberto	
Scene 12	stage direction: <i>Cortile interno alla Reggia. Griselda in abito Pastrole, ed Elpino</i> : recit.: 'Parti. Ecco il Rè, Griselda.'	
Scene 13	stage direction: <i>che viene vagheggiando un ritratto</i> : recit.: 'Quanto vago è quell sembiante': Gualtiero and Griselda	
Scene 14	recit.: 'Qual chiedesti, ecco il figlio': Griselda, Elpino, Everardo, and later Otone (hidden)	
	aria: 'Sò che vuoi parlar d'amore': Griselda	
Scene 15	recit.: 'Non giovan le lusinghe': Otone, Elpino, Everardo	
	aria: 'Farò, Quanto potrò': Otone	

Act and scene	1701: Zeno / Pollarolo	1722: Rolli / Bononcini
<b>Act II</b>		
Scene 1	recit.: 'Son le Regie tue Stanze': Corrado and Costanza	recit.: 'Qui pur soggiorno un tempo': Ernesto, Almirena
	aria: 'Non lasciar': Corrado	aria: 'Arder per me tu puoi': Almirena
		recit.: 'Chi vede mai Alma più bella?': Ernesto
		aria: 'Per la Gloria d'adorarvi': Ernesto
Scene 2	recit.: 'Pria che d'amar ti lasci': (Corrado), Costanza, Roberto	stage direction: <i>Parte di Foresta presso al Giardino Reale</i> : recit.: 'No'l concede a suoi prieghi': Gualtiero and Rambaldo
	aria: 'D'un ciglio, d'un guardo': Costanza	
	recit.: 'Cor mio, non v'è più spene': Roberto, Costanza	
Scene 3	recit.: 'Per mia bocca, ò Regina': Elpino, e detti	recit.: 'Le men feroci Belve': Gualtiero and Almirena (e detti)
	aria: 'Godi, bell'alma, godi': Costanza	aria: 'Le Fere a risvegliar': Gualtiero
Scene 4	recit.: 'E nel cuor di Costanza': Roberto	aria: 'O mio nativo Prato': Griselda
	aria: 'Se amerò senza sperar': Roberto	recit.: 'Questo è quell saggio': Griselda
Scene 5	aria: 'Care selve, a voi ritorno': Griselda	recit.: 'Or d'un; Ingrato': Rambaldo (ch'à per Mano) Ernesto, e detti
	recit.: 'Se la dolce memoria': Griselda	aria: 'Con sì crudel Beltà': Almirena
Scene 6	recit.: 'Griselda, Griselda': Elpino, Everardo, and Griselda	recit.: 'Figlio Innocente, sfortunato figlio': Griselda
		aria: 'Sì vieni, ove'l rigor d'inique Stelle': Griselda
Scene 7	stage direction: <i>Otone con ferro</i> : recit.: 'Ne' tutta ancor sai la tua forte, ò donna': Otone e detti	stage direction: <i>Selva</i> : recit.: 'Tropo lunge trascorsi': Almirena and Ernesto
	aria: 'Fui crudel per onesta': Griselda	aria: 'Che giova fuggire': Ernesto
	recit.: 'Qual pietà mi si chiede?': Griselda, Otone, Elpino	
Scene 8	recit.: 'Fermati, Oton; ma sò che fingi': Otone, Everardo, Elpino	stage direction: <i>Capanna. Si vede Griselda dormente</i> : recit.: 'Dove mi conducete': Gualtiero
	aria: 'La bella nemica': Otone	aria: 'Dolce Sogno deh le porta': Gualtiero
Scene 9	recit.: 'E deliquio di core': Griselda	recit.: 'Oh bella Ombrosa Parte!': Almirena, Griselda (at first asleep)

<b>Act and scene</b>	<b>1701: Zeno / Pollarolo</b>	<b>1722: Rolli / Bononcini</b>
Scene 10	recit.: ‘Sinchè’l Rè dietro a l’orme’: Costanza, Roberto, Griselda (asleep)	recit.: ‘Avrai della tua Fede’: Gualtiero (con seguito), <i>che parla ad un Soldato</i> , (Almirena), e detti.
	aria: ‘Lascia, s’io parto, almeno’: Roberto	aria: ‘Se, vaga Pastorella’: Almirena
		recit.: ‘Parte di voi scorti Almirena’: Gualtiero, Griselda aria: ‘Caro Addio, dal labbro amato’: Griselda ( <i>Gualtiero entra nella Capanna</i> )
Scene 11	recit.: ‘Sola, se ben tu parti’: Costanza and Griselda (asleep)	recit.: ‘Per ricompensa almen del salvo Figlio’: Rambaldo, (Griselda), e detti
	duet: ‘Non se’quella, e pure il core’: Costanza and Griselda	
Scene 12	recit.: ‘De’tuoi be’sguardi è troppo indegno’: Gualtiero e le suddette	recit.: ‘Rambaldo!’: Gualtiero and Griselda
		duet: ‘Dell’Offesa vendicarti’: Gualtiero and Griselda
Scene 13	recit.: ‘Avisato del servo’: Corrado con seguito, e detti	
	aria: ‘Vorresti col tuo pianto’: Gualtiero	
Scene 14	recit.: ‘Ecco oton Sola, inerme’: Griselda, Otone con gente	
Scene 15	recit.: ‘Lo impone il Rè? Se’troppo fido’: Gualtiero con gente, Corrado, Costanza, e detti	
Scene 16	recit.: ‘Quai grazie posso?’: Gualtiero, Griselda, Costanza	
	aria: ‘Mi sarai sempre diletta’: Costanza	
Scene 17	recit.: ‘Serva mi vuol la sorte’: Griselda	
	aria: ‘Nel caro sposo almen’: Griselda	
<b>Act III</b>		
Scene 1	stage direction: <i>Loggia Reale con piccolo Trono</i> . (Possibly an accompanied recitative.): Recit: ‘Oton qui mi si guidi’: Gualtiero con Guardie	recit.: ‘Tosto che tutta sia sommersa in mare’: Ernesto and Almirena
		aria: ‘Troppo è il dolore’: Ernesto
Scene 2	recit.: ‘Amor, tu dammi aita’: Otone, Guardie, e detto aria: ‘Vedi, o Rè nel mio conteno’: Otone	recit.: ‘Già preparata è la solenne Pompa’: Griselda, (Almirena), e detti
		aria: ‘Se mai può consolati l’Amor mio’: Almirena
		recit.: ‘L’amabil Vista a le Maniere dolci’: Griselda
		aria: ‘Quel guardo di pietà’: Griselda

