

Vienna Kärntnertortheater Singers in the Letters from Georg Adam Hoffmann to Count Johann Adam von Questenberg Italian Opera Singers in Moravian Sources c. 1720-1740 (Part II)

JANA PERUTKOVÁ

During the first half of the 18th century, count Johann Adam von Questenberg (1678-1752) was a major promoter of Italian *dramma per musica* in Moravia. The owner of the Jaroměřice (Jarmeritz) *château* in south-west Moravia was not only a connoisseur and patron of music, but also a skilled lute player.¹ Music had a very special meaning for him. In 1722, he established a private theater in the Jaroměřice *château*, which hosted up to 20 opera performances per year. Composers he commissioned included domestic authors such as Franz Anton Mitscha (Míča) and Carl Müller, but also Antonio Caldara, Ignazio Maria Conti or Domenico Natale Sarro. Unlike other Moravian centers, he continued staging Italian opera until his death in 1752. He acquired operatic works primarily through his friends among the nobility or through various artists, both from within the Habsburg Empire and from Italy (Rome, Venice, Naples, Pesaro, Lucca), but also from Lis-

1 In 1724 the Count appeared as a player on the theorbo in *Euristeo*, an opera composed by Antonio Caldara, performed solely by members of noble families. The *Wienerisches Diarium* magazine reported on the event on May 17, 1724. The performing singers are listed in the libretto cited by Sartori under number 9417 (SARTORI, 1990-1994).

bon, London, Paris or some German cities (Munich, Berlin, probably Leipzig und Mannheim).²

Count Questenberg significantly contributed to the fact that Moravia became a very important center for opera staging during the first half of the 18th century, and he therefore ranks amongst the music-loving European aristocratic elite. He easily measures up not only to the Bishop of Olomouc (Olmütz) Wolfgang Hannibal Cardinal Schratzenbach and Count Franz Anton von Rottal, who also staged musical dramas at their Moravian estates, but also against the Salzburg Archbishop Franz Anton Harrach. The Saxe-Meiningen duke Anton Ulrich procured operatic works with similar passion as Count Questenberg, but he was just a collector – unlike Questenberg; he did not have an ensemble at his court to perform extended musico-dramatic works. Moreover, the aristocrats with whom Questenberg compares were disproportionately richer than him. The frequency of music and dramatic performances staged by the count in Jaroměřice, but also at his other estates and in some towns in Moravia (Brno/Brünn, Olomouc), is even comparable to Vienna, and more reminiscent of a professional opera company. The most recent discoveries include the identification of more than forty opera and oratorio scores from Questenberg's possession, located mainly in Viennese libraries and archives.³ Extremely interesting are the stage designs for the *château* theater found recently in Vienna by Andrea Sommer-Mathis.⁴

As far as the amount of sources is concerned, Jaroměřice is an especially blessed location. Nevertheless, musical productions in Jaroměřice hosted solely home singers as performers, although some of them studied

2 A lot of information on this topic is in the Moravský zemský archiv (MZA, Moravian Provincial Archive) in Brno: fund F 459: Velkostatek Jaroměřice nad Rokytnou (Jaroměřice nad Rokytnou Estate, especially revenue accounts in Jaroměřice coffers), fund F 460: Ústřední správa a ústřední účtárna Kouniců Slavkov (Central administration and central accounting department of the Kounic family in Slavkov, mainly accounts from Questenberg's Vienna coffers) and fund G 436: Rodinný archiv Kouniců (Kounic family archive, namely various correspondence), as well as identified scores from the property of Count Questenberg stored mainly in A-Wgm and A-Wn. For details cf. PERUTKOVÁ 2011 and 2015.

3 Cf. PERUTKOVÁ, 2011.

4 Cf. upcoming set of studies of ANDREA SOMMER-MATHIS, JANA PERUTKOVÁ, MARTINA FRANK and JANA SPÁČILOVÁ.

with renowned music teachers in Vienna. However, the documents from count Questenberg's estate also contain invaluable information about opera productions in other musical centers in Europe, especially Vienna. The most important source for this topic is the letters of Questenberg's *Hofmeister* Hoffmann that he sent to his master between 1729 and 1740, which are today deposited in the Moravian Provincial Archives in Brno.⁵ Georg Adam Hoffmann, the father of the distinguished Austrian *Wiener Klassik* composer Leopold Hoffmann (1738-1793), was of paramount importance for the count. His reports reveal that he had good taste and was well versed in all kinds of art, especially in music. His judgements about music and musical theater are always very insightful and show that their author was a musician.⁶ In one of his letters, we found his statement expressing his musical preferences. It is dated November 7, 1735 and in it he writes: "I am a great lover of well-composed music, except perhaps pastorale, and I am not a lover of *gaudéen* and dances that are contrary to my spirit, and I am their enemy."⁷

Hoffmann was the count's confidant and – to some extent – an advisor in matters of art; for instance, he provided and sent him libretti of most musical and dramatic pieces staged in Vienna, either at the Court Theater or the municipal Kärntnertortheater; he also regularly informed him about the latest news of the social and musical life in Vienna.

