

## ABSTRACTS

**Marco Beghelli (University of Bologna, Italy)**

**From “*cavatina*” to “*cavatina*”: New Remarks on the Semantic Switching of a Technical Term during Sarti’s Age**

Some traditional terms in the musical lexicon are definitely polysemic. Modern musical dictionaries record a triple meaning for the Italian word *cavatina* (not to mention the previous term *cavata*). At the beginning of the eighteenth century *cavatina* means an aria without “da capo”, consisting of only one poetic stanza and one single musical section. At the end of the same century the term *cavatina* was used for a short aria in one movement (that is to say, without a quick final *stretta*), usually characterized by a simple, intimate and slow character. At the beginning of the nineteenth century *cavatina* was the aria for the main characters’ first appearance onstage, usually built according to the so-called *solita forma* (literally “usual structure”), consisting of many poetic stanzas and two/three/four musical sections.

It is not difficult to find a connection between the first and the second meaning of the term, so that we can join both of them in a single type of eighteenth-century *cavatina*: an aria without its second part. On the contrary, it is very problematic to find a real relationship between the short and simple eighteenth-century *cavatina* and the wide and multisectional nineteenth-century *cavatina*, even if there are only a few years between the uses of the two meanings, which even coexist at the very beginning of the nineteenth century.

In my paper I will propose a hypothesis about the strange semantic switching of the term during Sarti’s age.

- *Marco Beghelli, musicologist and music critic, is Associate Professor at the University of Bologna, Department of Visual and Performative Arts, and founding director of the Archivio del Canto (Singing Archives). His research interests deal with 18th- and 19th-century Italian opera and singing, musical dramaturgy, vocal styles, and performance practice. Among his numerous publications are: Invito all’ascolto di Chopin (1989, 2nd ed. 2009, 3rd ed. 2014); La retorica del rituale nel melodramma ottocentesco (2003); Ermafrodite armoniche: il contralto nell’Ottocento, with Raffaele Talmelli (2011), Foppa-Rossini: Sigismondo (2012), Carteggio Verdi-Waldmann (1872-1900), with Nicola Badolato (2014); annotated facsimile and critical editions of operas (Meyerbeer, Rossini, Schubert, Pavesi, Mayr, Mysliveček, Hasse, Vivaldi, Stradella, etc.).*

## **Albina Boyarkina (Saint Petersburg State University)**

### **Giuseppe Sarti in the Letters of Wolfgang Amadeus Mozart: Friends or Foes?**

My paper explores the statements in the letters of Wolfgang Amadeus Mozart about Giuseppe Sarti, as well as considering the overall style of Mozart's reception of his Italian and German colleagues. The paper questions a long-standing opinion on a misunderstanding between these well-known musicians and Sarti's critical attitude towards Mozart.

- *Boyarkina Albina, Ph.D., musicologist and translator. Head of the Center of musical lexicography and diachronic translation at St. Petersburg State University Faculty of Arts (from 2008). She graduated from the St. Petersburg State Conservatory (1997) with the thesis "Translation and Commentary of the 'Catechism of the through-bass' by Hugo Riemann". In 2010 she received her Ph.D. from St. Petersburg State University, Faculty of Philology, with the thesis "Letters of Mozart: Stylistic and textual aspects", published as a book in 2006.*

## **Bella Brover-Lubovsky (Jerusalem Academy of Music and Dance/ Hebrew University)**

### **Giuseppe Sarti in his Contemporaries' Reception**

During his life, Giuseppe Sarti earned an international reputation and high esteem all over Europe. Nowadays, his music and multifarious artistic activity are virtually unknown, being neglected both in performance and research. Those few documents quoted represent him as quite a controversial figure, both in professional and personal terms: the one who extolled Haydn and simultaneously poignantly criticized Mozart, etc. The paper aims to reconstruct Sarti's personality and musical style as reflected in his private correspondence with family, colleagues and employers, and other historical documents. The main emphasis will be on the Russian period of his life (1784-1801) when he was in service of Catherine the Great, Pavel I, Prince Potemkin and Count Sheremetev.

