La Forza della virtù and Other Operas by Carlo Francesco Pollarolo Surviving in Český Krumlov

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The article deals with the collection of nine Ms. opera scores of Italian provenance written from 1685–1700, and deposited in the Český Krumlov Branch of the State Regional Archives in Třeboň, South Bohemia. Based on the surviving sources and literature, the article looks at the possible ways by which they might have arrived in a South-Bohemian stately home, and to the local music life at the time when it was owned by Johann Christian von Eggenberg. During his reign a theatre with an orchestra pit was built in the grounds of the Český Krumlov stately home. His aims to set up an opera company are also documented. The author of the article dedicated her dissertation, submitted at the Faculty of Letters of Charles University, Prague in 2004, to the most important opera in the Český Krumlov collection, La Forza della virtù and a critical edition of its score and libretto. The article sums up the relevant sources and character of the libretto, and analyses the key points of its setting to music by Carlo Francesco Pollarolo.

The history of 17th century opera productions in the lands under the Bohemian Crown, notes only two individual Prague performances from 1617 and 1627, and also those which were organised during the temporary stay of the Imperial Court in Prague, whilst taking refuge from “The Plague”, which attacked Vienna in 1679 and 1680. Apart from these exceptions, regular opera performances did not exist here – due to the absence of a ruler, and also the aftermath of the Battle of the White Mountain and the Thirty Years War, which caused the change of ownership of many estates. The majority of the rich and influential owners of the Bohemian

1 The music and drama performance Phasma Dionysiacum Pragense took place on February 5th, 1617, in the Court Hall (today Old Parliament Hall) at Prague Castle, during the more than two year stay of Emperor Mathias in Prague. This was the earliest known music and drama Imperial Court performance, and also one of the first new Italian theatre festivities taking part outside Italy. Petr Mata newly names Count Giovanni Vincenzo d’Arco as the author of the text, which up to now, was believed to have been Vielmet Slavata. Music, it seems, was in the hands of the members of the Imperial music band. Cf. MATÁ, PHASMA 2004.

2 Calisto et Arcade? Pastorale in musica – two intermedii, where only the author of the text, Don Cesare Gonzaga, is known. The performance was given on November 27th, 1627 “im großem Hofsaal”. Cf. SEIFERT 1985, p. 432.

3 In Prague, the following music and drama performances were performed: November 15th, 1679, Servitio di camera (serenata, text by Nicolò Minato, music by Carlo Cappellini, in the afternoon, on the occasion of the birthday of the Emperor); November 18th(?), La Fama illustrata (serenata, text by Minato, music by Cappellini, on the occasion of the birthday of the Empress-widow Eleonora II); January 11th, 1680, I Vaticini di Tiresia Tebano (festa teatrale, text by Minato, music by Antonio Draghi and Leopold I, ballets by Johann Heinrich Schmelzer, on the occasion of the birthday of Eleonora Magdalena Teresia in the Ball Game Hall – allegedly in the presence of two thousand spectators); January 18th, Die Sieben Alter stimben zu Samben (serenata, text by Johann Albrecht Rudolph, music by Schmelzer, on the occasion of the birthday the Arch-duchess Maria Antonia, in the rooms of the Empress); February 29th, in the last Carnival week, comic opera La Patienza di Socrate con due Mogli (text by Minato, music by Draghi and Leopold I, ballets by Schmelzer – twice in the Ball Game Hall, due to the Plague, the public consisted only of courtiers, before and during the performance disinfection measures were taken). Cf. SEIFERT 1985, pp. 497–500; for the full list of Prague performances cf. NIBRÓ 2004.

4 During the fifteen years following the Battle of the White Mountain, more than 50% of all estates held by the nobility changed ownership. They were mainly confiscated from the “treacherous” members of the Bohemian Estates; the last big Imperial takeover, from 1634, touched the extensive property of Albrecht of Waldstein. After the Battle of the White Mountain, new faces appeared among the Bohemian nobility, coming from various parts of Europe, and gaining property in Bohemia due to their Imperial Court or Imperial Army. Cf. MATÁ, SVENT 2004, pp. 125–133 and 177–182.
Music at Český Krumlov stately home at the time of Johann Christian von Eggenberg

The dedication with which the owner of the Český Krumlov estate, Johann Christian von Eggenberg (1641–1710),7 gave to gathering musicians as well as
scores, and for creating conditions for opera productions at Český Krumlov stately home, was exceptional. From the time of his stay in South Bohemia, mainly in the 1690s, a unique collection of nine opera scores of Venetian provenance have survived in the Český Krumlov Archives.

Only this third Eggenberg holder of the “Duke of Krumlov” title, permanently settled at his South Bohemian estate from 1665. It was due to his marriage one year later, to the well-educated and cultured lady Countess Maria Ernestine von Schwarzenberg, that the library of the stately home was greatly extended, mainly by French literature.

Imperial cortege entered Rome, Johann Anton was greeted by the singing of two choirs of the Jesuit Seminary, the Collegio Germanico, performing “diversi motetti” (Hammmond 1994, p. 176). During his stay in Rome, two collections of music were dedicated to Johann Anton von Eggenberg. The first set, a printed collection of lute compositions, by Pierre Gaultier (a less famous member of the famous Paris family of lute virtuosos). Les Oeuvres de Pierre Gaultier Orléanots were published in Rome in 1638, with a dedication preface. The second set consisted of vocal music – sixth volume of arias by Stefano Landi, a member of the Papal music band, co-creator of the new genre of Roman opera and cantata, and author of the opera Il Sant Alessio, previously mentioned. Landi’s miscellany was also published in 1638, but in Venice.
Apart from his intensive economical management and building development of his Český Krumlov seat, Johann Christian von Eggenberg tried to create for himself a cultural background, inspired by Graz, Vienna, and the courts of European nobility, which he had visited. Johann Christian von Eggenberg was able to pursue his cultural activities, broader than those of his predecessors Johann Anton and Hans Ulrich von Eggenberg, due to the already created position of the Eggenbergs in high society, and the financial stability created mainly by Hans Ulrich von Eggenberg.

After he came to Český Krumlov, Johann Christian von Eggenberg set up a permanent music band – not only because it was a must for his social life, but also because he was deeply interested in music and theatre – as can be documented by the accounts, listing high sums spent on musicians’ fees and payments in kind. The period documents dealing with the Eggenberg stately home band, list all musicians as either trumpeters or timpanists. The surviving scores, however, consist mainly of sacred vocal music accompanied by strings (and also by clarins, cornets or trombones), as well as instrumental balletti and sonatas for string instruments. It seems, that, according to the earlier tradition, the musicians were still given only these two job titles, even if, without any doubt, they played also other instruments.

The first members of the band were Germans and Austrians. Conditions of their engagement, wages and other material benefits, are described in detail in the archive documents. Most of these musicians had already passed their apprenticeship. If Johann Christian was interested in a musician who was not properly educated, he covered his further education financially. Later, Prince Eggenberg started taking into his service, talented serfs from either his own, or neighbouring South Bohemian estates, and providing them with a music education.

In 1680, the organist Georg Motz arrived to Český Krumlov, from Graz, where he was employed by the brother of Johann Christian, Johann Seyfried von Eggenberg. Motz stayed in Český Krumlov just one year, and left, allegedly due to himself being a member of the Protestant Church. Johann Mattheson, in his Grundlagen der Ehren-Pforte published in 1740, described Motz as one of the best Cantors in the whole of Germany.

An unusual member of Johann Christian von Eggenberg’s music band was the castrato Maisl (c. 1670–1696). His name was first mentioned in a document, according to which, Maisl’s mother was given a small gift of money for a non-

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8 Surviving in the Český Krumlov archive is an early 1660s record of the three-year grand study tour of the young Princes, Johann Christian and his brother Johann Seyfried, through Europe, consisting of an extensive book of travels, nine hundred and ninety pages long, and ninety relating letters. (The book of travels is in the Collection of Mss., shelf-mark SR 39. These documents were dealt with in detail by MARAUSCHEK 1968, pp. 154–159).
10 ZÁLOHA III/1969.
specified purpose in 1679. Jiří Záloha guessed that it could have been castration; his assumption is supported by the suffix “Maisl Castraten” appearing in the payrolls from 1692–1693, and the inventory of the music used by the Eggenberg stately home band, listing two antiphons, headed “Salve Regina per Sig. Maisel in mezzo Soprano” and “Salve Regina per Sig. Maisl”. It seems that this singer was a problematic person among the Prince’s servants, the documents register his frequent flights, followed by searches for him in Augsburg and Salzburg, and his debts, paid by the Prince himself. The accounts relating to the trip of the Princely court to Venice in which Maisl took part, show that he was paid more frequently in small instalments – he obviously had frequent “necessary expenditures” and would have been unable to keep his money for the whole month. He died in 1696; in the same year, exequies were held for him in the Český Krumlov Franciscan monastery church. Neither Maisl’s Christian name, nor the place of his birth are known. He was the only known castrato originating from the Bohemian Lands – all the other castratos, engaged either in the bands of the nobility, or by the churches, were always Italians.