Of all of Hoffmann's dispatches, those concerned with the Kärntnertortheater are probably of the greatest importance, since very little is known about this prominent center of transalpine opera culture today. For opera productions in the Kärntnertortheater, hiring artists such as Francesco Borosini and Joseph Carl Selliers in 1728 was a milestone. According to an imperial regulation, they were allowed to stage only

5 MZA, fund G 436, cartons 747-748, Inv. no. 6133, total approx. 1500 folios. In this paper, reference is made only to the individual data from Hoffmann's letters to Questenberg.

6 In a letter of January 3, 1731, for example, he writes: "Happily, the first act has finally arrived from Venice which, at first glance, seems to be well composed." ("Der erste Act von Venedig ist endlich glücklich ankommen, welcher mir, so viel primo intuitu sehen kann, wohl componiret vorkommt.")

7 „Ich meines orths, so grosser liebhaber ich von rechtschaffener Music bin, so wenig außer dergleichen pastorellen, und bin, aller orthen bekannter masser, kein liebhaber von gaudéen, und tantzen, welches wider meinen genie ist, und dauon ein abgesagter feind bin, [...].“

„comedies with some integrated sung intermedia and nothing else” (“Comödien mit einigen untermischt gesungenen Intermedien, und nichts anders zu präsentieren”).⁸ The two famous artists – tenor and ballet master – made great and successful efforts to perform opera series in the Kärntnertortheater after 1730, although they initially focused primarily on pasticcio and abridged opera versions (*intermezzi musicali*), although it meant a certain – apparently tolerated – circumvention of the emperor’s decree. The famous Italian tenor Francesco Borosini undoubtedly had the decisive influence on the operatic operations in the Kärntnertortheater. He was active as a singer at the imperial court between 1712 and 1731.⁹ During this time, he also performed in Italy and England; Handel hired him for the Queen’s Theatre in the Haymarket for the season 1724/1725. Borosini scored major success.¹⁰

During his time in the Kärntnertortheater, Francesco Borosini was in lively contact with Count Questenberg, not only in terms of art, but also personally. Their relationship seems to have somewhat exceeded the usual limits of the aristocrat – musician relationship, because Hoffmann’s correspondence shows that Borosini even helped to choose a husband for Countess Carolina. Borosini and Questenberg engaged in a lively exchange of repertoire, but the issue cannot be presented in the context of the present study due to its volume.

Questenberg negotiated with Borosini to secure a performance or engagement of Matteo Lucchini in the Kärntnertortheater in Vienna. On October 26, 1737 Hoffmann writes:

“Mr Borosini regrets the fact that he has not heard from Mr Lucchini, he was now equipped with everything, however, considering Your Excellency, he wanted to accept him anyway in case he intended to comply with the conditions, as evident.”¹¹

8 HADAMOWSKY, 1994, p. 195. Cf. also SCHENCK, 1969, p. 125.

9 Reinhard Strohm comments on his influence on the shape of Vienna carnival operas in: GRONDA, 1990, p. 93.

10 On F. Borosini cf. MICHELS, 2012, pp. 113-130.

11 “H.n Borosini ist leyd, daß er vom H: Lucchini nichts ehender gehört er wäre nunmehr schon mit allen versehen, in ansehung Ewer Excellenz aber wolte er ihn gleichwohl annehmen, im fall er die conditiones, wie beÿschlüssig zu ersehen, eingehen wolte.”

