

## Preamble

### (a) Regarding genre classification:

In this section of the website, it has been expedient to group Metastasio's dramatic works together in quite specific generic categories, a procedure that runs contrary to the loose application of generic terms that is generally to be found in eighteenth century practice. In Metastasio's case, the main sources for such labelling include his correspondence and the title pages of scores and printed librettos, including those of the Hérissant edition for which he provided the genre designations. An examination of these sources reveals that by comparison with the norm of his time, Metastasio's usage is quite consistent, but where discrepancies occur, the fact that often a group of works that share similar characteristics were written around the same time period, allow for genre identification through comparison, the following aspects serving as criteria:

01. The level of intended performers – professional or amateur.
02. The occasion: royal wedding or other “public” celebration, or royal birthday or name day.
03. The performance location – royal or other palace or garden theatre, royal or other aristocratic apartments, royal private apartments.
04. The audience before which the work was performed.
05. The staging (setting and action): extravagant, moderate, or simple.
06. The type of plot: historical, political, mythological, allegorical, pastoral, conversational.
07. The dominant tone – moral, philosophical, laudatory, satirical, comical.
08. The layout: in three acts, in two parts or a single act.
09. The recipient and extent of the encomium if included.
10. The number of performers.
11. The comparative length.
12. The presence or absence of a chorus.
13. The impact of the musical setting including the aria distribution.

Operas (*drammi*) and oratorios (*azione sacre*) aside, this comparison process soon reveals a clear hierarchy that extends downwards from the *festa teatrale* through the *azione teatrale*, *componimento drammatico*, *cantata a due* or *a tre*, to the solo cantata. and even on to the humble *complimento*. Occasionally, and at first glance, genre distinctions between a group of works may appear arbitrary, but on closer examination, there is usually sufficient variance in at least one of the characteristics listed above to justify a distinction. Such debatable situations are not common, but will be addressed as they occur within the specific genres described below and in the commentaries on specific works.

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(b) **Essential bibliography:**

Of the many sources touched upon in the course of establishing the genre classifications and compiling the background commentaries provided in this section of the website, certain sources proved fundamental, and in order to avoid needless repetition across the various entries, those sources are listed here as follows:

Primary sources:

*Diario ordinario [di Roma]*. Vienna, Rome: Giovanni Francesco Chracas, 1718-1808

Available on line from the Biblioteca Casonatense, Rome at:

<http://scaffalidigitali.casonatense.it/identifier/RML0027797>

*Gazzetta di Napoli*. Entries transcribed, compiled, and annotated by Ausilia Magaudda and Danilo Costantini in *Musica e spettacolo nel Regno di Napoli attraverso lo spoglio della «Gazzetta» (1675-1768)*. Book and CD-ROM. Rome: ISMEZ (Istituto Nazionale per lo Sviluppo Musicale nel Mezzogiorno), 2011

Grossegger, Elisabeth, ed. *Theater, Feste und Feiern zur Zeit Maria Theresias 1742-1776: nach den Tagebucheintragungen des Fürsten Johann Joseph Khevenhüller-Metsch, Obersthofmeister der Kaiserin*. Vienna: Österreichischen Akademie der Wissenschaften, 1987

Metastasio, Pietro. *Opere del Signor abate Pietro Metastasio*. 12 vols. Edited by Giuseppe Pezzana. Paris: Hérissant, 1780-1783

Available online from Hathi Trust Digital Library at:

<http://catalog.hathitrust.org/Record/001219503>

Metastasio, Pietro. *Tutte le opere di Pietro Metastasio*. 5 vols. Edited by Bruno Brunelli. Milan: Mondadori, 1943-1954

Valesio, Francesco. *Diario di Roma di Francesco Valesio*. 6 vols. Edited by Gaetana Scano in collaboration with Giuseppe Graglia. Milan: Longanesi, 1977-1979

*Wienerisches Diarium* (1703-1779); *Wiener Zeitung* (1780-1939)

Available on line from the Österreichische Nationalbibliothek, Vienna at:

<http://anno.onb.ac.at/cgi-content/anno?apm=0&aid=wrz>

Secondary sources:

Candiani, Rosy. *Pietro Metastasio da poeta di teatro a “virtuoso di poesia.”* Rome: Arcane, 1998

Colturato, Annarita and Andrea Merlotti, eds. *La festa teatrale nel Settecento. Della corte di Vienna alle corti d’Italia. Atti del Convegno Internazionale di Studi Reggia di Venaria,*

13-14 novembre 2009. Lucca: Libreria Musicale Italiana, 2011. Includes:

- Chegai, Andrea. "Configurazione scenica e assetto drammatico nelle feste teatrali del Metastasio," 3-29
- Mellace, Raffaele. "Hasse e la festa teatrale tra Napoli, Dresda e Vienna," 105-127
- Sala di Felice, Elena. "La florida e canora famiglia di Maria Teresa," 53-76
- Sommer-Mathis, Andrea. "*Il Parnasso confuso* e altre feste teatrali della corte viennese nel Settecento," 31-51

Fritz-Hilscher, Elisabeth, ed. *Im Dienste einer Staatsidee: Künste und Künstler am wiener Hof um 1740*. Vienna, Cologne, Weimar: Böhlau, 2013. Includes:

- Mader-Kratky, Anna. "Modifizieren oder 'nach alter Gewohnheit?' Die Auswirkungen des Regierungsantritts von Maria Theresia auf Zeremoniell und Raumfolge in der Wiener Hofburg," 85-106
- Sommer-Mathis, Andrea. "Höfisches Theater zwischen 1735 und 1745. Ein Wendepunkt?" 109-123

Joly, Jacques. *Les fêtes théâtrales de Metastase à la cour de Vienne, 1731-1767*. Clermont-Ferrand: Faculté des lettres et sciences humaines de l'Université de Clermont-Ferrand II, 1978

Sommer-Mathis, Andrea. *Tu felix Austria nube : Hochzeitsfeste der Habsburger im 18. Jahrhundert*. Vienna: Musikwissenschaftlicher Verlag, 1994

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