The leading personality of the Český Krumlov stately home band was, without any doubt, the Kapellmeister Domenico Bartoli. Neither from the surviving documents, nor from relevant literature is it possible to find out about his origins, or the date of his birth. The possibility that he was identical with the son of the Imperial Kapellmeister Antonio Bertali, whose Christian name was also Domenico, does not seem probable. Despite the frequency of irregular spellings in period documents, the form “Bartoli” appears in the Český Krumlov records quite regularly. The date of his appointment differs even in Záloha’s articles. In one of them he stated that Bartoli was engaged by Johann Christian von Eggenberg in May 1690, in another he gave the engagement year as 1688, while in May 1690, Bartoli was given a pay rise. Domenico Bartoli left the Eggenbergs at the beginning of 1711. By that time, after the death of Johann Christian at the Český Krumlov stately home, music was almost never performed.

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13 “The boy was castrated, and, while convalescing, he was in the care of the priest Buřič. At the Prince’s expense, he was given schooling material, cloths and shoes, he was bought a rosary and was sent to Vienna to study. In the following year, he went to Venice, accompanied by Giacomo de Maggi, a builder from Hluboká, of Italian origin, understandably possessing the knowledge of the Italian language.” Cf. ZÁLOHA 1992, p. 37.
15 Pay roll from November 24th, 1692, State Archives Český Krumlov, shelf-mark III 3H 1, 1692–1693.
17 Jiří Sehnal mentions the name of the castrato Antonio in connection with the 1650s–1660s Olomouc cathedral music band, but he does not give more detailed information. Cf. SEHNAL 1988, p. 97. Vladimír Helfert, on the contrary, stated that no castrato is known to have taken part in the Jaroměřice nad Rokytnou opera productions; he believed that Count Questenberg generally aimed for engaging Bohemian singers and reducing the number of Italians in his stately home band. Cf. HELFERT 1916.
20 Prince Johann Christian died without issue on December 14th, 1710, in Prague, and was buried in the Franciscan Mariahilfe Church in Graz. According to his last will, his sole heir became his wife Maria Ernestine, after whose death the whole property was to be taken over by a son of Johann Seyfried, or by his male descendant. By the year of the death of the Princess (1719), no male member of the Eggenberg family was alive; the whole South Bohemian estate was inherited by the nephew of Maria Ernestine, Prince Adam Franz von Schwarzenberg.
The Český Krumlov stately home theatre and Johann Christian von Eggenberg’s operatic interests

From February 1666, dramas were performed at the Český Krumlov stately home in the Deer Hall (today’s Masked Hall). Numerous records document purchasing materials for the theatre hall and making stage decorations and costumes, as well as the wages for the artists and artisans. The unique permanent drama company working here consisted of German speaking actors, mainly of Styrian, Tirolian and Lower Austrian origin.21

At the beginning of the 1680s, the Prince decided to build a new stately home theatre, because the Deer Hall no more suited this purpose. The building operations, documented in detail by numerous accounts, started in 1681. The place for the new theatre was chosen between the fourth courtyard and the stately home garden. A wooden building was erected here, and, in 1687, also the Mantel Bridge was extended by one more floor, to link the theatre with the Deer Hall. The inner disposition of the theatre is known from a plan designed by Johann Martin Schaumberger in 1682. The theatre machinery differed from that which is known for the Schwarzenberg theatre, but already at that time, there was a pulley under the stage and a system of ropes for changing the stage decorations. The painted stage decorations were designed by Johann Martin Schaumberger, Johann Aneis and Heinrich de Veerle. The archive records also document the existence of special stage equipment, such as the sea waves, or a flying machine.

Building and decorating the theatre was finished by the end of the 1680s. The Český Krumlov actors’ company had already split in 1691; according to Adolf Scherl, the company was disbanded by the Prince himself, who expected, in his future function of Imperial Secret Counsellor, to have a lot of work and much less time for himself. All the actors were given generous sums of compensation money and release passports.22 From the beginning of the 18th century, performances at Český Krumlov theatre were few; there are records of it being used by the actors’ company of the local Jesuit College.

In contrast to the records of drama performances, no documents in the Český Krumlov Archives concern the opera performances. Even if the new theatre had an orchestra pit built, musicians played there only rarely, if ever. From the Eggenberg times, only nine opera scores survived in the music collection of the Český Krumlov Archives. Considering their pristine state, and the fact that there are no musicians’ parts, their hypothetical practical use in the theatre could be almost excluded. Apart from the castrato Maisl, no other solo singer engaged by Johann Christian von Eggenberg is known, while the operas, mentioned above, needed a number of singers.

Johann Christian von Eggenberg knew about opera from Viennese court performances, as shown by the Viennese librettos in the Český Krumlov stately home library.23 Not only the records of visits of opera performances, but also

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21 For their names and other information cf. NAVRÁTIL 1968 and ZÁLOHA 1986.
22 The actors’ company started travelling, and, up to the end of the century, it appeared as the Eggenberg princely company. Cf. SCHERL 2000.
23 *Semiramis*, 1667; *Il Silentio di Harpocrate*, 1677 and 1688; *Leucipe Phestia*, 1678; *Creso*, 1678; *La Forza del amicitia*, 1681; *Amore da Senno. Overo le Sciocecheze d’Hipocilde*, 1695; *L’amore in Sogno. Overo le
actual documents, testify to Eggenberg’s interest in contemporary Italian opera. From the description of the grand tour of the brothers Johann Christian and Johann Seyfried,24 we know that on their way back from Rome, some time between April and July 1663, the brothers visited Venice. The possibility of them going to an opera performance is partly supported by the contents of two letters surviving in the Český Krumlov archives. In neither of these two letters, 25 signed “Matteo Melissa. Musico”, 26 does Johann Christian’s name appear; the context, however, shows that they were addressed to him. Apart from information on the contemporary Venetian opera performances, a male soprano whom Eggenberg tried to engage without success, and greetings from the singer “Signora Helena”,27

Nozze d’Oddati e Zoriadre, 1693; Leonida in Tegea, 1694; L’Alceste, 1699; L’amare per virtù, 1697; Gli Affetti più grandi, vinti dal più giusto, 1701; Meleagro, 1706; L’Etearco, 1707; L’Alboino, 1707; Amor tra nemici, 1708. Cf. NAVRÁTIL 1973.

24 Cf. footnote 8.

25 They survive among the Eggenberg family papers, together with lists of scores belonging to the Kapellmeister Bartoli (shelf-mark III 3H 21). One of them is dated Aquileia, March 12th, 1666, the second is also from Aquileia, from December 15th, 1666. Cf. ZÁLOHA III/1969, p. 365. For transliteration and commentary on these documents cf. CHVÁTLLOVÁ – ŠVESTKA 1996.

26 Matteo Melissa was an organist of the Jesuit church in Gorizia. He is known as the composer of two sets of sacred works, published in 1652 and 1655 in Venice (RISM M 226, 227). In the 1670s 1932, Matteo Melissa was a “mansionario” (administrator) and later a Kapellmeister in Aquileia. Cf. VALE 1932.

27 Melissa’s note on this soprano performing in the opera Il Giasone in Teatro San Cassiano, during the Carnival season 1666, suggests that this probably was Elena Passerelli, whom Johann Christian might have met in Venice in 1663. Passerelli was engaged for the Teatro San Cassiano on October 9th, 1658.
they record purchases of Venetian opera scores for Prince Johann Christian von Eggenberg’s music collection. Even if in the Český Krumlov archives neither the scores nor records of payments for them survive, both letters document Prince Johann Christian’s undoubted interest in Venetian opera and his intention to extend his own music collection by the important period works.

The 1692–1693 accounts in the Český Krumlov archives document in detail the trip of Prince Johann Christian von Eggenberg, his wife Maria Ernestine, and part of their court to Venice, where, during the 1693 Carnival, they visited all possible opera performances. The names of the people listed in the accounts, suggest that Prince Johann Christian von Eggenberg made visits to the opera possible not only to his higher court officials and musicians, but also to the lower ranking servants (maidservants, valets, cooks, clerks and equerries). Allowing the lower ranking servants to go to the opera was not usual – why Prince Eggenberg made such a gesture in Venice, is not known. It is possible to ask why, if the Prince wanted to take his servants to the opera performances, neither the Kapellmeister Bartoli, nor more members of the band took part in this trip. Certainly it would have been a good experience for those who were expected to take part in the Český Krumlov opera performances.

The possible route of the opera scores mentioned above, from Venice to Český Krumlov, can be followed with the help of the accounts, which in the frame of the total account for the whole trip, record purchases of scores. The first of them, from January 22nd, 1693, documents a payment of sixty-two liras to “the son of Mr Tragi”. Further, there is recorded here the purchase of the score of

(Cf. Giazzotto I/1967, p. 283.) The original contract between her and the theatre impresario Marco Faustini is in the State Archives in Venice (Venezia, Archivio di Stato, Scuola Grande di S. Marco, B. 194, c. 12). The further career of Elena Passerelli is described by Bianconi and Walker, who, obviously in relation to other documents, give her name as Passarelli. (Cf. Bianconi – Walker 1993).