Act and scene	1701: Zeno / Pollarolo	1722: Rolli / Bononcini
Scene 3	recit.: ‘Da l’amor di costui prefer fomento’: Gualtiero, Griselda	recit.: ‘Quest è il tempo, Almirena’: Gualtiero, Almirena, Ernesto, <i>ed i pari del Regno</i>
	aria: ‘Se’l mio dolor ti offende’: Griselda	aria: ‘Son qual face’: Gualtiero
		recit.: ‘Oh qual felice inaspettata forte!’: Ernesto, Almirena
		duet: ‘Quel timoroso’: Ernesto and Almirena
Scene 4	recit.: ‘In te, Sposa, Griselda’: Gualtiero	recit.: ‘Di mille morti reo’: Rambaldo <i>e pari del Regno</i>
	aria: ‘Cara Sposa, col tuo bel core’: Gualtiero	
Scene 5	aria: ‘Ferma il piè: L’amato ben’: Corrado	stage direction: <i>Mentre vuol ferirsi di Stiletto; vien ritenuto da Ernesto</i> : recit.: ‘Rambaldo, e qual trasporto?’: Ernesto, Rambaldo
	recit.: ‘Risoluta è quest’alma...’: Roberto and Corrado	aria: ‘Eterni Dei narrate’: Rambaldo
	[duet]: ‘Usignolo, Che vai scherzando’: Corrado and Roberto	
	recit.: ‘Immobile rassembri?’: Corrado, Roberto, Costanza	
	[trio]: ‘Prendi, se partir vuoi’: Corrado, Roberto, and Costanza	
Scene 6	recit.: ‘Tu partire, o Roberto’: Costanza and Roberto	stage direction: <i>Sala Regia</i> : recit.: ‘Dopo il fier discoperto tradimento’: Gualtiero and Ernesto
Scene 7	recit.: ‘E per sempre vi unisca, amanti fidi’: Griselda (dressed as a servant), Elpino e detti	stage direction: <i>Rambaldo e seguaci che cadono ginocchioni dinanzi a Gualtiero</i> : recit.: ‘Un supplicante’: Rambaldo, Gualtiero
Scene 8	recit.: ‘Griselda’: Gualtiero e li suddetti	(scena ultima): recit.: ‘Vieni pur solo Esempio’: Gualtiero, Almirena, e detti
	aria: ‘Se amori ascolterò’: Griselda	aria: ‘Per te, mio solo Bene’: Griselda
		recit.: ‘Voi che sceglieste o Dei’: Ernesto, Almirena, Gualtiero
		aria: ‘Sebben fu il Cor severo’: Gualtiero
		recit.: ‘Eterno Giove onde principio tutte’: Griselda
		chorus: Viva, s’inalzi e splenda
Scene 9	recit.: ‘Temo, Pavento’: Gualtiero, Costanza, Roberto, Elpino	
	aria: ‘Non partir da chi t’adora’: Gualtiero	

Act and scene	1701: Zeno / Pollarolo	1722: Rolli / Bononcini
Scene 10	recit.: ‘Non m’inganno?’: Roberto, Costanza, Elpino	
	aria: ‘Non sò, se più mi piaci’: Roberto	
	recit.: ‘D’una fede sì bella’: Costanza	
	aria: ‘Non lascerò d’amatti’: Costanza	
Scene 11	recit.: ‘Pensa Elpino, ripens, e non l’intende’: Elpino	
	aria: ‘Un nemico non crudele’: Elpino	
Scene 12	stage direction: <i>Luogo magnifico che si v`a illuminando per le Nozze</i> : recit.: ‘Ministri, accelerate’: Griselda con Guardie	
Scene Ultima (13)	recit.: ‘Griselda. Altro non manca’: (Griselda), (Guardie), (Gualtiero), (Otone), (Corrado), (Costanza), (Roberto)	
	(quintet / ensemble): ‘Imeneo, che se d’Amore’: Corrado, Gualtiero, Roberto, Costanza, Griselda	

**Table 8: Summary details of eighteenth-century sources for the aria ‘Volgendo a me lo sguardo’ from Bononcini’s *La Griselda***

Library Sigla / reference	Year of MS or pub. (when known)	Key	Time signature	Tempo	Scoring	Additional comments
GB-Lam, MS 90, ff. 116-121.	[1720-1740]	G major	3/8	<i>Lento</i>	Voice; Vln. 1; Vln. 2; Vla.; B.c.	-----
GB-WMI, Music MS 10.	[1720-1740]	G major	3/8	<i>Lento e piano sempre</i>	Voice; Vln. 1; Vln. 2; B.c.	‘Aria. S’ Senesino – in <i>Griselda Del Bononcini</i> ’.
US-Cu, MS 445, 99v.-100r.	Unknown	E flat major	2/4	-----	Voice; B.c. (short score)	‘Gualtier in <i>Grizellda / Gio. Buononcini</i> ’.
<i>A Pocket Companion for Gentlemen and Ladies</i> . <sup>39</sup>	1724-25	E major	Common	-----	Voice; Vln. 1; B.c. (with figured bass)	‘ <i>A Favourite SONG, In the Opera of Griselda</i> ’.

<sup>39</sup> ‘Volgendo a me lo sguardo’ can be found in [Richard Neale], ed., *A Pocket Companion for Gentlemen and Ladies BEING A COLLECTION of the finest Opera Songs & Airs, In English and Italian*, 2 vols. (London: Cluer's Printing Office, 1724-25), I, 150-152.

Library Sigla / reference	Year of MS or pub. (when known)	Key	Time signature	Tempo	Scoring	Additional comments
Griselda <i>an</i> OPERA <i>as it was Perform'd at the Kings Theatre for the Royal Academy.</i> <sup>40</sup>	1722	E flat major	Common	<i>Con Spirito</i>	Voice; Vln. 1; B.c.	'Sung by Sig.r Senesino in Griselda' and vocal part labelled 'Gualtier'.
LE DELIZIE DELL'OPERE <sup>41</sup>	[before 1740]	E flat major	Common	<i>Con Spirito</i>	Voice; Vln. 1; B.c.	'Sung by Sig.r Senesino in Griselda', 'Gualtier'.
GB-Ob, MS. Mus.d.252, 12v.-14r.	unknown	F Major	Common	-----	Solo keyboard	'aria Volgendo in Griselda'.
D-Mbs, Mus.ms.13105, 36v.-37v.	unknown	F Major	Common	-----	Solo keyboard	'Volgendo a me'.

<sup>40</sup> Bononcini, 'Griselda *an* OPERA *as it was Perform'd at the Kings Theatre*, 17-19.

<sup>41</sup> Giovanni Bononcini, Leonardo Leo, et., al., 'LE DELIZIE DELL'OPERE. *Being a Collection of all the Favourite Songs in Score*', 5 vols. (London: J[ohn] Walsh, [before 1740]), I, 147-149; same plates as 'Griselda *an* OPERA *as it was Perform'd at the Kings Theatre*', Walsh 1722, with added English text.

**Table 9: Summary details of eighteenth-century sources for the aria  
'Dolce sogno' in Bononcini's *La Griselda***

Library sigla / reference	Key	Time signature	Tempo indication	Scoring	Additional comments
GB-Lam, MS 90, f. 116-121.	G major	3/8	<i>Lento</i>	Vln. 1; Vln. 2; Vla.; B.c.	-----
GB-Lam, MS 90, f. 265-270.	F major	3/8	<i>Lento e piano</i>	Vln. 1; Vln. 2; Vla.; B.c.	-----
GB-WM1, Music MS 10.	G major	3/8	<i>Lento e piano sempre</i>	Vln. 1; Vln. 2; B.c.	'Aria. S <sup>r</sup> Senesino – in Griselda Del Bononcini'
GB-Lfom 325, f. 72-75.	E major	3/4	-----	Vln. 1 and Vln. 2 (represented on a single line); B.c.	The text 'Griselda' and 'Sennesino' are given on p. 72; 'ca. 1730'
Griselda <i>an OPERA as it was Perform'd at the Kings Theatre:</i> J[ohn] Walsh, 1722.	E major	3/8	<i>Lento e piano sempre</i>	Vln. 1; Vln. 2; B.c.	'Sung by Sig.r Senesino in Griselda' and vocal part labelled 'Gualtier'.