- *Bella Brover-Lubovsky is an Associate Professor at the Jerusalem Academy of Music and Dance and a Senior Research Associate at the Musicology Department, Hebrew University. Her research interests include eighteenth-century music; the epistemology of tonality and harmonic-tonal theories, and Russian music. Brover-Lubovsky is a recipient of international awards, including the Thurnau Award,*

research grants from the Israel Science Foundation, Italian Academy at Columbia University, Vittore Branca Center for the Study of Italian Culture in Venice. Her recent research project on Giuseppe Sarti in collaboration with Professors Christine Siegert and Dörte Schmidt, Universität der Künste, Berlin) is sponsored by the Einstein Foundation. Her "Sarti's Music for Catherine II's The Early Reign of Oleg" is forthcoming from A-R Editions. Brover-Lubovsky served as Chair of the Israel Musicological Society in 2008-2011.

### **Andrea Chegai (University of Rome La sapienza)**

#### **Dramatic Time and Real Time in Late Eighteenth-Century Italian Opera**

The relationship between dramatic time and real time was the cause of many discussions held by theorists, librettists and composers on the nature of musical theater and on its peculiarities. The second half of the eighteenth century demonstrates a progressive attempt to combine these two dimensions. This new synthesis affected the nature of the declamation, the style of singing, the choice of the subjects and the conduct of dramatic texts. Sarti's *Giulio Sabino* (1781) is placed in the middle of this temporal and stylistic path. My paper will illustrate this problem by identifying the connection between the general issue and the multiple choices of new musical forms. In fact, with these new musical forms Italian opera had to contend with a strong tradition, all in all not inclined to renounce the autonomy of singing.

- *Andrea Chegai has been research professor at the University of Siena from 1998 until 2003 and associate professor at the same university from 2004. Since he 2012 he has been teaching at "La Sapienza" University of Rome and was appointed full professor in 2013. He is the author of books and essays on the Italian madrigal, on 18th -and 19th-century opera theatre, and on the theory and pedagogy of music. He has also written on 19th- and 20th-century instrumental music. He is co-director of the musicological journal «Il Saggiatore musicale» (Florence, L. Olschki) and of the series «Musica teatrale del Settecento italiano» (Pisa, ETS).*

### **Gioia Filocamo (Istituto superiore di Studi musicali di Terni - Università di Bologna)**

#### **Division by Three as 'Return': The Structure A-B-A' as a Social Model for Opera Buffa**

A-B-A' is the typical structure of operatic arias of the Metastasian type. The form uses a return (A') which, although identical to the beginning A from the point of view of the text, is embellished in performance.

Dramaturgically speaking, this circular device frames the sentiments of the characters, who describe rationally the feelings they usually hide. They look at them from above and divide them into A and B, then express them again with variations at the end (A').

The form A-B-A' displays, therefore, the structure of a systematic thought rather than a sentimental impulse. It restores the emotional stability of the beginning after any potentially dangerous deviations and after each upset: things always return, in any case, to how they began. The dramaturgical structure of at least three examples of eighteenth-century opera buffa, those by Da Ponte - Mozart, refers to a totally superimposable tripartite scheme: the muddles (B) that enliven the life on stage of the characters are straightened out in the end thanks to the return (A') to the initial situation.

The spiral of the action ends with the squaring of the social circle and finally re-establishes the original order regained after a lively game of misunderstandings.

The result is the display of a vibrant, but basically static society that is ruled by the nobles, who recognize each other thanks to the use of the scheme which represents them emotionally A-B-A'. The aristocrats confirm their position as the ruling class by using the same circular narrative structure both to talk about themselves in detail and to describe themselves as a social group. The adventures end by settling back into the original situation, thus stressing the solidity of the world they talk about and represent.

