

VENETIAN PUBLIC OPERA



Grand Canal, Venice

VENETIAN PUBLIC OPERA

First public opera house,
TEATRO SAN CASSIANO
opens in Venice in 1637/38

Operas written for paying public during
the Carnival season

5 operas houses by 1641

VENETIAN PUBLIC OPERA

Venetian opera sets the standard for
OPERA as a **GENRE**

Touring companies spread OPERA
and the **Venetian style**

VENETIAN PUBLIC OPERA

THE COSTS

VENETIAN PUBLIC OPERA

THE COSTS

Costs of the 1651/52 Season at the Teatro S. Aponal
(*La Calisto* and *L'Eritrea*)

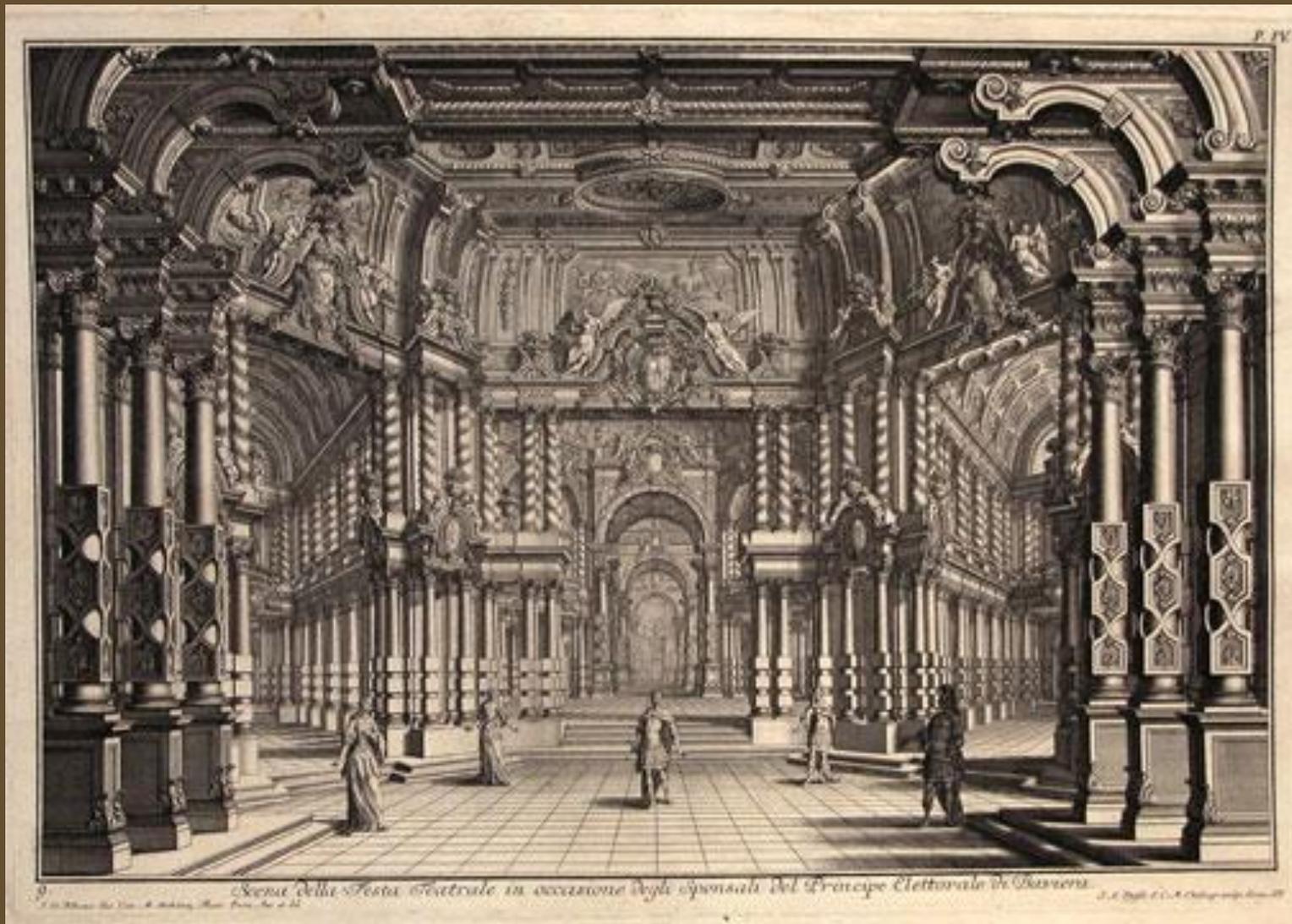
VENETIAN PUBLIC OPERA

	<i>JOB</i>		<i>FEE IN DUCATS</i>
M U S I C A L C O S T S	Composer Francesco Cavalli		300 (6%)
	Libretto Giovanni Faustini		0 (0%)
	Singers		1,668 (32%)
	Margarita da Costa	1860 L (c. 300 D)	
	Caterina Giani	1860 L	
	Bonifacio Ceretti	1860 L	
	Giulio Cesare Donati	1240 L	
	“Tenor di Carrara”	930 L	
	Tomaso Bovi	930 L	
	Nina dal Pavon	806 L	
	Andrea & Cristoforo Caresana	930 L	
	Pellegrino Canner	372 L	
	Choreography and Dances		
TOTAL “MUSICAL” COSTS		2,073 (40%)	