**Table 10: Dates in the 1722 Royal Academy of Music season illustrating the number and proximity of Bononcini's *La Griselda* and *Crispo* performances<sup>42</sup>**

Opera composed by Bononcini	Date of performance
<b>1722</b>	
<b>January</b>	
<i>Crispo</i>	10, 13, 17, 20, 24, 27, 31
<b>February</b>	
<i>Crispo</i>	3, 6, 10
<i>La Griselda</i>	22, 24, 27
<b>March</b>	
<i>La Griselda</i>	3, 10, 13, 17, 28, 31
<b>April</b>	
<i>La Griselda</i>	4, 7
<i>Crispo</i>	11, 14, 18, 21
<b>May</b>	
<i>La Griselda</i>	2, 5, 9
<i>Crispo</i>	16, 19, 30
<b>June</b>	
<i>Crispo</i>	13, 16

**Table 11: Performance dates for Bononcini and Handel's operas presented by the Royal Academy of Music between 19 November 1720 and 9 June 1724<sup>43</sup>**

Operas composed by Bononcini	Date of performance	Operas composed by Handel
<b>1720</b>		
<b>November</b>		
<i>Astarto</i>	19, 23, 26, 30	
<b>December</b>		
<i>Astarto</i>	3, 7, 10, 14, 17, 21	
	28, 31	<i>Radamisto</i> ( <i>Radamistus</i> , <i>Rhadamistus</i> ) second version, HWV 12b
<b>1721</b>		
<b>January</b>		
	4	<i>Radamisto</i>
<i>Astarto</i>	7, 11, 14, 18	
	21, 25	<i>Radamisto</i>

<sup>42</sup> Performance dates from Burrows, et al., *George Frideric Handel: Volume 1* and Deutsch, *Handel*, 184, with additional information from the libretti to the mentioned operas.

<sup>43</sup> All works are *Drammi per musica* in three acts and were presented at the King's Theatre, Haymarket, London. Works by other composers (including Attilio Ariosti) and *pasticci* were also presented by the Royal Academy of Music during this period and are not represented here; details of performance dates are from Burrows, et al., *George Frideric Handel: Volume 1*; Burrows, et al., *George Frideric Handel: Volume 2, 1725-1734: Collected Documents* (Cambridge: Cambridge University Press, 2015); and Deutsch, *Handel: A Documentary Biography* with additional information from libretti.

<i>Astarto</i>	28	
<b>March</b>		
<i>Astarto</i>	4, 7, 11, 14, 18	
	21, 25	<i>Radamisto</i>
<b>April</b>		
<i>Astarto</i>	[1], 11	
<i>Muzio Scevola</i> (Act II) <sup>44</sup>	15, 19, 22, 16, 19	<i>Muzio Scevola</i> (Act III)
<b>May</b>		
<i>Muzio Scevola</i> (Act II)	3, 6, 13, 17	<i>Muzio Scevola</i> (Act III)
<i>Odio e l'Amore</i> (il Ciro)	20, 24, 31	
<b>June</b>		
<i>Odio e l'Amore</i>	3	
<i>Muzio Scevola</i> (Act II)	7	<i>Muzio Scevola</i> (Act III)
<i>Odio e l'Amore</i>	10, 17, 21	
<i>Astarto</i>	24, 28	
<b>July</b>		
<i>Odio e l'Amore</i>	1	
<b>November</b>		
<i>Astarto</i>	11, 15, 18, 22	
	25, 29,	<i>Radamisto</i>
<b>December</b>		
	2, 6	<i>Radamisto</i>
	9, 13, 16, 20, 23, 27, 30	<i>Il Floridante</i> , HWV 14
<b>1722</b>		
<b>January</b>		
	3, 5	<i>Il Floridante</i>
<i>Crispo</i>	10, 13, 17, 20, 24, 27, 31	
<b>February</b>		
<i>Crispo</i>	3, 6, 10	
	13, 20	<i>Il Floridante</i>
<i>La Griselda</i>	22, 24, 27	
<b>March</b>		
<i>La Griselda</i>	3, 10, 13, 17, 28, 31	
<b>April</b>		
<i>La Griselda</i>	4, 7	
<i>Crispo</i>	11, 14, 18, 21	
	25, 28	<i>Il Floridante</i>
<b>May</b>		
<i>La Griselda</i>	2, 5, 9	
<i>Crispo</i>	16, 19	
	23, 26	<i>Il Floridante</i>
<i>La Griselda</i>	30	
<b>June</b>		
<i>Astarto</i>	6, 9	
<i>Crispo</i>	13, 16	
<b>October</b>		

<sup>44</sup> Act I of *Muzio Scevola* was composed by Filippo Mattei (Amadei), Act II by Giovanni Bononcini, and Act III by G.F. Handel (HWV13).

<i>Muzio Scevola</i> (Act II)	[27] <sup>45</sup> , [31]	<i>Muzio Scevola</i> (Act III)
<b>November</b>		
<i>Muzio Scevola</i> (Act II)	[3], 7, 10, 13	<i>Muzio Scevola</i> (Act III)
<i>Crispo</i>	17, 20, 24, 27	
<b>December</b>		
<i>Crispo</i>	1	
	4, 8, 11, 15, 18, 22, 26	<i>Il Floridante</i>
<i>Crispo</i>	29	
<b>1723</b>		
<b>January</b>		
<i>Crispo</i>	2, 5, 8	
	12, 15, 19, 22, 26, 29	<i>Ottone</i> , HWV 15
<b>February</b>		
	2, 5, 9, 12, 16	<i>Ottone</i>
<b>March</b>		
	26	<i>Ottone</i> (as benefit for Cuzzoni)
<i>Erminia</i>	(March) 30	
<b>April</b>		
<i>Erminia</i>	2, 6, 16, 20, 27, 30	
<b>May</b>		
<i>Erminia</i>	4	
	14, 18, 21, 25, 27, 30	<i>Flavio</i>
<b>June</b>		
	4, 8	<i>Ottone</i>
	11, 15	<i>Flavio</i>
<b>November</b>		
<i>Farnace</i>	27, 30	
<b>December</b>		
<i>Farnace</i>	4, 7	
	11, 14, 18, 21, 28	<i>Ottone</i>
<b>1724</b>		
<b>January</b>		
	1	<i>Ottone</i>
<i>Farnace</i>	4, [7], 11	
<b>February</b>		
	20, 22, 25, 29	<i>Guilio Cesare</i> , HWV 17
<b>March</b>		
	3, 7, 10, 14, 21, 24, 28	<i>Guilio Cesare</i>
<b>April</b>		
	7, 11	<i>Guilio Cesare</i>
<i>Calfurnia</i> ( <i>Calphurnia</i> / <i>Calpurnia</i> )	18, 21, 25, 28	
<b>May</b>		
<i>Calfurnia</i>	2, 5, 9, 14, 16	
<b>June</b>		
<i>Calfurnia</i>	6, 9	

<sup>45</sup> Brackets indicate the performance is not directly confirmed in primary sources; see Burrows, *George Frideric Handel: Volume 1*, s.v. '1722-23', *London opera calendar*.