A few days later, on November 6, 1737, Hoffmann reported to the count:

“[I] have not been able to find Mr Borosini at home all day, then been able to relay the answer of Luchini on another day; particularly since he has been engaged at count von Heissler until 1 September, thus there is nothing to be done in this matter in any case, if anything changes in the local theater he would think about him; which is why he could report from time to time.”¹²

It turns out that, in addition to his contract in Brno opera companies between 1736 and 1740, Lucchini was engaged with the Imperial Privy Councilor and Chief Justice of the Provincial Court in Brno, Franz Joseph von Heissler Heitersheim, owner of the Uherčice (Ungarschitz) estate. The situation was therefore similar to Ottavio Albuzzi.¹³ He worked in Graz in 1738, in Brno during the season 1738/39, while in autumn 1738 he also performed in Holešov (Hollerschau) for Count Rottal. In June 1739, at the end of the season, Albuzzi performed in the Kärntnertheater, where Hoffmann documented his presence also during the following season in November 1739/40. In the libretto of the opera *Penelope la casta* staged in Brno during the 1739 carnival, he is named as “Virtuoso S. E. il Sig. Conte Leopoldo di Dietrichstein”.¹⁴

In addition to productions of German-speaking comedy with music, the Kärntnertheater staged six to eight new operas every year.¹⁵ A current research project of the Austrian Academy of Science aims at reconstructing the theater’s repertoire based on the catalog of libretti to operas produced there over the years (Das Wiener Kärntnertheater in der Zeit von 1728-1748: Vom städtisch-bürgerlichen Schauspielhaus zum höfischen Opernbetrieb / The Wiener Kärntnertheater during the time of 1728-1748: from civic theater to court opera operation). Unfortunately,

12 “[Hn. Borosini] den ganzen tag nicht mehr zu haus antreffen kommen, denn des anderten tags den antworth von Luchini ausgerichtet habe; und zumahlen dieser bies 1. Sept: bei Herrn grafen von Heissler engagieret, so wäre dermahlen in der sache ohne deme nichts zu thuen, solte sich inmittelst bei hiesigen teatro was ändern, wolte er auf ihn schon reflexion machen; wessentwegen er dann, und wann von sich was hören lassen kann.”

13 Cf. SPÁČILOVÁ, pp. 255-273, in the present volume.

14 More on that in PERUTKOVÁ, 2015.

15 SEIFERT, 2011, pp. 208f.

the extant libretti from the Kärntnertortheater, unlike those retrieved in other transalpine municipal theaters, do not record the names of solo singers involved in the productions. Information available to us concerning the conditions of the singers' ensemble before 1740 are equally scarce, since the only relevant sources had long been just the four opera scores from the years 1730-1732, one manuscript libretto of the opera *Girita* 1738, and one opera score from 1741 (see Sources).

The five scores are archived in the Anton-Ulrich-Musiksammlung in Meiningen and do not mention seasons, only the year of staging (*Eumene* – 1730, *Giulio Cesare in Egitto* – 1731, *Arminio* and *Il Contrasto delle due Regine in Persia* – 1732, *Hypermnestra* – 1741). *Giulio Cesare in Egitto* is a pasticcio based on George Frideric Handel's homonymous opera,¹⁶ *Girita* was created by the Italian composer Antonio Bioni, *Hypermnestra* with the libretto by Johann Leopold van Ghelen was composed by Ignaz Holzbauer;¹⁷ the remaining three operas were composed by Francesco Rinaldi, of whom very little information has been found to date.¹⁸

Six Italian female solo singers are mentioned in these six sources:

- Maria Camati Brambilla, detta la Farinella (soprano, 1730-1732)
- Teresa Zanardi di Bologna (soprano, 1730)
- Maria Maddalena Salvai (soprano, 1732)
- Dorotea Loli (alto, 1732)
- Catarina Zane (? , 1738)
- Marianne Im[m]er (? , 1738)¹⁹

Three other singers are listed only by their first names, only the first was Italian:

- Vittoria (alto, 1730, probably Peruzzi)
- Catherl (soprano, 1731-1732, Catharina Mayerin)
- Gioseffa (soprano, 1731, Josepha Pircker)

The last two mentioned artists shall be discussed later. Two prominent artists performing in the Kärntnertortheater in 1741 were also local for-

16 For more on the same see PERUTKOVÁ, 2012, pp. 95-122.

17 BENNETT, 2006, pp. 63-90, and STROHM, 2014, pp. 133-170.

18 IBID.

19 Daughter of the impresario, singer and librettist Giuseppe Imer, cf. GOLDONI, 2008, p. 462.

ces: Maria Anna Eckardt²⁰ and Rosalia Holzbauer, originally from Moravia.²¹ Rosa Pasquali, born Schwarzmann, also referred to as “la Bavaresse”, was German (soprano, 1738).

We have not yet been able to identify two more female Italian singers, namely Signora Galeta and Signora Giulia (both 1738).

