

SUMMARIES

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DOSSIER IL MODELLO SPETTACOLARE ITALIANO IN EUROPA. PARTE PRIMA

FRANCESCO COTTICELLI

Non solo attori. Modelli organizzativi e gestionali tra Sei e Settecento tra Napoli e l'Europa

The paper focuses on the development of the legal measures which govern the performing arts' system in Naples in the 17th and 18th centuries, with special reference to the theoretical questions and to the management options lying behind the decisions – even the daring ones – adopted in several seasons, and looking at other contexts, such as Vienna, for example, where similar themes emerge. The idea is to reflect upon theatrical models which play an important role in the history of the theatre in the early modern age, as well as in the circulation of ideas and practitioners.

Keywords: theatre, Naples, management, impresarios, 18th century.

PAOLOGIOVANNI MAIONE

Vicende di teatro nelle carte dei notai reali napoletani del Settecento

The notaries' documents preserved in the archive of the Neapolitan *Regia Corte* (Royal Court) contain considerable information about the theatrical life of the Southern capital: they shed light into the complex organizational mechanisms governed by the Royal Palace, often the principal 'actor' in the culture of the performing arts. The numerous functionaries were not only engaged in all those matters concerning the Royal family, but also had to deal with many issues in which all the singer, musicians, composers – who took part in the court life – were involved. This was a privilege aimed to protect all the "servants" who were represented and defended by the same officers who served the Crown. The documents are precious, since they keep memory of decisions which could be reconstructed only by comparing different texts, and are connected to several extant sources, often lacking in details or in passages capable to shed light into the entire process of a given procedure.

Keywords: Pietro Auletta, teatro di San Carlo, education, singers.

ROBERTA CARPANI

Fra Milano e Barcellona: viaggi teatrali di impresari e artisti alla corte di Carlo III d'Asburgo

Federico Piantanida was one of the theater organizers tasked with preparing operas for the court of Charles III of Habsburg in Barcelona. He was a member of the family of theater impresarios who ran the Regio Ducal Teatro in Milan for over twenty years between the 17th and 18th centuries. Opera performances at the Barcelona court were largely funded by the public coffers of the Lombard capital as a sign of homage to the sovereign. These performances were closely connected to the operas performed at the Teatro di Milano in the early 18th century. The migration of libretti, scores, singers, set designers, craftsmen, and musical instruments from Italy to Barcelona between 1707 and 1711 demonstrates one way Italian opera spread throughout Europe in the early 18th century, particularly through court theater. This story illustrates the evolution of the theater impresario, who provided his services to court theaters, where performances were organized without the economic constraints of commercial theaters.

Keywords: Theatre impresario, opera, court theatre, theatrical migrations in Europe.

GIUSEPPINA RAGGI

Economia di un disastro. Gestione dei teatri prima e dopo il terremoto di Lisbona (1755)

The article reconstructs the substantial financial investments made by King Joseph I to implement a theatrical policy that would have placed Lisbon among the most sought-after international venues for singers, musicians, and actors. Between 1752 and 1755, the King of Portugal commissioned the construction of at least four theatres, engaging companies of artists from Italy as well as internationally renowned singers and actors. The earthquake of 1^o November 1755 destroyed both theatres built within the main royal palace located in the Ribeira district of Lisbon. Both the wooden theatre constructed in the summer of 1752 and the grand theatre inaugurated in the spring of 1755 were reduced to rubble, along with the equipment, stage sets, and all apparatus necessary for staging performances. The article then considers the forced dismissal process of the companies and artists and the different strategies employed to find new professional opportunities. While in most cases the artists chose or were forced to leave the country, some redirected their skills to meet the new demands created by the emergency. The Bolognese training of the stage designers and theatre architects Giovan Carlo Sicinio Bibiena and Giacomo Azzolini enabled them to devote themselves to architecture, respectively in Lisbon and Coimbra. In the early years of Lisbon's reconstruction, the unfulfilled project of a royal theatre intended for the new Baixa Pombalina district highlights the strength of a theatrical policy which, although diminished compared to the magnificence destroyed by the earthquake, continued to be promoted by the royal family throughout the eighteenth century.