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M	Costumes	844 (16%)
A	Scenery for Calisto	255 (5%)
T	Prologue: The Cave of Eternity	
E	Act I: Dessicated Forest	
R	Act I: Green Forest	
I	Act II: Summit of Mt. Lycaeus	
A	Act II: Plains of Erymanthus River	
L	Act III: The Source of the Ladon River	
	Act III: The Emyrean	
C	Machines	113 (2%)
O	Descent of Giove and Mercurio	
S	Water from a Dry Spring	
T	Ascent of Diana as Rising Moon	
S	Descent of Diana	
	Descent of Giunone	
	Springs of the Ladon Rivers	
	Ascent of Giove, Calisto, Mercurio	
	Descent of Calisto, Mercurio	
	Wood	150 (3%)
	Canvas	173 (3%)
	Other Materials	236 (5%)
	TOTAL MATERIAL COSTS	1,771 (34%)

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Baroque Opera Set

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N I G H T L Y C O S T S	Orchestra (per night)		638 (12%) 11 nights for <i>Calisto</i>
	1 st Keyboard (Cavalli)	40 L	
	2 nd Keyboard	23 L	
	Theorbo	10 L	
	1 st Violin	16 L	
	2 nd Violin	10 L	
	Violone	12, 8	
	SUBTOTAL	116, 8	
	"Other" expenses	738	(14%)
	TOTAL NIGHTLY COSTS		1,376 (26%)
TOTAL COSTS		5,220 (100%)	