- *Gioia Filocamo teaches *Forme della poesia per musica* and *Drammaturgia musicale* at the Istituto superiore di Studi musicali di Terni. After receiving her Ph.D. in the Philology of Music at the University of Pavia-Cremona (2001), she held post-doc research fellowships at Bologna (University), Chicago (Newberry Library) and Wolfenbüttel (Herzog August Bibliothek). She is currently pursuing a Ph.D. in History at the University of Bologna. She has produced a complete critical edition of an anthology of late fifteenth- and early sixteenth-century music, Florence, BNC, Panciatichi MS 27: Text and Context (Brepols, 2010), and co-edited *Uno gentile et subtile ingenio*, a Festschrift in honour of Bonnie Blackburn (Brepols, 2009). She has published articles on various aspects of musical life in Italy between the fifteenth and seventeenth centuries. Her interest focuses mainly on how music interacted with social life.*

## **Ethan Haimo (Bar-Ilan University)**

### **“Haydn’s and Cimarosa’s Divergent Treatments of Identical Texts”**

Joseph Haydn’s opera *La fedeltà premiata* (1781) is based on the libretto (*L’infedeltà fedele* by Giambattista Lorenzi) that Domenico Cimarosa used for his opera *L’infedeltà fedele* (1779). After its premiere, a copy of Cimarosa’s opera was sent to Haydn in the hope that he would perform it. However, in November 1779 the opera house at Esterháza burned to the ground and Haydn never performed Cimarosa’s opera. Instead, Prince Nikolaus Esterházy commissioned Haydn to compose a new opera for the dedication of a new opera house. Haydn recycled the libretto Cimarosa had used two years earlier. Although there are differences between the two versions of the libretto, the texts for many of the arias are identical. This gives us a rare opportunity to see how two contemporaneous composers dealt with the exact same text.

Parameters of particular interest for comparison are form, text repetition, text subdivision, and harmony. For example, if a given aria is in sonata form (and many are), does the same text appear in the exposition? Does the same text appear in the development section? What text appears at the beginning of the recapitulation? What text is repeated? Where? Does the move to the secondary key occur at the same point of the text? In this paper I shall start with a brief overview of the similarities and differences in the two composers’ treatment of identical text. This will be followed by an in-depth analysis of two arias, to illustrate in detail their divergent treatments.

That the versions of the two composers often diverge should come as little surprise. What might come as a surprise is the extent and scope of that divergence.

- *Ethan Haimo is Professor of Music at Bar-Ilan University. In addition to many research articles, he has authored four books: Schoenberg’s Serial Odyssey (Oxford, 1990); Haydn’s Symphonic Forms (Oxford, 1995); Schoenberg’s Transformation of Music Language (Cambridge, 2006), and Schoenberg’s Early Correspondence (Oxford, forthcoming). He has also published a critical edition of Domenico Cimarosa’s opera, L’infedeltà fedele (A-R Editions, 2012).*

## Christin Heitmann and Christine Siegert Berlin, Universität der Künste)

### **Male or Female – Soprano or Tenor? Changes of Voice Registers in the Context of Opera Arrangements in Late 18th Century**

Famous opera singers in late 18th century exerted significant influence on the arrangements of Italian operas – be it in an active way by considering smaller changes of their parts in the arias or the choice of insertion arias, be it sort of indirectly by their voice register. Of course the original ‘dramatis personae’ did not always fit the singers that the arranger was able to cast, so changes of the original register were necessary. Though some conventions existed concerning the assignment of voice registers to certain characters, all kind of changes can be found when comparing different arrangements of one opera in that time.

We will discuss this topic as examined in two case studies:

- 1) focusing a specific stage work (Giuseppe Sarti’s *Giulio Sabino* performed in whole Europe during the last decades of the 18th and the first decades of the 19th century)
- 2) focusing a given institution (the operatic repertoire at the Eszterháza palace under Joseph Haydn’s direction).