The above sources list only two Italian singers:

- Toselli (tenor, 1732), probably Giuseppe Toselli, certainly other than the castrato Domenico Taselli, performed between 1737-1740 in Moravia, Prague and Bratislava (Pressburg)²²
- Francesco Arrigoni (tenor, 1738)²³

The other singers were of local origin:

- Christoph Hager (tenor, 1730–1732)
- Maxmilian Miller (baritone, 1731–1732)
- Anton Lehner (bass, 1741)
- Hauer (bass, 1741), cannot be further identified.

In total, of the six sources, we only know 19 singers’ names, 11 of them Italian.

Hoffmann’s letters provide additional information about six of these aforementioned artists, and 15 new names.²⁴ His letters offer a significantly broader picture of the Kärntnertheater at that time. He not only records the names of solo singers participating during entire theater seasons and singular productions, but also presents surprisingly detailed information about theater funding and contracting of specific singers together with frequent remarks on their voice, acting dispositions, and so on.

The earliest notes date back to 1730, concerning singers referred to as Josepha, Capuona and Cöllnerin, and the composer Francesco Rinaldi.²⁵ Again, Hoffmann often adds his own remarks concerning

20 † Wien 1743, at the age of 25, in the civic register as “Singerin im Komödienhaus”, cf. GUGITZ, 1958.

21 Cf. SPÁČILOVÁ, pp. 255-273, in the present volume.

22 Cf. KAČIC, 2014, p. 196.

23 Cf. STROHM, 2001, p. 30.

24 An article with an alphabetical list of the known artists performing in the Kärntnertheater from 1730 until 1742 is under preparation.

25 The first mention dates from June 14, 1730: “The operetta has not been well received, because the singers, with the exception of one female singer, were

the quality of productions which prove that he was a skilled musician. In September, Hoffmann records the successful staging of an opera by Rinaldi featuring “Josepha and Faranelli”,²⁶ while in January 1731, he writes about a production of the other piece, which was a flop because of the unfortunate indisposition of the same Josepha.²⁷

This Josepha, mentioned also in the score to *Giulio Cesare* in the role of Cleopatra, seems to be Josepha (Gioseffa) Susanna Pircker, born Gayarek, whose employment in Vienna falls between her engagement in Prague (two seasons, 1726-1728) and Venice. She is referred to as “di Praga” in the Prague libretti, but, more likely, she came from Graz.²⁸ In Vienna, she spent at least two seasons of 1729/1731. According to Gerber, she died in Milan in January 1734.²⁹ Hoffmann even mentioned her once in a non-musical context; the quotation does

by no means extraordinary, the bass singer does not deserve any hearing at all, the music, with respect to the composition, was not bad; this is neither due to Josepha nor Capuona, nor the so-called Cöllnerin. [...] The music of the initially mentioned operetta is by the so-called Francesco, who is supposed to be a Neapolitan.” (“operetta nicht gar zu viel approbation gefunden, dann die singer, eine aussgenohmen haben nit viel extraordinaires an sich, der Bassist meritiret gar kein gehör, die Music gienge endlich quod compositionem schon an; es hat weder die Josepha noch Capuona, noch die so genannte Cöllnerin hierauf einen part. [...] Die Music von eingangs erwehnter opereta ist wiederumb von so genanten Francesco einem seyn sollenden Neapolitaner.”)

26 September 20, 1730: “I humbly attach the textbooks of the new operetta produced on the 17th of this month; it was quite successful and was well received, the singers Josepha and Faranelli; the music, in turn, was once again by Francesco.” (“Von der am 17. hujus producirten neuen operetta schlüsse die büchl in unterthännigkeit bey; welche gar wohl reussiret hat, und findet zimliche approbation, worauf Josepha und Faranelli singen; die music ist wiederumb von Francesco.”)

27 January 3, 1731: “The new operetta will not be to the liking, the author or composer is once again Mr Francesco, and Josepha did not seem to be well disposed; the reason may be that the others were applauded instead of her.” (“Die neue operetta will nicht viel approbation finden, dessen Author, oder Compositor noch H. Francesco ist, und ist mir die Josepha nicht wohl disponiret vorkomen vielleicht auss ursachen, weilen man denen anderen, ihr aber nicht mit denen händen geglitschet.”)