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Baroque Opera Orchestra

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MUSICAL STYLE

A musical texture of voice +
two instruments + Basso Continuo—

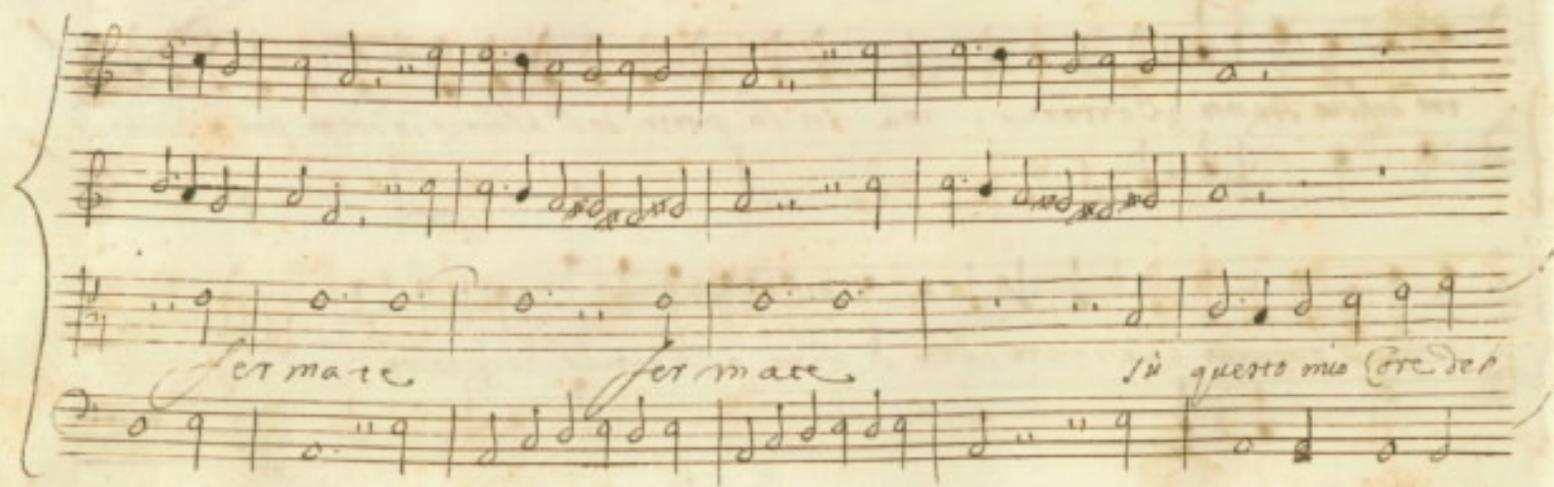
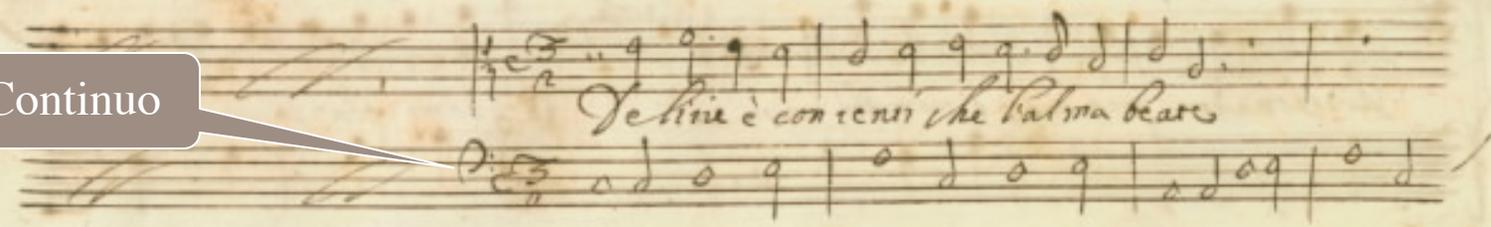
“Trio Sonata” texture

Scena II *Giac*
Giasone, et Ercole



Basso Continuo

Je hinc è con ienti che Palma beate



fer mare *fer mare* *In questo mio core del*

più

Scena II *Giac*
Giasone, et Ercole

Voice

Basso Continuo

Je hinc è con ienti che Palma beate

fer mare. *fer mare.* In questo mio core del
più

Scena II *Giac*
Giasone, et Ercole

Two Violins

Voice

Basso Continuo

Je hinc è con ienti che Palma beate

fer mare *fer mare* In questo mio Core del
più

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Venetian-Style Arias: Strophic

Preference for **triple-meter** arias—
the “bel canto” style

“**Motto**” arias: opening vocal motive is
repeated by the instruments

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Scena 4.^a Calisto

Calisto
non si
non sapu
e

Si en mortal: o di uizi i lasciuu par:
ed'io ch'in d'anno giro si ti bonda anche:
Lapie il pie' per il. Con tornu a ber qui l'acque scatu:
ni se hor tornu oh come pochi sorsi del
dolce e freddo humore mi estinse con l'ardore quell'in

Recitative
(4/4 meter)

Cavalli's autograph of *La Calisto*, Act I, Scene 4

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Aria
(Triple Meter)

gordo de sio, che uolca disse car l'onda d'un ris
Si questo giaccio sciolto fatto la uacra al uolto cin
le braccia immerge: bollo ri del sangue raffredomi
gratie grate alla fonte ogni languor sa - nai *Episo.*
Aria Non e maggior. pia cer me che seguendo le fere. *fug.*

The image shows a page of handwritten musical notation on aged paper. It features a single melodic line with lyrics written in Italian. The music is in a 3/8 time signature, indicated by the 'C' with a '3' over it. The lyrics are: 'gordo de sio, che uolca disse car l'onda d'un ris', 'Si questo giaccio sciolto fatto la uacra al uolto cin', 'le braccia immerge: bollo ri del sangue raffredomi', 'gratie grate alla fonte ogni languor sa - nai', and 'Aria Non e maggior. pia cer me che seguendo le fere.' There are some markings like 'Episo.' and 'fug.' at the end of the lines.

del fi.
Cere. al
in
del
in

Scena 6^a
Mercurio

duj ai bacci ai bacci ai bacci ai bacci
ai bacci ai bacci ai bacci ai bacci

Va' per via seco ch'altro che
suonde casti bacci, e puri publichera per la finestra