- *Dr. Christin Heitmann earned her Ph.D. in 2002 with a thesis about Louise Farrenc’s instrumental music and contemporary sonata theory. She has served as Research associate in Sophie Drinker Institut Bremen; Joseph Haydn-Institut Köln; DFG-research project about Pauline Viardot, Hochschule für Musik und Theater Hamburg. Since 2013 she has been a researcher at UdK Berlin, in the ESB-research project ‘A Cosmopolitan Composer in Pre-Revolutionary Europe – Giuseppe Sarti’.*
- *Prof. Dr. Christine Siegert is Junior Professor for musicology – Gender Studies at the UdK. After her Ph.D. on the Italian operas of Luigi Cherubini in 2003, she held research positions at the Joseph Haydn Institute in Cologne as well as at the research project OPERA – Spektrum des europäischen Musiktheaters in Einzelditionen (University of Bayreuth). She is responsible for the research project ‘A Cosmopolitan Composer in Pre-Revolutionary Europe – Giuseppe Sarti’, which is funded by the Einstein Foundation Berlin.*

## Jehoash Hirshberg (Hebrew University, Jerusalem)

### **Italian Opera in the Decade of Unification 1860-1870 – The Case of the Alleged Minor Composers**

Opera was the centre of social and political life in Italy. While the heat of the Risorgimento mostly cooled down after the declaration of unified Italy under King Vittorio Emanuele in 1861, new political and social issues found their way to the operatic scene. Whereas Verdi was mostly active with commissions outside Italy during the decade between the declaration of independent Italy and the accession of Venice (1865) and Rome (1871), numerous other composers filled the opera houses with premieres. Many new operas won the grade of *Il furore* or at least *il buon esito* in the music *giornali* and were mounted in several towns and also internationally, but were soon pushed aside by younger aspiring composers. Thus many composers were relegated to the category of “minor composers”, thus distorting the history of Italian opera at that time.

The following issues are raised in the operas under discussion. Verdi's operas share only a few of them:

- The desired character of a ruler, or else the pitfalls threatening an honest one (Verdi's *Simon Boccanegra* and *Un Ballo in Maschera*, Montuoro's *Fieschi*, Pedrotti's *Isabella d'Aragona*, Marchetti's *Rui Blas*).
- The myth of the Risorgimento (Verdi's *La Battaglia di Legnano*, *Giovanna d'Arco*, Faccio's *I Profughi Fiamminghi*, Peri's *Vittore Pisani and Giuditta*, Giorza's *Corrado*, *Console di Milano*).
- The heavy price paid for hatred (Faccio's *I Profughi Fiamminghi*, Marchetti's *Romeo e Giulietta*, Parravano's *Isaura di Firenze*).
- Class struggle, the purity of the lower class (Petrella's *La Contessa Amalfi*, *I Promessi Sposi*, Peri's *Vittore Pisani*, Cagnoni's *Un Capriccio di Donna*)
- The socialist value of hard work as the honest way to care for one's family and accumulate savings for old age (Cagnoni's *Papa Martin*).
- A young artist whose genius is ruined by an aristocratic femme fatale (Petrella's *La Contessa Amalfi*, Cagnoni's *Un Capriccio di Donna*).
- Complex moral and legal dilemmas (Parravano's *Colpa e castiga*).
- Opera in support of the establishment of a canon of modern Italian culture (seven operas on Manzoni's *I Promessi Sposi*).

The discussion will be illustrated by CD recordings.

- *Jehoash Hirshberg is Professor emeritus at the Musicology Department, Hebrew University. He earned his Ph.D. in Musicology from the University of Pennsylvania. Since 1971 he was professor at the Musicology Department, Hebrew University, serving as the Department Chair (1980-1984), Chair of the Interdisciplinary Programme, Faculty of Humanities (1986-1992), Chair, Institute of General Humanities (1993-1999). His research areas include Music of the fourteenth century, the Italian solo concerto at the time of Vivaldi, the musical tradition of the Karaite Jews, Art music in Israel, Italian opera at the time of Risorgimento and unification. Since 1998 he has served as a member of the Steering Committee, Israeli Music Festival, and since 2000 as Opera Critic of the Israeli Opera for Opera News.*

### **Ketterer Robert C. (The University of Iowa)**

#### **Inventing Antiquity, Creating Modernity in *Medonte Rè di Epiro***

Giovanni de Gamerra's *Medonte Rè di Epiro* was originally set by Alessandri for a Milanese production in 1775. The libretto proved successful, and ten composers set it over the next two decades. Sarti's *Medonte*, first performed in Florence in 1777, was the most popular of these. Sarti's setting was revived almost without interruption through 1797, reaching a peak with four separate productions in 1783.