**Table 12: Operas and vocal serenatas by Giovanni Antonio Gaj<sup>46</sup>**

Work title	Librettist	Premiere date	Location	Venue	Notes on cast & occasion
<i>Il Trionfo d'Amore</i> ossia <i>la Fillide</i> <sup>47</sup>	-----	<i>carnevale</i> , 1715	Turin	Teatro Carignano	Cast: Anna Martelli; Carlo Cristini; Gioanna Maria Mussa; Rosa Ferrari; Susanna Peyrotti; Antonino Fiora; Antonio Francesco Pucci.
<i>Sesostri, rè d'Egitto</i> <sup>48</sup>	Bursetti, after P. Pariati	<i>carnevale</i> , 1717	Turin	Teatro Carignano	
<i>Artenice</i> <sup>49</sup>	[Apostolo Zeno]	<i>carnevale</i> , 1723	Turin	Teatro Regio	Music by G. M. Orlandin, G. Gaj, and others; Pietro Righini provided scenery, Natale De Barges choreography.
<i>Publio Cornelio Scipione</i>	[A. Salvi] / [Agostino Piovene]	1725	Turin	Teatro Regio	Cast: Antonio Bernacchi; Lucia Lancetti; Maddalena Frigieri; Antonia Merighi; Antonio Pasi; Giuseppe Restorini.
<i>Il Tamerlano, tragedia per musica.</i>	A. Piovene	premiere: 28 August 1727	Milan	Regio Ducal Teatro	
<i>Seranata</i>	I. Provana	1727	Malta		
<i>Serenata da cantarsi</i>	Giovann-antonio Ciantar	30 April 1728	Malta	Piazza of the palace of Antonio Manoel de Vilhena	
<i>I veri amici</i> <sup>50</sup>	Silvani and Lalli, after P. Corneille	1728	Turin	Teatro Regio	
<i>Artaserse</i>	Pietro Metastasio	Autumn 1730	Turin	Teatro Regio	

<sup>46</sup> For source references see Taddeo Wiel, *I teatrali musicali Veneziani del settecento*, 706 ([Venice]: Fratelli Visentini, 1897), facsimile rpr. (Leipzig: Edition Peters, 1979), s.v. 'Gaj'; Gordana Lazarevich and Marie-Thérèse Bouquet-Boyer, 'Gaj, Giovanni Antonio', *GMO*, accessed January 22, 2016.

<sup>47</sup> A collaboration with the composer Andrea Stefano Fiorè for the reopening of the Teatro Carignano after the War of the Spanish Succession (1701-1714).

<sup>48</sup> A collaboration with A.S. Fiorè.

<sup>49</sup> A revision of the opera *Ormisdà* by G. M. Orlandini that premiered on 16 May 1722 at the Teatro Malvezzi in Bologna.

<sup>50</sup> Gaj composed Act I and A.S. Fiorè Acts II and III. Based on Corneille's *Héraclius empereur d'Orient*.

Work title	Librettist	Date	Location	Venue	Notes on cast & occasion
<i>Mitridate, Dramma per musica</i> in five acts	A. Zeno and D. Lalli	<i>carnevale</i> , 1730	Venice	Teatro San Giovanni Grisostomo	Cast: Carlo Broschi (Farinelli); Maria Maddalena Pieri; Antonia Negri Tomi; Nicolo Grimaldi; Antonio Castoro; Francesca Cuzzoni-Sandoni; Filippo Giorgi; Caterina Giorgi.
<i>Idaspe</i>	-----	<i>carnevale</i> , 1732	Milan	Regio Ducal Teatro	
<i>Demetrio</i>	P. Metastasio	<i>carnevale</i> , 1732	Rome	Teatro Aliberto o delle Dame	The all-male cast included: Antonio Mignucci; Francesco Grisi; Tomii Pellegrino; Carlo Scalzi; Gaetano Berenstadt.
<i>Epaminonda</i> <sup>51</sup>	[Sebastiano Biancardi]	1732	[Venice]	[Teatro San Giovanni Grisostomo]	
<i>Eumene</i>	Apostolo Zeno	<i>carnevale</i> ; premiere: 2 February 1737	Turin	Teatro Regio	The cast included Senesino in the title role.
<i>Gianguir</i>	Apostolo Zeno	<i>carnevale</i> , 1738	Venice	Teatro San Giovanni Grisostomo	Cast: Agostino Fontana; Rosa Pasquali; Francesco Tolve; Carlo Scalzi; Costanza Celli; Giovanna Manzanella; Alessandro Erba.
<i>Adriano in Siria</i>	P. Metastasio	<i>carnevale</i> , 1740	Venice	Teatro San Giovanni Grisostomo	
<i>Adriano in Siria</i>	[P. Metastasio]	<i>carnevale</i> , 1741	Brescia	Teatro Brescia	

<sup>51</sup> This is most likely a misattribution in RCM MS 690/1-24, a collection of arias including 'Questo pallore' and 'Tu che per prova sai', both assigned to Giag (Giai). Giacomelli presented an *Epaminonda* in Venice for *carnevale* in 1732 at the Teatro San Giovanni Grisostomo to a libretto by Sebastiano Biancardi which included the soprano Faustina Bordoni, the castrato Giuseppe Appiano (Appianino), and the castrato Antonio Bernacchi in the cast. These two arias are likely from this opera; perhaps the similarity in the names *Giai* and *Giacomelli* caused some confusion for the copiest.

Work title	Librettist	Premiere date	Location	Venue	Notes on cast & occasion
<i>Le tre dee riunite</i>	Giuseppe Bartoli	premiere: 6 April 1750	Madrid, Spain	Home of Giuseppe Ossorio, the Ambassador from Sardegna to Spain	For the marriage of the Crown Prince of Savoy, Vittorio Amedeo, to Maria Antonia Ferdinanda of Spain.
<i>Fetonte sulle rive del Po, componimento drammatico</i>	Giuseppe M. Baretto, 'torinese'	premiere: 19 June 1750	Turin	Turinese residence of Emanuele da Sada, the Ambassador of Spain.	Cast: Gaetano Majorano (Cafarelli); Giovanna Astrua; Gaetano Pompeo Basteris; Teresa Mazzola.

**Table 13: Overview of music for the title character in Albinoni's *Eumene*, 1723**

Act, scene, and type of work	Title of piece	Characters present
<b>ACT I</b>		
Sc 1, recit.	'Siamo, illustri guerrieri'	Eumene, and the ' <i>Esercito in ordinanza</i> '
Sc 1, arioso	'Care affetti, brillatemi in seno'	Eumene
Sc 2, recit.	'Gran duce.'	Eumene, Artemisa
Sc 3, recit.	'Signo, di gravi mali'	Peuceste, Eumene
Sc 4, recit.	'In van più sperì'	Antigene, Eumene, ' <i>e li suddetti</i> '
Sc 5, recit.	'Caro Antigene, io vado'	Eumene, Antigene
Sc 5, (arioso)	'Con nodo d'Amistà'	Eumene
Sc 15, recit.	'Ecco Eumene.'	Laodicea, Egisto, Eumene <i>con Guardie</i> .
Sc 15, aria	'Tornerò, s'altri non riede'	Eumene
<b>ACT II</b>		
Sc 3, recit.	'Quante lacrime, Eumene'	Eumene, Artemisia, Antigene, Peuceste
Sc 4, recit.	'Parta ciascuno, e al Campo'	Eumene, Antigene
Sc 6, recit.	'Nel'ardua impresa'	Eumene, Peuceste
Sc 7, recit.	'Fermati, Eumene'	Artemisia, Eumene
Sc 8, recit.	'Ove corri? Ove fuggi?'	Aminta, Peuceste, <i>e li suddetti</i>
Sc 9, recit.	'Signor, de' tuoi disegni'	Antigene, <i>e li suddetti</i>
Sc 10, recit.	'Ove, o Duci, o Soldati'	Eumene, <i>li suddetti</i> , <i>e l'Esercito</i>
Sc 10, aria	'Non ti dolor, ch'io parta'	Eumene
Sc 15, recit.	'Eccomi, Laodicea'	Laodicea, Eumene, Egisto
Sc 16, recit.	'Eumene, centro a' miei lumi'	Laodicea, Eumene
Sc 17, recit.	'Mi condona'	Egisto, <i>e li suddetti</i>
Sc 18, recit.	'Rimanga, Eumene'	Antigene, <i>e li suddetti</i>
Sc 19, recit.	'Giusti Numi'	Eumene, Laodicea
Sc 20, recit.	'Va, Tu trovasti al fine'	Eumene, <i>con Guardie</i>
Sc 20, aria	'Sento un Aura lusinghiera'	Eumene