Seco Va' per via seco
Aria se non giuano
Aria

Chitarras
Alli Aria

26

Manuscript of Cavalli's *La Calisto*

Ritornello added after scene was composed on added strip of paper

The manuscript page contains several staves of handwritten musical notation. The top section features a vocal line with the lyrics "dugi ai bacci ai bacci ai bacci ai bacci" and a lute accompaniment. Below this, a section is marked "Scena 6" and "Mercurio". The lyrics for this section are "Va' per via seco ch'altro che suonde casti bacci, e puri publichera per la finestra". The bottom section is marked "Aria" and "Aria" with the lyrics "Va' per via seco se non giuano". The manuscript includes various musical notations such as clefs, time signatures, and notes.

Manuscript of Cavalli's *La Calisto*

Ritornello added after scene was composed on added strip of paper

The manuscript page contains several staves of handwritten musical notation. The top section features a vocal line with the lyrics "dugi ai bacci ai bacci ai bacci ai bacci". Below this is a section titled "Scena 6" for the character "Mercurio", with the lyrics "Va' per via seco ch'altro che". The bottom section includes a lute part with the lyrics "suon de cast" and "Aria". A callout box points to a section of the manuscript, indicating that a "Ritornello" was added after the scene was composed on an added strip of paper. The manuscript is written in brown ink on aged, yellowed paper.

Aria

Manuscript of Cavalli's *La Calisto*

Ritornello added after scene was composed on added strip of paper

The image shows a page from a handwritten musical manuscript. It features several staves of music. The top staff is a vocal line with the lyrics "dugi ai bacci ai bacci ai bacci ai bacci". Below it is another vocal line with "ai bacci ai bacci ai bacci ai bacci". The middle section is labeled "Scena 6" and "Mercurio", with the lyrics "Va' per via seco ch'altro che". Below that is another vocal line with "suon de cast" and "puri publichera' per la foresta". The bottom section is labeled "Aria" and "Aria", with the lyrics "ua' seco" and "se non giuano". A lute part is written at the bottom, labeled "Lute" and "Aria". There are two callout boxes: one pointing to a strip of paper at the top right and another pointing to a section of the lute part at the bottom left. An arrow points from the "Aria" label to the lute part.

Aria

Ritornello added after aria was composed

Manuscript of Cavalli's *La Calisto*

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Venetian Aria style

Francesco CAVALLI, *Giasone*

“Delizie e contenti”

Triple-Meter Motto Aria
with Trio-Sonata texture

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Delizie contente,
che l'alma beate,
Fermate!
Su questo mio core
deh più, non stillate
le gioie d'amore.
Delizie mie care, fermatevi qui:
non so più bramare, mi basta così.

Delicious contentment,
making my soul blissful—
Stop!
Right here in my heart
Oh please, no more distill
the joys of love.
Pleasurable delights, come to an end now:
I cannot desire any longer—it is enough!

Triple-Meter
Motto in Voice

Scena II

Viol.

Viola

Je hinc è con venti che Palma beate

fer mare *fer mare* *In questo mio core del*

più

The image shows a page of handwritten musical notation on aged paper. At the top left, it is labeled 'Scena II'. The score consists of several staves. The first two staves are for instruments, with 'Viol.' and 'Viola' written above them. The third staff is for a voice part, with the lyrics 'Je hinc è con venti che Palma beate' written below it. The fourth staff is for a basso continuo part, with 'fer mare' written below it. The fifth and sixth staves are for another voice part, with 'In questo mio core del' written below it. The word 'più' is written at the bottom right of the page. A blue callout box on the left side of the page contains the text 'Triple-Meter Motto in Voice', pointing to the vocal staves.

Triple-Meter
Motto in Voice

Scena II

Giac

Prole

Je hinc è con cenri che Palma beate

fer mare *fer mare* *In questo mio Core del*

più

Motto repeated
By Violins

Triple-Meter
Motto in Voice

Scena II

Andante

Je hinc è con venti che Palma beate

fer mare *fer mare* *In questo mio core del piu*

piu

Handwritten musical score for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal line.

pui deh' pui non scilla = - - - ca le gioie d'amo = re

Handwritten musical score for the second system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The lyrics are written below the vocal line.

le lina mia care fermatevi qui non

This system contains two staves of piano accompaniment at the top, both in treble clef. Below them is a vocal line in a single treble clef staff. The lyrics are written in Italian: "io che bramare, mi basta così non io che bramare mi basta così de". The music consists of quarter and eighth notes, with some rests.