28 The most important document is a one hundred and twenty-three pages long account, written in German, headed “Reiserechnungen von 7ten Oktober 1692 bis 30ten May 1693”. It covers the accounts of the trip of the Český Krumlov ruler across Austria to Venice, and back to Vienna, via Graz. The accounts are divided by months, into separate batches signed by the steward Maxmilian de Malaisse and Prince Johann Christian. Fifteen page of accounts, dated from December 22 nd, 1692 to mid-January 1693, and recording the major part of the stay of the Eggenberg court in Italy, are written in Italian and signed “Fran[ces]co Sansoni”. Cf. the Eggenberg family papers, III 3H 1, 1692–1693. The individual entries record mainly transport expenses (changing the horses or carriages, etc.), purchase of food, clothes and jewels, overnight and food charges, gifts of money for various religious Orders and churches. Further there are ordinary and extraordinary wages of servants, for service to the Prince. Apart from these, there are records of visits to opera performances, purchases of music and music instruments. The Prince’s own expenses, from his own money, are not recorded. Almost every record lists the place of purchase; it is, therefore, possible to trace the Prince’s trip accurately. For the detailed description of the trip, including the opera performances visited, and transcription of all accounts dealing with music, cf. Chvátilová – Švestka 1996.

29 In the accounts of this period, there are twenty-seven records of visits to opera performances. The individual records most often list names of the theatres visited, but also purchases of librettos and small items (candles and sweets), and the number of people for whom the ticket money was paid, for the box or chairs in the stalls. The first opera which the Eggenberg’s saw, was La Forza della virtù, in Teatro San Giovanni Grisostomo, followed by Nerone fatto Cesare (M. Noris – G. A. Pertl), Gl’avenimenti d’Erminia e di Clorinda (G. C. Corradi – C. F. Pollarolo), Il Trionfo dell’innocenza (R. Cialli – A. Lotti) and La fede Credute Tradimento (M. A. Gasparini – G. Frezza). The librettos of the operas La forza della virtù and Nerone fatto Cesare, published in 1693 in Venice by Francesco Niccolini, survive in the Český Krumlov stately home library, bound together (shelf-mark 1 A 29 adl 2,3). Cf. Simákova – Macháčková 1976, vol. 1, p. 200, no. 478 and vol. 2, p. 168, no. 1644.

30 Due to the confusion of the letters ‘i’ and ‘d’, common at that time, it is possible to assume that this was Carlo Domenico Draghi (1669–1711), son of the famous Imperial Kapellmeister and Director of the Court Theatre in Vienna, Antonio Draghi (1634/35–1700). Carlo Domenico Draghi was in Italy from
Marc Antonio Ziani’s opera *La Rosalinda*, given in the 1692 autumn season by the Teatro San Angelo.\(^{31}\) The score of this opera does not survive in Český Krumlov.

From the Princely couple’s journey back to Český Krumlov is recorded the sending of a bill of exchange from Graz to Venice, for “an opera sent”. It is possible that this was a score of one of the operas which Johann Christian saw during that year in Venice – most probably that which they visited most frequently, *La forza della virtù*, the score of which is in the music collection of the Český Krumlov archives.

Due to the fact that there are many archive records of this trip, and that they relate to the purchases of new instruments and music, it is probable that Prince Johann Christian von Eggenberg wished to further improve the Český Krumlov stately home band, and raise the quality of music productions at his home. In 1693, the Český Krumlov stately home drama company had not existed for two years, but the theatre was newly finished – it is not surprising therefore, that the Prince was interested in the opera and purchases of opera scores. The fact that, immediately after he left Venice, he asked for an “opera” (i.e. a score, the copying of which, he obviously ordered in Venice) to be sent to Graz, it shows his great interest in this genre. If this opera really was *La forza della virtù*, this purchase marked the start of a gradual import of the whole collection, today deposited in the Český Krumlov archive.

The archive documents from the following years, by which the other scores are dated, do not record further trips of Johann Christian von Eggenberg to Venice. Excluding the possibility that the records of the possible following trips were lost, it is obvious that the Prince let the copied scores be sent to him. It is possible that in Venice, or at his Gradisca estate, he had some mediator (such as Matteo Melissa), who arranged the copying, the price and the following transport of the score to the Prince at Český Krumlov. The possibility that Eggenberg was helped to the scores by his contacts in Vienna should not be excluded.

**Collection of opera scores**

In the context of the Bohemian Lands, the Český Krumlov collection of nine handwritten scores from 1685–1700\(^{32}\) has no counterpart. Its unique position is mainly given by the local concentration of six operas by the Venetian composer Carlo Francesco Pollarolo (c. 1653–1723). Four of Pollarolo’s scores, surviving in Český Krumlov, are unique.

All surviving operas are of Venetian provenance. Eight of them were given premieres in one of the Venetian theatres between 1693 (1685)–1700.\(^{33}\) Most probably the scores were written in the Venetian music copying workshops – as

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1692–1693, on a study trip supported by a bursary awarded to him by Emperor Leopold I. For information on this study trip cf. Schnitzler 1992.

\(^{31}\) Cf. Wiel 1897.

\(^{32}\) State Regional Archives Třeboň, Český Krumlov Branch, shelf-marks No. 68 K I – No. 76 K I.

\(^{33}\) One of the operas remains unidentified; in this connection, therefore, only eight operas are noted. The date of the premiere of the opera *Penelope la casta* is in brackets; whether the Český Krumlov version was ever performed such as it is, is not clear.
shown by the “tre lune” watermarks, suggesting locally made paper. The ink is brown (originally probably black). The sheets are bound into square format quires. Six of the scores are in their original binding.

Pollarolo’s works are represented in the Český Krumlov collection by the operas Il Colore fà la regina, La forza della virtù, L’Irene, Ottone, La Rosimonda and Il Pastore d’Anfriso. Three other scores are missing their title pages. One of them (shelf mark No. 74 K I) was later marked “La musicha é composta dal Sigr Paolo Magni”. The score, however, does not correspond with any known opera of this composer, and therefore remains anonymous.

Another opera missing the author’s name (shelf-mark No. 75 K I), and, until now, believed to be anonymous, can be identified by its characters. Their names, as well as the whole text, are identical with the libretto of the opera Eraclea, written by Giovanni Cesare Godi for a performance in the Venetian Teatro S. Salvatore in 1696. The author of the 1696 score is unknown. One year later, the same libretto was set to music by Bernardo Sabadini, who was the court composer of the Duke of Parma, and this version was performed under the title La virtù trionfante dell’inganno, in the Teatro Ducale in Piacenza in 1697.34 It is not possible to state whether the score in Český Krumlov is that of the Venice or Piacenza version. But it seems more probable, due to the clear links to Venice that this is the original score of the opera Eraclea, the libretto of which was published in 1696 by Niccolini in Venice.35

The characters of the score, which has the shelf mark No. 76 K I are Ulisse, Penelope, Lutesio, Gismondo and others. It is possible to identify this opera with Penelope la Casta by Carlo Pallavicino. Comparing the text of the Český Krumlov score with the libretto by Matteo Noris, published by Niccolini in Venice in 1685, for the Teatro S. Giovanni Grisostomo,36 it is found that from both texts, only the first three scenes of Act I, and the whole of Act II (apart from the opening Sinfonia funebre and the first recitative of Orimante, Lutesio and Gismondo), are identical. From which opera the remaining part of Act I and the whole Act III were copied, or, whether this is another version of the same opera, is unknown. But, even if fragmentary, this is the only surviving score of the opera Penelope la Casta. From the other eight scores, this one differs by being unbound and surviving only as a set of quires. It is incomplete, some folios and even some scenes are missing. It was copied by three different scribes, but on the same type of paper, with identical watermark, obviously of Venetian provenance.

The Table 1 (see pp. 240–241), giving the full detailed description of all nine Český Krumlov scores, shows that only in the case of three of the eight identified operas, other handwritten period copies are found in other, mainly foreign, collections. The other scores, where no other copy is known, could be called unique. The score of L'Irene could be included – this is the only surviving score of the original Venetian version; in the Naples copy, Scarlatti arias were incorporated.

The collection of the Český Krumlov opera scores is complemented by a set of opera librettos in the library of the stately home, some of which relate to the scores of this collection.37

La Forza della virtù – surviving scores, description of sources

The Český Krumlov score of La Forza della virtù38 is not unique; there is another copy in Brussels.39 This opera is, however, the most interesting one from the whole collection, due to its musical and literary importance.40

From Pollarolo’s original autograph, neither score nor parts copied from it exist. It is possible to say, that, due to the practice of the Venetian copying workshops, none of the copies of the score were authorised by Pollarolo. The copies are well readable, written in normal notation for the end of the 17th century.