28 Cf. KOKOLE, 2013, mainly p. 152. See also FREEMAN, 1992, *passim*.

29 Cf. GERBER, 1792, col. 149. See also FREEMAN, 1992, *passim*.

not make it clear to which precise affair it refers. On May 28, 1729 he writes: “The past case with Josepha should have already been solved in the administration, shall also sing in the operetta tomorrow”.³⁰ “Capuona” is in fact Angela Capuano, who sang during the 1726/1727 season in Venice, including two Vivaldi operas. Sartori has no more record of her, but she sang for two more seasons, until 1729, in Prague under the *impresa* of Antonio Denzio.³¹ “Faranelli” is the nickname “Farinella” of the soprano Maria Camati. She performed in various Italian cities from 1729 to the mid-1750s, except for the years 1730-1733, when Sartori fails to mention her – she apparently spent the period in Vienna.³²

The true identity of the last singer, whom Hoffmann refers to as “the so-called Cöllnerin”, has not yet been revealed. However, a singer of this name performed for Count Thomas Vinciguerra of Collalto in 1764 and 1765, as evidenced by accounts.³³

In his letter of October 1733, Hoffmann offers his opinion on the new singer of the Kärntnertheater, Cecilia Bellisani Buini, the wife of the impresario and composer Giuseppe Maria Buini. She traveled to the transalpine area for the 1733/1734 season, when Sartori has her documented in only one role in Italy. Hoffmann compares Buini with Madalena Salvai; on October 10, 1733 he writes about the staging of an unspecified opera: “The Hager has gotten a bright and clear voice, the new singer equals Salvai in person, but has a better voice; however, the action is not so good, and is to be called Buina.”³⁴ Cecilia Buini performed again in Vienna in August 1735. Subsequently, she left for Bologna for certain; hence her – otherwise undocumented – further employment in Vienna claimed by Hoffmann does not seem plausible.³⁵

30 “Der vorbeygegangene casus mit der Josepha solle bey der Regierung schon vergleichen worden seyn, wirdt auch morgen auff der operetta singen.”

31 Cf. FREEMAN, 1992, *passim*.

32 After 1750 she sang in European countries outside Italy, her activity is detectable until 1775 (SARTORI, vol. 7, 1994, p. 136). See also STROHM, 2008, pp. 111-126.

33 STRAKOVÁ, 1966, pp. 231-268, especially p. 250.

34 “der Hager hat eine heller, und reiner Stimm bekommen, die neue singerin gleichet in der person der Salvai, hat aber eine bessere stimm, jedoch die action nit so gut, undt solle Buina heissen.”

35 On August 31, 1735 Hoffmann reports to Questenberg: “The performances of the operetta are supposed to [...] start on Saturday; also Buina shall be

Hager is mentioned several times in the Hoffmann letters. This is the tenor Christoph Hager, documented in the Kärntnertheater sources in the years 1730-1741. In Vienna, he was still active as a singer during the early 1740s, his son died in Vienna in 1742. His application for admission to the Viennese imperial court from 1738 was published by Köchel.³⁶ Under the name Cristofero D'Hager or De Hagen he is documented by Sartori as a singer in the years 1748-1759 in Hamburg and Stuttgart, but it could also have been his son or other close relative.³⁷

In another letter, Hoffmann enlists all singers contracted in the forthcoming 1735/36 season; five of them remain the same as in the previous season. In a letter dated August 17, 1735 he informs count Questenberg: "Here, most of the previous shall sing, that is: Bambina, Castrat, Catherl, Joseph, and Bassist Baczek, and shall only introduce only a single Babiera with her husband of that name, called from Italy, as a new person, namely prima donna."³⁸

The first in the list, Bambina, is Laura Bambini, who was active in the transalpine area during the years 1733-1737.³⁹ In Vienna, she was probably active in the 1734/35, 1735/36 and perhaps 1736/37 seasons; in the 1732/33 and 1733/34 seasons in Brno and during summer 1733 and 1736 in Holešov.⁴⁰ "Catherl" is, in fact, Catharina Mayerin, documented to have performed in Vienna in the pasticcio *Giulio Cesare in Egitto* in 1731 and in 1732, both Rinaldi's operas; autumn 1737 together with other artists performing in Vienna in Holešov, 1737-1739 in Graz.⁴¹

singing in it." ("die operetta soll [...] am samstag seinen Anfang nehmen, worauf auch die Buina singen wird".) On March 28, 1736 he informs: "From what I hear, the local operettas are not supposed to start before June; it is also not certain yet whether Buina, who has long left here for Bologna, will return." ("Die hiesige operetten sollen dem verlauth nach vor Junio ihrer anfang nicht nehmen, auch noch nicht gewiess seyn, ob die schon längst von hier nach Bologna abgereisste Buina retournieren dörrfte.")