Keywords: Royal theatres, Lisbon, Belém, Salvaterra de Magos, King Joseph I of Portugal, management of royal theatres, 1755 Lisbon earthquake, engagement and dismissal of artist companies.

JOSÉ CAMÕES, BRUNO HENRIQUES, LICÍNIA FERREIRA
Following the Path of an Ingenious Impresario in 18th Century Lisbon

Paulino José da Silva was one of the most prolific impresarios in 18th century Lisbon, although part of his activity remains obscure. In the 1770s he was associated with small playhouses, namely, the Belém Theatre, where he established a comedy company in 1775; and the Graça Theatre, joining forces with its owners to run the performances from 1776 onwards, presenting mainly «presépios» and marionette theatre. In the 1780s, he was the director and impresario of two of the most important venues, the Rua dos Condes Theatre and the Salitre Theatre; he even envisaged building a third playhouse. His influential position as impresario of the Rua dos Condes Theatre was evident when he very proficiently opposed the royal obstructions to the regular running of performances, which eventually led him to draw up the first statute (as far as we know) of a private theatre in Lisbon. By the end of the 1780s, the experience he gained running the Rua dos Condes Theatre allowed him to launch significant initiatives at the Salitre Theatre, which would last through the early 1790s, presenting a sophisticated repertoire of comedies, dances, and operas. Paulino José da Silva's innovations as an impresario and his deep knowledge of the milieu are visible in his renting out of venues and their adjoining spaces, such as taverns; his entrepreneurial initiative to build sets and costumes for his own use or for hire; his different models for contracting artists both in Portugal and abroad, and particularly in Italy; and the establishment of partnerships with theatre owners, other businessmen and artists. The profile of this impresario helps to fill in gaps that can still be detected in the history of performances in Portugal and the circulation of Italian artists hired to perform in Portuguese theatres.

Keywords: theatre managers, theatre in Portugal, 18th century, Italian artists.

BERTHOLD OVER
More splendour? Additional Musicians at the Munich Court in the 18th Century

Since the 17th century, the Munich court hired high numbers of musicians for opera and oratorio performances, balls and other entertainments at court. Up to 48 singers and 67 instrumentalists reinforced the Hofkapelle – not occasionally, but regularly. The c. 350 musicians drawn out of the documents (1728-1777) came from musical establishments with a close connection to the court, but to a great extent from the Munich town musicians, the Munich churches and the Jesuit college. The documents not only give a glance on musical life in Munich and not only document the intense

musical exchange between the court and the city, but also give an insight into the circumstances of production. Rehearsal and performance dates reflect the complexity and success of a work. In sum, the high numbers of performers, which make the chorus a real chorus as we understand it today and enlarge the orchestra considerably, show that the Electors at this time were more concerned about the sound of the performance than about adding splendour to courtly spectacles.

Keywords: Court music, town music, musical exchange, prosopography, sound.

ANDREA SOMMER-MATHIS

Il primo teatro d'opera commerciale di Vienna (1728–1748) tra gestione impresariale e direzione cortigiana