38 No. 69 K I.

39 Bibliothèque royale Albert I, MS 3971.

40 This is why it became the subject of the author’s dissertation, dealing with the critical edition of the score and the libretto (cf. MANOIROVÁ 2004). The edition compares the two surviving copies of the score for the first time. Up to now, only the Brussels copy was described in detail and analysed, but not edited (cf. TERMINI 1970, pp. 286–604). This is also the first presentation of the Český Krumlov copy, until now only mentioned in lists of Pollarolo’s works (cf. TERMINI 1980, 1992 and 2001). Its edition, analysis, description, cast discussion, instrumentation and performance practice gives the Pollarolo research a new dimension. The main reason for the choice of the opera La Forza della virtù for this edition, was the fact that as the only Italian reform operas from the end of the 17th century, it survived complete (music and libretto), and, therefore, it is the earliest document of one period of historic development of the Italian opera. Because of the great historic importance of this work, its links to the Bohemian Lands in the form of the Český Krumlov score are of even greater importance. Also, from all the Český Krumlov scores, this is the only one where its possible path to the hands of the Eggenbergs is documented in detail.

Part of the author’s dissertation is also an edition of the libretto, surviving in three copies in the Český Krumlov stately home library (cf. ŠIMÁKOVÁ – MACHÁČKOVÁ 1976, vol. 1, p. 200, no. 478), and its translation into Czech. The edition of the libretto follows the current rules for editing Italian opera librettos (cf. CARUSO 1993). Johann Christian von Eggenberg and members of his entourage most probably imported the librettos in 1693, direct from the Venetian performance. (František Navrátil believed that if the libretto of La forza della virtù survived in the stately home library in three copies, the opera was performed in the local theatre. Cf. NAVRÁTIL 1973. This does not seem to be sufficient proof – considering the large number of people belonging to the Eggenberg court who visited the Venetian performances, it is possible that more librettos were bought, which later became part of the Eggenberg library.)

The following chapters are based on the dissertation work text, preceding the edition of the score. While it is not possible to publish the score in this way, the article informs on its sources and on the compositional style of La Forza della virtù. The edition of the score is in the library of the Musicological Institute of the Faculty of Letters of Charles University, Prague (shelf-mark H 16/I-II) and in the Music Department of the National Library of the Czech Republic, in Prague.
<table>
<thead>
<tr>
<th>Name</th>
<th>Composer</th>
<th>Librettist</th>
<th>Premiere, or other performances</th>
<th>Shelf-mark</th>
<th>Other copies of the score</th>
<th>Librettos in the stately home library</th>
<th>Dimensions</th>
<th>Binding</th>
<th>Number of folios</th>
<th>Number of scribes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>(Carlo Pallavicinò)</td>
<td>Matteo Noris</td>
<td>Venice, Gio. Grisostomo 1685; Palermo, T. di S. Cecilia 1694; Verona 1694; Milano, Regio Teatro 1696; (Rome, T. di Tor di Nona 1696)</td>
<td>No. 76 K I</td>
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<td>The score is unbound</td>
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<td>2</td>
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<tr>
<td>La Forza della virtù</td>
<td>C. F. Pollarolo</td>
<td>Domenico David</td>
<td>Venice, Gio. Grisostomo 1693; Bologna, T. Malvezzi 1694; Livorno 1694; Ferrara, Bonacossi 1700; Florence 1702; Verona 1703</td>
<td>No. 69 K I</td>
<td>Brussels, Bibliothèque royale Albert I</td>
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<td>596×218</td>
<td>Original, brown leather, gilded</td>
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<td>Ottone</td>
<td>C. F. Pollarolo</td>
<td>Girolamo Frigimelica Roberti</td>
<td>Venice, Gio. Grisostomo 1694; Udine, Mantica 1696; Braunschweig 1697; Ferrara Bonacossi 1701; Venice, Gio. Grisostomo 1716</td>
<td>No. 71 K I</td>
<td>San Francisco, State College Library; Berlin, Staatsbibliothek Preussischer Kulturbesitz</td>
<td>27 A 5694 Francesco Nicolini, Venice 1694</td>
<td>602×218</td>
<td>Original, leather, no decorations</td>
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<td>1</td>
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<td>Il Pastore d'Anfrisio</td>
<td>C. F. Pollarolo</td>
<td>Girolamo Frigimelica Roberti</td>
<td>Venice, Gio. Grisostomo 1695; Braunschweig 1697; Wolffenbüttel 1703; Venice, Gio. Grisostomo 1704</td>
<td>No. 73 K I</td>
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<td>618×228</td>
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<td>Eraclea</td>
<td>(Bernardo Sabadini)</td>
<td>Giovanni Cesare Godi</td>
<td>Venice, S. Salvatore 1696; Parma 1700 (Sabadini, Scarlatti); Padua, T. Obizzi 1712</td>
<td>No. 75 K I</td>
<td>Unique copy</td>
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<td>570×208</td>
<td>Original, brown leather, gilded</td>
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Table 1 (Scores)
### Characters

<table>
<thead>
<tr>
<th>Characters</th>
<th>Lutezio</th>
<th>Clotilde</th>
<th>Fausto</th>
<th>Irene</th>
<th>Dafné</th>
<th>Rosimonda</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Penelope</td>
<td>Anagilda</td>
<td>Lugreza</td>
<td>Deianira</td>
<td>Clizia</td>
<td>Longino</td>
</tr>
<tr>
<td></td>
<td>Eluida</td>
<td>Rodrigo</td>
<td>Eleonor</td>
<td>Demetri</td>
<td>Ninfa</td>
<td>Il Dio Pan</td>
</tr>
<tr>
<td></td>
<td>Semiramide</td>
<td>Alfonso</td>
<td>Metilde</td>
<td>Memete</td>
<td>Nomio</td>
<td>Diana</td>
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<tr>
<td></td>
<td>Gildo</td>
<td>Fernando</td>
<td>Enrico</td>
<td>Olobo</td>
<td>Criside</td>
<td>Vertuno</td>
</tr>
<tr>
<td></td>
<td>Ariene</td>
<td>Padiglio</td>
<td>Ottone</td>
<td>Solimano</td>
<td>Diana</td>
<td>Flora</td>
</tr>
<tr>
<td></td>
<td>Gismondo</td>
<td>Sanclio</td>
<td>Adolfo</td>
<td>Hali</td>
<td>Aurora</td>
<td>Alsuinda</td>
</tr>
<tr>
<td></td>
<td>Nino</td>
<td>Tago</td>
<td>Ugone</td>
<td>coro</td>
<td>Ermesinde</td>
<td>Teodata</td>
</tr>
<tr>
<td></td>
<td>Ulisse</td>
<td>Virtù</td>
<td></td>
<td></td>
<td>Alfonso</td>
<td>Adelasio</td>
</tr>
<tr>
<td></td>
<td>Orimante</td>
<td>Ambasciatore</td>
<td></td>
<td></td>
<td>Semiramide</td>
<td>Gelinda</td>
</tr>
<tr>
<td></td>
<td>del Popolo</td>
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<td></td>
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<td>Eritea</td>
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### Instrumentation

<table>
<thead>
<tr>
<th>Instrumentation</th>
<th>Ob I, II; Vni I, II; Vla; Vlc; Fg; b.c.</th>
<th>Trbe; Fl I, II; Ob I, II; Vni I, II; A Vle I, II; Vle I, II; Timp.; b.c.</th>
<th>Ob I, II; Vle I, II; Vlc; Timp.; b.c.</th>
<th>Fl I, II; Ob I, II; Vla; Vlc; Arpa; b.c.</th>
<th>Fl I, II; Fl I, II; Trba I, II; Vlc; Vle I, II; Vle I, II; Vla; Vlc; b.c.</th>
<th>Ob I, II; Trbe I, II; Vle I, II; Vlc; Vle I, II; Vlc; b.c.</th>
<th>Ob I, II; Vni I, II; Vle I, II; Vlc; b.c.</th>
<th>Ob I, II; Vni I, II; Fg; Vni I, II; Vle I, II; Vlc; b.c.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ob I, II; Corneto; Vni I, II; Vle I, II; Timp.; b.c.</td>
<td>Ob I, II; Vle I, II; Vlc; Timp.; b.c.</td>
<td>Fl I, II; Vla; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Trbe I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ob I, II; Corneto; Vni I, II; Vle I, II; Timp.; b.c.</td>
<td>Ob I, II; Vle I, II; Vlc; Timp.; b.c.</td>
<td>Fl I, II; Vla; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Trbe I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ob I, II; Corneto; Vni I, II; Vle I, II; Timp.; b.c.</td>
<td>Ob I, II; Vle I, II; Vlc; Timp.; b.c.</td>
<td>Fl I, II; Vla; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Trbe I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ob I, II; Corneto; Vni I, II; Vle I, II; Timp.; b.c.</td>
<td>Ob I, II; Vle I, II; Vlc; Timp.; b.c.</td>
<td>Fl I, II; Vla; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Trbe I, II; Vle I, II; Vlc; b.c.</td>
<td>Fl I, II; Vle I, II; Vlc; b.c.</td>
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</table>