As with de Gamerra's *Lucio Silla* (Milano, 1771) and *Erifile* (London, 1778), *Medonte* uses characters from the ancient world to tell the story of heroic love's triumph over political tyranny. The *Argomento* of *Medonte* is long and detailed, outlining a plot that ends in violent death of the lovers and secondary characters. De Gamerra lists the Alexandrian poet Lycophron as a source. The librettist then claims to have made changes in the plot to accommodate generic demands of opera: (*quegli episodici cambienti, che sono stati necessari per variare la sanguinosa catastrofe*). In fact, the events as narrated by the *Argomento* have no equivalent in antiquity, and de Gamerra appears to have fabricated the entire story. This is also true of the plot of de Gamerra's *Erifile*, written at about the same time, but *Erifile* has a very brief *Argomento* with no classical sources credited. The *Argomento* to *Medonte* is therefore especially interesting for the way it deliberately invents an elaborate ancient background, only to change it for the purposes of an operatic plot.

This paper analyzes how the libretto of *Medonte* plays off the invented story in the *Argomento*. The result of this interplay was a superficially conventional text in the Metastasian tradition that was nevertheless freshly contemporary. My analysis will show how *Medonte* shares the gothic sensibilities and pre-



revolutionary politics of de Gamerra's other "ancient" operas, *Lucio Silla* and *Erifile*. Further comparison with *Giulio Sabino* shows that Sarti's deceptively conservative approach to de Gamerra's libretti created operas that could be popular and at the same time esthetically innovative.

- *Robert C. Ketterer is Professor of Classics at the University of Iowa. He specializes in classical drama and the classical tradition in seventeenth- and eighteenth-century opera. His articles and chapters have appeared in Semiotica, Renaissance Studies, the Cambridge Opera Journal, The International Journal of the Classical Tradition, Händel-Jahrbuch, Music & Letters and elsewhere. He is the author of Ancient Rome in Early Opera (Illinois 2009). He received the American Philological Association Outreach Prize for organizing the 2011 conference titled "Re-Creation: Musical Reception of Classical Antiquity." He is currently studying how Baroque operas with plots based on ancient history reflect European relations with the Ottoman Empire.*

### **Sofia Mazar (Hebrew University/ New Israeli Opera/ Jerusalem Academy)**

#### **Rossini and the *Bello Ideale* – The Model of *la solita forme* and its Dramatic Functions in Rossini's *Tancredi***

*"Music creates a moral world that fills the space in which the figures of a drama present the action. Music expresses their fate, their buoyant hope, the joy that awaits them ... music expresses all this in a form that is not defined but which triumphs and penetrates more than the word or gesture..."*

G. Rossini

The beginning of the nineteenth century can be considered a period of transition in which perceptions, genres and aesthetic expectations underwent a great many changes and resolved themselves into the forms we know today. These new perceptions and genres led to the appearance of innovative musical forms and devices. In his 1831 *Estetica*, Pietro Lichtenthal wrote: "Music has two types of depiction, objective and subjective. The first is more physical imitation, like the imitation of the wind whistling, of birds singing, of a storm, or the thunder of cannons. Such material imitation must be used only within limits and justifiably, because it is very far from the *bello ideale*, which is the soul and aim of each of the arts of beauty. Subjective depiction tends to awaken feelings, such as the silence of the night..."

How much does this argument apply to Italian opera of the beginning of the nineteenth century? Why did abstract beauty become one of the main and important perceptions at the beginning of the nineteenth century? Why did Gioachino Antonio Rossini choose the model of *la solita forma* – the conventional or multipartite form – in opera in order to transmit this perception?

In my lecture I will examine Rossini's opera *Tancredi* from the point of view of the semantic function of the *solita forma* model in the process of creating musical meaning and content in Italian opera at the beginning of the nineteenth century. To understand the meaning of the model of *la solita forma* and its role in musical creation, I would like to examine different aspects of that model: (a) The semantic aspect of the *solita forma* in the context of artistic-stylistic tendencies of Italian opera at the beginning of the nineteenth century; (b) the *solita forma* model as one of the universal representations in Italian opera in the first half of the nineteenth century; (c) the formal dramatic functions of the model and its singularity in the framework of the composer's individual style.