36 Cf. GUGITZ, 1958, p. 125; KÖCHEL, 1872, p. 450; SARTORI, vol. 7, 1994, p. 349.

37 SARTORI, vol. 7, 1994, p. 349.

38 "Hierauf werden die vorige meistens singen, das ist: die Bambina, Castrat, Catherl, Joseph, u. Bassist Baczek, und wird nur ein eintzige Babiera mit ihren Mann dieses nahmens, so aus Italien beruffen worden, eine neue per-sohn, und zwar prima donna vorstellen."

39 SARTORI, vol. 7, 1994, p. 45.

40 Cf. SPÁČILOVÁ, pp. 255-273, in the present volume.

41 IBID. See also SARTORI, vol. 7, 1994, p. 430.

Information about her latest role comes from Vienna in 1741;⁴² she often played male roles.

The name of the castrato mentioned in Hoffmann's list was impossible to identify; however, it is the first known remark of a castrato being employed in the Kärntnertortheater. The singer (tenor?) named Joseph and the bass singer surnamed Baczek could not be identified so far, but they are most likely local, not Italian singers.

The most important name on the list is Livia Barbieri, summoned to Vienna from Italy. Her husband, singer Antonio Barbieri, probably performed with his wife at the Kärntnertortheater, as is apparent from Hoffmann's letter quoted above. Three of his performances are documented in Florence in 1735; then, the Italian sources are missing until 1737. Thus, the couple must have spent at least the 1735/36 season and possibly also the next, in Vienna.

On June 20, 1739, Hoffmann informs the count about the casting for the opera *L'inganno tradito dall'amore*: "Mireno, contr'alto, Sig.ra Pentemora. Solinda, Soprano, Sig.ra Gasparina, Ramige, Soprano, Sig.ra Angela Romana. Zittane, Tenore, Sig. Albuzio. Tivame, Soprano, Sig.ra Catterl. Trasone, Basso, Löhner."

"Signora Pentemora" is the Italian singer Elisabetta Moro. This can also be inferred from the fact that she has been referred to as "Moro" by Hoffmann in the autumn of the same year (see below). The singer ventured beyond the Alps for the first time in 1732, when she sang in Wrocław (Breslau).⁴³ In 1738/1739, she performed in Graz, so her employment in the Kärntnertortheater took place concurrently in spring 1739 and fall of the same year, i.e. during the next 1739/1740 season in Vienna.⁴⁴ The singer referred to by Hoffmann as "Gasparina" is Maria Giovanna Gasparini, who spent the 1738/39 season in Prague. She moved to Vienna at the end of the season, and performed in Graz in spring 1740.⁴⁵ From 1741 onward, she worked as a *prima donna* at the Berlin court, where she performed alongside the aforementioned Maria Camati for some time.⁴⁶ Angela Romana is Angela Romani Bartoli. During the 1738/39 season, she sang in Klagenfurt, from where she probably left for Vienna. Then,

42 IBID.

43 BORCHERT, 1910, p. 47.

44 SARTORI, vol. 7, 1994, p. 459.

45 MÜLLER VON ASOW, 1917, p. 14.

46 SCHNEIDER, 1852, p. 65.

in 1741, she was with Pietro Mingotti in Bratislava, and subsequently, inter alia, in Graz, her last engagement in 1748 in Prague.⁴⁷ “Albuzio” is the tenor Ottavio Albuzzi, (see above). The case of Anton Lehner, bass, is outstanding in at least one respect: he is the only recorded singer from the Jaroměřice estate to get contracted for the Kärntnertheater, as far as we know. A testimonial by the Kapellmeister Franz Anton Mitscha regarding Lehner’s admission to Questenberg’s services in 1728 was preserved in a letter from the administrator (*Hauptmann*) to the count stating, among other things, that Lehner has a superb voice and that he can also play wind instruments. During the years of 1735-1736, he is registered in the count’s services as a lackey. At the Kärntnertheater 1739, he sang in the operas *L’inganno tradito dall’amore* and *Arsace*, in 1741 in *Hypermnestra*; however, at that time he was still in the service of Questenberg.⁴⁸