### Number of acts

<table>
<thead>
<tr>
<th>Number of acts</th>
<th>3</th>
<th>3</th>
<th>5</th>
<th>5</th>
<th>5</th>
<th>5</th>
<th>5</th>
<th>3</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of scenes</td>
<td>19-15-(19)</td>
<td>17-14-16</td>
<td>6-4-8-10-10</td>
<td>8-6-8-10-7</td>
<td>8-6-7-9-6</td>
<td>8-8-7-8-8</td>
<td>8-9-7-8-7</td>
<td>12-12-13</td>
<td>18-14-14</td>
</tr>
<tr>
<td>Number of arias</td>
<td>13-14-13</td>
<td>21-16-16</td>
<td>12-9-7-9-7</td>
<td>10-7-10-7-5</td>
<td>12-8-12-8-5</td>
<td>12-9-7-9-7</td>
<td>21-7-6-7-8</td>
<td>11-15-8</td>
<td>17-18-15</td>
</tr>
<tr>
<td>Vocal ensembles</td>
<td>1 (duet)-0-4 (3 duets, quartet)</td>
<td>0-0-4 (duets)</td>
<td>0-1-1-0-0 (duets)</td>
<td>0-0-0-2 (duets)-2 (duet, sextet)</td>
<td>0-1 (duet)-2 (duet, tri-)0-1 (quintet)</td>
<td>2 (duet, quartet)-2 (quartet, duet)-3 (2 duets, quartet) -4 (quartets) -2 (duet, quartet)</td>
<td>0-1 (duet)-1 (duet)-0-1 (sextet)</td>
<td>2 (duets) -4 (trios, 3 quintets)-3 (2 duets, trio)</td>
<td>0-2 (duets)-5 (4 duets, trio)</td>
</tr>
</tbody>
</table>
the small number of errors shows that they were written by accomplished copyists. They are written in ink on oblong format paper. The exact date of copying is not known, but several facts indicate that both of them were probably copied in 1693. First of all, the texts are, in both case, almost identical with the librettos published in Venice at the beginning of 1693; second, the styles of text and music writing are very close, and, last but not least, it is possible to presume that in the hectic atmosphere of Venetian theatre life, copies of the opera scores used to be ordered mainly at the time, when the opera was actually produced, or shortly after – when it was still a novelty and a “hit”.

The above analysis of the alternative arias suggests that the aim of making the Český Krumlov copy was practical (there are variants of arias corresponding with the singers available, the form of writing is abbreviated, and there are more repetition signs),\(^{41}\) while the Brussels copy is moreover a collector’s item (the score has a certain shape, without variants, the copy is written with more care, and decorated by large decorative initials).

\(^{41}\) For the aim to perform the Italian opera repertoire in Český Krumlov, cf. the preceding parts of this article, and Chvátilová 1996, pp. 60–61, 102 and 140.
Český Krumlov score

The results of the identification of Venetian provenance of the score deposited in the music collection of the Český Krumlov archive (a branch of the State Regional Archives in Třeboň) carried out by the author of this article, based on watermarks, detailed research of the text of the opera, the ways it was underlaid, and its comparison with the libretto, suggest that the copy is Italian, most probably made in one of the Venetian copying workshops.

The Český Krumlov copy (Pčk in the following text) has its original brown leather binding, with gilded ornaments on its desks and back, and gilded edges with embossed ornaments. The Ms. consists of one hundred and twenty three folios of four different types of paper (i.e. with four different watermarks). One scribe copied the whole score.

Description

Shelf-mark: No. 69 K I
Measurements: 596×218 mm
Binding: period, leather, brown, gilded
Edges: the whole perimeter is gilded, with embossed ornaments
Number of folios: 123
Number of scribes: 1
Title page: La Forza della Virtù | Opera recitata nel Teatro di S. Gio: Grisostomo | di Venetia l’anno 1693 | Musica del Sig: Carlo Franco Pollaroli

Brussels score

The second copy of the score is deposited in the Bibliothèque royale Albert I in Brussels (Pbr in the following text). The graphic layout of the Ms., as well as the music writing of the score is very similar to the Český Krumlov copy. The Venetian provenance was not possible to prove, because the author of this article had only a microfilm at her disposition. Despite many similarities of both scribes' handwriting, in some details and also in general, the two copies differ (see below).

A modern copy of the Brussels score is in the Library of Congress in Washington.

Description

Shelf-mark: MS 3971
Number of pages: 618
Scribes: 1
Title page: La forza della virtù | Opera recitata nel teatro di S. Gio. Grisostomo di Venetia | L’Anno 1693. | Musica del Sig. Carlo Franco Pollaroli

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43 Shapes of notes and slurs, ligatures, figured bass markings, etc.
44 Shelf-mark. M 1500 . P74PS.
Differences between the Český Krumlov and the Brussels scores

General differences
The main difference between the Český Krumlov score of *La Forza della virtù*, and its Brussels counterpart, is their size: \( P_B \) is much longer than \( P_{\text{CK}} \).\(^{45}\) \( P_B \) writes out the repeated parts of some da capo arias, and all repetitions, which, in \( P_{\text{CK}} \), are just suggested by a sign.

Other differences of arrangement are found in the arias and instrumental numbers. \( P_{\text{CK}} \) is richer in alternative arias. In five cases, two interchangeable arias are given (I, 2; I, 15; II, 7; II, 14; III, 7). Also, Scene No. 16, of Act II, includes a sinfonia and a ballo. All alternative arias are marked in the score (for example: “Aria in loco dell’altra, che dice...” or “Aria mutata in loco dell’altra...”).

Also the music writing of both copies differs. For example, the brackets at the beginning of the staves, the C clefs, the F clefs, or the tails of the semiquavers. The \( P_B \) aligned the notes with more care.

Individual differences
In individual cases, several important differences between the two copies are found; they relate to each scribes’ different way of music writing, and, obviously, to the different usage of each copy.

One of the important differences is the writing of the accidentals – returning from a lowered note (\( b-h \)) \( P_B \) uses naturals, the \( P_{\text{CK}} \) scribe sharps. \( P_{\text{CK}} \), at the important arias accompanied by orchestra, uses tempo markings, \( P_B \) does not use them at all. The viola parts also differ strongly. In \( P_B \), the two violas are always written on two individual staves (in the alto and tenor clefs), in \( P_{\text{CK}} \), they are, in most cases, written on two staves (in the alto and tenor clefs), but in some numbers they are compressed onto one stave (in the alto clef). The obvious reason for this is lack of space for two individual staves on one page. Another difference is the writing of the trills: in \( P_{\text{CK}} \) they are marked at the end of cadences, in \( P_B \), they are missing.\(^{46}\) In the underlaid text, in \( P_B \) there are no question or exclamation marks, only full stops. Also, in \( P_B \), the texts marked in the libretto (“talking to oneself”) are not put in brackets, in \( P_{\text{CK}} \) only in some places. The last difference is the way of writing out the ends of cadences in the basso continuo harmony. In \( P_{\text{CK}} \) the harmony suggestion is, in almost all cases, marked as 4 3, in \( P_B \), this appears only rarely, due to the current period performance practice; obviously, the scribe did not feel it necessary to point it out.\(^{47}\)

Libretto
The libretto, by Domenico David, corresponds to the requirements of the opera reform supported by the Arcadian Academy in Rome.\(^{48}\) This is the first

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\(^{45}\) The \( P_{\text{CK}} \) Ms. was counted by the author of this article in folios, in the case of the microfilm of \( P_B \) it was possible to count only the pages. Even so, the difference in length of the two sources is considerable.

\(^{46}\) For differences of individual words, cf. MAŇOUROVÁ 2004, editorial notes, pp. II/XX.

\(^{47}\) For all differences of this kind cf. MAŇOUROVÁ 2004, editorial notes, pp. II/XX.
surviving text of this type. The opera has three acts, no prologue, and an epilogue (licenza) composed as a duet of Virtue (Virtù) and the personified river Tajo (Tago). Apart from three ballets, it is based on alternating recitatives and arias (duets). The recitatives irregularly alternate verses of three and five accents, the arias are simply rhymed, the verses are short, and the rhythm is light and pregnant. The scenes are headed by the names of the characters. In each scene there is only one central aria, in most cases positioned at the end of the scene.

The libretto, published in 1693 in Venice by Francesco Nicolini, is a typical “libretto cereno”, i.e. aimed to be read by candlelight, during the performance. These librettos were sold directly in front of the theatre, they were printed on cheap paper just before the premiere, and, therefore, they were full of printing and factual errors. When they were re-printed, tables of errors were inserted in them.

The libretto deposited in Český Krumlov consists of seventy-two pages, and it is dedicated to Giovanni Carlo Grimani, the owner and administrator of the Teatro S. Giovanni Grisostomo, where the opera was given its premiere, on the occasion of which this libretto was published. The title page and dedication are followed by Argomento (subject), Allegoria del dramma and a note to the reader.

The Argomento is based on the historic story of the Castilian ruler Pedro The Cruel. When he wished to get married, he sent his ambassadors to France to find him a bride. They came back with Bianca, daughter of the Duke of Bourbon, excelling not only by her beauty but also the nobleness of her behaviour. Nevertheless, Pedro, a slave of his passions, was, in between, charmed by Marta. The opera La Forza della virtù begins at the moment of arrival of the unfortunate Clotilde (Bianca) in Spain, Fernando’s (Pedro’s) cold reception of her, and his obvious aim not to give up his mistress Anagilda (Marta).