Act, scene, and type of work	Title of piece	Characters present
<b>ACT III</b>		
Sc 4, recit.	'Deh caro Eumene'	Laodicea, Eumene, Egisto, <i>con Guardie</i>
Sc 4, aria	'Dammi vita, o dammi morte'	Eumene
Sc 10, (accomp. recit.)	'Opprimetermi pur, Stelle tiranne'	Eumene ( <i>Prigione con Porta secreta</i> )
Sc 11, recit.	'D'Artemisia qui appunto'	Egisto, Eumene
Sc 12, recit.	'Si. Del fier ministro'	Laodicea, <i>e li suddetti</i>
Sc 13, recit.	'Ah Regina! Ah Signor!'	Egisto, <i>e li suddetti</i>
Sc 13, aria	'Vorrei poterti amar'	Eumene
Sc 15, recit.	'Al fin cadrai'	Eumene, Leonato, Peuceste, soldati
Sc 16, recit.	'Consorte'	Artemisia, Aminta, <i>e li suddetti</i>
Sc 17, recit.	'Al fin voi mi tradiste'	Laodicea, Antigene, <i>e li suddetti</i>
Scena ultima	'Artemisia, vincesti'	tutti

**Table 14: Operatic versions of *Eumene* presented from 1666-1784**

Composer	Date	Venue	Notes on cast, librettist, & occasion
Antonio Masini	1666	Teatro di S. Steffano, Ferrara	Libretto by Dottor Almerico Passarelli.
Marc'Antonio Ziani	1697	Teatro di San Angelo, Venice	Libretto by A. Zeno.
unknown	1700	Teatro di Verona, Venice	-----
unknown	1706	Teatro di S. Cecilia, Palermo	Cast: Antonio Lauri, Margherita Mencherelli, Giuseppe Ferrari, Giovanni Bernardi, Maria Madalena Manfredi, Orsola Petrignani, Rosa Petrignani, Filippo Rossi, Ortensia Beverini.
unknown	1709	Teatro Vendramin, Venice	-----
Francesco Gasparini <sup>52</sup>	1714	Pubblico di Reggio, Modena	Libretto by A. Zeno; Cast: Margherita Durastanti (as Eumene), Diamante Scarabelli, Giovanna Albertini, Girolamo Bertoluzzi, Giovanni Paiti, Matteo Berselli, Pietro Casati, Pietro Paolo Penzoni
Francesco Gasparini and Leonardo Leo	1715	Reggio Palazzo, Naples	Cast: Francesco Bernardi (as Eumene), Margherita Durastanti (as Laodicea), Agata Landi, Gaetano Borghi, Pietro Casati, Giovanni Greco, Santa Marchesini, Gioacchino Corrado.
Tommaso Albinoni	1717	Teatro Grimani di San Giovanni Grisostomo, Venice	Cast: Nicola Grimaldi, Antonio Bernacchi, Marianna Benti Bulgarelli, Faustina Bordoni, Anton Francesco Carli, Giuseppi Bigonzi.
Francesco Gasparini	1719	Regio Ducal Teatro, Milan	Cast: Domenico Tempesti, Aurelia Marcelli, Agata Landi, Giovanni Antonio Grandati, Luca Mingoni, Eleonora Scio, Giovanni Battista Pinacci, Giuseppe Montanari.

<sup>52</sup> F. Gasparini / A. Zeno, *L' Eumene* (Reggio: Ippolito Vedrotti, 1714); at: I-Mb, Nbracc.Dram.3543.

Composer	Date	Venue	Notes on cast, librettist, & occasion
unknown	1720	Teatro di Via della Pergola, Florence	Cast: Silvia Lodi, Marianna Laurenzani, Girolama Moreni, Raffaello Canini, Giovan Battista Roberti, Paola Bisenzi, Anton Francesco Carli, Antonio Lottini.
unknown	1720	Monaco	Cast: Filippo Balatri, Francesco Cignoni, Bartolo Bartoli, Elena Croci Viviani, Francesco Venturini, Vincenzo Corradi.
Nicolà Porpora	1721	'sala dell'illustriss. sig. conte d'Alibert', Rome	An all-male cast including: Nicola Grimaldi, Giovanni Ossi, Domenico Tollini, Giovanni Battista Minelli, Annibale Pio Fabri, Baldassarre Lauretti, Domenico Manzi.
Tommaso Albinoni	1723	Teatro San Mosè, Venice	
unknown	1725	Teatro di San Sebastiano, Livorno	Cast: Luca Antonio Mengoni, Antonia Maria Laurenzi, Maria Giustina Turcotti, Luigi Antinori, Giacomo Vitale, Pietro Sbaraglia, Antonio Santini.
Giovanni Antonio Gaj	1737	Teatro Regio, Turin	Cast: Senesino, Caterina Visconti, Giovanna Guaetti Babbi, Gregorio Babbi, Giuseppe Appianino, Giacoma Ferraris Alberti.
Niccolò Jommelli	1742	Teatro Malvezzi, Bologna	Cast: Maria Giustina Turcotti, Maria Teresa Baratti, Giuseppe Appiani as Eumene, Lorenzo Ghirardi, Gregorio Babbi, Alessandro Veroni.
Niccolò Jommelli	1747	Teatro San Carlo, Naples	A second version (different than 1742); Cast: Gioacchino Conti (Gizziello) as Eumene, Costanza Celli, Giovanni Battista Pinacci, Geronima Tearelli, Angela Conti, Giovanni Manzuoli
Antonio Aurisicchio	1754	Teatro di Torre Argentina, Rome	Cast: Gaetano Majorano (Cafarelli), Giovanni Belardi, Francesco Amboni, Cosimo Abbati, Gasparo Francesconi, Nicola Apollnj.
Giuseppe Carcani	1757	Teatro della Accademia degli Erranti, Brescia	-----
Antonio Mazzoni	1759	Teatro Regio, Turin	Cosimo Gaetano Guadagni as Eumene.
Pasticcio	1764	Teatro di Via della Pergola, Florence	-----
Pasticcio	1765	Teatro di S.M.B., London	Under the direction of Gioacchino Cocchi.
Antonio Sacchini	1765	Teatro di Torre Argentina, Rome	
Gian Francesco di Majo (Act I), Giacomo Insangiune (Act II), Pasquale Errichelli (Act III)	1771	Teatro di San Carlo, Naples	Giuseppe Aprile as Eumene; all three composers were <i>maestri di cappella Napoletani</i> .



<b>Composer</b>	<b>Date</b>	<b>Venue</b>	<b>Notes on cast, librettist, &amp; occasion</b>
Niccolò Jommelli <i>ed altri celebri autori</i>	1772	Teatro della città Barcellona	
Giovanni de Sousa Carvalho	1773	Teatro dell' Ajuda, Lisbon	An all-male cast; set to a libretto by A. Zeno.
(Antonio) Sacchini	1775	Teatro Nazari, Cremona	
Giacomo Insanguine	1778	Teatro Regio, Turin	Gasparo Pacchiarotti as Eumene.
Giovanni Battista Borghi	1778	Teatro di San Benedetto, Venice	
Ferdinando Bertoni	1784	Teatro di San Benedetto, Venice	Girolamo Crescentini as Eumene.

