Conference of the DFG/NCN-project PASTICCIO

Ways of Arranging Attractive Operas

Within the current field of studies on the mobilities of Early Modern musicians, the operatic pasticcio (i.e. a most popular genre consisting of the arrangement of pre-existing musical material for opera performances) has emerged as a paradigmatic musical genre of European musical life during the 18th century. Its structure and aesthetics were not only based on the European-wide distribution and knowledge of musical material, but also on developing concepts of artistic talent, compositional models, and musical ownership. All those concepts were shaped not only by travelling musicians and by the transregional reception of operatic productions, but by political-symbolic intentions and economics.

PASTICCIO aims to investigate the under-researched operatic pasticcio. For that, it analyses the material basis, the compositional and performative creation, as well as the musical reception of pasticcios within a European-wide network of metropolises and courts. On the one hand, tracing such modes of musical transfer and distribution will elucidate the circumstances for the creation and production of pasticcios. On the other hand, an analysis of the musical and literary authorship and its political, social and cultural functions encompassed by the models of pasticcio fragments and by the pasticcios themselves will give insight into both the central aesthetic and cultural developments of the 18th century and the mobilities of its musicians. The online edition of three pasticcios will enrich musical text with cultural-historical data.

Taking place at the beginning of the project, the conference is dedicated to ensuring a survey of actual interdisciplinary pasticcio research, including the presentation of different research approaches as well as the discussion of DH and editorial problems.

Organised by
Gesa zur Nieden and Berthold Over

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Michele Calella, Vienna
Frédéric Döhl, Berlin
Tina Hartmann, Bayreuth
Bernhard Jahn, Hamburg
Kordula Knaus, Bayreuth
Hans Körner, Düsseldorf
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Elisabeth Scholl, Mainz
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Jana Spáčilová, Olomouc
Katarzyna Spurgjasz, Warsaw
Carolin Stahrenberg, Berlin
Gianluca Stefani, Florence
Julia Stenzel, Mainz
Mariam Tarkian, Mainz
Joachim Veit, Detmold/Paderborn
Benjamin Wihstutz, Mainz
Andrea Zedler, Bayreuth
Alina Żórawska-Witkowska, Warsaw

Music as Reference in Mobility Contexts:

program

Operatic Pasticcios in 18th Century Central Europe

program

4th october

9 – 9.30	Introduction (Aneta Markuszewska, University of Warsaw/ Gesa zur Nieden, University of Mainz)
	1. Pasticcio principles in different arts Chair: Michele Calella
9.30 – 10.30	*Keynote: The World of Pasticcio – Some Reflections on Pre-existing Text and Music (Thomas Betzwieser, University of Frankfurt a.M.)*
10.30 – 11	coffee break
11 – 11.30	Antoine Watteau's Pasticci (Hans Körner, Universtiy of Düsseldorf)
11.30 – 12	Pastiche and Parody in 18th Century German Theatre (Bernhard Jahn, University of Hamburg)
12 – 12.30	Collating Spaces. On the Use and Reuse of Antiquish Sceneries in 18th Century Theatre Performances (Julia Stenzel, University of Mainz)
12.30 – 14.30	lunch
	2. The pasticcio between sociability, cultural transfer and musical ownership Chair: Kordula Knaus
14.30 – 15	Pastiche and Its Others: Adaptation, Transformative Use and Copyright Law since 1800 (Frédéric Döhl, Free University Berlin)
15 – 15.30	Composing, Collaborating and Borrowing: Georg Christoph Wagenseil and the Viennese pasticci of 1750 (Michele Calella, University of Vienna)
15.30 – 16	Presentation of Dance as Motivation for Pasticcio Practices: Cythère assiégée by Gluck and Berton (1775) (Daniela Philippi, University of Frankfurt)
16 – 16.30	coffee break
16.30 – 17	The Use of Extracts of Mozart's Operas in Polish Sacred Music (Alina Mądry, University of Poznan/Posen)
17 – 17.30	Pasticcio da chiesa, or How to Transform Some Trendy Opera Arias into an Oratorio (The Case of Breslau/Sagan Contrafacted Oratorio from the Mid 18th Century) (Katarzyna Spurgjasz, Warsaw)
17.30 – 18	Temporal Heterogeneities in the Pasticcio Until the Early 19th Century (Christine Siegert, Beethoven-Haus Bonn)
19 – 20	*Lecture Concert „Metastasio's Didone abbandonata - Vinci and Handel"* *Mainz School of Music, Black Box - Elisabeth Scholl (S) with Silke Volk (vl), Judith Freise (vl), Iddo Zhang (vla), Markus Möllenbeck (vlc), Thomas Dittmann (cb), Markus Stein (cemb)*