Cast/Characters

FERNANDO, the King of Castilia, husband of Clotilde and lover of Anagilda (tenor)
CLOTILDE, wife of Fernando (soprano)
ANAGILDA, mistress of Fernando (soprano)
RODRIGO, in love with Clotilde (soprano)
ALFONSO, Captain of the Royal guard, in love with Anagilda (alto)
SANCIO, father of Anagilda (bass)
PADIGLIO, servant of Fernando (alto)
LA VIRTÙ, the Virtue, on a flying machine (soprano)
IL TAGO, a river in Castilia (bass)
The dramatic plot of the opera La Forza della virtù is based on its own consistency, in exaggeration of the dominant qualities of each character. The characters are not “allegorical”, but human, and their acting is full of power and passion. The action is straightforward, noble and touching, and it is solved without charms or tricks (an act of a supernatural being, the unveiling of a hidden identity, or something kept secret until the last possible moment).

Some scholars believe the prison scene from La Forza della virtù to be the beginning and source of inspiration of other similar scenes, including Fidelio or The Beggars’ Opera. In the frame of the dramatic construction of the opera, this is the peak of the action – its placing, length and absence of arias correspond with its importance.

The libretto of La Forza della virtù became popular, and, during the following twenty years, it was again set to music several times under different titles, in Italy and Germany. In 1696 in Venice the premiere the opera Clotilda was given, composed by Giovanni Battista Neri, to the libretto by Giovanni Maria Ruggieri, who linked his work the successful subject of the opera La Forza della virtù.

Also Metastasio’s libretto Siface, first set to music in Naples by Francesco Feo in 1723, and in Venice by Nicolò Porpora in 1726, is a free transcription of La Forza della virtù. Even if Siface did not meet with great success, it will always be remembered as Metastasio’s first dramatic work. The libretto of Siface, arranged and set to music, lived its own life. Metastasio’s Siface is still based mainly on the framework of David’s drama, and it underlines the main idea of the reform. Its outlines are almost identical with La Forza della virtù, even if the scenes are differently shaped. Its three minor characters, Alfonso, Padigio and Rodrigo, are reduced here to two: Alfonso remains, Padigio and Rodrigo join into Libanio, a double-sided character: he is a messenger and informer, as well as a rejected lover of the main female character. The libretto of Siface is better arranged, it is more compact and logical than the libretto of La Forza della virtù, but, by its contemporaries, it was in some ways seen as too rational.

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53 La Forza della virtù (G. A. Perti; Bologna, Teatro Malvezzi 1694), Creonte Tiranno di Tebe (A. Scarlatti; Naples 1699), Die Macht der Tugend (R. Keiser; Hamburg 1700), La Forza della virtù (L. Mancia; Brescia 1710 – only this libretto is not listed by Sartori 1990–1995, the information was taken from Romagnoli 1995, p. 352), Ataullo re de’Goti (G. M. Orlandini; Rome 1712), La Virtù coronata (diversi; Venice, S. Moisè 1716).


57 After Feo and Porpora, it was set to music by Tommaso Redi (1729, as Viriate), Giuseppe Nelvi (1732), Leonardo Leo (1737), Johann Adolph Hasse (1739, as Viriate), Francesco Maggiore (1744), Gioacchino Cocchi (1748), Ignazio Fiorillo (1752), Domenico Fischietti (1761), Michelangelo Valentini (1761, as Viriate) and Baldassare Galuppi (1762, as Viriate). Cf. Wiel 1897.
Music of the opera La Forza della virtù

The basso continuo group can be seen as a typical Venetian feature, which, not only in the opening sinfonia, but also throughout the whole opera could be composed of violoncello, double bass, harpsichord and plucked instruments (theorbo, archlute, chitarrone...). The number of instruments varied, and it depended of the number of string and wind players, and the possibilities of the theatre.

The use of trumpets fully corresponding with the Venetian tradition and the period practice, which, with one exception (aria no. 17 – I, 7) are marked only in the notes, and do not appear in the music itself. Notes such as “Suonano le trombe, poi segue”, “Intanto a suono di trombe s’apre il prospetto...” and others, suggest that, as in other Venetian operas of the time, also in La Forza della virtù the trumpets were not part of the opera orchestra. They did not play music from the score, but only short entries of a fanfare character, which did not relate to the music of the opera itself, and just linked two instrumental numbers, or were used for the change of stage scenery. The trumpeters were hired musicians not employed by the theatre. Their repertoire has not survived, and it is not clear whether it was ever written down, or if it was just improvised. The same practice is recorded from the time when Handel worked in Venice.

In the instrumental numbers, Pollarolo sparsely added wind instruments to the basic set of strings – in three cases trumpets (the opening overture and the improvised fanfares in Act II, Scene 5 and Act III, Scene 16), and in four cases oboes (the second and third part of the opening overture, and ballets in Act II, Scenes 5 and 14, and in Act III, Scene 16).

The ritornello, introduction of the ballet and the ballet in Act II, Scene 5, accompany “theatre on theatre”: Fernando and Anagilda follow the performance of the battle of Termodonto (ritornello), after the battle, the actors start dancing (ballo). The ritornello uses trumpets to strengthen the feeling of battle turmoil, and as typical military instruments. The following introduction has a fanfare character, but only strings are notated. The ballet is in the French style: there are oboes, dotted rhythms, short rising semiquaver runs on the off beats, 4/4 tempo.

Example 1

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58 The following paragraphs deal only with a choice of problems and characteristic elements of Pollarolo’s compositional style. For further information cf. MAŇOUROVÁ 2004, pp. 65–92.
All three ballets included in the opera *La Forza della virtù* function as a dramatic underlining of a thrilling or festive scene. The ballet of Greeks and Amazons, in a natural stage setting, has already been mentioned. After Clotilda is thrown in prison and Anagilda, in a vagary mood, sits on the Royal throne and forces the Spanish courtiers to dance a festive dance (Act II, Scene 14); there is a coronation dance of nymphs and rivers during the festive duet of Virtue and the River Tajo (Act III, Scene 16). Pollarolo composed the ballets indicated in the libretto, but whether at the Teatro S. Giovanni Grisostomo and other places they were danced, or just played, is unknown.

In the opening recitative of Act I, Scene 3, a refrain is used, in the 1690s this was still unusual. It appears in the long conversation between Alfonso and King Fernando, in a common recitative style. When Fernando is to marry Clotilda, he reveals to Alfonso that he is in love with Anagilda, with who Alfonso is also in love. Mortified Alfonso tries in vain to thwart Fernando’s plans concerning Anagilda, by describing to him the beauty of Clotilda. Fernando reacts by the triple repetition of the sentence “Anagilda, ove sei?” (“Anagilda, where are you?”), in refrain form. The refrain is rhythmically constant, only its harmony changes, according to the development of the recitative.

**Example 2**

![Example 2](image)

Arias and duets of the opera *La Forza della virtù*, including the alternative arias, are, apart from five exceptions, in the da capo form (three arias in Act I, Scene 1, one in Act II, Scene 12 and the duet in Act III, Scene 15). From fifty arias, twenty-nine are accompanied only by basso continuo, and twenty by instruments (from solo violin and basso continuo up to the whole orchestra), and one aria is written a cappella. Two duets are accompanied by basso continuo, and one duet by the orchestra.

The aria of Clotilda “Già la tromba” (Act I, Scene 7) is headed in the score “Aria con tromba, overo violini unisoni”. In relation to the text, the obligato trumpet seems to be almost necessary, but Pollarolo offers a choice of two accompanying instruments – trumpet or oboe. The main subject has a fanfare character, it travels from the trumpet part to the soprano, and corresponds with the affect of pleasure. In the interlude between its A and B parts, the trumpet is complemented by two alto violas; in B, the solo part is accompanied only by basso continuo. Part B joints part A by its return without an interlude, the violas are again used in the final, sixteen bars long finale.

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59 For the summary and characteristics of all arias cf. the Table 2, pp. 252–253.
Perhaps the most interesting feature is the accompaniment of Clotilda’s aria “Il viver mio si chiuda” (Act III, Scene 2) – just two violins and viola, without basso. In this dramatic, thrilling aria da capo, headed “Aria con concerto senza bassi”, the heroine parts with her life, and the unusual tone colours of the accompaniment, and the density of setting strengthen the expressiveness of this scene. The first phrase of the voice starts after the first four bars of strings in silence, but after that, its melodic line flows in close harmony with the strings. In part B, Pollarolo created a contrast by giving the string accompaniment the character of a recitative. The aria, the text of which might suggest a dramatic setting and special harmonic progressions, is, in contrast, written in a very simple, arioso-like way in A major, and it is still very expressive. Even if the bass line is missing, at several places, under the viola part appears a figured bass. Such accompaniment was not unusual, neither for Pollarolo himself, nor for the period Venetian composing, where, by the turn of the 17th and 18th centuries, the aim to take out the omnipresent bass, for a special effect, became stronger.