## Appendix III: Musical Examples

Handel's ornaments

original melody

56

del, la tua bel - la, la tua bel - la è an - cor - fe - del,]

del, la tua bel - la, la tua bel - la è an - cor - fe - del,

**Musical Example 1: G. F. Handel, *Floridante*, London, 1721, aria ‘Sventurato, godi o core abbandonato’ for Senesino’s character Floridante, bars 49-64, illustrating the original melody on the lower line and a version of embellishments composed by Handel on the upper staff (GB-Ob, Ms. Don.c.69).**

Oboe I

Oboe II

Violin I

Violin II

Alto

Organ

6

Ob.

Ob.

Vln. I

Vln. II

A.

Vc.

Do - mi - ne, Do - mi - ne Fi - li. Do - mi - ne, Do - mi - ne

Fi - li, Fi - li u - ni - ge - ni - te, Do - mi - ne Fi - li u - ni

6 6 5 7 7 7 7

**Musical Example 2: G.M. Ruggieri, *Gloria* in D Major (RV Anh. 23), ‘Domine Fili unigenite’, bb. 16-24, solo alto voice and pairs of violins and oboes in alternating melodic statements (I-Tn, Foà 40, ff. 63-97).**

56  
pre - so il cor mi - o per far - lo pe - nar\_

63  
han pres - so il cor\_

7 6 6 6<sup>b</sup> 6<sup>b</sup> 3<sup>b</sup>

6 5 6 # 6

**Musical Example 3:** G. M. Ruggieri, ‘Col crine incateni’ from the cantata ‘Chi mai ti fè si bella’, bb. 56-68, melismatic runs on the word *penar* to portray anguish (D-Bsb, Mus.ms. 30074).

Bel labbro di ru - bin hai

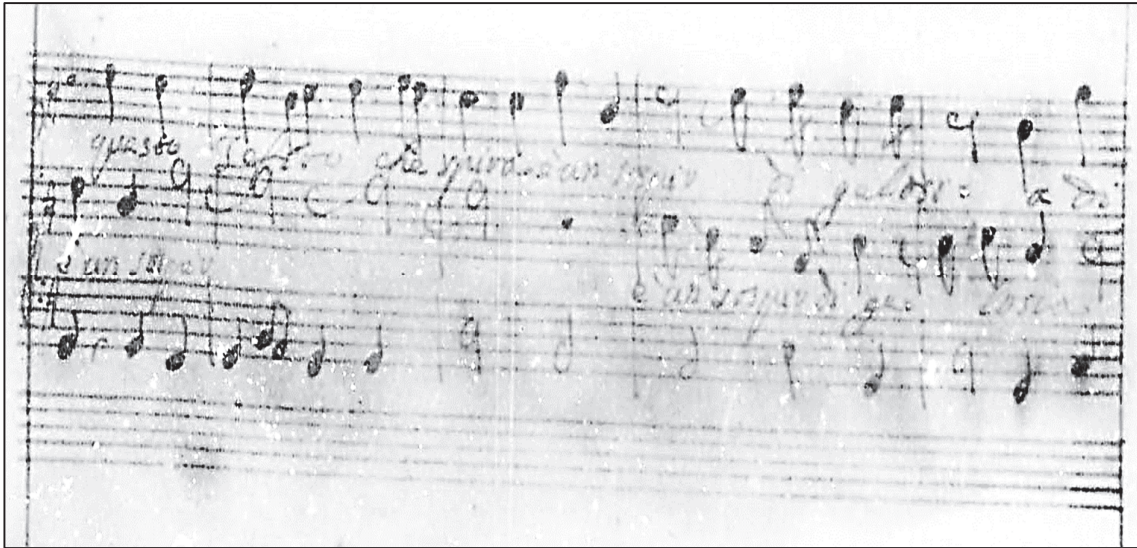
Detto il nero hai detto il nero del la =

oro del labbro di rubin hai

Detto il nero hai detto hai detto il nero

Avdo per quei degl'occhi per

**Musical Example 4:** G. M. Ruggieri, *Armida abbandonata*, Venice, 1707, Rinaldo’s aria ‘Bel labbro di rubini hai’, Act I scene 10, bb. 1-46, illustrating orderly textual underlay (GB-Lbl R.M.23.f.5).



**Musical Example 5:** G. M. Ruggieri, *Armida abbandonata*, Venice, 1707, Rinaldo and Armida's duet 'Questo zeffiro, che spira', Act I scene 8, bb. 1-5, depicting long, thin score dimensions and general illegibility (D-MÜ-s, HS188).

RINALDO

Frà un tor-men-to, che di - let-ta, E un pia - cer\_\_ che la mo

Basso Continuo

7

le - sta Flut-tuan-te è\_\_ pur quest' al - ma, Flut-tuan-te è\_\_ pur quest-

**Musical Example 6:** G. M. Ruggieri, *Armida abbandonata*, Venice, 1707, the aria 'Fra un tormento, che diletta', Act I scene 7, bb. 1-11, exhibiting a range for Senesino from *d'* to *f'* and scalar coloratura (GB-Lbl, R.M.23.f.5).

14

Vin-ce-rà, Vin-ce-rà, L'as-pro mio fa-to, la co-stan

20

26

- za di mia mor-te, La co-stan za

**Musical Example 7: C. F. Pollarolo, *Semiramide*, Venice. 1714, ‘Vincerà l’aspro mio Fato’, Act II scene 10, illustrating ease at the top of Senesino’s vocal compass and rhythmic interplay with the basso continuo (D-DI, Mus.1-F-30).**

22

Di que-sta cie-ca not-te, Pie-tà mio ben, Pie-tà, Pie-tà, mio ben pie-tà,

34

Pre-sta-le lo splen-dor, de-tuoi be-gl'oc-chi, de-tuoi, de-tuoi be-gl'oc-chi, de-tuoi

**Musical Example 8: Antonio Lotti, *Irene Augusta*, Venice, 1713, the aria ‘Di questa cieca notte’, Act I scene 1, bb. 22-44, exhibiting a soprano-like range and tessitura for Senesino with several leaps to *f'* (D-DI, Mus.1-F-30).**

OTTONE

al-la Cer-vet-ta, Co-re  
lie-to al-la cer-vet-ta al-la cer-vet-ta, al-la cer-vet-ta.

**Musical Example 9: Antonio Lotti, *Teofane*, Dresden, 1719, vocal line from the aria ‘Cervo altier poi che prostrò’, bb. 44-62, illustrating an expanding range, a notated *f'* pitch, and a skill with accurately singing leaps (D-DI, Mus.52159).**

En-tro à vor-ti-ci-di San gue, En-tro à vor - ti-ci di San-gue L'er-ror mi-o si per-de

**Musical Example 10: G. M. Ruggieri's *Armida abbandonata*, Venice, 1707, 'Entro a vortici di sangue', Act III scene 5.**