- *Sonia Mazar is a doctoral student in Musicology department, Hebrew University of Jerusalem. She has been a member of the teacher's staff of the Music & Dance Academy of Jerusalem since 1997, where she directs opera activities and coaches singers. Since 2011, she has served as a vocal coach in the New Israeli Opera. Her research interests include nineteenth-century Italian and Russian opera. She has given numerous solo and chamber performances in Israel and Europe. Sonia is a recipient of the fellowship of the Sara Jane Lifson Endowment Fund in Music (2008), fellowships of Musicology department, the fellowship of the project "Italian Romantic Opera as the Interdisciplinary Medium", and the Europe Forum's award for researching Italian Opera of the Ottocento.*

### **Rimona Paul (Hebrew University)**

#### **Ricci's *Crispino e la Comare*: *Dramma giocoso* as a Bridge between Centuries**

One of the prominent characteristics of operatic music in the late 18<sup>th</sup> century was the increasing use of multi-generic titles that are not purely *seria* or *buffa*. One of them was the *dramma giocoso*, a title that became famous with Mozart's *Don Giovanni*.

The title *dramma giocoso* was not neglected in later years, as can be seen in the opera *Crispino e la comare* (Crispino and the fairy) from 1850. This *dramma fantastico giocoso* written by the brothers Federico and Luigi Ricci,

who collaborated through the fourth and fifth decades of the 19<sup>th</sup> century, gained an overwhelming success.

It has already been shown that the opera *Crispino* is well established in the style of Venetian opera of the late 18<sup>th</sup> century. Based on new research conducted by the author, this paper will offer two additional points of view on the opera, both stressing a continuity in the practices of opera writing in the late 18<sup>th</sup> and early 19<sup>th</sup> centuries.

First of all, the Italian musical press of the time felt uncomfortable with some of the generic features of the opera. These last were considered unsuitable for *opera buffa*, the main genre of which *dramma fantastico giocoso* was a subgenre. Such misgivings raise the possibility that the opera was influenced by, or even knowingly composed as, an *opera semiseria*. As such, *Crispino* exemplifies a genre born in the late 18<sup>th</sup> century but consistently present within the operatic repertoire of the 19<sup>th</sup> century.

Secondly, as is evident in various operas of the late 18<sup>th</sup> century, generic mixture was often used to emphasize the human side of characters, as well as the drama. Analysis of *Crispino* as *opera semiseria* exemplifies how the mixture of genres helped to arouse the realistic tones that dominated Italian opera in the late 19<sup>th</sup> century. *Opera semiseria* eventually brought to the fore issues of everyday life, thus contributing to the formation of the *verismo* style.

- *Rimona Paul holds degrees in piano performance from the Music Academy and in musicology from the Hebrew University. Her Ph.D. dissertation on the Italian opera semi-seria has been submitted to the Hebrew University senate. She teaches music history at the Jerusalem Academy high school.*

### **Giovanni Polin (Fondazione Cini, Venice)**

#### **Notes about Sarti and the Venetian Theatrical Production System in the Years of *Giulio Sabino***

My paper aims to examine the cultural and productive context at Venice in the years when *Giulio Sabino* was staged, to give an overview of the complexity and variety of cultural themes that occupied Venetian theaters. It concentrates on the question why one of Sarti's most successful works up to 1781, *Medonte*, was never staged in Venice, and why other composers were probably more important in Venice in the 1880s (such as Francesco Bianchi or Pasquale Anfossi), but perhaps none of them achieved as success as that

of Sarti's *Giulio Sabino*. Particular attention will be addressed to the contemporary repertoire of the Theatre of S. Benedetto to frame more clearly the meaning of Sarti's work.