In the aria “Pensieri addio” (Act III, Scene 11), Clotilda lies down to a longed for sleep, and comforts herself by singing. On this occasion, Pollarolo extended the string ensemble marked by “sordini”, by two flutes, underlining the pastoral character of the music, which in part B is diversified by unusually rich modulations. The Brussels score uses oboes for this aria. Both variants might have been based on the wishes of the people who ordered them.

The aria of Anagilda “Queste d’or crespe lucenti” (Act I, Scene 5), is the only a capella number of La Forza della virtù. Its form is based on alternating ritornellos and part A: ritornello – A (solo a cappella) – ritornello – A’ – ritornello – A – ritornello (the ritornello is always the same). The main subject depicts in tones Anagilda’s work and intentions; it follows a recitative in which Anagilda decides to destroy the Queen by the most roguish intrigues, one of the tools of which should be her locks, which she is plaiting in front of a mirror. Already in the opening ritornello, the first violin plays a theme inspired by a trill and turn, which Anagilda repeats.

Example 3

In A, she is admiring her golden locks, in A’, set as a variation of the thematic material of A, she admires her art of intrigue and flirting.

The Český Krumlov score contains altogether five couples of alternative arias. From each couple, always only one aria is set to the text of the libretto; the

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60 In another Pollarolo opera, Tito Manlio, the basso continuo is missing in Servilia’s aria (Act III, Scene 1), the accompaniment consists of two violins and a viola. More often, Pollarolo omitted it for the sake of contrast in the middle part of the aria da capo – for example in “Riposo e calma” (Act II, Scene 4) in the opera Il Faramondo. Cf. TERMINI 1970, p. 517.
other is written to a different text, of similar affect and sense. In Act II, Scene 14, both alternative arias are written to a text, which differs from the libretto. This demonstrates the late 17th, and especially 18th, century free treatment of aria texts, depending rather upon circumstances of performance, and, especially, of singers and their requirements, than of the strict retention of the original.

First couple of alternative arias (Clotilda) appear in Act I, Scene 2. The second has the same text as the aria in the libretto, “Deh tornate, occhi lucenti”. In the score appears as the first one the aria “Torna, torna, torna, ben tosto”. The texts are different, but their contents and affects are, however, similar. The setting of the aria “Torna, torna” is more modest, but its themes are more appropriate to the text than the magnificent aria “Deh tornate”, the music material of which is full of effects, built from semiquaver sequences and ornamentation.

Example 4

Example 5

Comparing both arias suggests that despite the libretto, Pollarolo’s original aria was “Torna, torna”, while the second aria was written intentionally as a virtuoso piece for a certain soloist. This idea is supported by the appearance of the first aria in both copies of the opera: this aria was obviously used at the premiere of the opera, and the second was incorporated only in the Český Krumlov copy.

Also similar is the subject of the text of Alfonso’s arias, “Sei reina ed’ hai soggetti” and “Sei reina del mio core” (Act III, Scene 7), but their setting is different. The first, in E minor, is shorter (twenty-seven bars), simpler, and accompanied only by basso continuo, it uses dotted rhythms. The heading of this aria, “Aria, che tutti gl’istromenti d’arco suonavano il basso” suggests all string instruments playing the basso continuo part. Its span (up to D) does not correspond with violins or violas. Because violoncellos and double basses are common in basso continuo, the heading seems to have no reason. It is however possible, that the
violins and violas played this part in their own register. The larger second aria (sixty-three bars) also uses the obligato violin in unison, in effective descending semiquaver sequences. The vocal part is also more virtuosic than in the first aria.

The epilogue is not divided by an independent scene, and it opens in Act III, Scene 16, after a recitative concluding the scene of Clotilda’s coronation, and finishes by the call by all characters “Viva, Clotilde, viva”. Two characters personify the Castilian river Tajo (Tago) and Virtue (Virtù). In the recitative, both characters introduce themselves in the concluding duet (“aria in duetto”), they celebrate Clotilda and her unbreakable virtue. Virtù begins in C major, Tago in G major, they both join in C major at the end of part B, in the call “Viva Clotilde”. The repetition of part A is in C major and G major, in which it also ends. The orchestral ritornellos between the vocal phrases are headed “Ballo”, they are written in 4/4 time, and in C major, the violins are doubled by oboes.

The statistics of the frequency of arias and duets allocated to the opera characters, show the level of their action and musical importance. Most frequently both female characters appear, and (by the number of bars) were given similar duration by the composer. Clotilde has three more arias than Anagilda, whose solo numbers are longer (Clotilde: fourteen arias, seven hundred and three bars; Anagilda: eleven arias, seven hundred and fifty bars). Even if it is not known if it was Pollarolo’s intention, in result it corresponds with the rivalry of both heroines, lasting almost up to the end of the opera. Other characters were allocated substantially smaller solo space by the authors of the opera (Fernando has seven arias, Rodrigo six, Alfonso four, and Sancio two).

The following table lists all the arias of the opera La Forza della virtù, in both Ms. scores, as well as in the libretto (see pp. 252–253).

Conclusion

The Český Krumlov collection of scores, including the remarkable opera La forza della virtù, is the only 17th century set of this kind in Bohemia. Why none of these operas was staged at the Český Krumlov stately home theatre, can only guessed. One of the possibilities is quite prosaic: Johann Christian von Eggenberg might have had too many duties at the Imperial Court. It is also possible that the Prince abandoned his idea – he might have felt that his unimportant seat in a rather inhospitable environment, was not attractive for the Italians and accomplished singers in general, and that without them, his plans could come true. His operatic ambitions can be compared with those of Count Johann Adam von Questenberg, from Jaroměřice nad Rokytnou in South Moravia. Also Questenberg made opera performances available to his serfs - he even took pride

Table 2 (Arias)