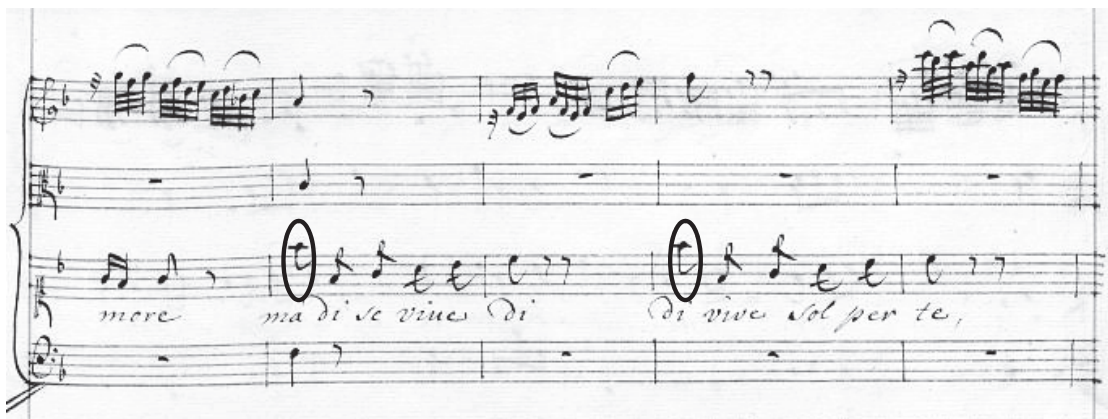
Dal bar - - - - - ba-ro san -

**Musical Example 11: G. M. Ruggieri, *Armida abbandonata*, Venice. 1707, 'Ti bacio ò mio brando', Act III scene 2, bb. 6-9, exhibiting a long phrase of coloratura for the character Tancredi (GB-Lbl, R.M.23.f.5).**

NINO  
Con la fa-ce di Me-ge-ra Spir- to er- ran- te io tor- ne - rò Pien di bar- ba - ro\_ fu - ror, tor-ne - rò, tor-ne- rò, Pien di bar - - - - - ba - ro\_ fu - ror, tor-ne- rò, Pien di bar - - - - - ba - ro fu - ror.

**Musical Example 12: Carlo Francesco Pollarolo, *Semiramide*, Venice, 1714, the aria 'Con la face', Act III scene 2, bb. 1-25, depicting Senesino's strength singing notes below the staff (D-DI, Mus.1-F-30).**





Musical Example 13: G. Bononcini, *Muzio Scevola*, London, 1721, 'Ei non sa se tornerà', Act II scene 3, bb. 1-5, exhibiting repeated *f*' pitches and large unprepared leaps for Senesino (D-B, Am.B 439b, f. 119).



Musical Example 14: G. Bononcini, *Astianatte*, London, 1727, 'Rendermi vuole la pace Amore', Act I scene 11, illustrating a single *d''* composed for Senesino's voice at the close of the "B" section (US-CAward, M1505.B724 A85 1727, f. 31).

**Musical Example 15: G. Bononcini, *La Griselda*, ‘Volgendo a me lo sguardo’, Act I scene 3, bb. 1-10, *con spirito* playful melodic motif first heard in the violin part during the instrumental introduction and then echoed in the vocal entrance (Walsh, 1722).**

**Musical Example 16: G. Bononcini’s *La Griselda*, ‘Dolce sogno’, Act II scene 8, bb. 1-6, rising melodic phrase with abrupt interruption at the end of each 6/8 bar creating anticipation (1722, Walsh).**



9

Dol - ce so - gno deh le por - ta Sol l'i - ma - gi - ne del ve - ro, La con - for ta,

**Musical Example 17: G. Bononcini's *La Griselda*, 'Dolce sogno', Act II scene 8, bb. 9.5-14, the voice and violin I duet in third intervals in the aria's primary melodic theme (1722, Walsh).**

Lento e Pia.

(Violin I)

(Violin II)

GUALTIERO

Basso continuo

6

7

Son qual fa-ce che s'ac-cen-de

**Musical Example 18: G. Bononcini, *La Griselda*, 'Son qual face', Act III scene 3, bb. 7-13, demi-semi-quaver instrumental flourishes and driving dotted rhythmic patterns (1722, Walsh).**

46

*Pia.* *For.*

*Pia.* *For.*

si sce man do:

*tr*

Detailed description: This musical score is for Act III scene 3, measures 46-53. It features four staves: two for treble clef instruments (likely violins and violas) and two for bass clef instruments (cello and double bass). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. A black box highlights measures 46-50. In measure 46, the vocal line begins with 'si' and the instruments with 'Pia.'. In measure 50, the vocal line has 'do:' and the instruments with 'For.'. A trill (tr) is marked above the vocal line in measure 50. The bass line consists of a sustained note (G#) in the highlighted section.

**Musical Example 19: G. Bononcini, *La Griselda*, ‘Son qual face’, Act III scene 3, bb. 46-53, unresolved harmonic progression over a five-bar sustained bass note musically illustrating the word ‘scemando’ (1722, Walsh).**

4

*Pia.* *(Pia.)*

bro - so. Le Fe-re a ri - sve-gliar Si fa - te o cac - cia - to - ri La

4 23 6

Detailed description: This musical score is for Act II scene 3, measures 4-11. It features three staves: two for treble clef instruments and one for bass clef. The key signature has one flat (Bb) and the time signature is 3/4. A black box highlights measures 4-6. In measure 4, the vocal line begins with 'bro - so.' and the instruments with 'Pia.'. In measure 6, the vocal line has 'Le Fe-re a ri - sve-gliar Si fa - te o cac - cia - to - ri La' and the instruments with '(Pia.)'. The bass line has a sustained note (Bb) in the highlighted section.

8

*(b)* *(b)*

val - le ri - suo - nar E il col - le om - bro - so. La val - le ri - suo -

6

Detailed description: This musical score is for Act II scene 3, measures 8-11. It features three staves: two for treble clef instruments and one for bass clef. The key signature has one flat (Bb) and the time signature is 3/4. A black box highlights measures 8-10. In measure 8, the vocal line begins with 'val - le ri - suo - nar E il col - le om - bro - so.' and the instruments with '(b)'. In measure 10, the vocal line has 'La val - le ri - suo -' and the instruments with '(b)'. The bass line has a sustained note (Bb) in the highlighted section.

**Musical Example 20: G. Bononcini, *La Griselda*, ‘Le fere a risvegliar’, Act II scene 3, bb. 4-11, treble instruments characteristic of the *corno da caccia* (1722, Walsh).**

14

de Sol con-ten - to por - tar - mi nel sen, por - tar

18

mi, Sol con - ten - to por - tar - mi nel sen.

tutti

**Musical Example 21:** G. Bononcini, *La Griselda*, ‘Sì, già sento’, Act I scene 5, bb. 14-21, scalar and repeated note coloratura patterning to spanning an octave and a sixth to *g''* composed for Senesino’s voice (1722, Walsh).

47

ren, il cie - lo è se ren,

50

Ada.

Lie-to e il suo-lo ed il cie - lo è se - ren.

Ada.

**Musical Example 22:** G. Bononcini’s *La Griselda*, ‘Sì, già sento’, Act I scene 5, bb. 47-53, rhythmically and harmonically misaligned coloratura phrase (1722, Walsh).

16

ri - so Il vol-to fin - ge - rà, Ma il co - re pian - ge - rà Che in stil - le di do - lor pie -

22

tà, Pie - tà di scio - - glie, Pie tà di - scio -

Figured bass notation: #6, 4/2, 6, 4/2, 6, #, #2, #4/2, 6, #4/2, 6, #

**Musical Example 23:** G. Bononcini, *La Griselda*, ‘Affetto gioja’ (I, 2), bb. 16-27, depicting dissonance created by late resolving suspensions on the word ‘pieta’ (bb. 22-24) finally resolving the harmonic tension on the downbeat of bar 25 (Walsh, 1722).

48

GRISELDA

GUALTIERO

Di for - tu-na e di co - stan - - - - -

e que - sto so - lo Fia mer - ce del - la co - stan - -

51

za. Da Capo

za. Da Capo

za. Da Capo

Figured bass notation: #6, 7#, 6, 6, #6, 7#, #7, 4, #3

Fine del Atto 2da

**Musical Example 24:** G. Bononcini’s *La Griselda*, duet, ‘Dell’offesa vendicarti’, Act II scene 12, bb. 48-53, vocal lines that match personal characteristics for Senesino and Anastasia Robinson as well as their characters (1722, Walsh).

