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-- Debts and Destiny New Findings on Antonio Maria Peruzzi and the Origin of His Opera Touring Business -- Italian operisti, Repertoire and the aria di baule: Insights from the Pirker Correspondence -- Dido Abandoned? Shifts of Focus and Artistic Choices in Didone Pasticcios of the Mingotti Opera T roupe -- Palladio as a Tool for opera buffa Research. Mapping Opera Troupes and opera buffa Outside of Italy (1745-1765) -- 4. Local Conditions of Pasticcio Production and Reception -- Collaboration, Arrangement, 'Dressing': The Different Recipes for the pasticcio alla napoletana in the First Half of the 18th Century -- Production of Opera Pasticcios in Venice in the Early 18th Century. The Impresario's Role -- Artaserse (Rome, 1721), Nicola Porpora's First Pasticcio -- Singers of the V iennese Kärntnertortheater in the 1730s in the Light of Aria Substitutions and Pasticcios -- The Book of Pasticcios: Listening to Ormida's Material Texts -- Borrowed Voices. Legal Ownership of Insertion Arias in 18th-Century London -- Local Conditions of Pasticcio Production and Reception: Between Prague, W rocaw and Moravia -- The Graz 1740 Pasticcio Amor, odio e pentimento: A Special Case or Mingottis' s Common Practice? -- A Granted Royal Wish, or Carlo Goldoni' s *La buona figliuola* with Music by Niccolò Piccinni and *Il mercato di Malmantile* with Music by Domenico Fischietti, Staged in Warsaw in 1765 -- 5. Pasticcio Practices Beyond Opera -- Bad Habits in Theater – Late Forms of Operatic Pasticcios in Vienna Around 1800 -- Dance in Pasticcios – Pasticcios in Dance -- Ballet Performance as Motivation for Pasticcio Practices – Gluck' s and Berton's *Cythère assiégée* (1775) -- The Use of Extracts of Mozart' s Operas in Polish Sacred Music -- Pasticcio da chiesa: Transforming Opera Arias into an Oratorio The Case of Contrafacted Oratorios in Wroclaw and aga from the Mid-18th Century -- 6. Pasticcio Between Philology and Materiality -- Apostolo Zeno's Venceslao (Venice 1703) and its Pasticcio Version Vincislao re di Polonia (London 1717) A Case Study with Stops in Florence, Milan and Naples -- The Musical and Physical Mobility of Material in Handel Sources -- Pasticcios in Darmstadt? Christoph Graupner and the Use of Non-domestic Librettos in the Early 18th Century -- Gluck's Contribution to the Pasticcios *Arsace* and *La finta schiava* -- Digital Music Editions Beyond [Edited] Musical Text -- The pasticci Tree: Manual and Computing Solutions -- Ways of Replacement – Loss and Enrichment -- Epilogue -- List of Contributors -- Index of Persons -- Index of Places

Sommario/riassunto

In Early Modern times, techniques of assembling, compiling and arranging pre-existing material were part of the established working methods in many arts. In the world of 18th-century opera, such practices ensured that operas could become a commercial success because the substitution or compilation of arias fitting the singer's abilities proved the best recipe for fulfilling the expectations of audiences. Known as »pasticcios« since the 18th-century, these operas have long been considered inferior patchwork. The volume collects essays that reconsider the pasticcio, contextualize it, define its preconditions, look at its material aspects and uncover its aesthetical principles.