Furthermore, Hoffmann’s letter from November 1739 enlists the complete cast for the opera *Arsace*. The *prima donna* part introduces a new person, Francesca Cuzzoni. She apparently stopped in Vienna on her way from Turin to Hamburg where she was to perform from September 1740. This opera star – whose fame had somewhat faded away, though – received great attention in Vienna, as is clear from Hoffmann’s letters.⁴⁹ We are informed that the expenses for hosting Cuzzoni would be extremely high and, consequently, shared between the theater and Vienna aristocracy. Hoffmann comes up with this highly interesting testimony in a letter dated November 5, 1739: “It is no small feat that the *Cavalliers* have generated 3000 fl and the *Theatrum* 1000 fl for Cozzona, who shall sing here until Lent, starting with the operetta *Arbace* [sic! = *Arsace*].”⁵⁰ Although not much is known about financial business of the Kärntner-

47 SARTORI, vol. 7, 1994, p. 567.

48 Cf. PERUTKOVÁ, 2011, passim.

49 Hoffmann mentions Cuzzoni alongside other singers in a letter dated November 14, 1739: “The following persons shall act during the next operetta *Arsace*, which shall be performed on Thursday or Saturday: Cozzona, Gasparina, Hager, Albuzzi, Moro and Lehner.” (“auf künftiger operetta *Arsace*, welche am donnerstag, oder sambstag wird produziert werden, werden agieren: Cozzona, Gasparina, Hager, Albuzzi, Moro und Lehner.”)

50 “es ist nicht ohne, daß die Cavalliers 3000 fl und das Theatrum 1000 fl. zusammen geschaffen vor die Cozzona, welche hievor bies auf die fasten singen wird, und zwar den anfang nehmen mit der operetta *Arbace* genant.”

tortheater in general, this financial support from home “cavaliers” was surely unprecedented and corresponded to the unique event. Cuzzoni was expected to stay in Vienna for the entire carnival season, and another letter reveals she made her debut there on November 19, 1739.⁵¹ Hoffmann himself attended the performance a few days later; his verdict was that although Cuzzoni’s voice was still clear and beautiful, her acting skills had deteriorated due to her age, which made her colleague Gasparini the star of the night.⁵²

After 1740, when Hoffmann left count Questenberg’s service, another Vienna agent, Franz Haymerle, took over the duty to send information about the Kärntnertortheater to his master. His notes on the musical life in Vienna are much rarer. So far, only one note about the Kärntnertortheater singers has been found, dated February 10, 1742. Haymerle writes to Questenberg that the recently performed operas included *Didone abbandonata*, *Hypermnestra* and *Merope* starring “[...] Holzbauer, la Bavarese [= Rosa Pasquali], Drexler, Catherle, Hager another tenor and a buffo-singer”.⁵³ Most of the singers were presented in the preceding text; the artist with the surname Drexler has not yet been identified.

Based on our present knowledge, it seems that local artists began to prevail in the Kärntnertortheater after 1740. This is probably also related to the fact that serious German operas, such as *Hypermnestra* by Ignaz Holzbauer, staged in 1741, or the still unnoticed opera from the same

51 Hoffmann in a letter of November 21, 1739: “The day before yesterday the new operetta has been produced where the new famous singer Cuzzoni performed.” (“Vorgestern ist die neue operetta produciret worden, worauf agierte die neue famos singerin Cuzzoni.”)

52 Hoffmann reports to Questenberg on November 26, 1739: “Today, I have seen and heard the opera *Arsace* myself and your Excellency are right; the voice is good, clear and beautiful, but her acting is not particularly good; she does not receive any great acclamation which may be due to her age; and Gasparina receives more applause.” (“heut habe die opera *Arsace* selbst gesehen, und gehöret, und haben Ewer Excellenz recht, daß die stimm gut, rein und schön, aber ohne besondere action, keine extra approbation findet sie nicht, welches vielleicht ihr alter verhindern mag, und bekommt die Gasparina mehr approbation.”)

53 “[...] Holzbauer, die la Bavarese, die Drexler, die Catherle, der Hager, weiters ein Tenor und ein Buffo-Sänger”. MZA, fund G 436, carton 777, Inv. no. 6265.

year titled *Die glückliche Vorbedeutung*, with music composed by Ignazio Maria Conti⁵⁴ became more popular during this period.

The above stated facts confirm the hypothesis mentioned by Reinhard Strohm⁵⁵ and Jana Spáčilová⁵⁶ that numerous Italian artists performing in the transalpine area stayed longer or returned repeatedly. The available data suggest that some artists performed during certain seasons, parallel in Vienna and Graz, or in Vienna and Moravia.