4

*F.e* *tr* *(b)* *tr* *F.e* *tr*

*F.e* *(b)* *tr*

*F.e* *(b)* *tr*

que-sto pian-to mi-o Tut - to... non è do-lor, non è do-lor, Tut - to... non è do-lor.

*(b)* *tr*

**Musical Example 25: G. Giacomelli, *Demetrio*, Turin, 1736, ‘Non sò frenar il pianto’, bars 4-7, illustrating Senesino’s range, touching on *f'*, as well as lombard rhythm patterning (B-Bc, 5064).**

38

EUMENE

tri-on - fa - li miei va-ghi al - lo - ri Di dol-ci a-mo - ri Spar - - - - -

Basso continuo

43

ga, ed in- trec-ci le Ro - se A - mor, Spar - - - - -

49

52

ga, Spar-ga ed in- trec - ci le Ro se a - mor, le Ro - se a -

56

**Musical Example 26: L. Leo, *Eumene*, Naples, 1715, ‘Ai trionfali’, Act I scene 1, bb. 38-50, basso continuo and voice parts, coloratura patterning showcasing Senesino’s ability (GB LBI Add 14 236).**

10  
EUMENE Il co - re, ch'hò in pet - to Non pro - va di - let - to Nel so - lo ri -  
14  
go - re; M à an - cor la cle - men - za pia ce - re gli dà, Pia -

**Musical Example 27: L. Leo, *Eumene*, Naples, 1715, 'Il core, ch'hò in petto', Act II scene 4, bb. 10-17, vocal part, lilting 3/8 *Andante* with leaping intervals and Lombard rhythmic patterning (GB LBI Add 14 236).**

Violin I  
Violin II  
Viola  
EUMENE  
Basso continuo

Op - pri - me - te - mi pur, op - pri - me - te - mi pur, ne - mi - che

Vln. I  
Vln. II  
Vla.  
E.  
B. c.

stel le; E tut - to in me stan - ca - te L'o - dio vo - stro e' li - vor. La - cri - me vi - li Non m' u - sci - ran dal

7 #4

Vln. I  
Vln. II  
Vla.  
E.  
B. c.

ci - glio; e non mu - dre - te Di - vi - de - re in so - spi - ri il co - re op - pres - so. Con - tro à fie - ri di

**Musical Example 28: F. Gasparini, *Eumene*, Naples, 1715, Act III scene 6, 'Opprimetemi pur', intense harmonies including many diminished chords (GB LBI Add 14 236).**

12

Vln. I

Vln. II

Vla.

E.

B. c.

sa-stri Sa-rò sem-pre lo ste-so; E sprezz-ze-rò il de-sti-no em-pio, e ru-bel-le, Op-pri-me-te mi

16

Vln. I

Vln. II

Vla.

E.

B. c.

pur, Op-pri-me-te mi pur, ne-mi-che stel-le, ne-mi-che stel-le. Mà la ca-ra Ar-te-mi-sia.

#4 7

**Musical Example 28 (continued): F. Gasparini, *Eumene*, Naples, 1715, Act III scene 6, 'Opprimetemi pur', intense harmonies including many diminished chords (GB LBI Add 14 236).**

*Allegro*

**Musical Example 29: G. A. Giaj, *Eumene*, Turin, 1737, arioso 'Al rimbombo ti tromba guerriera', (I, 1), bars 1-4, Triple stop chords in the violin I and violin II parts adding a sense of strength and enhancing the meaning of the aria's text.**

Vn. I *pia:*

Vn. II *pia:*

Va. *pia:*

EUMENE  
glo-ria C'in vi - ta a pu - gnar a pu - gnar si - cu - ra e' la vit -

B.c. *pia:*

**Musical Example 30:** G. A. Gaj, *Eumene*, Turin, 1737, arioso 'Al rimbombo di tromba guerriera' (I, 1), bars 36-38, illustrating the instrumental doubling of Senesino's vocal part in all string parts for both rhetorical and musical emphasis.

Re - gno at-ten-de li-ber - tà at-ten-de

**Musical Example 31:** G. A. Gaj, *Eumene*, Turin, 1737, 'La Calma di quest' alma' (I, 3), bars 15-17, illustrating triplet coloratura passagework for the voice of Senesino.

Tut-to a ter - ra.

**Musical Example 32:** G. F. Handel, *Giulio Cesare*, London, 1724, 'Quel torrente' (III, 3), bars 26-36, illustrating fifty-eight notes in leaping patterns in a single breath for the voice of Senesino.



63

for. for. for. for.

cen - za De - ci - de - rà l'a - mor. De - ci - de - rà, De - ci - de - rà, De - ci - de - rà l'a - mor.

for. for.

**Musical Example 33:** G. A. Giaj, *Eumene*, Turin, 1737, ‘Chiami a consiglio il core’ (I, 7), bars 63-69, fermatas on the word ‘deciderà’ cause a contradiction between music and textual meaning.

San-gue, ra - gio - ne, o - no - re; E a

**Musical Example 34:** G. A. Giaj, *Eumene*, Turin, 1737, aria ‘Chiami a consiglio il core’, Act I scene 7, bars 42-44, leaps into the low range for Senesino heightening textual meaning.

tr. tr. pia. pia. [col basso]

Fra For - ror d'at - ra fo - res - ta

**Musical Example 35:** G. A. Giaj, *Eumene*, Turin, 1737, aria ‘Fra l’orror d’atra foresta’, Act II scene 15, bars 10-15, semiquavers in the violin I and violin II parts repeated in unison with the voice.

7th

EUMENE

9th

Fra l'or - - ror d'at - ra\_ fo -

**Musical Example 36: G. A. Giaj, *Eumene*, Turin, 1737, 'Fra l'orror d'atra foresta', Act II scene 15, bars 33-34, leaps of 7<sup>th</sup> and 9<sup>th</sup> intervals into the low range for Senesino accentuating the word 'orror'.**

Violin I

Violin II

MEGACLE

Basso continuo

Se cer-ca, se di-ce, l'a - mi - co dov' è? l'a - mi - co dov' è? l'a - mi - co in-fe-li-ce? l'a - mi - co in-fe-li-ce? ri-

spon-di; muo-ri l'a - mi - co in-fe - li - ce, l'a - mi - co in-fe - li - ce, ri - spon - di, muo - ri. ri - spon - di, muo - ri.

**Musical Example 37: G. M. Orlandini, *Olimpiade*, Florence, 1738, 'Se cerca, se dice' (II, 10), bars 1-10, illustrating syncopated stabbing punctuation patterns in the violins and broken sentences showing confusion for Senesino's character.**

**Allegro Spiritoso**

Corno di Caccia in F  
Corno di Caccia in F  
Oboe  
Oboe  
(Violin I)  
(Violin II)  
(Viola)  
Continuo

**Allegro Spiritoso**

<sup>10</sup>  
*forte*  
*forte*  
*piano assai*  
*piano*  
*piano*  
*piano*  
*piano*  
FARNASPE  
È fal-so, è fal - so il dir che uc - ci - da, se  
*piano*

**Musical Example 38: G. A. Ristori, *Adriano in Siria*, Naples, 1739, ‘È falso il dir che uccida’, bars 1-19, illustrating polka-like syncopations and an upbeat tempo that are contrary to the meaning of the aria’s text.**

Aria transcriptions from Volume II of this thesis have been withheld from ETHOS. Please contact [Randall.scotting@rcm.ac.uk](mailto:Randall.scotting@rcm.ac.uk) and in certain instances they may be made available for research purposes.