<table>
<thead>
<tr>
<th>Act, scene</th>
<th>Character</th>
<th>Incipit</th>
<th>Accompaniment*</th>
<th>Number of bars**</th>
<th>Alt. arias</th>
<th>Place***</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, 1</td>
<td>Rodrigo (S)</td>
<td>“Al dolce arrivo de le tue ciglia”</td>
<td>b.c.</td>
<td>32</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
</tr>
<tr>
<td>I, 1</td>
<td>Sancio (B)</td>
<td>“Al dolce arrivo de la tua fronte”</td>
<td>b.c.</td>
<td>25</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 1</td>
<td>Clotilde (S)</td>
<td>“Se ne viene il sol, che adoro”</td>
<td>b.c.</td>
<td>44</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 2</td>
<td>Clotilde (S)</td>
<td>“Torna, torna, torna ben tosto”</td>
<td>b.c.</td>
<td>34 ×</td>
<td>P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
</tr>
<tr>
<td>I, 2</td>
<td>Clotilde (S)</td>
<td>“Deh tornate, occhi lucenti”</td>
<td>stromenti (S, S, A, T, b.c.)</td>
<td>70 ×</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 3</td>
<td>Fernando (T)</td>
<td>“Vado a bearmi il core”</td>
<td>stromenti (P&lt;sub&gt;ČK&lt;/sub&gt;: S, S, 2 A, b.c.; P&lt;sub&gt;b&lt;/sub&gt;: S, S, A, T, b.c.)</td>
<td>51</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 4</td>
<td>Alfonso (A)</td>
<td>“Che sarà mai di te?”</td>
<td>b.c.</td>
<td>45</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>I, 5</td>
<td>Anagilda (S)</td>
<td>“Lusinghe vezzose, ministre al mio viso”</td>
<td>(S-Vni unisoni, A, T, b.c.)</td>
<td>130</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 5</td>
<td>Anagilda (S)</td>
<td>“Queste d’or crespe lucenti”</td>
<td>without accompaniment</td>
<td>56</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 6</td>
<td>Fernando (T)</td>
<td>“Degli onori più supremi”</td>
<td>–</td>
<td>–</td>
<td>L</td>
<td></td>
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<tr>
<td>I, 7</td>
<td>Anagilda (S)</td>
<td>“Già la tromba a l’orecchio mi suona”</td>
<td>trumpet, violas (A, T), b.c.</td>
<td>117</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 8</td>
<td>Anagilda (S)</td>
<td>“Rallegrati, rallegrati l’orecchio”</td>
<td>b.c.</td>
<td>30 ×</td>
<td>P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>I, 8</td>
<td>Anagilda (S)</td>
<td>“Vado al trono”</td>
<td>b.c.</td>
<td>64 ×</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 9</td>
<td>Clotilde (S)</td>
<td>“Fra speme e timore confuso il pensiero”</td>
<td>Vni unisoni, violas in the interludes (A, T), b.c.</td>
<td>117</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>I, 11</td>
<td>Clotilde (S)</td>
<td>“Con la bellezza l’anime vince donna volgar”</td>
<td>b.c.</td>
<td>61</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 12</td>
<td>Rodrigo (S)</td>
<td>“Chi scherza co’l foco, chi scherza co i dardi”</td>
<td>b.c.</td>
<td>37</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>I, 14</td>
<td>Anagilda (S)</td>
<td>“Non oltraggi i miei splendori”</td>
<td>stromenti (P&lt;sub&gt;ČK&lt;/sub&gt;: S, S, 2 A, b.c.; P&lt;sub&gt;b&lt;/sub&gt;: S, S, A, T, b.c.)</td>
<td>64</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>I, 15</td>
<td>Anagilda (S)</td>
<td>“A questo mio volto modestia dà la legge”</td>
<td>Vni unisoni, violas in the interlude (A, T), b.c.</td>
<td>60</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>I, 15</td>
<td>Clotilde (S)</td>
<td>“Fra i lampi del vezzo modestia risplenda”</td>
<td>b.c.</td>
<td>36</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>I, 16</td>
<td>Anagilda (S)</td>
<td>“Fra le tue braccia sperma salvezza”</td>
<td>Vni unisoni, violas in the interludes (A, T), b.c.</td>
<td>66</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>I, 17</td>
<td>Fernando (T)</td>
<td>“Vuole Amor, ch’io sia tiranno”</td>
<td>stromenti (P&lt;sub&gt;ČK&lt;/sub&gt;: S, S, 2 A, b.c.; P&lt;sub&gt;b&lt;/sub&gt;: S, S, A, T, b.c.)</td>
<td>116</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>II, 1</td>
<td>Clotilde (S)</td>
<td>“Fernando è il mio sposo”</td>
<td>b.c.</td>
<td>34</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>II, 1</td>
<td>Rodrigo (S)</td>
<td>“Questo mio acciaro sarà più chiaro”</td>
<td>b.c.</td>
<td>39</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
</tr>
<tr>
<td>II, 2</td>
<td>Clotilde (S)</td>
<td>“Vò in tempeste d’oscura prigione”</td>
<td>stromenti (P&lt;sub&gt;ČK&lt;/sub&gt;: S, S, 2 A, b.c.; P&lt;sub&gt;b&lt;/sub&gt;: S, S, A, T, b.c.)</td>
<td>37</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>II, 3</td>
<td>Rodrigo (S)</td>
<td>“O siolette da ritorte la mia sorte”</td>
<td>b.c.</td>
<td>37</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
</tr>
<tr>
<td>II, 4</td>
<td>Alfonso (A)</td>
<td>“Vengo al loco, ove scherza e brilla il gioco”</td>
<td>b.c.</td>
<td>153</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>II, 5</td>
<td>Fernando (T)</td>
<td>“Di quelle ciglia il guardo ove rimira”</td>
<td>b.c.</td>
<td>51</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>II, 6</td>
<td>Anagilda (S)</td>
<td>“Va ad abbracciar, va a ritrovare”</td>
<td>b.c.</td>
<td>61</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>II, 6</td>
<td>Fernando (T)</td>
<td>“Per godervi, per amare”</td>
<td>Vlette unisoni (A, b.c.)</td>
<td>54</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>II, 7</td>
<td>Anagilda (S)</td>
<td>“Al tuo sospirar, al tuo vaneggiar”</td>
<td>b.c.</td>
<td>28 ×</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>II, 7</td>
<td>Anagilda (S)</td>
<td>“Del tuo sospirar, del tuo vaneggiar”</td>
<td>stromenti (S-Vni unisoni, A, T, b.c.)</td>
<td>57 ×</td>
<td>P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>II, 8</td>
<td>Alfonso (A)</td>
<td>“Convien adorar pietrosa, o ritrosa belà”</td>
<td>b.c.</td>
<td>42</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>II, 10</td>
<td>Clotilde (S)</td>
<td>“Chi ben spera, altro non speri che nel Ciel”</td>
<td>Vni unisoni, violas in the interlude (A, T), b.c.</td>
<td>60</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
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<tr>
<td>II, 11</td>
<td>Rodrigo (S)</td>
<td>“Vado a por iu libertà”</td>
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<td>L</td>
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<tr>
<td>II, 11</td>
<td>Rodrigo (S)</td>
<td>“Mio cor vò consolarti”</td>
<td>b.c.</td>
<td>44 ×</td>
<td>P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
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<tr>
<td>II, 12</td>
<td>Anagilda (S)</td>
<td>“Quando mai soglio adorato”</td>
<td>b.c.</td>
<td>34</td>
<td>L, P&lt;sub&gt;ČK&lt;/sub&gt;, P&lt;sub&gt;b&lt;/sub&gt;</td>
<td></td>
</tr>
<tr>
<td>II, 14</td>
<td>Anagilda (S)</td>
<td>“Tributaria a la mia sede”</td>
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<td>–</td>
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in the fact that his Jaroměřice serfs appear in his theatre. Also he put together a band of local musicians, searched for actual opera repertoire in Italy, and also in Vienna. In the case of Eggenberg, it is not possible to find closer links with the artistic life of Vienna; he also did not invite important members of nobility and artists, for whom the preparation of an opera performance “paid off”. Of great importance was also Questenberg’s unusual enthusiasm and tenacity, with which he was bringing the repertoire to his Moravian estate, as well as Italian soloists. As the decisive cause of Eggenberg’s lack of success, should be seen the situation of Bohemia at the end of the 17th century, as well as the period possibilities of importing Italian opera to Europe. Questenberg started his opera productions only in the early 1730s, when Eggenberg also would have had a broader choice of possibilities – among them the services of some of the travelling opera companies.

The Bohemian Lands had to wait for a performance of a work by the most popular 1690s Venetian composer for several more decades; as the last title of the 1728–1729 opera season, Antonio Denzio’s opera company performed Pollarolo’s *Publio Cornelio Scipione* on the stage of the Prague theatre of Count Franz Anton Sporck.64

(English translation Michaela and David Freeman)

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* The indications “stromenti (S, A, T etc.)”, show the position of the C clef on the stave for the instrumental parts
** Including da capo parts and related ritornellos
*** L – libretto, PČK – Český Krumlov score, PB – Brussels score

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63 Cf. HELFERT 1924.
64 Cf. FREEMAN 1992, p. 130.
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La Forza della virtù and Other Operas by C. F. Pollarolo
dochované v Českém Krumlově

Lucie Maňourová

Hudební sbírka Státního oblastního archivu Třeboň, pracoviště Český Krumlov obsahuje čený hudební materiál italské provenience z konce 17. století. Jedná se o kolekci devíti rukopisných operních partitur z let 1685–1700, jejíž výjimečnost tkví především v koncentraci šesti exemplářů oper benátského autora Carla Francesca Pollarola (*Il Colore fà la regina, La forza della virtù, L’Irene, Ottone, La Rosimonda a Il Pastore d’Anfriso*). Nikde jinde na světě se na jednom místě nedochovalo tolik opisů jeho děl, čtyři z opisů Pollarolových oper dochovaných v Českém Krumlově jsou navíc světovými unikáty. Ze zbývajících tří partitur, původně ve dnech v evidenci českokrumlovského archivu jako anonymní, autorka studie identifikovala jednu pod titulem *Eraclea* libretisty Giovanni Cesare Godiho. Autor hudby této (benátské) verze opery není znám. Části další partitury (první tři scény 1. aktu a celý druhý akt kromě
úvodní scény) odpovídají opeře *Penelope la Casta* libretisty Matteo Norise a skladatele Carla Pallavicina. Poslední partituru se zatím nepodařilo identifikovat.


Další prameny z doby pobytu Johanna Christiana z Eggenbergu v Českém Krumlově, dochované v českokrumlovském archivu, dokumentují existenci knížecí kapely či snahu knížete o vytvoření vlastního operního ansámblu a zahájení operních produkcí v nově dokončeném zámeckém divadle. O tom, proč k ním nedošlo, a tudíž ani k provedení žádné z dochovaných oper na jevišti českokrumlovského zámeckého divadla, můžeme pouze spekulovat. Možným důvodem byla Eggenbergova vytíženost – od roku 1691 zastával funkci císařova tajného rady. Nevíme také o užších uměleckých napojení Johanna Christiana z Eggenbergu na Vídeň nebo o návštěvách významných osob z císařského dvora v českém Krumlově, což by byla jedna z možných příležitostí k uskutečnění operního představení. Podstatnou příčinou Eggenbergova neúspěchu však bylo vidět v podmínkách existujících na konci 17. století v českých zemích, ale i v tehdejších možnostech italského operního importu do Evropy.

Studie, která vychází z textů autorky diplomové a disertační práce, se dále konkrétně věnuje opeře *La Forza della virtù*, neboť právě edice libreta i partitury této opery byly předmětem zmíněné disertační práce. Obsahuje tedy popis obou dochovaných opisů (mimo českokrumlovského ještě partitury uložené v Bibliothèque royale Albert I v Bruselu, MS 3971), srovnání obou pramenů a stručnou analýzu libreta a jeho zhudebnění. Hlavním důvodem výběru opery *La Forza della virtù* pro tuto edici byla skutečnost, že se jako jediná z italských reformních oper konce 17. století dochovala v kompletní, tj. notové i textové podobě, a že je tedy pro nás nejstarším celistvým dokladem jedné etapy historického vývoje italské opery. Protože se jedná o umělecké dílo nesporně velkého historického významu, jeho spojitost s českými zeměmi prostřednictvím partitury dochované v Českém Krumlově je o to cennější.