In Hoffmann's correspondence, there is only one Italian female singer with no relationship to the Kärntnertheater, but directly to the court of Count Questenberg. Letters about Anna Caterina della Parte detta di Portogalo provide an interesting insight into Count Questenberg's relation with Italian female singers. Hoffmann calls della Parte by her artistic pseudonym, Nina di Portugal, in his letters. She is known to have sung at the 1738 carnival in Turin in Brivio's *Demofonte*, which was also staged in Jaroměřice in the fall of the same year. It is plausible that della Parte herself acquired the copy of the score for the count in the very same way as Anna Mazzoni obtained a copy of *Salustia* for him in Venice.⁵⁷ Questenberg, probably in return for the score, arranged della Parte's performance before the Emperor. Her performance should have been mediated by *Musikgraf* Ferdinand von Lamberg. On June 17, 1739, Hoffmann informed Count Questenberg: "I had the opportunity to speak with Count Lamberg of the singer, under the name della Parte, whom he knows and whom he heard sing, regrets that he cannot serve Your Excellence in this matter and let her sing before the Emperor."⁵⁸

He even paid for a couch to take della Parte from Vienna to the emperor's summer residence Laxenburg.⁵⁹

54 A study of the newly discovered libretto is under preparation.

55 STROHM, 2001, pp. 1-60.

56 Cf. pp. 255-273, in the present volume.

57 On the lengthy procurement of the opera *Salustia* by Questenberg see KAPSA et al., 2012, pp. 313-341.

58 "Mit H: Gr: v. Lamberg habe bey gelegenheit dessen auch geredet wegen der Cantatricin, mit dem nahmen Dela Parte hat er sie nicht, wohl aber, als er hörte, dass es Nina di Portugal seye, wohl gekennet, und schon hören singen, bedauert, dass er Ewer Excellenz hereinfalls nicht dienen könnte, und sie vor dem Kayser singen lassen."

59 Invoice dated June 6, 1739: "Einem Lehengutscher nach Laxenburg wegen der Cantatricin Nina di Portugal. 2 fl. 30 kr." (MZA, fund F 460, carton 2430, inv. no. 9748, f. 21r.).

In any case, della Parte did not return to Italy, but remained in the Habsburg monarchy for some time. Hoffmann, in his letters from October 31, informs the count that “Signora Nina herself does not know yet due to her time possibility whether and when she will come to Jaroměřice”.⁶⁰ On November 5, he writes: “To date, Signor Abbate Fabris cannot determine the date of his departure, as the Portuguese secretary has to dispatch a courier from here to Portugal beforehand; so Signora Nina can make her way via Jaroměřice, as he shall inform her.”⁶¹ Finally, on November 21, 1739, Hoffmann wrote to his employer: “Signora Nina di Portugal has already parted from here to Brno in order to sing at the theater there.”⁶² In 1740, della Parte is documented in two librettos of Brno provenance, during the carnival and in the fall season.⁶³ She spent a long time in Moravia and therefore, her performing in Jaroměřice cannot be ruled out.

Circulation of Italian singers in Central Europe, which is also closely related to migration of repertoire, is among the most interesting phenomena in the field of opera during the first half of the 18th century. Processing it is one of the most demanding research tasks. The situation is complicated by incomplete primary sources (librettos, scores), a lot of relevant information is often missing in the sources (printed librettos of the Kärntnertheater, for example, do not list the names of performers). In addition, it is necessary to examine the issue not only in the environment of opera companies that operated in Central Europe, but also in the context of music performed in aristocratic palaces and musical preferences of some members of the nobility. The purpose of this paper was therefore to point out the importance of secondary sources; especially the aristocratic correspondence, in the research of repertoire and musician migration in Central Europe (not only) during the first half of the 18th century cannot be emphasized enough.

60 “Sign.ra Nina selbst noch nicht weiß wegen ihrem impegno, ob oder wann sie wird nach Jaromeritz kommen“.

61 “Sig: Abbate Fabris kann den Tag seiner abreiß dato nicht determinieren, massen der Portugesische Secretarius bevor einen Courier von hier nach Portugal abfordern muss; damit Sig.ra Nina ihren weeg über Jaromeritz nehme, wird er ihr ausrichten.”

62 “die Sign.ra Nina di Portugal bereits auch von hier nach Brünn abgereyset, umb auf dasigen theatro zu singen.”

63 It was the pasticcio titled *Cleonice e Demetrio* and *Alessandro Severo*, compiled by the composer/singer Giovanni Matteo Lucchini. More on the subject in SPÁČILOVÁ, 2006, no paging.

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