This system continues the musical piece. It features two staves of piano accompaniment and a vocal line. The lyrics are: "Pria mie care, fermatevi qui non io che bramare mi". The piano part includes various rhythmic patterns, including dotted rhythms and sixteenth notes. The vocal line continues with similar note values and rests.

Handwritten musical score for the first system. It consists of two staves: a vocal line in treble clef and a basso continuo line in bass clef. The music is written in a historical style with various note values and rests.

basso con

Handwritten musical score for the second system, consisting of two staves. The notation continues from the first system.

Ande

Handwritten musical score for the third system. It includes a tempo marking *Ande* above the staff and a performance instruction *I cori si prepara alla bat.* below the staff. The system concludes with a double bar line.

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Subject Matter for Libretti

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Subject Matter for Libretti

MYTH

PASTORAL (Arcadia)

ROMANCE

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Claudio MONTEVERDI
(1567-1643)

Francesco CAVALLI
(1602-1676)

Antonio CESTI
(1623-1669)

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Claudio MONTEVERDI
(1567-1643)

Il Ritorno d'Ulisse in Patria (1641-42)
“The Return of Ulysses to his Homeland”

L'Incoronazione di Poppea (1642-43)
“The Coronation of Poppea”

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Claudio MONTEVERDI

L'Incoronazione di Poppea (1642-43)

Libretto:

Giovanni Francesco BUSENELLO

Based on writings of

TACITUS

HISTORICAL rather than MYTH

VENETIAN PUBLIC OPERA

Claudio MONTEVERDI

L'Incoronazione di Poppea (1642-43)



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Triumph of Love over All



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Triumph of Love over All
(Triumph of Evil over Good!)



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Claudio MONTEVERDI

L'Incoronazione di Poppea (1642-43)

ACT I, Scene 3

“Signor, deh, non partire”

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The image displays a page from a handwritten musical manuscript for the opera *Poppea*. The manuscript is written in brown ink on aged, yellowed paper. It features several staves of music with lyrics in Italian. The text includes scene information: "Scena 3^a" and "Poppea, e Nerone". The lyrics are: "non'è qui.", "Signor deh, non portar se sopra che guerra. braccia ti circonda no il", and "Collo. come la me bellezza circonda no il Cor mio." The manuscript shows vocal lines with notes and rests, and some staves are circled in red ink. The handwriting is cursive and characteristic of the 17th or 18th century.

Manuscript of *Poppea*

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Claudio MONTEVERDI

L'Incoronazione di Poppea (1642-43)

Free flow and intermix of

RECITATIVE

&

ARIA

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Recitative

Aria (Nero)

Aria (Poppea)

Recitative

Aria-like outburst (Nero)

Recitative

Aria-like outburst (Nero)

Recitative

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Antonio CESTI

(1623-1669)

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Antonio CESTI

(1623-1669)

Early operatic successes in Venice
Joins Franciscan order in 1637

1652 works for Ferdinand Charles, Archduke of Tyrol

1666 becomes Vice-Kapellmeister for Viennese courts
Il Pomo d'Oro (1668) for wedding of Duke Leopold

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Antonio CESTI

L'ORONTEA (1656)

Act II, scene 17

“*Intorno all' idol mio*”

Sommeil (Sleep scene)

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Nicholas Poussin, *Rinaldo and Armida* (1625)

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L'ORONTEA (1656)

Act II, scene 17

“Intorno all' idol mio”

Solo Aria with Basso Continuo
and continuous “Trio sonata” style
violin accompaniment

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Intorno all'idol mio
spirate pur, spirate,
Aure soavi e grate,
E nelle guancie elette
Baciatelo per me,
Cortesi aurette!

Al mio ben, che riposa
Su l'ali della quiete,
Grati, grati sogni assistete
E il mio racchiuso ardore
Svelate gli per me,
O larve, o larve d'amore!

Around my idol
Sigh, just sigh,
Winds sweet and gracious,
And on the favored cheeks
Kiss him for me,
courtly breezes!

In my love, who rests,
On the wings of quiet
Pleasant dreams provoke.
And my hidden ardor
Disclose to him for me,
O spirits of love.