Vienna's first commercial opera house (1728–1748) between impresario management and courtly direction. In the first half of the 18th century, the Kärntnertortheater in Vienna was not only a venue for spoken theatre performances, but also a centre for opera. Between 1728 and 1748, around 150 musical dramas, mostly Italian, were performed. In a volume published in 2023 (*Das Wiener Kärntnertortheater 1728-1748. Vom städtischen Schauspielhaus zum höfischen Opernbetrieb*, hg. von A. SOMMER-MATHIS und R. STROHM, Wien, Hollitzer), the repertoire of this first commercial opera house in Vienna was reconstructed using surviving libretti and scores. The present contribution is based on this book and focuses on the organisation of the Kärntnertortheater at this time, which was managed alternately by private impresarios and court officials. The two impresarios who took over the management of the theatre in 1728, the singer Francesco Borosini and the dancer Joseph Carl Selliers, were supported by a number of court dignitaries, but had to contend with an exclusive opera privilege, which the singer Francesco Ballerini held until 1734, but which he never made use of. Even after this privilege expired, Borosini and Selliers struggled with various problems, especially financial ones, until Maria Theresa decided in 1741 to entrust Selliers with the organisation of court operas as well, thus eliminating the separation between the administration of the court theatre and the municipal theatre.

Keywords: Kärntnertortheater, Wien, opera house, public theatre, court theatre.

ANDREA ZEDLER

Gli impresari in precariato: Mingotti e Crosa e la prima diffusione dell'opera buffa fuori dall'Italia

After the first documented performance of an opera buffa outside of Italy, more precisely *Madama Ciana* at the Lisbon Court Theatre in 1740, more and more opera companies took up the genre. They were responsible for the first stage successes of the comic operas not only on the Iberian Peninsula but also north of the Alps. Barely

twenty years later, opera buffa was present on stages all over Europe. Giovanni Francesco Crosa and the brothers Angelo and Pietro Mingotti were among the first opera impresarios to make a significant contribution to the establishment of the opera buffa outside Italy alongside its competitor, the opera seria. The article traces the strategies of the mobile opera companies and clarify questions such as: How, when and where did the companies and their responsible impresarios explicitly focus on opera buffa? How was the relationship between the company and its impresario structured? What problems was the impresario confronted with in connection with opera buffa performances and to what extent did the specific characteristics of the respective companies influence the work of their repertoire.

Keywords: opera buffa, comic opera, 18th century opera, mobility studies, cultural transfer.

MARTA BRITES ROSA
The Actress beyond the Stage

The second half of the 18th century was a period of consolidation for theatrical activity in Portugal, punctuated by some moments of growth and others of crisis. It's a dynamic phase, marked by the multiplication of theatrical venues in the capital and the rest of the country, where businessmen and theatregoers set out to form companies and dramatic societies, rent and sublet theatres, hire companies or individual actors, among many other adjustments necessary for theatrical life, from which, at first glance, women seem to be excluded, being present only as performers (actresses, dancers or singers). In this communication we will explore other professional facets of female theatre performers through a careful analysis of contracts that tell us about their working conditions as actresses, but also about the roles of responsibility they assumed in the societies they belonged to, revealing other skills of women in the theatrical dynamics of the 18th century. In addition to the contracts, other documents will be called upon, such as press reports and theatre regulations, which will help answer the following questions: what were the general conditions of the acting profession for women? What degrees of increased responsibility could be asked of them? What were the dynamics of theatrical activity that enabled and encouraged different contracts? What role did women play in establishing their own contracts? Which women stood out in the theatre, beyond acting, and what was their career? By answering these questions, we aim to deepen our knowledge of theatrical activity and contribute to the appreciation of female theatre professionals in the second half of the 18th century.

Keywords: actresses, 18th century, theatre regulations.

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TARCISIO BALBO

Una nuova fonte librettistica sugli esordi di Anna Lucia De Amicis: 'Catone in Utica' (Mazzarino, 1752)