5th october

	3. Traveling musicians – traveling music? Chair: Ursula Kramer
9 – 9.30	Traveling Opera Troupes and Opera buffa Outside of Italy (1745–1765) (Kordula Knaus/Andrea Zedler, University of Bayreuth)
9.30 – 10	Debts and Destiny: New Findings on Antonio Maria Peruzzi and His Opera Touring Business (Berthold Over, University of Mainz)
10 – 10.30	Italian "operisti", Repertoire and "aria da baule": Insights of the Pirker Correspondence (Daniel Brandenburg, University of Salzburg)
10.30 – 11	coffee break
11 – 11.30	The Ways of a Voice: the Tenor Francesco Borosini Between the Habsburg Court and the Royal Academy (Emilia Pelliccia, University of Vienna)
11.30 – 12	Artaserse (Rome, 1721), the First Pasticcio by Nicola Porpora (Aneta Markuszewska, University of Warsaw)
	4. Local conditions of pasticcio production and reception Chair: Aneta Markuszewska
12 – 12.30	Arrangement, Collaboration, "Dressing": the Different Recipes for a "pasticcio alla napoletana" in the First Half of the 18th Century (Angela Romagnoli, University of Pavia/Cremona)
12.30 – 13	Production of Opera Pasticcios in Venice in the Early 18th Century: the Impresario's Role (Gianluca Stefani, University of Florence)
13 – 14.30	lunch
14.30 – 15	Bad Habits in Theatre – Late Forms of Operatic Pasticcios in Vienna Around 1800 (Klaus Pietschmann, University of Mainz)
15 – 15.30	Between dwarfs and giants. Aesthetics of the Pasticcio between London and Hamburg (Gesa zur Nieden, University of Mainz)
15.30 – 16	Il desiderio appagato del re, ovvero La buona figliola di Carlo Goldoni con musica di Niccoló Piccinni ed Il mercato di Malmantile con musica di Domenico Fischietti, rappresentate a Varsavia nel 1765 (Alina Żórawska-Witkowska, University of Warsaw)
16 – 16.30	Local Conditions of Pasticcio Production and Reception: Between Prague, Brno/Brünn and Wrocław/Breslau (Jana Spáčilová, University of Olomouc/Olmütz)
16.30 – 17	coffee break
17 – 17.30	Poster presentation Cultural-historical Data Collected and Organised in a Digital Edition (Maik Köster, Mariam Tarkiam, student assistants Mainz) Borrowed Voices. Ownership of Arias in 18th Century London (Maik Köster, student assistant Mainz)
18 – 19	*Round Table: Esthetics of the pastiche* *Tina Hartmann (Bayreuth), Kordula Knaus (University of Bayreuth), Elisabeth Oy-Marra (University of Mainz), Carolin Stahrenberg (Universität der Künste, Berlin), Benjamin Wihstutz (University of Mainz)*

6th october

	5. Pasticcio between philology and materiality Chair: Daniel Brandenburg
9 – 10	*Keynote: A Readymade Ontology for the Musical Work (Alessandro Bertinetto, Universtiy of Turin)*
10 – 10.30	Between Venice, Naples and London: the Pasticcio Vincislao, re di Polonia (1717) (Anna Ryszka-Kormanicka, University of Warsaw)
10.30 – 11	The Musical and Physical Mobility of Material in Handel Sources (Annette Landgraf, University of Halle-Wittenberg, Redaktion der Hallischen Händel-Ausgabe)
11 – 11.30	coffee break
11.30 – 12	Pasticcios in Darmstadt? On Christoph Graupner's Handling of Italian Libretti (Ursula Kramer, University of Mainz)
12 – 12.30	The Graz 1739 Pasticcio Amor, Odio e Pentimento: a Special Case or Mingotti's Common Practice? (Metoda Kokole, Research Centre of the Slovenian Academy of Sciences and Arts Ljubljana)
12.30 – 14	lunch Chair: Christine Siegert
14 – 14.30	L'albero dei pasticci. Soluzioni manuali e soluzioni informatiche (Anna Laura Bellina, University of Padua)
14.30 – 15	Digital Music Editions Beyond Musical Text (Joachim Veit, University of Detmold/Paderborn)
15 – 15.30	Loss or Enrichment – Musical Ways Through Several Sources (Martin Albrecht-Hohmaier, University of Mainz)
16 – 19	Internal workshop of the project group