- *Giovanni Polin took a cum laude degree in Musicology at Cremona's Musical Philological and Paleography School, a diploma at the School for Archives management, Paleography and Diplomatics of Mantua State Archive and earned a doctorate in Musicology (Ph.D.) at Bologna University. From 2008 to 2012 he cooperated as a postdoctoral researcher with the University of Padua and Milan in the research project "Varianti all'opera". From 2011 to 2014 he cooperated with Vienna University in the project "Italian Opera buffa on the Viennese Stage (1763-1773)". In 2014 he was awarded a scholarship funded by the Giorgio Cini Foundation in Venice to prepare the critical edition of the music dramas of Giammaria Ortes. He is a member of the editorial board of Giovanni Battista Pergolesi's works (Edizione Nazionale). Among his research areas: the tradition and reception history of Goldoni's librettos, the preparation of critical editions of Galluppi and Ciampi operas, the history of collecting librettos in Venice in the eighteenth and nineteenth centuries, the study of the theatrical productive system in Venice in the second half of the eighteenth century, the nineteenth-century reception of Giuseppe Tartini, and more.*

### **Mattia Rondelli (Milan)**

#### **Beyond the Scores: Questions to Solve for a Modern Performance of *La sconfitta de' cananei***

The oratorio *La sconfitta de' cananei* was commissioned from Giuseppe Sarti in 1766 by the Brotherhood of St. Jerome of Charity to be performed on March 25 of the same year in the homonymous basilica, with a dedication to Prince Abondio Rezzonico, nephew of the reigning Pope Clement XIII. The only copy of the manuscript found so far is preserved in the Church of the Gesù in Rome; several copies of the libretto have been found, some with a later dating, printed for specific performances. It is an oratorio of great dramatic strength and emotional impact, being a high point of the intersection between Jewish culture and Christianity.

As a musician coming across autographs of a composer such as Giuseppe Sarti, I am concerned with how this music should sound, and how it is supposed to be performed.

- *Mattia Rondelli is an Italian conductor who regularly appears on the international scene, performing a wide range of repertoire from early music to the music of the nineteenth century. He debuted at Mariinsky Concert Hall in the 2011 White Nights Festival and recently he brought the Verdi Quartet and Quattro pezzi sacri on the Mariinsky stage for the first time. He has also conducted at MiTo Festival, at Carnegie Hall, at Harris Theater Chicago and on the podiums of Turin Teatro Regio, La Fenice Orchestra, St Petersburg Philharmonia, Chicago Philharmonic, National Opera of Beijing. As an assistant he worked on opera productions with D. Callegari and G. Nosedà. he is a SONY Classical Artist: he recorded G. Sarti – Magnificat & Gloria with the Mariinsky Theatre Orchestra and Chorus, and L. Boccherini's Stabat Mater featuring Barbara Frittoli and I Virtuosi del Teatro alla Scala.*

### **Dörte Schmidt (Berlin, Universität der Künste)**

#### **Media of Migration and Local Settings. Sarti's *Giulio Sabino* and the Conditions of Italian Opera in Europe in the Late 18th Century**

Because of its exceptional European success, the case of Giuseppe Sarti's *Giulio Sabino* offers a perfect field of observation for the special conditions needed for the migration of operas in the hemisphere of Italian opera in the late 18th century. The publication of a printed score, which could be understood in the context of the reception of Gluck in the Italian-influenced musical theatre, caused a special tension between the tradition of building local perspectives and aesthetic actualizations in re-performed operas and the canonization or literization of the parallel existence of a codified text.

- *Dörte Schmidt is Professor of musicology at the UdK since 2006. After receiving her Ph.D. in 1992 she was a research assistant at the musicology department of the Ruhr Universität Bochum, where she qualified to lecture with a thesis entitled *Armide hinter den Spiegeln: Lully, Gluck, und die Möglichkeit der dramatischen Parodie*. After deputising in Freiburg, Bochum and Stuttgart she was appointed as Professor of Musicology at the Musikhochschule Stuttgart in 2000. In 2009, she was elected as vice president of the Gesellschaft für Musikforschung. She is in charge of several DFG projects and cooperation partner at the UdK of the project "A Cosmopolitan Composer in Pre-Revolutionary Europe – Giuseppe Sarti".*