The essay examines a libretto of *Catone in Utica* by Metastasio, performed in 1752 in Mazzarino (Caltanissetta) with music by Egidio Romualdo Duni and «diversi maestri napoletani». The copy, preserved in the Municipal Library of Piazza Armerina (Enna), attests to the enduring operatic activity in the private theatre built in Mazzarino at the end of the seventeenth century by Carlo Maria Carafa, previously documented only by a libretto of *Gli equivoci nel sembiante* by Alessandro Scarlatti (1688). The new source serves as a valuable document both for reconstructing the itineraries of artists who, in the eighteenth century, spread the language of the Neapolitan school in peripheral or secondary centres, and for identifying the transmission channels that carried texts and musical scores from Naples to Sicily. The libretto also helps to understand the mechanisms and rhetoric of musical patronage on the island, thanks to the list of noble patrons (the family of Ercole Michele Branciforte, Prince of Scordia), who appear in the libretto as sponsors of individual cast members. Furthermore, it provides new information about the tenor Domenico De Amicis and his daughter, Anna Lucia — the renowned soprano whose debut, previously dated to 1754 in Florence as a comic singer, must consequently be moved back by two years.

Keywords: *dramma per musica*, Metastasio, *Catone in Utica*, Anna Lucia De Amicis.

SAGGI

ANDREA GIOVANNI STRANGIO

Spettacoli da perdere la testa. Ciarlataneria e illusionismo nel secondo Cinquecento

Among the congeries of *cerretani* who crowded Italy and Europe in the 16th century, some performers combined the sale of their products with ingenious and surprising sleight of hand. This essay, aiming to provide a deeper understanding of the phenomenon, presents some of the results of a contextual broader ongoing investigation, which aims to examine the history, performances, distinctive technical knowledge, and reception of those charlatans who, in sixteenth-century Italy, performed — mainly with attractive function — marvellous illusionistic acts. From the material study of a specific case from their repertoire — the illusion of decapitation — it clearly emerges that these actors of deception, through rigorous technical skill, deliberate strategies of misdirection, and constant training, were able to effectively deceive both the *visual perception* and the *cognitive apperception* of their spectators, offering them truly amazing events capable of eliciting genuine wonder.

Keywords: quackery, charlatans, decapitations, sleight of hand, conjuring.

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MARIAGABRIELLA CAMBIAGHI

Luigi Marchionni traduttore, adattatore, dramaturg

The essay examines the work of Luigi Marchionni (1792–1864) as a translator and adapter of foreign theatrical plays. Marchionni, brother of the better-known Carlotta, combined throughout his long career the roles of actor, playwright, translator, and adapter, becoming one of the most sought-after actor-translators in early 19th-century Italy. This study, based on an analysis of manuscript scripts and a comparison with numerous 19th-century printed editions, sheds light on his working methods, which reflect the common practice of adapting plays ‘for Italian stages’. At the same time, the analysis reveals previously overlooked qualities that position him as a cultural mediator, closely resembling the figure of the German and European dramaturg, of which he may be considered one of the earliest Italian examples.

Keywords: Luigi Marchionni, translations, adaptations, dramaturg.

RICERCHE IN CORSO

FRANCESCA SIMONCINI

La solitudine dell'attore: Teresa Franchini e Febo Mari. Nuove voci per l'Archivio AMAI

The section is devoted to the biographical profiles of Teresa Franchini (1877–1972) and Febo Mari (1881–1939).

Keywords: biography, actors, repertory, performance.

ANTONIA LIBERTO

Teresa Franchini

Actress and student of Luigi Rasi, she excelled in D'Annunzio's tragic plays but was also appreciated for her comic performances. Active during the transition from ‘teatro d'attore’ to director-based theatre, she represented a central figure in many important theatrical events in the early 20th century. She also worked in cinema, as well as in television and radio. From 1935 onwards, she taught diction at the Centro Sperimentale di Cinematografia in Rome, beginning a teaching career that she would alternate with stage work until her death.

Keywords: biography, actors, repertory, performance.

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LAURA PIAZZA

Febo Mari

Actor, capocomico, film author, playwright and poet. The sudden success as a *primo attore* and his participation in significant film productions are followed by years of inactivity and marginality. Despite this, Mari's figure stands out among the performers of the early 20th century Italian scene, distinguishing himself for his exceptional versatility, effectively embodying the widespread experimentalism of the time.

Keywords: biography, actors, repertory, performance.